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INTERNATIONAL MAGAZINE FOR BRICK ARCHITECTURE | ROOF AND FAÇADE



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CHRISTOF DOMENIG
CEO CLAY BUILDING MATERIALS EUROPE

EDITORIAL

DEAR READER!

In architecture there are, in some areas, completely contrary developments, both from an aesthetic point of view and in terms of the building materials used. Tastes and preferences are simply different and that's actually a good thing. However, all developments have one aspect in common: they must meet the challenges of the future. A beautiful look is no longer sufficient, even though it might be spectacular. Today, a building has to be sustainable, definitely energy-efficient and each architectural gimmick must have a benefit. Brick and roof tiles are so versatile and adaptable that they can meet all these requirements – even the demand to be spectacular.

This issue of Architectum focuses on the building envelope. You can expect – in the true sense of the word – a pictorial broadsheet of examples illustrating what can be achieved when using facing bricks and roof tiles. Roof and façade merge into one entity, houses blend in with the forest, whole districts are revitalised and patterns are incorporated in the façade. See for yourself.

I wish you a pleasant read!

Christof Domenig



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IMPRINT

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LIMELINE – TRENDY PLAY OF EARTHY COLOURS

Earthy shades like beige, yellow and brown are a real trend. Launching the new Terca water-struck facing brick series LimeLine, Wienerberger Germany responds to the increasing demand for this colour spectrum – in the single-family house segment as well as for multi-storey buildings. This product line stands for vibrant architecture with varied design options. The water-struck production process gives each brick a unique appearance in terms of colour and surface texture. Further design possibilities arise in combination with joints of different colours. LimeLine bricks are available in the finishes 430 beige-grey nuanced, 440 beige-grey whitewashed and 450 light brown-anthracite whitewashed.

www.wienerberger.de



THE NEW RIVIOUS™ ROOF TILE – AN AUTHENTIC ALTERNATIVE TO SLATE

The new Rivius™ roof tile is an addition to the New Generation portfolio. Due to its large and interlocking clay format, it is faster to install and therefore up to 50% more cost-effective than natural slate, whilst still providing an authentic slate appearance. Rivius is manufactured using bespoke moulds, crafted from the imprints of Welsh slate to ensure that the intricate texture and defined detail of natural slate are reflected in the final clay product. The roof tile creates previously impossible opportunities for any self-built home or social housing project, which would benefit from the look of slate but requires a more cost-effective solution.

www.wienerberger.co.uk



TONDACH® “OLD TOWN” PACKAGE – BOTH TRADITIONAL AND MODERN

Although specifically developed for historic buildings, the TONDACH® “old town” package also opens up new design possibilities for modern architecture. The straight end gives the roof surface an apparently geometrical character and visually extends its length. The mixture of three different colour nuances and lengths additionally provides for a vivid and unmistakable appearance. The colour white-grey antique bears resemblance to wood shingles, but combines the characteristic look with all advantages of the clay material – durability, colourfastness and robustness. Interesting design options additionally arise when using the roof tiles on the façade. The old-town package is also available in red.

www.tondach.at



Angled terracotta elements on the façade of the Biblioteca di Nembro near Bergamo



Photography: Pietro Savorelli

FASCINATION OF TRADITION AND MODERNISM

For Italian architect Laura Andreini – who, amongst other things, acts as juror for the Brick Award 2016 – the traditional building material brick is still far from losing its fascination. She regards brick in the interplay with a contemporary design vocabulary, where glass and concrete predominate, as an exciting combination giving the building an expressive character.

Is the application of brick in contemporary architecture dependent on the context?

The concept of our designs is, in accordance with the philosophy of our office, based on the comprehensive analysis of the context and research into the use of old materials such as brick. In a project in China, for example, the International Grape Exhibition Garden in Yanqig near Beijing, we consciously used antique grey Chinese brick in addition to concrete. A symbiosis giving the entire complex a special expression. In the project we did for the Cantina Antinori Winery near Florence, terracotta was an essential component of our design, too. The clay building material, which comes from the surrounding area, reinforces the interaction between the underground premises and the landscape, earth is in a way returned to earth. Here we intensively delved into its pigmentation and selected different earthy shades depending on the respective function of the areas.

For the Biblioteca di Nembro near Bergamo, you used angled terracotta elements on the façade as shading device. What was your inspiration behind this?

In this project, terracotta is used in a new way and draws attention to the building. Our inspiration was the expressiveness of art. The library, as an accumulation of things, is interpreted on the façade by means of a repeated element – the book – and simultaneously visualises the character and the function of the building.

With a bookshelf made of terracotta, you take another step forward in the uncommon usage of the material. How did this come about?

The Terreria shelf, so called because the material comes from the ground, terra, is indeed exceptional. Originally, the design was developed for the furnishings of the Cantina Antinori Winery. Meanwhile, it is produced in series by Italian manufacturer Moroso. Three basic elements, which can be stacked and combined in various ways, invite to playfully use the natural, original material, which we already know for thousands of years and which corresponds to the human scale like no other. To apply this building material in ever-increasing new ways, the collaboration between us as architects and the industry is essential because the know-how of both of us is required for a contemporary interpretation of brick.

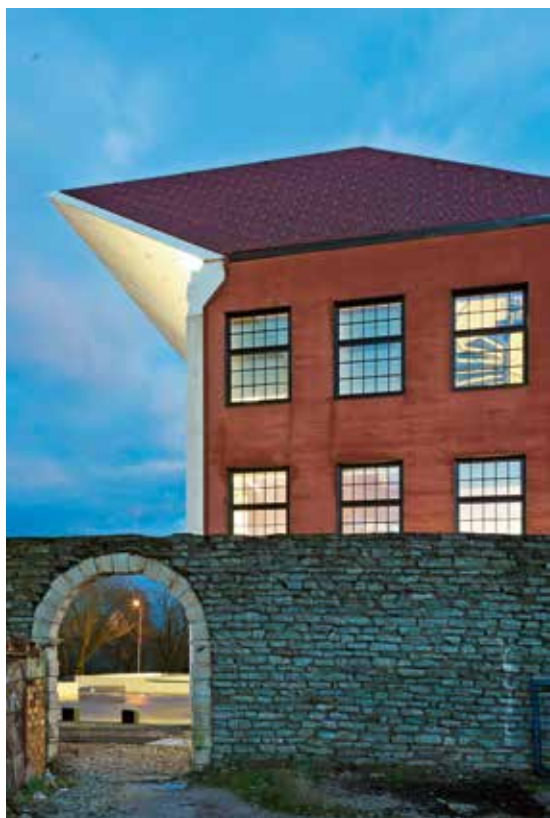




IMPRINT OF HISTORY

Narva College is one of the most exciting buildings in more modern Estonian architecture. Elements that come together in its design include the bold signature of young architects, a very strong connection to the local urban context as well as a clear and attractive use of materials. The new architecture shows respect for the existing structures and is a sublime manifestation of contemporary architectural thinking.





