

# PETERSEN

A MAGAZINE ABOUT BRICKWORK AND RESPONSIBLE ARCHITECTURE





*With its uneven profile but clear form, the west-facing gable is a beautiful addition to the urban landscape.*



*The seemingly random positioning of the windows on Kannikegården reflects the uneven pattern of the granite paving stones on the square, designed by Schönher. Together, they introduce a rhythmic disorder that harmonises with the surrounding 'jumbled up' medieval brickwork in the area.*

# KANNIKEGÅRDEN IN RIBE

KANNIKEGÅRDEN BEAUTIFULLY REITERATES THE QUALITIES OF THE MEDIEVAL OLD TOWN BUT IS ALSO SURPRISINGLY RADICAL.

It is a long time since anything modern was built in the middle of Ribe. How do you adapt to such a sensitive setting without succumbing to pastiche? How do you ensure that any new building fits in with its surroundings but still manages to reflect its own era, just as the older ones reflect their various eras? Few studios are able to master this balancing act quite as well as Lundgaard & Tranberg Architects – and Kannikegården in Ribe is a prime example of their expertise. The building's rustic-red brick silhouette looks sharp and precise from whichever narrow alleyway you happen to view it. But as you get closer, you are struck by the coarseness of the finish. Like an armadillo with oversized scales, its coat of brick armour dangles and vibrates in the sunlight, with tolerances of up to several centimetres! In this way, it is just like the surrounding medieval buildings, whose quirks and crooked bits endow Ribe with its organic, historic air.

Kannikegården is on the square in Ribe, opposite the cathedral. It houses facilities for the parish council and cathedral staff, as well as exhibition space and a 100-seat lecture theatre. During the excavation work on the site, archaeological remains were found of the cloisters, built in 1100 and possibly the earliest brick building in Denmark. The find was a sensation, and another testament to Ribe's historical significance. The ruins were excavated in 2012 and a preservation order served on them right away. They are believed to be the remains of the refectory wall. This posed challenges for the construction project, but a donation from Realdania paid for the ruins to be integrated into the new building as a monument to the past.

## **A new era's tectonics**

"We wanted the new building to be clearly differentiated

from the original tectonics," says architect Erik Frandsen of Lundgaard & Tranberg Architects. In lay terms, this was a matter of developing a light brick cladding to hover just out from the heavy brick monastery walls as a contrast to them. Brick shells are not that light, however. The 35 x 63 cm Cover-bricks weigh over 60 kg each, i.e. substantially more than the old bricks used by the monks. However, from a distance, the clinker-clad surface does look light compared to the historic brick buildings around it. Close up, the irregularities of the granulated brick plates are obvious, echoing the crooked medieval buildings, in which tolerances were measured in inches.

The elongated building runs along the south side of the square. A sluice links the building to the medieval procession route, which starts from the west. An open glass façade stretches the entire length of the ground floor, while the rest

*Ribe rises from the landscape, clearly marking the edge of the marshland – a fascinating destination for anybody interested in the history of architecture.*





*We chose a large format of Cover so the tiles could be sewn elegantly together along the edge of the roof without needing even larger sizes.*

of the façades, gables and roofs are covered with large brick shells. Its proximity to the houses on Sønderportsgade to the south dictated that the building had to be tapered slightly towards the west, leaving a diagonal incision in the roof. This characteristically crooked look contributes to the touching sense of kinship between architecture that is so prevalent throughout Ribe, where all of the buildings have had to adapt to their neighbours over time.

“The crooked look was decisive for the choice of the size of the brick shells,” says Erik Frandsen. The shells had to be relatively large to be able to “sew” them together elegantly along the edge of the roof and avoid the need for even larger custom-built sizes. The “stitching” along the crooked incision is full of character, and resembles the zigzag ‘raking course’ patterns seen in some of the old gabled houses nearby. Other striking details include the small square windows dotted

unevenly around the façades and surrounded by large tile shells. This creates an uneven pattern of dark shadows that breaks up the monolithic air of the façades, just as the brick chapels on the nearby cathedral are brought to life by their vertical recesses. Wisely, the gutter has been hidden behind a cornice-like band of brick shells, suspended on steel brackets, a band that seems to hang on to the shells above, and clearly defines the transition to the glass-covered bottom part of the new building.

#### **Bricks are alchemy**

“Firing bricks is a kind of alchemy,” says Erik Frandsen. Using mock-ups, the architects were able to make decisions about colour on the site. Tiny adjustments to the oxygen supply in the ovens at Petersen Tegl eventually resulted in just the right mix of rustic red hues to blend the new building in with

its surroundings. Up close, the shells bear all the blemishes and hallmarks of the production processes, just like the bricks used by the monks centuries before. The tradition of hand-made, coal-fired brick continues here in the big, handmade shells. The historical context is further emphasised by the fact that these kinds of shells are known to have been around in the Middle Ages, when big flat tiles or “pans” were used for roofing. The pans on the cathedral opposite are evidence of the original roof on the medieval church.

#### **Ribe counts in feet, not millimetres**

Two-tier constructions, i.e. when architects want to work with an open ground floor and closed upper storeys, often pose serious problems. Lundgaard & Tranberg came up with the solution of using coarse, tarred oak planks as movable vertical slats fitted with pins. On entering the building, visitors

*The garden softens the sudden plunge from Sønderportsgade and creates a small oasis, created by Schønherr landscape architects.*

*»Firing bricks is a kind of alchemy. Using mock-ups, we were able to make decisions about colour on the site. Tiny adjustments to the oxygen supply in the ovens at the brickworks eventually resulted in just the right mix of rustic red hues to blend the new building in with its surroundings«  
Erik Frandsen, architect*





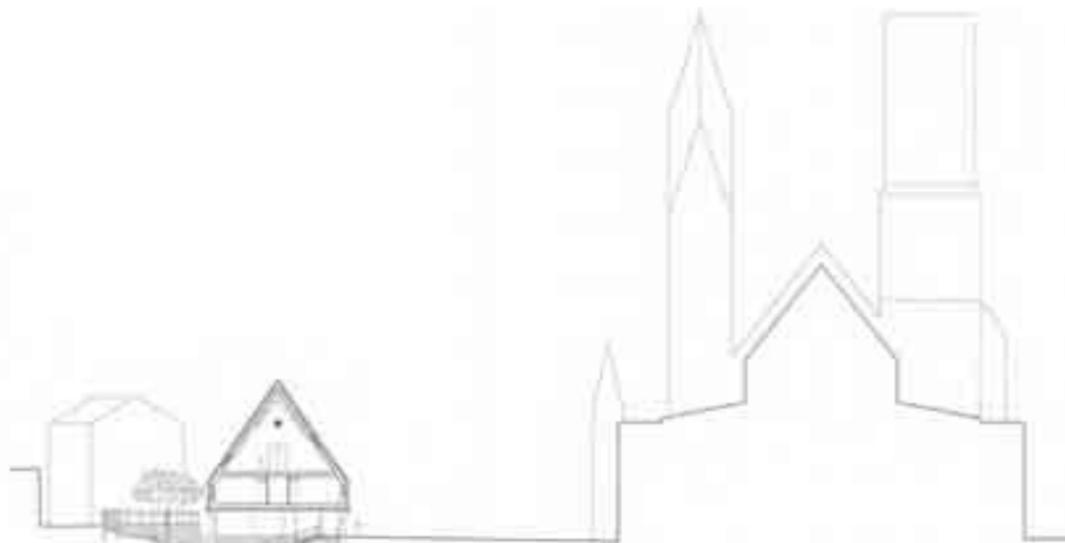
*The elongated building runs along the south side of the square. A sluice links the building to the medieval procession route, which starts from the west. An open glass façade stretches the entire length of the ground floor, while the rest of the façades, gables and roofs are covered with large Cover bricks.*



*Site plan, with the cathedral in the middle of the square and Kannikegärden at the bottom.*



*Plan, the ruins of the old monastery are on the right of the drawing.*



*Cross section showing the ruins below ground level, side by side with the stepped monastery garden.*



encounter the same twisted oak planks in the ceiling of the room housing the old ruins. "In the Middle Ages, everything was measured in feet, not millimetres," says architect Erik Frandsen. This means that the new addition could not be too refined in its detail. This attitude is reflected not only in the brick and woodwork, but in the concrete forms on the load-bearing columns and the walls that encircle the ruins. The shuttering here is deliberately sloppy, with wedges inserted between the boards so that the concrete bulges and the surfaces are uneven. "The building has multiple cultural and historical layers," says Frandsen, "from the bricks that grow out of the ground to the layered concrete and boards in the ceiling." With this in mind, the gravel flooring in the ruins may seem a little too well-groomed and sterile. A different surface should be discussed when the decision is hopefully reached to open the room to the public rather than visits being by appointment with the verger.

