# architectum

INTERNATIONAL MAGAZINE FOR BRICK ARCHITECTURE

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#34
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# SUSTAINABLE ARCHITECTURAL BUILDINGS FOR A FUTURE WORTH LIVING IN

The climate is changing, and as a responsible company we can only create a future worth living in with innovative ideas and concepts. Nowadays, the architectural and construction industries are simply unimaginable without the focus on sustainability. For the sake of present and for future generations, we need solutions that give something back to society and nature.

Building owners and developers are increasingly demanding the use of resource-efficient building materials so they can reconcile ambitious and aesthetically appealing architecture with changing climate and environmental requirements. This a clear mandate to continue striving for solutions designed to tackle the challenges of climate change and to show the world that if we take sustainability seriously there is no loss, only gain.

This edition of architectum puts the spotlight on roof and façade solutions. From timelessly-classic single-family homes, housing complexes designed for longevity or aesthetically appealing solutions for public buildings and large façade constructions – the focus here is on innovation and pioneering work. These groundbreaking construction projects from all over the world demonstrate how ceramic solutions and creative concepts can be used to create awe-inspiring architecture.

Discover how architects – inspired by sustainable materials but also by the trend toward eco-minimalism – make highly diverse but architecturally valuable aesthetic statements with their projects.

**Heimo Scheuch**
**CEO Wienerberger**

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## IMPRINT

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## APARTMENT BUILDING



## INTERVIEW



## SINGLE-FAMILY



## PUBLIC

The brick balconies were designed with a lattice structure to set them apart from the façade. An additional plus: the gaps in the lattice allow more light onto the verandas.

© Photo: Wienerberger

# A MELODIC ARCHITECTURAL RECITAL

The centre of the Norwegian town of Asker is dominated by brick. However, the new Wesselkvartalet residential, office and business centre is an expressive monument created by Vigsnæs+Kosberg++Arkitekter that cannot be compared to any of the surrounding buildings.

**When you started planning the neighbourhood, what were your own and the client's requirements?**

**Håkan Vigsnæs and Martin Blum-Jansen:** We wanted a mixture of shops and restaurants at street level, offices on the first floor and apartments of different sizes. We envisaged a project that fits into the existing townscape, enhancing the freedom of movement of pedestrians and referencing the different heights and characteristics of the surrounding buildings. We also wanted to create a public garden within the new block. >

In addition to the organic, sand-coloured brick façade, the architects wanted to create unique and strikingly patterned brickwork that attracts attention while simultaneously receding quietly into the background.

> **The buildings have unusual rounded shapes. What was your inspiration?**
It was important to us to create a clear architectural language filled with subtle details and surprises. Most notably, the curved lines of various existing buildings in the vicinity influenced the forms we chose. The organic geometry also lightens the look of the rather imposing building complex. And, of course, the material, the brick itself, also softens the form.

**On the one hand, Wesselkvartalet is similar to other buildings in the neighbourhood, on the other, it is very different. How did you manage to merge it into the surroundings?**
The dominant building material used in Asker town centre is brick. So, the new complex reflects the surrounding architecture in form, material and height. However, it also creates something entirely new. We saw it as being like a sandcastle or adobe castle. Despite its height, size and very charismatic style, we wanted it to form a tranquil backdrop, particularly for the two old wooden buildings in the block.

**How did you decide on the different brick structures – e. g., the perforated brick balcony parapets or the horizontal stripes on the façade?**
We wanted to create horizontal continuity by using various patterns like the longitudinal stripes and continuing this concept into the balconies. There, we opted for an open lattice structure to allow in more light and give unobstructed views into the living areas. The colour of the windows and metal matches the sandy tone of the bricks, so it blends in rather than creating contrast.

## FACTS & FIGURES

**Project name**
Wesselkvartalet, Asker, Norway

**Architecture**
Vigsnæs+Kosberg++ Arkitekter

**Client**
SV Betong AS

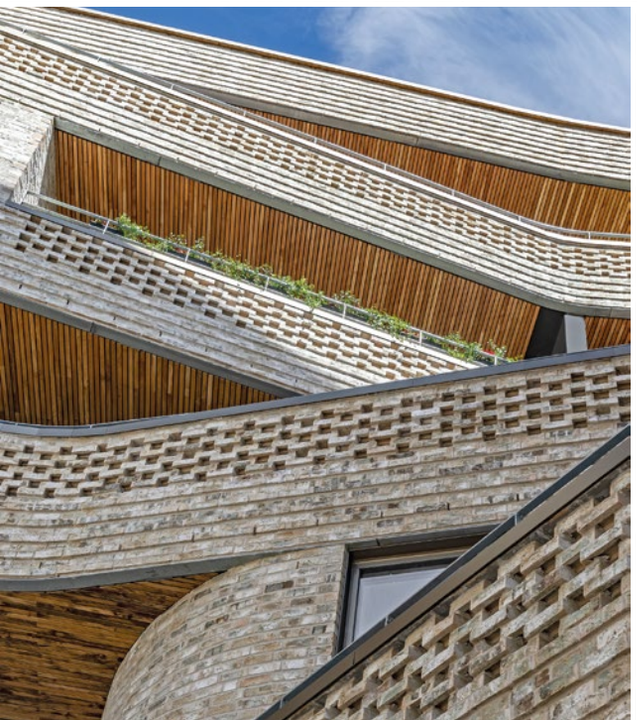
**Product used**
Terca Marziale

**Year of completion**
2021

The hand-formed Terca Marziale bricks from the Netherlands vary in colour and appearance depending on the light and weather.

**What do you personally like best about the buildings, the materials and the façade?**
The brick itself allows and almost demands an organic building contour and varied details in the composition. Bricks are durable. Their appearance varies depending on the weather and light and on whether they are viewed from near or far.
Our favourite part of the building is the almost canyon-like exterior space that opens up after you enter the two-storey foyer. This is where the potential of the geometry comes into its own: complex but also simple in a vertical, intimate space.

**As architects, what did you find new and exciting about this project?**
It was fascinating to find solutions for our concepts and the detailed features taking the musical architectural language into consideration and to play with the principles of this language, as it were, whilst still remaining within reasonable technical limits. We wanted it to be melodic, not frenetic. <



»The brick itself allows and almost demands an organic building contour and varied details in the composition.«

Vigsnæs+Kosberg++Arkitekter

This project won the architects Håkan Vigsnæs and Martin Blum-Jansen from Vigsnæs + Kosberg ++ Arkitekter the Murverksprisen 2021, the Norwegian prize for unusual brick buildings.

In order to give the country house a traditional yet modern design, the architect chose almost exclusively sustainable and environmentally friendly natural materials that also embody state-of-the-art technology.

# A FEEL-GOOD PLACE, AWAY FROM IT ALL

With his private home, the Zagreb architect Roko Dropuljić shows how a secluded country house in Croatia can be turned into a modern, environmentally friendly second home.

## FACTS & FIGURES

**Project name**
RD House, Vrnjak, Croatia

**Architecture**
Urbane ideje d.o.o.

**Client**
Private

**Products used**
Roof tile Tondach Plan 30 Natur Color grey, Roof window Tondach EnergyPlus, Porotherm brick 25 S

**Year of completion**
2021

A place that is not connected to the municipal infrastructure needs creative solutions. Architect Roko Dropuljić and his team from the Urbane ideje architectural firm rose to this challenge and designed a second home for himself and his family as a retreat from the hustle and bustle of Zagreb. The modern, classical country house is located in Samobor in a clearing not far from the capital, in an idyllic landscape of forest and vineyards. Since the building was to blend with the untouched natural surroundings, the client chose materials that were sustainable and environmentally friendly, yet still state-of-the-art.

