

# brick inside

PETERSEN TEGL











Bricks are created from clay, water and fire, and with their natural richness of colour and tactile qualities they have the gift to imbue a room with a special atmosphere. Brick Inside presents 59 differing interiors that employ many types of bricks and tiles to create inviting spaces and distinctive elements in rooms. We hope that this book will inspire even more innovative brick interiors.



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Homes



Culture and Entertainment



Hospitality



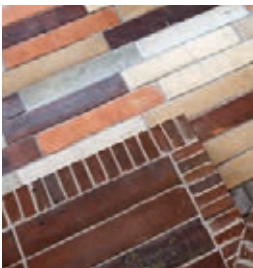
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Art and Artists



Exhibition Spaces



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Grundtvig's Church, Copenhagen.  
Photo: Anders Sune Berg

# Mother Earth

Something happens to the body when we enter a room made exclusively of brick. Whether it is the vast spaces of Grundtvig's Church or the modest foyer of Aarhus University, a sense of peace descends upon us. Perhaps it has something to do with the solidity of the surface – there is no creaking, no give. Or perhaps it is because brick invokes primeval memories of our origins and the caves that were the first human dwelling places. In a sense, fired brick represents a refined form of those caves, the cradle of our civilisation. The French anthropologist Pierre Saintyves theorised that the first cave dwellers saw their caves as a microcosm, in which the vaulted ceiling represented the sky and the floor represented Earth itself. In his writings on the element earth, philosopher Gaston Bachelard describes the cave as both womb and tomb: "The cave is a natural tomb, the tomb prepared by Mother Earth, by Mutter-Erde." The cave symbolises both the beginning and the end of life, or rather, it constitutes the closed circuit that is the eternal cycle of birth and transience.

Brick is fired clay, as we know. Thousands of years ago, the art of using clay to build developed into brick-making. Apart from the advent of mass production, little has changed since the first bricks were fired in China and Mesopotamia around 4,000-3,000 BC. We continue to build on the first caves, as it were, in an endless stream of brick upon brick, like new layers on top of the Earth's natural sediments. But why is that? Why do we not

opt for cheaper and more modern materials? Olafur Eliasson, the designer of Fjordenhus in Vejle, DK, has addressed this very question. "Bricks are friendly, welcoming, atmospheric ... brick offers something different and more: it is beautiful and encourages a tactile relationship with the building – like the skin of another human being." Eliasson argues that the enduring appeal of brick for humans is rooted, not in its durability and its building physics, but in its beauty and the feelings that it evokes. On the one hand, we have the incredibly rich range of earthy hues, enhanced by the alchemy of the firing process. On the other hand, we have the physical sense of affinity with the material. Skin to skin. Like a profound link back in time and space, steeped in mystery.

In other words, brick-clad rooms evoke an unarticulated sense of the safe surroundings of the womb. Brick interiors bring us close to the material, to the Earth's 'skin'. They heighten the sensuality of the building. We must tread carefully with these bricks, which have so many stories to tell. It is easy to exaggerate and for brick to disrupt. However, when the balance is right, as in Sigurd Lewerentz's churches or the bazaar in Isfahan, you hear the Earth's heartbeat. Du-dum, du-dum, du-dum, like a deep warm rumble from the planet's internal organs.

*Professor Thomas Bo Jensen  
MSc, PhD, Architecture*





Caravanserai Khan al-Mirjan,  
Baghdad, Iraq. Built 1359. Walls  
and pointed arches in brickwork.

Qeysariyeh Bazaar, Isfahan, Iran.  
Built 1619 by Shah Abbas. Walls  
and vaults in massive brickwork.



Masjid-e-Jameh Mosque of Isfahan  
(The Friday Mosque). Built in the  
9th century CE with many later  
additions and changes. Prayer hall  
in the south-eastern quadrant of  
the mosque, mainly built in the  
12th century. Grey-yellow bricks  
manufactured near by Isfahan.

Photos: Hans Munk Hansen









Round Tower in Copenhagen, inaugurated 1642, built by King Christian IV of Denmark. Helical corridor, floor covered with yellow brick. Bricks were ordered in the Netherlands, as the domestic brickworks could not deliver bricks of sufficient quality. In February 1637, a contract was signed with Henrik van Dingklage in Emden for the supply of bricks, and on 7 July 1637 the foundation stone for the construction was laid by bricklayer Jørgen Scheffel from Bern.  
Photos: Anders Sune Berg









Townhall, Stockholm, Sweden, 1923. Architect Ragnar Östberg. The Blue Hall with red chaser brickwork. Bricks delivered by Lina Tegelbruk. Photos: Ulf Celandner





Grundtvig's Church in Copenhagen, inaugurated 1927, completed 1940. Architects Peder Vilhelm Jensen-Klint and Kaare Klint. Yellow brick inside out. Bricks delivered by Ruds Vedby Teglværk and Blovstrød Teglværk. 4.9 million bricks total. Photos: Anders Sune Berg







University of Aarhus, Denmark, first part inaugurated 1931. Architects Kay Fisker, C.F. Møller and Povl Stegmann. Facades and various interiors in yellow brick including the foyer with walls, floor and ceiling in brick. Bricks delivered by Slet Teglværk. Photo: Martin Schubert





Markus Church, Stockholm, Sweden, 1960. Architect Sigurd Lewerentz. Massive brickwork, vaults and walls inside out in a hard fired, dark red brick. Bricks delivered by Helsingborgs Ängtegelbruk. Photo: Ulf Celander







# Passion for brick











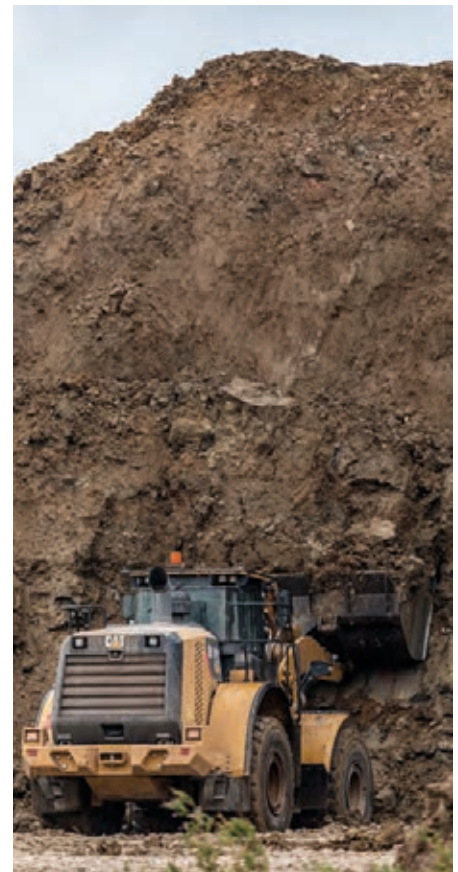




Petersen Tegl has been producing bricks since 1791, when King Christian VII granted permission to the founder of the family company, smallholder Peter Andresen, to build a brickworks. Today, it is run by Christian A. Petersen and his daughters – the seventh and eighth successive generations of the family to do so. His grandchildren – ninth generation – are involved, too.

Then, as now, the 6.5-km<sup>2</sup> Nybølner cove was ideal for brick-making. Along the coasts lie rich deposits of ice-age clay, and the cove has a direct, navigable connection to Flensburg Fjord. In the 18th century, the surrounding area was dotted with about 70 brickworks, the largest such concentration in northern Europe. Today, only six remain, three of them owned by Petersen Tegl.

Photos: Anders Sune Berg















The range of coal-fired bricks is produced on machines designed in-house to reproduce traditional handmade processes, meaning that no two bricks are ever completely identical. Petersen is the only brickworks in Denmark to coal-fire bricks, which produces their distinctive and multifarious plays of colour. Emma Petersen (9th generation) and Rosa Zangenberg mixing bricks, Christian A. Petersen (7th generation) inspecting the brickworks.  
Photos: Anders Sune Berg





Kolumba was jointly developed in 2002 by Petersen Tegl and the Swiss architect Peter Zumthor, who wanted bricks in a Roman format for the Kolumba Museum in Cologne. After the clay is processed, Kolumba bricks are hand-made in wooden moulds, and then dried and fired. Firing them at different temperatures imbues the bricks with a variety of textures and shades. Kolumba is made from either German, English or Danish clay. The standard dimensions are 528 x 108 x 37 mm, but customised versions are also produced.



Petersen Cover was developed as a prototype by the Dutch architects behind the company Min2 bouw-kunst. They wanted a custom version of Kolumba to mount as shingles on their home in Bergen aan Zee, Netherlands. The Danish architects Lundgaard & Tranberg further developed Petersen Cover for the Sorø Art Museum, Denmark. Like the rest of the Petersen range, Cover is now delivered to 44 countries across five continents. Felix Thomsen (9th generation) producing Cover.  
Photos: Anders Sune Berg













Close working relationships with customers have always been central to the brickworks' philosophy. Architects and builders are always welcome to visit and choose precisely the right brick – or combination of bricks – for their project. Or as many do, opt to develop a new brick of their own.

Petersen's Custom Brick Department was founded in 1990, when the company was commissioned to restore the main entrance to Tivoli Gardens in Copenhagen. The original 1890 entrance had intricate brick reliefs that needed to be replaced. Petersen Tegl took on the task and has been producing custom bricks ever since.

Photos: Anders Sune Berg







# Homes







The Kolumba cladding with wild stretcher bonds goes all the way to the ground, and the house in Mandeville Canyon seems to grow straight out of the dense woodland.

## Modulated contrasts

Villa, Los Angeles, US

Client: Ron Radziner and Robin Cottle

Architect: Marmol Radziner

Completed: 2017

Brick: K55

Photo, page 28, exterior: Sylvia Hardy

Photos: pages 28, 29, 33: Roger Davies

Photos, pages 30-32: Laure Joliet

A magnificent villa in the Santa Monica Mountains, nestled amid scenic woodland, plays elegantly and exquisitely on contrasts – heaviness and weightlessness, darkness and light. By gradually modulating contrasting extremes, the architect Marmol Radziner created an architecturally fascinating home that exudes warmth and kindness, despite its exacting modernity. Floor-to-ceiling glass panels make it bright and light, while K55 bricks, supplemented by metal panels and dark wood, make it feel dark and massive. Kolumba is deployed on the outside and most of the interior walls. The architects were attracted by its hand-made quality and slim, narrow proportions, which emphatically underline the whole architectural idiom. The boundary between outside and inside is eliminated by drawing the brick into the home, reflecting the relaxed indoor-outdoor lifestyle encouraged by the Californian climate. Kolumba's subtle texture and rich colour schemes also imbue the interior with warmth and vibrancy.



















A big open fireplace made of Kolumba brick is the focal point in the warm and cosy living room. Ceilings and floors in dark wood, and furnishings in deep brown-golden hues, also contribute to the warm, inviting atmosphere, which might otherwise have been lost because of the large panoramic windows.





The bathroom walls are also clad in Kolumba. The narrow, grey-brown brick interacts with the marble sink in terms of both colour and lines. Together, the two natural materials imbue this functional space with a sense of real warmth.





## Sandy dunes reflected indoors

Villa, Bergen aan Zee, NL

Architect and client: Min2 bouw-kunst

Completed: 2009

Brick: Kitchen: K11, bathroom: K51, façades: C48

Photos: Paul Kozlowski

The Cover prototype was developed to emphasise the house's organic idiom. The grey-violet hues match the bark on the surrounding trees.

The scenery is drawn into the kitchen via wooden constructions made of Douglas fir, complete with bark, and the overall colour scheme reflects the light colours of the dunes.

Kitchen elements and ceramic table top are demarcated by a low Kolumba wall – all in distinctive, light shades.

The Dutch architect couple, Jetty and Maarten Min, came up with the original prototype of Petersen's acclaimed Cover brick. When planning their own home ensconced among the dunes of the North Sea coast, they wanted exterior cladding that would harmonise with the organic shape of the house and reflect the greyish-violet hues of the surrounding trees. Cover was their answer. Since they also wanted the interior to reflect the materials of the exterior and of the scenery, they used brick indoors as well. Their requirements were extremely specific. For the bathroom walls and floor, they wanted a brick with a special greenish-grey hue. Petersen was able to produce a small batch of Kolumba with just the right colours. For the open kitchen, they wanted to demarcate the white kitchen elements by creating a low wall in white bricks. Petersen was the supplier again. Serendipitously, the brickworks was experimenting with white clay just at that moment in time.













The bathroom walls are made entirely of bricks and it was essential that they had a shade of greenish-grey that precisely matched the scenery.

The architects designed the bathroom fittings in exactly the same colour as the Kolumba bricks. The rustic surfaces are a perfect contrast to the more rigid and modern look of the rest of the inventory.











From the pool, the view of the forest is framed by Kolumba. Sliding glass doors enable direct contact between the room and nature.

To invoke the feel of natural stone, architect Geert Bosch asked the brickworks to produce the three Kolumba bricks also in a 920 mm version.

## Forest colours indoors

Villa, Utrecht, NL

Client: Private

Architect: HilberinkBosch architecten

Completed: 2014

Brick: K44, K47 and K49 in standard and custom length

Photos: Paul Kozlowski

Photo, page 39, production: Anders Sune Berg

Both the client and the architect wanted to achieve a seamless transition between the landscape and the new building, between outdoor and indoor. They wanted natural materials that would interact with their surroundings, and they wanted a dialogue between both the exterior of the new building and its surroundings, and the interior and world outside. To achieve this, they opted for brick on the outside walls and several of the inside ones. A number of different Kolumba were used – K44, K47 and K49 – spanning a multitude of natural shades, from black to green, brown and orange, recalling the bark of the pine trees outside. The wishes of the architect and client have been met in the most exquisite manner. The interior's big, rustic brick surfaces, in the colours of the forest, make it feel as if nature has indeed been drawn into the building.



The house is characterised by vertical lines. The balconies and decks are made of concrete dyed to achieve a sandy colour.

Like the rest of the range, the three custom Kolumba bricks in the villa are handmade, in this picture by Carsten Jørgensen.





Light fittings and Eames chairs in shades of brown match the brick walls.

The floor-to-ceiling fireplace is also made of Kolumba.

The stairs to the first floor run between a glass wall and a brick wall.















## Natural interplay of colours

Hunting lodge and wine cellar, DK

Client: Fænø Gods I/S

Architect: Tegnestuen Mejeriet A/S

Completed: 2005

Brick: D48, DNF

Photos: Anders Sune Berg

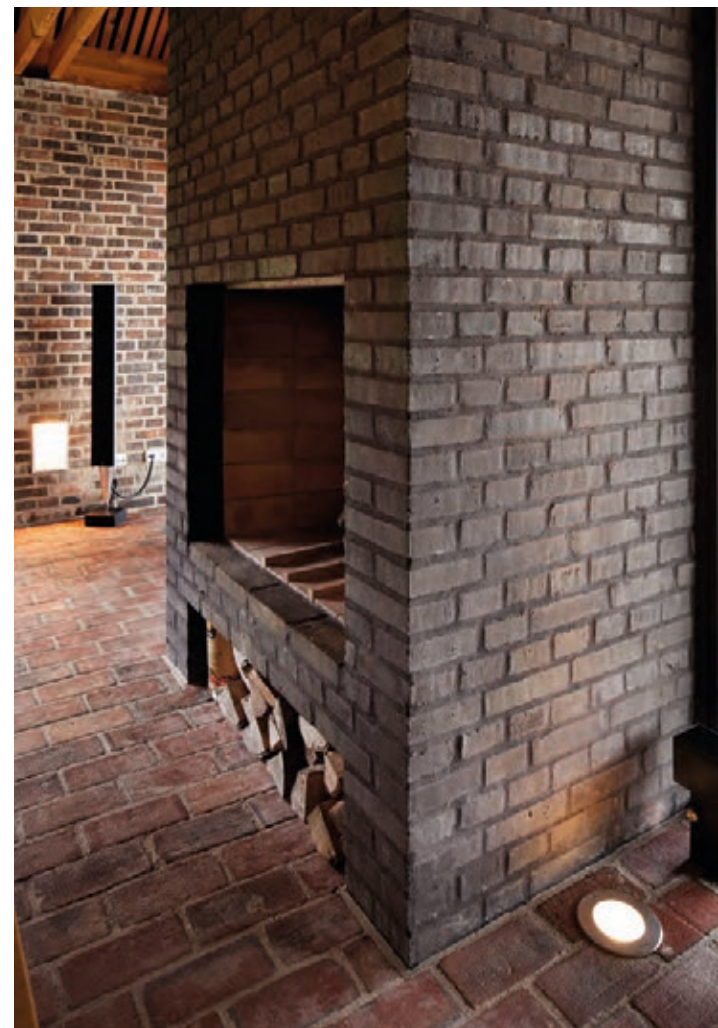
Since buying the island in 2000, Flemming Skouboe has had a number of new buildings constructed on Fænø. Each one is carefully embedded in the landscape and built from natural materials. Bakkehuset hunting lodge (literally “the house on the hill”), on the east side of the island, was designed by Mejeriet in 2012. It is characterised by a warm and natural interplay of colour and texture in its wood and brickwork, which has an instantly soothing effect. The brief originally specified that the walls in the hunting lodge were to be of Hessian-rubbed brick with a slight grout haze. However, when Skouboe came to inspect the sample wall, he surprised the bricklayers by pointing at a discarded sample beside it whose excess mortar had been scraped off. It had exactly the look he was after for Bakkehuset.

The hunting lodge’s un-insulated eaves are lined with copper, and roofing felt is used to cover the triangular timber fillets.

The texture and warm colours of the bricks and the Pomeranian pine woodwork on the ceiling are conducive to good, relaxed company and sharing hunting stories.

The bricks are frost-proof, and the floor in the main room continues out under the roof to form an outdoor patio.

In the main room, the floor consists of bricks laid with the top surface facing up. The black-red brick fireplace forms the point de vue.







The basement wine cellar is accessed via the hallway in the main building, Fænøgård. A red-brown coal-fired brick is used for floor and ceiling, infusing the cellar with a warm, rustic ambience.





The walls are painted white, the ceiling and floor are in brick, while Børge Mogensen's J39 People's Chairs, the wine racks and the crates are all in oak.

Above the table are two rectangular pendants made of white silk cast in acrylic, which emit a soft, filtered light.





The use of Cover endows an archetypal form with a modern look. The natural patina of the bricks makes them harmonise beautifully with the many old houses in the area.

## Fireplace as relief

Villa, Holte, DK

Client: Private

Architect: Monomal

Completed: 2015

Brick, chimney with fireplace: K48

Brick, façades: C48

Photos: Anders Sune Berg

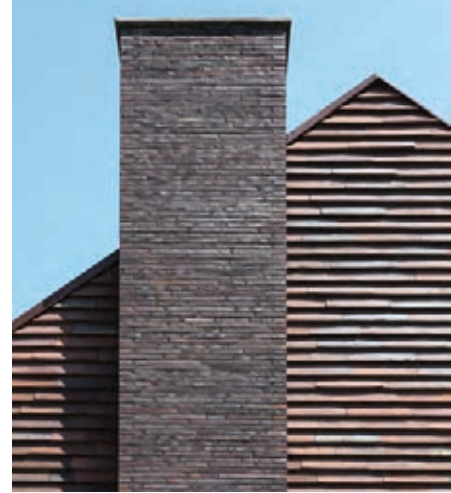
The client, a modern, busy family, wanted a simple, modern house that made good use of space, especially in the roof. The result is a 310 m<sup>2</sup> ranch-style house in the Copenhagen suburb of Holte with vertical sections and big skylights that flood the interior with daylight all the way down to the ground floor. The fact that the floors are linked vertically made it an obvious choice to clad the roof and façades in the same material, and the architect chose Cover for the purpose. The large living room is painted white all the way up to the ridge. The chimney in the gable end is made of Kolumba and incorporates an indoor fireplace. In the living room, the chimney protrudes a mere 30 cm from the wall and takes up very little space. The tall chimney in dark, handmade brick constitutes a dramatic and beautiful relief in the minimalist interior.





