

Innovate.
in architecture.

07

Clay inspires art and architecture

Art and architecture are kindred activities. It is therefore no wonder that clay is intimately linked with both specialisms. Clay explores the boundary between functionality and spirituality like no other material does.

That is also the central theme of this **Innovate.in.architecture.07**. We will explore how art can be used to give contemporary meaning to historical events.

We will discover how visual artists challenge architecture and give it new impulses.

We will see how historical artistic movements lead to product development and innovation, and initiate new trends in architecture.

All of this we will adorn with illustrative examples of architecture, drawing from a rich diversity of clay products. In doing so, we deliberately set the bar high. But that is how it should be when you are on the road to tomorrow.

We hope you, too, will find this **Innovate.in.architecture.07** to be a productive source of inspiration. For the more good architecture there is, the greater the chance of a more harmonious society. And that is what we are all aiming for.

Happy reading and viewing!

600,000 clay sculptures to commemorate the Great War centenary

In 2018, the commemorative project 'Gone West/Reflections of the Great War' of the province of West Flanders will see its final chapter. One of the crowd pullers will be the land art installation 'Coming World Remember Me - CWRM', a sculptural composition of as many as 600,000 baked clay figures. The venue is the Palingbeek in Ypres, one of the battlefields of 1914-18 that remain seared in the collective memory.

The driving forces behind CWRM are curator Jan Moeyaert of the non-profit organisation Kunst, and artist Koen Vanmechelen. For the practical realisation, they entered into a partnership with Wienerberger.

*"Art bridges the gap
between yesterday
and tomorrow."*



Ceramics artist Natasja Lefevre acted as technical advisor and gave the CWRM commemorative sculpture its final shape. "Clay is a material that has traditionally been used by people to make objects floating between the functional and the ritual."

Jan Moeyaert: “The starting point are the 600,000 Belgian war victims for whom we are having as many sculptures created by whoever wants to take part. The creation of one such figure costs €5. Half of the little sculptures are moulded in two permanent and three mobile workshops. The latter will travel across the country, with press moulds and clay, at the request of organisations, schools and other groups. The other half will be created in series production.

Each sculpture comes with an identification tag of a Belgian fallen soldier, the well-known military dog tag. These dog tags will be brought together in the Palingbeek, in a large urn with a see-through glass strip, designed by Koen Vanmechelen. The figures are made of a mixture of Ypres and German clay, thereby symbolically and physically uniting all the nationalities whose blood has been shed.”



Permanent test set-up of 10,000 CWRM sculptures with work by Koen Vanmechelen in a permanent CWRM workshop ‘Bommenvrij’ in Nieuwpoort



Jan Moeyaert
Curator

—
“In Ypres, in the spring of 2018, we will set up an installation of 600,000 sculptures between the no-man’s-land and the Bluff, the ridge where the soldiers sheltered in tunnels.”



Filip Dujardin: from architectural photography to 3D sculptures

Hesitating between architecture and art history studies, Filip Dujardin finally opted for the latter. He went on to study photography and established himself as an architectural photographer. But the artistic bug kept on biting him. “To further master and explore the mechanisms of architectural photography, I set out to create my own visual language. This led to photo montages of hyper realistic buildings that pushed the boundary of plausibility to the limit, but never beyond. Although they are not functional buildings but virtual sculptures, they can actually be built.”

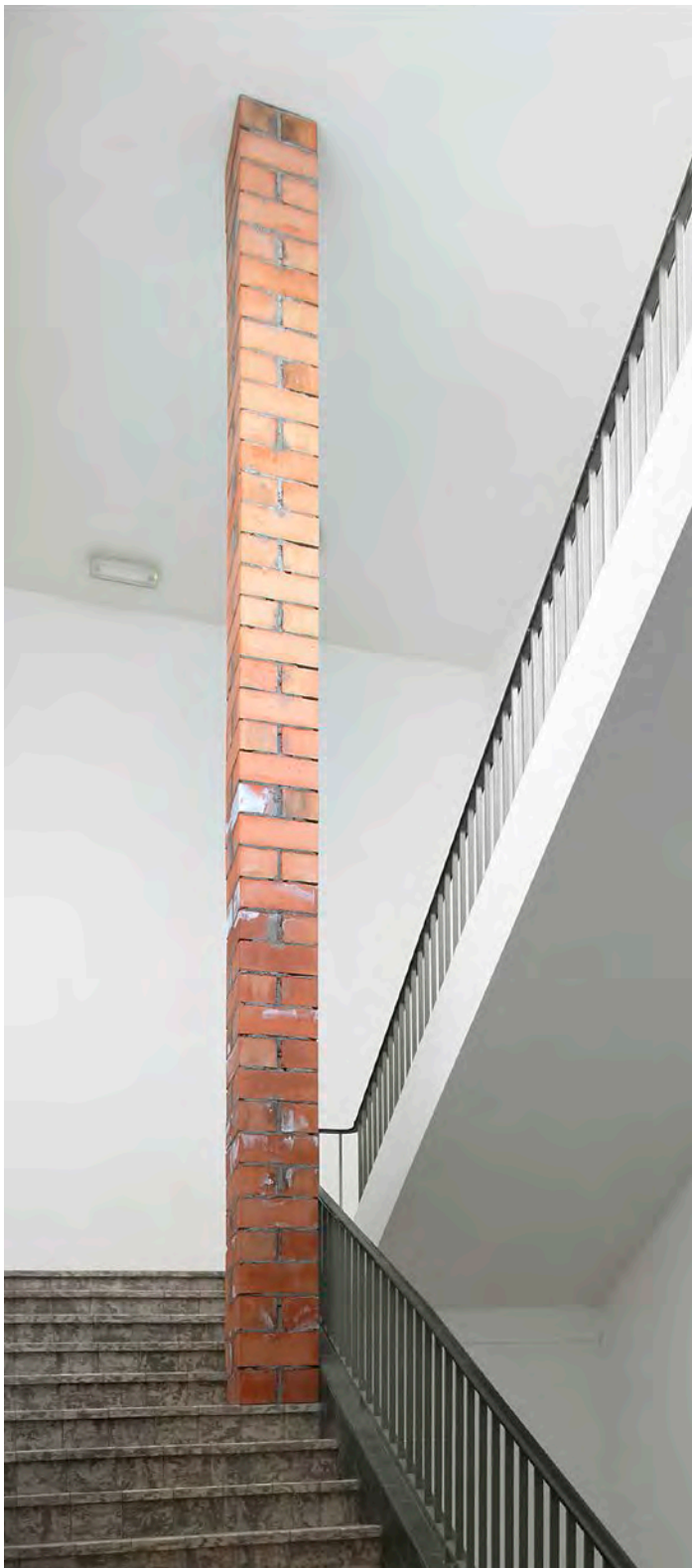
A critical examination of architecture

The photos, simultaneously playful and dystopian, clearly touched a nerve in time when, in 2007, Filip Dujardin was offered the opportunity to exhibit his work at BOZAR. The way in which he challenged both photography and architecture, intrigued. This was quickly followed by exhibitions in various countries and his work was purchased by renowned museums such as the MoMA and The Met. The way in which he challenges the uniformity of modernistic architecture through collages of a rigidly structured building, complete with a diversity of individual balconies and appendages, represents the design concerns of many architects. However, he also challenges, in a slightly provocative way, the true identity of Deauville, colonised by the Parisian bourgeoisie, through a clash with the workers' houses located further inland.



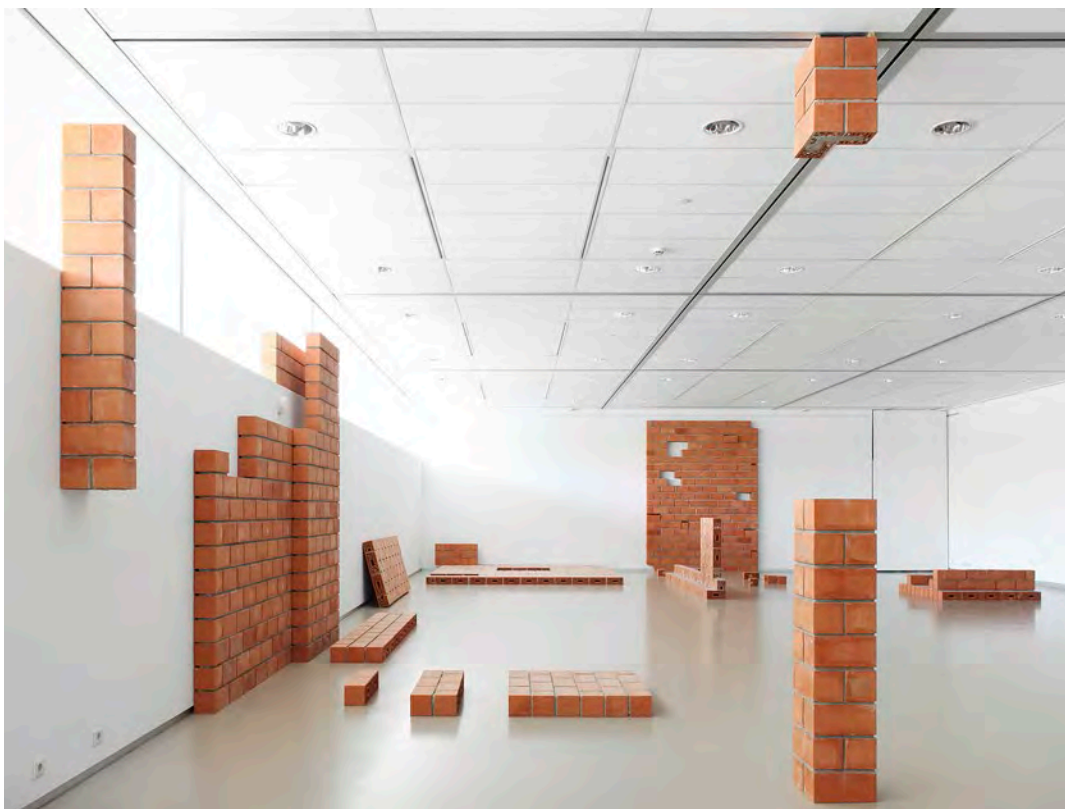
Filip Dujardin
Sculptor

Together with Doorzon Interieur Architecten and De Vylder Vinck Taillieu, Filip Dujardin created the Bravoure team, which developed the exhibition concept for the Belgian pavilion at the Venice International Architecture Biennale 2016.



In 2012 he moved on to 3D sculptures. “For the Façade 2012 art event in Middelburg I had made a montage with the city’s red tiled roofs. By smoothing out all the façade openings, I created an abstraction that gauged the authenticity of a city. Does it remain intact after such a treatment or does the latter result in a more universal cityscape being obtained? I translated that image into an installation, a 10m high scaffolding, filled with sloping roof tile panels.”

The photographer/visual artist thus rearranges centuries-old forms to create surprising new combinations, in the same way as sequences of the nucleotides A, T, G and C each time produce a different genetic material. “By removing elements from the functional context and presenting them as sculptures, they acquire a different connotation. In the Z33 gallery in Hasselt, I placed a 6m high column made of building blocks, on the staircase. Banal as it may seem, it does not fail to attract the attention of anyone walking up or down the stairs.



"The rough character of the normally invisible building blocks opens up a promise of becoming."

Typologies in architecture

On the occasion of the FLUX event in Kortrijk, he built a 40m long wall using architectural archetypes. "I wanted to bring the city to the river by means of suggestive buildings along the water in the form of a wall, designed on the basis of the brick format. To prop up the wall, I used all kinds of typologies: buttress, chimney, roof, staircase, arch. The whole bears some resemblance to an open-folded house or the silhouette of a street in a typical Flemish ribbon development. The rough character of the brick, which in architecture is never visible on the outside, opens up some sort of promise of becoming. By reducing the dimensions of all elements to four-fifths of their usual dimensions, this structure, which at first sight seems acceptable, creates a feeling of confusion."





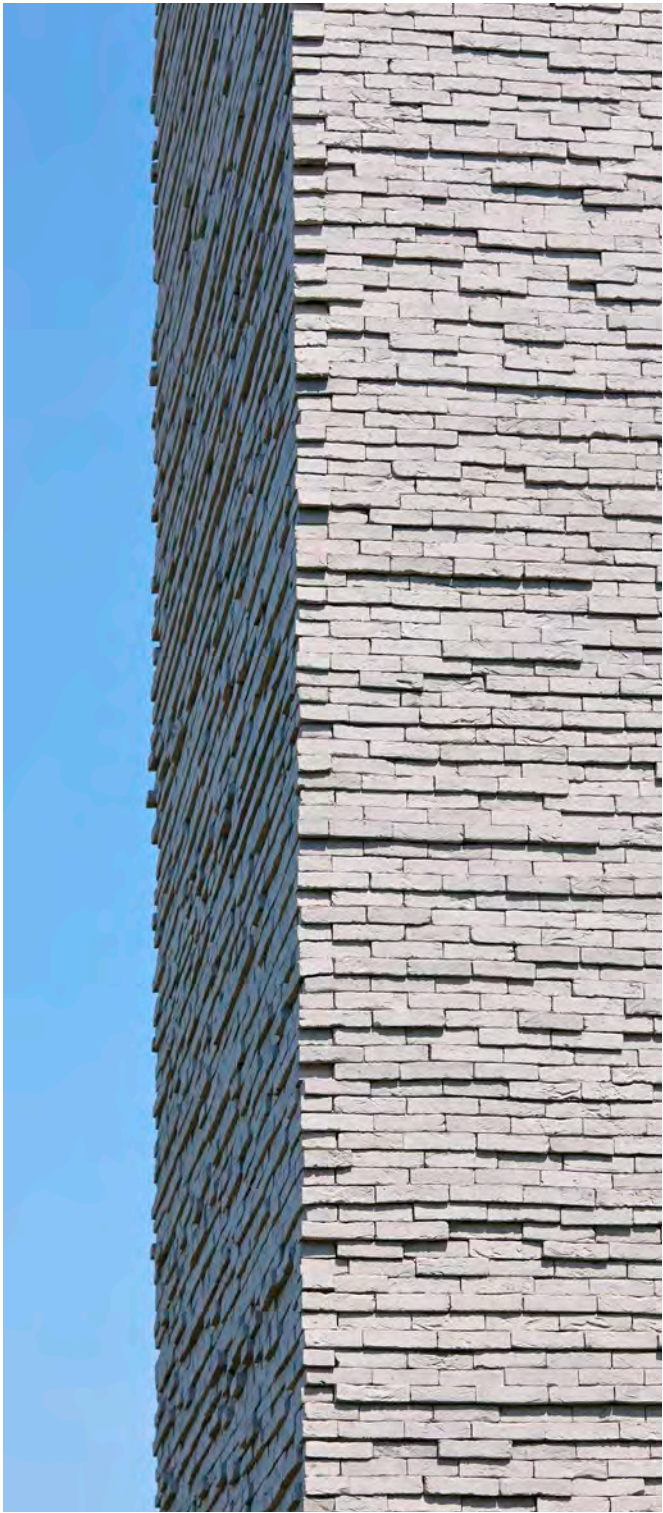
Masonry bond as design tool

The bond in which bricks of various forms and formats are laid, produces an abundance of façade patterns, each having their own character. This multiplicity not only hides a high degree of systematics, masonry bonds also transcend the art of forming patterns, as engineer-architect Koen Mulder conclusively illustrates in his book ‘Het Zinderend Oppervlak’. The bonds, the secondary motifs you perceive when you look at the façade through your eyelashes, and the corner solutions are all tools for designers with which they determine the size and proportions of a building.

