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IN THIS ISSUE:

Roof & Façade
Building envelope
Contemporary design



#20

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**CHRISTOF DOMENIG**

CEO Clay Building Materials Europe

TIME TO TAKE A FRESH LOOK AT BRICKS!

Brick is a versatile building component full of spectacular potential. It persuades with varied textures, formats and exciting colours, opening up a wide range of creative options. The shimmering ruby red clay tiles, used for the building envelope of Cité des Electriciens, serve as an example. They constantly reflect the light and shade of its surrounding – bringing the building to live.

The use of the same cladding material for roof and façade is just one of the many design possibilities that one can create with tiles. This technique was used for House Dejaeghere-François in Belgium, giving it a modern and unique aesthetic.

Brick supports architects to continuously explore new and unusual applications and forms, according to the needs of their clients. Creativity and innovation with brick is an ongoing process, the Sports block in Groningen is a best practice example. The unusual wave-like façade solution cannot be overlooked and catches the eye.

I would like to invite you to explore the contemporary roofs and façades in this issue. They demonstrate how bricks and tiles can be utilized, creating an overcoat for each building full of colour, texture and radiance.

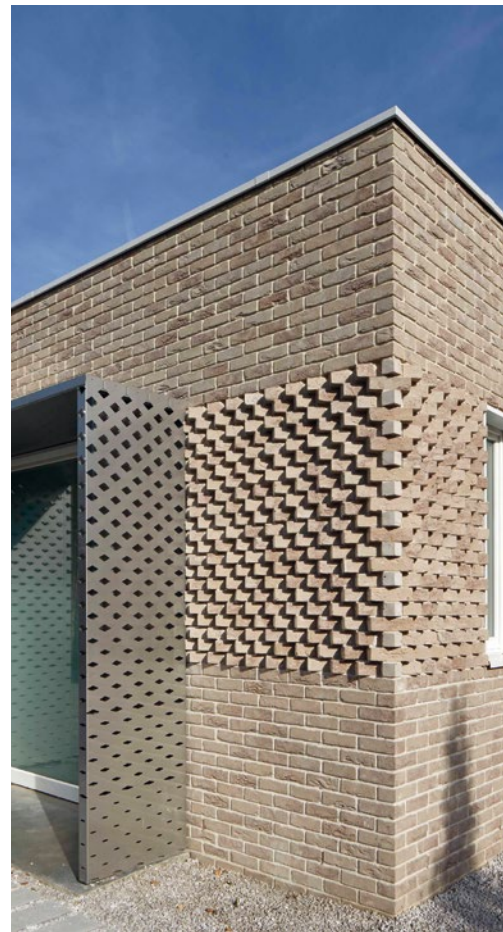
Enjoy the read

Christof Domenig

IMPRINT

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MAGISTRADA FACING BRICKS – SPECIAL TEXTURE MADE WITH COAL FIRING

Magistrada is a new series of facing bricks for the construction of high-end residential buildings and public utilities. The series consists of five nuanced colour variations in an authentic waterstruck design. The range can be recognised by its beautiful colours and lively white spots. The rough edges, the sintering of the coals and the slight deformations make each facing brick unique.

Martin Schröder, Martin.Schroeder@wienerberger.com



Coal firing gives the bricks of the Magistrada series their distinctive look, containing sintering and spots.



An extra colour nuance and texture is created by cementing on the surface.

METROPOLIS FACING BRICKS – LONG & NARROW CONTEMPORARY DESIGNS

The Metropolis brick series, produced in Belgium, creates a strong-lined façade. This effect owes to the combination of a relatively large length (24 cm) with a low height (4 cm). The limited width of only 6.5 cm and the slim design offer, therefore, more space for insulation while providing more living space at the same time. The rich palette of eight shades of subtle colour shifts is the result of cementation onto the surface of the bricks. The surface, ranging from smooth to slightly rough, gets a new dimension due to the rounded corners. The Metropolis series is available in two reds, two yellows, two browns and two blacks.

Ralph Van Hoomissen, Ralph.VanHoomissen@wienerberger.com

BELLUS ROOF TILE – SLIM SILHOUETTE, LIGHTWEIGHT AND COLOURFAST

Bellus is one of the lightest and thinnest ceramic slates that can be found on the market today. This Koramic product is ideal for new construction and replacing old slates or roof tiles alike. With the lightweight Bellus slate, you do not even have to reinforce the roof structure in many cases. Thanks to their slim contemporary lines, Bellus ceramic slates can give a roof a sleek, modern appearance and are ideally suited for creating durable building envelopes. Moreover, Bellus fulfils the strict requirements of the Belgian natureplus environmental label. Bellus is available in the colours natural red and terra brown in addition to slate engobe.

Ann Thierens, Ann.Thierens@wienerberger.com



This lightweight roof tile is suited for roofs and façades alike.

Julien Rousseau of fresh architectures talks about developing the exterior of a building to correspond with its interior and usage, and explains the façade for his project “Building Public Housing” in Paris being a building envelope.



FAÇADE DESIGN DEFINED BY CONTENT AND USAGE

Today, when building in a city centre, it is more important than ever to include ambience. It is crucial to make a statement and fit in the environment at the same time. International studies show that architects have by far the greatest influence on a building's façade. Aside from your personal ideas, what other issues are important when considering the façade in your work?

For our project “Building Public Housing” in Paris, we needed something like a protective shield for the future inhabitants of the building. Boulevard La Villette is a very crowded street; there are lots of cars, and the underground Metro passes nearby, so we wanted the

façade to be like a skin that lies close around the inner rooms. On the ground floor there's a little inversion. The basement is very simple. There's a bakery inside, and the glass makes this part very transparent. When you're walking by, you can see through to the other part of the street and, there, you have the impression of floating, due to the light, especially on the corner.

How did you design the outside? What role does roof and façade design play in your work?

I wouldn't say you create the roof, or the façade, because first you have to design the inside. The outside will come automatically. So what we do is develop an exterior that corresponds to the content of the building. When we were beginning the construction, there were very strict regulations in Paris concerning the insulation of buildings. It was considered much more efficient to put the insulation on the outside. So what we needed to do was to put the insulation on the outer shell, meaning that we didn't have many solutions – you have stone, you have brick, these >

View from the street. The small-scale light and dark elements go well with the existing building fabric.

> kinds of materials. But we wanted it to have something more reflective. Our plan was to construct the roof from the same materials as the façade, so we had to choose tiles.

You used the same ceramic tiles for the roof and façade, creating a building envelope. What were the aesthetic and technical reasons for choosing that solution?

Firstly, there is a social issue: preparing tiles requires a lot of knowledge. The construction work is done little by little. I liked the idea of seeing the workers on site, in the long process of putting all the tiles together. It's pretty incredible to see them, talk to them and observe their accurate work, solving a lot of problems like corners and windows. A lot of knowledge goes into that. It's the reverse of constructions which are built industrially, where everything is pre-fabricated.

How would you describe the advantages of clay products from a creative perspective?

It's a material which naturally vibrates. And also its imperfection makes the material very interesting. It reacts differently with the light from every angle. And there's another aspect that relates to time: clay is self-cleaning, and it's very easy to maintain when you want to renovate your building. And tiles become more interesting with age; they develop patina.

Looking at the surrounding buildings, your design and the sequences of tiles look very natural. The other buildings have clear distinctions between façade and roof.

