

PETERSEN

A MAGAZINE ABOUT BRICKWORK AND RESPONSIBLE ARCHITECTURE





Tivoli Corner, facing Bernstorffsgade and Vesterbrogade, resembles two glass ribbons rippling in the wind. The inbuilt slats rotate around the vertical axis, providing shade from the sun and altering the views from the interior and the street. The retracted ground floor combines glass sections with wide columns clad with a special edition of Kolumba made of the same clay as the bricks covering the garden façade.

TIVOLI TO GO!

TIVOLI CORNER IS A NEW LANDMARK AT THE FAMOUS OLD GARDENS, A COMPLEX WITH TWO VERY DIFFERENT FAÇADES THAT OPENS TIVOLI UP TO THE CITY AND DRAWS IN VISITORS.

The magnificent new Tivoli Corner not only caters for guests of the historic Gardens, but also the city beyond – to locals and tourists in this bustling and popular part of the capital. It may bear the Tivoli name but the long-awaited new complex on the corner of Vesterbrogade and Bernstorffsgade has nothing to do with carousels or big wheels.

This extremely prominent spot opposite Central Station was once home to the iconic dancehall Wivex, and most recently the Hard Rock Café. Both were successful concepts in their own right, but architecturally they added little to either the city or the Gardens.

Tivoli explicitly wanted the new 8,500-m², four-storey building, which stretches between the historic main entrance and the Nimb Hotel, to embrace and enter into dialogue with the surrounding city. The prestigious American architectural firm Pei Cobb Freed & Partners was commissioned for the demanding job due to their extensive expertise in combining the new and the old on historically sensitive sites – most notably, the glass pyramid in the Louvre courtyard. Architect and partner in Pei Cobb Freed & Partners, Ian Bader, was the designer of the project from its initial conception ten years ago to its realization today.

It was decided in advance that the new building would cater equally for the people of the city and visitors to the Gardens, all of whom are invited to enjoy restaurants, cafés, shops and a modern food hall with takeaway outlets and sit-in dining, all under one roof. All of these amenities were to be accessible from both the Gardens and the street. The complex was also to accommodate a major extension to the exclusive Nimb Hotel.

The architects set out to decode what it is that makes both Tivoli and Copenhagen unique. They see the Gardens primarily as a natural haven in the middle of the city – in essence, a garden full of old trees, but also

The staggered terraces on the side facing Tivoli Gardens make the new building look less monumental than its 13-metre height. Tivoli and the architects, Pei Cobb Freed & Partners, wanted a brick-clad façade, and developed a customised version of Petersen Cover, the yellow and grey shades of which reflect the colouring of both neighbouring buildings – Nimb Hotel and the main entrance to Tivoli Gardens.





Tivoli Corner, in the north corner of Tivoli Gardens, in Copenhagen city centre.



The undulating terraces facing the Gardens provide outdoor areas for guests of the hotel and restaurant on the upper floors.

a festive, lively and popular space, featuring rides, cultural attractions and all sorts of places to eat and drink and with a magical, illuminated atmosphere after dark. The Gardens is located in the centre of Copenhagen, a city characterised by its human scale, with only old spires and towers reaching for the heavens.

Facing the street, the exterior is decidedly urban and contemporary, comprising two undulating and dynamic glass bands with vertically integrated slats at fixed intervals. The slats rotate around their vertical axis, altering the inflow of natural light and opening up the interior to the street. The two floors behind the glass bands house a restaurant

and 21 luxurious new Nimb hotel rooms.

During the day, the glass façade reflects the surrounding buildings and absorbs the colours of the city. By night, it sparkles and twinkles, enticing visitors to experience the fairy-tale adventures within.

Access to the food hall and shops is at street level, where the façade is drawn back to create broad new pavements with covered niches for al fresco dining.

The top floor, which houses the penthouse restaurant and roof gardens, is pulled back from the façade, and offers spectacular views over the gardens. The roof also features a pool for hotel guests.

Tivoli Corner is on a scale that fits beautifully with its surroundings. It reflects the Gardens' vertical and organic character in its wavy glass façades and retracted roof and the ground floor is in dialogue and flush with the main entrance to Tivoli Gardens and the base of Arne Jacobsen's nearby SAS hotel. The vertical slats and rounded idiom of the glass façades are also a reference to the distinctive nearby Axel Towers.

Facing the Gardens, the building is markedly different and the architectural language draws on Tivoli's history and the maritime past of the city.

The rear façade comprises undulating terraces with green outdoor spaces on all levels. Despite the surfaces being sub-divided and on different levels, the building still has the feel of a unit – not least thanks to the cladding, which consists of Petersen Cover in muted, grey-yellow natural tones that complement both the main entrance's yellowish brick and the greenery of the Gardens. The bricks overlap as a tribute to the look of old wooden sailing ships and to emphasise the verticality of the building.

In terms of both material and idiom, the façade facing into Tivoli is massively contemporary and high in quality, but it still exudes

Petersen Tegl set up a department for moulded brick in 1990, when the brickworks was commissioned to produce handmade custom bricks for the project to restore the main entrance to Tivoli.

At 175 years old, Tivoli Gardens is the world's second-oldest amusement park, and its distinctive style and location in the middle of a capital city make it unique. (Dyrehavsbakken outside Copenhagen is the oldest.)





The brick cladding in warm colours and the large terraces facing into the Gardens give the new building a friendly and welcoming feel.

extremely discrete and fleeting reminiscences of nostalgic visits to the Gardens in days gone by. This is partly due to the consummate use of scale and materials, as well as the greenery, parasols and canopies – and, not least, the buzz generated by the guests. Quite simply, it looks nice and inviting, like somewhere you would want to spend time. As per the overall concept, it is not just visitors to the Gardens who are catered for here. All visitors to the food outlets in Tivoli Corner, including those who come in from the street, can sit on the terraces on the garden side and enjoy some fresh air and a taste of Tivoli to go.

Food Hall, Tivoli, Copenhagen, Denmark

Client: Tivoli

Architect: Pei Cobb Freed & Partners

Contractor: Hoffmann A/S

Landscape architect: Tivoli's Development Department and Tivoli's Head Gardener

Lighting design: Jesper Kongshaug

Completed: 2017

Brick: Special edition of Petersen Cover, L-shaped and customised colours, developed in collaboration with Pei Cobb Freed Architects and Tivoli. Kolumba in special format and colour.

Photos: Anders Sune Berg

Text: Tina Jørstian, architect



Early concept sketch by the architect.

Various shades of Cover were considered before the terracotta cladding was chosen for the main entrance.



"In our work with Tivoli Corner, we wished to use Denmark's natural materials to express a history of place in the façade facing the garden. We therefore drew from Denmark's great brick-building heritage, such as the Trinity Church, Trinitatis Kirke. Also, Copenhagen is a city where its history is visible on the layers of materials applied over time to its building façades, e.g. a wall in Fiolstræde in the old city centre – another source of inspiration.

Using two different colours was very important in the final expression in order to match both Hotel Nimb and the Tivoli entrance. During our visit to the Petersen brickworks in September 2016, we had the chance to discuss in detail the fabrication of the "Cover" used on Tivoli Corner. In order to achieve the right result, we chose blue clay mixed with whiteish clay slurry creating a yellow brick with a pale blue-grey hue."

Pei Cobb Freed & Partners

Early samples of brick colours.

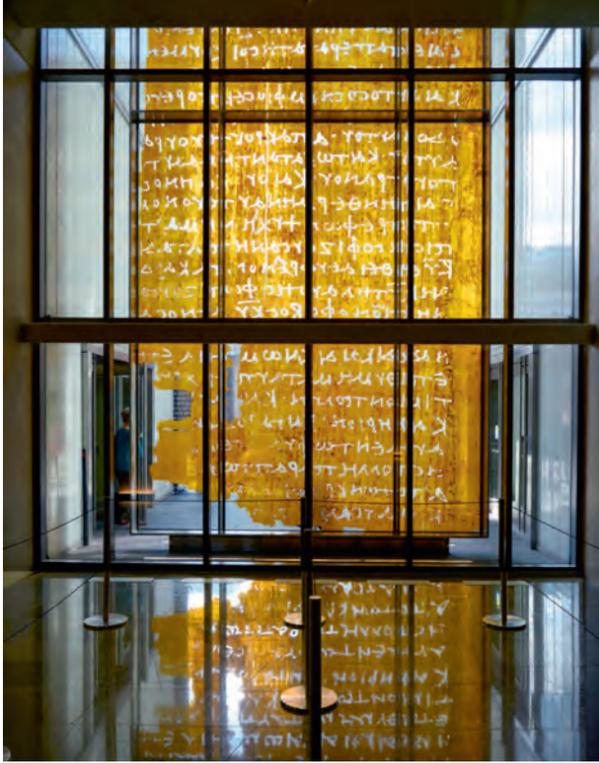


Trinity Church.



Plastered brick wall in Fiolstræde.





At the entrance, visitors encounter an enlarged view of an excerpt from the Book of Psalms.