**DOMINANT NATURAL MATERIALS** As a modern interpretation of the classic country house form, the building was designed with a regular, rectangular floor plan and a steeply sloping roof, typical of the region. The house combines the basic forms of traditional architecture and natural materials such as wood and clay with a contemporary design concept. The roof and the longitudinal sides of the façade were covered with dark grey Plan 30 clay roof tiles, which allow the building to discreetly blend in with its surroundings thanks to the grey tone. The combination of glass and Siberian larch wood on the gable walls with touches of aluminium and raw concrete awnings creates a perfectly harmonious blend of traditional and modern aesthetics.

**MODERN TECHNICAL SOLUTIONS** The ground floor is one large space, which is divided into two functional

Left: The two longer façades and the roof are covered with dark grey clay roof tiles, while the gables are made of natural wood.

Below: The sliding glass wall on the ground floor can be completely closed with metal concertina shutters, instantly transforming the house into a closed system.

areas – living and dining area – by the central staircase. Both areas are orientated towards the large window, which offers breathtaking views of the forest and the vineyards around the house. On the upper floor, however, the rooms only have skylight windows. As the site was not connected to the local municipal infrastructure – apart from the electricity grid – a wide range of sustainable technical solutions were used – from rainwater tanks and a biological water treatment unit to heat pumps. As a result, the building integrates modern technology to create an environmentally friendly and sustainable residence nestled in the idyllic landscape of rural Croatia.

# TINY FOOTPRINT, SPACIOUS BUILDING

Striking colour, exciting textures and, most importantly, narrower than any other: the Terca Eco-brick® was used to create this house where every millimetre of space counts. In addition, the extra-slim format reduces the carbon footprint by 20-30 percent.

## FACTS & FIGURES

**Project name**
Stuttgart town house, Germany

**Architecture**
Loweg Architekten, Architekten und Stadtplaner PartGmbB

**Client**
Private

**Product used**
Terca Eco-brick® Moana in dark brown with anthracite nuances and waterstruck surface

**Year of completion**
2019

The designers from Loweg Architekten had only 10 metres of width to work with on the 420-$m^2$ plot in Stuttgart, Germany. The project was commissioned by Benedikt Pedde, an architect who works at Loweg. He wanted to build a town house with all the amenities of a new office and family home despite the narrow floor plan. “The layout and gradient were a challenge”, says Pedde, referring to the sloping left side of the property leading to a rear parcel of land that is 9 metres higher. “But the location in East Stuttgart is a dream.”

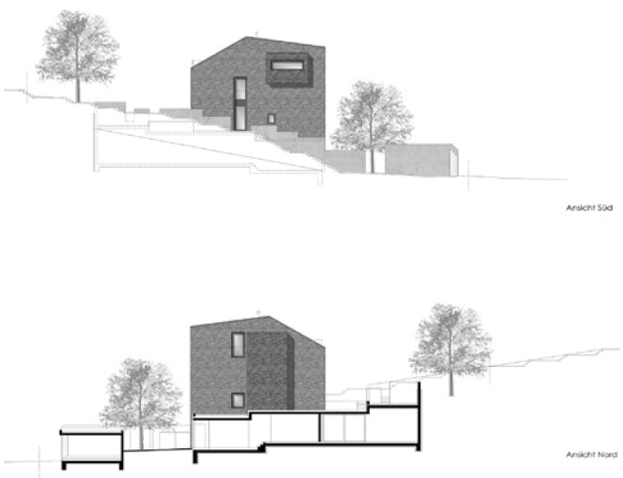
**SIMPLE, ELEGANT PROPORTIONS** A narrow glass tower framed by dark bricks and divided by window frames rises behind a triple garage made of exposed concrete. On the street side, the ground floor is hidden by the garage but burrows back deep into the hillside. This creates around 130 $m^2$ of office space for the six employees, which is similar in size to the total living space on the three upper floors. An atrium supplies the office unit with daylight and planted courtyards on three levels create spaces to withdraw and relax. The available space in the upper living area is enlarged by two bays. The pitched roof is extensively planted and opens onto a roof terrace facing the garden.

**MODERN BUILDING ENVELOPE** Besides the large windows, it is the brick façade that gives the exterior of the town house an expressive appeal. “Naturally, we also wanted to reference the immediate surroundings without the building fading into the background. So, in addition to glass, we used complimentary dark brown waterstruck bricks with anthracite nuances”, says Pedde. The Moana Eco-brick® building now stands out from the lighter façades of the adjacent houses. The bricks have a slightly rustic surface and textured appearance typical of waterstruck bricks.

But the brick was not only chosen for its appearance: the Moana Eco-brick® is around 45 mm slimmer than conventional bricks and so creates more space in the interior. “The Eco-brick® helped us maximise the available space”, the architect explains. “A depth of 7 cm instead of 11.5 cm doesn‘t sound like much difference, but it gives us around 4 $m^2$ of extra space over the whole height of the building.” Furthermore, the narrow format reduces the $CO_2$ footprint to 20–30 % below that of standard bricks per square metre of façade. This project used smaller quantities of premium-quality building materials to achieve an optimum result.

Left: The town house meets the exacting KfW 55 energy efficiency standard with its double-shell exterior walls and Eco-brick® façade.

Below: The striking Moana Eco-brick® is a slimmer brick which has proven to be the perfect solution for this project as it has allowed us to maximise every bit of internal and external space available.




Left: With bold planning, the architects created a successful redensification that blends into the surroundings in a contrasting yet harmonious way.

Right: The building is not a simple cuboid. The side views show the ground floor projecting far into the slope and the sophisticated interplay of levels.

# THE FLOATING HOUSE

Wrapped in an elegant grey mantle, a “broken” house with an unusual layout became a family dream in Lithuania.

At first glance, the house looks like it is standing on stilts. When you look closer you will see the glass surfaces that support the chunky, iridescent grey roof structure from below. “The mass of the roof and walls of the second floor floats, as it were, on top of a glass case”, say architects Evaldas Žurkus and Aidas Kalinauskas of UAB Studija Archispektras, describing the unusual appearance of the building. Their design for the family house in Birštonas, Lithuania, was minimalist yet unique. They achieved this by using exclusive materials to create the façade and by conceiving an unusual floor plan.

**SEPARATE YET UNIFIED** The project consists of a 200-m² residential building and a recreational building connected by a terrace built on an elongated rectangular plot. The house was positioned along the northern section of the plot and the south side was kept as a garden. “While considering the best position for the building on the property, we had the idea to divide the house into separate but overlapping functional areas and indoor and outdoor spaces”, the architects explain. The terrace is located between the two buildings so it cannot be seen from the street, creating privacy. “We matched the shape of the house’s gabled roof to those of the traditional houses in the area. The interrupted floor plan of the building and the façade structure create a clear, unique architectural expression and an exciting play of light and shade.” >

The silvery-grey roof structure almost appears to float above the ground on its glazed base.

## FACTS & FIGURES

**Project name**
Broken House, Birštonas, Lithuania

**Architecture**
UAB Studija Archispektras

**Client**
Private

**Product used**
Koramic Bellus in agate grey

**Year of completion**
2021

The architects wanted to create a minimalist exterior using as few materials as possible. Tiles, glass and flamed wood harmonise particularly well here.

The tiled envelope only touches the ground at a few points where its colour contrasts with the large area of lawn.

