

PETTERSEN

A MAGAZINE ABOUT BRICKWORK AND RESPONSIBLE ARCHITECTURE



Small Scale Big Impact

Location is not the only common denominator shared by these ten projects in London homes. Their small – even intimate – scale is inversely proportional to the creativity, insight and care invested in them, as reflected in the choice of materials and the brick finishes.

Text: Ida Præstegaard, MSc Architecture

The new extension blends in, simply and elegantly, with the terraced house in Geldeston Road. Emil Eve Architects chose a brick in light, soft tones to complement the London stock bricks on the façades.



Large glass doors blur the distinction between inside and out. The door and window frames are made of oak.



Geldeston Road

The new two-storey extension to this three-storey terraced home brightens up the neighbourhood where it has been dubbed “the modern Victorian outrigger”. On the ground floor, the extension contains an L-shaped kitchen and dining area. It connects directly to the garden, which is now also L-shaped.

The first floor houses a bathroom, on top of which is a small terrace, screened by asymmetrically angled walls that echo the angles of the surrounding roofs. The architects have created a coherent whole by using one brick throughout (D71) to clad the extension’s three façades, the terraces as well as the garden wall.

The architects like the brick’s soft and natural hues which complement the Victorian brickwork in the neighbourhood. They also wanted the extension to retain a close kinship with the existing house but stand out from it, an effect they have achieved with style.



End-of-terrace extension, Geldeston Road, Stoke Newington

Architect: Emil Eve Architects
Built: 2019
Brick: D71 HF
Photos: Mariell Lind Hansen

The brickwork on the extension has filled, scraped joints of lime mortar with washed sand, resulting in a finer texture. Also, the sand in the mortar becomes more visible this way.

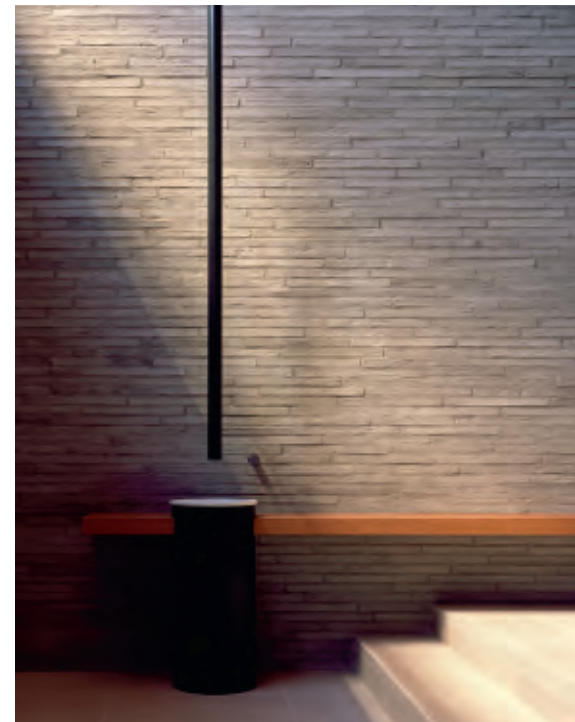
The area overhanging the pool contains a sauna and steam bath. Behind the tall black door are stairs to the garden and to the technical equipment in a room below. The walls are in Venetian plaster which is suitable for use in wet rooms.

“This space celebrates light and indulges darkness. The huge volume is illuminated from one end and enclosed by ten thousand handmade Petersen bricks, each bearing the thumbprint of its maker. As the light tracks over the rough-hewn surface of the bricks it picks out a shifting landscape of ridges and valleys in miniature. The coarse textured brick is in striking contrast to the glass-like blackness of the pools. The expansive stillness of the water’s surface reflects the space and gives a doubling effect to the volume. The raking light, the shadowy spaces, the reflections and the materiality combine in this spa to create a space with a quiet intensity and a gentle drama.”

Richard Bell, architect



A four-metre-long, black-painted pipe supplies drinking water.



Section

Plan



Underground spa

There was no question that the beautiful garden at this Victorian-era property in Chelsea had to be preserved. As this precluded a private spa at ground level, Richard Bell Architecture designed a subterranean 200-m² wellness area, complete with sauna, steam bath, gym, 11 x 3.5-metre swimming pool and changing room.

The architect had very exacting specifications for the brick that was to line the walls. Both its tactile qualities and format were crucial to the effect he envisaged. “Right from the start, I knew that we needed a long, slender brick to emphasise the horizontal. The new spa is deep underground, and the horizontal lines are reminiscent of the stratification of the surrounding soil. That is also why I went for a random bond, as it has the most natural feel. I looked at K11, K50, K91 and K53, but decided that K51 had just the right delicate, light-grey tones and colour play.”

Underground spa for private residence, West London

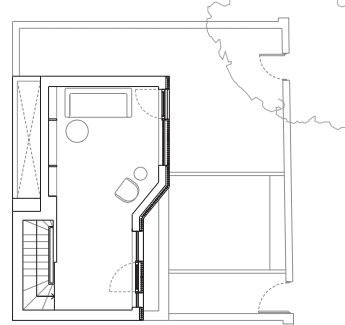
Architect: Richard Bell Architecture

Built: 2017

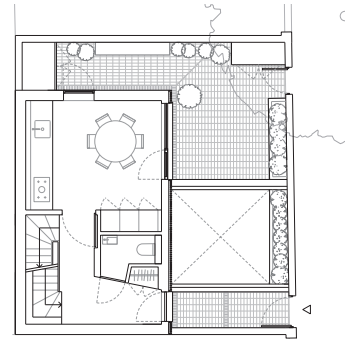
Brick: K51

Photos: H el ene Binet

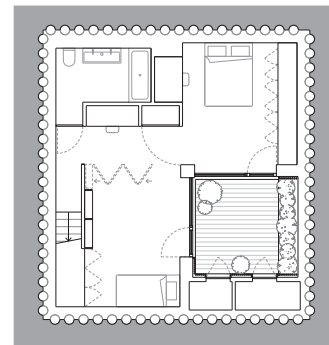
The arched ceiling and benches are made of cherry wood, the terraced floor is in Portland stone, the pools are clad with dark porcelain tiles and the pendants are by Viabizzuno.



First-floor plan



Ground-floor plan



Basement



Section



Pocket House, Melbourne Grove

Pocket House once again showcases Tikari Works' unique ability to conjure up spaces that make the most of difficult sites. For this project, Tikari was both builder and architect, which is the way they prefer to work. The 80-m² former garage plot now accommodates a three-storey family home of approximately 105 m².

A range of planning considerations, including the neighbours' right to light, inspired the decision to locate the bedrooms and bathrooms partially underground. However, due to the very open nature of most of the spaces and the skylights above the internal stairs, the house as a whole still has plenty of light and an airy ambience. Characteristically honest in its architecture, the property has exposed structures everywhere, which allows opportunities to optimise the thickness of the walls and floors.