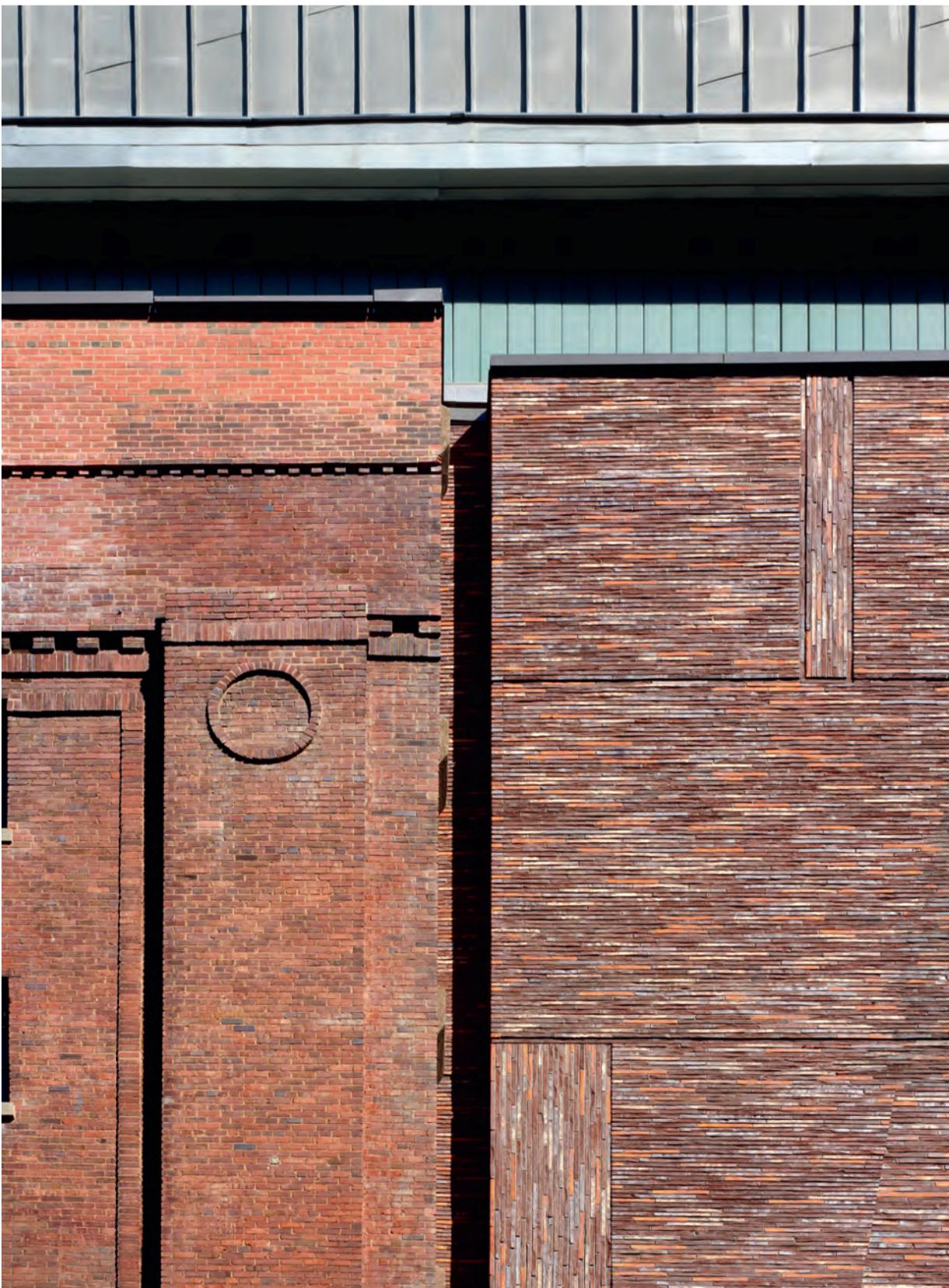


The bays to the south and north are clad in rust-red Kolumba in varying lengths, laid in an uneven, ridged pattern – an interpretation of the deckled and frayed edges of the pages of ancient Holy Scriptures.

“The handmade nature and variegated colour and texture of the brick express the same qualities of the priceless manuscripts inside.”
David Greenbaum, architect, SmithGroupJJR



The connecting building's two façades utilise a mixture of four different versions of Kolumba, in a muted, red-grey hue that harmonises beautifully with the brickwork of the old industrial building.



BIBLICAL MOTIFS IN BRICK

THE ARCHITECTURE OF THE NEW BIBLE MUSEUM IN WASHINGTON EMBODIES THOUSANDS OF YEARS OF HISTORY.

The Bible is one of the oldest and most venerable written texts in the world. For the first several hundred years, it had to be handwritten and copied on parchment or papyrus, before Gutenberg turned it into the first ever printed book in 1454–55.

The Museum of the Bible opened in Washington DC in autumn 2017, bringing life to and conveying the history, content and significance of the Bible, but also making its own mark on history with its modern, forward-looking approach to both architecture and museums.

The Bible Museum is housed in a redbrick building from 1922, which was originally a refrigerated warehouse. The ingenious design meant that cargo trains used to pull into the building via a tall opening at second- and third-floor level. More buildings were added over the years: a new connecting building in the middle of 1982 and a third office building in 1989, which completed the triangular site.

SmithGroupJJR were commissioned for the extensive and complicated renovation and transformation of the old industrial unit into a museum that is unique in every way. Naturally, the architects were bound by multiple stipulations. The main volume of the building was to be retained, and the client wanted its history and previous functions to be evident in the finished museum. The museum's content and nonsectarian approach were also to be encoded in the architecture and design.

Instead of resorting to dogmatic and literal biblical symbolism, the architects chose to convey religious and historical references by means of a subtle and sensuous architectural idiom.

In essence, the Museum of the Bible is a palimpsest – a three-dimensional equivalent of the earliest handwritten Holy Scriptures, which bear traces of multiple revisions, additions and deletions over time.

The south façade of the connecting building – the extension to the former industrial building – uses four different versions of Kolumba, laid both horizontally and vertically in rectangular fields, which is intended as a subtle paraphrase of the Wailing Wall in Jerusalem.



The Museum of the Bible is a 20-minute walk from the United States Capitol.

As well as the old refrigerated warehouse, which has undergone a radical conversion and renovation, the museum complex includes a connecting building in red brick, and a new, spectacular addition to the old industrial building. It is now crowned by an asymmetrical, curved glass roof that adds a contemporary counterpoint to the old redbrick façades, with an idiom inspired by New Testament fishing boats on the Sea of Galilee.

The main entrance, where freight trains used to enter, has now been extended down to street level and consists of a high, narrow opening of almost cathedral-like dimensions, further underlined by large bronze sculptures on either side. The sculptures show what a mirror image of typography looks like and is an artistic reinterpretation of the printing plates from the Gutenberg Bible's account of Genesis.

The opening leads into an equally high foyer, resembling an impressive nave, which runs throughout the space where the trains used to unload their cargo. The foyer opens out into a vertical stairwell in the new connecting building. Here, the transition from foyer to stairway constitutes a symbolic journey from darkness to light, from ignorance to knowledge, with stained glass art in the big windows and a skylight that floods the space with light.

The new connecting building is made of red brick supplied by Petersen Tegl. Here, too, subtle biblical references are deployed in numerous ways.

Brick represents thousands of years of history and tradition. Brickmaking is an ancient craft, kept alive by Petersen, especially in Kolumba – the format, texture and handmade prints of which are infused with history. Kolumba's rough-hewn feel endows it with a quality reminiscent of precious, handmade ancient manuscripts.

Most of the connecting building's two façades are made of a mix of four different Kolumba, in muted, red-grey hues that harmonise beautifully with the old industrial building. On the south façade, the long, narrow brick is laid in rectangular fields in both transverse and vertical format, while the last field is purely vertical – which not only endows the large surface with life and character, but serves as an elegant paraphrase of the Wailing Wall in Jerusalem.

The two large bay windows on each of the two façades are clad in a vibrant bright-red Kolumba in various lengths in an uneven, ridged pattern – a beautiful and quite convincing interpretation of the deckled edges of the earliest handmade and unbound pages of the Holy Scriptures.

The Danish brick also fulfils the client's desire for handmade, high-quality materials that suggest timelessness and human endeavour. The fact that the brick is from Denmark is also a positive, as the idea was that the museum would be built of materials from around the world.

Museum of the Bible, Washington DC, USA

Client: Museum of the Bible

Architect, MEP/FP Engineering, Lighting Design: SmithGroupJJR

Main contractor: Clark Construction Group

Structural engineer: Tadjer Cohen Edelson

Masonry: Calvert Masonry

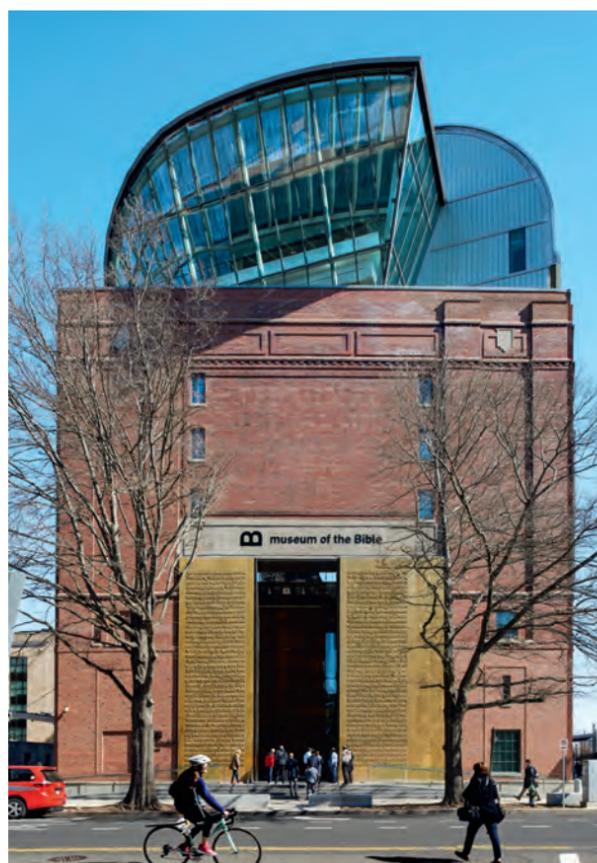
Landscape architect: Michael Vergason

Completed: 2017

Brick: Mix of K36, K46, K4, K43 and K36 in different widths

Photos: Tom Eckerle

Text: Tina Jørstian, architect



The museum's main entrance is flanked by large bronze reliefs that artistically interpret the printing plates for the Gutenberg Bible's account of Genesis.



The Skywalk on the top of the building runs the full length of the museum's 900-m² World Stage Theater.

"The brick size and unique shape provides a distinctive look to the brick that we don't see very often. The extended Roman stretcher refers to civilizations past."
David Greenbaum, architect, SmithGroupJJR



The staircase of the museum is fitted with large glass panels.

