

Innovate.
in architecture.

09



Utopia is just around the corner

In this Innovate.in.architecture.09, you will find images of the Knowledge Centre Utopia in Aalst, where books invite you to experience, meet and exchange. The name of this project is symbolic for what this edition still has to offer: a wide range of variations of utopia. Because to generate those, no better activity can be imagined than architecture, the discipline that blurs the distinctions between technology and art.

Sometimes those variants focus on the living dream of the private owner. In other assignments, such as, for example, a heritage, the focus is on saving and honouring our past. But no matter what the designation is, in architecture, utopia is always marbled with its own history. Without yesterday's architecture, tomorrow's architecture is not possible. Intrigued? Read further, because we have bundled all those examples together for you into a rich mosaic of shapes, voids, colours, patterns and textures.

Enjoy your journey of discovery.

Pure colours set the design trend

Colour in architecture has always been a fiercely discussed subject with deep roots in western philosophy and art views. Certainly, in the wake of modernism, the non-colours white, black and grey were very successful. Today, we are experiencing a strong revival of white and grey as a foundation for architecture that is both rich in contrast and neutral blends.

Fear of colour

Western culture is drenched in chromophobia; very hesitant to use colour. In architecture, colour was also considered as an ornamental fact that detracts from the materiality. At some point, modernistic architecture was even unjustly equated with the use of predominantly shades of white. That is why the New York Five (Michael Graves, Richard Meier, Peter Eisenman, Charles Gwathmey and John Hejduk) were described as 'The Whites' in the 70s, because of their emulation of modernism from the 20s and 30s.

Meier's words: 'To me, white is the most beautiful colour, because you can see all the colours of the rainbow in it', certainly contributed to that nickname.

The misunderstanding could also be blamed on the sometimes hermetic way in which Le Corbusier, among others, – himself an intensive user of colour; however always as a means, not a goal – expressed the subordination of colour to form.

Take a look at other inspiring projects with white and grey facing bricks in this magazine!



Terca Agora Silver Grey
Architectenburo Acke & Vanwynsberghe, Assenede



*Project Zeebrugge,
see p. 92*

Neutral eyecatchers

But the dualism between colour and materiality is a thing of the past by now. Current production techniques ensure that colour no longer means merely a 'top layer'; for some time now, it has been recognized as being an essential component of a material. This has also greatly decreased the rivalry between those who leave an important place for colour in their designs and others who swear by white as the basis. That definitely does not mean that the use of white and related shades of grey have faded out of architecture; on the contrary. These neutral tints are more popular than ever today. Just look at Álvaro Siza's work or that of Santiago Calatrava in Valencia and Tenerife. They, like no others, master the art of demonstrating a formal and expressive restraint through the use of colour.



Terca Wassertrich Special Quartz Grey
Project Architects, Knokke-Heist



Koramic Plain Tile 301 White Glazed (roof and façade)
Pierre Monmarson Architecture, FR-Paris



Terca Wasserstrich Special Grey
EH Architekten, Gent

“Nuances of white and grey are part of the primary colour choice in the architecture.”

Room for the whole rainbow

—

Today's architecture, just like the entire society, is extremely diverse and can certainly not be reduced to grey and white. Expressive colours like deep-red and rich brown also deserve their place in today's design. But nuances of white and grey certainly maintain their value as today's primary colour choice in architecture. They form the basis of a neutral colour palette, which allows for a distinctive look and dramatic contrast, while subscribing to the context of the surroundings and the landscape with a certain humility.

White and grey tints are often experienced as safe, glamorous and refined. Architecture in more expressive tints offers the opportunity to link the new to existing historical designs. In the architectural realm there is room for the entire rainbow.

Clay pavers

Stepping stones to more water fun

Without water there is no life. No wonder that living on the water is on the rise. Conversely, private owners are increasingly bringing water to their homes in the form of a water mass, like a pond or a swimming pool. For comfortable, safe and durable edge finishing and a satisfied customer, clay pavers are the most obvious solution.

Magnet

Water is not only a source of life, but also of inspiration; for painting, literature, music, architecture and people in general. On a smaller scale, water has become an integral part of landscaping. From spectacular children's pool to eco-swimming pond; from simple water mass to intricately designed home filled with biodiversity, in the garden water always ensures fun, curiosity, dynamics and an ever-changing succession of reflection and movement. Like an irresistible magnet, a water surface always keeps attracting residents, guests and visitors, young and old.

*Project Brasschaat,
see p. 96*



Trendline Triton tumbled
All Garden Service, Stevoort



*Project Assenede,
see p. 62*

Style icon

Because of that magnetism, water masses deserve a sophisticated design and optimum implementation. That applies to both their aesthetic appearance and safe, comfortable use, minimal maintenance and long service life. To meet those high expectations, there is no better solution imaginable than clay pavers.

First of all, clay pavers are a timeless style icon. From castle to compact home, from sleek contemporary to Mediterranean hacienda, clay pavers as pavement always provide the right touch. The natural material can also enter into a harmonious marriage with other natural materials.

Forever young

Like all clay products, clay pavers boast all kinds of excellent features. They look like what they are: a natural product. Frost, UV rays, and other burdensome weather conditions do not affect clay pavers. They also maintain their colour fastness with the passage of time.

Their ease of use is in line with the aforementioned qualities. Thanks to their worn surface, they exude not only character, but they also never get slippery when wet. Safety is always first and foremost in playing and swimming. They feel wonderfully soft on bare feet and they don't get overheated, so that people can walk on them comfortably even in the heat of the summer.



Oud Hollands - Oud Maastricht
Smout, Koningshooikt

Technically superior

Clay pavers are sturdy and rugged and can take some abuse, they are immune to chlorine, cleaning products and other products that may be used around a swimming pool or pond or that may be easily spilled. Installation is fast too.

To prevent weeds, the gardener can finish the joint with a polymer jointing mortar or with a cement slurry, i.e. a mixture of cement, sand and water. The result is a spectacular fusion of fire – the kiln the clay is fired in – and water, which will please the client and his entourage for decades.



Authentica Retro Dakota
Tuinen Joos, Bonheiden



Elegant roof acrobat

Nueva is a big dark striker that scores. The clay roof tile owes that efficacy to a vibrant cocktail of qualities. More specifically, we are thinking of the large format, the fine and flat aspects, the locking seals, the flexibility that is geared to renovation challenges and all the other features that support in a quick and comfortable installation.

Aesthetic efficiency

Efficiency without aesthetics is insufficient, aesthetics without efficiency will not achieve the intended objective. The Nueva clay roof tile combines both. The big tile has an undeniable contemporary and slim look, thanks to the perfectly flat design and the absence of an indentation. The thin bottom contributes to that sophisticated elegance. Ideal for a design in contemporary style. The available colour spectrum in anthracite matt, titanium black, and titanium grey gives it an extra dose of stylish power.

Renovation champ

For renovation projects, the advantage of the batten spacing plays an even more important role. Thanks to the variable head lock (25 mm), differences in size gradation of the battens no longer cause any headaches. But even if the battens and sub-roof are in reasonable condition and the batten spacing of the old roof is within the adjustable batten spacing of the tiles to be installed, the existing batten structure can be kept, along with all the budgeting and time this saves. In that case, the roof is quickly closed again too, so that the residents will have minimal inconvenience while the work is being done and will not have to temporarily move out.

Large and versatile

At the same time, the Nueva clay roof tiles have all the advantages for a comfortable, quick and efficient installation. Due to the combination of the exceptionally large tile surface and the adjustable batten spacing, ultra-quick installation is guaranteed, especially for large roofs. The Nueva can be installed effortlessly at any batten space between 345 and 370 mm. If a construction is not batten-spaced very precisely, the adjustable batten spacing easily absorbs the minor differences. Two nail holes make attaching the tile easier. Outsiders clearly have an advantage.

Always efficient

A clay roof tile must score not only in aesthetics and processability, but also in efficiency. The Nueva has no problem with that. In terms of the optimum screening and water-draining function of the roof side, the Nueva provides perfectly rainproof and reliable sealing. Of course, sufficient attention must be given to the flatness of the roof structure, just like for all flat roof covering materials.



Rock-solid from concept to detail

Façabrick offers an efficient total solution for insulation and renovation of exterior walls. The system consists of an insulation panel with mesh reinforcement and a mortar layer, to which brick slips are attached. The solution is energy-efficient, beautiful, tear-resistant and suitable for both a full stone wall and a shell wall, with or without the existing shell.

Satisfied client

—

To meet the requirements of the client optimally, you have a strong pair in Façabrick and brick slips. With the suitable thickness of insulation in expanded polystyrene foam loaded with graphite ($\lambda_D = 0,031 \text{ W/m.K}$), you realise the intended U-value.

The brick slips guarantee virtually unlimited freedom with respect to colour, texture, dimensions, nuances, processing and detailing. You can process them in glued or reinforced look in various masonry connections and they can barely be distinguished from 'ordinary' facing bricks whose other qualities they have in common. The result is an attractive-looking, energetically updated façade with great impact resistance.

The system can be installed quickly and easily by specially trained contractors, so that the highest fitting standards are guaranteed and the impact of the work on your client will be limited.

All the details are taken care of

—

Using Façabrick and brick slips provides you with a lot of design and detailing freedom for your renovation projects. Here are some examples.

• Façade

Lovers of contemporary architecture like to include seamlessly integrated window frames in the façade. This is perfectly possible with brick slips, without risking water infiltration, provided they are installed properly.