The architects consistently opted for natural, light materials – Douglas fir, birch and spruce. D71 is used as cladding on the three façades as well as the interior walls. The colours of the light woods are reflected in the brick, the hues of which are due to the white clay slurry used to slide the clay out of the mould before the brick is fired. The slurry remains on the brick after firing, imbuing it with its characteristic, shimmering look. The palette of bright and golden hues makes a huge contribution to the sense of spaciousness, despite the home's modest footprint.

Tikari Works built Pocket House on a plot measuring approx. 80 m². This fully functioning family home has a total footprint of 105 m², so had to be conceived and executed in a way that makes extremely economical use of space. A large skylight over the stairs channels daylight down to all of the levels.

Daylight floods into the west-facing living room on the top floor through the large glass windows. Cedar slats filter the light.



Pocket House, Melbourne Grove, East Dulwich, South East London

Architect: Tikari Works

Built: 2018

Brick: D71 DNF

Photos: Edmund Sumner

The kitchen units in birch-ply with white-oiled spruce veneer, designed by Tikari Works, blend in beautifully with the light brick walls.

The façade on Pocket House is aligned with the neighbouring houses.

"We love the light, subtle colour of the brick, which goes great with the whitewashed timber internally and externally."

Nicola Tikari, architect





The renovation project also extended to the garden which was redesigned with numerous beds with lush plants.



Large skylights flood the sleek, black-and-white kitchen and dining area with daylight.

**Mid-terrace extension,
De Beauvoir Town, Hackney**

Architect: HÛT Architecture

Built: 2019

Brick: K55

Photos: Emanuelis Stasaitis



De Beauvoir Town

The architects set out to remodel this three-storey, mid-terrace house so that it would work just as well both as a home for the young couple who live there and as a space to entertain. The total transformation by HÛT Architecture includes an almost square extension out into the back garden with a kitchen and dining area. Daylight floods into the dining space from a 5.5 x 0.8-metre-wide opening the length of the new roof and a 2.4 x 1.2 m skylight above the kitchen. The look of the black fittings and whitewashed walls is softened by the floorboards and a dining table in Douglas fir. As much of the neighbourhood consists of listed buildings, the local council took a keen interest in the choice of façade material. The 528-mm long, handmade Kolumba, laid in stack band, harmonises with the shape of the extension and relates to the London stock brick on the surrounding buildings. The choice was approved right away. The fact that the brickwork façades will only become even more beautiful over time also helped influence the decision.



HÛT Architecture designed the extension to have a precise and tight façade toward the garden. The dark, handmade Kolumba in stack bond is a good match for the doors' slender, black frames.



Red panels in the ceiling and on parts of the walls contribute to the kitchen's warm atmosphere.



Uplands Road

In 2018, after living in it for 15 years, the owners of this Edwardian terraced house in North London decided that the time was ripe for a general upgrade of the interior design. Among other issues, they found the kitchen too small and access to the garden impractical. They turned to Catriona Burns Architects who altered the ground-floor plan and designed an extension containing a kitchen and dining area. The extension opens out onto a terrace which is raised above ground level and offers access to and views of the garden. A roof terrace on top of the extension adds another outdoor space.

For the new façades, the architects and clients opted for D81, which is made up of equal parts D91 and D72. The golden and greyish hues are also found in the distinctive, specially designed oak window frames and the classic London stock brick on the rest of the building. Grey joints complement the greyish shades in the bricks and highlight the design of the brickwork as a whole. The fact that the joints are concave also underline the shape of the bricks.



**Extension to terraced house,
Uplands Road, Crouch End**

Architect: Catriona Burns Architects

Built: 2018

Brick: D81

Photos: Adelina Iliev

The extension in Uplands Road combines a simple architectural expression with multi-coloured brickwork. The doors and window frames are in oak, the latter protruding from the façade.



A large skylight makes for an inviting transition between the original house and the extension.

The light tones of the bricks, joints and concrete lintels are carefully chosen to form a harmonious whole. The brickwork has runner bonds.



The choice of harmonious materials and colours continues indoors. The floors are clad in lye-treated Douglas fir planks. The shelves and doors are in oiled oak and the kitchen table is made of microcement.



Bayston Road

Stringency and simplicity were the watchwords for the extension to this terraced house in North East London's fashionable Stoke Newington area. The 30-m² extension by Al-Jawad Pike Architects contains a new kitchen and dining area, with three walls in exposed brickwork supporting a flat roof. A short staircase with risers – also in brick – leads down from the main body of the house into the new section at ground level.

Right from the beginning of the project, the architects and clients were clear that the

brickwork should be clean and honest. They opted for the blue-tempered D91, the grey nuances of which interact beautifully not only with the existing façades but also with the other materials used in the extension – floors in lye-treated Douglas fir, and oiled oak window and door frames.

Towards the garden, the façade takes the form of a two-part, floor-to-ceiling glass section that, along with the skylight above the staircase, allows for stunning natural light. A terrace cast in light concrete, spanning the

full breadth of the house and on the same level as the dining room floor, rounds off the extension and the functionality of the house as a whole.

Extension to terraced house, Bayston Road, Stoke Newington

Architect: Al-Jawad Pike Architects

Built: 2015

Brick: D91 HF

Photos: Ståle Eriksen

The interior floor and the terrace are on the same level, which means the kitchen flows into the outdoor space.





The Makers House, Terrace Road

After purchasing the site in the Victoria Park conservation area in 2012, architects Sophie Goldhill and David Liddicoat spent four years designing and building their own house. Maximising the footprint and realising their architectural vision was a demanding process due to all the conservation rules and the neighbours' right to light. The result is a spacious and exciting 220-m² home spread across staggered levels, at the heart of which is a 31-m² kitchen and living room.

The architects knew that honest and tactile materials would play a crucial role in creating the ambience they sought. The local conservation authorities recommended dark brick, and the architects considered five different varieties of Kolumba before deciding on K43 which best harmonised with the surroundings. It is used to clad the exterior and is also drawn indoors in several of the rooms, including the 3.8-metre-high kitchen, which is open all the way up to the rafters. The brick's reddish-brown tones harmonise beautifully with the smooth, in situ-cast concrete floor, stainless steel tabletops and deep-blue kitchen fittings. The architects designed a special wild bond for Kolumba that repeats the bricks' placement in so complex a manner that the overall expression is one of complete irregularity.