**An architect needs to know the priorities**

The interior of the new building could be described as toned-down coarseness. From the narrow foyer, an oak staircase swings its way up to the first floor, its path marked by solid, steel-clad vertical oak stakes. The inner wall of the staircase is painted dark red, while the first-floor corridor is in ochre. This scheme extends to the second floor, where the lecture theatre's interior roof surfaces are in plain dark red. The distinctive, slightly cavernous colours are inspired by the frescoes in the cathedral, where earth colours dominate. The offices, which are dimly lit by small square windows, are painted white to maximise the available light and make for a pleasant working environment. Despite limitations in terms of both budget and space, the architects have managed to create quite comfortable working areas. The priority was to make use of real oak floors, warm wall and ceiling colours, and a slightly surprising use of wall-mounted lighting that projects rhythmic cones of light up the walls and corresponding semicircles onto the ceilings. And then, of course, there is the plasterboard with holes on the ceiling, so that the painted surfaces look neither completely dead, nor completely disconnected from the ruins and the living exterior. Although painted plasterboard might seem a far cry from the exterior textures, it manages to create a link between the inner and outer that, by contemporary standards, is highly successful.

Ribe has every reason to be proud of its beautiful new landmark building, which completes the long-awaited regeneration of the area around the cathedral – another key element of which is Schønher's brilliant new square, which is well worth a visit in its own right

*Schønher landscape architects solved the difficult task of mediating the transition between Kannikegården's sunken level, the east passage and the town square.*



*The staircase, flanked by oak and a dark red core, connects the beautiful hall and the first floor.*





*Impressive Ribe cathedral, erected between 1110 and 1134, is 63 meters long, 34 meters wide and its spire is 52 meters high.*



*Erik Frandsen and Lene Tranberg developed a special Cover brick in their own format and colour.*



*The big, handmade, 15-kg coal-fired brick is the end result of a long process. Multiple attempts were made before the architects, client and brickworks were all satisfied with the finished product.*

*The room containing the ruins has a different look from the rest of the building. The visible concrete formwork interacts with the remnants of the old wall, and the angled oak planks in the ceiling endow the space with a crisp atmosphere.*



**Kannikegården, new church hall, Ribe, Denmark**

Developer: Ribe Domsogns Menighedsråd  
 Contractor: Kim Christensen  
 Architect: Lundgaard & Tranberg Arkitekter A/S  
 Archaeology: South-west Jutland Museums  
 Engineering, construction and construction management:  
 Oesten ingeniører og arkitekter Aps  
 Engineering, plumbing and electricity:  
 Esbensen Rådgivende Ingeniører A/S  
 Landscape architect: Schønherr A/S  
 Funding for landscape project: Realdania  
 Brick: C48 in the special edition  
 designed by Lundgaard & Tranberg,  
 dimensions: 630 x 350 mm, and D48, walls.  
 Photos: Anders Sune Berg  
 Text: Thomas Bo Jensen, Professor, cand.arch., PhD



Founded in 1776, the Accademia di Belle Arti di Brera teaches a variety of artistic disciplines to 3,800 students.



Onsitestudio presented various tools, moulds, materials and hand-made products under the title "Honor Imperfection as a Hidden Intention".



The elegant baroque building that houses the academy was an ideal setting for an exhibition celebrating craftsmanship.

## CRAFTSMANSHIP HONOURED IN MILAN

ONSITESTUDIO PRESENTED TWO PROJECTS AT THIS YEAR'S TRIENNALE DI MILANO. BOTH OF THEM USED PRODUCTS BY PETERSEN Tegl.

For its contribution to La Triennale di Milano this year, Onsitestudio chose to focus on the traces left by the human hand in the construction process.

Along with partners Angelo Lunati and Gian Carlo Floridi – and in collaboration with architect Francesco de Agostini – Onsitestudio was responsible for a small but exquisitely beautiful display, "Honor Imperfection as a hidden intention", in the Academy of Fine Arts. On a table designed by the studio, the architects arranged a collection of tools, including moulds and other implements used to hand-craft Petersen products. A selection of finished bricks was displayed alongside the tools.

This piece will be on show in the School of Architecture in Aarhus, Denmark, in November 2017.

The other project is permanent: BASE is a new culture workshop, exhibition- and event space housed in a former industrial building. Onsitestudio set up the workshop in this large space, which features cube-shaped structures made of D58. The cubes contain a café, storeroom and toilets and also act as room dividers in the spacious surroundings.

Triennale di Milano is an international event dedicated to architecture, design and craftsmanship, which was first staged in 1933. This year's theme was: 21st Century – Design After Design. After a 20-year break, the Triennale opened on 2 April and closed on 12 September.

The new culture workshop is housed in a former industrial building at Via Bergognone 34 in Milan.



### BASE, Milano

Client: Arci Milano, Avanzi, esterni/h+, Make a Cube  
Architects: Onsitestudio  
Brick: D58, Flensburg format  
Photos: Anders Sune Berg  
Text: Ida Præstegaard, cand.arch.

Onsitestudio used very few materials for the interior – instead, people and activities bring colour and life to the space.



The dark brick cubes contain, among other things, a café, storage areas and restrooms, and are finished with patterned brickwork.





The two buildings are in direct communication with each other across the street that runs between them.



The new building's distinctive inverted corner is a symbolic response to the old Kunstmuseum's no less distinctive projecting corner. The old building was built in 1936 and designed by the architects Rudolf Christ and Paul Bonatz.

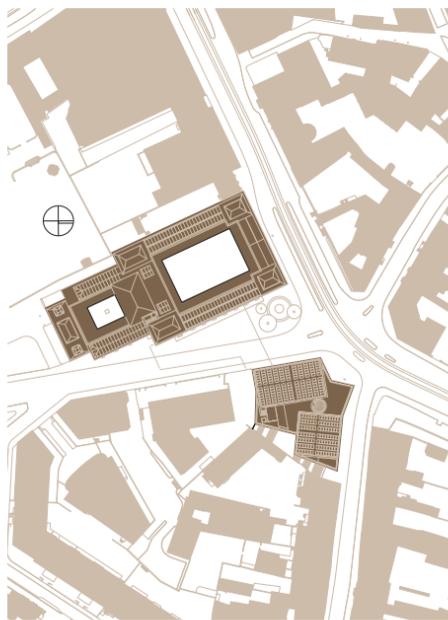


Like the main building's façades, those of the new building hint at classical architecture's standard tripartite order of base, middle, and capital.

# THE ART OF ADDITION

WITH ITS VARIOUS SHADES OF GREY, THE NEW ADDITION TO KUNSTMUSEUM BASEL RELATES TO ITS HISTORIC SURROUNDINGS IN A RAW, ELEGANT MANNER.

*“Brick walls have a timeless, archaic, almost ruinous character. They are like a brick-and-mortar manifesto for timeless, sustainable architecture.”*  
*Christoph Gantenbein, architect*



Site plan

Kunstmuseum Basel's new building, facing the bustling Boulevard St. Alban-Graben, resembles a stone monolith hewn straight from an Alpine mountain. The building is a solid block banded by horizontal strata, as if formed by geological deposits over millennia. Its façade consists of hand-made coal-fired brick, the shade of which gradually changes from dark at the bottom of the building to light grey at the top. This smooth shading effect is broken near the roof, where large letters appear to have been carved out of the façade, forming a decorative frieze that encircles the building.

The museum houses the world's oldest art collection owned by a city council, with works including renaissance masterpieces by the Holbein family and Lucas Cranach the Elder. The museum moved to its current address on St. Alban-Graben, the former boundary

of the medieval city, in 1936. Clad with decorative bands of limestone, and featuring references to Italian palatial architecture, the older main building appears monumental and symmetrical from the outside. At its heart is a wide monumental double marble staircase that connects the floors and leads visitors through the museum. Well-proportioned, rectangular en suite rooms around the inner courtyards provide a classic and tranquil setting for the artworks.

