

PETERSEN



Photos: Richard Powers

A MAGAZINE ABOUT BRICKWORK AND RESPONSIBLE ARCHITECTURE

The colour of the dark Kolumba brick changes subtly depending on the incidence of light in the room. Light is channelled into the guest bathroom via the skylight, imbuing the brickwork with a play of colour that is reflected in the marble fittings and integrated sink.



The partially double-height kitchen and living room have floor-to-ceiling glass panels. Natural light is filtered through the lush vegetation outside, creating the impression that the inside and outside are one.



BRICKWORK AND NATURE INTERACT

DARK KOLUMBA BRICKS ENTER INTO A RICH AND INTERPRETATIVE DIALOGUE WITH NATURE IN THIS MAGNIFICENT PRIVATE RESIDENCE IN CALIFORNIA.



The entrance is through a closed cubic extension, which creates a contrast with the filtered light inside.

A low wall with built-in fireplace provides seating in the garden and marks the boundary of the pool area.

**Family home in Mandeville Canyon,
Los Angeles, California, USA**

Client: Ron Radziner and Robin Cottle

Architect: Marmol Radziner

Interior designer: Marmol Radziner

Contractor: Marmol Radziner

Engineer: John Labib & Associates (structural);

Grover Hollingsworth (geotechnical);

Armen Melkonious, AMEC (civil engineer)

Landscape architect: Marmol Radziner

Completed: 2017

Brick: K55

Text: Tina Jørstian, MSc Architecture

Photos, p. 2/top, 3/top, 4/centre, 4/bottom: Roger Davies

Photos, p. 2/bottom, 3/centre: Richard Powers

Photo, p. 4/top: Laure Joliet

Architect Ron Radziner's unique new family home stands on a beautiful spot in a canyon in the Santa Monica Mountains, just outside Los Angeles. The striking topography of the site in its particularity – slopes dotted with fully grown sycamore and oak trees – was the starting point for the design process.

The site's defining feature, the beautiful old trees, was to be preserved at all costs and serve as the fixed points around which the 600-m² home would be constructed. It was a complicated job. The solution involved dividing up the two-level house into several interconnected rectangular sections that are arranged around the trees. To compensate for the slope, the eastern end of the building floats approximately a metre above ground level.

The house has a simple, pure and clear idiom – an obviously man-made feature in wild natural surroundings – but the choice of materials with deep, dark tones makes it merge into its surroundings in a remarkably seamless way. The dark exterior walls, whose clean lines are interrupted and obscured by the maple trees, create associations with the comforting shadows cast by the tree trunks and the forest canopy.

On the ground floor, the exterior walls are clad in grey-brown K55 from Petersen Tegl, whose rustic look opens up a dialogue with the weathered bark of the tree trunks, while its weight and earthy materiality anchor the building to the site. By contrast, the first floor is clad in dark, metallic panels that

imbue the upper level with a sense of lightness and suspension. Large, floor-to-ceiling sections in glass punctuate both the ground- and first-floor façades.

To accommodate the relaxed, indoor-outdoor California lifestyle, large sliding glass doors in the living room open onto furnished terraces. A section of the wall in K55 with a built-in fireplace demarcates the pool terrace from the sloping terrain beyond. Viewed from inside, this feature catches the eye before our attention is drawn to the hillside beyond.

The interior plays elegantly and expertly with contrasts – heaviness and lightness, darkness and light. By graduating and modulating these extremes, Radziner has created an interior that exudes warmth and comfort

despite its exacting modernity. Huge floor-to-ceiling glass panels make the space light and bright, while the K55 bricks used on most of the interior walls provide the contrasting weight and darkness. Visually, this blurs the boundary between interior and exterior, and between indoor and outdoor living. At the same time, the brick's slender format, hand-crafted character and beautiful organic colour palette create a sense of nature being tamed and brought indoors. This experience is further enhanced when sunlight, filtered through the sycamore leaves and architectural details, almost brings the interior walls to life.

Dark-wood floors and ceilings, complemented by grey plaster surfaces, add to the warm atmosphere.



Like the rest of the interior, the living room has dark wood floors and ceilings. The broad fireplace in Kolumba anchors the room and serves as its point de vue.

Dark walls, ceilings and floors frame the panoramic windows, evoking natural clearings in the forest. The eye is inevitably drawn towards the bright woodland outside, creating a sense of being both indoors, ensconced in the warmth of the rooms, and on your way out into the natural surroundings.

Radziner explains that he chose K55 for both the exterior and interior walls because of its special format and hand-crafted qualities. The elongated, slender shape underlines the house's proportions, while its subtle texture and enchanting play of colours contribute to the profound sensuality that characterises his new home – both inside and out.

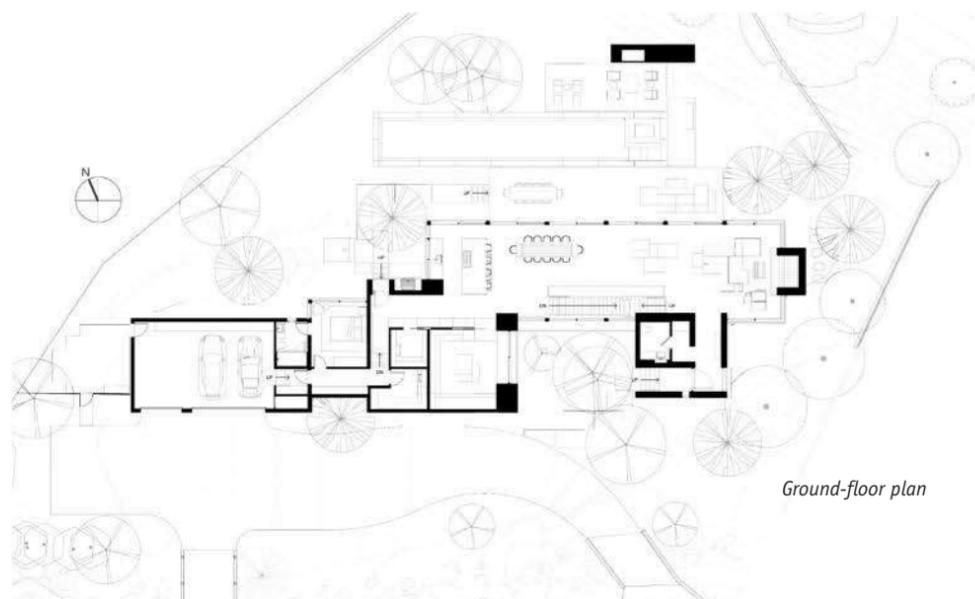
Floor-to-ceiling glass panels provide visual contact with the lush garden at all times.



Light enters the study via large windows along two sides. The desk stretches the length of the room.



Plan, first floor



Ground-floor plan

TWO CHURCHES BECOME ONE

FONTEINKERK, A BEAUTIFUL BRICK MONOLITH ON THE BANKS OF THE CANAL IN HILLEGERSBERG, NORTH OF ROTTERDAM, REPLACES NOT ONE BUT TWO MID-20TH CENTURY CHURCHES.

Hillegersberg is an attractive residential area full of lakes, canals and a mixture of small blocks of flats, terraced houses and grand old private homes. Framed by tall willow trees, the gable end of Fonteinkerk overlooks one of the canals and the fountain from which the new church takes its name. The church and the parish hall are joined together and host activities at all times of the day. As well as religious ceremonies, Fonteinkerk hosts lectures, drawing courses, yoga classes and other events and has become a local community hub.

"The building is like a large sculpture because the church and parish hall meet in a single shape," explains the architect, Guus Hiensch of WK Wilmink Architecten. The breaks in the zig-zag floor plan mean that the entire building is never visible from any one location outside, and this makes it seem less monumental.

The light grey exterior walls consist of an equal mixture of Kolumba and shorter bricks with an irregular bond, and the differing colour shades give the façade a varied look. "The Kolumba bricks are very light, while the shorter bricks are coal-fired and a bit darker," says Hiensch. "I like this mixture. It brings the surface to life. On the other hand, the flush joints contribute to the monolithic appearance so that the church comes across as a coherent single building."

Upon arrival, you enter a big multi-functional room. Inside, there are no dark corridors. The interior is bright and friendly with wood panelling in warm hues and colourful furnishings. The nave of the church is simple but differs from traditional churches in that it offers the congregation a view to the surroundings. A long window the length of the side and back wall offers views of the

canal. The partition between the nave and the entrance can be opened up, for example on the major religious holidays when more space is needed.

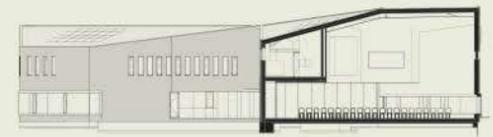
Although it is brand new, Fonteinkerk incorporates many parts of the churches it replaced. Two beautiful chandeliers bathe the double-height arrival area in light. Stained glass from one of the previous churches has been reused in a new, asymmetric pattern in the nave. The old organ has also been preserved and adjusted to suit the acoustics in the new nave, and the altar and pulpit are made from the wood of the old church pews. This recycling engenders a sense of continuity. Fonteinkerk may be new, but its links to the past have not been forgotten.



Ground-floor plan



Section, SW



Section, NE



The brickwork on the Fonteinkerk façades has a wild bond and an equal number of K91 and coal-fired D91 in Flensburg format. The bricks are in different shades of grey, resulting in a varied play of colour on the large surfaces.

The entrance to the church is parallel with Terbregsestraat, and marked by a large glass section.