Makers House, Terrace Road, Hackney

Client: Sophie Goldhill and David Liddicoat

Architect: Liddicoat & Goldhill

Built: 2017

Brick: K43

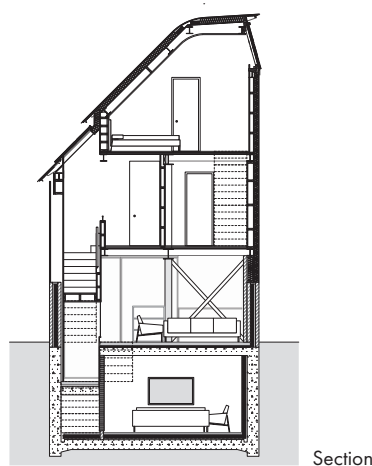
Photos: Joe Willis

A small staircase connects the living room to the kitchen, the level of which is 1.2 m lower. The recurring use of dark brick cladding binds the spaces together.

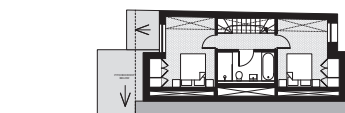


Sophie Goldhill and David Liddicoat's projects are most inspired by their choice of materials. In this case, the dark shades and tactility of the brick set the tone.

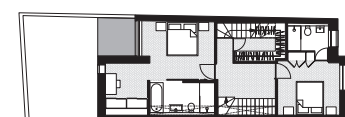
The conservation authorities demanded dark-brick façades and were highly satisfied with the choice.



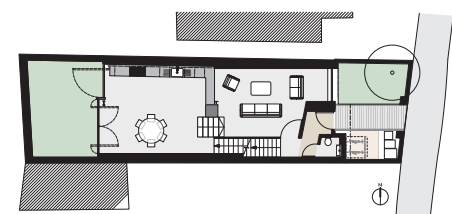
Section



Second-floor plan



First-floor plan



Ground-floor plan

The existing house flows into the new extension.



The extension mimics the house by having two façades offset from each other. The façades have stack bond brickwork.



Roslyn Road

After a decade in this Victorian terraced home, the owners decided on a major renovation, including an extension with a new kitchen and dining area. Architect Joe Magri was in no doubt that the transformation should be rooted in the building's most prominent element – London stock brick.

The new D71 brick has the right colouring, and the Hamburg format (220 x 105 x 65 mm) was chosen because it is typical of the neighbourhood. The project involved white painting the original building, which means that the extension both contrasts and harmonises with it. The offset layout of the original house towards the garden has been replicated in the extension to preserve the underlying architectural rhythm. The new extension contains a bright, functional kitchen in birch, with a dining table next to the large patio door.

Magri explains the composition of the new brick façades. "Essentially, a brick has three different sides, each repeated twice. That is what we wanted the extension to express. All of the bricks are laid in the same direction in stack bond, with each one repeating the shape of the extension. The headers face directly towards the garden, the runners are parallel with the offset façade, and the capping takes the form of courses of headers."



The polished concrete floor continues outdoors to form the terrace. The patio is defined by D71 brick walls and unprocessed Siberian larch, which will turn grey as it ages

Mid-terrace house extension, Roslyn Road, Tottenham

Architect: Magri Williams Architects

Built: 2018

Brick: D71 HF

Photos: Nicholas Worley

The company Clayworks made the interior clay walls. The natural, light shades and texture of the clay soften the contrast between light and shade.



Due to its distinctive look and central position in the building, the pavilion-like extension exerts considerable influence over the house and garden.



Harefield Road

When they returned to Britain after several years in Australia, the family looked at this semi-detached Victorian house in Brockley with new eyes. It was in need of renovation, but they were also keen to enjoy the kind of outdoor living space they had come to appreciate Down Under.

The owners commissioned Gruff Architects to realise their vision. The result is an extension with a distinct identity all of its own due to the angular, symmetrical roof and skylight on top. A small courtyard nestled between the existing house and the extension allows daylight to flood the new living spaces, while lush greenery forms a small oasis around the dining area.

Gruff opted for a modern brick (D91) with distinctive and varied grey tones. The brick enters into dialogue with the cool grey zinc cladding of the roof, as well as with the golden hues of the floors and the lacquered oak window and door frames. The new terrace offers views of a lush garden with comfortable seating and a pond with waterlilies.

Extension to semi-detached house, Harefield Road, Brockley, South East London

Client: Private
Architect: Gruff Architects
Built: 2019
Brick: 91 DNF
Photos: French+Tye



Ground-floor plan

The zinc roof's grey shades are echoed in the bricks.



Large windows in the kitchen and dining area provide fine views of the garden.



Oiled oak is a recurring material in the interior. The patio between the original house and the extension draws the lush greenness indoors.



Iffley Road

Due to its location in the Bradmore conservation area, the plans for an extension to this end-of-terrace townhouse were subject to close scrutiny by the local authorities. Neil Dusheiko was commissioned to renovate the entire house and add a two-storey extension, with a kitchen, living and dining area on the ground floor and a study on the first. The garden also needed to be reconfigured to improve the connection to the house.

To avoid overwhelming the original house, the ground floor of the extension remains below the enclosing garden wall, not visible to passers-by. The first floor is a precise rectangular volume clad in dark Kolumba brick which not only defines the extension as an independent element, but also creates a sense of affinity with the rest of the house. Kolumba's long, narrow format contrasts with the traditional brick elsewhere in the building. The sense of affinity stems partly from Kolumba's handmade structure and partly from the dark shades which echo the patinated façades and garden wall.

For the interior, the owner also wanted the feel of authentic materials to be translated into a simple and modern design language. An entire wall on the ground floor is clad in a light-with a stack bond. A long, narrow skylight measuring 4.5 x 1 metres runs almost the full length of the wall, casting daylight over the rustic surfaces of the brick, which change character throughout the day.

End-of-terrace extension, Iffley Road, Hammersmith, West London

Architect: Neil Dusheiko

Built: 2018

Brick: Façades K54, Interior K70

Photos: Tim Crocker



The storage banquette is one of the few pieces of furniture in the room.

Passers-by only see the first floor of the new rectangular extension. The ground floor is hidden from view by the garden walls.



The project also included redesigning the garden and patio.



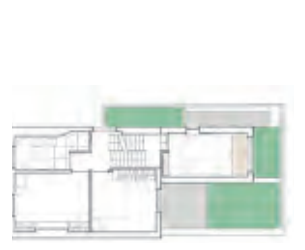
The large wall in handmade, light-coloured Kolumba creates a beautiful contrast to the room's other smooth, cool surfaces, such as the polished stone floor and the kitchen table in polished concrete.



Section



Ground-floor plan



First-floor plan



Cantina Fabbrica Pienza produces red wine, white wine, rosé and olive oil, all of it are organic.



All external surfaces, including the roof, are clad in Kolumba. The roof is visible from the surrounding hills, so forms part of the overall architectural expression.

