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PETERSEN

A MAGAZINE ABOUT BRICKWORK AND RESPONSIBLE ARCHITECTURE

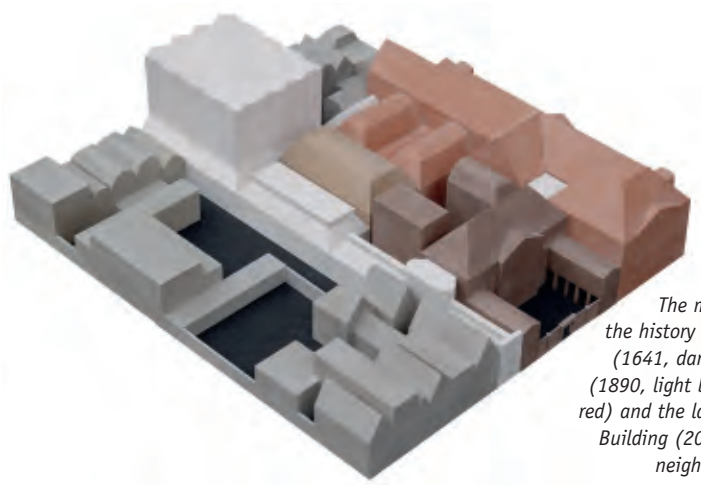
Photo: Paul Kozlowski

Named after the late patron and donor, Carla van Steijn, the new Van Steijn Building at Museum De Lakenhal rises above the low neighbouring buildings on Lammermarkt square. Like many of Leiden's historic buildings, the new one has large brick archways at ground level. The top three floors house the museum administration and feature tapered bay windows. Photo: Karin Borghouts

Towards the Oude Singel canal, the new building squeezes through the narrow gap between its neighbours. The façade's fine brickwork pattern is inspired by the woven cloth that made Leiden famous. The architects chose the greyish-yellow brick because its nuances recall the many sandstone ornaments in the museum's historic buildings, including the 1560 archway, which now serves as the entrance to the museum café. Photo: Karin Borghouts

Laecken-Halle was designed by the architect Arent van 's-Gravesande and built in 1641 for the purpose of inspecting and trading the woollen cloth that was the source of Leiden's wealth in the 17th century. The magnificent building was meant to reflect the quality of the woollen materials and their international reputation, and was subsequently depicted by artists such as Susanna van Steenwijck-Gaspoel in 1642.

In the early 19th century, the textile industry shrank, Laecken-Halle lost its original function and one of its subsequent uses was as a cholera hospital. Its conversion into a city museum started in 1869 and has continued ever since – culminating in 2019 with the new extension designed by Happel Cornelisse Verhoeven architects.



The model shows the four stages in the history of the museum: Laecken-Halle (1641, dark brown), The Hartevelt Room (1890, light brown), the Pape Wing (1922, red) and the latest extension, the Van Steijn Building (2019, light grey), as well as the neighbouring buildings (dark grey).

INTERWOVEN

WITH SIMPLE, POWERFUL EFFECTS AND A SENSE FOR HISTORY'S MANY LAYERS, ALMOST 400 YEARS OF ARCHITECTURE HAVE BEEN WOVEN TOGETHER IN THE RESTORED AND EXPANDED MUSEUM DE LAKENHAL. CAREFULLY ATTUNED TO THE HUES AND TEXTURES OF THE EXISTING BUILDINGS, THE NEW FAÇADES' GREYISH-YELLOW BRICKS CREATE FINE PATTERNS INSPIRED BY TEXTILES.

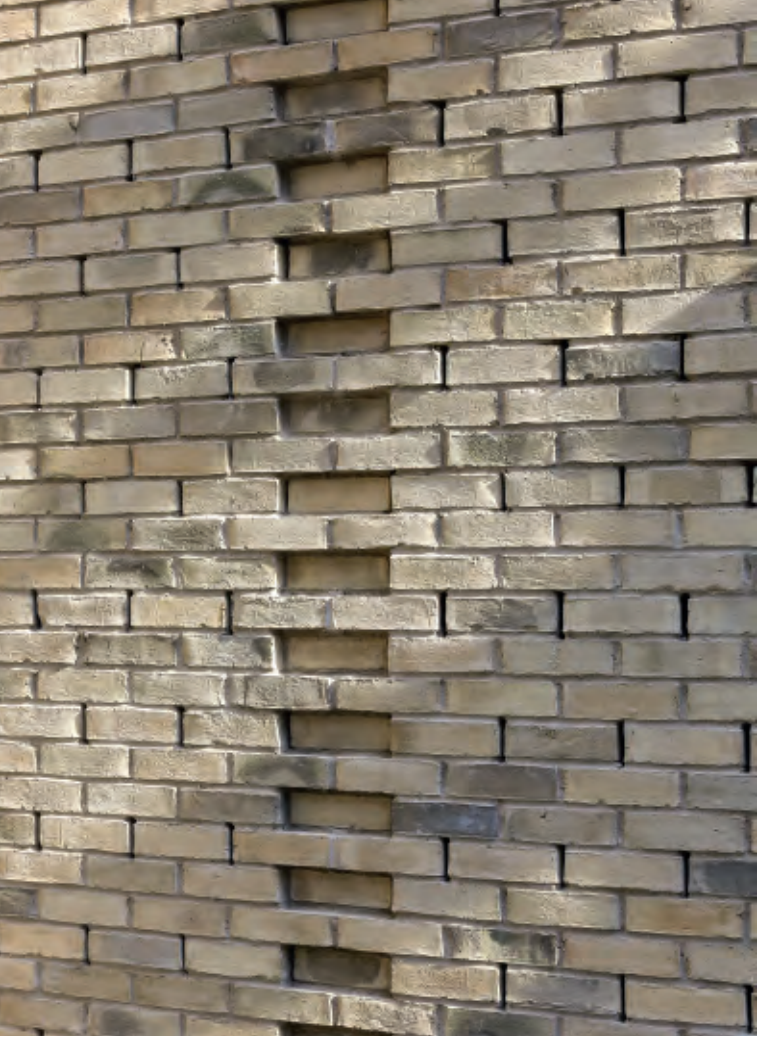
Museum De Lakenhal is Leiden's city museum and houses a rich collection of arts, crafts and historical objects. The oldest part of the museum is the former Laecken-Halle, which was built in 1641 for the purpose of inspecting and trading the famous woollen cloth that Leiden exported around the world for centuries and helped make the city prosperous. The architect Arent van 's-Gravensande designed the H-shaped building in the Dutch Classical style, with an arrivals yard in front of the main wing, facing the Oude Singel canal, and a yard to the rear, called the Achterplaats. In 1874, the building was converted into a museum. The Hartevelt Room was added in 1890, followed by the Pape Wing in 1922.

As part of the restoration and extension project, the museum sought to preserve its historic buildings, which had fallen into disrepair and were marred by random alterations and extensions. The idea was to expand into new facilities that would offer new functions to visitors, improve accessibility and safety, and make the museum as a whole more of a logistically coherent unit. The new extension – called the Van Steijn Building – therefore houses two large exhibition halls, office facilities, a library and a space for handling museum objects. A café wing has also been added to the complex.

Architect Ninke Happel of Happel Cornelisse Verhoeven explains, "We set out a vision for the restoration that was about unity and diversity. The four buildings – Laecken-Halle, Hartevelt Room, Pape-wing and Van Steijn Building – are different but have the same DNA: All are generous in their proportions and made of brick, albeit in varying shades. We wanted to add contemporary elements that would enhance the character of the individual, historic buildings, while also adding a 21st-century 'grandchild' to the family."

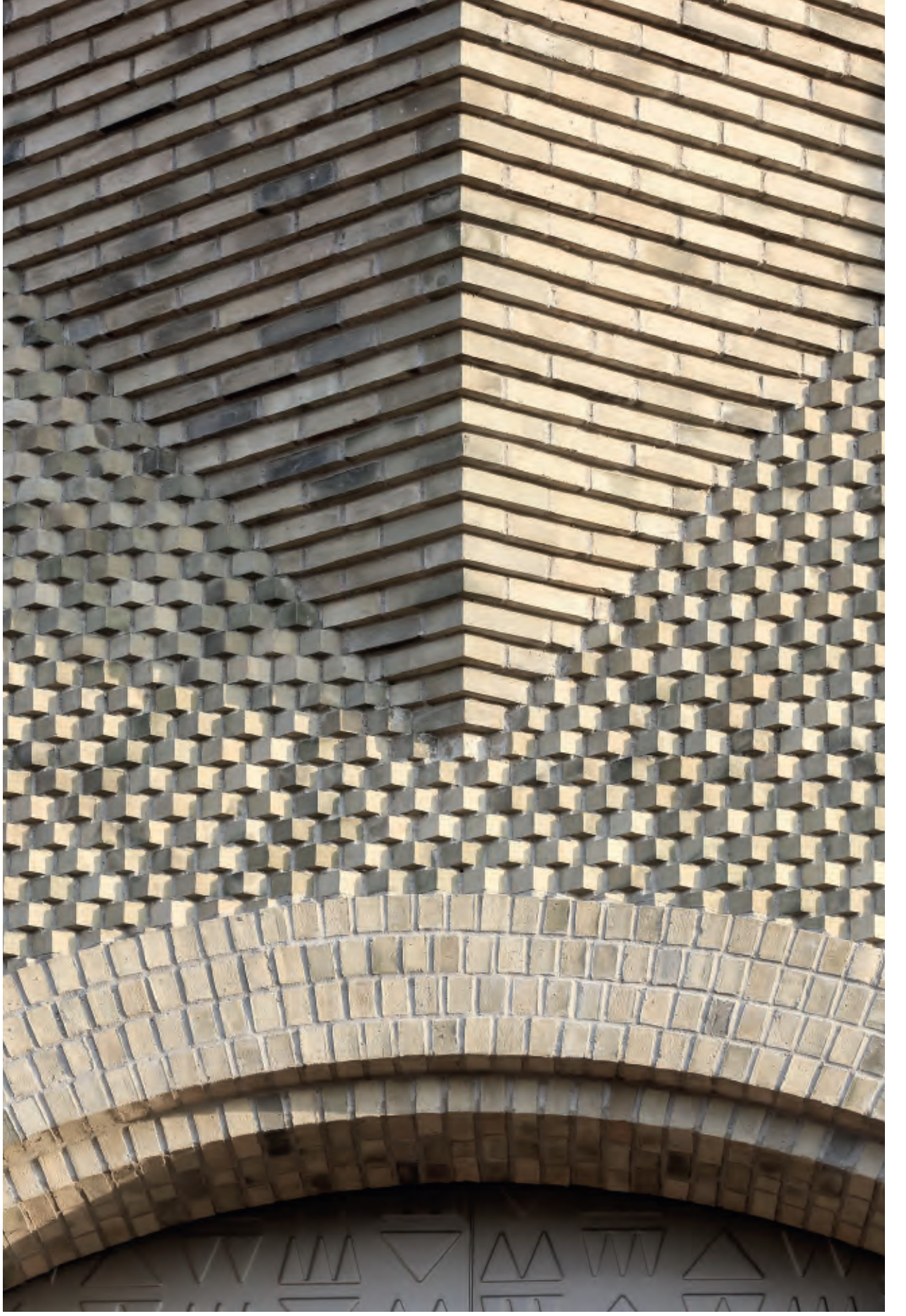
The café's new south façade, toward Oude Singel, stands side-by-side with the old Laecken-Halle. The bricks form a recurring relief pattern that creates a woven textile effect.