The vertical sections in glass allow daylight to flood into the big living room with its white painted walls. The powerful precision of the chimney in dark Kolumba stands out.

The large chimney and the cover cladding of the house are made from the same clay and have the same reddish-brown shades.





## Sculpted earth

Villa, Heesch, NL

Client: Private

Architect: HilberinkBosch architecten

Completed: 2011

Brick: Mix of K43 and K57

Photos: Paul Kozlowski

When charged with designing the villa at Heesch, the architects had a clear and vivid narrative inspiration: You are deep in the woods, caught in an unexpected and violent thunderstorm, but have the great fortune to stumble upon a huge overturned tree under which to shelter. The imagery exerted significant influence on the choice of materials. They wanted the foundations to have associations with defensive fortifications made of earth. The bricks needed to be in a large format, robust with a rustic look and the colour of the mortar was to be subtle. The solution lay in a combination of K43 and K57, the shades of which range from red to anthracite. The 528 mm bricks protrude from the surface, enhancing the impression of an earthwork fortification. The interior may be in minimalist white throughout in stark contrast with the rustic exterior, but the earthwork is drawn indoors – in the form of the big rectangular chimney and fireplace. The chimney is clad in the same Kolumba as the façade and serves as both a room-divider and a beautiful, sculptural element.



Kolumba is hard-fired and absorbs almost no water. This meant that it could be used at the top and bottom of window frames without the need for any extra covering. These qualities were crucial to the desired sculptural simplicity.



The materials used – earthy-hued bricks and wooden cladding – harmonise beautifully with the woodland location.

The fireplace is also made of staggered layers of Kolumba, continuing the associations with the earthwork in the interior.









The house is made of pine felled on the site, while the roof is a steel construction.

## Kolumba as core

Holiday home, Hundested, DK

Client and architect: Jesper Brask

Completed: 2011

Brick: K71

Photos: Anders Sune Berg

The wishes that the architect Jesper Brask had for the summer house he designed for himself and his family were clear and simple: "We wanted to feel as if we were outdoors when inside, the kitchen and living area were to be open plan, and life was to revolve around the fireplace," he explains. A large chimney acts as the architectural focal point that anchors the building to the site. Brask had no doubts about the choice of material: "The core was to be made of bricks the same size and texture as Kolumba, but with the look of the coal-fired D71." Petersen Tegl liked the idea, and developed a new, lighter version of Kolumba in yellow English clay. The brick has since been added to the Petersen standard range.





The large brick core contains a fireplace, stone oven and concrete work surface.

Generous windows provide plenty of natural light. The walls are in light, untreated pine, while the floors are in lye-treated pine.











## Fireplace as striking anchor

Villa, Middelfart, DK

Architect: billund//hansen arkitekter

Completed: 2013

Brick, fireplace: K55

Brick, gym interior: K46

Photos: Anders Sune Berg

The plot of land on Funen was just metres from the water, and architect Annette Billund thought big, open windows looking out over the Little Belt would be ideal. The clients wanted large open rooms and natural materials wherever possible too. The house is anchored by a striking rectangular chimney in dark Kolumba on the east side. On the first floor, the chimney serves as a fireplace. In the kitchen and living room it forms a distinctive architectural element, flanked by glass sections. The Dinesen HeartOak floor and Wenge dining table make a beautiful counterpoint to the hand-made, hard-fired brick. The use of natural materials extends to the basement gym, where four Kolumba-clad walls and a skylight make the lighting feel like the bottom of a deep cave. The ceiling, floor and oak benches combine with Jan Bjarnhof's refined lighting to imbue the room with a delicate and sophisticated atmosphere.

The fireplace cut out of the big Kolumba chimney is the minimalist and tranquil focal point in the living room, where most of the façades are made of glass.

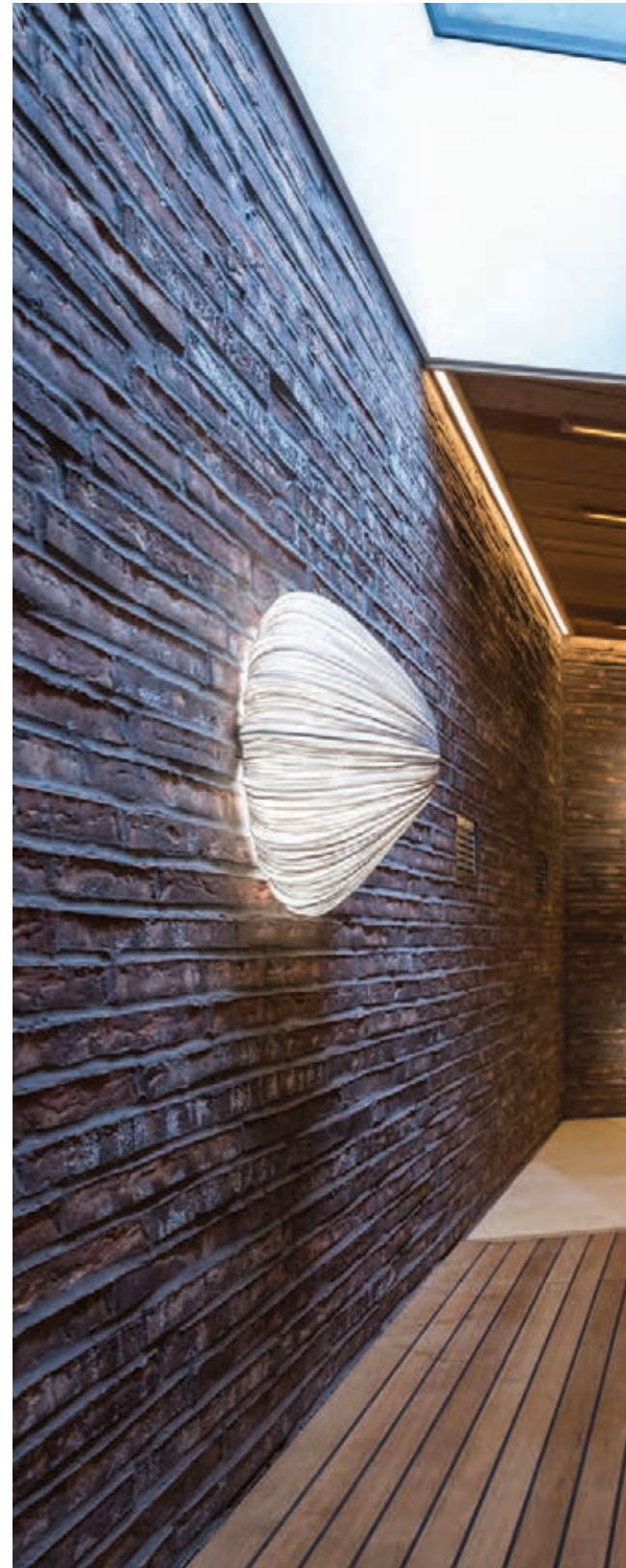
The room is furnished with modern Danish pieces, among them the Egg by Arne Jacobsen and CH88 by Hans J. Wegner.





The house is defined by horizontal lines.  
The brick chimney acts as a vertical anchor.

In the Kolumba-clad gym the lighting combines  
long, narrow LED slits and paper wall lamps.













Villa Janssen consists of three sharply-defined monoliths that fan out toward the south-west.

## Both introvert and extrovert

Villa, Deinze, BE

Client: Private

Architect: GRAUX & BAEYENS architecten

Completed: 2018

Brick: K51

Photos: Jeroen Verrecht

Graux & Baeyens architecten were commissioned to design a new home on a plot of land in Astene that boasts beautiful views over the adjoining wetlands. Despite wanting to make the most of the views, vast swathes of glass on that side of the building would not have drawn sunlight into the house. Instead, the architects opted to split the house into three sharply-defined monoliths that fan out toward the south-west so that sunlight reaches every corner of the indoor space. The two-storey monoliths provide the required living space. They are linked by a semi-enclosed patio that extends the living space, visually drawing the garden into the home. The four façades on the monoliths are all clad in light-grey Kolumba, including the part that acts as the interior walls of the patio. Here, the brick cladding imbues the stringent interior with tactile qualities, forming a warming and protective counterpoint to the windows of the patio.

Only a few high-quality and carefully colour-coordinated materials have been used in the interior and exterior of the house. The floor on the ground level is in natural lime plaster. All of the built-in cupboards are made of rough-cut oak veneer, with walls in handmade grey Kolumba.







The two-storey monoliths provide the required living space. They are linked by a semi-enclosed patio that extends the living space

Villa Janssen is furnished with a few select pieces of quality furniture, mostly in oak.



**"We see the semi-enclosed patio as an extension of the living space. Its inner walls form part of the house's exterior façade, which is why they are brick-clad like the rest of the outer walls."**  
**GRAUX & BAEYENS architecten**









## Point de vue in brick

Holiday home, Sirdalen, NO

Client: Dag Egil Svela

Architect: Link Arkitektur

Completed: 2017

Brick: Fireplace: K43, façades: C48

Photos: Sindre Ellingsen

Together with an annexe building and a shed, the cottage forms a tun, the traditional Norwegian term for an old farmyard made up of separate buildings – main house, stable and barn.

Stairs the width of the cottage lead down to the living room and its point de vue – the large brick fireplace in Kolumba with its dark recessed joints reflecting the horizontal lines of the landscape outside.

The cottage in Sirdalen, near Stavanger, is inspired by nature and local building traditions. The façades are clad in Cover in a shimmering range of red-brown hues that melt into the scenery, mounted in a manner reminiscent of the traditional wooden style of cladding in the Vestlandet region. The living area in the cottage has large, north-facing panoramic windows, which draw the valley into the interior and provide natural, pleasant light with soft shadows. The many windows allow for dark colours in the rustic interior – a dark-oak ceiling, polished concrete floor, and walls covered with rich stained wood. Due to a drop in the terrain, the living room is 70 cm lower than the rest of the cottage – which leaves extra ceiling height. The aesthetic centrepiece of the living room is the brick fireplace in Kolumba, the reddish-brown hues of which harmonise with the red Cover on the outside walls.











Circular shapes and beautiful yet practical loggias add to the associations with Romanesque architecture.



## Romanesque look

Stiftung Hanna Reemtsma Haus, Hamburg, DE

Client: Stiftung Hanna Reemtsma Haus

Architect: Dipl.-Ing. Architect E. Schneekloth und Partners

Completed: 2011

Brick, exterior and interior: D78, some walls a mix of D33, D36, D91, DNF

Photos: J. Lehmann

Hanna Reemtsma Haus, a care complex for senior citizens, looks as if it is in a clearing in the middle of a forest, and evokes images of a modern version of an Italian village – despite being only an hour's drive from Hamburg. It consists of ranch-style buildings and blocks with a Romanesque look grouped around a green space dotted with pruned trees. It is a high-quality development with great materiality, despite the relatively simple materials used: red roof tiles, copper fittings and light, coal-fired brick in various patterns on the walls. The client also insisted on high-quality interiors with a modern, welcoming air like a family home rather than an institution. Brick has also been used indoors to help achieve this warm ambience – the walls in almost all of the communal areas are in raw, rustic brick.





The interior brickwork includes brick with stretcher bonds in relief, and with others laid flat to make the most of the warm, coal-fired tones.

Among the various works of art in Hanna Reemtsma Haus is a bronze sculpture created by the northern German expressive artist Ernst Barlach.











## Rustic inside and out

Holiday home, Timmdorf, DE

Client: Private

Architect: Wacker Zeiger Architekten

Completed: 2017

Brick: C48

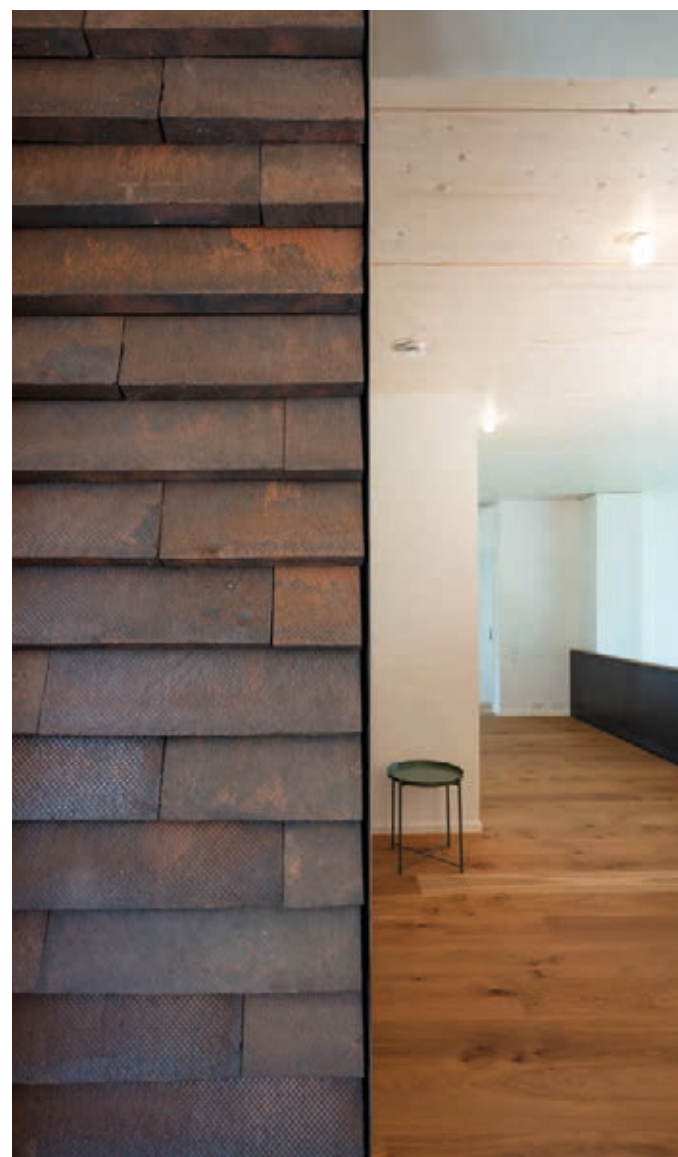
Photos: Daniel Sumesgutner

The clients for this two-storey house insisted on a clear visual fusion between exterior and interior – so much so that they were only to be separated by windows. While the house has a strict and minimal architectural idiom, the choice of Cover for the exterior gives it a vibrant, welcoming air. Cover was also the bold solution to harmonising outdoor and indoor. The cladding quite simply continues into the house, where several wall sections feature the rustic brick, elegantly offsetting the adjacent white ceilings and walls. The effect is beautiful and striking, and the eye glides effortlessly between inside and out. Indoors, the rich colours and tactile qualities of the brick imbue this stringent space with a very becoming sense of warmth.

The strict and minimal architectural idiom is balanced by Cover-clad exteriors that add to the inviting radiance of the Holiday home.

Cover also appears in the double-height dining room, where it is used to clad the wall right from the bottom and up to the first-floor level.

The deep, rich colours and tactile expression help generate a warm atmosphere.







## Living in a three-dimensional work of art

Villa, Walton-on-Thames, GB

Client: Private

Architect: Caroline Cust

Completed: 2012

Brick: Mix of K91 and K92

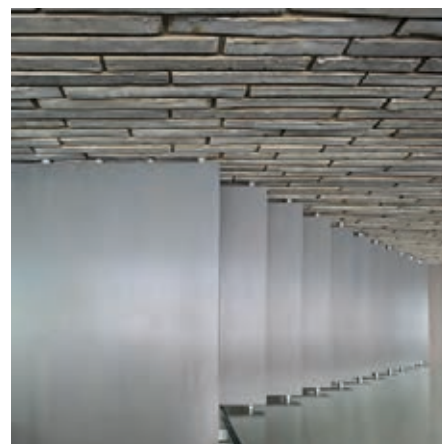
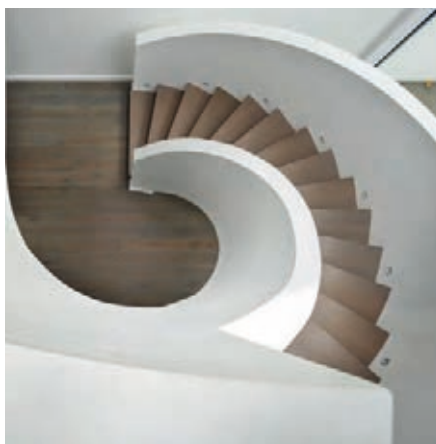
Photos: Philip Vile

Architect Caroline Cust is a huge fan of the abstract artist Ben Nicholson (1894–1982), whose works often include cubes and other geometrical motifs. When commissioned to design a house in Walton-on-Thames in Surrey, southwest of London, she drew inspiration from Nicholson's artistic universe. She was particularly inspired by the balance and understated subtlety in his compositions, and used different materials in the interior and exterior to achieve the same effect – only three-dimensionally. The decision to use lots of white plaster surfaces, inside and out, was taken early on. Choosing contrasting materials was more difficult. Various types of natural stone were rejected before Cust found the modern idiom she wanted in Kolumba. The colour and look were determined by the local weather. From Cust's point of view, the British winter sky is often quite depressing, so she decided to combine two versions of Kolumba, which in her mind both possess emphatically light and clear qualities.

**"To me as an architect, the interior and exterior of a building are one and should never be designed separately – as such, external materials have a place internally and give cohesion to a design. The Petersen bricks I have used in this project have an outstanding beauty and timeless quality."**

**Caroline Cust, architect**

Ben Nicholson's characteristic circular shapes are reflected in the free-standing spiral staircase, which contrasts with the straight lines elsewhere in the house.











## Danish-Japanese fusion

Apartment building, Tokyo, JP

Client: Plan Co. Ltd.

Architect: Mitsuyo Saito

Completed: 2012

Brick: D42, DNF

Photos: Vincent Hecht

Photo, street: Eiji Kitada



Mitsuyo Saito has worked as an architect in both Japan and Denmark for many years. Her five-apartment block in Shibuya, Tokyo, strikes a consummate balance between the building traditions of the two countries. In Japan, glazed tiles are usually used for exterior cladding, but Saito's Danish background pushed her towards brick. Unable to source the right kind of brick in Japan, she turned to Petersen Tegl, attracted by the raw handmade structure and rich, coal-fired hues. She opted for D42 on all of the façades because the yellow-grey shades complement the other buildings on the street and the touches of green harmonise with the trees and bamboo bushes on the site. It was important for Saito that the brickwork continued into the hall and stairwell – a welcoming gesture linking exterior and interior. All of the apartments have pine ceilings and walls, another unmistakably Nordic touch, and closed brick fireplaces, which again link the interior and exterior and are significantly more efficient than traditional, open Japanese fireplaces.