Absolutely, it's true that typical Parisian buildings use various materials, depending on the floor heights. They have a different language between the roof and façade. At this point we wanted to show that we can approach the building at every level. Since the house is at the corner of two very busy streets, we wanted it to look like a milestone that finishes the intersection of the two streets. Therefore, we wanted to play with that dual language of roof and façade. And because you approach this building on the corner at different speeds, either as a pedestrian or by car, we

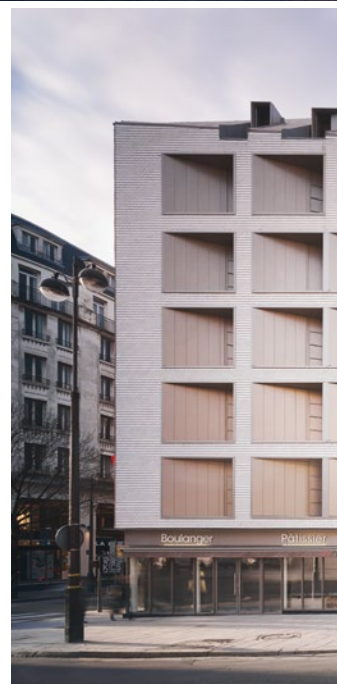
play with different shapes. So the further away you go, the more you can see the openings. They add a sculptural aspect.

The building fits in perfectly with the colours of the surroundings – the silvery-grey metal bridge construction and the typical Parisian sky. What elements or ideas can an architect use to design a roof or façade that catches the eye and stands out?

The shape you have here is influenced by the limitations on the maximum size of the construction you can have at this corner. As it is a social housing project – and there's a great need for social housing in Paris – it was very important for me to be sure that we created the largest possible area in terms of square metres. And used the space cleverly, we

»What we wanted to do in this significant place was to place a residential building that is mute and charismatic at once. Thanks to the two colours of the components it merges seamlessly with the neighbouring buildings.«

Julien Rousseau, fresh architectures



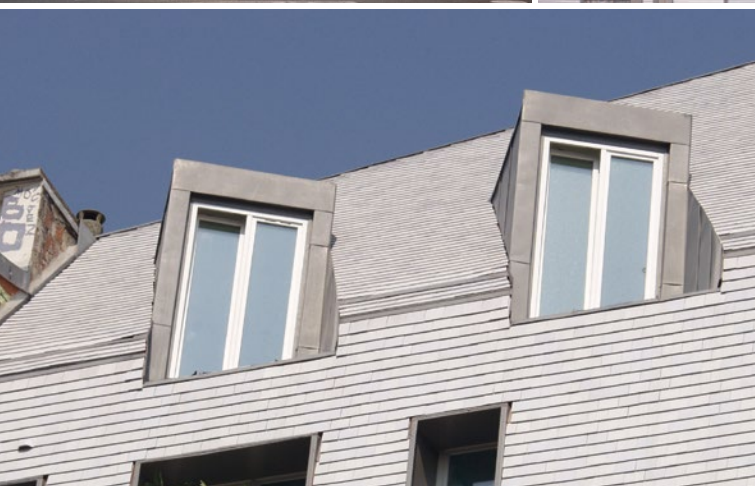


wanted it to be very simple, we knew that people were not interested in outdoor living space because it is very noisy and chaotic on that corner. So this explains the very simple shape. And we used this kind of window because we wanted to express the depth of the building. The frames stand out 20 cm from the façade. This creates a sense of physicality and a sense of the comfort that can be felt inside, protected from the outside.

There is also the Parisian aspect of the building: the quality of the materials; they reference the Metro, which is made of white tiles, which are very reflective. And also we took the language of the windows, “les chiens assis” – meaning “sitting dogs”, on the upper part of the building. They create a kind of “rupture”, typical of the Parisian way of building, which refers to the Parisian way of living. The rooms with these windows would once have been the “chambres de bonne”, (servants’ quarters), and they give the impression that there is a small room under the roof.

In city centres, there is already a lot of built environment which you must refer to. Are there any design trends when it comes to façade and roof design?

I would say there are no “styles” in architecture any more. It’s less trendy to speak about shapes. The subject which is interesting for me is value, which means usage. Once you get the idea of usage, the architecture explains itself easily. ■



The roof features the typical “chiens assis” /sitting dogs, as the roof dormers are called in Paris.

URBAN BUILDING WITH A MODERN UNIFORM

In a street with middle-class terrace houses, the architects were faced with the classic challenge of finding the right balance between accommodation and outstanding design.

FACTS & FIGURES

Project name

House Dejaeghere-François,
Heverlee, Belgium

Architect

PCp-Architects

Client

Private

Products used

Aléonard Patrimoine

Year of completion

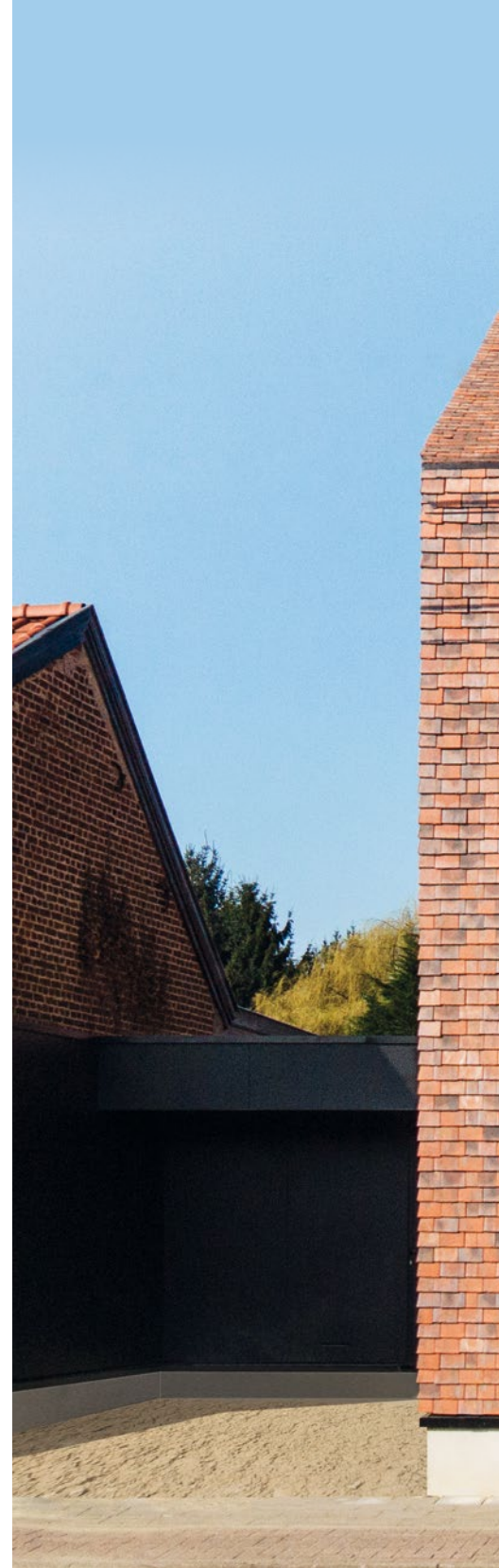
2014

PCp-Architects found a sophisticated solution to the problem by incorporating the contours of the neighbouring house on the right-hand side as a pre-set scale. The neighbouring house to the left, on the other hand, is kept at distance by a driveway, which is guarded by an enclosing wall, clad in black stone panels.

INDIVIDUAL EXPRESSION Aside from that, however, the architecture follows its own line of thinking. The façade and roof form one large, smooth surface. This was made possible by the use of a common material, a shingle-like ceramic roof tile in the same colour. It clads all exterior surfaces, no matter how inclined. The same used to be done in regions exposed to rough weather, in order to give walls the same protection as roofs. The uniform material also highlights the simple form of the building; the rough, brown-speckled, patinated and unglazed tiles fit well with the red-brick masonry façades of the neighbourhood. An oversized, fixed-glass window spanning two storeys, adds to the unique look of the façade.

PRIVATE SPACES AND HIGH WINDOW The house includes a rear garden; a private area that cannot be

seen from outside. In front of the black separating wall, one enters the house through the door on the side. On each floor, the layout is cleverly structured by the stairs and small rooms across from them. This results in a functional, space-saving arrangement. A gap in the ceiling joins the living room with an office gallery, which leads to a guest room. This generous connection can be seen from outside through the high window. ■





The same clay roofing tiles were used for the outer walls and roof, creating a building envelope.