Fonteinkerk, Rotterdam-Hillegersberg, the Netherlands

Client: Protestantse Gemeente Rotterdam-Noordrand

Architect: WK Wilmink Architecten, Den Haag

Interior: VDKL, Nootdorp

Engineer: Swinn, Gouda

Contractor: Van Reisen, Noordwijk

Completed: 2016

Brick: K91, D91 FF

Text: Martin Søberg, PhD, architectural historian

Photos: Paul Kozłowski





Nearby Keukenhof Castle was originally built in the 18th century. The castle's red-brick construction inspired the decision to use red Kolumba in LAM.

BRICK FLOATING IN MID-AIR

A RED-BRICK BUILDING EMERGES AMONG THE TREETOPS, LOOKING FOR ALL THE WORLD AS IF IT IS HOVERING ABOVE THE GRASSY KNOLL BELOW. LISSER ART MUSEUM IS SPECIAL IN SEVERAL WAYS – AN ART MUSEUM ON THE THEME OF FOOD IN A BUILDING THAT PLAYS WITH OUR SENSES.

LAM (Lisser Art Museum) is situated in Keukenhof, a large park surrounding an old castle. The part nearest the castle has been designated as a culture park since 2010, and this is where LAM is located. Another part of the park is home to the world's biggest flower garden with seven million bulbs. The site dates back to the mid-17th century, when the large comb-shaped hillock was built as a viewing platform.

In the mid-19th century, the formal park garden was transformed into a romantic one with winding paths and less formally planted trees. These towering old trees now form the atmospheric setting for the museum. From a distance, the building seems to float above the ground, but on closer inspection the entrance leads directly into the hillock. The building may have a limited footprint, but it stretches all the way up to the treetops and all the way back over the grass mound in the horizontal museum wing.

Two parallel volumes are built into and on top of the small hill with a narrow passageway between them. The simple, cubic geometry of the architecture is broken up by asymmetrically placed windows. The cognoscenti will perhaps recognise the golden section that forms the basis for the proportions of the windows. Solid natural stone walls support the opening in the hillock and lead visitors into the museum through a curtain wall of glass and between the high pillars on which the exhibition halls rest. The concrete pillars are covered with bark to blend in visually with the trees.

“We collected plants and other natural objects from the park to help find just the right shades to stay in tune with nature's own colour chart.”

*Arie Korbee, architect,
KVDK Architecten*

The cantilevered building juts out from the grassy knoll to the north-west. Broad, concrete pillars covered with a bark-like cladding support the building, and large windows fill the hall with natural light.



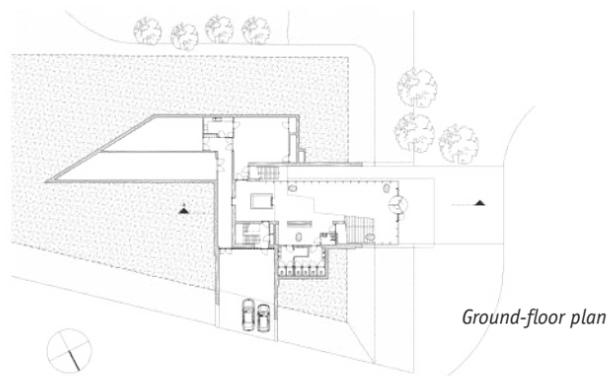
The museum consists of two parallel wings. The one to the south juts out sharply, giving the building a castle-like appearance.



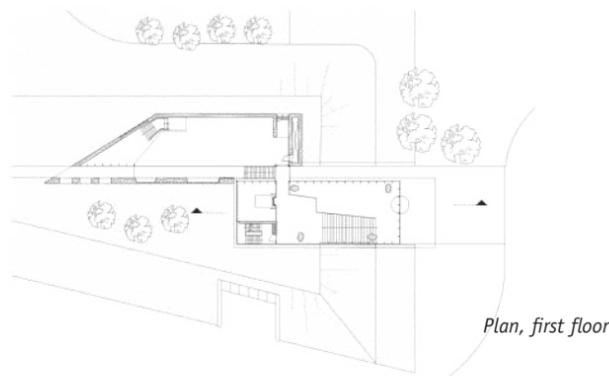
The brickwork on the façades' large surfaces have wild bonds. The cornice and areas around the windows are marked with courses of headers.

In autumn, as the leaves turn red and gold, the nuances of the brick reflect the natural surroundings in a new and different way.

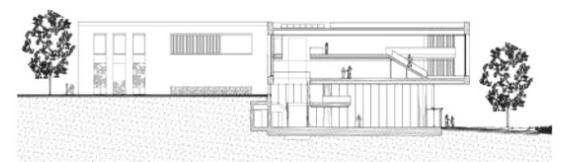
*"As you look out, you can sense the length of the building and the bricks. The building had a quite simple form, but the materiality makes all the difference."
Arie Korbee, architect,
KVVK Architecten*



Ground-floor plan



Plan, first floor



Section

The 528-mm-long brick made it possible to create beautiful, perforated brickwork.

Large windows provide museum visitors with views of the park. When darkness falls, the combination of artificial light and patterned brickwork generates a fine filigree effect.



The elongated Kolumba brick accentuates the horizontal nature of the museum, and the architects played with the opportunities it provides throughout the site. To the south, a path slices through the hillock. The building follows this line and is cut off at a diagonal. The highly tapered bricks form a sharp and precise contour at this end, like a wedge into the hillock. Slim pillars of brick stacked seven metres high filter the light at some of the windows, providing variety in the long building.

Kolumba's richly varied reddish-brown hues contrast nicely with the building's tight architectural lines. The architects collected plants and other natural objects from the park to help find just the right shades to stay in tune with nature's own colour palette.

Everywhere in the museum, the interior and exterior are linked. Daylight is drawn in and the windows provide exceptional views of the grassy knoll, the trees and the old castle. Like the Guggenheim Museum in New York, tours of the museum start at the top. The route winds its way down through the exhibition halls, offering the option of crisscrossing the rooms. One of the stairways also serves as seating for events and lectures.

Right in the middle of the museum is a special spot where you can see in all four directions of the compass, the park and sections of the exterior. The architect, Arie Korbee of KVDK Architecten, says: "As you look out, you can sense the length of the building and the bricks. The building had a quite simple form, but the materiality makes all the difference."

The museum belongs to the VandenBroek Foundation, which was founded by the Jan Van den Broek family, owners of a big Dutch supermarket chain. The nature of their business inspired the collections in the museum: all of the works are in some way related to the themes of food and consumption, in a variety of playful, investigative and surprising ways and in media such as painting, sculpture and video art.

An open passageway cuts right through the museum. Here, you are right up close to the hillock, the plant life in the park and the textural brick surfaces of the outside walls. At the founder of the museum's request, large windows face the passageway to recreate the experience of walking past big shop windows. Only here it is works of art, not groceries, that catch the eye. It is a device that ensures that everybody who passes through the park and the passageway enjoys some kind of small art experience and will perhaps want to look inside and see more.

LAM, Lisse, the Netherlands

Client: VandenBroek Foundation

Architect: KVDK Architecten

Contractor: IBB Kondor B.V.

Completed: 2018

Brick: K F146 (70%) and K F145 (30%)

Text: Martin Søberg, PhD, architectural historian

Photos: Paul Kozlowski

To the north-east, a 28-metre long wall shields the passage from the park. Large openings provide views of the surrounding greenery.



The entrance to the museum is below the cantilevered wing, where a wide staircase leads up to the exhibition hall. The ceiling in the big glass entrance hall is clad in the same brick as the façades.

A narrow passage runs between the two offset volumes that make up the museum. The passage is marked at both ends by columns made of angled and specially moulded brick.





To the north is a niche that provides shelter from the elements and the sound of the waves.

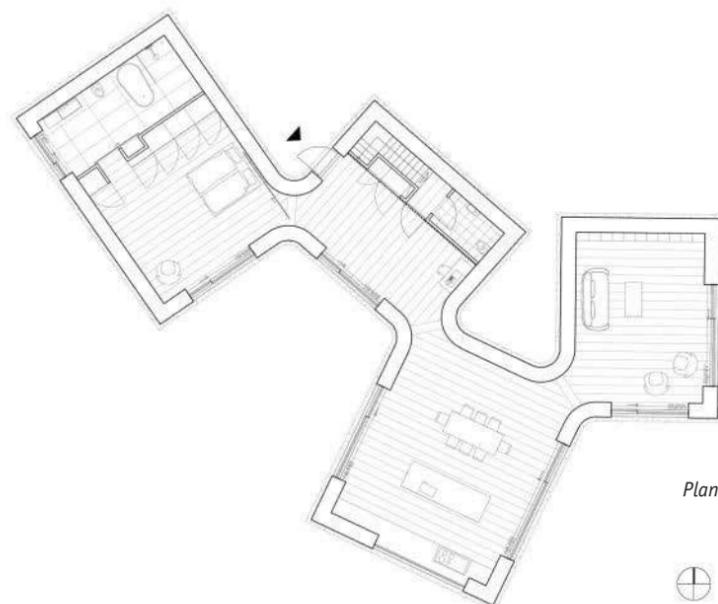


Large windows open up the house to the south and west. The doors and windows are made of oak, the terraces of slate. The quality of the bricks means that the façade can go all the way down below ground level.



The prominent position called for a muted approach to both design and idiom. The architect and builder were inspired by the colours of the surrounding landscape, and opted for natural materials that age beautifully.

A winter day just before the family moved in, before the garden became overgrown with wild coastal vegetation.



Plan

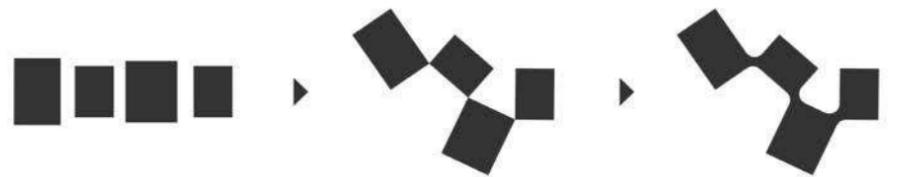




Villa Platan stands a few metres from the water's edge, just north of Aarhus. Early in the process, the architect and clients took brick samples to the beach to find the grey-white play of colour that most closely resembled the shades of the sand and pebbles.

