

Innovate.
in architecture.

08



Façades in top form

The building shell is currently in the spotlight, now the new S-gauge is gradually given its final content. But façades and roofs not only perform an important role in terms of energy. They also largely determine the look, timelessness and life of buildings.

A building is given plasticity by covering it in ceramic materials, and expressiveness by making variations in those areas. For brick façades this can be achieved through colour, relief effects or masonry bonds. This last topic is examined in detail in this Innovate.in.architecture.08. For façade cladding with clay tiles, a whole arsenal of possibilities awaits you. We will explore what gems are possible thanks to a well-considered choice of clay tile, the use of colour or special applications such as laying with an open joint or randomly, using clear examples.

Of course, we will also present you, as usual, with a selection of new projects recently completed by colleagues. After all, a love of architecture remains primarily a visual experience.

Enjoy reading it, and enjoy the photos!

The phoenixes of architecture: old industrial sites

Former Flemish Master Builder Bob Van Reeth encouraged architects to design intelligent ruins, buildings whose concept and structure are tailored to the long term but which can easily digest interim innovations in techniques. Constructions in brick and clay roof tiles lend themselves perfectly to such a sustainable design approach. Just look at the frequent reuse of industrial buildings.

A question of space

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The transformation of old industrial sites is high on the agenda right across the country. In Flanders, this trend is further intensified by the Flemish policy choice for spatial efficiency. Doing more with less space, is the message of the Spatial Policy Plan for Flanders. Through intensification, interweaving, consolidation, reuse or temporary use of existing buildings, the Flemish Government wants to put a stop to any further future occupation of space. Open and green spaces are after all scarce, while the needs for living, working, recreation, agriculture, retail and energy generation are growing steadily.

*Moeskroen project,
see p. 88*





*Brecht project,
see p. 78*

Timeless brick and clay roof tiles

The reuse of old industrial sites fits in perfectly with this ambition. Usually these are centrally located areas that lend themselves to a wide range of functions, and whose redevelopment gives a new impetus to urban dynamics. The preservation of historically valuable and/or iconic buildings then forms the link between the industrial yesterday and the future-proof tomorrow. The fact that this often involves brick architecture is no coincidence. Not only have brick and clay roof tiles been the preferred building materials for centuries in our region. Baked clay is also extremely durable, and withstands the ravages of time both technically and aesthetically. These materials owe this to their well-known qualities: stable, fire- and frost-resistant, moisture- and temperature-regulating, noise-damping, maintenance-free. They are timeless in every sense of the word.

*“Building on
a rich tradition”*

*Ostend project,
see p. 48*





Lens°Ass Architects, Bart Lens, Hasselt



Be sure to take a look at the following projects:

Ostend - p. 48, Brecht - p. 78,
Moeskroen - p. 88

Our most amazing showroom

Plenty of compelling examples of such reuse can be found in this publication. For Wienerberger, of course, its own offices in Kortrijk, which are housed in Koramic's former dry sheds on the Tuileries du Littoral site in Kortrijk, remain an exception. Experiencing first-hand how you build on a rich tradition every day: there can be no better job satisfaction. Not to mention the inspirational effect such an environment has, making it our most amazing showroom. Not for nothing do large numbers of architects choose a comparable historic workplace. After all, architecture also builds continually on the past, with the help of knowledge and inspiration.

Masonry bond

Claustra bond:
a bond that
deserves to be seen

Claustra, also known as Brazilian bond, stands for masonry in which only the ends of the facing bricks rest on the brick below. This creates openings that give the façade a transparent character. The result is a combination of aspects that appear at first sight to be incompatible: privacy and transparency, mass and emptiness, light and blinds, closure and ventilation, boundary and relationship.

Ingenious lacework

The name Brazilian bond is far from random. The masonry offers the benefits of mass and shadow, but gives the wind free rein, which provides natural cooling at night in warm regions and literally opens the door to maximum ventilation. Depending on the precise structure, the façade takes on the textile character of ingenious lacework.

Sint-Gillis project, see p. 40





Terca Caracterra Hectic Extra,
Buro Arno, Evergem

Good detailing

—

The proper drainage of rainwater that ends up in the cavity via the openings requires precise detailing. In the claustra the cavity must be properly sealed to drain the rainwater and prevent the accumulation of dirt in the cavity.

Finally, the underlying joinery, as with other window frames, has to be correctly anchored. The appropriate solution depends on the size of the window and the material used.

Evergem project

*“The mortared character
of lacework”*

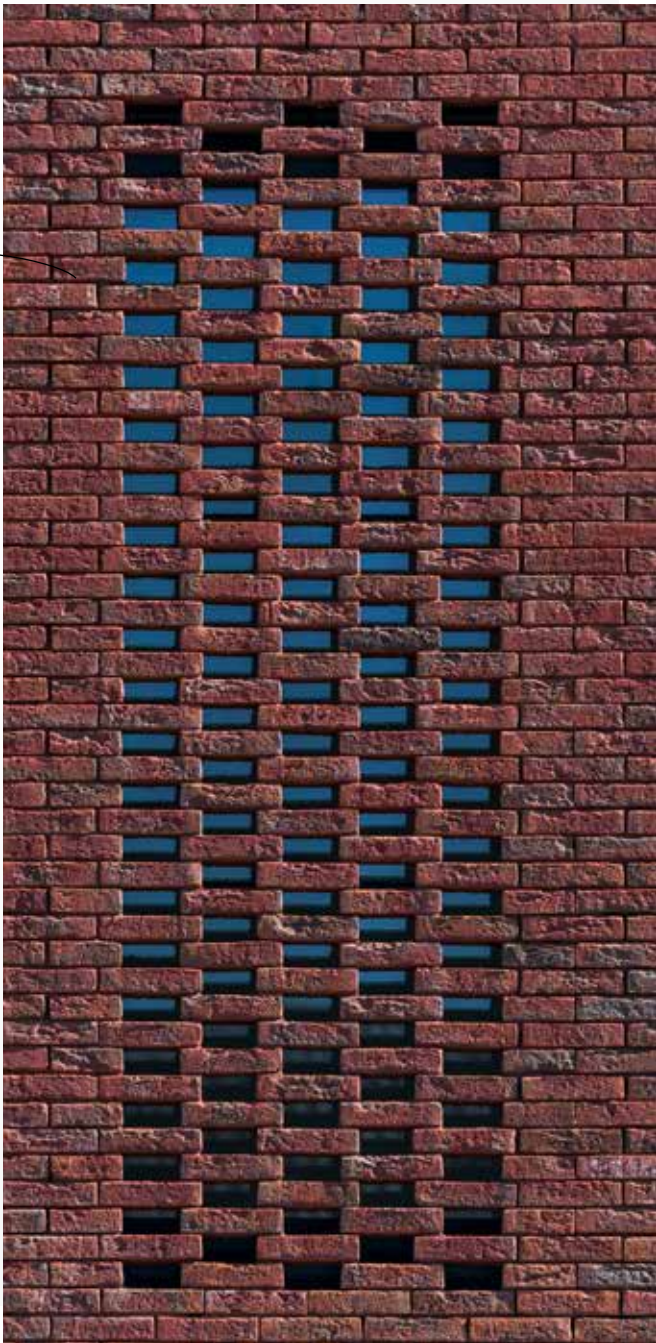
Edegem project

Ensuring stability

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Usually there is no load-bearing wall behind the claustra wall to absorb the wind forces on the façade through the cavity hooks. However, the openings and the limited contact area between the bricks adversely affect the strength of the masonry. For the sake of stability, the surface designed as claustra must therefore be calculated correctly. The resistance of the masonry in claustra depends on, among other things, the structure, the length/height ratio of the bricks and the incline of the façade surface. Larger spans of the claustra surface are possible, for example, by enlarging the contact surfaces in the beds or by making the openings every three instead of every two layers or playing with the bond so that it becomes possible to install vertical or bed reinforcement. Glued joints are always preferable over traditional mortar.

Terca Blue-Red Nuanced
Moonarchitects, Edegem



Masonry bond

Brick from top to toe: vertical masonry bond

A building is given plasticity by covering it in brick, and expressiveness by making variations in the brick surfaces. Besides the various bonds, colour and relief options, vertical masonry, in other words: masonry that is rotated 90° so that the continuous beds are vertical, is now a commonly used way of designing expressive façades.

Measuring force

When using vertical masonry bonds, a number of things need to be taken into account. First of all, the shear force of the continuous vertical joints is less than the compressive strength of the masonry, which means the loads are spread less effectively than with horizontal joints. Laboratory tests show that with vertical masonry, the compressive strength is just 0.30 to 0.50 times that of masonry with continuous horizontal joints.

Another point to consider are the edges. As long as they are clamped against rigid walls or piers with a horizontal bond there are no problems, apart from the reduced compressive strength of the vertical masonry. Free edges, e.g. at corners or openings, are a different story, as these can buckle.

*Kortemark project,
see p. 82*





Schoten project,
see p. 58

Certainly not insurmountable

None of this presents insurmountable problems. Given the usual average compressive strength (10 N/mm²) of bricks and joints for which a mortar with good adhesive strength is used, masonry with a vertical bond, enclosed between rigid wall surfaces with horizontal bonds, can be used up to a height of three floors (8.60 m). The pier must be properly anchored (at least six wall ties per m²) to the underlying load-bearing masonry, and this load-bearing masonry must have a floor on each storey.

In the case of a free edge, it is best to limit the height of the vertical bond, depending on the overall height of the masonry wall. Thus, for a wall height of 4 m, the vertical bond should preferably be less than 1.5 m. Anyone wishing a higher application can reinforce the vertical edge joints with bed reinforcement to be installed vertically and anchor the outer edges with lintel hooks.

You see, as long as you follow a few ground rules, you can easily harbour bold ambitions when it comes to vertical masonry.



Zurenborg project,
see p. 118

A coat of clay tiles: as if hewn from space

For designers, the monolith is an endless source of inspiration. Power, expression, individuality, variation: you'll find it all in one volume. These same qualities can be combined in a building by using the right materials. That immediately explains the sharp rise of the clay tile as a finish for both roofs and façades.

Creative teaser

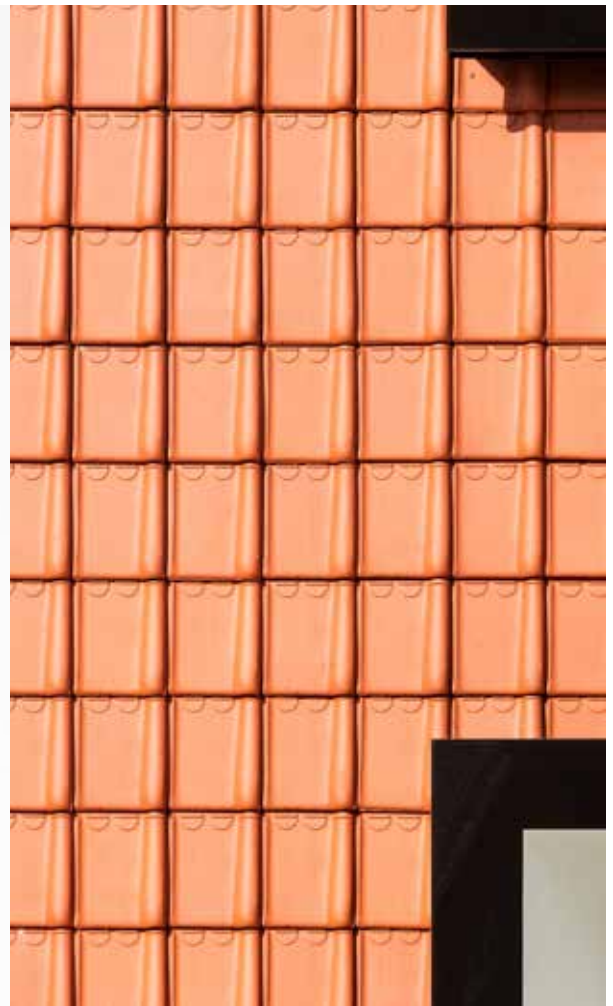
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If you use clay tiles for the complete outer shell, you can unleash your creative freedom, since clay tiles are available in a wide range of shapes, sizes, colours and textures. By choosing the right engobe or glaze, you can also enrich your design with less obvious colours.

An outer shell made of clay tiles is also a thoroughly sustainable solution. The installation does not require any specific expertise and can therefore confidently be entrusted to a roof worker, whose craftsmanship guarantees a reliable result and an affordable price tag for everyone.



*"A thoroughly
sustainable solution"*



*Denderleeuw project,
see p. 38*



No such thing as impossible

A shell made of clay tiles is easy to insulate, giving the designer a head start in the sprint to compliance with energy standards. Certainly for renovation, this makes the impossible possible in many cases. Any insulation thickness you wish, a finish without the need for additional foundation, a successful solution for heavily ravaged façades, integration with the existing streetscape: just say the word.

Because clay tiles are made from a 100% natural material, ageing is not a cause for concern. Just think of the frost-resistance guarantee of 30 years.