For bureau KAVAKAVA the task of tackling Narva College's history-charged site – directly in front of the Narva Town Hall – was certainly not an easy one. Narva has a complex history; just before World War II, it boasted some of the most magnificent examples of baroque architecture in Estonia and was a powerful centre of the textile industry. Sadly, the war destroyed practically everything and the only building left standing in Narva's Old Town was the very same Town Hall.

RESPECTFUL COMBINATION OF OLD AND NEW Today, the College's light white façade matches the appearance of the baroque trading house that once stood in exactly this place. Its architecture shows respect for the structures once located on the plot, and it is a sublime manifestation of contemporary architectural thinking. While the building's façade facing the square is derived from the idea of returning to the city the former trading house's front face as a "negative" – now cast in concrete – the school behind it is a very modern space that is joined together by means of stairways and wide inclines.

BRICK AS A REFERENCE TO THE CITY'S HISTORY The materials used, colour combinations and surface textures play a major part in the architecture and its impact. The rust-red main building finished in brick and the light-coloured concrete main façade contrast in the College's external appearance. "Brick was chosen because it links the building to Narva's mighty historic red brick factories" explain the architects. As plastered façades were characteristic of Narva's baroque Old Town, a unique solution was to coat the walls of the university with a thin layer of red-toned plaster that maintains the ease of following the texture and rhythm of bricks. The same warm shade was repeated with the inner courtyard's paving stones, while, by contrast, the main façade's front entryway was paved with Wienerberger Penter pavers, as their colour – as black as possible – perfectly suited the architects. The shape of the roof follows the complex logic of the building's shape; once again, the idea of using red plain tiles was derived from the context of the Old Town. The selection of Koramic roof tiles allowed specially-shaped roof sections to be covered with greatest flexibility.

INFO

PROJECT
Narva College, University of Tartu, Estonia

CLIENT
University of Tartu

ARCHITECT
KAVAKAVA

ROOF TILES
Koramic plain tile 301 amarant

FACING BRICKS
Terca Aseri red brushed

PAVERS
Penter Dresden and Aseri red

FLOOR AREA
4,680 m²

The lines of the patterns in the roof tiles smoothly pass over from the walls to the roof and enhance the effect of the building.

ARCHITECTURE WITH ADDED SPICE

When designing the extension of the Bruges Academy of Fine Arts, the architects from the agency Nero decided to use a single type of cladding for both the roof and the façade. The captivating pattern of lines, planes and textures creates an abstract reference to the renowned Bruges lacework. Like a living skin, the pattern evolves and changes with the incidental light and the weather conditions.



The architectural agency Nero won a competition in 2010 for the extension of the Bruges Academy of Fine Arts. The architects drew up plans for an annexe to the existing refectory in the educational institute's inner courtyard. The second part of the assignment – a new building across the street – is now under construction.

CONSIDERATION OF MONUMENT PRESERVATION ASPECTS

Bruges is a city that really tests architects' creative capabilities. The historic city centre is on the UNESCO World Heritage List and a city committee keeps an extremely close critical eye on everything that is done within the city walls. Because the expansion of the refectory was being realised near a protected chapel, the committee only gave the green light after several consultation sessions. In their final design, the architects preserved one of the two old linden trees that provided shade and green in the courtyard. The new L-shaped building seems to reach around and embrace the tree, creating a second patio where old and new come together.

ROOF TILE STRUCTURE GENERATES A CAPTIVATING PATTERN In terms of the technical construction, the architects chose a steel frame structure that could be assembled on site. This avoided having

to tackle the issues of setting up a building site in the limited space. On top of that, the structure was self-supporting and completely open on the inside, without any columns or stanchions disrupting the lines. The architects decided on a single type of cladding for both the roof and the outer walls. Responding to the city commissioners' request for a natural material to be used, they chose plain tile 301. A test setup at Wienerberger's site resulted in a combination of matt and glazed clay tiles. To achieve the desired effect of the tiled roof and wall cladding, the architects had to give the roofer very detailed drawings. So they were very pleased that Wienerberger could provide all the details of joints and connections.

FLEXIBLE AND HIGH-QUALITY INTERIOR LAYOUT A flexible approach has been adopted for the interior of the annexe. A movable wall allows the short section of the L-shaped area to be separated off as a meeting room or presentation space with screen and projector. Low-maintenance polymer concrete flooring, an interior finish made of birch plywood and exterior joinery in top-quality Douglas pine complete the range of materials. Technical installations are hidden away in a small basement. In this project, there's no such thing as 'just a detail'.



The roof and wall cladding using plain tile 301 gives the new annexe a quintessentially modern character, while guaranteeing the harmonious integration into the historic surroundings.

INFO

PROJECT

Stedelijke Academy, Bruges – extension of the refectory

CLIENT

Bruges Academy of Fine Arts

ARCHITECT

NERO, Tim Marlier, Lise Gruwez

ROOF TILES

Koramic plain tile 301, in a mixture of blue reduced and slate matt glazed

SURFACE AREA

150 m²



Photography: Ruud Peijnenburg



RESIDENTIAL TOWER CONFORMS TO THE SCALE OF THE SURROUNDINGS

A large-scale residential and shopping complex has been built within the inner ring of Assen. The name, De Citadel, refers to the elevated location of the apartments above the shops. The height difference with the city centre generates a rustic image and also poses an architectural challenge. Ritzen Architects solved this jump in scale with the residential tower De Colonnade.