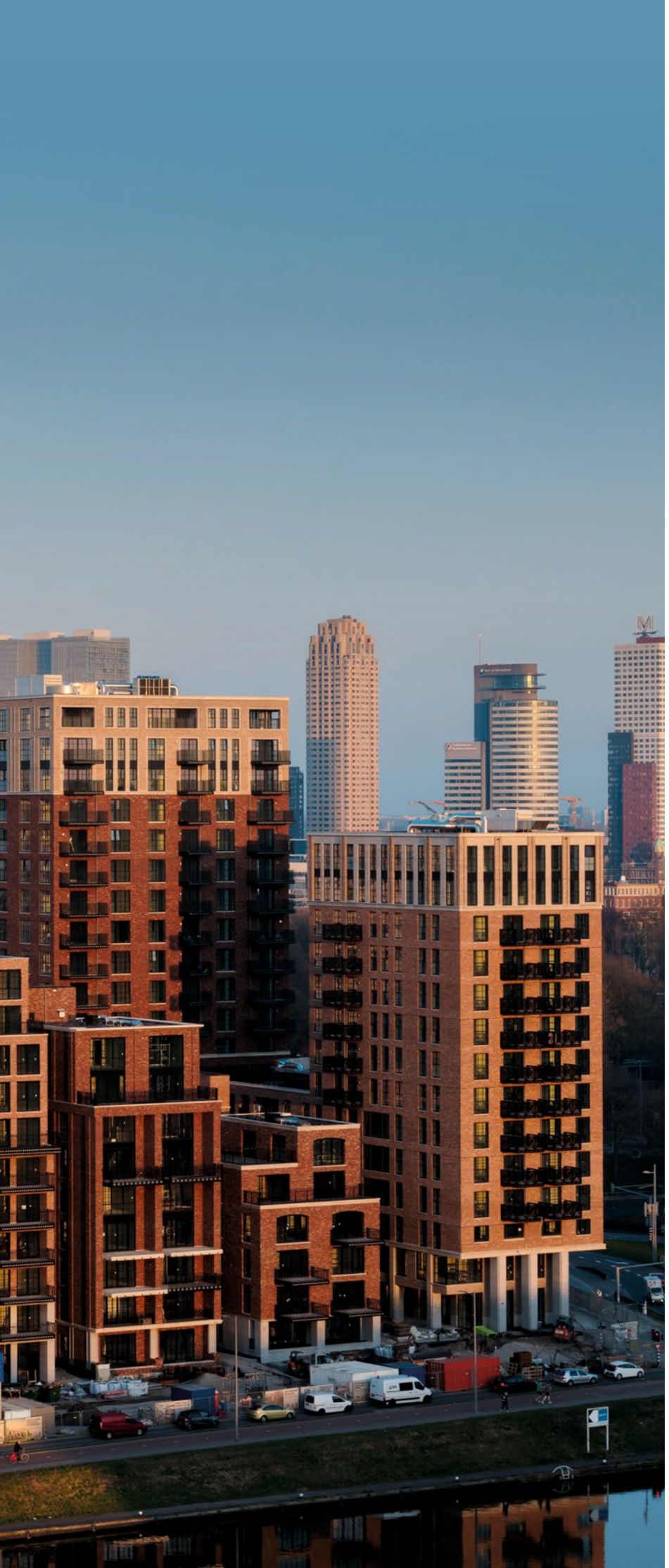


> **SEAMLESS AND INTEGRAL** The design team wanted to use as few different materials as possible to retain the building's minimalist style, which led them to choose Koramic Bellus tiles for the roof and façade. "The tile design helps create the seamless, integral and continuous look of a minimalist house", say Žurkus and Kalinauskas. The roof and the upper floor, both in agate grey, sit on a glass base. The tile envelope is only drawn down to the ground at the outermost ends of the buildings. The tiled façade is combined with flamed wooden boards that emphasise the breaks in the house, according to the designers.

The unconventional broken form and the elegant grey outer shell not only give the building grace and maintain the connection to the surrounding houses, which also have grey gabled roofs, but also allow the various areas of the house to be used for different purposes. "Although the structure is quite dramatic, the two buildings create an atmosphere of peace and relaxation", say the architects, describing the project.

# 15 BUILDINGS, 15 DIFFERENT CHARACTERS

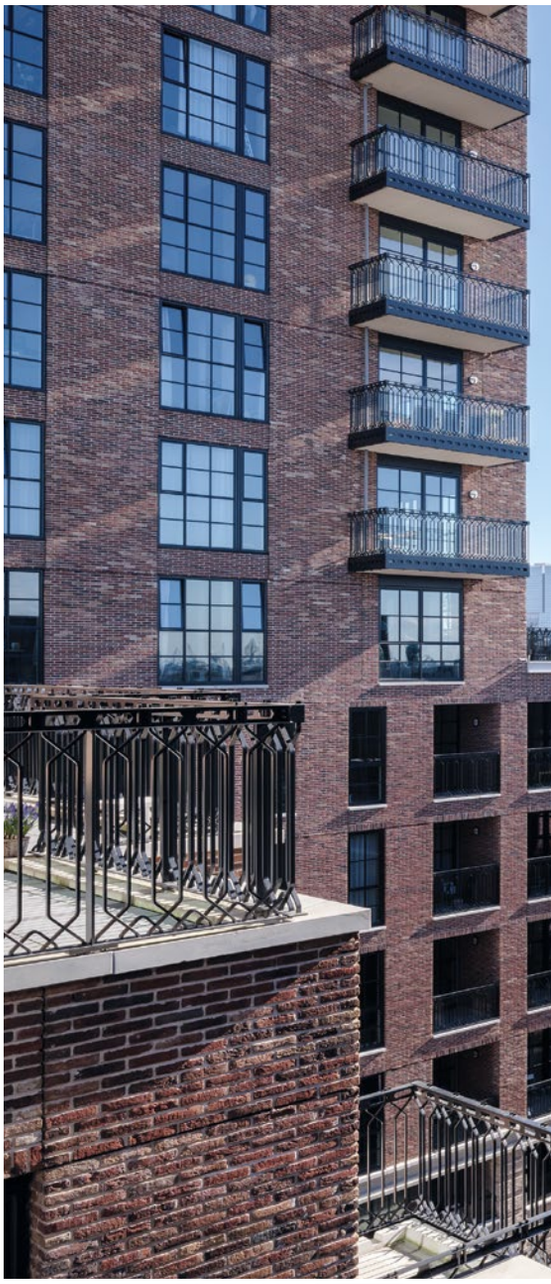
Is this the Netherlands or is it New York? The fifteen brick buildings in the Little C project, Rotterdam, have a real big city vibe.



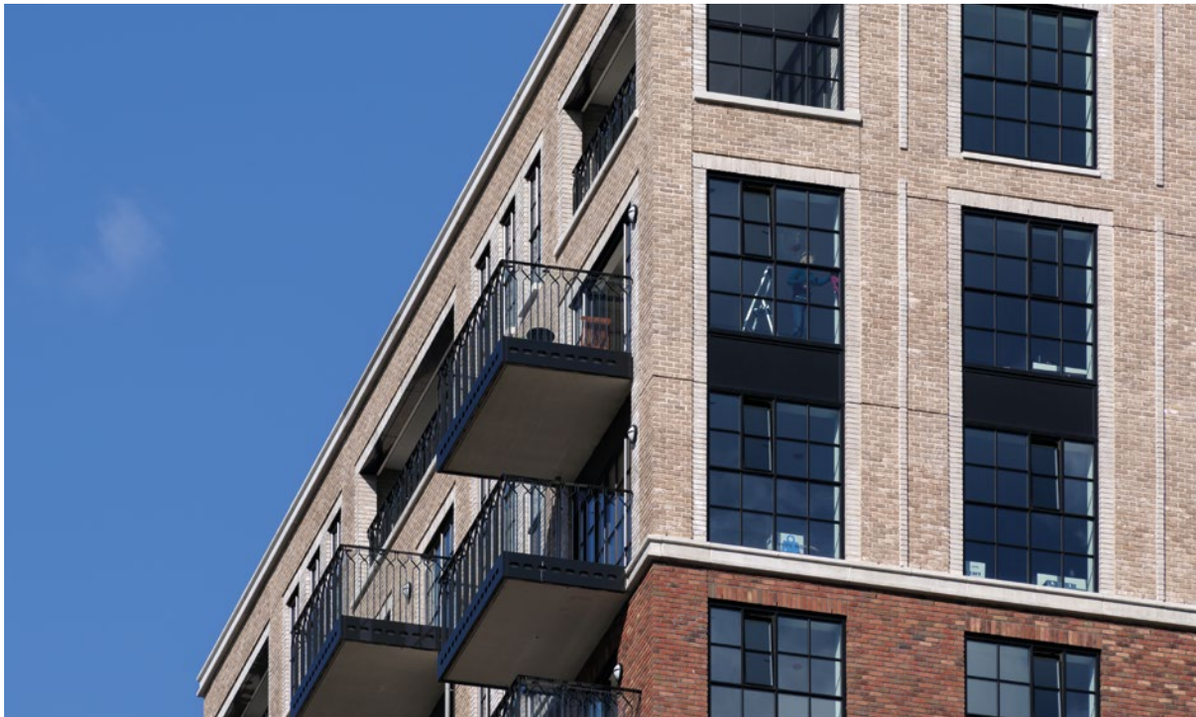
All façade variants – with different joint colours, horizontal structures, glazed bricks and vertical patterns – were tested as three-dimensional models. In this way, it was possible to develop a coherent ensemble of fifteen different buildings.