The apartments reflect both Danish and Japanese culture, and are partially based on tatami measurements. The apartments on the two bottom floors have traditional Japanese rooms with raised floors, tatami mats, low tables, paper walls and light, sliding doors.

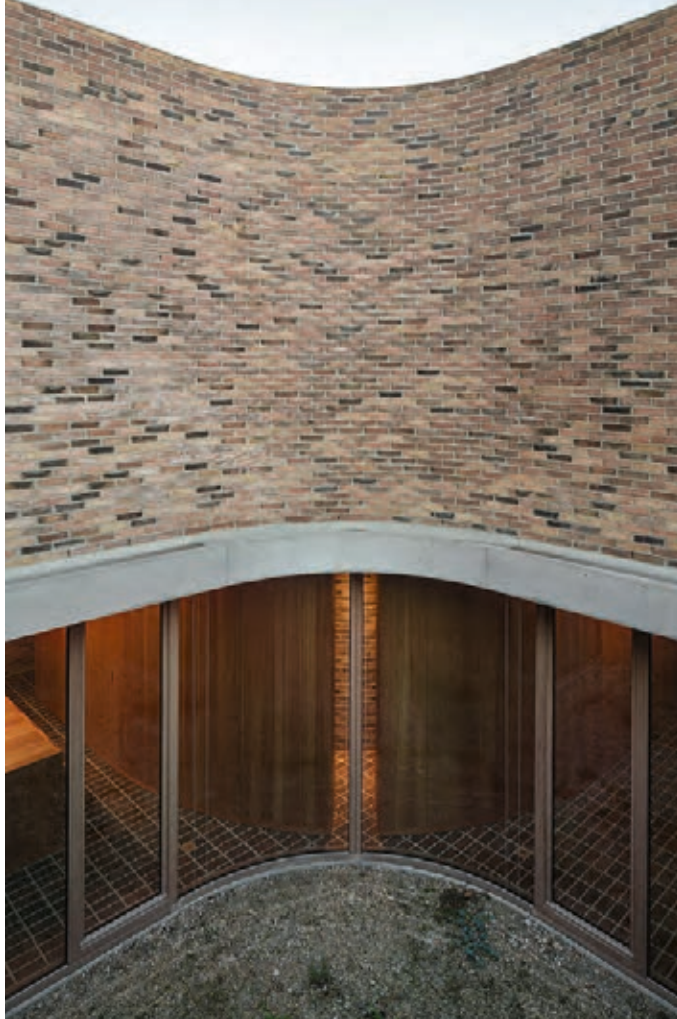
**“The fact that brick does not require any maintenance and lasts centuries was an important parameter. The walls, including the bricks on the façade, are 400 mm thick, compared with the Japanese standard of 200 mm. The extra thickness helps to keep out the cold and retain heat, allowing for major savings on air conditioning and heating.”**  
Mitsuyo Saito, architect











## Designed from the bricks up

Villa, House H, BE

Client: Private

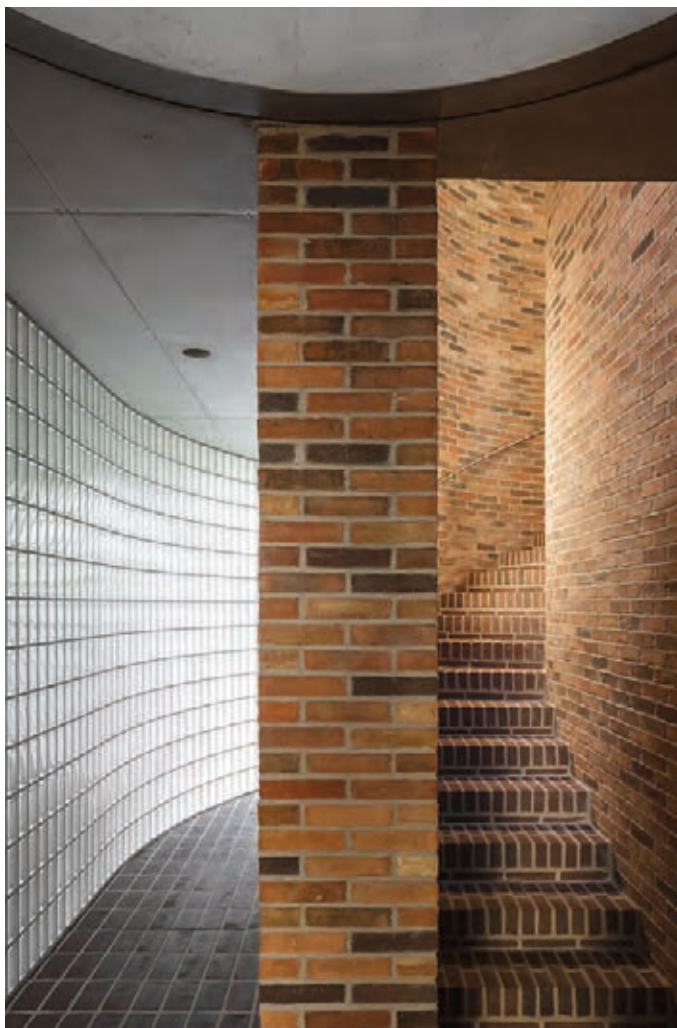
Architect: Architecten Broekx-Schiepers

Completed: 2015

Brick walls: D38 (90%) and D49 (10%), DNF,  
hand-glazed bricks by Petersen Tegl

Brick floor: B151B

Photos: Stijn Bollaert



Local planning regulations insisted on minimal visual impact, resulting in much of the house being underground – only the actual living quarters are above ground level. When choosing materials, no distinction was made between indoor and outdoor, construction and ornamentation. The use of brick as the primary building material underlines and accentuates the architectural coherence of the building as a whole. In fact, the design literally emerged from the materials. All of the proportions are based on the dimensions of the bricks: from the length of the interior walls – both curved and straight – and the height of the ceilings, to the built-in furniture. The colours of the bricks were carefully chosen to harmonise with the trees. The house's spatial presence is the direct result of the special care taken in the choice and use of materials. Last but not least, a combination of outdoor patios, floor-to-ceiling windows and strategically located skylight domes floods the interior with natural light.

Curved walls in coal-fired bricks, for example in the ground-floor kitchen, and white-glazed bricks are defining characteristics in the house.













The details in the interior, including the brickwork and the woodwork carpentry, are of the highest quality. The built-in shelves in the study are in larch.

Natural light enters the rooms on the ground floor and is filtered down to the first subterranean level via strategically located skylight domes.





## Nuances in red and brown

Villa, Steenhuffel, BE

Client: Lien Pierard

Architect: Styfhals Architekten,  
architect Lien Pierard

Completed: 2017

Brick: K43

Photos, page 75: Nick Cannaerts

Photos, pages 74, 76, 77: Jan Verlinde

Architect Lien Pierard wanted a simple, unprepossessing family home, so opted for natural and honest materials that would age well. It was the right choice for the beautiful site just outside Steenhuffel with its open meadows as far as the eye can see.

The complex consists of two simple, sharply defined parallel units – a garage and the house – both made of dark, reddish-brown Kolumba. Although separate, the architectural idiom, the materials and the large arrival area between them make the two buildings feel like a coherent unit. The impression of a harmonious whole is further enhanced by the interior brickwork. Pierard continued the use of brick in the house. Along with extensive use of oiled thermowood, it imbues the interior with a warm atmosphere and a comfortable indoor climate.





The new Pierard family home consists of tight blocks clad in dark Kolumba and without eaves.

The arrival area at Villa Pierard is atmospheric and harmonious. The external Kolumba cladding continues into the hallway. The only difference is that the joints are light outdoors and dark indoors.









The big fireplace, which straddles the living room and kitchen, is an eye-catching element in the room, which is open all the way up to the ridge.

The hard-fired, dark brick harmonises beautifully with the warm-coloured wood used in the ceiling and kitchen cabinets.



Rennesøy is one of several islands in the Rogaland region, north of Stavanger.

Perched on a small concrete plateau right by the mountainside, the flat-roofed house pays homage to its setting.



## Inspired by the cliffs

Holiday home, Rennesøy, NO

Client: Private

Architect: Espen Surnevik

Completed: 2017

Brick: K96

Photos: Sindre Ellingsen

Visitors to the ranch-style house on the island of Rennesøy are immediately confronted by two starkly contrasting views. On one side, expansive views over the sea, 107 metres below; on the other, an intimate close-up of the rock face, just a metre from the building. During the day, your gaze is drawn towards the sea and horizon. By night, the focus shifts to the artificially illuminated rock face. Inspired by the setting, architect Espen Surnevik chose K96, the soft grey tones and horizontal expression of which reflect the cliffs' horizontal stratification. The floor plan comprises several 3.5 x 3.5-metre squares, set diagonally adjacent to one another at 45°. All of the rooms are arranged around this plan and are all interconnected. The Kolumba bricks draw the colours of the cliffs into the house, where they are used to clad the wall sections, one of which contains a fireplace.

**"We wanted a long brick to reflect the horizontal stratification in the cliffs. Kolumba was a great match in shape and colour."**  
**Espen Surnevik, architect**













The colours outdoor are drawn into the house, including the brick-clad wall section containing the fireplace.



From the windows in the kitchen and sitting area, you look straight into the rock face just a metre away.











# Culture and Entertainment



## Conveying lightness with tile

CLAY Museum, Middelfart, DK

Client: Grimmerhus Bygningsfond

Architect: Kjaer & Richter A/S

Completed: 2015

Brick: Custom-made K48, produced as slats

Photos: Anders Sune Berg

The generous donation of a unique collection of 55,000 pieces of Danish porcelain, stoneware and earthenware necessitated an expansion of the CLAY Museum of Ceramic Art on Funen. Kjaer & Richter were commissioned to design a free-standing extension, separate from but connected to the main building by an underground section. The new building contains exhibition rooms above and below ground. The architects thought coal-fired clay was an obvious choice for the façades but they

also wanted to transform the heavy brick into a lightweight material that could convey the pavilion-like idiom they had in mind. They came up with the idea of shaping and firing the clay for slats that open and close depending on how the various exhibitions use the space. When the slats are open, the park is drawn into the exhibition space. When they are shut, the space has a more intimate atmosphere and you can see the structure and red-brown shades of the hard-fired bricks.







The new pavilion-style building in the park exudes lightness, despite the heavy materials.

Kjaer & Richter developed the brick slats along with Petersen in Broager. They are handmade in red English clay, which has the desired warm tones.

The slats are 37 mm thick and 805 mm long and produced in three widths: 56, 123 and 190 mm. At each end of the slats are grooves into which the pin bolts are inserted. The suspension system was designed by Kjaer & Richter and produced by CO&LT APS.



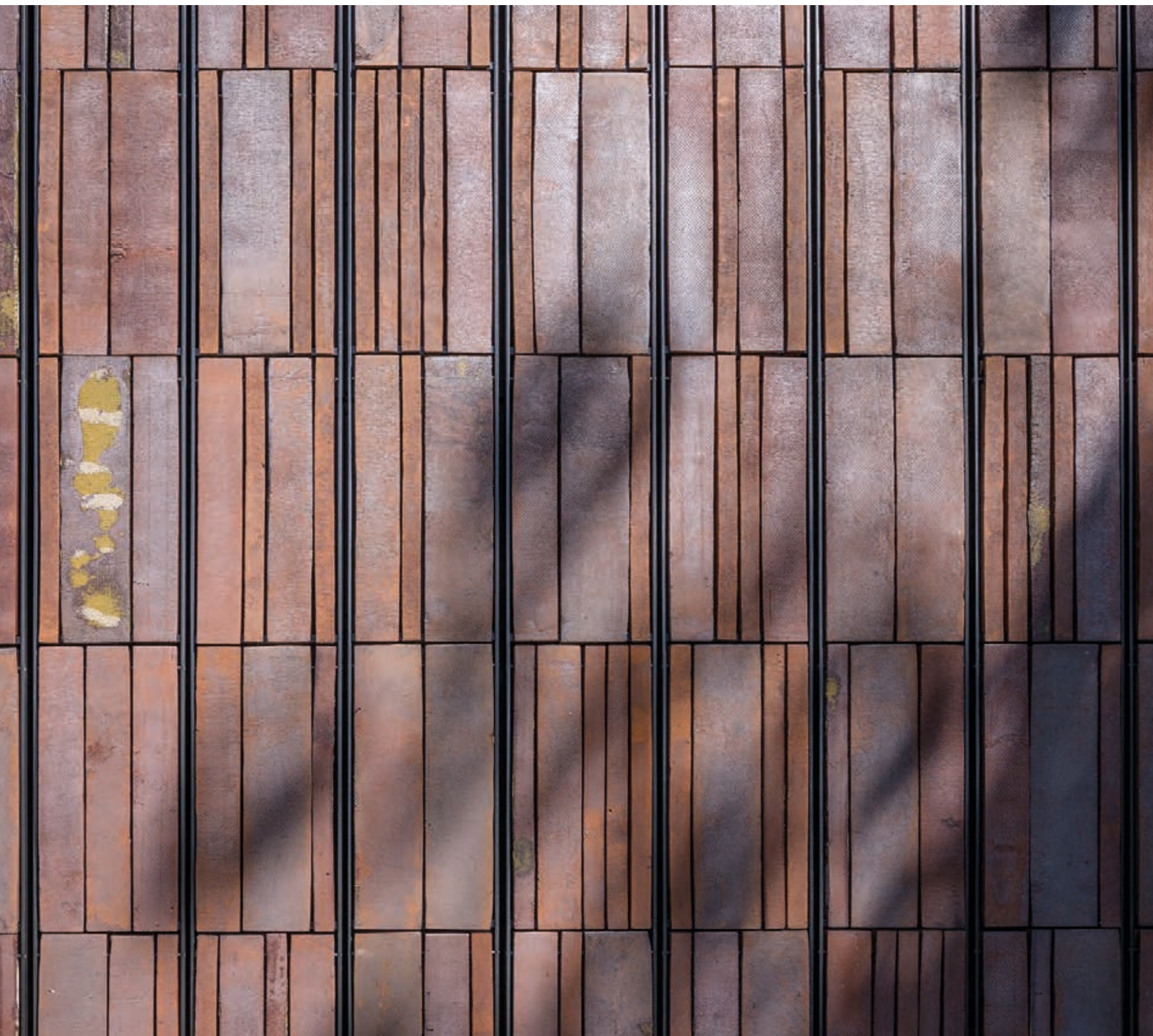




The slats are produced in three widths. All of them can be opened and closed independently in sections, controlled by an electronic panel inside the museum. The bricks on the slats are handmade in wooden moulds and then fired.











## Homage to medieval brickwork

European Hansemuseum, Lübeck, DE  
Client: European Hansemuseum Lübeck  
gemeinnützige GmbH

Architect: Andreas Heller Architects  
& Designers

Completed: 2015

Brick: 305 x 105 x 65 mm, English clay, produced in three versions with varied concentrations of clay slurry: 30%, 60% and 90% respectively. Various moulded bricks, including roof tiles in a range of sizes for specific solutions.

Photos: Anders Sune Berg



To the west, the building turns sharply around a corner and merges into the row of gabled houses.

A covered outdoor staircase leads up to the museum entrance.



The European Hansemuseum in Lübeck tells the story of the famous network of traders that operated in northern Europe during the Middle Ages. The imposing museum – a monolithic, 95-metre long edifice – references the fortifications and city wall that once stood here, except that its lines and features mark it out as an unmistakably modern building. The historic old town in Lübeck features Gothic, Renaissance, Baroque and Classicist brick buildings, a unique architectural history that led to it being named a UNESCO World Heritage site in 1987. Finding a brick capable of fitting in harmoniously with the rest of the heterogeneous historic brick façades was of crucial importance for architect Andreas Heller, who worked with Petersen Tegl to develop a unique customised brick for the project. After multiple test firings, he chose an English red clay fired at extremely high temperatures with a format similar to the nearby medieval monastery. It is used throughout the elongated façade and in the west gable, where the patterned brickwork is used as paving on several surfaces as well as in the interior.



A covered outdoor staircase leads up to the museum entrance.





From the hall, you enter a large room housing the ticket office, bookshop and restaurant.

Tables and chairs stand atop a generous edging of brick-paved flooring – which combines with the brick walls to enhance the sense of solidity.











The architects and Petersen Tegl developed a 302 x 105 x 66 mm brick made of red English clay reminiscent of the type used in medieval monasteries. All 120,000 bricks were handmade in wooden moulds. The light clay slurry used as a lubricant was left in place, giving them a semi-transparent surface after firing.

The custom-designed bricks were produced in three versions, with varied concentrations of the clay slurry on the surfaces. The different versions made it possible to produce variations in the new brickwork evocative of the repairs to brickwork in old buildings.









## Museum and brick as one

Kolumba Museum, Cologne, DE

Client: Archdiocese of Cologne,

Cardinal Joachim Meisner

Architect: Peter Zumthor

Completed: 2007

Brick: K51

Photos: Rasmus Hjortshøj

Photo, exterior: Anders Sune Berg

The city centre in Cologne is home to one of the world's most highly acclaimed art museums, designed by the Swiss architect Peter Zumthor. Kolumba Museum, completed in 2007, houses the Roman Catholic Archdiocese of Cologne's prestigious art collection. The greatest challenge for the architect, and which Zumthor solved eminently, was to architecturally integrate the "Madonna in den Trümmern" chapel, as well as some Roman ruins from the first century CE and church foundations from the ninth and 13th centuries. In order to strike this delicate balance, Zumthor worked closely with Petersen Tegl to develop a new brick for the façades. It was no simple process but after many experiments with colours and firing, Petersen Tegl came up with a Danish clay brick with precisely the delicate, light-grey shades Zumthor wanted. At 528 x 108 x 37mm, the modest height of the brick allows it to merge seamlessly with the complex and detailed surfaces and shapes of the ruins. The Kolumba range now includes 30 varieties and is used all over the world.

