



Were it not for brickworks, Venice would never have been built, Christian A. Petersen reminded Fiorella!
Photo: Cameraphoto



Fiorella Gallery is on Campo Santa Stefano, near the Ponte dell'Accademia in Venice.
Photo: Cameraphoto



Fiorella Mancini in her gallery – a unique universe all its own!
Photo: Cameraphoto



The owner of the brickworks in the jacket dedicated to Petersen Tegl.
Photo: Thomas Mølvig

THE VENETIAN CONNECTION

PETERSEN

COAL-FIRED BRICK ARRIVES IN ITALY. AND IT SUITS!

The Fiorella Gallery in Venice is hard to miss. A universe all its own, the world-famous gallery near the Ponte dell'Accademia exhibits and sells pop-art furniture, lighting and other spectacular household fittings – including fashion flamboyant enough for a rock star. The Petersen family learned about the unusual gallery during their frequent visits to the city.

Petersen Tegl recently started marketing its products in Italy. As part of this push, the Venice-based architect and CEO of Polymnia, Plinio Danieli, visited the brickworks in Broager. Along for the ride were his wife and the engineer Francesco Morelli, who advises Petersen Tegl on the Italian market.

The Danes were delighted to discover that Danieli's wife was the renowned Fiorella Mancini, owner of the Fiorella Gallery. The enthusiasm was mutual. Fiorella was surprised by the endless colours of the bricks produced by Petersen. Inspired by them, she decided on the spot to transform them into a new garment for the brickworks' owner.

Soon afterwards, Christian A. Petersen travelled to Venice, where Fiorella presented him with a unique, brick-pattern jacket – now part of the gallery's collection.

Petersen Tegl is also doing well in Italy. In mid-March this year, the first batch of bricks, D36, was despatched to Brescia in the north, destined to be part of a villa.

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PETERSEN

A MAGAZINE ABOUT BRICKWORK AND RESPONSIBLE ARCHITECTURE

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The original building on this site – multi-storey stables for London Underground workhorses – was erected in the late 19th century.



The recessed windows reduce the floorspace, but are an eye-catching feature that greatly enhances the façade.



The artwork *Curved Form (Delphi)* has the same rough-hewn surface and smooth, light interior as the new building. The sculpture inspired the architects right from the outset.

NEW PROJECT DESIGNED TO TRANSCEND ITS PREDECESSOR

85,890 HANDMADE BRICKS IN 27 DIFFERENT FORMATS AND THREE SPECIAL COLOURS MAKE A NEW OFFICE BLOCK IN CLERKENWELL STAND OUT AND CONFORM AT ONE AND THE SAME TIME.

Handmade brick affords myriad options.



The delicate, light and shimmering colours and the bricks' handmade structure give the façade the appearance of a refined, woven piece of cloth, while the volume and solidity of the edifice invoke associations with the centuries-old warehouses that have played a key role in the colourful history of the local area. Working closely with the client, Derwent London, the architects Piercy&Company came up with a six-storey office block that is convincing not only as a concept but also in its detail and finishing.

In 2006, Derwent London, which specialises in developing offices to the highest architectural specifications and standards, bought the property at the corner of Clerkenwell Road and Turnmill Street to restore and refurbish it.

It was built by the Great Northern Railway Company in 1886 as a multi-storey stable for the horses that used to pull the carriages on the underground. The local authority was very keen to preserve the building, even though all of the original interior details had disappeared

over the years. Piercy&Company analysed all of the options for the building but decided in the end that it would not be suitable for either housing or offices. "In consultation with the London Borough of Islington, a decision was finally made to demolish and rebuild – on condition that the new building would make a more positive contribution than the old building in architectural and material terms," says Stuart Piercy, architect and owner of the design studio. The decision heralded the start of a design process that was to last eight years. "Every single detail was turned upside down and inside out. Hundreds of models were made and countless meetings and workshops held with the local authority, the planning committee, Derwent and us. But there is no doubt in our minds that the long process was worth it in the end."

The new block is 200 metres from the busy Farringdon Station. Passengers already transfer between the Underground and Thameslink there, and from 2018 they will also be able

Lukas Thomsen (20) designed the handmade number. Lukas is Christian A. Petersen's grandson, and the ninth generation of the family to produce bricks at the same address in Broager since 1791.





Session House, originally built as a courthouse in 1780, about a decade before Petersen Tegl began producing bricks in Denmark, is clad in various shades of delicate light sandstone. The choice of colours reflects the local area.



The architects and developer originally planned to use a dark-grey Kolumba closely akin to the old railway buildings nearby, but eventually opted for a lighter shade.

“Brick was always going to be used to clad the building. It’s the classic Clerkenwell material, unlike the City of London to the east, which is all about glass and steel.”

Stuart Piercy, architect, Piercy&Company



Not all building materials get to be showcased on the fence around the project site.

to catch Crossrail trains. A couple of centuries ago, all goods distributed in London passed through Farringdon Station. Nowadays, Clerkenwell is one of London’s most attractive areas in which to live and work – and it has the largest concentration of architectural firms in Europe per km².

Due to its slightly raised location beside the railway, the Clerkenwell building has a 270-degree view over London, including St. Paul’s Cathedral to the south-east. The building extends for 55 metres along Turnmill Street. To minimise its volume, the architects divided it into two sections on either side of the atrium, where the entrance is. Compared to the original building, which was closed off to the street, the new one is more inviting, with two street-level restaurants due to open in spring 2015.

From the earliest phase, the project architects were inspired by Barbara Hepworth’s Curved Form (Delphi), which she created following a trip to Greece. “The sculpture’s rough,

dark shell and its white, smooth interior are analogous to our building, which has a robust outer structure but a smooth, bright and modern interior. The sculpture’s organic forms are reflected in the rounded brick corners we used for the street corner and on each side of the entrance, where they are drawn into the double-height atrium,” says architect and director Henry Humphreys.

The choice of materials for the façade was a big issue right from the outset: “Brick was always going to be used. It’s the classic Clerkenwell material, unlike the City of London to the east, which is all about glass and steel. But it also had to be something special, which meant machine-made brick was out of the question.” Stuart Piercy explains.

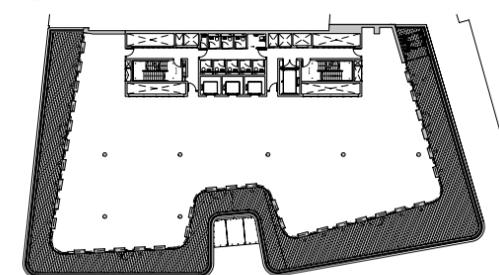
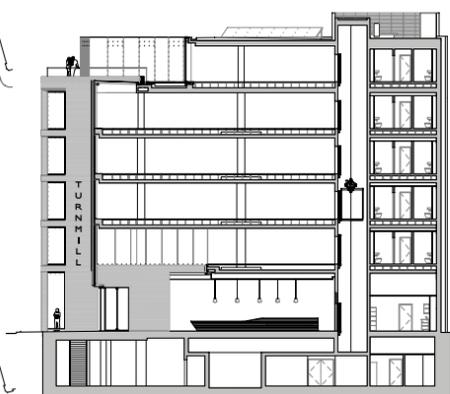
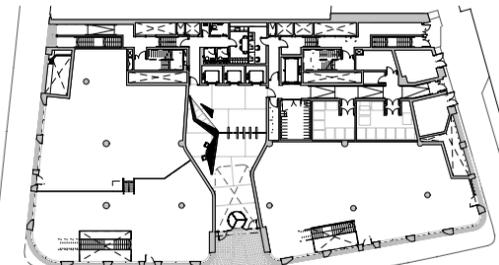
“Derwent London had been exploring using Petersen brick and they honed in on the handmade, 528-mm-long Kolumba after seeing the beautiful Kolumba museum by Peter Zumthor. At first we thought of dark shades – to reflect the weight and durability of the building, as

To avoid load-bearing façades, lintels are used above all openings. Whole Kolumba bricks are inserted into the English-made lintels and fully integrated into the façade.



Ground-floor plan and roof plan

Cross-section





The roof terrace offers an excellent view of the city. St. Paul's Cathedral in the distance.

well as its affinity with the nearby railway properties. But it was also important to respond to the Grade II* listed Session House next door, which was built as a courthouse in 1780 using sandstone in various shades of warm grey.

We didn't find the colours we wanted in the standard Kolumba range. They were either too grey or too golden compared to the sandstone on Session House.

Consequently we started to develop three subtle, special colours. Along the way, however, we realised that the London light was different from the light in Denmark and that

meant that we couldn't make the final decision about shades until we saw the bricks in a mock-up in situ, with the right mortar. We ended up visiting Petersen Teglg five times together with Simon Silver in the process of determining the right nuances in the bricks.