Side by side and brick by brick, Little C grew into a new district in the Dutch city of Rotterdam. The huge project comprises a total of fifteen buildings. Its brickwork, large metal windows and steel walkways are reminiscent of New York's Greenwich Village. The New York reference was proposed as a concept for the urban development plan in response to the invitation to tender. The designers from CULD Architecten, INBO Architecten and jvantspijker & partners took the "village in the city" idea and ran with it.

**HOW THE BRICKS AFFECT THE STREET** At times, 40 designers, engineers and building contractors were involved in the planning meetings. "We looked at the urban structure, the layout and dimensions of each building, and the details. We wanted everything to harmonise in all fifteen buildings at the same time", says Bert van Breugel, architect at Inbo. Due to the tremendous density of the site, numerous scenarios were simulated using the 3D design program SketchUp. "We checked everything with the software, from the width of the alleys and the choice of bricks to the masonry patterns and the colour of the joints", says Bert van Breugel. "It turns out that the texture of the brickwork actually affects our experience in streets as narrow as these." >



Like Greenwich Village, Little C is a compact cluster of robust buildings with brick as the dominant façade material. The steel walkways between the buildings were an essential component for making the project workable.



The division into residential, office and commercial areas can already be seen on the outside in the design of the façade.

In the larger buildings that house retail outlets, restaurants or office space, great attention has been paid to the brickwork and the details of the almost open-fronted ground floor levels.

> **FAÇADES WITH CHARACTER** The budget for bricks was modest, but the sheer amount of brickwork provided opportunities for variation. “We consulted with the supplier very early on and quickly decided to opt for a high-quality basic building block”, says Michael Venderbos, the client’s project manager. Most of the façades were built using the dark red Dragor brick in two formats. Other bricks, including Basstad, Birchridge, Sonsbeek, Larvik, and a dark green glazed brick were used to create accents. Joint colours, different formats and masonry patterns provided additional variations. “Dragor is a dynamic brick, robust and straightforward with many nuances of colour that let the façade shine even when the sky is overcast”, says Jaakko van ’t Spijker, architect at CULD. The same basic brick is jointed with light-coloured mortar in one apartment block and very dark mortar in the neighbouring block. “Each building has its own character and details. This can be the colour of the grouting, a horizontal band of glazed bricks or part of the vertical masonry. A slightly larger brick results in fewer joints, which also creates a different finish”, says Jaakko van ’t Spijker. “We had a lot of fun finding ways to enhance the façade with simple solutions.” <

## FACTS & FIGURES

**Project name**
Little C, Rotterdam, Netherlands

**Architecture**
CULD Architecten, Inbo Architecten, jvantspijker & partners

**Client**
J.P. van Eesteren, ERA Contour

**Products used**
Dragor HV WF, Basstad HV WF, Birchridge SP WF & HF, Larvik HV WF

**Year of completion**
2021

# A DESIGNER ROOF ADORNS A HISTORICAL BUILDING

A historical city building in Hannover, the capital city of Lower Saxony, Germany, was extensively renovated using a designer roof tile that meets modern requirements.

The new roof of the urban building in Hannover is understated at first sight, but reveals something quite special on closer inspection. The Lönshaus building in the Hannover-Zoo quarter was recently renovated from September to October 2020, including a complete refurbishment of the roof, façade and windows. The three-storey building was erected in 1917 on the corner of Lönsstrasse and Kleefelder Strasse at a time when architectural styles were transitioning between Historicism, Art Nouveau and Modernism: the bay windows and portal are reminiscent of the 19th-century style while the metal balcony railings spell out the name “Lönshaus” in Art Deco lettering. The exposed position demanded a new roof solution that would deliver the goods in terms of both aesthetics and function.

**FACETED TILES** The client and project manager opted for the Koramic V11 flat tile coated with anthracite-black engobe. They were won over by the tile’s distinctive form, which creates a multi-faceted play of light on the roof. The tile also features a V-shaped indentation that facilitates water drainage from the roof. Eleven 27.2 x 48.0-cm designer tiles were used for every square metre of the approximately 690-m$^2$ hipped roof with pitched roof extension. Ridge tiles with the same finish were installed to ventilate the roof. All the dormers were sealed and their sides clad with slate. This resulted in a harmonious overall impression that is consistent with the historical appearance of the house.

**OUTSTANDING COLLABORATION** The roof takes up around half the surface area of the building envelope. So it is not only a functional protective layer but also has a considerable visual impact. In addition, it has to manage a balancing act: the roof should suit the building without being too dominant while still fulfilling the functional aspects of a roof. The Koramic V11 unites premium design standards with the full functionality of a roof tile – as verified by the numerous design awards showered on the tile after its launch in October 2020. The tile was a great success for the company – and what’s more: for the first time in its history, Wienerberger created a tile in collaboration with external designers from Studio F.A. Porsche. The brick was ready for series production in just 12 months and has shown what it can do since the renovation of the Lönshaus in the Hannover-Zoo quarter.

## FACTS & FIGURES

**Project name**
Lönshaus, Hannover, Germany

**Planning**
Thieke Unternehmensgruppe, Project management Philipp Langrehr

**Client**
Rüdiger Thieke

**Product used**
Koramic V11
engobe anthracite-black

**Year of completion**
2020

Stylistically, this urban building is at a crossroads between three styles: Historicism, Art Nouveau and Modernism.

Award-winning roof tile: the Koramic V11 flat tile used in this project was designed by Studio F.A. Porsche and won numerous design awards shortly after it was first introduced in 2020.

The apartments have a wonderful view of the canal and Malmöhus Castle.

# YELLOW TRADITION WITH A MODERN TWIST

Living, working, relaxing: the new Citadelsstaden district in Malmö, Sweden has been designed to offer residents everything in one place.

Anyone who finds themselves in the Citadelsstaden district of Malmö should feel comfortable and at home. This objective took a great deal of work to achieve for architectural firm Kanozi Arkitekter because the 48 condominium apartments in the Östra Citadellskajen along the canal were designed to convey exactly this feeling. The residential building was given a yellow brick façade to establish a relationship with Malmö's older industrial buildings. And indeed, this type of brick is popularly referred to as "Malmö brick" and can be found in several places in the city.