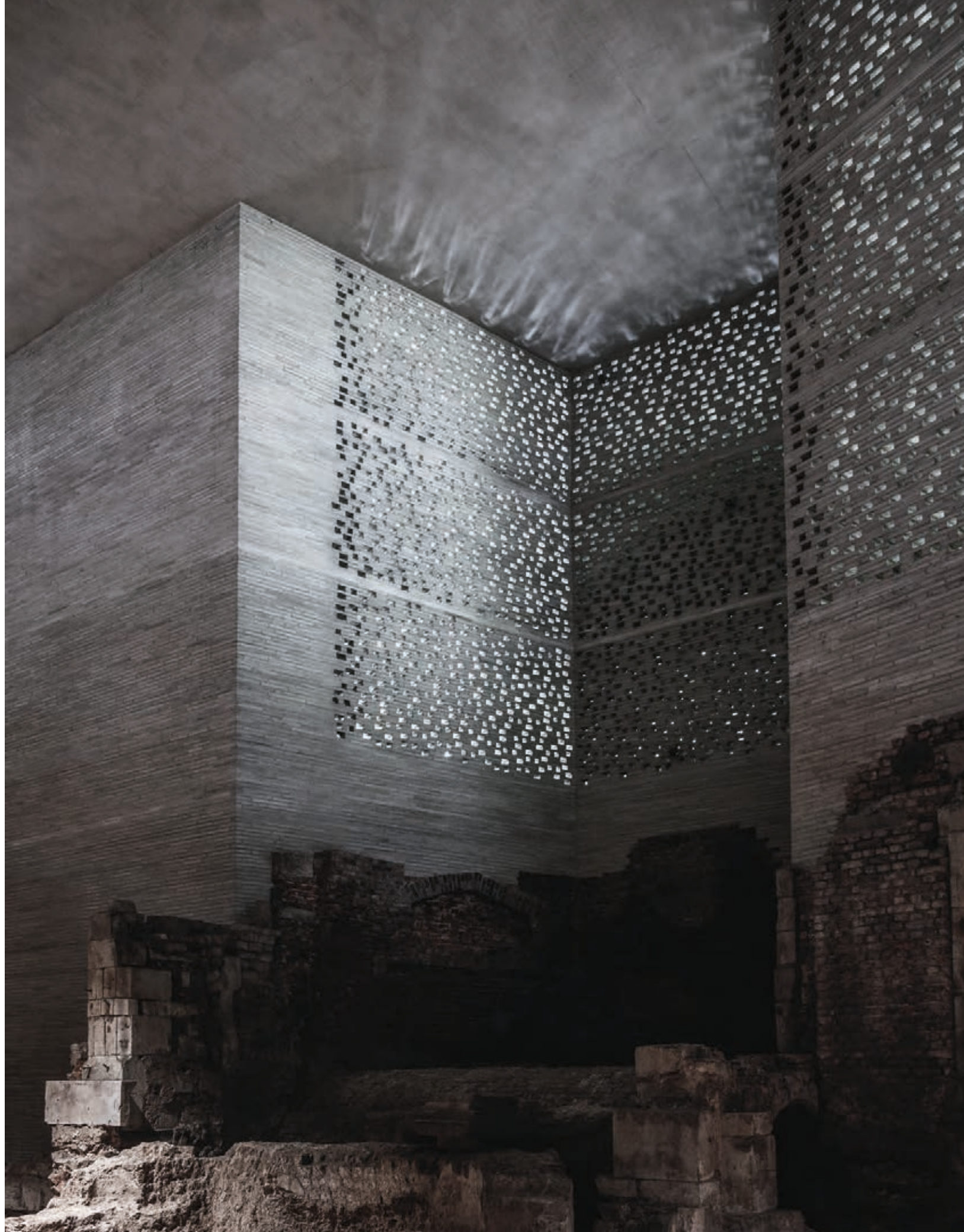
The Kolumba Museum has an unassuming appearance, with an elegant and serene structure.

The pattern of the brickwork filters daylight, generating a unique atmosphere in the room. It also provides optimal natural ventilation for the ruins.

The Kolumba brickwork is exquisitely woven into the historic ruins.









The excavated area is accessible to the public, who use a wooden walkway to cross the ruins.

The light-grey brick was the result of a firing error, but it was just what Zumthor was looking for. After that, it was simply a matter of Petersen Tegl figuring out how to make exactly the same mistake another 280,000 times. They managed it.











The brick used in the floor in the arrival area – a customised version used in the Kolumba Museum – continues into the inviting, double-height gallery.

The balcony along the back wall of the gallery houses the Gallery Roombeek library on floor-to-ceiling shelves.

From the bright kitchen, the flooring extends into the courtyard, which is surrounded by Kolumba walls.





## 51 shades of grey

Bert Kuipers Kunsthandel, Enschede, NL

Client: Bert Kuipers

Architect: reitsema & partners

Completed: 2013

Brick: K51 and K51, custom-made

Photos: Paul Kozlowski

Bert Kuipers commissioned architect Theo Reitsema to design a combined gallery and living space on an 8 by 25-metre corner plot in Enschede. The brief specified an inviting look for the gallery, no advertising of any kind and the use of the Kolumba – specifically surplus bricks Kuipers had bought from the Kolumba Museum in Cologne. The architect placed the building on a Kolumba-clad plinth, which continues along both sides of the building into the interior. Visitors arrive via Lonnekerspoorlaan and enter through the glass façade into a double-height gallery. The kitchen, which faces the courtyard, contains a conference table that is also used for exhibitions. The façade here is also in glass, endowing the room with beautiful, natural light and a sense of spaciousness. The living space is on the upper floors and extends onto a large terrace with views over Enschede.

Bert Kuipers bought surplus bricks originally made for the Kolumba Museum in Cologne. The brick, K51, is light grey with a delicate greenish hue.







The Playhouse juts out into the harbour on a wide, sculptural promenade made of oak.

## Inviting waterfront theatre

Royal Playhouse, Copenhagen, DK  
 Client: Danish Ministry of Culture  
 Architect: Lundgaard & Tranberg Arkitekter  
 Completed: 2008  
 Brick: K57 Royal Playhouse  
 Photos: Anders Sune Berg

The location – overlooking the Copenhagen waterfront and surrounded by old warehouses – made brick the obvious choice at the beginning of the design process for the Playhouse almost two decades ago. The function and proportions of the building called for a brick with a different format and look than traditional products could muster. Lundgaard & Tranberg derived inspiration from the brick developed by Peter Zumthor for the Kolumba Museum in Cologne but wanted a darker version with more structure. The result was a new brick in English clay. By adding yellow mud and sand, the firing process brings out grey, blue, brown and green hues. The brick is used in the interior and exterior, and is very much responsible for the uniquely intense and warm atmosphere and comfortable indoor climate in the Playhouse. When the Playhouse was completed in 2008, the people of Copenhagen took it to their hearts right away, and not just when watching theatrical performances – the large lobby and restaurant are teeming with life all year round.

The main auditorium resembles a cave hollowed out from the mighty brick structure. The brickwork has large, rugged, cliff-like surfaces, in which the position of each individual brick is calculated to produce specific light-refracting and acoustic effects. The brick makes an absolutely integral part of the building's unique aesthetic DNA.









Brick is also used indoors, including as cladding on the heavy core elements that house the three auditoriums. There is a gap between the brickwork and the long balcony.

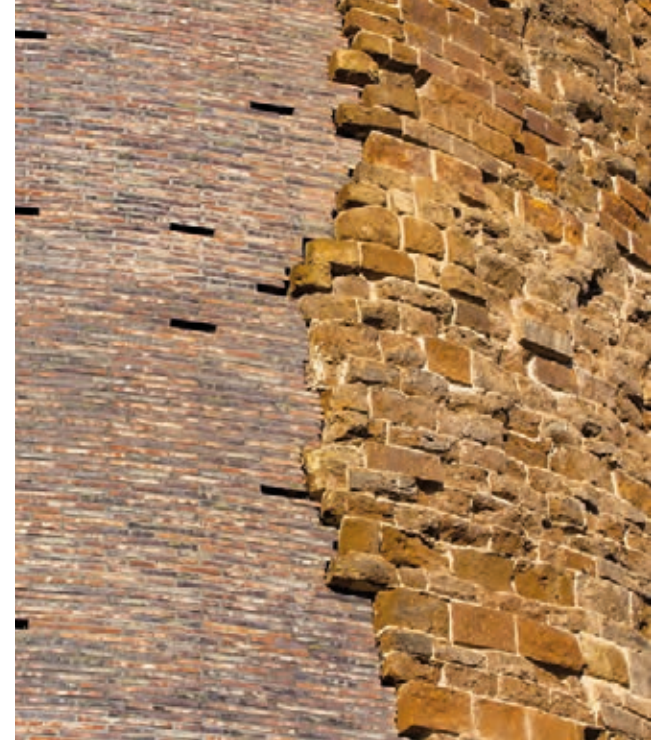
Light streams into the large foyer while patrons enjoy the view from the Ophelia restaurant and the balconies.











Maagdentoren is on the River Demer, which meanders through north-east Flanders.

The many small openings in the wall bring light into the interior, and form an irregular pattern on the curved surface.

From the entrance at the bottom, visitors climb the tower via the steel and concrete staircase to the new viewing platform at the top.





## A tower revived

Magdentoren,

Scherpenheuvel-Zichem, BE

Client: Vlaamse Overheid

Architect: Studio Roma

Architect, new constructions:

De Smet Vermeulen Architecten

Completed: 2016

Brick: K46 (50%) and K49 (50%)

Photos: Paul Kozlowski

Sadly, the outer walls of Maagdentoren (the Virgin Tower), a 14th-century fortress and residence in Belgium, collapsed in 2006. Studio Roma was commissioned to take on the demanding restoration project and make the tower accessible to the public. It was crucial to keep the historic parts as intact as possible and to endow the new elements with a distinct idiom that contrasts with the ruins. The architects decided to re-establish the outer walls and stabilise the tower, allowing the original form – a cylindrical tower – to stand out clearly. The collapsed wall was rebuilt as a single massive structure using two variants of Kolumba. The architects describe the brick as a modern material with historical references in addition to its many other advantages. The long, narrow brick articulates the tower's cylindrical structure and brings texture to the surface. The historical parts of the outer wall were made of a local ferrous sandstone in shades of golden brown that interact beautifully with the brownish-lilac hues of the Kolumba brick.







## Tasteful art

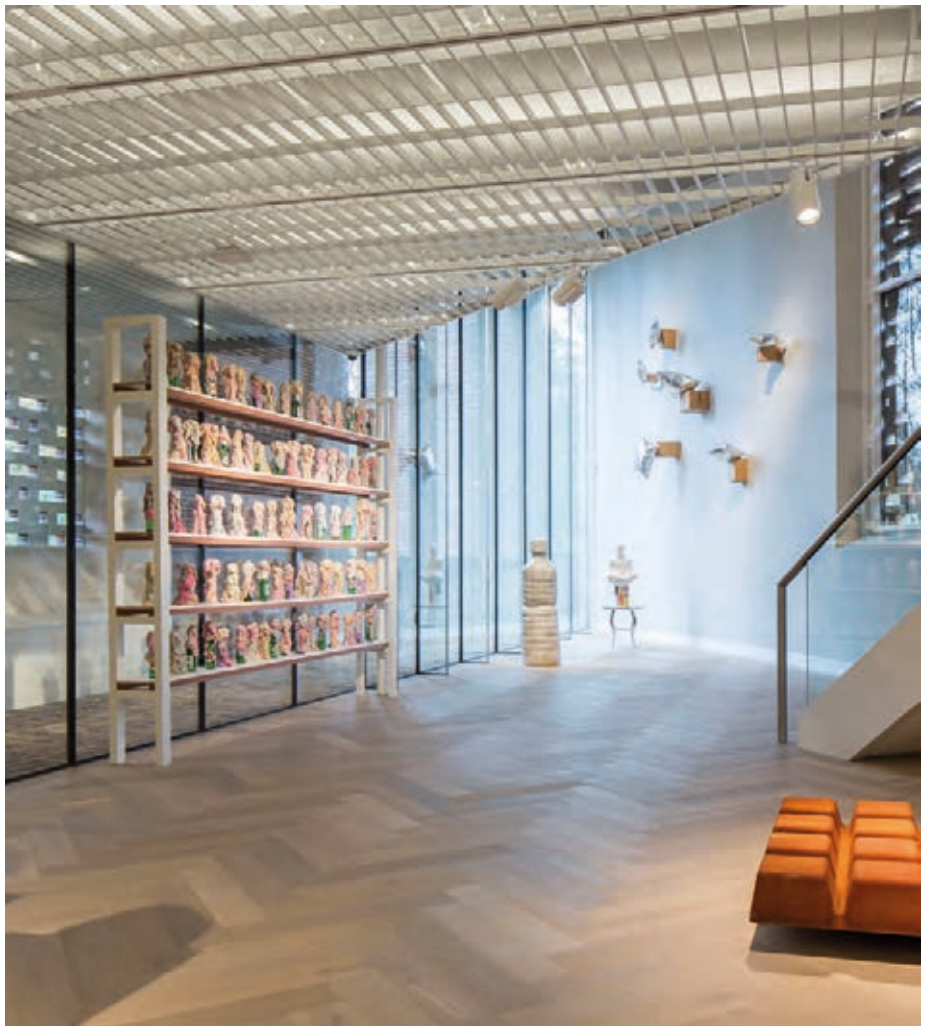
**LAM (Lisser Art Museum), Lisse, NL**  
**Client:** VandenBroek Foundation  
**Architect:** KVDK architects  
**Completed:** 2018  
**Brick:** K F146 (70%) and K F145 (30%)  
**Photos:** Paul Kozlowski

LAM, by KVDK architects, appears to rise up out of the grounds of the historical Keukenhof Estate as if from nowhere. It consists of two main elements – one of which is embedded into a grass-covered hillock and supports the upper, “floating” element. The exterior’s understated monolithic character is achieved through its materiality – specifically, the use of long, thin, earth-coloured Kolumba bricks from Petersen. At the entrance, a glass curtain wall opens up the hillock, in a gesture of generous welcome. The sense of stepping inside the landscape is reinforced indoors where the floor clad in terracotta-coloured brick leads towards an area flooded with daylight, between two rustic, dark-brick walls. LAM is a food and consumption art museum related to its founders the VandenBroek Foundation of the Dutch supermarket chain ‘Dirk’.

LAM is dramatically sited atop a hillock within the grounds of the famous Keukenhof Estate.

Two-thirds of the building appear to float above the glass entrance hall. The lighting accentuates the dramatic architecture.

The brick façade is drawn inside the cantilevered part of the building, where it is used as cladding on the high ceiling.















KVDK Architects chose to develop two customised versions of Kolumba in shades of red and brown and used them both inside and out.

The galleries extend over several floors, each of which offers views over the surrounding park.







# Hospitality







One section has a Kolumba floor, and is furnished with a large table surrounded by Y chairs in oak.

“It was really important to us that the restaurant should feel like no other. We wanted to create an experience where the materials speak to you and age beautifully – a space with an instant sense of soul and charisma.”  
Thomas Lykke, Head of Design,  
OEO Studio





## Restaurant in earthy colours



Restaurant Kadeau, Copenhagen, DK

Client: Restaurant Kadeau

Architect: OEO Studio

Completed: 2015

Brick: K43

Photos: Jacob Termansen/portfolio

The warm atmosphere, generated by natural, tactile materials and deep earthy colours, hits you the moment you step inside Kadeau in Copenhagen, a restaurant with two Michelin stars. The floor in the entrance is paved with K43 brick, in almost every imaginable shade of brown and dark red. The consummate combination of materials starts here, with the oxidised copper walls beautifully reflecting the nuances of the handmade brick paving on the floor. Diners follow the brick path down to the open kitchen. The restaurant is in two sections, each overlooking a poetic courtyard and seating area with plants and flowers. One section has a Kolumba floor, and is furnished with a large table surrounded by Y chairs in oak, draped in sheepskin. The floor in the other section is in Dinesen Douglas oak and the furniture consists of smaller tables and chairs, most of them by Hans J. Wegner. Subdued and varied lighting throughout Kadeau further enhances the atmosphere.







Walls in oxidised copper and floor paved in bricks made of English clay, hand-shaped in wooden moulds and fired at 1110 degrees. The colours of the ceramic pot harmonise beautifully with the walls and floor.

The beautiful blue-green shade on the wall is the only colour that breaks with the dominant earthy palette.











## Cool materials in a hot bakery

Farini Bakery, Milan, IT  
Client: Farini Bakery  
Architect: John Pawson Ltd  
Completed: 2017  
Brick: D51, FF  
Photos: Max Gleeson



Farini Bakery is an exhibition space for bread, a stage for performing bakers and a gathering place for customers. Light and shadow dance across the sophisticated form, texture and pattern of the brickwork, imbuing the bakery with an understated richness and serving as a refined and sophisticated backdrop to a great deal of bustling activity. The sensory impact is immediate and powerful when you walk in the door. Your eyes are drawn to the vibrant colours of the baked goods lined up on the counter, which contrast with the cool tones of the Ceppo di Gré stone. The choice of brick was determined by the building's function and location. There are poignant symbolic parallels between firing bricks and baking – both involve using heat to transform simple materials. The refined and restrained proportions of the coal-fired bricks echo the slender forms of their ancient Roman counterparts, reflecting part of this great city's history in the interior of this modern bakery.

The counter and bar run the length of the bakery, underlining the elongated nature of the space at 53 Corso di Porta Ticinese.

Cool-grey shades are present in both the walls, in coal-fired D51, and the Ceppo di Gré stone used on the counter and pillars.







## Transformation of a landmark

Astley Castle, Warwickshire, GB

Client: The Landmark Trust

Architect: Witherford Watson Mann Architects

Completed: 2012

Brick: D36, FF

Photos: Philip Vile

Astley Castle – the oldest sections of which date back to the 12th century – had long been a dilapidated ruin at risk of collapse when the Landmark Trust came to the rescue and transformed it into a holiday home. Witherford Watson Mann Architects won the competition to undertake the extremely challenging and delicate task of restoring and transforming the historic building – and they have done so in a deeply respectful, but innovative and fascinating manner. Despite the fact that the ruin was a listed building, all concerned knew that a radical solution was needed if it was to be preserved. The architects decided that new brickwork would be the recurring and unifying element that would shore up and protect the ancient walls and forge a connection between old and new. It also stabilises the building's corners and openings, which allowed new interior woodwork – floors, stairs, doors, window frames, etc. – to be fitted. The new brickwork is woven into the ancient ruin like a beautiful and versatile piece of fabric, the red shades of which reflect those found in the original castle walls. To avoid abrupt transitions between the new brickwork and the old walls, the architects chose a Flemish block format that lets the brickwork closely follow the irregular lines of the ruin and produces an unobtrusive pattern.

Astley Castle is located in beautiful Warwickshire, in the English Midlands.

The large space on the first floor combines living room, dining area and kitchen.













“The Flemish block format lets the brickwork closely follow the irregular lines of the ruin. The dimensions of the brick are atypical for the UK, but give the brickwork a distinct, uniform look. The coal-fired brick has a wealth of red hues, earthy tones and green shades, all of which reflect the walls of the ruin, which are made of sandstone, limestone and brick from the Middle Ages.”  
Stephen Witherford, architect,  
Witherford Watson Mann Architects



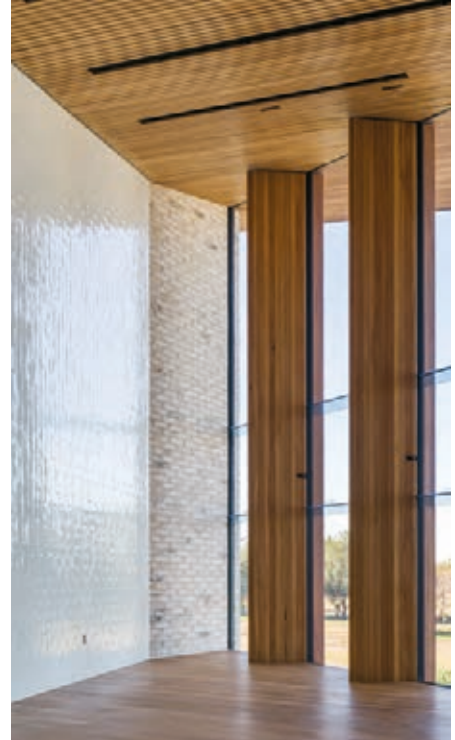
The double-height room conveys a sense of being at once inside and outside. The untreated walls of the ruin are protected by a partial roof.



