

# PETTERSEN

A MAGAZINE ABOUT BRICKWORK AND RESPONSIBLE ARCHITECTURE

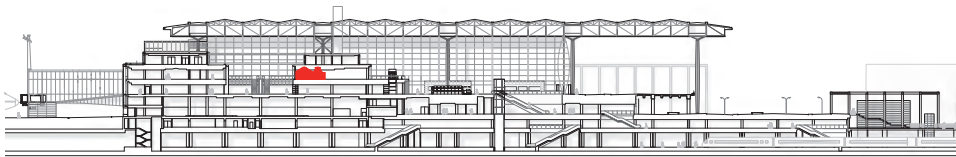




Access to Raum der Stille (Room of Silence) is via the main check-in area, through an entrance hall clad in golden walnut panels.



Raum der Stille is designed for devotion, prayer and meditation. In the first room, visitors are met by a niche in the wall where the word “silence” is written in bronze in six different languages.



Section of the airport with Raum der Stille marked.

# Silent contemplation

RAUM DER STILLE, AT THE HEART OF BERLIN’S NEW AIRPORT, INVITES DEVOTION, PRAYER AND MEDITATION. A COMBINATION OF KOLUMBA, SIMPLE GEOMETRIC SHAPES AND SOPHISTICATED LIGHTING EFFECTS GENERATES AN ATMOSPHERE OF PERFECT TRANQUILLITY.

The new airport, Flughafen Berlin Brandenburg Willy Brandt, is designed to accommodate 33 million passengers a year. People from all over the world will cross paths in this gateway to the German capital. Along the way, some may feel a need to pause and take a break from the practicalities of travel. Raum der Stille (Room of Silence) is actually a series of rooms for contemplation, devotion, prayer and meditation. Situated on the central axis of the terminal building, where landside meets airside, the location underlines the symbolic significance of the rooms. They are open to all around the clock and are accessed via the main check-in area.

Raum der Stille comprises two parallel sections arranged symmetrically around a central axis. From the shared entrance on the left are an anteroom and a Christian chapel; and on the right, a similar anteroom and a multifaith chapel. Both chapels are exactly the same shape and size.

“The spaces and their symbolism are identical. For us, they send a message that different religions can live together,” explains Hans Joachim Paap, architect and partner at the Architects von Gerkan, Marg and Partners (gmp), the studio that designed the whole airport.

The site itself also plays a special role in fostering this narrative of equality and community. “Berlin used to be split into East and West, and the new airport stands for both – the reunification of both the city and Germany,” he explains.

The Christian chapel has a Greek cross set into a niche on the wall. The rooms’ simple shapes and use of bricks were inspired by early Christian and Islamic architecture.

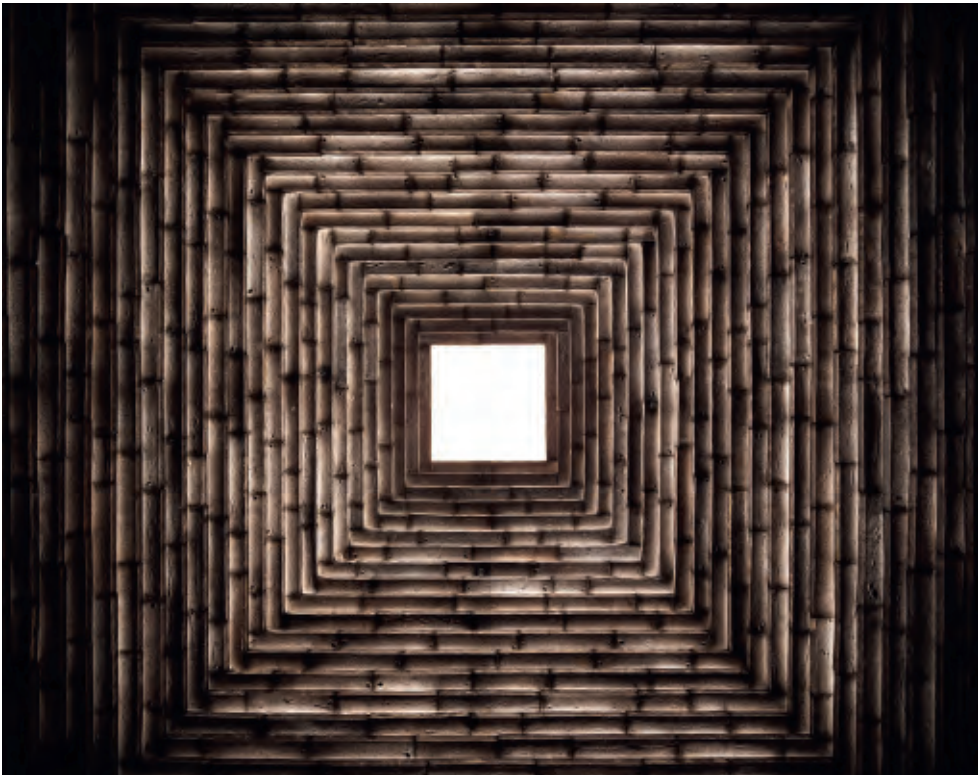


The entrance room, as well as the anterooms and chapels, all have square floor plans, which grow successively larger as you proceed. All the surfaces – floors, walls and ceilings – are clad in Kolumba, which creates a sense of cohesion, as if all of the rooms were carved from one huge block of stone. In the ceilings, each row of bricks protrudes slightly, forming a pyramid shape, at the top of which is a “skylight” illuminated by concealed LEDs.

The extensive use of bricks placed heavy demands on quality. “Kolumba is a very nice brick with a fantastic surface. The warm, dark-brown shades create a good atmosphere. Each brick is individually made – you can clearly see fingerprints left when they were removed from their moulds. The brick endows the space with a sense of both eternity and security. Time seems to stand still in these spaces, allowing you to focus on your thoughts,” Paap continues.

The third key architectural element, in addition to the clean geometry and consistent choice of just one material, is the use of light. The ceilings consist of progressively smaller square frames of Kolumba attached to a steel structure, with a 2-cm gap between each frame. Behind the frames are lamps that emit light through the gaps between the bricks. The effect is that the bricks appear to be dissolving into the light – not unlike the way in which medieval Gothic cathedrals filter light through a filigree of specially hewn stone. Light also seeps through a gap between wall and floor, which aids orientation in the space and enhances the deeply contemplative atmosphere.

In all five rooms, the ceilings are pyramid-shaped and made of Kolumba. The bricks are spaced 2 cm apart, so that light seeps in from lamps behind them.



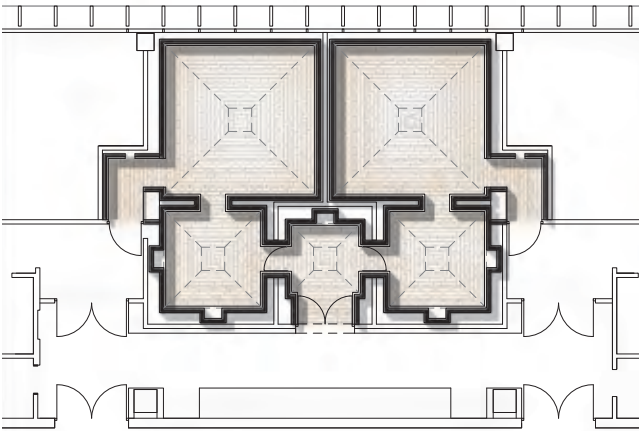




The central part of the new airport consists of a big bright hall covered by a steel and glass filigree roof. The architects envisioned articulated façades and clear geometric shapes, evoking associations with both Schinkel and Bauhaus.



Section of the arrivals area and the two anterooms.



Ground-floor plan

**Raum der Stille, Flughafen Berlin Brandenburg Willy Brandt, Germany**

Client: Flughafen Berlin Brandenburg  
Architect: gmp · Architects von Gerkan, Marg and Partners  
Design: Meinhard von Gerkan and Hubert Nienhoff with Hans Joachim Paap  
Contractor: K. Rogge Spezialbau GmbH  
Engineer: schlaich bergemann partner, Schüßler-Plan Ingenieurgesellschaft mbH  
Built: 2020  
Brick: K57  
Text: Martin Søberg, PhD, architectural historian  
Photos: Marcus Bredt

Dark-brown shades of Kolumba are used throughout Raum der Stille. Brick, light and clear geometry combine to create an atmospheric setting for contemplation.

*“Each brick is individually made, you can clearly see fingerprints left when they were removed from their moulds. The brick endows the space with a sense of both eternity and security.”*  
*Hans Joachim Paap, architect*

The simple, stereometric shapes give the spaces an archaic feel, inspired by ancient Zoroastrian buildings in Iran and early Christian and Islamic architecture – which were also typically made of brick. The choice of material is also appropriate to the location, as both Berlin and Brandenburg have very strong traditions of brick construction. Even the way in which Kolumba is made contributes to the symbolic narrative of Raum der Stille.

“The brick is an expression of elements that are fundamental to human existence: fire, earth and water,” Paap concludes.

As a counterpart to the Christian chapel, a neutral space welcomes those with other beliefs. Both are exactly the same shape and size, articulating equality between people of all faiths.