**BACK TO FRONT** In addition to the requirements of making the project low-maintenance and aesthetically pleasing, sustainability was of particular importance to the client and the planners from Kanozi Arkitekter. Therefore, all the buildings are certified with the Nordic SwanEcolabel. Östra Citadellskajen also received the Miljöbyggnad Silver sustainability label. Material durability is also an ecological factor, which is why the selected brick was an ideal solution. To make the building blend into its surrounding while also creating something new and unique, the architects decided that some of the bricks should be laid back to front, creating patterned, contrasting and vibrant facework. "The back of the brick is much rougher so it can be used to create exciting details. This is an effective – and also economical – way to alter the

## FACTS & FIGURES

**Project name**
Östra Citadellskajen, Malmö, Sweden

**Architecture**
Kanozi Arkitekter

**Client**
Skanska

**Product used**
EW0491 Magma

**Year of completion**
2018

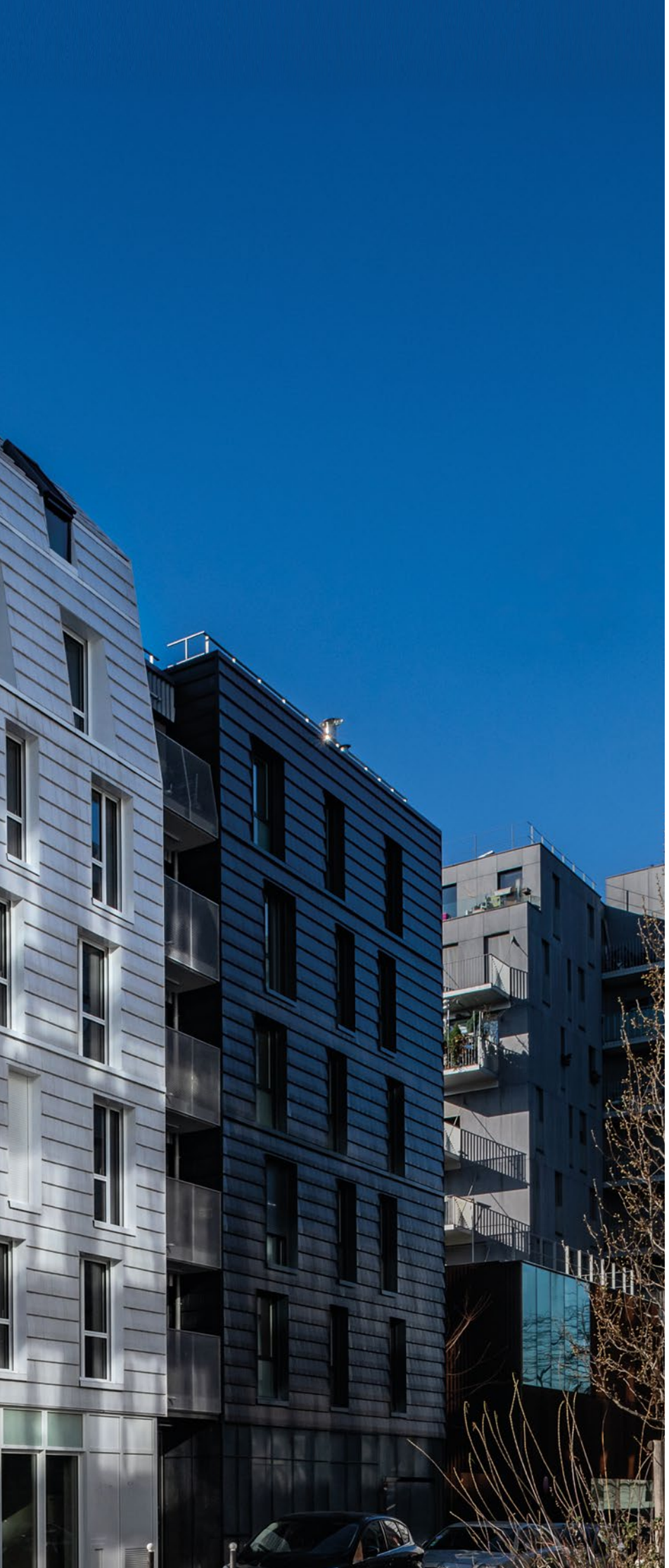
Yellow bricks can be found in many places in the city of Malmö in southern Sweden. The new residential project draws on this traditional aesthetic.

Back to front: in some parts of the building, the architects used the rough relief on the back of the facing bricks to create a dynamic façade.

façade because the result is stylish and unique while retaining the advantages of facing bricks", explains Filip Davidsson, sales manager at Wienerberger.

**THE RIGHT WAY INTO THE FUTURE** Wienerberger façade panels were used for the base of the façade. This allowed the designers to give the building an architectural expression that fits in with the area without compromising on sustainability. A further goal was to reduce operating and maintenance costs by a clever selection of building materials to meet future sustainability requirements. Davidson is also convinced that: "Brick is a timeless material that lasts a long time and suits Malmö perfectly". ◼

A building like a diamond? Or like a sail filled by the winds? As you wish. Both were made possible by the uniform, shiny brick encasement.



# HOW A BUILDING SETS SAIL

We are entering a new era of sustainable and cost-efficient architecture! This dazzling residential building in Paris with its smart outer shell is leading the way into this era.

A building that stands out from afar and acts as the centrepiece of the apartment block – this was the intention of the architect Jacques Sebbag, who carried out this project together with his team from Archi5. Surrounded by new buildings in Paris' 18th arrondissement, the two interconnected buildings accommodate 26 apartments and a commercial area with a medical clinic on the ground floor. The project really attracts attention: it is especially the shimmery façade and the unusual shape of the building that catch the eye of passers-by in the Paris townscape.

**BEVELLED CLAY BRICK** The challenge was to get as much living space as possible out of a small plot – hence the idea of the corner building having a curved exterior. This multi-faceted shape "allows us to maximise space while meeting required standards", explains Jacques Sebbag. For some, the façade evokes the idea of a cut diamond, while others get the impression that the wind is "filling the buildings sails." In order to achieve this effect and to meet the architect's requirements in terms of sustainability, the two residential buildings were completely encased >

The architect describes the play of colours of the two segments, one white and one grey, as “two non-colours that complement each other”.

Laying the bricks was a technical challenge, mainly due to the delicate details, the overlaps and the corners.

## FACTS & FIGURES

**Project name**
Apartment building Binet, Paris, France

**Architecture**
Archi5

**Client**
Nexity Seeri

**Products used**
Koramic Actua in titanium white and titanium grey

**Year of completion**
2021

For the approximately 1,000 m² of tiles laid on the roof and façade, a format had to be found that met the requirements for laying on the entire outer shell.

> in clay bricks. The architects chose the Koramic flat tile Actua in titanium white and titanium grey – partly due to the striking silvery-white play of colours, and partly because the format had to meet the requirements for installation both on the façade and on the roof. According to the architect, “particularly with the tricky overlaps, the connections and at the corners”, a high degree of manual skill was needed to lay the approximately 1,000 m² of façade tiles. He is satisfied with the result, since he believes that it conveys the desired impression of a “uniform shell”.

**REFLECTING OPENNESS** The building is divided into two spaces by the staircase, which covers an area of 1,652 m², creating a play on the complementarity of the two colours of the façade. Although it is a commercial project, the bricks give the building an even higher quality touch. The apartments, each of which also has an outdoor area, are very luminous and open in design. According to the architectural firm, the building is designed to meet the living needs of modern city dwellers and promote openness and connection to other people and to the environment.

These architectural motifs and play of colours are typical of the French north coast around the year 1900. They are also reminiscent of ethnic art forms from Mexico.

# A DIALOGUE BETWEEN PAST AND PRESENT

With the renovation of an old cinema in Santes, a team of architects embarked on a journey back in time to the last century and to the origins of French roof ornamentation.