*Sljpe project,
see p. 60*



Unleash your creativity

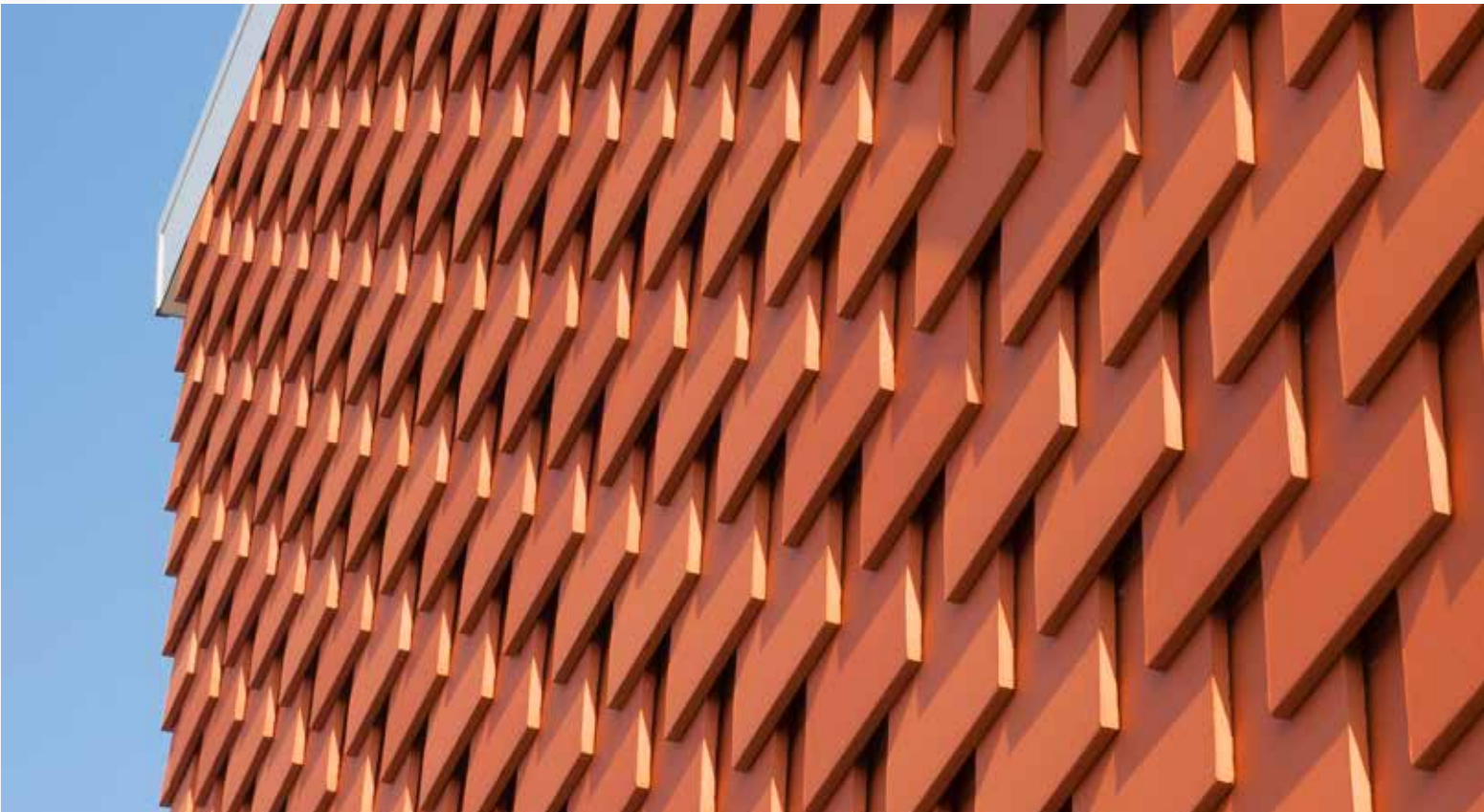
Vertical masonry, claustra bond, etc., facing bricks lend themselves to a wide range of applications and varied styles. But you can also extend boundaries with clay tiles. What did you have in mind: a custom colour? That's fine. A façade with a matt look or a reflective lustre that is in a constant dialogue with the environment and the weather? No problem. A smartly dressed building? Why not?

Limitless possibilities

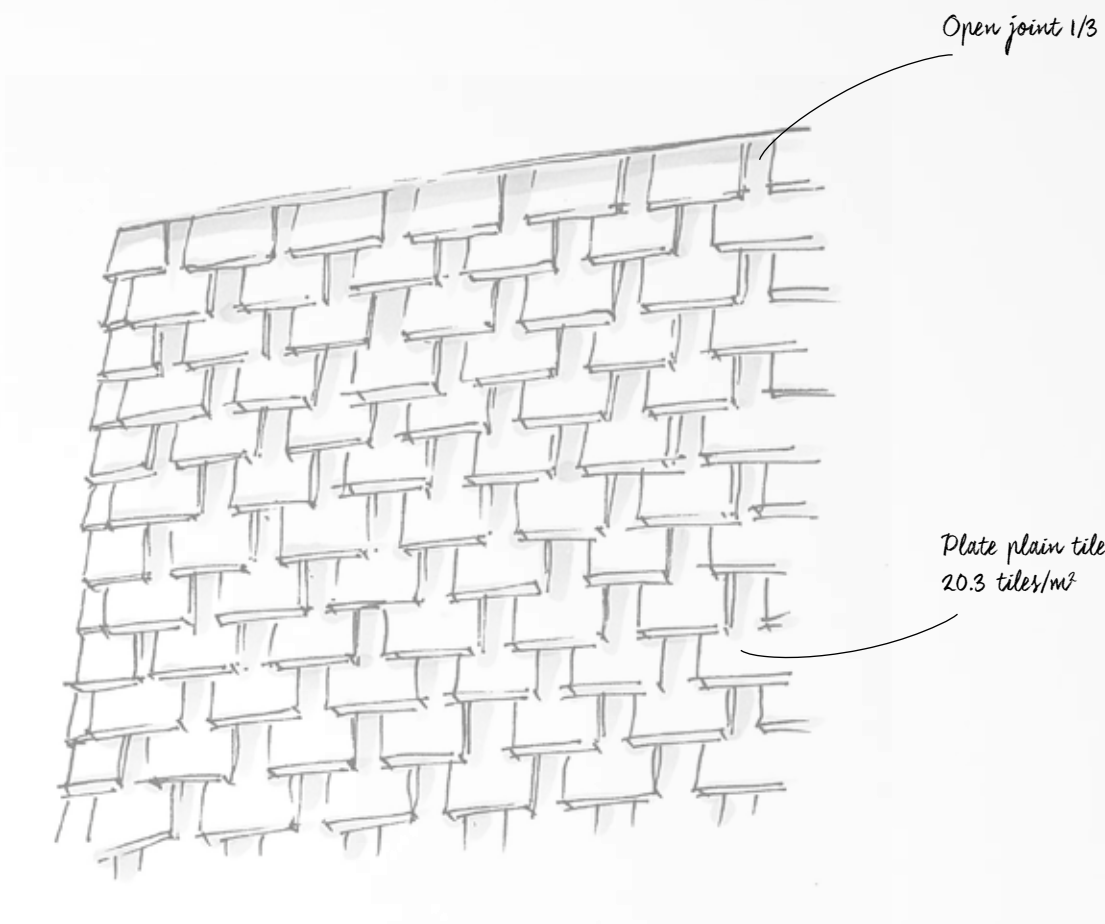
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The possibilities with clay tiles are virtually unlimited. With the right choice of clay tile, you can easily produce curved façades. Special tile hooks let you finish the underside of a canopy or other ceiling applications with clay tiles.

Playing with bonds and interaction also opens up exciting avenues. How about open joint cladding, straight cladding or a non-patterned bond?



Koramic Plain Tile Plate Natural Red
Hatrik architecten, Mechelen



Open joint cladding

Offsetting the plain tiles laterally creates a Leuven bond.

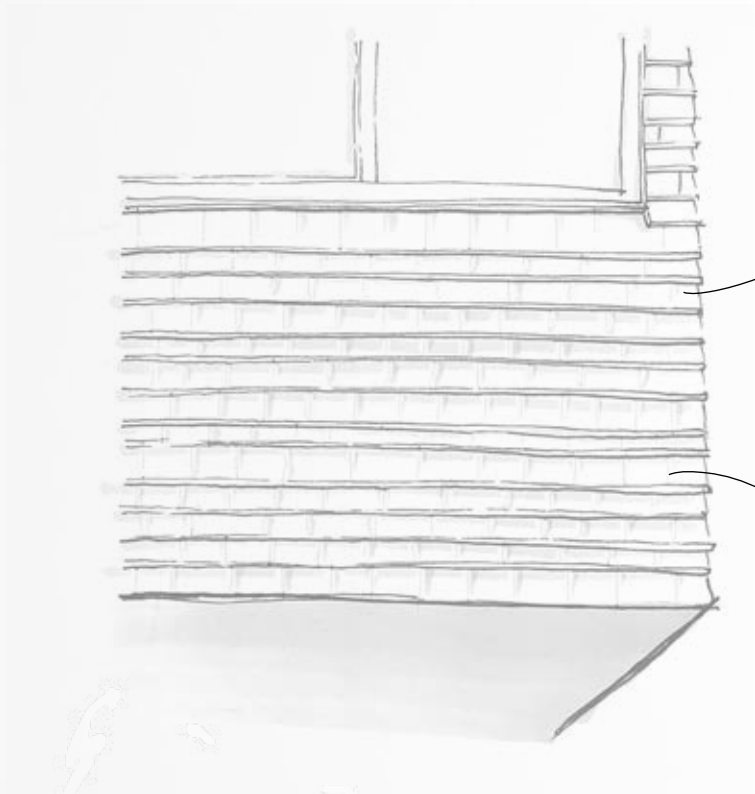




Koramic Plain Tile 301 White Glazed
DLW architectes, FR - Nantes

Non-patterned bond

Spacing plain tiles at variable intervals, and alternating single tiles with one-and-a-half tiles, creates a dynamic non-patterned bond. This way the lineation looks less severe, but the horizontal character of the building is preserved.



*Variation in batten
spacing
7 cm to 13 cm*

*Plain tile
+ one-and-a-half plain tiles*

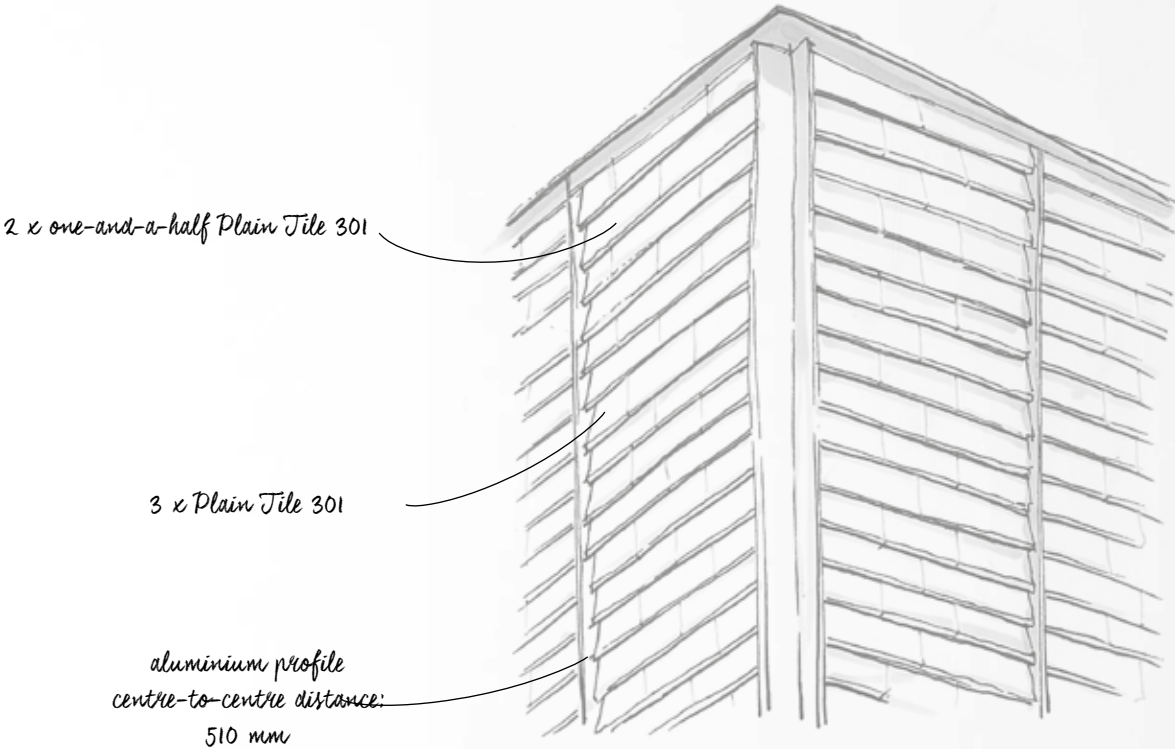


Sleek vertical lineation

Between the custom-folded profiles alternate rows of plain tiles and one-and-a-half plain tiles: Amarant, Brown Glazed, Wine Red Glazed and Slate Matt Glazed. This creates a dynamic between the vertical lines and the horizontal colours.



Koramic Plain Tile 301, mix of Amarant, Brown Glazed, Wine Red Glazed and Slate Matt Glazed
DLW architectes, FR - Nantes





*Fastening with
special tile hook*

Ceiling covering

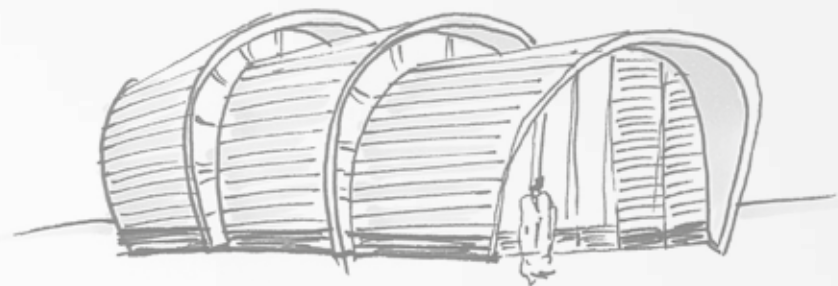
Using 2 stainless steel screws and 1 special tile hook (per tile) you can also cover the underside of overhanging parts with tiles.



Koramic Plain Tile 301, mix of 28% Wine Red Glazed, 30% Brown Glazed, 10% Braised Blue and 32% Anthracite
aNNo Architecten, Ghent

Curved façades

Clay tiles are perfectly suited to finish a curved façade in an attractive and sustainable way. With small elements, almost all organic forms are possible.



Koramic Tempest Tile 44 Black Glazed
Architecten De Vylder Vinck Taillieu, Ghent



Koramic Plain Tile 301, mix of Anthracite, Wine Red Glazed, Braised Blue, Black Glazed and Brown Glazed
Oostindie Architecten BNA.BNI, NL - Amstelveen and Buro Van der Goes, NL - Hilversum

Surf the green wave

Green is in. A green roof, a green façade, a green street, etc., there is no shortage of creative ideas. House plants are back. Flowers cheer up interiors. The colour green radiates calm. It gives strength and energy. The outer shell also follows this trend. Choices of facing bricks and clay tiles are increasingly moving away from the classic colours, in favour of the somewhat bolder and more energetic green. The colours in our collections of glazed facing bricks and plain tiles are turning out to be true innovators. The results are impressive.

Zurenborg project,
see p. 118



Mechelen project,
see p. 102



Wilrijk project,
see p. 42



The brick academy

Last academic year, around 100 students from the third year of the Bachelor's Degree in Architecture of the University of Antwerp were given the opportunity at Wienerberger to learn about the inexhaustible subject of the brick.



The art of stacking

In a first session, students gained an insight into the wide variety of technical and aesthetic processing options, joints and masonry bonds. They were then given the opportunity, within a well-defined assignment, to carry out experimental research themselves into the possibilities of stacking bricks. The assignment involved them having to stack a set of bricks into a stable wall of 1.4 to 1.6 m. The ambition? To create as successful a mix as possible of patterns, transparency, shadow and texture.