Project leadership (from l to r) David Greenbaum, FAIA, Sarah Ghorbanian, William Jones, AIA, Marcus Wilkes, AIA



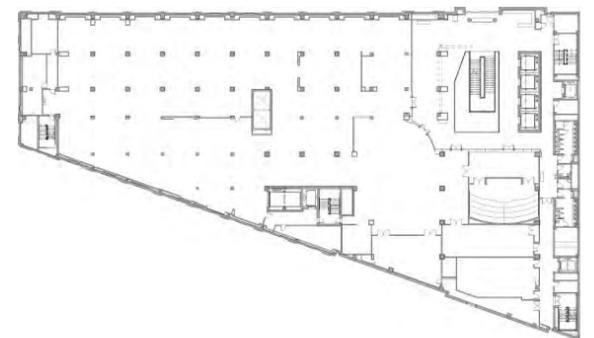
Calvert Masonry was responsible for the exquisite brickwork.



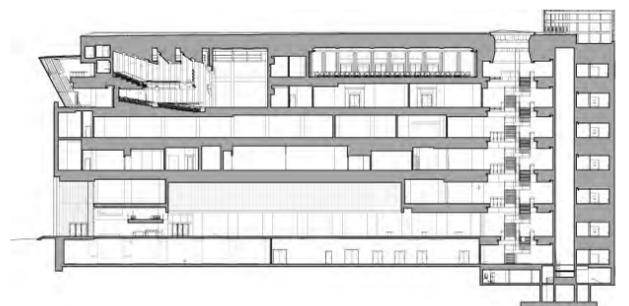
The colouring and shades of the new Kolumba brickwork reflect the almost 100-year-old industrial building.



Site plan. Museum of the Bible marked in colour.



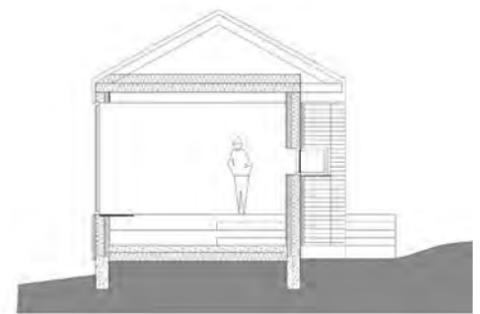
Typical floor plan



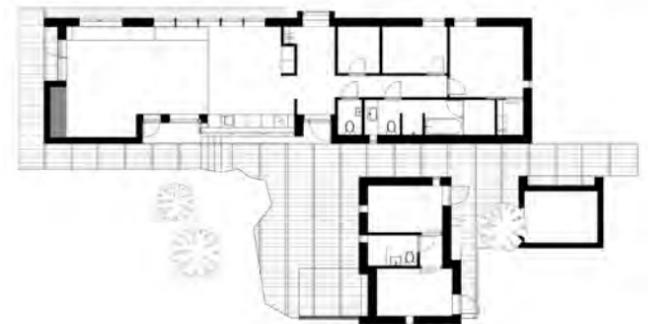
Section



Norwegian scenery blanketed in snow. The hut blends in with the landscape and the view over the Ålsheia ski area, approximately 100 km east of Stavanger.



Section



Groundfloor plan



The hut, annexe and outbuildings form a group of buildings of various sizes and heights. The red-brick cladding ties them together to form a cohesive whole.

HUTTING IN THE NORWEGIAN MOUNTAINS

THE TONES AND TEXTURE OF THIS HUT NESTLED IN SIRDALLEN INTERACT AND HARMONISE BEAUTIFULLY WITH ITS SURROUNDINGS AND PROVIDE A UNIQUE SETTING FOR ADVENTURES IN THE WILDS OF NORWAY.

It is raining as I drive through Stavanger on the Norwegian coast, but as town turns into country-side, the rain turns into snow, painting the landscape a brilliant white. I am with architect Hanne Kruse, driving through Hunnedalen to Sirdalen, where we will visit a hut designed by her firm, Link Architecture. The mountains around us reach skywards, the contours of their peaks obscured by the snow. When we reach the valley, the final stretch has to be covered on foot. Twenty-five centimetres of snow have fallen overnight, reaching up to the middle of our thighs, but the destination makes it all worthwhile. The hut stands on a north-facing mountainside, with jaw-dropping views of the slalom area at Ålsheia and no fewer than seven mountain peaks stretching out behind one another. The snow hushes all sound and wipes away all thoughts of city life.

Together with an annexe building and a shed, the hut forms a tun, the traditional Norwegian term for an old farmyard made up of separate buildings: main house, stable, barn, etc. The natural setting, complete with birch, heather and moss-covered rocks, has been interfered with as little as possible. "The birch trees look unbelievably beautiful and

distorted when blanketed in snow during the winter," says Kruse. Plants and grass thrive in gaps left between long strips of brushed concrete used as a form of paving on some parts for the site.

The outer walls are in red-brown Cover with flashings in tombac, the choice of material paying homage to both the natural habitat and local building culture. The cladding consists of handmade bricks in overlapping horizontal lines, endowing the façades with a look reminiscent of the traditional wooden style in Vestlandet, the surrounding region. The bricks shimmer in a range of hues, with red-brown acting as the base tone. "The colour scale is at one with nature, with the heather and with the other natural features in the land around the hut," says Kruse. "The brown, into the heather and then the green. The colours melt into the scenery."

To enhance the coherent impression, all of the buildings have pitched roofs at the same angle and are covered in sedum. Retracted outdoor sections covered with oiled wood invite you to spend time in them. "Small niches, where you can sit and drink a coffee and read a newspaper," says Hanne Kruse. "There is also a niche in the gable end, where you can

catch the last rays of sun in the summer. We studied the path of the sun and came up with enough spaces so that you can always find a sheltered and shady spot no matter the direction of the wind. "To the south, the terrain rises and a road passes by, which is used in the summer. A bench is integrated into the annexe, beneath a canopy. "It gives you somewhere to go in the evening sun, a space to sit, make bonfires and barbecue."

The hut houses a large living room, two bedrooms and a bathroom with sauna. In the annexe are two bedrooms and a bathroom, while the outbuilding provides space for a workshop and a place to store skis. The living area in the hut has large, north-facing panoramic windows, which draw the valley into the interior and provide natural, pleasant light with soft shadows. The many windows also let the designers deploy dark colours in the interior – a dark-oak ceiling, polished concrete floor and walls covered with rich stained wood. The atmosphere is rustic and cosy. Due to a drop in the terrain, the living room, with sofa and fireplace, is 70 cm lower than the rest of the hut – which means extra headroom. The couch is in a niche close to the brick fireplace. "We used Kolumba in



The surrounding landscape consists of untouched nature with rocks, birch and heather. The brick cladding's rich, varied shades interact beautifully with the natural hues.

The varied levels result in additional ceiling height in the living quarters. Natural materials have been used throughout the interior, including a fireplace in reddish brown Kolumba.

Cover is attached in overlapping rows on an underlying wooden structure. The façade is reminiscent of traditional Norwegian wood cladding.

dark-red shades with dark recessed joints there," says Kruse. "The long lines come into their own here and it is extremely beautiful."

You feel the presence of nature everywhere inside the hut. The theme strikes you on arrival, as the window opposite the main door guides your gaze right through the building. "As you walk in, you spot a pine tree outside the window with the mountains in the background. It looks like a framed picture," says Kruse. Hutting in the Norwegian mountains is a life close to nature and its ever-changing weather and atmosphere.

Hut in Sirdalen, Norway

Client: Dag Egil Svela

Architects: Link Arkitektur

Main contractor/Engineering: Svela Bygg

Completed: 2017

Brick: C48

Brick, fireplace: K43

Photos: Sindre Ellingsen

Text: Martin Sjøberg PhD, architectural historian





Nordhavnen was built in the late 1800s by filling in Svanemølle Bay. It became the setting for most of the Port of Copenhagen's traditional activities, with ferry berths, a container terminal and industrial companies. The area is now changing rapidly, with a planned 350,000 m² of new development.

URBAN LIFE WITH VIEWS

A WATERFRONT LOCATION, COLOURFUL ARCHITECTURAL HERITAGE AND VISIONARY TOWN PLANNING WITH THE FOCUS ON GREEN SOLUTIONS MAKE NORDHAVNEN THE HOT NEW NEIGHBOURHOOD IN COPENHAGEN.

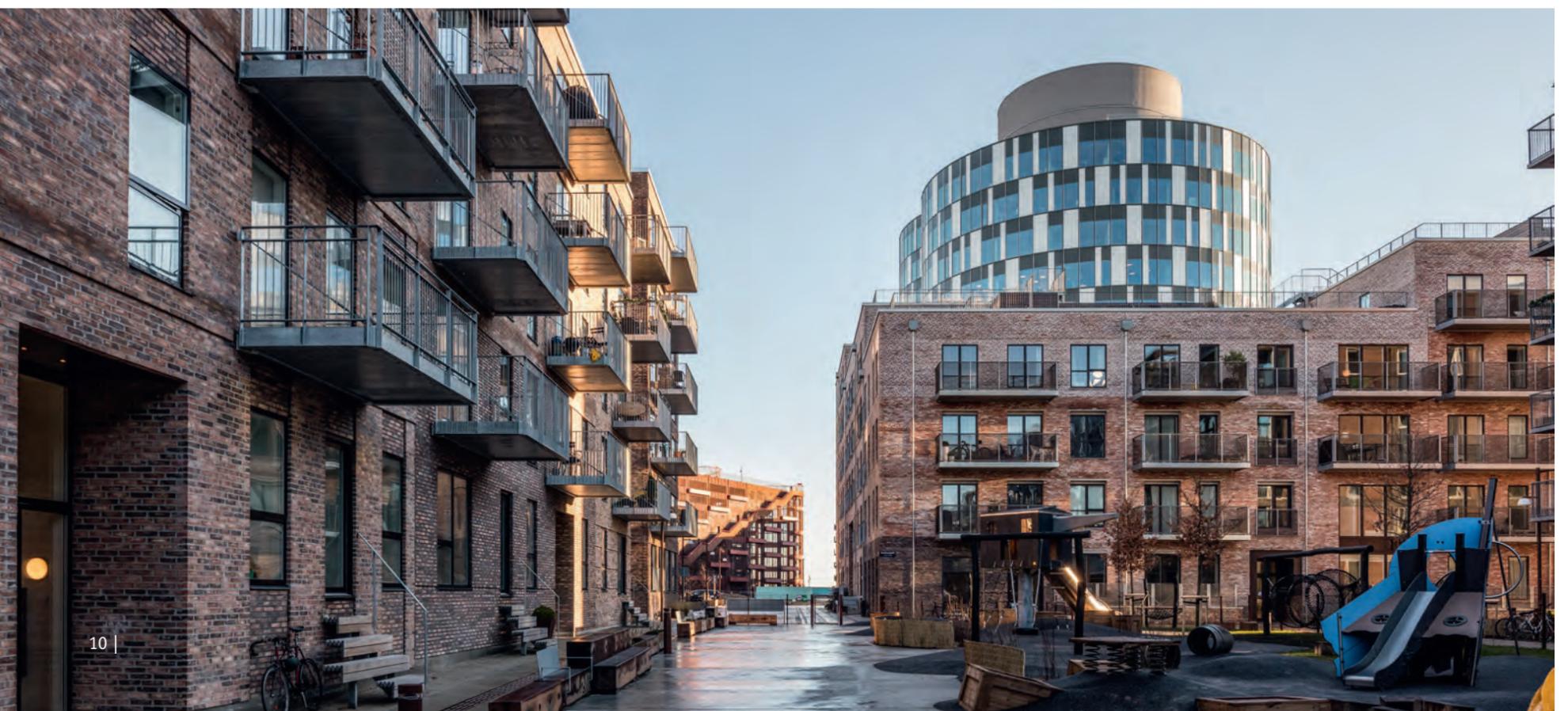
A fresh scent of the sea and a slightly sharper, bluetinged light. Nordhavnen is where inner-city tenements meet Copenhagen's less densely populated suburbs, with their houses, gardens and parks. The area is dominated by the monumental Svanemølleværket, a red-brick power plant topped by three slender white chimneys, which towers over its smaller neighbours. The view across the sea encompasses the three fortress islands of Trekroner, Middelgrunden and Flakfortet, beyond which lies the coast of Sweden.