Cultural heritage is her passion: Architect Angélique Thomas Havart specialises in renovations in this area. In northern France, she and her team from the firm Ar.T architecte recently completed a creative project to breathe new life into a former cinema in a working class district of Santes. The building's typical architecture dates back to 1900, and this was to be preserved after restoration. The architect's design was awarded the contract in the tender competition by the Santes city council.

The roof was designed to connect the old building with the new one, creating an architectural dialogue between past and present.

**ORNAMENTS IN RED, WHITE AND BLACK** A church, an old school and several residential buildings from 1900 are still preserved in this area of the town. The essence of the old cinema was also to remain unchanged, merely being repurposed as a leisure space for dance events. Angélique Thomas Havart designed an extension connected to the back of the existing building via a glass roof. The entire roof was retiled, which helped integrate the extension into the ensemble. To accomplish this, the architect designed a variation on the existing pattern, typical of the region's architecture, and created a set of three shades of Koramic roof tiles. The black glazed roof tiles trace a frieze on the red background, which is ocassionally punctuated by a white accent. Here the contemporary style is subtly perceptible, creating a link to the new extension.

**HARMONIOUS DIALOGUE** In order to establish a strong link between old and new, in addition to the glass roof, the architect also used the roof tiles on portions of the façade. "I chose a pixelated form inspired by the main building to add a contemporary touch to the extension. The flat roof tiles continue downwards from the roof and cover the upper part of the façade", says Havart. The lower part of the façade is continued in brick. Since a restoration of this sort is uncommon, laying the tiles also posed a challenge for the roofers, says the architect. "In the end, however, they completely committed themselves to the project and strove to achieve a flawless result." The municipality is also satisfied and praises the harmonious dialogue between past and present, which is expressed through the continuity of the patterns in the roof tiles and bricks. ◀

## FACTS & FIGURES

**Project name**
Salle Laurent Prévost, Santes, France

**Architecture**
Ar.T architecte, Angélique Thomas Havart

**Client**
Commune de Santes

**Products used**
Koramic Tempête 44 red, Tempête 44 black enamelled brilliant, Plate 301 white enamelled, Terca Coquelicot

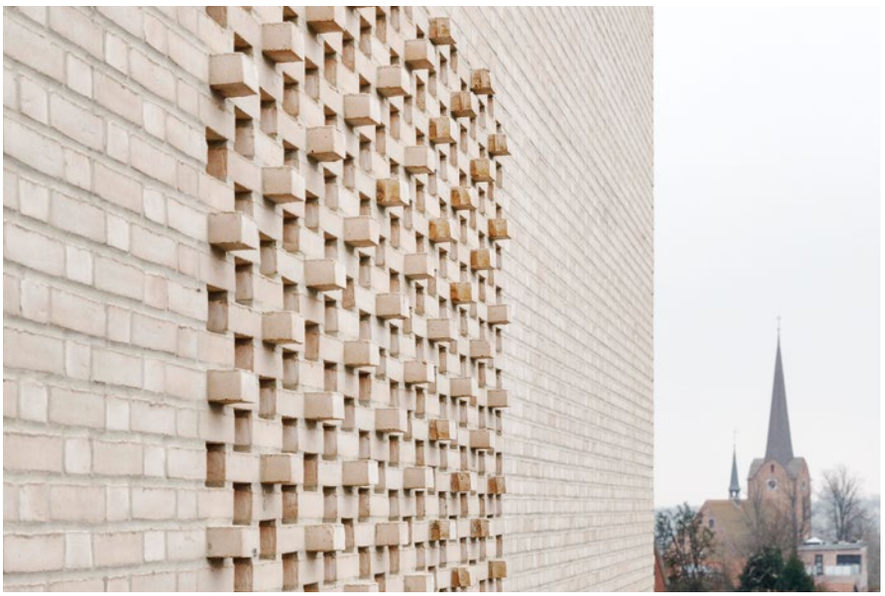
**Year of production**
2021


In its simplicity, the sand-coloured brick has a great effect: The modern architecture of the new building strikes a deliberate contrast to the existing building.

# A STRONG CONNECTION TO HISTORY

How do you expand a museum housed in an old villa? By daring to make bold contrasts, and by telling an authentic story at the same time.

The design team opted for a light-coloured but characterful brick, which they arranged in various arrangements sometimes with perforations, sometimes with projections on the façade.



The architecture deliberately plays with the patterns of the masonry, which brings out the light and shade differently inside and outside depending on the time of day.

## FACTS & FIGURES

**Project name**
German Museum North Schleswig, Sønderborg, Denmark

**Architecture**
Tegnestuen Mejeriet, No Parking Production

**Client**
German Museum North Schleswig

**Product used**
EW2162 Avignon

**Year of completion**
2020

A 100th anniversary is something to celebrate! And the German Museum North Schleswig in Sønderborg on the Danish-German border thought so too. In 1920, the Prussian province of Schleswig was divided into a Danish section, North Schleswig, and a German section, South Schleswig. The museum illustrates the history of the German ethnic minority in the Danish part of the province, and now, to mark the 100th anniversary of its foundation, the museum's facilities have been renovated and expanded. "Danish-German relations in the border region have become a model for the whole of Europe. So the museum also wants to show the development of the borderland from 'conflict' to 'coexistence' and now to 'supporting each other'", explains the architectural firm Tegnestuen Mejeriet, which led the project. Together with the company No Parking Production and the museum itself, their design interpreted the renovation and expansion as a symbolic link between the past and the present.

**LIGHT FROM OUTSIDE, LIGHT FROM INSIDE** The new building strikes a powerful contrast with the old building. The existing building is a villa with typical façade ornaments. The extension, which is connected to the old building by a glass-roofed stairwell, is angular and modern. Despite this, the façade, made of sand-coloured bricks, makes the extension warm and inviting. To achieve this, the architects opted for the EW2162 Avignon, a light brick with a strong character. It was used on the façade in various configurations, sometimes with perforations, sometimes with projecting edges. The bricks were alternately laid flush and pointed to create a hinge effect. The various patterns of the façade ensure "a changing play of shadows on the façade and changes in the fall of light in the foyer throughout the day", according to the planners. "At the same time, the light inside the building shines through the façade in the evening, which accentuates the building and its position in the city."

**INTERACTION OF CULTURES** Overall, much of the history can be gleaned from the structure and stonework. Because the building underscores the different cultures that meet in the border area, both the new building itself and the connection with the old museum building stand for interaction. At the same time, the new architecture intends to make the museum more conspicuous and appealing to visitors. The old building now houses the permanent exhibition and offices for the museum staff. The extension includes the foyer, a cinema, exhibition rooms, a communal area, archives and a rooftop terrace. The terrace offers a lovely view over the sea fjord – and further into the bright future for the borderland.

# REFINED MODERNISATION

A family business modernises: the winepress building of a historical vineyard was renovated using wood and clay bricks to give future generations an enduring yet contemporary home.

Those who work the land act with foresight, protect their heritage and nurture the new. The winegrowers of the Adam-Lieleg vineyard in the Austrian wine region of Styria also live by these values. The family business was established in 1893 and three generations currently work here together. The vines that have won the Vineyard 11 national prizes and three international prizes grow on around 10 hectares of land. A few years ago, the winegrowers realised it was time to modernise the old winepress building and cellar, and add a guest house.

With sweeping views of the southern Styrian vineyards and a glimpse of the production areas, this is a building designed to meet the requirements of all visitors.

Top: Resonant of larch shingles: A vintage clay roof tile in the colour Engobe Sand was used on the roof and façade.

Bottom: The simple form is still reminiscent of the historical building. High-quality materials guarantee longevity for future generations.