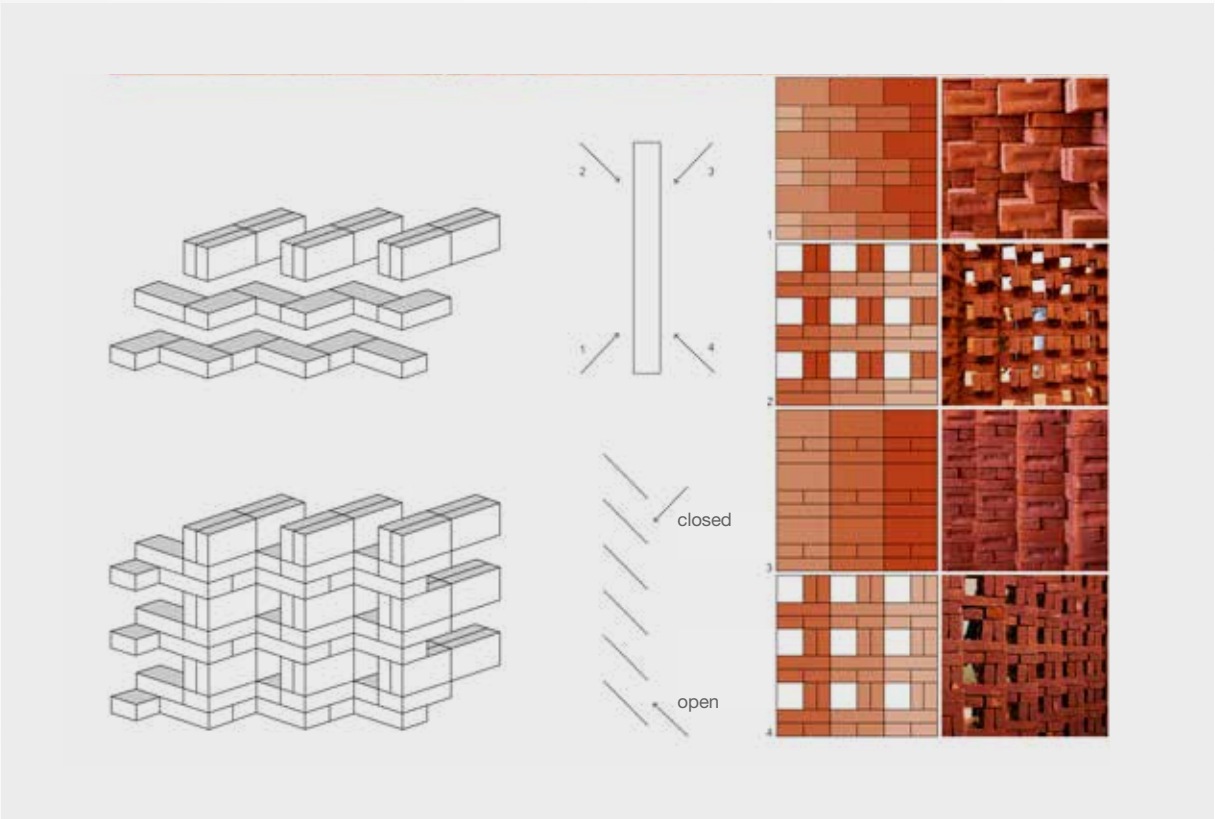




*"Creative with
bricks"*

The results were as varied as they were amazing. One team created a huge canvas of bricks. Another group blended symmetry, geometry and a simple kink into a wall full of surprising openings. Still others achieved subtlety through mass, played a game of hidden views, or created a wall with four faces.





Strong clay portfolio

As an end to the academy, students compiled a portfolio with an overview of their experiences, designs and creations. The conclusion was unanimously positive. Brick enriches the architectural register: as a structural element, as a covering for structures, as a carrier of meaning. In short, as a building material that combines construction and ornament and has thus for centuries occupied a unique place in architecture:





*"Instructive cooperation
results in original
designs."*

In search of the perfect mould

—

During a second session, the focus was on the brick as a unique element thanks to its shape, size, colour and texture, and as a link in a bigger chain. Students were first initiated into the chemistry of the firing process. They then learned about the creation of a switchable element. In the workshop they were able to experiment with clay and plaster, after which they formed groups and concentrated on designing their own brick. During the assessment, the jury looked for possible issues such as corner joints, weight, parts that could easily be damaged, an overly complex design and obviously mouldability. This selection process resulted in the selection of a number of designs that were subsequently shaped and fired in Wienerberger's production facility in Maaseik. For this production the groups made their own mould, which had to be sufficiently strong to produce around thirty pieces.

This collaboration was found to be so positive that the project is being repeated in 2017 with a similar programme.

Handy design tool: the online BIM/ Texture generator

Learn about the online BIM/Texture generator from Wienerberger. This smart tool lets you BIM-model with the facing bricks and clay pavers that are used in the project. In addition, you will immediately have correct technical and visual information about these ceramic products. The generator also automatically adds properties to the product, including texture.

Positive experience

Fabian Vergote, who works in the CODO unit at VK Architects & Engineers that is responsible for drafting building permit application and tender files, subjected the generator to a test. His judgement is uniformly positive. “The tool is very user-friendly and has the great advantage that you can automatically download 3D textures and Revit files for the desired facing brick, including your chosen bond, joint thicknesses and joint colour. These files can then be used directly in Revit for your visualisations. This automatic creation of 3D textures also lets you switch much faster between different options and therefore weigh up many more possibilities against each other. Without the generator you have to scrap all this information together yourself. That takes time, and slows down the comparison between several alternatives. Because we are increasingly presenting 3D visualisations to our clients, the BIM/Texture generator is without doubt a welcome aid.”





Fabian Vergote,
VK Architects & Engineers,
Brussels - Roeselare

*"Easy to
use & lifelike
on screen"*

Ease of use and lifelike visualisations

The information relating to facing bricks or clay pavers is largely in the 'Material Browser' of the Revit file. To avoid making the file unnecessarily large, there is a URL link to the facing brick or clay paver on the Wienerberger website. Here, designers will find all the additional information on the Terca facing brick or clay paver.

The textures can be loaded directly into the 3D design and deliver lifelike visualisations thanks to their large size. You can also create façade textures with the appropriate masonry bond, the required joint thickness and joint colour. In the case of clay paver textures, you can choose from various laying patterns. You can also mix facing bricks and clay pavers into 'Brick mix' textures. These are not available as Revit files for use in a BIM model.

You can find the BIM/Texture generator on the Wienerberger website via the product search engine for facing bricks and clay pavers on the BIM/Texture generator tab.

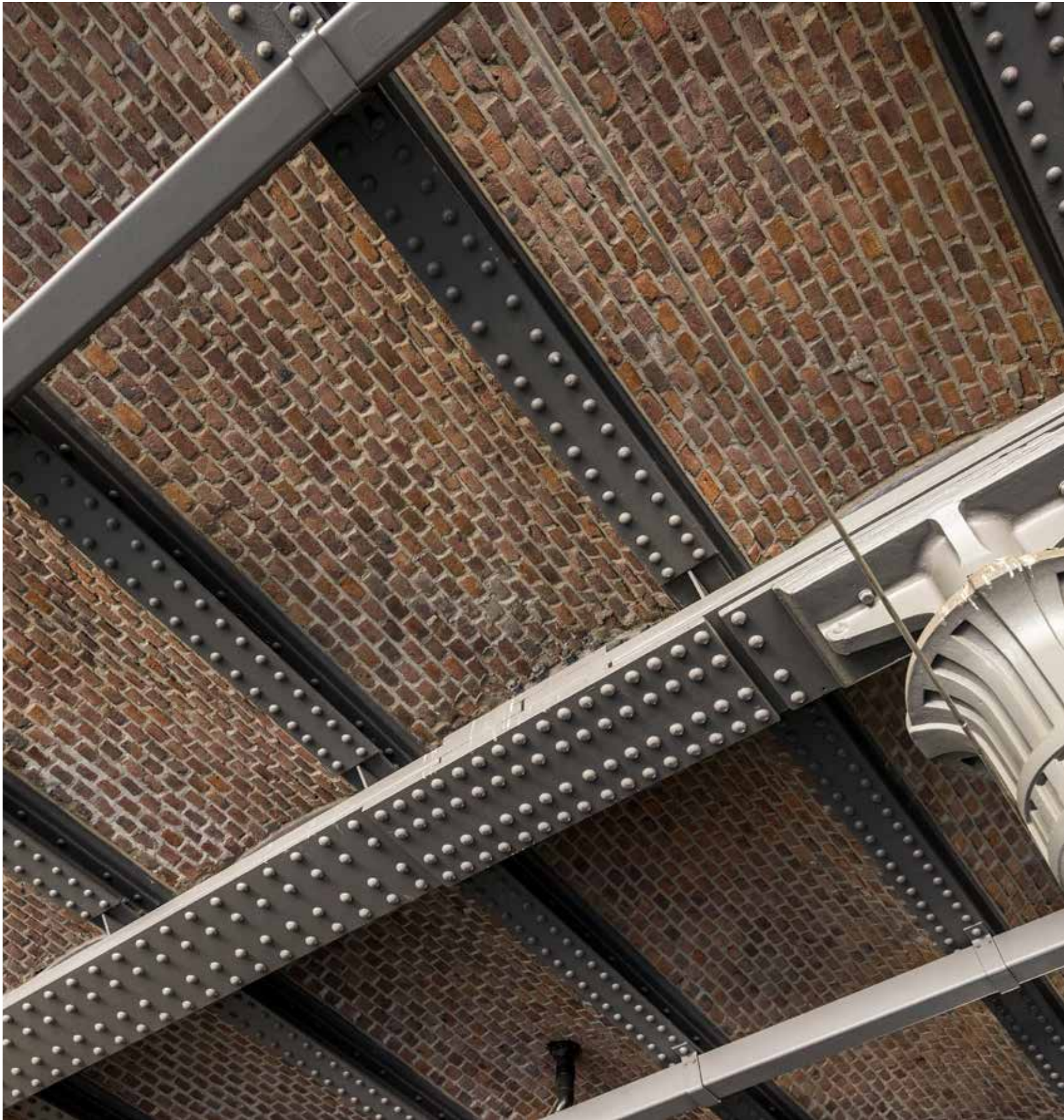
Inspirational projects: some eye-catchers

This is how to put your vision into practice

What materials do you use to turn your insights into an exceptional final result? Wienerberger gives you a helping hand. Our materials are suitable for a wide range of applications, varied styles and surprising effects. These projects should give you some inspiration.







THV Galère - Bam Contractors on behalf of TUC RAIL

*"Authenticity and
quality combined"*



Section yet to be restored

Monumental bridge entirely rebuilt in Anderlecht

The rail network is constantly being adapted to higher speeds and the heavier burden from trains. Including the bridge over Gerijstraat in Anderlecht, protected by the Department of Monuments and Sites. To strengthen the construction, the bridge had to be completely rebuilt, including the vaults around the steel structure.

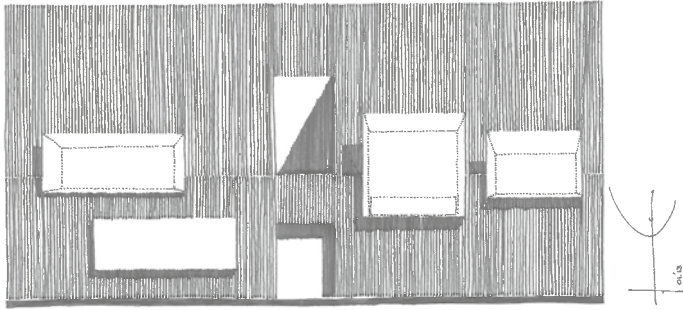
Why Terca Artiza Veldbrand Extérieur?

The task was clear: find a brick that resembles the original as closely as possible. As well as aesthetic similarities, the brick also had to meet strict quality requirements. After an initial selection of 25 bricks and in consultation with the Department of Monuments and Sites, the Artiza Veldbrand Extérieur in Klamp format stood out.



Terca Artiza Veldbrand Exterieur





*"A recognisable
and open house"*



Koramic Tempest tile 44 Natural Red (roof and façade)



Pascal François Architects,
Pascal François, Aalst

**Renovation of a Gendarmerie barracks
in Denderleeuw**

Gendarmerie barracks turned into offices. The building was stripped, the cornice and apex were raised and the whole was given a monolithic mantle in which façade and roof seamlessly overlap. The red roof tile surfaces are apparently randomly punctured with ALU glass volumes that strengthen the visual relationship with the environment.

**Why Koramic Tempest tile 44
Natural Red?**

The choice of the same red clay tile for both roof and façade marks a return to the typology of a house with a sloping roof in its purest basic form. The link is also immediately made with the new function of the building, namely offices for social housing company Dewaco Werkerswelzijn cv.





A-Projects,
Chris Heyvaert, Ternat-Drongen

**Eyecatcher along the expressway
Aalst-Ninove**

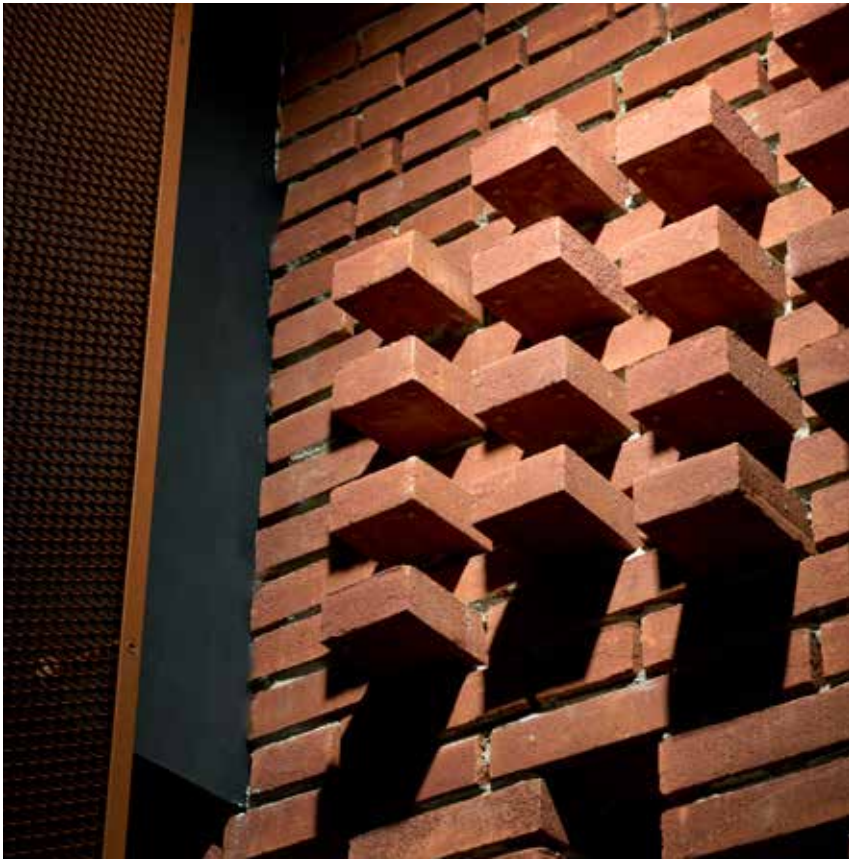
This building is completely surrounded by green and therefore experiences little disruption from the nearby expressway. The transparent ground floor offers inhabitants a view of the green environment. The upper levels are dominated by the interplay between closed façade surfaces and large window frames or indoor terraces, also with the intention of being able to enjoy nature as much as possible.

