

DESIGN

The background image is a photograph of a brick building. On the left, there is a large arched entrance made of red and dark blue bricks. The arch is supported by four stone columns. Inside the arch is a dark, rectangular plaque. To the right of the arch, the building's wall is covered with numerous dark, rectangular plaques of various sizes, some of which are slightly protruding. The building has a gabled roof with a small cross on top. The sky is overcast.

from IBSTOCK BRICK

Autumn 2017

In this issue: John Simpson Architects, AHMM, Kate Gould Gardens, Architecture PLB and artist Alex Chinneck, plus Istock's Chailey brickworks profiled



Upper Richmond Road, by AHMM (ph: Rob Parrish)

DESIGN

from IBSTOCK BRICK

IBSTOCK

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Ibstock
Building
Products

Building a family of exceptional brands



Ibstock Update

IBSTOCK'S PROSPECTS AT THE BRICK AWARDS

Ibstock Brick is in the running in many of the categories in the 2017 BDA Brick Awards. The jury, which includes architects Joe Morris and Alex Ely, has announced its shortlist from a record entry in excess of 300. The awards ceremony will be held on 9th November at The Hilton on London's Park Lane.



1



2



3

INDIVIDUAL HOUSING DEVELOPMENT

Aperture House

Brick: Funton Old Chelsea Yellow
Architect: Paul Archer Design
Brickwork: B & A Woodworking

SMALL HOUSING DEVELOPMENT

Barretts Grove

Brick: Birtley Old English Buff
Architect: Groupwork, Amin Taha
Brickwork contractor: ECORE
Queen Elizabeth Street (4)
Brick: Linear Smooth Black
Architect: Burwell Deakins Architects
Brickwork: Quality Brickwork

LARGE HOUSING DEVELOPMENT

South Gardens

Brick: Ibstock and others
Architect: Maccleanor Lavington
Brickwork: Lee Marley

LARGE HOUSEBUILDER

Barratt David Wilson Homes: Oakwell Grange (2)

Brick: Leicester Ivanhoe Cream
Architect: Sprunt Architects
Brickwork: Landmark

La Sagesse

Brick: Birtley Olde English, Birtley Olde English Buff
Architect: Barratt David Wilson
Brickwork: Barratt David Wilson

Barratt London:

Blackfriars

Brick: Facade Beek, Water Struck Garda/Sevan/St Joris, Brown Glazed, White Blend Colour, Green Glazed
Architect: Maccleanor Lavington
Brickwork: Eastlon Brickwork

Crest Nicholson:

Kilnwood Vale Phase 1

Brick: Capital Multi Stock, Coleridge Yellow, Petworth, Thakeham
Architect: Grafik
Brickwork: J Breheny Contractors

Firepool Lock (3)

Brick: Cattybrook Brunswick Buff
Architect: Architectural 519
Brickwork: Kingswood Construction

COMMERCIAL BUILDING

Marks & Spencer Foodhall

Brick: Birtley Olde English Buff
Architect: GT3 Architects
Brickwork: Fairway Contractors

Thirty Broadwick

Brick: White and green glazed
Architect: Emrys Architects
Brickwork: BAM Construction, Szerelmey

EDUCATION BUILDING

Moreland Primary School

Brick: Leicester Multi Cream
Architect: Haverstock
Brickwork: BLOU Construction
The Music Box (1)
Brick: White Gloss WT10 Glazed Bricks
Architect: SPPARC Architecture
Brickwork: Rainsford Contracts

REFURBISHMENT

Garden Room

Brick: Ibstock and others
Architect: Timothy Smith, Jonathan Taylor
Brickwork: Traditional Building
Pipe Factory
Brick: Reclaimed
Architect: Emrys Architects
Brickwork: DDC



URBAN REGENERATION

South Gardens

Brick: Ibstock and others
Architect: Maccreanor Lavington
Brickwork: Lee Marley Brickwork

PUBLIC BUILDING

Omagh Hospital & Primary Care Complex

Brick: Caledonian Buff Blend
Architect: Todd Architects
Brickwork: McLaughlin & Harvey

West Croydon Bus Station

Brick: Birtley Olde English Linear
Architect: Bus Infrastructure, London Bus Services
Brickwork: AW Brickwork Solutions

OUTDOOR SPACE

Royal Artillery Memorial Wall

Brick: Berkshire Orange, Southwark Multi, Staffordshire Blue Brindle Dragface
Architect: John Simpson Architects
Brickwork: Chichester Stoneworks
West Croydon Bus Station

INNOVATIVE USE

Barretts Grove

CRAFTSMANSHIP

Anfield Stadium Expansion Phase 1

Brick: Cheddar Red; Aldridge Smooth Red.
Cheddar Red manufactured specials;

Aldridge Smooth Red

Architect: KSS Design Group

Brickwork: Keith Walton Brickwork

Barretts Grove

Lady Margaret Hall

Brick: Grosvenor Light Red

Architect: John Simpson Architects

Brickwork: Lee Marley Brickwork

Royal Artillery Memorial Wall

SPLITFACED FACADE

Forticrete's concrete masonry blocks in a Splitfaced finish feature in architect Nimtim's extension to a ground-floor flat in Herne Hill, south London. A limited budget meant a focus on creating large, flexible spaces using simple but characterful materials. The external walls are formed of a split-faced concrete block which becomes smooth and fairfaced as it moves inside. The new rear elevation is simple and confident with a wrapping picture window.

Below

"Materially, the palette was driven by a very tight budget and a brief to be bold and playful. To add a new modern layer to the traditional architecture of the property, we specified Forticrete's Splitfaced architectural masonry in ivory – an extremely cost-effective alternative to natural hewn stone. The blocks highlight the new addition yet reference the texture in the original London Stocks", say Nimi Attanayake and Tim O'Callaghan of Nimtim.

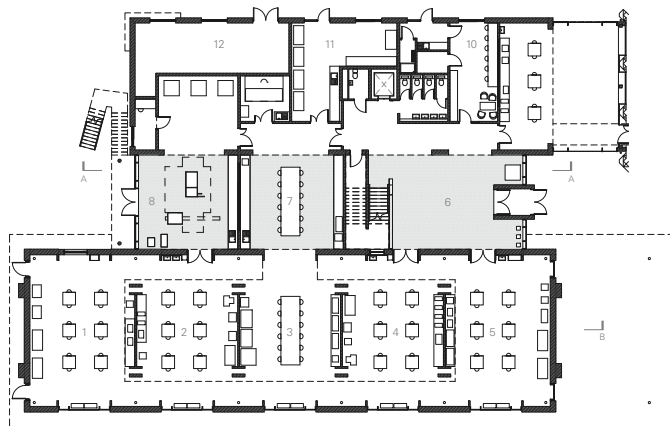




Learning by Design

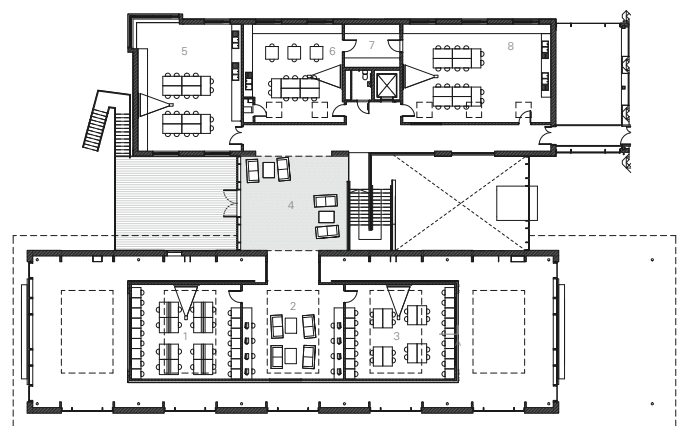
Elegant brickwork anchors the new Design Centre to the historic campus of Merchant Taylors' School. Designed by Architecture PLB, the building is detailed so as to provide a constructive learning tool in its own right.





Ground floor plan

1 Senior workshops,
2 senior workshop,
3 modelling, 4 junior
workshops, 5 junior
workshops, 6 entrance
foyer, 7 ICT/breakfast room,
8 prep room, 9 large
projects, 10 staff room,
11 heat bay, 12 plant



First floor plan

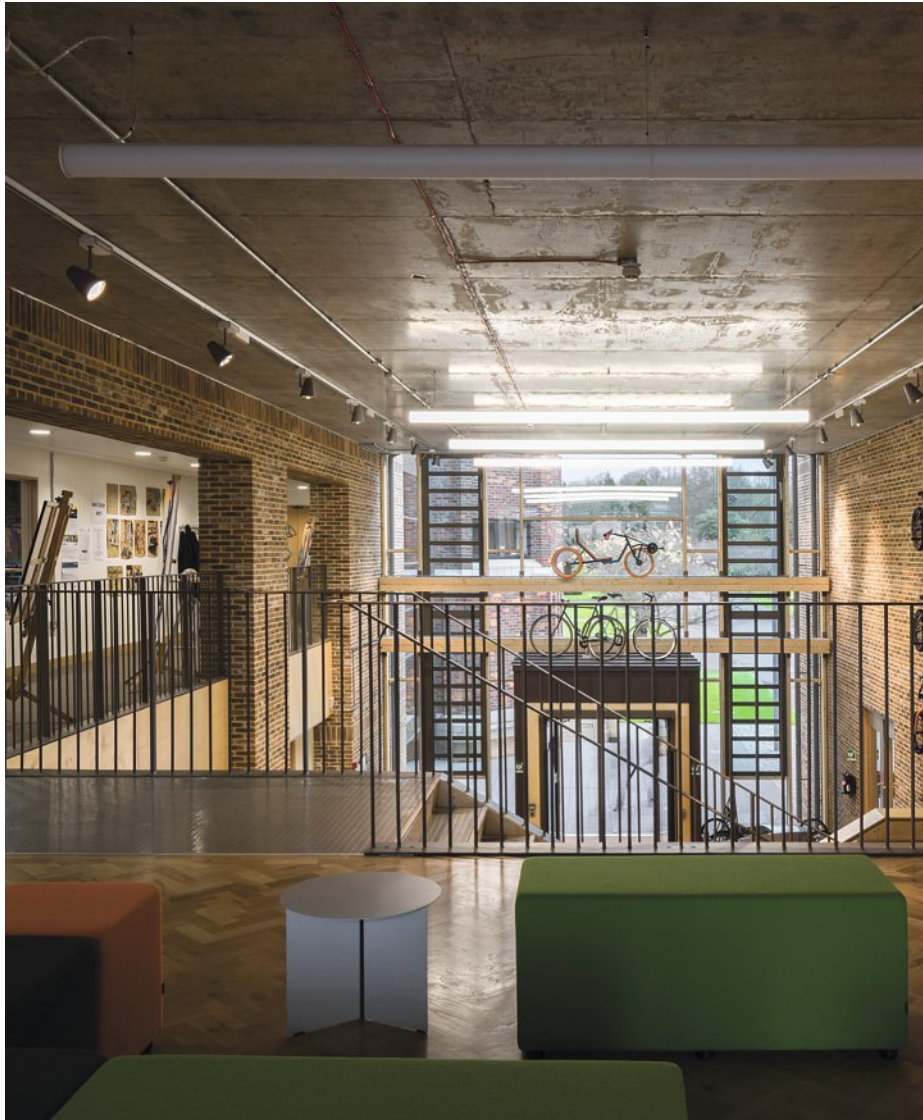
1 Electronics, 2 sixth form,
3 design, 4 DT resource,
5 art studio, 6 electronics
studio, 7 material store,
8 art studio