Het Zinderend Oppervlak

“The book started out as a hobby project,” says the author. “At HP Architecten in Rotterdam, the firm where I used to work, they had immersed themselves in the plastic number, the theory of proportion of Dom Hans van der Laan. The direct reason was the order for a private museum for Gothic statues of the Virgin Mary, connected to a house in Bossche school style and to be realised in the same architectural language. Intrigued by the design principles of Van der Laan and enthralled by Dutch brick architecture, I wondered to what extent masonry bonds could be used as support for the dimensions and proportions in a design. That was where it all began.”





Textured stretcher bond

Terca Agora Zilvergrijs

New techniques

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“An important moment was an interview with architect Jan Peter Wingender of Office Winhov in Amsterdam, a great admirer of brick architecture. He advised me to include the aspect of ‘new techniques’ in the book, so as to avoid it becoming a purely historical and mathematical work. A golden tip, as it makes the book relevant to today’s construction companies.”



Flemish bond of double stretchers and headers

Terca Latero Avorio



Textured stretcher bond

Terca Egala Etna

*“Brick is recalcitrant,
which stimulates the
designer’s ingenuity.”*



Polymetric bond

Mix of various red shades from the Terca range



Soft random bond interspersed with green glazed header bricks

Terca Olm

“In the past decades, many schools reduced design to the development of an intellectual concept that was subsequently materialised. I believe this is the perfect recipe to sacrifice material quality. As lecturer in architecture and in ‘design of building structures’ at TU Delft, I try to encourage students to take material as the starting point for a design. Brick is an extremely interesting material, because it evokes emotions in everyone, which is something that cannot be said of, say, an aluminium façade panel. Brick is also recalcitrant, which, on closer examination, is actually the greatest quality for a designer. Making something out of it requires ingenuity from the architect, who today threatens to be reduced to a creator of computer renderings and nice pictures. As an architect, I have also studied building technology, for while I like to design, I also want to make it into something real.”

Koen Mulder published *Het Zinderend Oppervlak* under his own imprint, with support from the Creative Industries Fund and crowdfunding. A second edition has already been published. For more information, an excerpt from the book to whet your appetite, and ordering, see www.zinderendoppervlak.nl.



Koen Mulder
Engineer-architect

—

“Brick evokes emotions in everyone and is therefore very interesting when taking material as the starting point for the design.”

The raw elegance of Wasserstrich Special

Now available in even more variants

Successful architecture is the result of a quest for essence. Crucial steps include the materialisation of the building and the architectural expression. At product level, this involves the choice of the appropriate facing brick.

For buildings with an expressive contemporary design, the Wasserstrich Special is the ideal choice. Characteristic of this longated brick are the extra long and thin format and the abraded structure. This second feature imparts the Wasserstrich with powerful visual and tactile properties. The robust but by no means rustic look & feel is created by a special treatment with water when the brick is shaped.







Terca Wasserstrich Special Grey

More colourful than ever

Also in terms of available colour palette, the Wasserstrich Special series enables designers to develop a highly personal style. In addition to Red, Grey and Black, the Wasserstrich Special has been available for some time with engobes in glossy red (E1), glossy black (E2) and Ecrú. Recently, that clay catwalk was supplemented with four bright shades in format 510x100x40mm: Wit, Opaalwit, Grijswit and Kwartsgrijs.

Carefully prepared engobes, applied to a white or grey base brick, turn every facing brick into a gem whose nuanced palette and the unfathomable depth of the colours invite to be discovered. The light shades from the Wasserstrich Special series therefore present themselves as the ideal partner for architects who wish to impart their contemporary haute couture architecture with an extra bright character.



Wasserstrich Special Wit



Wasserstrich Special Opaalwit



Wasserstrich Special Grijswit



Wasserstrich Special Kwartsgrijs





*"Total harmony between building
and surroundings thanks to the
right combination of materials"*






Façade: Terca Wasserstrich Special Rood / Clay pavers: Oud Hollands - Oud Veendam



Claessens Architecten, Temse



A close-up photograph of several interlocking clay roof tiles. The tiles are in shades of terracotta red and dark brown, showing a rough, textured surface. The lighting creates strong shadows between the tiles, emphasizing their three-dimensional shape and the way they fit together.

Keymer,
the clay roof tile
that radiates
authenticity

**Keymer clay roof tiles:
traditional craftsmanship**

Keymer has some nice surprises for those who love uniqueness and authenticity. These handmade clay roof tiles are ideally suited for any project that breathes character. From renovation to new build, the clay roof tiles are put to optimal use in any application. Moreover, the tiles can be used for any roof shape, from a complete roof to a pool house.

The primary focus of Keymer is authenticity. The artisanal production takes place under controlled conditions, so that the clay roof tiles meet all required qualities and characteristics. Keymer is available in two series, both of which are suitable for renovation and new build projects. The Shire range is available in three warm red shades: Priory, Heritage and Downs Red. The earthy colours - Autumn Brown, Dark Red and Dark Chestnut - of the Goxhill series provide a wealth of textures and nuances.



Long & narrow: Imperium and Metropolis Facing bricks

Contemporary designs speak a horizontal language

Brick architecture is both century-old and ultra-contemporary, because innovation is based on tradition. This is evidenced by the huge success enjoyed today by long, narrow facing bricks, often rooted in historical architectural styles. They enable a highly horizontally layered architecture that is firmly anchored on the site and in fact seems to emerge from the soil. Where desired, this effect can be accentuated via separate masonry bonds (on which more earlier in this Innovate.in.architecture) and special joint effects.





Imperium: imperial Roman format

The Imperium range owes its name to the Roman format 238x90x40 mm of the facing bricks. The balanced ratio between height and length gives the bricks an elongated appearance, making them suitable for highly horizontally lined masonry. The Roman architects already knew its expressiveness, as illustrated by the Basilica in Trier. It is for good reason that the imperial audience hall of Constantine the Great from the fourth century A.D. is included in the UNESCO World Heritage List.



The Basilica in Trier: century-old expressiveness

The Imperium facing bricks have also other aesthetic characteristics in common with the Roman building tradition. To generate their final colour, the grey-brown base bricks are finished with a layer of lime plaster. A reference to the habit of the Romans to coat their brickwork walls with cement. In the Imperium series, this produces eight shades in a colour range from white to grey, in which the original colour subtly shines through at the corners. The surface aspect imparts a powerful, somewhat unpolished expression to the façade which adds a dimension to the classic ideal of beauty. To accentuate the linear effect, they are usually laid with a Dudok joint.





Imperium



Metropolis

Metropolis: horizontal layering

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This last property and their long, narrow format is something the Imperium bricks have in common with the facing bricks of the Metropolis series. In this series, too, in format 240x65x40mm, the proportion of height and length produces the desired effect: a façade with an expressive horizontal layering. The facing bricks with their rounded corners really come into their own when they are finished with a Dudok joint, named after the way in which Willem Dudok designed the façade of his famous Town Hall in Hilversum.

The horizontal joints are 15mm wide instead of the usual 12mm, and as such they are more apparent. To enhance this effect, they can be angled inwards at the top. The shadow joint that is thus created, stresses the horizontal visual language of the brick layers. The vertical joints, by contrast, shrink from the usual 12mm to 5mm and are largely eliminated visually, thereby again emphasising the façade structure. As a result, the facing brick, which receives extra colour nuance and texture via cementing on the surface, closely aligns with the formats, the appearance and the overall integration into the Art Deco architecture. Because as we already said: without tradition there is no innovation.



Imperium

Imperium Uncia

Imperium Decius

Imperium Numus

Imperium Flavius

Imperium Lucus

Imperium Dionus

Imperium Sestus

Imperium Albius


A close-up photograph of a brick wall made of dark, almost black, rectangular bricks laid in a traditional running bond pattern. The bricks have a slightly textured, weathered appearance.

Metropolis

Metropolis Colonia Zwart

A close-up photograph of a brick wall made of dark grey to black rectangular bricks. The bricks are laid in a running bond pattern and show some lighter, weathered patches on their surfaces.

Metropolis Vesta Zwart

A close-up photograph of a brick wall made of dark brown to blackish-brown rectangular bricks. The bricks are laid in a running bond pattern and have a slightly glossy, weathered finish.

Metropolis Urbis Bruin

A close-up photograph of a brick wall made of light brown to tan rectangular bricks. The bricks are laid in a running bond pattern and show significant weathering and lighter-colored patches.

Metropolis Civitas Bruin

A close-up photograph of a brick wall made of reddish-brown rectangular bricks. The bricks are laid in a running bond pattern and have a slightly glossy, weathered finish.

Metropolis Aula Rood

A close-up photograph of a brick wall made of reddish-brown rectangular bricks. The bricks are laid in a running bond pattern and show some lighter, weathered patches.

Metropolis Atrium Rood

A close-up photograph of a brick wall made of light yellow to tan rectangular bricks. The bricks are laid in a running bond pattern and have a slightly glossy, weathered finish.

Metropolis Galleria Geel

A close-up photograph of a brick wall made of reddish-brown rectangular bricks. The bricks are laid in a running bond pattern and show some lighter, weathered patches.

Metropolis Portus Geel

Facing bricks enter into dialogue with Art Deco

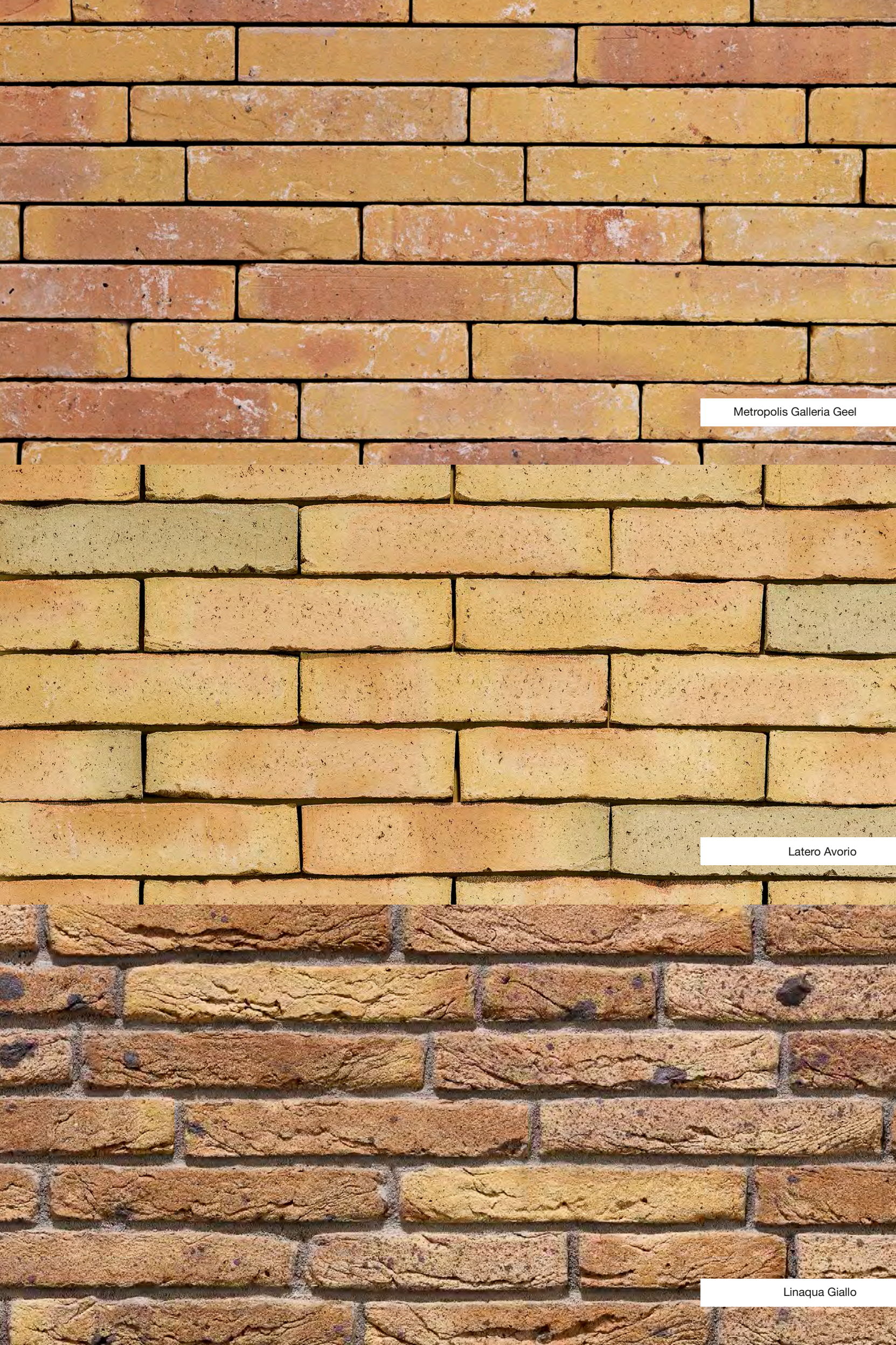
The past as a source for innovation

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Architecture is the result of a constant dialogue.