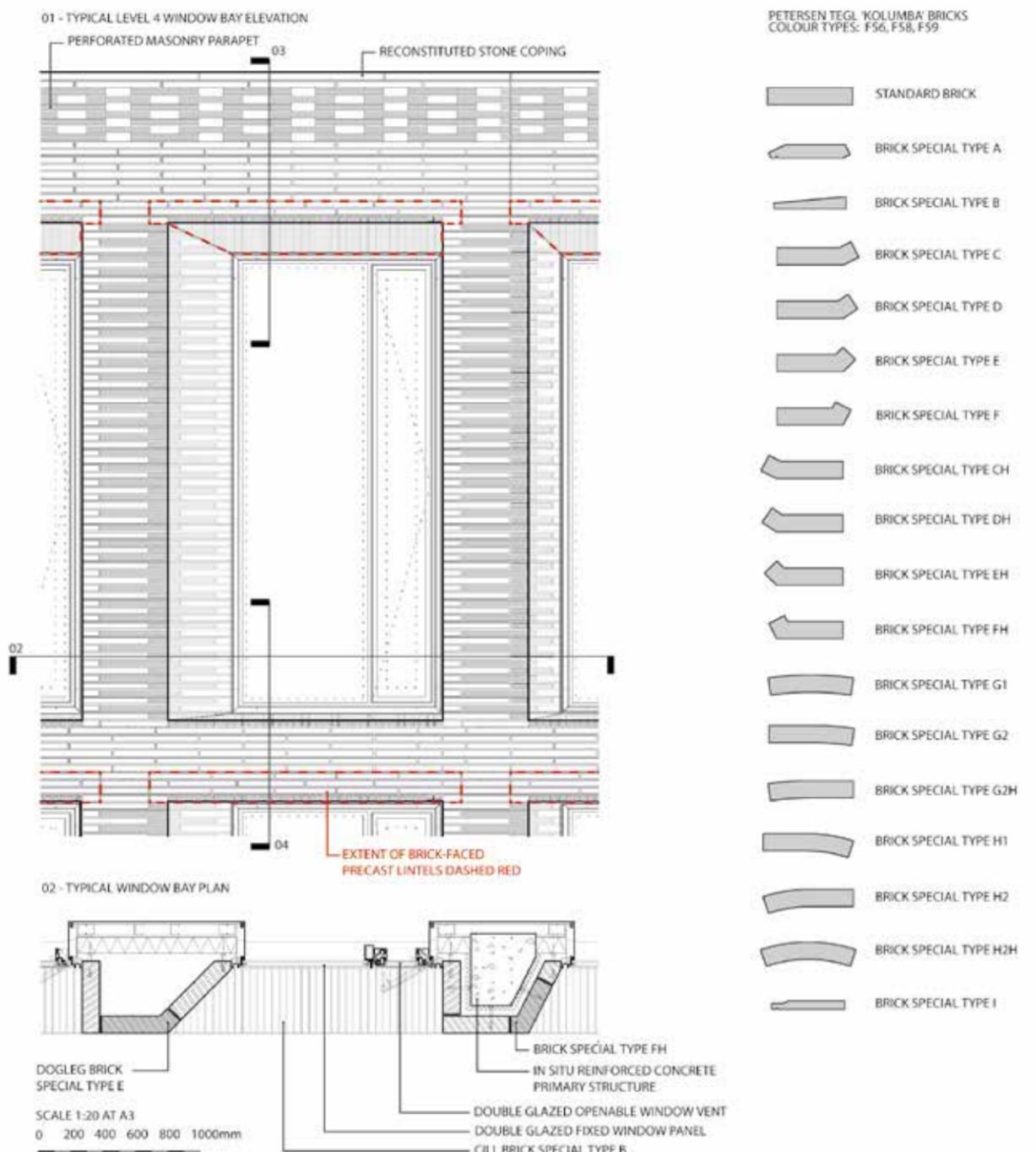
In the finished façade the three brick colours are mixed to avoid repeats of the same tone brick. To emphasise movement around the curves, the vertical joints are flush with the façade, with the horizontal lines drawn back," Stuart Piercy explains.

"It is quite a challenging job to design a building which must be both contextual and

The handmade Kolumba is a one-off product. Each and every brick twists and bends slightly during the production process. When they are pushed out of the mould, a thin lip emerges along one edge. In the Turmill building, all of the bricks are placed with the lip facing down – an attention to detail that further enhances the uniform yet diverse idiom.



It took 85,890 Kolumba bricks in 27 custom-made versions to realise all of the demanding details. This would have been impossible with a mass-produced brick.





All of the windows are bevelled at one side. The angles are determined by drawing radial lines from two points inside the building. This means that the front looks solid from some angles, while from others it seems to be entirely made of glass. The bevelling also allows plenty of daylight into the interior.

contemporary,” says Simon Silver, director of Derwent. “I recommended the brick, but it calls for highly talented architects like Piercy&Company to use it to create such an appealing and atmosphere-filled expression.”

There are a host of refined details to appreciate when you get up close to the new building in Clerkenwell, which was prelet to Publicis Groupe, owners of Saatchi & Saatchi, 18 months before its completion date.

New building in Clerkenwell, London

*Client: Derwent London
 Architect: Piercy&Company
 Façade engineer: Montrésor Partnership
 Special brickwork consultant: Arup
 Structural engineer: AKT II
 Services engineer and Cost Consultant: AECOM
 Project Manager: Jackson Coles
 Main Contractor: McLaren Construction
 Executive architect: Veretec
 Brickwork subcontractor: Swift
 Brick: Special colour Kolumba, F56, F58, F59
 and 27 different Kolumba in custom formats
 Text: Ida Praestegaard, cand. arc.
 Photos: Philip Vile and Hufton & Crow
 and Jack Hobhouse*



The central atrium and entrance in the middle of the 55-metre-long façades give the building an air of being divided in two. The rounded corner windows, each weighing 800 kg, are currently the biggest of their kind in Europe.

Henry Humphreys (director) and Stuart Piercy (owner) of Piercy&Company in discussion with Simon Silver, director of Derwent London, about their next joint project.

DERWENT LONDON

For more than 30 years Derwent London have bought and developed high-end buildings primarily for office leasing in distinctive areas of central London. Derwent works in very close collaboration with a number of highly talented architects on its various projects and it is the hallmark of their mutual relationships that most of these partnerships were established 20-30 years ago. Derwent became aware of Petersen Tegl about eight years ago, and ever since director Simon Silver has been a frequent guest at the brickworks, whose staff share his passion for materials of the highest quality. Before the Turnmill Street building, Derwent has used Petersen bricks for extensive renovation projects in Pentonville Road, Islington and Page Street, Westminster. The projects have been mentioned in Petersen Nos. 28 and 31.

Kolumba is also used in the interior, as cladding in the outer part of the organically shaped reception.





H+Arkitekter refurbished the original 2,000-m² Øster Farimagsgade School and designed the new 3,800-m² building. Glass walkways connect the two buildings on two different floors.



The new, four-storey building has copper-clad bay windows to the north and west.



The bay windows provide plenty of light and act as informal seating areas for pupils.

ENSCONCED BETWEEN GREENERY AND HISTORY

THE EXTENSION TO AN OLD SCHOOL IN CENTRAL COPENHAGEN HARMONISES WITH ITS HISTORIC SURROUNDINGS AND LETS THE SUNSHINE IN.

A blonde girl concentrates on her reading. She is sitting in a big bay window above the bright yellow parapet below. From time to time, she lifts her head and looks out of the window or back into the room to see what her friends are up to. “The big bay windows are great. You can see the whole playground from them,” says architect Ann-Helene Kappel Nilsson, partner in H+Arkitekter. “When you climb up there, you feel as if you’re alone. But I’ve seen as many as ten boys sitting up there at a time. The bay windows draw in the sunlight, while the yellow smacks of summer and positivity all year round.”

We are in a classroom at Øster Farimagsgade School, but the distinctive big bay windows are replicated in many rooms in the new extension to the school. The windows open the building up to its surroundings, which are very different on each side: on the street side, the mood is urban. On the other, toward Hol-

men’s Cemetery, the view is of tall trees – and squirrels, if you’re lucky.

The extension is a beautiful addition to the original school, a red-brick building with Renaissance features, dating from 1885. This part of Copenhagen is home to many old buildings from around 1900, when the city was growing dramatically. On the other side of the street are the Kartoffelrækkerne (Potato Terraces) – a former working-class neighbourhood of English-style terraced houses. The school extension doffs its cap to several of its older neighbours. The height of the cornices and the façade line follow that of the old school, while the roof at the end of the building to the north rises upwards in a street-facing gable, like a modern version of the pediments on the Potato Terraces.

Dashes of red in the façade hark back to the old red-brick school, but the type of brick used in the extension has a contemporary look

of its own. The dark reddish-brown colour endows the building with gravity, allowing it to interact with the more monumental architecture and patina in the neighbourhood without descending into pastiche. The copper-covered bay windows constitute an informal, rhythmic element in the façade.

The population of Copenhagen is growing rapidly. The project, which also involved this refurbishment of the original building and the playground, has increased the school’s capacity from 600 to 750 pupils. As well as the after-school facility, the extension includes form rooms for the youngest pupils, subject-specific classrooms and a number of other rooms used by all of the pupils. The two big, double-height gyms can be combined into one for events involving the whole school. The layout takes the varied surroundings into account. The library, a place of introspection with a double-height room, faces the quiet,

The height of the cornices and the façade line follow that of the old school, while the roof at the end of the building to the north is steeply sloped.



Pairs of narrow windows are among the shared features that generate harmony between the new building and the old one.





Plans, ground floor and first floor

Øster Farimagsgade School, Copenhagen

Client: Københavns Ejendomme

Architect: H+Arkitekter

Main contractor: Enemærke & Petersen

Contractor: Lilholm & Partnere

Engineer: Rambøll Danmark

Brick: D48

Text: Martin Søberg Ph.D., architectural historian

Photos: Anders Sune Berg

The new school reflects the old neighbourhood, including the Isaiah Church, with its countless shades of red brick. The challenge facing H+Arkitekter was to find a brick that struck as many of the neighbourhood's colour notes as possible.

green cemetery. The science and technology room extends onto a large roof terrace where classes can be held and pupils can follow the annual cycle of the trees and observe weather phenomena. "The yellow hall," a dynamic multi-room suitable for sport and all sorts of other activities, faces the street.

