architectum

INTERNATIONAL MAGAZINE FOR BRICK ARCHITECTURE

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HEIMO SCHEUCH
CEO Wienerberger AG

AESTHETICS SURROUNDING US

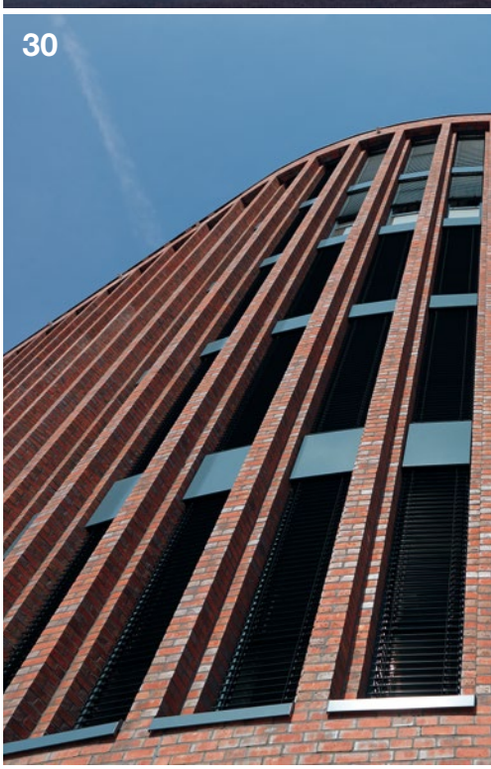
Influenced by the events of the last few months, people all over the world have increasingly concentrated on improving of the interiors of their homes. With the warmer days of the coming Spring, we look forward to turning our gaze outward again and being inspired by what surrounds us – because there are many beautiful things to see!

Roof and façades form a beautiful, but also secure envelope for our places of retreat and comfort and have to perform accordingly. Protection against wind and weather is their primary function, whilst also providing insulation against extreme heat and cold. Ceramic building materials naturally regulate temperature and humidity. For this reason, they are the ideal materials to create a durable, safe and beautiful building envelope.

In this issue of architectum, the sustainable material is presented in both its functional and creative facets. New architectural solutions and innovative clay products make the buildings presented here unique inspirations for aesthetic roof and façade concepts, from single-family houses to modern apartment complexes and public buildings.

The use of high-quality materials improves every building both inside and outside and makes space for creative freedom. Let yourself be inspired by this selection of very impressive construction projects.

Heimo Scheuch
CEO Wienerberger AG



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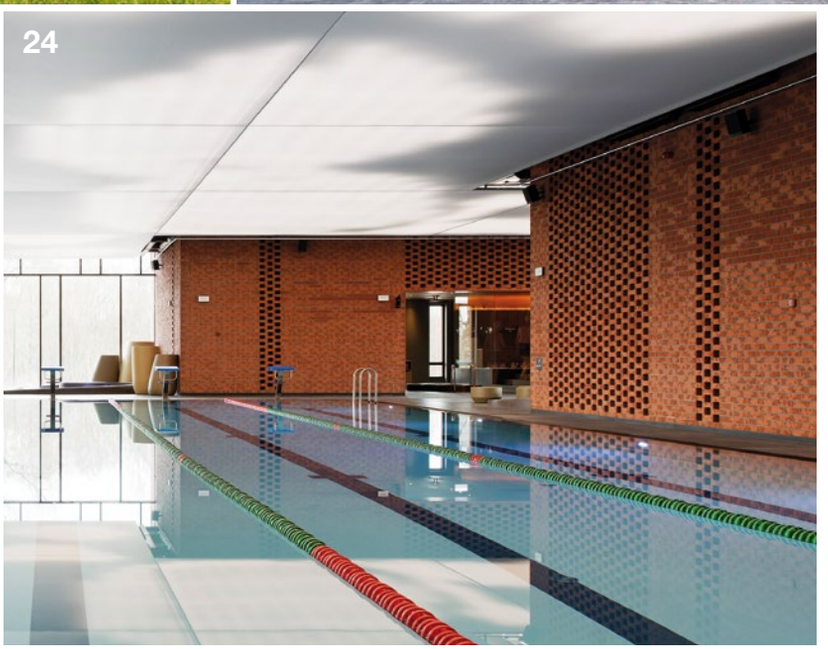
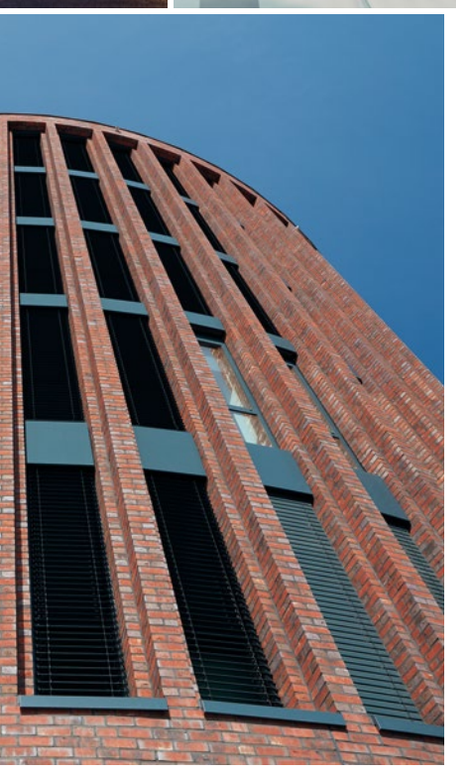




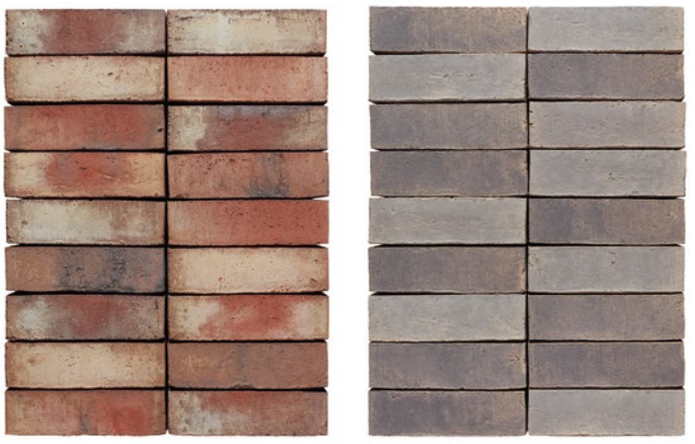
IN FLOW WITH NATURE

Double-shell wall structures have many functional advantages, however the use of facing bricks offers architects and planners additional freedom in design and gives buildings their individual appearance. In May last year Wienerberger presented its exclusive Terca waterstruck collection “Colours of Nature”, which impresses with its natural feel, design variety and high quality. This collection has been expanded in 2021 to include nine colour compositions.