*Project Ostend,
see p. 90*

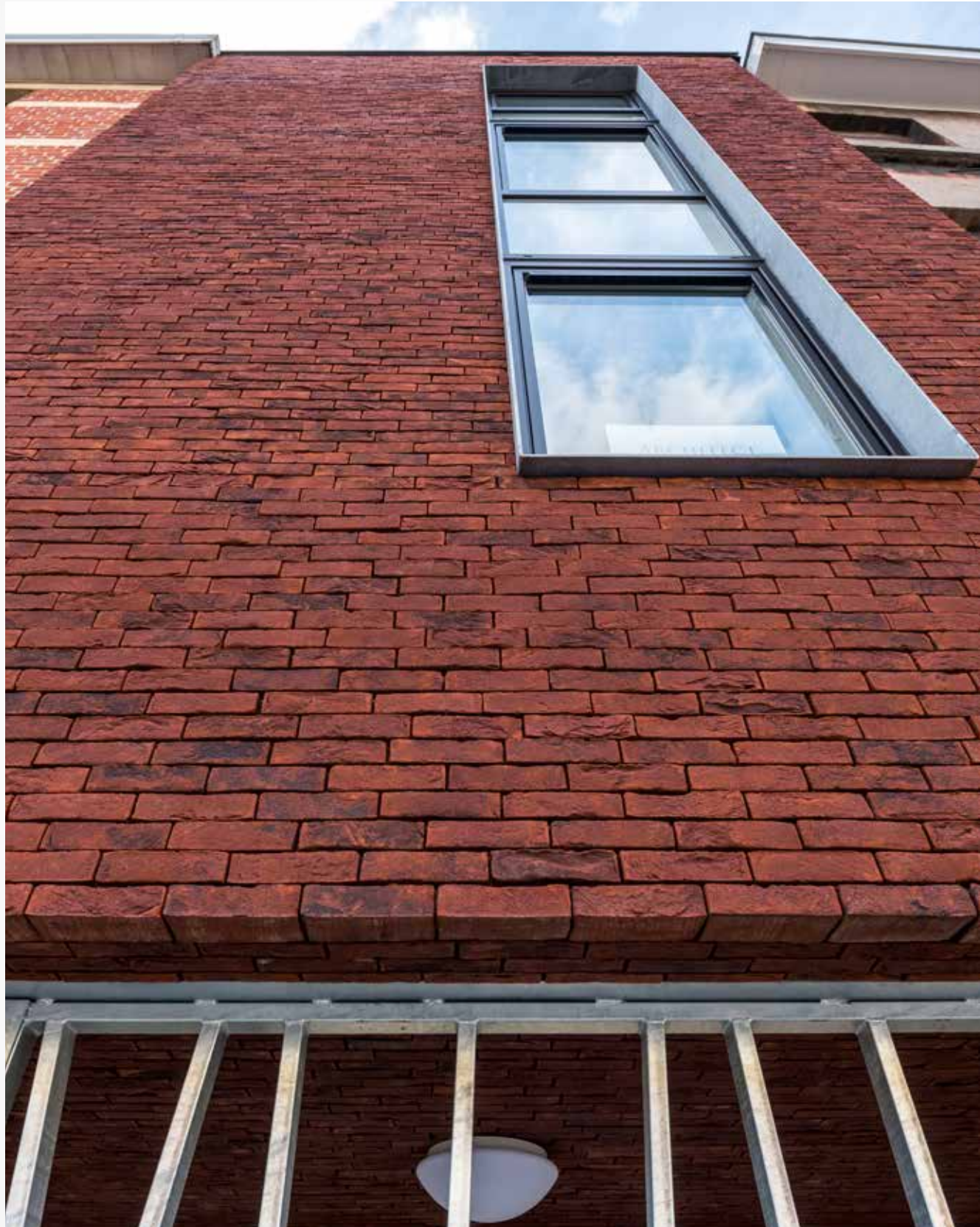
• Masonry look

You can't always get the desired masonry look with traditional facing bricks, e.g. if you want a vertical effect. With brick slips on Façabrick you are not bound to such restrictions.



- **Everything fits**

You can integrate spots, letter boxes and other details neatly into the brick slips. If there are overhanging eaves, you can use sole strips and corner sole brick slips to finish the ceiling.



Façabrick with brick slips and corner strips
Desimpel Forum Pampas
Arch. Rik Reynaert, Lauwe



Façabrick with brick slips
Terca Cassia Red
Krul Architecten, Kessel-Lo

- **Perfect corner**

Corners can be finished perfectly, either with corner slips and corner sole brick slips or by sawing the stones by default. You can also install the windows in the front of the building shell and finish them with corner slips.



Façabrick with brick slips Terca Pagus Brown-Black
Arch. Tim Oost, Waarschoot

• Free style

Because virtually all the facing bricks from Wienerberger are available as brick slips, you can renovate in the style your client swears by, from rustic to contemporary. All possible patterns and structures are within reach. If your design requires it, you can also combine brick slips with other materials, such as exterior plastering.

• Entrances

You can apply brick slips both inside and outside, as long as the substrate is dry, stable, flat and dust- and grease-free. Brick slips give the interior a surprising touch, create exciting colour and light effects and provide you with endless combination options.

*Project Mariakerke,
see p. 84*

• Depth

Do you want to match the façade of the adjoining house, but is this difficult due to the extra insulation layer? Brick slips are the perfect solution to gain those aesthetically valuable centimetres.



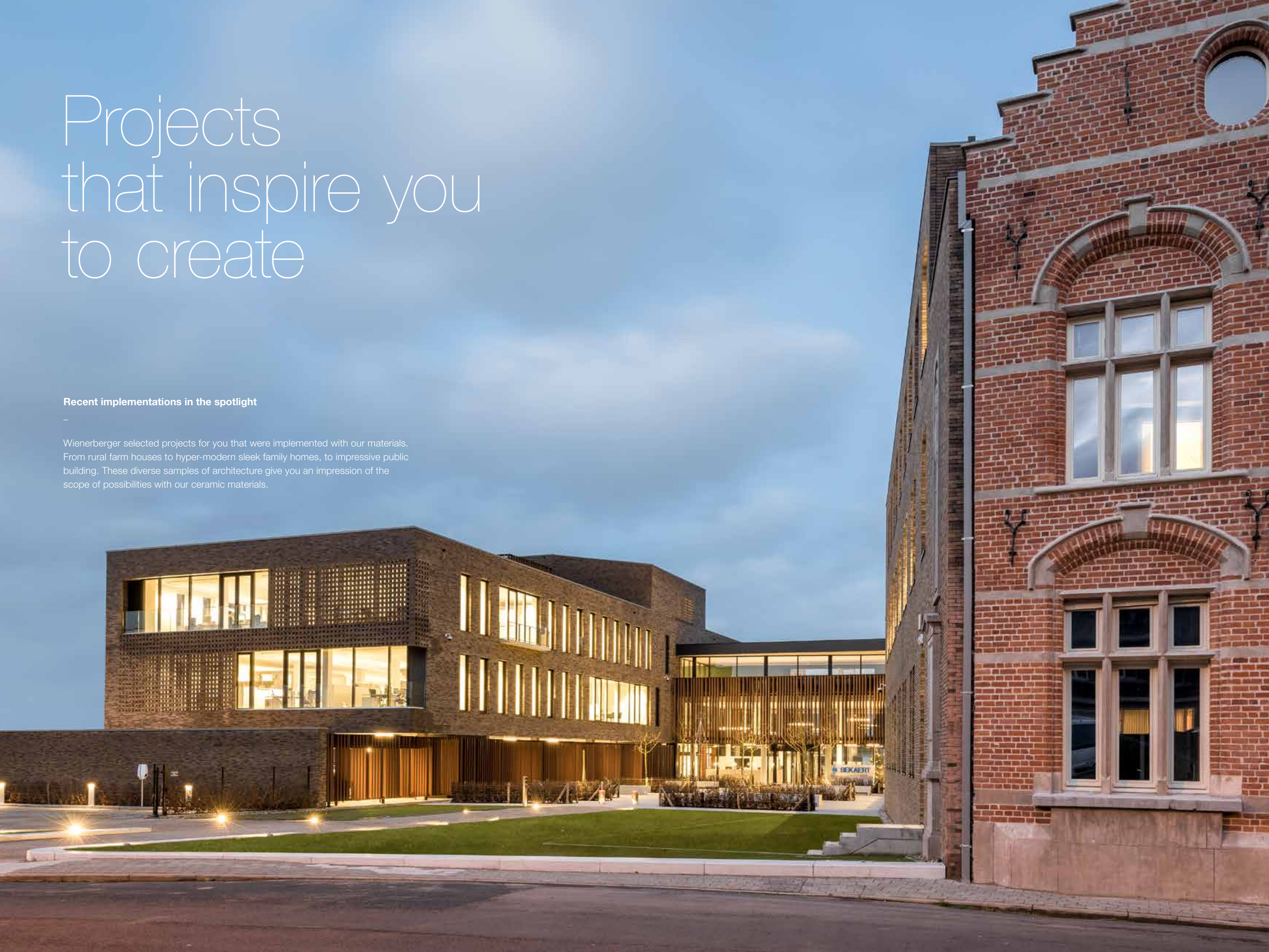
Façabrick with brick slips Terca Recup Tongerse RV



Projects that inspire you to create

Recent implementations in the spotlight

Wienerberger selected projects for you that were implemented with our materials. From rural farm houses to hyper-modern sleek family homes, to impressive public building. These diverse samples of architecture give you an impression of the scope of possibilities with our ceramic materials.





Terca Pagus Red-Brown Iluzo

Why Terca Pagus Red-Brown Iluzo?

The formal unity of this project is created by consequently applying a rough hand-moulded brick to the façade. The solid character of the façade is reinforced partially by the use of the Iluzo facing brick. The brick architecture embraces the house on the street side and the front yard and in this way creates the desired security for the open home at the back. Visually, the façade masonry reinforces the special length of the façade, which is interrupted only by a series of windows that serve as a visual bridge between the house and its surroundings.