As a whole, the composition of the building is complex yet harmonious. With its discreet solidity and texture, it pays respect to its historical context, while its bright, open spaces and touches of bright shades of yellow and green establish it as highly modern. When designing the extension, architect Ann-Helene Kappel Nilsson also had her own daughters in mind. They are pupils here. "They are proud that their mum helped build the school," she says. And no wonder.



To the east – sheltered from Øster Farimagsgade – outdoor spaces cater for all sorts of activities.



The neighbour to the east, Holmen's Cemetery, exudes calm and the views are beautiful and green.





From Lariksstraat, you approach the building's south-west corner. The main entrance is located beneath the cantilevered first floor.

SAFE AND SOUND

STABLE AND SUBDUED WERE THE ARCHITECTURAL WATCHWORDS FOR THE SCHOOL FOR CHILDREN WITH SPECIAL NEEDS IN OLDENZAAL.

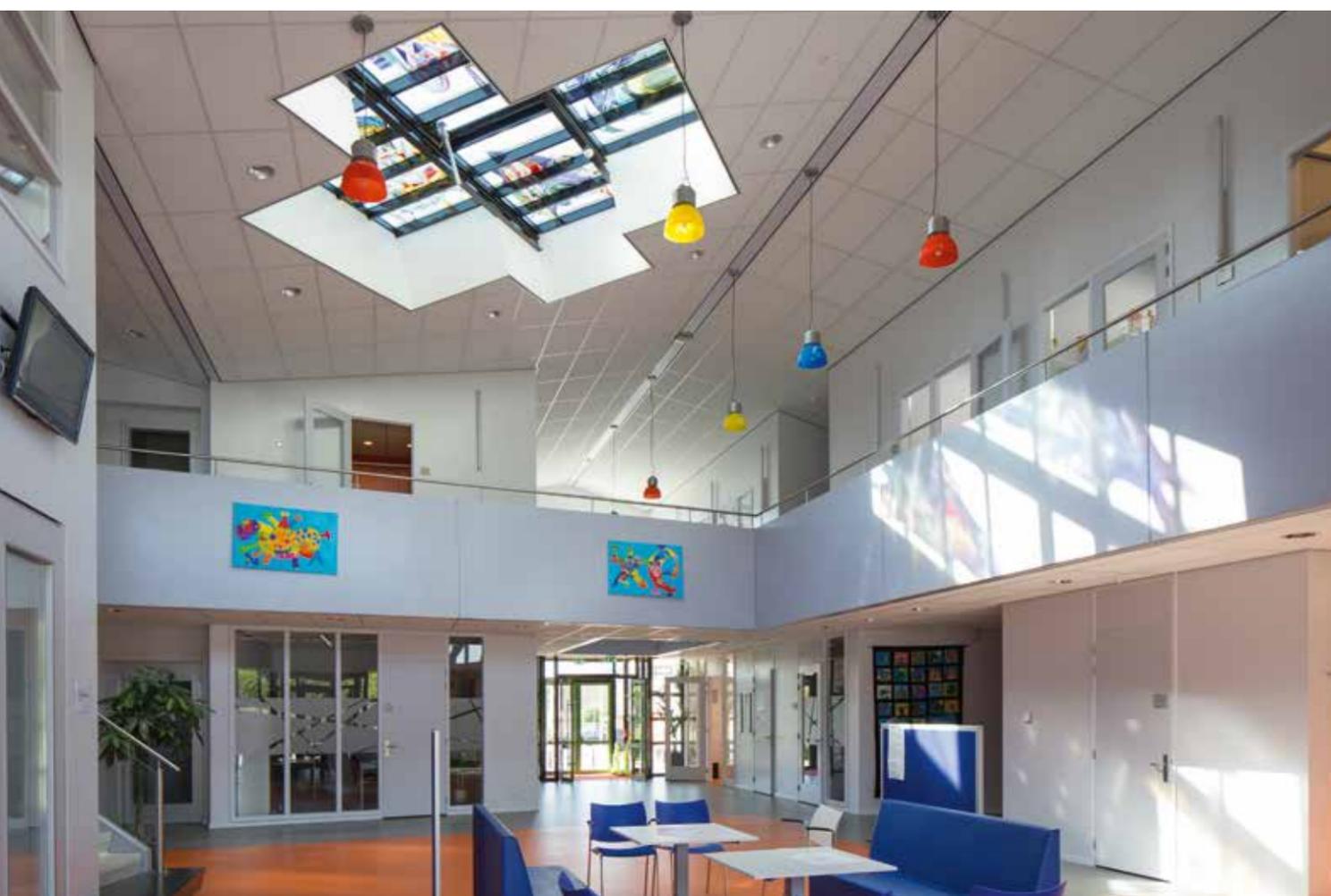
The small exercise room is behind the north façade's bubble-shaped windows.



The nature of the space around us is always important but architecture is particularly important for children growing up and acquiring knowledge and skills. In a school for children with special needs, the nature of their surroundings is absolutely crucial. The environment has to be welcoming and support development and social interaction. The school is De Windroos, a merger of three older schools in Oldenzaal, in the eastern Netherlands. It was built for 220 pupils aged 4–13. The name of the school, „De Windroos” is depicted in a glass mosaic compass rose that was salvaged from one of the old buildings and now enjoys pride of place in one of the central skylights in the new school

The combination of a roughly rectangular floor plan and variations in roof heights, façade treatments and window sizes gives the school with an architectural idiom that is both complex and coherent. The ground floor is for the youngest pupils, the upper floor for the older ones. Both groups have an exercise room. Outside school hours the one used by the older kids serves as a gym for the local community.

Two different colours of brick – one dark red, one light yellow and both with countless shades – have been used for the façade. The red bricks have shades of yellow, the yellow



De Windroos School takes its name from a mosaic of a compass rose that was salvaged when an older school was demolished. It now serves as a skylight in the new school's central space.

The diverse array of colours in the coal-fired brick means the bricks can be used to form subtle patterns. The red bricks have shades of yellow, while the yellow ones have green and grey tones. Ordinary brick would have resulted in harsh contrasts. Architect John Velthuis



The two different colours of brick break up the building into smaller parts, making it less monumental, more inviting and homely.

ones have green and grey tones. The overall effect is to endow the large wall sections with a dynamic interplay between the colours. The use of two shades breaks the building up into smaller parts, making it less monumental, more inviting and homely. The dark brick forms a stable base for the brighter and lighter section.

The bricks form a lively pattern of squares and rectangles on the outside walls of the bigger exercise room – and they are not just decorative according to John Velthuis, the architect. “I was working on another school project. The day after it opened, somebody painted a goal on the wall. So this time we designed a square pattern in the façade for the pupils to use for ball games or for throwing snowballs in winter. The smaller the square, and the higher up, the more points.”

In the smaller exercise room, round windows resembling rising bubbles generate a playful idiom. The colours of the building have been deliberately kept low-key, except for brighter elements like the orange window frames and green doors. A number of irregular, undulating roofs enhance the school’s distinctive zigzag profile, which is also reflected in the offset angles of the interior. The ceilings follow the slopes of the roofs, producing different room heights. The large number of win-

dows means that the building is constantly bathed in natural daylight.

The younger and older pupils have separate entrances. Children often feel unsafe in long corridors, so angles have been used to break up the length of the corridors and make them feel more intimate. It is particularly important that children with special needs feel safe and secure. Bookshelves in the corridors form a small library designed by the artist Ineke Hans, with figures representing different subjects: geography, history, art, biology, etc.

“Working with children with special needs, the teachers were far more conscious than usual of the influence of the architecture surrounding them,” Velthuis explains. “They wanted a school that would support each individual child, each of whom has problems that have to be addressed. The teachers and pupils are very fond of the building – it was made to suit their needs.”