Why Terca Imperium Flavius?

Thanks to its light tone and limited colour shades, the Terca facing brick contributes to the sleek, modern character of the façade. The long, slim shape of the brick emphasises the width of the façades. Its light-grey tone makes the other façade materials such as the wood, the glass parapets and the aluminium panels stand out even more.



*“Simplicity in all
its complexity”*



Terca Egala Koraalrood



Dirk De Leeuw architects,
Brussels in collaboration with
Diego Carrion and
Cécile Grosjean

**Tasteful interior for Brussels
meat restaurant**

The Brussels restaurant Colonel presents itself as a beef specialist. Witness the open kitchen and the butcher's in the middle of the dining room. Strong values such as a pronounced do-mentality and craftsmanship are blended with a metropolitan, contemporary design. The striking wall refers to the BBQ and grill culture. The use of metals and the claustra masonry bond implicitly refer to a grill. The claustra effect also creates unique light shades.

Why Terca Egala Koraalrood?

In the decoration of the building, reference is made to the raw basic product, namely red beef. The choice of a terracotta tile floor and the striking brick wall in Egala Koraalrood is therefore self-evident. It reinforces customers' sensory experience.



Photography Fred Sablon

*“Spatial autonomy
within a natural context”*



Compagnie-O architects, Joke Vermeulen & Francis Catteeuw, Ghent

Vibrant temple of sport in Wilrijk

The Top Sports School in Wilrijk wants primarily to exude an open character. There are long corridors, perspectives and both reflective and transparent surfaces that let people observe and be observed. The sculptured concrete base with sports facilities gives the building spatial autonomy within a natural context. On top of the concrete base sits the school complex like a “hub” for education.

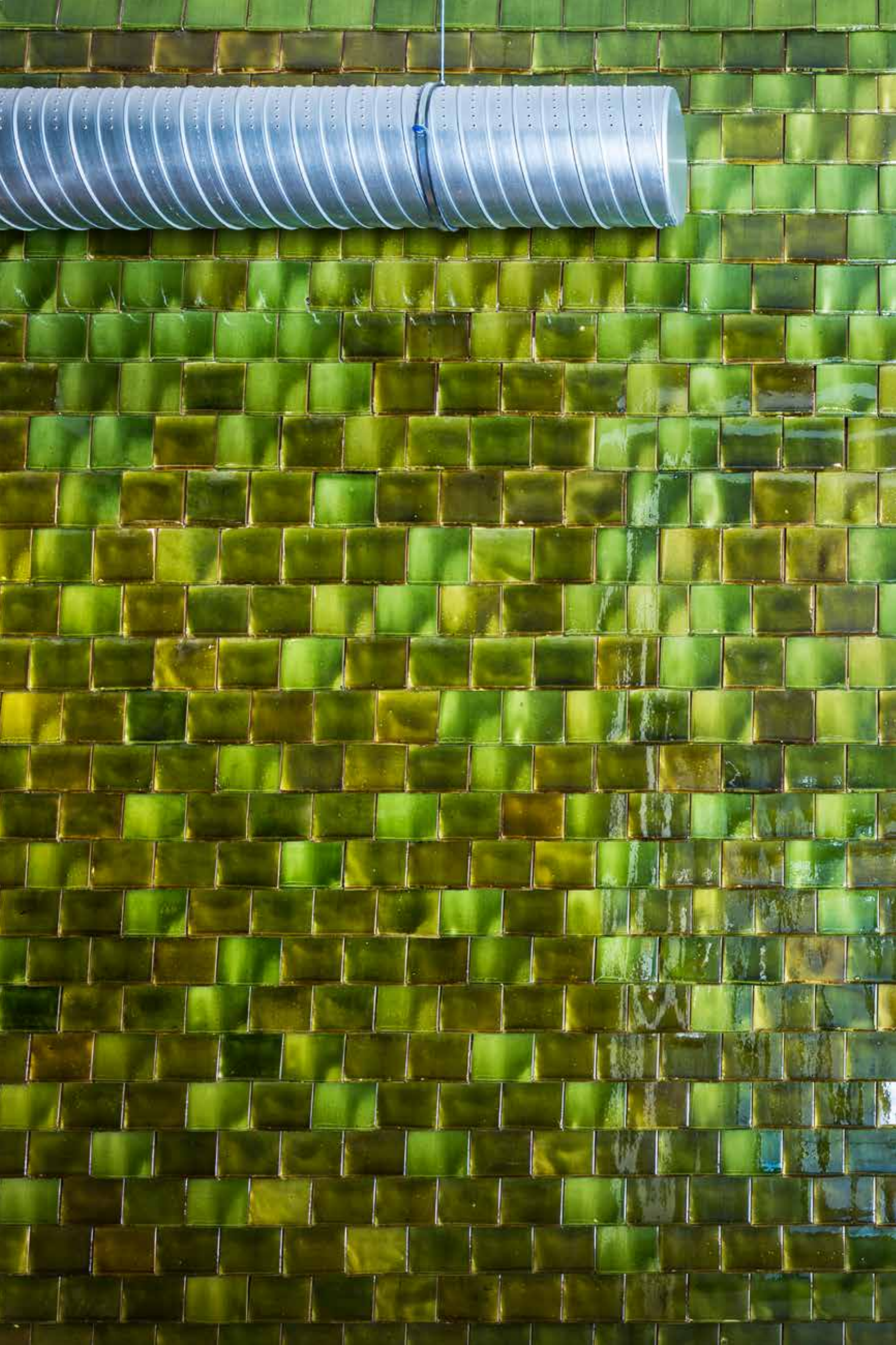
Why Koramic Aléonard Green Glazed in two shades?

The plain tiles draw the green environment inside. The two shades of green turn a generally charmless players’ corridor into a vibrant area. The structure, colour, tactility and reflection create a scaly wall, in stark contrast to the bodily pink colour of the adjacent changing rooms.



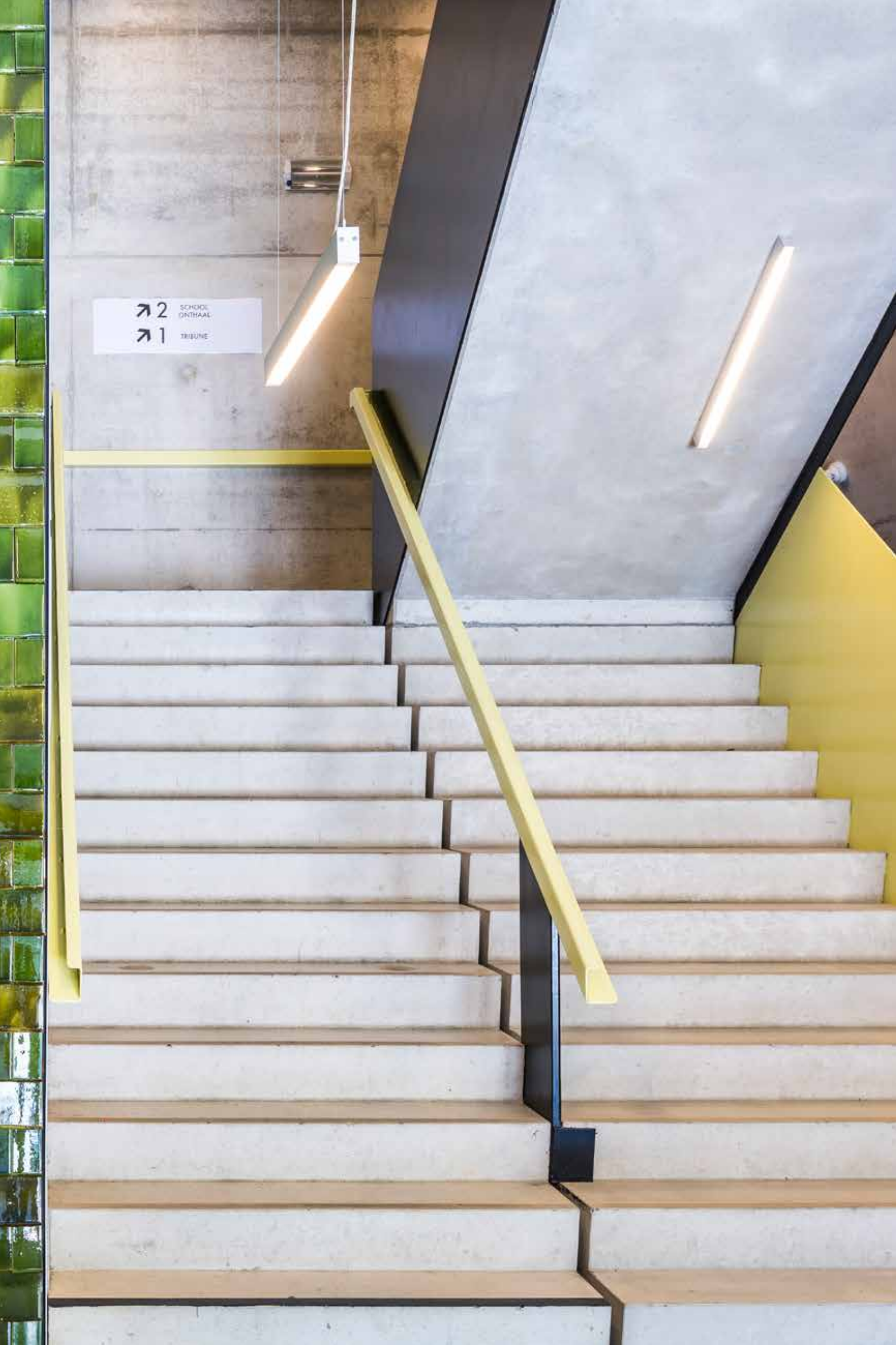
Koramic Aléonard Green Glazed in two shades





↗ 2 SCHOOL
ONTHAAL

↗ 1 TRIBUNE





*“The perfect integration
of newbuild in an old
industrial site”*



Brick mix of red and brown Terca bricks



Beel & Achtergael,
Stéphane Beel &
Lieven Achtergael, Ghent
(master plan and newbuild)

Newbuild with respect for existing buildings in Ostend

In Ostend, Architecten Beel & Achtergael were responsible for the master plan for the repurposing of the military hospital. The total design includes around 220 dwellings (lofts, apartments and homes) housed in existing buildings and supplemented with newbuild volumes. Out of a concern to retain the characteristic image of the military hospital, the newbuild was concentrated in the peripheral areas. Newbuild and existing buildings were placed in a subordinate relationship. The design allows for a differentiated housing offer for a varied public. The orientation, situation, views, typology and internal organisation give each home its specific character.

Why a brick mix?

Beel & Achtergael, which, besides the master plan, was also responsible for the newbuild, chose bricks that resemble the facing bricks of the renovated buildings on the site. The bricks were aligned with the existing pavilion, without trying to copy it. Hence also the choice of a mix of bricks. The design of the new buildings and the positioning of the large windows and terraces creates a certain distinction between old and new.

*"Renovation and newbuild
form harmonious whole."*





Architecten Groep III,
Lien Vansteenkiste &
Omer Vermandele, Bruges
(renovation/restoration)

**Preservation of characteristic image
of military hospital in Ostend**

Under the master plan of Beel & Achtergael, Groep III from Bruges was responsible for the renovation of the existing buildings of the former military hospital in Ostend. This renovated part remains clearly distinguishable from the newbuild, but ties in closely with it visually.

**Why Terca Rodelands Rijnvorm and
Koramic Flemish Tile 401 Natural Red?**

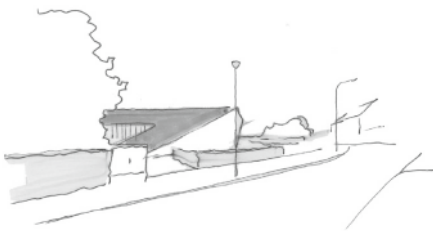
The use of brick and roof tile was primarily prompted by aesthetic considerations. They form an attractive whole. The specific choice of the texture and colour of the facing brick was, however, preceded by an in-depth discussion with the Building Heritage Agency. The same degree of rigour was also applied to the restoration of the old bricks.





Trendline Caesar

“A rolling transition between residential district and village centre”



OSK-AR architecten,
Ludo Leuwens, Dilbeek

Multifunctional, modern farmstead in Dilbeek

This welfare complex (social campus, services centre and a Local Reception Initiative in one) forms a landmark in the Flemish parcelling landscape. The building takes its inspiration from the recognisable structural typology of the farmstead. The courtyard serves as a resting point, an initial meeting area. The quality of this campus lies in its livability.

Why Trendline Caesar?

Trusted and natural materials such as brick and wood contribute to the inviting and approachable character of the building. The Trendline Caesar clay paver fits perfectly into the social project in terms of size, colour and texture, both for roofing and terrace.



Architecten Groep III,
Lien Vansteenkiste & Omer Vermandele,
Bruges on behalf of Scholen van Morgen

**Striking red office building on
the edge of the park in Roeselare**

The location of the site is decisive. The land extends along an adjacent park that runs through Roeselare like a green artery. The complex was therefore designed according to the openness of the park and is slightly withdrawn to give sufficient space to the streetscape.

**Why Koramic Façatile and
Tempest Tile 44 Natural Red?**

The sleek, massive superstructure is perforated with window frames and rests on a transparent base. To preserve the uniformity of the colours and the sleek corner finishes, it was decided to use Façatile tiles. The combination with the normal Koramic Tempest Tile (same colour and material) and the orange sheeting finish for the ceilings of the passage was a complete success.



Koramic Façatile and Tempest Tile 44 Natural Red

"The red colour of the roof tiles puts the office building in the spotlight."









Mix of Koramic Plain Tile 301, mix of 2/3 Anthracite and 1/3 Black glazed (roof and façade)



*“Black, subtle
and striking”*



aab atelier d’architecture bosquée,
Philippe Bosquée,
Marche-en-Famenne

Veterinary practice with 3 premises in Marche-en-Famenne

Thanks to its location at an intersection on the heights of Marche-en-Famenne, the building forms a beacon in the landscape. Location, volume and natural decoration make the veterinary practice a striking signboard.