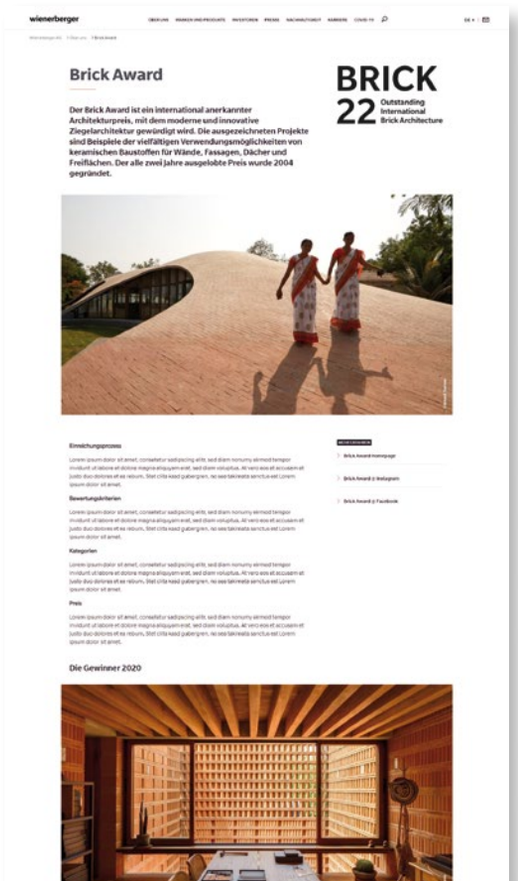
Inspired by the colour harmonies of nature, the spectrum ranges from cream and pastel tones to grey and ochre shades, with stronger notes of red, anthracite and dynamic brown. The portfolio now includes a total of 31 exciting colour options.

The surface texture typical of waterstruck bricks is achieved through the special manufacturing process in which water is used as a separating agent. In addition, Terca facing bricks are durable, colour-fast and are low-maintenance.

www.wienerberger.de/produkte/fassade/wasserstrichkollektion.html



The special manufacturing process gives the high-quality waterstruck bricks their typical surface texture: distinctive, original and individual.



BRICK AWARD 22: SUBMIT YOUR ENTRY NOW!

The international Brick Award architecture prize is getting ready for the next round. The deadline for the submission of projects online is 8 April 2021. We are looking for modern brick architecture with the innovative use of ceramic building materials on walls, façades, roofs or open spaces. The projects can be submitted without registration costs by architects, international architecture critics and journalists. A completed online form with project data, a short description of the project and photos as well as plans of the building are required for submission.

What criteria does a project have to meet? The jury want to see an innovative design and architectural concept which integrates bricks in an extraordinary way. Aesthetics, form and arrangement all play a role here. The use and purpose of the building as well as considerations of sustainability and energy efficiency are also key.

The 50 most extraordinary entries will be nominated by a renowned international jury and posted on the website as well as on Instagram and Facebook from Autumn 2021. The audience will find out who receives the Brick Award 22 in the respective category and the prize money at the award ceremony in Spring 2022.

www.brickaward.com

The Brick Award presents prizes in five categories for extraordinary brick construction projects from all over the world.

This building with a social dimension is a Passive House construction made from wood and straw. The tile envelope efficiently protects and insulates the building.

CONCEALED TECHNOLOGY, VISIBLE ARCHITECTURE

ASP Architecture specialise in timber structures with high ecological added value. They received multiple awards for the design of social housing in the village of Plainfaing in the French area of Vosges.

As an architect, when do you get excited about a building?
Antoine Pagnoux: For me, architecture is good when it is accessible and adaptable, and when the ambitious choice of an efficient system using biobased materials is beneficial to the residents. The challenge is to conceal the technology, even if it is present in all aspects of the design, namely for reasons of environmental protection and living comfort.

What is special about the project in Plainfaing?
The project involved the construction of social housing in the middle of a village directly on the high passes through the Vosges mountains. The aim was to integrate these apartments well into their surroundings, to emphasise their own distinctive identity without clashing with other buildings and to facilitate residents' participation in the lively village community. In addition, we did not want the technological accomplishment alone to dominate the architecture Accordingly, although >

> the innovative technical solutions are hardly perceptible from the outside, they provide the benefits of passive house design at all building levels.

Were there any particular challenges during planning or construction? How did you overcome them?
The challenge lay in facilitating all aspects of the everyday life of residents, but long-term financial viability was also important for the social housing association. Our solution takes all factors into account, including, for example, the materials, equipment and orientation.

Where did you get the inspiration for the design?
From our region! The monolithic design of the apartment block draws on the form of traditional Vosges farmhouses. And we selected the black and grey roof tiles with a matt glazed surface to invoke the patina of the old roofs and the shingle cladding that is common in this region. This building was intended to make both the functions and the structural nature of the project apparent. These considerations culminated in accurate precision work on the details of the façade.

Why did you choose this roof tile in particular? How did you come up with the idea of using the tiles not only for the roof but also for the façade?
The Koramic roof tile used on the roof and façade makes the façade as long-lasting as possible and, at the same time, is an ecological building material. The low maintenance required is a further advantage for the the social housing association. The ceramic tiles on the roof and façade lend a contemporary look to the simple, rational building exterior. In this way, we have created an apartment block that is brought to life by the reflections of the glazed elements.

What effects does the terracotta cladding have on the climate in the building and on its energy efficiency?
The role of the cladding is essentially to create a shell with an insulating effect that protects the walls against the external environment. With the exception of the covered entrances, where the wood – oiled larch – is exposed, the building is clad in tiles to shield it from bad weather. Moreover, ceramic building materials age naturally and retain their aesthetic effect.

Above: This sustainable and long-term social accommodation project was made possible by opting for a passive construction method and durable materials.

Right: The combination of matt and glazed colours creates different light reflections depending on the weather and gives the façade and roof a fascinating appearance.

Why did you choose this particular tile model?
We quickly opted for Wienerberger because of the large range of colours, but also because of the possibility of using corner roof tiles to achieve a continuous, monumental effect. The roof continues uninterrupted over the gable and onto the façade to underscore the monolithic impact. The roof tiles selected were Datura Ardoisé, Datura Noir matt glazed and Datura Gris Noir matt glazed. The colour varies depending on the height to create a gradient effect with light reflected by the glazed roof tiles.

What other materials were used in the building and why? What is special about the combination of materials?
The building is a passive house made of wood and straw. We favour locally produced materials and the use of prefabricated walls. Sustainable development is also conducive to a cleaner construction site with shorter construction times, even in regions with long winters.

How is the building insulated and what type of heating/cooling is used?
The 40-cm-thick layer of straw in the wooden walls ensures excellent insulation. There is also a centralised, double-flow VMC (controlled mechanical) ven-

FACTS & FIGURES

Project name
Passive social apartment block, Plainfaing, France

Architecture
ASP Architecture
Antoine Pagnoux

Client
Le Toit Vosgien

Products used
Koramic Datura – Adoisé, Noir matt glazed and Gris Noir matt glazed

Year of completion
2018

tilation system and heat recovery from wastewater. The system is rounded off by a central heating system with an air source heat pump, supplemented by individual wood-burning stoves.