The most important reason for this redevelopment in the centre of Assen was to expand the number of shops", explains Stefan Ritzen. "The new building provides a couple of thousand square metres of retail space and a large underground parking garage." The plan was named De Citadel due to the elevated position of the apartments. Historically, the bourgeoisie and nobility lived in the same way in fortresses on high ground with a magnificent view over the city.

JUMP IN SCALE "De Citadel is an extensive project", continues Ritzen. "The major variance with the scale of the city centre therefore required a careful integration of levels. Our first task was to look for the right urban dimension to match the centre of Assen. We decided in favour of apartments with access at ground level." Streets and squares were then designed on the upper deck of the parking garage. "The street level rises from the city centre, but not enough to bridge the total difference in height. A residential tower, De Colonnade, therefore serves as a jump in scale to the higher area."

STRIKING COLONNADES As a height accentuation De Colonnade needed to make a strong impression. Therefore, the architects chose a striking colonnade façade. "Columns were used to create an easily recognizable frontage, which remains transparent. In contrast, the side of the building is clad in ceramic roof tiles to make the residential aspect visible", describes the architect.

CERAMIC ROOF TILE FAÇADE Some of the residences with ground level access are also finished with façade tiles. "Two types of apartments were used to create a varied street scenery. We also wanted to keep material types to a minimum. Quite a lot had already been done to ensure that this neighbourhood smoothly transitioned into the complex city centre surroundings. In some cases, the ceramic roof tiles were further extended to the façade."

"This is a fairly traditional project", concludes Ritzen. "It conforms to the scale and materials of the surroundings, but also has a unique, modern appearance and detailing. Ceramic roof tiles are a perfect match."

INFO

PROJECT
De Colonnade in Assen,
Netherlands

CLIENT
Municipality of Assen

ARCHITECT
Ritzen Architecten, Maastricht

ROOF TILES
Koramic Datura slate glazed



A CLAY JEWEL FOR A UNIQUE COLLECTION

The Musée du Père Pinchon built in traditional Martinique style will accommodate the extensive archaeological, botanical, ornithological, and entomological collections of Father Pinchon, thus making them accessible to the general public. Not only does the selected Actua roof tile play a role in reflecting local traditions, it also is the perfect choice when it comes to withstanding cyclonic thunderstorms.

It is impossible to talk about natural history in Martinique without mentioning Father Pinchon (1913–1980). Father Pinchon was a member of the “Père du Saint-Esprit” community. As a professor of natural sciences at the Seminary College of Fort-de-France and correspondent of the Museum of Natural History in Paris, he devoted his life to making an inventory of the flora and fauna as well as the history of Martinique.

A MUSEUM FOR FATHER PINCHON'S LEGACY

In addition to many books that are used in private and public teaching, he also left behind an extensive and unique heritage of archaeological, botanical, ornithological, and entomological collections (almost 10,000 specimens). In order to pay tribute to Father Pinchon and simultaneously safeguard his collections, the decision was taken to build a museum, which is linked to Martinique's regional archives building, so that the general public can have access to and enjoy his legacy.

ROOF TILES PROVIDE THE IDEAL FAÇADE SOLUTION The museum is built in traditional Martinique style in the City of Fort-de-France. In Martinique, plain tiles are traditionally used for cladding monuments. The architect in charge of this project, Mr Alain Grainville, aimed to combine local tradition with a contemporary architectural style. He therefore chose the flat interlocking roof tile Actua multiblend from the French

Wienerberger factory in Lantenne-Vertière. Besides the architect's design considerations, the roof tile also had to withstand cyclonic storms, making the Actua flat roof tile the perfect choice.

Construction works for this museum were commenced in 2011, and the building was completed in 2014. A total of approximately 16,000 roof tiles were delivered to cover a surface area of over 1,000 square metres. The official inauguration will take place in mid-2015.

INFO

PROJECT
Musée du Père Pinchon, Martinique

CLIENT
Région Martinique

ARCHITECTS
Alain Grainville

ROOF COVERER
Angel Construction Bois

ROOF TILES
Koramic Actua multiblend

SURFACE AREA
1,300 m²



The dark ceramic roof tile façade is interesting, attractive and maintenance-free.

Attached to the ribs with screws, roof tiles are a safe and well-ventilated façade solution regarding moisture protection.

Designed and mostly built by a Finnish architect couple, the Skammi House with its façade clad in dark roof tiles attracted plenty of positive attention at the local housing fair in Finland.



Photography: Wienerberger AG

LIKE A PITCHED ROOF

Skammi House is a one-family residence in Jyväskylä, Central Finland, where the National Housing Fair, which is annually organised in a different city, took place in the summer of 2014. A total of 37 small houses were built on the exhibition grounds, and Skammi House was the showpiece of the eponymous architect's office for the event.

The regional plan allowed plenty of freedom regarding ideas for the buildings' mass and materials. Town planners had, however, specified that façades in the block where the Skammi House is situated had to be black. In the conceptual design phase, the designers intended to create a façade with traditional bricks. Wienerberger's product range, however, offered an interesting alternative: to cover the façade with ceramic roof tiles would give the house a completely new, more distinctive character. The architects did, in fact, select a straight, black matt glazed roof tile, Koramic Datura, which features a calm, dimensionally delicate shape.

FAÇADE SOLUTION BROUGHT PRACTICAL BENEFITS The chosen product offers many superior technical advantages for this house in particular. Since foundation conditions posed a challenge, the tiles were hung, which did not require as wide a foundation as with a façade built of bricks. Moreover, the ceramic roof tiles could be installed in the cold of November thanks to their mechanical fixing method. The largest façade surface faces the street in the south-east where there are no trees to shadow the house. "Since dark façade materials are very exposed to volatile weather, ceramic roof tiles were a natural choice due to their excellent durability", says architect Markku Sonninen.

VIBRANT, ENERGY-EFFICIENT TILE FACE

Rainwater flows down the roof tiles instead of being absorbed by the façade; this was seen as another benefit of the material choice. The tiled wall actually behaves like a raised roof. A ventilation channel behind the tiling shall insulates the house from excessive heat during the hottest summer days. Matt glaze is resistant to mechanical wear and creates an interesting shine on the surface.