A dialogue between client and designer, between site and context, between programme and constraints, between ambitions and possibilities. But also a dialogue between yesterday and tomorrow, for architecture is always embedded in a tradition, sometimes by reacting against it. It is this interface or confrontation between historical building styles and modern knowledge and capabilities that is at the basis of innovation, both in products and in architecture.

A case in point are the new series of facing bricks. These include a whole number of bricks whose shade, form, appearance, dimensions and capabilities allude to the modernistic Art Deco style. This building style, like Art Nouveau, was rooted in the late 19th-century English arts & crafts movement, which aimed for innovation in art and wanted to restore the prominent place of craftsmanship in industrial design. This same urge for modernisation was the motor behind Art Deco, which was generously fuelled by the emergence of radical new artistic movements such as cubism, expressionism and functionalism. In contrast to the exuberant and artisanally expensive play of motifs of Art Nouveau, Art Deco put the emphasis on the industrial component to promote manufacturability and affordability.



Metropolis Galleria Geel

Latero Avorio

Linaqua Giallo

Unlimited expressive possibilities

In architecture, this energetic quest for innovation was reflected in the modernism of the Twenties and Thirties, of which Art Deco was an essential component. Architects enthusiastically embraced modern thinking that was averse to all ornamentation and unnecessary decoration. They developed a businesslike brick architecture, characterised by asymmetric and dynamic volumes, ingeniously put together using straight or bent, abstract geometric surfaces in soft colour tones.

This entire stylistic context resonates in an exciting series of new facing bricks. The Galleria Geel from the Metropolis series, with its long and narrow format, appears to have been conceived for a layered, geometric architecture. The inclusion of aDudok joint reinforces the rigid horizontal linear pattern.

The dynamic asymmetry of volumes with bent, flowing forms is generally accentuated by playful, streamlined patterns in masonry bonds. The most likely candidate for such refined detailing is the Latero Avorio facing brick. Vertically integrated, alternatingly horizontally and vertically arranged into a chessboard pattern: the variations to further enhance the expressiveness of the façade are unlimited.



Terca Metropolis
Galleria Geel

Terca Latero Avorio



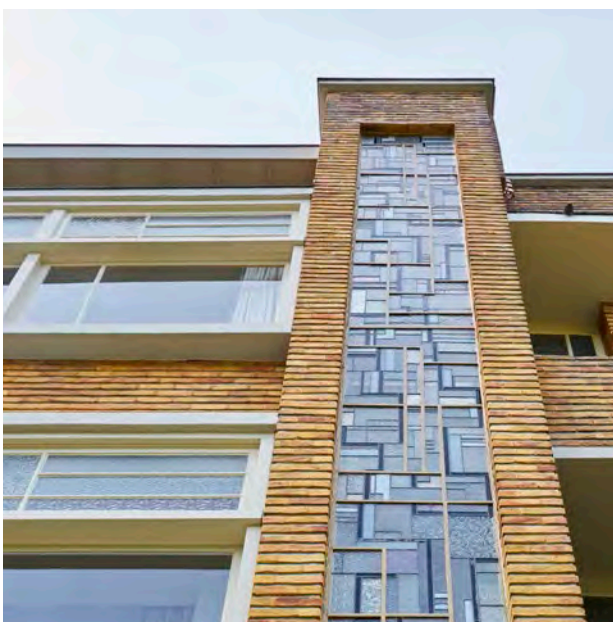
Art Deco façades in Ghent - Rigid horizontal lines, broken by vertical elements and projecting volumes:
Art Deco remains an exciting source of inspiration.



Terca Linaqua Giallo

*"The past clearly resounds
in the new collections of
facing bricks."*

Characteristic of the modernistic Art Deco style are the dampened bright colour tones: yellow, ochre, light earthy shades. They bring variation and brush accents in the architectural composition of volumes and surfaces. Their worthy contemporary successor is the Giallo facing brick from the Linaqua series. Stacked with wide horizontal joints and narrow vertical joints, the brick with its long format, natural look and soft ochre-yellow shade, gives the horizontal architectural language a deeper sound, in which the past resounds. As it should be in architecture.

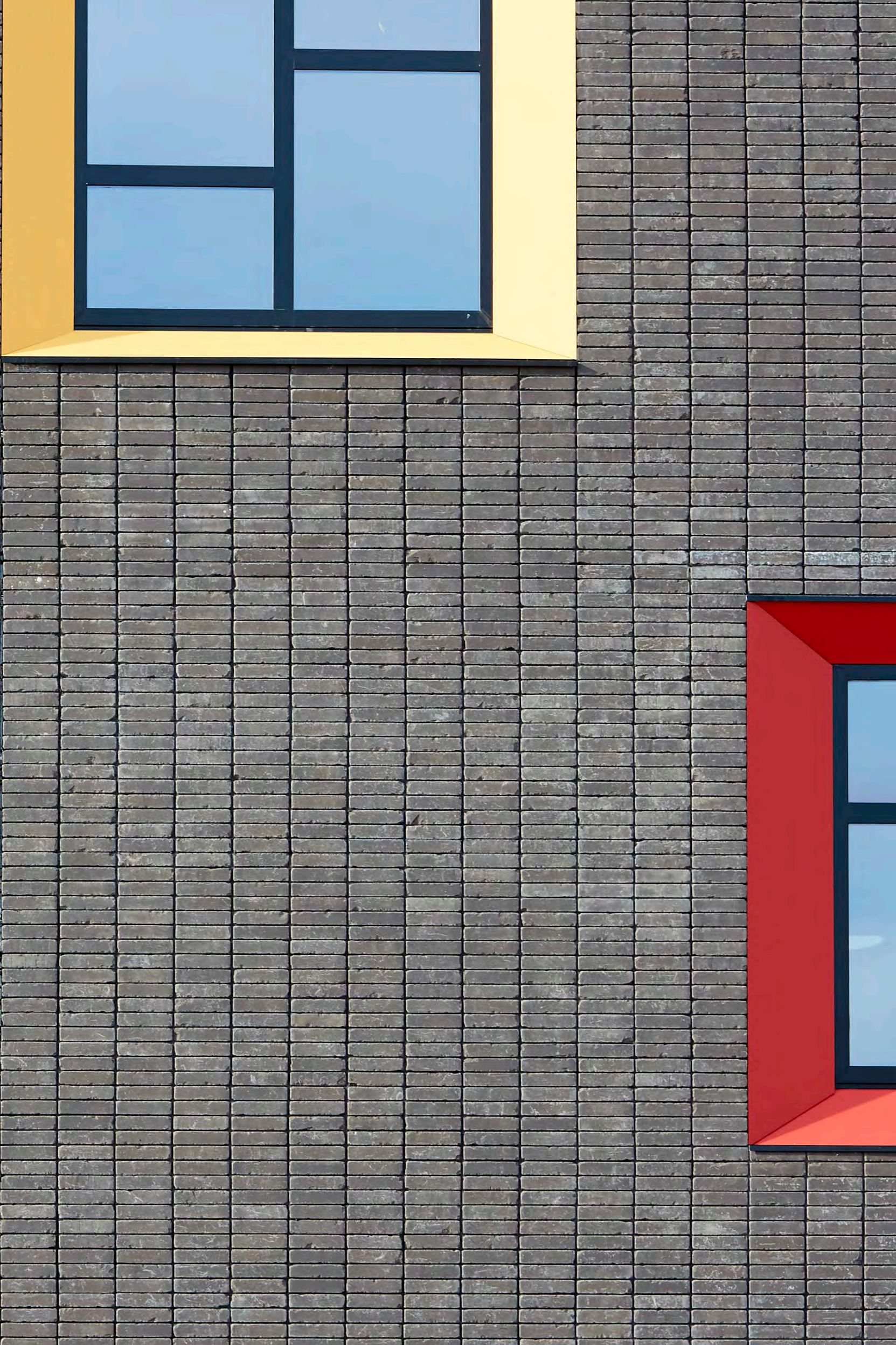


Inspirational projects: eye-catchers, idea creators

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How do you translate your architectural vision into a visual result? This is done, among other things, by using the right materials. Our range is the starting point for all kinds of applications, styles and effects. Draw inspiration from these unique projects.





Klarté Architecten,
Caroline Vanbiervliet and
Stéphanie Breughe, Kortrijk

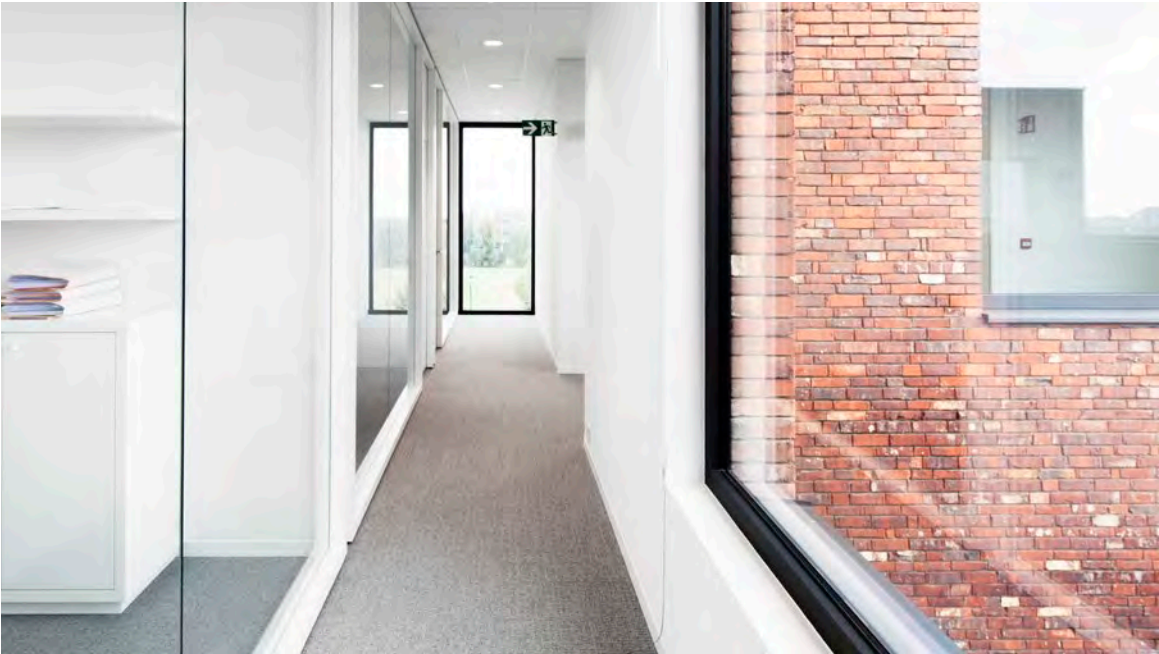
Lawyers’ office with patio in Kortrijk

The new office building was erected around a two-level patio. For the street side and the right side façade the architect chose a rather compact, massive outer envelope. The other sides - and the patio - welcome the sunlight with open arms.

The location of the windows fits in with the open spaces. You can view the other floors, the patio or the outside from anywhere in the building. The design thus creates an open atmosphere in the building, and links up all areas.

Why use Terca Caracterra Hectic and Hectic Extra?

Caracterra Hectic and Hectic Extra are raw bricks that create a robust, massive whole. Different layer thicknesses and shades of red, grey and purple were combined to give the façades both a clear structure and their own specific character.

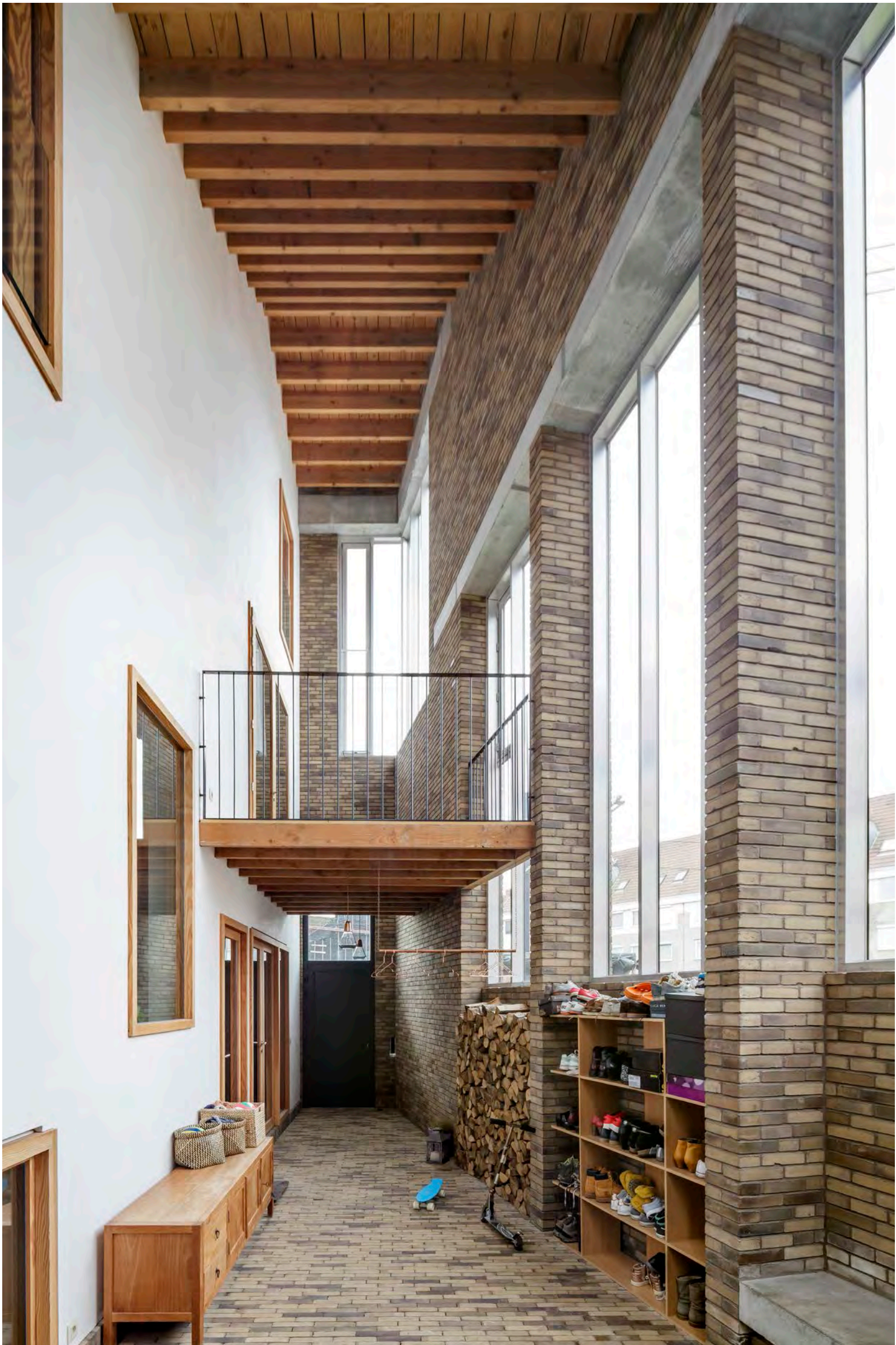




Terca Caracterra Hectic and Hectic Extra



"Raw brick provides structure to a façade."