The Vuoksi River in eastern Finland has supplied the hydroelectricity plant in the town of Imatra since the 1920s. Photo: Max Plunger

*“Kolumba was crucial to the project because it is handmade, which gives a certain irregularity. The materiality and feel of the brick forge a link between old and new.”*  
Tuomas Kivinen, architect

# Powering the idiom

LIGHT-COLOURED KOLUMBA ZIGZAG AROUND THE ELECTRICITY SUBSTATION IN IMATRA, EASTERN FINLAND. THE ARCHITECTS HAVE CREATED A PERFORATED, LATTICE-STYLE SCREEN AROUND THE MAIN BUILDING BY OMITTING SOME OF THE BRICKS.



The area around the power station is of great importance in terms of both natural and cultural history. The substation and the new transmission structures have been considerably placed in relation to the original unit. Photo: Tomi Parkkonen

Around 10 kilometres from the source of Vuoksi River in Lake Saimaa in eastern Finland are the turbulent Imatrankoski rapids, a popular tourist destination since the late 18th century. Shortly after gaining independence in 1917, Finland decided to build a hydroelectric power plant at the site, which was completed in 1929. The project was carried out under close media scrutiny at a time when electricity was still a relatively new technology and the public considered facilities of this kind a major achievement.

The Imatra substation, along with five new power line structures replaced an ageing air-insulated switchgear. It extends the historic plant in a way that takes into account both the original architecture and the surrounding landscape. The substation resembles a rectangular box that lines up with the placement of the older buildings, forming a large courtyard facing the river. Its power line structures comprise two terminals, two pylons and a mast – the latter being the only element taller than the surrounding trees.

“We wanted the old buildings to retain their dominance in the landscape. That is why the lower floor of the substation is underground. The height of the cornice also corresponds to the height of the nearest of the old buildings,” explains architect Tuomas Kivinen, partner and CEO of Virkkunen & Co Architects.

Another way the architects have fostered cohesion between the substation and the power line structures is by using a repeating triangle motif. The station has a double façade, the outermost of which features a zigzag pattern in Kolumba that wraps around the entire building. In the lower part, the wall is completely closed, while in the upper part, every second brick is omitted to create a lattice effect. The openings allow light and air to pass through.

The outer wall is supported by a steel frame attached to the prefabricated concrete façade behind it. Around the entrances at each end of the building, the lower part of the wall has been omitted, exposing parts of the main building, made of in-situ cast concrete. The white-painted steel power line structures also interpret the triangular motif in a variety of different ways. >

In terms of both scale and location, Imatra Transformer Station has been adapted to fit in with the power plant’s existing buildings. Like the older buildings, it is built in brick, but the architects chose light-coloured stone to match the white-painted steel of the power line structures. Photo: Max Plunger



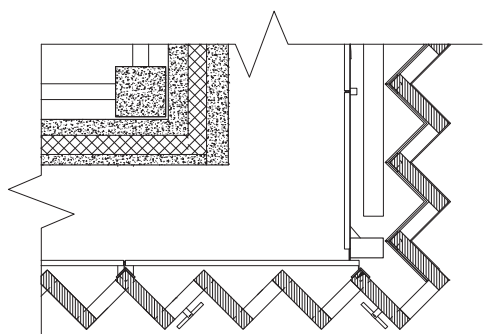
**Imatra Transformer Station, Imatra, Finland**  
Client: Fingrid Oyj  
Architect: Virkkunen & Co Architects  
Construction: Rakennusliike Evälahti Oy  
Engineer: Sweco Finland  
Built: 2020  
Brick: K91  
Text: Martin Søberg, PhD, architectural historian  
Photos: Max Plunger, Tomi Parkkonen, Tuomas Kivinen



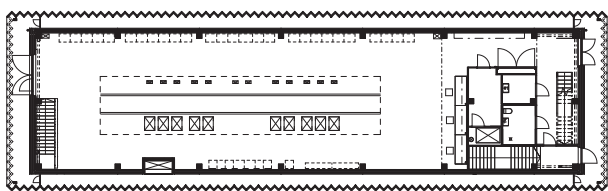


The façade's brickwork consists of Kolumba in zigzag patterns, adapted to the length of the bricks. The handmade nature of the bricks prevents the surface from looking the same all over and gives it a dynamic, textural air. Photo: Max Plunger

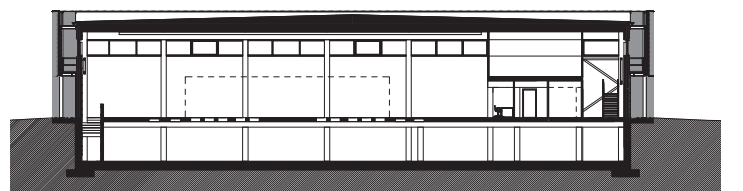
Triangular shapes are a recurring feature of both the substation and the new power line structures. Photo: Max Plunger



Detailed drawing of the construction a corner.



Floor plan, ground floor



Longitudinal section

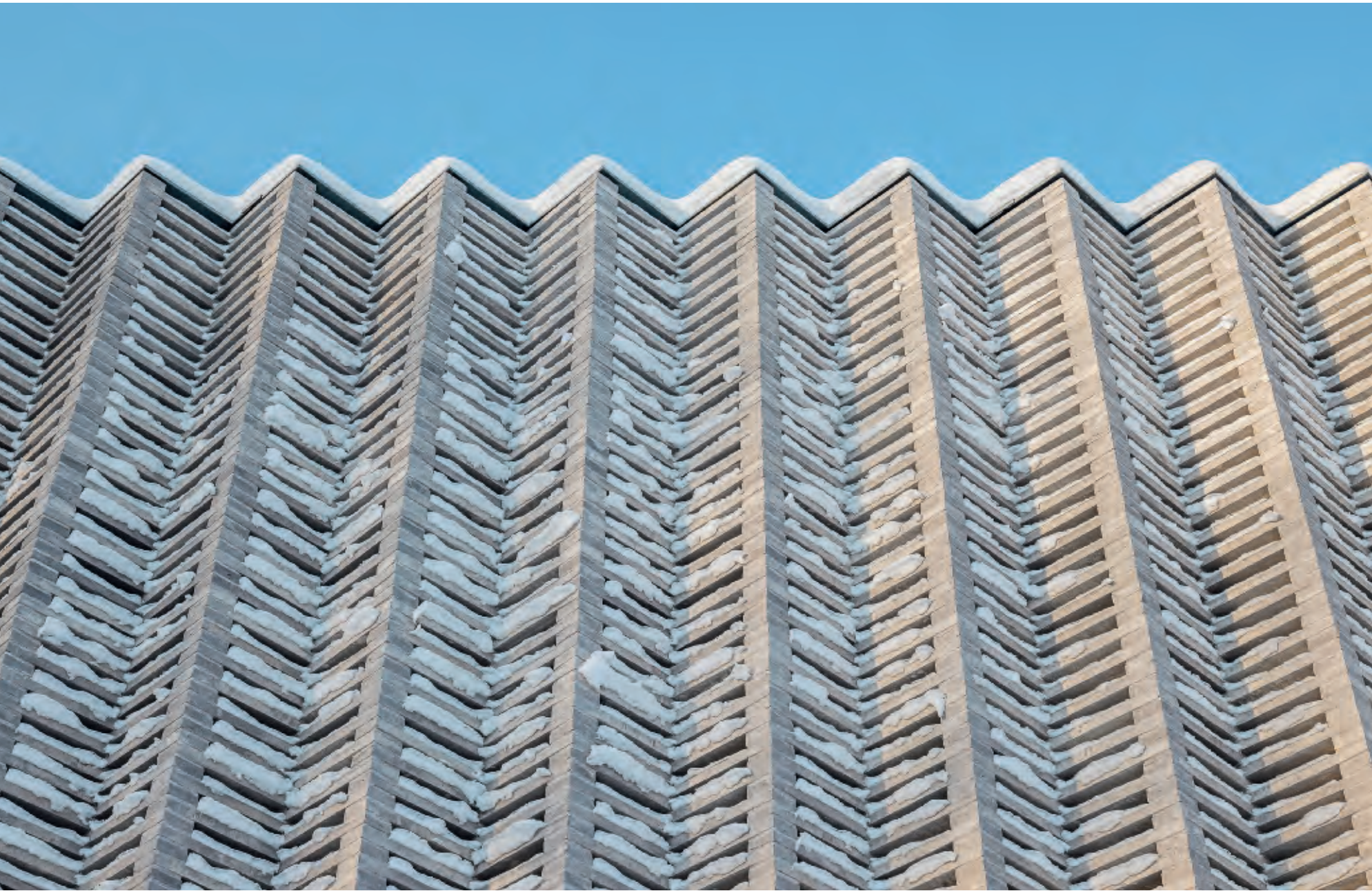
The façade is closed at the bottom. At the top, every second brick is omitted to create a lattice effect. The jagged profile facilitates a delicate and changing play of light and shade. Photo: Max Plunger



*“The light shade of the Kolumba enhances both the reflections and shadow effects so that the profiling stands out clearly. The bright monochrome also connects the building to the white power line structures.”*  
Tuomas Kivinen, architect

A clear and frosty winter day. Snow has settled like small pillows in the holes on the brickwork.  
Photo: Tuomas Kivinen

The coupling system is in the main switch room on the ground floor. High clerestory windows provide daylight and a view of the brick lattice. Photo: Max Plunger



The 1920s power plant buildings have classicist features and feature concrete frames, red-brick façades and concrete detailing. The regular placement of doors and windows inspired the rhythmic repetition of the shapes in the new substation and power line structures.