»In the design process, we strive to translate the client's objectives and thereby focus on the urban and architectural qualities, as well as on experience, sustainability and flexibility.«

Jochen Kerkhofs and Peter Cornoedus, PCp-Architects

UPGRADING A BACK-LAND AREA

This project in North London was created with the intention of enhancing the housing stock of the location and providing a positive contribution to the texture, grain and building types within the conservation area.

The two-storey brick house faces a quiet cobbled mews. At the rear of a listed building, it sits amongst a patchwork of rear fenced off gardens, garages, mews houses and ad-hoc rear ad-ons. Originally a decrepit back-land area, the location is now gradually developing into a secluded residential enclave.

EFFECTIVE & SIMPLE The project was designed and developed with an economy of visual, spatial and structural means. The material palette and the design were kept intentionally simple. The volumes were handled in such a way as to make the most of a small site.

On the ground floor the covered main entrance provides direct access to an open-plan living, kitchen and dining area. This area opens out onto a rear courtyard via floor to ceiling glazing which provides a physical and visual continuation of the space. In the courtyard a small niche area is incorporated into the brickwork wall for residents to place candles or herbs.

CONTRAST AND UNITY The choice of building material for this small mews house in Highgate was influenced by the original context, and the ongoing develop- >

FACTS & FIGURES

Project name
Mews House, London,
United Kingdom

Architect
Russell Jones

Client
Private

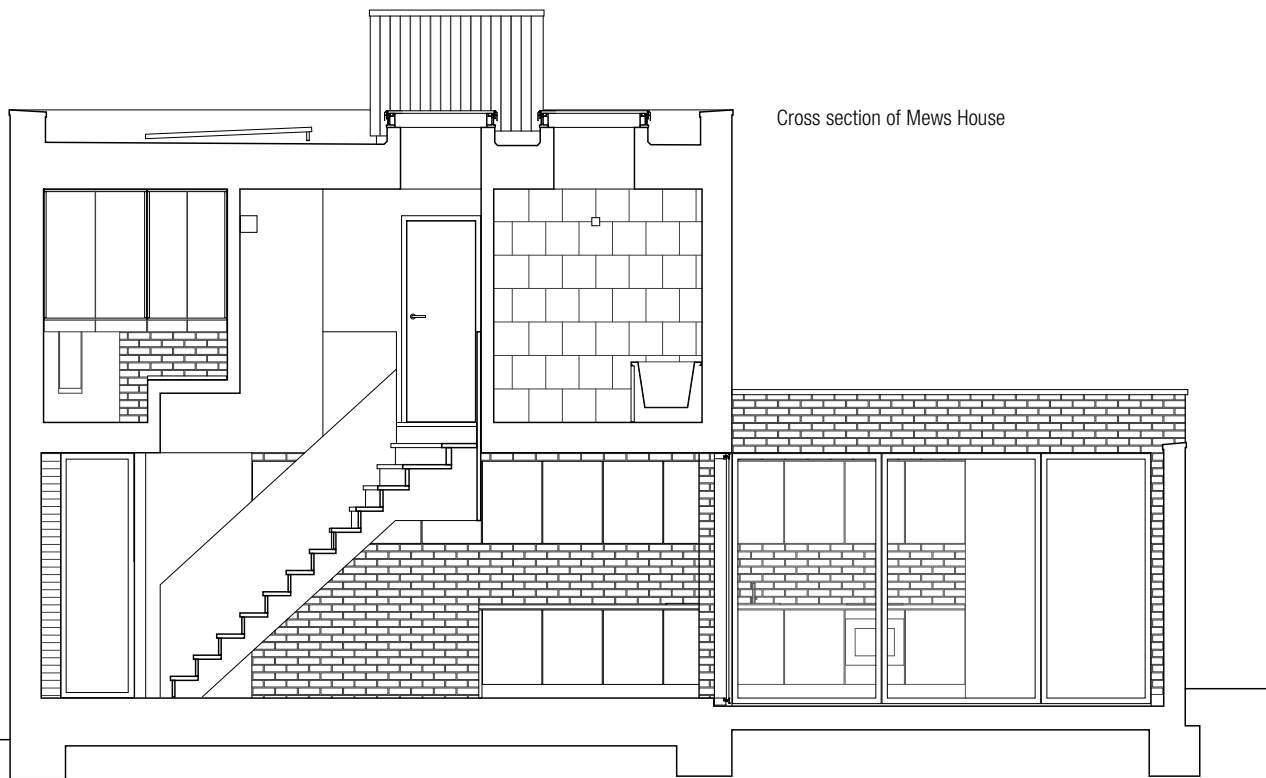
Products used
Terca Marziale

Year of completion
2015

To enable the construction of Mews House, an existing standalone garage on the site was demolished.







»The volumes were handled in such a way as to make the most of a small site.«

> ment of the mews into a new residential enclave. Discussion with the officials led to a selection of a light coloured brick and mortar for new buildings, as a contrast to the weathered and dirty commons behind and to unify and instil a sense of continuity to the new developments in the mews.

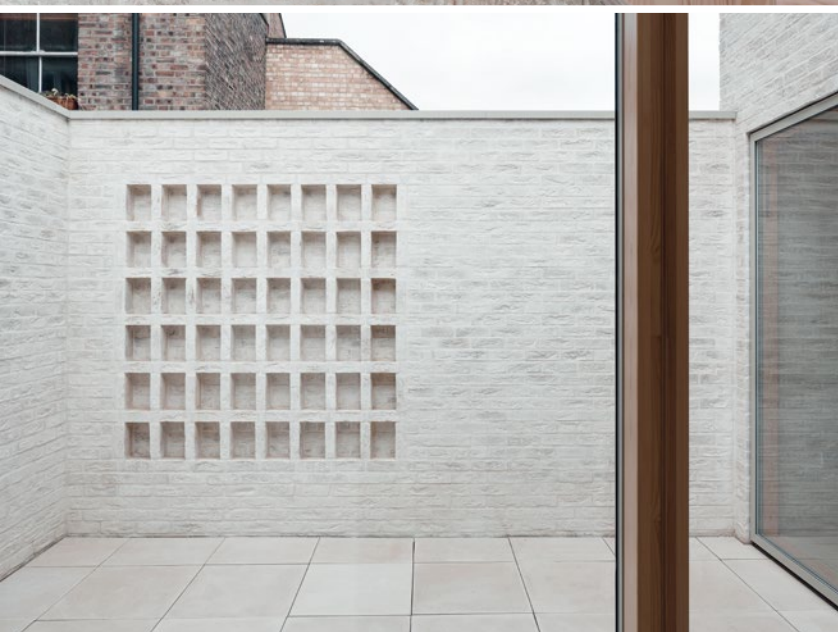
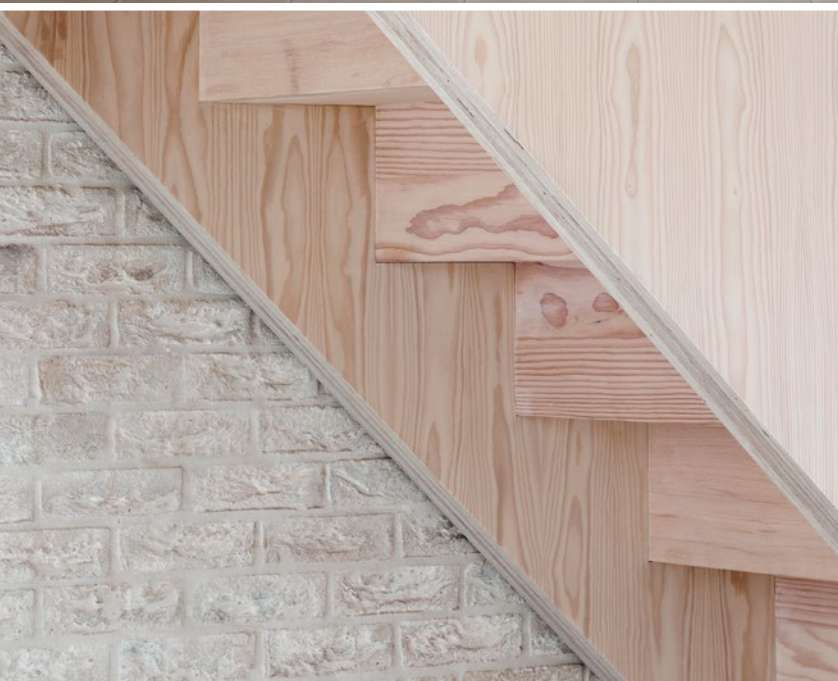
Light-coloured facing bricks were selected for all external and internal structural walls. The quality of the brickwork has been enhanced through the use of a carefully selected mortar, using white cement, lime and washed river sand and a subtle manipulation of the surface.