"A black wall is not always black but sometimes, like at sunset, orange and pink, and in the winter, it is sometimes beautifully white when covered with frost", depicts Sonninen.

This façade solution, unique and unforeseen in the Finnish market, turned out to be a success during the Housing Fair. This material combined with the shape of the house provoked people to express various associations from liquorice or mailboxes to traditional grey shingle church roofs. Having been used as an ordinary family home since the end of trade fair, the Skammi House has exceeded the expectations on practicality as well as homely atmosphere.

INFO

PROJECT
Skammi House in Jyväskylä, Finland

CLIENT
Satu Ratinen and Markku Sonninen

ARCHITECTS
Satu Ratinen and Markku Sonninen

ROOF TILES
Koramic Datura black matt glazed

FLOOR AREA
196m²



Photography: Juozas Kamenskis



BLACK HOUSE BLUES

Two families have always loved to listen to blues. A lot of blues. Played loudly – most of the time. There is no better place for their obsession than a forest. So they built two black brick houses in the woods. With a white light inside. Houses expressing the blues.

The families wished for a high central living space, from where melancholic music would fill their home and reach every room. They dreamt of opening the glass façade in summer and sitting outside on a large wooden deck – a place between bluesy rhythms and peaceful birds' twittering. They wanted to pick boletus for dinner in their front yard and let the wild nature spread into the kitchen. They would never forget to enjoy some good white wine with a couple of friends.

IN TOUCH WITH THE FOREST One of the main tasks the architect had to solve was the design of a very bright, cosy and welcoming interior space that would maintain a strong relationship with the surrounding forest. A space where the families could accomplish their fundamental desires. At the same time, the exterior façade should harmoniously blend in with the sensitive natural landscape. Furthermore, the architects had to carefully position the houses in-between high pines so that most of the trees on the site would be preserved. These preconditions strongly influenced the shape of the houses. Having these circum-

stances in mind, Wienerberger roof tiles and bricks helped the architects to select a very durable material with a strong connection to the local context, which simultaneously adds a great quality to the overall design. The texture of the bricks shows a roughness and blurry colour, which resembles that of pine trunks. Moreover, the roof tiles create the varied reflection of diffused shades coming from the trees on a sunny evening. Both materials talk to each other within the environment.

INFO

PROJECT
Two houses in the forest, Lithuania

CLIENT
Private

ARCHITECTS
Studija Archispektras

ROOF TILES
Koramic Actua 10 noble graphite

FACING BRICKS
Terca Frankfurt NF,
Terca Pagus Grijs WFD



Photography: Gregory Tachet



ARCHITECTURE OF EARTH AND LIGHT

Located in a green belt, the Metz'In, the university restaurant at the Metz Technopôle, appears to rise out of its natural environment. It can accommodate nearly 500 guests and serve as many as 1,200 meals per day. Owing to its location at the epicentre of three engineering schools, the Metz'In was the subject of a particularly meticulous architectural concept. Its designers, the architects' practice, KL Architectes, based in Metz for 20 years, strive in each of their projects to create buildings that are inextricably linked with the surrounding landscape. This project is another brilliant example.

INFO

PROJECT
New build University Restaurant
in Metz, France

CLIENT
Crous

ARCHITECTS
KL Architectes

INSTALLATION OF THE FAÇADE
Salmon Group

FAÇADE
Argeton Barro® sun shade natural red

SURFACE AREA
600 m²

Aiming to combine a futuristic approach with the integration into the landscape in their design concept for the Metz'In, KL Architectes focused on simple materials and played with light by installing the Barro sun shade system from Argeton. The philosophy of a perfect combination of building and landscape is excellently expressed in this project. Benoît Corneux, one of the practice's ten architects, confirms the basic tenets on which the building is constructed: "Aware of having to deal with an audience of engineers very susceptible to architectural identity and, as always, with our overriding concern for an integration into the landscape, we designed this edifice, which complies with HEQ and energy-efficiency (BBC) standards, like a natural rise in the surrounding plain – with its façade growing straight out of the ground and a blend of simple and natural materials: wooden framework, green roof and terracotta."

SOPHISTICATED PLAY WITH LIGHT The roof gives the building certain inertia and encourages rainwater retention. The layout of the Argeton Barro sun shade plays an essential role. This "double skin",

the lower section of which is mobile, actually makes it possible to play with light according to the time of day and the time of year. It helps to break up the sunlight and optimises the brightness in the dining hall, whilst it still affords views to the surrounding area. "Choosing terracotta is also, for us, a guarantee of durability. In addition, the "natural red" of the Barro brise-soleil beautifully blends in with the surrounding greenery", explains the architect.

BARRO SUN SHADE AS AN AESTHETIC AND FUNCTIONAL SOLUTION A large part of the installation was overseen and handled by the Salmon Group, a cladding specialist. For the Director of the Cladding Department, Thierry Groos, this project is exemplary: "We worked a great deal on this project, which required more than 6 months of in-house studies. The layout of the Argeton brick bars is one of the major finds of this project, both in aesthetic and technical terms. The brise-soleil is a high-end, long-lasting product. It provides excellent protection against the weather vagaries, as well as against impacts or other damage. Each element can be replaced individually."



THE NEW HEART OF A REDEVELOPED NEIGHBOURHOOD

The Dr. Struyckenplein forms part of an urban development plan dating from the 1950s and 1960s. The symmetrical square owes its name to the road Dr. Struyckenstraat running through it. Over the years, the appearance and the quality of both sections of the square have diminished. To redress the situation, the square has been thoroughly overhauled. Ad Vingerhoets, project manager at the WonenBreburch Housing Corporation, was closely involved in the redevelopment.

The Dr. Struyckenplein is part of an urban development plan designed by architect F.P.J. Peutz for the post-war Heuvel neighbourhood. Vingerhoets explains: "Heuvel is a redeveloped neighbourhood. The development plan specifies that the standard of amenities should be upgraded. Shops selling daily items had moved out of Dr. Struyckenplein. So the square had to undergo a complete overhaul to remedy this situation."