Straight lines and grapevines

THE TUSCAN WINERY CANTINA FABBRICA PIENZA IS NESTLED AMONG LONG ROWS OF GRAPEVINES. SHAPED LIKE A RECTANGULAR BOX AND CLAD IN KOLUMBA ON ALL SIDES, IT BOTH CONTRASTS AND HARMONISES WITH THE SOFT CURVES OF THE SURROUNDING LANDSCAPE.

The setting is Val d'Orcia, the valley taking its name from its river Orcia and connecting the cities of Siena and Grosseto in Toscana. This pastoral, agricultural area has been designated a UNESCO World Heritage Site as a unique example of Renaissance ideals of land management. Its current appearance is the result of the way Sienese merchants started to cultivate the land in the 14th and 15th centuries. Vineyards, corn fields, olive groves and smallholdings cover the hills between the small villages and medieval fortresses which are linked by roads lined with slender cypress trees.

The Cantina Fabbrica Pienza winery places itself elegantly and with consideration in this characteristic landscape. Co-owner and architect Antonie Bertherat-Kioes designed the building herself. "We wanted a functional design, of course, but one that was integrated into the landscape and made use of local materials without looking old-fashioned. Natural stone



The agricultural landscape of Val d'Orcia dates back to the 14th and 15th centuries and has been designated a World Heritage Site. The winery is angled in such a way as to follow the directions of the vines.

Cantina Fabbrica Pienza, Italy

Client: Fabbrica Pienza
 Architect: Antonie Bertherat-Kioes
 Engineer, electrical, ventilation, cellar equipment: M&E
 Structural engineer: Roberto Bruttini
 Engineer, development of sunshades: Fabio Zacchei
 Built: 2016
 Brick: K4 (50%), K46 (25%), K49 (25%)
 and lintels by Petersen Tegl
 Text: Martin Sjøberg, PhD, architectural historian
 Photos: Gabriele Galimberti

"For me, it was important that the bricks blended nicely with the colours of the surrounding landscape. The joints were also important in terms of both colour and structure. When the unfinished building was still a concrete shell, it stood out very clearly from its surroundings. Clad in Kolumba, it blends in far better."
 Antonie Bertherat-Kioes, architect



The wooden slats along the east-facing façade provide either partial or complete shade on the terrace.



Floor-to-ceiling windows link interior and exterior in the more public part of the building. The paving, too, is in Kolumba.

or brick are the traditional building materials around here. Brick abounds in and around Siena, and that's why I went with it."

The building is designed with a simplicity reminiscent of functional agricultural buildings. It consists of a rectangular box clad in brick, a monolithic structure with very few openings. Long parallel rows of vines stretch out over the hills. The rectangular block is at a right angle to the vines and has an open concourse that cuts straight through its middle and runs in the same direction as the vines. A sizeable outdoor arrival and work area are bordered on one side by the winery and on the other by a retaining wall, behind which is a hill on which the vines run parallel with the new building.

The building uses three different types of Kolumba: K4 (50%), K46 (25%) and K49 (25%). "Kolumba really suits the winery's low, flat shape," Bertherat-Kioes explains. "It looks like one big brick. We even used Kolumba on the roof because it can be seen from the surrounding

area. The ceiling in the concourse is also made of Kolumba, placed in pre-cast elements. The brick whole is broken only by teak doors and stainless steel."

The precise detailing helps to highlight each brick but also links them together as a coherent whole. The bricks' strongly varied expression, their rough textural effect, and the rich spectrum of brownish-lilac shades establish a visual link to the vineyard's plants and soil. "For me, it was important that the bricks blended nicely with the colours of the surrounding landscape," Bertherat-Kioes explains. "The joints were also important in terms of both colour and structure. A single bricklayer did the whole building because otherwise there would have been too many differences. When the unfinished building was still a concrete shell, it stood out very clearly from its surroundings. Clad in Kolumba, it blends in far better – and as the vines have grown, the building has become even more integrated into the landscape."



The brownish-violet bricks were chosen because they match the shades of the soil and surrounding landscape. The colourful sculpture by Swiss artist Ugo Rondinone provides a contrasting vertical accent.



Basement



Ground-floor plan



Longitudinal section



Cross-section

The tasting room overlooks the vineyards. Leather upholstery helps create a warm, relaxed atmosphere.

“Kolumba really suits the winery’s low, flat shape. It looks like one big brick. We have even covered the roof in Kolumba, as it can be viewed from the surrounding area. The ceiling of the concourse is also made of Kolumba placed in pre-cast elements. The brick whole is broken only by teak doors and stainless steel.”

Antonie Bertherat-Kioes, architect

The wine barrels are stored in the basement together with technical installations. A narrow tunnel that runs around the entire basement helps to keep the temperature naturally stable. The broad, open concourse on the upper level comes into its own during the harvest when the grapes are brought in to be cleaned and processed. They are then moved to the big fermentation room on one side of the concourse. The other side houses a public area, with an office and a tasting room, complete with leather-covered walls and large, sliding glass doors. This is where the architecture, the location and the wine come together in one place, explains Antonie Bertherat-Kioes: “The idea is that when people taste the wine, they feel as if they are sitting in the middle of the vines.”



The open concourse leads to the vineyards and the fermentation room. The large gates are made of teak and stainless steel.



The wine cellar’s ventilation system is integrated into the outdoor brick benches. The depth of the benches corresponds exactly to the length of a Kolumba brick.

“I tried to source locally produced brick, but unfortunately, all of the ones we came across were made from the same clay – even the handmade ones – so they all had the same colour and not the shades we were looking for.”

Antonie Bertherat-Kioes, architect



To ensure precision and cohesion between all parts of the building, the same bricklayer did all of the work.



A brick-covered hatch provides access to the flat roof, which offers views over the vineyards.



The architectural lines are characterised by simplicity and functionality. The brownish-violet Kolumba adds texture and warmth.



At harvest time, the grapes are brought to the wide-open concourse for processing. The concourse ceiling is also clad with Kolumba.

Archetypal elements in compressed form

NOMINATED FOR THE EU PRIZE FOR CONTEMPORARY ARCHITECTURE 2022, THREE NEW ELECTRICITY SUBSTATIONS IN ANTWERP BRING ARCHITECTURAL FLAIR TO STRUCTURES THAT ARE USUALLY DULL AND PURELY FUNCTIONAL.

Electricity substations are important parts of the grid and are found dotted around the urban and rural landscape. Substations usually take the form of nondescript, shed-like structures, the sole purpose of which is to ensure that the technical equipment is out of reach of both the weather and the public. As a result, they are seldom more than a blot on the landscape.

The Belgian city of Antwerp demonstrates how the concept can be reimagined and executed in a radically different way. Between 2017 and 2020, as part of the Brabo 2 project, three new substations were built in the north of the city to supply power to the new tramline – but they do far more than that.