ENVIRONMENTAL STATEMENT The dwelling was constructed with durable materials to provide a long-term sustainable solution. It includes underfloor heating, renewable energy is provided by a photovoltaic array located on the upper roof level, and there is a rainwater harvesting system. ■





A subtle manipulation of the surface and a special mortar was used to create a more monolithic architecture, without losing the identity of each and every brick.





The contrast rich interior combines natural materials to create a pleasant living atmosphere for the whole family.



BLACK BRICK VS. WHITE INTERIOR

The wish of the client was to create a modern house with minimalist design for a young and modern family of four in Kaunas, Lithuania. Dark brick was used for the façade and for some of the inner walls, as a clear contrast to the light-coloured interior.

FACTS & FIGURES

Project name

House_AT, Kaunas, Lithuania

Architect

ARCHISPEKTRAS

Products used

Terca Agora Grafiet Zwart,
Penter Eros wasserstrich

Year of completion

2016

The house is situated on the river shore. It is conceived as an enclosed form with a solid mass of dark brick which appears still and bulky from the outside. The spacious 280-square-metre house is equipped with a living room, dining room, kitchen, three bathrooms, three bedrooms and a garage for two cars.

MINIMALISM IS KEY The architects describe their approach as minimalist design with undeterred and

courageous installation solutions. For example, black bricks are not only used outside for the façade but also in the living room, kitchen and vestibule areas. This idea was prompted by the entire façade of the house. The boxy geometric structure is creating a textured black surface that appears different depending on how sunlight falls on it. Bricks were naturally integrated into the interior while reflecting the overall internal and external spirit. The dynamic play of light and volumes is revealed when one enters and walks through different spaces inside. Since minimalism was appreciated by the client, attention is focused on the essential beauty of natural materials. The interior is a little bit raw and soft at the same time.

CENTRE OF THE FAMILY LIFE The whole living space is pretty neat, dominated by strict, clear forms and the dark colour of the bricks. Natural oak wood furniture and decoration warms up the entire interior. A special design note was given in the space between the two floors, over the dining area. A small lamp in a place like that would be simply diluted, so the architects chose a two-metre high lampshade, giving the place a specific expression. The dining room features a full-height corner window that looks out through the trees towards the garden. Residents can open the glass façade in summer and sit outside on a large wooden deck – an interstitial space between the interior and exterior. The family wished for a high connecting space, where kids' voices would fill their home and reach every room. ■



Hindmans Yard won a Brick Development Association (BDA) award in the category "Best Small Housing Development."





MODERN DESIGN, INSPIRED BY VICTORIAN TERRACES

Hindmans Yard, located in Southwark, London consists of four family houses on a back-land site surrounded by Victorian terraces. The project was honoured with an award for the best small housing development from the Brick Development Association in the UK.

Accessed via a narrow path, the site was previously used as craftsmen studios, but more recently as residential garages. Set back from the entrance path, the buildings create a natural courtyard within their urban context. The material palette was inspired by the context. The new brick cladding continues the language of the site whilst subtly contrasting with the existing worn perimeter walls that enclose the site. The existing walls themselves have been left untouched – marked with paint and fixings that record their former use. A busy mix of yellow London stock houses, industrial red brick structures and rough garden walls surround the site. Foster Lomas' approach has been to differentiate the new dwellings – choosing a brick that provides a softer, more consistent colour and texture that provides subtle contrast for the contemporary dwellings.

CONTINUING MOTIVE The brick façades are articulated with contemporary dog-tooth detailing – inspired by the traditional eaves details of neighbouring Victorian terraces. This detail defines proportion and gives variation within the façades whilst maintaining the simple material palette of the site. This detailing has been used as a motif that is continued through the

project and incorporated into the patterned steel entrance porches. Movement joints are concealed in the internal corners to allow a complete and uninterrupted façade which is completed with a bespoke white sand mortar.

GENEROUS LIVING SPACE There are two house types; type 1 is a two-storey terrace unit with 3 bedrooms and 2 bathrooms on the first floor and an open-plan living/kitchen/dining space on the ground floor in- >