**RETRO MEETS MODERN** They began converting the winepress building and adding an extension for the new guest house in 2019. The building was planned as a modern timber construction with brick elements that would blend in with the ensemble of historical buildings around the farm. They chose a vintage clay roof tile in the colour Engobe Sand to match the wooden façade. They decided to use the tile not only on the roof but also on the façade creating a unique overall look. The vintage clay roof tile has a roughened surface that harks back to bygone days: it is faintly reminiscent of larch shingles and gives the building a historical appearance while still being extremely durable and resistant to weathering. The choice of materials creates a certain vintage character. Original, distinguished and retro – the Adam-Lieleg Vineyard seems to unite these meanings of the word “vintage”.

**OUTLOOKS AND INSIGHTS** The façade of the 15.5-m-high building is formed by 165 $m^2$ of clay bricks, sunburnt larch slats and cement fibre boards. A further 260 $m^2$ of clay tiles were used on the roof. Guttering and downpipes are concealed so as not to disturb the overall picture. The new building was designed to visually embody craftsmanship and innovation. The timber construction with brick elements provides both views of the landscape and glimpses into the vineyard’s production and work processes. Visitors can now look into the production rooms through large windows. In the long term, however, the improvements and optimised processes are intended to simplify production so that not only the next generation, but many more to come, will benefit from this investment.

## FACTS & FIGURES

**Project name**
Winepress building and guest house at the Adam-Lieleg Vineyard, Leutschach, Austria

**Architecture**
Leo Bernhard GmbH

**Client**
Adam-Lieleg Vineyard

**Product used**
Vintage clay roof tiles in the colour Engobe Sand

**Year of completion**
2020

In addition to the contemporary envelope, other elements of the building are also technologically innovative: organic insulating materials, green roofs and ventilation with heat recovery are just a few components of the carefully conceived design.

© Photos: Grégory Tachet

# A BUILDING WITH THREE FAÇADES

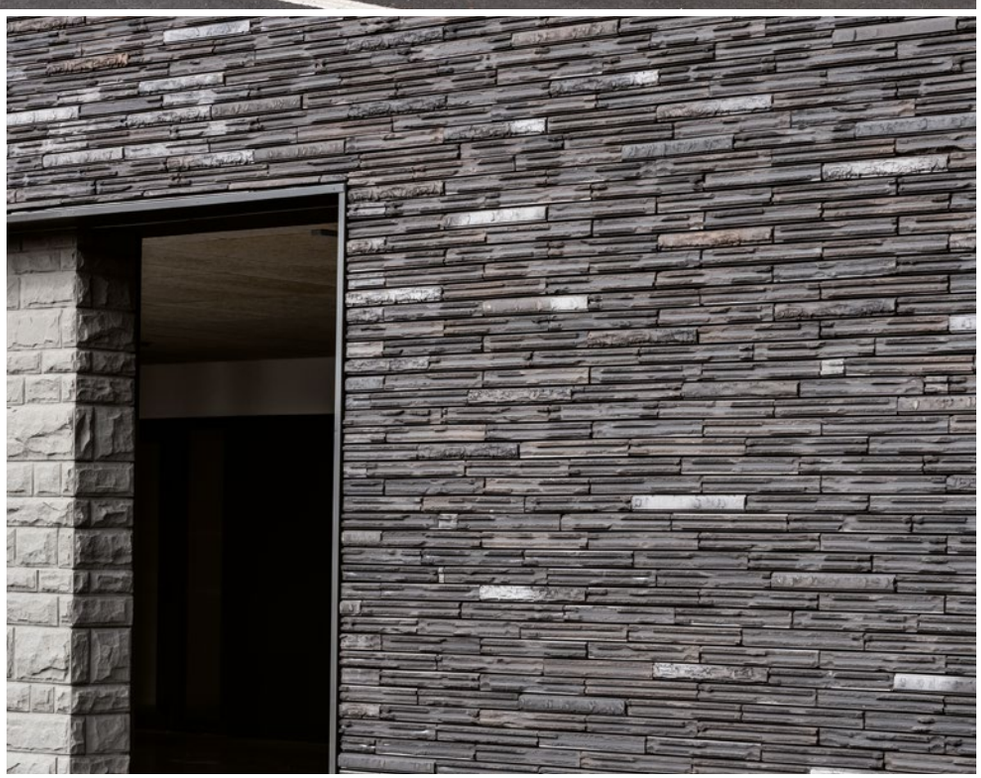
This newly designed and extended school building is written on the landscape in black and white and creates an ecologically responsible learning space.

The school in Otterswiller, France, is located on the edge of a 1970s residential area. It used to be a rather inelegant building with a hipped tile roof and little connection to its surroundings. All this changed when the municipality commissioned Urbane Kultur architects to update and extend the existing building.

**MODERN BUT RESPECTFUL** The idea was to integrate the building better into the surrounding landscape and create a connection to neighbouring residential buildings and also the nearby woodland. “The site has a distinctive topography with a difference in elevation of 4 to 6 metres. So the new complex had to be built into the slope, resulting in two floors accessible from ground level”, explains architect Dominique Cornaert of Urbane Kultur. The existing building was enlarged and a second building added to create space for a play school, primary school, after-school care, library, sports hall, dining room and offices.

The roof pitches were reduced from four to two and the daylight basement built into the slope was clad in graphite-coloured bricks. “We needed to create >

The daylight basement of black Terca bricks provides a striking contrast to the white-glazed roof tiles that envelop the upper part of the building in a snakeskin effect.



## FACTS & FIGURES

**Project name**
Group Scolaire Otterswiller, France

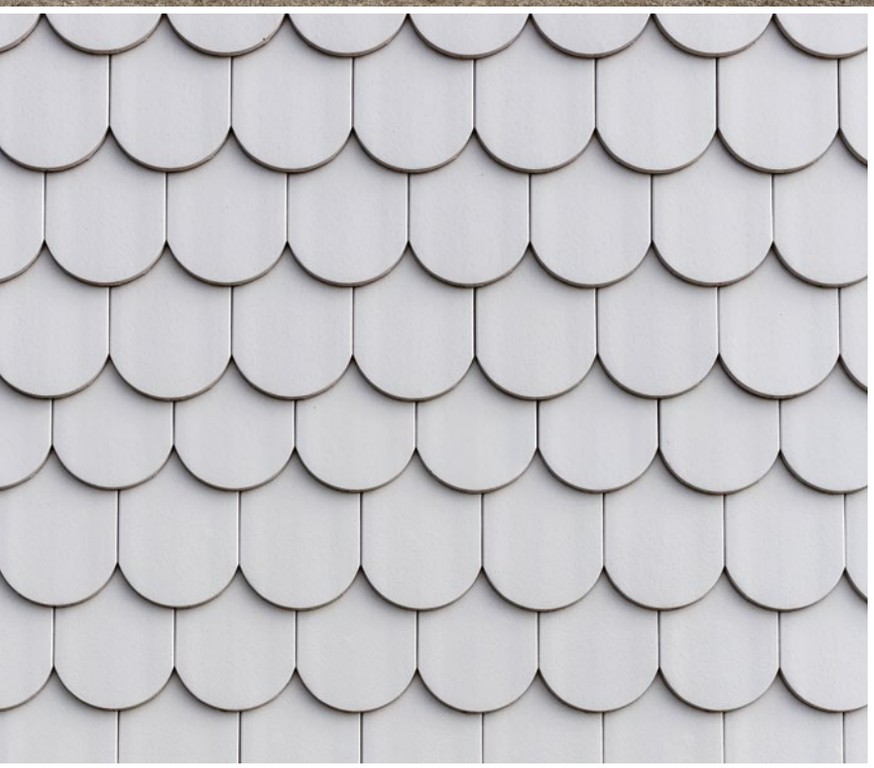
**Architecture**
Urbane Kultur

**Client**
Municipality of Otterswiller

**Products used**
Terca Cassia Black Graphite
and custom-made, white-glazed
plain tiles

**Year of completion**
2020

The pointed roof of the kindergarten building creates a connection to the peaks of the Vosges mountains in the background.