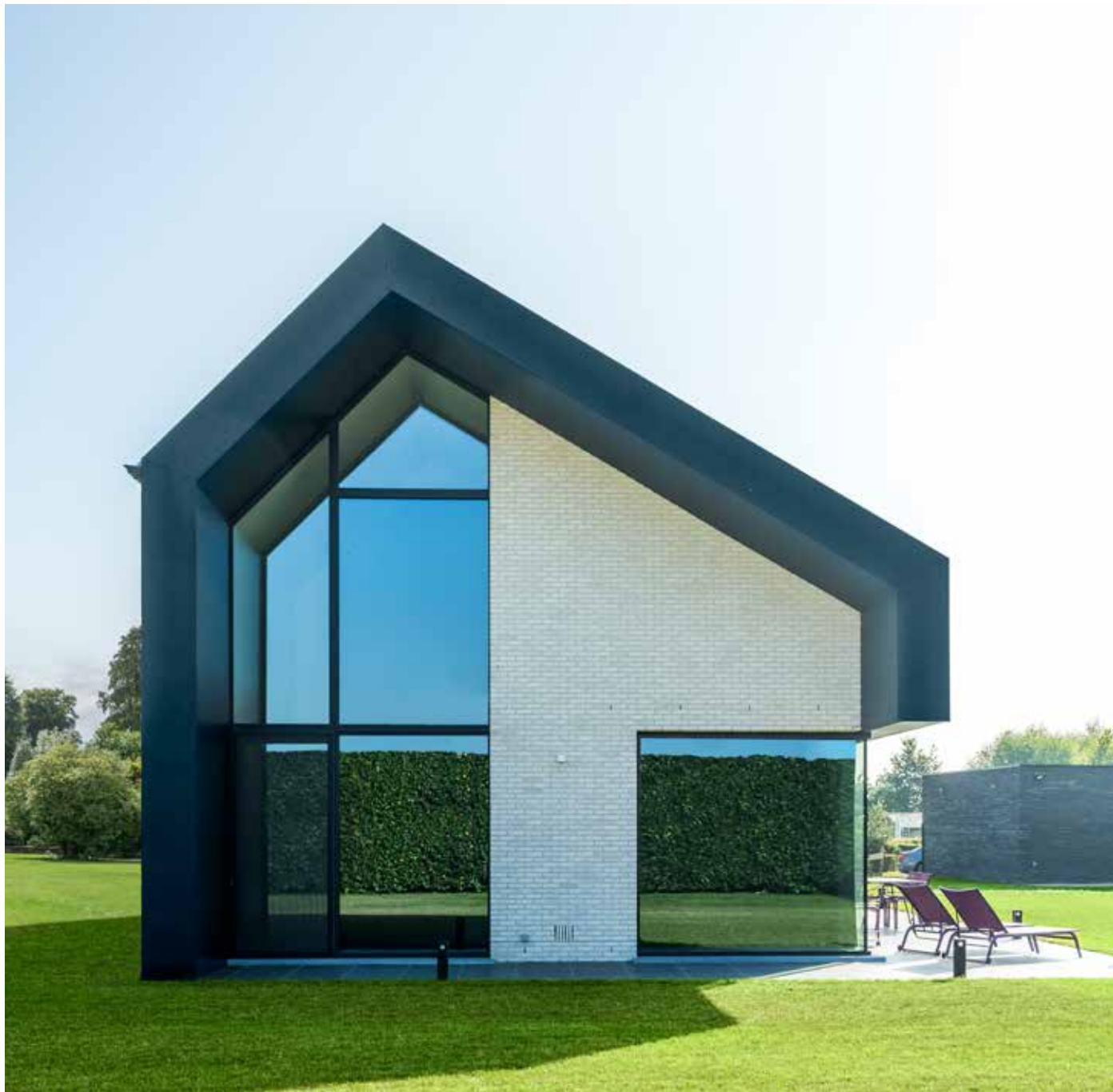
Egide Meertens Plus Architecten,
Egide Meertens, Riemst

Closed corner lot offers room for open family house

The design of this house is related to the position of the building site: the closed brick architecture creates distance from the intersection between two rural roads. The series of windows in three of the façades break up that closed structure and create a visual bridge between the house, the inner courtyard and the backyard. The architect opted to keep the living spaces and bedrooms separate. The bedrooms received a striking pent roof. The whole is a surprising mix of open and closed volumes, which feels impressive, yet intimate.

*"Brick architecture with
the desired security"*





Architectenburo Acke &
Van Wynsberghe,
Jan Acke, Assenede

A rural home with sharp contrasts

This striking home has been planted on a large lot in an agricultural area with a south-facing garden. The basis of the design was an architectural profile of a home with an uneven roof slope. That line was drawn to create the basic volume and is accentuated by a sober edge. The second volume reflects the first one. Both sides were then pushed together to perfectly match the orientation of the lot. Form follows function.

Why Koramic Plato Braised Blue, Terca Marono Braised and Terca Domus Duifwit?

For the base volume, the roof tile and facing brick must be a close match in looks. That distinctive look is perfectly shown by the combination Plato Braised Blue roof tiles and Marono Braised facing bricks. The space below the base volume consists of windows and Domus Duifwit facing bricks. The rustic look of this brick with lime layer ensures a classic black and white contrast. A nice balance between expressed and subdued materiality.



Terca Marono Braised and Terca Domus Duifwit
Koramic Plato Braised Blue



© Photography: Nick Canaerts for Plan Magazine



Koramic Plain Tile Plato Natural Red (roof and façade)

“Unity in diversity”

Why Koramic Plain Tile Plato Natural Red?

To make the variation in volumes and dimensions into a quiet unit, clear forms were established. Each building block is made primarily of ceramic Plato tiles that run from the roof to the façade. The result is a monolithic-style whole. An aesthetic choice, due to the refined texture and the characteristic Flemish nature-red of fired clay and at the same time, the Plato tiles are bigger than the average tile, which makes roofing quicker and cheaper. The solid character of the nature-red roof tiles is then punctured with concrete elements, such as awnings, frames and a solid base at the bottom.



Goossens & Partners
Architects and Engineers,
Sint-Niklaas

Social housing around a green rest area

Bunderhof is a neighbourhood in the town centre of Haasdonk, which was turned into eleven social houses for purchase by commission of the Waasse Landmaatschappij. The residential programs for each of these entities are diverse, although they all have access to the public garden, which is a green rest area in the neighbourhood and serves as a playground, bicycle storage and infiltration zone for the surrounding houses. The houses were designed as terrace houses and open up to the courtyard and the garden within a simple, constructive rationale.



Garden Architecture
Alain Wauters, Nossegem,
commissioned by the
Municipal Council of
Zaventem

New street design for the Cultural Centre of Zaventem

Cultural Centre De Factorij is located on the site of the former Suchard chocolate factory, right in the densely populated centre of the municipality. In line with the brand-new, sleek, cultural centre, the entire design of the exterior area was also addressed. They focused on three functions: parking space, delivery and entrance for the CC and a fire lane that would connect both parts.

Why Trendline Caesar?

Because of its nuanced tints, format and structure, the clay paver Trendline Caesar is a warm contrast to the homogenous white concrete cover of the main building. It also connects the fire lane to the recently re-constructed Willem Lambertstraat, where they used the same clay brick. That consistence approach strengthens the value of experience of the entrance and creates an interplay between the street space and the cultural project.



Trendline Caesar

*“Exterior spaces
that connect”*





Stef Wevers and
Lieselotte Van den Bosch
commissioned by
ARCHIPELAGO/AR-TE, Leuven

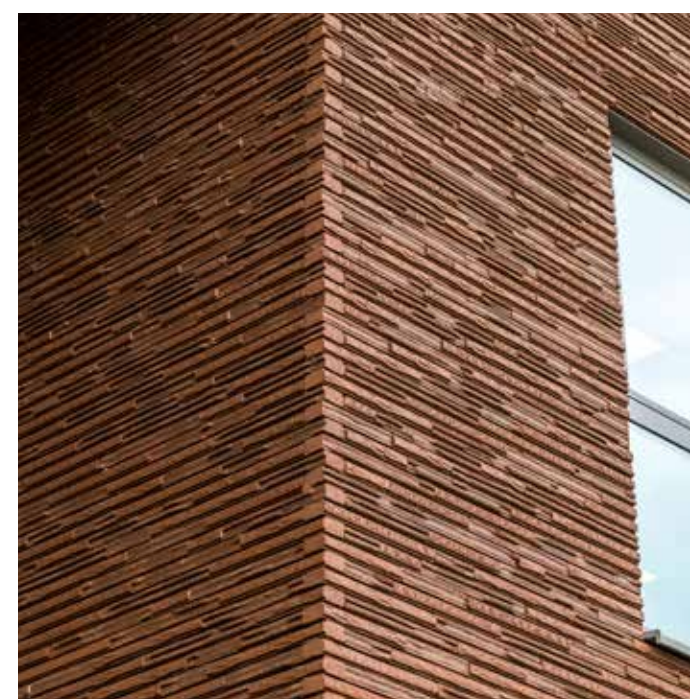
*“Colourful
accents for
a school
that values
creativity”*

**Contemporary volumes and
colour accents visually put this
school on the map**

Until recently, the BuSO - BuBaO school in Maaseik did not have its own entrance or reception. The entire school experience took place behind a closed exterior wall. Now the school is getting its own face: an open, wide façade with multi-use spaces, such as a canteen and a gymnasium. This project creates an opening in the street scape, but it also valorises the inside of the block, which has valuable historic vestiges of a convent.



Terca Cassia Brown



Why Terca Cassia Brown?

The colourful accents in the façade combined with a whimsical brick reveal a creative school and give the building a place in the street scene. Maaseik has a tradition of brick architecture in red-brown shades, inspired by the Dutch School.

These bricks fit in perfectly with that. Bricks used are 50 cm wide; current size: 40 cm. In addition, the mix of the scraped and broken side view of the brick ensures telling, robust façade volumes.





Terca Marono Braised Extra



Arch. Massimo Panza,
Mons

“An interplay of contrasts”

A sleek home surrounded by fields and meadows

This home uses angular volumes that contrast with the lush green surroundings. The refined lines were carefully created and combine the rough aspect of brick with the smooth profile of the aluminium window frames. That interplay of contrasts continues in the construction of the façades: where the street side shows little, the back consists of a series of windows that offer an unbridled view of the natural surroundings.

Why Terca Marono Braised Extra?

The texture of these facing bricks is accentuated by its horizontal character and also by the massive expansion formed by the exterior wall at the front. Other measures, such as the long strip that runs along the entire width of the façade and allows the light to come in, provide a variation of light and shadow, which enhances the rough façade even more.





Terca Boomse Recup untumbled



Abscis Architects, Gent

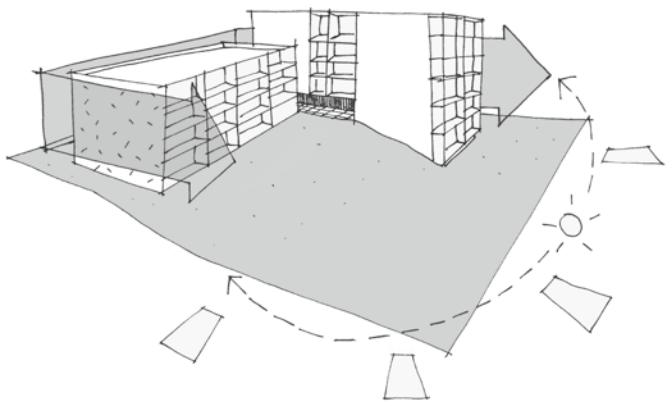
Residential units with brick patchwork along the Rupel

Near the centre of Boom, on the banks of the Rupel and in the vicinity of a nature reserve, new, qualitative housing is being developed. Right where the first generation of clay pits once determined the landscape, residential units that incorporate different elements of that historical heritage are now rising up.