As the years went by, the museum struggled to house its ever-growing collection, which now comprises more than 300,000 pieces. Eventually, the decision was taken to hold a design competition for a new building next to the existing museum. The young Basel-based studio Christ & Gantenbein won it. The new building is located at a crossroads where the main thoroughfare, St. Alban-

Kunstmuseum Basel is located near the Rhine.



The Kunstmuseum Basel's new building redefines a prominent location in the heart of Basel.



*The bricks alternate between dark and light grey, and divide the façade into horizontal bands.*

*The striking pattern of shadows cast by the alternately projecting and receding layers of brick amplifies the archaic impression of an ancient ruin.*



Graben, meets three smaller streets. Its irregular outline includes an inset on St. Alban-Graben, resulting in a small square.

The new building consists of five floors, two of which are underground. A passage connects the new and old parts of the museum. The three storeys above ground correspond to the height of the older main building. A monumental staircase of grey Carrara marble runs between the floors. Like the main building's stairwell, the walls are rough-plastered, leaving clear traces of the plasterer's movements, albeit in cement plaster rather than the main building's limestone. This differentiates the interior from the main building's golden hues, giving it a consistent cool grey look. The emphasis here is on the textural contrasts that emerge from the meeting of materials – brick, marble, cement plaster and galvanised steel.

***Kunstmuseum Basel, New building***

*Owner: Basel City Resident Community,  
Basel City Real Estate Office*

*Client: Construction and Transport Department  
of the Canton of Basel-Stadt, Urban Development  
& Architecture, Construction Office*

*User: Presidential Department of the Canton  
of Basel-Stadt, Kunstmuseum Basel*

*Project consortium: ARGE Generalplaner KME Basel,  
Christ & Gantenbein/Peter Stocker AG*

*Architect: Christ & Gantenbein*

*Contractor: Peter Stocker AG Baumanagement*

*Construction management: FS Architekten AG*

*Engineer: ZPF Ingenieure AG*

*Brick: D91 and custom brick D11, Flensburg format*

*Photos: Anders Sune Berg*

*Text: Martin Søberg, PhD, architectural historian*



Sunk into the grooves of the frieze blocks are strips of LEDs that, by illuminating the hollows between the bricks, shed an indirect light into the surrounding urban space. The architects asked Petersen Tegl to make special bricks with a concave mould to make room for the lights.



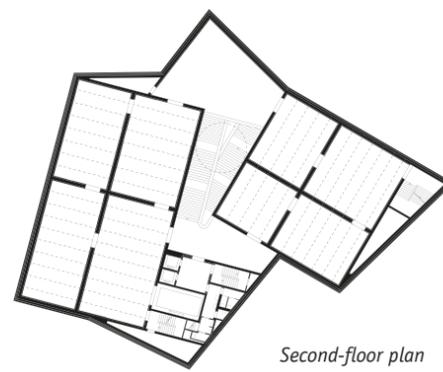
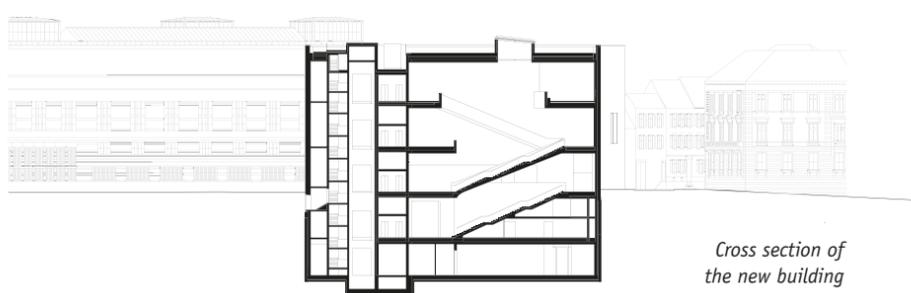
The architects Christoph Gantenbein and Emanuel Christ established their office in 1998. Photo: Markus Jans



With regard to the galleries, the museum expressed a desire for the same spatial qualities as the existing building's well-proportioned, rectangular rooms. However, given the project's triangular site, it was also vital to make the most of the available space. This led to a tension between different geometries, which the architects have exploited to the fullest. Christoph Gantenbein says: "It's a bit like a garage or an industrial building. It relates to the main building's materials and proportions, but it is also contemporary. For example, it fills the entire site in a pragmatic way. The tension between the external and internal geometry has created a duality between the galleries, expressed via prefabricated beams and the Piranesi-style staircase."

The brick façade consists of one continuous surface without expansion joints. Every other brick course protrudes, producing a subtle relief effect. This, along with the coal-fired brick's coarse appearance, gives the building a more textural feel, and

makes it highly responsive to changing light conditions. In a few places, the surface is broken by vertical window and door openings, over which galvanised steel shutters can be drawn. The darkest bricks are at the bottom, giving the façade the appearance of a base supporting the lighter layers toward the top. In this way, the new building paraphrases a classic architectural idiom, which divides buildings into three components: base, middle and roofline. In other words, the new building refers both to the main building's classical style and to more modern idioms, via its irregular shape and use of rough, rather than finely processed materials. The architecture is the result of sampling elements from different eras – a beautiful meeting between old and new.



*"The bricks serve to create a sense of harmony with the existing architecture. For example, the bricks create a kind of plinth. This brings to mind traditional architectural effects, but it is done in a way that is completely modern, with a kind of new matter-of-factness."*  
Emanuel Christ, architect

## CONTINUITY WITH BRICKS

### Christ & Gantenbein on their choice of bricks for Kunstmuseum Basel:

"The bricks serve to create a sense of harmony with the existing architecture. For example, the bricks create a kind of plinth. This brings to mind traditional architectural effects, but it is done in a way that is completely modern, with a kind of new matter-of-factness.

Colours play an absolutely key role in how we perceive architecture – and the world, for that matter. The older main building

appears slightly warmer inside, as well as outside. While the new building's shades of grey relate directly to the main building, the coal-fired brick are a cooler variant on the same theme.

The bricks in the façade have a range of different shades, resulting in a massive building that plays with the sense of time. It looks as if it has been there for centuries, like Italian churches that darken with age. The new building does not exist in isolation. By virtue of its materials, it is integrated into the museum's historical context."



# A LIGHT FRIEZE

*The façade follows the standard tripartite order of classical architecture. This order is visualised through the brickwork's different shades of grey and through a frieze executed as a fine relief.*

Two-thirds of the way up the front of the new building is a broad band that serves as both a decorative frieze and a communicative element. Customised concave-moulded bricks form an underlying horizontal band in which LED lights have been mounted. The frieze was developed by the Basel-based engineering and design firm, iart, in collaboration with the architects. Its narrow fillets are shaded, yet can be precisely lit by LEDs. Sensors determine the light intensity of the exterior space. Based on this information, the fillets can appear darker, brighter or of the same brightness as the surroundings. Subtle animations can be shown on the precisely

cut building. Text and form elements made of light pass across the façade.

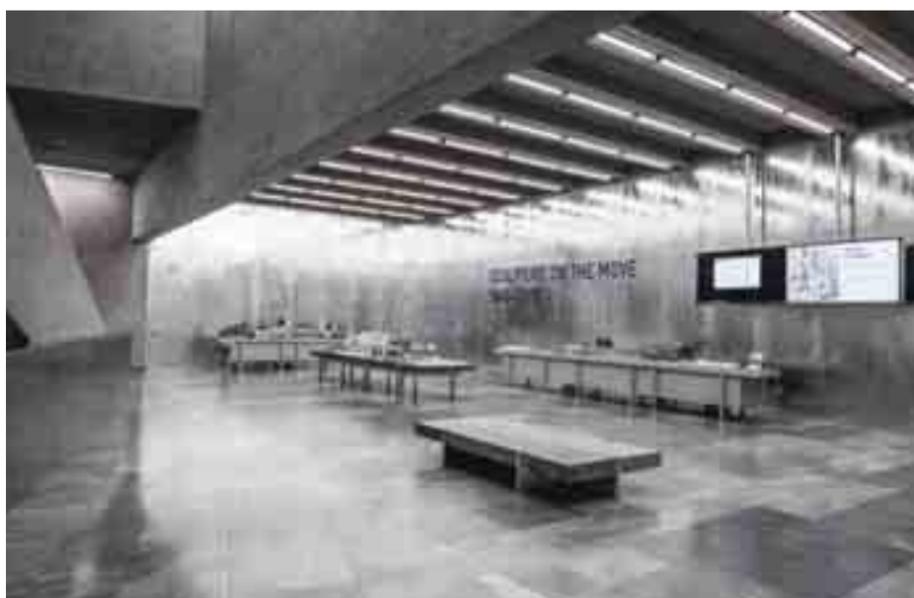
Christoph Gantenbein says: "The façade's continuity is artificial. The beauty is that you can't see the LED lights – instead, you see the light on the bricks. In traditional architecture, a frieze was usually decorated with sculptures. And sculpture is, of course, all about how light and shadow fall on three-dimensional objects. Here, we explore these principles in a highly technological and adaptable way. It is a pragmatic, modern building that reflects contemporary textual modes of communication."