The reorganised and enlarged school complex now fits into its surroundings better and merges into the snow-covered landscape in winter.

> simple, clear spaces that emphasised the building's public status and its role in the life of the community", says Cornaert. They also wanted the building to have a contemporary look but maintain its connection to the past. "The pointed roof is a nod to the original building but the white façade gives the new school complex a contemporary character."

**THREE TYPES OF FAÇADE** To this end, the designers created the cladding using a combination of three shapes: right from the outset, they knew they wanted to use custom-made white-glazed plain tiles for the roof and façade of the main building, creating an effect somewhat reminiscent of snakeskin. These tiles break up the façade and harmonise perfectly with the snow that often covers the area during the winter. In contrast, the daylight basement level in graphite-black Terca Cassia bricks draws strong, horizontal lines. The original plan was to face this level in concrete. But bricks were eventually chosen after all because "black emphasises the solidity of the basement", says Cornaert. The whiteness of the buildings contrasts starkly with the mineral shade of the base. The new building is clad in diamond-shaped segments of white-painted aluminium. "This pattern of roof tiles on one building and metal lozenges on the other binds them together and changes its appearance depending on how far away you are", says the architect, explaining the unusual look. His goals for the project were fulfilled: "The materials used fundamentally redefine the image of the building while maintaining a clear connection to the past." ◀


Over 500 special bricks, including round bricks, twisted bricks, corner bricks, square bricks and rounded kerbstones, were made for the Toldboden building in Thisted, which now houses the Sparekassen Thy savings bank.

# 500 SPECIAL BRICKS FOR AN ICON

After 134 years, the façade of the listed customs building in Thisted, Denmark, was in need of attention and was completely renovated using custom-made products.

The iconic Toldboden building in Thisted, Denmark, was commissioned by King Christian IX in 1885 and was in need of restoration. For architects Rødbro & Frederiksen, it was crucial to preserve the building's intricate stonework, but this was no easy task. "The façade has many details; the building is a masterpiece. We wanted to have special bricks made that resembled the originals, but it was incredibly difficult to find a finish, colour and shape that was similar to the existing ones", recalls architect Mathilde Rødbro. "We only succeeded thanks to the people at Egernsund Wienerberger."

Although the architects found older wooden moulds from a previous restoration project in the basement of the old customs house, new moulds had to be developed for some of the special bricks.

**A SENSITIVE PROCESS** The masonry of the old customs house was first cleaned to see what type of bricks were needed. “It was vital for us to find a balance between retaining the existing bricks and replacing them with new ones. We examined each individual brick to determine if it had to be replaced or whether it could be retained. This is a very sensitive process because the results also have to stand the test of time”, explains Rødbro. In addition to bricks in the ‘Swedish format’, ten different types of special bricks had to be produced to match the buildings original appearance. “The building is made of red bricks with a soft texture in the Swedish format, which are much larger than bricks in the standard Danish format. We also used special bricks for the cornices, building base, panels and window frames. Not all brickworks can offer this variety, but it was essential for the overall result.”

**MORE THAN 500 SPECIAL BRICKS** To create faithful replicas of the original moulded bricks, the architects themselves produced a number of moulds. A local manufacturer made CNC-cut aluminium moulds that were used to form the bricks that could not be made by machine. For the very unusual bricks, a local ceramicist was recruited to work alongside Egernsund Wienerberger at the brickworks. Thanks to the outstanding cooperation of all involved, Toldboden now looks just as it did when it was built in 1885. More than 500 special bricks have been painstakingly incorporated. “The façade now looks very uniform, and you can only tell in a very few cases that the bricks are new”, says architect Mathilde Rødbro with satisfaction.

## FACTS & FIGURES

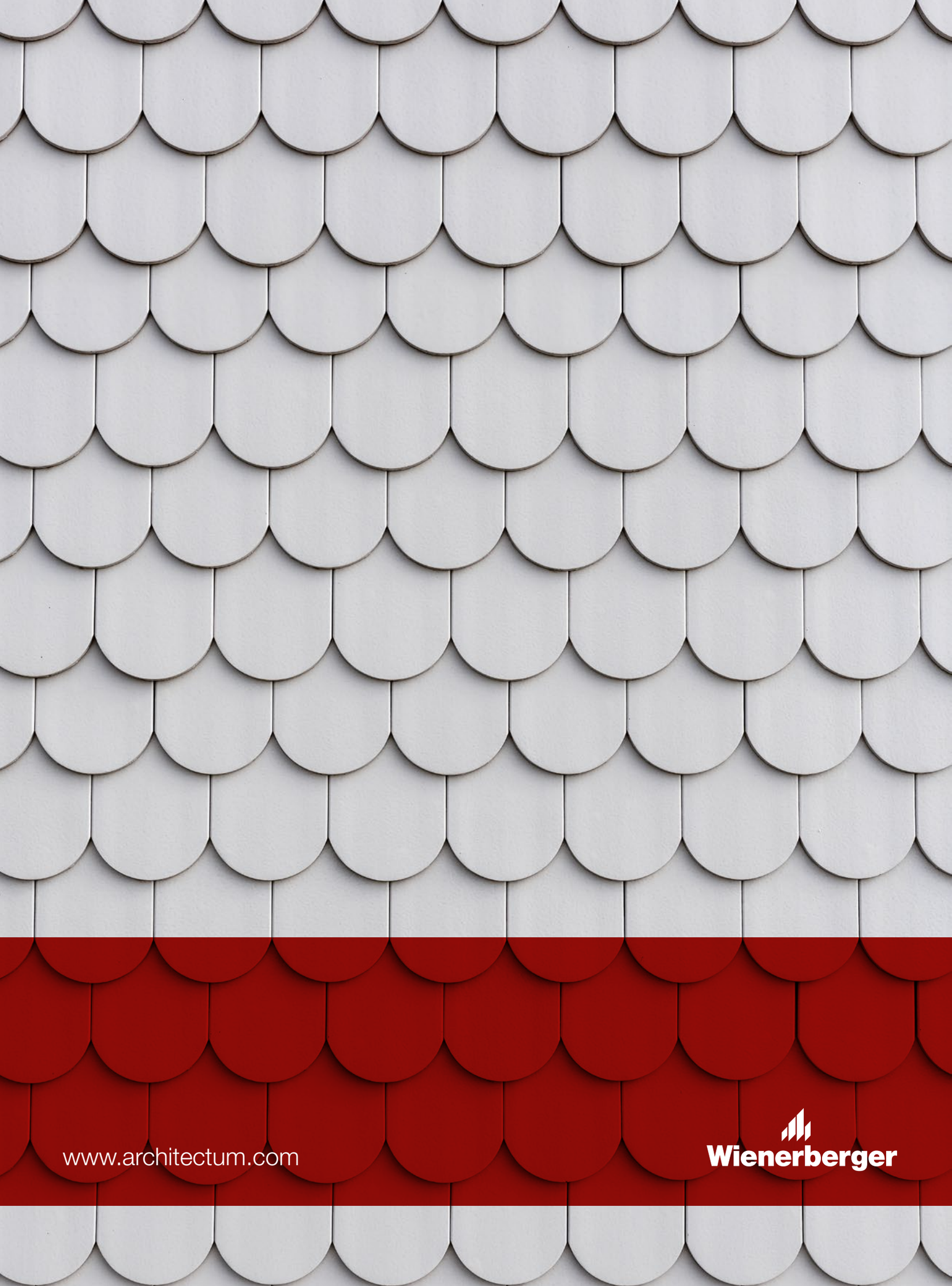
**Project name**
Toldboden, Thisted, Denmark

**Architecture**
Rødbro & Frederiksen

**Client**
Sparekassen Thy

**Products used**
Custom made

**Year of completion**
2019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