The design respects the scale of the terrace houses in the adjacent street and, thanks to the façade architecture, matches the modulation of the existing buildings. The façades of the biggest volume are included as a brick back around the building while the façades around the inner area were opened up with terraces for a dynamic façade play.

Why Terca Boomse Recup untumbled?

To present brick in all its facts; that was the intention. You can take that literally: the whole looks like a patchwork of mortar patterns. In this subtle mosaic structure, all the joints have different colours and textures. The brick used is a variation on the red Boomse Recup stone, which emphasizes the history of Boom as the birthplace of the brick-making industry.



“Firing bricks”



*“Two building
volumes united
into one whole”*



Sileghem & Partners,
Zwevegem in collaboration with
Patric Deknock



Neogothic icon gets contemporary expansion

World player Bekaert regrouped its activities to the site where it all began: in the neogothic building where they once started their production. In addition to the renovation of those historic buildings, a new office building and a company restaurant were also built.

Uniting both building volumes and all those various functions into one unit was a challenge on many levels. The two new floors above the parking zone were the answer for the existing volume, which was finished with the same parament. An added benefit is that a transparent entrance building now connects the new office building to the neogothic buildings.

The combination of a logically structured construction with existing renovated spaces results in surprising trail full of natural light and contact with garden zones, along with diversity in use and circulation.

Why Terca Milosa Hoornbloem and Koramic Tempest Tile 44 Slate Matt Glazed?

It was important to match the existing site with its characteristic brick architecture. The facing brick was chosen primarily due to the look that fits in with the region, but also because of its maintenance-friendliness and economic material. The tiles were used for the renovation of the sloping roof of the neogothic building. A logical choice, because the existing roof was finished with Tempest Tile 44 slate-coloured roof tiles.



Terca Milosa Hoornbloem and Koramic Tempest Tile 44 Slate Matt Glazed



Architectenburo Carryn & De Cort, Els De Cort, Antwerp



Cosmas Design, Cosmas Brongseest, NL- Harderwijk

“Contemporary harmony”

From classic office building to eyecatcher

This head office is located on a quiet street lined with characteristic houses with brick façades. For this thorough renovation, they opted to maintain that style and give the new construction a brick exterior wall as well – however, with the addition of a striking, sculptural eyecatcher. The result provides the building with a certain plasticity that harmonizes with the surroundings in its own contemporary way. The spectacular patio in the heart of the building breaks up the relatively closed walls and ensures a lot of daylight and visual contact between the offices.

Why Terca Wasserstrich Special Grey?

The building is firmly anchored onto the site and seems to rise out of the ground. This effect is amplified by the long, narrow shape of the light-grey facing brick that emphasizes the horizontally lined architecture again. The black exterior carpentry and the flowing waves in aluminium shapes in turn form the connection between the factory in the back and the head office. In addition, the metal curves perfectly contrast with the austere-looking bricks.



Terca Wasserstrich Special Grey



*“Much more sober
architecture, refined by
materialisation”*



OH Architecten,
Leuven

Rhythmic line play for family home in Kessel-Lo

This family home is all about materials and rhythms. The striking façade combines a wooden façade covering with the authenticity of brick, which is completely in line with the architecture of the region. The difference, however, is in the alternating horizontal and vertical lines, which create a search for the essence of living with ease. The façade is an attempt to design a home with a minimum of different materials; a concept that was continued throughout the house.



Why Terca Agora Agate Grey?

To reinforce the simplicity of the design, a reasonably neutral stone in soft-grey was chosen. The hand-made aspect of these bricks offers the desired texture, while the pattern in the masonry takes on such volumes that the whole house is transformed by it. In addition, the Agora Agate Grey offered the option to align the brick pattern perfectly.



Terca Agora Agate Grey





VPK-ALBO,
Tanio Van Paemelen,
Zomergem

*“Materials
that become
more beautiful
with time”*



Authenticata Retro Varia



Rustic look for rural farmhouse

The old country road leading to this big farmhouse in Middelburg was completely rebuilt. Over 2000 m² of pavement now connects the building with the main road. Clay pavers were purposely chosen, because they are durable materials that keep their colour and develop a beautiful finishing over the years. The bricks were installed in tracks with grass in between and all of this is on top of a water-permeable sub-foundation that allows excessive precipitation to be rinsed away immediately.

Why Authenticata Retro Varia?

The clay paver Authenticata Retro Varia has a natural unique colour palette, which consists of a mixture of red, yellow and bronze. This colour mix matches the style of the home beautifully. Creating green zones around the clay paver ensures good water drainage, which was a plus in this rural area.



Eeckman & Partners,
Luc Eeckman,
Sint-Amandsberg

Corner building with dentistry practice and flats in Zele

At a busy intersection where roads and railway tracks come together, a stately building rises up, which offers shelter to a dentistry practice and apartments. The design includes a wide-spread series of curved windows that fan out from the practice to offer an unobstructed view of the surroundings. To guarantee the privacy of the patients, the floor of the practice space was built to be higher than the street. In addition, the flats on the second and third floor are each designed in their own way, which gives them their own character, adapted to the orientation of the building.

Why Terca Wasserstrich Special E1?

By using the long and slender Wasserstrich facing bricks, the building gets a solid character that is further accentuated by the curtain wall in the practice space. The colour and the rough texture together ensure a natural look.



Terca Wasserstrich Special E1

*"Solid effect, thanks
to horizontal facing brick"*



Terca Wasserstrich Special Grey

*“Subtle play
of volumes”*

**Sleek family home in
rural Besonrieux**

In a neighbourhood dominated by eclectic building styles, this house stands out, due to its sharp angles and a proud contemporary look. The soberness of the volumes is underlined by equivalent shapes that stand out. At the front is a big black wall below a fine brick ridge, at the same time it is also the only place that has a view of the street side. The back is dominated by a floating brick volume, hung above some windows that offer an unobstructed view of the surrounding countryside. The window sills, which fold around the corners, finally offer openness in the corners, all the way to the roof edge.

Why Terca Wasserstrich Special Grey?

The horizontalness of the composition is reinforced by the choice of this brick. There was a need for a material that would reinforce the play of volumes, while also creating a contrast to other materials in colour and texture.

The Wasserstrich Special Grey is the only candidate to unite all those qualities. It emphasizes that horizontalness, the very pale colour contrasts nicely with the black and the subtle, irregular form ensures a beautiful tension combined with the sleek aluminium.



Arch. Stéphane Bellens,
Haine-Saint-Pierre



*"Light nuances
that never take over"*

A showroom that stands out

A new entrance and showroom were designed for a construction company in the extension of the existing consultancy firm in Zulte. Both constructions are eyecatchers for passers-by on the street. To distinguish the expansion from the existing building, the building was done in a subtle step-by-step way both in plan and appearance. This creates an exciting, spacious building that is reinforced by the sleek brick architecture. The façades remain closed, while the light comes in from above.



Terca Metropolis Aula Red



Architecten
Vande Kerckhove, Heule

Why Terca Metropolis Aula Red?

The materialisation of the building was entirely geared to reinforcing the new volume. The red, lightly nuanced brick in long format lends itself to this perfectly, especially in combination with a mortar that reinforced the effect. The surfaces are nice and smooth, with a light nuance that never takes over.





Arte Purple Reduced



A park with a contemporary feel

To make the park in Zwevegem, West Flanders once again into a vibrant green space required several procedures. The walking paths in the park were transformed into wide boulevards with room for pedestrians, runners and playing children.

Visitors have their every wish satisfied. Runners can go for it, children have a playground to run around in and the expansion of both ponds opens up even more opportunities for meetings. All this is with respect for the historic aspect of the castle and the fountain, but also for the meditative character of the park.

Why Arte Purple Reduced?

In a park, the choice of a sustainable material is obvious. Plus, the Arte Purple provides some colour in all the surrounding green. The clay pavers will still look exactly the same in a hundred years.

The winning argument is the small size, which makes it possible to follow the meandering curves of the paths. Due to the stylized shapes, choosing this sleek clay paver was easy.



Ontwerpbureau
De Witte Kamer, Lo

“A vibrant green space”



“Mineral look”

Headquarters for state-of-the-art technology

In the heart of the science park in Sart-Tilman near Luik, these new headquarters want to give shape to the pioneer role of the company that resides there. The architect started with an L-shaped floorplan, ideal for a forested area with a natural slope. The design was of a modular concept with a closed side wall that offers the option for expansion later. But what is most striking in the design is the vertical axis, which runs through the building. On the one hand it cuts through the volumes and allows light to come in and on the other hand, this activation connects the different parts of the building, from work areas to meeting rooms.

Why Terca Cassia Black Graphite?

Most of the building is made of dark brick, chosen for its rough texture and the striking long shape. Here, 50 cm bricks were used, current size is 40 cm.

The absence of jointing is emphasized by that horizontalness and gives the whole a mineral creates, which fits in well with the woodsy surrounding. The sober material choice keeps the impeccably white of the extension in balance and creates a dynamic that breaks through the straight lines.



Atelier Architecture Lavaux,
Esneux



Terca Cassia Black Graphite



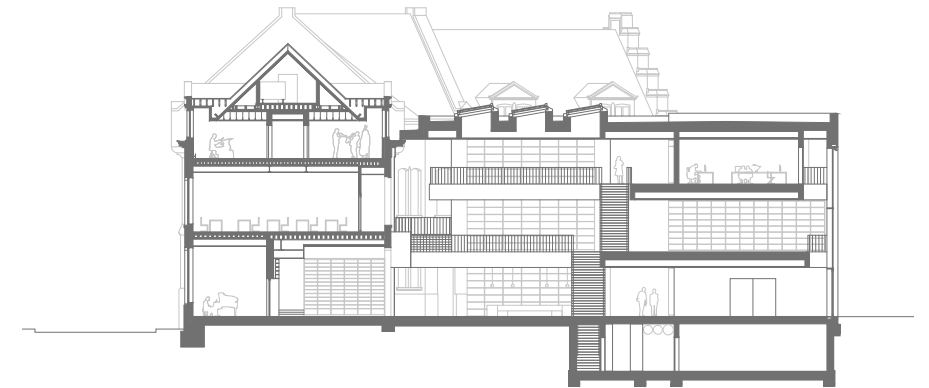
Recycled facing bricks



©Casper Rilla

KAAN Architects,
NL- Rotterdam

"Symbiosis between old and new"



Terca Wasserstrich Special Orient Red

Impressive library becomes icon in Aalst

The new Library and Academy for Performance Arts in Aalst was christened Utopia, after the book by Thomas More. The 8,000-square-metre brick complex incorporates a striking historic building from 1880 and regenerates an urban landscape, while it expresses all functionalities in an elegant way.