RESPECT FOR NATURE

SUBTLE DESIGN, GENUINE MATERIALS AND NATURAL COLOURS MAKE THIS NEW HOUSE NESTLE BEAUTIFULLY INTO ITS COASTAL SURROUNDINGS ONLY A FEW METRES FROM THE BEACH.



When Anders Lonka, architect and partner at ADEPT, was commissioned to design a new home for his retired parents, he did so on the basis of this mantra: "As little as possible, as well as possible." The approach lies at the very heart of the studio's ethos, he says. "We always try to use as few elements as possible. It means that we use fewer resources, which lets us design more flexible buildings and, not least, leaves time to add subtlety and refinement to the architectural elements."

Lonka knew the site particularly well. The 700-m² plot at Risskov, north of Aarhus, Denmark, is on the waterfront and right in front of the house where he grew up, which his parents sold when they decided to downsize.

The new house consists basically of four rooms, each with its own function. Each room is almost an entirely separate structure, carefully positioned to protect privacy, preserve existing trees, frame the view and provide shelter from the wind.

The four structures merge at their corners, creating transitions between the rooms without the need for any doors and generating a sense of ease and openness throughout the interior. In principle, the property can be described as a single room filled with niches, which makes you feel the presence of every-

body in the house even if you're in different rooms. Below two of the four structures is a basement housing three guest rooms and a TV room. In front of all of the rooms, one-metre-deep recessed shafts extend below ground level, leaving space for floor-to-ceiling windows that provide plenty of natural light. At the garden level, these shafts are concealed by benches made of oak slats.

The four structures' location and orientation create a number of outdoor pockets that provide varying views and degrees of shelter. The house is closed towards the road – the only opening is the front door. Towards the garden and the sea, it opens up with large glass panels and sliding doors.

Both the architect and the clients respected the prominent location and wanted the house to snuggle quietly into the landscape instead of drawing attention to itself. So it was only natural to derive inspiration from the colours of the surrounding landscape and to use high-quality natural materials that will age beautifully.

According to Lonka, it is surprising, given the area's unforgiving conditions, that many of the houses along the coast have plaster façades. "My parents wanted a brick house that requires minimal maintenance,

and because of the horizontal profile of the house, Kolumba was the obvious choice," says the architect. "We took several versions of the brick to the beach before opting for K91, whose grey-white shades best captured the colours of the sand and the rocks. The great advantage of the handmade approach is that we were able to request customised curved bricks. We designed the façade in such a way that all of the curves have the same radius. We therefore needed only two types of custom brick – one that is completely curved, and one that has both curved and straight edges. By alternating the two, we could make them merge naturally into the brickwork's wild bond, resulting in a beautiful, harmonious surface. The long lines of the house are emphasised by the joints – the horizontal ones are recessed, while the vertical ones protrude from the façade."

The architect's determination to only use natural materials also extended to the rest of the house. The roof has a sedum cover, while the terraces are made of slate. These are the only paved areas on the site, which is otherwise wildly overgrown with coastal vegetation. The doors and windows are in oak, as is much of the furniture, the kitchen, cabinets and floorboards. The whole house feels like

the successful culmination of a clear vision. The simplicity and functionality of the main concept freed up resources and allowed the architect to focus on other elements and details, and these have been fully integrated to create a beautiful overall impression.

Villa Platan, Aarhus, Denmark

Client: Private

Architect: ADEPT

Landscape architect: ADEPT and Opland

Contractor: JP and Co.

Engineer: Moe

Completed: 2015

Brick: K91, two moulded bricks in K91

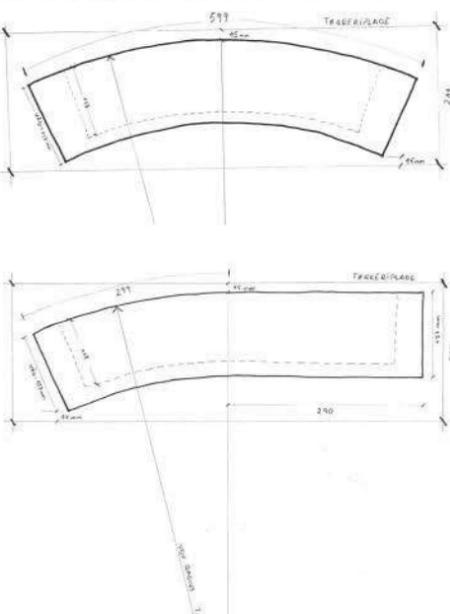
Text: Ida Præstegaard, MSc Architecture

Photos: Anders Sune Berg

Photos, Three photos below: Jakob Lerche

Villa Platan was nominated for the Wienerberger Brick Award in 2018.

All of the arches on the façades have an identical radius. This meant that the architects only had to ask the brickworks to produce two custom bricks to achieve all of the curvatures in the brickwork.



The four structures merge at their corners, creating transitions between the rooms without the need for doors.



The oak kitchen is a custom design by ADEPT.





Toward Orchard Street, the building is five storeys high and on a similar scale to its neighbours. The brickwork on the façade mixes grey and light brick, the hues of which harmonise with the buildings on either side.

RAW YET REFINED

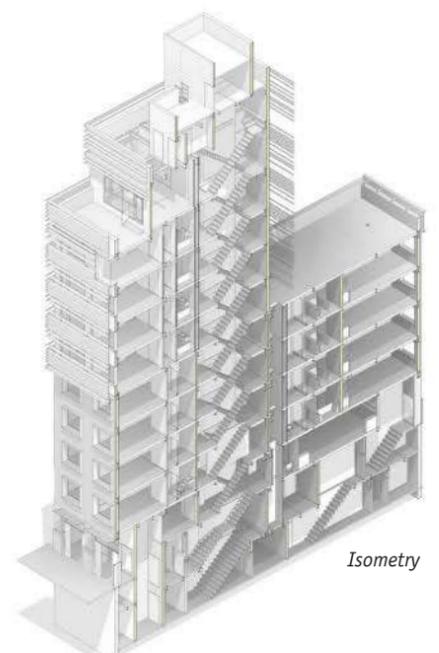
ARCHITECTURE AND MATERIALS ALLOW A NEW RESIDENTIAL BUILDING TO BLEND HARMONIOUSLY INTO A HISTORIC MANHATTAN NEIGHBOURHOOD.

During the late 19th century, the Lower East Side was one of several lower Manhattan neighbourhoods populated by large numbers of European immigrants living in densely packed tenements. It remained one of the city's less affluent neighbourhoods for many decades. Just 25 years ago, it was plagued by crime and you had to keep your wits about you as you walked its streets. Since then, the revitalisation of Manhattan has extended into nearly every corner of the iconic island. Heavy investment in new buildings in recent years has transformed the area into a much sought-after and expensive location.

Grzywinski+Pons is the architectural firm behind one of the area's newer properties. The brief was to construct a residential building straddling Allen Street and Orchard Street. To make the most of the limited space, the architects designed twin volumes, one behind the other, with a shared ground floor. "We built the part on Allen Street – which is much wider than Orchard Street and offers spectacular views of the skyline to the west – in the form of a narrow ten-storey tower," explains architect Matthew Grzywinski. "Towards the narrow Orchard Street to the east, we kept the building to five storeys, like its neighbours." The two parts of the building share a lobby at ground-floor level and contain a total of 16 studios and four

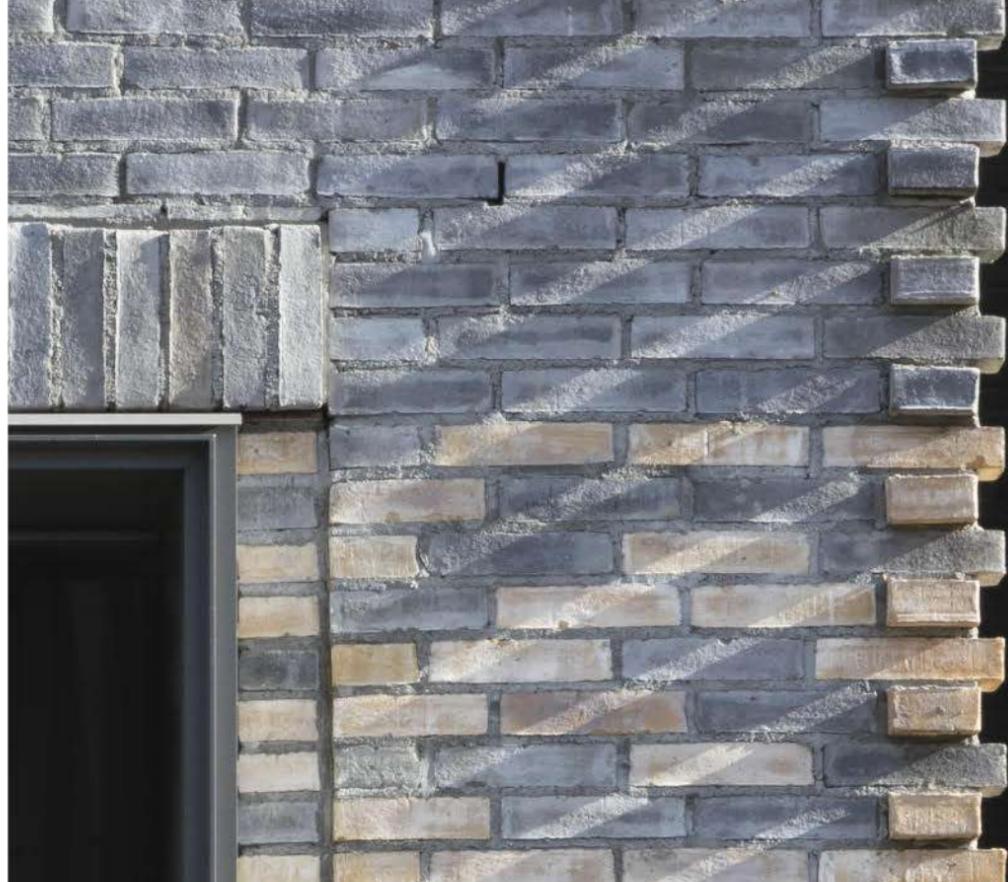


The interior has an honest rawness that reflects the history of the local neighbourhood. In both the apartments and the communal areas, the steel structure is left exposed and painted grey.