The Danish studio Praksis Arkitekter developed the D190 brick used for the museum some years ago for the Carlsberg Foundation's Researcher Apartments in Copenhagen. Photo: Paul Kozlowski



The wall that forms the façade facing the covered Achterplaats has open joints, which are part of the building's ventilation system. It also acts as an acoustic wall. Photo: Paul Kozlowski

Site plan. Museum De Lakenhal is located midway between the Oude Singel canal to the south and the Lammermarkt square to the north.

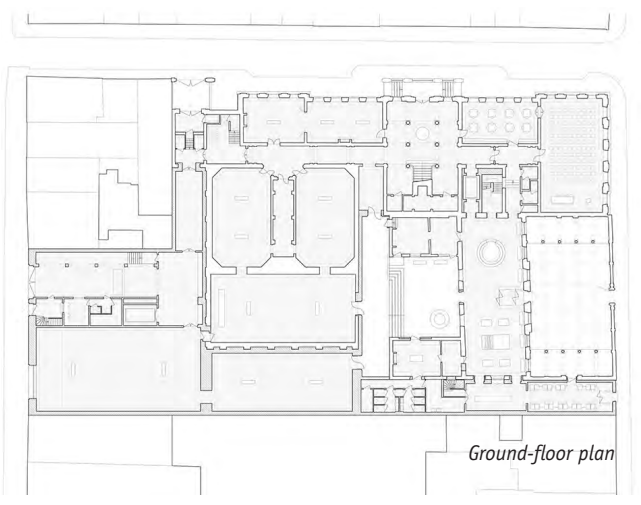


Petersen Tegl produced moulded bricks with a 30° angle so that the bay windows onto the Lammermarkt square could have the same angle. This means that the bricks almost seem to grow out of the wall. Photo: Paul Kozlowski

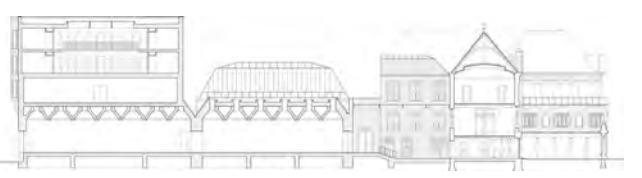
The Achterplaats courtyard has been renovated and covered. It now serves as a central distribution and event space. Photo: Karin Borghouts

The vestibule houses a ticket office and shop. Happel Cornelisse Verhoeven also designed the museum's new furniture and display cases. Photo: Paul Kozlowski

A narrow yard has been turned into a stairwell, creating new links between the exhibition spaces. Photo: Karin Borghouts



Ground-floor plan



Section. From the left: the Van Steijn building with its three office floors above the exhibition hall; a new exhibition hall, the covered Achterplaats; Laecken-Halle with vestibule, exhibition spaces and open arrivals yard.

Approximately half of Petersen Tegl's production, e.g. the special bricks for Museum De Lakenhal, are made by hand using centuries-old methods.

The architects visited the brickworks several times as part of the exploratory process of testing the bricks' colour and ornamental potential. Architect Paul Verhoeven beside a 1:1 mock up.

The architects worked closely with Petersen Tegl to develop the 13 different moulded bricks needed for the brickwork.

Museum De Lakenhal, Leiden, Holland
Client: The City of Leiden Council
Architect: Happel Cornelisse Verhoeven (principal architects), Julian Harrap Architects (restoration architect)
Interior architect: Happel Cornelisse Verhoeven
Project Team: IBB Kondor, Koninlijke Woudenberg, Brandwacht en Meijer (contractor), Van Rossum (construction engineer), Arup (technical engineer)
Completed: 2019
Brick: D190 DNF, 13 special-made bricks using the same clay
Text: Martin Søberg, PhD, architectural historian
Photos: Karin Borghouts, Paul Kozlowski

The relief in the sawtooth pattern on the façade captures the low evening sun. The Van Steijn Building is both contemporary and in dialogue with the city's rich history. Photo: Paul Kozlowski

An old sandstone entranceway, part of the collection, has also been integrated into the façade. "We used brick in the expansion, which echoes the historic buildings, but in a modern way," says Happel. "D190 is a blue-tempered brick. This means that after the first firing, it is fired again in an oxygen-depleted atmosphere. This imbues the brick with a greyish-yellow hue that was not available in the 17th century, but which nonetheless establishes a link to the older buildings' Bentheimer sandstone detailing. Along with polished concrete, dark oak and brass, the bricks form a palette of materials that binds the buildings together across time."

Facing Lammermarkt to the north, the Van Steijn building is a separate building that rises a full four storeys above its neighbours. The ornamental possibilities of brick as a material are in full bloom here. The façade is built up as a shouldered posture with a wider base and a slightly narrower three-storey superstructure, marked by four recurring, tapered bay windows.

"We wanted to create a building without an additional idea of ornamentation, but which is ornamental in material application. We chose to create a sawtooth pattern of moulded brick, angled at 30°, each brick with almost the same shape as a small house. This is a north façade, which gets morning and evening sun, so the 30° angle lets the façade catch the light," says Ninke Happel.

The Achterplaats, the yard behind Laecken-Halle, is covered with a glass roof and now serves as a central meeting and event space. The Hartevelt Room, facing onto the Achterplaats, has a new cladding in the same brick as the new façades toward the Oude Singel and the Lammermarkt. This not only creates a visual link between interior and exterior, but also functions as an acoustic wall and hides a ventilation and drainage system. Fresh air is drawn in from the outside through open vertical joints between some of the bricks. The cladding also conceals acoustic insulation material and diverts rainwater from the glass roof down behind the wall, where it drains away.
By bringing together traditional materials and new technology, this historical museum strides purposefully into the 21st century.

Vindinge Sognehus stands on a crossroads, and the surrounding streets inspired a four-winged building with angled gables along each axis. Toward the main road, the building is slightly elevated on a grass plateau lined with boulders.

"It was crucial that the new parish hall was in harmony with its location. Under no circumstances was it to be loud and drown out its surroundings. Rather, it was to embrace centuries of cultural heritage in a respectful manner."
Nanna Vöge, architect and partner

The Danish architect J.D. Herholdt designed Vindinge Church in 1875.

Classic details like the plinth's upright course and sawtooth brickwork at the corners enhance the building's appearance and establish a dialogue with the brickwork on the church.

QUIETLY POWERFUL

A PARISH HALL IN A ZEALAND VILLAGE ADAPTS IN THE MOST BEAUTIFUL MANNER TO ITS SURROUNDINGS IN TERMS OF BOTH AESTHETICS AND MATERIALS. THE LOCAL COMMUNITY HAVE ALSO WARMLY EMBRACED THE NEW HALL AND USES IT FOR A RANGE OF ACTIVITIES.

For the brick-built parish hall, the architects and client chose a coal-fired brick – the red, grey and brown hues of which reflect those of the church and the cemetery wall.

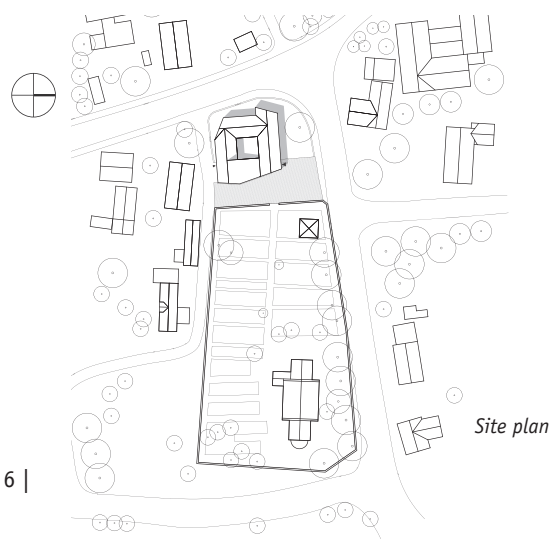
Most architects would agree that a prerequisite for a successful construction project is that it emphasises with and interprets the identity of its site. Few implement this principle in as consistent and accomplished a manner as the architects Dan Cornelius and Nanna Vöge. Ever since the couple designed and built their own home in 2001, their projects have gradually increased in scale as Cornelius Vöge has won several international competitions.

When you visit Vindinge Parish Hall, which was completed in 2017, it strikes you instantly that this is an example of how something special can arise when you allow a new building to grow out of its surroundings. The new hall replaced an earlier building that was too small, no longer fit for purpose and infested with mould, so it had to be demolished.

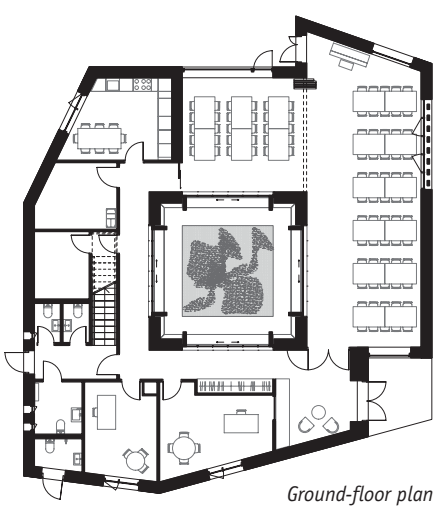
"It was crucial that the new parish hall was in harmony with its location. Under no circumstances was it to be loud and drown out its surroundings. Rather, it was to embrace centuries of cultural heritage in a respectful manner," Vöge points out.