De Windroos School, Oldenzaal, The Netherlands

Client: Stichting Konot

Architect: Architectenbureau John Velthuis Oldenzaal and Velthuis A+S Groningen

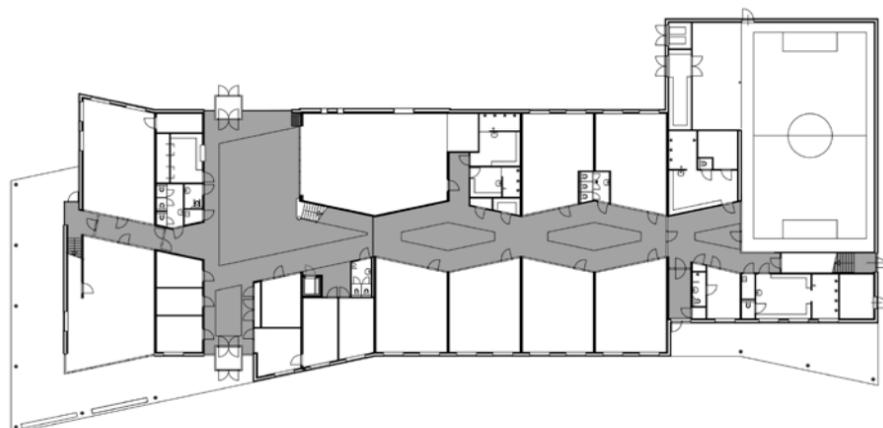
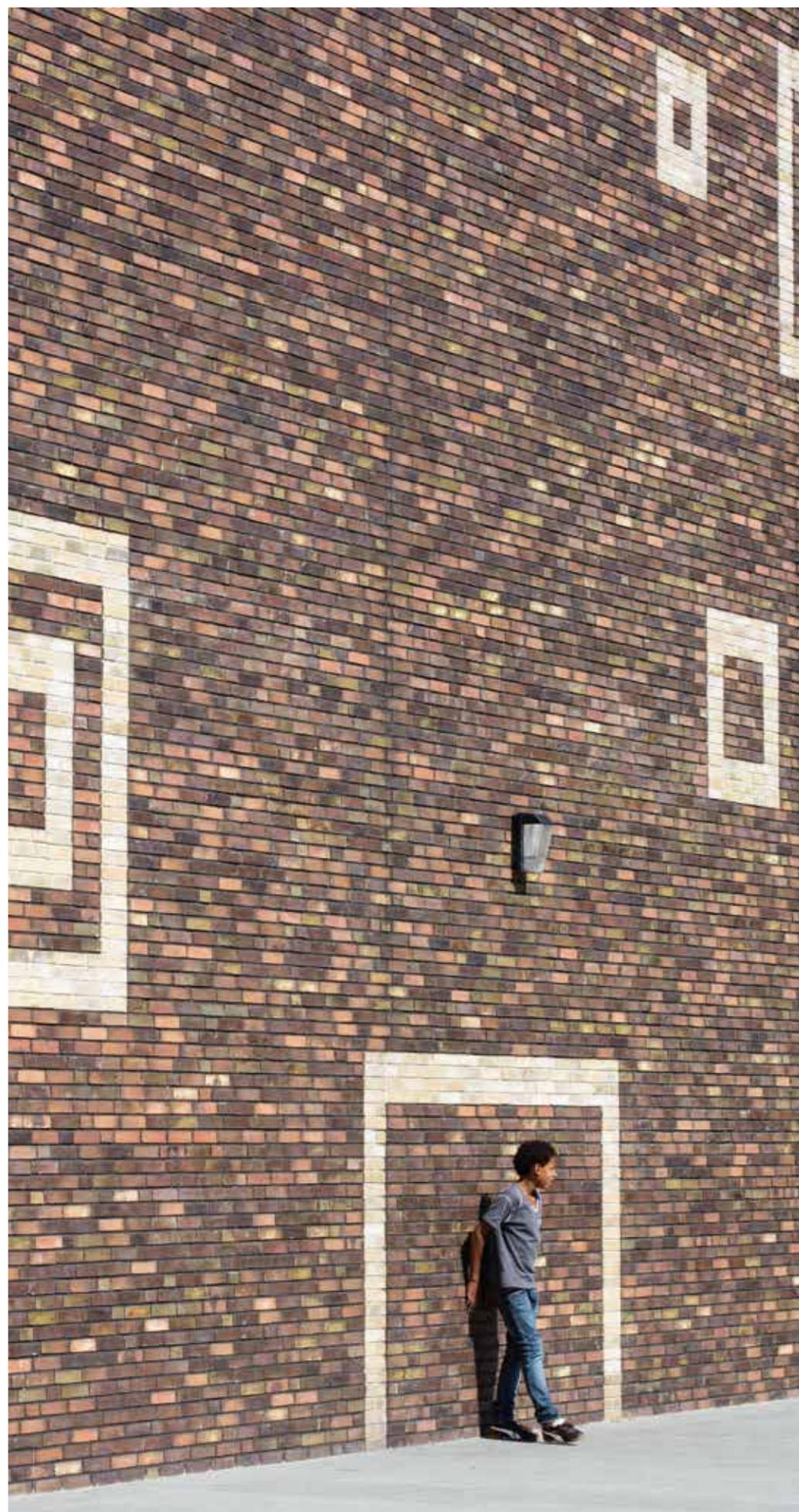
Engineer: Lucassen Bouwconstructies Hengelo

Brick: D48 and D78

Text: Martin Søberg Ph.D., architectural historian

Photos: Paul Kozlowski

Just as the architect intended, the shapes on the walls are used as goals for ball games in the summer and as targets for snowballs in the winter.



Plan



Longitudinal section



The main entrance to Maggie's Centre leads you into the forecourt through an opening in the wall.



The square courtyards allow light into the building and offer green views.



The nearby car park and surrounding buildings inspired the architects to face the unit inward.

REIACH & HALL ARCHITECTS TAP INTO THE INHERENT PROPERTIES OF BRICK AS A MATERIAL TO ADD EXPLICIT NARRATIVES TO THEIR STRIKING ARCHITECTURE, MOST RECENTLY IN A PROJECT THAT PROVIDES AN INSPIRING ENVIRONMENT FOR CANCER PATIENTS.

The new Maggie's Centre in Lanarkshire, east of Glasgow, is the fascinating sum of a series of apparent contradictions. The protective walls that encircle the whole of the rectangular, single-storey unit may radiate introversion but the beautiful filigree pattern of the bright, golden-white walls and the glimpses it offers of a burgeoning garden beyond speak of an inviting openness that really makes you want to see more.

The centre is part of a network of similar facilities for cancer patients in the UK. They don't offer medical treatment, but provide a wide range of care and support, spanning everything from therapy and meditation to yoga and tai chi, as well as space to listen to music, read, talk – or simply 'be'. The centres were the brainchild of Maggie Keswick Jencks, who was diagnosed with cancer in 1988. In the remaining years of her life up until 1995, she grew convinced of the importance to cancer patients of having positive things to see and do in beautiful and functional architectural settings. She developed the concept for the centres along with her husband, the architect and architecture critic Charles Jencks. The first centre, designed by Frank Gehry, was inaugurated in 1995. To date, 18 centres have opened around the UK, with another 6–7 in the planning stage, all designed by great architects including Norman Foster, Zaha Hadid, Richard Rogers and Snøhetta. The most recent addition is the Lanarkshire centre, designed by Reiach & Hall Architects and opened in 2014.

The site once belonged to the Airdrie House estate. A hospital built there in the 1920s was demolished in the '60s to make way for the Monklands District General Hospital. The new Maggie's Centre is in the hospital grounds, just across from the car park and a busy road. The design is in part a response to the challenging nature of the surroundings.

"In essence, the new Maggie's Centre was conceived of as a walled garden. We derived our inspiration from the word 'paradise'. The etymology is Persian and it means a walled enclosure. It was important to shield the building from its surroundings, but a Maggie's Centre just can't have a secretive and stand-offish air – it simply has to be welcoming," says Laura Kinnaird, architect and associate at Reiach & Hall. "Gardens used to be screened off by willow hedges. We opted for a wall made of coal-fired brick in a range of bright colours. Willow and brick share certain characteristics – a tactile quality and natural colours. But a wall can have perforations, and almost seem as if it was woven, making it transparent and strong at the same time. The pattern is the result of a combination of nine different brick formats, including a number of special types."

Visitors enter via a gap in the wall, which leads into the first courtyard. The aesthetics and tranquillity of the site strike you right away – as does the gentle sound of running water, which symbolises the start of your journey through the building. Glass façades to the east and west combined with the open central space provide vistas all the way from the front yard, through the building to the large patio at the rear. After passing through the centre, visitors reach a relatively wild garden, a haven of peace and tranquillity. Lime trees, alone and in groups, have been retained in the front and back yards, as well as just outside the site. They act as a natural element that binds the centre and its surroundings together.

"The garden narrative served as our leitmotif throughout the project and has also been integrated into the building itself via the four small yards through which light flows into the interior. You can enjoy views of the internal courtyards from inside the building or sit in them and enjoy some fresh air. They also help divide the centre up," says Carol MacBain,

architect and director of Reiach & Hall. The architects have also endowed the centre with an air of lightness and beauty. "It's important that the interior feels like home. All of the materials are natural, soft and inexpensive. The furniture is simple and comfortable. We used light wood for the floors, walls and ceilings. The furniture, trees and plants provide the limited and delicate range of colours. Ultimately, the materials serve as a backdrop – people are the most important thing in a Maggie's centre."

Maggie's Centre Lanarkshire, Scotland

Client: Maggie's Cancer Caring Centre

Architect: Reiach & Hall Architects, Edinburgh

Landscape: rankinfraser landscape architecture

Engineer: SKM and KJ Tait

Contractor: John Dennis Scotland Ltd

Brick: D71 FF, K71 and nine different custom bricks

Text: Ida Præstegaard, MSc Architecture

Photos: Philip Vile

CARING ARCHITECTURE



Section

Architects Laura Kinnaird (left, an associate) and Carol MacBain (partner in Reiach & Hall).



Ground-floor plan.



Garden and roof plan.

Old lime trees on and off the site link it to the surroundings.



"A wall can have perforations, and almost seem as if it was woven, making it transparent and strong at the same time." The pattern is the result of a combination of nine different brick formats, including a number of special types." Laura Kinnaird, architect, Reiach & Hall





The architects used Kolumba and D in Flensburg Format – in nine different sizes – to create perforations in the brickwork. Special bricks were used in the piers and on the corners.

The relatively wild garden is a haven of peace and tranquility. The walls' transparency ensures that you don't feel completely isolated from the outside world.





INTERNATIONAL PRIZE WENT TO PETERSEN COVER



THE PRIZE FOR PRODUCT DESIGN OFTEN GOES TO A HIGH-TECH SOLUTION. SO THE BRICKWORKS WAS MORE THAN CONTENT WHEN WAN (WORLD ARCHITECTURE NEWS) CHOSE TO HONOUR A HANDMADE BRICK IN THE CATEGORY OF PRODUCT INNOVATION.