Isometry

Grzywinski+Pons made the most of the brick's ability to create reliefs and patterns. Among other things, the headers around the windows are pulled back a few cm, and the free corners are carried out with a pattern.



apartments, all of which are furnished. One ground-floor unit was made available for commercial lease.

"Brick is New York's traditional building material, and we wanted to pay homage to it," says Grzywinski. "It was the obvious choice for the entire Orchard Street façade as well as the five lower floors on Allen Street. We chose coal-fired D81 from Petersen Tegl, which has precisely the look that we wanted. We used the fact that D81 is an equal mixture of D91 and D72 in our own way. On Orchard Street, we laid the bricks straight from the pallet. The top five floors of the tower on Allen Street rise above the surrounding buildings, so we took a different architectural approach here, with zinc panels as cladding. A light structure in the foreground, also in zinc, protects the balconies, conceals various functional installations and imbues the building with a crisp and airy look. In order to ensure a harmonious palette, we sorted the bricks so that the three lower floors are clad in light colours. At the fourth floor, there is a smooth transition to grey brick, which is used until the harmonious switch to grey zinc on the fifth floor."

The architects not only used the brick to produce colour changes, but also took advantage of its potential for textural variation. Protruding headers mark the shift from

ground to first floor and are used on all of the windows on both streets. On Allen Street, at the edge of the gap between the new building and its neighbours, the corner is highlighted with a sawtooth pattern, adding a distinctive visual identity.

The interior also has an honest rawness that reflects the neighbourhood's history. In the lobby, common areas and all of the apartments, the steel construction is exposed and painted grey, and several of the walls have a rough finish of bare cement brick, painted grey.

With 120 Allen Street, Grzywinski+Pons has produced a building that, both inside and out, plays on a finely balanced combination of rawness and refinement. The twin volumes look absolutely contemporary but are also respectful of and responsive to their historical context.

120 Allen Street, residential building, New York, USA

Client: Private

Architect: Grzywinski+Pons Ltd

Interior designer: Grzywinski+Pons Ltd

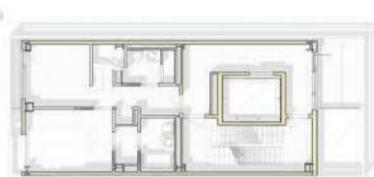
Completed: 2016

Brick: D81 DNF

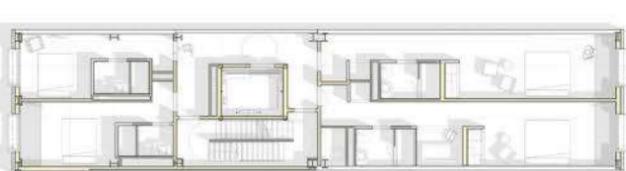
Text: Ida Præstegaard, MSc Architecture

Photos: Nicholas Worley

The architects chose to sort the bricks so that the three lower floors are clad in light colours. At the fourth floor, there is a smooth transition to grey brick, which is used until the harmonious switch to grey zinc on the fifth floor.



Plan, 5th - 8th floor

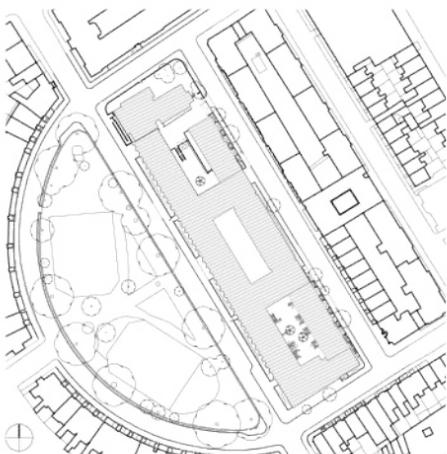


Plan, ground floor - 4th floor



“The façade was intended to have a quality resembling natural stone. We found a brick with a beautiful, distinctive, almost geological quality. The idea was to play with the light colour and the sunlight that filters through the treetops and across the exterior walls.”
Gavin Finnan, Associate Director, Maccreeanor Lavington

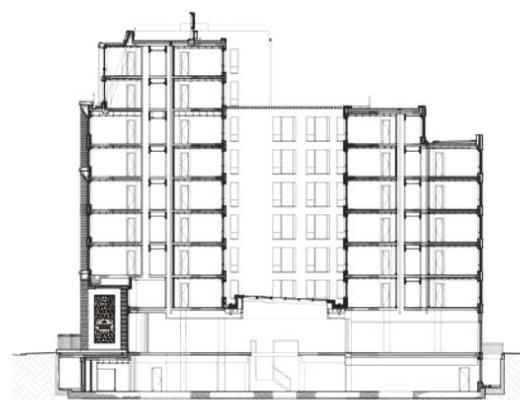
A deep relief and carefully proportioned window openings, cornices and piers create variation and fine shadow effects in the large façade, which is made of prefabricated elements and looks over Cartwright Gardens.



Site plan



Ground floor



Section



Garden Halls' brick façades fit in beautifully with the surrounding 18th- and 19th-century architecture.

The entrance facing Cartwright Gardens is drawn back from the façade, where four high doorways lead into the building.



FAÇADE AS ASSEMBLY KIT

A FACELIFT TO THE STUDENT BUILDING AT GARDEN HALLS IN BLOOMSBURY, LONDON, PAYS HOMAGE TO THE ARCHITECTURAL HISTORY OF THE LOCAL AREA. THE NEW FAÇADES WERE ASSEMBLED ON SITE FROM PREFABRICATED ELEMENTS, FORMING A WELL-COMPOSED AND TEXTURAL WALL FACING THE GREEN OF CARTWRIGHT GARDENS.

The University of London student residences, which include Garden Halls, date back to the 1930s and 1950s. Over time, the need for renovation and modernisation became more urgent. Each room now has a shower, new common rooms have been added, and the architects, Maccrenor Lavington, designed new main façades – one a tall, imposing brick façade facing Cartwright Gardens and the other with dark-grey brick on the lower part of the building at the corner of Cartwright Gardens and Leigh Street.

Garden Halls is in Bloomsbury. As well as the University of London, the area is home to a number of other educational and cultural institutions, including the huge British Museum. Bloomsbury was developed in the 18th and early 19th centuries when row upon row of brick townhouses were built around beautiful squares with plane trees. In a striking contrast to the simple, classical architecture of the townhouses, stand the more monumental Victorian edifices – institutions, hospitals and hotels on a grand scale, with deeper reliefs in the façades, pilasters and columns spanning several floors and architectural effects such as rustication and patterned brickwork liberally applied.

In terms of scale, Garden Halls is very much in the Victorian tradition, and the architects wanted to deploy a similar idiom in the main façade overlooking the square: harmony and order created by exact proportioning of the window openings, cornices and pillars, and a deep relief that adds variation and fine shadows to the long front of the building. The façade design is classic, with a clear separation between a two-storey rusticated base, a tall three-storey middle section and a two-storey upper section. Each section is linked visually by piers that recede incrementally into the deeply recessed windows.

Brick was a natural choice of material and made a wealth of textural effects possible. The bricks capture and modulate the light. Gavin Finnan, Associate Director at Maccrenor Lavington, explains: “The façade was intended to have a quality resembling natural stone. We found a brick with a beautiful, distinctive, almost geological quality. The idea was to play with the light colour and the sunlight that filters through the treetops and across the exterior walls.”

The façade is put together from prefabricated elements consisting of halved bricks embedded in concrete. Each element is T-shaped and extends up to three storeys in height. Using these elements meant that there was no need for scaffolding and cut down on the construction time. The fact that the façade is self-supporting also limited the need for expansion joints. This makes the building look more monolithic. “It gives the building a special quality that many modern buildings don’t have,” Finnan says. “We used a modern method of construction to achieve the same quality and the same effect as traditional building.”

At the corner of Cartwright Gardens and Leigh Street, the base of the building is clad in light brick, and above that, the façades are clad in dark grey brick reminiscent of the black, soot-covered walls so typical of London. The deep window recesses are edged with the same light-coloured brick as the base of the building, making the façade, as a whole, look like a graphical composition in light and dark shades. While it is a modern building, it clearly reveres its historic surroundings.

Garden Halls, Cartwright Gardens, London, United Kingdom

Client: University Partnership Programme Ltd

Executive Architect: TP Bennett

Facade Architect: Maccrenor Lavington

Design and production of prefabricated façade elements: Thorp Precast Ltd

Structural Engineer: Cundall

Contractor: Brookfield Multiplex

Completed: 2016

Brick: D71 DNF

Text: Martin Søberg, PhD, architectural historian

Photos: Paul Kozlowski

The large brick façade elements, including the nine-metre high piers, were manufactured by Thorp Precast in Newcastle-Under-Lyme, Staffordshire, UK.





To achieve a consistent look for the surface, architect Geert Berkein chose a joint in the same colour as the bricks. The joint is pulled back slightly, creating a subtle relief effect.