Why mix of Koramic Plain Tile 301?

The matt/gloss mix of Plain Tile 301 (2/3 Anthracite and 1/3 Black Glazed) alters the reflection on the building throughout the day. Both roof and façade are decorated in the same natural material, making the building stand out on the horizon like a compact box.



“Facing brick and roof tile forming a perfect match.”



Van Gastel de Weerd
Architecten, Dirk Van Gastel,
Brasschaat

Workers’ houses become modern living units in Schoten

How do you turn a narrow, old worker's cottage into a modern passive home? By extending it, as became clear in Schoten. Client and architect reached a settlement with the owner of the adjacent house and so two identical workers’ cottages became a single whole, with one living unit on the ground floor and another above. The benefits are huge: better accessibility, more light, improved quality of life, etc.

Why Terca Cassia Red and Koramic Aleonard Plain tile Pontigny Natural Red?

Architect and customer wanted one attractive whole. At Wienerberger they found both the facing bricks, the roof tiles, the pavers and the strips. After a visit to the showroom, the choice was quickly made. The Cassia facing brick exudes considerable character, while at the same time looking fresh and modern. The associated Aleonard roof tile makes the whole into one striking monolithic volume.



Terca Cassia Red and Koramic Aleonard Plain tile Pontigny Natural Red



Koramic Plain Tile 301, mix of 1/3 Toscana, 1/3 Amarant, 1/3 Rustic (roof and façade)

*"Rustic and
modern in one"*



ARKS architecten, Aalter

**Farmer’s cottage
totally transformed**

Task: convert a farmer’s cottage situated in a rural polder site in Slijpe (Middelkerke), into a low-energy home. The storerooms on the northern side were refreshed and cleared of all ancillary buildings. The west side of the site was transformed into a B&B. The typical rural appearance of the old house (storerooms, single storey with saddle roof) were taken over and reinforced by the sleek design.

Why Koramic Plain Tile 301?

The red-brown shades that characterised the old polder farm return in roof and façade via the clever mix of Plain Tile 301 (1/3 Amarant, 1/3 Rustic and 1/3 Toscana). This sheet covering – together with the white Tectiva covering and the glass in the southern façade – create a sleek whole that is integrated into the environment.









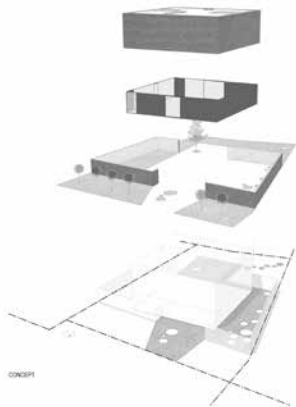


Egide Meertens Plus Architecten,
Egide Meertens & Jos Tollenaers,
Riemst

Surprising walling in Bocholt

Architect Egide Meertens is departing from the classic Flemish plot method with his approach. In a wooded area of Bocholt he is joining the house and the plot boundary in a creative way, thereby upgrading the ‘residual space’.

With the walling, the project is presenting itself very strongly both in terms of form and urban planning. In the outer and inner spaces thus formed, the architect created atmospheres of intimacy and privacy by alternating green with a pavement of fired pavers. Towards the garden, architect Meertens created an intermediate zone - a terrace - between home and green. The concept of this house raises various points, which can only benefit the questions surrounding current living. In any event, the privacy of the composition is a signal to the outside world and the best evidence that architecture is at the very least a form of communication.



Why Terca Caracterra Hectic?

The rough Terca Caracterra Hectic hand-moulded brick of the façade is carried through to the walling and the terrace. House and plot are thus linked creatively into a formal unit. The walling works as a second housing shell and creates an original feeling of privacy.



Terca Caracterra Hectic



Snoeck & Partners,
Hugo Snoeck, Kortrijk
on behalf of Scholen van Morgen

Contrasting school building

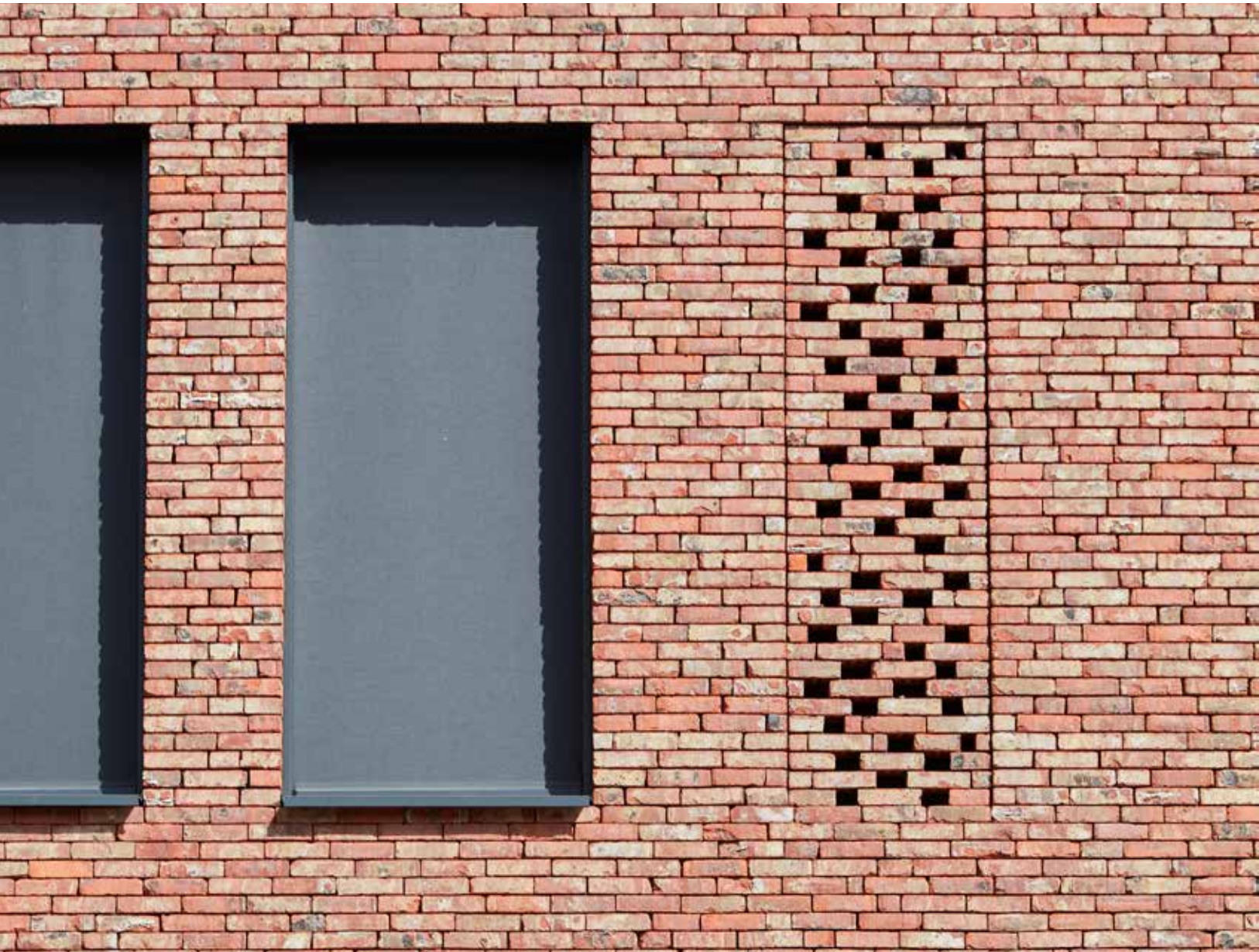
The Annuntiata Institute in Veurne was given a new inviting corner building with a modernistic brick architecture, in dialogue with the existing school buildings and the environment. The building programme is housed in a compact and quiet brick volume. The historic centre of Veurne is characterised by a brick architecture with a high degree of heterogeneity of nuanced facing bricks in predominantly red, brown and ochre shades, with white woodwork. The new school building with its deep-red nuanced façade masonry with thin joints and the dark-grey woodwork provides both an attractive contrast and harmony.

Why Terca Caracterra Colorado?

The building is modern and at the same time inspired by style characteristics and qualities of modernistic brick architecture from the 1930s and 1940s. The Caracterra Colorado is heavily nuanced with an appearance of recovered brick with bits of fused sherd. This fits in perfectly here. The brick is thin-bed mortared in a soft non-patterned bond. This creates an attractive, sleek and vibrant result, showing the brick off to its best. The character of the building is thus enhanced.



Terca Caracterra Colorado





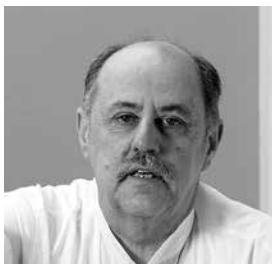




Terca Eco-brick Marono Red Extra & Marono Red Lucia (custom-made)



*"Hinge between
education and outside world"*



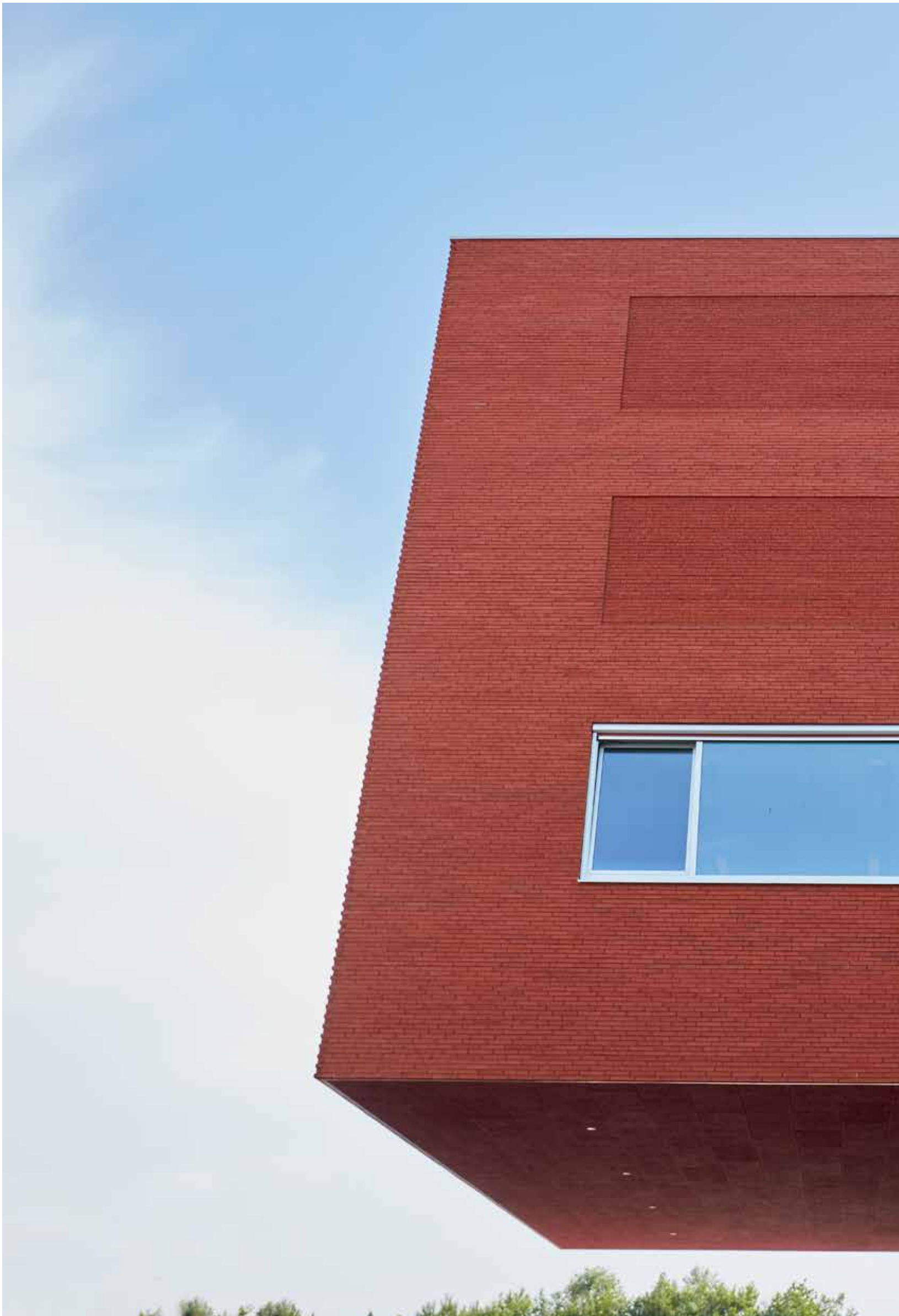
SumProject+SumResearch,
Paul Lievevrouw, Brussels
on behalf of Scholen van Morgen

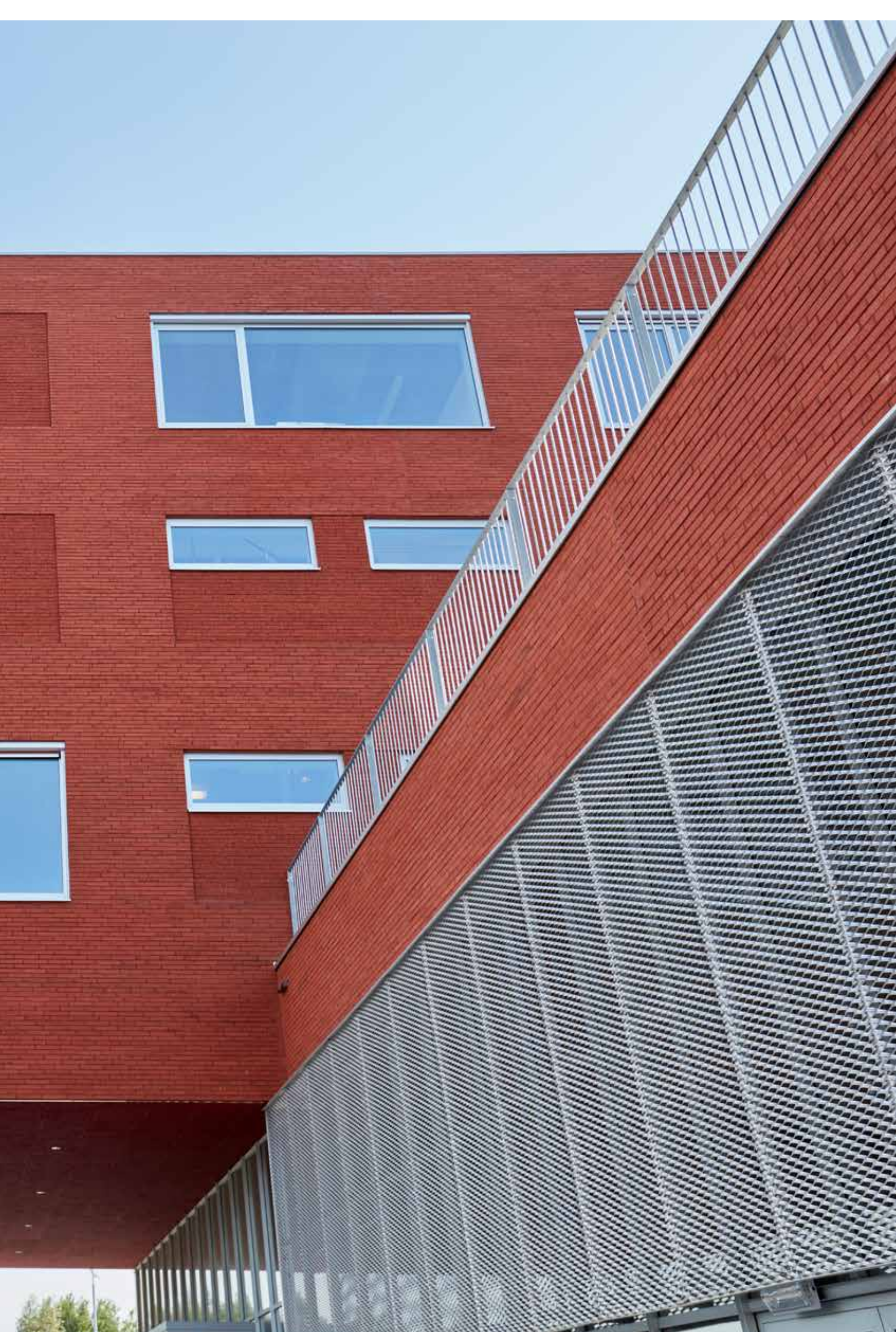
New urban role for site in Kortrijk

The MIRAS Adult Education Centre forms the link between the town, the ring road and the new district "Kortrijk Weide". The architecture is characterised by robust, beam-shaped volumes hinged together that each relate differently to one another in terms of context: a stately presence towards the ring road, a link with the houses behind and above all a large openness to the events plaza in front.