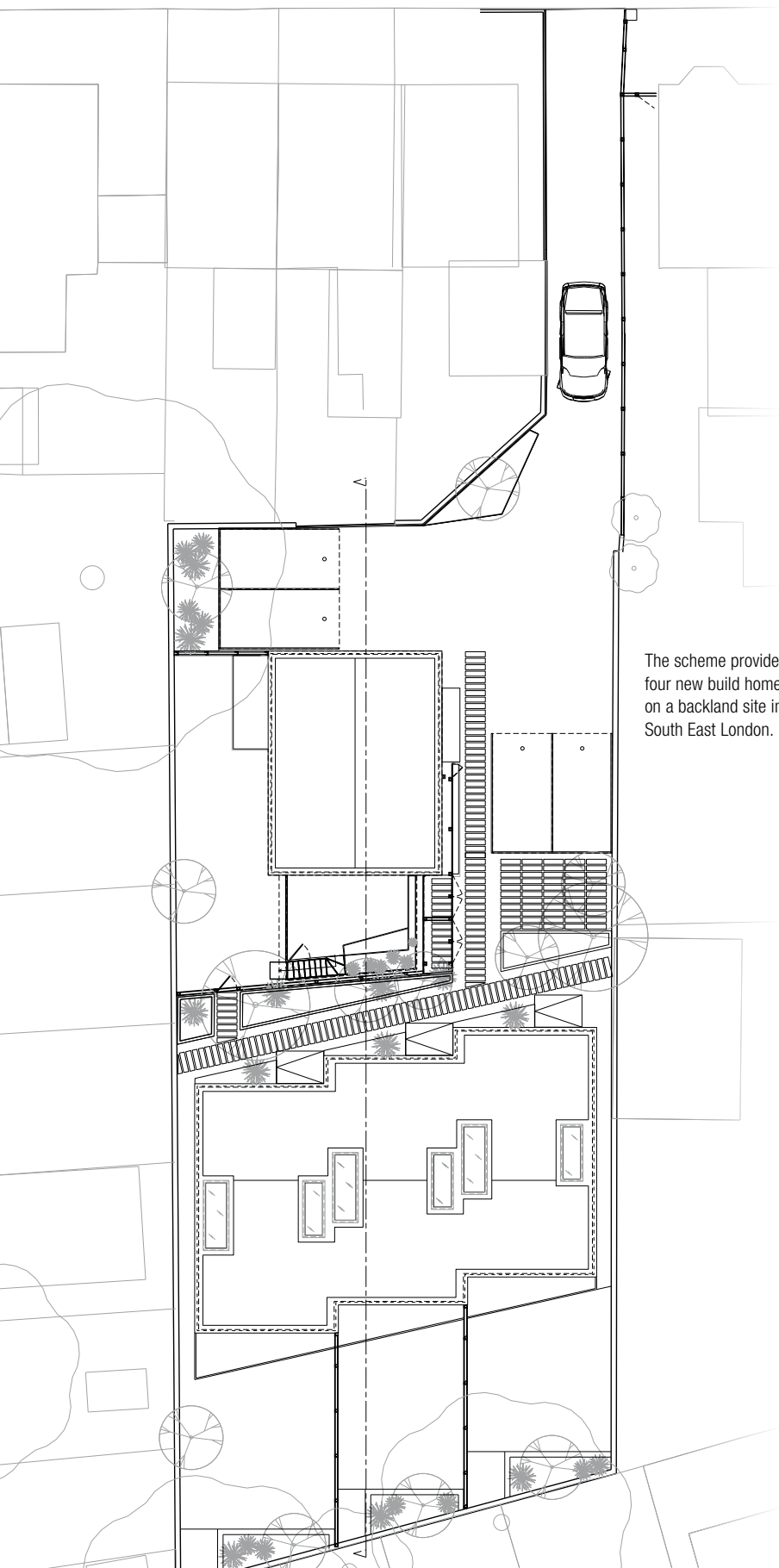
FACTS & FIGURES

Project name
Hindmans Yard, London,
United Kingdom

Architect
Foster Lomas

Products used
Terca Forum Smoked Prata

Year of completion
2015



The scheme provides four new build homes on a backland site in South East London.

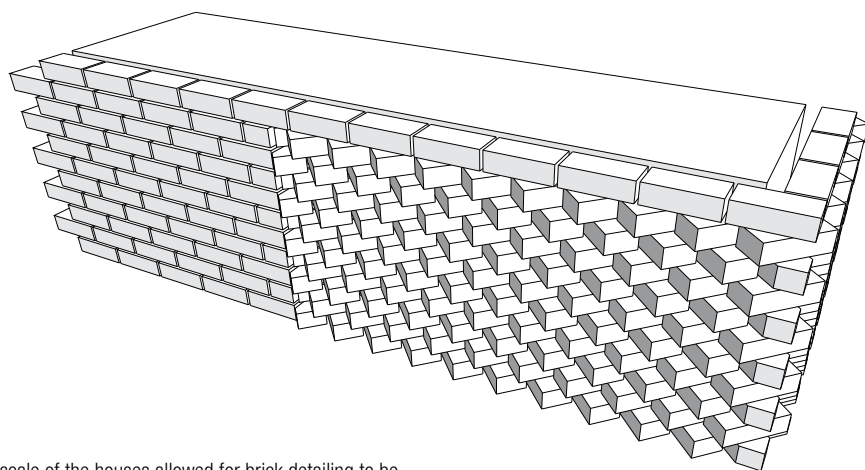


> cluding 1 bathroom. Whereas type 2 is a detached property with 2 bedrooms, bathrooms and a courtyard at lower ground and split-level living spaces and a bedroom on the ground floor level. Every room in the house is day lit, with 3-m floor to ceiling heights.

SUSTAINABLE FEATURES The houses are constructed using super-insulated prefabricated timber frames with the brick enveloping the outside walls. This structure has been combined with triple glazed windows/doors, a heat recovery ventilation system and bio-diverse carbon-capturing roof. ◀

»This was our first self-build development so we were the client, architect and management contractor giving us the freedom to express our passion for brick.«

Greg Lomas and Will Foster, Foster Lomas



The scale of the houses allowed for brick detailing to be utilized, providing subtle character to each house whilst also uniting the development. The motif was further explored through interpretations of the brick detailing with other project elements such as the steel porches and bin stores.



COHESION IN COLOUR NUANCES AND MATERIAL

Located in Melle, Belgium this project includes commercial space as well as flats. To connect both visually, the clay roof tiles and facing bricks used have a similar earthy-coloured appearance.

The four-storey building features commercial premises on the ground level and flats on the upper two levels. Even though the manner of use is different, together they form a unit and are combined by architecture. The two business areas on the bottom floor go right through from the front to the back of the building. In the centre, hidden behind the brick pier, is the entrance hall to the residential areas. There are two apartments on the first floor. The roof contains two commodious duplex apartments with a space around a central patio. The windows and patios have black edging, that makes them stand out, creating the impression of a chessboard pattern.

SAME BUT DIFFERENT Even though you could not tell at first sight, the facing and roofing materials are equivalent, but not identical. The material requirements were different because of the horizontal architecture details in the façade. To emphasize solidity in the façade, a number of the windows are hidden behind narrow brick piers. Accomplishing this detail would not have been possible with roof tiles, therefore matching clay façade bricks were chosen. The

FACTS & FIGURES

Project name
Commercial space with flats, Melle, Belgium

Architect
CAAN architecten

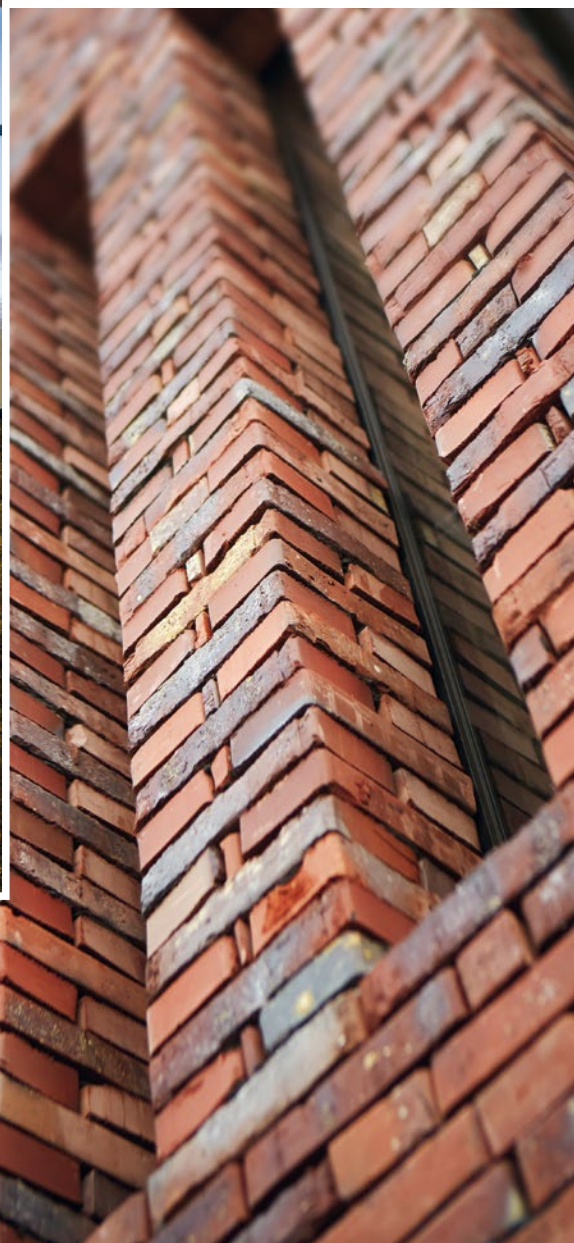
Products used
Terca Hectic, Aléonard Patrimoine, mixture of noir de vigne, noir de vigne intense and vert de lichen

Year of completion
2013



roof of the building features clay roof tiles in a mixture of different colours in earthy nuances that fit together harmoniously. The overall goal was to make a single coherent whole out of the building's commercial and residential functions; the walls run across into the planes of the roof.

LASTING VALUE Clay products were the material of choice not only because of their appealing look; the sloping roof and brick walls make sure that the building is durable and will age beautifully and naturally without wear and tear. ■



Two of the windows are hidden behind brick piers. This design solution made it possible to continue the chessboard appearance of the façade without the loss of daylight.