WARM MINIMALISM

IN SINT-MARTENS-LATEM IN EAST FLANDERS, WHITE KOLUMBA BRICKS ENDOW A PRECISELY DESIGNED FAMILY HOME WITH STRUCTURE AND TEXTURE. THE HOUSE, WHICH HAS THE AIR OF A SIMPLE, LUMINOUS SCULPTURE, IS ENSCONCED IN A GARDEN THAT RESEMBLES A PARK AND IS SURROUNDED BY TALL OLD TREES.

Family home, Sint-Martens-Latem, Belgium

Client: Private

Architect: Architectenburo Berkein

Engineer: ALPHA Studieb.u.r.o. bvba

Contractor: FRAIMCO bvba

Completed: 2018

Brick: K11

Text: Martin Søberg, PhD, architectural historian

Photos: Paul Kozłowski

Petersen Tegl's range does not include chalk-white bricks, but K11 comes close.



Sint-Martens-Latem is known in Belgium for its artists' colony. From the late 19th century until World War II, painters and sculptors from the cities decamped to the rural surroundings where the river Leie meanders its way through meadows, fields and woodland and past cosy little residential enclaves. Nowadays, Sint-Martens-Latem is one of the most affluent parts of Belgium. Avenues lined with mansions may well lend an elegant lustre to the area, but the rural atmosphere remains intact.

Among the towering trees, the white house is a composition of blocks placed on top of and next to each other in a way that creates a dynamic sense of space. On arrival, little of the interior is visible and the building seems closed, but on the other side it opens onto the garden and greenery beyond. A water basin winds organically over the expansive lawns, merging almost imperceptibly with a rectangular swimming pool up by the large, sandstone terrace that stretches the length of the façade. The overall effect is a visual connection between the soft, natural surroundings and the more stringent lines of the building.

The new home looks like a prime example of minimalism – white and black, with an exquisite interplay between the natural texture of the Kolumba bricks and smooth materials such as glass and black-painted metal. "I call it warm minimalism," explains architect Geert Berkein. "The bricks are living and changing objects, but they always retain their character. In fact, they actually become even more beautiful with time. In this way, nature is integrated into the building. If you use plastered façades, they look good for a while but decay quickly and start to look shabby. The fact that the bricks are not absolutely identical means that the wall surfaces look alive. We chose the same colour for the joints in

order to make the surface consistent. The joints are slightly recessed. This lets you sense the bricks but also allows for a delicate relief effect."

The heart of the house is a large, open living room with white walls, beautiful light wooden floors and an open fireplace. The atmosphere feels almost Scandinavian – measured and stylish, yet convivial. The architecture and interior design also reflect the idea of the simple life in the countryside, surrounded by greenery. From the big living room, sculpturally shaped stairs lead to the first-floor bedrooms, and there is direct access to the dining area and onward into a large kitchen. "Cosy niches make the atmosphere warm," says Berkein, "and we strove for variation in the adjacent rooms so that different spaces with different functions feel distinctive."

Large floor-to-ceiling windows draw the garden all the way into the house. Even on a cloudy day, there is plenty of light. "We wanted a timeless home that will still look great in 20 or 30 years," the client explains. "Architecture that looks calm and measured, but not so minimalist that there was no room for warmth."

The exterior is indebted in a sense to modernism's white cubic architecture of the 1920s and 1930s, but where modernist houses were designed to be efficient machines, this new family home in Sint-Martens-Latem has a warmer glow. The combination of precise shapes and natural materials helps to create a beautiful and functional setting for modern family life.



Toward the south, the house opens up onto the big garden and its landscaped pond.

The exterior is indebted in a sense to modernism's white cubic architecture of the 1920s and 30s.



*"The bricks are living and changing objects, but they always retain their character. In fact, they actually become even more beautiful with time. In this way, nature is integrated into the building."
Geert Berkein, architect,
Architectenburo Berkein*

The cantilevered first floor provides cover for one of the family's outdoor dining areas.

The entrance is sheltered by the cantilevered deck. A floor-to-ceiling glass panel floods the hall with natural light.



The holiday home at Timmdorf is impeccably sited, with a garden that runs down to Lake Behler and large trees along the other three sides.

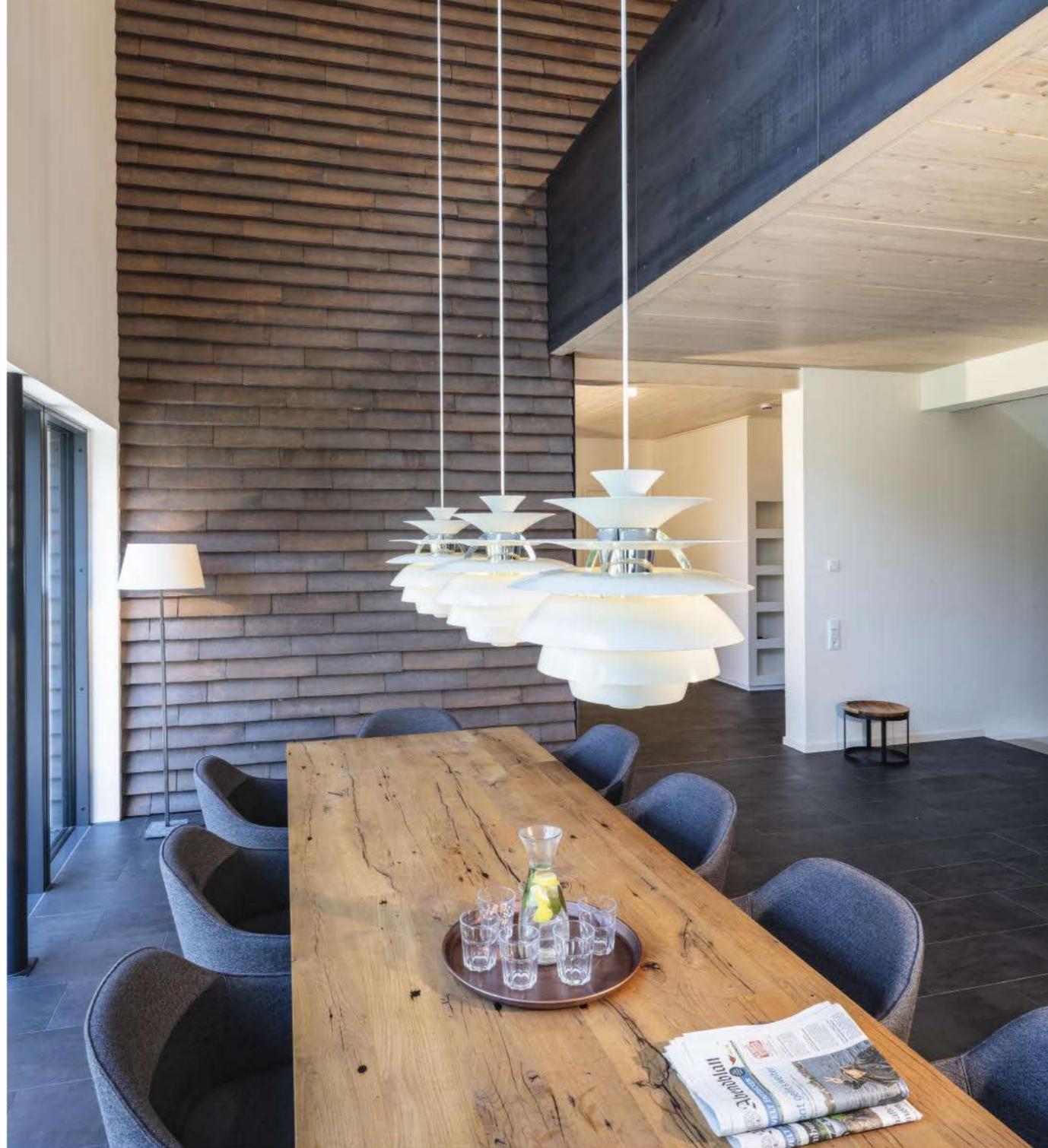
On both the inward- and outward-facing corners, the hand-made Cover runs into the steel section.



The client wanted a modern and robust holiday home that required minimum maintenance. The building has a footprint of 258 m², spread over two slightly offset volumes with flat roofs and façades clad in Cover.



Plan, ground floor



In order to bring the exterior into the house, the Cover cladding continues into the big, central, double-height living room.

A RETREAT IN NORTHERN GERMANY

FOR A NEW HOLIDAY HOME IN SCHLESWIG-HOLSTEIN, THE CLIENT WANTED THE FAÇADES TO HAVE THE SAME LOOK AS CLINKER-LAID WOODEN BOARDS, EXCEPT THAT THE CLADDING WAS TO BE IN BRICK, THE CLASSIC BUILDING MATERIAL IN THE NORTHERN PART OF THE COUNTRY.

Timmdorf, a village in Schleswig-Holstein in the north of Germany, has been a popular holiday resort ever since the railway arrived there about a century ago. A family with two adults and four boys had a 1960s holiday home on nearby Lake Behler. After 17 years, they decided to demolish it and build a replacement.

Having spent years on the site, the family knew exactly what they wanted to retain and what they wanted to be new. For example, they knew exactly where to place the terraces to catch the sun and provide shelter from the west wind, where to prevent people looking in, and where to give priority to the view.

The client commissioned Wacker Zeiger Architekten to design their new house after seeing a cube-shaped family home clad in larch designed by them. The family lives in an old building in Hamburg. It requires a considerable amount of maintenance, and they wanted their holiday home to be simple and completely modern. The result was 258-m² floor space in two slightly staggered blocks with flat roofs. The core of the home

is a double-height central space with a dining area facing the lake, flanked by a guest unit and the living room. The first floor has the children's rooms at one end and a soundproof study and the parents' section in the other. One big wooden terrace runs around the east, south and west sides of the house. Large glass panels in the living room and on the first floor open the house up to the west, where the garden stretches to the lake. Tall old trees shield the other three façades.