Why Terca Eco-brick Marono Red Extra & Marono Red Lucia?

The red-ribbed brick façade brings the sturdy volume to live through the interplay of sun and shadow. The specific link with disengaging rows was produced in Eco-brick Marono Red Extra. The vibrant red, the special texture of the brick and the unique link give the school a special presence in the townscape.







*"Contemporary interpretation
of historic middle-class house"*





ampe.trybou architecten,
Frederiek Ampe &
Lies Trybou, Oudenburg

Eclectic middle-class house converted into social rental apartments in Ostend

The intrinsic qualities of the existing building and architecture form the starting point here. The narrow typology of the middle-class house was united with the interests of a multi-family house. The façade structure of the middle-class house is the basis for the new project, which means the proportions on the opposite square are retained.

Why Terca Yellow and Yellow Smooth and Koramic Actua 10 LT Slate Engobe?

The abstract reconstruction of the existing façade is a contemporary interpretation with a nod to earlier times. The result is a soft, subtle version of the earlier façade. The play of shadows on the joints and bricks creates a light colour shading. The roof with the anthracite Actua roof tile contrasts nicely with the soft yellow façade.



Terca Wasserstrich Special E1



ArchitectuurburO,
Danny Plaetinck &
Lieve De Muynck, Eeklo

Two volumes, one home in Adegem

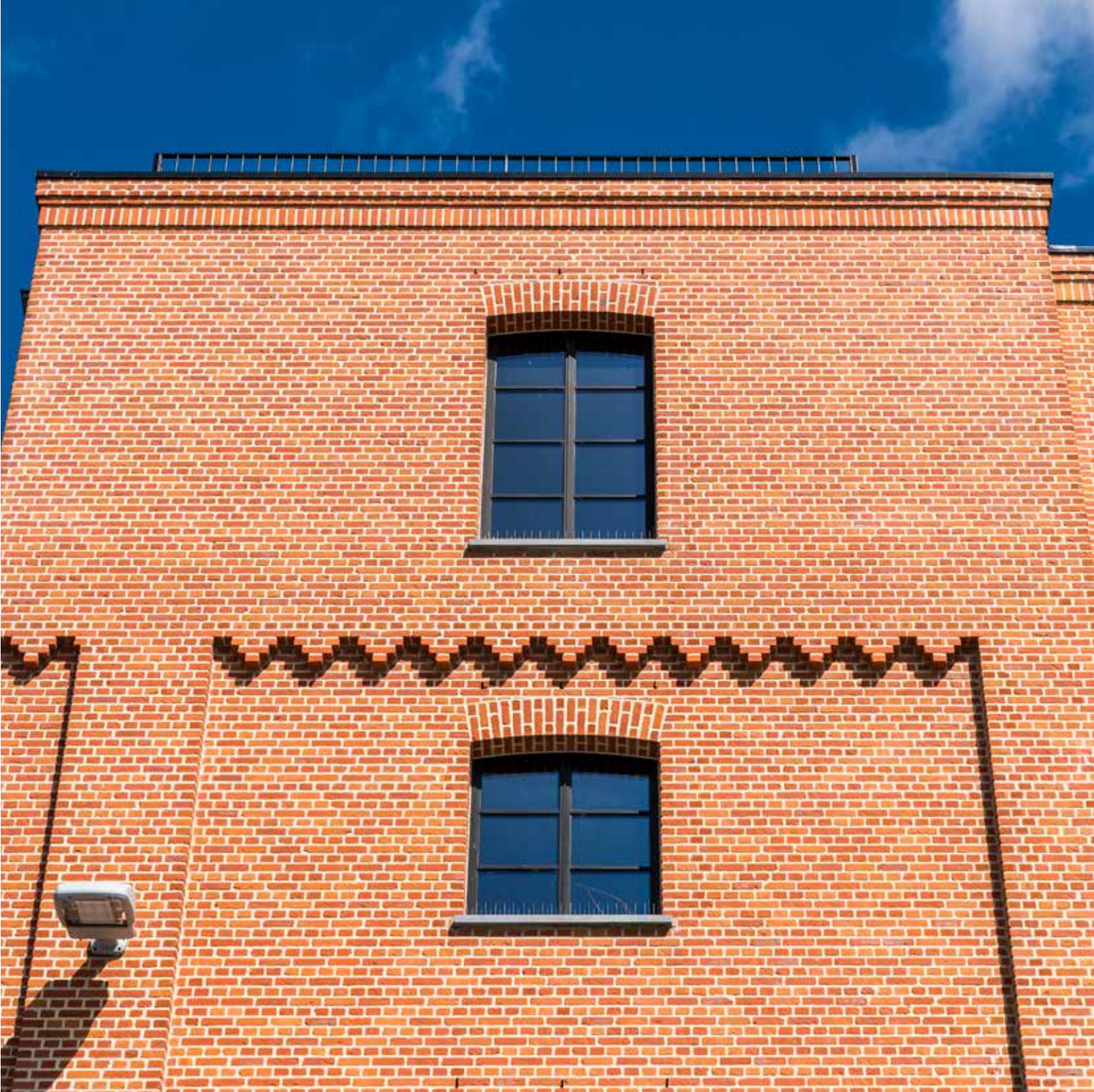
How do you combine an office space with a living space in a unique way? The building in Adegem provides an original answer. The concept consists of two separate volumes: a living space and an office space for around ten people. On the upper levels, both are connected by a private office area for the owner/manager.

Why Terca Wasserstrich Special E1?

The facing brick gives the street side of the building a massive look, in contrast to the stylised lightness on the private side of the building. The length of the bricks creates a strong horizontal lineation, which extends the building visually. The colour gives the impression of a rough natural stone, accentuating the massive appearance of the wall.

“Rough look versus stylised lightness”





Terca Recup Rupelse Rijnvorm

*“Historic jewel
shines like before.”*





M2 Architecten, Philip Mortelmans,
Antwerp

**Metamorphosis for old mill along
Schotense vaart**

Do not demolish it! Because of its industrial/archaeological value, the existing historical frame of the old mill had to be preserved. An insulating shell was installed around this frame, including new façade.

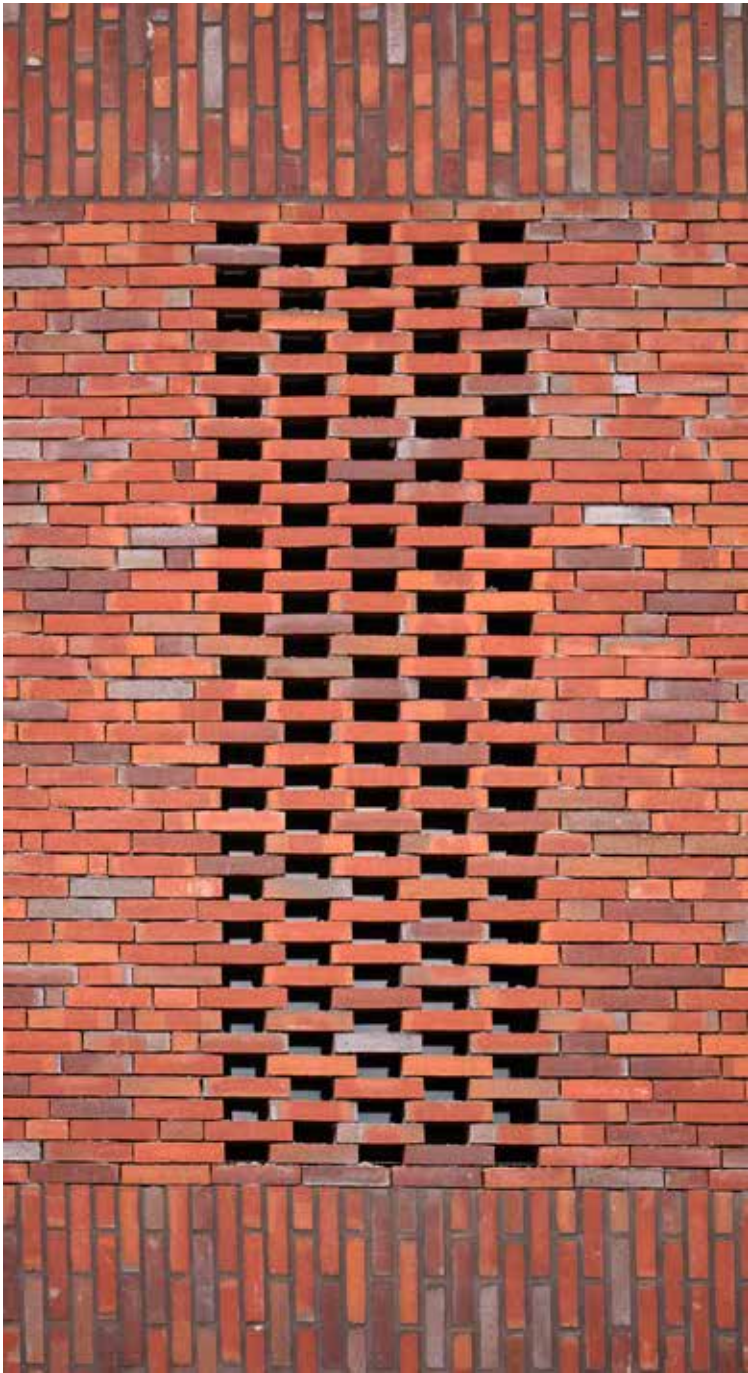
Why Terca Recup Rupelse Rijnvorm?

The façade evokes the cachet of the old mill. The old detailing was meticulously copied, partly through the Recup Rupelse Rijnvorm with dummy joints, the anchors and the cornices. The result is a valuable restored industrial complex with status.









"Illusion of a skeleton structure"



ampe.trybou architecten,
Frederiek Ampe &
Lies Trybou, Oudenburg

Enclosed terraced house with open garden side

The building is organised around a half-open patio that lets in the sun at all times of the day. Although this is an enclosed terraced house, on the garden side the patio creates the illusion of a detached house. The house is striking in that – in contrast to the adjacent properties – it has already been moved backwards because of the building line.

Why Terca Milosa Passiebloem?

The stone lends itself perfectly to simple, sleekly detailed brick masonry. The nuanced range of colours is self-consciously present without being showy, and integrates perfectly into the street. In an abstract way, the illusion of a skeleton structure is brought to mind.



Terca Milosa Passiebloem



Sam Architecten, Siegert
Saeren & Krist Michiels,
Bilzen

Smart interpretation of ‘difficult’ plot in Bilzen

What initially seemed to be an unpromising plot (busy street, half-open building, unfavourable orientation) was given a creative and ingenious interpretation here. Cutting away part of the building volume gives the house its unique appearance. The cut-out gives the kitchen and the living area a southern orientation. This also makes it impossible for people to see in directly from the street. In the rear façade the sloping roof surface is extended, which allows more sunlight to reach the terrace. The materials used strengthen the clean lines of the volume.