Today, the square is characterised by three blocks, which accommodate commercial premises in the plinth and apartments on the upper levels. "The largest one is the 'shopping block' with two supermarkets and other shops selling daily items. On the other side of Dr. Struyckenstraat, there are two smaller buildings: the 'social block' accommodating a gym and a restaurant as well as a block intended as business premises."

WITH REFERENCE TO THE SURROUNDING AREA The architecture is primarily geared to Dr. Struyckenstraat, the street that runs diagonally through the square. The course of the street is reflected in the buildings, since they are cut off at an angle. "A building should correspond to its surroundings", says Vingerhoets. "The buildings have therefore been designed as omni-directional structures, without a clear-cut front or rear."

COMPLEMENTING THE EXISTING FAÇADES

Owing to the surrounding area, brick was deliberately chosen as a façade material. "The Dr. Struyckenplein is located adjacent to residential buildings designed by architect F.P.J. Peutz, which feature a 'tactile façade' with a unique texture. The new buildings on the square needed to be in keeping with this. Terca's Marziale handformat WF brick was the natural choice, because this brick has a modern appearance and a colour that matches the existing buildings."

Due to its scope, the redevelopment of the Dr. Struyckenplein required a multi-annual plan. "Although the last apartments were not completed until the end of 2014, initial reactions are positive. The Dr. Struyckenplein has been reinstated as the heart of the Heuvel neighbourhood, precisely as once intended by architect F.P.J. Peutz."

INFO

PROJECT

Dr. Struyckenplein in Breda, Netherlands

CLIENT

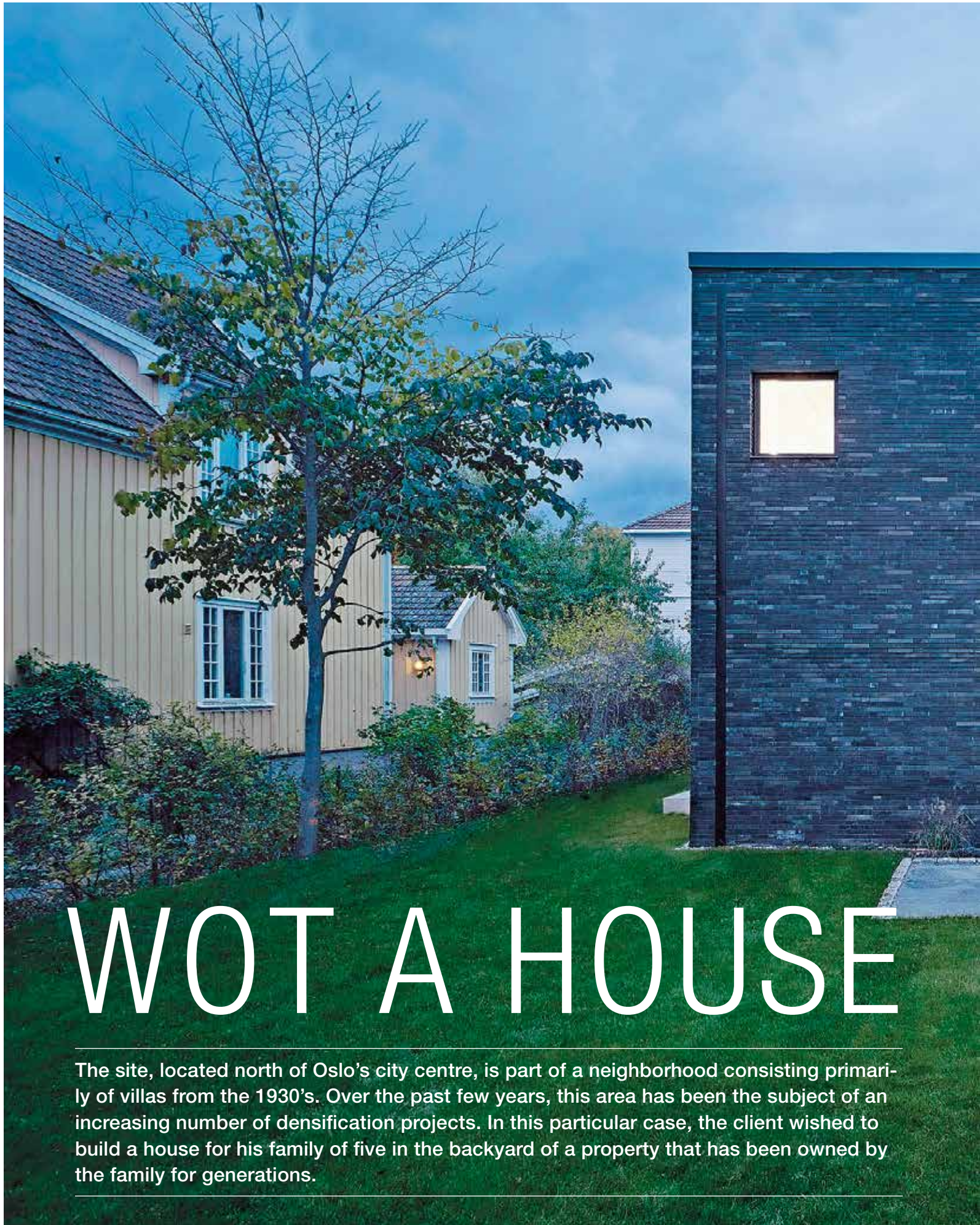
Woningcorporatie WonenBreburch, Breda/Tilburg

ARCHITECTS

Locus Architecten, Leiden
Architectenburo JMW, Tilburg
MIX Architectuur, Ede

FACING BRICKS

Terca Marziale handformat WF



WOT A HOUSE

The site, located north of Oslo's city centre, is part of a neighborhood consisting primarily of villas from the 1930's. Over the past few years, this area has been the subject of an increasing number of densification projects. In this particular case, the client wished to build a house for his family of five in the backyard of a property that has been owned by the family for generations.



Photography: Einar Aslaksen



INFO

PROJECT
Wothouse in Oslo, Norway

CLIENT
Private

ARCHITECT
NSW AS

FACING BRICKS
Terca Linnaeus reduced

FLOOR AREA
248 m²





Photography: Einar Aslaksen



The yard is encircled by traditional wood clad villas, lush fruit trees and here and there a protected maple tree. Out of respect for the surrounding buildings, the house was given a simple cubic geometry. “We aimed to create a compact, solid and restrained stone building firmly rooted to the ground”, explains architect Gudmund Stenseth. The building’s position on the site is a result of general provisions regarding minimum clearances to neighbouring properties and roadways, yet it succeeds in creating intimate outdoor spaces towards both the south and the north.