“Petersen Cover bestows a distinctive and modern look whilst retaining all the familiar advantages of traditional brick. Due to the structure of the handmade brick, façades look beautiful, rustic and exclusive.” Those were the words from the WAN jury and architect and jury member Brendon Moss said: “This is how bricks should be made. It’s a beautiful, handmade product. I would use this!”

Petersen Cover was created in cooperation with two architectural companies. Min2 Architects developed the brick as a prototype for a villa in Bergen aan Zee in the Netherlands, while Lundgaard & Tranberg developed it further for Sorø Art Museum in Denmark, both in 2009.

Petersen Cover, which was added to the Petersen range in 2013, is handmade in wooden moulds, using an age-old process. The innovative aspect lies in its design. Unlike tradition-

“The design award is very much due to our close collaboration with architects.”

Christian A. Petersen

al brick, Petersen Cover does not require mortar and trowels. Rather, it is attached – firmly and with precision – to the underlying steel or wooden structure of the façade or roof. Installation is quick, simple, vandal-proof and not dependent on the weather.

Unlike traditional brick, which is laid with mortar, Petersen Cover is removable and therefore recyclable. The absence of joints makes the finished surfaces 100% maintenance-free.

Proud and happy brickworks owner and staff. From left to right: Jens Østergaard, Ragnar Jensen, Carsten Hansen, CAP, Thomas Olesen, Christian Rasmussen in front of a special edition of Petersen Cover, which will clad a house on Long Island, New York. Photo: Thomas Mølvig



“My great-great-great-grandfather produced our very first brick in 1791. He would probably have been more than a little surprised to hear that the brickworks would one day win international awards for its products. And he would probably have refused to believe that we would ship bricks to 37 countries all over the world, including the most distant continents.”

Christian A. Petersen, seventh-generation owner of the brickworks



Cover was added to the Petersen range in 2013. It is available in 14 colours and two sizes: 528mm x 170mm x 37mm and 528mm x 240mm x 37mm. The brickworks is happy to develop special formats and colours Photos: Anders Sune Berg

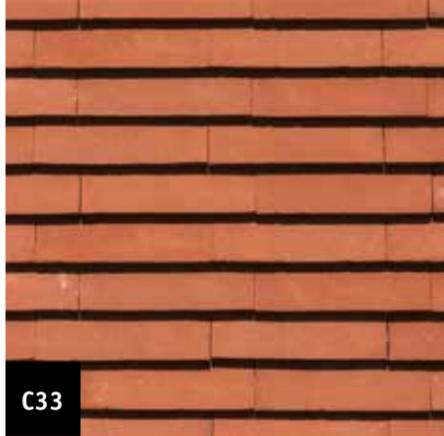




C22



C23



C33



C36



*Brønderslev Sundhedshus
Architects: C.F. Møller Arkitekter
and KPF Arkitekter
Photo: Thomas Mølvig*

ARCHITECTS EMBRACE THE NEW BRICK

PETERSEN COVER HAS GENERATED GREAT INTEREST AMONG ARCHITECTS AROUND THE WORLD AND HAS ALREADY BEEN USED IN A NUMBER OF PROJECTS.

*Sydbyen in Slagelse.
Architects: Mangor & Nagel
Photo: Steni Danmark*



*Family home in Olmen, Belgium
Architect: Francois Pascal
Photo: Alain Franzolini*



*Brønderslev Sundhedshus
Architects: C.F. Møller Arkitekter
and KPF Arkitekter
Photo: Thomas Mølvig*



*Sorø Kunstmuseum
Photo: Anders Sune Berg*

DEVELOPED BY ARCHITECTS

PETERSEN COVER WAS DEVELOPED IN COOPERATION WITH MIN2 ARCHITECTS FOR THEIR OWN HOUSE IN THE NETHERLANDS, WHILE LUNDGAARD & TRANBERG DEVELOPED IT FURTHER FOR SORØ ART MUSEUM IN DENMARK.

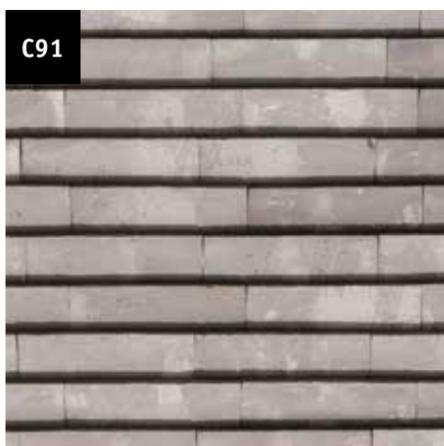
*Villa, Bergen aan Zee
Photo: Paul Koslowsky*



C56



C71



C91



C96

HENNE KIRKEBY INN WAS BUILT AROUND 1790 AS A PLACE OF WELCOME REST FOR WEARY TRAVELLERS. TODAY, THE INN IS AN EXCLUSIVE HIDEAWAY, OFFERING LUXURY ACCOMMODATION AND INTERNATIONALLY RENOWNED GOURMET CUISINE.



Henne Kirkeby Inn was built around 1790 as a brick-built dune farm made of hand-moulded red brick and with thatched roofs.

THE GARDENS AT HENNE KIRKEBY INN

THE USE OF HARD-FIRED, WATER-BRUSHED BRICKS ON THE OLD BUILDINGS AND THE PAVED OUTDOOR AREAS SYMBOLISE THE EQUAL WORTH OF THESE TWO ASPECTS OF HENNE KIRKEBY INN.

A few years ago, when planning the gardens around Henne Kirkeby Inn, the architects drew inspiration from both the inn's original brick exterior and the harsh climate of the Danish west coast. They also studied old Danish monasteries, resulting in a project with deep historical roots. Monasteries were often self-sufficient in herbs, vegetables and fruit, and famous for cultivating medicinal plants – both indigenous and imported. To protect the crops from the Nordic cold and wind and from wild animals, thick walls, wooden fences or dense, natural windbreaks made of trees and bushes were used to enclose the gardens.

The concept of the kitchen garden arose in the Middle Ages and continued to develop up until the early 20th century, encompassing everything from cloister gardens, herb gardens, cabbage patches and orchards to hop yards. Heeding the inn's long cultural and culinary traditions, the architects wanted to reintroduce some of these old concepts and divide the new kitchen garden up into smaller, varied plots – each with its own function and identity.

The outcome consists of four sections, totalling approximately 4,000 m², supplemented by a cloister garden and a cottage garden.

Landscape architect Helle Valsted planned the four plots, which can be subdivided further to grow seasonal herbs and vegetables.

The cloister garden, designed by landscape architect Jens Hendeliowitz, extends outwards from the inn's breakfast restaurant and is enclosed by an octagonal wall.

It was important to find a brick that matched the colour and structure of the original brick exteriors. The wall around the cloister garden is made of hard-fired, water-brushed D48, the red-black shades of which nicely complement the centuries-old brickwork.

The architects wanted the buildings and

The paths are paved with D48 in 1/3 bond, with a course of headers as demarcation. The bond changes to herringbone in the cloister garden and open spaces.

D48 was chosen to achieve the desired consistency and balance between the outdoor spaces and the buildings.





The D48 wall around the cloister garden protects the vines and apple and pear trees from Jutland's North Sea climate.



The inn is also self-sufficient in lamb and mutton.

outdoor areas to constitute a harmonic entity and to convey equal worth. To achieve this, both use D48. The hard-fired brick is used to pave the paths and the cloister garden's terrace. The paths between the buildings are laid in 1/3 bond with a course of headers as a border demarcation. In higher-status areas – the cloister garden and open spaces – the bond changes to herringbone.

Henne Kirkeby Inn

Client: Henne Kirkeby Inn

Overall planning and detail for the whole site:

Tegnestuen Mejeriet

Concept for the outdoor areas and kitchen garden:

