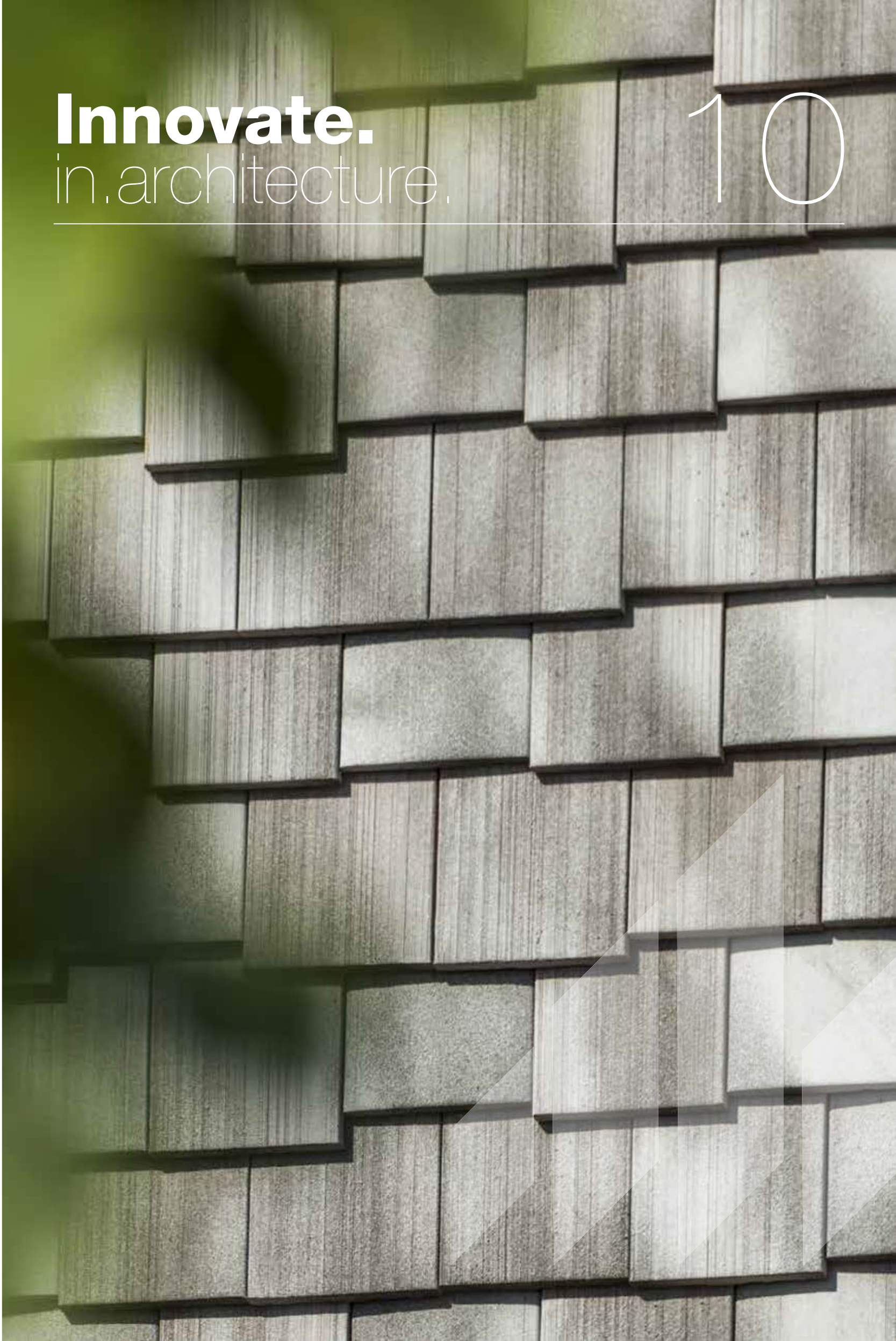


Innovate.
in .architecture.

10



Innovate. in.architecture. 10

Heart and soul

Fired clay is a material full of inspiration and can be used for a wide range of applications. This Innovate.in.architecture.10 is the best proof of that. Whether it concerns a warm family home, accommodations for target groups that require special attention, a tough environmental challenge or architecture that must excel, clay is always happy to join in. The material invariably goes hand in hand with ambience, ease and comfort and gives even the most discerning user a feeling of pride.

Look at the example of city projects: a functional and visual eye-catcher on a strategic corner site, a completely new development full of historical references, an apartment building that required a careful study regarding acoustic comfort. Clay also likes to be used in the interior. It is good at merging functional tasks, like spatiality, partition or division with more spiritual qualities, such as peace, ambience and artistry. Speaking of art: it goes without saying that clay is its Siamese twin, but the works the versatile Danish artist Per Kirkeby and the Flemish artist Nick Ervinck create with brick, still amaze us today.

Let them amaze you!

Ceramic interiors

Fired clay is pure, natural and authentic. The material therefore deserves a place in the interior, either as a facing brick or as a clay paver. It can function as a connection to the adjacent or exterior space, or as a separating wall or a partition or an eye-catcher.

Inside becomes outside

Living smaller is the message today. This requires creativity from a designer, because, more than ever, a limited living surface should be spacious and attractive. Material use can contribute something to this. By having the same material inside and outside, you make a small indoor-outdoor space into a visually continuous whole, which immediately provides more breathing space. For example, you can have clay brick pavement continue from outside to inside, or the same facing brick to cover the exterior and interior walls.

*Project Brakel,
see p. 42*



Trendline Eros tumbled



Trendline Eros tumbled



Wasserstrich Special E2

Cappelle Architects & Engineers, Boutersem

Beautiful eye-catcher

—

An interior must speak. Facing bricks can therefore act as language. They come in a rich variety of sizes, tints and aspects and offer many options for graphic variation through brickwork bonds and relief work. This results in great multilingualism. For example, you could fill in a brick wall as an abstract, geometric painting, that gives the space an extraordinary appearance and, depending on the desired effect, provide a resting point or a dynamic accent.



Terca Cassia Graphite Black

*Project Oud-Heverlee,
see p. 78*

Thoughtfully partitioned

—

Facing brick is also very suitable as material for partitions, of course. In that case, a screen wall can make the functions of partitioning and connection compatible with each. You can increase or decrease the transparency at will, depending on the function of the rooms and the result that you want to obtain. An intriguing relief work in the wall stimulates the imagination, particularly if it is supported by well-placed lighting.

From house to warehouse

Brick walls may also be the answer if your client strives for an industrial loft-style but does not have the means or opportunity to acquire an old brick building with big open spaces. A well-chosen facing brick always gives a house a bit of the soul of a warehouse. To gain space, you can apply brick slips if you like. They can present the same visual and aesthetic as full facing bricks.



A architectonic sculptures in brick

The intriguing brick sculptures of Per Kirkeby

The Escher Gallery at Kanaal in Wijnegem is synonymous with controversial exhibitions. One of their most striking exhibitions of the last few years was the one with the brick sculptures of Per Kirkeby, the versatile Danish artist, who died in May of 2018.

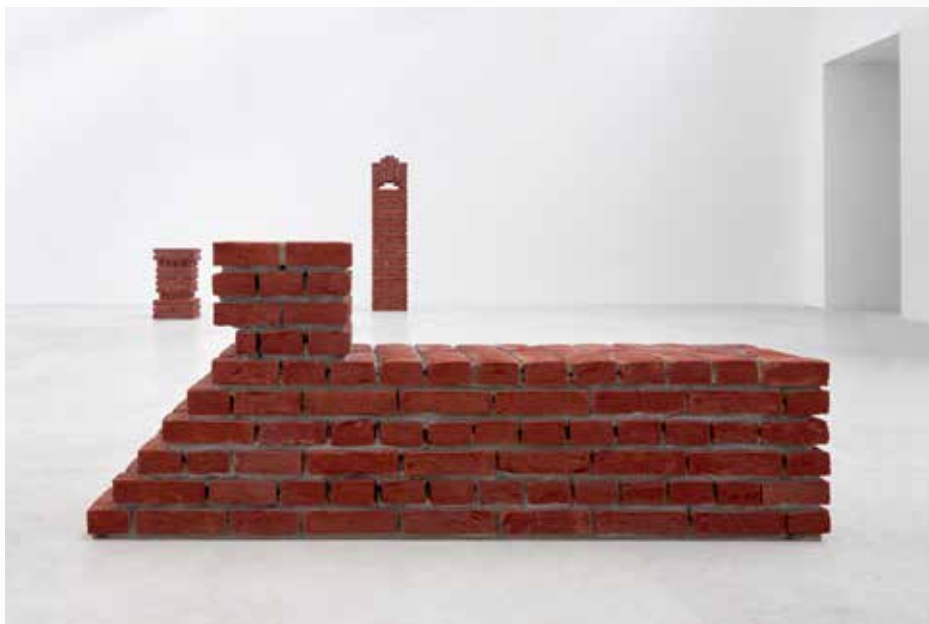
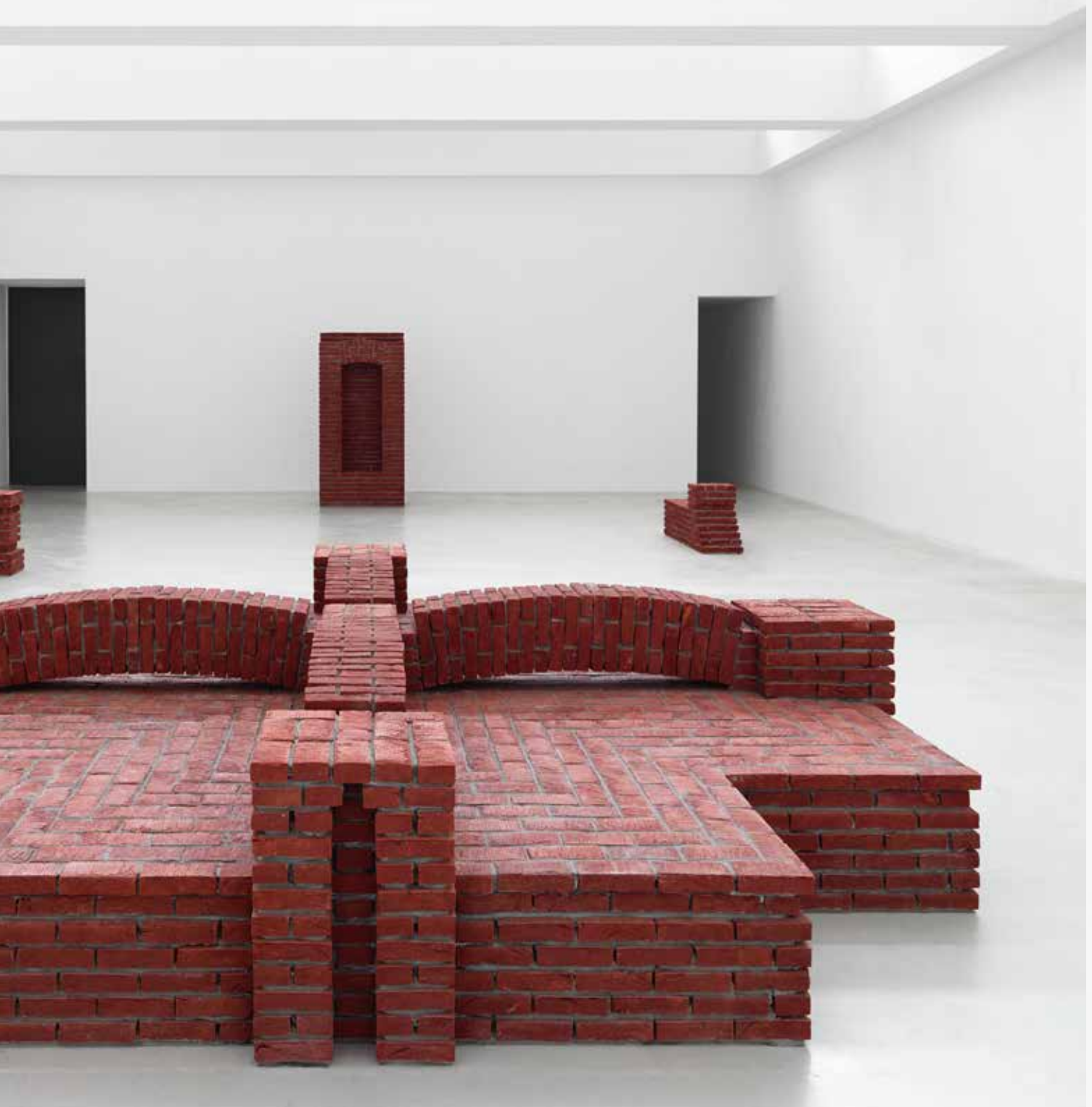
A versatile artist