Utopia, the city and its residents are inextricably connected to each other by large and wide openings, which are carefully cut out of the masonry. The open landscape unfolds from floor to ceiling, with several thick concrete floors that seem to support the books. The floors and stairs zigzag through the space at the edge of the overwhelming atrium, while the ceilings are kept as subdued as possible.

Why Terca Wasserstrich Special Orient Red?

The old Pupillenschool is embedded into the design and now forms the corner stone of the new building. Both externally and internally, the historic walls perfectly match the generous spaces and the masonry enters into a dialogue with the light-grey concrete elements.

The biggest part of the perimeter of the building consists of new masonry. For the material and colours of the construction, Aalst was used as an example and bright red was chosen. To accentuate the duality of Utopia, long, flat bricks were installed with a horizontal effect to complement the vertically-oriented walls of the old school.





Clay Pavers: Scala Dresden



Architectenburo
Acke-Van Wynsberge,
Jan Acke, Assenede

“Subdued brutalism”

Subdued brutalism surrounded by meadows

This house is the last one in a long row, a succession of characteristic Belgian ribbon development. To stick out above the surrounding agricultural land, the house was built 40 cm above ground level. The large, floating volume was constructed from two beams, with as many clean cuts in it as possible. This provided sufficient shading and covered areas, but also opens up the visibility in all the façades. This creates the opportunity to enjoy the view all year round: you can look over the plants without having to build the house on a pedestal.

Why Terca Latero Menta and Scala Dresden?

To emphasize the floating effect of the buildings, the Scala Dresden serves as a plinth for the house. Subsequently, the clay pavers were enclosed in black metal frames to create the transition from ground level to the house. The reasoning is extended to the façade, which is in turn finished with a shadow joint. The design may be called ‘present’, the yellow-green braised Latero Menta ensures that the house is a perfect match for its rural surroundings.



Terca Latero Menta



Terca Milosa Kogelbloem

"A subtle duality between the earthy character of the location and the mechanical origin of the facing brick"



EILAND 7 architecten,
Joris Vermeiren, Rotselaar



From sludge-processing to sub-tropical diving adventure

The TODI-project is located at the oldest mining site in Beringen. Within the framework of the overall reconversion plans, the architects renovated two concrete, bucket-shaped constructions with accompanying water reservoirs into a unique indoor diving and adventure centre with a restaurant. The large thickener (11m50 deep with a content of 6.5 million litres), forms the diving pool. The smaller thickener houses the water-purification installation and works completely organically, required for the over 1500 sub-tropical fresh water fish that keep the divers company in the basin.

Why Terca Milosa Kogelbloem?

The façades of the ground floor and the entrance zone were done in glued Terca Milosa Kogelbloem. Their dark colour refers to the coal that used to get mined there. The choice was made partially out of respect for the industrial past and the protected status of the old concrete building.

*"Sleek lines with
a warm look"*



S3Architecten,
Annelies Artoos, Mechelen

Seventies design recreated into a contemporary so-called kangaroo residence

Behind these closed façades in soft-grey brick hides the skeleton of a house dating from the 70s. The detached house was stripped to the bone until only the skeleton was left. Today a 'kangaroo residence' is rising up in the same spot in Bonheiden.

The last step in the renovation was a brand-new façade in brick, which contrasted nicely with the wooden slats for the window. They in turn provide refinement to the big façade surfaces and create the link between the building and its green surroundings.

Why Terca Wasserstrich Special Grey?

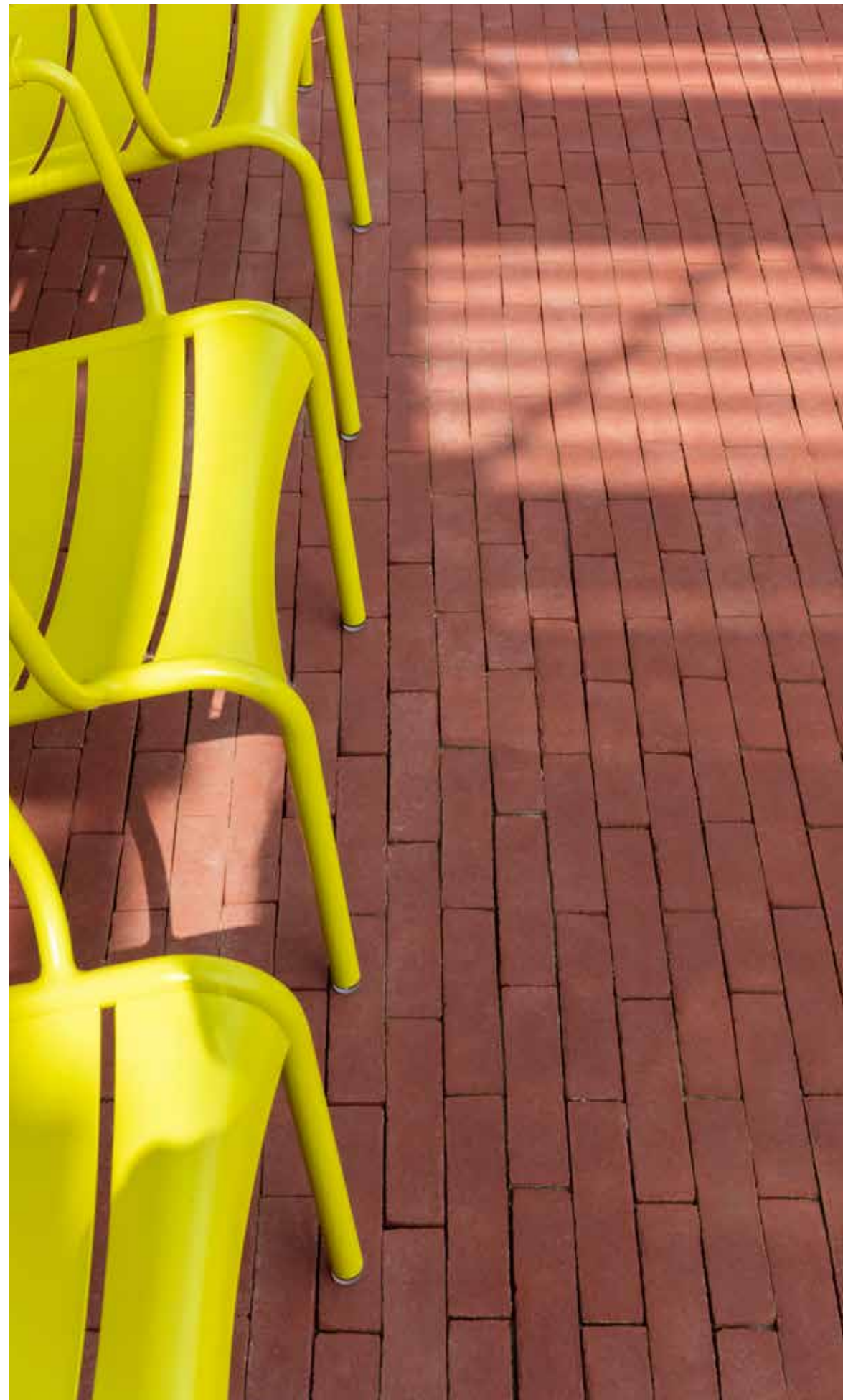
This house was designed with a minimalist approach, both in terms of form and use of material, which immediately led to opting for the subtlety of the Wasserstrich Special. The colour of the grout is crucial in this: the choice for a tone-to-tone edition in grey emphasizes the peacefulness of the design, entirely in line with the surrounding.



Terca Wasserstrich Special Grey



*“Monumental,
but without offence”*



WIT Architecten,
Guido Geenen en Jan De Rop, Leuven
& Lens'Ass Architecten, Hasselt

Urban Academies of Deinze

The industrial history of Deinze, city on the Leie, is the setting of the new version of the Urban Academies of Deinze. Academies, plural, because one brand-new and several old buildings currently contain various disciplines, from dance to drawing.

The reconversion takes into account the pre-industrial context, but also the diverse requirements regarding acoustics and functionality. The resulting construction is an impressive volume that adds a monumental roof to the other, special roofs in the area, from the outside, without any offence.

Why Arte Purple?

The construction must fit in with all the industrial building around it, but also looks further, to the old silos and mills on the other side. The biggest common denominator that could be distilled from that is the red colour of the pavers, which is currently being continued in the inner courtyard.



Terca Metropolis Aula Red

“Regional gateway with symbolic stateliness”



Salens Architecten,
Olivier Salens, Brugge



Cruise terminal with high symbolic value

The ABC building in Zeebrugge is a hybrid public/private building with four functions. In addition to a cruise terminal, it also offers shelter to offices, a visitor centre and a rooftop restaurant. The brick tower serves as a regional gateway and with its stateliness it creates the symbolic connection between the city and the sea. In addition, Restaurant Njord at the top of the tower, brilliantly fulfils its role as lighthouse lantern.

By placing the building asymmetrically, it is situated in the extension of the esplanade of the Rederskaai and forms a perfect final element of the neighbourhood. The tower faces the water and the marina, thanks to its two subtly turned floors; a technical challenge that gives the building a contemporary touch and illustrates the power of its clients.

Why Terca Metropolis Aula Red?

To reinforce the urban character and the marking of a new identity for Zeebrugge, the ABC tower is considered a symbolic piece of architecture. Both in form and in use of material, this building directly refers to the typology of the Belfort and the Markt.