Vindinge has been inhabited for more than 1,000 years. It was originally a specific form of village with farms built around a communal space. Elements of the old village structure are clearly visible to this day. The church, the chapel and parish hall stand in the middle of the old square, which formed a focal point for the surrounding four-winged farms. The plot is on a crossroads where several roads and alleys intersect. "The crossroads inspired the four-winged design. This made it possible to work with gable motifs, which could be angled in such a way as to incorporate the different directions into the new edifice. The overall concept also created a central outdoor space reminiscent of a quiet, elegant cloister, and enriches the hall both functionally and visually," says Nanna Vöge.

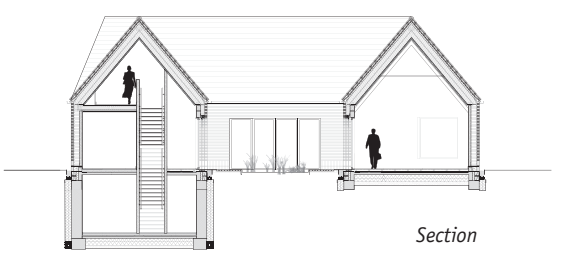
In terms of scale, the hall conforms to its surroundings, with simple, compact volumes with a refreshingly minimal expression. A few touches – the break in the eastern wing, and the asymmetrical gable and roof surfaces – reveal the contemporary nature of the hall.



Site plan



Ground-floor plan



Section

In both scale and materials, Vindinge Parish Hall is in harmony with the surrounding houses in the village. A path covered with cobblestones and large flagstones, both in granite, links the new building and church.

Perforated brickwork in front of the window shields the communal space from the lights of passing cars.

The building's users cherish the central courtyard for both its visual appeal and its functionality. The church tower is just visible from the courtyard.

Epitomising Cornelius Vöge's architectural concerns, the choice of materials also underpins the overall narrative. The original Vindinge Church was built in limestone and weathered away some 200 years ago. The present church dates from 1875 and was designed by the architect J.D. Herholdt. The church, chapel and churchyard wall are all made of red brick. This choice of material continues into the parish hall, emphasising its relationship with the site and its history.

Architecturally, the parish hall echoes the traditional buildings' exquisite sense of detail. Toward the terrain, the façades are rounded off by two rows of brick-on-edge courses. In certain corners, sections of sawtooth brickwork create beautiful variation and movement, which also ensures a sense of balance across the façades. Perforated brickwork in front of a large window in the south wing adds yet more variation, and also fulfils a practical function by shielding the main hall from the headlights of passing cars.

The paving around the building has been made with respect for and is sensitive to local architectural history.

To the south and east, the site rises to a grassy plateau, approximately 30 centimetres high, bordered by fieldstones. The relatively large area between the parish hall and church wall is paved with small square granite cobblestones, as is the path that continues up toward the church.

The interior of the hall reflects the quality of the exterior. Its bright rooms use natural materials throughout, and several have open rafters. The foyer and the main outdoor space both make use of clinkers. The window and door frames, floors and ceilings are in oak, and in several places well-designed oak furnishings are integrated into the actual building.

One of the success criteria for the parish hall was that the people of Vindinge would want to use it for more than just religious gatherings. That criterion has certainly been met – the hall is used for a variety of activities, including mother and baby events, lectures, and the Danish Shrovetide custom of tilting at a barrel. The first floor houses several office spaces that all are welcome to use.

Vindinge Parish Hall, Vindinge, Denmark
Client: Vindinge Parish Council
Architect: CORNELIUS VÖGE Atelier for Arkitektur
Engineer: Eduard Troelsgård Rådgivende Ingeniører
Completed: 2017
Brick, façades: D43 DNF
Brick, paving in hall and central courtyard: D48 DNF
Text: Ida Præstegaard, Master of Arts (MA) in Architecture
Photos: Anders Sune Berg

The cost of the bricks, including lintels, supplied for the new Vindinge Parish Hall made up 2.1% of the total price of the building project.

Partners in Cornelius Vöge Atelier for Arkitektur, Dan Cornelius, Søren Harder Nielsen and Nanna Vöge.

In 2015, the Japanese architect Kengo Kuma, Cornelius Vöge and the landscape architects Masu Planning won the competition to design the Hans Christian Andersen Museum in Odense. The museum is now under construction.

In 2017, this time along with the engineering company Søren Jensen, Kengo Kuma and Cornelius Vöge also won the competition to design a new Water Culture House in the Port of Copenhagen. The project is scheduled for completion in 2022.

The award-winning Paradise Gardens residential complex is built to a high architectural standard in terms of both idiom and materials. Photo: Philip Vile

Five of the six homes are three-storey gablefront houses arranged in a slightly staggered terrace. The façades are made of very light yellow brick, with recessed windows and doors. Photo: Paul Riddle

ATTRACTIVE AND SUSTAINABLE HOMES TO RENT

A COMPACT RESIDENTIAL COMPLEX IN WEST LONDON RAISES THE QUALITY OF RENTAL HOUSING TO A WHOLE NEW LEVEL.

Six London families will have the good fortune to rent homes in Paradise Gardens, a compact residential complex in a conservation area near Ravenscourt Park and the Thames in West London. Rarely are homes on the rental market built to such high architectural standards. Indeed, the development won no fewer than three prestigious architectural awards in 2017: the National RIBA Award, the Architects' Journal Housing Project of the Year and the Housing Design Awards, PRS Project of the Year.

The London-based architectural firm Lifschutz Davidson Sandilands designed Paradise Gardens. Situated on a narrow strip of land, the new homes are surrounded by Victorian townhouses and terraces, some of them in traditional yellow London stock brick.

One of Paradise Gardens' six homes is a detached two-storey studio, located in the north-western corner of the site, abutting an existing patinated yellow brick wall. The house's matching yellow façades serve to integrate it into the old wall.

The other five dwellings continue the contemporary townhouse theme. The three-storey gabled houses are nestled next to each other as a stepped terrace, following the line of the southern boundary. The gentle offsetting accentuates the individual dwellings, each of which has its own volume, an effect further emphasised by the low-pitched roofs, which are recessed relative to the façades along the length of each house, separating one from another.

The five townhouses are also built in yellow brick, but look markedly brighter because the brick on the façades is deliberately lighter than the darker brick of the old wall and the detached house. The combination of an exceedingly light blonde D71 from Petersen and protruding brick joints, which soften the relief effect of the brickwork, results in a clean and clear idiom – an elegant, contemporary nod to the surrounding area's historic yellow-brick houses.

Partner and architect Alex Lifschutz points out that the houses' close proximity to their neighbours to the south was another factor in the choice of such a light brick. While a darker brick might have been overpowering, the much lighter D71 reflects a bright golden light onto the neighbours.

The use of brick instead of other façade materials ensures that the building will enjoy a long lifespan while requiring minimal maintenance. It also guarantees beautiful patination, weathering gracefully over time.

The roof surfaces are clad in zinc, as are the five entrances and part of the west-facing gable of the row of houses. The light brickwork and contrasting dark-grey zinc form a delightful complement to one another. The windows and doorways are recessed from the façade and framed in dark aluminium.

On four of the townhouses, spacious rooftop gardens emerge out of the building mass – functioning not only as attractive outdoor spaces, but as robust and integrated elements.

The complex boasts a lush, landscaped communal garden, while each property also has its own smaller private garden.

The open, generously proportioned interiors are filled with natural light and furnished with the highest quality fittings and furniture. Flexible room layouts can be changed to accommodate the varying needs of future tenants.

Sustainability was a guiding principle, and this is reflected in the fact that Paradise Gardens exceeds the level 4 requirements of the Code for Sustainable Homes – indeed, the façade properties meet level 5.

Paradise Gardens housing development, London, England
Client: Ravenscourt Studios Ltd
Architect: Lifschutz Davidson Sandilands
Contractor: Rooff Ltd
Structural Engineer: Haskins Robinson Waters
M&E Engineer: Skelly and Couch
Quantity Surveyor: Measur
Landscape architect: Bradley-Hole Schoenaich Landscape Architects
Completed: 2016
Brick: D71 DNF
Text: Tina Jørstian, Master of Arts (MA) in Architecture
Photos: Paul Riddle, Philip Vile

Site plan

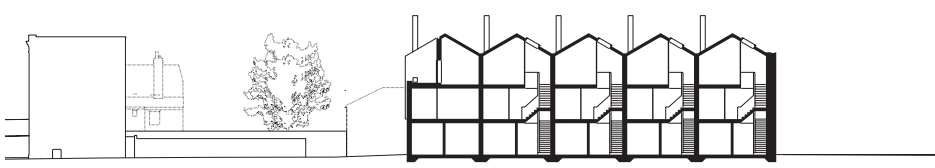
The sixth, free-standing house has façades in a darker yellow brick, matching an adjacent, weathered yellow brick wall that pays homage to the building that previously occupied the same spot. Photo: Paul Riddle

Paradise Gardens is surrounded by Victorian townhouses and terraces in a listed residential district near Ravenscourt Park in West London. Photo: Paul Riddle

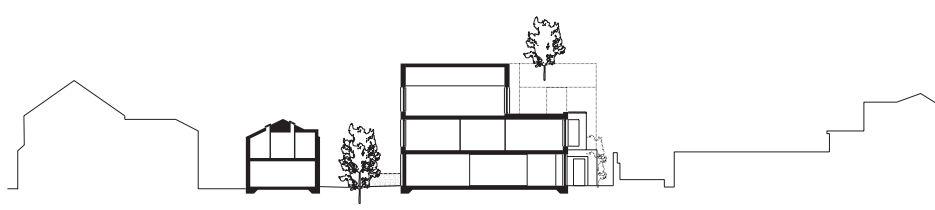
"The bricks have relatively high embodied energy, which transporting them from Denmark has added to. It is important that this embodied energy is retained. So these houses are designed to have a long lifespan and remain beautiful – just like their 175-year-old neighbours. And they will."
Alex Lifschutz, architect and partner

The almost light-blonde bricks on the façade are laid with protruding joints to soften the relief effect. This gives a clean and clear look, further emphasised by the fact that the roof gardens appear to have been hollowed out of the body of the building. Photo: Paul Riddle

The narrow site boasts a lush, landscaped communal garden, while each property also has its own smaller private garden. Photo: Paul Riddle