*The exhibition rooms have a powerful, physical presence.*



*Shades of grey: In the foyer marble flooring and galvanized steel wall cladding form an aesthetic whole that is expressive at once of both difference and harmony.*



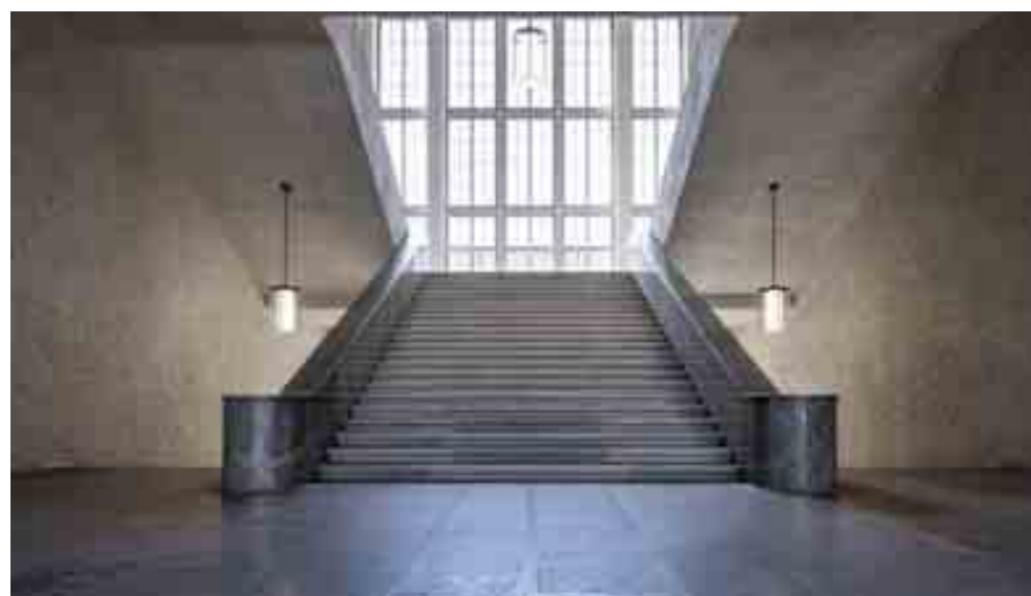
*The flexible exhibition spaces allow the artworks to take center stage.*



*The new staircase is modeled on the main staircase of the existing building, but in terms of its materials – the Bardiglio marble from Carrara on the floor and rough scraped plaster on the walls – anticipates what lies ahead.*



*The central staircase of the main building, built in 1963, was echoed in the new building.*





The architects and developer wanted the new student housing to be integrated into the landscape in a peaceful way. The dark colours and rustic look of K57 on the façades provide a visual link between the buildings and their surroundings.

## STUDENT HOUSING EMBEDDED IN THE LANDSCAPE

NEW STUDENT HOUSING AT HAVERFORD COLLEGE, PENNSYLVANIA, BLENDS IN BEAUTIFULLY WITH THE SURROUNDING TERRAIN.

Many American universities have grown up around 19th-century buildings, often in a Collegiate Gothic style that evokes Oxford and Cambridge. But since the mid-20th century, few institutions have had the ability or inclination to add more ‘traditional’ buildings. What followed were numerous experiments with bare modernist structures that seem sadly lacking next to their predecessors. Now they are turning instead to architects like Tod Williams and Billie Tsien. The idea is to create buildings that are decidedly modern but visually rich – and often constructed from a diverse array of materials that reward close examination.

One example is Haverford College, a small liberal arts school 20 miles from downtown Philadelphia. In mid-2000, it called for proposals for a pair of dormitories – its first new residence halls in 40 years. Williams and Tsien won the commission, and the new buildings were inaugurated in 2012.

Haverford is rooted in the Quaker tradition, which emphasizes the importance of consensus and avoiding ostentation. The new dormitories – named Kim and Tritton halls, in honour of former Haverford president Tom Tritton and donor Michael B. Kim, respectively – are situated on the edge of a bucolic 200-acre campus. They were originally meant

to house 160 students in a traditional mix of single, double and triple rooms, but student representatives made clear that they would prefer singles. That eliminated some of the spatial variety the architects had hoped for, but at the same time provided a clear form of organisation: Each building, at 21,000 square feet, would have 40 exterior-facing rooms on each of its two floors. In the middle of the dormitories would be the bathrooms, study rooms and lush green courtyards.

Even on a very tight budget of \$19.3 million, Williams and Tsien came up with more than just simple brick boxes. Soil excavated from the site forms a landscaped embankment between the two rectangular structures. Concrete and glass bridges run from the embankment to each building’s first floor, establishing a strong link between the buildings and endowing this part of the campus with topological variation.

The bridges also eliminate the need for internal lifts and staircases, which has reduced the cost and freed up space for the generous common areas. The interiors feature wooden window and door frames, FSC-certified white oak and bluestone floors in common areas, and cork floors in the bedrooms. These natural materials, along with other green features such as vegetated roofs, skylights (which

reduce the need for electric lighting), and water-saving bathroom fixtures, earned the buildings a LEED gold rating.

But perhaps the architects’ most important decision was choosing Petersen handmade 528-mm bricks, the solidity of which endows the buildings with the kind of gravitas that typifies Haverford’s iconic 19th-century architecture. However, the bricks’ unusual proportions and the buildings’ absence of masonry trim, such as visible lintels, make clear that this is a contemporary structure, not an attempt to recreate the past. Each mottled brick, bearing the mark of its maker’s thumbprint, complements the natural features of Haverford’s campus, and enables the two new buildings to blend comfortably and confidently into their surroundings.

**Kim and Tritton Residence Halls,  
Haverford College, Pennsylvania, USA**

Client: Haverford College

Architect: Tod Williams Billie Tsien Architects | Partners

Landscape architect: Mathews Nielsen Landscape Architects

Contractor: W.S. Cumby Builders & Construction Managers

Engineer: Severud Associates (structural), Altieri Sebor Wieber (building mechanical, electrical, plumbing)

Bricks: K57, K91

Photos: Michael Moran/Otto Archive/Bulls Press

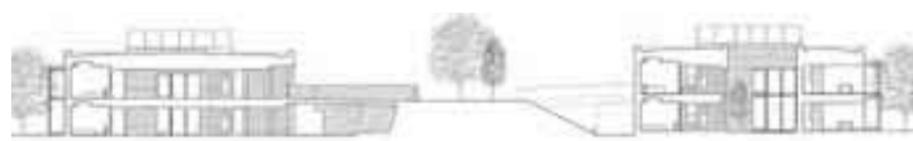
Photos at Petersen Tegl: Ida Præstegaard

Text: Fred Bernstein, journalist



Site plan

*“If masons hold the brick in their hand,  
and they like the material,  
that’s a very strong endorsement.”  
Billie Tsien*



Section



Level 2 plan



To get from one building to the other, students use walkways that cross a large embankment made of soil excavated during the foundation work.



Both buildings have recessed courtyards to provide light and outdoor recreational opportunities. The yards are covered with light stone to maximise the available daylight.



In July 2016, Billie Tsien and Tod Williams spent a day at the brickyard with brickyard owner Christian A. Petersen and export manager Stig Sørensen. The architects looked at clay and finished bricks, including the custom-made brick for Andlinger Center, and also handmade their own Kolumba.

**Tod Williams and Billie Tsien on their choice of bricks for Kim & Tritton Residence Halls, Haverford University:**

"When we got to know Petersen Brick and the people behind it, we immediately felt that we had shared values – a personal company making an enduring product, working for important and enduring institutions.

Brick is a very simple and ordinary product that becomes absolutely extraordinary when made by Petersen. And that was precisely the value we wanted to bring to Haverford. The campus is a beautiful arboratum, and feeling close to nature is very important to the University. By choosing a dark, colourful brick for the exterior, the building becomes a part of the surrounding nature, as if settling into the landscape.