INTERIOR AWASH WITH DAYLIGHT

The square structure is punctured by precise cut-outs for the windows and doors, whose deliberate positioning creates varying daylight effects throughout the three floors of the building. The skylight, located directly above the staircase, fills the house with daylight all the way down to the basement, an area which is additionally immersed in indirect daylight from the deep light well. The way in which natural light enters and is filtered by the building is constantly changing. This reinforces the characteristics of the different living areas, while also ensuring varied views and close connections to the exterior environment.

BRICK EMPHASISES THE BUILDING’S SIZE

“A brick facing seemed to us to be the ideal choice to emphasize the large-scale of the house. The bricks were laid with unusually narrow mortar joints recessed from the face of the brick to give the impression of a dry stacked façade”, explains the architect. Except for the exterior doors made of oak, the palette of materials is mostly muted. Contrasting the exterior’s darker colouring, the materials used in the interior are limited to concrete and plasterboard surfaces with a continuous floor surface of untreated spruce.

AN ACHIEVEMENT BASED ON CLOSE COLLABORATION

The family’s space requirements are likely to be under constant change over the coming years, and consequently, a flexible floor plan was a prerequisite. “We favoured smooth transitions between different functions and have planned the bedrooms as natural extensions to the living area on the first floor”, comments Stenseth.

WOTHOUSE has stemmed from a particularly good relationship with the client and the different craftsmen, and has resulted in a seemingly simple house with conservative land use and precise details.



Tobacco-beige Tallinn water-struck bricks from Wienerberger's Terca range were also used for walls and floors in the foyer of the administration building. It provides a soothing contrast to fair-faced concrete.



Photography: Architects Olaf Herzog

The Tallinn water-struck brick has a warm appearance, which is complemented by its tobacco-beige colour. Each brick is unique. Even after decades, the high quality of this structure will continue to impress.



The ensemble is characterised by bold lines. The modern design incorporates local traditions. Administration and storage buildings have been arranged so that they convey the impression of a gate.

AN AUTHENTIC EXTERIOR

It is not for nothing that Bundesstiftung Baukultur included the commercial premises of the Hansmann construction company in Haslach in its “Workplaces of the Future” series. The acclaimed company building differs from other commercial buildings owing to its coherent architecture and energy concept, which reflects the company’s corporate philosophy.

The assignment of the architects was to produce administrative and storage buildings with a net floor space of almost 3,000 square metres for the company specialising in fair-faced concrete. The company employs 45 people, most of them at construction sites. In addition to the material and equipment stores, a carpentry workshop for the production of concrete formwork was also required. A wood chip heating system, which is fed with waste wood, was installed on a basement level underneath the warehouse.

The discussion between the architects of Harter + Kanzler Freie Architekten BDA, Freiburg, and the building owner, Ingeborg Hansmann, focused on material qualities and aesthetics as well as functional aspects. How can we “translate” quality requirements into architecture? How is the performance spectrum of the construction company reflected in the design?

HIGH QUALITY REMAINS VISIBLE FOR DECADES TO COME For the building owner, the authenticity of materials was of paramount importance. Construction materials and components should demonstrate experience and craftsmanship. Fair-faced concrete, which is known for its clarity, was selected and used for construction. In contrast, façades and

floors were built of brick. With this, the architects also covered extension works as a field of activity of the Hansmann Company. Hardly any other construction method provides such an eloquent testimony to craftsmanship as a brick façade. Each joint must be positioned accurately.

“With great commitment, our employees constructed the building. Whilst concrete pillars and beams generate a delightful interplay of light and shadow, the Terca Tallinn water-struck bricks in warm tobacco-beige provide a beautiful contrast to the fair-faced concrete surfaces. Each brick is unique; the high quality will remain visible for decades to come”, said Ingeborg Hansmann.

DESIGN AND MATERIAL QUALITY ENHANCE THE CORPORATE IMAGE Project manager Armin Stoll also regards fired clay as a high-quality and durable building material. “Our office often uses double-skin façades. We appreciate their expressive power and durability. The challenge of this construction was to find the correct architectural language for the building owner. The combination of materials and timeless design has brought about a considerable image enhancement for the construction company.”

INFO

PROJECT
Hansmann Headquarters in Haslach, Germany

CLIENT
Herbert Hansmann
Bauunternehmung GmbH

ARCHITECT
Harter + Kanzler Freie Architekten
BDA, Freiburg

FACING BRICKS
Terca Tallinn water-struck
tobacco-beige

FLOOR AREA
2,974 m²



Photography: Wienerberger AG



Zac des Lilas – A challenge in terms of urban planning at the intersection between Paris and the Banlieue. The Parisian social housing developer RIVB wanted this residential complex to be a strong architectural symbol which should bring Paris and the Banlieue back together.

INFO

PROJECT
Zac des Lilas in Paris, France

CLIENT
Régie Immobilière de la Ville de Paris (RIVP), social housing developer

ARCHITECT
Avenier Cornejo Architectes, Chartier-Dalix Architectes associés

FACING BRICKS
Terca Hectic reduced

FLOOR AREA
9,300 m²

HIGHLIGHT IN THE URBAN JUNGLE

Zac des Lilas designed by the young architects from the Paris-based offices Chartier Dalix and Avenier & Cornejo Architectes illustrates what is possible in social housing construction. The building, which is visible from a distance, was clad with hand-made facing bricks by Wienerberger and is equipped with wind power plants. It provides a new link between the Banlieue and the greater Paris area and sets a strong architectural example.

Zac des Lilas is located only just in the periphery, which is separated from Paris by the orbital motorway called Périphérique. The project posed a challenge in terms of urban planning for this metropolitan area, which is undergoing permanent change and continuously redefines its topography. The client, Régie Immobilière de la Ville de Paris (RIVP), is a public housing agency promoting the construction of social housing in the French metropolis and made strict specifications regarding the construction of a facility with 240 flats for migrants and young workers as well as common facilities including a media library, a gym, a shared kitchen and a daycare centre for 66 children on the ground floor.