Is a special approach required for social housing projects?
For housing associations such as Le Toit Vosgien, that are aiming for long-term profitability, the advantages of passive construction with high living comfort are undeniable: satisfied tenants resulting in lower tenant turnover, little building maintenance and very low energy costs (less than 15 Euro per month).

What is the social concept behind the idea?
This project made it possible for four new eligible families to move to the village and stimulate its social life with a building that will endure for 40 or 50 years without the need for modifications or refurbishment.

Congratulations on the many awards you were presented for this project! Does sustainability always pay off?
The awards show recognition of the work and commitment of everyone involved. I think that the key aspects of this project are the structural concept and the insulation value, combined with a simple and intuitive architectural approach. Projects of this kind have a further advantage that I would like to mention: the development of multifaceted interpersonal relationships between the experts. Everyone involved in the process speaks to each other more and works together better. ◼

»We selected the black and grey roof tiles with a matt glazed surface to invoke the patina of the old roofs and the shingle cladding that is common in this region.«

Antoine Pagnoux, ASP Architecture

At the back of the house, the arrangement and geometry of the windows mirror the form of the house and allow the interior to be flooded with light.

WHEN “SIMPLE” BECOMES “EXTRAORDINARY”

“Less is more” was the philosophy that informed the design of this detached family home near Cologne, therefore the impact of the brick façade with its almost archaic aesthetic is all the more pronounced.

FACTS & FIGURES

Project name
Haus Sechzehn A, Bergisch Gladbach/Refrath, Germany

Architecture
Römer Kögeler und Partner Architekten mbB

Client
Private

Products used
Terca waterstruck brick Niara

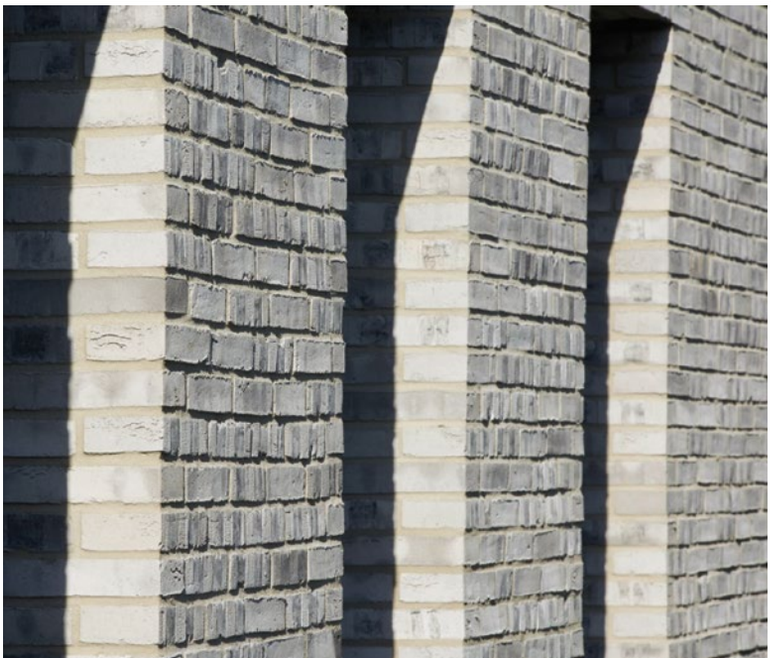
Year of completion
2019

Haus Sechzehn A (House Sixteen A) was recently completed in Bergisch Gladbach, close to Cologne, Germany, in a newly developed, varied residential area. In order to create a strikingly simple, yet elegant building, the architects Römer Kögeler und Partner decided to revisit the original concept of a house: four walls and a roof. In their design, they have dispensed with any protrusions and recesses, bay windows and dormer windows, and created a restrained façade that fits into its urban environment with assured use of natural materials while at the same time making a distinctive architectural statement.

ON THE OTHER SIDE The special talent of the brick façade is in combining contemporary flair with an almost primordial appearance. Terca waterstruck bricks Niara from Wienerberger were used in modern light grey shades with subsidiary dark brown shades. 50 % of the brickwork is in the form of “foot walling”, with the “foot side”, i. e. the back of the clinker bricks, being used for the face brickwork. Folding reliefs give each brick an individual, distinctive surface structure. This roughness gives the homogeneous façade a textured appearance that contrasts with the simplicity of the building form.

SYMBIOSIS OF NATURE AND ARCHITECTURE Waterstruck bricks are a purely natural building material. With their rustic authenticity, they help generate a natural living ambience, creating a neat symbiosis of nature and architecture: sustainable, timeless, expressive. Their individual look is due to the production process in which the clay is pressed through rotary table presses, obtaining their typical surface texture through the use of water as a separating agent. No one brick is like any other, and the bricks with their natural colours radiate warmth and naturalness. That is why they were an ideal choice for the pared down aesthetics of Haus Sechzehn A. Here the façade harmonises perfectly with the floor-to-ceiling windows and the simplicity of the architecture. Without doubt, the architects succeeded in designing an extremely distinctive detached home despite the simple form.

Below: Inside, too, the focus is on the reduction to the essentials masterfully counterpointed by architectural features.



The combination of the grey brick with light wood lends the entrance area a warm, welcoming aspect.

The detached family home has an organic, natural look, combining a historical feel with a modern approach through the materials used.

A BRICK GOES DOWN UNDER

Where to start when you have to design a luxurious new family home in the middle of a dairy farm amongst the green, rolling New Zealand countryside? In this case the answer to the question soon became obvious: with the brick.