Merchant Taylors' School appointed Architecture PLB to design a new Design Centre on its campus at Northwood, Hertfordshire, following an invited RIBA competition. The building, which provides state of the art facilities for the independent school's design department, was configured to respect its sensitive setting within the historic school and surrounding green belt landscape. Architecture PLB's solution placed the building in a prominent location, terminating an existing formal avenue and helping to bridge a perceived divide between two halves of the campus.

The brick selection and detailing were important in ensuring that the new Design Centre sat comfortably alongside the adjacent grade-two-listed 1930s school buildings. These are constructed of a two-inch handmade red brick laid in a variant English garden wall bond with areas of recessed coursing and rustication. While the form of the new building is of the present, the new brick was selected to reflect this setting and historical context. A number of alternatives were reviewed and sample panels constructed to identify a good match. The selected brick, a 50mm Chailey Stock from Ibstock, is detailed to echo the original building with the same bond, soldier coursing and recesses. A rusticated niche houses the relocated founder's statue in pride of place at the end of the avenue.

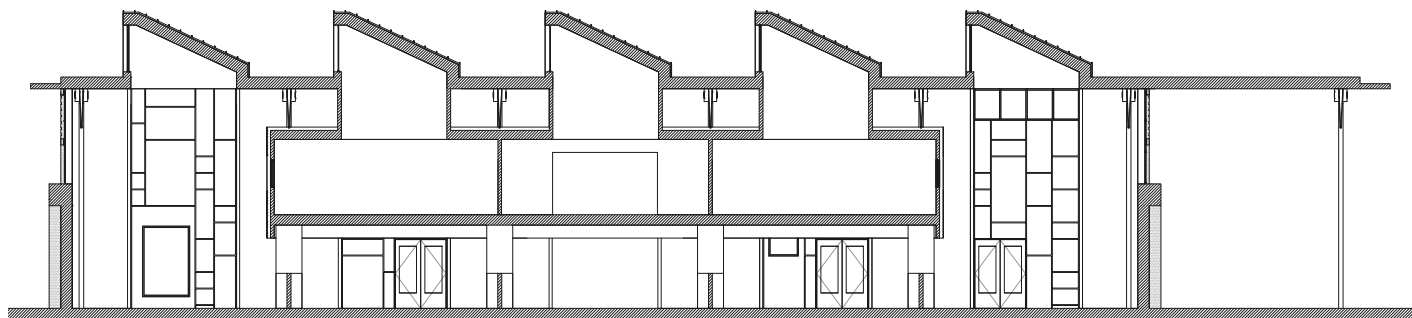
While the brickwork is a vital element in setting the building within its context, its use and application also assists the reading of the architectural composition. Conceived as two wings of teaching accommodation with a glazed linking element, the brickwork continues internally,





through the centre of the building, to express the blocks to either side. To the east of the central circulation zone, the brickwork opens up to form an arcaded gallery, providing display space and visual connections from the first-floor art rooms. To the west, the openings into the main technology workshops are smaller to limit sound breakout. This allows glimpses of activity within as well as large areas of wall for displaying larger projects, an opportunity that has been readily embraced by the department.

The design of the building also allows it to act as an educational tool, expressing its construction and demonstrating different materials and techniques to the students. Wherever possible, materiality and construction methods are exposed. Internal brickwork is complemented by the workshop's structure of cross-laminated timber walls and roof slabs, offering a robust finish as well as warmth and colour. This structure is supported by glulam timber and galvanised steel bowstring trusses mounted on galvanised steel columns. Other finishes – exposed reinforced concrete slabs, polished screed floors, birch ply shelving, aluminium checkerplate and expanded aluminium mesh – were all selected to be robust and self-finished to express their materiality. The building's materials were also selected in response to a wide-ranging sustainability audit that was carried out at an early stage. As well as being appropriate to the surrounding buildings, the brick was chosen for its longevity, providing a high-quality, low-maintenance building that will contribute to the school environment for decades to come.





Left

A statue of the school's founder has been relocated to a specially-designed brick niche, protected from the elements, that occupies a prime axial location on the campus.

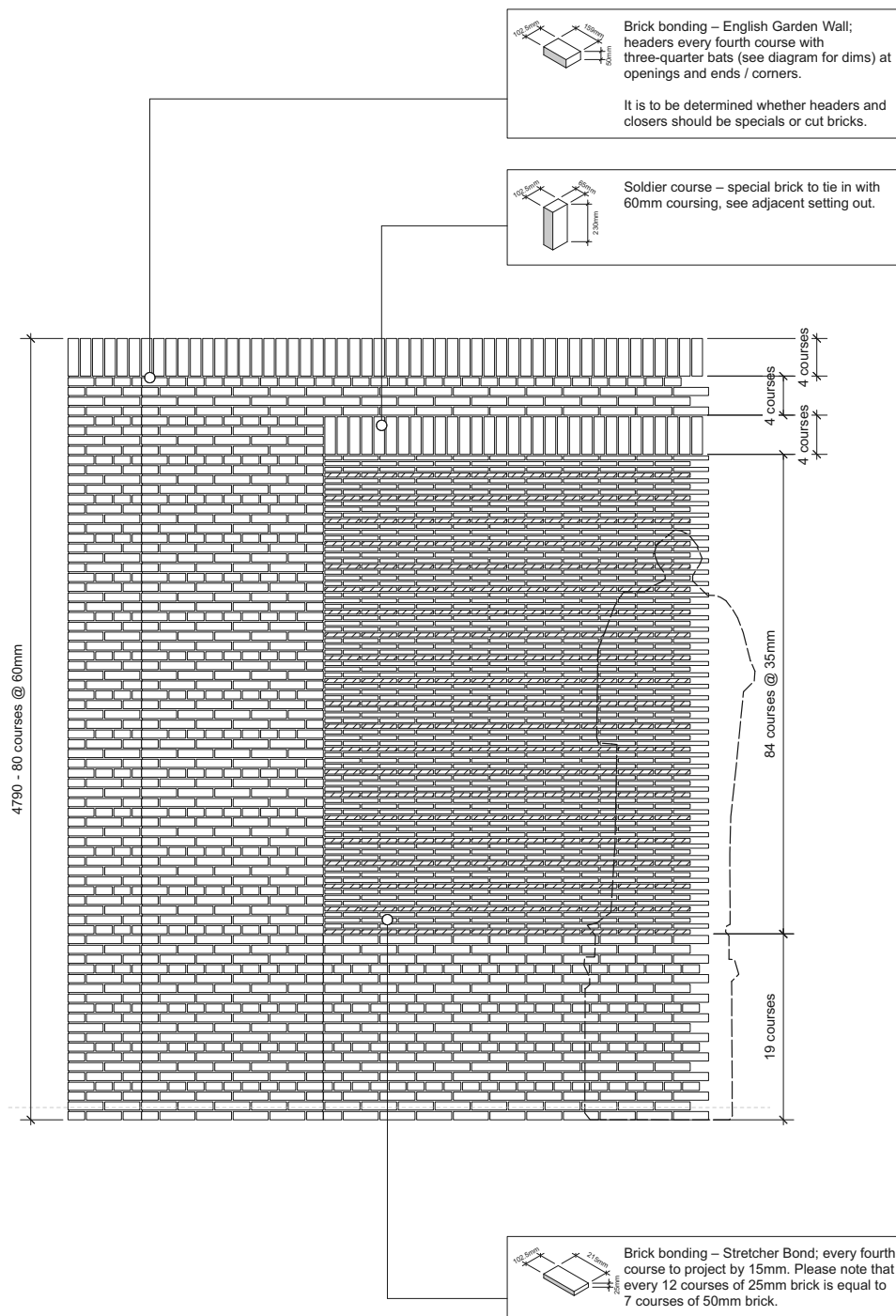
BUILDING
Design Centre,
Merchant Taylors' School

BRICKS
Ibstock Chailey Stock

ARCHITECT
Architecture PLB

CONTRACTOR
Borras Construction

PHOTOGRAPHER
Mark Hadden



Earthly Delights

"City Living", designed by Kate Gould Gardens, won awards at this year's Chelsea Flower Show. The multi-level installation, which featured materials ranging from light-transmitting concrete to glazed bricks, demonstrates how compact green spaces can be added to existing urban apartment buildings