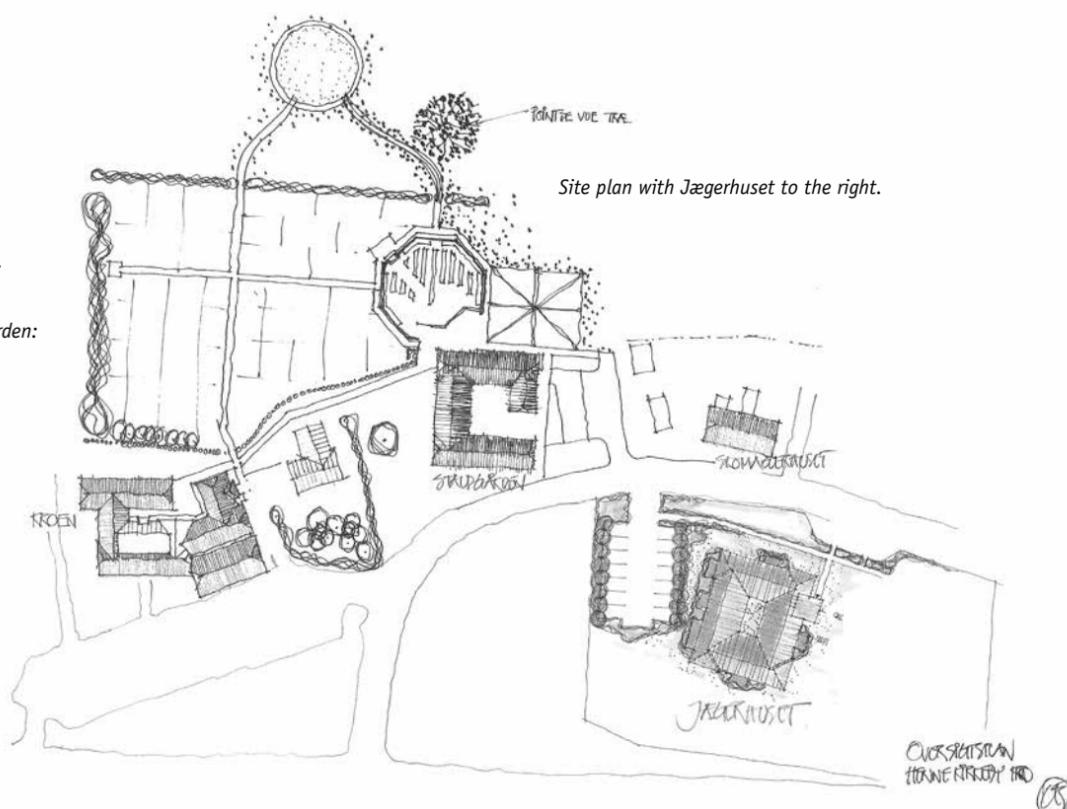
Jens Hendeliowitz, Helle Valsted

and Tegnestuen Mejeriet

Text: Ida Præstegaard, MSc Architecture

Brick for walls and paving: D48

Photos: Anders Sune Berg



The outdoor area includes a vegetable garden that can be subdivided to grow seasonal vegetables and herbs, and a cottage flower garden.

Henne Kirkeby Inn has been welcoming guests for 225 years.



D48 is also used for the paving indoors, including in the breakfast room.





The colours of the brick and the roof are inspired by the surrounding countryside. All of the rooms extend to a small terrace with chairs and tables.



KINSHIP REINTERPRETED

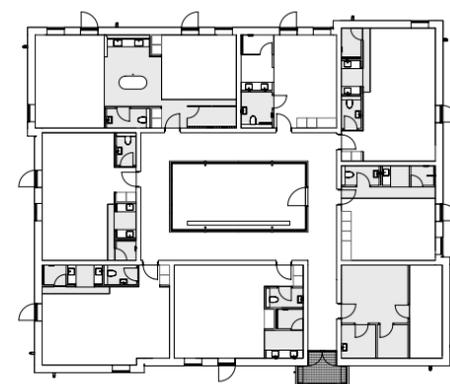
HENNE KIRKEBY INN HAS A NEW, FOUR-WINGED EXTENSION THAT BEAUTIFULLY ACKNOWLEDGES AN IMPORTANT PART OF DANISH CULTURAL HERITAGE.

Drive down the west coast of Jutland, from Lemvig and along Ringkøbing fjord to Henne, and you will encounter a completely unique building culture. Here, brick-built dune farms, characterised by big, soft-thatched roofs, are embedded in the dunes and sandy soil. They are built from a red brick so beautiful, with such rich hues, that modern brickworks owners would give their right arms to produce something similar. But doing so is no small task. The mud used for the old West Jutland bricks was thoroughly kneaded beneath the trampling hooves of livestock until it was ready to put in wooden moulds. After drying, the bricks were fired with peat in primitive, make-shift ovens. The ovens' capacity was limited to approximately 1,000 bricks, so several firing sessions were needed to build a farmhouse or a new wing. The combination of the primitive

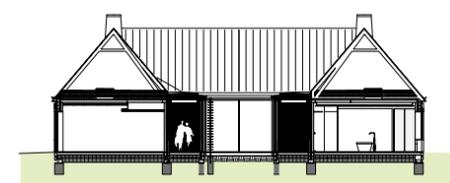
firing technique and the high water content of the clay gave the stones their varying shades – from jet black to brown, green, ochre, yellow, white, orange and a multitude of fiery reds.

Despite the bricks' beauty, aesthetic quality was probably not foremost in the minds of the farmers and brickmakers of the day. Instead, their focus was on firing the bricks as evenly as possible, to ensure that few broke and that they were of reasonably uniform quality. From the 1770s onwards, the robustness of the bricks allowed farmers in the area to move away from mud-walled buildings that required a lot of maintenance in these harsh climes. Only much later did people start to appreciate the cultural and aesthetic value of the dune farmsteads. Based on these robust and durable building traditions, as well as their refined aesthetic qualities, many of

All four gables jut out slightly from the façade, so that the surfaces look like the hipped roofs of the area's old dune farms.



Plan



Section



The new rooms have beautiful views over the vast expanse of dunes.



In the middle of the building, encased in a glass atrium, is a patch of unspoiled land.

the dune farms have earned a place in Danish cultural heritage.

Some also served as inns, as they were strategically located along pilgrimage routes or close to coastal villages, whose fishermen would seek refreshment in them while drying their nets. Henne Kirkeby Inn was one such, and has served as an inn since it was built in 1790. While developing an extension to the inn, Tegnestuen Mejeriet reinterpreted the dune farm. Built with dark Kolumba bricks and finished with a pitched roof covered with tombac, the four-winged, detached building called Jægerhuset (the Hunter's House) has seven rooms for guests. The interior features a glass atrium that resembles a piece of neglected dune landscape, with shifting sands and lyme grass. Around the atrium runs a corridor that provides access to the rooms hidden be-

hind heavy Kolumba-brick walls. The floor tiles match the dark shades of the Kolumba, and all of the woodwork is solid oak. In general, there is an almost demonstrative robustness and heaviness about the building, strongly emphasised by the high pedestal of vertically laid Kolumba bricks and by the bold tombac roof that lends a sharp edge to the building's large, continuous roof surfaces.

Some of the motifs inspired by the original buildings are particularly worthy of note. All four gable walls jut out slightly from the façade, giving the roofs an undulating appearance like those of the old dune farms. The brick plinth that rises directly from the ground should also be highlighted. But perhaps the most significant aspect is the way the roof is finished against the wall. Here, rainwater is collected via a projection that runs perpen-

dicular to the roof, pulled back slightly from the edge. This endows the roof with a subtle kinship with the overhanging and sharply cut thatched roofs of the old dune farms. The new interpretation will come into its own over the years as the tombac covering oxidises. Each of the roof's four corners is crowned with a white chimney with dark tombac bands at the top and bottom. The chimneys are another reminder of the dune farms, the brick chimneys of which penetrate the thatch roofs, providing the only landmarks in the flat terrain.

The dark tones of the surrounding moorland suit the Kolumba brick extremely well, and the brickwork looks beautifully and darkly elegant against the grooved heather-covered surface.

Henne Kirkeby Inn, new building with guest rooms

Client: Fænø Gods I/S

Architect: Tegnestuen Mejeriet a/s

Engineer: Keld Nørgaard, Rådgivende Ingeniør F.R.I. ApS

Main contractor: O. Adsbøll & Sønner A/S

Brick: K47, floor: D48

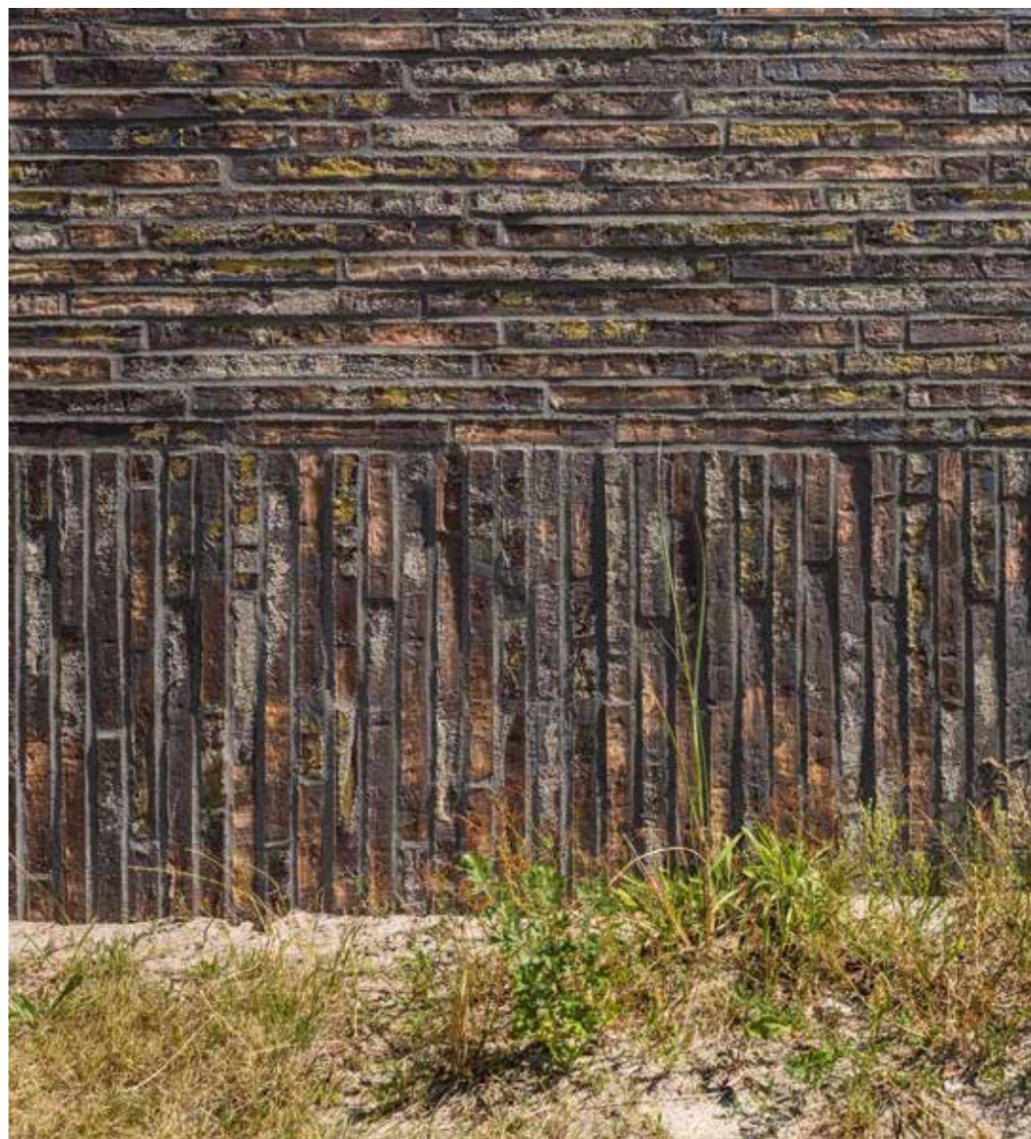
Text: Associate Professor Thomas Bo Jensen, architect maa, Ph.D.