"Winter garden as extension of town house"

Corner house with winter garden in Ledeberg

The heated part of this town house is located within a white, rectangular volume with living rooms at the front and rear. Open staircases, intermediate levels and plenty of transparency give the house an airy and spacious feel. The adjoining winter garden is a covered, unheated area that can accommodate a variety of activities for which a classical city dwelling often lacks space. It can be used for playing, repairing bikes, growing a herb garden, you name it. The winter garden thus forms an extension of the house as well as a buffer for the adjoining town square.

Why use Terca Milosa Hoornbloem?

A brickwork wall embraces the residential volume and the winter garden. The Milosa Hoornbloem facing brick supports the massive aspect of the large façade surface, while at the same time adding some life. It is slightly glossy and the colour varies between grey, brown and green shades. The use of Milosa Hoornbloem as facing brick and paver in the winter garden further enhances the unity within the area.





*“House as lookout
in the midst of the
Flemish Ardennes”*



Koramic Aleonard Pontigny Mellow Red (Roof and façade)



In & Out Architecture,
Piet Vermeulen, Gavere

Residential bolster in hilly Kluisbergen

This charming house strikes the right balance between building and nature. The massive outer envelope is a bolster that offers protection and privacy. In this bolster, the architect provided selective openings and slots, so that the occupants in their homely environment can enjoy the panoramic view all year long.

Outdoors, too, all ingredients are present to take in the landscape. The house has a number of terraces and the garden walls also serve as wind barrier.

Why use Koramic Aleonard Pontigny Mellow Red?

The bolster of the house was executed with Koramic Aleonard Pontigny Mellow Red plain tiles. The nuanced tiles integrate the building with the surroundings in a soft, discreet manner. In addition, this choice of material creates an exciting tension between the black, dark areas and the light, playful surfaces.



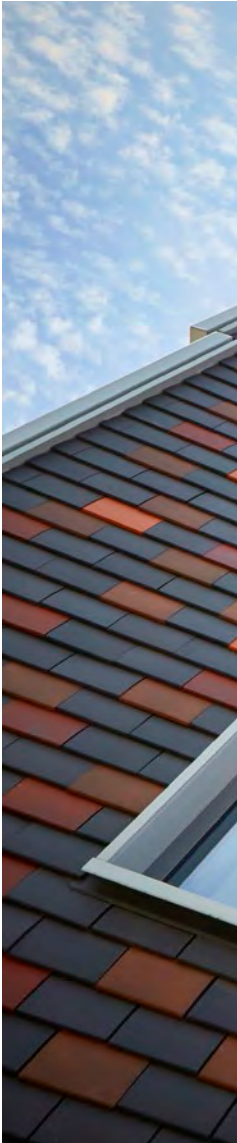






Koramic plain tile 301 smooth, mix of Natural Red, Rustic, Amarant and Braised Blue

*"Everyone in
the first row"*





evr-Architecten, Ghent

A sustainable office building in Ghent

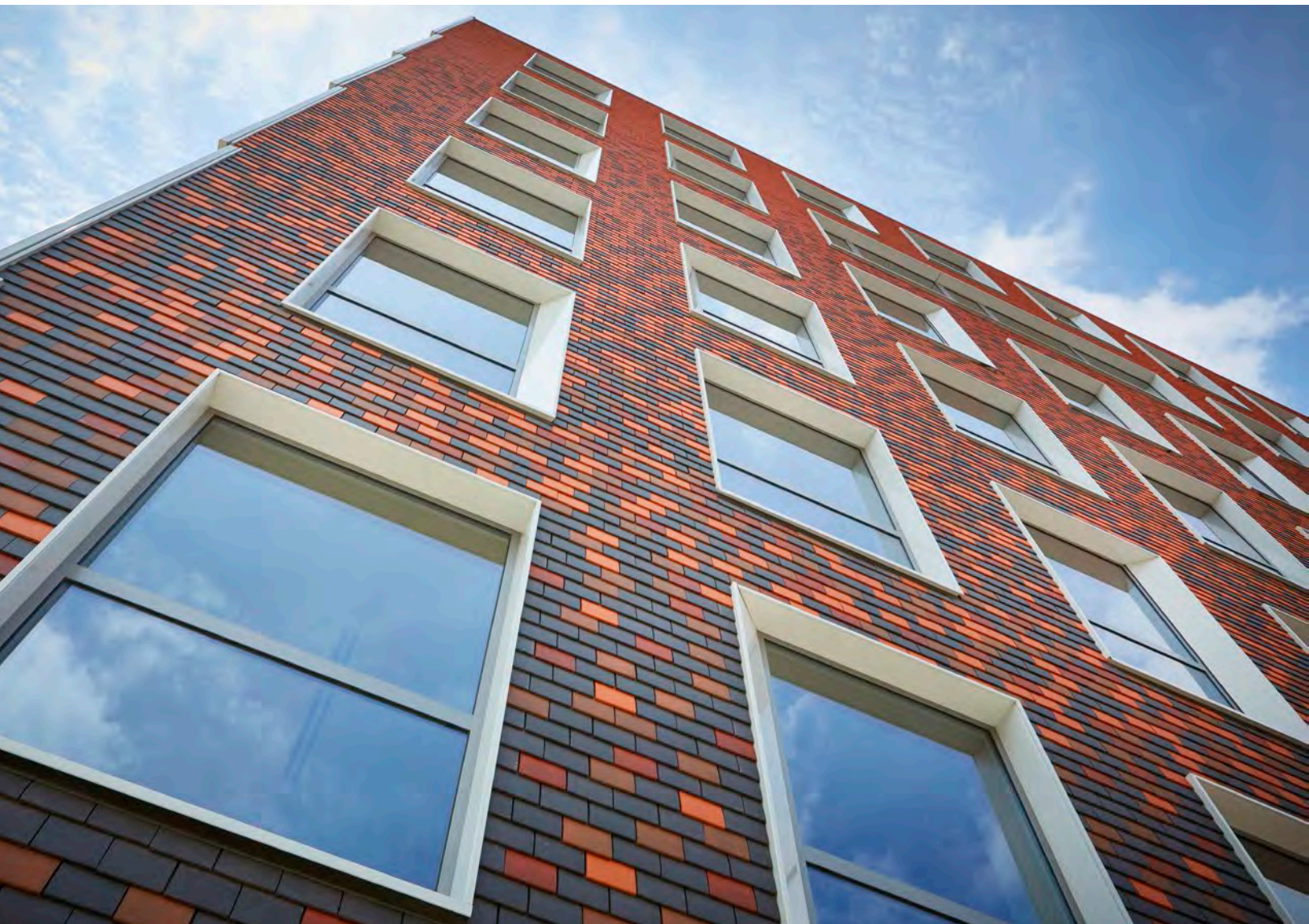
Between the Ghent Old Docks and Dampoort station this new office building is the first realisation of a large-scale urban renovation project. On the south façade, the floors extend step by step. This makes the façade less massive.

Moreover, the H-shaped plan puts everyone in the first row. Inside the building, you have spectacular views and optimal light incidence; from the outside, the different volumes are an absolute eye-catcher.

Why use Koramic plain tile 301 smooth?

The façades on the east and west sides are clad with plain tiles. From plain tile 301 smooth Braised Blue at the bottom gradually over Rustic, Amarant to Natural Red at the top floors.

This transition adds to the iconic appearance of the building and brings some fire into an area in full development.









OSK-AR architecten,
Eva Van den Bergh, Dilbeek

**Centre for Science and Technology in
Zaventem**

ZAVO, the Zaventem secondary education school, profiles itself as a campus for science and technology. To achieve this ambition also for a larger number of pupils, the school commissioned a new Centre for Science and Technology.

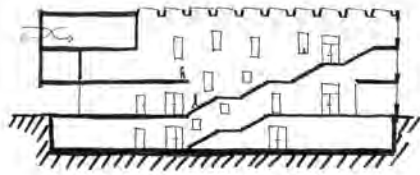
On the street side are the workshops. The large window sections enable the outside world to see what is going on inside. Furthermore, only indirect sunlight enters the building, so that few shadows are created in the workplaces. The classrooms are stacked on the south side. In the winter, they let in much sunlight, whilst a passageway shields against excessive heat in the summer.

Why use Terca Latero Avorio?

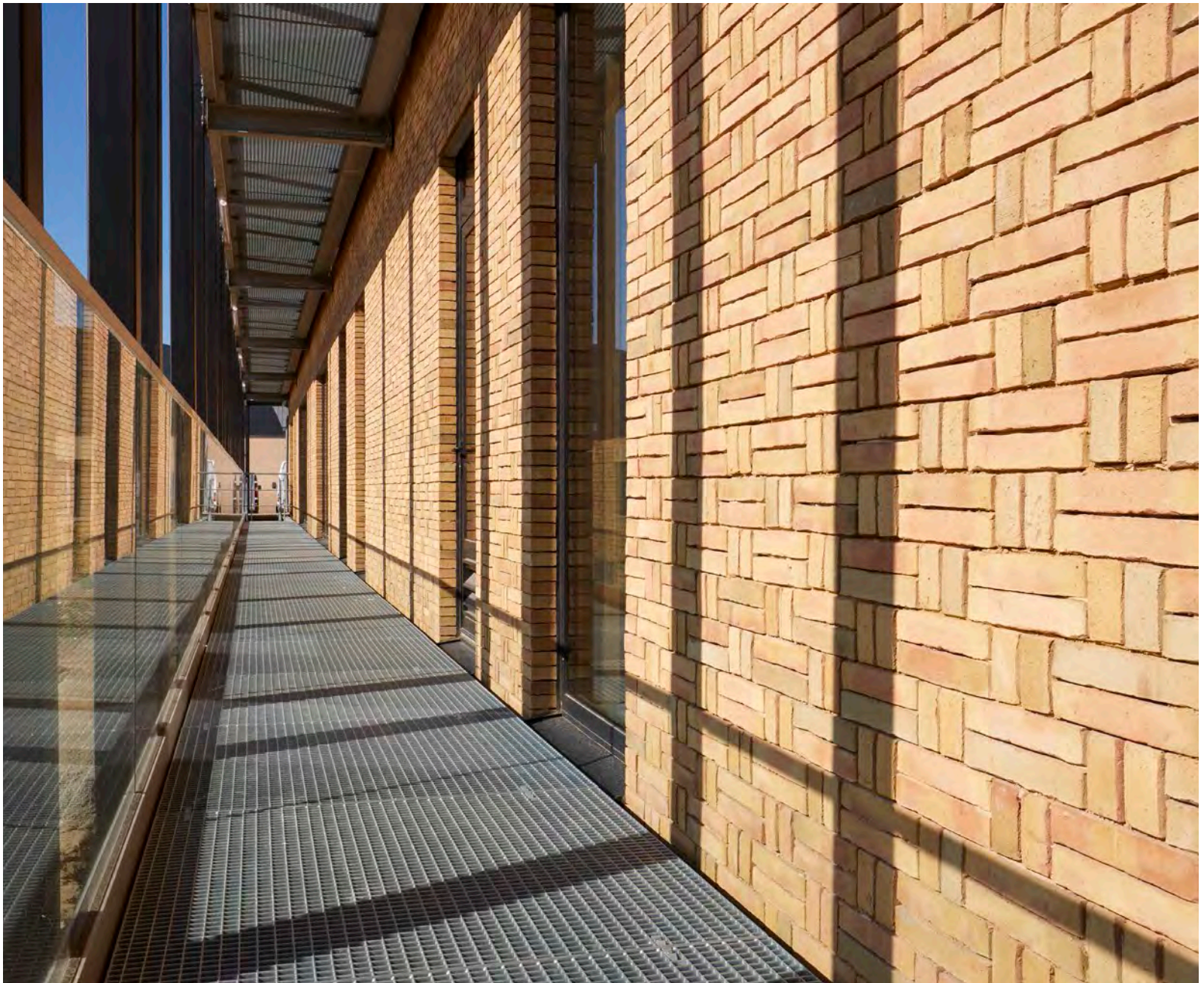
In terms of tone, the Terca Latero Avorio fits in with the other buildings on the campus. The masonry, however, also causes the facing brick to stand out. In this way, the Flemish bond of double stretchers and headers provides texture, breaking the massive character of the large surfaces.



Terca Latero Avorio



*"Smart orientation of
multiple rooms on a
limited building area"*







*“Living room
with a view”*



Architect Peter Verhaeghe,
Zonnebeke



Dwelling by the water in Veurne

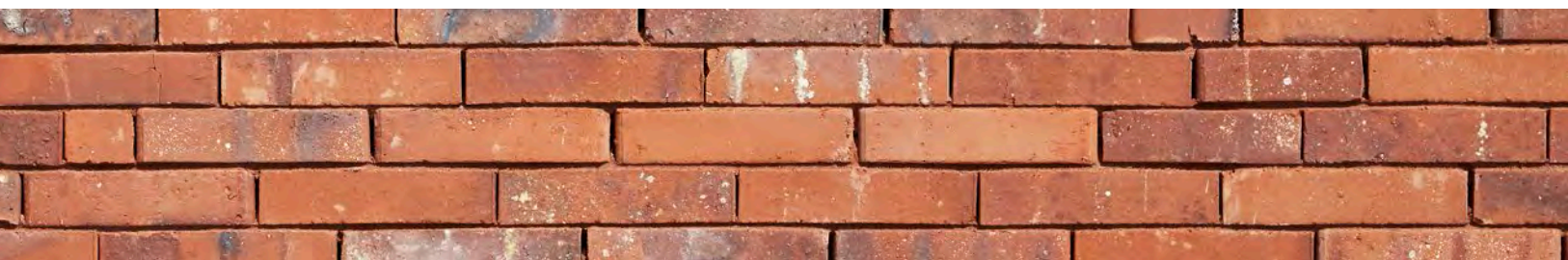
This dwelling consists of a private and a professional part, clearly separated from each other by the concrete carport. The house is located on a corner plot with a view over the canal. This unique location was optimally exploited with a split-level sitting area and large viewing windows.