## A place to meet

Maitland Riverlink, New South Wales, AU  
Client: Maitland City Council  
Architect: CHROFI  
Completed: 2018  
Brick: D71, DNF and seven special bricks  
Photos: Justin Alexander

Maitland has a new landmark. The Riverlink Building serves both as a gateway between the centre of the Australian city and its riverbank, and as a place for locals to congregate in the various public amenities, café and restaurant. Riverlink, by the renowned architects Chrofi, looks monolithic and precise from a distance – an unequivocally modern statement in an otherwise historical setting. On closer inspection, it harmonises with the neighbouring buildings, and communicates at an intimate and human level, mainly because of the consistent and eminent use of brick on the interior and exterior. Thanks to a large number of custom bricks from Petersen Tegl, the tapered corners look sharply defined from a distance. Up close, the rounded-off bricks, which are also used in the interior, have the opposite effect, imbuing the brickwork and rooms with a warm, welcoming feeling – an impression further enhanced by the rich yellow colours.







**"We liked the aesthetic look of the bricks, the way they bring a more handmade and historic feel to modern architecture."  
Tai Ropiha, architect, CHROFI**

The sensuous qualities of the brick – the handmade look and rich yellow shades – are exploited to the full in the interior, where they harmonise with light-coloured wood to generate a warm and inviting atmosphere.







Kolumba was also deployed on the terrace outside Skipperly but in a darker, reddish-brown hue that emphasises the difference between the interior and exterior.

Kolumba is used throughout the building, including in the restaurant, farm shop and wine cellar. The fireplaces were designed and built in situ.

The light-coloured brick contrasts beautifully with the white plastered walls and oak elements.





## Balanced island life

Skipperly, Vejrø, DK

Client: Kim Fournais

Architect: Peter Fournais

Architect for the brick stoves and

fireplaces: Lars Helbro

Brick: interior floor: K21

Brick: exterior floor:

K57 Royal Playhouse

Photos: Anders Sune Berg

Vejrø is a small Danish island paradise where the key word is balance. Nature and organic agriculture form a perfect synthesis. One of the main attractions for visitors is Skipperly, which houses a farm shop, meeting rooms, an organic restaurant and wine cellar. The client, architect and estate managers on the island chose natural materials that will age gracefully over time for Skipperly. Kolumba was ideally suited and they opted for a light version for most of the building. One unique feature is the use of big, open fireplaces designed by Lars Helbro from Drejø – a specialist in brick stoves. Lars arrived on Vejrø with a batch of his favourite brick – a reddish, flamed, coal-fired brick by Petersen Tegl. He lived on the island for months, designing and building the fireplaces and stoves in situ, working on instinct, without drawings, and relying solely on his feel for the space and its atmosphere. The end result is a variety of softly shaped stoves and fireplaces, which look like unique, almost personal sculptures.







Visitors to Glostrup Park Hotel's restaurant enter via the spacious hall, with its fireplace and unobstructed view of the beautiful park outside.

The open brick fireplace forms the centrepiece of the large combined hall and lounge and restaurant area. The Kolumba harmonises with the dark slate floor.



## Natural materials throughout

Glostrup Park Hotel, DK  
 Client: Glostrup Park Hotel  
 Architect: DISSING+WEITLING  
 architecture  
 Completed: 2015  
 Brick: K57 Royal Playhouse  
 Photos: Anders Sune Berg

When expanding Glostrup Park Hotel, Dissing+Weitling used natural materials throughout – Spanish quartzite slate on the floors, and eight-metre-high ceilings with a ridge and rafters in light pine. The third material to play a prominent role in the interior is dark, hard-fired Kolumba brick, which is used for the large chimney and fireplace that faces both the hall and the 400-m<sup>2</sup> restaurant. The same brick stretches from floor to ceiling on the restaurant's 30-metre rear wall. The bricks add the weight that the architects were seeking in order to counteract the overall lightness and transparency of the building. They originally wanted to use slate, but it proved too expensive. Kolumba brickwork was half the price and had the advantage that bricks could be removed from the wall to create a pattern that is not only decorative but enhances the acoustics as well.













Kolumba is used on the restaurant's entire 30-metre rear wall, including in the niches carved out for benches.



**"We tried out five or six different sample walls with different brick and mortar colours before settling on a medium-grey joint, the colour of which contrasts slightly with the bricks and retains the sense of horizontal movement."**

**Daniel Hayden, architect,  
DISSING+WEITLING architecture**





Henne Kirkeby Kro is situated on the western shore of Jutland.

The Pomeranian pine ceiling and the large, herringbone-bond floor in D48 endow the restaurant with a warm ambience. The brick cladding continues into the yard, beyond the large glass panels, softening the distinction between inside and out.

The entrance and hallways are in D48 with a classic block bond.



## A hideaway steeped in local tradition

Henne Kirkeby Inn, DK  
 Client: Henne Kirkeby Inn  
 Architect: Tegnestuen Mejeriet  
 Completed: 2014  
 Brick: D48  
 Photos: Anders Sune Berg

Henne Kirkeby Inn was built around 1790 to offer welcome rest for weary travellers. Today, it is an exclusive hideaway offering luxury accommodation and a gourmet restaurant with two Michelin stars. Tegnestuen Mejeriet was commissioned to renovate the inn. The main objective was to ensure that the buildings and outdoor areas were given equal prominence and constituted a harmonious single entity. It was important to find a brick for the new interior and exterior walls that matched the colour and structure of the original exteriors, which date back more than 200 years. To achieve the desired harmony, the architects opted for coal-fired D48, the red-black shades of which nicely complement the inn's beautifully aged brickwork.









## Kinship reinterpreted

Henne Kirkeby Inn, DK

New building with guest rooms

Client: Fænø Gods I/S

Architect: Tegnestuen Mejeriet

Completed: 2013

Brick: Interior and exterior walls: K47,  
floors: D48

Photos: Anders Sune Berg

Drive down the west coast of Jutland and you encounter a highly distinctive building culture, with stone-built farms and their big, soft-thatched roofs dotted around the dunes and sandy soil. When they were commissioned to design a new addition to Henne Kirkeby Inn, the Hunting Lodge, Tegnestuen Mejeriet looked to the old dune farms for inspiration. The four-winged, detached building is clad in dark Kolumba and finished with a pitched roof covered with tombac. The interior features a glass atrium that contains a piece of uncultivated dune landscape, with shifting sands and lyme grass. Around the atrium runs a corridor that provides access to the rooms hidden behind heavy Kolumba-brick walls. The floors are paved with hard-fired bricks that match both Kolumba's dark shades and the prominent oak woodwork.

At the centre of the Hunting Lodge is a glass-walled courtyard containing a piece of the dune landscape.

The dunes inside the lightwell ease the transition from the outdoors and made brick the obvious choice for the atrium walls. The floors are clad in hard-fired D48.















## Junior captures coastal colours

Landal Beach Resort, Ouddorp, NL  
 Client: Strand Resort Ouddorp Duin  
 Architect: StudiOzo  
 Completed: 2017  
 Brick: Junior brick, all bricks in the range  
 Photos: Paul Kozlowski

Landal Beach Resort Ouddorp Duin is a family-friendly holiday resort ensconced in beautiful North Sea sand dunes. The first place that guests encounter is the reception. StudiOzo was very careful to choose materials that convey the resort's values and surroundings, including rubberwood, steel, concrete and a special brick from Petersen Tegl – Junior, which was originally a children's toy. These charming little bricks capture the coastal colour scheme and draw it into the interior, while also expressing the values that epitomise the resort – sustainability, warmth and kindness.



The small Junior bricks are an eye-catching and appealing decorative element in the reception desk. Their tactile qualities and rich colour palette evoke the surrounding landscape of sand dunes and imbue the room with a sense of warmth and welcome.

Rubberwood, a surplus material from rubber production, is used for the roof beams, wall coverings and fixtures.







A photograph on the left side of the page shows a person's arm and torso next to a wall constructed from stacked wooden pallets. The wall has a textured, woven appearance. The floor is a light-colored, smooth surface. A black cable runs across the floor in the foreground.

# Public and Commercial



## Unique company HQ

Fjordenhus, Vejle, DK

Client: Kirk Kapital A/S

Artist: Olafur Eliasson

Architects: Sebastian Behmann

with Studio Olafur Eliasson

Local architect: Lundgaard & Tranberg Arkitekter

Completed: 2018

Brick: D33, D34, D35, D36, D37, D38, D42, D43,

D46, D47, D48, D49, D73, D91, D99, DNF

Photos: Anders Sune Berg

The building uses fifteen different shades of brick, including three glazed versions. The concentration of blue near the top and green near the bottom serves to emphasise the movement from above to below – from the sky to the sea.

The architect Thomas Bo Jensen described Fjordenhus, the Kirk Kapital headquarters designed by Olafur Eliasson and Sebastian Behmann with Studio Olafur Eliasson, as follows: “Up close, movingly beautiful like a multi-coloured, hand-woven kilim rug. From afar, like a mirage of distant and mysterious beauty.” The HQ in Vejle Harbour consists of four 28-metre high intersecting cylinders rising directly from the water. Rounded negative volumes have been carved from its façades of custom-glazed brick to create an extraordinary architectural statement of complex curved, circular, and elliptical forms, torqueing walls and parabolic arches. Fjordenhus is a fully integrated work, albeit one made of many different colours of brick on the interior and exterior walls. Eliasson and Behmann explain that the bricks were chosen for their beauty and because they add a tactile element to the building. The practical benefits included the ability to integrate important functions such as temperature control and acoustics in some of the bricks.

Fjordenhus is made up of organic shaped brick-clad cylinders rising in different heights directly from the water.













In the conference room, sunlight is directed into the artwork 'Den indre himmel' through a heliostat, while artificial light illuminates the installation from the inside during the hours of darkness.



In the canteen, circular lights have been inserted into the ceilings in patterns that provide light everywhere it is needed.











The brickwork in the staircase comprises silver-glazed as well as yellow and grey bricks. The silver-glazed bricks are concentrated at the top of the wall and reflect the daylight above.

The double-height ground floor, open to the public, is dedicated to the interaction between the building and the surrounding fjord. A sculpture formed by three luminous, intersecting brass rings is suspended from the ceiling.









Curved or circular oak cabinets and kitchen units, built directly into the exposed brick walls, form an almost seamless transition between materials. The finishing is exquisite from start to finish with bespoke furniture and finishings across the board.



**"Fjordenhus was built for people. Brick is friendly, welcoming, atmospheric. The haptic quality was crucial for us. Using brick also allowed us to work with colour modulation in greater detail."**  
**Olafur Eliasson, artist**





Agriloro SA is set into a mountainside in Mendrisio, close to the Italian border.

At 58 cm long, Kolumba affords the ability to create brickwork patterns that would not be possible with a normal brick format.

Grapes are pressed in a covered area that provides shelter from the rain, but also plenty of fresh air, due to the perforated Kolumba walls.







## Embedded in the mountainside

Agriloro, Mendrisio, CH

Client: Meinrad C. Perler

Architect: Stocker Lee Architetti

Completed: 2013

Brick: K58

Photos: Paul Kozlowski

The building looms large, like a monolithic sculpture carved out of the mountainside, made of a single material, at once organic and angular. The dark-grey shades and golden glint of the brickwork reflect the colours of the nearby fields and vineyards, the natural stone wall along the road and the surrounding mountains. The building houses Agriloro SA, which has been repeatedly voted Switzerland's top wine producer since it was founded in 1981. Agriloro is situated in a conservation area, and it was a regulatory requirement that the building's façade should appear to be integrated into the landscape. In Kolumba, the architects found a brick with the requisite rustic structure and colours, as well as an elongated format that reflects the vineyards' parallel lines.







Due to its setting, embedded in the mountainous terrain, the building is partly one and partly two storey. Guests and employees – and in September, the newly picked grapes – arrive via a covered entrance area that is open on the building's long side, while the short sides are screened off by single-brick walls arranged in a perforated pattern. The perforation means that the 420 square metres of this space are not included in the total constructed area, which is why it has been possible to make the building itself that much larger.

The perforations in the brickwork provide ventilation and allow glimpses of the surrounding countryside.

Herringbone-patterned Kolumba tiling covers the horizontal plane. The façade contains a gentle curve changing the brickwork into a wild bond pattern. At first-floor level, the brick façade curves again and gestures towards the landscape.









## Bright even in dull weather

Bronckhorst Town Hall, Hengelo, NL

Client: Bronckhorst Town Hall

Architect: Atelier PRO

Completed: 2009

Brick: D71, DNF

Photos: Paul Kozlowski

The bright and inviting Bronckhorst Town Hall has two wings in different heights, the four outermost parts of which point in different directions. The heart of the building is the big central space that houses the reception. The roof floats above the wings, and skylights on both sides provide beautiful natural light. Along with the light-coloured D71 – a recurring feature in both the interior and exterior – this results in a bright, pleasant atmosphere. D71 is made of yellow Danish clay and is coal-fired with a surface mix of white clay and chalk, resulting in a singular look. The architects were drawn to D71 by its unique colours – shades of yellow, green and white, which make it look bright even in dull weather.





The architects decided early on to make the town hall bright and differentiate it from the other buildings in the area.

Offices and other rooms face the big central space, which is flooded with natural daylight from the two skylights that run the entire length of the building.





The buildings at 10-4 Pentonville Road have a welcoming air and the proportion and scale correspond with the surrounding buildings.

## Brick with musical qualities

Office building, Pentonville Road, London, GB

Client: Derwent London

Architect: Stiff+Trevillion

Completed: 2012

Brick: Mix of D91, D96, D99, DNF

Photos: Kilian O'Sullivan

The acquisition of two dull neighbouring office blocks from the 1980s in Islington was typical of Derwent London, which has specialised in redeveloping properties for office rental since 1984. Stiff+Trevillion was commissioned to transform the two buildings on Pentonville Road into an attractive single unit. There was little worth preserving in the two original buildings, so the first step was to remove everything apart from the concrete structures. Brick dominates the architecture in Islington, which made it an obvious choice for the façades. The studio settled on a mixture of three coal-fired bricks – in shades of off-white, light-grey and black-grey – creating a surface with fairly clear contrasts and a subtle relief effect. The façades are drawn into the building's double-height reception areas, the grey brickwork unifying interior and exterior and forming strikingly beautiful rooms.

**"The façade is lively and has an amazing freshness – it sings!"**

**Mike Stiff, architect, Stiff+Trevillion**

Visitors are received in double-height, well-appointed reception areas that are at once elegant and intimate, and have an unmistakably Nordic look. Brick walls, polished concrete floors and pendants designed by Alvar Aalto.











The magnificent Osterrieth House dates back to the early 16th century.

The original Baroque interior, including a graceful sweeping staircase, was almost 100% intact and has been beautifully restored.

The new roof over the inner courtyard has a spectacular pattern made of round glass portals through which daylight pours into the courtyard to form fascinating light effects on the walls and ground.



## Authentic craftsmanship

**Osterrieth House, Antwerp, BE**

**Client: Athelean**

**Architect: Forma Concreta**

**Completed: 2018**

**Brick: K50**

**Photos: Toon Grobet**

Located on Belgium's most important shopping street, Osterrieth House is one of Antwerp's most prestigious old mansions. Following a careful restoration, the listed 17th-century building is now an attractive public space with various types of shops. The twin inner courtyards have spectacular new roofs and are a key part of the commercial space. The courtyards used to have herringbone-patterned paving, an echo of the parquet flooring in several parts of the building. The architects wanted to preserve this motif in the entranceway and the first courtyard. A light grey Kolumba was just right for the job. It is extremely robust, ages beautifully and has a lovely play of colours. Its size and elongated format made it possible to create a herringbone pattern that is precise but less polished-looking than the indoor floors.











**"We chose Petersen bricks because they exude craftsmanship – authentic craftsmanship."**  
Erik Roels, architect,  
Forma Concreta



Kolumba's varied light-grey shades harmonise beautifully with the light tones of the plaster façades and the courtyard's delicate sandstone details.

The slight difference in level between the ground floor and the newly covered courtyard is offset by a discrete ramp in the same brick as the cladding in the courtyard.









## Accentuated space

Thesing & Thesing Architekten, studio, Heiden, DE

Client: Sabine & Manuel Thesing

Architect: Thesing & Thesing Architekten I BDA

Completed: 2016

Brick: K51

Photos: Paul Kozlowski

Thesing & Thesing Architekten designed their own studio and run it from an atelier-like building made of few but distinctive materials. Brick on the massive gables, glass on the sides, concrete for the inner cores and on the arched underside of the ceiling, which stretches like a sail between the two gable walls, and floors in light oak. To achieve a uniform, solid look, the gable walls are clad in brick both inside and out. The simplicity of the materials – brick, concrete, wood – accentuates the sublime craftsmanship and radiates an ambience that quietly imbues the space with life. The elongated shape of the Kolumba brick, with its roots in antiquity, and joints in the same colour, give the surfaces a calm, subdued look. The grey nuances of the brickwork interact beautifully with the visible concrete and draw attention to the rich colours in the garden.

The atelier-like studio has an open and direct relationship with the garden. Surfaces in concrete and brick capture the light and shadows and reflect the seasons.

The central part of the building is a single, large, open-plan workplace with a mezzanine level.











## Red shades of brick and sandstone

Bad Homburg Station, DE

Client: Bahnhof GmbH, Bad Homburg v.d. Höhe

Architect: Mailänder Consult GmbH

Completed: 2014

Brick: K46

Photos: Paul Kozlowski

A few years ago, the decision was taken to renovate and extend Bad Homburg station and make it a new cultural centre. The Neo-Renaissance-style station from 1907 has façades in local red sandstone, combined with white plastered sections. For the façades on the new extension, architects Mailänder Consult wanted a material that not only bridged the gap between new and old but also conveyed its own distinct modern idiom. They opted for K46 and its red, grey, brown and gold hues, as well as the pink tones that precisely match the old sandstone.