NO COINCIDENCE A homogeneous, anthracite-coloured skin envelops the entire building. This layer was made of hand-made Terca facing bricks by Wienerberger, which bring an infinite variety of anthracite shades to the façade, and are in addition durable and easy-to-clean. Aiming to highlight the sensual, matt shimmering velour character of the brick, the architects clad the horizontal and vertical breaks in the façade with copper, which contrasts the dark brick and emphasises the façade. This material choice is not coincidental. With this design, the municipal client established a direct connection to the historic HBM Programme (“habi-

tation bon marché”, affordable housing space) for the development of the boundary wall along the city’s former fortifications with green, mostly six-storey cités-jardins, which had been implemented between the World Wars to provide affordable living space as solid brick construction and still decisively characterise the Parisian cityscape today.

WIND POWER EXPERIMENT Two wind power plants are installed on the rooftop. In European cities, this form of energy generation is currently in the experimental phase. The wind channel which Zac des Lilas is situated in assists in supplying the building with wind power. In the daytime, the two wind power plants supply the daycare centre, and in the evenings, the migrants’ residential home on the two top floors and the apartments for young workers, which are distributed over six levels. Chartier Dalix and Avenier Cornejo Architectes estimate the consumption at 25 kWh/m², a value that entirely meets the requirements as specified by the Plan Climat de Paris. 30 percent of the energy demand is generated with additional solar panels. Zac des Lilas combines functionality with elegance and aesthetics, which is simply indispensable for the French. And it is obviously worthwhile.



Photography: Mikael Lindén

LANDMARK BUILDING

The Harjannetie housing project was designed to be the gateway and landmark building for the new Viikinmäki area in Helsinki. It is situated at the southern entrance to the area, well visible from the passing highway towards Helsinki city centre. The area is located high up on rocky hills rising from the River Vantaa valley.

The L-shaped building climbs from three to eight storeys, thereby making a reference to Viikinmäki's characteristic steep and rocky ridge. Harjannetie is the main street with public transport connections to the city centre. The area has a very good infrastructure with the Maarianmaan puisto, the central park of the area, a school and community buildings as well as a courtyard with a playground all being situated in immediate proximity. The landmark building can be seen from a distance while also offering fine views to Viikinmäki and towards Helsinki's city centre in the south.

HIGH-QUALITY DESIGN DESPITE A TIGHT BUDGET Owing to the financing standards for social housing in Finland, the developer, the Helsinki Housing Production Department of the City of Helsinki, had to deal with a very tight budget. Nonetheless, the residential building with a gross floor area of 9,000 square metres provides 90 high-quality council

flats. Apartment sizes range from 26 to 129 square metres and are assigned on the basis of social criteria. Most tenants live in single-person households.

GLAZED BALCONIES ADD A RHYTHM TO THE FAÇADE Every apartment has a glazed balcony, some of which additionally have an open extension. The balconies add a sunny rhythm to the mountain-like building structure and expand the available living space. The glass enclosure makes the balconies usable throughout the year despite the cold and windy Finnish climate. On the eastern façade, on the contrary, bay windows afford views to different directions. Well-lit staircases connect the interior with the natural surroundings of the building. Common facilities for the tenants are accommodated on top of the building and include three saunas and two club rooms. From the large open-air terrace, the residents enjoy fine views to the central park and to the whole Viikinmäki area.



INFO

PROJECT

Harjannetie 44 Social Housing in
Helsinki, Finland

CLIENT

Helsinki Housing Production
Department (ATT)

ARCHITECT

Hannunkari & Mäkipaja Architects

FACING BRICKS

Terca Pellava

FLOOR AREA

9,000 m²

BRICK RELATES TO THE MOUNTAIN LANDSCAPE The façades are mainly finished with brickwork. "The grey-brown Finnish brick we chose as main façade material relates to the surrounding rocky terrain", explain the architects.

The inhabitants moved into their new homes in the autumn of 2013. According to the management, the tenants are very satisfied with their new homes. The building received 'The Building Rose 2013' award. It was considered to be the best building completed in Helsinki in 2013.



Photography: Wienerberger AG

A FAÇADE LIKE JAPANESE WALLPAPER

The house is only accessible via a narrow pathway, rising like a castle in the rather cluttered surroundings, with the relief pattern on the façade and its limited openings helping to keep the viewer at a distance. In the interior, the ambience is welcoming with the completely open platforms on both levels and free circulation thanks to the dual staircases.



For the relief pattern on the external walls, the architects consistently adhered to the dimensions of the Etna facing brick. They created an Excel file stating which bricks in which row had to be in-plane and which had to protrude. The contractor then laid the bricks according to the instructions, and the pattern appeared accordingly.

The bar was set pretty high in creative terms for Jas and Elisa's construction project. Privacy was a prime concern. The plot being built on was located in an urban area, squeezed between existing houses and their annexes. The design puzzle was not made any easier by the fact that the couple was dreaming of having four children. And the third crucial item was the tight budget.

WINDOW OPENINGS GRANT VIEWS AND MAINTAIN PRIVACY The architects Dries Vens and Maarten Vanbelle produced a drawing of a rectangular volume that was highly expressive and could be filled in surprising ways. The layout of the façades was derived from the desire for privacy, with carefully embedded window openings on the ground floor, with free lines of sight only where a large glass area is recessed into the south-west side of the house. On the upper floor, small windows mean that it is not possible to see in. From inside, these 'peepholes' act as frames for the views to the chaotic surroundings. Daylight is provided by the roof construction, consisting of two metal girders upon which A-frames have been welded, which were finished with industrial sandwich panelling. The open sides of the triangles, each facing a different point of the compass, have been glazed so that the incident sunlight is continually changing.

FACING BRICKS CREATE AN EXPRESSIVE FAÇADE TEXTURE The façade is finished with Terca Etna facing bricks laid in a relief pattern that adds powerful expressiveness. The intention was that the flat areas would coat with a green patina in the course of time. The combination of protruding bricks and green areas is inspired by the pattern of Japanese wallpaper. To complete the range of colours, the designers had the frames of the window openings made of Corten steel and the external joinery of afzelia.