Photos: Anders Sune Berg

The interior and exterior form a whole. The Kolumba brick used on the exterior is also used for interior walls, while the floors are paved with hard-fired D48.



The brick plinth rises directly from the soil. The colour of the brick reinforces the sense that the building has grown out of the terrain.





Every day, a team of six or seven employees at the brickworks inspects and sorts every single brick before it is packed, put on a pallet and despatched.
Photos: Thomas Mølvig



PETERSE

Blanding på byggepladsen er ikke nødvendig. Hver palle er opmuringsklar i den rigtige ensartede, uensartede kvalitet.

Kein Mischen auf der Baustelle erfordert. Jede Palette ist verksmäßig vorgemischt.

No need for sorting at the construction site. Petersen Tegl ensures that every single pallet is delivered ready for use in the correct uniform random mix.

MAKING LIFE EASIER FOR BRICKLAYERS



Brick is a 100% natural product, which makes it impossible to produce identical batches every time. This will always be true of any production process that involves fire.

However, Petersen Tegl has no intention of churning out identical batches. The brickworks uses coal in its firing process precisely because it wants to bring out a variety of colours in its products. The number of bricks in a batch and their position in the furnace mean that some are darker than others.

If the bricks were just piled on pallets right away, bricklayers would have to select them from different pallets to create an even surface.

Bricklayers are able to lift them straight off of the pre-mixed pallets. The photo is from the building site for the psychiatric hospital in Slagelse, which will be inaugurated in August. The hospital was designed by Karlsson Arkitekter, who won the competition for the big project in 2013. Photos: Anders Sune Berg

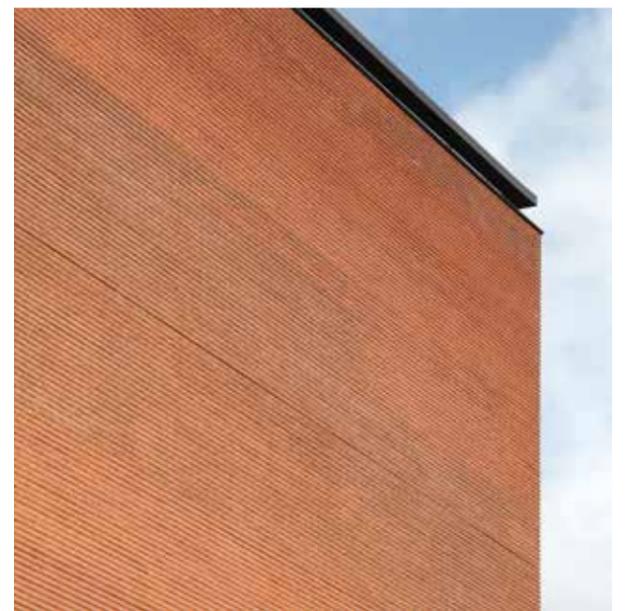


Every day, a team at the brickworks inspects and sorts every single brick before it is packed, put on a pallet and despatched. This process ensures that there's no difference between the first and last pallets delivered to a building site.

It also means that the bricklayers have one less thing to worry about – they can pluck bricks straight from the pallet and get to work right away.

The end result is brickwork with no transitions and no areas dominated by one shade. Consistent inconsistency, we call it.

An example of brickwork which has not been pre-mixed. Photo: Thomas Mølvig





Among the tower block's preserved features are the extended ground floor and the retracted top floor, both of which are clad in new materials but still stand out as independent elements.

The old brickwork has been replaced with red hard-fired brick. The special orange-white shades stem from the white sludge used as lubricant in the moulds.

Käte-Ahlmann-Haus, Büdelsdorf

Developer: AC Vermögensverwaltung (ACO Gruppe)

Architect: Architekturbüro Hansen

Façade concept: Heike Hillebrand & Catharina Gauda

Contractor: Boysen Bauunternehmen GmbH

Engineer: Ingenieurteam Trebes Rendsburg

Brick: D46

Text: Ida Præstegaard, MSc Architecture

Photos: Iver Ahlmann



REVITALISED LANDMARK

REDDISH-TINGED BRICKWORK LINKS PAST AND PRESENT IN A RENOVATION PROJECT IN SCHLESWIG-HOLSTEIN.

Bestowing a new look on the seven-storey tower block presented quite a challenge. Ever since it was built in the late '60s, Käte-Ahlmann-Haus has served as a landmark in Büdelsdorf because of its height and location in a historic area. It is also very fondly regarded by the towns people.

The block was originally built for a savings bank, which occupied the ground floor and basement. At various points, the upper floors have housed both apartments and offices. The new owners, the ACO Group, decided to renovate the building, including refurbishing the upstairs flats and ground-floor offices.

Architekturbüro Hansen, based in Rendsburg, was tasked with the renovation, along with the architects Heike Hillebrand & Catharina Gauda, who designed the façade.

The client and architects agreed that certain significant characteristics of the existing building should be preserved. The challenge lay in translating these into a contemporary idiom.

Among these preserved features are the extended ground floor and the retracted top storey, both of which have been clad in new materials but still stand out as independent elements.

However, alterations have been made to the façade, which used to be vertically delineated, which made the staircase a main feature. Light now flows into the offices and the staircase via a row of large windows, making the staircase less visually dominant.

The original brick façade was an important part of the building's identity, and it was agreed that it should be retained. The new brick is D46, a red clinker-fired product that forms a nice contrast to the dark windows. D46 uses white mud as a lubricant. After coal-firing, it leaves orange-white hints that endow the reddish-brown brick with a unique

colour palette. The many shades also reflect the colours of the surrounding brick buildings.

When the renovated Käte-Ahlmann-Haus was inaugurated in late summer 2014, it was clear that Büdelsdorf's old tower block had been reborn, in a beautiful, modern interpretation that remained faithful to its original form and materiality.

Before the renovation, Käte Ahlmann House's façade was vertically divided and dominated by white windows.



Large windows now provide light to both offices and the staircase. The recurring dark shades from top to bottom endow the building with a new sense of cohesiveness.





The mid-1960s monument to the dramatic historical event consists of a rotunda surrounded by circular sandstone walls.

The building turns inward and is closed off on three sides, like a defensive structure. The only break in the walls is the large glass panel on the arrival side.



Reiach & Hall chose to make their building subordinate to the beautiful surrounding countryside, of which there are unobstructed views.



Billedtekst



REFLECTING THE NATURAL SURROUNDINGS

TO THE SOUTH-EAST OF STIRLING, BEHIND WALLS OF COAL-FIRED BRICK, VISITORS RELIVE THE BLOODY EVENTS THAT SAW THE SCOTS PUT THEIR ENGLISH FOES TO THE SWORD JUST OVER 700 YEARS AGO.

– 18 Bannockburn has a mythical air. In 1314, in the 18th year of the First Scottish War of Independence, an English army of 16,000 foot soldiers and 3,000 cavalry marched up through Scotland on their way to Stirling Castle. Five kilometres from their destination, at the stream known as the Bannock Burn, they were surprised by a considerably smaller Scottish force, led by the legendary Robert the Bruce. The ensuing carnage left 11,000 English soldiers dead on the field, while the rest were forced to retreat to the border. The battle did not end the war, but it paved the way for the Declaration of Arbroath of 1320, proclaiming Scotland's right to independence.

Bannockburn enjoys a unique place in the Scottish psyche, and has been commemorated in a variety of different ways over the centuries. In the early 1960s, the National Trust for Scotland (NTS) commissioned the architect Robert Matthew to draw up a master plan for the site. Inspired by Asplund and Lewerentz's Woodland Cemetery in Stockholm, Matthew conceived a 3m high 35m diameter rotunda framed by two concrete masonry arc walls crowned by a circular beam. From here, a path leads up to a rectangular space featuring an equestrian statue of Robert the Bruce. A planned visitor centre was abandoned and not built until the early 1980s. However, its position by the main road meant that the car park lay between the monument and building, which was not the original plan.