The idea was that the three substations would not be drab sheds but architecturally compelling in their own right. Architects Van Belle & Medina produced designs that suit the three different sites but are conceptually interconnected structures in the urban landscape. Despite their small size, the three substations are prominent local features that enter into dialogue with and enrich their surroundings. Their architectural flair makes the structures seem open and inviting (whilst safely concealing their technical interior) and a welcome addition to Antwerp's street furniture.

The overall approach utilises a number of archetypal elements usually found in more grand projects – the arch, the niche, the staircase, symmetry, walls, solid geometry, detail, patterns – and pares them back to a much smaller scale.

The materiality, too, is influenced by large-scale architecture. The buildings are constructed from high-quality, exquisitely processed brick, which may be described as an archetypal element in its own right. This consistent use of brick fosters a kinship between the three substations. They present as small units built entirely in brick, specifically the dynamic and relatively light-coloured D72 by Petersen Tegl. The brickwork makes a subtle contribution to the distinctive nature of the individual substations, although all three have different surfaces and detailing.

Three electricity substations, Brabo 2, Antwerp, Belgium

Clients: Arcadis, De Lijn

Architect: Van Belle & Medina

Built: 2020

Brick: D72 DNF

Text: Tina Jørstian, MSc Architecture

Photos, Luchtbal and Tjalkstraat stations: Stijn Bollaert

Photos, Straatsburgbrug Station: Maxime Delvaux



The three electricity substations that power the Brabo 2 tramline in Antwerp feature brickwork of exceptionally high quality.

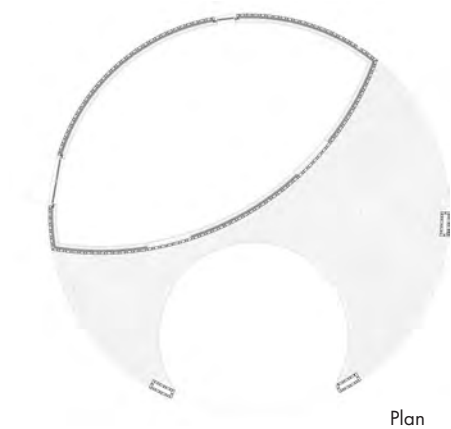
Circle and arch Luchtbal Station

One of the new substations is in a park with trees and bordered by residential blocks in Luchtbal in the north of the city. The design is reminiscent of a classic garden pavilion, which enhances and accentuates the urban parkland. The architectural effects used are the circle and arch, forming a circular structure that encloses the technical installation and a small, open space demarcated by an arched wall with four openings. The classical aesthetic is further enhanced by relieving arches in brick along the edges of the arches. The arches around the open, semi-circular space offer a view of the surrounding woodland. Within the space are a handful of trees which help to integrate the building into the park and encourage people to weave in and out of the structure.

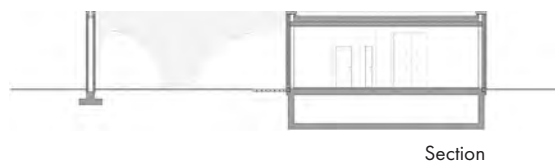


Site plan, Straatsburgbrug Station

The Straatsburgbrug substation is at the foot of the main admin building in Antwerp Port, designed by Zaha Hadid. The proximity of these very different buildings makes for an interesting and appealing juxtaposition.



Plan

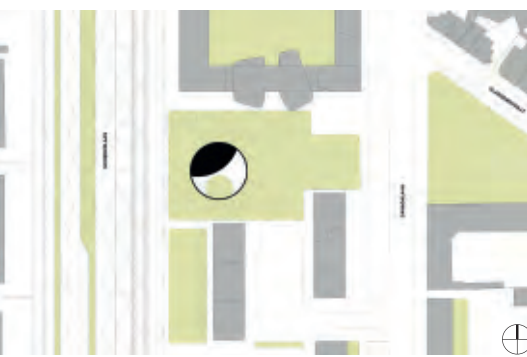


Section



The Flemish-bond brickwork consists of two stretchers and a header, with the headers placed on top of each other in every second course.

The circular structure of the Luchtbal substation has a running bond at the top. The arched openings end in brick-on-edge courses.



Site plan, Luchtbal Station

Symmetrical steps and patterned walls Straatsburgbrug Station

Another substation is in the Port of Antwerp, to the east of the spectacular Port Authority Building designed by architect Zaha Hadid and completed in 2016. The substation responds to its demanding location with both restraint and well-considered irony, adopting a classical approach that contrasts with its neighbour's bold avant-garde idiom and serving as a resting place and vantage point from which to view Hadid's masterpiece. The small building has the shape of a slightly tapered oval that houses the technical equipment, and flanked by two symmetrical flights of steps that provide access to enjoy the views from the roof. Both sets of steps are bordered by solid brick walls laid at a 30° angle. The resulting faceted, tactile pattern creates an intriguing play of light that catches the eye of passers-by.

The two symmetrical external staircases are made with a sawtooth bond finished with an upright course.

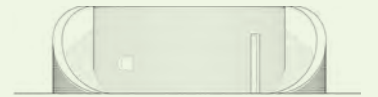




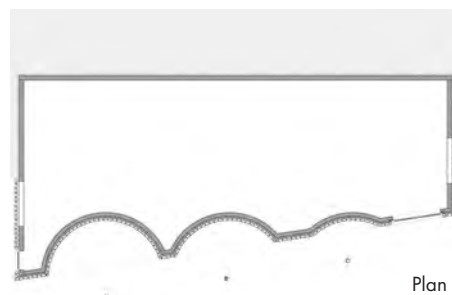
The Straatsburgbrug substation radiates quiet self-assurance amid somewhat less than homogenous surroundings.



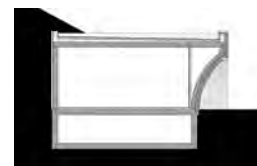
Plan



Elevation



Plan



Section

Wall and niche Tjalkstraat Station

The third substation, at Tjalkstraat, is embedded in a sloping embankment under the tramline, making it less accessible to passers-by than the others. Its rectangular body is wedged into the incline in such a way that the visible façade resembles a solid brick block jutting out from the landscape. Three double curved recesses break up the robust surface and are accentuated by the relieving arches that border them. At one corner of the substation, every other brick protrudes slightly, forming a sawtooth pattern that lends complexity to both the corner and the whole of the wall.

The double-curved brick vaults of the Tjalkstraat substation required consummate skill.



The south east-facing corner of the substation is not at a right angle, which is why the rectangular bricks protrude and form a pattern. The brickwork has a half-brick runner joint.



Site plan, Tjalkstraat Station



Tjalkstraat substation, with its three double-curved vaults of various sizes, cuts into the embankment on which the trams run.



The main entrance consists of an impressive portal formed by the sharp angles in the pleated landscape of the roof surface.