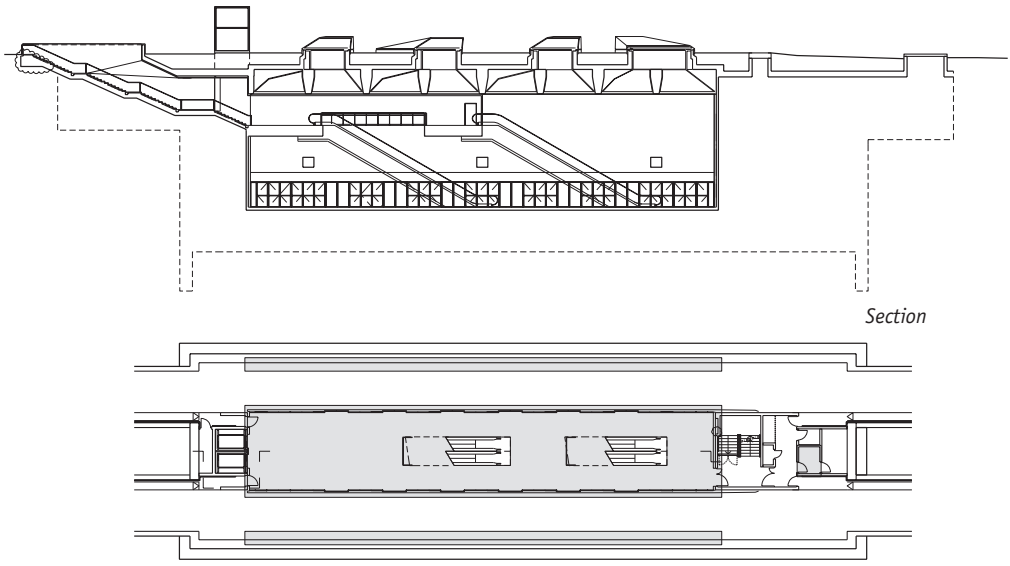
Longitudinal section



Cross-section

Like the first Copenhagen Metro stations from 2002, the stations on Cityringen are all similar in design, and do not have the shops and other facilities found on underground transport systems elsewhere in the world. The cladding varies but the stations are otherwise distinctive architectural landmarks – both below and above ground.

The architects and clients spent a long time studying the urban spaces in which the new stations would be built, so that the underground cladding reflected the local areas. In the case of Enghave Plads Station, this meant red brick.



Section

Plan, the station's platform

ENGHAVE PLADS STATION

Brick: K23, K33, K36

The neighbourhood around the station is made up of heavy, dark, brick buildings, stretching all the way back to Copenhagen Central Station. Combining three types of red brick created a surface that captures most of the red shades encountered above ground.

"Brick is an instantly recognisable and very Danish material – so if we didn't use it here, where would we use it! Few materials are as tactile as brick."
Nille Juul-Sørensen, architect, Principal, Arup

UNDERGROUND TEXTURES

THE COPENHAGEN METRO WAS RECENTLY EXPANDED WITH 17 NEW STATIONS, CITYRINGEN. ARCHITECTS NILLE JUUL-SØRENSEN AND ANDERS NØHR OF ARUP DESCRIBE THE GENESIS OF THE PROJECT AND THE WALL CLADDINGS, SOME OF WHICH ARE IN BRICK.

In metro terms, Copenhagen is a young city. The first line on the London Underground opened in 1863 and Budapest followed about 30 years later. In the Danish capital, underground transport started in 2002 when the first Metro lines with 22 stations came into operation. After 10 years of intense work, the latest stage, Cityringen (M3), with 17 new stations, was inaugurated in September last year. Cityringen, with its driverless trains and revolutionary transit times, ferries passengers between Copenhagen Central Station, the city centre and the surrounding inner-city districts in just a few minutes. The people of the city have welcomed the new line, which, in addition to its obvious and appealing functionality, combines advanced technology and excellent design, in a result best described as state-of-the-art.

The first Metro lines, M1 and M2, were the result of a collaboration between the developer, Metroselskabet (Copenhagen Metro) and KHR Architects – under chief architect Nille Juul-Sørensen with COWI as the consulting engineers. Since then, Juul-Sørensen has moved to Arup, where he was chief architect when the studio won the tender for Cityringen.

The new line is also the result of close collaboration between the client, architects and engineers (COWI, Arup Systra JV). This time, they were all gathered under one roof, which was a huge advantage. The combined team worked together on all aspects of the process – engineering, design, safety, sustainability, operations and finances. The smooth, dynamic nature of the process was a significant contributing factor to the outstanding end result.

The fact that the new line was designed by the same group of people – within a relatively few years – meant they were able to refine the 2002 concept, while retaining the clear design identity. The main recurring feature was stations deep under the ground and built using the "cut and cover" construction technique. Instead of digging deep holes only to cover them again, the shafts of up to 20-metres are used to create impressively beautiful spaces through which passengers reach either the platform or the street. Ingenious, origami-style ceilings allowed the architects to filter daylight all the way down to the platforms – a unique effect not seen anywhere else in the world.

Like M1 and M2, Cityringen has a consistent and recognisable design language, both above and below ground. At street level, the stations are easily identifiable by their glass lift towers – and some by their daylight-channelling prisms – and the distinctive red Metro logo. Below ground, each station has a distinct look due to the wall cladding, which varies in the different parts of the city. Nille Juul-Sørensen explains: "The Metro stations play a dual role. They have to stand out and blend in at the same time. A station is not just a station, it is a space in the city. You have an emotional relationship with the station nearest to your home. We spent a long time visiting and assessing the neighbourhoods where the stations were to be built."

For example, the wall panels in the Marble Church (Marmorkirken) station are clad in Gotland limestone, referencing the architecture of the Frederiksstaden area, where the buildings are predominantly clad in natural stone. Once it had been decided that four stations should have brick decorations, the architects approached Petersen Tegl.

"Brick is an instantly recognisable and very Danish material – so if we didn't use it here, where would we use it! Few materials are as tactile as brick," Juul-Sørensen points out." We went to Petersen brickworks, because we know that they don't consider challenges a barrier, but are happy to

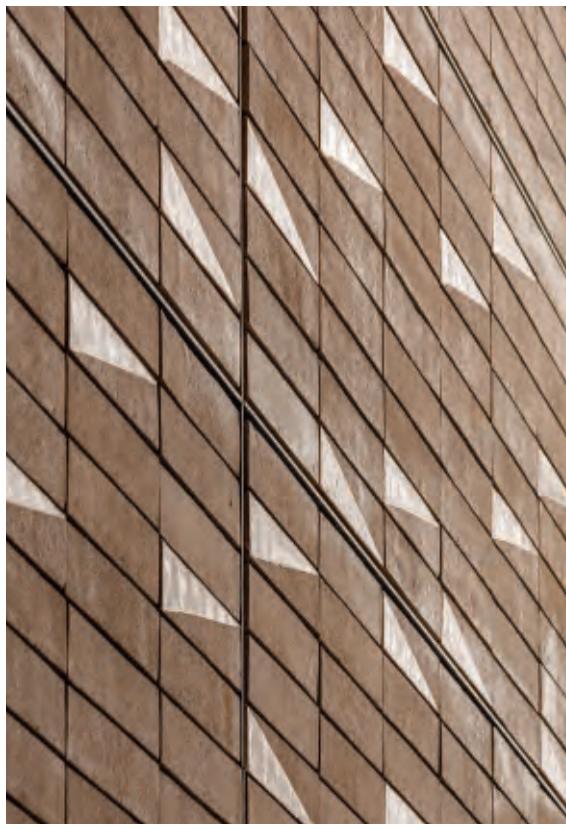
Map of the Copenhagen Metro.

The Metro Brick – a modified, handmade Kolumba – is mounted on a lightweight steel frame, behind which is space for cables.

AKSEL MØLLERS HAVE STATION

Brick: K21 with glaze

Located in Frederiksberg, home to many fine, ornate buildings. Many of the local façades are decorated with glazed brick; hence the inspiration to glaze the station bricks diagonally, creating a beautiful play of light.



Daylight is filtered down to the platforms 20 metres below ground by means of ingeniously designed origami-style ceilings that reflect as much light as possible.

The architects Anders Nøhr and Nille Juul-Sørensen worked at KHR Architects on the first Copenhagen Metro, which opened in 2002, and later on Cityringen as employees of Arup.

develop new products. And we weren't disappointed. It was an eye-opener, meeting artisans willing to tirelessly experiment throughout the development process with minor variations during the firing process, until the bricks had exactly the look we wanted."

The architects knew early on that traditional brickwork was out of the question. "We chose a modified version of Kolumba, which was mounted in a lightweight steel construction, supplied by the German company Fischer, behind which there was room for cable. Because Kolumba is handmade, there is a certain amount of variation in terms of dimensions. All the bricks were therefore calibrated within a few millimetres on the one short side, so that they could be laid almost touching each other. The surface of the bricks faces outwards, creating a uniform but clearly rustic idiom. We see the panel wall as an indoor, suspended façade that expresses a quite simple idea," says architect Anders Nøhr.

Cityringen (M3), Copenhagen, Denmark
Client: Metroselskabet (Copenhagen Metro)
Architect and engineer: COWI, Arup Systra JV
Main contractor: Copenhagen MetroTeam CMT, a Salini Impreglio Group Company
Brick suspension system: Fischer
Landscape architect: COWI, Arup Systra JV
Inaugurated: 2019
Brick, modified Kolumba:
Aksel Møllers Have: K21, partial glaze
Nørrebros Runddel: K71
Nuuks Plads, K91, K51, K50
Enghave Plads K23, K33, K36
Text: Ida Præstegaard
Master of Arts (MA) in Architecture
Photos: Anders Sune Berg

The Copenhagen Metro's driverless trains arrive every two–four minutes.

NØRREBROS RUNDDEL STATION

Brick: K71
Located right by Assistens Cemetery, where the surrounding buildings are brick-built. The use of a single type of light-coloured brick and a single overhead light source underscores the sense of a sacred place. The golden hue also references the yellow-washed walls around the cemetery.

Escalators in the middle of the shafts enable passengers to access the platforms quickly and easily.

A glass wall shields the platform from the tracks and keeps passengers away from the rails. When trains pull in to the platform, the glass doors slide open at the same time as the train doors.