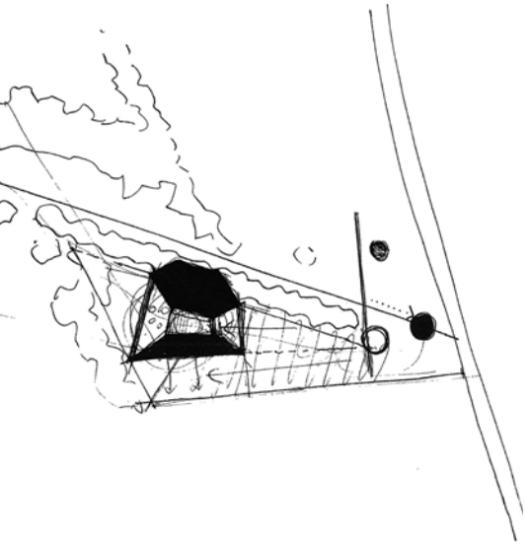
In 2010, the NTS, decided that the original visitors centre was no longer fulfilling its purpose and asked five architecture companies to submit proposals for restoration and refurbishment.

Reiach & Hall Architects won the competition with a project based on a very strong idea and great empathy with the nature of the site. The proposal was also brave, since it involved demolishing the existing visitor centre and building a new one. Luckily, the NTS was convinced. In June 2014 – the 700th anniversary of the historic battle – the new Bannockburn Visitor Centre opened its doors.

The main concept reflects the architects' overriding concern – that the project should be about a violent

“Brick is made from fired clay, and the elements of earth, fire, water and air are all involved in its making. It is one of the most elemental of building materials with a unique universality of meaning and making. The selection, format, and execution of the brick have been carefully considered in response to the landscape and the tree zone the building sits in.”

*Neil Gillespie, architect,
Reiach & Hall Architects*



A statue of the legendary Robert the Bruce stands at the centre of the monument to the battle.

The architects wanted the darkness of the building to reflect the history of the site.

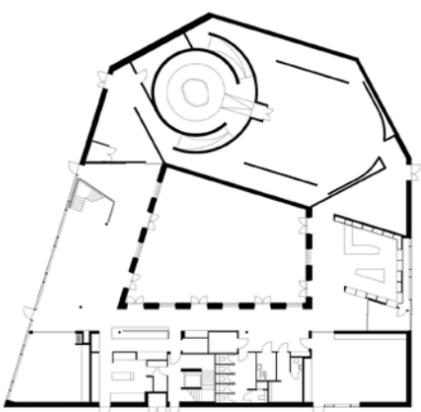
and momentous event rather than about the building.

“Previous projects didn’t respect the landscape. It had almost been abused over the years, with various buildings thrown up very close to the monument,” says Neil Gillespie, architect and director of Reiach & Hall. “We have tried to give expression to the serious nature of the site by expanding on the ideas behind the Woodland Cemetery in Stockholm, which was the inspiration for Mathew’s master plan. Like Asplund’s crematorium, we pushed the building aside to re-establish a direct link to the monument and landscape. Guests park close to the road, walk up to the new centre and then on to the rotunda and statue, from where they enjoy unique views of the nearby hills and the mountains beyond.”

Reiach & Hall designed the building according to how they experienced the site and in line with the decision that the building itself was a secondary concern. The building is at one and the same time understated, significant and sombre. But it also has a refined idiom and subtle detailing that references historical elements and images.

The centre is designed like a closed, four-winged farm building that alludes to a defensive fortification. Three of the wings have shed roofs that slope towards the courtyard. The fourth wing, which has a gabled roof, has truncated corners that face outward, producing a hexagonal floor plan. The façades look tight and closed, aside from the large glass panels flush with the wall at the main entrance to the south.

The architects were clear from an early stage that the building should be brick-clad, but the client had to be convinced. “One of the counter-arguments was that Scotland isn’t a brick country,” Gillespie explains. “On the other hand, we couldn’t accept sandstone cladding, which would have been far too refined to express the brutality of the events that took place here. We derived our inspiration from various sources. We imagined a burning landscape. The large number of corps-



Ground-floor plan



The northern wing contains the main hall, where visitors try their hand at interactive games and enjoy electronic encounters with historical figures.



Reiach & Hall wanted the brick façades to reflect the site's history. They chose two coal-fired bricks – one dark grey, one lighter grey – and paired them in a Flemish bond to create patterns reminiscent of chainmail. Elsewhere, the pattern creates holes that form part of the ventilation system.

“The brickwork pattern is reminiscent of chainmail, an effect achieved by combining two coal-fired bricks, one almost black, one with a grey tint, in different patterns in a stacked Flemish bond.”
Neil Gillespie, architect,
Reiach & Hall Architects



es burned on the battlefield triggered associations with the fire that produces bricks. Other images were more tangibly visual. The brickwork pattern is reminiscent of chainmail, an effect achieved by combining two coal-fired bricks from Petersen – one almost black, one with a grey tint – in different patterns in a stacked Flemish bond.”

In sharp contrast to the sombre exterior, the interior is characterised by bright surfaces and pine. The centre's main attraction is its interactive exhibition, designed by York-based exhibition designers Bright White, where visitors relive the battle and interact with the key historical figures.

Bannockburn Battlefield Visiting Centre, Stirling

Architect: Reiach & Hall Architects, Edinburgh

Landscape architect: Ian White Associates

Engineering, construction: SKM

Engineer, mechanical and electronic: K.J. Tait Engineer

Exhibition Design: Bright White

Brick: D99, D91

Text: Ida Præstegaard, MSc Architecture

Photographer: Philip Vile

Nominated for the Mies Van der Rohe Award 2015



Site plan

The colour of the brick façade gradually changes around the building. The darkest part faces south, the brightest north. The roof, which is double-sided on the north wing, is coated with black-glazed roof tiles.





The large, double-height reception faces the street and has been designed in a relatively freeform manner.

INNOVATIVE APPROACH IN DIVERSE SETTING

THE MATERIALS AND COMPOSITION OF THE FAÇADE ENDOW THIS DENTAL CLINIC IN HOCHHEIM WITH A MODERN IDIOM ALL OF ITS OWN, THE SIMPLICITY AND COLOURS OF WHICH HARMONISE BEAUTIFULLY WITH ITS SURROUNDINGS



The volume of the new building harmonises with the one opposite, and the various shades of grey and white fit well with the rest of the street.

Dentist Martin Ullner wanted to expand the clinic in Hochheim where his practice has been based for many years. In consultation with the architect Karl Gold, he considered utilising and renovating the building opposite the existing clinic on Burgeffstrasse. Ultimately, however, the building next door was demolished, and a bigger clinic was built on the site a few years ago.

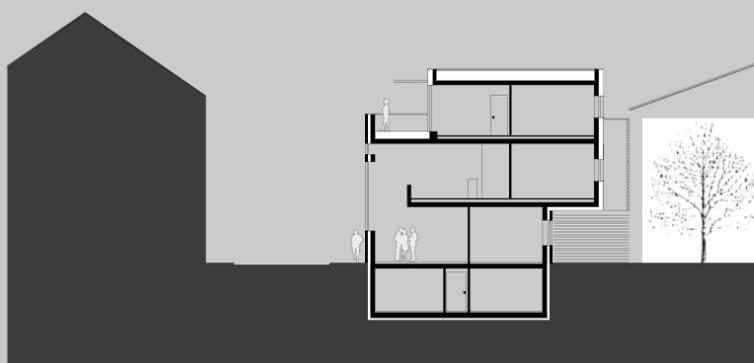
The height and pitch of the roofs on the buildings around the new clinic vary greatly and the plan was for a new building with an idiom of its own but which reflected the diversity of the rest of the street. Most importantly of all, the new building had to live up to the developer's quality standards. This entailed the architect and client spending a great deal of time discussing materials during the early stages of the project.

Ever since he visited the Kolumba Museum in Cologne, which was designed by Peter Zumthor, the architect Karl Gold had been waiting for a project suitable for the distinctive brick. K92 turned out to be the ideal choice for the dental clinic in Hochheim. Almost all of the buildings in Burgeffstrasse have plaster façades in different bright shades. With its varied tones of grey and off-white and its irregular, handmade structure, the brick façade on the new building has a striking appearance that harmonises well with the other colours in the street.

The 750m² floor plan is divided into a reception area, X-ray facilities and a dental technician's workspace on the ground floor. The dental surgery, including treatment and operating rooms as well as a patient room, is on the first floor, dedicated facilities for children on the second. The two lower floors are flush with the adjacent buildings, the second floor is further back. This feature, along with the flat roof, makes the building look smaller and also allows for a south-facing terrace where children can spend their waiting time in good weather.

The architect has made impressive use of the nature of the building's function as a dental clinic to come up with very different and highly expressive façades that reflect the location and shape of the different rooms. The large, double-height reception faces the street and accounts for most of the façade, which meant it could be designed in a relatively free form. The openings consist of the big reception-room window and a seven-metre-long horizontal row of windows. Other openings include the main entrance, which has been pulled back from the street, the doorway and three windows. The relatively few elements are beautifully positioned to form a well-composed façade with clean lines and simple, refined details. All of the windows – except one near the front door that is flush with the wall – are inset by 30 cm and have brick-on-edge courses and sills. The aluminium window frames are painted in a shade of grey reflected in the bricks.

Dental practice, Hochheim, Germany
 Client: Dr Martin Ullner
 Architect: Karl Gold Architekten
 Engineer: Nickel + Kansy, Hochheim,
 Contractor: Krotzer & Eisele, Deggendorf
 Brick: K92
 Text: Ida Præstegaard, MSc Architecture
 Photos: Paul Kozłowski



Cross-section