“We first considered using red brick, like in the existing buildings, but instead chose to emphasise that the new building adds a new, contemporary layer. The light shade of the Kolumba enhances both the reflections and shadow effects so that the profiling stands out clearly. The bright monochrome also connects the building to the white power line structures,” Kivinen recalls.

Imatra is not just a technical facility but a living work of architecture that looks alive and constantly changing. The light casts delicate, ever-changing shadows over the relief of the façades, and in winter the snow settles in the holes of the lattice.

“Kolumba was crucial to the project because it is handmade, which gives a certain irregularity. The materiality and feel of the brick forge a link between old and new,” the architect adds.

The substation houses a gas-insulated switchgear that converts the power plant’s output into a high-voltage current for the grid. The ground floor houses the main process equipment. A staircase leads up to an engine room, while cables run up from the basement into the main process equipment room where they connect with the switchgears. The concrete elements are exposed in the interior, which consists primarily of technical installations. To make working in the main switchroom more comfortable, the architects added high clerestory windows, through which daylight can be seen filtering through the brick lattice.

“Finnish substations usually have no windows, but we have added them and received excellent feedback from the users,” Kivinen concludes.



As darkness falls, light seeps out between the Kolumba bricks, revealing the porous nature of the façade. Photo: Tuomas Kivinen





The façade towards the schoolyard uses K71 and K23.



The main architectural feature strikes you as soon as you enter the schoolyard: the low offset wings meet but do not align at the gables.



The new teaching wing speaks the same architectural language as the original school, but also stands out as a separate volume with a tighter, more contemporary look.

# Clash and harmony

THE NEW TEACHING WING FOR THE FALKONERGÅRDEN UPPER SECONDARY IN FREDERIKSBERG PAYS DUE RESPECT TO THE SCHOOL'S UNIQUE ATMOSPHERE.

Discord is not a term used in a positive sense in architecture very often, but as a design concept, it was an inspired choice when the school was built in the 1950s and added to a few years ago. The original building has so much soul and is so worth preserving that it has made Falkonergården one of the most popular upper secondaries in Greater Copenhagen. Architect and Royal Inspector of Listed State Buildings Thomas Havning designed the original school, which opened in 1955. It is next to Sønderjyske Landsby – an attractive, atmospheric neighbourhood comprising narrow, winding streets, green gardens and long rows of low-rise housing. Seeking to complement the area's excellent architectural qualities, Havning split the school building into smaller, elongated volumes along the edge of the curved site, around an open schoolyard. The wings meet at the gable ends but

do not quite line up. These purposefully discordant elements were designed with consummate skill and endow the entire complex with its distinctive character. The architecture is epitomised by traditional materials such as brick and wood, solid craftsmanship, and a simple, harmonious and exquisitely detailed design language. One key element is the patterned brickwork in shades of yellow and red on the exterior walls facing the yard. The school's increasing popularity meant that it had to expand, and in 2015 a new multi-purpose hall designed by Falko Architects was added. The rounded hall is clad with narrow, vertical wooden slats and wedged between two wings, both of which house gyms. In 2017, a new 1,700-m<sup>2</sup> teaching wing was added. It was designed by another Royal Inspector of Listed State Buildings,

Site plan with the new wing highlighted in grey.



Aerial view of the original school, with the now-demolished headteacher's house in the centre, to the south.



Contemporary aerial shot with the multi-hall added in 2015 to the west and the new wing to the south.







The east gable on the new wing is joined to an existing wing of the school. The west gable is freestanding. All of the façades facing the schoolyard are in yellow and red brick. The patterns on the old façades have diagonal lines, while the new wing has narrow horizontal stripes and a lighter, crisper look.

Rønnow Arkitekter – a studio associated with the school since 2008. The wing replaced the old headteacher’s house, which formed one wing of the original school.

Rønnow Arkitekter began by conducting an in-depth analysis of the existing buildings and neighbourhood. “The school is a prime example of sustainable construction using timeless design and long-lasting materials,” explains project architect Claus Bay. “It was clear that the new wing should follow the same path – fitting into the configuration of the original building and drawing on the same architectural motifs and principles, albeit in a contemporary form. The challenge was to strike a razor-sharp balance between old and new.”

The new building repeats the older buildings’ longhouse motif and hipped, pitched roofs. One gable stands free, while the other connects to an existing wing in a manner reminiscent of Havning’s characteristic discord, the two volumes intersecting at an oblique angle. This technique seems just as effective and unsentimental as it did almost 70 years ago. Havning’s legacy also continues indoors, where a piece of the old wing’s patinated brick façade now serves as an interior wall.

Brick is used on the roof and façades and the brickwork pattern also recurs, echoing the old façades facing the schoolyard. “We tested a large number of patterns in 1:1 mock-ups,” Bay continues, “but it was the multi-hall that finally put us on the right track. The original façade patterns are diagonal, and the slats on the multi-hall are vertical, so we came up with the idea of a horizontal idiom in the form of narrow stripes. It worked well and pointed us in the direction of the long, narrow Kolumba brick.”

The outer façade is almost entirely in yellow Kolumba, echoing the shades of the old wings, but with a single horizontal band in red, which emphasises the horizontal lines and refers to the red stone pilasters of the old outer walls.

While the roofs on the original wings are clad in red pantiles, Rønnow Arkitekter chose red Cover for the new wing to stress the horizontal dimension and give a more stringent look.

The new teaching wing is a hugely successful addition. It perpetuates Havning’s main architectural motifs in a way that is clearly recognisable and fresh and contemporary. At the same time, the new building succeeds as a separate volume

in its own right, with an understated, tight look emphasised by the bricks’ horizontal lines. In addition, the yellow and red shades of the Kolumba are more delicate than the old brickwork, bringing a welcome lightness to the new wing that helps distinguish it from the original building.

**Falkonergården Gymnasium & HF-kursus, new teaching wing, Frederiksberg, Denmark**

Client: Falkonergården Gymnasium & HF-kursus  
 Client advisor: Emcon A/S  
 Architect: Rønnow Arkitekter A/S  
 Construction: Dahl A/S  
 Engineer: Terkel Pedersen Rådgivende Ingeniører Aps  
 Landscape architect: Kragh og Berglund Landskabsarkitekter A/S  
 Energy and sustainability consultant: Henrik Innovation ApS  
 Built: 2017  
 Brick, façades: K71, K23  
 Brick, roof: C23, 170 mm  
 Text: Tina Jørstian, MSc Architecture  
 Photos: Anders Sune Berg, Casper Brogaard Højer

The original north wing is still the largest part of the school. The barred windows and patterned brickwork bring a sense of human scale to the long façade by the schoolyard.



The external walls on both the old and new wings are in yellow brick. The garden wall, which continues into the gate to the new building, is made of recycled brick from the old headteacher’s house – a nice touch and historical gesture.



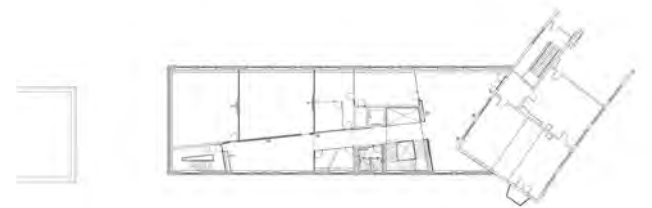




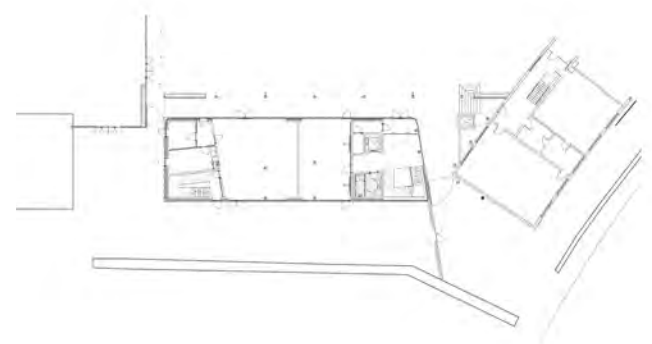
Multiple patterns were tested at 1:1 scale before the architects alighted on the right solution – narrow horizontal stripes. This made Kolumba the ideal choice, as its format is almost tailor-made for the purpose.



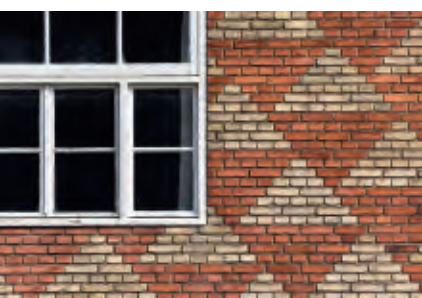
Section of the new wing.