A new church extension informed by its existing history and context

PIERCY&COMPANY USED CAREFULLY SELECTED BRICK TO INTERTWINE THE OLD AND NEW FAÇADES ON THIS CHURCH EXTENSION IN WEST LONDON.

The International Presbyterian Church in Ealing, West London, commissioned Piercy&Company to design an extension for the Grade II-listed Drayton Green Church built in 1913. The brief was to extend the small chapel, originally built for 80 people, to accommodate a growing congregation. The new church holds up to 250 and is also used by the local community.

The old chapel was originally part of a Victorian educational institution for “fallen women”, but the chapel was all that remained. The extension, built in 2018, is comparatively large but embraces the smaller chapel quite naturally.

“The design of the church roof reflects a kinship with the neighbouring buildings but is also expressive in its own right.”
Stuart Piercy, architect and director, Piercy&Company

“The old chapel was always attached to something bigger and never visible from the street. It just seemed right to make it part of something bigger, to make it useful again, to let it come into its own,” explains Stuart Piercy, founder and director of Piercy&Company.

A gentle, reddish-brown, mid-range variant of D36 was used on the interior and exterior façades, which are clad in brick from plinth to eaves. For the extension, the architects sought a tonality and play of colours that would relate to the tactility of the patinated walls on the old chapel.

Both the old, preserved chapel and the new church extension are built in brick. When choosing the new bricks, the architects ensured that their tonality would harmonise with the patinated look of the old ones.





Piercy&Company's extension, with its distinctive pleated roof, wraps around the old chapel. From their meeting, a new whole emerges.

"We wanted to add to the old brick chapel in a simple and straightforward way. Using brick throughout ties the old and the new together. It also consolidates the extension, endowing it with a robust and clear idiom," he continues.

The use of brick made it possible to intertwine the two façades in an elegant fashion without the extension descending into a romanticised pastiche of the old chapel. Instead, the subtle use of colours means that it seems to grow organically out of the old walls.

The minimalist detailing and sharply cut, crystalline form make the new volume look modern. Indeed, at first glance, the architects appear to have been actively pursuing a contrast between old and new. And yet, the surrounding area is full of terraced and semi-detached period houses with pitched roofs and extruded façade sections with modest pediments, collectively forming an attractive skyline of pleated rooftops. The design of the church roof reflects a kinship with these neighbouring buildings but is also expressive in its own right, consisting of one large, pleated, undulating surface. The pleats above the long foyer mimic the rooftops of the nearby terraced houses. Towards the main entrance, the roof folds

upwards, reaching an impressive height. It moves up, down and around, creating slices and spaces, and forming a distinctive and inviting new entrance.

"We pleated and folded the roof to scale down and adapt the roof landscape and reduce the impression of the building's mass in the street. But the folds are also a symbolic gesture. Towards the front of the plot, by the road, the roof folds upwards, forming an abstract church spire and doorway that reflect the building's ecclesiastical function," Piercy explains.

In the interior, brick walls form a sturdy base for the relatively light, esoteric roof structure, which resembles a contemporary church vault.

"We wanted a grand, vaulted space but also to keep it simple and contemporary. The minimalist construction and spatial nature of the pleated roof achieve this," he concludes.

The new extension folds around the old chapel and embraces its semi-suburban surroundings. Together, the two parts work in harmony to create a new church in its own right.

"We pleated and folded the roof to scale down and adapt the roof landscape and reduce the impression of the building's mass in the street."
Stuart Piercy, architect and director, Piercy&Company

The new church building encloses a quiet, green courtyard, which was also part of the project.



The use of brick and the processing of the roof surface help the new church adapt to its context, but also to stand out through its expressive lines.

Drayton Green Church, London, England

Client: International Presbyterian Church, Ealing

Architect: Piercy&Company

Engineer: Heyne Tillett Steel

M&E consultant: Arup

Completed: 2018

Brick: D36 DNF

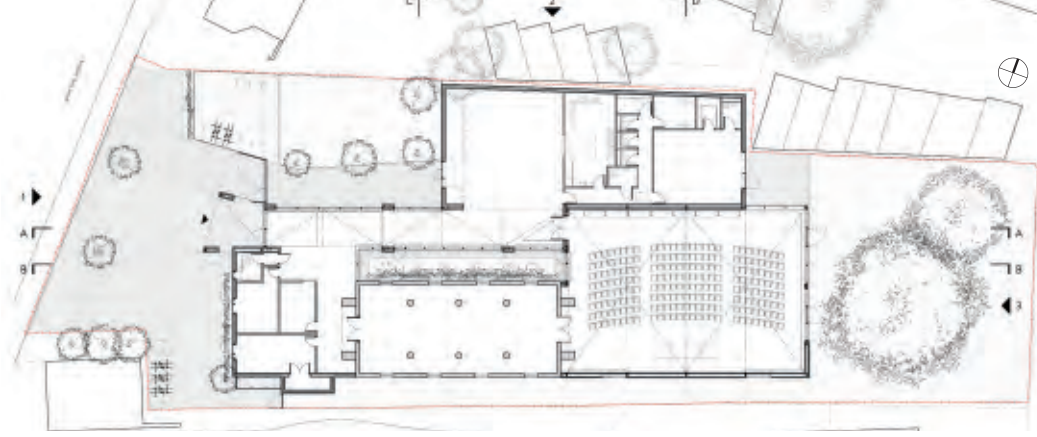
Text: Albert Algreen-Petersen, architect, PhD

Photos: Philip Vile

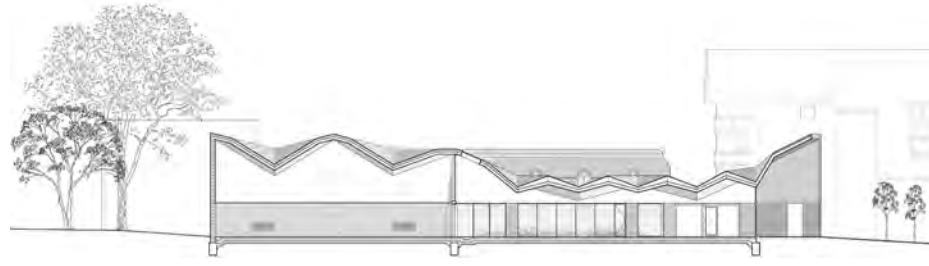
Drone photo: © Noel Read

With its church spire-like motif, the entrance portal stands out in the street.





Ground-floor plan



Longitudinal section



The portal space is clad in the same brick as the rest of the building. Piercy&Company chose the subdued runner bond for all of the brickwork.



The old chapel's buttresses are just visible in the background, and the new extension fits in nicely with its reddish-brown bricks.

Space was also made for a small garden.



Brick is again a key material in the interior. Both the old chapel's patinated brick surfaces and the extension's new ones endow the space with character.