Per Kirkeby (1938-2018) was educated as a geologist, but in the 1960s, he frequented the famous Ex ('experimental art') School of Copenhagen as an alternative to the then somewhat stuffy art academy. During those years, he became familiar with American minimal art, in which artists like Donald Judd and Sol Lewitt were creating a vision. That art movement would permanently influence his work. Kirkeby always called himself a painter first and acquired international fame with his colourful canvasses, which often referenced geological structures. But he was also a sculptor, a filmmaker, a writer and an (amateur) architect, who today is known for his geometric architectonic sculptures in brick at least as much.

Mesmerised by architecture

In 1965, Kirkeby revealed his first brick sculptures, which were being shown in museums at that time. The ceramic material offered him the opportunity to use a raw material, which for him, as a geologist, had a wide range of meanings, to escape from the strict striving for autonomic abstraction of minimal art. After his art education, he focussed on the essence of architecture. He studied Maya constructions in Mexico, Gothic and Roman architecture and admired the work of Frank Lloyd Wright, Hendrik Berlage, Hans Poelzig and Gunnar Asplund. He called the Grundtvigskerk in Copenhagen by architect P.V. Jensen-Klint, situated in the neighbourhood where he grew up, a model example of architecture and the source of his fondness of brick. He also found the districts with social housing from the 1930s and 40s in that neighbourhood to be the height of minimalist Danish architecture.





Lieu de mémoire

It is not surprising that at some point he took the step to actual constructions in brick and masonry, which find a place in the public domain. With these walls, towers, labyrinths and other forms, he injected abstract minimalism with artistic expressions that reference archetypal architectural forms and become a true *lieu de mémoire*, full of connotations and entry options for the personal story of the passer-by.

To be noticed is by no means his message, because many an art lover has walked past his 'electricity cabin', discretely set up in a park, without realising that the structure is part of the exhibition. His brick sculptures, in which a strong affinity with the architecture of Peter Zumthor on Documenta 7 (Kassel, 1982) can be recognised, can also be found in the Middelheim Park, where there is a masonry labyrinth, and in the park at the Kröller-Müller museum in the Hoge Veluwe.



Terca Basia Paepsteen



Sensorial walk

—

The exhibitions of Per Kirkeby in the Escher Gallery (Kanaal), a rough, industrial former storage space in which tall stairs and the recesses of the grain silos determine the atmosphere and appearance, was created in collaboration with the estate of Per Kirkeby, Galleri Susanne Ottesen (Copenhagen), Arne Fremmich and jsvc Projects/London.

Art lovers could walk around in the Nordhorn (1991), a work whose dimensions are 8.5m x 8.5m x 3m. It comprises eight cylinders, grouped around a central core that is accessible from the cylinders. During the tour, visitors could experience how the play of light and shadow and of mysterious closedness and delicate passage sharpen the senses. There were also four works on display from the period 1982-1989, which had not been shown since their creation, plus a work that Kirkeby conceived especially for the roof terrace of the Hayward Gallery (London). All works are done in Terca Basia Paepsteen.

Brick in 3D relief welcomes culture lovers

In the spring of 2019, nona arts centre in Mechelen opened its second branch, next to the existing theatre hall. For that extension, DmvA architects transformed a 1000 m² interior near the Sint-Romboutstoren, which previously housed a print shop, into two patios, a multifunctional theatre hall, a forum and a bar/vestibule. Artist Nick Ervinck gave both patios and the corridor around the theatre hall a covering of brick with an expressive 3D relief.

Brick in scene

The entrance to nona's new section is simply surprising. A small front façade in a striking gold colour leads to a mediaeval firebreak that closes the interior. Deep-red brick on walls and floor, designed in a multilingual 3D relief, welcomes the visitor on the first patio and returns on the second patio and the corridor around the theatre hall. The latter can accommodate an audience of 130 and offers plenty of opportunities for multifunctional purposes, thanks to the floating wooden floor. Rehearsal space, theatre, dance, music: all art forms find a suitable environment here, thanks to the well-thought-out, flexible technical infrastructure, such as a retractable stand and excellent acoustics.





Authentica Red and Oud-Hollands - Oud Amsterdam

The past plays along

–

The site also includes a bar and a widely applicable forum that is flooded by daylight. DmvA architects conceived the whole, not as a building, but as a succession of rooms; some covered, some in the open air. The artists' collective ONBETAALBAAR put its stamp on the bar, the bathrooms and the lodge. Historical elements from the print shop have been creatively incorporated into the interior, so that the link with the past is maintained.

Light on green for rainwater

With the water permeable clay paver Aquata, you are combining five great benefits in one hand: functionality, aesthetics, regulation, ecology and a long service life. A brief explanation.



Active paving

In the market of high-quality paving material, there was a demand for clay paver for a water permeable surface. The government is increasingly interested in the infiltration of rainwater and imposes requirements for this. To meet these needs, Wienerberger has developed the Aquata clay paver, which allows rainwater to infiltrate into the soil locally. What is different about the collection is that the Aquata is equipped with spacers, so that it is installed with 6mm joints.

The rainwater can seep through undisturbed and infiltrate into the soil. The paved surface consists of about 10% joints, which meets the minimum requirement for a water permeable surface. Combined with water permeable grouting material and ditto construction below the clay pavers, additional measures, such as placing infiltration boxes or installing 'wadi's' is therefore generally not necessary.



Because the water flows away from the clay paver faster via the wider joints, it also decreases the risk of growth of algae, moss and weeds in the joints. This is extra beneficial for the appearance and ease of maintenance of the pavement.

That appearance and ease of maintenance are the other great benefits of the water permeable clay paver. With the Aquata you are competing in the market segment of high-quality paving material. The non-sanded extrusion press clay pavers look pure and authentic and boast a long service life and a high sustainability score. They are available in the colour-fast tints Black, Red, Brown and Grey, they acquire an attractive patina over the years.



Aquata Grey

Big application field

Clay pavers are comfortable in use and therefore score high among those looking for high-quality paving material. In addition, they are suitable for a wide variety of applications. They are particularly suitable for installing terraces and driveways, both around a private home and at a larger scale in developments. But they are also excellent for public spaces, such as parking lots, squares and cycling paths, or on evacuation routes for the fire department. They can easily handle a load of up to 500 light vehicles a day.

The Aquata water permeable clay paver illustrates all the more Wienerberger's policy regarding continuous product development, which aims for continuously better ecological and functional performance, but always with an eye for the aesthetic aspects. The first version of the Aquata covers a striking place in the pilot project De Duurzame Wijk (Sustainable Neighbourhood) in Waregem, which can rely on a BREEAM Excellent certificate.



Aquata Brown



Aquata Black



Water: blessing or curse?

–

Water scarcity and flooding go hand in hand in our country. One of the main causes is our dense urban development and the enforced hardening of our soil. According to the Ruimterapport (Space report) 2018 by the Department of Environment, 14.2% of the soil is taken up by roads, terraces, driveways and buildings in Flanders. That is nearly twice as much as the European average. This makes rainwater pile up during intense rainstorms, the sewers can no longer swallow the inflow and a flood occurs. Conversely, the pavement prevents the rainwater from infiltrating into the soil and this contributes to the source of water scarcity and drought problems.

Good rainwater management is therefore required. Both the Flemish and the Brussels Region are therefore imposing a requirement for a regional urban planning permit. In addition, there may be extra requirements locally. The province of Flemish Brabant, for example, has its own regulations and rainwater must be infiltrated on the property where it falls, whereas in other provinces, it may also flow to another property. The measures depend not only on the location, but also on the situation and the planned procedures. They include a limitation of the paved surface, the mandatory installation of a rainwater tank, infiltration provisions and buffering.

Redesign gives this classic roof tile even more panache

The number one classic of the clay roof tiles is still the Tempest Tile, of which Koramic produced the first sample in 1883. With the Tempest Tile Vario 18, this consistent value is ready for a spectacular rebirth. Thanks to a well-thought-out design, the Tempest Tile Vario 18 is an authentic regional product that is still manufactured in Pottelberg; an irresistible look with astonishing and very efficient variable top and side sealing.