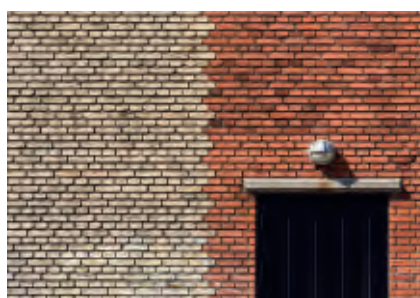
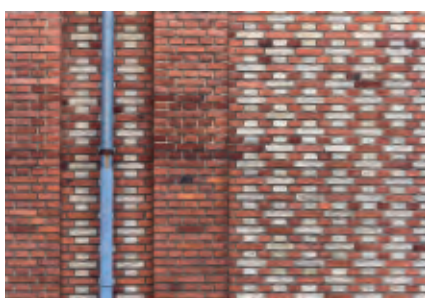
First floor of the new wing.



Plan for the ground floor of the new wing.



Patterned brickwork on the original façades.



The clash between the new wing and the existing building is also reflected in the interior. At this point, now a lounge, a piece of old external wall and window now form an internal wall, telling part of the school's history.

***“The school is a prime example of sustainable construction using timeless design and long-lasting materials. It was clear that the new wing should follow the same path – fitting into the configuration of the original building and drawing on the same architectural motifs and principles, albeit in a contemporary form.”***  
***Claus Bay, architect, Rønnow Arkitekter***

As a distinctive architectural feature, the wings of the original complex meet but do not align at the gables. The architects continued this motif onto the east gable on the new wing. The red Cover bricks on the roof are in the same shades as the old tiles from the 1950s but give the building a modern feel.





Gubsø Garage welcomes visitors with an architectural idiom that combines unmistakable industrial features with a traditional Danish agricultural aesthetic.

# Classic cars, contemporary setting

GUBSØ GARAGE IS THE RESULT OF A FASCINATION WITH BUGATTI AND A DEEP-SEATED DESIRE TO REVIVE NEGLECTED CAR-MAKING SKILLS. IT IS ALSO A STUNNING PIECE OF MODERN ARCHITECTURE THAT CONVINCINGLY REINTERPRETS THE INDUSTRIAL MOTIFS OF THE PAST.

Passing by Gubsø Bakke on the northern outskirts of Silkeborg, you catch a glimpse of a group of buildings that are striking in their elongated simplicity and stand out from the wide-open landscape around them. Up close, the buildings have a robust and down-to-earth look, with recognisable motifs from the early days of industrial architecture and references to old Danish agrarian building traditions.

Gubsø Garage is owned by Marc Vogel, a classic car enthusiast who has amassed one of the largest Bugatti collections in Europe. The legendary brand was founded by Ettore Bugatti (1881 – 1947), who designed, constructed and manufactured these exclusive vehicles to an exceedingly high standard and with incredible attention to detail in his factory in Alsace.

Cars arrive to be serviced in the workshops via the covered road between two of the three wings. This large space is also used for conferences, events and vintage car exhibitions.

The façades on the large space are in brick, broken by large oak gates.







Gubsø Garage has five workshops for different skills. Among other things, the coachbuilding workshop makes moulds for body work.



The inspiration for the garage – the old Bugatti factory in Alsace.

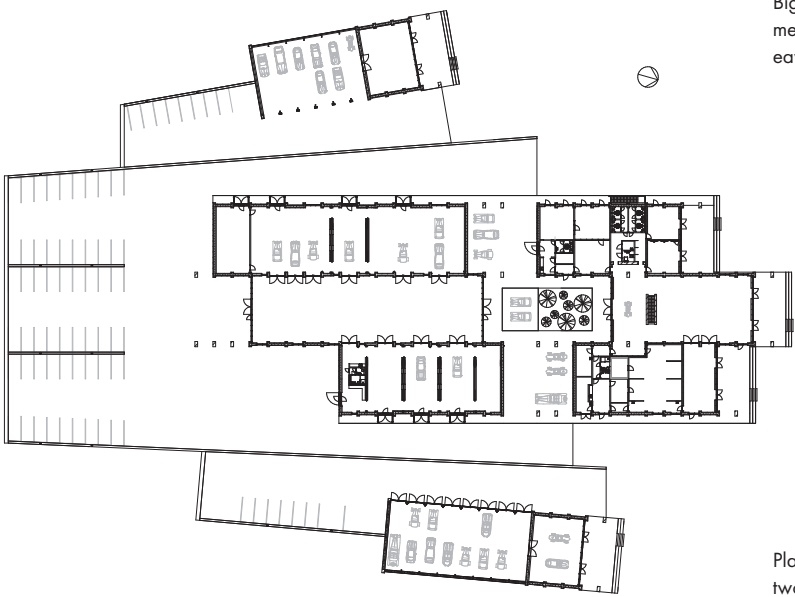
Vogel’s fascination with Bugatti also extends to the dying automotive trades of carpentry, leatherwork, bodywork, brass moulding and mechanics. A few years ago, he decided to revive them for the benefit not only of the cars but for interested visitors. He envisaged a classic car centre with specialist workshops for the five skills mentioned above, along with conference and events facilities, in a physical setting that would reference Bugatti’s Alsatian roots but be made of Danish brick.

It was then that architect and fellow Bugatti enthusiast Peter Zinck of Petersen Tegl came on board. Zinck commissioned the architecture studio Cornelius Vöge to work on the project. Soon afterwards, the client and architects travelled to Northern France to analyse the old

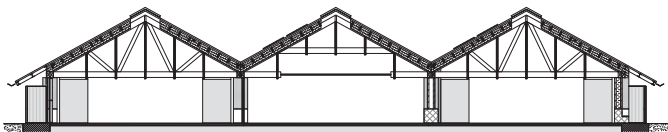
Ettore Bugatti himself designed some parts of his factory in Alsace, including the striking wooden doors, which have now been recreated in Gubsø.



Big glass façades open up onto a meadow at the front. Mighty, distinctive eaves provide shelter above the terraces.



Plan. The detached building to the east of the two central wings has not been built yet.



Cross-section

Bugatti factory site’s industrial typology. The motifs they studied were later interpreted and adapted to form the basis for the Gubsø project.

Three pitched roofs link the two main buildings and cover the road that runs between them. Although this is a homage to the roof on the Bugatti factory, the Gubsø roofs have a more robust look, with exposed, solid-wood rafters reminiscent of old agricultural barns. In addition, large eaves jut out from the end of the roof to add further weight.

Cars enter and exit the garage via the covered road and are serviced in the workshops in the two wings, each of which has its own large entrance off of the road. The big, rustic-looking covered road also makes a perfect venue for car exhibitions, conferences and events. >

Using bricks with a wide range of colours and laying them with a wide, coarse joint produces a rustic, patinated look, reminiscent of old factory buildings. The tight steel roof also adds to the industrial air.





An open courtyard separates the workshops and covered road from the restaurant and administration offices.



Graphic designer Clara Zangenberg's wall art pays tribute to the legendary Bugatti.

**Gubsø Garage, Silkeborg, Denmark**

Client: Gubsø Garage ApS  
Architect: Cornelius Vöge Atelier for Arkitektur  
in cooperation with architect Peter Zinck  
Contractor: Entreprenørfirmaet Thomas Andersen A/S  
Engineer: Stokvad Rådgivende Ingeniører  
Brick: D46 DNF  
Built: 2021  
Text: Tina Jørstian, MSc Architecture  
Photos: Anders Sune Berg

The high plinths are another industrial motif. Their precise and simple design forms benches between the façade pillars in several places. Oak doors add warmth to the otherwise sober look.

*"In the past, factories were often brick-built. D46, with its standard format, is just right for the no-nonsense attitude synonymous with this type of building. The rustic approach to materials in old industrial architecture is also reflected in the use of very coarse joints."*  
**Dan Cornelius, architect**

Halfway along, each of the two main wings opens onto a courtyard with protective walls and niches for outdoor socialising. The restaurant, kitchen and office facilities take up the rest of the two wings and the space between them.

The third wing consists of a detached garage that borders an indoor street. The architectural effect is precise, down-to-earth and functional throughout. Elongated façades in terracotta D46 rise above the tall plinths, and coarse joints add to the rustic look. The door and window frames and large roof surfaces are made from steel. Perhaps the most eye-catching feature – the solid oak doors – pays tribute to the ones designed by Ettore Bugatti for the factory in Alsace. The distinctive hinges and bronze brackets, made by the in-house brass moulder at Gubsø Garage, are exact copies of the originals.

The oak doors and brick façade pillars establish a repetitive rhythm, a traditional industrial motif that acts as a discrete break in the wings' long surfaces.

Cornelius Vöge and Peter Zinck have created an architectural whole in Gubsø Garage. The look, materiality and detailing draw on the same uncompromising attitude to quality as the old Bugatti cars, which are the very epitome of quality. They have brought the historic and the contemporary together exquisitely. The revitalisation of traditional craftsmanship as part of the daily work of the garage also helps to breathe new life into a piece of cultural heritage in a truly engaging way.

Large doors connect the covered road to the workshops.



The long brick surfaces are broken by pillars and golden-coloured wooden doors, another motif inspired by industrial architecture.







Three-metre-high dormer-style windows provide space and bring plenty of light into the first floor. The dormers and window surrounds are made of Corten steel, in shades that match the tile.



The immediate neighbour is a 100-year-old half-timbered house, which is a museum today.