Ceramic tiles in three colours and two different formats were used for the façade. In this way, an attractive visual cohesion was created.



CLEAR STRUCTURES AGAINST DREARY SOCIAL BUILDINGS

How can cost-effectiveness and quality of life be combined into social buildings without looking dreary? This was the question that architects Matthieu Gelin and David Lafon asked first when starting the new construction of 70 homes in Valenton, Paris.

In terms of structure, the architects decided on a four-storey building with commercial part on Avenue Julien Duranton, a three-storey residential building on Rue Roland Roche, and a joint underground garage. The various building units – small and large flats, penthouses and apartments on the top floor – allow a lively social mix.

A GREEN PLACE TO MEET In terms of leisure space, Gelin and Lafon first developed a green courtyard, which offers a place to meet and promotes the identification and interaction of residents. It forms the centre between the wings of the building, with balconies, projections and recesses, open stairwells and corridors. Outside, the whole building is set off against orthogonal and in some cases serial sub-urban architecture and holds its ground against a largely enclosed, colourfully appealing tiled façade.

VARIETY OF FORMATS The special rhythm of the two-tone boards foster a high level of recognition, created by the accentuation of the storeys and the various formats. This effect extends as far as the courtyard, where the ceramic façade was combined with timber clad surfaces. Intention of the architects: The centre houses a green space in the style of a small natural utopia. The material of the façades blends with the surrounding urban environment. Timber windows and shutters underline the significance.

LIGHT COLOURS – SMOOTH SURFACE To underline the cohesion of the façade, the architects decided on a

traditional façade board, creating a distinct look with its smooth surface without grooves. The two colours, pearl white - light grey glazed and ore grey - dark grey glazed, add a stimulating rhythm to the building through its fields of varying widths. ◀

»Intrinsic value, sustainability and identity in social housing are important issues for us.«

Matthieu Gelin and David Lafon, architects

FACTS & FIGURES

Project name

New building of an ensemble with 70 flats, Paris, France

Architect

Matthieu Gelin, David Lafon

Products used

Argeton Tampa gris émaillé clair and gris émaillé foncé

Year of completion

2013



ROUND TILED FAÇADES? UNMISTAKEABLE DESIGN!

Thanks to the tiled façade and its three round layouts, the new supermarket in Oldenburg, Germany, has become an unmistakable part of the town. A varied sort creates a very special play of colours.



The new construction of the supermarket was individually designed to fit the location, preserving the existing trees on the park-like site. The brick façade gives the building a warm vibrancy and creates a connection to the surrounding buildings.

The environment is largely dominated by 1930s and 1950s buildings with the brick façades typical for northern Germany,” explains Lars Frerichs from neun grad architektur on the creation of the draft idea. “Our façade continues this tradition in materiality. With its curvaceous form, the supermarket has a sense of identity and individuality, as the neighbouring development is starkly based on rectangular buildings and formal rows of windows.

THREE INTERLINKED CIRCLES The supermarket, which was completed in spring 2016, was built on the layout of three partially interlinked circles as organic architecture. Compared to a conventional rectangular plan, this allowed many more trees to be retained on the 3,000 square metre area. The three circles are clearly visible on the round tiled façade. Even the transitions are dominated by organically curved exposed masonry. Doorways and windows match the building geometry: The architects designed it as a parabolic arch, cut into the external walls with sharp edges.

SURPRISING SENSE OF SPACE Inside, customers experience a surprising sense of space: A height of up to eight metres gives a feeling of generous width. Customers

get a clear idea of where to go directly from layout of the building.

RUSTIC BOND STRENGTHENS ARCHITECTURAL DESIGN

For the outer walls, the architects looked for a facing brick to give a distinctive effect with a lively struc- >

»The supermarket is surrounded by a majority of buildings constructed in the 1930s and 1950s that are typical for Northern Germany with their brick façades. In materiality, our façade continues this tradition, allowing it to fit in with the surrounding structures. Yet with its undulating form, the supermarket maintains its own identity as an individual entity.«

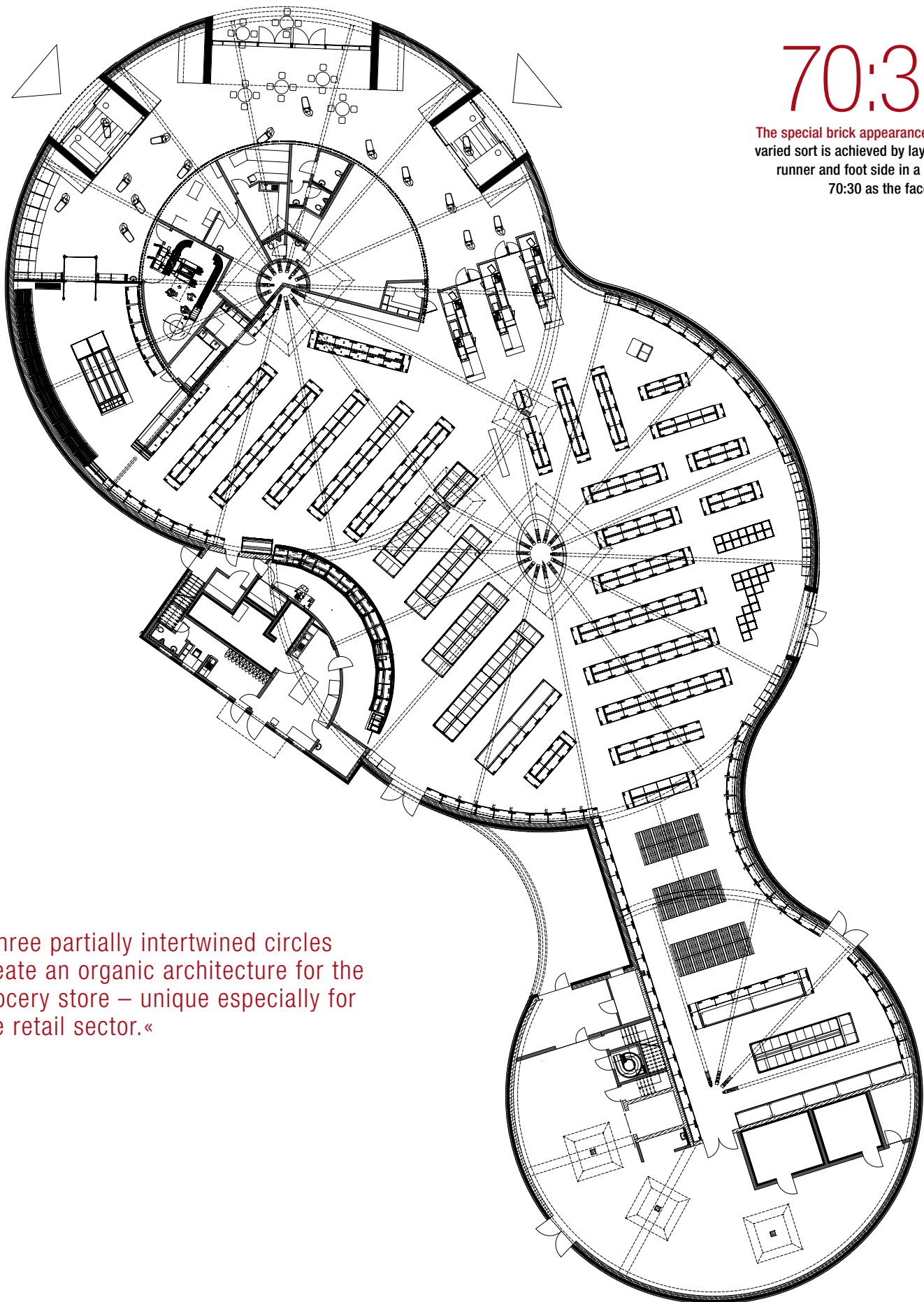
Lars Frerichs from neun grad architektur



70:30

The special brick appearance of the varied sort is achieved by laying the runner and foot side in a ratio of 70:30 as the face edge.