FACTS & FIGURES

Project name
Horsham Downs, New Zealand

Architecture
Tane Cox Red Architecture Ltd

Clients
Bruce and Bronwyn Turton

Product used
Terca Peruwelz St Ives

Year of completion
2019

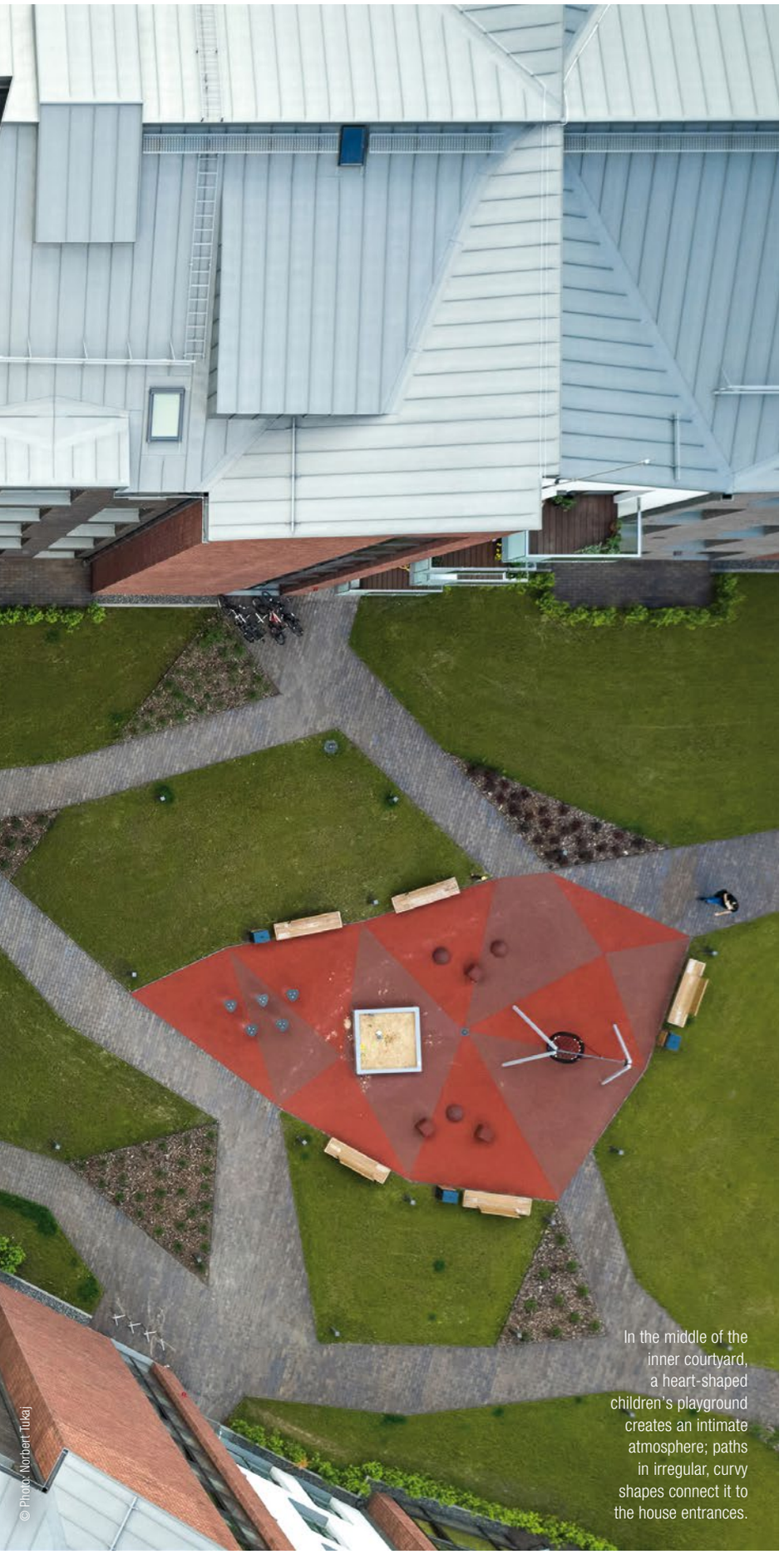
The couple have built many houses, but this one was very different from any of the others, say homeowners Bronwyn and Bruce Turton. Bronwyn who is an interior designer and Bruce who is a builder were looking for a completely new approach to their home in Horsham Downs, a settlement in northern New Zealand. The enthusiasm for a brick building was aroused by a proposal by architect Tane Cox from Red Architecture. “At first the idea of importing bricks from Europe seemed completely impractical. We only had three samples of bricks locally and otherwise only photos from other construction projects,” says Bronwyn Turton. “Thanks to the professional team from Stellaria, the Wienerberger partner in New Zealand, planning went smoothly and our choice fell on the St Ives brick.” With the use of natural materials, the mixture of flat and saddle roofs and the generous view the Hakarimata Scenic Reserve, the building is designed as an architectural tribute to the surrounding landscape. “The brick ultimately set the tone for the rest of our home,” says Bruce Turton.

SEAMLESS TRANSITIONS One of the challenges Turton Building’s contractors faced was to create perfect transitions: Brick to cedar, brick to steel, brick to flooring. And everywhere with a tolerance of only 2 mm. Bruce Turton precisely planned the implemen-

Top: Homely feeling: The interior designer combined the sand-coloured Terca bricks with warm brown tones, wooden ceilings and cosy fittings.

Below: By combining brick and cedar, the clients wanted to create an extraordinary, innovative retreat with a strong character.

tation for more than twelve months. Bronwyn Turton took care of the interior design with her team at Turton Oliver Interior Design. The brick served as the starting point for the selection of textures and forms in the stone, wood and steel fixtures and furnishings. For the right light ambience, the clients drew on the expertise of Meredith Devoy from Alumia Lighting. The end result is a house in which all the elements are seamlessly brought together and flow effortlessly one into another. Bronwyn Turton is certain that “the St Ives brick was the ideal choice to bring harmony and balance into our home”.



In the middle of the inner courtyard, a heart-shaped children's playground creates an intimate atmosphere; paths in irregular, curvy shapes connect it to the house entrances.

CONNECTING BY DIVIDING

How can six residential units be designed to form one large entity yet still retain the welcoming look of individual buildings? These seemingly contrary requirements have been reconciled in a condominium project in Lithuania.

A skyline straight out of a picture book can be found in the Lithuanian capital of Vilnius, not far from the Vilnia River. Six buildings in vari-coloured brick are situated between the river bank and the old city centre, together forming the Paupys apartment complex. The project designed by the team from Architektūros linija was part of a plan to revitalise the district. The modern residential quarter was erected on a trapezoidal site with an area of 8000 m^2 directly adjacent to the town's main square. The architects attached great importance to respecting traditional building principles and blended Paupys harmoniously into the townscape. "The volume of the buildings dwindles as they drop down towards the river bank, creating a gradual transition from the city centre to the river," explains Architektūros linija.

FROM LARGE TO SMALL A continuous, five-storey, red-brick façade accented with rectangular loggias leads towards the town centre. The street on the left >

Three lower, separate buildings look towards the waterfront and break up the façade front with omissions.

The various shades of brick give the residential complex texture and visually split it into smaller units.

Five storeys towards the city centre; two storeys towards the river: The composition of this residential development matches the heights of the surrounding townscape.

> side of the block and the pedestrian passage on the right side are bordered with more subdued paving that is visually distinct. This prevents the entire complex from appearing to be a monolithic block, yet still ties all parts together. Finally, three separate buildings, each with two or three floors, are situated along the waterfront of the Vilnia river. They provide views into and out of the inner courtyard and so connect the river bank promenade with the residential area. The stairwells can only be accessed from the inner courtyard, which can be entered from all sides through four lockable gates.

SKILLED COMBINATIONS Red, brown and grey brick façades dominate the design of the entire quarter. The compositions created by windows and balconies of different sizes are picturesque and playful yet clearly structured. The architects combined a variety of details, such as roofing and glazed elements, with the patterns of ceramics. The roof of the tallest building near the city is covered with tiles, while the roofs of the other units are made of galvanised sheet copper. In this way, Paupys consciously invokes the industrial buildings that once stood on this site and that form an important element of the city's skyline. ◼

FACTS & FIGURES

Project name
Paupys, Vilnius, Lithuania

Architecture
UAB Architektūros linija

Client
Darnu Group

Products used
Koramic Vauban Burgundy; Penter: Titanium, Red; Terca: Forum Ombra WFD, Pagus Grey WFD, Morado WFD

Year of completion
2020

Dynamic and varied: The pale, textured bricks make a striking visual impact in the new neighbourhood.