**Administration building, Amt Zarrentin, Germany**

Client: Amt Zarrentin  
 Architect: ppp Architekten  
 Contractor: MHT Baugesellschaft mbH  
 Engineer: Schreyer Ingenieure  
 Built: 2020  
 Brick: C48, 170 mm  
 Text: Ida Præstegaard, MSc Architecture  
 Photos: Daniel Sumesgutner

Like its older neighbours, the new building has a half-hipped roof.



# Respectful but self-assured

ONE OF THE CLASSIC ARCHITECTURAL CHALLENGES IS FITTING A NEW BUILDING INTO A WELL-ESTABLISHED HISTORICAL CONTEXT WITHOUT PLAGIARISING OR STRIKING THE WRONG NOTE. THIS PROJECT IN ZARRENTIN AM SCHAALSEE IN NORTHERN GERMANY IS A PRIME EXAMPLE.

When Amt Zarrentin, around 70 km east of Hamburg, wanted to build new administration offices, it chose ppp Architekten, which has offices in Lübeck, Hamburg and Hanover. The location was a given – and demanding. The new building was to be part of an ensemble of historic, listed buildings, several of which house council functions. It also had to fit the footprint of the old barn demolished to make way for it. The existing ensemble consisted mainly of elongated buildings. It occupies a beautiful scenic spot, a few metres from Lake Schaalsee, and is grouped around a green square dotted with trees. The older buildings, several of which date back to the 13th century, include the Church of St. Peter and St. Paul and the wing of a former monastery, now home to a library, a monastery museum and county council offices.

It was a proviso that the design and materials would blend into the historical setting. All the neigh-

bouring, centuries-old buildings are in red brick, and most of them have half-hipped roofs with red tiles. The new building measures 29 x 12,5 metres and has a 9-metre-high, glazed roof. A combination of the lack of a visible base and the half-hipped roof imbues the block with a sense of mass and solidity, echoing its neighbours. Red tile was an obvious choice for the roof and façades, and the choice of Cover as cladding for the whole body endows it with a modern idiom and a distinct identity of its own.

Plenty of light is provided by a combination of rhythmically spaced windows on the ground floor that extend all the way to ground. Also for ample daylight, the roof is provided with large, distinctive, dormer-style windows with Corten steel frames, whose orange shades are echoed in the hard-fired brick cladding.

The Cover bricks run up against a Corten steel ridge that marks the meeting point between the gable and the roof. The custom-designed, sunken gutter, designed by the architect, is also made of Corten steel.





The pavilions are on a plot that merges seamlessly with a nature reserve that runs along the Elbe.



The two buildings were originally a pumping station and a staff residence.

# Falkensteiner Ufer

A FORMER WATERWORKS NEAR HAMBURG HAS BEEN TRANSFORMED AND REPURPOSED. NEW MATERIAL ON THE FAÇADES ENTERS INTO A DIALOGUE WITH THE HISTORIC BUILDINGS ON THE SITE AND THE SURROUNDING NATURE RESERVE.

Falkensteiner Ufer is a former industrial plant on the banks of the Elbe in Blankenese 18 km from the centre of Hamburg. The site comprises a cluster of 100 to 165-year-old buildings that have been transformed and adapted for new purposes, resulting in a stunning example of what visionary clients and architects can achieve when they work with and develop the existing building stock even further.

The whole project demonstrates a deep understanding of history, the valuable traces it leaves behind and the fact that it is possible to preserve important architectural heritage. It is, of course, also an approach that saves resources. In every aspect, this project exemplifies successful repurposing to suit the needs of today and the future.

Falkensteiner Ufer was built in 1858 as a pumping station for the Altona water-works. Steam engines pumped water from the River Elbe to the filtration plant 92 metres above on Bursberg. Sand filtration purified the water for drinking, a method that proved effective and led to a significantly lower incidence of cholera than in Hamburg, just a few kilometres to the west. In the 1960s, when the company started to use groundwater rather than the river for its supplies, it closed the pumping station. The complex stood empty for half a century before investors purchased it. Two large halls, built as steel structures with brick façades, were meticulously restored and converted into seven apartments and a multi-function events venue. The Hamburg-based company BUB Architekten was commissioned to renovate two smaller, square buildings 60 metres from the riverbank.

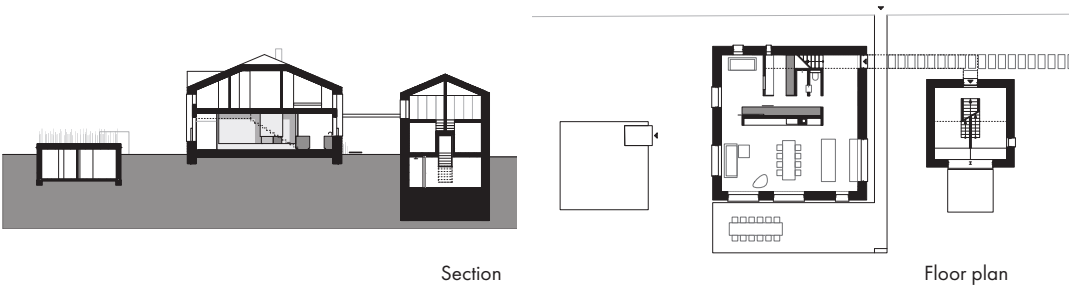
The two smaller buildings from the 1930s had all-brick façades and slate roofs. In order to achieve a sculptural idiom, the façades and roofs of both buildings were covered with the same material, and window and door openings were rearranged.

The larger of the two, which once provided housing for the pumping station workers, has a footprint of approximately 150 m<sup>2</sup> and is now a family home. Its logical, well-ordered floor plan and abundance of natural light make for an ideal and spacious setting for family life. The smaller building measures approximately 30 m<sup>2</sup> and originally housed a pumping station. It has been converted into a well-lit studio with a raised platform.

The surrounding nature reserve meant the architects worked closely with local conservation officials. The nature reserve and the garden have been landscaped in much the same way, with grass and scattered trees, so that the transition between the two passes unnoticed.

The key challenge for the architects lay in imbuing the two buildings with an idiom that both harmonises and contrasts visually with its larger brick neighbours and blends in naturally with the landscape. They derived inspiration from the Museum Insel Hombroich in North Rhine-Westphalia, which combines architecture, art and nature with over 62 hectares of meadow. As in Hombroich, the two buildings at Falkensteiner Ufer were conceived as sculptural massifs in a parkland setting. With this end in mind, the architects sought a single material to wrap around the structures so that they would be perceived as a single volume.

They chose Cover, which is mounted on an insulated frame on the original façade. Due to the proximity to the river, flood protection and waterproofing played an important role in the project and were integrated as well as possible to reduce their visual impact. The architects and client considered C44 and C48 but opted for C36 made from German clay. Using dark clay slurry as the release agent in the wooden moulds leaves a flame-like look after firing. The large building opposite has red-brick façades with pronounced columns and yellow brick ornamentation around the arched windows. C36's varied orange, red and yellow shades complement these 150-year-old façades, bringing together old and new in a beautiful interplay of structure and colour that emphasises the history and modernity of the site.

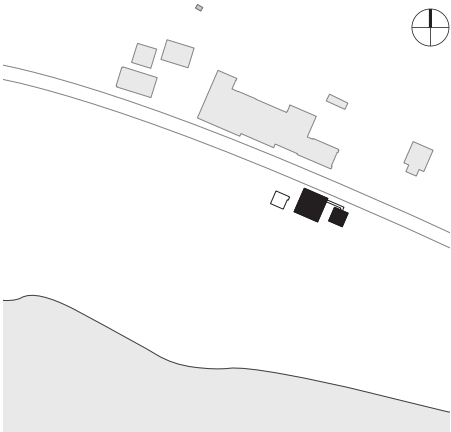


## Falkensteiner Ufer, beach house and studio, Blankenese, Germany

Client: Stephanie Siewert  
Architect: BUB Architekten  
Contractor: Zimmerei Lück, Wiefelstede  
Completed: 2020  
Brick: C36, 170 mm  
Text: Ida Præstegaard, MSc Architecture  
Photos: Daniel Sumesgutner



C36 is made of German clay. Dark clay slurry is used to release the lump of clay from the wooden mould. After drying, the clay is fired and reduced at very high temperatures. This process results in a flame-like reddish-yellow brick with a dark surface that beautifully complements the neighbouring 19th-century buildings' yellow and red-brick façades.



Site plan

The two restored pavilions were once part of the waterworks, which also included the larger industrial halls across the road.

The pavilions stand out sharply in the green surroundings. All of the detailing is simple and straightforward.







Straightforward design and few and honest materials were the watchwords for the design of the new cabin in Hvaler. The roof and exterior walls are clad in hard-fired tile. The foundation and chimney are made of concrete cast in situ, while the terrace is made of accoya wood.

The island municipality of Hvaler is at the tip of Oslo Fjord. The new cabin offers beautiful views over the water.



The interior of the fireplace is of soapstone. The floor plate is of sandblasted Ruvina marble and the hood is made of hot-rolled steel.



The north-facing entrance is set back from the façade and has distinctive untreated cedar cladding.



## Flawless empathy

FOR BOTH THE ARCHITECTS AND THE CLIENT, IT WAS CRUCIAL THAT THE FORM, MATERIALS AND COLOURS OF THE NEW CABIN SHOULD MERGE INTO THE UNIQUE SETTING BETWEEN THE SEA AND THE WOODS.