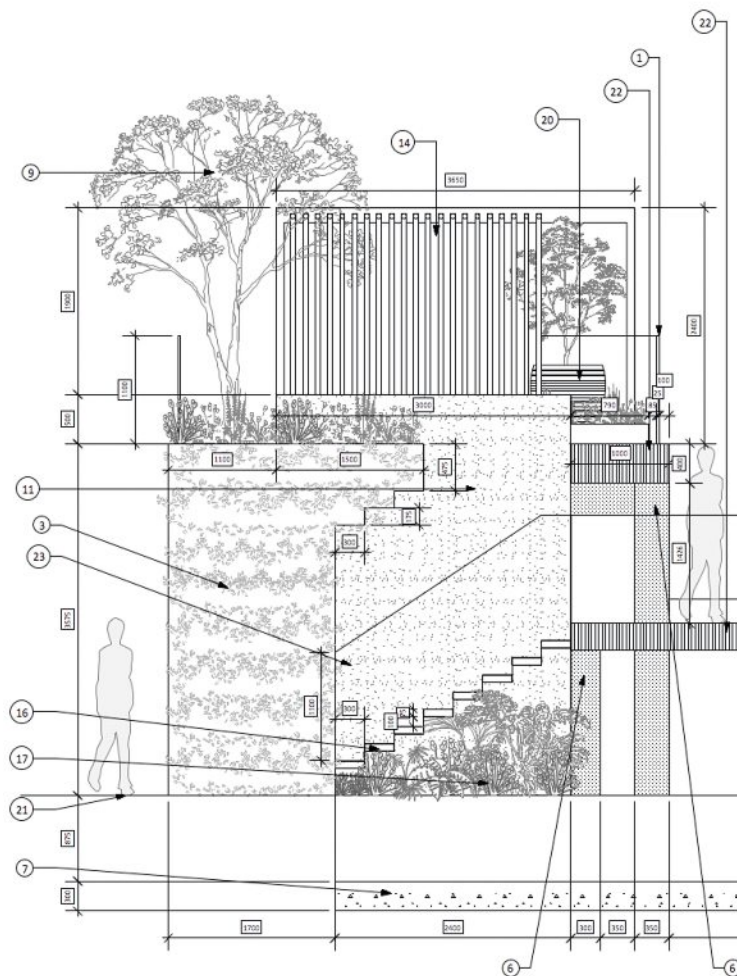
Left

The 2017 Chelsea Flower Show, highlight of the horticultural year, saw the inclusion of bricks by Ibstock as part of the project by Kate Gould Gardens. The concept, entitled 'City Living', showcased a striking contemporary garden on three levels, seeking to transform what can be forbidding spaces around typical urban apartment blocks.



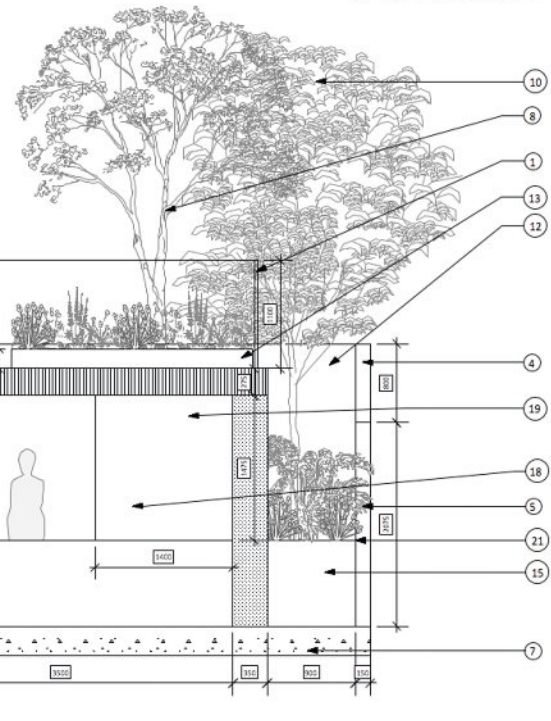
The spaces include planting and water features. As part of the design, Ibstock supplied 15 square metres of white Umbra Sawtooth Glazed bricks, together with white glazed brick slips, which add a sleek, modern background to this prototype urban landscape. Used on the lower level of the three-storey structure as part of the wall detailing, they provide a backdrop for the garden's water feature. The white glazed bricks form part of Ibstock's extensive colour palette for ceramic glazed finishes, offering unique and memorable solutions that help bring design vision to life.

SECTION B-B



SECTION B-B

1. 1100mm high glass balustrade.
2. N/A
3. Bespoke vertical green wall.
4. 2000mm high boundary screening with lattice effect to echo the pergola.
5. 1200mm high boundary screening with lattice effect to echo the pergola.
6. Concrete clad steel pillar.
7. Concrete foundation over a non porous membrane.
8. Crataegus monogyna.
9. Hippophae rhamnoides.
10. Full standard Birch tree.
11. Light transmitting concrete cladding to the structural steel framework below.
12. Metal cladding.
13. Raised planter to allow for extra planting room.
14. Metal pergola structure with lattice rear section to allow light through.
15. Planter for hardy tropicals.
16. Cantilevered stairs with metal framework and deck cladding are to be fixed through the steel support to the rear.
17. Planter for hardy tropicals under the cantilevered stairs.
18. Water feature face to run with a sheet of water over light transmitting concrete over a steel framework below.
19. Void behind the water feature to create a planting space for the Crataegus.
20. Planter with Olive tree and under-planting.
21. Showground level.
22. Wooden cladding to conceal steel framework beneath.
23. 1100mm high glass balustrade.



The idea of greening city spaces is one that Gould has explored before at the RHS Chelsea Flower Shows in 2009 and 2013, receiving gold medals on both occasions. Her 2013 show garden 'The Wasteland' transformed an abandoned industrial site into a public garden, reusing the old structures and waste materials found within.

Gould was keen to include light transmitting materials as part of the hard landscaping. Given the need for the garden to be self-funded, and after watching some Youtube videos on making light transmitting concrete, the team experimented with playdough, modelling clay, optical fibres and a bag of rapid-drying cement. Natural stone supplier Diespeker was contacted,

and using the provided mould, generated a sample using its own bespoke terrazzo mix (a light grey background mix with 3-5mm Bardiglio marble chippings) with hundreds of fibre optic filaments stuck into the clay. The key was to avoid knocking the filaments out of place. The clay bottom layer was then removed and the sample ground and polished.

The team at Kate Gould Gardens cut 3.8 miles of fibre optic cable of various thicknesses into more than 81,000 pieces. The different sized fibres were then weighed and divided by the number of trays to ensure an even spread in each panel. The team enlisted friends and family to fix the fibres into polystyrene bases inside the bespoke aluminium trays for delivery to Diespeker.



BUILDING

'City Living',
RHS Chelsea Flower Show

BRICKS

Ibstock Umbra Sawtooth Glazed

DESIGNER

Kate Gould Gardens

PHOTOGRAPHER

Helen Fickling

Streetscape Cascade

Stepping forms and articulated brick facades belie the scale and density of this stylish residential project by Allford Hall Monaghan Morris in London's Putney.



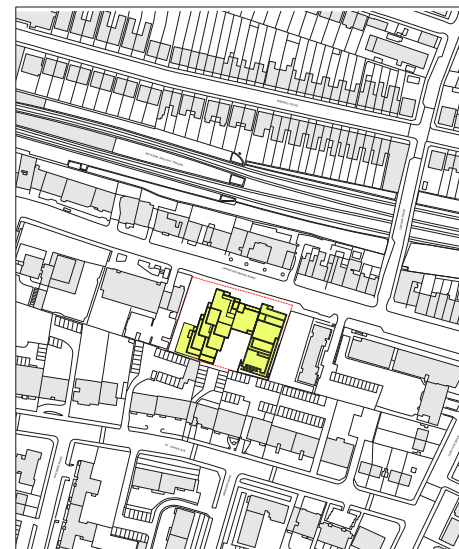




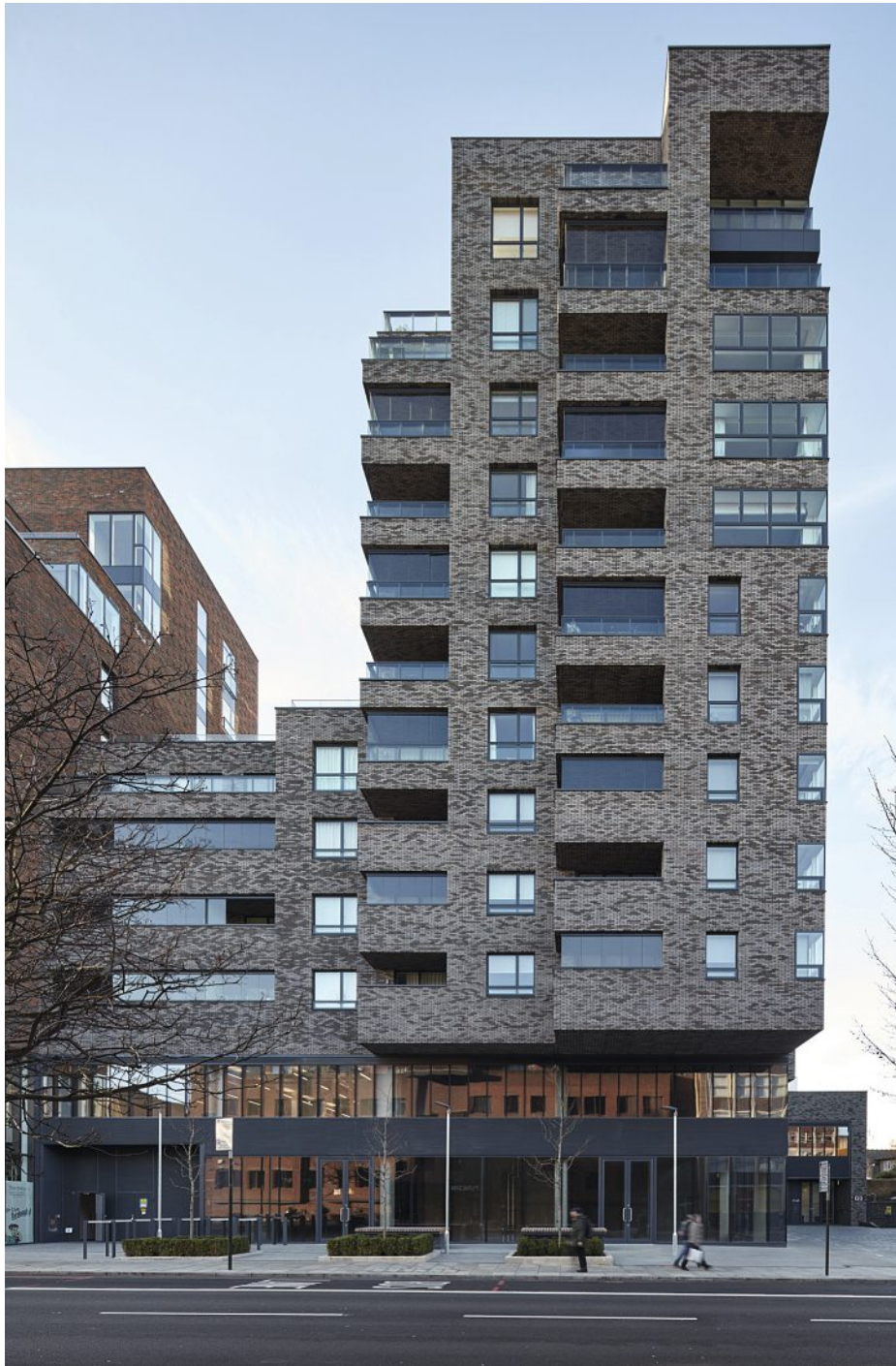
With its mix of new homes, modern office space and active retail frontages, Upper Richmond Road improves the streetscape and enlivens the heart of London's SW15 to provide a catalyst for urban regeneration in the area.