Inside the courtyards, we used a lighter brick to enhance and brighten the smaller, potentially dark spaces. In these areas, the brick helps to catch the light.

Haverford is a Quaker-based campus, a religion that at its core is about humility and quietness. The idea of using bricks was therefore very much in line with the prevailing ethos of the campus. When the students and the Haverford board were presented with the Kolumba bricks, they were immediately taken with them. However, they worried that the brick would be difficult – and therefore expensive – to lay. Petersen sent over some samples and three local bricklayers built a wall. They found the job easy, and everybody, including the contractor and the subcontractor, was happy!"



The outdoor walkways eliminated the need for internal elevators and stairs, and turned the gap between the buildings into social space.



# HOMES WITH CHARACTER



The architects Carsten Lorenzen and Reinhard Mayer formed their Danish-German partnership in 2011 and have offices in both Berlin and Copenhagen. Photo: Anders Sune Berg

A DECORATIVE AND SCULPTURAL APPROACH TO BRICK ADDS TEXTURE AND IDENTITY TO THE DANISH-GERMAN ARCHITECTURAL FIRM LORENZEN ARCHITEKTENS' HIGH-QUALITY HOUSING DEVELOPMENTS.

It is well known that brick is highly suitable for ornamental and relief work on façades. Examples of decorative brickwork date all the way back to ancient times. Nowadays, brick patterns are used to accentuate parts of structures or to add decorative flair to whole edifices. This endows buildings with character and materiality, and makes our cities varied.

Lorenzen Architekten have spent many years exploring brick's huge decorative and sculptural potential. The studio is run by two partners, Reinhard Mayer from Germany and Carsten Lorenzen from Denmark, but functions as a collective, with a strong emphasis on teamwork. Since 2011, the company has been based in Berlin. Most of its work consists of largescale urban planning and housing projects in Germany, but the studio also has strong ties to the Danish architectural tradition.

I meet Lorenzen in his home, north of Copenhagen, to discuss the company's housing developments and its interest in the potential inherent in brick. It is clear that Lorenzen takes his work home with him. His home office is an extension to an older house, and he has tried and tested various options for using Petersen brick, inside and out. His fireplace is constructed from bricks dotted with round depressions. They are waste products, bearing the fingerprints of the brickworks' employees, used here in a surprisingly decorative way. This echoes the company's lasting interest in getting the most out of what material is available to it, and coming up with poetic but robust results.

"We are deeply interested in the surface quality of our houses," says Carsten Lorenzen. "We want you to want to touch

them. We don't want smooth glass, but materials that seem malleable, haptic, interesting. This is one of the things we prioritise in our projects. Materials and surfaces are of vital importance to the quality."

Lorenzen Architekten's projects rarely consist of luxury homes. However they are good, well-appointed houses that merge particularly well with their surroundings. The studio always tries to relate positively to the existing city, and in doing so give something back to the community. Conversely, the surroundings influence the design of each individual house, in terms of optimising views and natural light. Carsten Lorenzen says: "We aim for a certain boldness and high level of quality. Relief effects recur in many of our projects. The idea is to create a surface and generate interest in the building. Our buildings aren't smooth. The façades are endowed with movement."

Lorenzen has a close relationship with Danish tradition. One of his role models is the architect Kay Fisker, renowned for his mid-20th-century functional brick buildings. "The tradition in which we work is good at creating cities," he says. "If you follow it, and are mindful of what cities have to teach us, you have a greater chance of designing neighbourhoods that work. This can be done by dividing up the building stock into smaller units or by devoting extra attention to parts of a major construction project. If a particular building is going to be more prominent in the cityscape, you can highlight it using colour or an eye-catching pattern."



Oblique brickwork in the entranceways forms a fine relief, and marks the transition between interior and exterior.



Cantilevers and incisions give the buildings a varied appearance. In several places, the floors are visually linked together in pairs to create further variation.

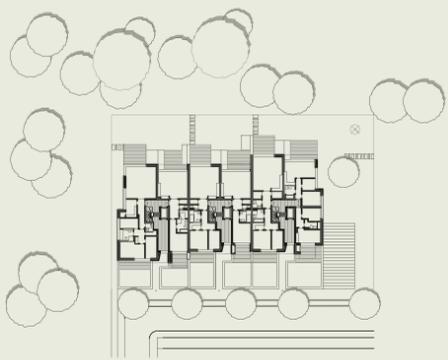
An ensemble of five interrelated but individual buildings.





## TOWNHOUSES, BREMEN-STADTWERDER

In the townhouses in Bremen-Stadtwerder the architects have carefully worked on the transitions between different zones. From street spaces to private homes are particularly wellconsidered. The townhouses' half-walls lead to the entrances, where sloping brick marks the transition between interior and exterior. The volume effect is emphasised by balconies with a bevelled underside that are partially embedded in the body of the building. For example, in the entranceways, the bricks are not lain flat, but on their sides. This makes the façade look like a continuous "skin", and makes houses feel homogeneous, despite the many variations in overall shape.



Site plan

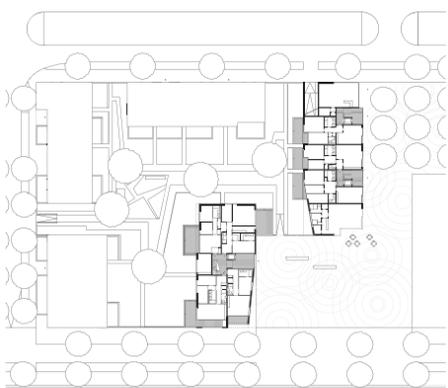
**Stadthäuser 'Marin auf dem Stadtwerder, Bremen**  
57 apartment units  
Architect: Lorenzen Architekten  
Client: Weser-Wohnbau, Bremen  
Brick: D72  
Photos: Anders Sune Berg



The staggered fronts of the buildings and the half-cantilevered balconies add variation to the façades.

## MAGELLAN QUARTIER, BREMEN

Until a few years ago, Überseehafen was an active port, but it has since been developed into a new residential district. Between the water's edge and a boulevard decorated with trees, stand five blocks that frame two public squares. Lorenzen Architekten designed the masterplan and two of the five-storey buildings, one with a bright yellow façade, the other in dark, reddish-brown brick. The façades are designed in such a way as to establish visual links with adjacent blocks and to break them down into smaller parts. Next to the windows, some of the bricks protrude slightly to form a decorative box. Ornamental brickwork obscures the staircases, but also let in natural light, while the entrances are marked with a relief made of bricks lain at an angle, which adds extra texture where the body meets the building.



Site plan

**Magellan-Quartier, Bremen**  
Two buildings with 39 apartments  
Client: Gewoba/Bremen  
Architect and masterplan: Lorenzen Architekten  
Brick: Custom brick P101 and D72  
Photos: Anders Sune Berg and Marcus Ebenera

One of the buildings, in dark, reddish-brown brick, contrasts with its bright yellow neighbours.

Decorative brickwork features around the entrances, in continuation of the windows, on the ground-floor façade and elsewhere.





*The sun's migration across the staggered façades creates a continuously changing play of shadows.*



*The row of old trees provides a foreground for the brick reliefs and rhythmically-spaced windows on the façade.*



*The staggered, patterned façade undulates around the hotel windows.*

## PRIZEOTEL, HANNOVER

The elongated hotel in the centre of Hannover has a brick façade that confers both consistency and variety, and gives the building a strong identity. The façade is designed as a relief in four different depths, in a single half-brick stretcher bond. This produces a bold, meandering pattern that appears to undulate around the windows. The relief means that the façade responds dramatically to changing light conditions, with sharp shadows in bright sunlight and more softly modulated tones in cloudy weather. "In special cases, some houses are equipped with a 'sweater', and this gives them character," explains Carsten Lorenzen. "It is a way of creating ornaments using standard bricks."



## TERRACED HOUSES, BREMEN-STADTWERDER

The first of several planned rows of spacious terraced houses (each 160–230 m<sup>2</sup>) has been built in the Vorderer Stadtwerder neighbourhood near the river Kleine Weser and a new park. The terrace is divided into smaller sections by individual houses sticking out slightly. This adds variation and provides space for roof terraces facing either the street or the gardens. The relief effect on the façade stands in contrast to the older, grandiose water tower located nearby, while the terracotta-coloured brick is a link to it. The terrace consists of both three and four-storey houses, which also adds to the variation, as does the fact that kitchens and internal stairways have been positioned differently in the various houses.