The world's infrastructure is changing. Goods are produced in new ways and in new locations, which means transport and trade patterns are changing, too. For centuries, ports were crucial to the growth and wellbeing of many of our cities. They were where exotic goods were unloaded, where the local met the global. They no longer play quite such an important role. Large swathes of land, often close to towns and cities,

are now surplus to requirements and frequently repurposed for housing, services, retail and recreation. Brand new waterfront neighbourhoods are popping up everywhere.

Nordhavnen (literally the North Harbour) in Copenhagen is one of the places affected by the decline in commercial port activities since the 1970s. In 2008, the city council and the company By & Havn (City & Port Development) held a design competition aimed at transforming this part of the former port. The vision was to create the sustainable urban district of the future. It would be a vibrant area for all, one that makes use of and enhances its existing assets: the waterfront, the islets and the canals, combined with lots of greenery and an infrastructure based on public transport or cycling. Key elements of Nordhavnen's cultural history were also to be retained and inform the new developments.

Nordhavnen will consist of a dense patchwork of new blocks built in brick. The scale of the area is broken up by repurposed industrial buildings, e.g. Portland Towers, which was originally built as a double silo for Aalborg Portland cement in 1979. In 2014, Design Group Architects transformed the silos by placing offices around the outside.





Open sky and Nordic light. The view stretches far out over the Sound – on a clear day, all the way to Sweden.

The area around Århusgade, the closest to the existing city, is the first part to be completed. The new neighbourhood will house around 3,000 people and 7,000 workplaces. There are two categories of housing here. The high density, three-to-six-storey blocks are reminiscent of the classic tenements in the medieval and workingclass parts of Copenhagen. These homes and spaces are very much on a human scale, but other buildings are up to 60 metres in height and recall the monumental structures of the industrial era – indeed, several of them are actually renovated silos from the old port. The small plots are offset from each other, and the various functions are combined, making the area feel intimate and bustling. Small alleys form a network of connections and encourage people to travel on foot or by bike. Århusgade, the main shopping street, has wider pavements and avenue-style planting.

To achieve a varied and complex look, the lower parts of the buildings have storeys on offset levels, with façades in reddish, brownish and dark shades. The colour scheme references the nearby densely built district known as “the red city”, due to its early-20th-century houses in red brick or with red-painted façades. Large openings on all of the buildings invite you to pass through the courtyards. Transitional zones along the buildings mark the shift from public space to urban edifice. Some of these zones function as a front yard, while elsewhere they are used by shops or cafés for displaying goods or for outdoor seating.

The three big silos in the Århusgade area have all been converted. Offices have been attached to the outside of the Portland Towers. The Frihavn Tower (Freeport Tower) sports an elegant new look, with white, recessed balconies rhythmically placed between the vertical pillars. The conversion of The Silo

is the most distinctive of them all. Its metal façade evokes Nordhavnen’s industrial heritage, and yet the building’s seemingly malleable architectural idiom is also strikingly contemporary.

Greenery is visible everywhere – some façades are covered with plants, while green roofs and treelined squares and streets add to the area’s lush character. Århusgade also provides space for recreational activities on or near the water, including swimming, kayaking, sailing and fishing.

Photos: Anders Sune Berg

Text: Martin Søberg PhD, architectural historian

The appearance of the block is broken up by the many variations in the use of brick, including different colours of joints. As a result, the look of the façade changes with the light.

CENTRAL PARK

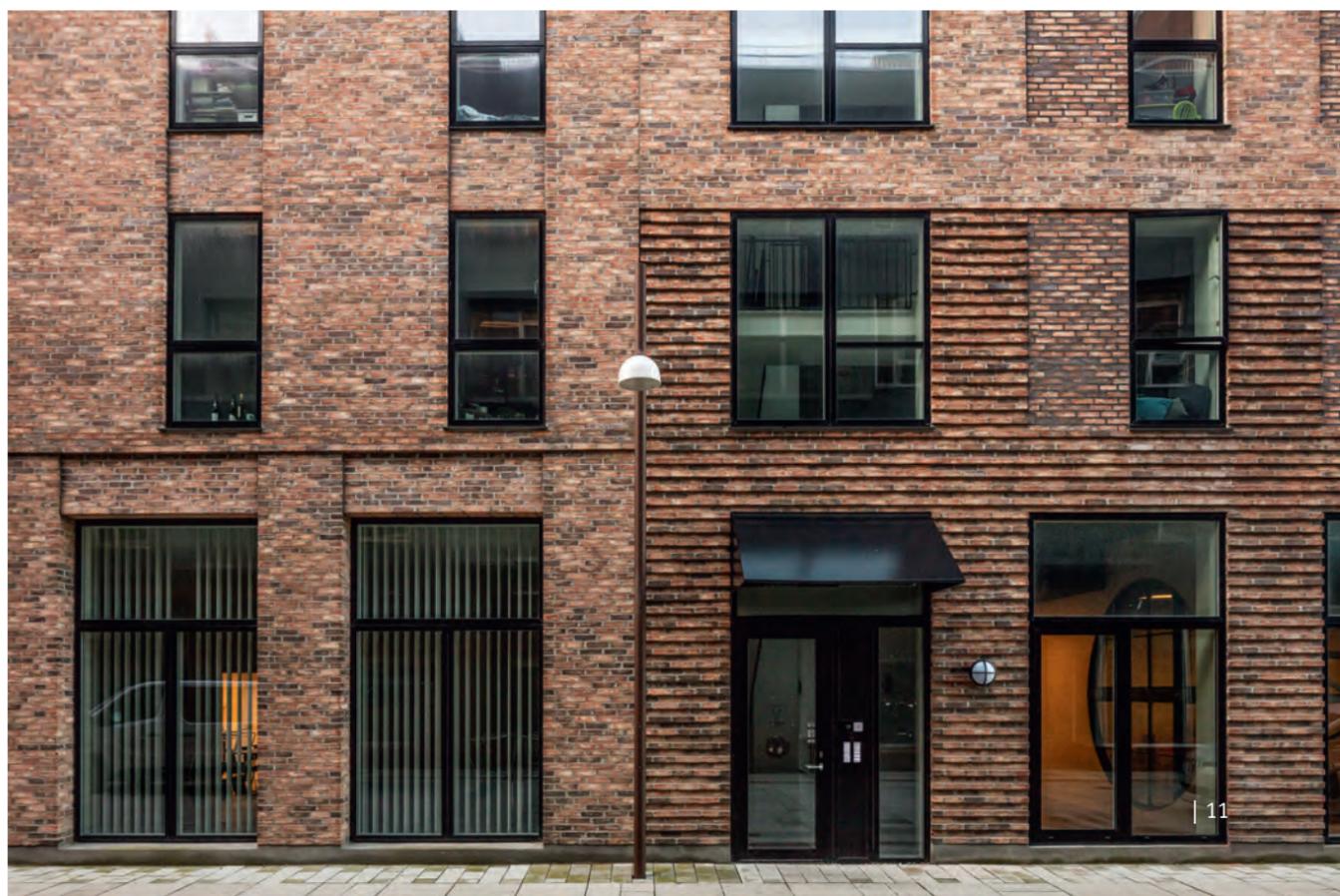
Østerbro’s highly detailed brick architecture meets industry’s clean lines in the blocks along Århusgade. The complex contains 94 flats of various sizes, with shops and services on the ground floor. “The blocks use one type of brick, but in different ways. There are so many details in the brickwork that we are forever spotting something new. It’s almost like being in a brickworks,” says architect Mikkel Westfall of Årstiderne Arkitekter. “The brick is very alive and expressive. It is at once light and dark. It is also capable of standing alone without special effects and details. Some of the joints are dark, others light. The offsets and projections in the brickwork catch the light and contribute to the varied impression.” The communal green courtyards are open to the public, who can use them to take shortcuts through the area.