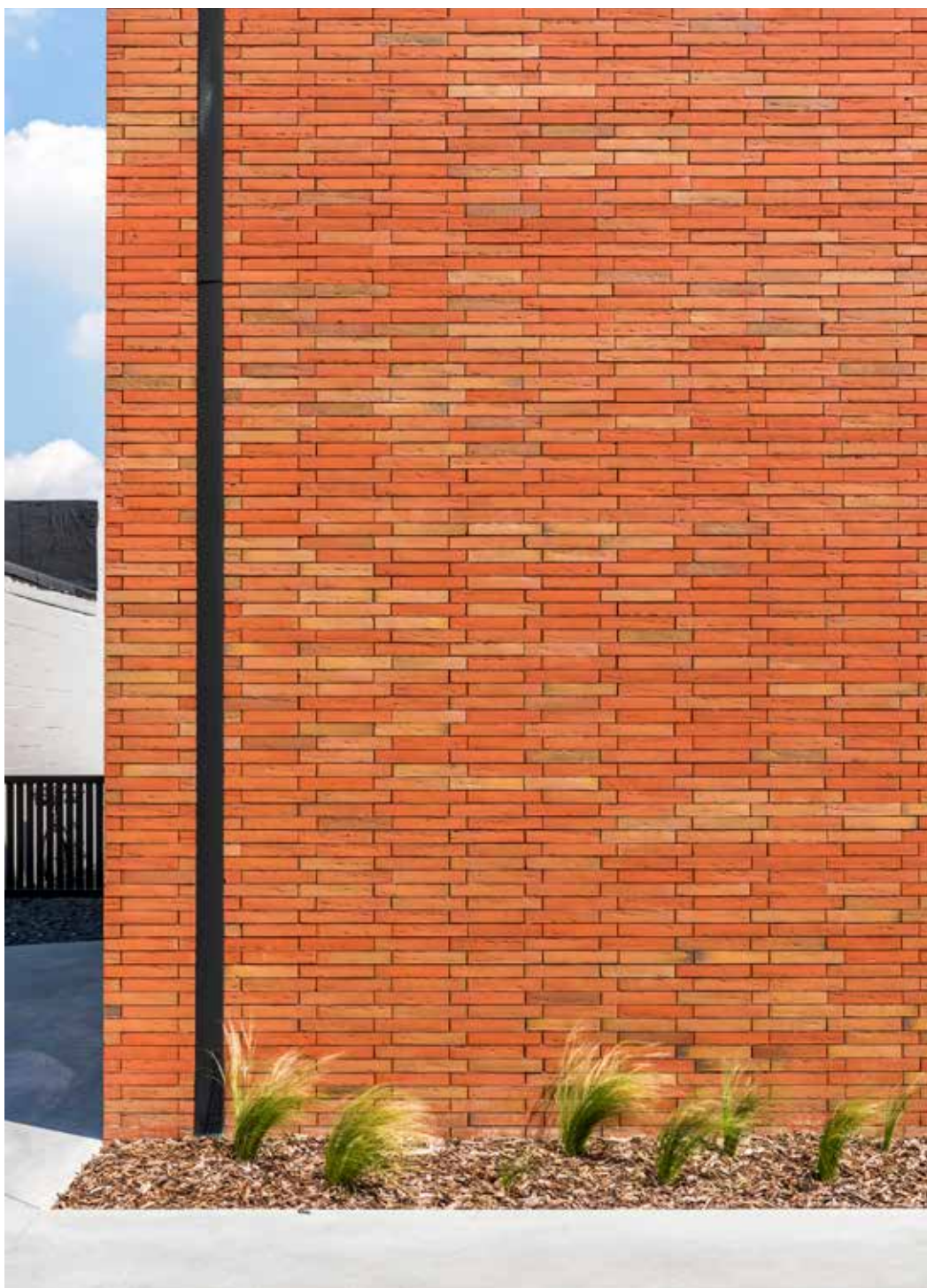
Why Terca Linnaeus Robinia and Koramic Vauban Slate Engobe?

The choice of the fired facing brick in its most natural, red colour and the black ceramic roof tiles and incorporated eaves, gutters and rainwater downpipes strengthen the pure lines of the volume. The materials fit in perfectly with the concept of working with honest, simple materials. A specific effort was made to achieve sleek lines, a bright colour and limited nuances.



Terca Linnaeus Robinia and Koramic Vauban Slate Engobe





*"Smart interventions result
in unique project."*





Zep Architecten, Luc De Kerpel, Stekene

Old textile factory becomes contemporary office building in Moeskroen

The site consists of a variety of volumes, some renovated, some newbuilds. The large spaces of the former factory lend themselves very well to a call centre and fit perfectly into the new vision of landscape offices. The newbuild is enclosed. The 3 openings are purely functional. The walls are of brick both inside and out and the light comes from above, just like in old factories. The result is a sober building, austere and enclosed, simple, with long and high brick walls.

Why Terca Artiza Paarsblauw?

The walls are of brick both inside and out, as was customary in old factories. This makes the building austere and enclosed, and as such it contrasts sharply with the old warehouse, which incorporates a lot of glass. The long wall also refers to the factory walls in the famous Kapellekensbaan in Aalst. A fine reference to charged heritage.



Preserve old bricks

Photography Zep Architecten



*"The ultimate combination
of old and new"*



Newbuild with Terca Artiza paarsblauw





Sileghem & Partners, Zwevegem

Sustainable reuse of existing building in Zwevegem

A deserted industrial property (former textile workshop and joinery) became an energy-efficient office building combining spatial quality with the scale of a hidden green square. The existing walls are finished with a new glued brick volume and a penthouse in glazed roof tiles.

Why Terca Egala Elise and Koramic Plain Tile 301 Wine Red Glazed?

Both walls and penthouse are built within the same red-brown colour palette of fired earth. Without screaming, the new building modestly seeks to attract attention. New, but familiar.



New volume and penthouse: Terca Egala Elise and Koramic Plain Tile 301 Wine Red Glazed



*"A new, fresh
interpretation for
street and district"*





*"Identify the essential.
Eliminate the rest."*



Orens-Van Grimbergen
Architecten, Véronique Orens
& Koen Van Grimbergen,
Kapellen

**Modern complex with
48 housing units in Antwerp**

This residential project in the heart of Borgerhout ties in with the new office building of Antwerpse Bouwwerken. The narrow vertical windows and balconies are in a line beneath one another. Through its light-grey nuanced facing brick, the living area enhances the experience and connects with the materials of the office.

Why Terca Agora Agate Grey?

The project was aligned closely with the dimensions of the Agora Agate Grey brick. This elongated facing brick adds a horizontal dimension that is further strengthened by the dunbed mortar. The brick also lends itself very well to the chosen non-patterned bond. Its rough, irregular structure and the light, warm colour give the whole a soul and character.



Terca Agora Agate Grey





Oud Hollands - Oud Maasdam

"Creative with clay pavers"



Tuinmakers, Geert Voets &
Anneleen Beullens,
Kamphenhout

Complete furnishing for garden in Sint-Niklaas

Tuinmakers were given carte blanche for this private garden in Sint-Niklaas. The only condition: the whole had to exude an atmosphere of hunting. For this reason, as many natural elements as possible were used: large trees, warm, neutral colours, authentic details, etc.

Why Oud Hollands - Oud Maasdam?

This clay paver radiates a natural warmth and complements this project beautifully. Rather than varying the type of paver, a creative approach was taken to the laying bond. By using different patterns, the whole thing comes across as light and airy.





Terca Iluzo Pagus Red-Brown





Arch. Frédéric Vander Laenen,
Westerlo

**Residential block with unique shapes
in Westerlo**

This residential complex with 8 apartments is near the centre of Westerlo and at the same time looks onto a nature area. This schizophrenia is also reflected in the architecture, which combines sleek lines with lush round shapes. The old garden wall preserves the character of the street.

Why Terca Iluzo Pagus Red-Brown?

Thanks to the use of the Iluzo size, the façade gives the illusion of glued masonry, but is in fact mortared. The Iluzo Pagus ages in a unique way, without any discoloration of the joints. By using different colours, the whole comes across as less monotonous, which means this residential block fits perfectly into the heterogeneous environment.









Koramic VHV, mix of Braised Blue, Black Matt and Bronze Green (custom-made) Glazed (roof and façade)

*"Ode to the classic house
with saddle roof"*



JES architectuur, Jeroen Sterckx,
Mechelen

**House with saddle roof in urban environment
of Mechelen**

This renovation is an ode to the archetype of a house with a saddle roof. Thus, each floor has a saddle roof and both roofs and façades were clad in the same material. The uniformity in the roof tiles is only interrupted by window frames that let the light penetrate deep into the narrow terraced house.

**Why Koramic VHV, mix of Braised Blue,
Black Matt and Bronze Green Glazed?**

An original approach is taken to the traditional corrugated roof tile. The mix of three colours makes the whole look light and airy, and the character of the small terraced house is preserved. The different textures create an appearance that is continually changing, depending on the intensity of the sunlight, whether or not it is raining and the presence of people.



Brick mix of Terca Agora Super White, Forum Prata and Terca Patrimonia Pastorale Braised (custom-made)



Architecten Achtergael,
Lieven Achtergael, Ghent
on behalf of Oryx Projects

Wooded project area in Wondelgem

Three zones each have their specific meaning within a park environment. The villa, a protected city view, is being thoroughly renovated and extended. The two park villas make the most of the sun and the view of the park. Minimal opportunities for peering in guarantee the residents' privacy. The ground floor houses commercial spaces.

Why Terca Agora Super White, Forum Prata and Terca Patrimonia Pastorale?

The beam-shaped volume was constructed out of Agora Super White with accents of Forum Prata and Patrimonia Pastorale Braised. For the park villas, Patrimonia Pastorale Braised was used with accents of Agora Super White and Forum Prata. In this way the volume forms an urban façade while the park villas merge with the park.



Logica Architectuur,
Diksmuide

**Visitor centre with outstanding
visibility in Kessel**

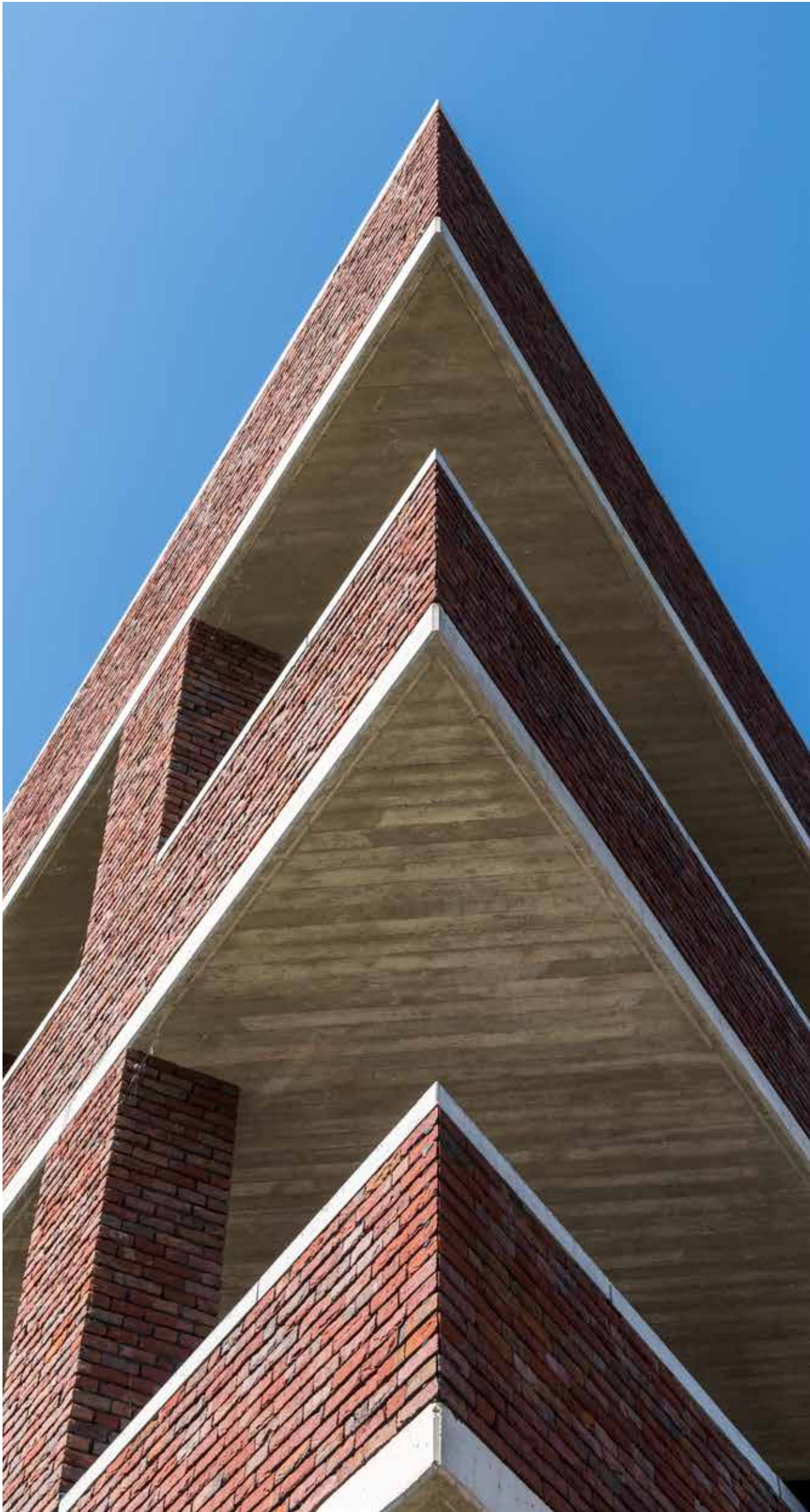
The modernised Heuvelland visitor centre was housed in the renovated and extended rectory. In a second phase, the church will be converted into the meeting centre. Through its appearance and visibility, the whole provides a strong link between the village and church square. The architects have opted for a clear and correct transition between the rectory and the extension.

Why Koramic Façatiles Braised Aubergine and Tempest Tile 44 Braised Blue?

The existing roof finish of the rectory, a Koramic Tempest Tile 44, was followed, although for the extension Braised Blue was chosen instead of Old Copper. This fits in very well with the façade finish of the extension, namely a Façatile Braised Aubergine. Despite the flat finish, there is still a dynamism to the façade thanks to its speckled colour.









*"A dialogue
between different
textures"*



Arch. Frédéric Vander Laenen,
Westerlo

Residential block on the Leuven-Dijle canal in Battel

The architecture of this residential complex, with seven units and an underground car park, was adapted creatively to the wedge-shaped plot. The southern façade looks out over the Leuven-Dijle canal on the Auwegemvaart in Battel. The design is a direct consequence of the indoor experience of the outdoor environment. Orientation, light and visibility, bustle and stillness are the keywords here.