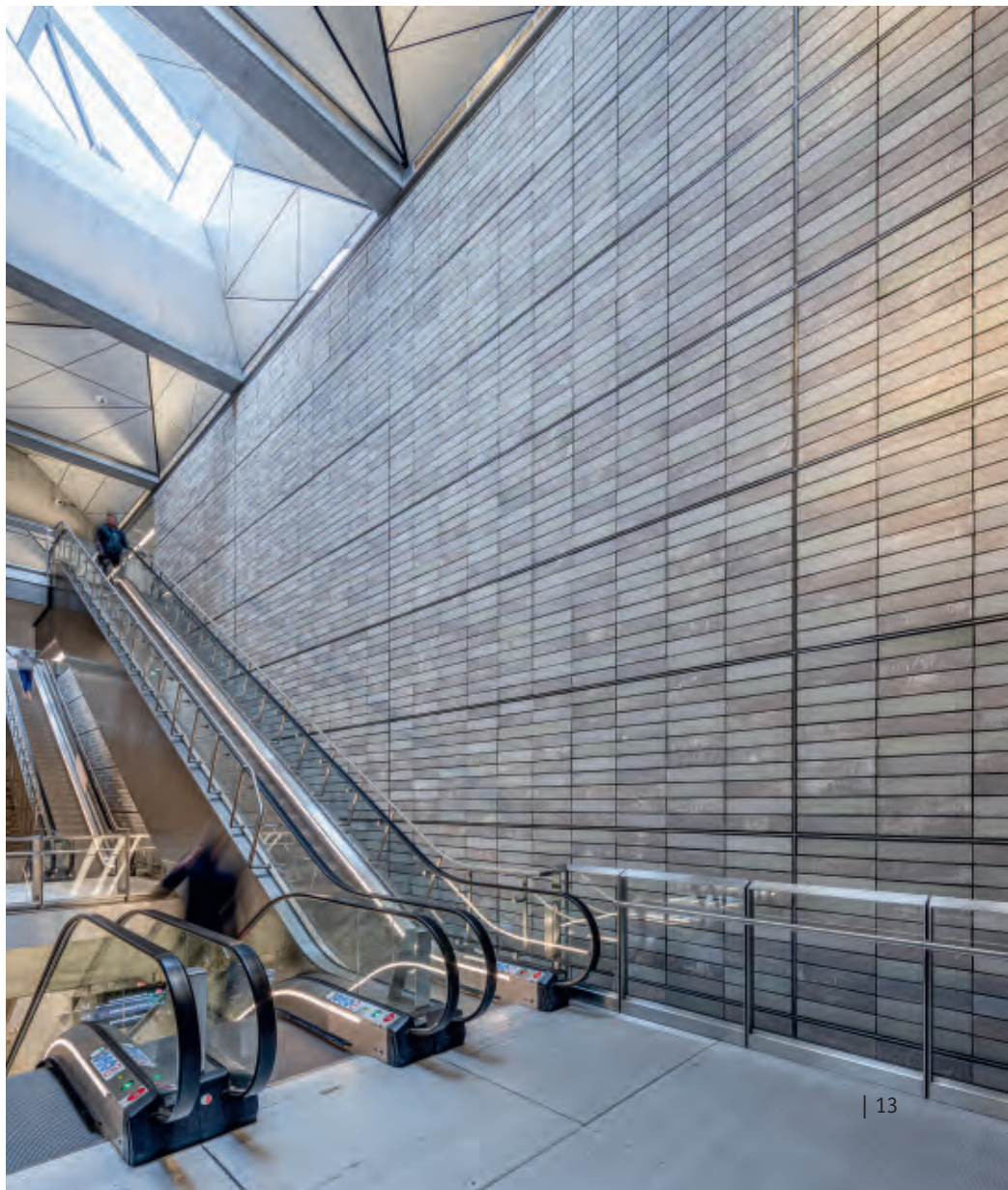
Cityringen, which opened on 29 September 2019, was the biggest Danish construction project for 400 years, and is considered a monument to Copenhagen. The Copenhagen Metro has won several international design awards, incl. a bronze in Architectural Design/Transportation as part of the Architecture MasterPrize 2020.

"People like brick. It's a recognisable and highly emotive material. And combining such a tactile material with an environment as technological as the Metro has proved very popular."
Anders Nøhr, architect, associate, Arup

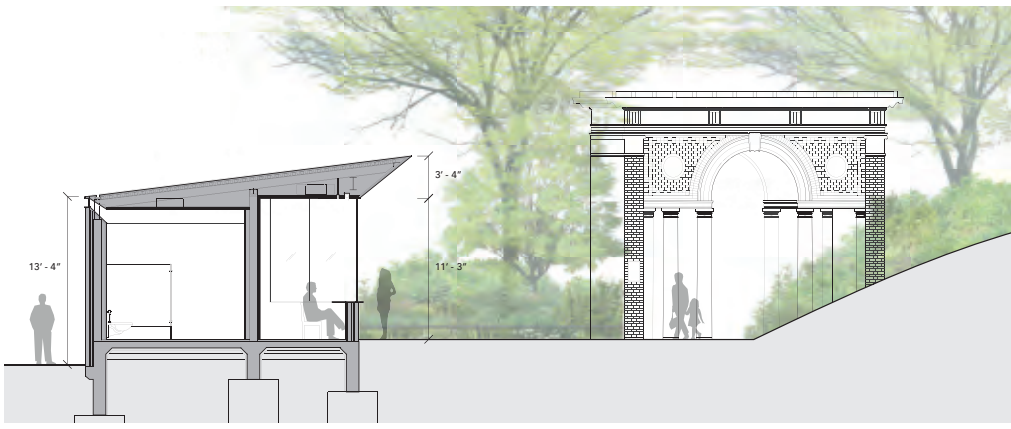
NUUKS PLADS STATION

Brick: K91, K51, K50
The three bricks, in three different shades of grey, reference a building from 1964, clad in black slate – the National Archives' storage facility, designed by architect Nils Koppel, which stands on the square. This iconic Copenhagen building demanded a powerful, natural material under it, and a greyish hue was an obvious choice.

Cityringen has increased the number of passengers on the Copenhagen Metro from 65 million to over 120 million per year.



Site plan



Section

SMALL PAVILION WITH GREAT SIGNIFICANCE

A NEW TICKET PAVILION ENTERS INTO A VISUAL AND FUNCTIONAL RELATIONSHIP WITH A HISTORICAL ARCHWAY IN BROOKLYN'S MUCH LOVED BOTANIC GARDEN IN NEW YORK.

Almost everyone who grew up in Brooklyn will have childhood memories of its famous 210,000-m^2 Botanic Garden, but not necessarily of the graceful, brick-clad neoclassical arch, ornamented with marble and Doric columns, in the south-west corner, facing on to Empire Boulevard. Erected as an entranceway in 1915, the arch was designed by the acclaimed New York architects' studio McKim, Mead and White. Over the years, the status of this architectural icon slowly diminished, until it ended up being a rarely used back door.

The architect Stephen Cassell, who co-founded the Manhattan Architecture Research Office along with architects Adam Yarinsky and Kim Yao, is among those who often visited the garden as a child. He recalls when the arch and garden languished in a state of disrepair. Those days are gone now. Following a radical renovation project, the garden is more beautiful than ever – and ARO contributed to its rebirth. Just a few steps from the original archway, a new pavilion designed by ARO is helping the historical structure reclaim its original function.

The main challenge for the architects when it came to the new pavilion, which contains a ticket office and toilet facilities, was to make the building look inviting, so that people would avail themselves of its facilities, without it competing with the historic arch.

The result is a square building measuring 90-m^2 with a large, sloping, one-sided roof. The elegant and modern design and materials, which reflect those of the arch, make it a fitting and respectful counterpart.

"We visited Petersen Tegl and found what we were looking for in the form of the hand-crafted K4, which has precisely the right shades of red and a distinguished Georgian look. Another big advantage with Petersen is the alacrity with which they produce specially moulded bricks. We needed six different types to create the pattern that we wanted as a counterpoint to the finely decorated arch," explains Cassell.

The custom work from Petersen helped the architects to build what appears almost like a thatched screen, the wall of the structure slowly dematerializing before it stops altogether. Large green glass sections behind the perforated wall create a luminous signal effect. "It's a load-bearing wall with both a structural and decorative function," Cassell explains.

The ticket pavilion stands opposite the 1915 entrance portal in the south-west corner of the garden, where Flatbush Avenue and Empire Boulevard meet. Photo: Elizabeth Felicella

The pavilion, the rear of which faces the busy Empire Boulevard, has a large, sloping, one-sided roof clad in zinc.
Photo: Elizabeth Felicella

The arch was designed by the famous New York architects, McKim, Mead and White, who were responsible for a range of famous 19th-century buildings on the East Coast of the USA.
Photo: Tom Eckerle

Brooklyn Botanic Garden was founded in 1910 and is home to some 10,000 plant species.
Photo: Elizabeth Felicella

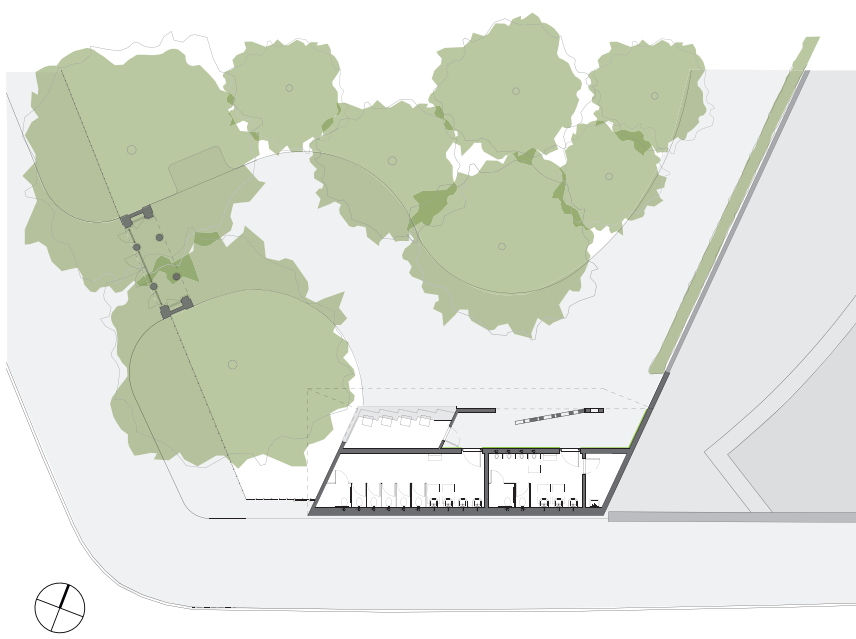
< The entrance to the toilets is behind a perforated one-brick wall made of hard-fired Kolumba and moulded bricks in the same clay.
Photo: Elizabeth Felicella

Toward Empire Boulevard, the façade has delicately modulated corners due to the slightly serrated nature of the joints. In this way, the wall is an experience in itself, enticing people to continue around the corner and into the garden.