Central Park, Nordhavnen, Copenhagen, Denmark

Architect: Årstiderne Arkitekter

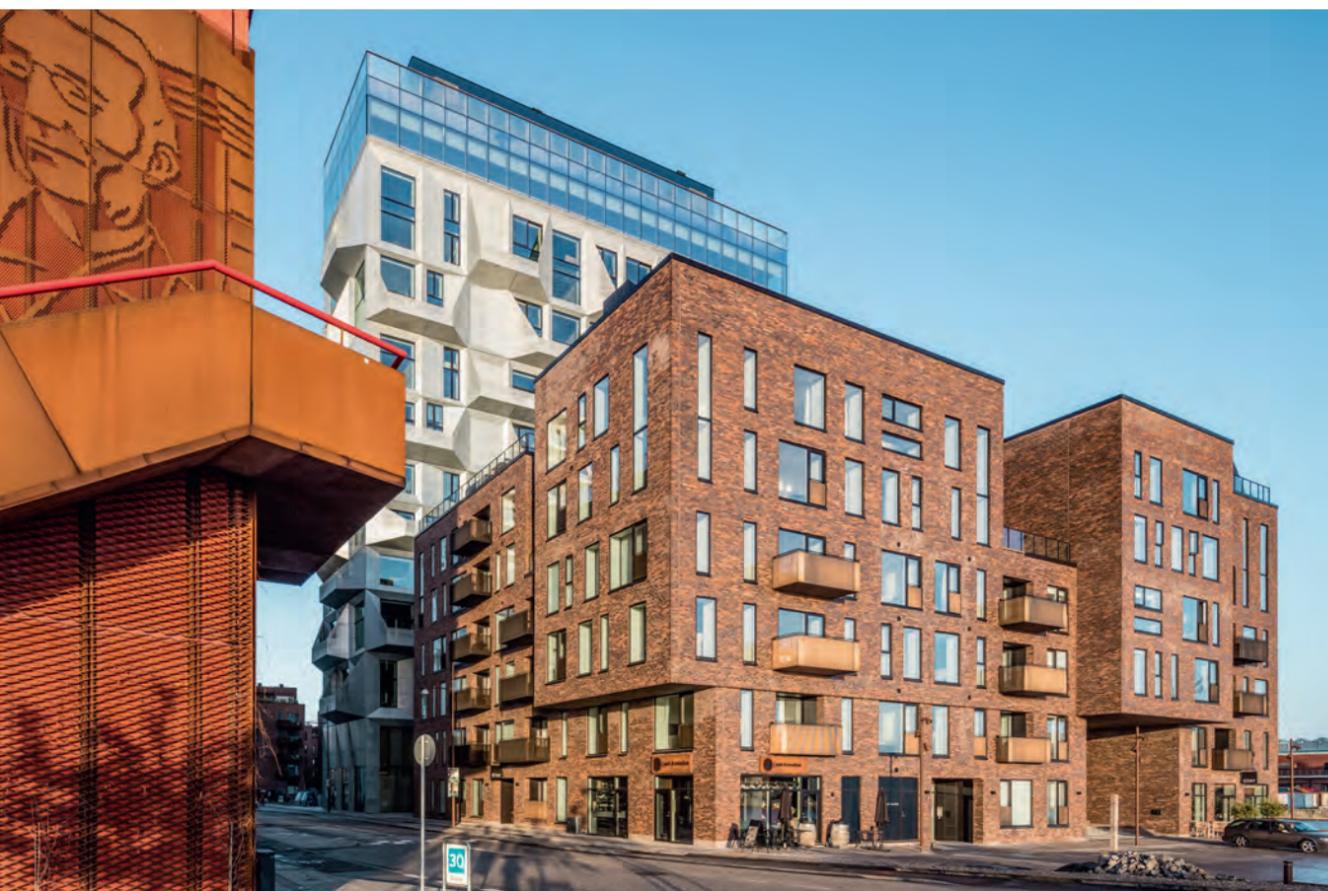
Completed: 2017

Brick: D46





The beautiful corner location makes Fortkaj 1.23 a base for the neighbouring building, The Silo. This former grain silo, housing 39 apartments and a topfloor restaurant, has been radically but carefully renovated by COBE, creating a distinctive landmark for Nordhavnen.



Bay windows and apertures give the block the appearance of several smaller buildings that have grown together, a look reminiscent of the warehouses in old waterfront districts.

Dark, reddish-brown brick provides weight and texture. The colour continues into the flashings on the balconies.



FORTKAJ 1.23

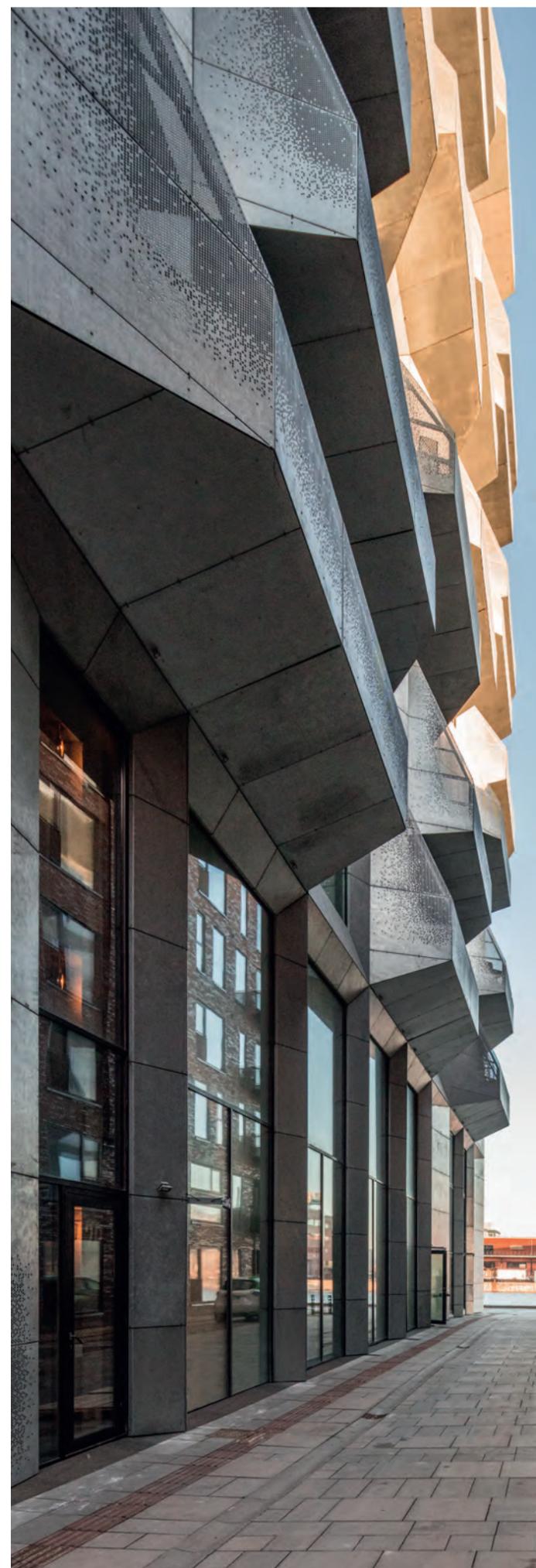
The southfacing promenade is an active social zone in the Århusgade area, bounded on the north by brickclad, four-to-six-storey flats. The housing development at 1.05 Sandkaj is arranged in a block around a free, public walkway. "The brick serves as a focal point, as an interpretation of the existing port buildings," says architect Torben Nagel of Mangor & Nagel. "The idea was to divide the block up into individual townhouses and have the colours of the bricks confer some variety. The flats allow in plenty of natural light and have recessed balconies that provide the best possible views. "The façade has a calm and balanced look, with subtly integrated glassfronted balconies. The adjoining buildings above the gates are painted white – which, along with the white windows and balcony frames, references the marine setting.

Fortkaj 1.23, Nordhavnen, Copenhagen, Denmark

Architect: Mangor & Nagel

Completed: 2017

Brick: D48





The southfacing Sandkaj public promenade runs through Nordhavnen's Aarhusgade area. It invites you to stay and watch or take part in marine activities such as sailing or fishing.



A dramatic and uniquely beautiful space between two buildings – The Silo, with its new aluminium cladding, and the building with the coalfired, redbrick façade.

SANDKAJ 1.05

This corner block, which houses an apartment hotel, has both water and quayside along two sides, which makes this sculptural building even more eye-catching. Wide bay windows extend outwards, and the body of the building seems to have three notches or slits cut into it from above. Visually, the block almost forms a base for the renovated silos on the adjacent plots. "The brick is prominent and visible in the slots and gateways and enhances the impression of these exquisite volumes. The building stands out, even from a distance, among the larger buildings in the area," says architect Torben Nagel of Mangor & Nagel. The cubic idiom is reminiscent of the industrial architecture of the past. The reddish-brown hue continues on the balconies, which, along with the variation in window size, adds rhythm to the façade.

Sandkaj 1.05, Nordhavnen, Copenhagen, Denmark

Architect: Mangor & Nagel

Completed: 2017

Brick: D35, D46, D48

The courtyard areas also serve as shortcuts through the neighbourhood.



White accenting adds a maritime touch and contrasts with the darker texture of the bricks.





The façade of the 12-sided Asprey building – a contemporary example of a *Gesamtwerk* – comprises folded brick surfaces that form the gable ends of the large balconies of the four upper floors to the west. The recessed penthouse floor, with 360-degree views of London, is reserved for art events.



An 18th-century painting of one of the music pavilions in Vauxhall Pleasure Gardens.

THE ASPREY BUILDING WITH CABINET GALLERY

EXPRESSIVE ARCHITECTURAL IDIOM HERALDS A FASCINATING NEW CHAPTER IN THE RICH HISTORY OF SOUTH LONDON.

Just off the main road through Lambeth, south of the Thames, stands a new building that, in terms of both design and construction, is almost without parallel or precedent. Its uniqueness emerges from the close collaboration between unconventional clients and a talented and original architect. Its character is also informed by the setting in this historic, fabled part of London.

The building in Tyers Street is the first permanent exhibition space for the Cabinet Gallery, previously located in Old Street closer to inner London. The client, Arts Patron Charles Asprey along with gallery directors Martin McGeown and Andrew Wheatley and architect Trevor Horne, had been searching for a suitable site for about a decade when an opportunity arose at Vauxhall Pleasure Gardens.