The architect and client agreed on a wooden structure with a mounted building envelope. "The client liked the look of slats but wanted brick because of its durability and sustainability, and because it's the classic building material in northern Germany," says Fritz Geldschläger of Wacker Zeiger Architekten. The solution was a Cover façade, for which the client at first chose a grey brick, whose shades border on patinated larch. Late in the process the order was changed to a reddish-brown brick that gives the façade a warmer look.

"As you approach the house, both from

the land and from the lake, you think that the cubic shapes have been wrapped in wood," says Fritz Geldschläger. "Closer up, you discover the rich hues of the tiles. Along with the repeated shadows cast by the tile-laid brick, they help make the façade look both robust and light. The client is also delighted that the façade is 100% colourfast and will not disintegrate or perish for hundreds of years. The fact that the bricks can also be recycled is another positive, sustainable feature."

Holiday home, Timmdorf, Germany

Client: Private

Architect: Wacker Zeiger Architekten

Contractor: Holzbau Pagels, Bad Segeberg

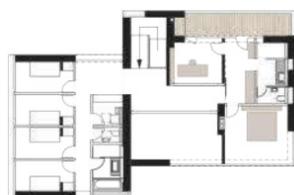
Engineer: Ingenieurbüro Back, Lübeck

Completed: 2016

Brick: C48

Text: Ida Præstegaard, MSc Architecture

Photos: Paul Kozlowski



Plan, 1st floor

CONCERN FOR HUMANITY EXPRESSED IN BRICK

THE DEFTNESS OF ITS ARCHITECTURE ALLOWS WAP ART SPACE, A SPECTACULAR NEW BUILDING IN SEOUL, TO COMMUNICATE ON BOTH HUMAN AND URBAN LEVELS.

As an architect, how do you bring back human scale and perspective in a hyper-modern metropolis like Seoul, a city where architecture and life epitomise globalisation, digitalisation, advanced infrastructure and rampant commercialism, as reflected in the many skyscrapers, whose scale rarely relates to the human sensory apparatus? How do you bring them back while simultaneously reaching out and engaging the urban and cultural context in a fresh new dialogue?

Considerations like these held the key for the Swiss architect Davide Macullo when a private client commissioned him to design WAP Art Space, a combined art gallery and private home in Seoul's Gangnam District.

He started by opting for a human scale and easily recognisable geometry in the form of a cubic grid of 2 x 2 x 2 metres. To achieve the desired volumes, the measurements are increased to six, eight and ten metres, with the largest making it possible to have bigger rooms and relate to the scale of the city.

WAP Art Space consists of staggered cube-like blocks in various sizes that look as if they have just been stacked haphazardly. Arranging them in this way highlights the cubic format spectacularly and also leaves room for windows and terraces. The building has two floors below ground level. Above ground, six storeys are stacked on top of one another. The amount of floor space diminishes gradually, making it look slimmer at the top. The sides of the cubes alternate between forming walls and windows, several of which span double-height rooms.

The gallery, which is devoted to contemporary art, has six exhibition halls and an outdoor exhibition yard. It is located on the ground floor and the first floor below ground. Its semi-public status makes the gallery a social and cultural gesture, an invitation to the city and its users.

The private home has a lobby on the ground floor and extends over the five upper floors, away from the public area to ensure an undisturbed domestic space.

The building is made of concrete cast in situ with façades of brick, which as well as being a traditional building material in Korea, also helps create a human quality.

To achieve just the right look for the façades, Macullo wanted a light-coloured brick. It also had to be hand-made because their artisanal nature is what endows bricks with their unique qualities. The client found the right brick on a visit to the Kolumba Museum in Cologne, which was designed by the architect Peter Zumthor. A version of the long, slender Kolumba in a very light colour was just what was needed.

Macullo explains what it is that the Kolumba bricks add to WAP Art Space in the book *Architectural Material 1 - Brick & Tile*, by Korean Damdi Publishing: "The bricks are like a piece of silk fabric that you wear and give the feeling of keeping the body warm or cool. The effect of bricks on the elevations of a building is connected to the reduction of scale: from a distance, the building looks homogeneous, but closer up I can distinguish

the characteristics of the cladding material. This difference holds my attention as I approach and reduces the scale from urban to domestic, from public to private. The closer I get, the more it touches me. Brick has extraordinary potential to express manual work. It is like seeing a fabric woven by hand instead of by machine. It is alive and expresses concern for humanity."

These delicate qualities are also present in the lobby of the private home, where the Kolumba-clad façade is drawn into the building as vibrant, tactile surfaces on the interior walls.

WAP Art Space, Gallery, Seoul, South Korea

Client: Private

Architect: Davide Macullo Architects

Contractor: Dasan Construction & Engineering Co., Ltd

Engineer: Dasan Construction & Engineering Co., Ltd

Completed: 2017

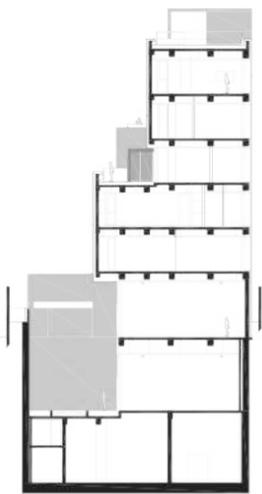
Brick: K11

Text: Tina Jørstian, MSc Architecture

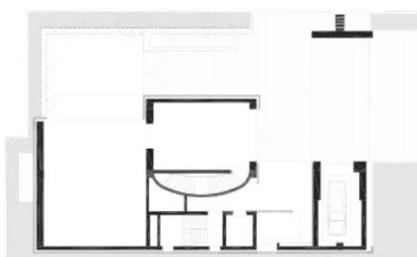
Photographer: Yousub Song

The building, which houses the WAP Art Space, consists of stacked, cube-like blocks of different sizes. The blocks are offset from each other, which creates space for window openings and terraces.

"Bricks have extraordinary potential to express manual work. It is like seeing a fabric woven by hand instead of by machine. It is alive and expresses concern for humanity."
Davide Macullo, architect



Section



Plan, ground floor

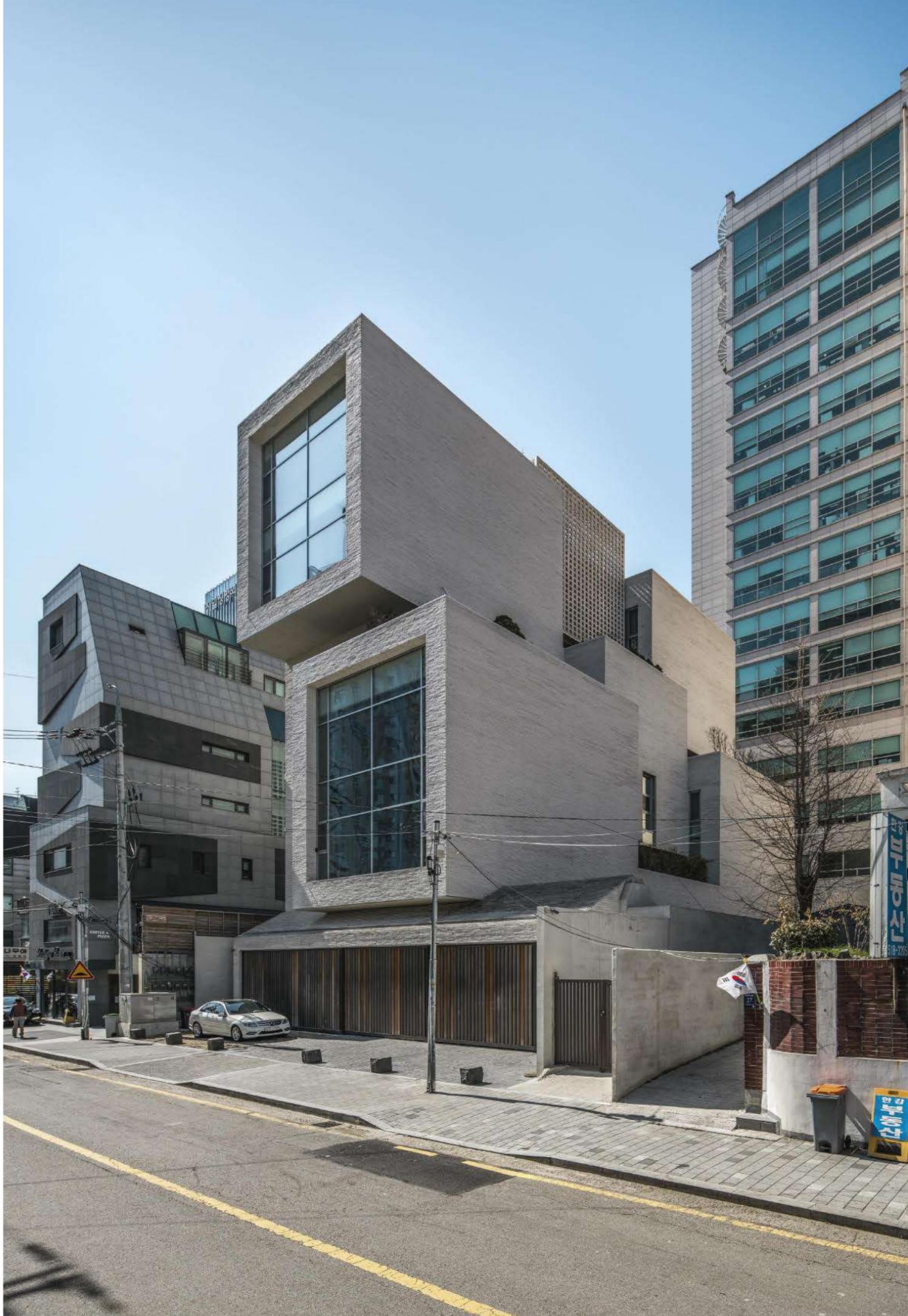


Site plan



*"The bricks are like a piece of silk fabric that you wear and give the feeling of keeping the body warm or cool."
Davide Macullo, architect*

The stacked cubes are a dramatic addition to the streetscape.