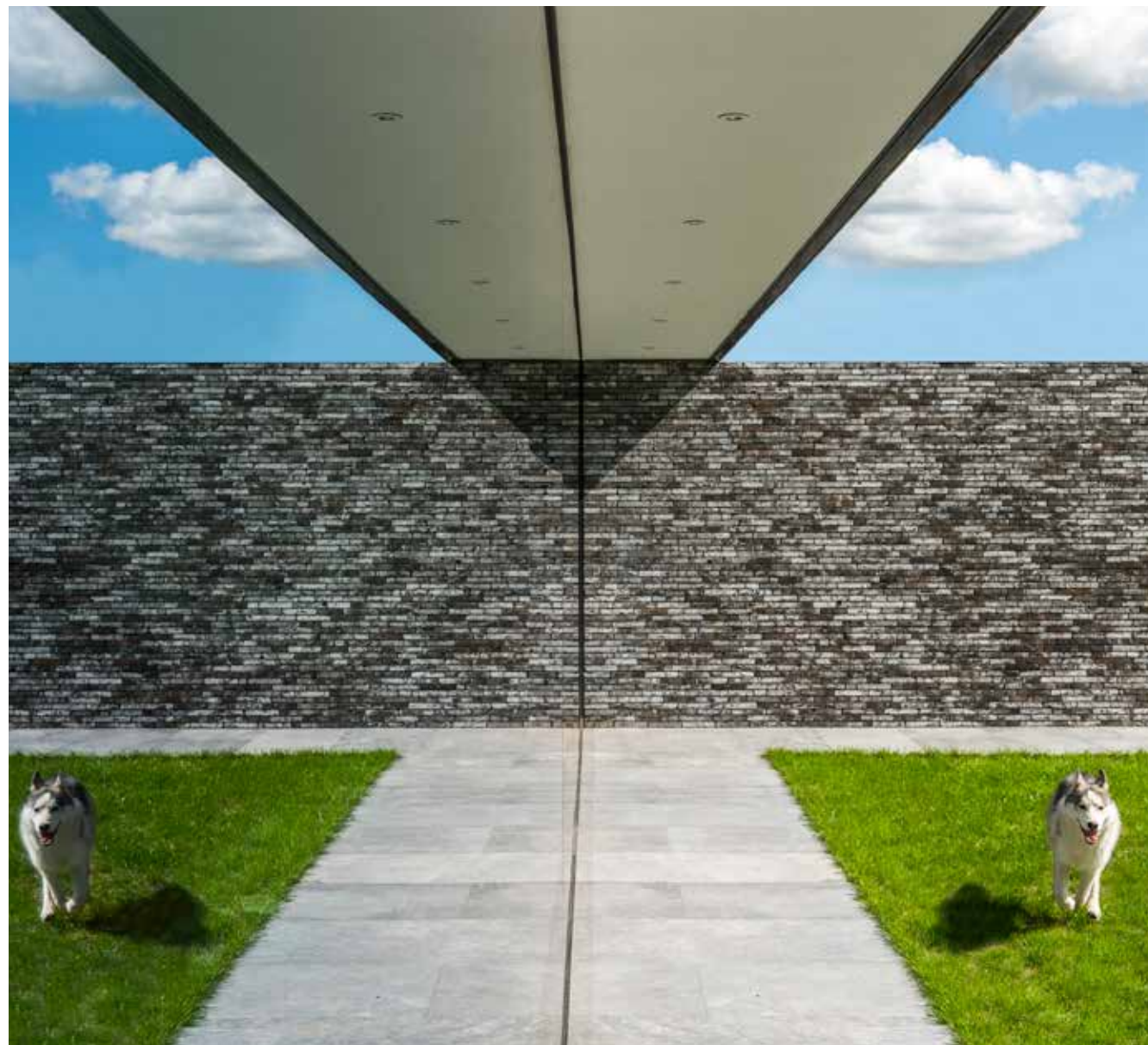
On the one hand, there are red bricks, inside and outside, which integrate the building seamlessly into the red shades of Zeebrugge Village and the rich patrimony of the city of Brugge. On the other hand, the alternation of red masonry and white concrete bands to the ring-shaped construction of lighthouses, uniquely symbolic of a city on the sea.





YDGArchitecten,
Yannick Degryse, 8200 Sint-Michiels
in collaboration with Talperbouw

*“Closed façade
with surprising open
back construction”*



Terca Metropolis Vesta Black



Nearly energy-neutral house that plays with volumes and contrasts

This nearly energy-neutral home is situated on the edge of a new allotment that uses strict regulations for new construction projects. With a view of an interesting mix between traditional houses, an innovative design, the resolute choice here was a closed front façade. And, although it shows nothing at all, the living space on the main floor is opened up by big windows and an open kitchen.

The first floor is considered a robust volume that seems to float above the transparent main floor. To create natural shadow, overhangs were incorporated.

Why Terca Metropolis Vesta Black?

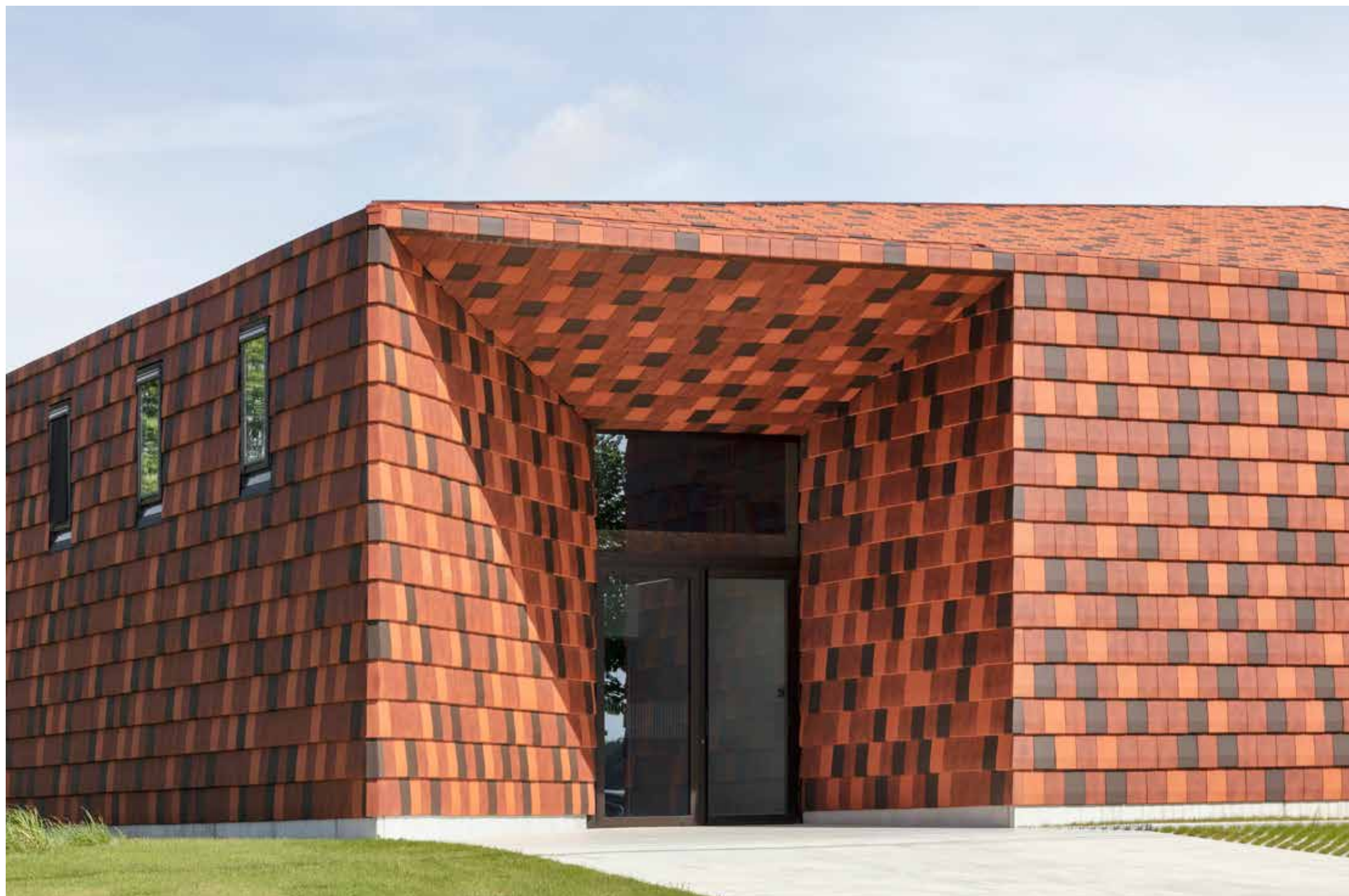
The dark-grey facing brick with white and grey-coloured nuanced surface is a beautiful complement to the black façade finishing in aluminium, the window profiles and the dark windows. The architects opted for an edition in various formats with mortar.

This had two advantages: it provides the design with extra character and emphasizes the monolithic aspect of the top floor. The size of the brick (240x40 mm) also gives the façade a horizontal character, an intended contrast with the vertical façade finishing.



Claeys / Haelvoet
Architecten, Kortrijk

*"An earthen tomb
in the landscape"*



Koramic Actua 10 LT, mix of Natural Red, Brown and Multiblend

A ceramic bell jar as sub-roof for art and heritage

Between the fields and farms that extend around the military graveyard Saint-Charles de Potyze, a striking building catches the attention. This new depot has the noble goal to offer heritage and art collections from the Westhoek a home. Each one a treasure from the past, protected under the strictest conditions.

The building consists of a seemingly simple volume with façades and sloping roofs. The unit was built from brown-red clay bricks, which makes the building integrate into the agricultural landscape seamlessly. Of course, daylight in the storage space is disastrous for saving the heritage, which immediately explains the relatively closed façades. The only exception to this are the window openings at the entrance and in the work rooms, which offer a beautiful view of the surrounding landscape.

Why Koramic Actua 10 LT mix of Natural Red, Brown and Multiblend?