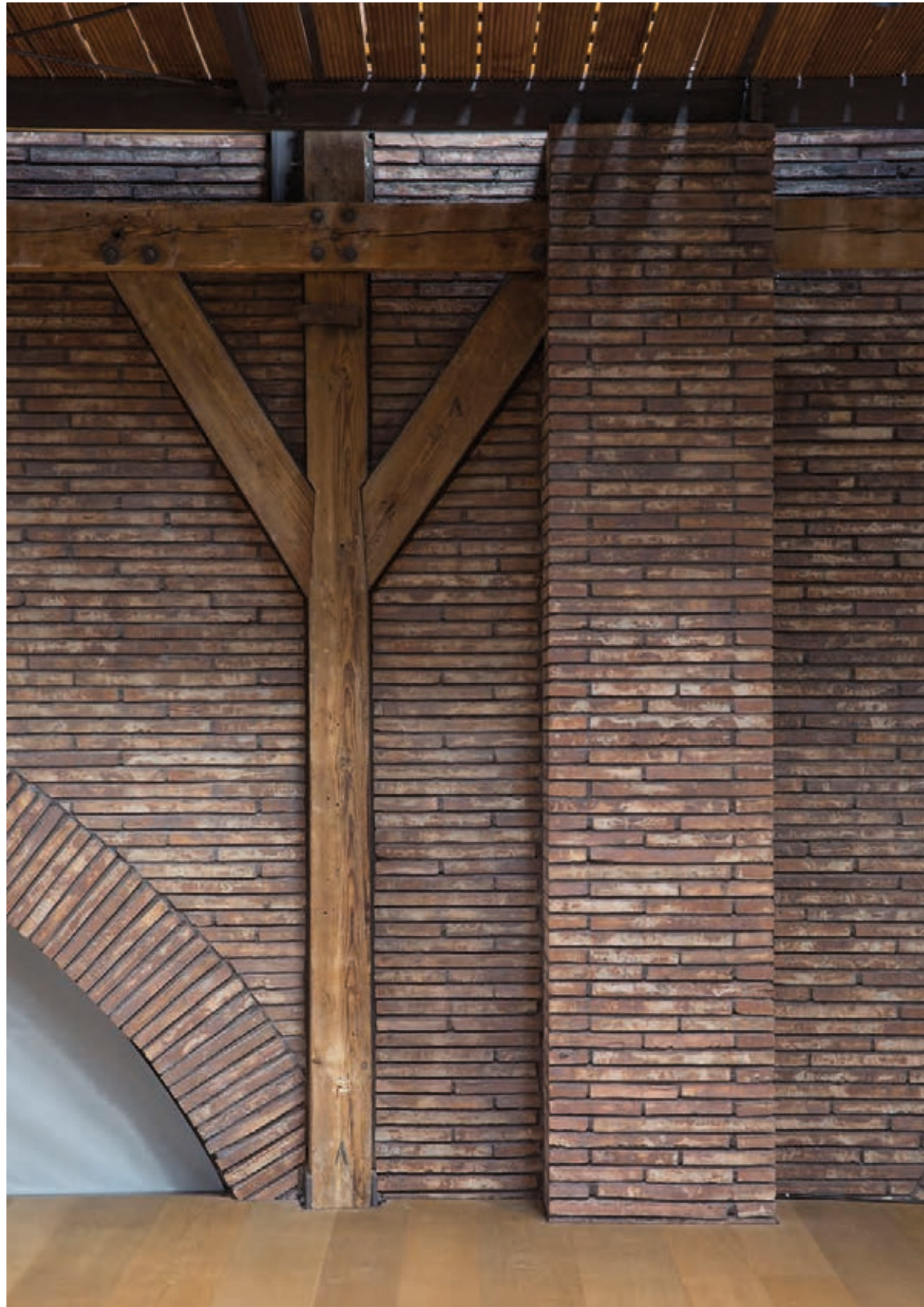




The colours of the station from 1907 are also found in the red brickwork and the white roof of the new extension.

The station's new features include the large hall on the first floor, 'Der Kultur Speicher', in which the original timber construction has been preserved. To generate a sense of continuity between the exterior and interior, the walls in the hall are clad in K46.

The beautiful combination of timber and red brick creates a rustic ambience in the large, multi-purpose hall.







The neighbouring Session House, built using light sandstone in 1780, was the main factor behind the choice of Kolumba for the new building.

Both the architect and the client were originally inclined to use a dark-grey Kolumba, but decided during the development process to opt for brighter shades.

## Like a refined piece of cloth

Turnmill office building, London, GB

Client: Derwent London

Architect: Piercy&Company

Completed: 2014

Brick: Kolumba, customised colours F56, F58, F59  
and 27 versions in custom formats

Photos: Philip Vile and Allan Crow

Kolumba's delicate, light and shimmering colours and rustic hand-made structure endow the façade of the office block at the corner of Clerkenwell Road and Turnmill Street in London with the appearance of a refined piece of cloth. Derwent London and Piercy&Company, who worked on the project together, also ensured that the volume and solidity invoked associations with the centuries-old warehouses in Clerkenwell. The concept behind the façade was a continuous ribbon of brick; the proportion of the Kolumba brick and the filled vertical and recessed horizontal joints all emphasise this idea of movement. The exterior brickwork is drawn into the reception area and also continues onto the first floor. This visual continuity between exterior and interior – as well as the way in which the glass of the reception area blends seamlessly into a cut frameless joint – add to the illusion of a continuous ribbon of brick flowing through and around the building.





It took a staggering 85,890 bricks in 27 custom-made versions of Kolumba to complete all of the details.

Hand-crafted figures made by Lukas Thomsen – grandchild of Christian A. Petersen and ninth generation in the Petersen family – grace the façade.

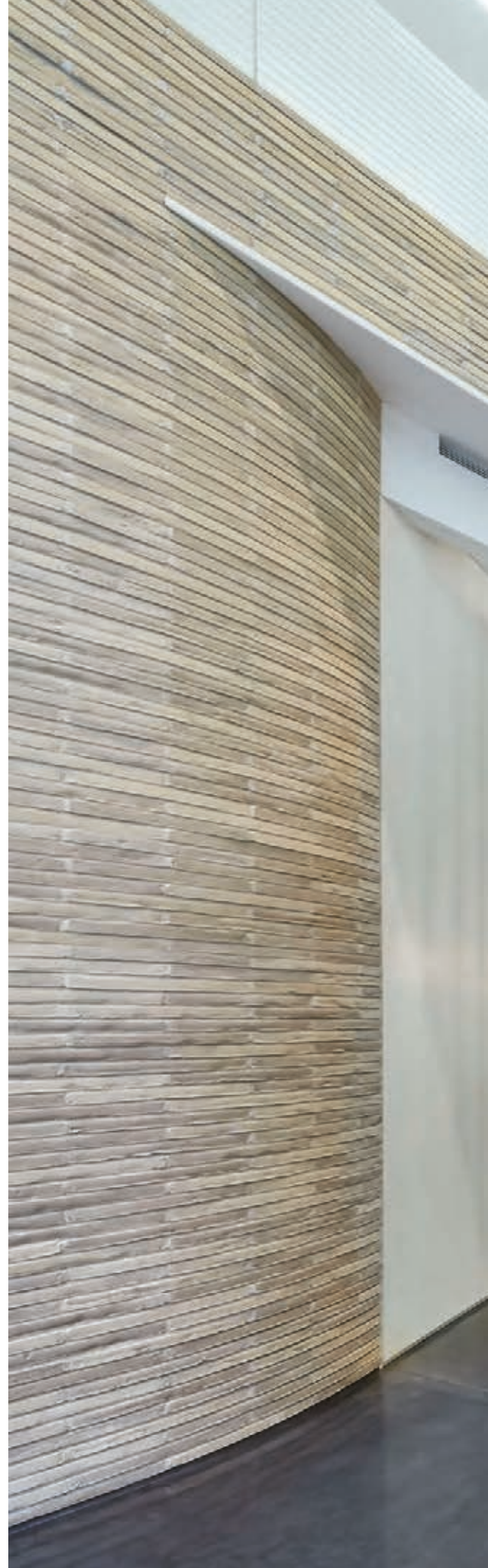






The central atrium and entrance in the middle of the 55-metre long façades give the building a sense of being divided in two.

The exterior brickwork is drawn into the simply furnished reception, where the delicately coloured brick contrasts beautifully with the white walls and polished concrete floors.











The architects programmed macros for all of the surfaces to define precisely the location of the Flensburg bricks.







## Cohesion and individuality

Bildungscampus Heilbronn, DE

Client: Schwarz Immobilienmanagement GmbH & Co. KG

Architect: Auer Weber

Completed: 2016

Brick: K91, FF (40%), K11, FF (40%) and D71, FF (20%)

Photos: Paul Kozlowski

Several higher education institutions cluster around Bildungscampus Heilbronn, near the city centre, in a way that exudes a sense of cohesion but retains the distinct identities of the different parts. In 2016, two new study programmes necessitated adding two new complexes to the campus. The two buildings are similar and are arranged around three-storey atriums. Both are brick-clad, echoing the other buildings on campus, but one of them has horizontal rows of windows, the other has a pattern of deep window recesses, and one of the buildings draws the light-coloured brick into the communal areas indoors. On all three floors, the back walls of the atrium are clad in brick, providing a tactile focal point in the vast, bright space. The other walls are in white spruce, which acts as a beautiful complement and contrast to the brick. Brick cladding adds life and character to the stairwells too.



The brick-clad inner walls of the atrium balconies form a reassuring counterweight to the transparent screens that overlook the open space.









The ceiling and walls in the large space on Via Bergognone are painted white and stand in stark contrast to the brick cubes.

BASE quickly established itself as a popular place to meet, work and eat in Milan, especially among students.







## Enticing cultural hub

BASE, Milan, IT

Client: Arci Milano, Avanzi, esterni/h+,  
Make a Cube

Architect: Onsitestudio

Completed: 2016

Brick: D58, FF

Photos, page 170: Anders Sune Berg


Photo, page 171: Giovanna Silva

A couple of years ago, Milan was enriched by the addition of a building that houses an exciting new culture workshop, exhibition centre, event space and café. BASE, in a former industrial building on Via Bergognone, was designed and furnished by the Milan-based architect firm Onsitestudio. Reflecting their desire to preserve the raw character of the space as far as possible, the architects installed cube-shaped elements that fulfil various functions, including a kitchen, toilets and storage space. The elements are made of dark, coal-fired D58 in Flensburg format with stacked stretcher bond. As well as acting as room-dividers, they furnish the large space in an almost sculptural manner. BASE was created as part of the Triennale di Milano 2016, an international event dedicated to architecture, design and crafts.



Kärlek





# Faith and Farewells





## Tactile brick

Bøler Church, Oslo, NO

Client: The Joint Council of Churches in Oslo

Architect: HBA Arkitekter

Completed: 2012

Brick: K58

Photos: Nils Petter Dale

Bøler Church, designed by the award-winning HBA Arkitekter, consists of three relatively free-standing elements linked by two parallel wings: the actual church, a special room for youngsters studying for their confirmation and a chapel. The architects' decision to use the same material for indoor and outdoor façades made it natural to opt for brick for the load-bearing walls and they settled on a deep-grey version of Kolumba. The brick walls bring a warm, tactile element to the interior. In the church itself – which spans the space between the two wings – Kolumba provides the solid base from which the room soars up into the open light. The brick walls endow the high-ceilinged chapel with an intimate, solemn atmosphere, underlined by the beams of light on the brickwork.

**“Although the brick is dark, it reflects the sunlight and creates a field of tension between natural and artificial lighting. The rustic nature of the brickwork generates a warm and serene atmosphere, while the uneven solidity of the surface has a diffusing quality that enhances the acoustics in the different parts of the church.”**

**Jostein Bjørndal, architect, HBA Arkitekter**



Bøler Church successfully combines the Nordic brick tradition with a vivid and imaginative modern architectural idiom.

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







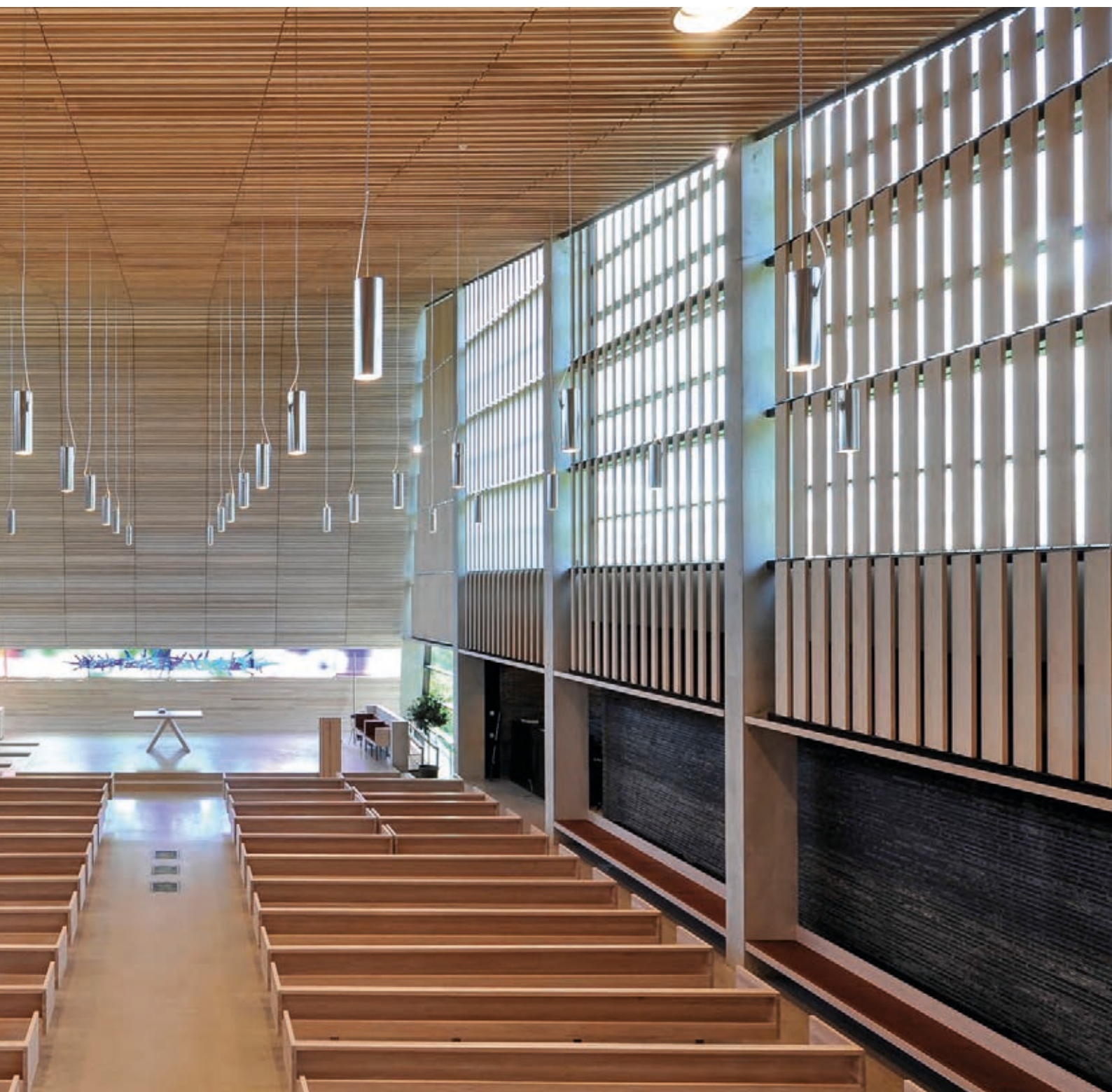


The church is bright, with a floor of polished concrete, and slats made of ash, which prevent glare from sunlight, regulate the daylight and ensure good acoustics.

Other main materials in Bøler Church are ash and concrete. The brickwork harmonises beautifully with both, and its rustic look and deep-grey tones add a pleasant weightiness to the room.











## Distinctive and robust

Parish Hall, Dielsdorf, CH  
 Client: Dielsdorf Parish Council  
 Architect: Ladner Meier Architekten  
 Completed: 2012  
 Brick: D91, DNF  
 Photos: Paul Kozlowski

When designing the new parish hall for the Roman Catholic church in the Zurich suburb of Dielsdorf, architects Ladner Meier wanted to use materials that would imbue the new hall with a robust and tactile character that complements the raw concrete façades on the church. The slightly irregular roof emulates the zig-zag rhythm of its towering neighbour, but without diverting attention from it. The main body of the parish hall is made of coal-fired brick, a choice of material that endows it with texture and identity. The brickwork continues inside the hall, forming a fluid transition between exterior and interior. A wild bond has been used on the exterior and interior walls. The quarter brick's dislocations and the distinctive 24 mm-thick recessed bed joints in a hydraulic lime mortar are in the same tone as the brick. In the interior, rugged brick surfaces imbue the space with tactile qualities, which combine with the light from the opal pendants to generate an inviting atmosphere.

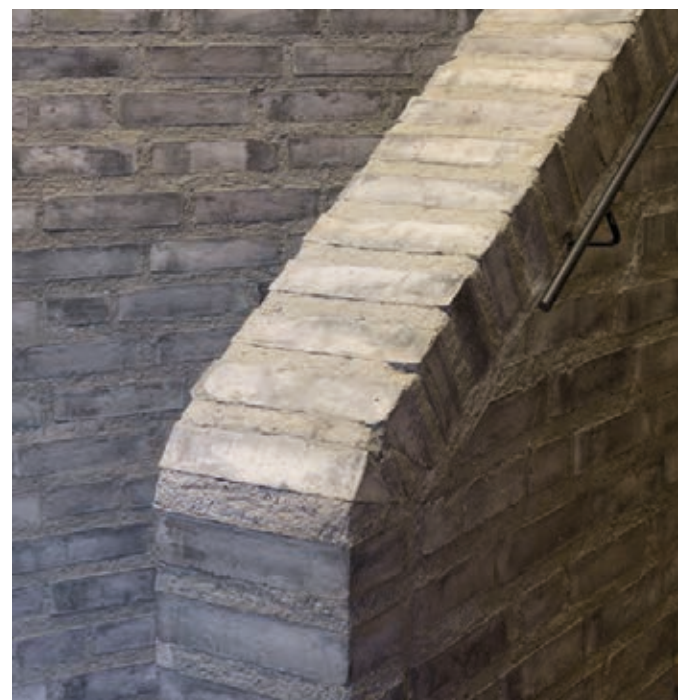




The new parish hall sits alongside the distinctive church, which was designed by Justus Dahinden and consecrated in 1962.

A brick staircase in D91 leads up to a central space with skylights. When the bricks clad a load-bearing concrete wall or stanchion, their length is halved to reduce the thickness of the wall.

For acoustic reasons, the in-situ cast-concrete ceiling is covered with white painted acoustic panels, leaving a 25 cm gap along the walls.