The new homes are located on a former factory site, and are clustered around public squares and passages. Half-walls with patterned brickwork bind the area together.

The brickwork continues under the cantilevered part and links the different surfaces.

## LOTTER STRASSE, OSNABRÜCK

Approximately one kilometre from the centre of Osnabrück, on a former factory site, is a development comprising offices, shops, homes, public spaces and passages. The brief was to create a new part of the city to live and work in but with variation as well as a sense of community. The sandstone-coloured brick, which is a tribute to the materials used in the listed factory building, is one of the elements that binds it together. Some of the façades are made exclusively of brick, while others have plastered facades over the brick base, which runs like a ribbon throughout the whole development. The office building on the corner of Lotter Strasse has a decorative façade pattern of oblique squares, almost as if a knitted net has been stretched over it.

**Lotter Strasse 43, Osnabrück**  
Office building and 113 homes  
Client: Hochtief Projektentwicklung GmbH  
Architect: Lorenzen Architekten  
Brick: D72  
Photos: Anders Sune Berg, Adrian Sauer and Marcus Ebener  
Text: Martin Søberg, architectural historian, PhD

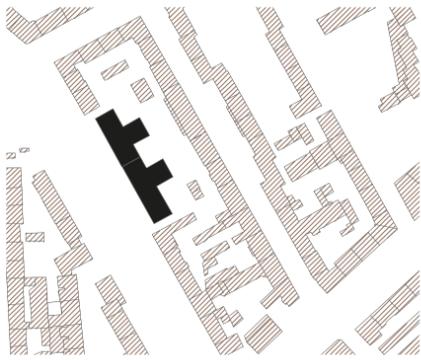


A cross-bond becomes a decorative cloak of oblique squares.

The office building is simple in form, but the patterned brickwork endows it with character and makes it stand out in the cityscape.

### Prizeotel, Hotel, Hannover

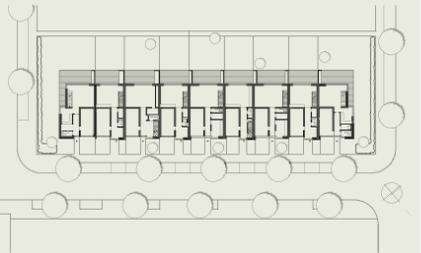
Client: Hamburger Allee Hotel-Objektgesellschaft mbH & Co. KG  
Architekt: Lorenzen Architekten  
Brick: D72  
Photos: Marcus Ebener



Site plan

### Reihenhäuser auf dem Stadtwerder, Bremen

9 apartments  
Client: Brebau/Bremen  
Architect: Lorenzen Architekten  
Brick: D76  
Photos: Anders Sune Berg



Site plan

The townhouses have large windows and French balconies, facing an open green space. The houses form a modern counterpart to the neighbouring old water tower in red brick, known to locals as the "upside-down dresser."



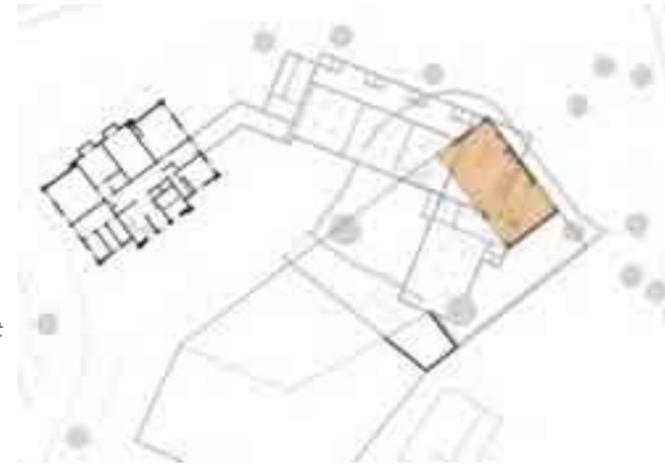
Site plan





The new home is located in the historic Prinsen Bolwerk park, the site of Haarlem's 17th-century defensive walls. Canals criss-cross the park.

**Villa in Prinsen Bolwerk, Haarlem**  
 Client: M. Euverman family (private)  
 Architect: MOPET Architecten  
 Engineer: Bouwhuis bouwtechniek BV  
 Contractor: Aannemingsbedrijf ATB B.V.  
 Landscape architect: Copijn S. Rombout  
 Garden design: Groene Kikker  
 Brick: C71  
 Photos: Paul Kozlowski  
 Text: Ida Præstegaard, cand.arch.



Site plan, the 1800-century villa to the left, the previous school in grey and the new villa marked.

## MODERN HOME SHAPED BY HISTORY

Joep Mollink from MOPET Architecten imposed clear restrictions on himself when he designed a family home in Haarlem for clients he had previously worked for in Amsterdam.

The new villa was to be built on a 500 m<sup>2</sup> plot in Bolwerken Park, once the site of fortifications that protected Haarlem. Before World War II, a school, now demolished, was built on the site.

To avoid the risk of damaging the remainder of the fortifications below ground, the new building was restricted to the space inside foundations for the old school, which were still in place.

Several generations in Haarlem have fond memories of going to that particular school. Mollink's wish to acknowledge the importance of the site's history, and keep the new house within the silhouette of the school, resulted in an unconventional design idiom.

The neighbouring buildings consist of grand homes from the late 19th century, so the architects were keen that the new 350 m<sup>2</sup> building should have a solid, monumental expression.

"The sculptural forms made Petersen Cover an obvious choice for cladding the façade. The construction is made of wood, so Cover



Sydbyen has been renovated by the Mangor & Nagel Architects, a company that has specialised in housing – in particular, social housing – since it was founded 68 years ago.

»Using Cover for the facades obviated the need to dig new foundations. Instead, the bricks are mounted on a light frame on top of the existing façade and the new insulation material.«  
 Karsten Nagel, architect

## MAJOR BOOST TO SOCIAL HOUSING

Mangor & Nagel and their client came up with several good reasons to choose brick when they discussed cladding for the gable ends in Sydbyen.

Work on the gables was a key part of the project to renovate 23 apartment blocks, comprising 462 flats, belonging to two large housing associations in Slagelse. Mangor & Nagel were commissioned as architects for the DKK 202 million project. The project also involved combining flats and installing new entrances, kitchens, bathrooms, and gardens. The four-year process entirely transformed the blocks – which had been pretty run-down after 50 years.

The red brick cladding still looks just as it did when the flats were built in the late 1960s, so the fronts have been preserved. However, due to the energy regulations for Sydbyen all of the gable ends had to be

insulated, so new cladding was required for them. Opting for Petersen Cover made it possible to preserve the homogeneous look of the area and obviated the need to dig new foundations. Instead, the bricks are mounted on a light frame on top of the existing façade and the new insulation material. It may look heavy, but the cladding is easy to install and the handmade brick makes a massive contribution to the air of quality that emanates from the whole development.



Cross section



The house was designed to fit within the contours of the school that formerly stood on the site.

was also a practical and technically straightforward solution. A path through the park goes right past the house, so we also used Cover to screen off several of the rooms, leaving gaps in the brick work to form a decorative pattern and let light into the rooms while breaking the line of sight," says Joep Mollink, and continues:

"Many of the older houses in the neighbourhood are white and yellow. When you blend those two colours, you come out with the shade of C71, and we used it for the concrete base."

*"The sculptural forms made Petersen Cover an obvious choice for cladding the façade."*  
Joep Mollink, architect



The bright-yellow plastered façades on the house next door are mirrored in the windows of the new villa, and inspired architect Joep Mollink to choose Cover in pale yellow.



Recessed, rectangular holes in the Cover bricks let the light in.

**Sydbyen, Slagelse, Denmark**

Renovation of 23 blocks and outdoor areas

Developer: Fællesorganisationens Boligforening & Slagelse Boligselskab

Architect: Mangor & Nagel Architects

Contractor: B. Nygaard Sørensen A/S

Landscape Architects: Mangor & Nagel Plan & Landskab

Brick: C48

Photos: Anders Sune Berg

Text: Ida Præstegaard, cand.arch.



Site plan



Sydbyen's façades before renovation.



The many trees in the area between the residential blocks make it a nice place to hang out.



The façades combine Petersen brick with bay windows made of fibreglass-reinforced polymer composite produced by Steni.