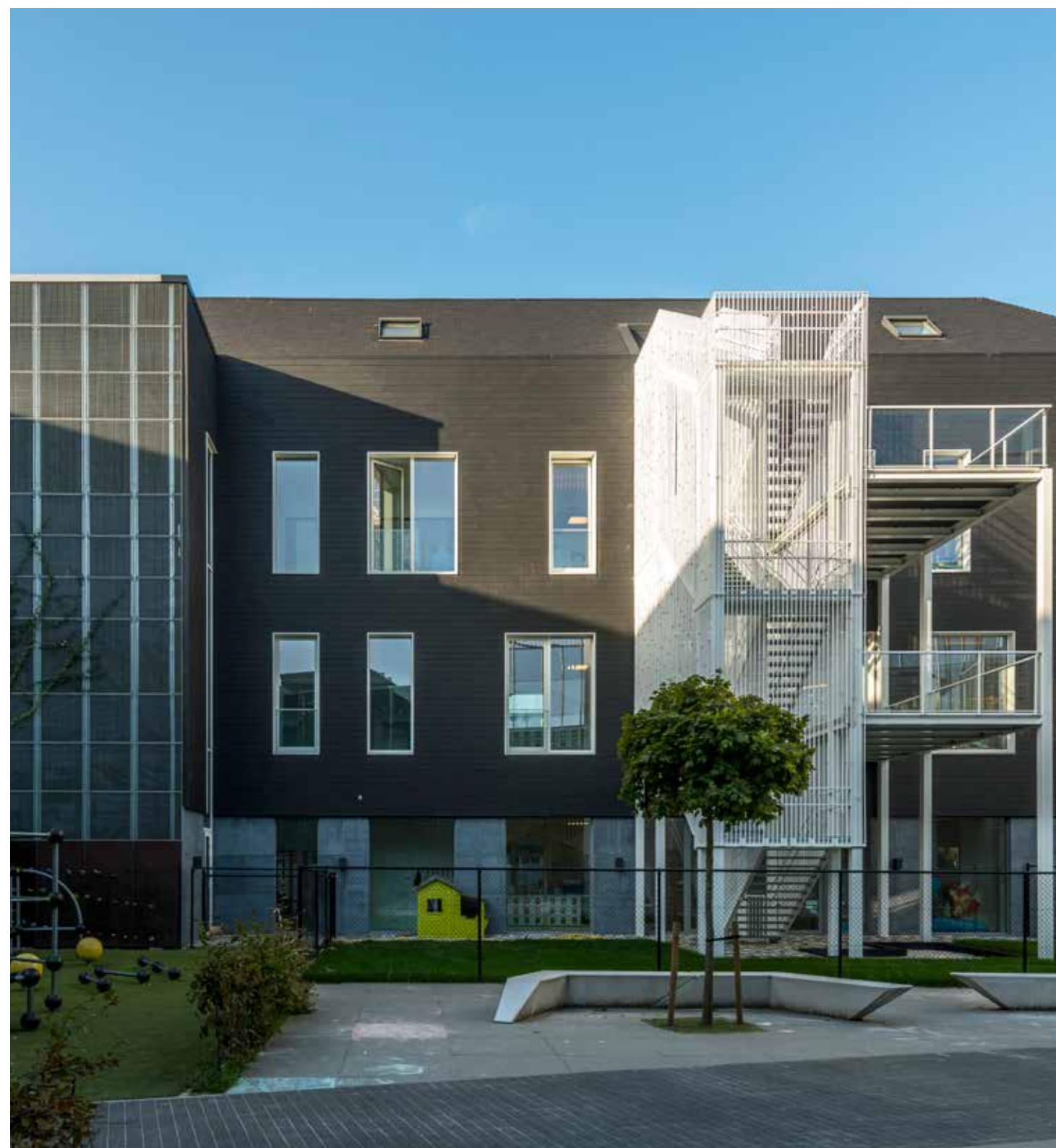
Both the façades and the roof of this extraordinary construction are made with Actua clay roof tiles. The mix of nature-red, brown and multiblend tiles creates an interesting shading that allows the building to blend into the landscape.

Thanks to the adapted curb tiles, the roof and the façade merge together seamlessly and they form a monolithic whole. Due to its design, the Actua clay roof tile remains waterproof under the low roof slope and offers more options for a design that aims to become a milestone in the area.



Assar Llox Architects,
Wilrijk

*"Contemporary variant
of a classic story"*



Koramic Bellus Ceramic Slate, Slate Engobe and Koramic Façatile Slate Engobe

A daycare in Merksem with a sleek, but inviting character

This total renovation turned a former convent building into a brand-new daycare with facilities for 54 children. In the design, a lot of attention was given to functional requirements, but also to the value of experience and the relationship between indoors and outdoors.

The volume of the building remained unchanged but was given a new cover of ceramic tiles. The new windows retain the rhythm of the stately building of former times. The daycare was christened Toverbos (Magical Forest).

Why Koramic Façatile Slate Engobe and Bellus Ceramic Slate, Slate Engobe?

A durable and timeless façade material matching the urban environment was required for this daycare in the heart of Merksem. The Façatile ceramic tile meets both conditions, with the extra advantage that it is very recognizable and creates the link with the adjoining buildings. The Façatile is the only contemporary variant of a classic material, which creates a sleek whole and contracts nicely with the white aluminium frames of the large windows.

For the roof finishing, a similar look was aimed for, which automatically led to the ceramic slate Bellus, which is a beautiful complement to the Façatile clay roof tiles, both in terms of colour and dimensions. This effect is strengthened by the built-in gutter, which allows the roof and the façade to seamlessly merge together.



© Photography: Stijn Bollaert



Terca Maasbrand Maaseik



Atelier voor Architectuur en Omgeving A2O, Hasselt

The Lommels crematorium hidden in a pine grove

At a burial place where there are no explicit religious symbols, the universal power of nature replaces the sacred element. For the Stuijduin crematorium in Lommel, architecture that focuses on nature was therefore resolutely chosen. The choice of simple materials, such as bricks, concrete and wood exude robustness and effortlessly withstand the test of time.


The three main volumes of the site – the cremation building, the farewell building and the hospitality building – are grouped around a central outer chamber. This outer chamber is considered to be a “Campo Santo”, a holy place where peace and contemplation get as much space as needed. In this restoration project, everything is geared to repairing the natural balance between pine forest, heather and sand landscape. This makes the building look like a ruin that coincidentally is also being used as a crematorium.

Why Terca Maasbrand Maaseik?

The crematorium was looking for a brick that would match the yellow-beige of the heather and dunes in the surroundings. Preferably also a fair, pure product, without additives and locally produced. The Maasbrand perfectly answered these wishes. In addition, these hand-made bricks could also be made in larger sizes. The large size creates a sense of visual unity and peacefulness.

The coal-fired ring kiln creates end products with unique colour nuances, in function of the clay that is used, as well as variables like temperature and firing climate. In addition, the natural firing process guarantees that the brick is coloured to its core, so that it will always retain its original colours.

Alternating layers were opted for in the masonry: bricks placed sideways, combined with bricks placed flat. This gives the façades a rougher look and a strong horizontal perspective. In addition, here and there, a few bricks were recessed, which created some openings. Light can come into the patios and in-between spaces of the crematorium through these openings, creating a play of light and dark, which reinforces the intimacy in the building



*"Architecture that focuses
on nature"*



“Feels like an endless summer”

Why Terca Metropolis Colonia Black?

This house demanded a brick with a robust character, which would give the monolithic and sleekly outlined design a brute texture. The dark brick is a contrast to the soft wood of the façade, the sleek aluminium windows and the smooth floors in polished concrete. Due to its dark colour, the brick retains the heat of the sun very well, which ensures that the outside spaces become a logical extension of the living spaces in the evening; again, an expression of that endless vacation feeling.



Terca Metropolis Colonia Black



Ir.-Arch. Tom Declercq,
Mariakerke

Living on a property that feels like a vacation

On a characteristic Flemish property, hidden from the street on a forgotten lot in second construction, stands this spacious family home, that feels like a country house. The shape and construction of the house ensure as big a garden as possible, though it still has an intimate character. The line between indoors and outdoors is blurred, so that in this house the summer vacation seems to never end. That is why large sliding frames were used and the materials run from inside to outside and vice versa.

The living spaces are in direct open connection with each other, only interrupted by the staircase, which the fireplace is incorporated into. This visually separates the living room from the kitchen, the heart of the home. The open space brings the sunlight deep into the house and creates the link with the upper storey. All those open spaces reinforce the mutual contact between the residents, although it provides enough intimate places for anyone wanting their own space for a while.





Terca Archipolis Jet Grey



Architecten- en Expertise-
bureau Deconinck I.,
Veurne

*“How a facing brick makes
the difference, both technically
and aesthetically”*



Apartment building on the sea wall restored to its original glory

Residence Windsor is flanked by many contemporaries on the Oostduinkerke sea wall. The façades of the building took a lot of abuse over the years; the façade concrete behind the parament masonry was heavily damaged. To repair the façade, the front had to be demolished before the entire face could be redone with new bricks.

The original facing brick, a yellow-coloured, veined, hand-made brick was installed without cavities or cavity filler, back in the day, which is part of the reason the concrete behind it is in such bad shape. In order to still build a cavity, a small facing brick was chosen, which also offered the option to keep the window frames.

Why Terca Archipolis Jet Grey?

To make the curves of the façade as smooth as possible, a facing brick with limited height and a thin joint was chosen. Those bricks were installed in vertical connection, like in the original design.

The soul of the building was saved, although the architect did opt for a contemporary facing brick that meets both the technical and the aesthetic requirements. The grey of the Terca Archipolis perfectly matches the white contours of the windows.

"Perfect integration into the town centre"



Façade: Terca Latero Basalto and Clay Pavers: Authentica Retro Incana



A.-concept architecten,
Koen Vanden Plas,
Tervuren

Public functions in a small-scale context

Within the framework of a PPS project, the architect realised the new GOC in Vossem. The building houses both Vossem's harmonies and on the second floor there are extra rooms used by the adjacent community elementary school. The volumes fit in perfectly within the small town centre.

The Gabarit was reduced step by step by incorporating recesses and crosses, so as not to invoke the perception of a large public building. The functions of the building were outlined by closed façades and big windows hidden behind vertically placed wooden beams.

Why Terca Latero Basalto and Authentica Retro Incana?

Durability dictated the choice for clay bricks. The long light-grey Latero facing bricks show a warm colour palette, which contrasts beautifully with the earlier sterile windows.



LDJ architectuur,
Laurens De Jonghe, leper

"Classic façade with a twist"



Façabrick with brick slips Terca Metropolis Aula Red

Thoroughly renovated terrace house in Oostende

This terrace house, just outside Oostende city centre was ready for a thorough renovation and visual update. The interior was completely stripped and opened up, the exterior shell was also demolished.

The design had to take into account various contradictory elements. One the one hand the existing structural elements of the façade had to be maintained. In addition, the client expected a separate façade that would match the streetscape of the Mariakerkelaan, which consists of an uninterrupted façade row with a clearly horizontal character.

The final design emphasizes the two large vertical incisions that are accentuated by deep, black aluminium window frames. The line play is underscored by the upright glued façade.

Why Terca Metropolis Aula Red?