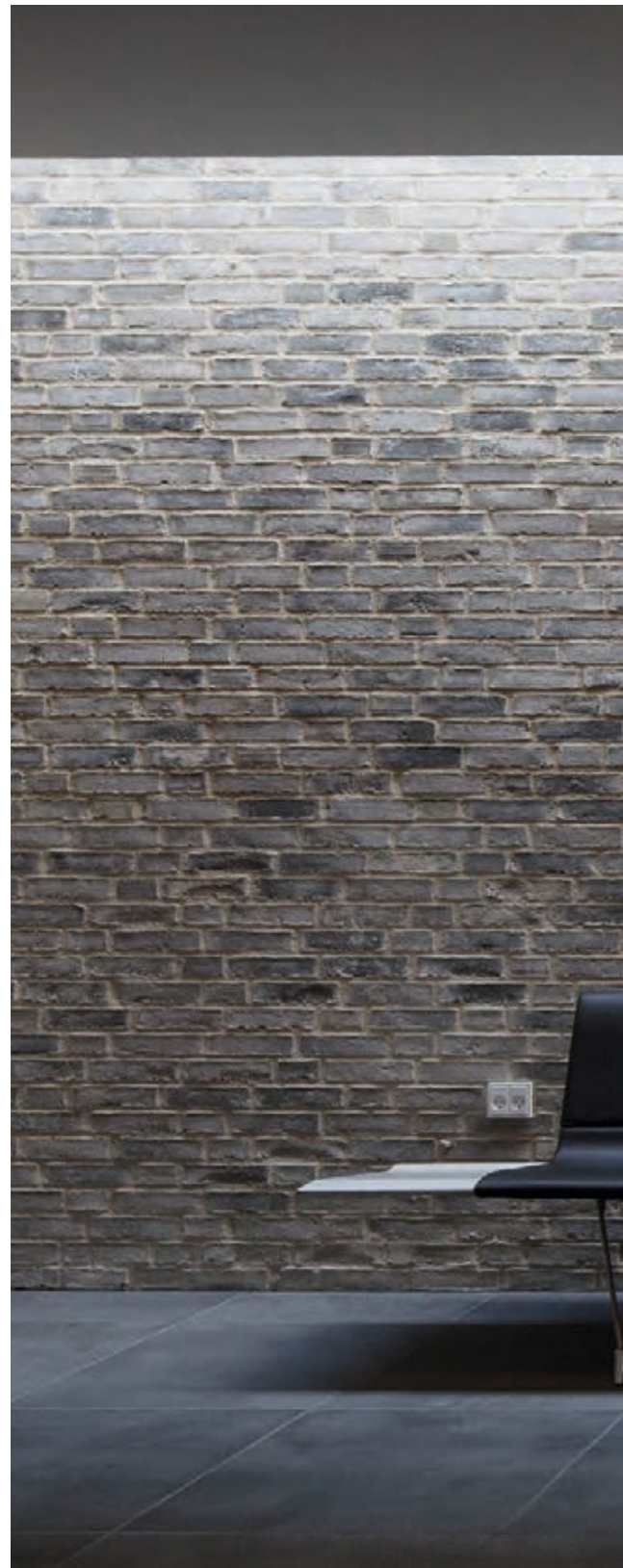
## Shimmering shades of grey

Crematorium, Ringsted, DK  
 Client: Fælleskrematoriet Sjælland og  
 Lolland Falster I/S  
 Architect: Henning Larsen Architects  
 Completed: 2013  
 Brick: D91, DNF and  
 D91, perforated bricks  
 Photos: Anders Sune Berg

The crematorium in Ringsted is a single, elongated one-level structure.

The mottled grey brick walls are beautifully illuminated by filtered natural daylight, both inside and out.

According to the architects, the brick's ceramic, flamed character is a good choice for a crematorium, and serves a deeper purpose by breathing life into the buildings' walled surface.









The most important task facing the architects of the new crematorium in Ringsted was to create a space that would make the final, fond farewell a dignified and beautiful experience. They succeeded beyond all expectations. The crematorium has a minimal and precise aesthetic, with façades in grey, coal-fired brickwork with a rich play of colours. The atmosphere indoors is solemn and sober, with everything arranged rationally, but the daylight, materials and surfaces also combine to create an unmistakably exalted ambience. Everything is in shimmering shades of grey, ranging from almost white to near-black. There are no glossy or rustic surfaces. The textures are incredibly finely balanced within a narrow spectrum, and the various materials complement each other in the most beautiful manner. It was equally important to make the crematorium a pleasant place to work. A large glass front that extends the full length of the furnace room provides a view of a nearby forest, enabling the staff to watch the light change throughout the day. For the sake of the bereaved, the glass is coated with a motion-sensitive smart film that becomes opaque with a whitish filter as soon as someone walks along the adjacent corridor or passes through the garden.

The long furnace room is dominated by five big black furnaces spread across the floor. Clad with acid-treated steel with a charcoal-grey surface, the furnaces resemble old cast-iron stoves

The upper wall panels between the twin columns are clad in hollow D91 bricks. The holes allow for both ventilation and good acoustics.













The viewing room walls are in a light D72 brick. The handmade look and rich colours imbue the room with a warm and welcoming air. The relief on the rear wall has an irregular pattern of protruding and recessed bricks.

## Fitting setting for a final farewell

Mortuary, Norrtälje Hospital, SE

Client: Locum AB

Architect: Link Arkitektur

Completed: 2016

Brick, interior: D72, FF

Brick, exterior: D32, DNF

Photos: Åke E:son Lindman

Since the main buildings are made of brick, this was the obvious material for the new mortuary at Norrtälje Hospital as well. Final farewells are said here, and both the interior and exterior of the mortuary make exemplary use of brick's tactile qualities to create a welcoming, calm and dignified setting for grieving families and friends. The viewing room is bright, simple and imbued with a distinct air of solemnity. The walls are a mixture of light brick and ashwood. The simple, rustic brickwork on the rear relief wall adds texture and character to the room with its seemingly upward transition from heavy to light – the pattern almost seems to fade away into the soft glow cast by the skylight. The daylight cascading down over the relief makes it look as if it vibrates in a never-ending interaction between light and shadow.



The façades in D72 at the visitors' entrance have a diagonal relief pattern that runs around the building.

The striking relief wall at the back of the viewing room has a seemingly upward transition that is both tranquil and vibrant and adds to the air of dignified solemnity.







Kviberg Crematorium's fibre-reinforced concrete exterior is a deliberate contrast to the yellow-brick chapel next door.

## Lattice lets in lightness

Kviberg Crematorium, SE  
 Client: Svenska Kyrkan  
 Architect: Erséus Arkitekter  
 Completed: 2017  
 Brick: D72, DNF  
 Photos: Ulf Celandner

A crematorium has to meet multiple criteria. As well as housing technically advanced equipment and providing an agreeable work environment, it has to offer a dignified and welcoming space for mourners. Kviberg Crematorium in Gothenburg is a separate building next to the older, yellow-brick chapel. While the fibre-reinforced concrete outside walls on the new building contrast deliberately with its neighbour, the yellow-grey brickwork inside is a subtle reference to its aesthetic. The architects wanted the interior to feel lighter and more open than is the norm in crematoria. It has plenty of natural daylight and clear views of the cemetery outside. The carefully designed brickwork also helps generate a sense of finely balanced lightness, partly through the use of lattice walls, which also enhance the acoustics and improve ventilation in a discreet and aesthetically pleasing manner.















Echoes to the chapel are found indoors, where the walls are in light, yellow-grey D72, the coal-fired surfaces of which produce a richly varied look.

For functional reasons, the crematorium has a number of lattice walls. They enhance the acoustics and improve ventilation in a discreet and aesthetically pleasing manner. The latticework also adds to the air of openness and lightness in the interior.





## Endowed with a tactile quality

Amhult Church, Gothenburg, SE

Client: Church of Sweden, Gothenburg, Sweden

Architect: Sweco Architects

Completed: 2016

Brick: D72, DNF

Photos: Ulf Celandier

The new church in Amhult, east of Gothenburg, is a gathering place for both the congregation and the wider community. A large, multi-purpose room, called the "church square", occupies most of the 220-m<sup>2</sup> building in front of the actual church. The materials used in the church – yellow-grey brick and untreated oak – harmonise with the surrounding nature and will gradually assume a beautiful patina. The church square is made of the same high-quality, rustic materials. The window frames, doors and the panels that line the vast ceiling are all in oak. Big floor-to-ceiling windows open up the long room to the street, while a distinctive, imposing brick wall separates the church square from the nave itself. A recessed skylight casts natural light down over the wall, emphasising the bricks' rustic, handcrafted aesthetic and rich colours. As well as endowing the space with a tactile quality, the brick wall also acts as a boundary between the more secular church square and the sacred part of the church.



The three-part complex consists of a nave, a multi-purpose front building and a free-standing church tower. Each part is made of the yellow-grey D72 combined with untreated oak.

The interior of the "church square" mimics the exterior of the church. The ceiling, window frames and doors are in untreated oak, while the distinctive brick wall separating the multi-purpose room from the church hall is in the same brick as the exterior.











# Art and Artists



The holiday home is on a north-facing hillside in Tisvilde.



At close range, the bricks have an enchanting texture and rich depth of colour. From a distance, what stands out are the refined patterns and the three-dimensional effect created by staggering the bricks. They are offset in a consistent pattern – all of the grey bricks are flush with each other, while the red and yellow ones either protrude or are recessed by 16 mm.



## Ensconced in brick

Holiday home, Tisvilde, DK  
 Client: Steen F. Lindbergh  
 Architect: Tage Lyneborg  
 Brickwork: Sculptor Bjørn Nørgaard  
 Completed: 2010  
 Brick: D48, D54, D72, DNF  
 Photos: Anders Sune Berg

Art and architecture work best together when the borders between the two are fluid. Several years ago, the sculptor Bjørn Nørgaard and architect Tage Lyneborg built a holiday home together in Tisvilde. The house is anchored to the site by the large wall section that meanders from north to west and screens off the terrace. Nørgaard designed the brickwork by arranging D48, D54 and D72 in different patterns. The façades are clad with roofing felt, except for the west, which continues the patterned brick. The brickwork also recurs in the living room, adding a rustic but refined decorative element.





The beautiful patterned wall in the living room incorporates a fireplace.

An opal glass wall with a decorative black-lacquered wooden grid, created by Bjørn Nørgaard, screens off the bedrooms.







To mark a special birthday, the staff of Petersen Tegl gave brickworks owner Christian A. Petersen a brick sculpture by Peter Hesk. It stands in the company's garden in Broager.

The artist's studio and home boasts beautiful views out over Nykøbing Bay.

Peter Hesk's atelier in Nykøbing Sjælland is unmistakably the home of a creative soul.



## Tower atelier

Atelier, Nykøbing, DK

Client: Peter Hesk

Architect and artist: Peter Hesk

Completed: 2010

Brick: D76, DNF

Photos: Anders Sune Berg

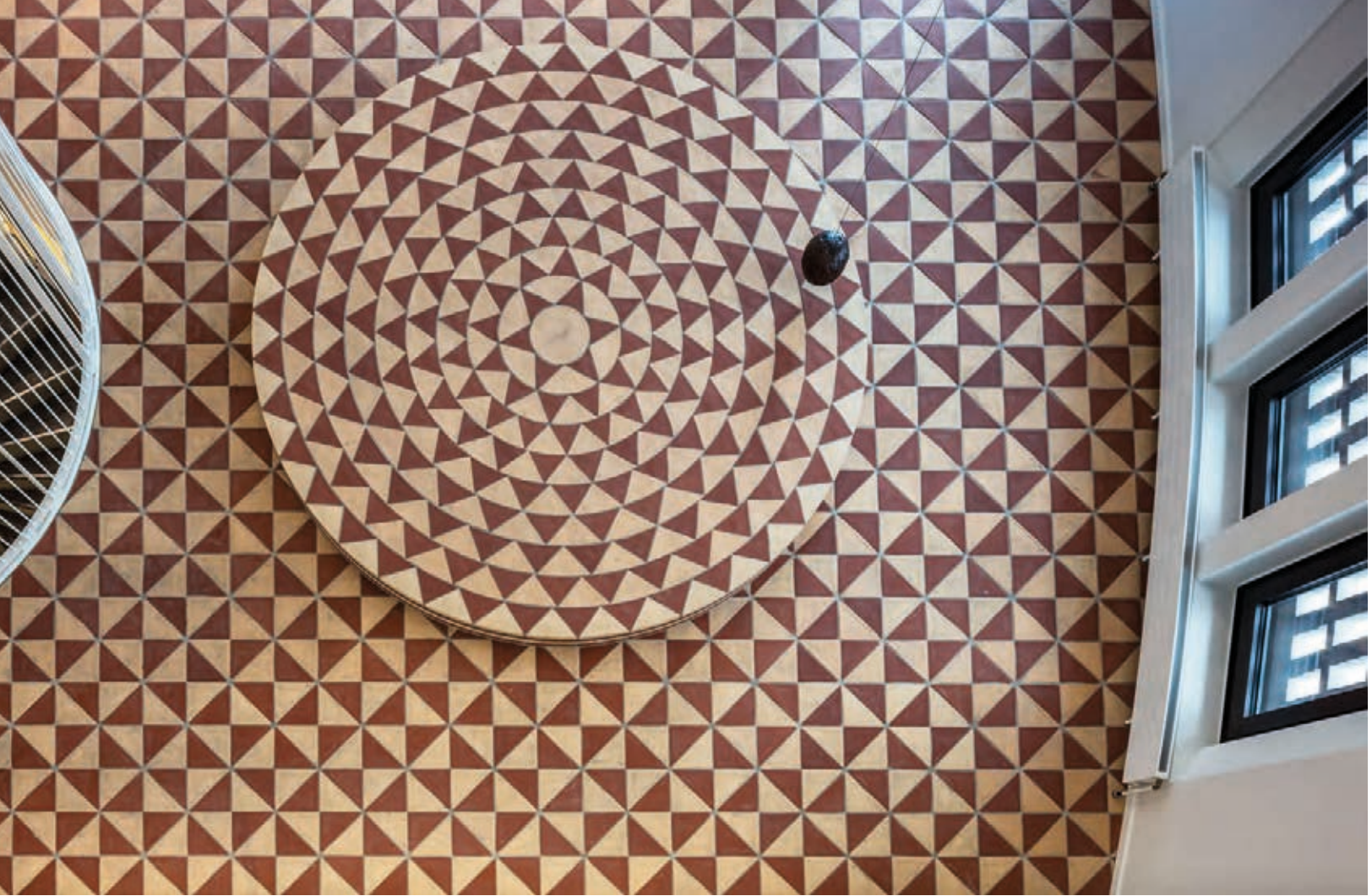
Artist Peter Hesk works mainly with brick, bronze, iron, granite and wood. Brick is one of his favourite materials for his big sculptural pieces, often portal-shaped, which are dotted around Denmark and symbolise some of life's most significant events. When he decided to move to Nykøbing Sjælland a few years back, Hesk had a clear vision for a combined studio and living space made of brick and wood. Set in a beautiful location by the marina, overlooking Nykøbing Bay, the atelier has quickly become a local landmark. Two rectangular wings in black-painted wood stand across from a three-storey brick tower, 10 metres in diameter. The tower is a single room housing a spacious studio. Regularly spaced windows provide good working conditions with plenty of natural daylight. The tower is clad entirely in coal-fired bricks from Petersen – Hesk's long-standing supplier for his sculptures.











## Landmark tiles

Traffic Tower, Copenhagen, DK

Client: Banedanmark

Artist: Henrik Plenge Jakobsen

Architect: Tranberg Arkitekter

Completed: 2016

Custom tiles on floor: Handmade tiles in blue and red clay

Brick, exterior: D48, DNF

Photos: Anders Sune Berg

A few years ago, Copenhagen was enriched with a new landmark in red, coal-fired brick. Traffic Tower East has managed all local and long-distance trains and road traffic on Zealand and Funen since 2016. The artist Henrik Plenge Jakobsen designed the tower's interior. As a great admirer of fired clay, he chose to continue the use of brick inside the building. On the ground floor, he has installed a Foucault's Pendulum, which takes 26 hours to complete a circle. The floor and plateau beneath the pendulum are made of handmade brick. According to Plenge Jakobsen, these elements express the building's human character.



**"We surround ourselves with artificial materials, laminated desks and computer screens, so it is important to retain a sense that human hands have also been involved in the process. The rustic brick and tiles on the outside will last for hundreds of years, far longer than the other materials used in the building."**  
**Henrik Plenge Jakobsen, artist**

The red and yellow bricks make a significant contribution to the warm atmosphere, which is far different from a conventional, sterile office building. The tiles also help to improve the indoor air quality and ensure pleasant acoustics.

The bronze pendulum is designed to resemble a coconut.

Traffic Tower East is situated among the railway tracks about 2 km from Copenhagen City Hall.







The Baggesensgade façade is simple, plastered and sand-coloured.

## Wine, brick and art

Vinhanen I, Copenhagen, DK  
Client: Julia Rodrigues, Thomas von Linde,  
Jacob Breinholt Schou, Mette Johnsen  
Floor: Sculptor Bjørn Nørgaard  
Completed: 2013  
Brick: K33, K48, K11, K70, K21, K51, K23  
Photos: Anders Sune Berg

Beneath the high ceilings loom the objects that bring people here – four big stainless steel tanks, each holding about 3,000 litres of wine. The wine is decanted directly from the tanks into bottles, which patrons obtain behind the bar or bring with them. Right from the start, it was agreed that the floor would be a key element, infusing the room with warmth. The task was put in the capable hands of sculptor Bjørn Nørgaard, who chose seven different types of Kolumba brick. Aided by architect Tania Sonnenfeld, he presented three proposals, each based on four combinations of bricks. The proposal chosen has turned out to be eminently successful. Rustic, handmade brick in natural colours creates a beautiful and vibrant surface – a powerful artistic element that binds the individual parts of the minimalist interior together.



According to the Danish art group Superflex, which helped design Vinhanen's interior, design should be a democratic process and copyright is obsolete, a view reflected in the chairs, which are not the world famous Ant, but an inexpensive alternative in the same shape as the famous icon.

Jacob Breinholt Schou designed the tables and light stools, where customers sit and enjoy wine and tapas.













Artist Thomas Poulsen created Vinhanen's sculptural centrepiece – a built-in staircase and sink in brown-red Kolumba.







## Unique idiom

Vinhanen II, Copenhagen, DK

Client: Julia Rodrigues,  
Thomas von Linde,  
Jacob Breinholt Schou,  
Mette Johnsen

Interior, rack and bar:  
artist John Kørner

Floor: Sculptor Bjørn Nørgaard

Completed: 2014

Brick: D81, D72, DNF

Photos: Anders Sune Berg

The successful concept behind the Vinhanen wine bar and shop is based on tapping wine from tanks into reusable bottles, and on the strikingly unique interior with the air of an art installation. Vinhanen II, in the Vesterbro district of Copenhagen, has also been in the hands of artists. The painter and sculptor Bjørn Nørgaard was responsible for the spectacular floor, while the inventory that imbues Vinhanen II with its own unique idiom is by painter John Kørner. It was Kørner's idea to make the space rustic and to create a wine rack as the focal point of the room, complemented by a round bar. Each element was to be made of brick, so Kørner, who has a background in joinery, enlisted the help of a bricklayer. The result is two distinctive pieces of furniture in rustic relief patterns, which add a pleasing sense of intimacy and heaviness to the otherwise lightly furnished and relatively large room.





The round bar is clad in the same brick as the rack, but has recessed sections in a darker brick, which form the basis for a T-shaped relief pattern. Although they are on separate levels in the large room, the materials and striking idiom of the bar and wine rack bind the interior together.





Vinhanen II is situated at Enghavevej in the Copenhagen neighbourhood of Vesterbro.



The striking rear wall in Vinhanen II consists of John Kørner's central wine rack in yellow, flamed brick. Although unmistakably contemporary, the substantial proportions and rustic relief leave associations with a wine cellar or chateau.