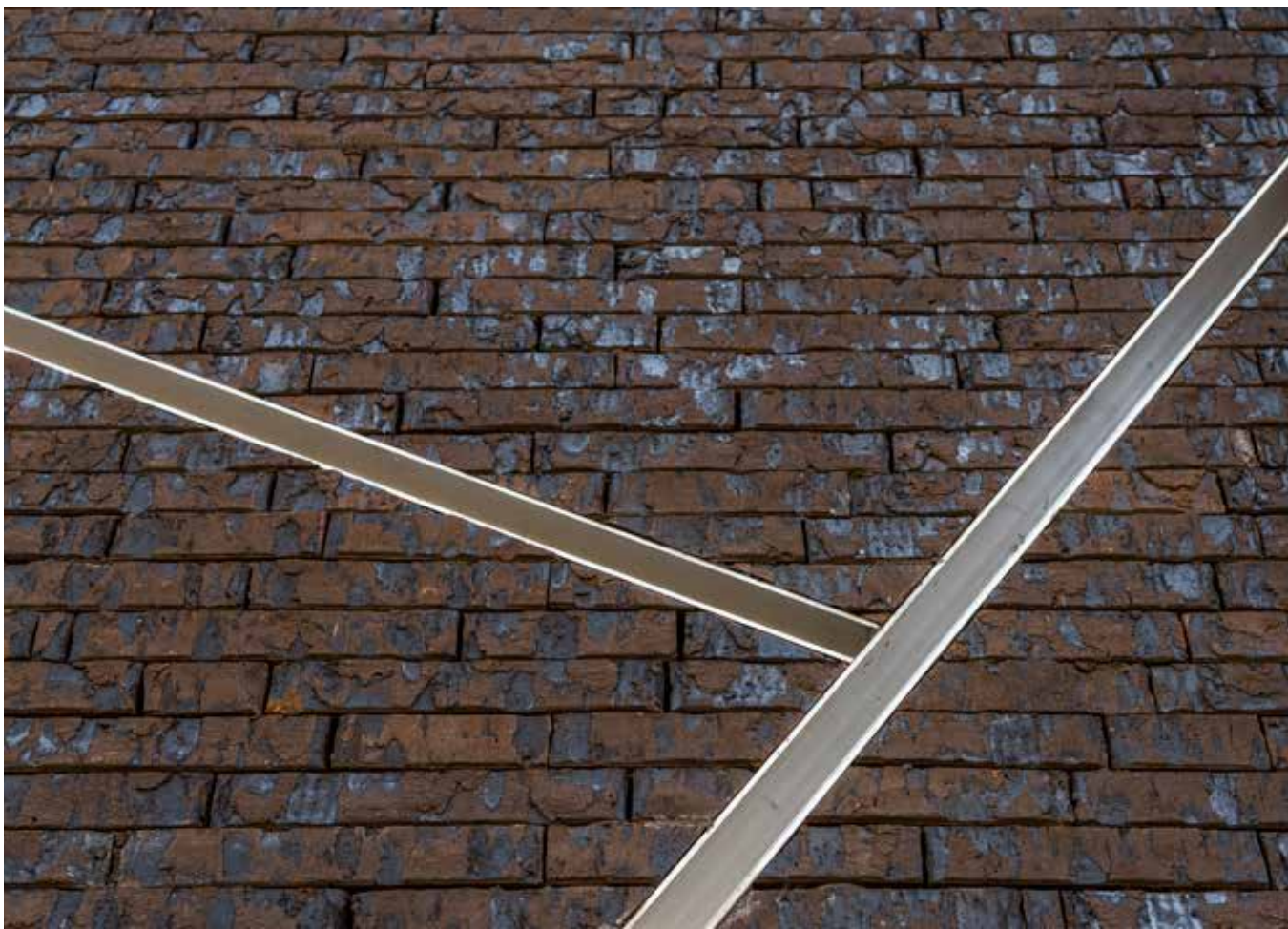
Why Terca Artiza Paarsblauw?

The Artiza Paarsblauw comes across as both artisanal and modern. This facing brick has a rough aspect and patinates in a unique way. The red-purple colour appears fresh and combines and contrasts beautifully with the exposed concrete.





*“Sleek beauty
with a minimal
budget”*



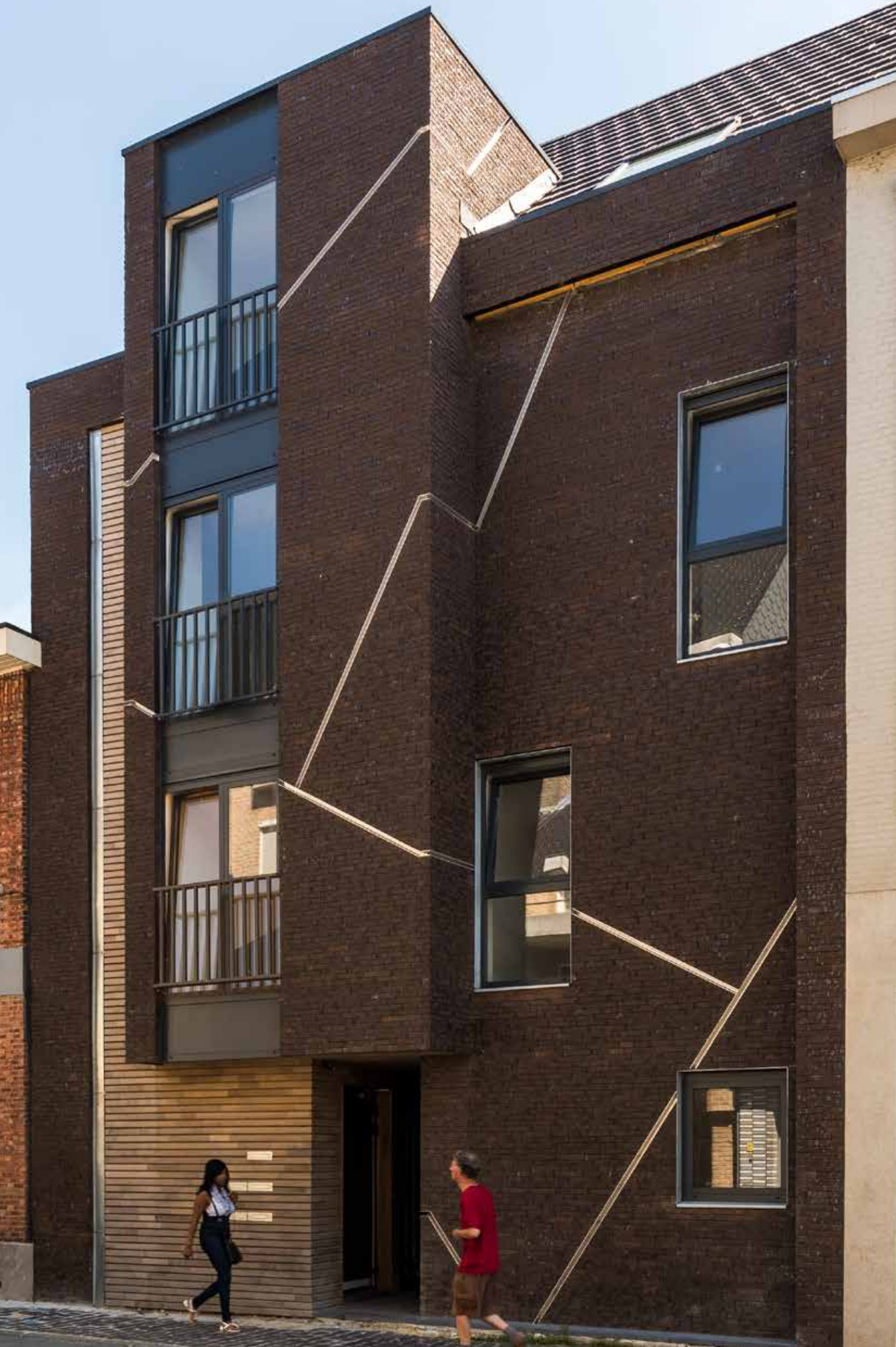
Architectuur Van Ryckeghem,
Bart Van Ryckeghem, Willebroek

**Multi-family house in small plot in
the centre of Willebroek**

The building serves as accommodation for couples and singles of all age groups. Each housing volume has a separate town garden or a cosy outdoor terrace. This contemporary newbuild contrasts with the existing dated buildings in the street and can provide inspiration for future renovations.

**Why Terca Marono Extra E1 and
Koramic Actua 10 LT Slate Engobe?**

The future proprietor was looking for a brick and a tile with an excellent price/quality ratio. The facing brick is a brick with a rough structure that is very easy to glue. This Extra E1 version gives off silvery reflections in sunlight. The combination with the aluminium profiles in the façade and the aluminium framing elements fits in with the modern whole. The matt, flat roof tile strengthens the sleek appearance.



Terca Marono Extra E1 and Koramic Actua 10 LT Slate Engobe



Aktepe Naem & associés, Obourg

Extension of school in Roselies

The authentic primary school in Roselies had become too small after many years. An extension was required. The central characterful wall was preserved and to its left a completely new volume rose out of the ground. This building houses the kindergarten classrooms on the ground floor and the primary classes on the upper floor.

Why Terca Iluzo Pagus Grey-Black?

First of all, the brick meets the requirements imposed by a homogeneous and monolithic structure. Secondly, it is a type of material that not only bridges the gap between renovation and new, between the old façade and the modern annex. The brick can also be used in perfect symbiosis so that the old, existing building is upgraded, while the newbuild stands in contrast due to its open, spacious aspect.



Terca Iluzo Pagus Grey-Black



*"Symbiosis of
renovation and
newbuild"*



*"The perfect brick
for a 30 zone"*





Bureau France,
Marianne France, Lier

Link road with major access function in Duffel

Spoorweglaan runs for around 2.5 km like a brown ribbon past the station, the hospital, the school, sports fields and the swimming pool of Duffel. It forms the link between two major approach roads and takes the burden off the traffic in the centre.

Why Arte Mastiek Black?

The use of different materials, with an earth colour as the main theme, indicates the speed zones. The fired brown paver is suitable for the 30 zone because of its colourfastness, small scale and warmth. The 50 zone was created in a different type of brown brick, and the 70 zone in brown concrete. The warm colour palette is enriched with wood colours and blue stone.



P8-Architecten,
Hansi Ombregt, Schoten

New rear building for town house in Zurenborg

The rear façade was brought back to the rear façade line of the original building volume. This created space to also tackle the rear façade on level +1. It forms a fresh, green whole within an urban environment.

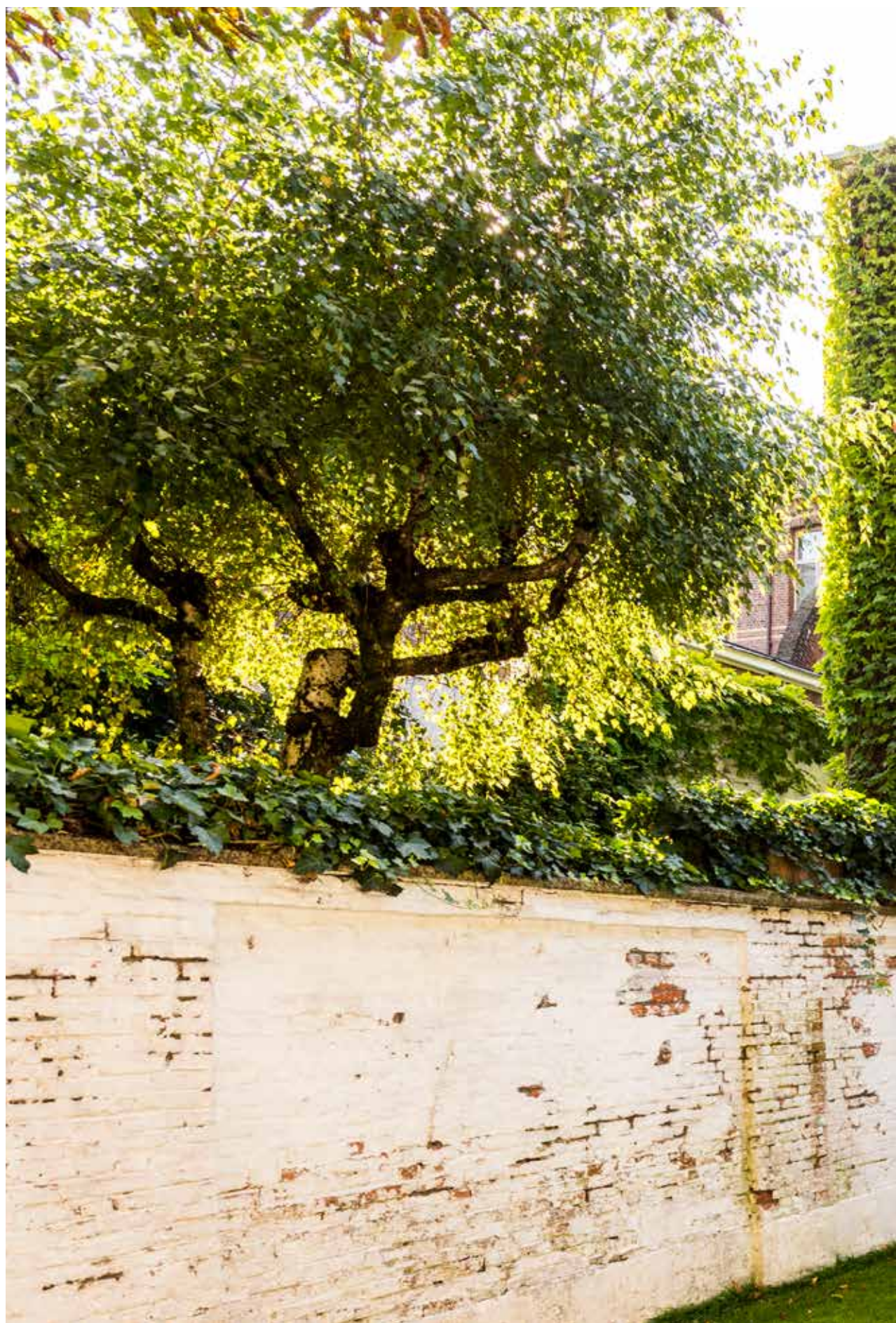
Why Terca Green Glazed?

The Art Nouveau tiles in the dining room inside have a green tint. The choice of the same colour for the rear building was quickly made. The volume ties in beautifully with the green climbing plants growing against the rear building via the dividing walls.



Terca Green Glazed





*"A green
oasis in the town"*





Atelier 4 Architecten,
Peter Van Driessche, Ghent

**A livable residential care home
in Zelzate**

The new residential care home gives light and space every opportunity. Four wings emerge onto a single open central 'living area' that brings together different communal services. In this way distances are kept to a minimum and the sun is given free rein.

Why Terca Linnaeus Robinia?

The narrow facing brick gives the building a certain length. The whole looks modern and refined. The subtle nuance in the red colour creates an authentic charm. The bricks are glued, making the building look even slimmer.





Terca Linnaeus Robinia



*"Eye-catching without
wanting to catch the eye"*





BureAu 58, Stefan Willen,
Zonhoven

House/architect’s office in Zonhoven

Sleek design in a quiet suburb of Zonhoven. No unnecessary frills, therefore, but honest use of materials. To make the most of the design, special attention was paid to the details. Thus, the hand-moulded bricks have the look of glued masonry, but are in fact mortared in a non-patterned bond.

Why Terca Iluzo Pagus Brown?

The facing brick has a glued appearance but was actually applied with mortar. This provides extra possibilities for traditional masons. The brown brick is a deliberate choice: it stands out between the predominantly red and black façades in the environment.



Terca Iluzo Pagus Brown







Smout, Bart Van Uytsel,
Koningshooikt

Clay pavers border the swimming pool and poolhouse

The swimming pool and annex form an enclosed whole in the garden, separate from the living area where the owner also receives clients. First and foremost, this cosy corner radiates rural peace, both in mood and materials.

Why Oud Hollands - Oud Maastricht?

The clay pavers beautifully match with the Belgian blue stone. They come very close to the old rural style, which is also carried through into the characterful annex. Thanks to its high slip resistance, this clay paver is an extremely practical choice, given the proximity of the swimming pool.



*“An oasis of
rural peace”*

Oud Hollands - Oud Maastricht



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