In the mid-17th century, Vauxhall Pleasure Gardens was a popular outdoor amusement park, and quickly established itself as a magnet for Londoners in search of entertainment. Acres of trees, shrubs and pathways afforded people, especially from society's upper echelons, the opportunity to gather more freely than was the norm under Georgian moral strictures. Attractions included balloon flights and fireworks, exhibitions of drawings by William Hogarth, and performances of music by Mozart and other composers in the pavilion – drawings of which survive to this day. The park closed in the mid-19th century, and a number of buildings were later built on the site. These in turn were demolished in

the 1980s, after which the green areas were restored, albeit on a smaller scale.

The Asprey Building is located at the former entrance to the pleasure park. Vauxhall City Farm is just a few metres away, bringing a touch (and smell) of the rural to the area.

In London, it is extremely rare to have the architectural freedom that comes with constructing a completely detached building. "Our response to this exciting challenge was to create a small, tower-like building, the sides of which are markedly distinct, but equal in appeal and stature," explains Trevor Horne. "You won't see any features that directly match those of the music pavilion that stood here 400 years ago on a one-to-one scale, but we have sought to incorporate echoes of the pavilion in the architectural idiom."

The façade of the 12-sided, five-storey building comprises folded brick surfaces that form the gable ends of the large balconies of the four upper floors to the west. The gallery itself occupies the semi-submerged ground floor and first floor, while the second and third floors house artists' residences. The glass-fronted arts event space on the top of the building is set back from the façade and extends to a terrace with 360-degree views.

On approach, the exterior captivates the observer as much due to its playful and unconventional form as its distinctive materiality and textures. "We did a lot of research to find the right brick, including a trip to the Kolumba Museum in Cologne. We were imme-

diately struck by the monumentality and solidity of Kolumba, as well as the richness of its texture and colours. Afterwards – during a visit to the brickworks – we decided to use a mixture of two dark, hard-fired Kolumba variants in the façades of the gallery," says Horne.

From the outset, the intention was that the Cabinet Gallery would be a place where artists not only exhibited their work, but also left their mark on the building itself. As such, artists associated with the gallery, including Lucy McKenzie and Marc Camille Chaimowicz, were responsible for features such as the ceramic trompe-l'oeil fronts on the balconies and the irregular, solid timber window frames. It was also central to the vision that the interior would reject the sort of clinical, white, rectangular box that so often constitutes the backdrop for contemporary art. This goal has most definitely been achieved. Trevor Horne has orchestrated the building such that its faceted exterior is reflected in the angular interior walls. This, together with the omnipresence of raw concrete, generates precisely the sort of dynamic and original space that the clients envisaged – one that endows this historic location with an exciting, contemporary narrative.

The Asprey Building with Cabinet Gallery, Vauxhall, London, United Kingdom

Client: Charles Asprey

Architect: Trevor Horne Architects

Contractor: Quinn London LTD

Structural Engineer: Techniker

M&E Engineers: Michael Popper Associates

Completed: 2016

Brick: K57, K43

Photos: Paul Kozlowski

Photo, page 15, balcony: Tim Crocker

Text: Ida Præstegaard, architect



A network of paths with steps made of the same Kolumba as the wall leads visitors through the surrounding, slightly hilly terrain.



The Asprey building stands on the edge of the park, in roughly the same spot as the 18th-century music pavilion.



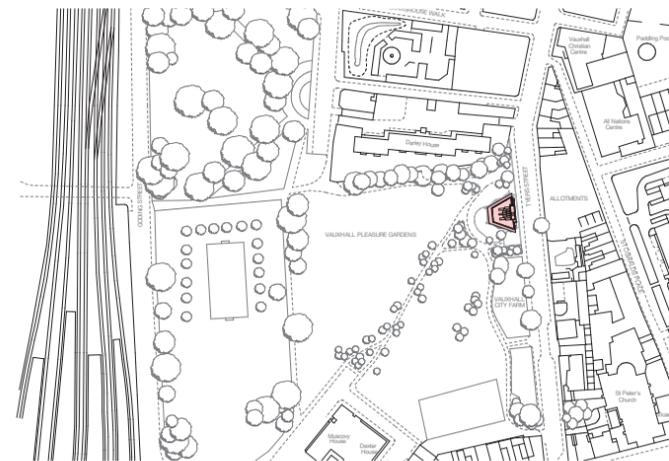
Vauxhall City Farm next door greatly enhances the rural and idyllic ambience – despite being in the middle of London.



The oak window frames are by an artist associated with the gallery.



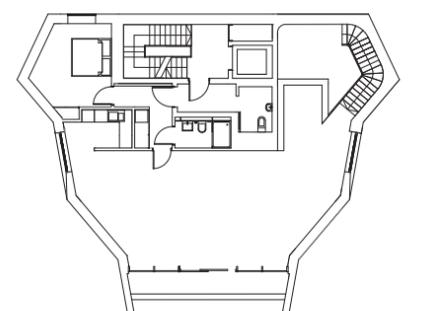
First-floor balcony with fronts, gables and ceiling in brick.



Site plan



Section



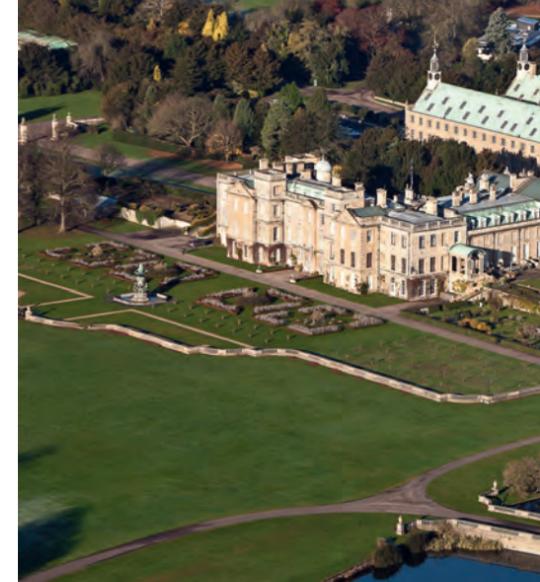
Gallery floor

The entrance to the gallery is from the east on Tyers Street.





Visitors enter the Portland Gallery via a low pavilion with façades made of the same brick as the gallery itself. The pavilion stands outside of but adjoins the wall surrounding the Tan Gallop.



The earliest buildings in the formidable Welbeck Abbey in Nottinghamshire date from the 1140s.

A meeting between old and new – the pavilion's west wall in coal-fired, light brick from 2016, and the 19th-century sandstone wall that surrounded the training facility.



THE PORTLAND COLLECTION

THE NEW EXHIBITION SPACE AT THE WELBECK ESTATE IS BOTH A RESPECTFUL TRIBUTE AND A MODERN COUNTERPOINT TO THE DISTINGUISHED CULTURAL HERITAGE OF ITS SETTING.

Expectations are high on the way to the Portland Collection. Beautiful, gently undulating scenery stretches as far as the eye can see, and the landscape is dotted with centuries-old houses – on their own, in hamlets and small villages.

This is Nottinghamshire. As you approach from the south, you pass the legendary Sherwood Forest about 20 minutes before you arrive at the estate. In the grounds stands Welbeck Abbey, which despite the name is in fact the country seat of the Cavendish-Bentinck family (the dukes and earls of Portland). The abbey dates back to 1140, when it was founded as a monastery for the Premonstratensian Order, and the Cavendish-Bentincks have owned and lived in it since the 16th century.

Over the centuries, the family has built up one of the finest private collections of paintings, sculptures, tapestries and furniture in Britain. Much of it has been on view since 1977, when the late Duchess of Portland commissioned the permanent exhibition space, the Harley Gallery, in a building on the estate.

In 2010, the family decided to build a second exhibition hall and held a competition, which was won by London-based Hugh Broughton Architects. The new building, the Portland Collection, opened to the public in 2016.

Visitors to the Welbeck Estate arrive in a big courtyard, flanked on three sides by single- and two-storey brick buildings, which house the Harley Gallery, a restaurant and a farm shop.

The cluster of buildings includes the new Portland Gallery, which the architects have seamlessly integrated into the location using

simple but distinctive means. Most of the new 890m² building is in fact inside the 390 metres long and 20 metres broad Tan Gallop, built originally in the 19th century as a training facility for racehorses. Back then it had a glass ceiling and high walls made of sandstone and brick. The glass construction may be long gone, but the structure remains otherwise intact. At regular intervals, capped sandstone columns protrude above the approximately two-metre-high wall that encloses the space. From the courtyard, only the upper part of the new gallery is visible. The long sides of the building stand around a metre from the Tan Gallop walls, clearly marking the transition from old to new.

The surrounding buildings, all of which have served the estate in some way or other over the centuries, were built in different decades and vary in size and architectural style. However, all have façades made of brick and natural stone, which not only conjures up a visually stunning overall impression, but tells a fascinating tale about the history of the site. The bricks range from yellow and red hues to grey and black. Hugh Broughton Architects were in no doubt that the new building should adhere to this tradition, but took their time deciding on the right brick. The choice fell on the coal-fired whiteish-yellow D71, the dimensions and colours of which echo the older brick and yellow sandstone on several of the façades and walls, but also convey a light idiom that distinguishes the building as a new feature on the site.

Visitors enter the Portland Gallery via a low pavilion with façades made of the same brick as the gallery itself. The pavilion stands outside of but adjoins the wall surrounding the Tan Gallop, and appears separated from it by a long skylight that spans the full width of the building. Made exclusively of glass and with a cantilevered canopy, the entrance area has a light, airy feel.

Combined with the light-coloured brick, the roof signals the building's modernity. The roofs are set back from the façades and are



In the 19th century, the fifth Duke of Portland, a horseracing aficionado, built the 390-metre-long indoor training facility for racehorses.



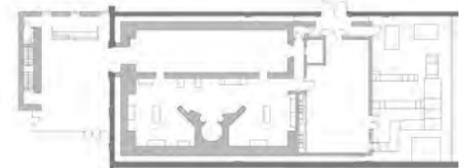
The brickwork on the buildings surrounding the gallery is in a variety of colours, and dictated the final decision on the choice of brick. The choice fell on a light brick that both contrasts with and is related to the historic brickwork.