Passing under the McKim, Mead and White archway, visitors catch sight of the rustic red-brown pavilion in a leafy glade at the end of a short path. "It was crucial that the brick should have that kind of powerful character," says Cassell. "You just can't get that from machine-made brick."

Together, the historic portal and the new pavilion form a striking, modern and functional whole, which will feature in many a future childhood memory.

Brooklyn Botanic Garden ticket pavilion, New York, USA
Client: Brooklyn Botanic Garden
Architect: Architetcs Research Office (ARO)
Contractor: E.W. Howell Co.
Landscape architect: Michael van Valkenburg Associates
Finished: 2015
Brick: K4, six types of specially-moulded brick produced in the same clay
Text: Ian Volner, architectural writer
Photos: Elizabeth Felicella, Tom Eckerle



The new building forms a 90 m² parallelogram.

The in-situ cast concrete floor continues out into the garden in a new interpretation of a plinth.

Bruksgården, company HQ, Höganäs, Sweden
Client: Lindéngruppen
Architect: Petra Gipp Arkitektur
Engineer: Paragon
Landscape architect: Ulf Nordfjäll
Completed: 2016
Brick, façades: D55 DNF
Brick, roof: Modified Kolumba
Text: Albert Algreen-Petersen PhD, architect
Photos: Jens Lindhe

The architects and Petersen Tegl worked together to develop the handmade, dark-grey roof tiles measuring 265 x 182 x 20 mm.

The traditional outdoor paving of granite cobblestones in the south of Sweden meets the façade's dark, water-brushed brick without any transition.

A NEW UNITY

AN EXTENSION TO AN EARLY 19TH-CENTURY BUILDING IN HÖGANÄS EXQUISITELY DEMONSTRATES HOW GOOD DESIGN AND TACTILE MATERIALS CAN BE THE MEANS TO MERGE PAST AND PRESENT AND ARRIVE AT A NEW UNITY.

Bruksgården is in the centre of Höganäs, a town on the Kulla peninsula in the south of Sweden in an area of special national interest. The main building forms the back wall on the little square, Gruvtorget, which best translates as "Mine Square", reflecting Höganäs' history as a former mining community. Bruksgården was built in 1805 as a private residence for the managing director of Höganäs AB, originally a coal-mining company, which subsequently produced bricks and salt-glazed pottery. At first, clay was simply considered a by-product of the company's mining operations, but it gradually became the company's main focus. Today, the company is a global player in the field of powder metallurgy. It is owned by, among others, Lindéngruppen, which has moved into Bruksgården, along with a large and expanding art collection.

Lindéngruppen commissioned the Stockholm architect Petra Gipp to refurbish and redevelop Bruksgården's original main building. As the project developed, the idea of an extension was born in order to provide an ideal setting for a modern company and its growing art collection.

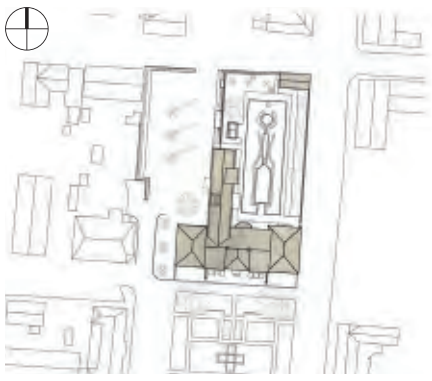
The new extension takes the form of a wing hooked on to the façade on the main building facing onto the garden, slightly offset to the side so that it meets the main building at approximately the third division point. Along with the main building and the garden wall, the extension creates a cloister-like space that frames the beautiful gardens.

Gipp's extension is made of brick, of course, the obvious choice given the location and its history. The façades are clad in dark D55 with light joints. The roof uses a specially moulded brick in the same clay and tone, developed by Gipp in co-operation with Petersen Tegl. The wing is shaped as a solid volume with detailing that subtly emphasises the clear shape of the large building, for example, the transition at the eaves, between roof and façade, is elegant and precise, with no projections or gutters. The consistent use of materials that characterises the exterior is qualified and cultivated at the point where the brickwork and light joints meet the tight-fitting dark roof tiles. The extension's homogenous exterior is brought alive by Gipp's masterful exploration of the materials, which highlights not just the contrasts but also the subtle differences.

The brief for the redevelopment and extension specified a requirement for greater accessibility with level access. While this is a reasonable and common request, it has represented something of a quandary in recent years for one of architecture's archetypal motifs – the plinth. Historically, the plinth had important structural and architectural functions in buildings, but it is now frequently seen as an obstacle.

In keeping with the modern trend, Gipp has not built a plinth into the extension, preferring to brilliantly reinterpret the motif as a "plateau" instead. The building's plateau is

The extension is a modern interpretation of the classic longhouse from the south of Sweden. The dark-grey brickwork on the façades harmonises well with both the main building's pink plastered façade and the red brick facing the street.



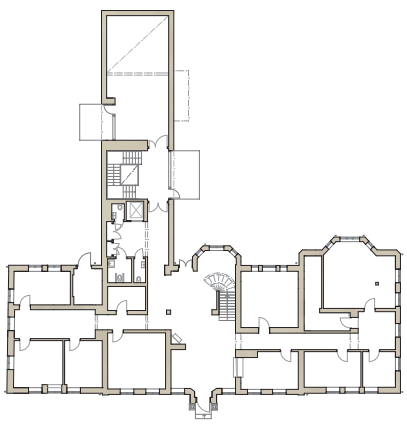
Site plan

shaped in light, in-situ cast concrete, on exactly the same level as the garden. Whereas stone doorsteps marked entranceways in traditional building, Gipp draws the concrete plateau out of the building and into the outdoor space from recessed doorways. This highlights the building's relation to the surrounding terrain, and makes the entrances appear welcoming and inviting.

The light concrete platform also hints at the use of materials to come inside the building, where the same light concrete is plastically formed to create the interior surfaces and spaces. Light concrete is also used in the oversized two-storey bay window facing the garden, where it is juxtaposed with the dark brickwork and it is clear that Gipp recognises contrast alone is not enough, and that subtle nuances are needed too, like the light joints between the dark bricks where they meet the light concrete.

Through her modest choice of materials, Gipp has created a friendly and dignified architectural space that merges a tactile and nuanced attitude to materials with consummate design. Although there is no doubt that the extension stands out in its own right, Gipp does not seek to demarcate old from new, and prefers to let history intertwine with the present, so that a new unity emerges.

The detailing subtly emphasises the clear shape of the large building, with a precise transition at the eaves between roof and façade, and no projections or gutters.



Ground-floor plan

Section

The new extension is both simple and distinguished. The calm wing facing the garden is broken by a large, sculptural bay window in concrete, the light-grey shade of which works harmoniously with the light joints in the brickwork.

"You can't put a price on how wonderful it is to see visible signs of life in Ringbakken, to see the residents using the balconies and terraces and connecting with each other, and to see children playing in communal areas that used to be empty. The project has been of great benefit to the whole community."
Mikael Jensen, Director, B42

SUSTAINABLE REVITALISATION

SUCCESSFUL FAÇADE RENOVATION GIVES NEW LEASE OF LIFE TO A RUN-DOWN RESIDENTIAL COMPLEX IN SØNDERBORG.

Sustainability has many aspects, including in the world of architecture, where it involves parameters such as energy efficiency, long-lasting buildings and materials, minimal maintenance, maximum recycling and – not insignificantly – human well-being. All of these aspects come into play in the recent façade renovation of the Ringbakken social housing complex in Sønderborg.

The complex consists of four low-rise apartment buildings surrounded by a green communal area. They were built in the 1960s, when low-quality buildings, in terms of both the materials and the architecture, were unfortunately commonplace. In Ringbakken, this meant shoddy, yellow, machine-made bricks that had started to crumble in recent years. Even though some of the apartments had small recessed balconies, the closed architectural style did not encourage social life on them or on the communal areas outside. All in all, Ringbakken was architecturally unappealing and had become so run-down that fewer and fewer people wanted to rent apartments there.

That has now changed radically. The owners, the B42 housing association, decided to address these issues before it was too late by renovating the façades of the four blocks. The aims were to improve energy efficiency, upgrade the visual idiom and establish a closer connection between the apartments and the outdoor areas. One fixed specification was that the renovation did not lead to unnecessary rent increases.

B42 commissioned Kai Østergaard-Jensen of Zeni Architects to manage the project. He explains: "The project was developed in close collaboration with the client and the residents. We quickly agreed on priorities that would provide maximum added value. We decided not to replace the roofs, windows and doors, as these elements still have plenty of life left in them. Instead, we focused on upgrading the dilapidated façades by adding exterior insulation, as well as new and significantly better cladding."

The north façades were clad in dark panels, partly to optimise the budget, and partly to create a link with the façades on some of the secondary buildings in the complex, such as garages and workshops.

Petersen Cover was used for the gables and front façades. Kai Østergaard-Jensen explains the choice: "It went without saying that the new façade cladding had to be of higher quality than the original machine-made bricks, and have a considerably longer lifespan. It also had to be maintenance-free and age beautifully. It was equally important for us that the material significantly enhanced the look of the buildings. This is where the handmade Cover really came into its own. The exceptional texture and rich play of colours really brings surfaces to life. Cover is also mounted in overlapping rows, creating a dynamic relief effect. To add further variation, we used two different shades of Cover: one reddish, one deep brown."

In technical terms, the new façades have been mounted in a way that maintenance, and any future replacement of roofs, windows and other elements, will not involve having to drill into the cladding.

As part of the renovation project, the original balconies have been extended outward, and new ones added to the first-floor apartments, which had none. All of the ground-floor apartments now have doors and stairs straight out onto small, private terraces and the communal areas. Visually, the new balconies and stairs further enrich the look of the façades.

Ringbakken has been dramatically revitalised by focusing on sustainability and a few, well-considered interventions. The façades have had a clear architectural boost, radiate quality and look welcoming. New conditions have been created for communal life between the apartments, and the lifespan of the development has been extended well into the future. None of this would be particularly meaningful if current and future tenants did not want to live there, of course, and fortunately they do – the apartments are in great demand.