## Inspired by pipes

E.ON Elnät's HQ, Malmö, SE

Client: E.ON Elnät HQ

Artist: Ulla Viotti

Completed: 1991

Brick: D33, various forms of brick, incl. glazed brick

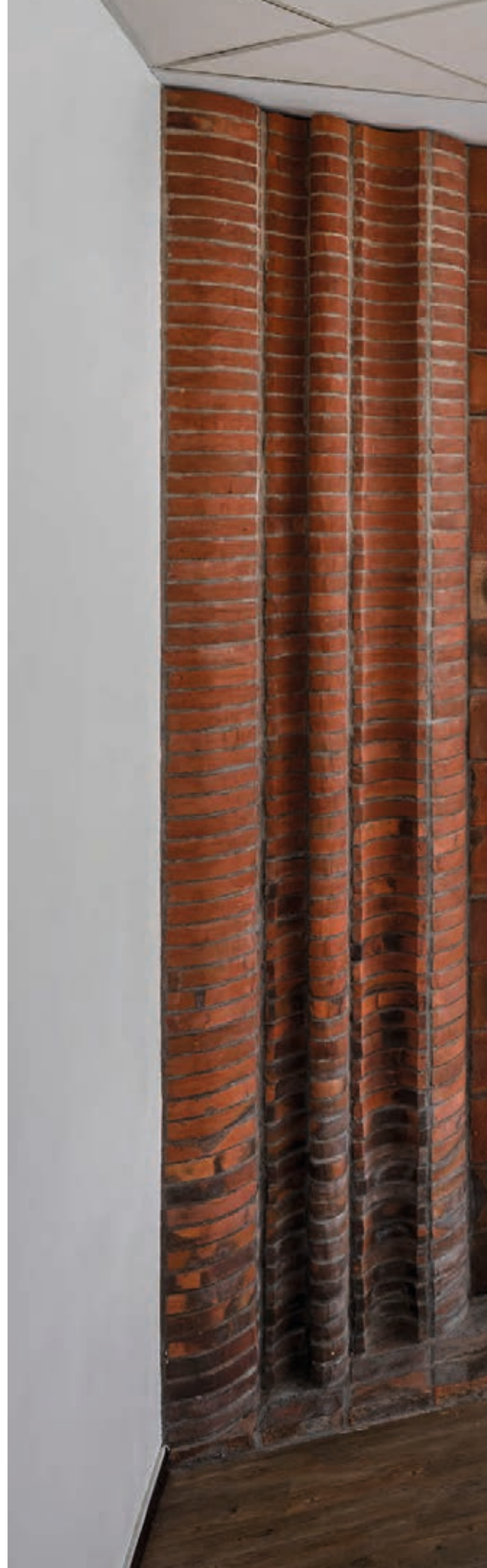
Photos: Anders Sune Berg

E.ON Elnät built its Malmö HQ in 1991 using red Petersen Tegl bricks for the façades. As part of the project, the renowned Swedish artist Ulla Viotti was commissioned to decorate one of the walls in the staff canteen. Although au fait with brick, Ulla was unfamiliar with Petersen. Her curiosity piqued, she travelled to Broager, where she was received with great warmth and kindness by the Petersen family. They quickly agreed to enter into a collaboration on the artwork for the staff canteen. At that time, Malmö was transitioning to district heating, which required extensive new piping. This inspired the overall form of the artwork – a wall relief comprising 18 pipe-like pilasters made of different, rounded, coal-fired, custom-moulded bricks, interspersed with standard D33 in vertical relief. Ulla Viotti – the first artist to visit Petersen Tegl – produced all of the custom bricks herself. She has since returned to Broager and collaborated with Petersen on several occasions.



The energy company's Malmö HQ designed by the late Professor Sten Samuelson with façades in red Petersen brick.

The materials in Ulla Viotti's wall relief in the staff canteen make reference to the building's red-brick façades. The relief comprises a vibrant sequence of 18 slender pilasters made of customised bricks with different curvatures and textures. One column is in glazed brick, and the others are all in red, coal-fired brick.











yu-un in Tokyo, designed by Tadao Ando,  
has façades in off-green opal glass.



The tiles for the yu-un are based on the end  
section of the quasi brick and used as a  
hexagonal wall tiling for the inner courtyard.  
A ceramic platinum glaze covers the surfaces  
of the handmade tiles.

Inside the building, visitors are led through  
the art collection, which forms an integral  
part of a fascinating ensemble along with  
the architecture.



## Platinum reflections

yu-un, Obayashi Collection, Tokyo, JP  
Client: Takeo Obayashi  
Architect: Tadao Ando  
Tile for yu-un: Artist Olafur Eliasson  
Completed: 2008  
Brick: Platinum-glazed ceramic tiles  
Photos: Tomoki Imai

The Japanese word “yu-un”, which means heavenly sanctuary, was the name bestowed upon a new building in a quiet neighbourhood of Tokyo. The client, builder and art collector Takeo Obayashi wanted to combine his art collection, a guest house and a tea ceremony room under one roof, and commissioned architect Tadao Ando to design the building. Off-green opal glass façades mean that the building has a delicate and unassuming presence. Inside, you are guided around in naturally alternating sequences of rooms, which form an optimal backdrop to the art. The artwork in the courtyard is made by the artist Olafur Eliasson, who clad the walls in a hexagonal wall tiling based on the end section of the quasi brick, originally developed by architect and artist Einar Thorsteinn. Eliasson wanted the bricks in yu-un to be platinum-clad. Petersen Tegl handmade and then glazed the thousands of bricks required. The result is overwhelmingly beautiful. The shimmering reflections vary with the light, and the look of the walls changes all of the time. Once you start looking at this work of art, it is difficult to drag yourself away again.

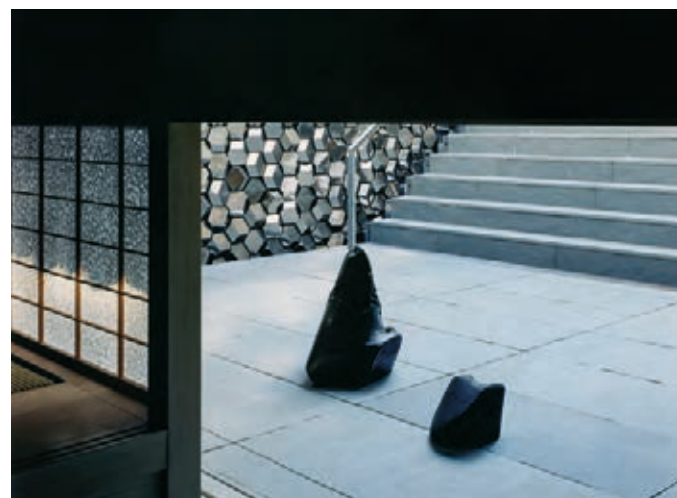












As night falls, the platinum-plated bricks come into their own once more. Strategically placed spotlights give the yard in yu-un the air of a magical treasure trove.

The platinum glazing on the twelve-sided, rhombus-shaped brick reflects the endless variation of the light.





## Filtered light

Residence, Bondi Beach, AU  
Client: Private  
Architect: Tobias Partners  
Completed: 2017  
Brick: K91  
Photos: Justin Alexander

Set in a dramatic clifftop location, the house occupies a compact plot of land just three metres from the ocean at Bondi Beach and eight km east of Sydney. Harsh seafront conditions require robust and maintenance-free materials, and the house is made mainly of concrete. The architects added a distinctive aesthetic feature to the north-east corner of the building: two nine-metre tall, perforated brick screens between concrete columns. The screens, which provide privacy from the neighbours and the road, enclose a 2.5 x 2.5-metre yard, which provides natural ventilation. The yard is next to the inner stairwell, separated from it by a glass wall. Daylight is filtered first through the screen walls and then through the glass and into the house, creating a stunning, perpetual display of shifting light and shadow, in harmony with the movements of the sun.



The stairwell has a delicate, fine light, filtered through the Kolumba screens.

The house on Bondi Beach has its feet in the water.











“A crucial point is that clay has a phenomenal memory. When it is pressed and shaped, it keeps that shape. If you bend or move the clay, it will try to return to its original shape.”  
Mika Utzon Popov, artist



## Clay remembers everything

Residence, Bondi Beach, AU  
(see previous spread)  
Client: Private  
Art: Mika Utzon Popov  
Completed: 2017  
Art piece made in clay as in K21  
Photos: Justin Alexander

The owners of the house at Bondi Beach commissioned the artist Mika Utzon Popov to create an artwork for the roof terrace. He derived inspiration from the rocky coastline and the Kolumba screens around the courtyard. The result is a wall-hung 3.2 x 1.2-metre rectangle of polished concrete, comprising three panels with an organic, wavy surface. Rustic, hand-moulded bricks in a warm shade of terracotta are arranged on the panels and follow the undulation of the concrete. The project was an interesting collaboration with Petersen Tegl, who made available space, materials, expertise and labour. Popov originally thought that concrete would drive the project, but ultimately it was clay that dictated the shape, and hence the idiom, of the final work.







The concrete panels' organic shape and structure evoke the sandstone cliffs along the coastline, while the handmade bricks provide the architectural element.

The German clay is dark brown before firing, but takes on a soft terracotta hue afterwards.

The work of art has been placed on the uppermost terrace, where the doors open to provide direct access to the rest of the house.

View from the top terrace to the rocky coastline that provided inspiration for the artist.









# Exhibition Spaces







## Bricks as common ground

13th International Architecture Exhibition,  
La Biennale di Venezia, KOMUNA FUNDAMENTO, IT  
Architect: Kuehn Malvezzi  
Supervised by Errico Costruzioni Venezia  
Year of exhibition: 2012  
Brick: D99, FF  
Photos: Cameraphoto

"Common Ground" was the theme of the 2012 Venice Biennale. The curator, architect David Chipperfield, wanted the 119 contributing architects to downplay individualistic idioms in favour of more collective statements. Several exhibitors opted for brick as their medium of choice, which was particularly apt and in line with the theme of the year. After all, what building material says "common ground" more than brick, which has left its indelible mark on most inhabited parts of the world for thousands of years and continues to do so. The design studio Kuehn Malvezzi had twin works of art in brick at the Biennale – a two-part installation expressing both heaviness and lightness. Both were built in coal-fired D99. One of them was a long, solid brick plinth at seat height outside the main entrance to the central building, the other was a light, screen-like spatial installation in the octagonal main area of the building.

Stretchers were used on the horizontal surface on the top of the plinth and headers on the long sides and the rectangular surfaces of the bricks on the short sides.



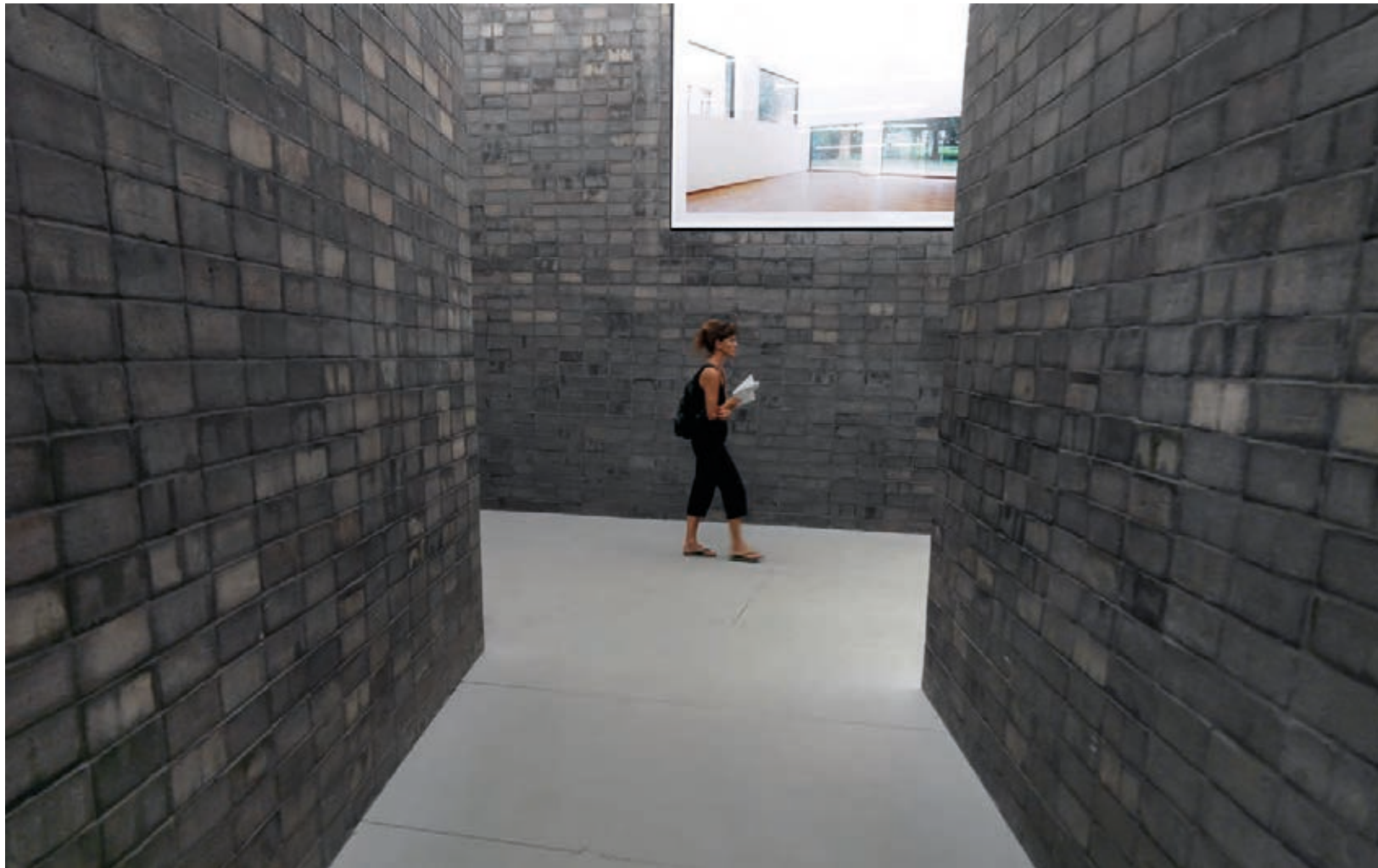








The interior walls were in brick, laid horizontally across the surface.  
The position of the walls led to a zigzagging movement that obscured the direct line of sight between the entrance and the exhibition halls.





## Cover as backdrop

DEDON, Salone del Mobile 2018, Milan, IT

Client: DEDON

Designer: GamFratesi

Year of exhibition: 2018

Brick: C71

Photos: Patricia Parinejad

When the Danish Italian duo GamFratesi were commissioned to design a stand for the furniture company DEDON at the 2018 Salone del Mobile in Milan, they focused on creating a space that would showcase the products' suitability for both indoor and outdoor use. In order to create the right atmosphere for the stand, they sought 100% natural materials for the walls, and opted for Petersen Cover in a delicate, light-yellow shade. The Cover walls have an appearance of mass and solidity, but use lightweight elements that do not require mortar – which made them ideal for use at Salone del Mobile.







Some of the walls at the stand were clad completely in Cover. The handmade brick looked strikingly beautiful against the backdrop of DEDON's predominantly bright furniture.

A 390 cm long oak table was the focal point in the middle of the 'street', which ran almost the entire length of the DEDON stand. The table was designed by GamFratesi, the oak supplied by Dinesen.

**"Each Cover brick is unique, exudes a handmade vibe and complements the furniture beautifully."**

**Enrico Fratesi, architect, GamFratesi**





A former 500 m<sup>2</sup> tractor-repair workshop in the southern part of Copenhagen has been transformed to the new showroom for FLOS Scandinavia.

The varied shades of grey make the Cover cladding interact beautifully with the raw concrete room.

A skylight in the roof draws daylight into the exhibition space.





## Light & Space

Light & Space, FLOS Scandinavia,  
Copenhagen, DK

Designer: OEO Studio

Completed: 2017

Brick: C96

Photos: Jacob Termansen/portfolio

FLOS Scandinavia's new Copenhagen showroom is housed in an original and atmospheric industrial building. The design firm OEO Studio, founded and headed by Thomas Lykke and Anne-Marie Buemann, turned the former tractor-repair workshop into an inspiring exhibition space. The 2017 renovation project preserved several of the original spatial and material features in the big space, and added a display system and new architectural elements. The result is a beautiful and inspiring building that functions extremely well as a setting for the FLOS lighting range. The new elements include an exhibition module – a miniature house to showcase domestic lighting. Clad in Cover in shades of grey, the small house interacts convincingly with the raw concrete room.







## FREESPACE

16th International Architecture Exhibition - La Biennale di Venezia, FREESPACE, IT  
Curators: Architects Yvonne Farrell and Shelley McNamara  
Architect: Francesca Torzo  
Year of exhibition: 2018  
Brick: Rhombus-shaped tile, hand-moulded from a combination  
of German and Danish clay  
Photos: Cameraphoto

When the curators Yvonne Farrell and Shelley McNamara invited architect Francesca Torzo to exhibit at the Venice Biennale in 2018, she decided to focus on just one of her projects: the extension to the Z33 house for contemporary art in Hasselt, Belgium, due for completion in 2019. For the exterior walls of the museum, Torzo and Petersen Tegl worked together to develop a rhombus-shaped tile, hand-moulded from a mixture of German and Danish clay. The Corderia building in the Arsenale, with its 16th-century wood and brick interior, provided a stunning backdrop to Torzo's beautiful exhibition, which featured life-size wall sections, 1:5 and 1:10 models, and a range of design elements created for the Belgian museum.



Francesca Torzo's exhibition in the Corderia building in the Arsenale featured life-size, tile-clad wall sections, scale models and elements custom-designed for the Belgian museum.

The original 16th-century wood and brick of the Corderia building provided a stunning backdrop to the harmonious and poetic exhibition.









## Sense & Sensuality

IMM Sense & Sensuality, Future Kitchen, Cologne, DE

Designer: Alfredo Häberli

Year of exhibition: 2019

Brick: K21, K91, K47, K43 and D81, DNF

Photos, exhibition: Jens Kirchner

Photo, floor detail: Dominic Plueer

Photos, far right: Ida Præstegaard

With his exhibition, "Sense & Sensuality: A kitchen for the near future," at IMM in Cologne, Alfredo Häberli focused on the kitchen and its role in the home. Food and cooking have always reflected human culture and civilisation. Overpopulation, climate change, scarcity of resources and many other problems that the planet currently faces will increasingly influence our view of food and nutrition. Designer Alfredo Häberli believes that the breadth and depth of these problems mean that we risk losing some of the quality of life associated with food. The exhibition was divided into four layers, the first of which was a floor made of different bricks from Petersen Tegl. The second layer consisted of abstract architecture expressed through simple, bold, green elements. The third, "Everyday Life", presented familiar objects like tables and chairs, but curated in surprising ways. The fourth and final level required visitors to take an active role. They were asked to use the QR codes dotted around the exhibition to download an app onto their smart devices. After scanning the symbols, their screens displayed a range of new and highly innovative kitchen utensils designed by Häberli.



The first layer of the exhibition – the floor – consisted of different bricks from Petersen Tegl. The bricks were loosely laid and placed in various sections and heights – functioning as space dividers. The noise generated when walking on the bricks and the archaic nature of the material were intended to slow the visitor down in a sensuous way.









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# brick inside

Tile and brick evoke a sense of something primeval and secure, harking back to the caves that were humankind's first dwellings, says architect and professor Thomas Bo Jensen in the foreword of this book. He continues: "Brick interiors bring us close to the material, to the Earth's 'skin'. They heighten the sensuousness of the building." Fifty-nine inspiring examples illustrate these qualities and explore the myriad ways in which brick can drive the creation of modern and atmospheric indoor spaces.

**PETERSEN TEGL**

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