Composed of a cascading series of dovetailing volumes containing residential accommodation above retail and commercial opportunities, the two blocks are connected via a six-storey link block. Together the two schemes provide 113 mostly double-aspect apartments and an array of balconies, winter gardens and terraces.

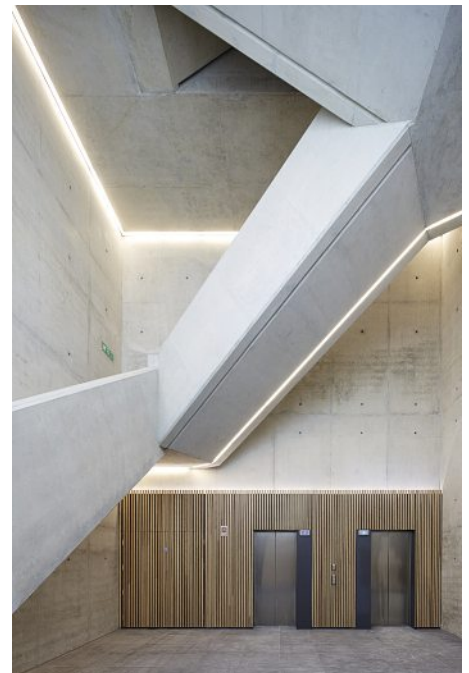
The building's stepped, dovetailing design language is expressed coherently at multiple scales, from the overall massing through to the relief brick texture.







Left, below, right
Street and interior views.
The entrance to 121
features a brick soffit and
green glazed feature
brickwork.

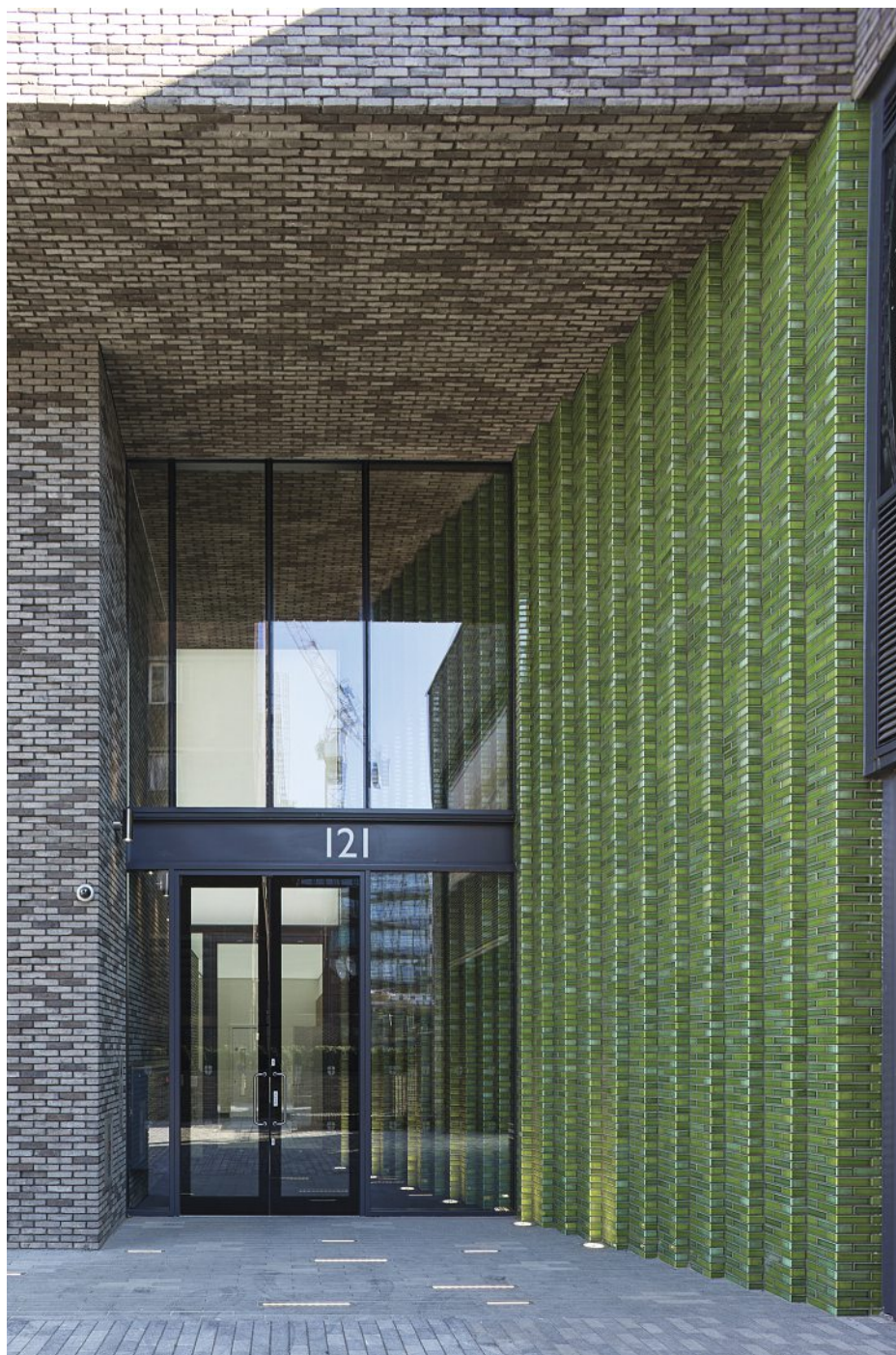


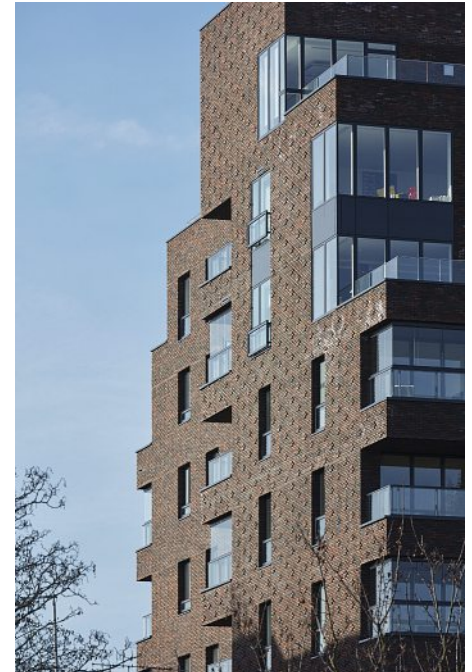
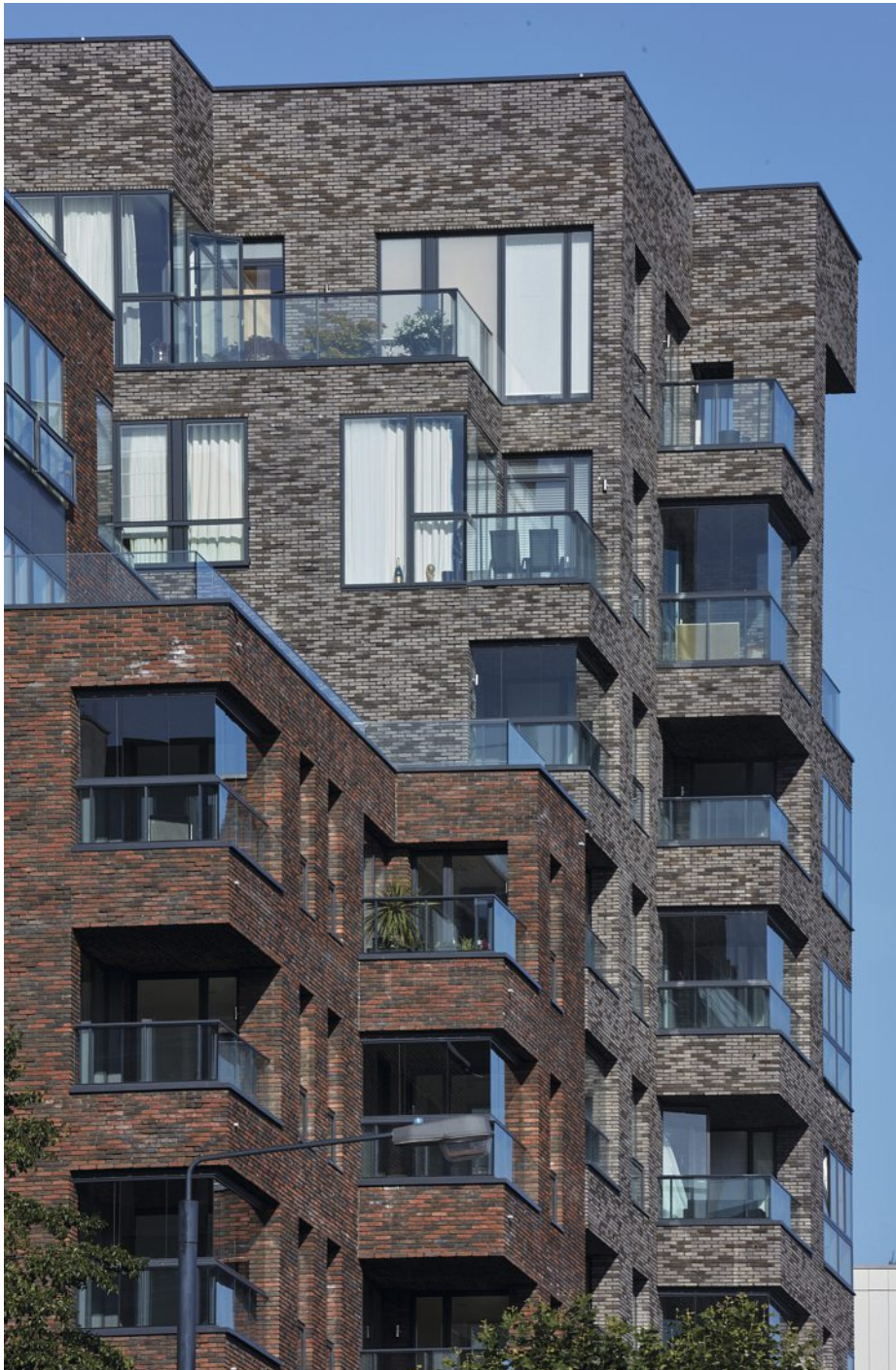
The Upper Richmond Road development is located in the East Putney Ward of Wandsworth, on the south side of the River Thames and takes full advantage of views both towards Richmond and back towards the city.