Ringbakken, renovation, social housing, Sønderborg, Denmark
Client: B42
Architect: Zeni Arkitekter
Contractor: SIB and B42
Engineer: Rambøll and B42
Renovation completed: 2019
Brick: C33, C44 - 528 x 240 x 37 mm
Text: Tina Jørstian, Master of Arts (MA) in Architecture
Photos: Anders Sune Berg

The new cladding is designed to extend the development's lifetime significantly, be maintenance-free and, more importantly, enhance its visual impact. Cover meets all of those requirements.

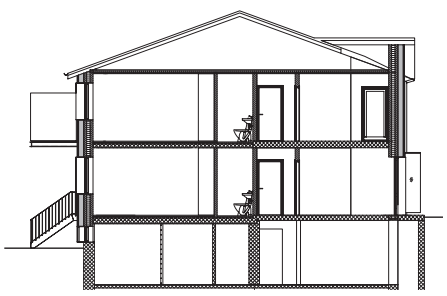
To create variety, the blocks are clad in two different shades of Cover.

Ringbakken consists of four low-rise apartment buildings surrounded by a green communal area.
The façade renovation has given the buildings a contemporary look and enhanced the quality considerably.

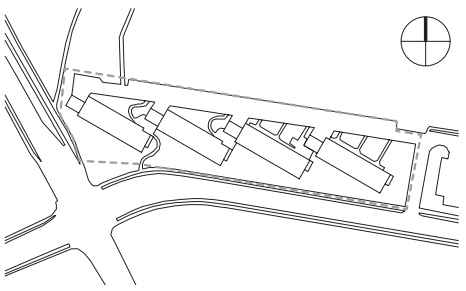
The north-facing, long façades have dark panels in laminate.

All of the first-floor apartments now have balconies, while the ground-floor ones open onto private terraces and the communal area.
The new façades and improved opportunities for outdoor life have given a boost to the sense of community in Ringbakken.

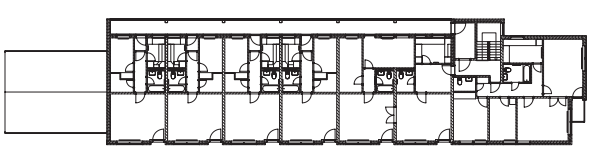
"We're also really enthusiastic about the fact that Cover, which lasts for a century or more is also recyclable. The bricks on these façades at Ringbakken may well end up on two or three other buildings during their lifespan. That's real sustainability."
Mikael Jensen, Director, B42



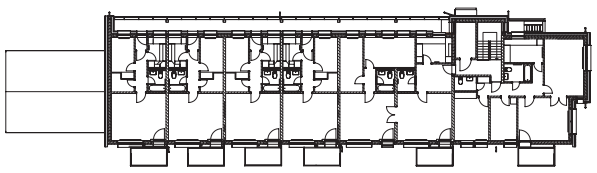
Section



Site plan



First floor plan before renovation.



First floor plan after renovation.

THE SITUATION BEFORE

Ringbakken was built in the 1960s, using yellow machine-made brick. Incorrect vacuum settings during the production process mean that the bricks, especially on the west-facing façades, due to frost, had begun to crumble.

Even though some of the apartments had small inset balconies, the closed architectural style did not encourage social life. All in all, Ringbakken had an architecturally sad appearance and was so run-down that it was increasingly difficult to attract tenants.

The new building is located in the middle of the idyllic campus in New Hampshire, on a plot previously used for tennis courts.

The path, which used to run through the site, has been preserved and is now an important link to the theatre as well as between the surrounding buildings.

A NEW SETTING FOR THEATRE AND DANCE

A BRIGHT CURTAIN OF GLAZED TILES WELCOMES YOU TO THE BEAUTIFUL AND VERY WELL-FUNCTIONING NEW ADDITION TO THE GOEL CENTER FOR THEATER AND DANCE IN NEW HAMPSHIRE.

Since Tod Williams Billie Tsien Architects, Partners (TWBTA) first became acquainted with Petersen Tegl about a decade ago, the New York design studio has used Danish brick in four of its US projects: The Kim & Tritton Residence Halls at Haverford College Campus, Pennsylvania; the Andlinger Center for Energy and the Environment at Princeton University, New Jersey; the Hood Museum of Art at Dartmouth College in Hanover, New Hampshire; and the Goel Center for Theater and Dance at Phillips Exeter Academy in Exeter, New Hampshire, in 2018. The latter is one of the oldest boarding schools of its kind in the United States, and is lauded for its educational and sporting achievements. However, until recently, the school theatre was little more than a small metal shed. The Goel Center now has a building capable of bringing its drama teaching up to the level of the rest of the programmes at the school.

The square 5,200-m^2 building includes an auditorium housing the main stage, a black-box studio, several rehearsal rooms and dance studios, as well as a whole range of ancillary services. It was an unwritten but implied challenge that the new building should be on a par with its prestigious neighbour, the Phillips Exeter Academy Library – a masterpiece built in 1971 by the American modernist architect Louis Kahn. The iconic building informed the design of the new one, as TWBTA derived inspiration from parts of it, but sought to distance itself from others.

While Kahn's building lacks a clearly articulated entrance, TWBTA opted to give their building a highly distinct one, combining glass with a screen of glazed, bright-red and orange bricks. The interior of the new Goel building contrasts with the library, in that the latter is symmetrical, whereas the theatre has almost no internal symmetry. Instead, it consists of a network of corridors, stairways and rooms that are connected in an irregular but extremely functional manner within a square plan.

The external cladding, on the other hand, enters into direct dialogue with Kahn's library. Kahn was famous for his enthusiasm for bricks. He even – at least in jest – pretended to talk to them and ask them: "What do you want, bricks?" When Kahn designed the library, the bricks told him that they wanted to be a simple wall. Tsien and Williams apparently received a similar message. Sarah Ream, who has taught dance and drama at Phillips Exeter for many years, was actively involved in the Goel project from its inception. The first time she met the architects, they presented her and her fellow representatives from the school with a single slide. "It was a broken geode," Ream recalls, "a stone that is rough and uneven on the outside, but glittering and crystalline on the inside." This sharp contrast between a natural, rustic exterior and a dazzling interior was the starting point for the architectural concept. Irregular, hard-fired bricks would contribute precisely the raw simplicity that the architects and builders wanted, and which Kahn had used 50 years earlier.

Among the many brick buildings at Exeter Academy Campus is the neighbouring student residence, Wentworth Hall, a red-brick building in a Georgian architectural style. For the Goel Center for Theater and Dance, TWBT Architects and the client chose a handmade brick in multiple shades of grey.

< The recessed entrance is particularly graphically striking. It has a large glass window in front of which a wall section is clad in glazed brick in various shades of red. The bricks' rounded and angular edges create an effect reminiscent of a theatre curtain being pulled aside to let the show begin.

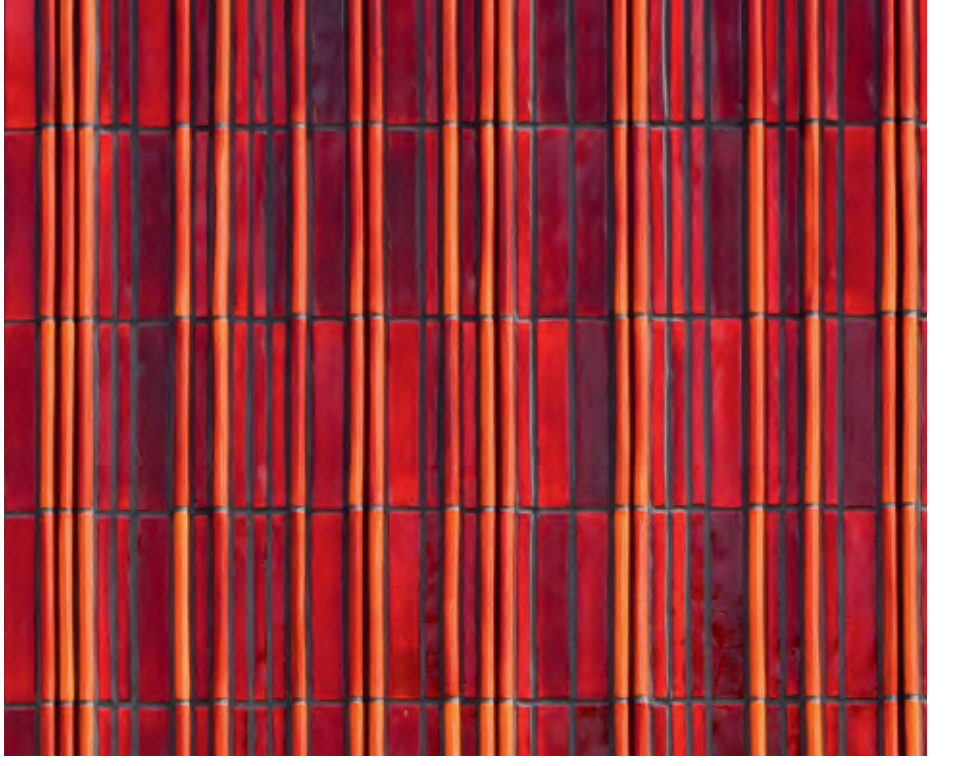
Goel Center for Theater and Dance, New Hampshire, USA
Client: Phillips Exeter Academy
Architect: Tod Williams Billie Tsien Architects | Partners
Contractor: Daniel O'Connell's Sons
Structural Engineer: Severud Associates
Opened: 2018
Brick: K92, various special bricks in the same clay as K92
Brick, entrance: 5 types of special bricks in various formats, glazed in 3 colours
Text: Ian Volner, architectural writer
Photos: Tom Eckerle, Michael Moran

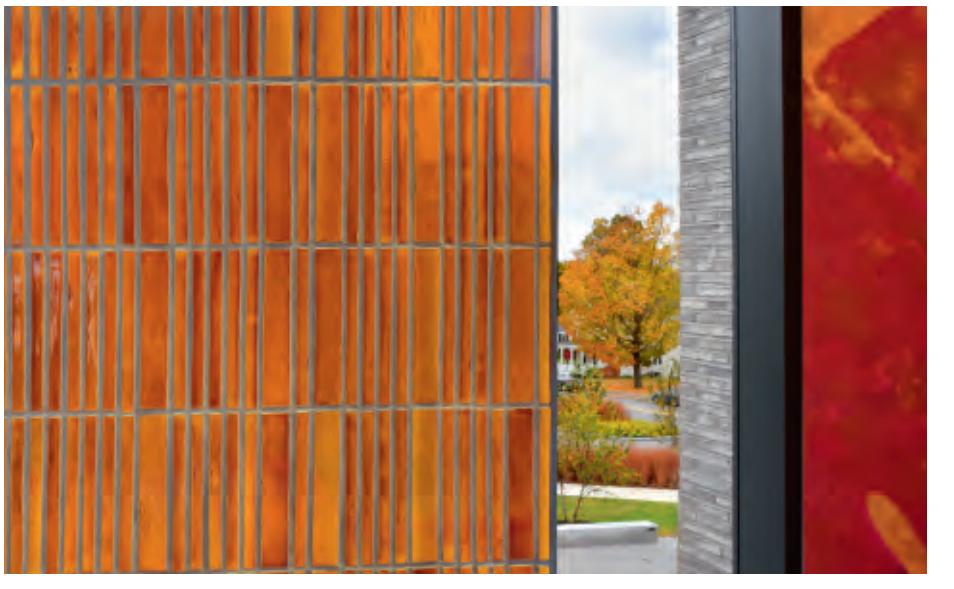
The minimal, square, 5,200-m² building houses one large and one small theatre, an intimate stage, rehearsal rooms and classrooms, offices and a range of technical and administrative functions.