The location of the new cabin – about 20 km due south of Frederikstad in Norway – called for a highly sensitive approach. It lies on an island in Hvaler, on the edge of some woods, with views of the sea and the unique and beautiful Ytre Hvaler National Park.

The previous cabin on the site was built in 1962. It had fallen into disrepair and the floor plan was impractical. The owner decided to rebuild and commissioned the Oslo-based architects PUSHAK for the project.

“It was a prerequisite for both us and our client that the site remained as intact as possible. We did everything we could to design and place the cabin with the greatest possible respect for the surrounding landscape and vegetation. The new cabin has been built in the exact same spot as the previous one, so the demolition work left no traces,” says architect Gyda Drage Kleiva of PUSHAK. The topography of the site means the cabin is not visible from the footpaths along the shoreline in the national park. It can only be seen from some distance out to sea. The surrounding scrubland and shrubs also protect it well – from curious passers-by as well as from the wind and weather.

Local building regulations stipulated a maximum façade length of 12 metres on the side facing the sea, which is why the building is so compact – almost square. The result is a simple, well-defined volume that clings to the site on the hill overlooking the water.

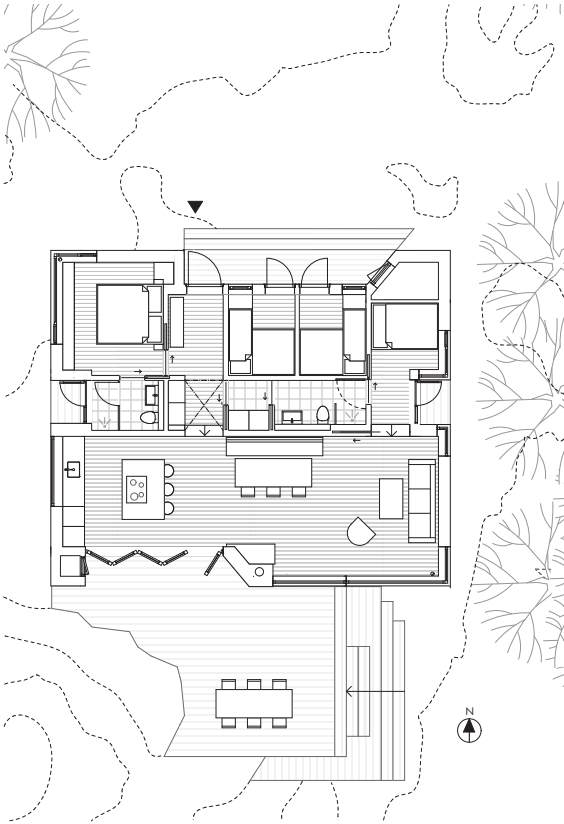
The choice of materials also reflects the care with which the architects approached the site and the position of the cabin. They chose natural, high-quality materials, in shades that complement the surrounding landscape in a harmonious way.

The cabin has an asymmetrical hip roof that allows water to drain off in four directions. The distinctive shape also meant that the architects could pull the cornices down toward the ground at each of the corners. All external doors, including the front one, are in recesses covered by the large roof. The recessed façade sections are clad with untreated cedar, which will turn silky grey over time. Both the roof and façades are clad with Petersen Cover, the shimmering, grey-brown shades of which echo the surrounding boulders, pine trunks, heather and other vegetation. In their planning, the architects made use of both Cover formats – the bricks on the façades are 170 mm wide, while the tiles on the roof are 240 mm. The broader dimension of the roof tiles means that from the ground they look as if they have almost the same dimensions as the bricks on the façades. “We also benefitted from the fact that Cover is made by hand, so is easy to modify. The roof tiles are in a specially moulded L-format, rather than C. This allowed for a steeper incline, which for this project is both a visual and practical advantage,” says Kleiva.

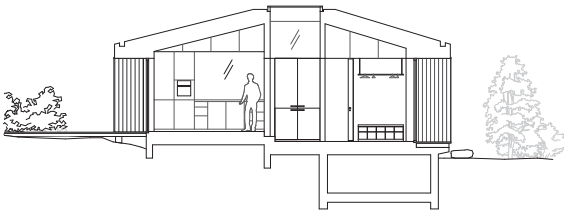
The 90-m<sup>2</sup> cabin contains three bedrooms, two bathrooms and a large, open-plan south-facing room that houses the kitchen, the living room and a daybed niche. From this communal area, a large bi-fold door opens up along almost the full width of the cabin, removing the barrier between inside and outside.



*“We benefitted from the fact that Cover is made by hand, so is easy to modify. The roof tiles are in a specially moulded L-format, rather than C. This allowed for a steeper incline, which for this project is both a visual and practical advantage.”*  
Gyda Drage Kleiva, architect



Floor plan



Cross-section

The large, south-facing space houses the living room, kitchen and dining area and gets plenty of light from three points of the compass. The load-bearing wall is made of concrete cast in situ with slab formwork. The floor is made of solid oak planks from Dinesen. The rest of the interior woodwork is oak veneer.

The exquisite quality continues in the interior, most of which was designed specifically for this project. The load-bearing walls were cast in situ in exposed concrete, while the other walls, ceilings, cabinets and kitchen elements are in oak veneer. All of the floors consist of solid oak planks from Dinesen. The entire project is notable for its well-thought-out simplicity, good proportions and rich, warm texture.

The cabin in Hvaler is proof that as long as architects have empathy, sensitivity and a good understanding of materials, it is possible to build in delicate, scenic areas – and that the results can be highly uplifting.

**Cabin in Hvaler, Norway**

Client: Private  
Architect: PUSHAK  
Construction: Byggmester Geir Morten Olsen  
Civil engineer: Haug og Blom-Bakke  
Brick, Façade: C56, 170 mm  
Brick, Roof: C56, 240 mm, custom-made brick  
Completed: 2020  
Text: Ida Præstegaard, MSc Architecture  
Photos: Ivan Brodey

All four bedrooms have their own entrance, set back from the façade.  
Due to the sloping site, a stepping stone was required for the east-facing room.



The detailing at the corners consists of Cover meeting a steel profile.

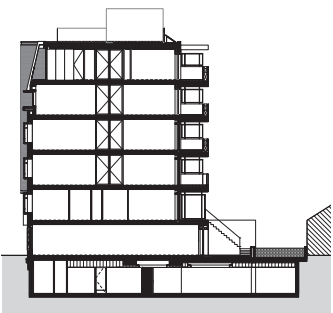




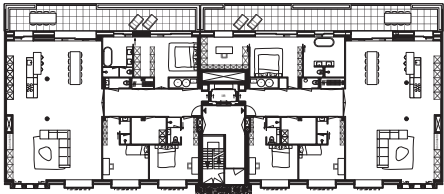
The relief on the frontispiece generates a fascinating, filtered light effect in the lobby and on the main stairs.



A variety of bonds are used on the façade.



Cross-section



Floor plan

*“The fact that the bricks are handmade and hard-fired gives them a patinated, robust look from the moment they leave the brickworks. Machine-made bricks would have made the building look too new compared to its neighbours.”*  
*Herman Prast, architect*

Despite the seemingly random pattern, every brick has been laid with precision.

The bay windows make it look as if Ruysdaelstraat 77–89 moves in and out of the street. This variation prevents the approx. 40-metre-long building from seeming monolithic.





*“Kolumba’s format afforded us greater flexibility when designing the façades. For example, it facilitated more of a relief in the sculptural section.”*  
*Herman Prast, architect*

# Rugged urban cliff face

A NEW APARTMENT BLOCK IN THE CENTRE OF AMSTERDAM DEMONSTRATES THE MANY WAYS BRICK CAN ADD VARIATION TO FAÇADES.

In its volume, roof height and materiality, the new apartment block in Amsterdam’s Oud-Zuid district snuggles harmoniously into the row of brick buildings. Although several elements and details emerge that reveal the contemporary nature of the recent addition on closer inspection, it exhibits the same degree of high-quality craftsmanship as its much older neighbours. The roof overlooking the street is a glass construction overlaid with steel slats at 80-cm intervals. From the penthouse, this offers both shade and a fantastic view of the city, but it looks like a closed zinc roof from street level.

The creative, highly detailed brick façades are made from three different versions of Kolumba and use six different bonds. The fully symmetrical façade on Ruysdaelstraat juts in and out at various points so that the overall impression is not too solid. Stack bond brickwork in K56 forms a dark base towards the street, while the façade above is clad in the slightly lighter K54, using a wild runner bond. The same type of brick is used as cladding for the front edge of the terrace, which runs along the entire length of the building in a decorative pattern. Recessed joints are used throughout, drawing attention to the brick’s elongated format.

The façade is framed by two protruding sections at either end of the building. Each has nine windows and is clad in K54, laid vertically with a wild bond. The bay windows with glass on three sides and thin window bars provide extra light. Here too, the detail is beautiful.

The entrance in the middle of the building and the communal stairwell behind it serve as a point de vue, dividing the block vertically and obscuring its length. The entranceway is lined with bronze panels and crowned by a 13-metre-tall, five-metre-wide frontispiece that extends up beyond the transition to the roof. It is clad in K54, with every second brick protruding outwards, forming a relief pattern on the surface. The character of the pattern changes throughout the day and allows daylight to filter beautifully into the lobby and stairwell. From a distance, the bricks allude to a rugged cliff face. But don’t be fooled – each individual brick was precisely positioned to create this seemingly random natural stone look.