MONOCHROME WAVES

"What is this white vision before me?" is the question that springs to mind when you first see the Bysa & Sandis complex located in the centre of Jätkäsaari, a new residential area of Helsinki. The apartment building features a pale brick façade and dominates the locality. On closer inspection, it discloses surprising and thoughtful details.

The Bysa & Sandis complex surges over an area of 14,000 m² and this Helsinki apartment building – containing 144 individual apartments – is truly striking. Its creative form and the elegant, contemporary building envelope make a significant impact on the urban landscape of the new residential area.

DISTINCTIVE YET RESOURCE-FRIENDLY The visual structure of the façade was created by using the two-tone colours of Superwhite Retro and Dark Pellava Retro facing bricks from the Wienerberger Koria series. The white and pale grey bricks have a dynamic structure and form the concave inner curve of the building as well as the convex north side. Clinker bricks in the same shade as the concrete elements were used on the north side. "As architects, we want to create a unique look using limited resources," says Samuli Miettinen, architect at JKMM Architects in Helsinki. "Collaboration with an expert from the brick industry was vital in enabling us to find and develop new possibilities."

The same bond was used for both brick façades. In this bond method, part of the excess mortar spreads over the brick surface. "Firstly, this bond method lightens the overall appearance. Secondly, it smooths out the differences between the parallel brick façades, which were created using different techniques," explains Miettinen.

FACTS & FIGURES

Project name
Helsingin Bysa & Sandis Ltd., Helsinki, Finland

Architecture
JKMM Architects, Samuli Miettinen Architect SAFA

Client
Helsinki Housing Production Department ATT

Products used
Koria Superwhite Retro and Dark Pellava Retro

Year of completion
2017

The different colours of brick were mainly combined as large, overlapping areas with some windows highlighted in the contrasting shade.

At certain points, individual bricks are slightly tilted and the corners of the bricks protrude from the surface to add further interest to the subtly curved façade.

STURDY MATERIALS The unusual façade was inspired by an art gallery in Berlin. Durability and low maintenance requirements were the key factors that convinced the developers to use these bricks. The maritime location of the property also places increased demands on the weather-resistance of the façade solution. After a test-based selection process, they decided to use a 100 % cement-based mortar for both the brickwork and the pointing. A hydrophobing agent that prevents the ingress of water into the construction was added to the mortar to counteract the high moisture load.

Modelling, choosing the right methods and the coordination of three different teams on the construction site were all challenges, but all culminating in a successful and harmonious result. “The originality of the building is important, but so is a harmonious cityscape. Architects must always take previous buildings and designs into account while improving the current situation,” says Samuli Miettinen. “I hope that the residents will realise that this place is something special, in particular due to the architecture.” ◀

In order to achieve the unique golden look of the façade, two ochre tones and a red tone were mixed in matt and glossy textures.

DESIGN TOWERS DRESSED FOR THE OCCASION

Black, red, gold – no, it's not the German flag, but an extraordinary architectural project in Moscow that originated as a small black square.

In the Shabolovka district, an area with experimental, monumental buildings from the 20s and 30s, the architectural bureau Tsimailo Lyashenko and Partners created an artistic, luxurious apartment building. Kompozitsiya No. 24 is the name of the triptych in the style of Russian constructivism, which houses 74 apartments with 30 different floor plans. "Our goal was to create an environment of the highest quality with the greatest possible comfort for the residents," explain the architects Alexander Tsimailo and Nikolay Lyashenko. This quality can not only be felt inside, but can also be perceived at a great distance from outside. "Black as a base, gold-ochre as a complement and red as a luminous accent" is how he describes the colour scheme of the façade, which was implemented with shiny Terca bricks in the dimensions 250 x 55 x 65 mm.

SMOOTH, SHINY OUTER SHELL "The main task of façade solutions is to create a holistic yet unusual tableau," the architects explain. "The combination of shiny black, golden ochre and red makes the building unique and recognisable." The black brick façades form a solid, smooth wall with windows of various sizes that are set at different heights depending on how the interior is used. The window niches also vary in height. The golden brick façade forms a solid and smooth wall interspersed with a grid of large windows, and visually counterpoints the black. "Finally, the large red canopy over the main entrance spectacularly rounds off the appearance of the entire building," is how Tsimailo and Lyashenko describe the exciting composition. "For the golden brick, three matt and high gloss textures were mixed, which resulted in an interesting surface that creates a spillover effect even on overcast days."

SQUARE WITHIN A SQUARE WITHIN A SQUARE The three eight-storey buildings are accessed through the main entrance with the red canopy and through a spacious designer lobby that connects the houses. In front of it, a large open courtyard invites residents and visitors to linger outdoors. There are also two private, garden courtyards open to residents, which can only be reached from the inside. Even if it is not visible at first glance – most of the forms of the apartment complex are derived from a square. "The entire project is based on squares," the architects explain. "The site, the floor plan of the three towers, the windows." The inspiration for the design and the optics also originated from the square. "A composition by the artist and painter Kazimir Malevich, in which he arranged a black square in a red corner, was one of the first great conceptual statements of Constructivism – and the basis of our concept."

The combination of shiny Terca façade clinker bricks and the corners of the house that are rounded on the inside give the complex an artistic, smooth touch in the middle of the architecturally exciting district of Moscow.

FACTS & FIGURES

Project name
Kompozitsiya No. 24, Moscow, Russia

Architecture
Tsimailo Lyashenko and Partners

Client
ВЕЛЕС ТРАСТ Ltd Veles Trust

Products used
Terca Glazur

Year of completion
2021

THREE FAÇADES SET THE TONE

Three residential buildings in the French town of Pantin have been designed to harmonise with the historic industrial townscape, whilst lending an aesthetic of modernity and diversity.

A façade that absorbs and reflects the moods created by the weather and the surroundings? For the architect Christelle Avenier, this approach, which embodies her own personal design philosophy, is a self-evident part of the requirements for new building projects. This was also the case with this project in Pantin, France. The task involved the construction of three new apartment buildings on a 6000-m^2 site, incorporating a total of 88 residential units and retail space. The buildings, which will be subdivided into privately owned apartments, are in the Pantin urban redevelopment zone, bounded by the Canal de l'Ourcq. They harmonise architecturally with their historical surroundings. It was important for Christelle Avenier to "integrate the design into the canal-side site with the listed, brick-built 'Grands Moulins' industrial mills built in 1884" and thus to engage in an architectural dialogue with the industrial heritage of the site.