Wall of lanterns

THE FAMILY-RUN, REGENERATIVE AMILU FARM IS SET IN THE PIEDMONT HILLS AROUND TURIN. ITS NEW MAIN BUILDING IS THE VERY DEFINITION OF ARCHITECTURAL PLAYFULNESS, WITH OFFSET SHAPES THAT OPEN UP AND ALLOW LIGHT TO CARESS THE MATERIALS.

Regenerative agriculture is a refinement of ecological farming, a sustainable form of cultivation that focuses on biodiversity and takes into account the ecosystem of micro-organisms in the agricultural soil. Regenerative farms only use tractors and ploughs to a limited extent. Pesticides are also shunned entirely, replaced by compost and animals on the fields. The idea is to ensure that the organic matter in the soil remains as alive and as fertile as possible. In the middle of this green oasis sits a new structure that replaces several older, run-down farm buildings. It consists of a family home and a farm shop offering a wide range of goods produced on site.

The main body of the house consists of two large wings that follow the curve of the terrain and meet at an obtuse angle. The larger of the two spans three floors and contains living rooms, children's rooms, guest rooms and spaces used for farming purposes, while the smaller wing contains the master bedroom, a sauna and an orangery across two floors. A third, shorter wing, partially elevated above the ground, projects out toward the valley from the intersection of the two large wings. It houses the kitchen and dining area, while a living room with a fireplace nestles in the central space between the three wings. This double-height space, nearly eight metres to the exposed rafters, provides views of the fields and forest.

The largest of the wings and the kitchen wing have saddle roofs covered in solar panels. They more or less follow the footprint of the former farm buildings. "We wanted to preserve the traditional character of a Piedmont farm building, which typically takes the form of an elongated, saddle-roofed building on a hillside," explains Alberto Minero of F:L architetti. "We have added a new volume that speaks a totally different language, is embedded in the terrain and opens out towards the

valley." The house is made of in situ-cast concrete. In the largest wing, this forms a façade with sharp breaks at different angles. The breaks cast dramatic shadows over the smooth, light concrete surfaces. The other façades are clad in brick. "Most Italian buildings are made of brick, but they are usually brown. We wanted to give brick a new face and opted for a very light, almost white one."

The architects played with the rich potential of brick in several places throughout the building. "On the façade looking over the valley, we went for a system that resembles a beehive, full of niches and openings in the wall," explains Minero. "The glass bricks incorporated into the openings cover cylindrical holes in the concrete back wall, into which we have set insulated glass pipes. These openings create a pattern of light across the surfaces of the interior walls. As darkness descends, light seeps out. The effect is beautiful – from the outside, the light passing through the openings looks like an array of small lanterns."

The simple choice of materials is characterised by an emphasis on contrasting textures and colours. The terrace and some of the floors are clad in Belgian granite, while other floors, doors and fittings are made of oak. Some interior walls are in raw, untreated concrete, while others consist of almost shiny exposed brickwork. In one wall, the bricks are slightly rotated at different angles to form an abstract relief, almost as if a wave were sweeping across the surface. "We really wanted to use the outdoor materials indoors. Brick, concrete and Belgian granite are the three main ones and are combined in various ways. We used the materials in their pure form, allowing them to engage in an interplay of texture and colour," explains Minero.

The three primary materials – brick, concrete and Belgian granite – strike a careful balance of colours and material effects. To create a connection between exterior and interior, all three are used both outside and in.

Amilu Farm, Gassino Torinese, Italy

Client: Amilu Farm

Architect: F:L architetti

Engineer: Giovanni Vercelli

Built: 2020

Brick: D71 DNF

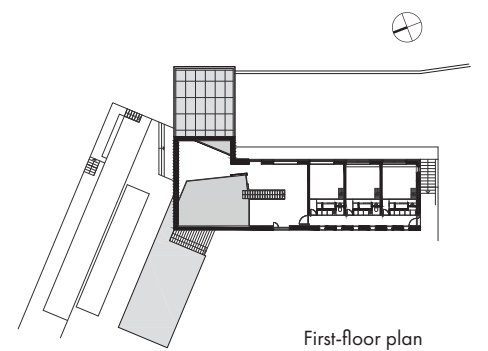
Text: Martin Søberg, PhD, architectural historian

Photos: Beppe Giardino, Fabrizio Caudana

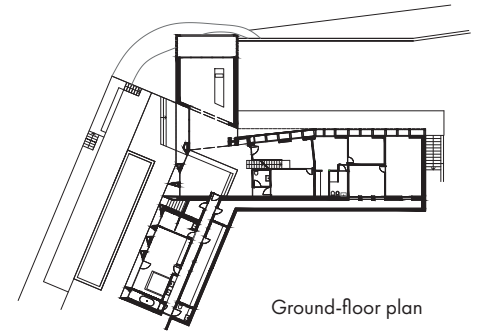
Brick laid in a beehive pattern. The glass bricks cover cylindrical holes in the concrete back wall and draw light into the building.

Amilu Farm is run with a focus on sustainability and biodiversity. Surrounded by fields and forests, the house is nestled in the green hills outside Turin.

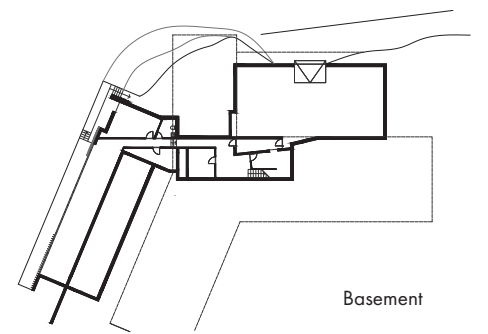




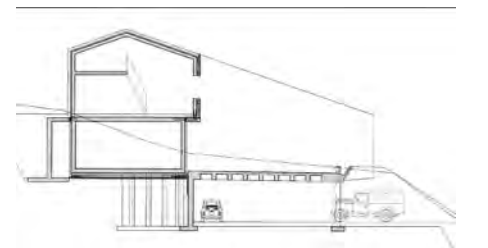
First-floor plan



Ground-floor plan



Basement



Cross-section

Irregular shapes and plays of light and shadow characterise the architecture. The patterned brickwork in the kitchen and living areas contrasts with the light concrete of the parents' wing.



The visible concrete lintels are inspired by 1970s Italian architecture. Circular windows in the paving draw daylight into the basement corridor.



On the end wall of the double-height living space, the bricks are slightly offset from each other, forming an abstract, undulating relief.



A pattern of light appears on the wall in the living room. This space is almost eight metres high at the apex of the open rafters.



Raw concrete in the hallway in the parents' wing reinforces the home's rustic atmosphere. Antique stone mortar has been recycled to form washbasins.