< Daylight emphasises the texture of the rustic brick surface. The perforated brickwork contributes to the tactile look and filters light through to the space behind.

Site plan, Phillips Exeter Academy Campus. Not far from the new Goel Center for Theater and Dance is the equally square Phillips Exeter Academy Library from 1971, designed by Louis Kahn.

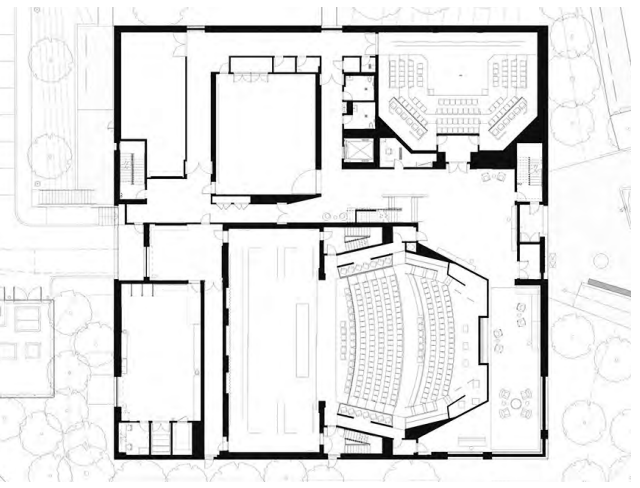
Erich Mick and his team that produce custom products for Petersen Tegl made a total of 1,700 glazed bricks for the entrance to the Goel Center of Theater and Dance.





Petersen Tegl produced five different curved and rectangular moulded bricks for the entrance to the theatre. The largest measures 489 x 511 mm. The bricks were then glazed at the brickworks in three different colours: red, orange and caramel. To achieve just the right colour, it was essential that the glaze had just the right thickness. The fact that the brick is hand-made, and therefore has a rustic surface, means that the colour pigments are distributed somewhat unevenly and that the surface looks like flames – and is very beautiful.

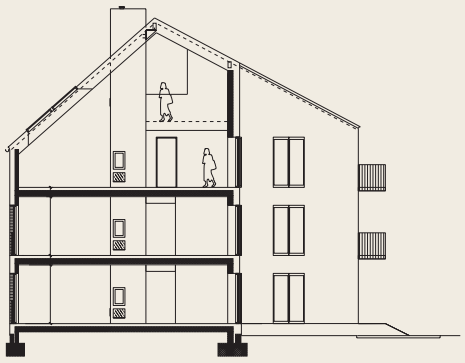
Williams and Tsien turned to Petersen Tegl and chose a handmade Kolumba in various shades of grey, which is both subdued and striking. The brick's distinctive appearance is due to the clay slurry, which is poured into wooden moulds. Part of the slurry is left on the brick after firing, which results in a bright, flamed surface. The façade's greyish shades are in sharp contrast to the glazed brick at the entrance, which is also hand-made but in more angular and rounded shapes. The glazed bricks sparkle in red and gold, even on a cloudy day, their undulating surface reminiscent of a stage curtain pulled aside to let the show begin...



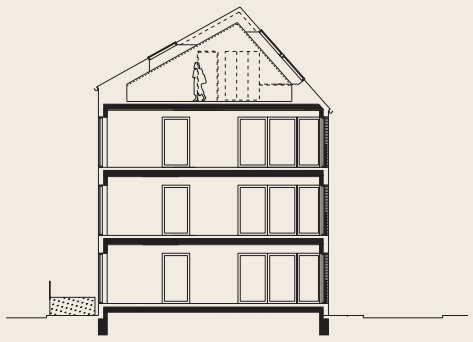
Ground-floor plan

Section

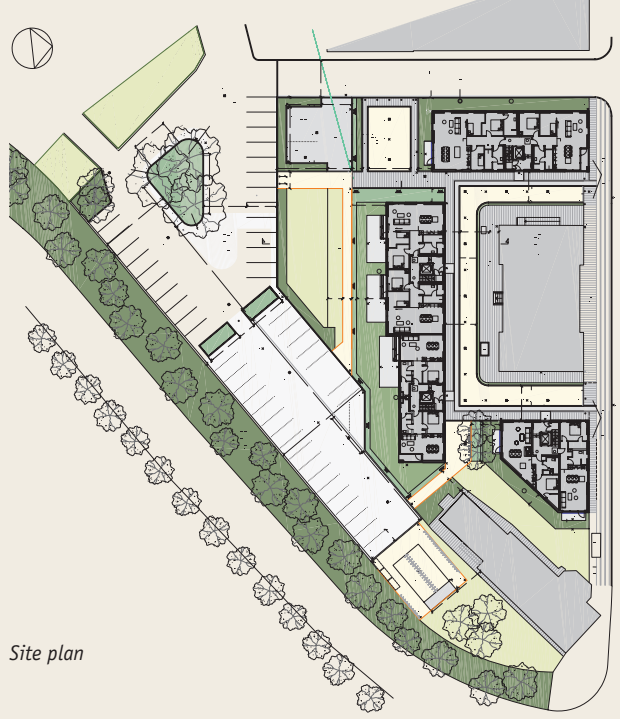
The first-floor balcony looks down into the hall. The orange wall paintings, createt by artist Liora Manne, establish a dialogue with the glazed bricks at the entrance.



Section – block of flats



Section – long wing



Site plan

NEW HARBOUR-SIDE HOMES

SIMPLE ARCHITECTURE, HONEST MATERIALS AND WELL-WORKED DETAILS WERE THE KEY PRINCIPLES FOR A NEW RENTAL DEVELOPMENT AT A SENSITIVE SPOT IN COPENHAGEN.

PLH Architects took on the challenging task of designing the development on Indiakaj in the former Frihavn (Freeport) area of the Port of Copenhagen. The plot of land, known as Tulipangrunden (The Tulip Site), borders Kastellet (the Citadel), which was built in 1624 by King Christian IV and is now a scheduled monument and one of the best-preserved fortifications in Northern Europe. On three sides, the site encircles the historic Asia House, built in 1898 as the headquarters of the East Asiatic Company. Once, the company's ships would have unloaded their cargo, including teak from the Far East, barely 20 metres from its HQ. Frihavnen, which opened as a free port in 1894, is also home to a whole range of iconic customs, industrial and warehouse buildings dating from the 1900s. Now part of one of Copenhagen's newest residential districts, Frihavnen has a high profile due to its architecture, history and proximity to Kastellet.

The location inspired PLH to opt for a classic design that harmonises with its surroundings. Construction work started in 2016, Walls A/S began its marketing campaign in autumn 2017, and the first tenants moved in soon after.

PLH Architects' approach to the project is characterised by respect for the surrounding environment. The three buildings are aligned with the right-angled layout of the town plan, two long ones and one tall – all with unobstructed, panoramic views of both the harbour basin and Kastellet. They may be tightly clustered around Asia House, but the restrained and simple idiom ensures that they do not detract from their older neighbour. The new volumes have tight profiles with no overhanging eaves. This combination of simple architecture, honest materials and an array of exquisite details means that the buildings blend seamlessly into their surroundings.

"We opted to make the gable – a characteristic feature of the warehouses in Frihavnen – the key motif, albeit the gables in our buildings have an asymmetric design that gives them a modern look. The harbour buildings are mainly red brick, and it made sense to choose a red brick with a lot

continues on next page >

The development consists of two long wings and a block of flats, all with asymmetric gables that adapt to the neighbouring buildings' scale and impart a modern idiom.

The three new buildings, two of which face Indiakaj, have red-brick façades resembling those of Frihavnen's historic buildings – including Asia House, which was built as the headquarters of the Danish trade company East Asiatic Company in 1898.

The area's historic buildings are notable for their decorative brickwork. PLH Architects have interpreted this in a modern, yet classic way in the new development, partly via sections of sloping brick between the windows.

The roofs do not have eaves, giving the buildings tight profiles. The new buildings consistently use natural materials, such as brick façades, slate roof cladding and oak window and door sections.

of colour play to capture the nuances of the surrounding façades. The brick also has hints of light yellow and dark grey, which are reflected in the window and door sections in oak, and in the slate on the roofs and the window ledges," explains Eline Leisner of PLH Architects.

"The buildings' simplicity made it an obvious choice to incorporate a range of details in all three of them. For example, the window sections alternate between deeply recessed and flush with the façade. Both Asia House and the warehouses are embellished with brick decorations, which we have interpreted in a modern yet classic way with patterned, textured brickwork between multiple window sections. We also tried to convey the harbour buildings' expressive and rough-hewn look via, for example, visible gutters and standard, non-coloured mortar joints."

The striking exteriors are nicely reflected in the 23 properties, which include duplex apartments with open rafters. The spacious homes are full of natural light, have white-painted walls, oak floors and large balconies that afford stunning views of the harbour and the city.

Development on Indiakaj, 23 apartments, Copenhagen, Denmark

Client: Walls A/S
Architect: PLH Architects A/S
Main contractor: Myhlenberg Byg A/S
Engineer: Lars Kragh Consult APS, Alectia A/S
Landscape architect: Birgitte Fink
Client Adviser: Nordkranen
Completed: 2017
Brick: D48 DNF, various special-made bricks using the same clay
Text: Ida Præstegaard, Master of Arts (MA) in Architecture
Photos: Anders Sune Berg

The Indiakaj buildings are next to Kastellet, built in 1624 by King Christian IV as fortifications and now a listed monument.

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