De Schone by Pottelberg

The innovative design of the Tempest Tile Vario 18 goes hand in hand with the traditional look of the past. It is still a slim, elegant tile with mild waving and two characteristic half-moons. The point where four tiles touch each other always stays closed, even if the roofer installs the roof tiles at the maximum patten spacing. The end result is a tile that has a flawless appearance and is perfectly rainproof. Fans will also like to hear that the clay roof tiles are now also available in a contemporary Matt black.

Easy installation

Not only do the designers love the Tempest Tile Vario 18, roofers are also very excited about it, thanks to the incredible ease of installation. The clay roof tile can be adjusted both horizontally and vertically. Due to the variable top sealing, the roofer has as much as 25 mm of leeway, so that he can finish every roof perfectly. In addition, he also gets an extra 4mm of leeway in the width.

Saved time

With respect to the speed of installation, the Tempest Tile Vario 18 is also surprising, which contributes to a smooth site and timing. With maximum patten spacing, only 17.1 tiles per square metre are needed. Currently, there is no other storm tile available on the market that presents better. It goes without saying that a roofer who has to install three or four fewer tiles per square metre and does not have to cut any tiles, will save a considerable amount of time



new colour: Black Matt

attractive closed four-tile point,
including at maximum batten spacing

25 mm
large variable top sealing

weather resistant
and rainproof

4 mm
variable side
locking

only 17.1 to 18.9 tiles per square meter

30 year guarantee on frost resistance
(including replacement costs) when using
Koramic ridge vents



Argeton

A ceramic chameleon for your façade

Thanks to virtually endless combinations of colours, surface treatments, formats and profiles, the hollow, ceramic Argeton façade cladding is a dream come true for creative designers. As a ventilated façade system that you can attach to any structure shell, it provides you with a unique architectural stamp. And you can also use it for shading.

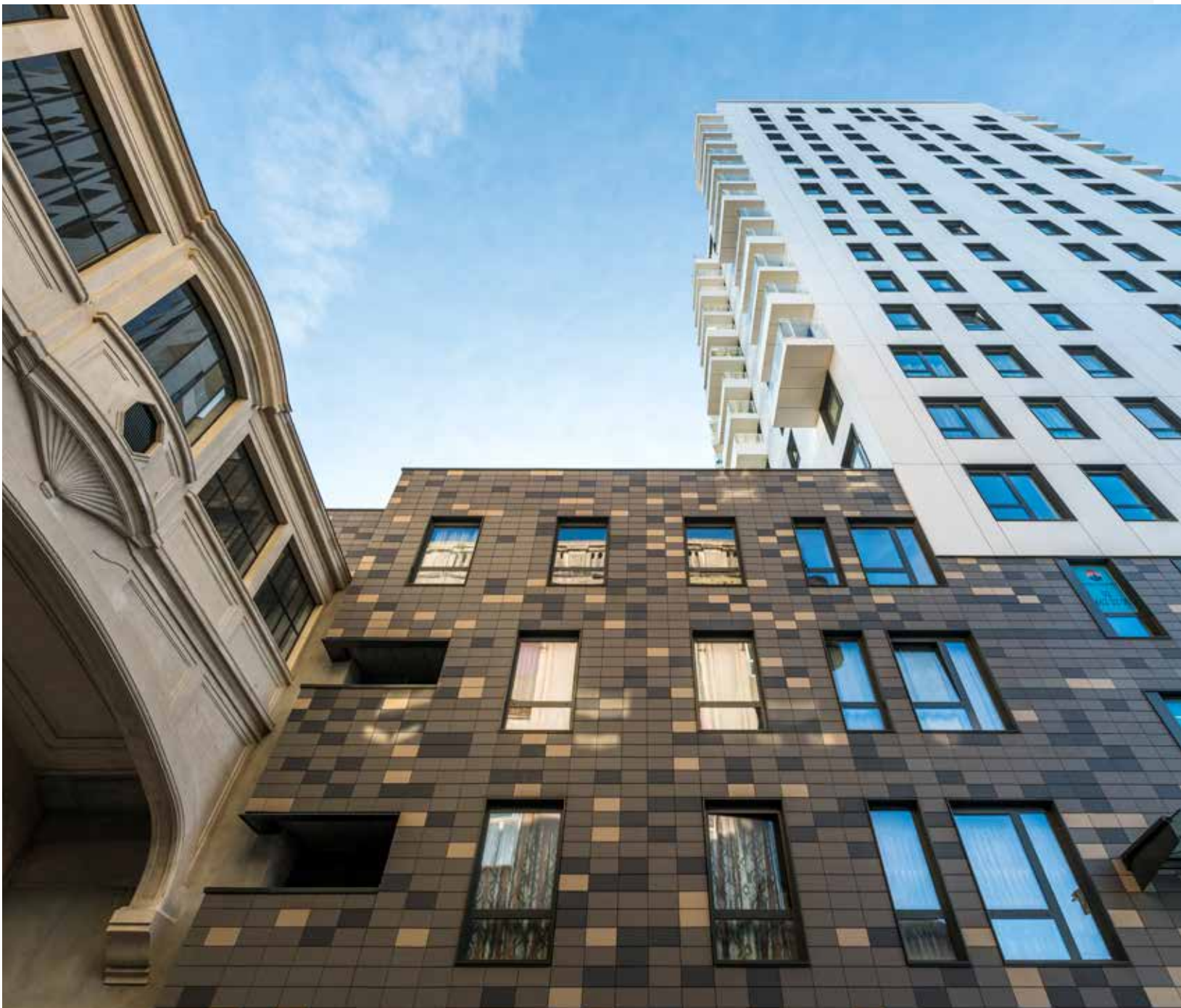


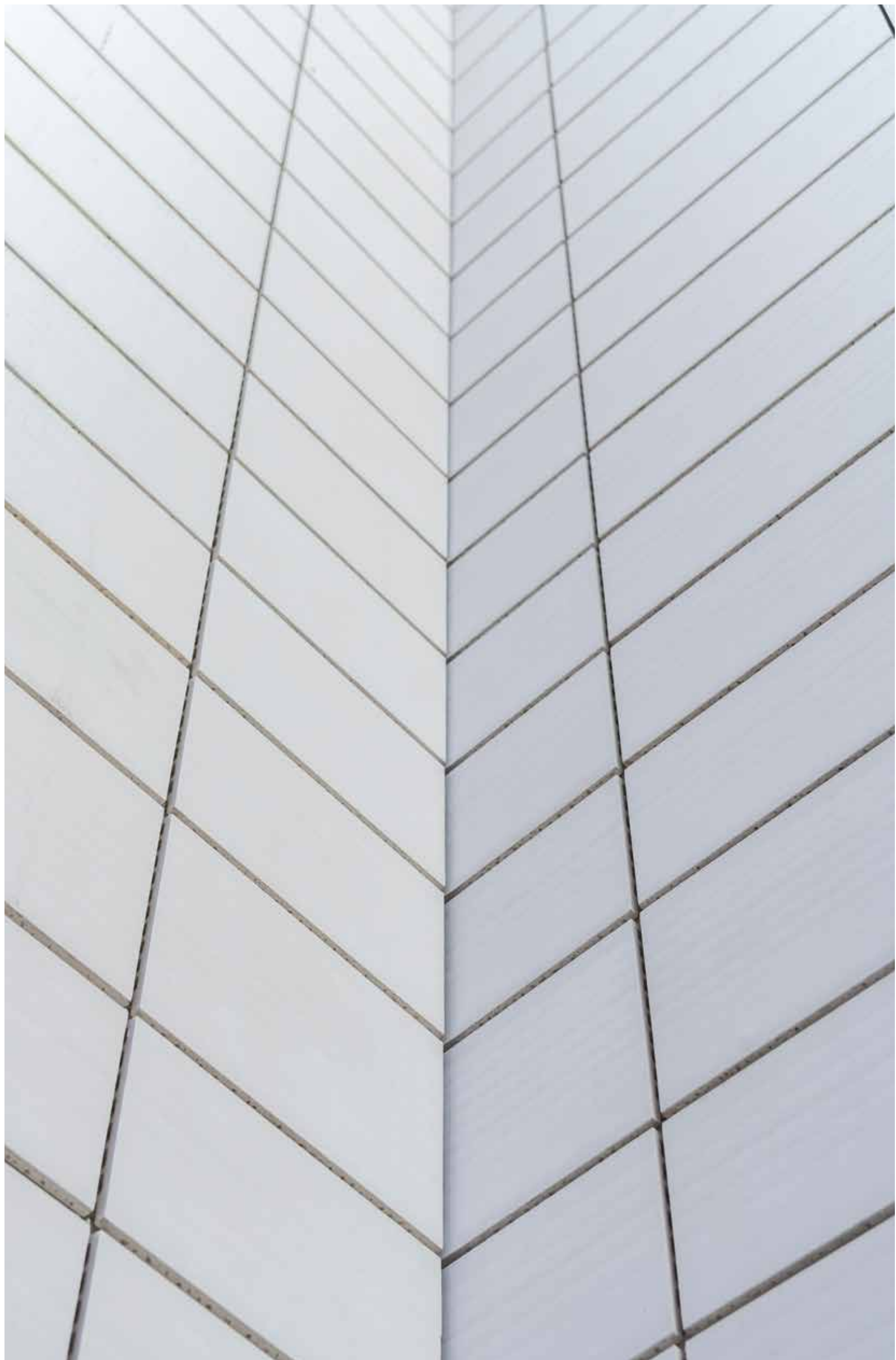
Designers' DNA

Argeton is completely aligned with the DNA of the designer. The cladding is available by default in a length of between 400 and 1500 mm, increasing by increments of 100 mm, which allows for modular use. Varying formats are also available. With respect to appearance, there is a choice between nine standard options, which range from a smooth surface to a striped or ribbed appearance and false joints. This way, you can give the façade the desired depth and shadow effect and visual variations.

Another thing designers will also very much appreciate is the richly varied range of colours. In addition to 26 standard colours, you can request a tint of your choice. You can also give your design extra power with the help of surface treatment. Besides an engobe finishing coat, you could also reach for a glazed finish that is very weather resistant, or a surface with a subtle or, conversely more pronounced structure effect.

Of course, you can also combine Argeton perfectly with other façade materials that are often used today, such as brick, wood, glass or metal.