»Three partially intertwined circles create an organic architecture for the grocery store – unique especially for the retail sector.«





The architects chose to go with closed brick surfaces in a wild bond. Continuous lines or patterns were not desired. The light-coloured plastered border running around the opening is found on the lower part of the exterior wall and returns at the upper edge of the wall.



> ture and colour on a largely uninterrupted surface. The very rustic appearance of the varied sort was strengthened further by the architects through the use of rustic bond masonry. Regular lines and samples were consciously avoided.

DISTINCTIVE EFFECT The unusual form, colour and joining of the masonry areas are offset with a light strip of plaster at the top of the wall and at the transition to the parabolic doorways, which provides a sharp outline to the building. ■

FACTS & FIGURES

Project name

New building of a consumer market, Oldenburg-Kreyenbrück, Germany

Architect

neun grad architektur

Products used

Terca Roßlau in varied sort

Year of completion

2016



SHINING WHITE BRICK MEETS ROCK SURFACES

Viikinmäki Community Centre is standing on a rising hill, bending in several directions and reaching into the rocky terrain. The sustainable building with its modern shining white façade, housing the elementary school and day care centre, is an eye-catcher for the nearby residential area in Helsinki.

The appearance of the Community Centre varies depending on the direction from which you are approaching the building. The main entrance opens to Harjannetie, the street which gathers most of the residential houses into the homey neighbourhood with a lot of families living there. On the street side the building clearly stands out because of its contemporary façade. It is clad with bright white bricks, giving the building a harmonious and modern look. A different look with wood cladding and plaster was chosen for the inner yard façade, which has an entrance to the day care centre.

LANDSCAPE INTEGRATION In the planning process as well as during the construction work, the aim was



The whole building has been designed to fit into the existing landscape, preserving the surrounding rocks.

to keep the surrounding landscape with its nearby bold rock surfaces as undisturbed as possible. Like the whole building, the outdoor playground areas follow the shape of the natural terrain offering versatile spaces to be utilized in daily functions. The school rooms include facilities for inside sports, a small library and a lunchroom.

EFFICIENT USE OF SOLAR ENERGY Sustainability has been one of the key requirements in planning and execution. The building materials were chosen based on durability and low maintenance needs in order to minimize the life-cycle costs. The hillside solution and versatile forms of roofing offered a possibility to assemble solar panels for saving energy and natu-

ral resources. On southern and western sides of the building the windows have sun protection glass for reducing the need of indoor cooling.

BRICK INSTEAD OF PLASTER The objective of the new building was to create a look with bricks which has a similar appearance compared to a plastered surface. The retro texture of the brick was chosen because of the lively appearance, matching the energy of the kids learning and playing inside. The snow-white mortar with rough masonry complements the brick perfectly. ◀

FACTS & FIGURES

Project name
Viikinkaari Community Centre,
Helsinki, Finland

Architect
Arkkitehdit Frondelius Keppo
Salmenperä

Client
Helsinki City

Products used
Terca Superwhite Retro

Year of completion
2014

When the building is in use in the evening, the light shines through the openings of the wave-like façade.



SPORTS BLOCK WITH EXCEPTIONAL DESIGN

Violenstraat, Groningen, is a fine-grained city street which is now the site of an eye-catching Sports Block. The unusual multi-storey concept with its well-designed façade and indirect lightening stands out, distancing itself from the standard look of most sports halls.

FACTS & FIGURES

Project name

Sports Block, Groningen, Netherlands

Architect

Marlies Rohmer Architects & Urbanists

Client

Dienst OCSW, Gemeente Groningen

Products used

Terca Flamenco Mix

Year of completion

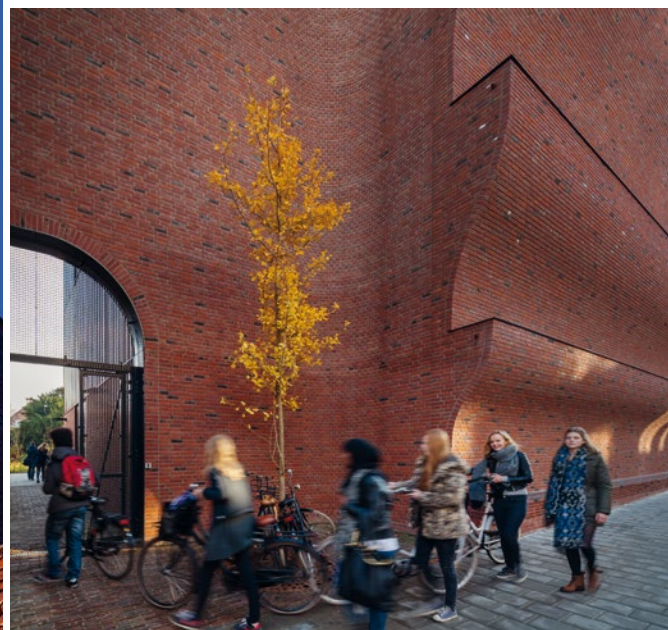
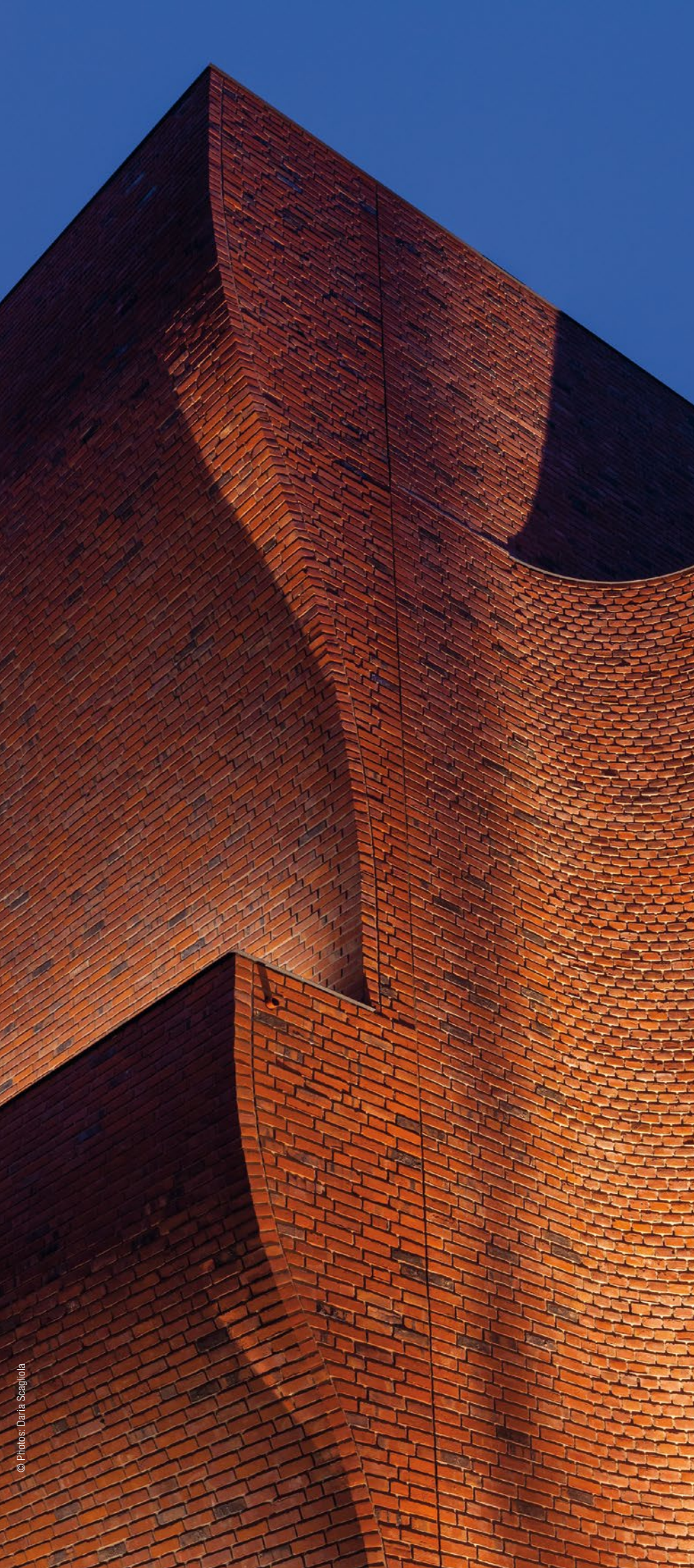
2014


The architects designed two gym halls, located above each other, integrated into one unit. This has the advantage that the Sports Block has a relatively modest impact on the street scene and it was possible to construct the building detached from the nearby houses.