The erect glued masonry, which looks good on paper, turned out in practice to be unfeasible with a solid facing brick. Wienerberger's Façabrick system, however, offered the solution with the additional advantage that the construction set became more compact. This allowed the architects to insert a thicker layer of insulation. The fine brick slips were simply glued onto the insulation without additional support above the façade opening.





cuypers & Q architecten,
Gert Cuypers, Antwerpen



cuypers & Q architecten,
Ilze Quaeyhaegens, Antwerpen

*“Glossy clear white with
a gold edge for the optimum
coast feeling ”*



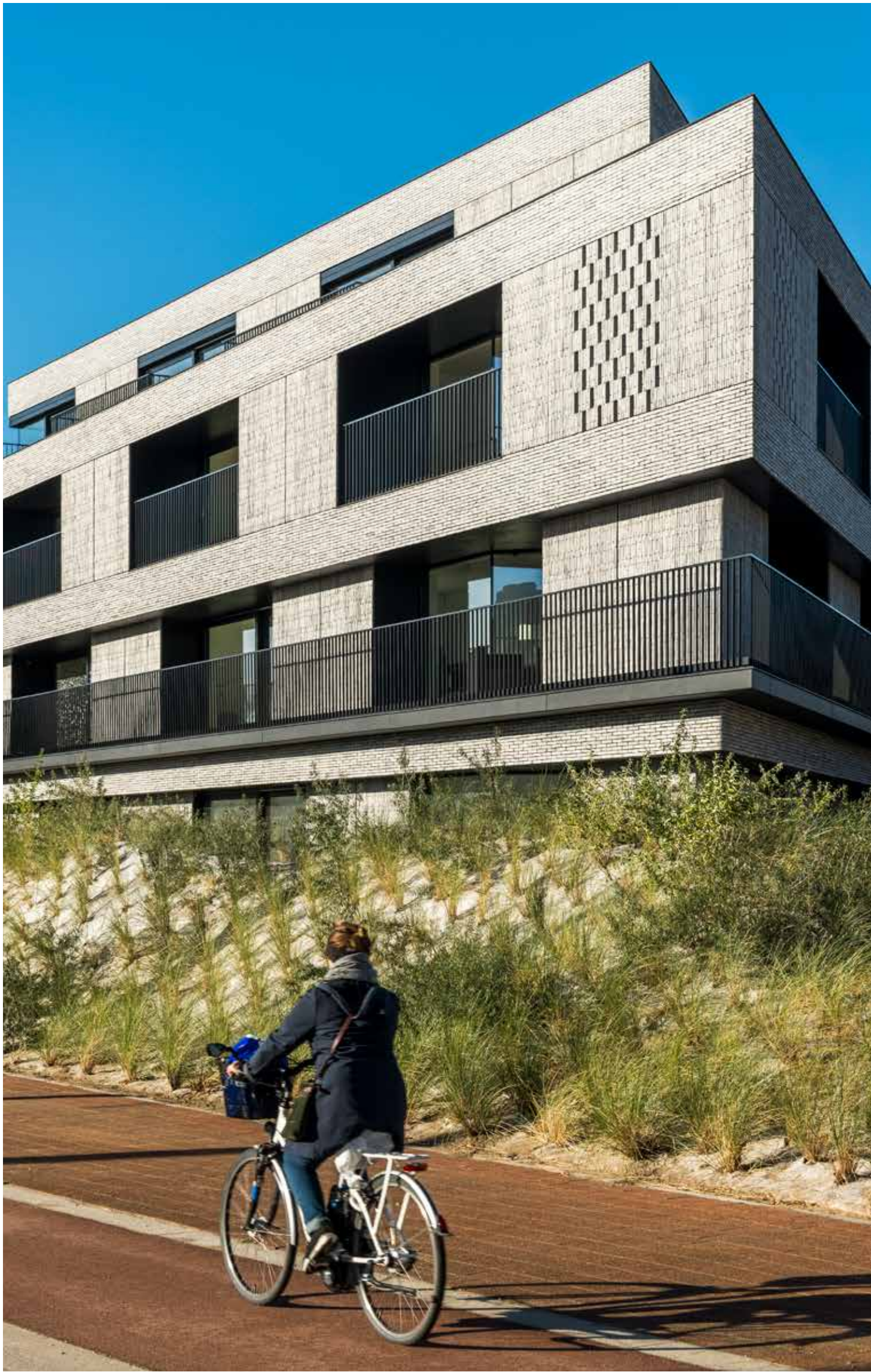
Terca White Glazed and Koramic Plain Tile 301 White Glazed

A fifties house for the 21st century

This original half-open family home from the fifties, is on the Zeebrugse seawall and was renovated drastically. The front looks out on the sea and the garden adjoins a nature reserve. The characteristic Gabarit with its sloping roof was taken into account in the renovation. The challenge was to develop a contemporary language of form with a wink to the characteristic 'belle époque' architecture on our coast. At the energetic level, all the façades were thoroughly insulated and provided with a new exterior shell. Openness prevails in this project, which is striking because of its large windows with gold-coloured woodwork.

Why Terca White Glazed and Koramic Plain Tile 301 White Glazed?

The white glazed facing bricks and roof tiles provide an instant coast and vacation feel. The glaze acts as protection from the aggressive sea climate. The implementation of the roof and façade in the same colour ensures unity and abstraction in the construction volume.



*“An honest, open design
for an architectural eyecatcher”*



CAAN architecten, Gent
in collaboration with
Rietveld Projects

Perfect integration into the surroundings

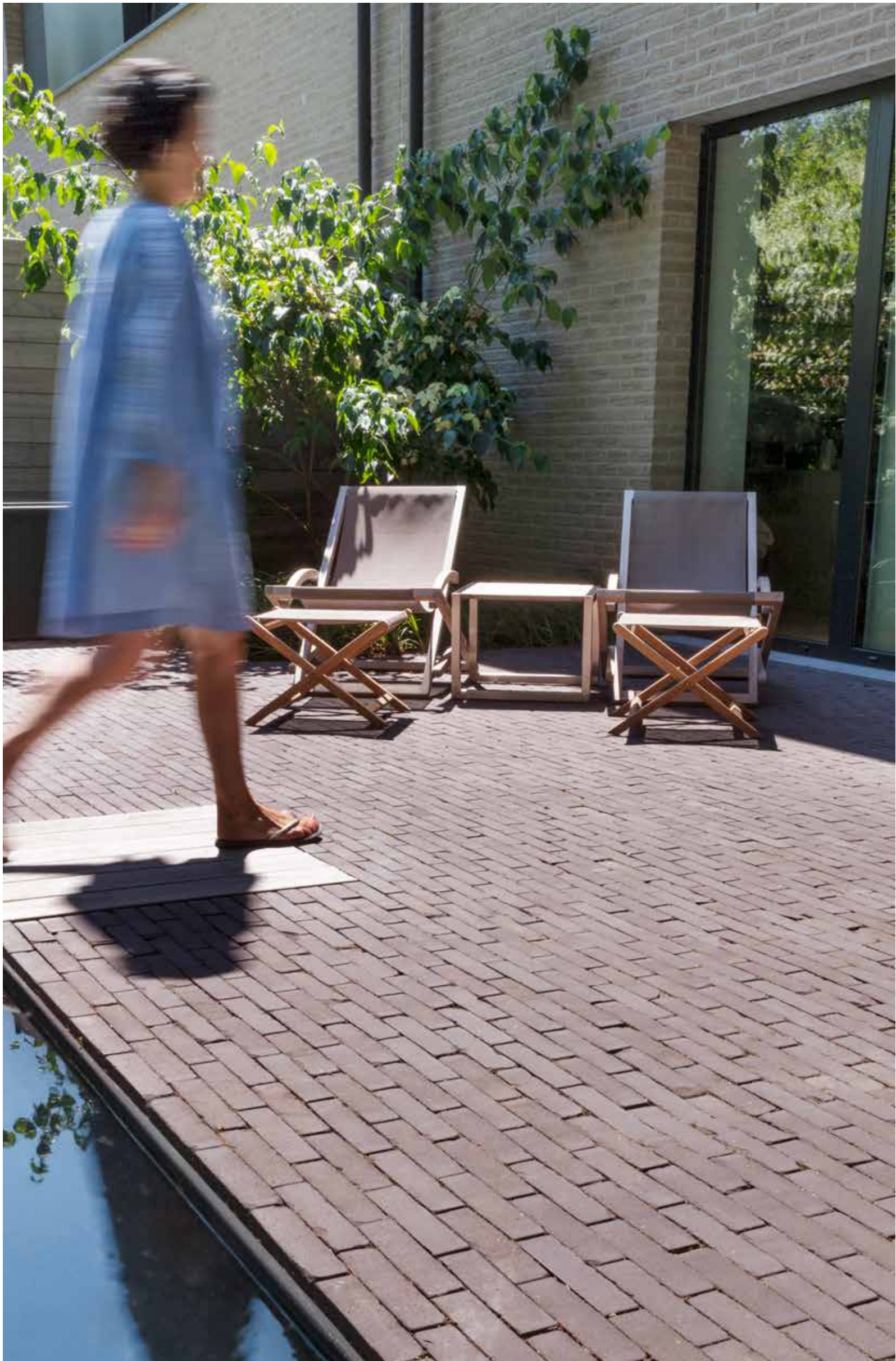
The specific triangular shape of the property is translated into the building and ensures a true architectural eyecatcher. Due to the sober, sleek and yet dynamic shape, it integrates perfectly into its natural surroundings. On one side, the pointy shape of the property must be taken into account. The protected terraces were perfectly integrated into the façade and provide the required privacy for the residents. Large windows and several façade accents related to the fencing put some extra emphasis on the openness of the building.

Why Terca Imperium Flavius?

The soft neutral colour of this facing brick harmonizes perfectly with the sandy surroundings. For added refinement, masonry was visually divided into areas to install horizontal and vertical masonry. The reveals of the terrace recesses were done in black plate and to emphasize this framework even more, a shadow gap was applied in light-grey masonry.



Terca Imperium Flavius



Trendline Eros tumbled

“Private garden with two faces”



Studio Grün,
Willem Van den Eynde,
Berchem in collaboration with
Gardenova, Antwerp

Half-open construction with a broad view of the garden

Behind this half-open construction in Brasschaat, there is a two-part garden; each part has its own character. As soon as you enter the living space, you also get a view of the back portion of the garden, with the forest in the background.

Each window offers an unobstructed view of vegetation, which is reflected in the choice of soft, natural materials, which beautifully blend that architecture and nature. That effect is reinforced by the permanent plant borders. They get a different colour palette during every season and provide a beautiful contrast to the organic hedge structures, which stay fresh and green all year round.

Why Trendline Eros tumbled?

The neutral colour of this clay paver reflects the natural elements in the garden. Because they also fit in perfectly with the architecture of the house, the pavers form a visual connection between the different interior and exterior spaces. The garden path runs through the entire garden, from terrace to terrace, in a colour that fits in with the dark swimming pond and the wood of the patio.



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