Ventilated façade system

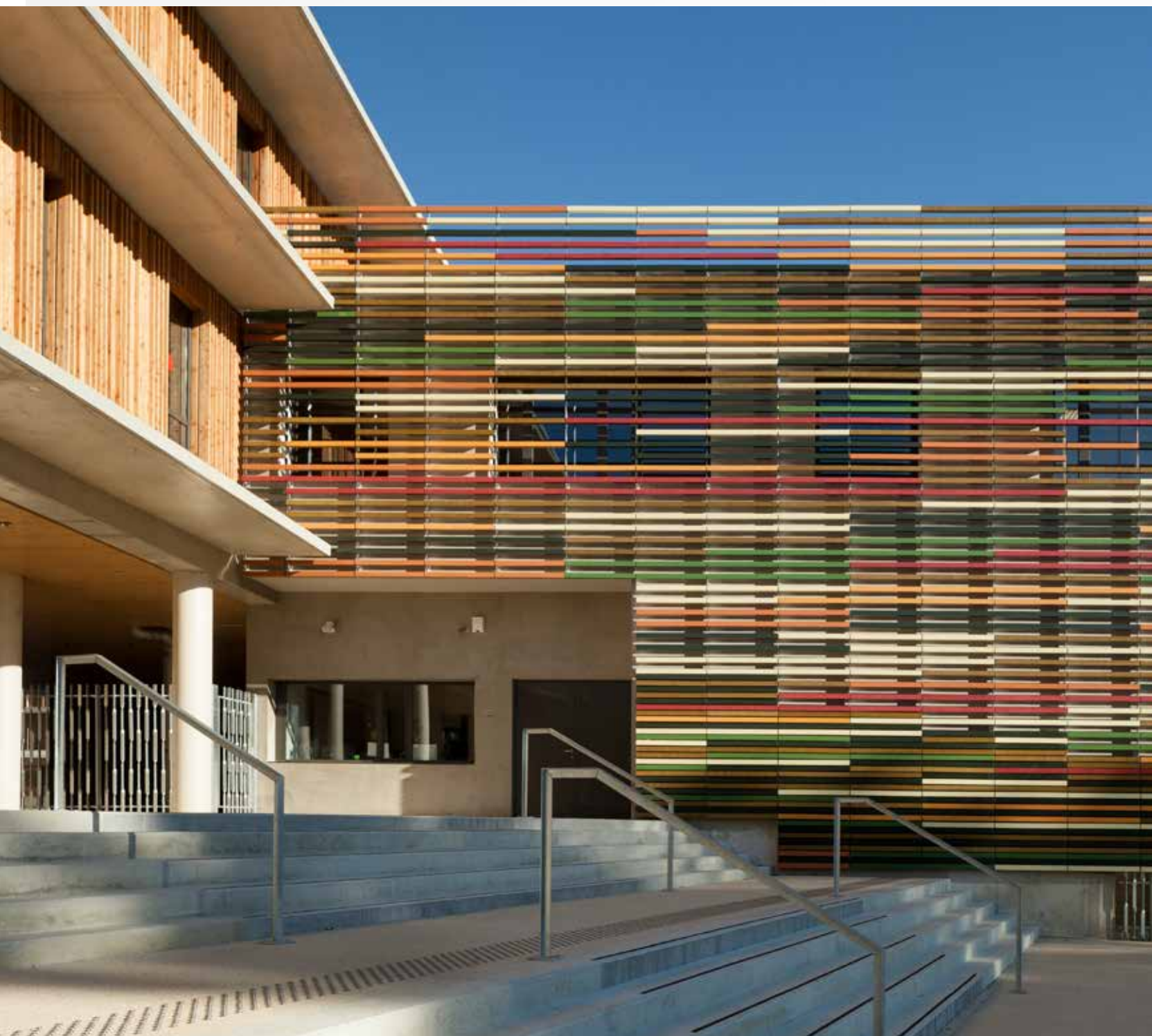
The most frequent application of the hollow ceramic Argeton cladding is still the ventilated façade system. That system can be installed either horizontally or vertically, and rests with clamps or hooks on profiles that are attached to the shell construction. The benefits speak for themselves. The façade finishing with Argeton protects the building from weather and wind, prevents thermal bridging, serves as an effective sound insulation and provides good moisture regulation.

You will therefore not have to worry about condensation and the possible negative impacts of that on the thermal insulation, the structure and convenience. Wienerberger provides all the fittings needed, such as perfectly straight corner elements, clamps, corner profiles and aluminium sealing elements for the vertical joints.



Argeton Tampa Carrara white

Jaspers-Eyers architects, Brussels



Argeton Barro sun protection, 7 glazed colours

Shading

—

Argeton can also be used for shading and/or as a screen to keep people from looking in. An assortment of ceramic elements under the name of Barro was created for this with a square, rectangular or elliptical shape, available in various lengths and diameters. The basic elements are secured by an aluminium X-profile and attached onto the façade with the aid of aluminium clamps on a primary metal support structure.

Seals in EPDM prevent the ceramic elements from coming into contact with each other or with metal parts. By modulating the distance between the elements, you can play with the light and the degree of 'look through'.



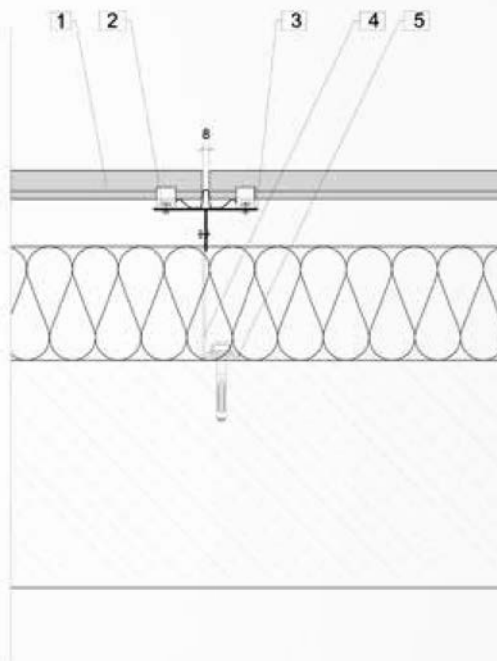
Architect Architectes Cactus, Marseille (FR) and
Architectuuratelier Rey Lucquet, Straatsburg (FR)
Photography: Philippe Biron

Technically strong

–

Argeton ceramic façade cladding has some very solid characteristics. They are frost-resistant, non-combustible and wind- and shock-resistant. They allow a variable insulation thickness so that you can easily meet the legal requirements or further ambitions of your client. If a single slab of the cladding gets damaged for any reason, it can easily be replaced separately.

And finally, the façade cladding system has technical approval with certification that confirms the suitability for application.



1. Load-bearing wall
2. Insulations
3. Support structure
4. Air gap of at least 2 cm
5. Ceramic Argeton façade panel

A photograph of a brick wall with a concrete pillar and a window. The number 215 is mounted on the pillar. The brickwork is a mix of red and dark grey tones. The concrete pillar is light grey. The window is on the left side of the image. The number 215 is in a bold, black, sans-serif font.

215



Inspirational projects: some eye-catchers

This is how to put your vision into practice

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



Brick-mix with Terca Artiza facing bricks



DENCI-STUDIO,
Bart Cobbaert, Gent

New life for an old industrial site

On the dilapidated, former Tupperware site, which comprises 4 hectares and is situated along the Dender in Aalst, an autonomous project area with its own spatial logic was developed. This integrated the right bank of the Dender into the urban fabric of Aalst. After decontaminating the polluted soil, 27 houses were built. The image quality plan aimed for “unity and recognisability of the place as one whole”. That is one of the reasons all the houses had red-brown brickwork.

The diversity of the house was purposely limited. Some of the houses have the front door at the building line and some were built with recessed niches. All the houses are equally wide and have 2 or 3 storeys. In addition to individual family homes, several intergenerational homes and homes with a professional practice were also built.



*“Unity and recognisability of the site
as one whole”*

Why Brick-mix with Terca Artiza facing bricks?

To avoid monotony and achieve a certain form of playfulness, a mix of the Artiza facing bricks was used. The resulting subtle colour nuances provide the necessary identity. To be able to read all the houses individually, alternating colours were used for the grout. The predominant red-brown colour of the facing bricks provides a calm whole.



B-architects, Antwerpen



Koramic Flemish Tile 401 Green glazed

Office building with considerable preconditions

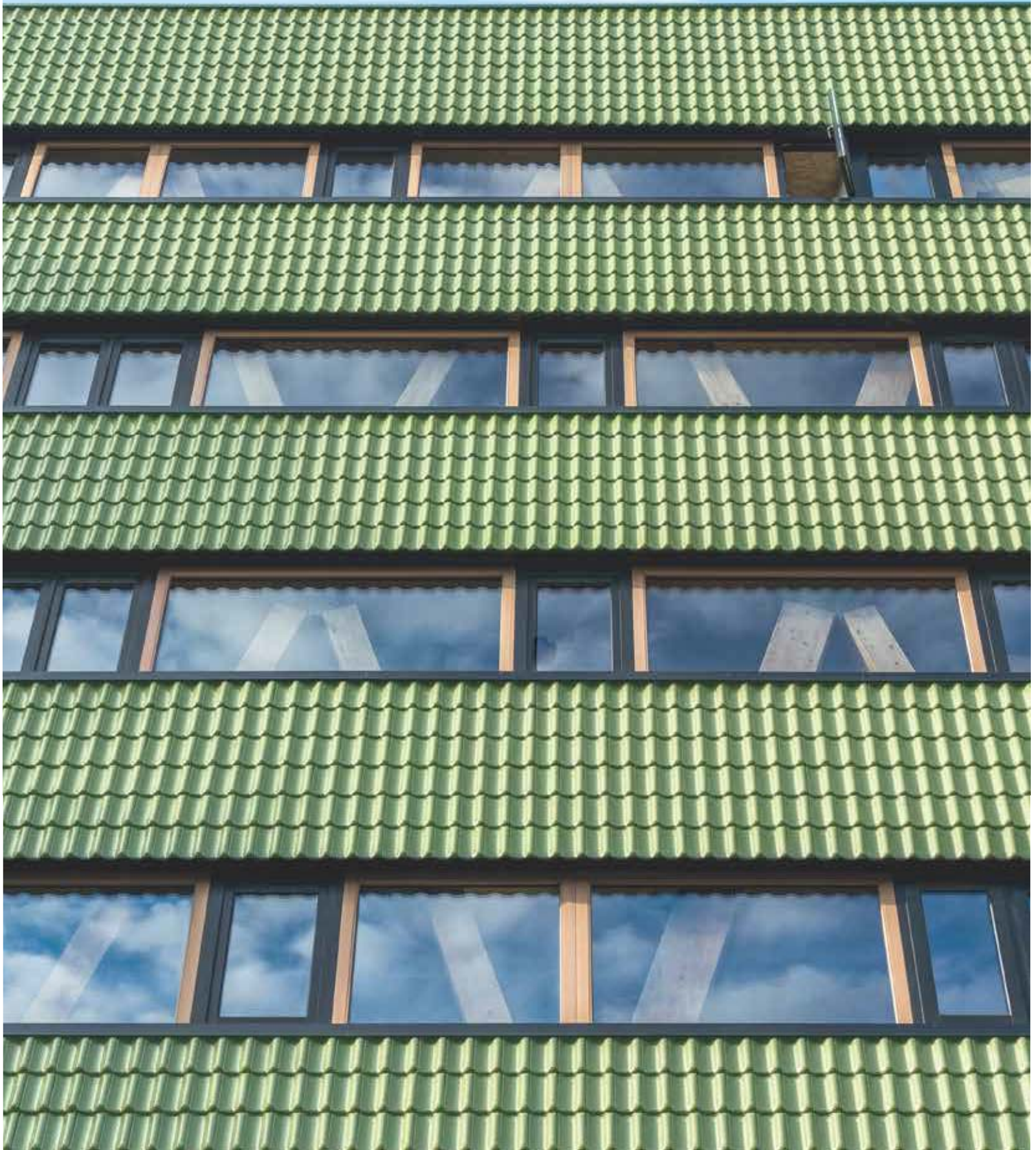
The bio-ecological and passive office building Mundo-a is located on the busy Turnhoutsebaan, on the site in front of EcoHuis Antwerpen. The building, more specifically the foundation work, was made more difficult by the preconditions, imposed because there is a metro network emergency exit close to the site. Access to the EcoHuis and EcoCafé, which are located behind the site, also presented its own problems. To the left and right of the property there are 8-storey apartment buildings, with a commercial function on the ground floor. The new building must align with the big provisional façades of the apartment building.