LIGHT DETERMINES THE NUANCES The most authentic choice of façade material was therefore terracotta brick. The play of different colours was intended to bring the architecture to life and give each individual building a unique appearance. "We wanted to give each building its own identity; firstly with a specific shape, and secondly, using the shades of the bricks," says Avenier. The brick ornamentation alternates between monolithic sections and rather airy surfaces. To select the right colours, the team looked at the bricks from different perspectives and under different lighting conditions. "You have to see the play of light on the product," explains the architect. Ultimately, they chose titanium grey, silver grey and blue red, all of which vary in their shade depending on the intensity of light. "Titanium grey, for example, changes from a light, violet-coloured grey at sunset to a darker grey when it rains – so the visual impression changes depending on the weather." Furthermore, the hand-formed bricks have irregular, slightly shaded edges that give the façades a timeless appearance.

NO FEAR OF OLD AGE In public housing construction, cost effectiveness and sustainability come first, even in the context of a condominium complex like this one in Pantin. With a view to this, Christelle Avenier particularly appreciates the durability of the brick and its capacity to age well without special care. Over the years, the building envelopes will take on a patina specific to the terracotta material – in perfect harmony with the nearby industrial heritage buildings.

FACTS & FIGURES

Project name
Logements collectifs, Pantin, France

Architecture
Avenier Cornejo architectes

Client
Emerige Résidentiel, SEMIP

Products used
Terca Agora titanium grey, Agora silver grey and blue-red nuanced

Year of completion
2019

Left: The specific design of the façades and the laying of the individual bricks demanded the special expertise of craftsmen. Therefore, professional façade designers were engaged for this purpose.

Above: The nuances of colour of the Terca bricks vary depending on the angle and intensity of light and thus create different moods.

Left: The extraordinary façade construction of the apartment complex was nominated for the “Les AWARDS Façades” competition.

A COMPOSITION IN SIX-PART HARMONY

Right in the historical city centre of Stavanger you will find six distinctive and, apparently, separate buildings. Only on closer inspection will you notice that they are internally connected and form a single unit. Or, more precisely, a union.

Hollow roof tiles are typical for this Norwegian city, so the roofs of the three renovated, listed buildings and the three new buildings all adhere to this look.

Industri Energi is a union for all workers from the Norwegian industry and energy sectors. With 56,000 members, it is impressively large. For its new office building in Stavanger, Industri Energi announced a competition calling for designs that would blend into the surrounding historical buildings and reflect the unique character of Kongsgata street. LINK Arkitektur won over the jury by combining renovated existing buildings with new additional buildings. “The client wanted a new and modern office building with more space for all employees,” explains Hanne Kruse, architect and director of LINK Arkitektur in Stavanger. “We combined old and new interiors to create efficient spaces. It was a challenge to generate a good flow and transitions between the original stock and new buildings whilst retaining the atmosphere and identity of Kongsgata.” A total of six buildings with merged interiors now encompass a gross floor area of 4300 m^2 to create the new workspace.

ROOFS TELL TALES OF THE PAST To satisfy the urban planning requirements, heritage conservation conditions and architectural standards for this modernisation project in the city centre of Stavanger, the design goes beyond an effective arrangement of the buildings with good interconnections: “The roofs of

The interiors of the buildings in the ensemble flow together, with brick and wood harmonising continuously a modern composition.

both the new and existing buildings had to be incorporated into the cityscape," says Hanne Kruse. "In the past, hollow tiles were produced in the district, so roof tiles with a similar appearance were a natural choice for us." The tile used was the Koramic Sinus natural+ 652. "These tiles are manufactured using the latest H-cassette technology, which makes them particularly functional and rigid whilst still having that authentic look," says the architect. The design team also chose a clay product for the façade of the largest building. "The Actua Multiblend model was added a little later in the project and was selected due to the high ceramic quality, impressive guarantee and low price. Furthermore, this solution can be installed very quickly."

AWARD FOR AN EXEMPLARY URBAN CENTRE In 2019, this exceptionally harmonious architectural concept won the Building Practice Award bestowed by the Stavanger municipality. According to the judges, the project creates space for outstanding urban living in an exemplary way. In their opinion, "the new building situated towards Bergelandsgata uses brick in a new and exciting way and forms a link between the small wooden building towards Kongsgata and the building on Bergelandsgata, which was constructed in the 90s. This architectural approach turns Kongsgata 52–60 into a groundbreaking project that demonstrates how larger companies can relocate to the inner city by using existing buildings." The architect was also satisfied: "I think we succeeded in transforming the three old buildings and combining them with the three new ones to form a unified entity," says Hanne Kruse. "By opening up the interior façade, we managed to interconnect the buildings while retaining respect for the city."

FACTS & FIGURES

Project name
Kongsgata 52–60, Stavanger, Norway

Architecture
LINK Arkitektur

Client
Industri Energi

Products used
Koramic Sinus natural+ 652 (roof), Actua Multiblend (cladding)

Year of completion
2019

The health & wellness centre gives the previously rather poorly defined central area of the small town new focus and relevance.

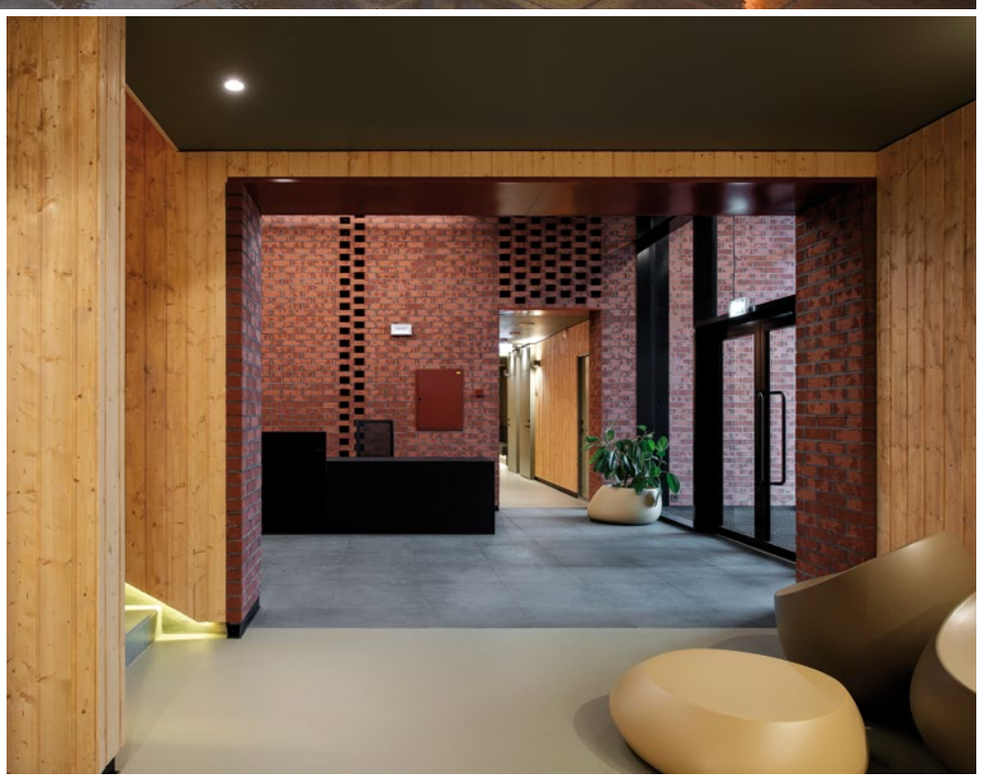
SMALL TOWN SEES THE BIG PICTURE

Many small towns and communities in Estonia are affected by emigration. Suure-Jaani aims to counteract this trend towards depopulation. A new health & wellness centre was designed to give the town a modern and architecturally outstanding centre point.