The client wanted a modern, but above all serene architecture. This is reflected in the choice of natural materials (ceramic facing bricks and roof tiles). Furthermore, the façade and the roof merge into each other, providing extra tranquillity.

Why use Terca Caracterra Hectic and Koramic plain tile 301 smooth Amarant?

The architect had already successfully worked with Caracterra Hectic facing bricks. He was looking for a small-scale, plain tile for the ‘tone-on-tone’ execution of the façades and the roof. Koramic plain tile 301 smooth Amarant proved to be most successful combination.

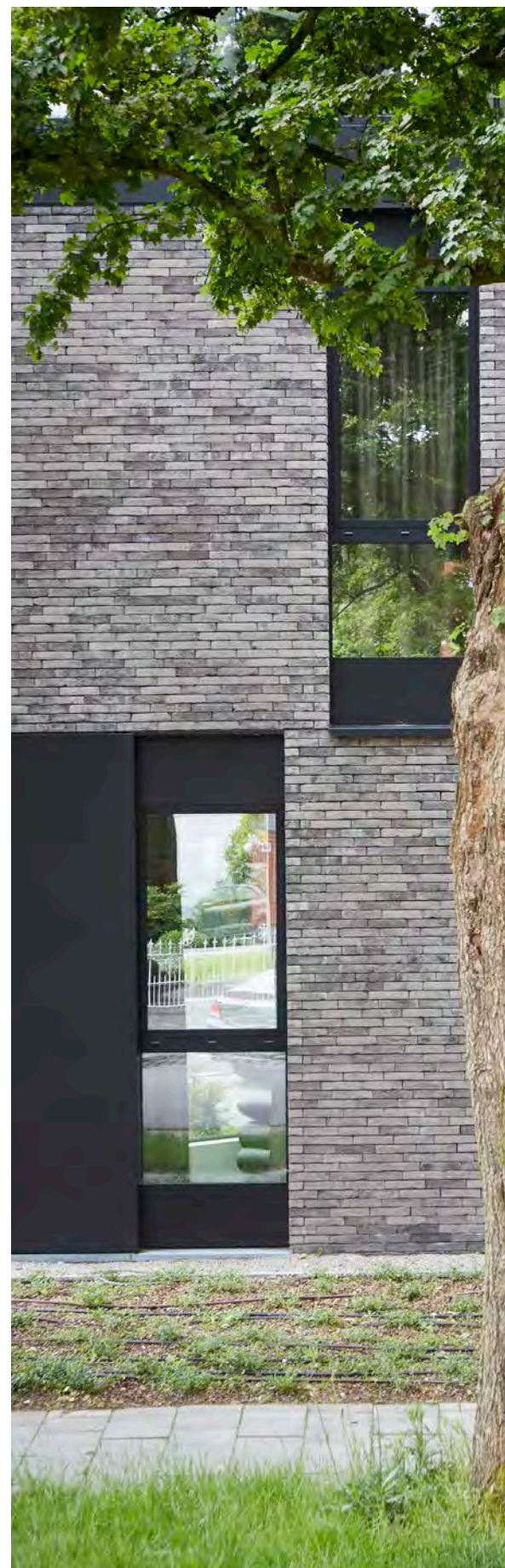




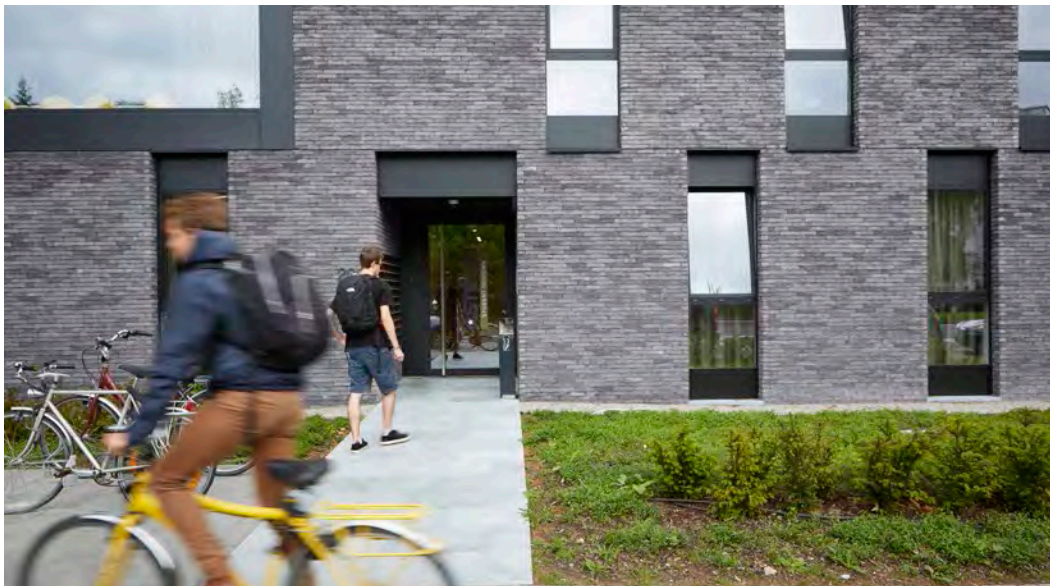
Terca Caracterra Hectic / Koramic plain tile 301 smooth Amarant







Terca Iluzo Pagus Grijs-Zwart



OR Architecten, Ghent

"Elegance in the mass"

Balance between privacy and social contact in student building in Ghent

Astrum in Ghent accommodates 64 students. In the design phase, attention was focused on the conditions and restrictions imposed by the authorities, the environment and the function of the building. Any negative parameters were turned into positive ones: the architects each time looked for the potential added value hidden behind seemingly restraining factors. This resulted in, among other things, the dynamic volume of the building, which creates harmony with the neighbouring buildings, the green environment and the approach road along one of the façades. Inside, the 64 student rooms are nestled between the communal areas. In the corners of the building, 3 viewing rooms were fitted out as meeting points. Students can thus determine themselves the balance between privacy and social contacts.

Why use Terca Iluzo Pagus Grijs-Zwart?

The facing brick supports the total concept. It was deliberately chosen not to use a brick that absorbs all attention, but a brick that is compatible with the surrounding nature. The Terca Iluzo Pagus Grijs-Zwart provides a glued look that is alternated with large cut-outs in the façade surface where large windows allow for interaction and dialogue with the outside world.



Terca Malva Exclusief and Terca Milosa Cosmos Exclusief / Koramic Façatile Slate Engobe / Koramic Vauban Slate Engobe



Architecture Van Nuijs,
Langdorp

Eye-catcher in Booischot

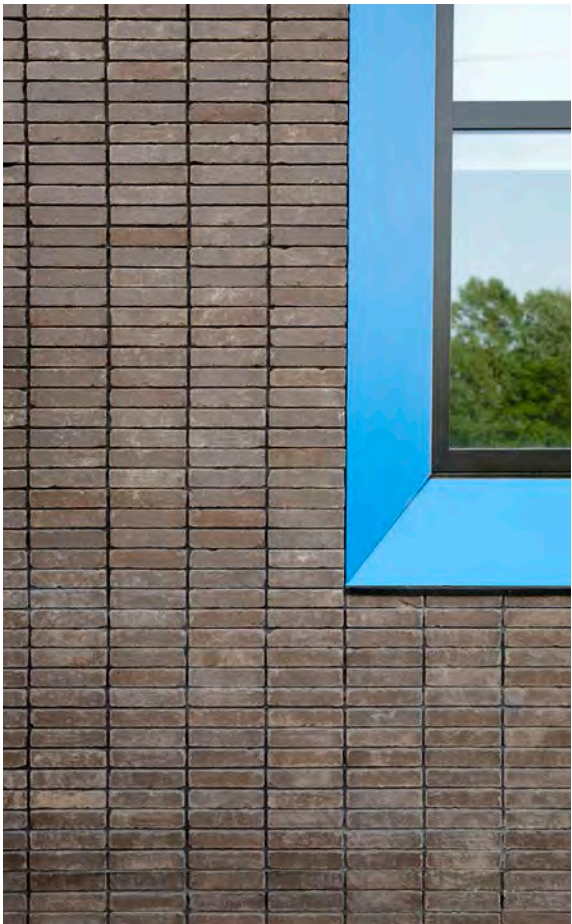
Right behind a gentle curve, this modern family house emerges in the Booischot streetscape. It consists of 2 large staggered volumes. Simple, but impactful. For the interior rooms remain extremely functional, whilst the outer envelope draws the attention of passers-by. And the extras? The area below the upper volume serves as carport. Oblique columns add a frivolous touch. And a wall with rock strips accentuates the front door.

Why use Terca facing bricks and Koramic clay tiles?

Aesthetics was the prime concern in the choice of the facing brick. The Malva Exclusief and the Milosa Cosmos Exclusief clearly delineate both volumes, but also gently merge into each other. These volumes were kept nicely smooth with the Koramic Façatile Slate Engobe clay tile. The roof, by contrast, is clad with Koramic Vauban Slate Engobe. A sleek tile for a sleek appearance.

*"Simple design,
eye-catching house"*





*"New build project
transforms
monastery building
into versatile school."*





Terca Eco-brick Reno



Architecten Groep III, Bruges

Modern school hall with sports hall in Oekene

Primary school De Ark was looking for an answer to the growing number of pupils. It also wanted to continue to serve as a meeting place in the local community. The solution? A clever new build and renovation project.

The kindergarten and primary school were housed in 2 wings of a monastery building. These were drastically renovated, including the addition of a lift and the installation of new sanitary facilities. Adjacent to the monastery a new building block was erected. Around it, separate playgrounds were provided for toddlers and older children. A new sports hall was built a little further down. In this way, the school site is relieved and expansions remain possible.

Why use Terca Eco-brick Reno?

The dark brown facing brick reinforces the unity between the monastery and the new build. Moreover, it brings out the colour accents around the windows to a maximum effect.



Photography: Ben Antoniow



PC^p-architects, Jochen Kerkhofs and Peter Cornoedus, Genk

Semi-detached house along road in Oud-Heverlee

The great challenge for this project was its integration into the environment. The surrounding buildings have a completely different typology, and the adjoining road calls for sufficient privacy on the street side. That is why the profile of the adjacent house was copied. As a result, the large window section in the front façade begins at a height that prevents passers-by from looking in.

Indoors, the focus is on openness. At the rear, the kitchen and the living room are in contact with the garden; at the front, a mezzanine connects the sitting area with the workplace on the first floor. An open staircase was chosen, so that all living rooms merge into each other without any doors.

Why use Koramic Aleonard Kent Red, Lichen Green and Vineyard Black?

The façade cladding with ceramic plain tiles offers a number of advantages. The use of the same material for the walls and the roof creates a single powerful main volume. It supports the other elements which were finished with black sheeting (carport, storage shed and covered terrace). Moreover, the tiles allowed for 16 cm of insulation in the walls.



*"Modern living in
a compact volume"*



Koramic Aleonard, mix of Kent Red, Lichen Green and Vineyard Black (Roof and façade)



Calimucho architecture,
Auffray Deghorain, Clabecq

Beautiful office building in Nivelles

All office rooms in this building are nestled around the patio, which is also surrounded by glass walls. This way the offices receive enough light and there is visual contact between them.

On top of 2 floors of office space is an apartment that is fully shielded from the rest of the building. A spacious roof terrace provides a panoramic view of the town. And the sloping construction volume reflects the slope of the street.

Why use Terca Milosa Kogelbloem?

The building houses a bank-insurer. Code words for the appearance of the office were sobriety, transparency and trust. Furthermore, the architect wanted to embed the structure into its urban environment in a contemporary way. The look of Milosa Kogelbloem ties in beautifully with both the function and the surroundings of the building.



Terca Milosa Kogelbloem



*"Architecture is the
art of suggestion."*
(Daniel Pennac)







Koramic plain tile 301 smooth White Glazed

*“White icing
on the cake”*



arQ Architectenbureau in cooperation with architect D. Van de Velde, Sint-Niklaas

Extension of modernistic villa in Sint-Niklaas

This villa from the Sixties was extended so that it can later be used as an intergenerational home. The new volume contains a second income hall, office, bedroom, bathroom and walk-in wardrobe.

In addition, part of the existing house was rebuilt. The owner now has also a hobby room, as well as a bicycle shed and carport. The existing garage was renovated and a toilet with changing room integrated as a function of the outdoor swimming pool.

Koramic plain tile 301 smooth White Glazed

The façades of the existing house had already been painted white. White was to remain the predominant colour, but the material was allowed to add a contemporary touch to the extension. The client was immediately impressed when he saw the white glazed plain tile 301.

The plain tiles were laid at variable distances, which makes the lines look less pronounced, while at the same preserving the horizontal character of the house.



Welfaert Architecten, Tim Welfaert,
Waregem

City garden in Ronse

The City Garden is a modern urban renovation project in Ronse. Some 100 houses and 230 apartments surround a big park on an 11-hectare hill. This green heart of the town is located only 100 metres away from the Grand Place.