Brick-covered stairwells lead up to the large roof terraces used by staff. The facing bricks' many shades of red are a perfect match for the town of Brønderslev and the surrounding vegetation.



It is crucial that the new health centre appeals to both health professionals and patients, and the decision was taken early on that the materials used should convey quality.

## SUSTAINABLE HEALTH CENTRE

North Jutland wants to attract more doctors. One way of doing so is to build local health centres and bring a range of functions together under a single roof. Inaugurated in May 2015, Brønderslev Health Centre comprises clinics for GPs, specialists and a range of therapists. It also houses a reception area, café, staff changing rooms and a rooftop terrace. The 5,000 m<sup>2</sup> two-storey building was designed by C.F. Møller Architects, who also advised the developer. The project planning was by KPF Architects.

The Centre is located on a greenfield site in open countryside just outside Brønderslev.

The setting meant that C.F. Møller Architects decided at an early stage that the façades would be clad with Petersen Cover. "The whole building is covered with the same handmade, hard-fired brick in shades of red and brown, which helps it blend into the surrounding vegetation and also reflects the red brick used in local houses. The precise incisions into the façade add refinement to the simple shapes, which flank two courtyards," says Søren Tortzen, design manager, architect and head of department at C.F. Møller Architects, Aalborg.

### Health Centre Brønderslev, Denmark

Clients: Region Nordjylland og

Brønderslev Kommune

Architect & main contractor: C.F. Møller Arkitekter

Executive Architect: KPF Arkitekter

Engineer: MOE og COWI

Contractor: HP Byg

Landscape architect: C.F. Møller Landskab

Brick: C48

Photos: Anders Sune Berg

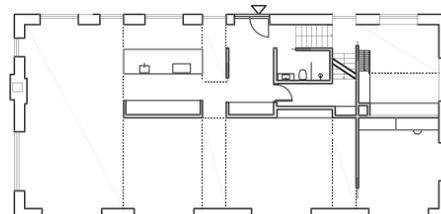
Text: Ida Præstegaard, cand.arch.



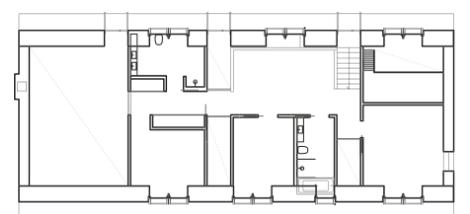
*"The fact that the bricks are handmade also means that the patina blends in with the older houses in the area a way that feels natural."*  
Uffe Topsøe-Jensen, architect

To the east, the building has a high-ceilinged basement, with an additional half-floor down to the basement storage space and wine cellar.

Uffe Topsøe-Jensen used a custom-made copper profile where the gable, roof and façade meet.



Ground-floor plan



First-floor plan

## COVER UNDERLINES VERTICAL SPATIALITY

A commission to design a detached family home finally gave Uffe Topsøe-Jensen of the Monomal studio the opportunity to try out an innovative principle for layout and light. He had previously seen the principle applied by Tham & Videgård in a wooden house in central Sweden. Topsøe-Jensen's house, on a 1,400 m<sup>2</sup> rectangular plot close to the woods in Holte, a suburb north of Copenhagen, was completed in 2014.

The client was a busy family who wanted a modern, well designed home that made good use of the space available, especially in the loft. The 310 m<sup>2</sup> home was envisaged as an extruded wing, built in accordance with the guiding principle mentioned above. "Instead of the traditional approach of the same type of ceiling throughout the whole of the ground floor, it varies underneath the three different rooms in the loft above. The three types do not intersect and gaps allow light

from the skylights in the roof above to reach the ground floor," says Topsøe-Jensen.

The three light shafts are a simple and cost-effective manner of generating a light, spacious feeling throughout the house, which in turn influenced the choice of cladding: "The vertical link between the floors made it obvious to think of using the same material for the roof and façade," he explains. "Using Cover, the exterior of the house looks almost like a single solid block. The use of brick endows an archetypal form with a modern look. The fact that the bricks are handmade also means that the patina blends in with the older houses in the area in a way that feels natural. We considered several shades of Cover but opted for C48 because the varied shades of red and brown complement the many brick façades and tiled roofs on the residential street."

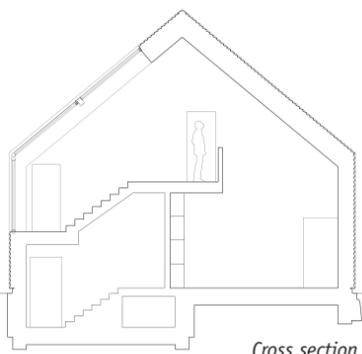
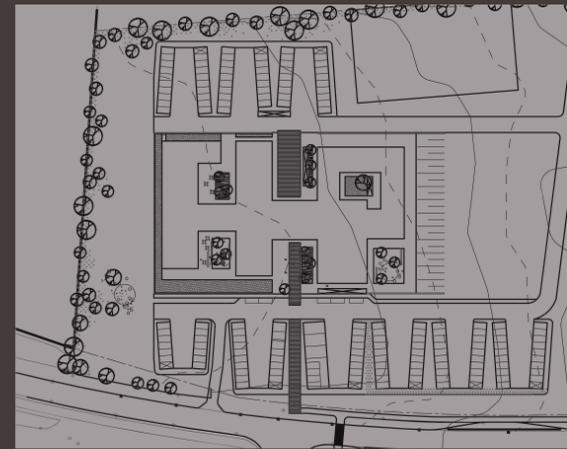


The two-storey building's central reception leads to two separate departments – one run by the regional authority (to the east) and one by the local authority (to the west).

**Petersen Cover and sustainability**

In terms of energy and sustainability, Brønderslev Health Centre meets all of the most ambitious targets. It is certified DGNB-GB Silver, and the project meets the requirements of Energy Class 2020. According to Søren Tortzen of C.F. Møller Architects, the choice of cladding was influenced by the energy criteria.

- "Petersen Cover is virtually maintenance-free and has a long life, which is a positive in relation to operations, maintenance and life-cycle costs. However, one negative aspect in terms of sustainability is that the suspension system has a shorter lifespan than the brick.
- Petersen Cover is easy to install, and a single brick can be fairly easily replaced, which makes a positive contribution to operations and maintenance.
- The production process is relatively CO<sup>2</sup>-heavy, but brick has a long life span, and as it decomposes it has a lower CO<sup>2</sup> impact than, for instance, concrete. In other words, brick makes both a negative and a positive contribution to life-cycle analysis for the project.
- Petersen Cover and the suspension system are easily separated from each other, so the bricks and steel can be recycled separately. The calculations regarding recycling do not take into account the fact that the bricks can, in principle, be dismantled whole and reused elsewhere."



Cross section

**Villa, Holte, Denmark**

Client: Private  
 Architect: Monomal  
 Engineer: Okholm ApS  
 Main contractor: Haslev Hansen Entreprise ApS  
 Landscape architect: Monomal and client  
 Interior designer: Monomal and client  
 Brick: C48, K48 used for chimney  
 Photos: Anders Sune Berg  
 Text: Ida Præstegaard, cand.arch.



Model illustrating how the skylights channel natural light.



The large living room opens onto the terrace. The chimney and open fireplace stand out in the room.

The house in Holte sits on a rectangular plot and consists of a precise, clear-cut volume surrounded by a wooden deck.

The large chimney to the west is in Kolumba brick with the same red-brown shades as the roof and façade.





The architects wanted solid and durable cladding that would age beautifully.



The house is nestled carefully between the two neighbouring buildings, with enough room for a path north of the house.



The architects used the proportions of the parish hall to retain a sense of affinity with the other buildings in the area.

## CLOAKED IN COVER

Being architect for Jelling Parish Hall carried a certain weight of responsibility. After all, the building was to be located opposite the Jelling Stones, described as Europe's most treasured Viking relics, and designated a UNESCO World Heritage Site in 2004. Cubo Architects won the commission in 2012, following an open competition. The brief was to integrate the new, approx. 750 m<sup>2</sup> hall into an asymmetric site.

The Parish Hall is designed as a long house that spans the whole of the asymmetric site. The pitched roof slopes dramatically to the northwest corner, effectively making it a fifth façade. To the east, the Hall merges into the row of houses with a large and well-proportioned gable that faces out towards the square and the World Heritage site. Two entrances lead visitors and staff into the spacious, double-height foyer, which extends throughout the whole building and overlooks the burial mound and the church. The long glass façade allows plenty of daylight in, and makes the Parish Hall stand out in the evening by reflecting light back out onto the square.