A courageous decision: The municipal council of Suure-Jaani invested in a new health & wellness centre in the middle of town to improve the quality of life in modern surroundings and to counteract the depopulation of this small Estonian town. The building features a red clinker brick façade with a varied and fascinating arrangement of windows that also employs blind windows – window frames filled in with brick. It accommodates a swimming pool, several saunas, a café, a family health centre, a dental practice, a pharmacy, a hairdresser's salon, a walk-in clinic and a police station.

SMALL BRICK BUILDINGS FORM A LARGER ENTITY The Suure-Jaani health & wellness centre uses clear architectural concepts and is distinguished by a sophisticated design, excellent planning, functionality and choice of materials. Terca Stockholm clinker bricks were used to create a large, cohesive building that is visually divided into multiple smaller individual red-brick houses. In this way, it blends into the typical >

The centre is subdivided into smaller “houses” that reflect the characteristic size, shape and materials in the buildings making up the typical Suure-Jaani townscape, creating a clear architectural form in the finished building.



FACTS & FIGURES

Project name
Suure-Jaani Health Centre,
Suure-Jaani, Estonia

Architecture
Arhitekt Must OÜ

Client
Municipality of Põhja-Sakala,
Suure-Jaani Health Centre

Product used
Terca Stockholm clinker bricks

Year of completion
2019

The finish of the red brick cladding was consciously textured to move away from the image of coldly functional municipal pools. The gaps in the brickwork also meet any acoustic challenges.

The wall structure and the combination of bricks and glass are also continued harmoniously in the interior. Together with wood and indirect lighting, a place of well-being is created.

> urban scenery of this small town. The separate buildings are joined by glass-clad communal areas that consolidate them into a single contemporary and fascinating unit. The gable roofs of the houses also harmonise with the design language of Suure-Jaani and the modular solar elements used in the roof design impart the impression of technological innovation. The pattern of red brick cladding in the interior is broken up by occasional large gaps between the bricks, by the way also resolving the acoustic problems that are common in large open-plan spaces.

VISIBLE RESULTS OF PROFESSIONAL COLLABORATION

The continuation of the brick wall from the outside to the inside and the glass façade elements recessed into the wall structure are just some of the small, ingenious and thoughtful details that underpin the overall architectural design. The perception of space and communication of the architectural concept is accentuated by the differing interior space solutions and the faintly mystical impression of the central pool area.

All the elements seem to have been perfectly harmonised in this construction project: starting with carefully conceived, professional preparatory work regarding the site and architecture followed by close coordination between the architects and interior designers, and the creation of a functional and elegant structure – and all this within the space of four years. ◼

An earlier version of this article was previously published in MAJA (no. 99, Winter 2020) by Toomas Tammis, architect and professor of architecture at the Estonian Academy of Arts.

Each of the luxuriously equipped units has 116 m² of living space and a private bathing jetty on the lake.

TILED CHALETS FOR DREAM HOLIDAY

In the summer of 2020, a unique haven of quiet and relaxation was created next to the Neusiedler See, a large lake straddling the Austrian/Hungarian border: The 20 chalets with grey and white building shells are surrounded by an unspoilt natural environment and evoke the holidays of bygone times.

Environmentally friendly construction methods were used to create these 20 new lodges. They are located right in the UNESCO world heritage site of Fertő/Neusiedler See in Austria and stand like a row of mementos of sun-warmed days, carefree vacations and idyllic retreats. These vintage-style holiday homes are an extension of the VILA VITA Pannonia hotel and holiday village, which covers 200 hectares and also encompasses 27 hotel rooms, eight suites, five apartments and 127 bungalows. The Tondach tiles are laid irregularly over the roofs and façades like a soft blanket, and allow the lake-

Two houses were covered with tiles per week. The roofers could give their creativity free rein when installing the tiles as no fixed pattern was specified.

side lodges to blend into the untouched natural landscape. And not just visually; but also because of clay, the completely natural construction material which is compliant with the highest ecological construction standards.

HARMONIOUSLY INTEGRATED INTO THE LANDSCAPE Each of the luxuriously equipped houses has a private bathing jetty and large panoramic windows through which light floods into the living space and provide breathtaking views. The planners used 3940 m² of Tondach tiles in a white/grey antique finish to create the vintage appearance. The tiles are slightly slimmer at the edges than in the middle and this generates an extraordinary effect in combination with the selected installation pattern. “Our aim was to harmoniously integrate the buildings into the landscape – with their proximity to the green landscape and blue water,” explains architect Anton Mayerhofer from Vienna. “But we also wanted the lakeside lodges to stand out from their surroundings. The interplay of grey shades on these vintage-style tiles perfectly suited the blue and green tones of the surrounding scenery.”

EVERY HOUSE IS UNIQUE The unique location in a national park was a particular challenge when planning and implementing the project. “The prevailing strong winds at the site meant that it was vital to securely screw down the tiles,” explains master roofer Gerald Haider from Neusiedl am See. “The coverings have withstood the storms well. Not one tile has come loose.” The roofers were also able to express more creativity in this roofing project than in other projects. He continues: “This vintage roof tile comes in three different formats and is somewhat thicker than a conventional tile used for roofing or cladding façades. The manufacturers do not specify a fixed pattern, so we could get creative during installation – and this means that every house is unique.” ◀