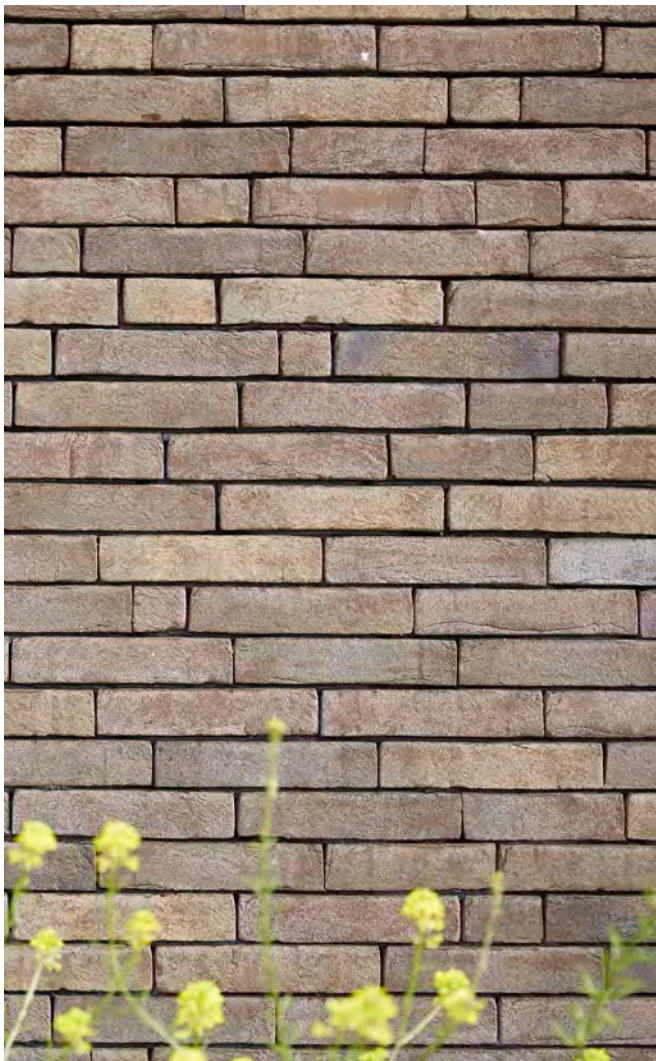
Why Terca Iluzo Pagus?

The wide use of Terca Iluzo Pagus facing bricks creates unity between the houses and apartment buildings in the park. The different colours of the bricks give the buildings an appearance that is both uniform and diverse.





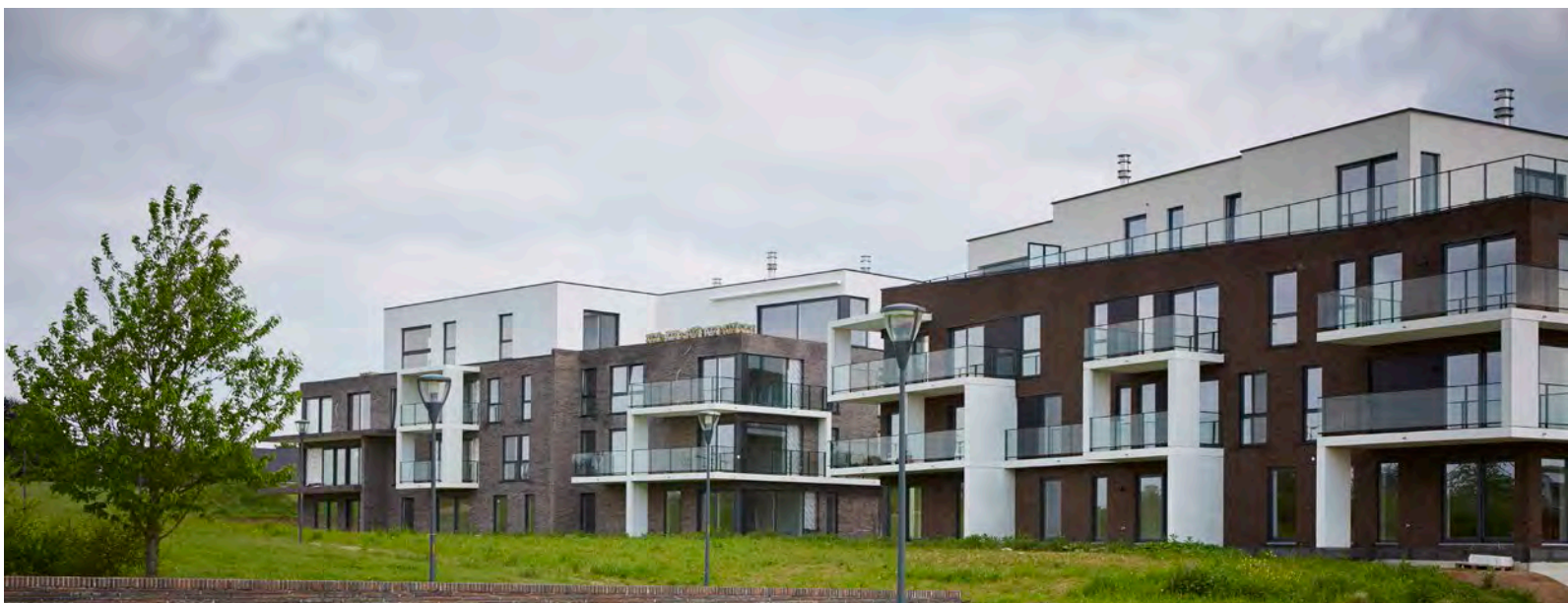
Terca Iluzo Pagus in different colours / Porotherm PLS Lambda clay blocks



*"Modern living in the
green heart of Ronse"*



*"Living on a hilltop and
alongside a city centre"*





Terca Iluzo Pagus in different colours / Porotherm PLS Lambda clay blocks



Wielfaert Architecten, Tim Wielfaert,
Waregem

City Garden in Ronse (bis)

You already know the City Garden in Ronse from the previous pages, where the spotlight was on the houses. Here we focus on the 230 apartments on the site. The occupants can enjoy the best of both worlds. They combine the view of a hilltop with a city centre at walking distance.

Why use Porotherm PLS Lambda?

PLS Lambda, the ceramic clay block, does its work behind the scenes. Its large format speeds up the building process and the low lambda value ($< 0.20 \text{ W/mK}$) makes it a budget- and environment-friendly brick. It dispenses with, for example, the use of intermediate insulating sections and by gluing the inner walls you consume less water than when laying bricks.



Blanco Architecten,
Vincent Van Den Broecke and
Bernard Lefever, Hoeilaart

Extraordinary and affordable living in Bierbeek

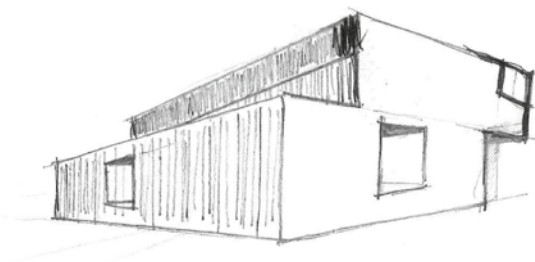
A contemporary design need not be more expensive than a conventionally designed house. This is demonstrated by this extraordinary house in Bierbeek. The plan was drawn up in relation to the surroundings. The occupants wanted to preserve the contact with the fields at the back, while at the same time shielding the house, both visually and acoustically, from the nearby railway.

The result: relatively closed front and right side walls. And with living rooms and bedrooms at the rear of the building, all offering a panoramic view. Indoors, the focus is on light and contact. A mezzanine spans the full width of the house, the kitchen is integrated into the open living room, and large glass sections let in the sunlight.

Why use Terca Marono Gesmoord?

Both the colour and the texture of this facing brick contrast beautifully with the white façade cement and panels.

*"A basic geometry
for functional living
with an authentic
touch"*

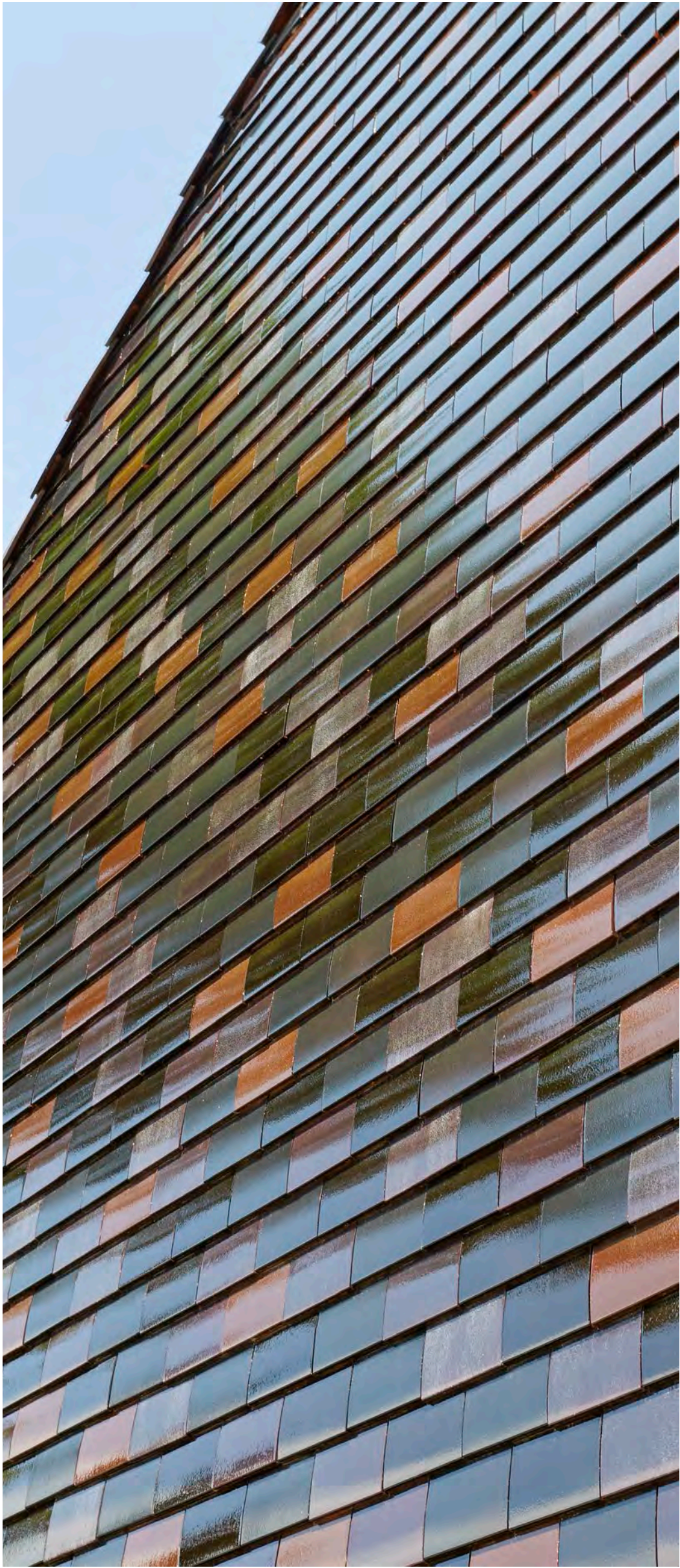




Terca Marono Gesmoord









Koramic plain tile 301 smooth, mix of 30% Black Glazed, 30% Wine Red Glazed, 10% Brown Glazed and 30% Anthracite (Roof and façade)

*“Glazed plain tiles as
a metaphor for painted nails”*



Architect Koen Deleu,
Roeselare

Nail studio in Roeselare

This nail studio with training centre stands on an irregular plot of land in Roeselare. The ground plan and the design of the building reflect the erratic outline of the parcel. An asymmetric side wall, for example, maximises the site utilisation.

The architecture and the materials used were deliberately kept sober and harmonious. To this end, the façade and the roof were finished with the same plain tiles.

Why use Koramic plain tile 301 smooth?

In consultation with the client, the architect decided to combine Koramic plain tile 301 smooth in various colours: Black Glazed (30%), Wine Red Glazed (30%), Anthracite (30%) and Brown Glazed (10%). The glazed tiles refer to the function of the building. The studio is clad with thousands of painted nails.



Terca Classo Brons Rustiek





POLO Architects, Antwerp & Brussels in cooperation with
BOB 361 Architects, Brussels, Flemish Community Commission

**School and rehabilitation centre in
Sint-Agatha-Berchem**

Campus Kasterlinden - De Poolster wants to be a learning and living environment where children can feel at home, adapted to the special requirements of specialised education for children with restrictions: eyesight, hearing, speech and autism. This green campus accommodates a very diverse pupil population, each having their own specificity, character and needs. The school aims to create a recognisable environment with which the pupils can identify. An architecture customised to the needs of children provides the appropriate framework.

The set of buildings comprises 5 entities: the rehabilitation centre, the primary school, the secondary school, the sports hall, and the boarding school. These pavilions meander through 3 green areas: the historical garden, the entrance square with playground and the orchard.