Mundo-a consists of a transparent volume that is situated on the square, a bridge building with four office floors and a top floor with a meeting room, technical room and roof patio. The various parts of the building are connected by a stable, vertical core. This stable core makes all the floors accessible by lift and stairs.

Why Koramic Flemish Tile 401 Green glazed?

The façade was covered with roof tiles. The Koramic Flemish tile 401 was chosen partially because of the condition that Mundo-a had to be a healthy building, and bio-ecological materials had to be used. The clay tiles, made from local and natural materials, was the perfect answer to this.

*“Local and natural materials for
a bio-ecological building”*





Terca Wasserstrich Special Grey



Building Concepts,
Geert Deviaene, Waregem

Rebuilding a twin house

The plan was to make the twin house, on the corner of two busy traffic routes, look like one whole, instead of two separate residential units. For reasons of acoustics and privacy, the home is fairly closed on the street side and very open on the side of the garden and the landscape behind it. The entrance, guest room, the bathroom, the office and storage are all located on the ground floor. The bathroom and the guest room face a patio. The living room with kitchen is situated on the second floor. Along with the big windows and the spacious terrace, there is maximum contact with the gardens that are adjacent to and behind the house, without people being able to look in. For the same reasons, the master bedroom, with ensuite and terrace, is located on the third floor. Both floors merge into each other internally and externally. A floating exterior staircase connects the terrace to the main floor with the garden.

Why Terca Wasserstrich Special Grey?

Brick in wild bond and thin bed mortar were chosen, which allow the façades on one side to merge into the landscape, which conversely manifests an individuality with its texture and form. The brick is perfectly suited for both the solidity of the areas and the lightness of the indentations and awnings. Its soberness, combined with the play of the light, strengthens the volume effect of the building.



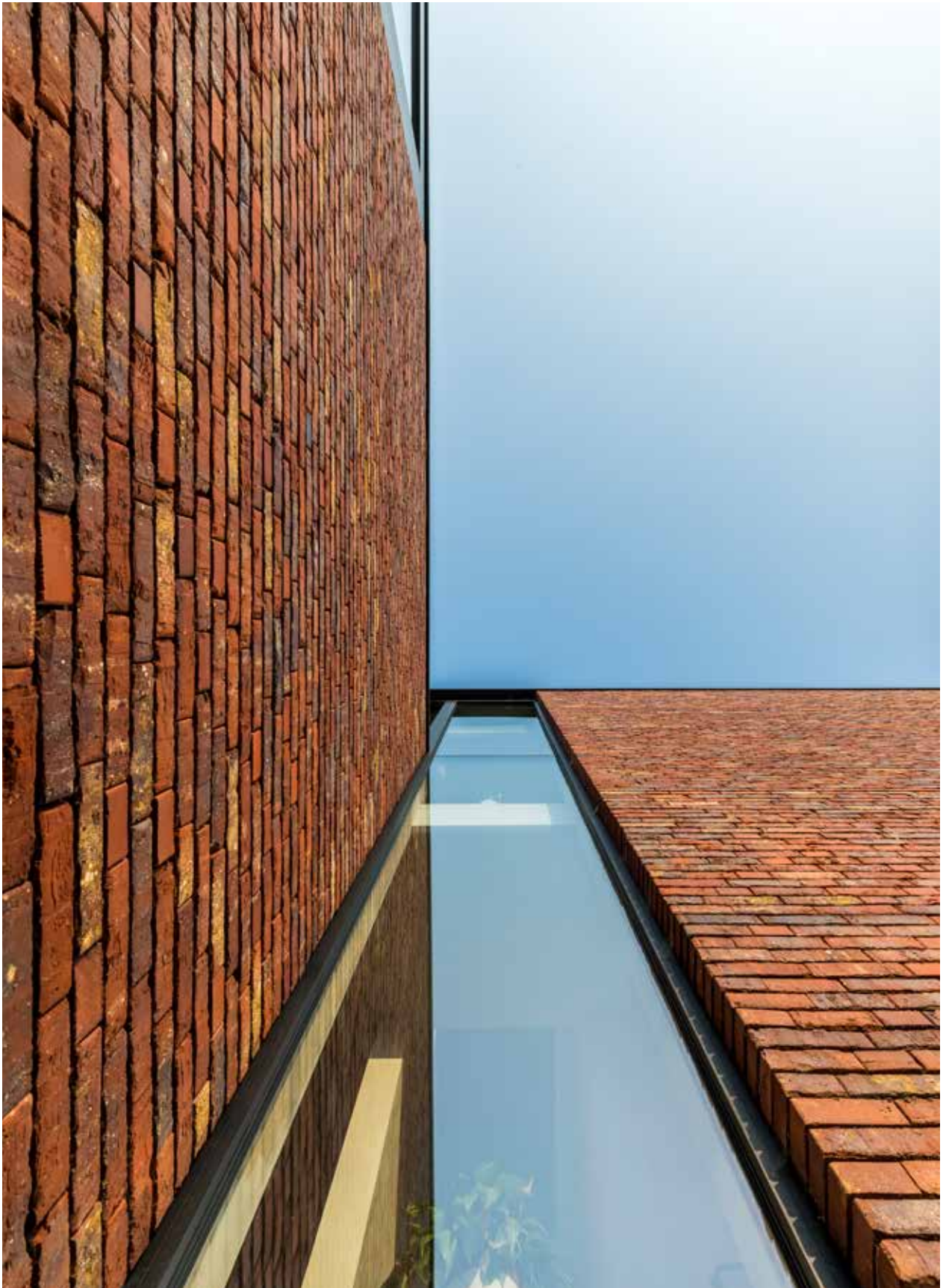


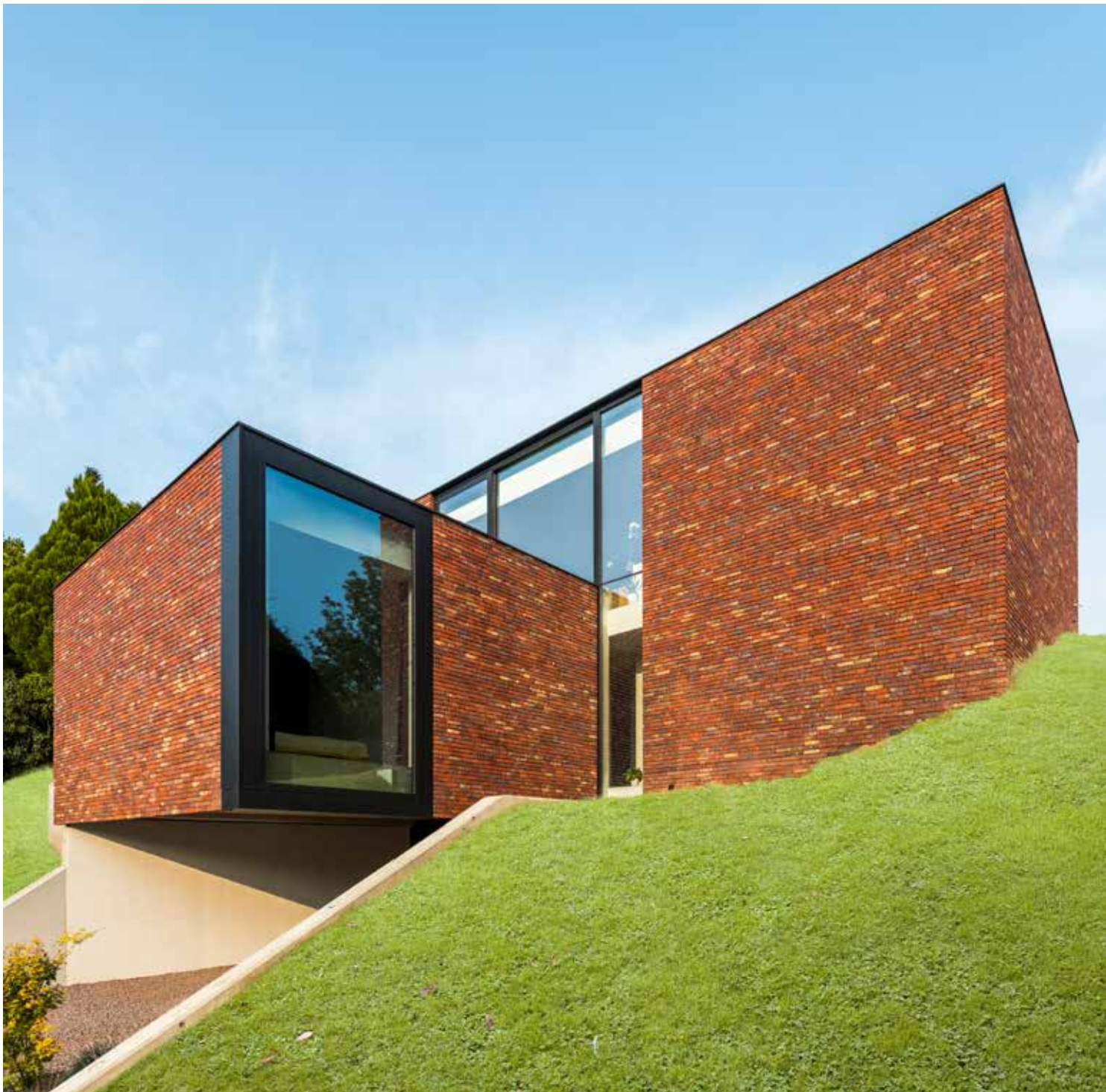


"See and be seen"



Egide Meertens Plus Architects,
Egide Meertens, Riemst





Terca Artiza Hectic

*“Magnificent view
of the green surroundings”*

A slope as a challenge

The concrete challenge for this house was to create added value on a very sloping property. The slope on the street side is nearly 2 storeys high. The design counters this natural obstacle by organising the functional spaces, such as the storage, entrance and carport on the ground floor. The bedrooms are on the next floor up and are partially underground. A big window in the side wall of the parents' room looks out onto the curve in the street. The top floor is at ground level off the back garden. The completely open floor plan brings spaciousness. The living spaces here have a magnificent view of the green surrounding.