FLEXIBLE INTERIOR LAYOUT The internal layout of the house aims for maximum flexibility. To create a playful interaction between the areas, the entrance is located below ground level, so that a part of the house has three storeys. The rest consists of two open levels that are connected by two staircases, allowing continuous mobility without a defined end point. Downstairs, there is the kitchen and a seating area. Depending on the requirements, the upper level can accommodate movable sleeping areas, an office section, a playroom, storage space or whatever is needed. That gives Jas and Elisa the freedom to change the layout and the finish in phases, in line with their budgetary options and the patter of tiny feet.

INFO

PROJECT
Private House in Veldegem, Belgium

ARCHITECT
Atelier vens vanbelle – architects:
Dries Vens and Maarten Vanbelle

CLIENT
Jas & Elisa

FACING BRICKS
Terca Etna

FLOOR AREA
236 m²



Photography: Andrew Smith, SG Photography

GENTLE APPEARANCE

An independent mental health residential facility, which houses 16 residents with long-term mental illnesses, has recently been completed in South Wales. To ensure that the facility complemented the local area, OMI Architects specified Wienerberger's Terca Anglesey Weathered Buff for its worn-looking appearance and colour.

An independent mental health residential facility, which houses 16 residents with long-term mental illnesses, has recently been completed in Bedwas, South Wales. The project was born out of a partnership between OMI Architects and Grwp Gwalia – a leading non-profit provider of social housing and care support services – and has been designed to provide an ultra-modern facility, which blends in with the local residential development.

TACTILE NATURE As one might expect of the architecture of South Wales, the facility has been designed to have a pale exterior reminiscent of local sandstone. To achieve this balance the architect specified Wienerberger's Terca Anglesey Weathered Buff brick, as its patina and seemingly worn appearance generate harmony with the local environment. The selected brick reinforces the tactile nature of the whole pro-

ject, particularly in the courtyard. The buff tones provide a lightness that is not overbearing but is welcoming and attractive. Further detailing to the brick façade is provided by the incorporation of a number of soldier course bands with a high level of detail and the introduction of deep pre-cast stone sills to the punched holed windows.

BRICK ENSURES A LONG LIFESPAN The Anglesey Weathered Buff, part of Wienerberger's Terca brick range, is a 65mm machine-made clay brick which, due to the inherent properties of clay, carries a range of benefits. A key benefit of using clay is the colour-fast nature of the material – by employing clay bricks, the exterior's colour will last far beyond the lifespan of the facility, thus cementing the overall aesthetic of the building for many years to come.



HIGHEST THERAPEUTIC STANDARDS With their design ensuring the facility blends in with the local communal environment, as opposed to contrasting with it, the architects have met a primary objective that not only means that the building looks appealing to those on the outside, but that is secluded up to the point of comfort – but no further.

OMI Architects commented: “We are delighted with the building. When one considers the demands placed on creating a link between a project such as this and its surroundings and the role it has to play in the recovery of its residents, the scale of the project soon becomes apparent. The use of Wienerberger’s Terca Anglesey Weathered Buff – a visually soft, stock brick – facilitates the integration of the building’s contemporary design into its vernacular context. This integration was a key consideration for us with respect to the needs of the residents and the wider community.”

INFO

PROJECT

Residential facility for mentally handicapped persons in Bedwas, England

CLIENT

GRWP Gwalia

ARCHITECT

OMI Architects, Manchester UK

FACING BRICKS

Terca Anglesey Weathered Buff



Aiming to revive Frankfurt's inner city and facilitate social and family-friendly living, the municipal housing association ABG Frankfurt Holding focuses on moderate densification. A multi-family building with passive house standard has been constructed in a residential district located southeast of the cathedral and northwest of "Alte Brücke". The building is part of a perimeter development, which is markedly characterised by 1950s architecture – with four- to five-storey buildings in the east, north and west, and a small-scale, partly historic housing development in the south. The project was implemented by the renowned office of Prof. Christoph Mäckler Ar-

chitekten. With his design, the clay brick construction translates the appearance of historic buildings at the Römerberg, the heart of Frankfurt's old town, into a modern design vocabulary.

IDENTITY-GENERATING GAP SITE DEVELOPMENT The rectangular building is divided into two offset sections of almost identical size. Special features are the saddle roofs with different roof pitches as well as the narrow pointed gables. The clear ceiling height of 2.70 metres is another characteristic of the building, which comprises five full storeys and one attic floor. All apartments have south-facing terraces, bal-



Photography: Johannes Vogt

LIVING AT THE CATHEDRAL

Frankfurt on the Main focuses on energy-optimised building. In no other city, the topic of energy-efficient buildings is implemented as consistently as in the “Capital of Passive Houses”. With the “Wohnen am Dom” project, the city together with architect Prof. Christoph Mäckler has set an example of identity-generating gap site development in the city centre and explored the varied application possibilities of brick in multi-storey housing construction.

conies or loggias. Towards the southwest, the ground and first floor are extended by a cubic annexe, which adjoins a one-storey extension with a flat roof.

NEW FLAGSHIP WITH MONOLITHIC DESIGN

The exterior walls are designed as an energy-efficient wall construction using 49-centimetre thick Poroton clay blocks with mineral wool infill; non-bearing interior walls are also built of clay blocks. The architectural independence of both building halves is further emphasised by different plaster surfaces and colours: white fair-faced plaster on the one side, and a red combed plaster finish on the other. The play of light

and shadow on the red plaster surface, which is the costlier and more elaborate variant, gives the façade a three-dimensional vividness.

AHEAD OF ITS TIME

The building and water are heated with district heating. All apartments are equipped with a controlled ventilation system allowing fresh air supply with heat recovery. The innovative lift installation also includes a heat recovery system, which is used for pre-heating the drinking water.

INFO

PROJECT
Multi-family house in Frankfurt on the Main, Germany

CLIENT
ABG Frankfurt


ARCHITECT
Prof. Christoph Mäckler Architekten

CLAY BLOCKS
Poroton-T7-MW,
ZWP-Plan-T-11,5

FLOOR AREA
1,082 m²



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