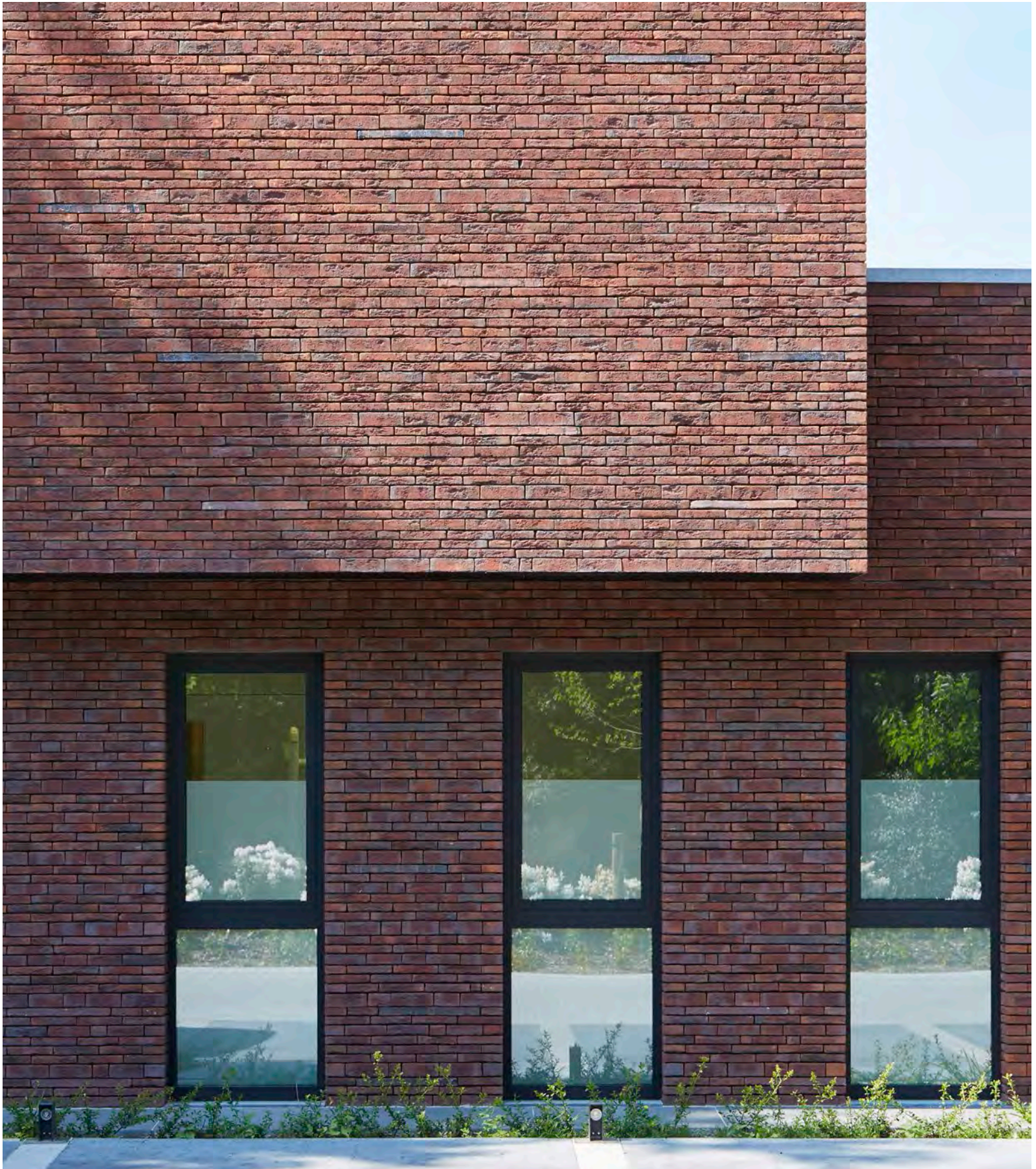
Why use Terca Classo Brons Rustiek?

The different buildings all received their own identity through the architectural design and detailing. The uniform façade material nevertheless results in a coherent whole being created. The architects wanted a brick that radiates tranquillity and serenity, and gives the building a sense of restrained pride. They opted for Terca Classo Brons Rustiek in waal format, a facing brick in a soft, light colour, in thin joint masonry.

*“Green campus adapted
to the needs of the child”*



*"Monumental red beeches
determined design and choice of materials."*





Terca Classo Blauw-Rood Genuanceerd in 3 formats and Terca Wasserstrich Special E1



Architect Johan Arnout,
Zwevegem

Dentistry practice with apartment in Kortrijk

This modern dentistry practice consists of 6 cabinets with long horizontal windows. The latter strike a balance between the privacy indoors and the contact with the outside world.

The technical equipment is installed in the basement, and the upper floor discreetly accommodates an apartment, including roof garden, spacious terraces, and a beautiful panoramic view of Kortrijk.

Why use Terca Classo Blauw-Rood Genuanceerd and Terca Wasserstrich Special E1?

Next to the building, the tone is set by 6 massive red beeches. This leafy environment determined the location and the choice of materials of the building.

The red-purple bricks represent an ideal background for the varying seasonal colours of the beech leaves. The sound-damping properties of the Terca facing bricks were an additional advantage, as the building is located near a busy motorway.



Terca Agora Superwit and Forum Ombra

*“Living in peace
above a busy street”*





ARJM architecture,
Abdelmajid Boulaïoun,
Brussels

**Play of forms and light in
Schaarbeek**

‘Jerusalem’ combines a medical practice with 4 social housing units. The different elements distinguish themselves through varying degrees of transparency and varying volumes. The practice is located on the ground floor and a mezzanine floor. The lay-out of the reception and the consultation rooms, combined with the incidence of plenty of filtered light, inspires calm and trust. On top are the residential units, all facing West. The occupants of the 2 duplexes each even have their own terrace. Lovely resting points above the busy street.

**Why use Terca Agora Superwit
and Forum Ombra?**

All the houses in the neighbourhood look alike, without being identical. Bricks are both the connecting and the distinguishing factor. Forum Ombra further accentuates this. It blends in with the surroundings, but at the same time it draws one’s attention. In combination with Terca Agora Superwit bricks, the façade became a real eye-catcher.





Terca Cassia Brown / Koramic Plato Braised Blue

"Upright masonry and recessed surfaces impart a playful touch to the façade."



Architect Davy Nekkebroek,
Arendonk

Sleek sample of contemporary living in Arendonk

Passers-by cannot fail to notice this house with its robust building volume and carport. The façade on the street side combines a sleek design with bold accents.

In fact, the façade literally stands out. Thanks to the recessed surfaces and strips of protruding masonry. A play of lines is created that also returns in the finish of the roof.

Why use Terca Cassia Brown and Koramic Plato Braised Blue?

Cassia Brown is a long facing brick with an abraded side. It was perfect for the targeted play of lines. The same applies for the Koramic Plato Braised Blue plain tile. The colour of this tile also returns in the basalt thresholds. The result is a sober roof with integrated gutter.



"Playful surfaces of brick and glass as a point of reference in the streetscape"



Terca Agora Grafietzwart / Koramic Vauban Slate Engobe



inoforma architects,
Bernard Decaestecker,
Wevelgem

Pharmacy in art village Watou

This pharmacy moved to a location near the Watou square. Both outdoors and indoors, the architect applied a sleek, minimalistic style.

On the street side, a high projecting window is the eye-catcher in the narrow front façade. Moreover, the glass surface beautifully contrasts with the black, glazed facing brick surfaces. The all-white interior repeats this contrast with the darker front façade.

Why use Terca Agora Grafietzwart and Koramic Vauban Slate Engobe?

Narrow façade surfaces call for small-scale material such as the Terca Agora. The Grafietzwart manual form was glued and clearly sets off the façade from the adjoining front walls. The choice of black, flat roof tiles was then no more than evident.





Architect Raf Segers, Maaseik

*“Unique look thanks
to raw bricks from
the region”*

Architect’s house in Maaseik

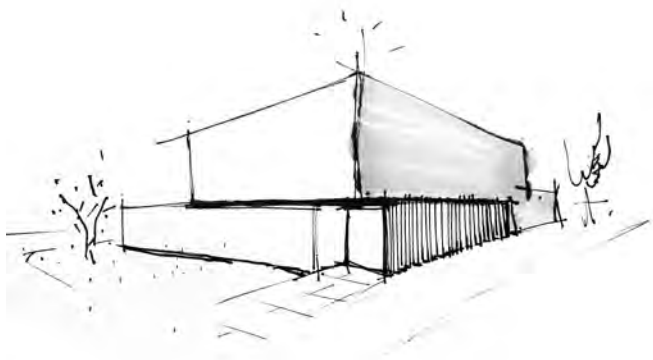
The front of this house is closed for maximum privacy. At the rear are large window sections and a roof patio at the southward-oriented garden side. They provide plenty of light.

The terrace is shielded by a brick garden wall that commences already at the front façade. The house offers a beautiful view of that wall.

Why use Terca Caracterra Hectic?

The architect did not have to look far. The Terca facing brick is artisanally fired at less than one kilometre from the house. Its irregular texture and colour nuances add an extra dimension to the interplay of the large surfaces and the building volumes.

Some bricks with irregular forms were also integrated into the whole. These unique Caracterra Hectic bricks further accentuate the raw and authentic character of the façades.



Terca Caracterra Hectic



Terca Agora Agaatgrijs

*“Playing with
geometric shapes”*



ORT-architecten,
Wouter Vanderper, Antwerp

**Modern single-family house in
Sint-Katelijne-Waver**

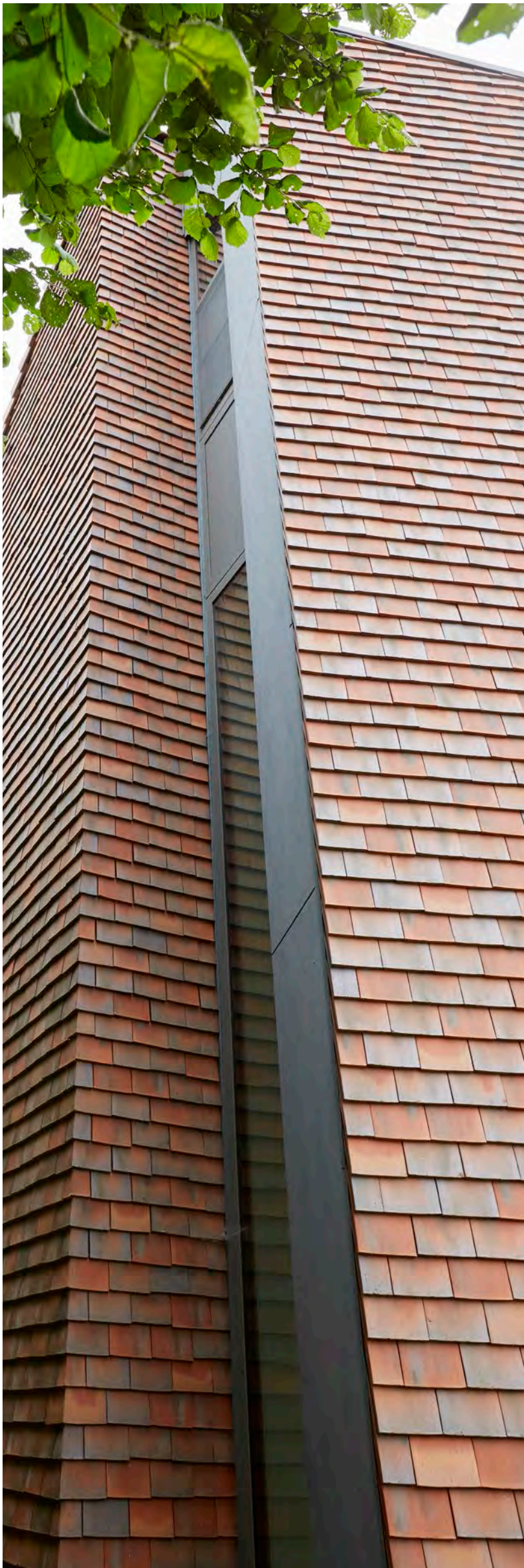
On the ground floor, the floor plan of this new build house follows the contours of the plot. The latter has the shape of a trapezium, imparting the front façade with a wide and panoramic view. The upper floor is a rectangle that was aligned with the rear side of the underlying trapezium. As a result, as many rooms and windows as possible are adjacent to the garden. On the street side, the interesting rotation of both shapes and floors retains the viewer’s attention.

Why use Terca Agora Agaathrijs?

The light, warm facing bricks make for a nice contrast with the black aluminium joinery. They were glued in random and claustra bond. The result? A nuanced, timeless façade.







"A unique sloping roof merges into the total design of this house."





Koramic Aleonard Pontigny, mix of 55% Brown Flamed, 34% Mellow Red and 11% Cream Flamed (Roof and façade)



Architect François Elleboudt,
Le Roux

Uncompromising monolith in Temploux

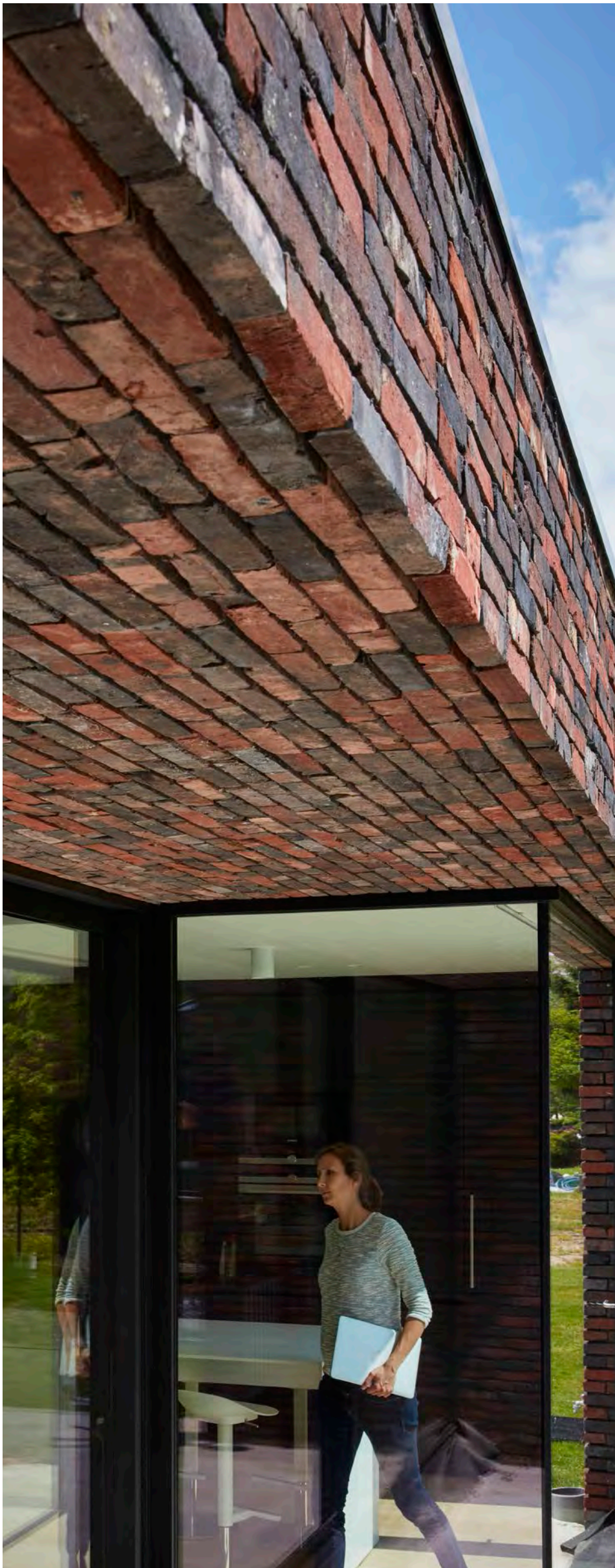
The owners of this house faced a number of restrictions imposed by the building regulations. So they asked the architect to use his creativity, e.g. to design a unique roof.