Why Terca Artiza Hectic?

The structure, the coarseness and the colour nuances of the Terca Artiza Hectic form an ideal addition to the roughness of the sloping property with interesting views. The thin mortar brickwork provides sleek, uniform joints, which emphasise the erratic shape of the brick even more.



db architects,
Adriaan De Brouwer, Beersel

“Enjoy overhead light”

Cantilever provides protection

This concept with sleek lines is striking, due to the cantilever that cuts the house from the carport and serves as a covered parking space and protected entrance. A rectangular pond separates the terrace from the entrance and seems to penetrate the house. The open patio runs along 2 floors, so that the entrance, the mezzanine off the night hall, the living room and the master bedroom all have overhead light and a view of the water. This also provides a continuous experience of the architecture, always from another perspective.

Why Terca Rustica Oud Laethem?

To soften the somewhat monolithic appearance of the imposing cantilever, a Terca Rustica Oud Laethem facing brick was chosen. An airy and playful effect was accomplished by the light-grey tint, which makes the house more ‘accessible’, as it were. The aged look of Terca Rustica Oud Laethem and its veined, sanded surface structure contrast beautifully with the sleek design.



Terca Rustica Old Laethem







Arch. Robert Michielssens,
Brugge

Protected village view

In the old historic inner city of Brugge, a row house from the year 1904, right across from the Onze-Lieve-Vrouwe Kerk, was renovated into a contemporary unit with a lot of light and a refined, minimalist line with pure forms and clear residential program.

The street façade had to be saved as part of a heritage village. To meet the current energy standards, the insulation was installed on the inside of the façade wall. The back side, on the other hand, could be made contemporary which made it possible to install the insulation against the old façade wall and cover it with Koramic tiles.

Why Koramic Aleonard Esprit Patrimoine?

Four types of tiles were used: Koramic Aleonard Esprit Patrimoine in a mix of Kent Red, Vineyard Black, Ochre Lichen and Lichen Green, always in two sizes.

The combination of the tiles with big windows that allow a lot of life into the house, results in power and expression. In addition, the shell of the clay tiles gives the house a contemporary character.

“Refined minimalistic line with pure forms”



Façade and roof: Koramic Aleonard Esprit Patrimoine, mix of Kent Red, Vineyard Black, Ochre Lichen and Lichen Green



Have a wonderful time in the Flemish Ardennes

This rural home, with its courtyard and garden, covers about 1,000 m². It used to be a small, old farm, quietly imbedded in the landscape of the Flemish Ardennes. The original living quarters were largely respected, and the use of uniform materials has created a strong sense of unity between interior and exterior.

The driveway and courtyard are covered with a clay paver that leads to the office and to the stairs to the large kitchen. From here you have a beautiful view of the covered terrace, the swimming pond and the rolling landscape. Big sliding windows allow the interior and exterior to seamlessly merge together.

Why Trendline Eros tumbled?

This black-brown paver fits in well with the original home and takes you from the street side through the garden, living and working areas. This durable, natural paver also ensures a logical connection between old and new, between the sleek interior and the gently sloping landscape.


The warm, timeless paver also allowed development of the stairs, which are used as benches. Around the swimming pond, the Trendline Eros provides a warm, anti-slip surface.



Trendline Eros tumbled



Tuinarchitectuur Otrium,
Dominic Christiaens, Brakel



*“Unity and peace,
internally as well as
externally”*





Terca Milosa Cosmos Exclusief

Rough exterior with a soft core

This house from the 1960s was optimised with a minimum of intervention. The existing house includes primarily the auxiliary functions: entrance, vestibule, bathroom and kitchen. The new secondary structure in glued façade brickwork, massive and sleek, but also elegant; a rough exterior with a soft, warm, light core.

Because the house accommodates a professional musician with three lively kids, a lot of attention went to the acoustic insulation and doubled walls, and a perforated stretch ceiling were incorporated.

Why Terca Milosa Cosmos Exclusief?

This 'Wasserstrich' facing brick, and its flat and sleek visible side give the building a very solid appearance. The glued construction gives the expansion a robust look. The earth colours fit in perfectly with the green garden and the white recessed parts contrast beautifully with them. The façade brick also shows light and interesting colour nuances.

The dark-brown base tint is alternated with black and light-brown notes. It makes the sleek exterior lively and provides a subtle stratification.

"Playroom for a professional musician"



Architectuurburo TDCA,
Toon De Coster, Herzele

*“Unity in style,
variation in construction
and colour hues”*





Architectenburo Filieux Janis,
Janis Filieux, Veurne



Terca Imperium Albius and Flavius

A sleek but airy whole

The project is situated near the Esplanade and the old "Tramstatie" in De Panne. It contains 2 apartment buildings that are connected to each other by a base/embankment, which houses the garages and the entrances. The biggest building, "Kings", contains 14 apartments; the smaller block, "Queens", contains 10 residential units. Both buildings are scaled to an open up to the south, where there are big terraces. Due to the use of white strips in the architectural concrete, the façades have a horizontal portion alternating with the rhythm of the vertical windows. Combined with the white and light-grey facing bricks, this results in a sleek and airy whole with an instant vacation feel.

Why Terca Imperium Albius and Flavius?

They were looking for a white and 'gentle' facing brick in various nuances. No sleek, prefabricated concrete, but a brick with character. That is why the logical choice was Terca Imperium Albius and Flavius. The bricks are tumbled, and this gave them a characteristic nuanced appearance. By applying the facing brick in both blocks of lights differently in big or small sections a distinction is made between the two buildings, but the whole maintains its unity and uniqueness.





Terca Linaqua Viola

“Conspicuously inconspicuous”



Blanco architecten,
Hoeilaart

Family home with openwork façade

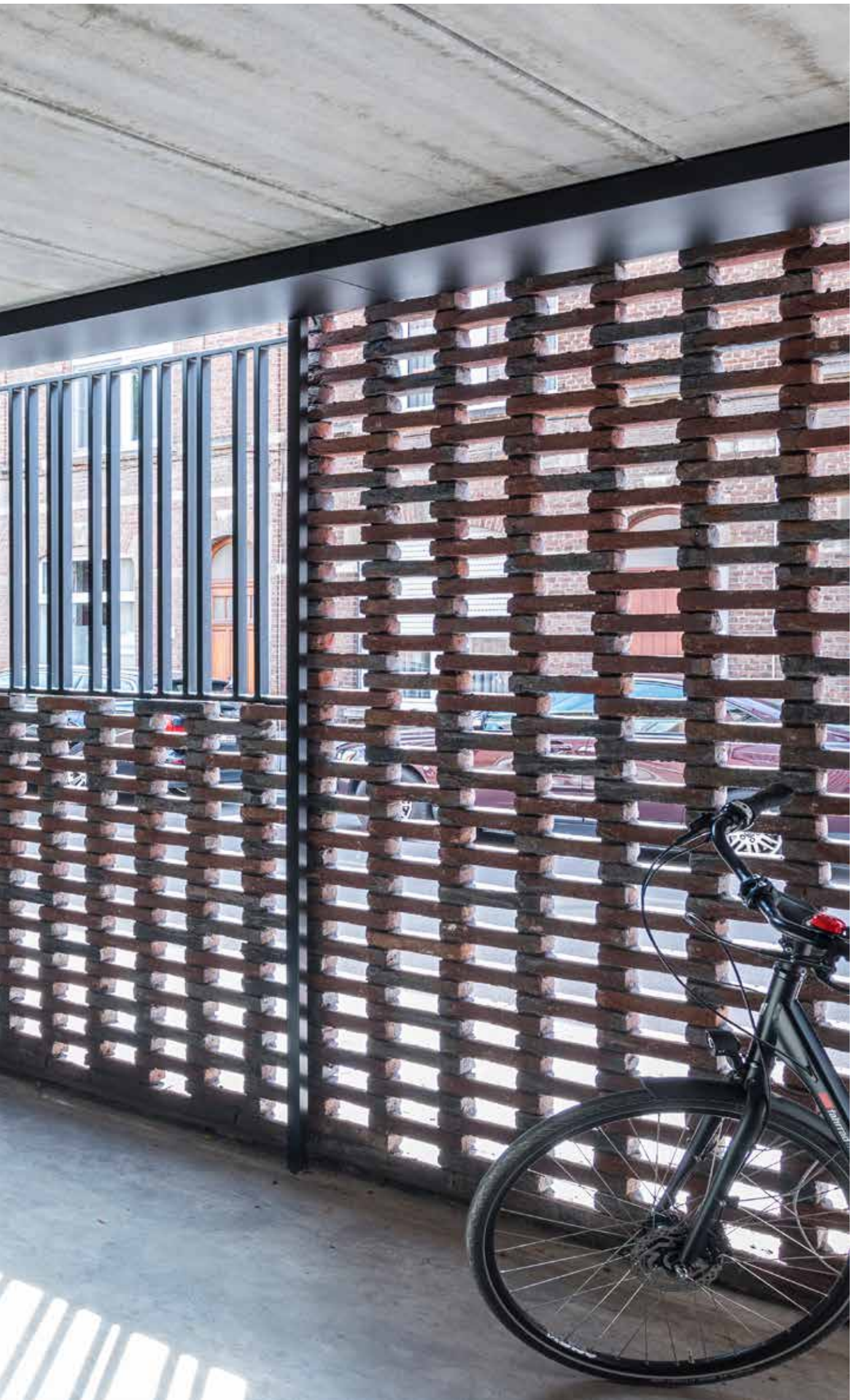
There used to be an old terraced house at this location in the centre of Leuven. It was demolished and replaced by a new family home with a studio, intended as a rental home. On the bottom floor, behind the openwork façade, there is the entrance, a bicycle storage space, a technical storage room and a basement. The next floor up is screened off from the street with claustra façade brickwork, with behind that the son's bedroom and a separate residential unit to rent out. The actual living section is on the 2 upper floors. Here, the sawtooth back façade, the skylight above the double-tall kitchen and a big sliding window on the street side, provide an abundance of natural daylight. In the context of lifelong living, these vertical homes were equipped with a lift.