**12 apartments, Ruysdaelstraat, Amsterdam, The Netherlands**  
Client: Masterpiece BV  
Architect: &Prast&Hooft  
Construction: Akor-Draisma VOF  
Engineer: Kemp BV, De Blaauw BV  
Completed: 2020  
Brick: K54, K56, K91  
Text: Ida Præstegaard, MSc Architecture  
Photos: Luuk Kramer



Ruysdaelstraat 77–89 creatively exploits the myriad opportunities afforded by brick. Three different Kolumba bricks and six different bonds have been used, including in the relief pattern in the large frontispiece.



Site plan

The ground-floor façades facing the garden are clad in K56 in stack-bond brickwork, which is also used for the garden walls and stairs. The façade above ground-floor is clad with K51. Balconies are plastered white.



Several different types of gables look out over Sigmundsstrasse. The new synagogue, with its rectangular frontispiece, fits in harmoniously.

# Hard-fired brick stripes

THE STRIPED FAÇADE OF THIS NEW INFILL BUILDING PAYS HOMAGE TO HISTORIC SYNAGOGUE DESIGN AROUND THE WORLD.

Wilhelm und Hovenbitzer Architekten recently completed a combined newbuild and restoration project in the German city of Konstanz with consummate skill. The city’s Jewish community had been without a synagogue since 1939 when the previous one was razed to the ground. A few years ago, the community decided to build a new temple on a vacant lot in the Altstadt district. The project also incorporated a listed but badly dilapidated neighbouring building.

The main room in the synagogue has a nine-metre-high ceiling, which leaves room for the traditional women’s balcony. Natural illumination is provided by a 3-metre-long skylight and a window decorated with the Star of David high up on the façade, overlooking Sigmundstrasse.

The thoroughly restored building next door and the new infill look separate but are connected behind the façade. Although it has been replastered in a light colour, the old building has retained its original exterior identity. This part of the complex houses a library, meeting room, kitchen and Mikwe (traditional bathing room).

Wilhelm und Hovenbitzer Architekten took inspiration from the many synagogues worldwide that have striped façades, often in natural stone and brick. In Konstanz, the architects used delicate K11 and light-brown K21. Each stripe is formed by two courses in a runner bond.

The new façade is an understated but eye-catching and refined addition to the street scene. Its symmetrical design comprises a rectangular frontispiece and a central main entrance, flanked by tall and narrow window openings at street level. The Torah ark is housed in the rectangular element that protrudes asymmetrically from the façade.

On 11 February 2022, the synagogue received a special mention for excellent architecture at the German Design Awards.

**Synagogue, Konstanz, Germany**

Client: Israelitische Religionsgemeinschaft.  
Architect: Wilhelm und Hovenbitzer Architekten BDA  
Construction: C.S. Schupp Bau  
Sitemanager: Frohwin Lüttin  
Engineer: Relling Baustatik  
Built: 2019  
Brick: K11, K21  
Text: Ida Præstegaard, MSc Architecture  
Photos: Florian Holzherr  
Photos, Interior: Manuel Martini



Protruding bricks in two symmetrical fields are part of the minimal decoration.



The striped façade is achieved with two x two courses with runner bonds in K11 and K21.



The main room has white-plastered walls and balconies, a light-blue ceiling and bold red furnishings.



In the restored building housing the service functions, the original construction has largely been preserved.

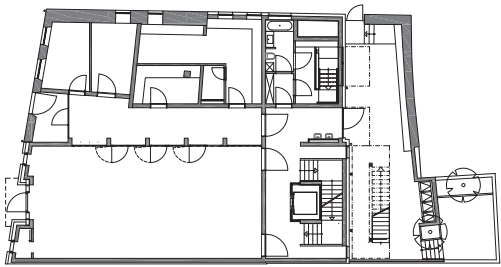


Site plan

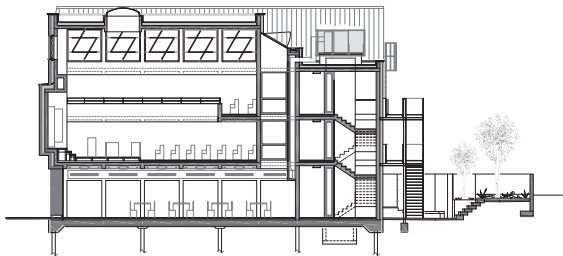
The windows and doors are pulled back from the façade.



The façade is 100% symmetrical, with the Star of David forming the central element at the top.



Floor plan



Longitudinal section





At the end of Sofi Almquists Plats, the roof rises from a pitched roof to a flat one.



In order to fit in with the other buildings on the street, the new roof of the preserved Astoria House is also pitched. Photo: Ulf Celander



The building takes its name from the legendary Astoria Cinema that used to draw crowds to film premieres here. The cinema canopy has been preserved and now marks the entrance to a brasserie.

# A modern twist

DANISH ARCHITECTS 3XN HAVE SUCCESSFULLY INTEGRATED A FULLY RESTORED 19TH-CENTURY PROPERTY AND A NEWLY CONSTRUCTED OFFICE BLOCK IN STOCKHOLM.

Before it closed in 2007, the Astoria on Nybrogatan, Östermalm, was one of the Swedish capital’s oldest and best-known cinemas. Astoria House, the building that housed the cinema, dates back to the 1870s. Originally home to luxury apartments, the upper storeys were later converted into offices.

A major and highly successful restoration and construction project has re-established this location as a key landmark in Östermalm. The Danish architects 3XN, headed by senior partner Audun Opdal, were responsible for this ambitious undertaking.

The preserved part of the complex, with the façade and the entrance to the former cinema on Nybrogatan, has been superbly and sensitively returned to its original residential use. The cinema’s iconic canopy has been restored. It now marks the entrance to a brasserie, which extends over several floors on the spot where the old cinema once stood – in an annexe that was demolished to make room for the new element in the complex – a state-of-the-art, 6,000-m² office block.

“People in Stockholm are justifiably concerned about new construction projects in the city centre – in particular, previous redevelopments from the 1960s came in for widespread criticism. So it was crucial that the project complemented its historical surroundings,” says Opdal. “We began by learning the architectural history of both the city as a whole and the neighbourhood. We then drew up a number of architectural concepts that would unite the old and new buildings and incorporate features from the surrounding district, albeit with a contemporary twist.”

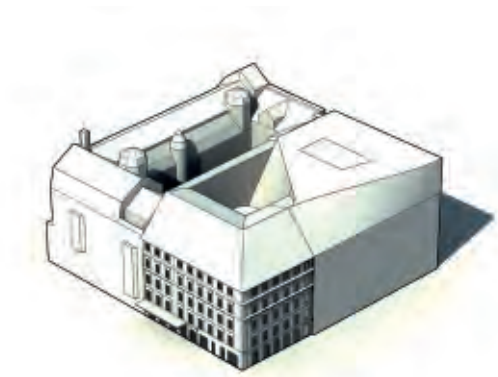
Nybrogatan is home to classic, ornate townhouses clad in brick or plaster, with street facing pitched roofs and gables overlooking rear courtyards.

Perhaps the most striking feature of the 3XN design unfolds, quite literally, on the roof. A unique, two-storey construction forms a new pitched roof above Astoria House. From here, the roof rises in a twisting movement over the new building and ends at a right angle – greeting the neighbouring fire walls. The process turns the two storeys inside the pitched roof into ordinary office floors.

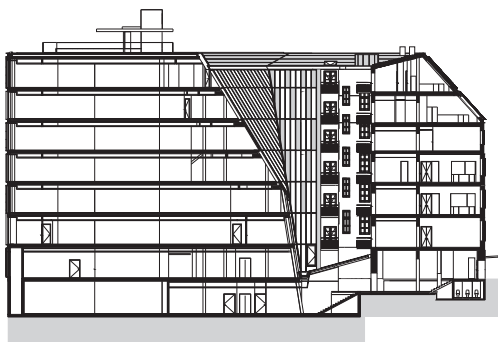
“For this manoeuvre to work, the roof and the façades on the office building had to be clad in the same materials,” explains Opdal. “This led us quite naturally to brick, which is used in the older buildings on the street. It was crucial for us that the new building would look weathered right from the very beginning, as if it had been there for years and years. But we also wanted it to have a contemporary look befitting the era. We felt that bricks from Petersen could be the element that tied these two together, particularly if we bypassed traditional brick-work with joints and devised a new way to mount the brick cladding.”

The architects worked with Petersen Tegl, conducting various experiments to find just the right brick and a fresh approach to mounting. The result was a special edition of Kolumba, 800 mm long, in a deep, rusty red. To make the best possible use of the bricks’ rich play of colour and uneven, hand-moulded texture – the source of their unique patina – the bricks were mounted vertically on the façade, with their broad, rustic underside facing outwards. Naturally, this endowed the bricks with an entirely new aesthetic.