“While the entrance pavilion marries the lightness of glass and steel to the brute power of the original 19th-century walls, the use of handmade bricks is entirely in keeping with the artisan traditions of Welbeck and The Harley Foundation.”
William Parente, grandson of the 7th Duke of Portland

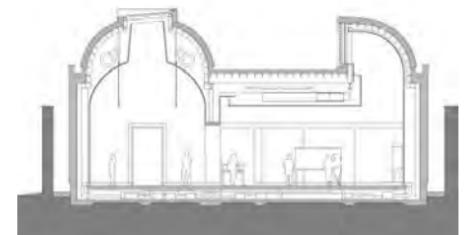
the shape of half and quarter barrels. Their grey zinc covering harmonises beautifully with both the light brick and the yellow sandstone. The barrel shape of the roof is reflected in the underlying split ceiling, which allows natural daylight to filter down into the gallery, providing ideal lighting for the works on display.



Only the entrance pavilion is completely visible. The gallery building is partially concealed behind the old walls.



Groundfloor plan



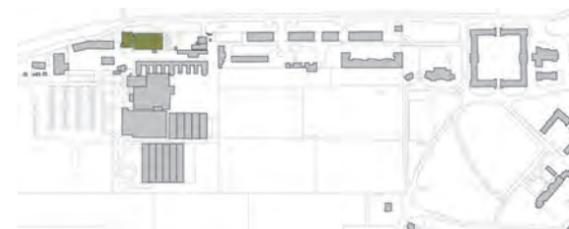
Section

The barrel-shaped, split-ceiling structure channels daylight into the exhibition spaces.

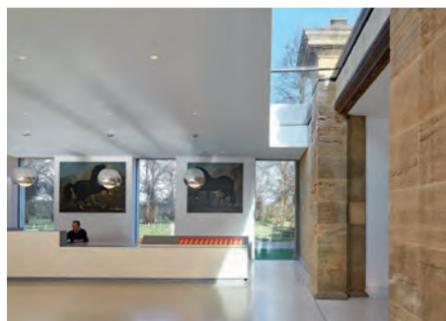
Rows of windows in the ceiling and façade separate the pavilion from the exhibition building.



The Portland Gallery is one of a cluster of buildings that have served the abbey over the centuries.



Site plan



The Portland Collection
Welbeck, Nottinghamshire, United Kingdom
 Client: The Harley Foundation
 Architect: Hugh Broughton Architects
 Engineer: Price & Myer
 Engineering services: AECOM
 Landscape architect: Dominic Cole Landscape Architects
 Completed: 2016
 Brick: D71
 Photos: Paul Kozlowski
 Photo, page 17, bottom/left: Tim Crocker
 Text: Ida Præstegaard, architect

THE GAGOSIAN GALLERY

HAND-MOULDED BRICKS IN THE FAÇADE ARE THE CRUCIAL ELEMENT IN THE METAMORPHOSIS FROM RUN-DOWN MAYFAIR OFFICE BLOCK TO EXCLUSIVE GALLERY.

After five long years of searching, the Gagosian Gallery finally settled on a location for a third London venue to supplement its existing premises on Britannia Street and Davies Street. Founded by Larry Gagosian in Los Angeles in 1980, the iconic gallery currently operates from 17 sites in the USA, Europe and Hong Kong, and continues to expand.

Once the client had decided upon the Mayfair area, the first step was to find a 2000 m² site, at least 500 m² of which was column-free – a rarity in this highly sought-after district. Against the odds, an ideal building was identified on Grosvenor Hill, and the new gallery opened its doors to the public in 2015.

The location for the new gallery comprised – and still comprises – three components, each with a different owner: a three-storey underground car park, a flat-roofed two-storey building and, on top of the flat roof, a seven-storey block of flats.

The client, Grosvenor Estate, acquired the flat-roofed building to lease to Gagosian. The building was full of shabby old offices and the job of rebuilding it was split between TateHindle Architects for the external architecture and construction on behalf of Grosvenor, and Caruso St John Architects for the interior on behalf of the Gagosian Gallery.

The fact that the gallery is in a conservation area made it an absolute requirement that the new look would harmonise with the surrounding brick-clad buildings, including the flats upstairs. It was obvious from a very early stage that brick cladding would be the ideal solution – and it did not take long to alight upon a type of brick either.

“Like us, the client is a great admirer of the Kolumba Museum in Cologne, and we were convinced that a light shade of Kolumba would be the right choice. The gallery occupies a whole block, so it was important that the frontage was light and striking, but not dominant. Kolumba’s elongated shape both echoes and emphasises the building’s horizontal form. The handmade brick also radiates exactly the kind of high quality with which Grosvenor wishes to be associated,” says project architect Kieran Sheehan of TateHindle.

Although the vision for the exterior quickly fell into place, the interior proved trickier. “A simple concept – a brick-clad box with a few windows – rapidly turned into something altogether more complex, partly because the underground car park could not be touched and had to remain fully operational throughout the building work,” says Sheehan.

“The original plan was to let the façade bear the weight of the brick cladding, but it turned out that the existing ground floor was not strong enough to bear the vertical load of the brick façade without reinforcing both its underside and the pillars in the car park. The façade had no underlying structural support. Its weight rested entirely on the floor. All four sides are different, so we had to work with Ramboll to develop individual steel structures, including support from the steel-reinforced columns behind them inside the building, to avoid placing too much weight on the floor.”

To the north and the west, the building faces the wide, L-shaped pedestrianised Grosvenor Hill, a quiet area characterised by distinctive dark and light stripes of granite. To the east, the ground slopes approximately three metres down to the car park entrance. To the west, where the visitor entrance is located, the gallery occupies the entire ground floor and first floor. Parts of the ground-floor ceiling have been removed to create double-height exhibition spaces – the biggest of which, 181 m² and 162 m², allow the gallery to exhibit very large-scale works. The presentation rooms and offices are located on the first floor in the eastern, western and southern parts of the building. Access to the

block of flats is via Bourdon Street, to the south, via a beautiful little courtyard clad in D51 brick and a vestibule to the lifts.

A stroll around the 53.6 m x 30 m perimeter reveals the building’s sense of harmony and cohesion despite its many varied functions. The exteriors make the most of their materials’ unique properties, resulting in a refined yet varied idiom that reflects the multiple functions within. At the entrance to the underground car park, two brick courses, set 57 cm apart, create a beautiful patterned effect and provide natural ventilation for the basement. In the exhibition spaces, the brickwork extends all the way down to street level. Along with the slightly inset windows and doors in grey, the overall impression is of a harmonious, elegant and high-quality architecture.



The residential building, gallery and parking garage take up a whole block in Mayfair. The brick façades of the gallery in the eastern part of the building extend all the way to the ground, where they meet the granite paving on Grosvenor Hill.

Site plan



Section



Groundfloor plan



The two-storey 1960s building before renovation.





The surrounding streets are dominated by Georgian architecture. The brick façades interact well with the grey brickwork of the renovated building.



The gallery has large brick façades with a few big windows.

“Kolumba’s elongated form serves both to echo and to emphasise the horizontal form of the building. The handmade brick also radiates exactly the kind of high quality with which Grosvenor wishes to be associated.”
Kieran Sheehan, project architect, TateHindle.

Gagosian Gallery, Mayfair, London, United Kingdom

Client: Grosvenor Property Developments Limited (GPDL)

Architecture, façades and construction: TateHindle Architects

Interior Architect: Caruso St John Architects

Contractor: Chorus

Engineer: Structural, Façade Engineer, Services, Transport and Fire: Ramboll UK Limited

Landscape architect: BDP

Completed: 2015

Brick: K51, cladding: D51

Photos: Philip Vile

Photo, page 19, top: Tim Crocker

Text: Ida Præstegaard, architect

The exterior’s unique properties are used to vary the brickwork and convey the function of the buildings. At the entrance to the underground car park, two brick courses, set 10 cm apart, create a beautiful patterned effect and provide natural ventilation.





The iconic Maroon Bells mountains near Aspen in Colorado.



Ski enthusiasts from around the world are drawn to the terrain around Aspen.

The varied heights and sense of movement in the brick façades make Victorian Square a beautiful addition to the city centre.



One inspiration behind the use of brick was the surrounding terrain, with its beautiful red cliffs, mountains and rich soil.



Project architect Bryan May of Rowland + Broughton.



THE QUALITY IN NATURAL MATERIALS

THE NEW BUILDING'S FAÇADES COMBINE BRICK AND WOOD. PETERSEN TEGE ASKED LEAD ARCHITECT BRYAN MAY OF ROWLAND+BROUGHTON ABOUT THE CHOICE OF MATERIALS AND HOW THE PROJECT TOOK ACCOUNT OF LOCAL HISTORY.

Tell us about the considerations behind the decision to combine brick and wood on the façades

There were many reasons why tile was chosen for Victorian Square. Historically, Colorado's mining towns have undergone various stages of architectural development. The earliest structures were simple, efficient, and affordable wood-framed homes and commercial buildings. As a town further developed, brick and stone were introduced and became symbols of prosperity, wealth, and permanence. Even today, you can travel through historic mining towns throughout Colorado and roughly gauge a town's prosperity based upon the ratio of masonry to timber-clad architecture.

Another driving force behind the decision to proceed with brick was the local context. Aspen is surrounded by natural beauty, notable for its red rocks, soil and mountains, and so the city has a rich history of building in red sandstone and brick. Victorian Square's neighbour, the Aspen Core building from 2014, is clad with red terracotta and was another source of inspiration for our decision to use brick.

How did you hear about Petersen Tegl?

We discovered Petersen Tegl back in 2012, when we were looking for innovative new materials not previously used in the US. One of our earliest goals was to create a building that spoke to the zeitgeist of its time. For us, that meant we needed to break new ground

to simultaneously create something that felt deeply rooted in Aspen while also turning traditions upside down. Cover met that need.

In autumn 2016, I visited Petersen Tegl, met the team and even made a brick myself. It isn't every day you come across a team of true craftsmen with such a profound passion for what they do. We did explore many brick options, including others in the red range, a few greys, some Kolumba lines, and a few schemes where we mixed and matched Cover with Kolumba. In the end, we knew the simplicity of a well executed Cover installation would be an incredibly powerful architectural statement.

Why did you also opt for wood cladding?