Brick was chosen as a cladding material for the project not only for its aesthetic appeal, but also for its longevity, its incombustibility and its low-maintenance. With a focus on creating a new public and private open space, the retail and commercial 'podium' of the scheme creates substantial recesses and folds along the street which generate a new and inviting public space with a private courtyard on the rear of the site.

The accommodation massing above is oriented north-south, providing optimum daylight, whilst presenting an elegantly proportioned facade to the street. The top of the two blocks is refined to achieve a stepped profile, along both the width and the length of the blocks, creating a cascading arrangement of terrace spaces facing south, with an inherent privacy to the spaces for residents within the development.

The residential entrance is highlighted from the street through the use of a vibrant glazed brick which distinguishes it from the commercial entrances. Design work on the £27.5m project commenced in July 2011 with two construction phases spanning July 2013 to August 2016 and a staggered occupation of residential units.





Left

The project comprises a reinforced concrete frame with flat-slab at high level and beam-and-slab for the commercial floors. The facades are clad in brick and punctuated by protruding brick-clad winter gardens and balconies. The 12-storey development provides 130,000 square feet of residential space above 35,000 square feet of commercial space. The basement contains plant and a car park to serve the residential.

**BUILDING**

Upper Richmond Road, London

BRICKS

Ibstock Facade Beek

ARCHITECT

AHMM

CONTRACTOR

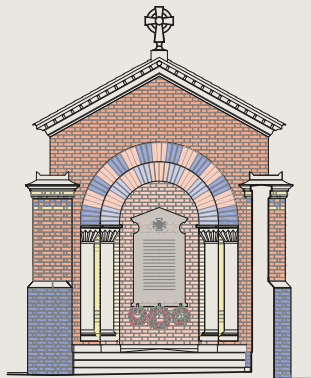
London Square

PHOTOGRAPHER

Rob Parrish

Wall of Memories

The Tercentenary Chapel and Cloister has been built for the Royal Regiment of Artillery at Larkhill Garrison Church in Wiltshire. The design, by John Simpson Architects, features a memorial wall that required brickwork of an exemplary standard.





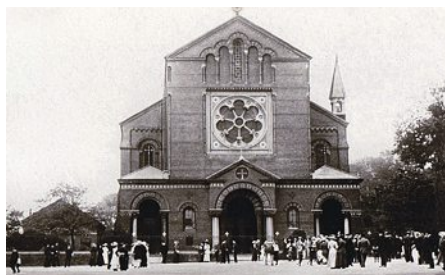
The Tercentenary Chapel and Cloister at the Regimental Church at Larkhill, Wiltshire, have been built to mark the 300th anniversary of the formation of The Royal Regiment of Artillery. Designed by John Simpson Architects, the ensemble provides a memorial wall aligned with the southern flank of the existing church.

The idea to build a memorial wall, based on that at the former St George's Garrison Church at Woolwich (1863), came from General Sir Timothy Granville-Chapman, Master Gunner (of) St James's Park, ceremonial head of the Royal Regiment of Artillery. It was to display the large number of brass and stone commemorative plaques that had been left abandoned at Larkhill since the Second World War.

The architect of the Woolwich church was the renowned Thomas Wyatt, who based his design on his earlier Wilton Parish Church, near Salisbury (1843). The Woolwich church had acquired some 300 regimental memorials when, in July 1944, it was largely destroyed by a flying bomb. It was made safe in the 1950s but has remained in a semi-derelict state ever since, though it houses the Victoria Cross Memorial to the regiment's 62 holders as well as 120 of the original memorial plaques. Despite its condition, it remains of considerable heritage interest and spiritual significance to the regiment. Plans were drawn up to restore and conserve the altar end of the Woolwich church, a project now well underway, and to find a setting for the 120 brass and stone memorial plaques that had been left unprotected for 70 years.

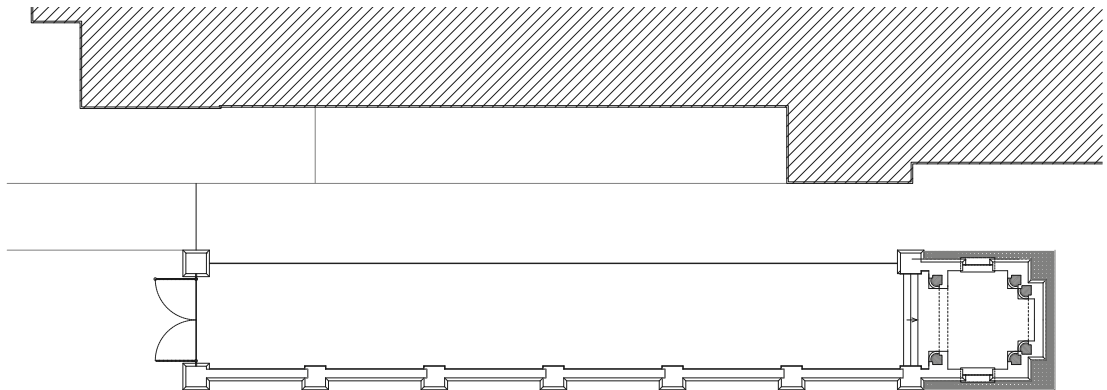
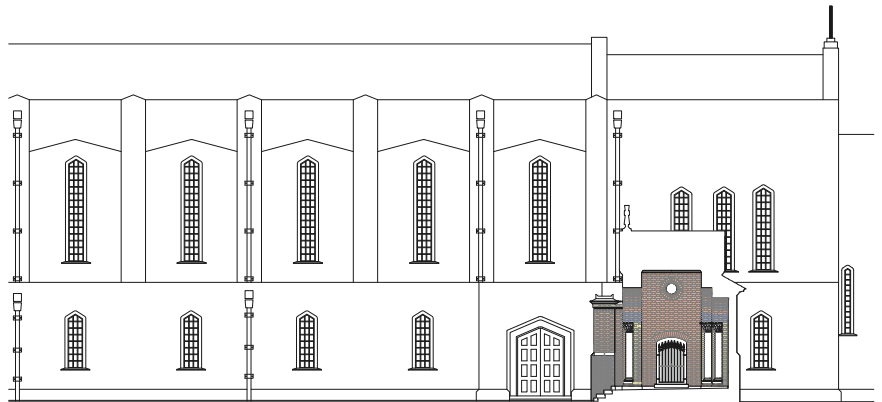
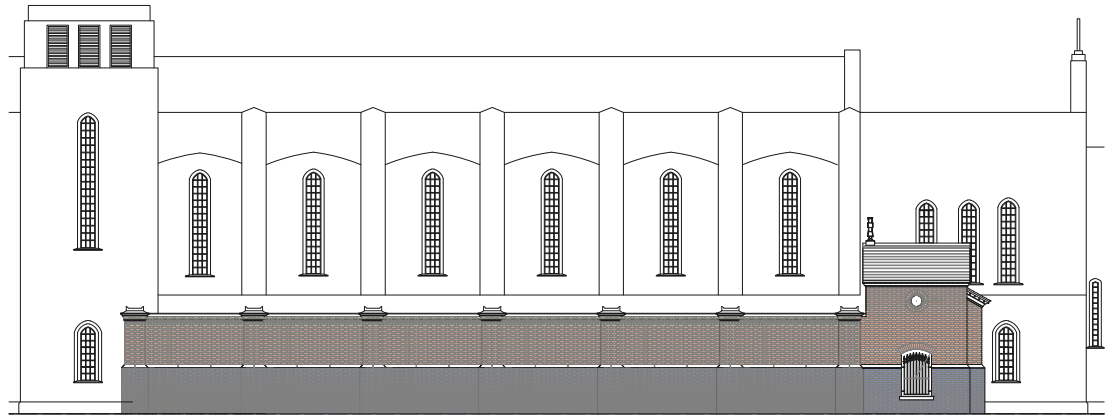