The result was a monolith with 2 faces. On the west side, the building runs parallel to and is visually aligned with the other houses in the neighbourhood. The eastern side has a more pronounced shape. A huge vertical glass section, for example, offers a view of the surrounding nature. In the morning, the window lets the sunlight in.

Why use Koramic Aleonard Pontigny?

The house is clad with different types of Koramic Aleonard Pontigny plain tiles (55% Brown Flamed, 34% Mellow Red and 11% Cream Flamed). These all have their respective advantages. They fit in with the roof tiles and tiles of the older houses in the street, they leave enough room for insulating materials and also allow the roof and the façades to be finished in an identical manner.





*"Family of
2 adjoining
homes,
in harmony
with the green
surroundings"*



Terca Caracterra Hectic Gesmoord Special



Eng. arch. Patrick Billiet,
Oud-Heverlee

**Double family house with view of
Leuven Dijle valley**

Two young families together bought a plot of land in Korbeek-Dijle. Their homes form one whole through the choice of the same design language and brick. The advantage? They benefit from a wider perspective, they reinforce each other's look and score even higher in terms of sustainability and energy efficiency. At the same time, each entity has its own identity. The owners opted for different accents on the outside. Indoors, the rooms are laid out so as to ensure maximum privacy for both families.

**Why use Terca Caracterra
Gesmoord Special?**

The playful colour nuances and raw texture of the Terca Caracterra Hectic Gesmoord Special create a special effect, while at the same time retaining the sleek and ordered overall structure. Much attention was paid to the façade details in the thin joint masonry of this distinctive brick. The crossings at the bottom, for example, also received a brick finish. The result is a modern façade that stands out and fits in with the classical streetscape.





HASA Architecten,
Sarah Flebus, Muizen



**New-build house on
Huldenberg hill**

The garden side of this house offers a unique vantage point. You can admire the village in the valley over a sloping terrain. The sole drawback of the location? The rear façade faces the North. That is also why the architect chose a flat roof. In this way, the sunlight can optimally pass from the southern street side to the garden. In addition, a high corner window allows extra daylight to enter.

Why use Terca Iluzo Pagus Grijs-Zwart?

The Terca Iluzo Pagus Grijs-Zwart meets the architect's expectations: a natural-looking facing brick with colour nuances and a robust character. The client was particularly impressed with the proposed work method: classical masonry that nevertheless looks like glued masonry.

*"View of
the village"*

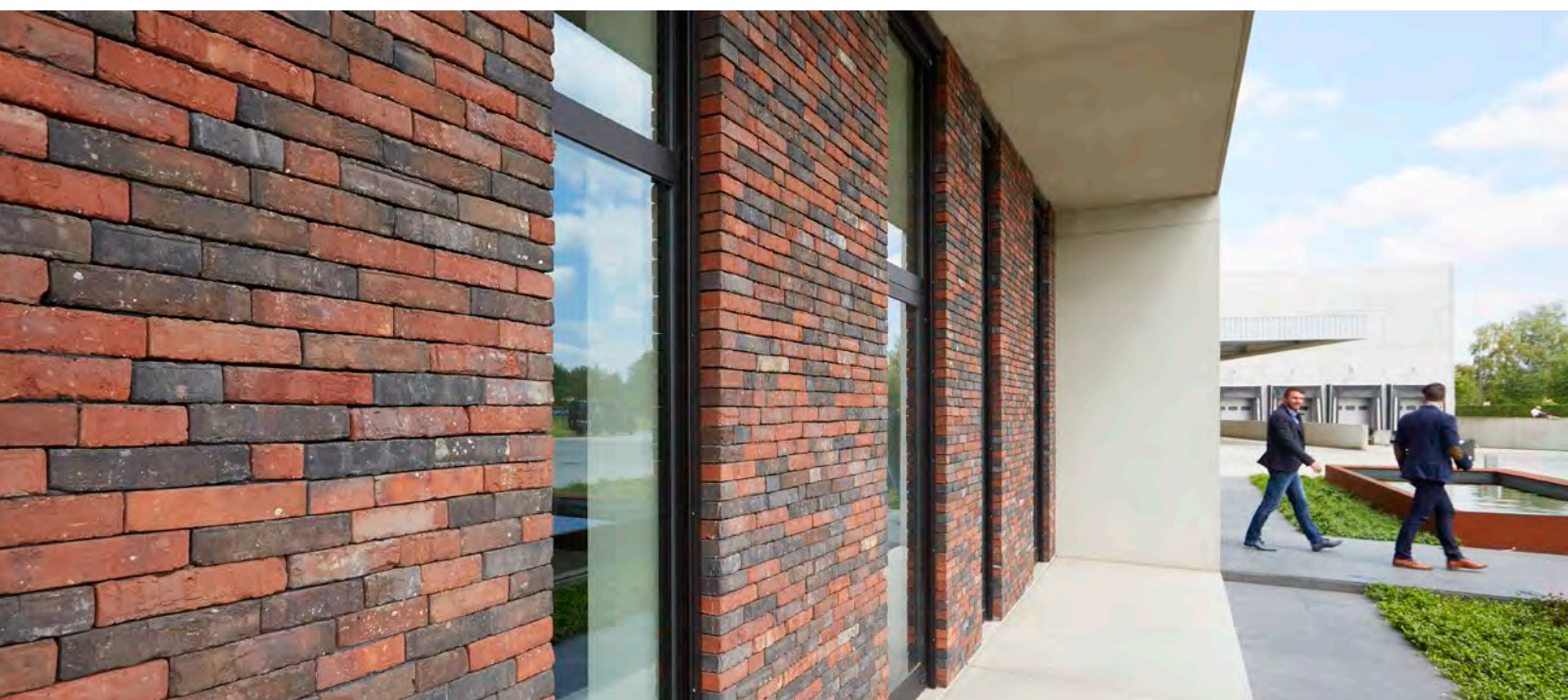


Terca Iluzo Pagus Grijs-Zwart





*"Low on energy,
big on eye-catchers"*





Terca Caracterra Hectic Extra



Sileghem & Partners architecten en ingenieurs, Zwevegem

Low-energy building with warehouse in Wielsbeke

The new head office of DL Chemicals couples efficiency with elegance. Thanks to partial use of prefabricated materials, the construction phase was completed quickly. The building envelope is perfectly insulated and a heat pump ensures energy-efficient heating and cooling. From the outside, the large windows and the awnings in architectural concrete are the eye-catchers. The awnings serve as sun protection and as a terrace. On the outside, a water feature by the entrance is another eye-catcher.

Why use Terca Caracterra Hectic Extra?

The Caracterra Hectic facing brick meets the double ambition of architects: a maintenance-friendly facing brick with a timeless appeal. And the glued execution perfectly fits in with the contemporary architecture of the total project.



Oud Hollands - Oud Rotterdam

*“Design, planting and materials
contribute to an organic whole.”*





JNC International,
Brussels

**Redevelopment of the gardens
of the Cité Modèle in Laken**

The Cité Modèle is a modernistic icon that was built for the 1958 World Exhibition. Back then, the dream was to create an ideal world in miniature form, an independent town in the city. Today, the redevelopment of the gardens makes the opposite movement: it re-establishes contact with the outside world. Although the gardens are meant primarily for the occupants of the surrounding social residential towers, the sustainable and artistic gardens improve their well-being and boost their self-assurance.

Why use Oud Hollands - Oud Rotterdam?

The architectural firm wanted to apply the same attention for nature in the design to the choice of materials. It was looking for a maintenance-friendly paver that is not overly smooth. A clay brick soon proved to be the perfect choice. And Oud Hollands - Oud Rotterdam met all the requirements. Moreover, the production process ensures the long service life of the clay pavers.





*"Peaceful living between
park and Scheldt"*





Terca Iluzo Pagus Grijs-Zwart



POLO Architects, Antwerp & Brussels,
Hemixveer, Hemiksem - Vooruitzicht NV

Unlimited view of the Scheldt or forest in Hemiksem

The Hemixveer project by Mauro Poponcini and Patrick Lootens (POLO Architects) consists of new-build apartments. These are located at the Scheldt in Hemiksem - near the hamlet of Callebeek, an old industrial site, and the abbey and the park of Sint-Bernardus. The project is aimed at the reutilisation of an old brownfield.

Overlapping zones with various functions and substantial differences in height create an interesting profile for the site. In the lowest part, the architects embed seven building volumes, each offering an unlimited view of the Scheldt or the redeveloped forest. In between them, there are views of the park. At some points the forest extends as far as the residential area.

Why use Terca Iluzo Pagus Grijs-Zwart?

The architects resolutely opted for sustainable and mineral façade materials, preferably the traditional Belgian brick. The earthy tones and slim joints help the façade of Hemixveer to merge serenely into the green surroundings. Moreover, the brick refers to the historical brickworks on the site. They produced the famous Boom clay and supplied it over the water.





Authentica Retro Rood

Building coordinator Marc Symons, Peer

“Stylish horse stables become part of the heritage site.”



**High-quality horse stables
in Wolvertem**

These new horse stables are part of a farm building in Wolvertem. Top horses and their grooms live and work in a pleasant, comfortable setting. The high-quality finish of the stables allow them to blend in perfectly with the neighbouring older buildings. The architects deliberately chose complete tiled roofs. A visual advantage that also impresses potential buyers of jumping horses and stallions.

Why use Authentica Retro Rood?

The Authentica Retro Rood clay pavers connect 4 buildings to one another. A paved path leads to a building, then guides you through the stable and finally shows the way to the next building. The Authentica Retro Rood pavers were chosen because of their luxurious and elegant look that fits in with the classical class of the entire heritage site. Furthermore, clay pavers only become more beautiful with age, whilst also retaining their value.





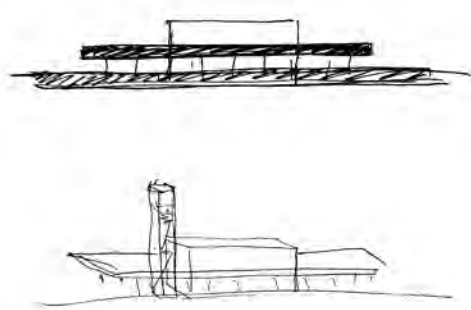
Terca Wasserstrich Special E1

*“Elegant, minimalist design
creates space for royal
and warm interior”*





Powerhouse Company,
NL - Rotterdam in collaboration with
Van der Jeugd Architecten,
NL – Enschede



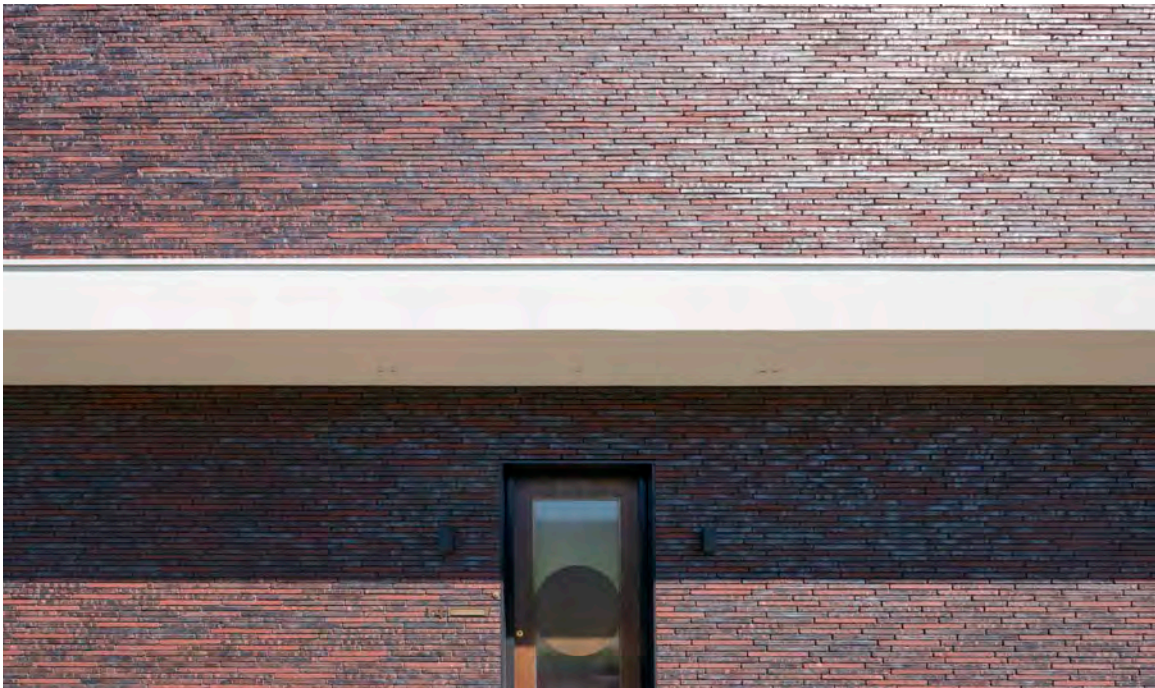
**Openness and closedness of family villa
in Enschede**

Villa CG in the architecturally famous Museumlaan in Enschede was to become ‘the most beautiful house in the street’. Together with Van der Jeugd Architecten, Powerhouse Company created a modern family villa. The design excels in simplicity and horizontality, and in openness and closedness.

The base forms a brick cube with along both glass bay windows underneath a white crossing. The living room at the glass rear side offers a beautiful view of the garden. Inside, the cube shape continues and fully returns at the top. Inside and outside, the colourful play of high-quality materials creates dynamism and harmony.

Why use Terca Wasserstrich Special E1?

The inspiration comes from the brick villas of Mies van der Rohe in Krefeld (Germany). The architects and the client opted for these slim bricks of Wienerberger. They create an elegant façade and a unique interaction with the furniture.



Photography: Ossip van Duivebode



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Wienerberger
International Export Division
Kapel ter Bede 121, B-8500 Kortrijk
T +32 56 24 95 38, F +32 56 26 43 32
export.be@wienerberger.com
<http://export.wienerberger.com>
<http://export.wienerberger.com/ar>
<http://export.wienerberger.com/es>
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