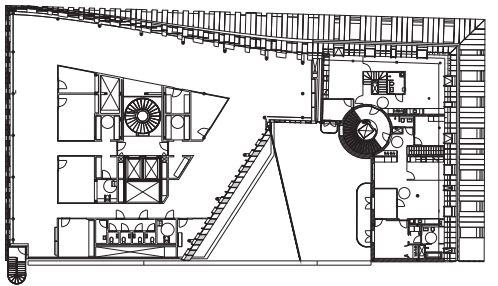
The roof of Astoria House and the façades on the office building are clad with vertical Kolumba in an extra-long format.



Isometrics showing how the Astoria building and the new office building join together.



Section



Upper floor plan







The tall, narrow window openings are partially covered by steel screens, which are designed as a grid, with a pattern that echoes the omitted joints in the brick surfaces. The tiles are laid underside facing outward to add tactility.

**Astoriahuset, Stockholm, Sweden**

Client: Humlegården  
Architect: 3XN  
Construction: Arcona  
Engineer: WSP  
Brick: Custom version of K46  
(F154, K46 with less slurry than standard)  
Built: 2020  
Text: Tina Jørstian, MSc Architecture  
Photos: Rasmus Hjortshøj, Ulf Celander

The horizontal lines of Astoria House continue into the new construction, as the original building's regularly spaced windows give way to greater transparency and an increasingly syncopated rhythm of brick-clad pillars and floor-to-ceiling windows. Steel screens in front of the windows give the façade a compact look when viewed from an oblique angle, which is the normal view from the street, and help the building harmonise with the closed façades of its historical surroundings.

"The steel screens are not purely for decoration but are our take on modern, functional ornamentation. Their lattice structure forms a pattern that mimics the joints we dispensed with on the brick façade. In this way, the screens both reference and contrast with the living, handmade brick," concludes Opdal.

The glass panels on the façade ensure that the double-height hall receives ample daylight.



A sculptural spiral staircase in the office building pays homage to a preserved spiral staircase in Astoria House.



*"It was crucial for us that the new building would look weathered right from the very beginning, as if it had been there for years and years. But we also wanted it to have a contemporary look befitting the era. We felt that bricks from Petersen could be the element that tied these two together, particularly if we bypassed traditional brickwork with joints and devised a new way to mount the brick cladding."*  
Audun Opdal, architect

Astoria House has been re-established as a residential building, with new apartments in the two upper floors. The flat part of the roof above the offices accommodates a large roof terrace and an elevator tower, also clad in Kolumba. Photo: Ulf Celander





Access to the building is via a large square paved with tiles in the same shades of reddish-brown as the Cover cladding on the façades. Photo: Ulf Celander

# Limestone and brick as contrast

The main body of the building consists of a series of offset rectangular volumes. Photo: Lasse Olsson



The colours of C44 are ranging from brown to red to grey. Photo: Lasse Olsson



HIGH-QUALITY, NATURAL MATERIALS AND VARIATION IN THE ARCHITECTURAL IDIOM WERE THE KEY TO PLANNING THIS NEW HOME IN ULRICEHAMN, SWEDEN.

The basic premise for both the architect and client was that the new family home would adopt a design language and materials that would age beautifully without high maintenance costs. They also sought a varied architectural idiom with a strong, natural materiality.

The house is in Ulricehamn, Västergötland, about 100 km east of Gothenburg, on a sloping, west-facing plot overlooking a lake. It has a total floor area of just under 450 m² over three floors, including a basement level that takes advantage of the six-metre drop on the site.

The main body of the home consists of a series of rectangular structures, all offset from each other, resulting in a highly varied series of interior and exterior spaces flooded with natural daylight. These offset elements are connected by two continuous walls clad in limestone, which act as visible twin spines supporting the entire building.

In contrast to the smooth grey limestone sections, the façades are rustic and vibrant, with a warm golden glow. They are clad in Cover, which greatly influences the overall natural aesthetic.

To the east, the house forms a square space enclosing a clinker-paved arrival area. Along the west façade, large windows look out over the lake, a series of staggered terraces, a swimming pool and a Japanese soaking tub. From the first floor, there is also access to a terrace to the west. Here, like other parts of the home – both indoors and out – there is an open fireplace made of Kolumba brick.

Excavating the basement level involved blasting out large quantities of natural stone, which was recycled to form walls around the arrival area and screen off the road to the west. Two pillars in Kolumba flank the clinker-paved driveway.

## Villa, Ulricehamn, Sweden

Client: Private  
 Architect: Cortina & Käll  
 Main contractor: Byggeteamet i Ulricehamn AB  
 Built: 2021  
 Brick: C44, K44  
 Text: Tina Jørstian, MSc Architecture  
 Photos: Ulf Celander, Lasse Olsson

The garden faces the west and has views of Lake Åsunden. Photo: Ulf Celander



# PETERSEN

## CONSULTANTS-PETERSEN Tegl

**DENMARK EAST**  
 CHRISTIAN TEITUR HARRIS  
 P: +45 2463 9235  
 E: CTH@PETERSEN-TEGL.DK

**DENMARK WEST AND FUNEN**  
 TORBEN SCHMIDT  
 P: +45 2028 4355  
 E: TSC@PETERSEN-TEGL.DK

**EXPORT MANAGER**  
 STIG H. SØRENSEN  
 P: +45 4014 1236  
 E: SHS@PETERSEN-TEGL.DK

**NORWAY**  
 MUR DIREKTE AS  
 SIMEN BØE  
 P: +47 2339 2010  
 E: POST@MURDIREKTE.NO

**SWEDEN**  
 TEGELMASTER AB  
 MARTIN PERSSON  
 P: +46 40 542 200  
 E: INFO@TEGELMASTER.SE

**FINLAND**  
 CHIPS AND BRICKS  
 OLLI PYYKÖNEN  
 P: +358 50 4345 782  
 E: OLLI@CHIPSANDBRICKS.COM

**GERMANY SCHLESWIG-HOLSTEIN, HAMBURG**  
 JUTTA ENGLER  
 P: +49 171 756 19 43  
 E: ENGLER@PETERSEN-TEGL.DK

**GERMANY EAST, BERLIN, NIEDERSACHSEN, BREMEN**  
 ERIC SCHMIDT-BANDUR  
 P: +49 174 3800 667  
 E: ESB@PETERSEN-TEGL.DK

**GERMANY SOUTH/NORTH RHINE-WESTPHALIA SWITZERLAND** (GERMAN-SPEAKING REGION)  
**AUSTRIA**  
 BACKSTEIN-KONTOR GMBH  
 P: +49 221 888785-0  
 F: +49 221 888785-10  
 E: INFO@BACKSTEIN-KONTOR.DE

**BENELUX**  
 PETERSEN BENELUX  
 NETHERLANDS, BELGIUM, LUXEMBOURG  
 BJÖRN LUCASSEN  
 P: +31 (0) 652362168  
 E: BLU@PETERSEN-TEGL.DK

**NETHERLANDS**  
 LINEKE LUCASSEN  
 P: +31 (0) 622529266  
 E: LLU@PETERSEN-TEGL.DK

TOM LUCASSEN  
 P: +31 (0) 646236445  
 E: TLU@PETERSEN-TEGL.DK

**UNITED KINGDOM**  
 STIG H. SØRENSEN  
 P: +45 4014 1236  
 E: SHS@PETERSEN-TEGL.DK

EUROPEAN BUILDING MATERIALS LIMITED  
 P: +44 0203 805 0920  
 E: ENQUIRIES@EBMSUPPLIES.COM

**POLAND**  
 CENTRUM KLINKIERU SCHÜTZ  
 P: +48 58 56 37 201  
 E: BIURO@CENTRUM-KLINKIERU.PL

**EASTERN EUROPE (EX POLAND), ITALY**  
 INGRID KATHRIN GROKE  
 P: +45 2047 9540  
 E: IKG@PETERSEN-TEGL.DK

**UKRAINE**  
 INGRID KATHRIN GROKE  
 P: +45 2047 9540  
 E: IKG@PETERSEN-TEGL.DK

VISTARK KLINKER  
 P: +380 44 221 47 37  
 E: VISTARK.KLINKER@GMAIL.COM

**AUSTRALIA AND NEW ZEALAND**  
 ROBERTSON'S BUILDING PRODUCTS PTY LTD  
 P: +61 3 8199-9599  
 E: PETER@ROBERTSONS.CO

**INDIA**  
 ATLAS DEVELOPMENTS INDIA  
 P: +91 9818932863  
 E: ISHANVIR@ATLASDEVELOPMENTS.NL

**SOUTH AMERICA**  
 INGRID KATHRIN GROKE  
 P: +45 2047 9540  
 E: IKG@PETERSEN-TEGL.DK

**DESIGN AND LINTELS**  
 STEEN SPANG HANSEN  
 P: +45 2142 7962  
 E: SSH@PETERSEN-TEGL.DK

## PUBLISHER

**PETERSEN Tegl A/S**  
 NYBØLNORVEJ 14  
 DK-6310 BROAGER  
 P: +45 7444 1236  
 E: INFO@PETERSEN-TEGL.DK  
 WWW.PETERSEN-TEGL.DK

**EDITORS**  
 IDA PRÆSTEGAARD, MSC ARCHITECTURE  
 E: IPR@PETERSEN-TEGL.DK

ANNETTE PETERSEN, ARCHITECT MAA  
 E: AP@PETERSEN-TEGL.DK

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