"Most Italian buildings are made of brick, but they are usually brown. We wanted to give brick a new face and opted for a very light, almost white one."
Alberto Minero, architect



The first-floor terrace offers views to the west and towards the centre of Melbourne.

“Petersen Cover gave us a ceramic material produced in the same traditional manner as brick, but with an entirely different idiom. The extension is emphatically modern but with overtones of traditional building methods.”
Nicholas Byrne, architect



Cover’s handmade look creates subtle variations across the façade. During the day, the layering accentuates the changing sunlight.

Like a cliff in the city

THIS EXTENSION TO A LISTED BUILDING IN EAST MELBOURNE DELIBERATELY ESCHEWS MIMICKING THE ARTS AND CRAFTS STYLE OF THE ORIGINAL, OPTING INSTEAD FOR A STRUCTURE THAT RESEMBLES A ROUGH-HEWN ROCK MONOLITH – A LITTLE PIECE OF NATURE IN THE MIDDLE OF THE BIG CITY.

East Melbourne has a large number of late-19th-century listed buildings, which are quite old by Australian standards. One of them is a red-brick house with intricate detailing, a fine example of the Arts and Crafts-style’s emphasis on good craftsmanship and simple, high-quality materials. In the 1980s, an extension was added to the rear but with no redeeming architectural or craft features. It has now been replaced by a new extension that boasts its own distinctive architectural idiom while also entering into a subtle dialogue with its surroundings in and around Melbourne. The original red-brick house has also been renovated and partially restored to its original condition.

“We wanted to design a building that was materially distinct from the red bricks of the original architecture while maintaining a degree of affinity with it,” says Nicholas Byrne, founder of Byrne Architects. “Petersen Cover gave us a ceramic material produced in the same traditional manner as brick, but with an entirely different expression. The resulting extension is emphatically modern, while also conveying overtones of traditional building methods.”

The two-storey building wraps around three sides of a courtyard, framing views of the city centre to the west. The ground floor features a living room, a bright, spacious kitchen

and a garage. The first floor has two bedrooms, a terrace and an office with windows on three sides, almost like a huge bay window.

“The idea was to create a monolithic structure. Although it matches the neighbouring buildings in terms of scale and proportions, it also stands out as it has the character of a solid object into which beautiful openings have been carved,” explains Byrne. This solidity enables an interplay with the openings in the brickwork, in the form of large windows, a loggia and a built-in balcony.

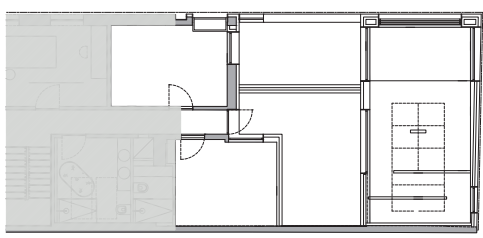
The new façades are clad in charcoal-grey Cover which helps make the wings look like part of a harmonious whole. The choice of colour was inspired by the surroundings. Melbourne is known for narrow, cobblestone streets in charcoal-grey basalt – a naturally occurring material in the state of Victoria. The extension is adjacent to just such a street.

“The basalt-covered street was interesting in terms of materials and influenced how we approached the building’s materiality overall,” says Byrne. “The level of contrast with the red brick, along with the connection to the immediate environment and the basalt, works well. The building feels like a bit of a cliff in the city – and looks almost natural given the dark rock formations in the area around Melbourne.”

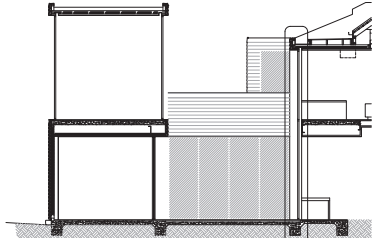
Detailing and profiling were kept as minimal as possible in order to highlight Cover’s colour and textural effects. The window frames are made of anodised aluminium, while the zinc flashes interact with the brick’s colour and materiality. However, it is the Cover bricks that take centre stage. “Their texture is the most prominent element,” explains Byrne. “I love their handmade quality. Their materiality is not homogenous but rich and diverse. Softer light really emphasises the varied colours. But the bricks can also cast long shadows and change dramatically as the sun moves across the sky, which means we experience the building differently throughout the day.”

George St House, East Melbourne, Australia

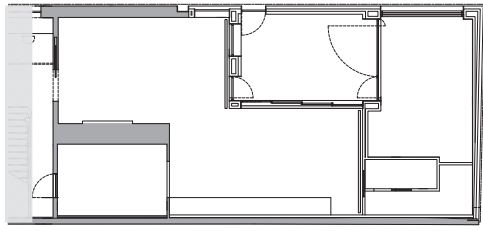
Client: Private
 Architect: Byrne Architects
 Contractor: Melpro
 Engineer: John Horan & Associates
 Built: 2018
 Brick: C54
 Text: Martin Søberg, PhD, architectural historian
 Photos: Justin Alexander



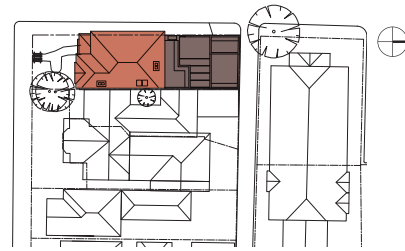
First-floor plan



Section



Ground-floor plan



Site plan. The existing house is marked in red, the extension in grey.

The original house is characterised by red brick and an Arts and Crafts style. The design of the extension reflects the house's complex idiom of openings and bay windows. Parts of the original house's façades were painted in the same shade of grey as the Cover.

The architects chose the charcoal-grey Cover because it matches the basalt cobblestones found on many older Melbourne streets. Cover makes the extension appear to have been made from one big, solid piece of rock.

"The level of contrast with the red brick, along with the connection to the immediate environment and the basalt, works well. The building feels like a bit of a cliff in the city – and looks almost natural given the dark rock formations in the area around Melbourne."
Nicholas Byrne, architect





Adam Hermansen, SUPERFLEX



Bjørnstjerne Christiansen, SUPERFLEX



An architect and an artist dropped by

AS PART OF THE 3DOD EVENT, WHICH TOOK PLACE 16–18 SEPTEMBER IN COPENHAGEN, PETERSEN TEGL STUDIO HOSTED TWO FASCINATING AFTERNOON PRESENTATIONS.

Dan Stubbergaard from Cobe talked about the studio's major housing project on Paper Island in the Port of Copenhagen. The architects collaborated with Petersen Tegl to develop a custom-moulded brick for the project.

Bjørnstjerne Christiansen gave a talk about the work of SUPERFLEX. For one of their most recent projects, on Roskilde University campus, the art collective also worked with Petersen Tegl on a specially moulded brick.

Photos: Jacob Bloch



Dan Stubbergaard, Cobe



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