The building looks homogeneous from a distance but the individual character of the bricks is apparent up close. Davide Macullo describes the bricks as possessing similar qualities to silk, which has the ability to keep the body warm or cool as needed.

The building includes a magnificent apartment that extends over the five upper floors. The offsetting of the cubes results in spacious terraces.



The new building in Sant Cugat del Vallès is located in a neighbourhood with buildings in a wide range of styles and sizes. Nevertheless, due to the historical nature of the area, the project had to comply with very strict planning guidelines.

The areas between some of the windows feature glass overlaid with patterned, perforated brickwork.

Avinguda Catalunya 11, Barcelona, Spain

Town house with ten flats and two commercial spaces

Client: Mengual & Puig Coll, SL

Architect: FITA, Marc Puig Mengual

Collaborators: Matthew James Wilson

Technical Architect: Alberto Álvarez

Contractor: Instalaciones y obras 49 SL/

Valdomar Instalaciones SL

Engineer: Manel Garriga,

Enginyeria d'eficiència energètica

Completed: 2017

Brick: K91, D91 FF

Text: Ida Præstegaard, MSc Architecture

Photos: Paul Kozlowski

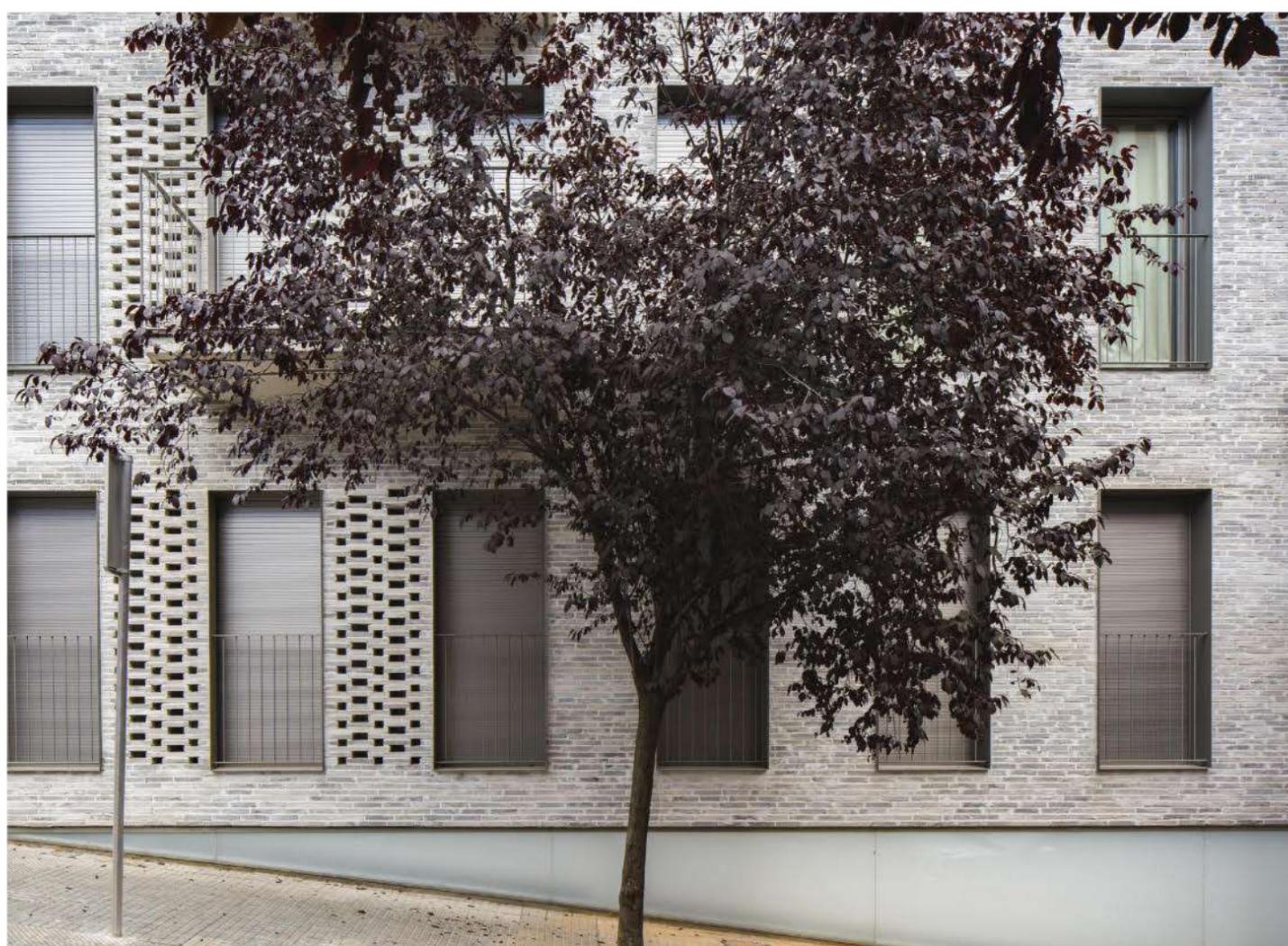
Photos, blooming trees: Andrea González Maroto

INTERPRETATION OF TRADITIONAL ARCHITECTURAL DETAILS

THE CAPACITY OF BRICK TO CREATE VARIATION HAS INSPIRED THE DISTINCTIVE CORNERS AND CORNICES IN A NEW BUILDING ON THE OUTSKIRTS OF BARCELONA.

The client wanted the new building on the corner plot in the district of Sant Cugat del Vallès in Barcelona to fit in with its historical surroundings, but with a distinctive, contemporary design that would be a positive addition to the neighbourhood. The client grew up here, in the building that was demolished to make way for the new one, so the site means a great deal to the family. The architect Marc Puig was commissioned to build ten small flats, two commercial spaces and an underground garage. Puig, who spent several years working in studios abroad, has managed the FITA studio in Barcelona since 2014.

Sant Cugat del Vallès is about 20 km from Barcelona, and the plot is on the edge of a historical and protected neighbourhood. The area is subject to very strict planning guidelines. For Puig, the challenge was to find both an architectural contemporary idiom and suitable materials that would satisfy the authorities and the client.



He looked to the proportions and rhythms of the surrounding historical façades.

"I paid particular attention to the cornices and corners, which are often clearly defined elements in vernacular architecture," Puig explains. "In the 20th century when new construction techniques, like the column-plate system, replaced traditional ones, in which cornerstones had a supporting function, it was no longer necessary to highlight the corners of a building. The house in Sant Cugat del Vallès offered an opportunity to emphasize the traditional architectural language. Brick was the material selected due to its flexible properties."

The building has concrete floors and supporting concrete columns cast in situ. The outer wall wraps around the structure as a separate ceramic skin that hangs from each slab. Just below the roof, the three top bonds stand out and form a simple cornice. The corner is accentuated by having every

second bond protrude 40 mm throughout the entire height of the building. The protruding bonds run from the corner toward the flat façade and are in three lengths (the longest is one metre). This approach endows the hard brick with a plastic, malleable character, while the relief creates an ever-changing play of shadows on the façade.

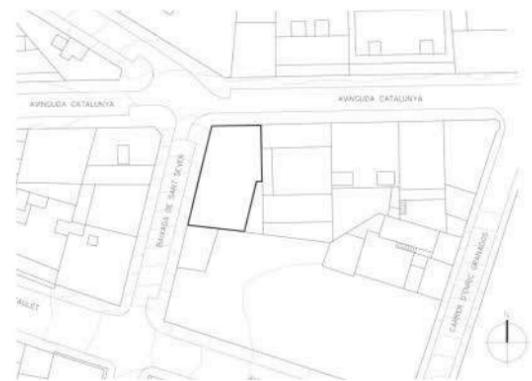
Puig used brick to create other types of variation, too. The identical windows measure 0.80 m x 2.30 m and are rhythmically positioned on the façade to maximise natural light in the flats. The areas between the windows feature glass overlaid with patterned, perforated brickwork. The perforations act as an extra light source that is not covered by the rules on maximum window space and generate an exciting play of light and shadow both inside and out.

For the façade, Puig combined K91 and D91 in Flensburg format, both made of grey Danish clay. "Both bricks express the sub-

dued, simple materiality and contribute to the surrounding context," says Puig. "Their structure and colours capture the changing light throughout the day, and the wild bond with differing brick formats create a homogeneous yet rich surface."



In early spring, the residents enjoy the sight of the cherry trees in bloom just outside the windows.