LETTING THE LIGHT IN Direct daylight is usually regarded as a disadvantage in a sports hall, because of its potential for dazzling the users and the openings can attract unwanted observers. On the other hand, operating without daylight is unhealthy because it contradicts the natural biorhythm. A unique and functional façade was the solution to offer enough privacy

and provide enough daylight at the same time. The wavelike form allowed the integration of indirect light lines to both gym halls. These lines are located on top of each wave and prevent insight. Additionally they give the building a special appearance when in use in the evening. It glows gently in the dark, when the light shines through the openings. But that's not all, the façade terminates at ground level in a long bench, creating an area where schoolchildren can gather before entering the Sports Block.

UNDULATING FAÇADE The unusual design made it clear from the start that the new Sports Block will stand out from the existing street architecture. But



at the same time it was desirable to not depart too far from the general surroundings. This was achieved with the use of the building material as a connecting element: red brick. Inside a spacious, double height and transparent staircase with a large atrium connects the different spaces and offers a lively image of the coming and going athletes. 



The shimmering ruby red glazed tiles enhance the building's surface, creating a building envelope of visual delight.

MODERN ART MEETS HISTORIC MINING HERITAGE

The renovation and conversion of the Interpretation Centre Cité des Electriciens in Bruay-la-Bussière (Pas-de-Calais) in France by Philippe Prost Architects clearly stands out, thanks to the ruby red glazed roofing tiles.

Before it became the filming location for *Bienvenue chez les Ch'tis* (Welcome to the Sticks), this district saw one of the first rows of terraced houses to be built in the mining country of Les Hauts-de-France. In tandem with the renovation of the existing location, a new building has been added to the site, completing the architecture of the rows of terraced houses. Intended to house the Mining Landscape Interpretation Centre, it features a wholly surprising cladding composed of ruby red glazed tiles, both for the roofing and for the façade, forming a building envelope. The tiles reflect the changing light of the region but also create a connection to the industrial heritage of the region. The idea was to follow the rules of building of 19th-century rows of terraced houses, with flaws in the light that recall the position of bearing walls, whilst reinventing the outer appearance.

A SUBTLE DESIGN The glazed tile forms a harmonious cladding medium that seems to have come straight from a ceramics studio, with an intense and shimmering red glaze. The tile cladding restores the original appearance, the format and the natural flourish of brick. Architect Lucas Monsaingeon speaks of the “vibration generated by the different nuances of red

FACTS & FIGURES

Project name
Cité des Electriciens,
Bruay-la-Bussière, France

Architect
AAPP / Atelier d'architecture
Philippe Prost

Products used
Aléonard Emailées Rubis

Year of completion
2016

resulting from the hand-crafted clay tile.” He welcomes the very subtle laying of the tiles by experienced roofer professionals.

A CREATIVE GESTURE The building will also house four artists' residences where the red glaze will rhyme quite naturally with the work of its occupants. Sunshine and cloud flirt with the glaze, constantly changing reflections and colours, light and shade. For the architect, “a creative gesture in this project was needed, whilst respecting heritage. Glaze can be found in mining country, especially in the decorative pieces insets into the roofs or façade brickwork in more wealthy houses. The glazed ruby red tile brings the new building to life: it shimmers in the changing light of passing clouds and offers infinite variations to the visitor as he wanders around. “Or how to give our working class history a touch of nobility.” ◀

»The clay tiles make it possible to associate traditional forms with more contemporary touches.«

Lucas Monsaingeon, Project Leader at AAPP


PIXELS MADE OF FACING BRICKS

A building in the Warsaw's Mokotów district, Poland stands out in the crowd, thanks to its façade. The Kadr Community Centre, is a four storey construction with a fun zone, modern performance hall, work hub, workshop studios, as well as dance and sports zone.

The newest building of the Kadr Community Centre in Warsaw's district Mokotów is a unique project not only because of its multifunctional character, but thanks to its extraordinary looks. Situated among Mokotów's typical concrete flats, the architects opted for a custom designed façade. The whole cladding was made with black matte facing bricks - a material characteristic to the buildings of former industrial buildings, where the factory infrastructure was built with modular brick fronts. Kadr Community Centre's façade wouldn't be so unusual, if it weren't for the fact that the facing bricks were arranged in a way that is extremely rare in the Polish architecture - in protruding patterns.

DESIGN TOUCH The Community Centre logo that includes hands capturing a frame, has also been incorporated into the design. Therefore, the building's façade features colourful handprints created with facing bricks which thanks to their resemblance to pixels are an ideal material for reliefs or images on building façades. "The symbol of hands capturing a frame is a part of the Community Centre logo, [...] we had an idea that the hands on exterior walls may belong to various people – adults, kids, a woman, a man and elders. The mosaic on the façade is in-

tended to symbolize the social role of the Community Centre as a place of integration" – that's how the unique idea is described by architects of the project, Małgorzata Dąbrowska-Graj and Tomasz Graj of Projekt Samograj studio.

PERFECTLY SUITED The architects also emphasize the durability of the building material and the immensity of possibilities resulting from the unification of brick sizes. The clay facing brick is an ideal material for this kind of utility façades as the maintenance cost is optimized and the cladding is representative and timeless. 

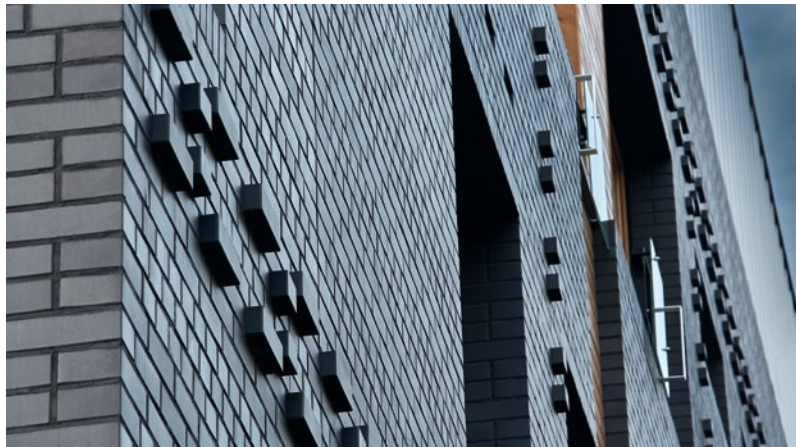
FACTS & FIGURES

Project name
"Kadr" Community Center,
Warsaw, Poland

Architect
UNI Sp. z o.o. & Projekt
Samograj

Products used
Terca Matrix, Pomerania,
Silesja, Karpatia
Porotherm 18.8, Porotherm 8

Year of completion
2016





The logo of the Community Center has been incorporated into the design, as a symbol for the social role of the building.



»The brick is universal. Its shape, size and texture carry a lot of message and emotions. This is inculcated in every one of us as a symbol.«

Małgorzata Dąbrowska-Graj