The home matches the street image with the continuity of the façade line, but the creative brickwork also makes it stand out. Let's just say it's conspicuously inconspicuous.

Why Terca Linaqua Viola?

These materials were chosen for their similar colour tints. The façade is a combination of wild bond and claustra bond brickwork. In the entrance area, a strip wall was constructed with the same facing brick, which makes the façade look like it continues. This created a kind of 'red runner' that leads you inside, as it were, to the level where there is access to the various units.







Façade: Terca Elignia Arctica White. Roof: Koramic Plain Tile 301 Cream-white glazed (special production)

Old castle gets two new neighbours

This project included the restoration and re-purposing of neo-renaissance castle ‘Het Hooghuis’ in Ekeren and the addition of two new constructions on the same site. Binst Architects was responsible for the design, the permits and the commissioning and the project was then further carried out by Architectenassociatie Angst & D’hoore.

In the empty 19th-century castle, which is situated in the centre of the property, three apartments were created, while the half-sunken bottom floor was transformed into a common wellness and fitness space and a small wine cellar.

Freestanding new constructions were built both on the Kapelsesteenweg and the Prinshoeweg, which fit in with ‘het Hooghuis’ in terms of scale and footprint. The parking entrance creates a division between the cottage house and the construction on the Kapelsesteenweg, while the underground parking garage forms a connection between Het Hooghuis and new constructions. The two new constructions must be comparable to the castle in terms of scale and lead to an interesting dialogue.



Binst Architects,
Luc Binst, Antwerpen



The volume of the new construction references the design language of mansard roofs and therefore fits in with the context, without lapsing into semi-historical architecture. The simple materialisation, with the structures in one continuous material (white brick), are developed with simple repetitive window openings, resulting in a sculptural and clear contemporary whole, without losing the relationship with the historical context. This led to a contemporary reflection of the neo-renaissance castle.

Why the special production Koramic Plain Tile 301 Cream-white glazed and Terca Elignia Arctica White?

For the new constructions, the Koramic Plain Tile 301 Cream-white glazed was used, a production made especially for this project, which provides the transition between the castle and the new constructions. The somewhat yellow tint of this tile also fits in perfectly with the exterior joinery, which was done in bronze anodised aluminium. The choice of the Terca Elignia Arctica White facing brick was determined according to the same aesthetic considerations, including colour harmony and authenticity.

“Contemporary reflection of a neo-renaissance castle”



Atelier d'Architecture
A&G, Mons

Office space for start-ups

In the heart of Henegouwen, more specifically on the urban fringe of Bergen, a new office complex was constructed. The building is situated between the shopping complex 'Grands Prés' on one side and a new residential zone on the other side. The building looks impressive, but provides a calculated balance between size and function. It serves as accommodation for start-up companies and provides them with all the required common services. Somewhat in the vein of the shopping complex next to it, where you can also find everything under one roof.

Why Terca Cassia Red-Brown?

For the project manager, the choice of the right façade materials was very important, particularly to illustrate their familiarity with building larger projects. That is why they had a red-brown Terca Cassia made especially for this project. This facing brick provides a playful effect with the large, solid façades with its irregular finishing. The brick was glued and installed in wild bond, which illustrates the craftsmanship of the bricklayers without relapsing into a gaudy 'façadism', resulting in a perfect integration into the surroundings.

*"Cohesiveness of tradition and
innovation in function of modernity"*



Terca Cassia Red-Brown (special production)



A-projects, Chris Heyvaert,
Ternat

Staggered volumes

This BEN-house is located in a quiet, green area of Dilbeek and consists of various recessing and protruding volumes. This immediately gives the building a dynamic character. The protruding parts also have another function; they also serve as protection for the windows. They screen them from rain and provide cooling shade in the summer. In the shoulder seasons, the sun helps warm the home.

Why Terca Pagus Grey-Black Iluzo?

Given the green area that house is located in, contrasting grey tints were purposely chosen. To connect the concrete-grey walls of the driveway and underground carport to the black window frames, the Terca Pagus Grey-Black Iluzo was chosen, which provides the perfect balance with the materials used. The colour nuances in the facing brick provide even more playfulness to the volumes and the playful lines of the façades.

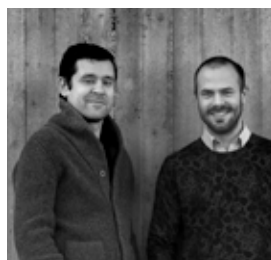
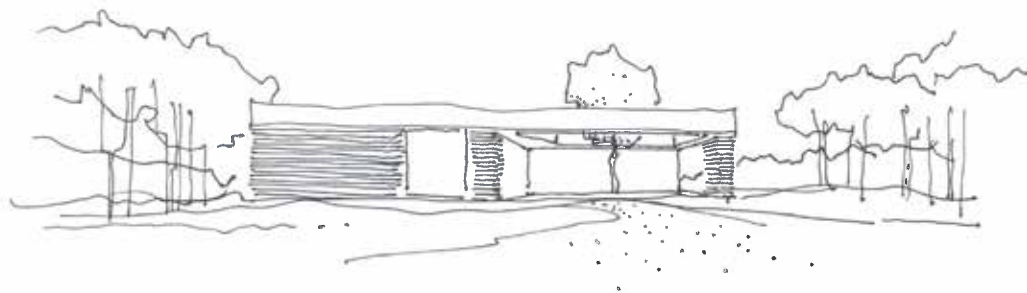


“Functional playfulness”

Terca Pagus Grey-Black Iluzo



Terca Classo Brons Rustic



Bureau TOOP,
Lokeren and Westouter



in collaboration with
Steven Vandenborre, Kortrijk

“Maximum interaction without physical connection”



© Photography: Tim Van De Velde

Library and daycare centre under one roof

In the centre of Eksaarde, on the site of the historical city hall and adjacent to a park, the architects created a building that gives the impression it has always been there. A building that unites two seemingly contradictory functions in it and accommodates both a library and a daycare centre.

A central patio provides abundant light and connects the two functions to each other. Sand-coloured concrete elements and bricks in the same colour arrangement provide a warm and recognisable materialisation. Brick walls lead the visitor inside and continue through to the interior of the library. The landscaping pulls the park through to the street side as it were.

Why Terca Classo Brons Rustic?

This veined and lightly sanded brick in light-yellow colour with white and greyish nuances perfectly harmonises with the concrete construction elements, both inside and outside. In the library portion, the brick creates a beautiful, inspiring and yet calming contrast with the black bookcases. The Terca Classo Brons Rustic also reinforces the relationship between the building, the part and the surrounding buildings.







Trendline Lotus tumbled



Tuinaanleg Gert Kwanten,
Gert Kwanten, Pelt

*“Different levels bridged
with stairs”*

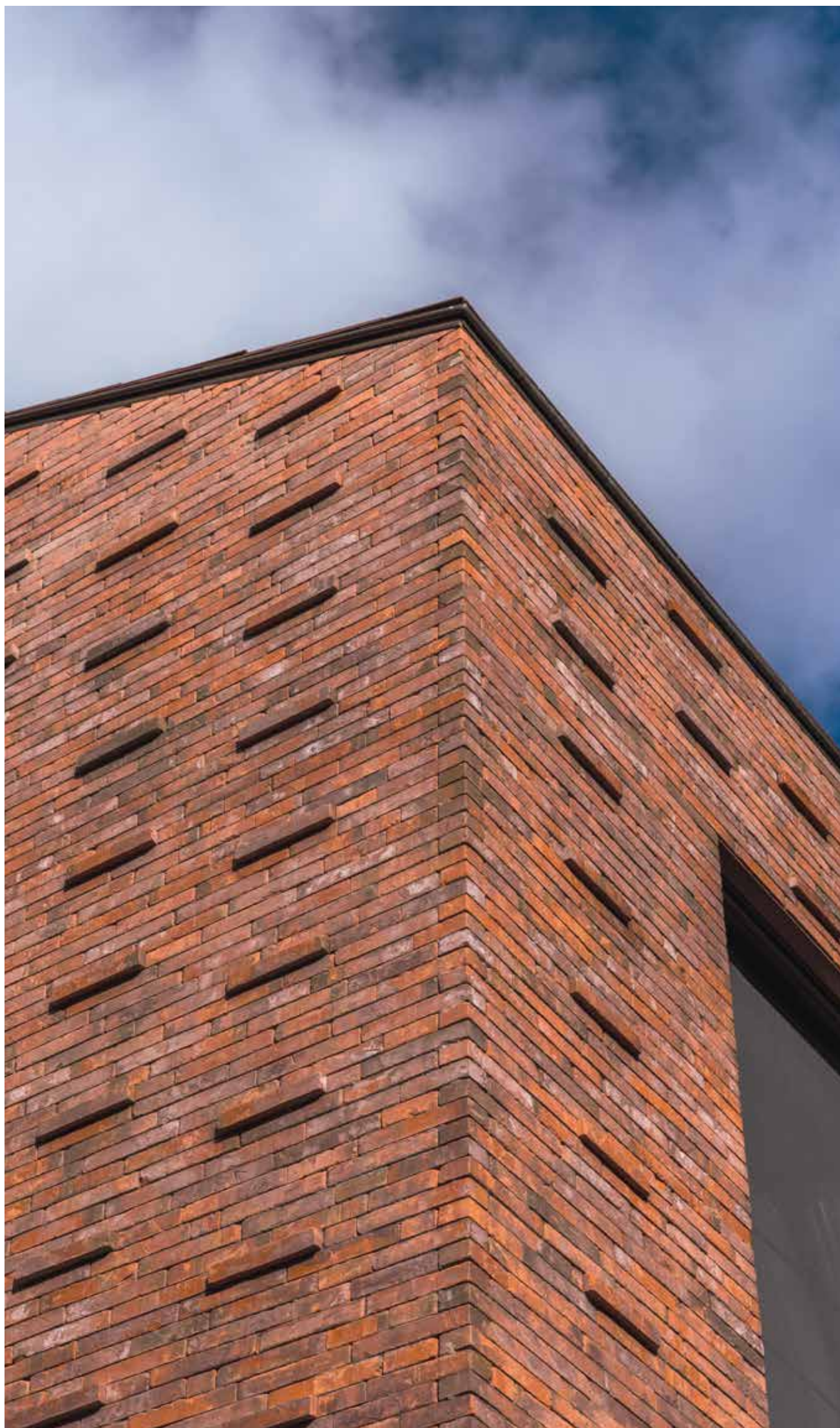
Room to party

The project embraces the renovation of an old house in manor style and the new construction of a party room. The party complex consists of two parts; one at the back and one on the right side. Both rooms have an adjacent garden portion. The 1-metre difference in levels from the party room to the back garden presented a big challenge. For this reason, the ceremony garden with gazebo was placed four stairs lower. Another challenge was to maintain the view of the surroundings.