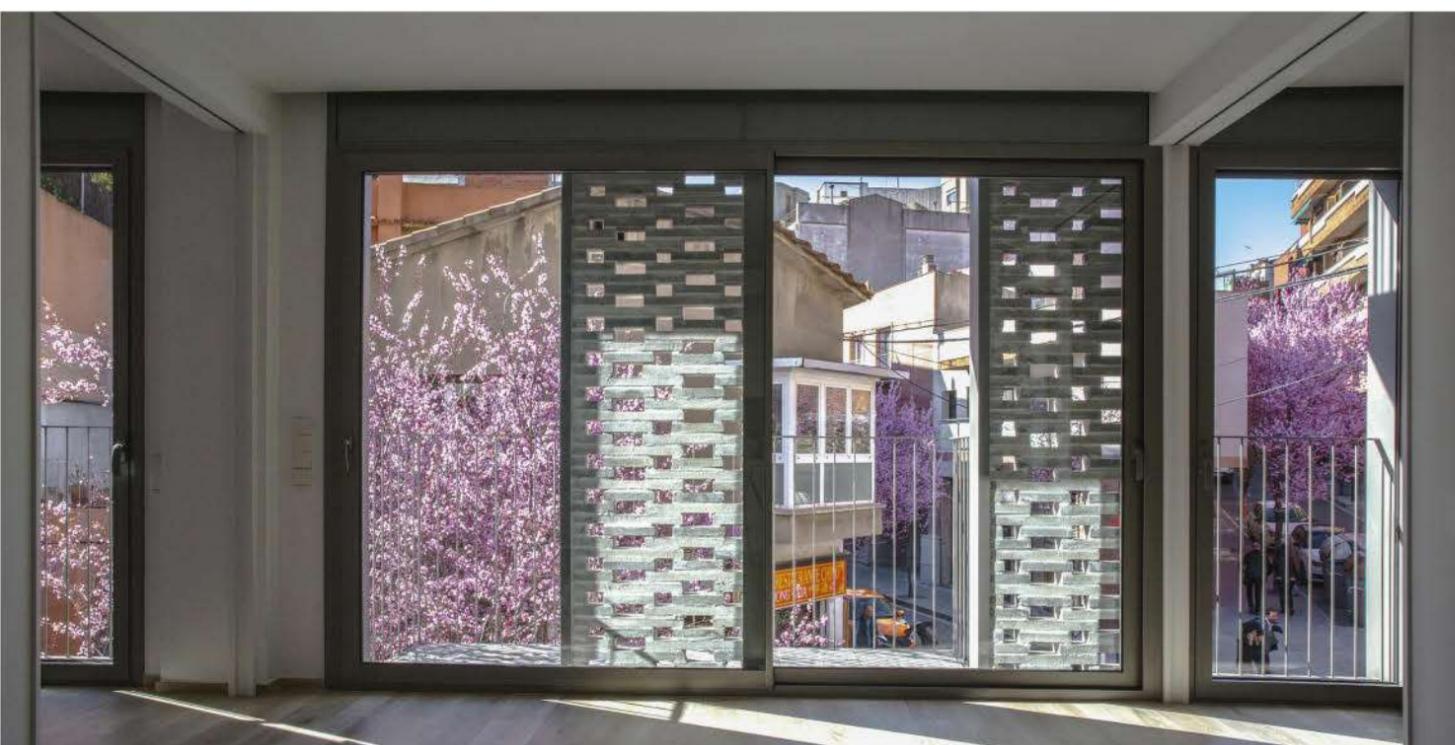


Site plan



Floor plan

At several points on the façade, the architect took advantage of the bricks' ability to create variation. In the south-east corner, every other course protrudes by 40 mm. The protruding bonds are in three different lengths (the longest is one metre), and run from the corner back toward the flat façade.



The perforations in the brickwork provide extra light and are not included in the maximum permitted window area.

brick inside

"Bricks are created from clay, water and fire, and with their natural richness of colour and tactile qualities they can imbue a room with a special atmosphere," writes architect and professor Thomas Bo Jensen in the foreword to Brick Inside, published by Petersen Tegl in May this year. The book presents 59 widely differing interiors that employ many types of bricks and tiles in various ways to create inviting spaces and distinctive elements in rooms.



ARCHITECTS WORK GLOBALLY – SO DOES PETERSEN Tegl

Petersen Tegl supplies handmade and water struck bricks to 44 countries on four continents. A large network of salespeople and agents advises architects and builders all over the world. No matter where the architect, client or project is located – even if all three are in different countries or on different continents – Petersen Tegl can attend meetings, provide advice and deliver samples at short notice.

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

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

SCHLESWIG-HOLSTEIN
ZIEGELTEAM
STEPHAN BAASCH
P: +49 170 2705 530
E: STEPHAN.BAASCH@ZIEGELTEAM.DE

GERMANY EAST
HARTMUT REIMANN
P: +49 170 5565 792
E: HARTMUTREIMANN@HOTMAIL.DE

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

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

ARCHITILE LLC
P: +7 495 989 4317
E: INFO@ARCHI-TILE.RU

EASTERN EUROPE (WITHOUT POLAND), ITALY
INGRID KATHRIN GROKE
P: +45 2047 9540
E: IKG@PETERSEN-TEGL.DK

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

INDIA
ATLAS DEVELOPMENTS INDIA
P: +919818932863
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

CHIEF EDITOR
ANNETTE PETERSEN, ARCHITECT MAA
E: ANNETTE@ZINCK.INFO

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

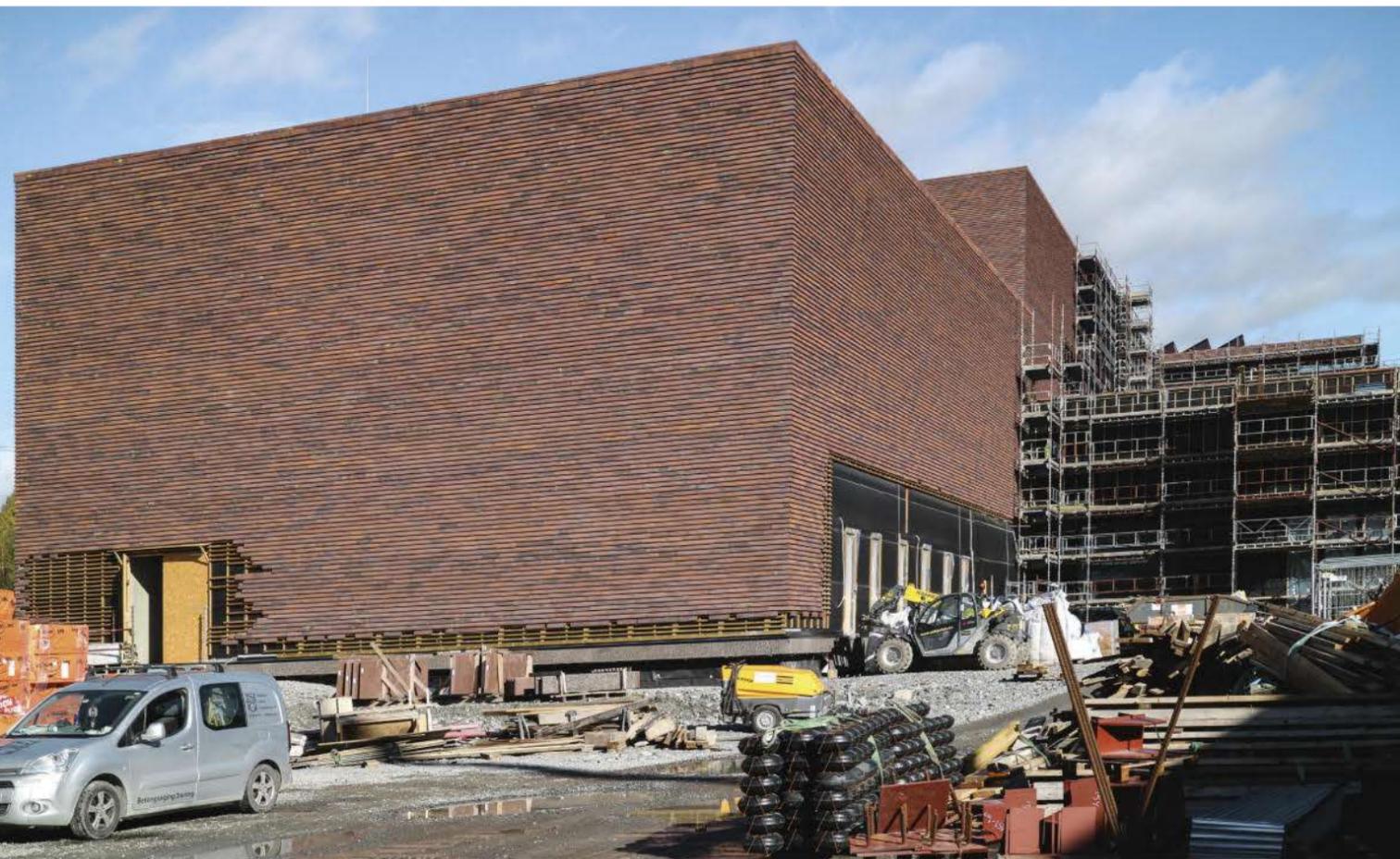
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Petersen Tegl has supplied approximately 260,000 C48 bricks measuring 170 mm for the 20,000 m² façade at Campus Ås in Norway. By comparison, cladding a medium-sized home requires around 3,000 Cover bricks. Petersen also supplied specially moulded bricks for the 2.5-km-long cornice. Photos, above: Mur Direkt, right: Statsbygg/Trond Isaksen

CAMPUS ÅS

PETERSEN Tegl HAS DELIVERED ITS BIGGEST ORDER OF COVER TO DATE FOR A MAJOR RESEARCH AND TEACHING FACILITY JUST OUTSIDE OSLO.

A large and complex building project is under way just outside Oslo. When Campus Ås is completed in 2020, the Faculty of Veterinary Medicine of the Norwegian University of Life Sciences and the Norwegian Veterinary Institute will share the same address.

Fabel Architects (Norway) and Henning Larsen Architects (Denmark) are working together with the client, Statsbygg, on the project. The 63,000 m² site consists of eight interconnected buildings clad in C48. "We have designed a striking façade made of beautiful brick that requires very limited maintenance and helps to anchor the complex in Norway's most beautiful university campus," says architect Lasse Brøgger of Fabel Architects.