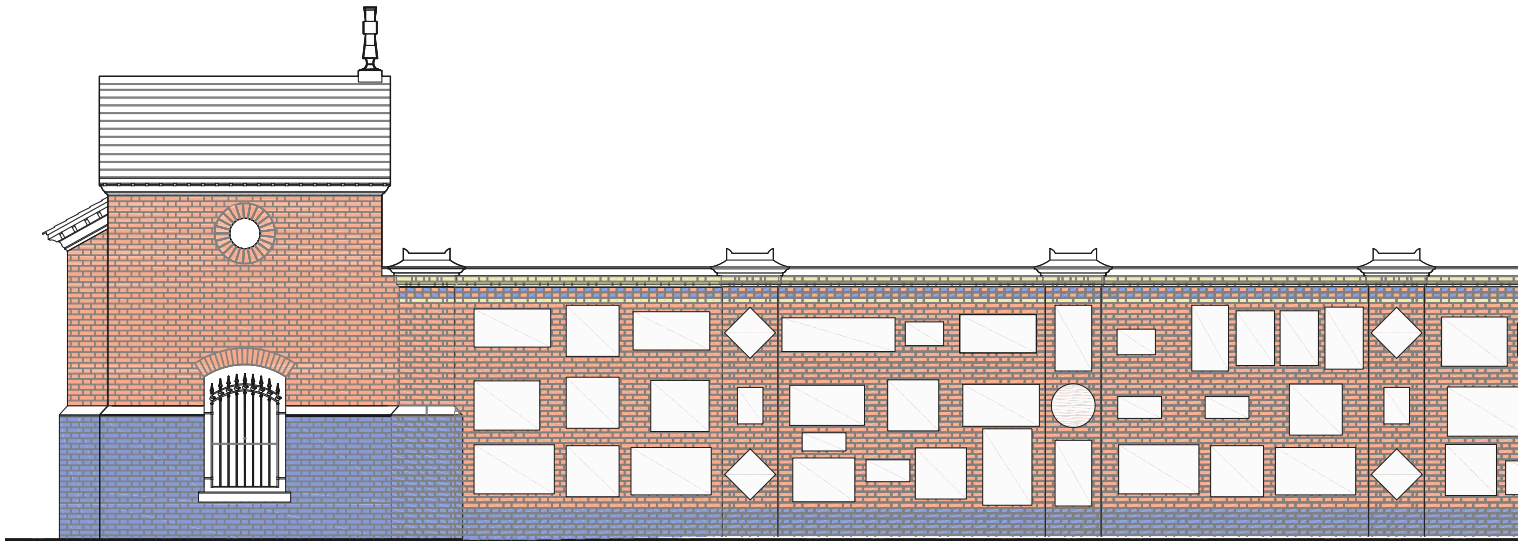
Left
Thomas Henry Wyatt's St Mary & St Nicholas' Parish Church, Wilton, which still stands, and St George's Garrison Church, Woolwich, which was largely destroyed by a flying bomb in 1944. The surviving wall (bottom) provided a model for the new memorial wall at Larkhill Garrison Church.

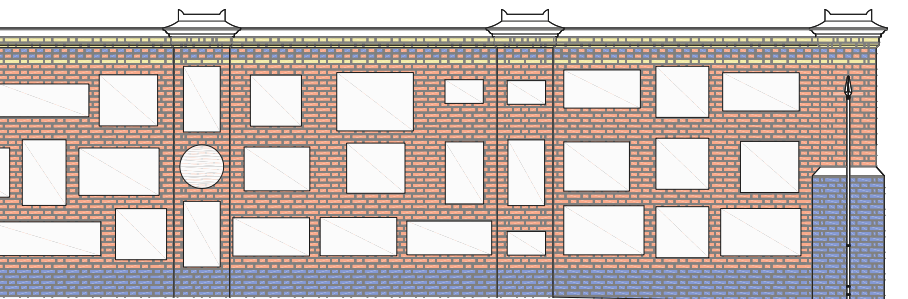


The grade-one-listed Church of St Mary and St Nicholas was completed in 1844 by Wyatt in the Romanesque style with a 32-metre campanile. The materials included marble columns from Italy and medieval stained glass from France.



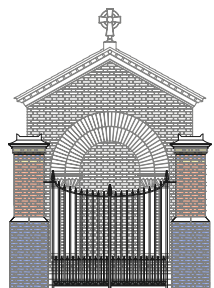
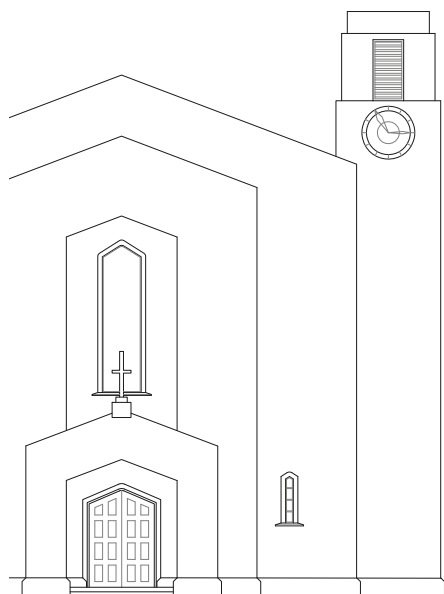
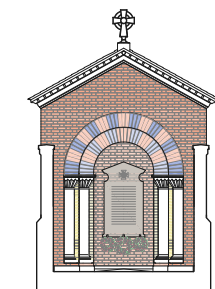






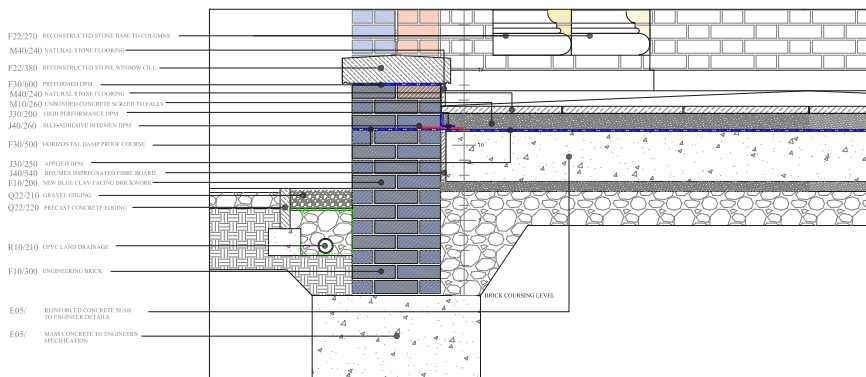
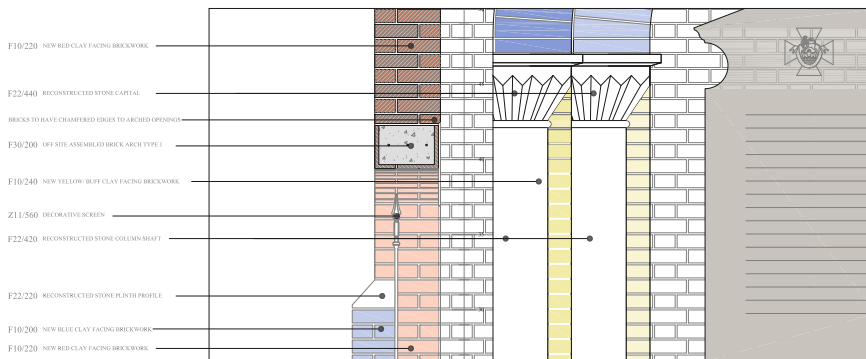
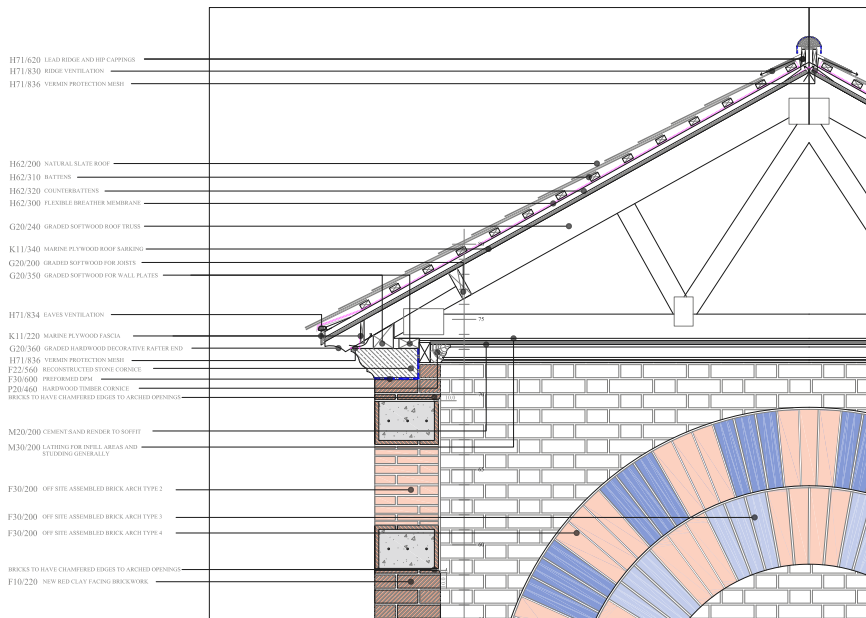
Hence the idea of building a replica of the surviving Woolwich wall alongside the existing Larkhill Church. The wall was intended to accommodate many of the restored plaques and a record of the VC awardees. John Simpson Architects designed the wall, terminating in a small chapel to house the VC Memorial, all inspired and echoing the style used by Wyatt.

The success of the venture relied heavily on the selection of bricks, which needed to be a faithful representation of the surviving wall at Woolwich. Following site visits to Larkhill and Woolwich, Ibstock provided the client and architect with a selection of suitable samples, and Ibstock Staffordshire Blue Brindled Dragface and an Ibstock Berkshire Orange Stock were chosen to form the base and the body of the wall. Along the top is a chequered string course which introduces a blue brick alongside a yellow Ibstock Southwark Multi Stock. This unusual arrangement echoes Wyatt's clever reflection of the regimental colours of dark blue and dark red. The challenge here was to find a blue brick that would be a true representation of the regimental colour, and this was achieved using a matt glazed brick created by HG Matthews.