Along with brick, wood is the most common building material in Aspen's short, yet storied architectural history, but it has been a while since it was last used for a commercial project. We think it is important to bring wood back to downtown, to remind us of our roots. We chose African mahogany for its durability, because Aspen is 2,500 metres above sea level and has high UV exposure. Visually, its warm colours complement C48's, rich, rusty reds in the most beautiful way. It also picks up on the colour of the woven façade on the nearby Aspen Art Museum, designed by Shigeru Ban.



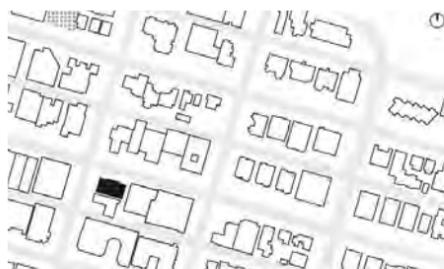
The architects and client chose to combine the tile with African mahogany, the warm colours of which beautifully complement C48's rust-red shades.

The penthouse apartment affords a fantastic view of the mountains.

Victorian Square at the corner of Hyman and Hunter Street houses two shops on the ground floor, offices on the first floor and an apartment at the top.

Victorian Square, residential and commercial building in Aspen, Colorado, USA

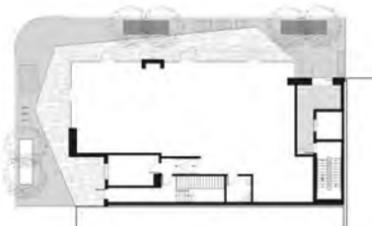
Client: Private
 Architect: Rowland+Broughton Architecture
 Contractor: GF Woods Construction
 Engineer: KL&A
 Landscape architect: Connect One Design
 Completed: 2017
 Brick: C48
 Photo: Brent Moss
 Text: Ida Præstegaard, architect



Site plan



Section



Ground floor plan

You have previously said that the bricks evoke memories of the famous Colorado mountains known as the Maroon Bells. Could you elaborate, please?

Ever since 1951, when Ansel Adams first took photographs of the Maroon Bells, these peaks have become one of the most photographed landscapes in the country, making them iconic symbols of the American West. They are composed of sedimentary layers of mudstone – an oxidised, ferrous stone with strong parallel stratifications and a rusty color range. The saw-toothed layout of the Petersen Cover was a perfect conceptual and aesthetic match.

How would you sum up the most important features of Victorian Square?

While the building is not organic in form, it does have very tangible, organic inspiration. I think the building is a fine example of art through craft – what the ancient Greeks would have called *techne*. You can see the hallmarks of each craftsman in every aspect of the design, from the hand-made bricks to the shaped mahogany. Collectively, the building is about accepting the natural variation in materials and elevating that variation to its own perfect art form.

Victorian Square is a new building on the busy corner of Hyman and Hunter Street in the famous ski resort of Aspen, Colorado. The 825-m² building has two shops on the ground floor, offices on the first, and a penthouse apartment. Construction began in 2012, and the project was completed in November 2017. In general, building is a time-consuming process in Aspen, where the local authorities and the residents are highly protective of this historic and beautiful city. In addition to extensive restrictions on size, height, etc., new buildings are also subject to a stringent approval process, to ensure that they fit in with the general aesthetic of the surrounding streets' shopfronts and façades.





Sankt Paul's Church is in the Nyboder area of Copenhagen – a residential district with long, yellow, terraced buildings built in 1631 by Christian IV for Navy personnel.



The church tower can be seen for miles around, because the surrounding terraces are only two storeys high.



The restoration of the church spire was completed in 2017, following several years of intensive and challenging work.

OLD METHODS, NEW SPIRE

THE SPIRE OF SANKT PAUL'S CHURCH IN COPENHAGEN HAS BEEN PARTIALLY RENEWED AS PART OF A FAÇADE RESTORATION PROJECT. THE COMPLICATED JOB INVOLVED IMITATING 140 YEAR OLD PRODUCTION METHODS FOR GLAZED BRICKS.



Erich Mick has been head of Petersen's department for special bricks since 2006.



The situation became critical in 2015. There was a clear risk that bits of crumbling brick from the spire might fall on churchgoers and other passers-by on the square in front of the church. The plaster was also peeling off the inside of the spire. The decision was taken to restore the spire and the front of Sankt Paul's Church, and funding was procured. The architects Toyberg-Frandzen and contractor and master builder Guldmann Dam|Prenor A/S, both companies with extensive experience in the restoration of listed buildings, were asked to take on the three-year job, including planning, design, construction and the production of new bricks. On 23 November 2017, the scaffolding was finally removed – and, as is the measure of a successful restoration project, hardly anybody noticed the difference.

The 140-year-old Sankt Paul's Church, in the Nyboder district of central Copenhagen, was based on drawings by the architect J.E. Gnutzmann. The North Italian/Romanesque style red-brick church has a grand position, standing in a small urban oasis with gardens on all sides, at a comfortable distance from the surrounding buildings.

A closer analysis of the spire – the only brick one in the city – revealed that the interior was sodden with damp. During previous restorations, a thick layer of "sacrificial plaster" had been added to absorb the damp but the lack of natural ventilation meant that the damp was being trapped inside the tower, and the brickwork had been disintegrating for many years. The first step was to lay a customised net over the spire to stop bits of brick falling off. The bricks – 53 rows, over

THE ART OF UNSUCCESSFUL GLAZING

ERICH MICK, HEAD OF THE MOULDED BRICKS DEPARTMENT AT PETERSEN TEGLGILDE, ON THE PROCESS OF PRODUCING BRICKS FOR THE SANKT PAUL'S CHURCH SPIRE

"4,900 out of a total of 6,300 curved bricks, all made by hand in wooden moulds, were delivered untreated. The remaining 1,400 were glazed. The challenge was to get them to match the existing, 140-year-old glaze finish. It would have been easy enough to make a green glaze in various shades, but then we would never have recreated the look of the original, which shimmers between shades of green and brown, due to the imprecise way people worked in those days.



The new handmade brick before leaving the brickworks. Only the visible part of the curved bricks is glazed, to make sure that the mortar binds with the bricks.



Part of the restored spire, with both glazed and unglazed bricks.

six metres in height – were then carefully removed until the team reached down below the damp part of the spire.

The exterior brick cladding consists of curved tiles laid in a scalloped pattern of seven rows of unglazed brick and five glazed. The architects and builders worked closely with Petersen Tegl and new versions of the bricks were recreated by hand. It was a long and difficult process, involving much experimentation with glazing and firing. The bricklaying itself also proved challenging, and required the use of an oversized pair of compasses that made it possible to precisely position the rows so that the spire is the exact same height as before. To provide adequate ventilation, seven granite pipes were bricked into the top rows.

Finally, the top section – consisting of around three tons of heavy, tapered granite block and a three-metre-high gilded cross – was remounted on the top of the spire.

As part of the restoration project, the front façade was also inspected and damaged bricks replaced. The front and sides of the tower feature 1.5-metres in diameter clock faces. The brick around them needed to be replaced, and lights were installed behind new glass faces. The luminous, golden clocks endow Sankt Paul's with a distinct look all of its own and the tower stands out beautifully – also after nightfall.

The top rows of brick on the 140-year-old spire were ripe for replacement due to long-term problems with damp.



They used to dip the bricks in a copper oxide mixture but didn't constantly stir it, so particles fell to the bottom. The non-uniform dosage of the pigment meant that, after firing, some bricks had an almost transparent glaze that let the red brick shine through, resulting in a brownish effect. To produce something similar, we copied the old method using different concentrations of copper oxide. To create further variation, we stacked the bricks in the oven differently each time."



As part of the restoration project, lights were installed behind new glass dials on the church clocks. The result is striking and beautiful.

Restoration of Sankt Paul's Church spire, Copenhagen, Denmark

Client: Sankt Paul's Parish Council

Architect: Toyberg-Frandzen A/S

Contractor and master builder: Guldmann Dam Pre|nor A/S

Engineer: Eduard Troelsgård Rådgivende Ingeniører A/S

Completed: 2017

Brick: Specially moulded bricks developed in collaboration with the architects

Photos: Anders Sune Berg

Photos, page 23, bottom: Guldmann Dam Pre|nor A/S and the architects Toyberg-Frandzen

Text: Ida Præstegaard, architect

Laying the new bricks on the spire demanded great precision.



The bricks around the old clocks were partially replaced with new moulded ones.



BRICK AWARD 2018

SIX OF THE NOMINATED PROJECTS ARE MADE IN BRICKS DELIVERED BY PETERSEN TEGL

50 nominations – from an initial pool of 600 submitted by 44 countries – are competing for the five categories in the renowned international Wienerberger Brick Award 2018.

The eighth Wienerberger Brick Award will go to buildings that stand out as examples of modern and innovative brick architecture.

The winners will be announced at the big official Brick Award Show in Vienna in May. Petersen Tegl is delighted to have supplied bricks for six of the 50 projects in four countries, Denmark, Germany, Switzerland and Sweden



1



2



3



4



5



6

- 1] Villa in Aarhus
Architect: Adept Arkitekter
Brick: K91, incl. special bricks
- 2] Kunstmuseum Basel
Architect: Christ & Gantenbein
Brick: D91, D11, customised version designed in cooperation with Christ & Gantenbein
Mentioned in Petersen 35.
- 3] Kannikegården, Parish Hall, Ribe
Architect: Lundgaard & Tranberg
Brick: C48, customised version designed in cooperation with Lundgaard & Tranberg
Mentioned in Petersen 35.
- 4] House Juniskär, Sundswall
Architect: Hermansson Hiller Lundberg Architects
Brick: D48.
- 5] The European Hansemuseum, Lübeck
Architect: Studio Andreas Heller Architects & Designers
Brick: Customised version designed in cooperation with Studio Andreas Heller Architects & Designers
Mentioned in Petersen 33.
- 6] The Carlsberg Foundation Researcher Apartments, Frederiksberg
Architect: Praxis Arkitekter
Brick: D190, customised version designed in cooperation with Praxis Arkitekter
Mentioned in Petersen 37.

PETERSEN

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