The proximity to the Jelling Stones meant that, from the beginning, the architects wanted a single material for the cladding. "Cover made it possible to bring together all of the surfaces, wrapping the building in almost like a cloak. This underlines its monolithic nature and bestows it with a sense of wholeness, which is most immediately apparent from the top of the nearby mound. The cladding is also solid and very durable," says Ib Valdemar Nielsen, architect and partner in Cubo Architects. "We were never in any doubt that the colour would underline the serious and bold idiom demanded by the location."



The building's geometry is affected by site-specific conditions. It stretches across the whole of the site, and is therefore asymmetric in its width facing Bøgestien to the west and symmetrical in its gable motif facing the church.



Plan, the parish Hall amid the row of houses, burial mounds and Jelling Church

The Jelling Stones comprise two rune stones, one of which was raised by the Viking King Harold Bluetooth in 965 to mark the conversion of the Danes to Christianity. The other was erected a few years earlier by his father, Gorm the Elder. Jelling Church and two large mounds are also part of the UNESCO World Heritage Site.

### Jelling Parish Hall, Denmark

Client: The congregation of Jelling Church

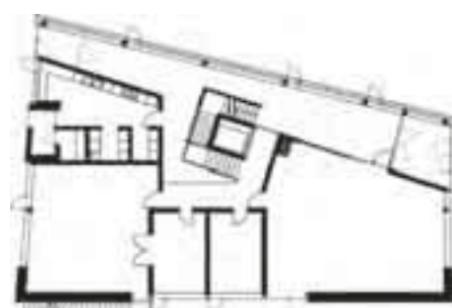
Architect: Cubo Architects

Engineer: Søren Jensen

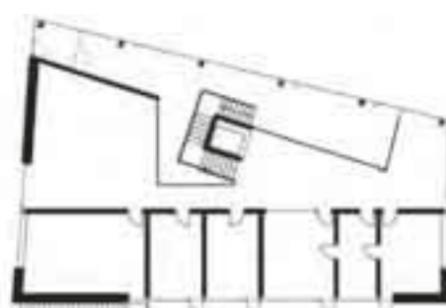
Brick: C48

Photos: Anders Sune Berg

Text: Ida Præstegaard, cand.arch.



Ground-floor plan



First-floor plan



Section



The building on the hilly site uses coal-fired D-brick for the façades and a facing brick for the fronts of the balconies, to emphasise their lightness. The play of colours in both bricks alternates in shades of grey.



The two new buildings comprise a total of five dwellings – three in one block, two in the other.



The architects carefully positioned the new buildings to preserve as many of the old pine trees as possible.

# PINE TREES AND PATTERNED BRICK IN PERFECT HARMONY

WELL EXECUTED HOUSING DEVELOPMENT DESERVEDLY WON THE NORWEGIAN MASONRY AWARD.

Oslo architects R21 were commissioned to build five new homes on an exceptionally beautiful but demanding site on Furulundsveien, 8 km west of the city. The plot is hilly, dotted with 20-metre pines and an existing house had to be fitted in.

The architects settled on two rectangular blocks, each on two floors, facing in different directions across the varied terrain and carefully positioned to preserve almost all of the trees. Flat roofs ensure that all of the apartments have natural light and views of the surrounding countryside. An underground garage connects the houses.

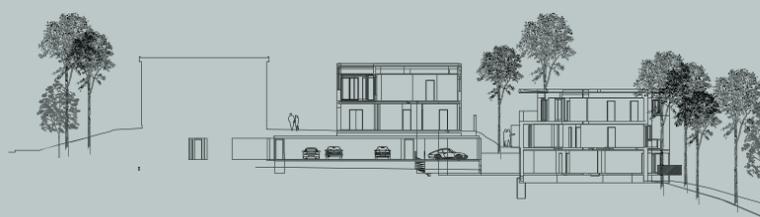
The architects decided on brick façades at an early stage. “Petersen bricks endow the new buildings with a unique patina and a sense of gravity and permanence right from the

start. In the longer term, you get a maintenance-free façade that will age with dignity,” says Martin Smedsrud, architect and partner at R21. “We chose the dark-grey D96, with different bonds and reliefs, to vary the shadows and break up the solidity. We wanted to underline the lightness of the balconies compared to the façades, so we clad them in facing brick. C96 is the same shade as the brick and so maintains the sense of kinship with the façades.”

The new houses, which were completed in 2015, have been greatly admired. In spring 2016, they won the prestigious Norwegian Masonry Award.

## Housing development outside Oslo, Norway

Client: Black Bricks AS  
 Architect: R21 Architects  
 Contractor: Ruud Entreprenør 1AS  
 RIB: Høyer Finseth AS  
 Brick: Façades D96, Balconies C96  
 Photos: Nils Petter Dale  
 Text: Ida Præstegaard, cand.arch.



Section



Site plan



# PETERSEN

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## PETERSEN WORLDWIDE

The founder of the brickworks, Christian A. Petersen's great-great-great-grandfather, would hardly have believed his ears had he been told in 1791 that one day his bricks would be exported to four

continents and 40 countries. The modern-day brickworks is delighted to take on a range of fascinating assignments abroad, but local projects are just as interesting – Bella Italia's new hotel in Sønderborg for instance.



## KOLUMBA FOR LIFE

Several of Petersen Tegl's 150 employees come from quite unexpected backgrounds. Take Carsten Jørgensen, for example. He trained as a butcher and then earned his living as a waiter in Restaurant Sundhalle in Sønderborg – which Christian A. Petersen has been frequenting for 25 years. One day, Carsten asked whether there was an opening for him at the brickworks, and he was taken on. He has now been making bricks by hand for six years, and is also in charge of catering social events for his colleagues. "Even now, six years later, I'm still deeply fascinated by clay's versatility and flexibility, which let us keep on coming up with new products for an otherwise highly traditional building material," says Carsten. His passion for handmade bricks is now emblazoned on his body in ink: "I really like my job at the brickworks, so for me it was quite natural that my latest tattoo – which I designed myself – should be a Kolumba brick with wings!"

*Carsten Jørgensen has been making bricks by hand at Petersen for six years.*



*Michel Totaro in front of the new hotel in Sønderborg.*



*Bella Italia's culinary fame extends beyond South Jutland.*

## NEW BOUTIQUE HOTEL IN SØNDERBORG

"Honesty, simplicity, good raw materials and high quality." His words might easily refer to Petersen's products, but the half-Sicilian chef Daniel Totaro is actually talking about the food in the Bella Italia restaurant in Sønderborg, which expanded to include a hotel in 2015.

Pippo Domenico Totaro opened the restaurant in 1979, which his sons Daniel and Michel took over in the mid-90s.

Its combination of exceptionally good food and an appealing ambience means that Bella Italia has a full house almost every night – and its reputation stretches far beyond South Jutland. Members of the Petersen family have been frequent visitors to the restaurant ever since it opened, and often invite guests from home and abroad to join them there.

In 2015, one of the Totaro family's long-cherished ambitions came true: A small boutique hotel was added to Bella Italia – and was an instant hit.

The previous building on the site was listed, but so completely dilapidated that it had to be demolished. Built according to the same dimensions as its predecessor, the new hotel has 16 rooms and a reception area that it shares with the restaurant.

It was important that the materials and colours on the new façade harmonised with the rest of the street. "By mixing three colours of brick, we managed to get just the right shades of red in the brickwork," says Mette Totaro, who was in charge of construction and design and commissioned Blaavand & Hansson architects to work on the project. The brick chosen was the narrow, not-so-common Flensburg format, which bears a close resemblance to the brick in the now-demolished building. "More bricks and joints are needed, of course, but the bricklaying is just as easy as with a standard format, and the narrow format fits in beautifully with the historic streetscape," says contractor Søren Hjortgaard.

*The narrower Flensburg Format (228 x 108 x 40 mm) was used on the façade.*



### **Bella Italia Hotel & Restaurant, Sønderborg, Denmark**

*Client: Michel, Daniel and Mette Totaro*

*Concept & interiors: Mette Totaro*

*Architect: Blaavand & Hansson, Sønderborg*

*Contractor: Hjortgaard Byggeri A/S, Sønderborg*

*Brick: D33/30% & D37/30% & D43/40%*

*Photos: Anders Sune Berg*

*Text: Ida Præstegaard, cand.arch.*