All the brickwork has been executed in a Flemish bond, containing stretchers, headers and queen closers, the most robust laying pattern, with every other brick tying back into the wall to strengthen the overall masonry mass. Hand-carved natural stone features include columns, pediment and pier caps. Clipsham stone was chosen to blend with the mellow buff hue of the Ibstock Southwark Multi Stock.





BUILDING
Tercentenary Chapel and Cloister,
Larkhill, Wiltshire

BRICKS
Ibstock Staffordshire Blue Brindled
Dragface
Ibstock Berkshire Orange Stock
Ibstock Southwark Multi Stock

ARCHITECT
John Simpson Architects

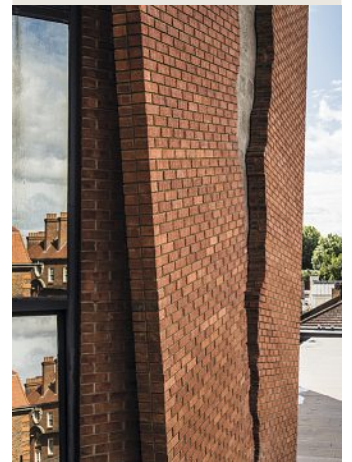
CONTRACTOR
Chichester Stoneworks, Szerelmey

PHOTOS
John Simpson Architects



Split Timing

Artist Alex Chinneck has established a reputation for his witty, surreal interventions in the built environment. His latest work, titled 'Six Pins and Half a Dozen Needles', has recently been installed on the facade of a new development in west London.



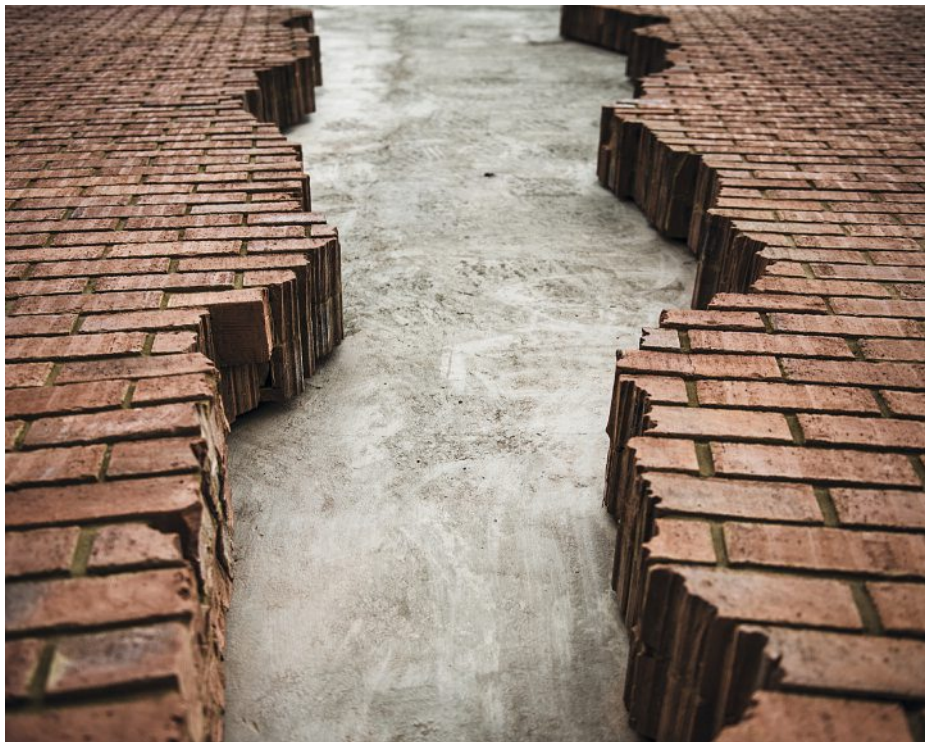


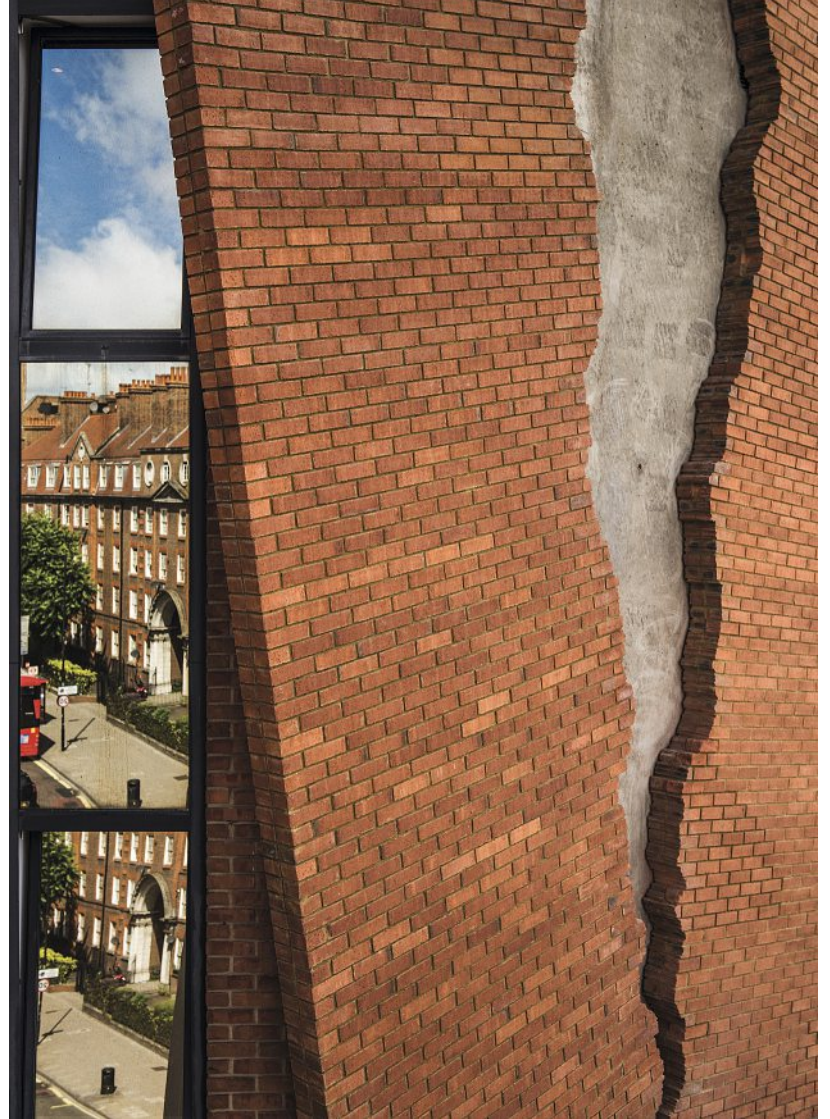
Artist Alex Chinneck has completed his first large-scale permanent work, 'Six Pins and Half a Dozen Needles', which playfully modifies the facade of Assembly London, a mixed-use development of four buildings on Fulham Palace Road in west London. The installation makes reference to the site's former use as a publisher's headquarters by resembling a torn sheet of paper – albeit 20 metres tall and rendered in heavyweight masonry. Commissioned by AXA Investment Managers – Real Assets, the work is intended to lend a distinctive identity to the complex of offices, retail units and restaurants.

Constructed from 4,000 bricks and more than 1,000 stainless steel components, and weighing 10 tonnes, the installation required a 14-month collaboration between the artist, engineer Smith & Wallwork, steelwork fabricator ASME, contractor Collins and brickmaker Ibstock. The prefabricated brickwork units that were lifted into place on site were supplied by Ibstock Kevington Manchester.

"The work was conceived to engage people in a fun and uplifting way", says Chinneck. "Although we use real brick, it was designed with a cartoon-like quality to give the sculpture an endearing artifice and playful personality. I set out to create accessible artworks and I sincerely hope this becomes a popular landmark for London and positive experience for Londoners."

The installation of 'Six Pins and Half a Dozen Needles' took 18 hours, with each section having to be lifted 75 metres to clear the neighbouring buildings on the site.





The project develops the surreal architectural themes of Chinneck's earlier large-scale public works, which have included a 35-metre-high inverted electricity pylon, a melting house constructed from 7,500 wax bricks, a 'hovering' stone building in London's Covent Garden Piazza, and the slumped facade of a Margate terrace house, which also featured Ibstock bricks (below, ph: Stephen O'Flaherty).

"Following 14 months of development, this represents my studio's first permanent project and we are excited to be working on more. Forthcoming artworks include a trail of four sculptures with a combined height of 163 metres that will be constructed from over 100,000 bricks", Chinneck says.

Chinneck is a graduate of Chelsea College of Art and a trustee of the Royal British Society of Sculptors. His work has been featured extensively by international media and his projects have attracted more than one million visitors.



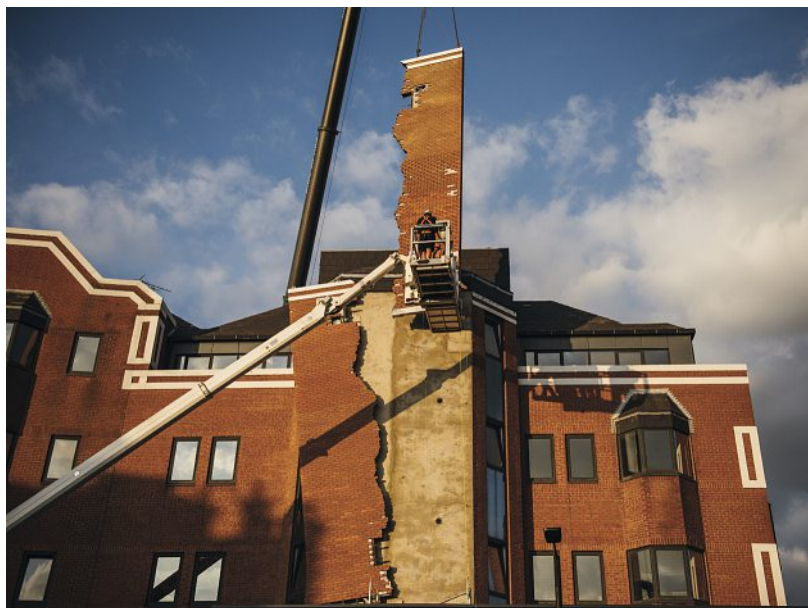


PROJECT
'Six Pins and Half a Dozen Needles',
London

BRICKS
Ibstock Birtley Olde English
Prefabrication by Ibstock Kevington

ARTIST
Alex Chinneck

CONTRACTOR
Collins



PHOTOGRAPHERS
Charles Emerson, Alex Chinneck

Profile: Ibstock's Chailey factory

Located to the north of Lewes at the heart of the Sussex Weald, Chailey has been manufacturing clay products for more than three centuries. From clay pots and mathematical tiles, the company has adapted its product range over the years, focussing now on high-quality clamp-fired stock bricks and pavers. However it continues to employ traditional brickmaking techniques, which differentiate its products from modern clay bricks in terms of colour and texture. All of Chailey's products are hand-sorted for colour and quality, and the company offers a bespoke blending service that particularly benefits projects where matching the traditional brickwork in the south-east of England is a factor.