FACTS & FIGURES

Project name
VILA VITA Pannonia Hotel & Holiday Village, Pamhagen, Austria

Architecture
DI Anton Mayerhofer Ziviltechniker GmbH

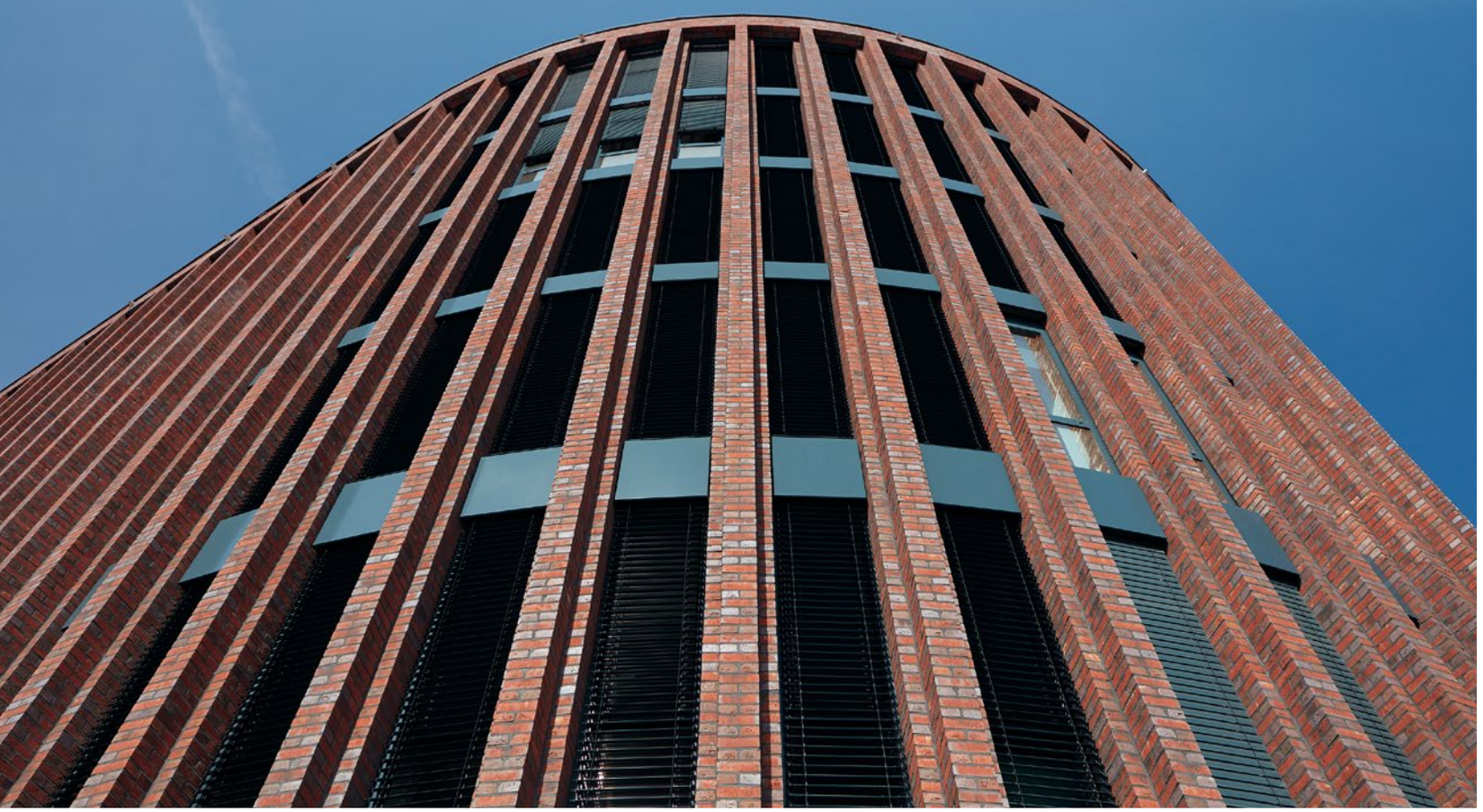
Client
Pannonia Grundstücksverwaltungs GmbH

Products used
Tondach Vintage engobe white/grey antique

Year of completion
2020

TRIANGLE WITH ROUNDED CORNERS

This was no easy task: The new office complex of German state rail operator Deutsche Bahn (DB) was to be implemented on a triangular plot of land and in the middle of a prominent location in Hanover. The historical-modern balancing act was mastered with a clinker brick façade.



Due to the curved clinker façade and the soaring wall panels, the building looks elegant and inviting despite its massive size.

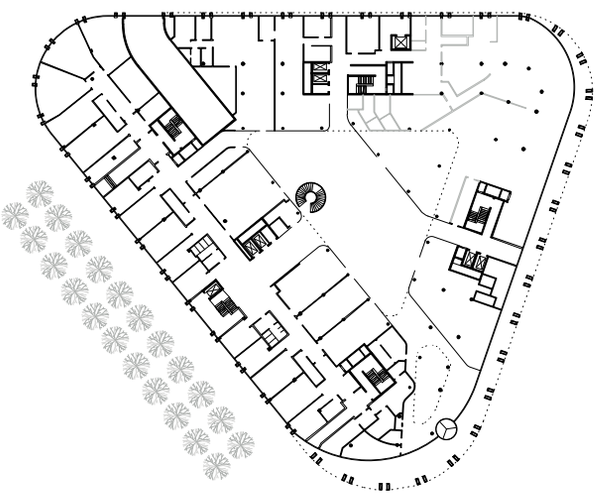
The appearance of the DB office complex Lister Dreieck (Lister Triangle) in Hanover could almost be described as having a majestic elegance. The new building on the site of the former central bus station was completed in 2019. It unites DB facilities that were previously dispersed across in Hanover under a single roof. Now, in this imposing urban location, dark red, T-shaped clinker brick pillars alternate with generous glass surfaces and form an organically rounded landmark. The design comes from the drawing board of the Berlin architectural office HASCHER JEHLE Architektur, who won the single-phase, invited competition in 2015.

IN GOOD ARCHITECTURAL COMPANY Historical buildings in Hanover served as inspiration for the façade of the 30,500-m^2 building. “The material of the outer shell is based on the timeless classics of Hanoverian brickwork architecture,” say the architects. “In this way, it blends in harmoniously with the urban context.” The building form was designed as a perimeter block development using the triangular shape of the plot created by the surrounding streets. It is also terraced towards the top. The new building is sandwiched between the new central bus station, the eye-catching VW Tower and the pedestrian zone in Karl-Heinrich-Ulrich-Strasse. It manages to assert itself visually

Top: The interior of the office building is spanned by a light EFTE cushion roof, creating an atrium that serves as an access and communication point for all functional areas.

Bottom: Challenges were posed, for example, by the integration of an underground walkway and the need to take the foundations of the adjacent television tower into consideration.

Ground floor



FACTS & FIGURES

Project name
DB Lister Dreieck office complex, Hanover, Germany

Architecture
HASCHER JEHLE Architektur

Client
KÖLBL KRUSE GmbH

Products used
Terca waterstruck brick Naran

Year of completion
2019

while still blending in with the surroundings thanks to the low building edge, rounded corners and tiered façade. The Terca waterstruck brick Naran used here underlines the building structure with different accents of colour that emphasise the sculptural quality of the wall panels.

THE FAÇADE AS A MIRROR OF FUNCTION The division of the structure into a base area, main building and upper section is reflected by the three-dimensional treatment of the façade, which expresses the different functional zones of the building. “In the base area, the pillars are spaced 6.75 m apart and so provide ample transparency towards the outside for semi-public functions such as reception areas, conference rooms, training premises, cafés and a canteen,” explain the architects. “The main structure above contains the office areas and is characterised by the sculptural and authoritative pillars spaced 1.35 m apart. The upper section of the building houses the technical areas and features more modest pillars spaced just 0.675 m apart. In this way, it is not only the volume of the building that is graduated, the structure of the façade is also progressively concentrated as it ascends, in keeping with the holistic design approach.” ◀

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Wienerberger