The traditional method of clamp firing, whereby bricks are strategically stacked outside prior to being fired in an open structure, is increasingly unusual among brick manufacturers. Ibstock Brick's Chailey site is among the few factories to retain this method, producing 12 million bricks annually.

Three types of clay from Chailey's quarry – 14,000 cubic metres in total – are stored for use during



the following year. The clay is processed and dried as usual to produce regular unfired bricks, but the hard-firing and vitrification processes are more unusual. Rather than passing the bricks through a tunnel kiln, they are built into a stack, known as a clamp.

These structures, typically comprising 800,000 bricks, are constructed outdoors on a bed of sand beneath a large roof and use natural gas and coke breeze to reach temperatures of over 1,000°C. After firing the hardened bricks are left to cool and hand-sorted for colour and quality. Because the process is subject to external conditions more than controlled kiln-firing, it is not unusual for differentials to occur in the relative hardness or colouring of the bricks from one side of the clamp to the other. Adjacent bricks that are over-fired can adhere to one another, producing 'spotting', an effect that imparts an aged appearance unique to clamp-fired bricks.

The bricks are stacked with thin gaps to allow air and heat transfer, with the spacing adjusted to achieve different colours. Typically reds burn off at about 1,000°C – with lower temperatures they tend towards an orange colour.



Above
Clamp-firing in progress
at Chailey's premises.

Opposite
Employees at Chailey's
open day; clamp-firing
reaches temperatures in
excess of 1,000°C.





Left

Clamp-firing in progress; Chailey's Cooksbridge Yellow Clamp Stock and Bevern Dark Multi Stock feature at Allford Hall Monaghan & Morris Architects' Cobalt Place, Wandsworth, London.

Right

Chailey bricks at Long Farm, Suffolk, by Lucy Marston Architect, Fairlawn Drive, Redhill, and Saxon Way, Lindfield.

Above

Chailey bricks at Chandlers Wharf, Lewes, designed by Miller Bourne Architects; Chailey pavers at the YHA South Downs hostel at Itford Farm, East Sussex.

To help prevent under-firing, Chailey adds a sacrificial layer of more than 30,000 hardened white refractory bricks, to keep as much heat inside the clamp as possible.

The Chailey factory produces a wide range of colours, textures and finishes, including the signature Chailey Stock – a traditional red base colour with variation in colour and finish. The Chailey Rustic is a lighter red, produced using the same clamp but from a lower level where fire holes help keep the firing at a lower temperature.

Additives and coatings are employed to produce a wide range of coloured bricks, from yellow to purple to black. Most are made by adding sand to the outer surface, whereas for the Cooksbridge Yellow chalk is added to the moulding sand prior to drying, a process that requires careful quality control. Black products such as the Bevern are produced in a similar fashion, but using modern techniques and stains – they were previously the result of overfiring, which had risks cracking and deformation. Under fired products are also re-used around the outer perimeter of the clamp structure in order to reduce heat loss and improve yields.



Ages of Brick

While well-known aphorisms about brick include Mies van der Rohe's 'architecture starts when you carefully put two bricks together' and Louis Kahn's 'even a brick wants to be something', they are not alone in extolling the virtues of this humble material. Here are some other intriguing thoughts.

"I cannot imagine any other material or construction element that has the humane measurements of a brick: width, length, height and weight are exactly adapted to fit comfortably into the human hand. The brick can be easily held in one hand, leaving the other hand free to wield the trowel, in order to add mortar to create the joint for the next brick. From a small practical module, bricks placed together form a support, a wall, a house, an entire city. The small scale encompasses from mid-size to huge: no matter how large the house or building, the reference to the smaller scale is always there; the eye can always rest with satisfaction on the individual brick that everyone knows, that everyone has held in his hand at some time or other."

Arno Lederer

"Bricks to me are like faces. All of them are made of burnt mud, but they vary slightly in shape and colour. I think these small variations give tremendous character to a wall made of thousands of bricks, so I never dream of covering such a unique and characterful creation with plaster, which is mainly dull and characterless. I like the contrast of textures of brick, of stone, of concrete, of wood."

Laurie Baker

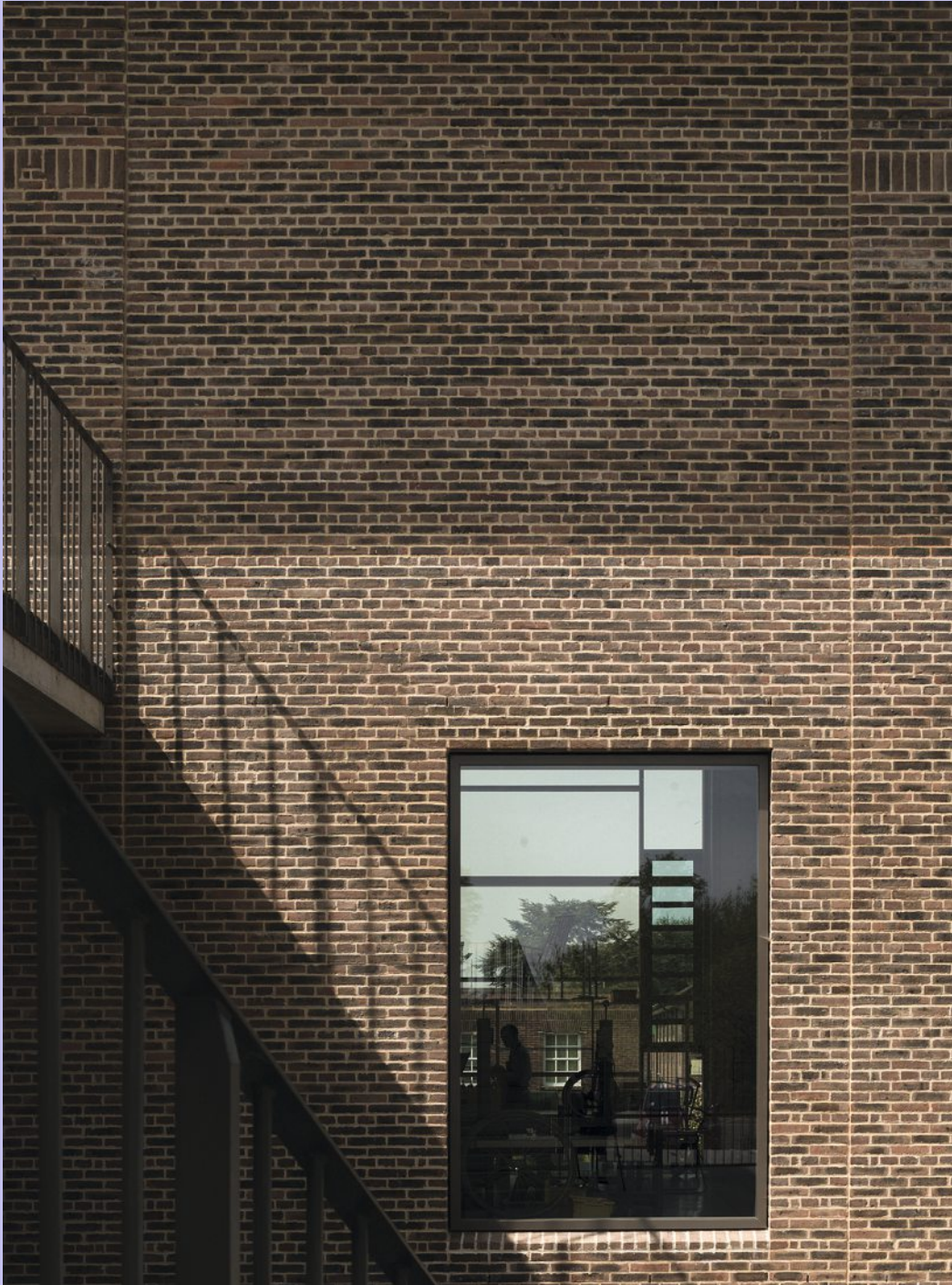
"Bricks smell of course. On a wet day in autumn they smell of rust, like blood. They discolour your hand, and when you touch them, your hand smells of blood and rust afterwards. Bricks smell of love to me. We are formed by the fire of imagination and ambition, and something gets burnt off in making us; usually this is empathy and the power of memory and so many architects seek through bricks a way back to something emotional and meaningful."

Patrick Lynch



AGES OF BRICK The bricks that featured in the Spring edition of Design were sampled from (clockwise from top left): Alvar Aalto's Baker Dormitory, Louis Kahn's Indian Institute of Management, Edwin Lutyens' Page Street housing, Michel de Klerk's Bergen op Zoom house, Gillespie Kidd & Coia's St Bride's Church in East Kilbride and Frank Gehry's Sydney Business School.





Design Centre, Merchants Taylors' School, by Architecture PLB (photo: Mark Hadden)

Tercentenary Chapel and Cloister, Larkhill, by John Simpson Architects