Why Kwadrata Lotis tumbled?

The tumbled Kwadrata Lotis was used for the terraces and was applied in half-stone bond. The client wanted pavers that were very close together, but also a certain charm. This brick also fits in well with the black-lacquered aluminium planters.





Terca Metropolis Aula Red Eco-brick

“Bricks help to bring up feelings and memories.”



Bureau DBG,
Dries Gossaert, Kortrijk

Maximum interaction with the surroundings

De Hoge Kouter is a care home for kids and young adults from age 12 to 21 with a mental limitation. They provide a combination of residential and outpatient care. The complex is situated in a residential area and is surrounded by public green areas. This makes interaction with the surrounding neighbours privileged. The complex is deemed to be a series of four separate homes around a central patio and a multipurpose room. The entire complex is in harmony with the style of the surrounding houses.

Why Terca Metropolis Aula Red?

All the façades were made with this Eco-brick. Due to the staggered volumes and the central patio, the bricks can be seen from every room inside. They provide a comfortable and homey feeling. The structure of the external brickwork provides an interesting play of light and shadow according to the light.



Architecten -en studie bureau
Rudi Coopman,
Rudi Coopman, Evergem

Wedge-shaped façade

Residence Astrid is situated in the centre of Evergem and gets its name from the cinema Astrid, which used to be located on the site. The building includes a ground floor with commercial space and 5 apartments. The building has two stories and roof structures.

The residence was conceived in a triangular shape, comparable to a pie piece. On the top floor, a sort of gap or wedge was recessed between the apartments on the left and right, which opens up the building, as it were. In the space created by this procedure, a roof garden was created. The volumes of the apartments were accentuated by continuing the roof tiles on the façades.

Why Terca Latero Seda and Plain tile Aspia?

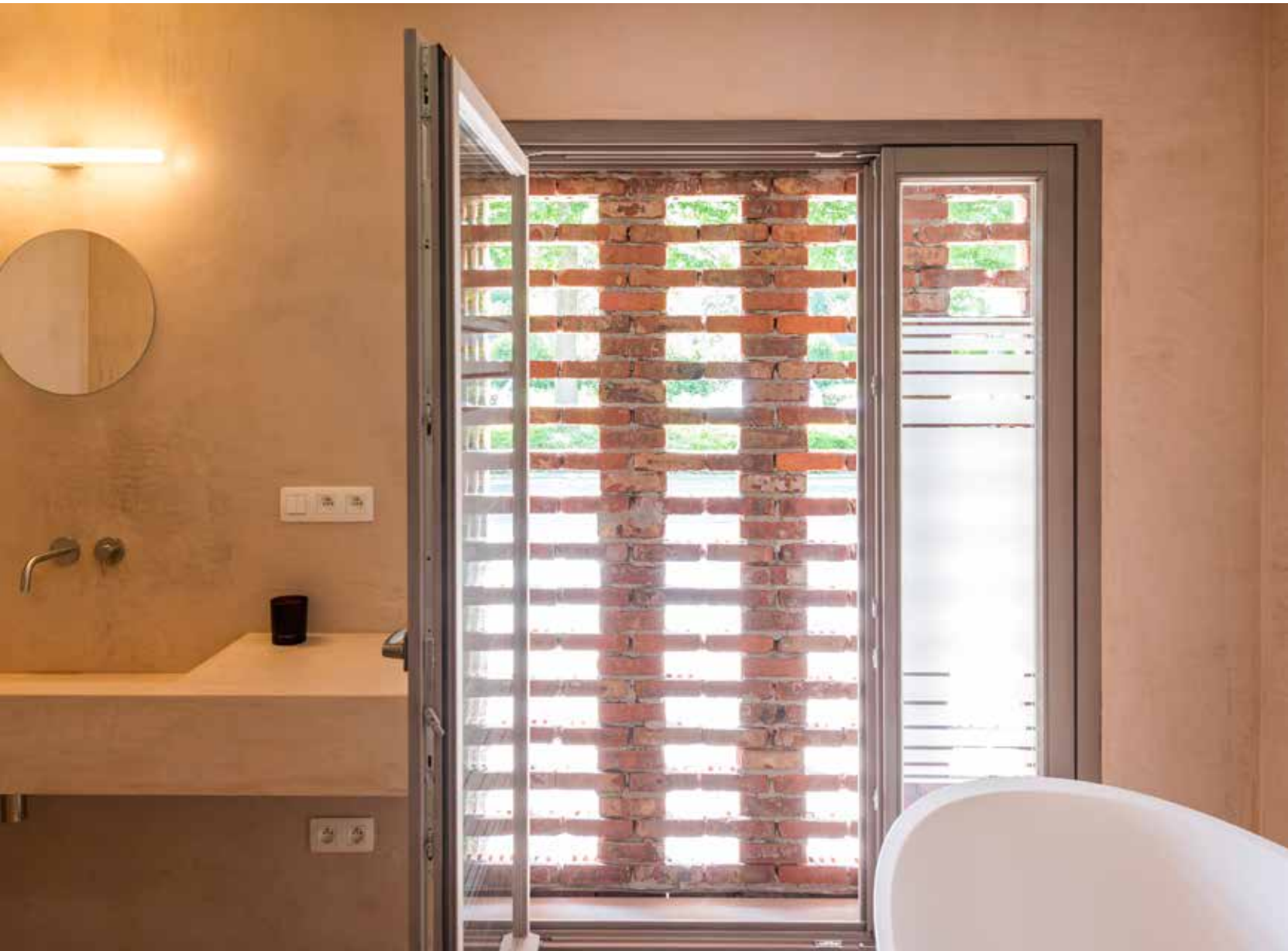
The colour combination of the off-white of the facing bricks and the grey of the tiles gives the building a certain nimbleness in a darker, urban context. The lightness of the whole was further emphasised by gluing the façade without joints, with the bricks installed in a free bond.

“Tiles on the façade accentuate the volumes of the apartments.”





Façade: Terca Latero Seda. Roof and façade: Plain tile Aspia



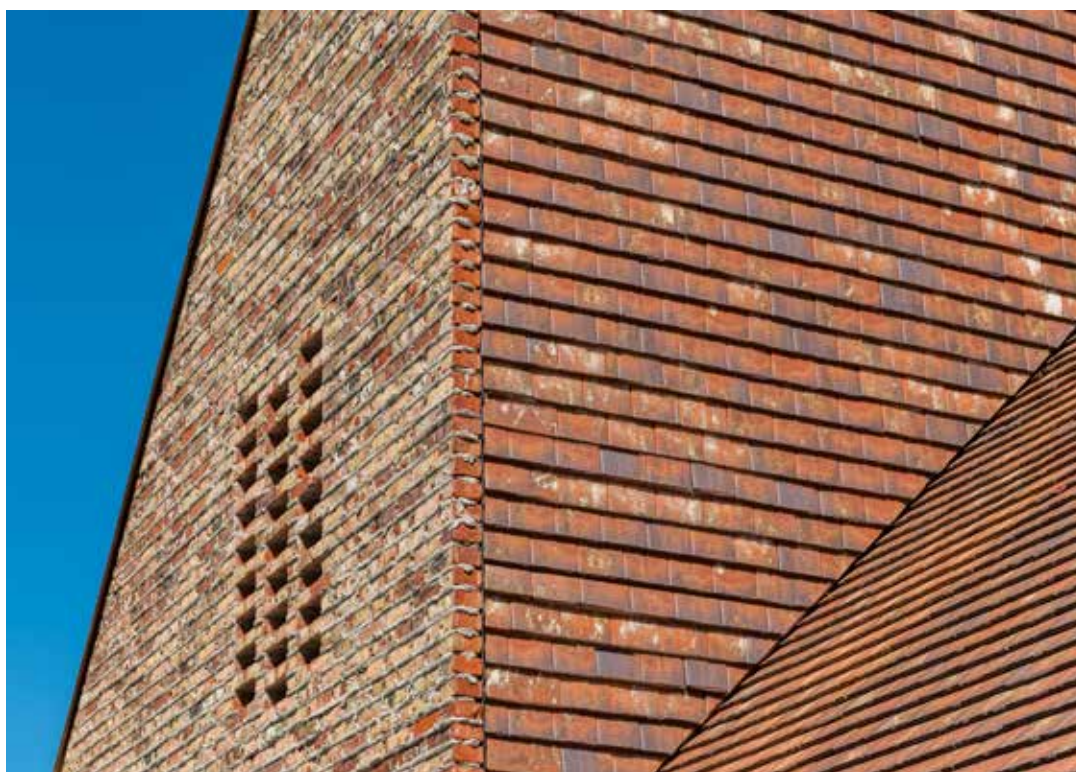
Tim Rogge architectuur studio,
Tim Rogge, Sint-Amandsberg

Sober colour range with natural shades

This existing, detached house has been thoroughly renovated. The existing façade was removed to make room for a new shell that was draped around the construction as if it were a monolithic whole with an introverted character. The tightly defined frame was subtly interrupted by a sober colour palette with natural nuances. Neither the façade nor the roof dominates the building. After all, the house does not want to impose itself on the environment; what prevails in this project is the internal space.

Why Terca Artiza Colorada and Koramic Aleonard Esprit Patrimoine Lichen Green?

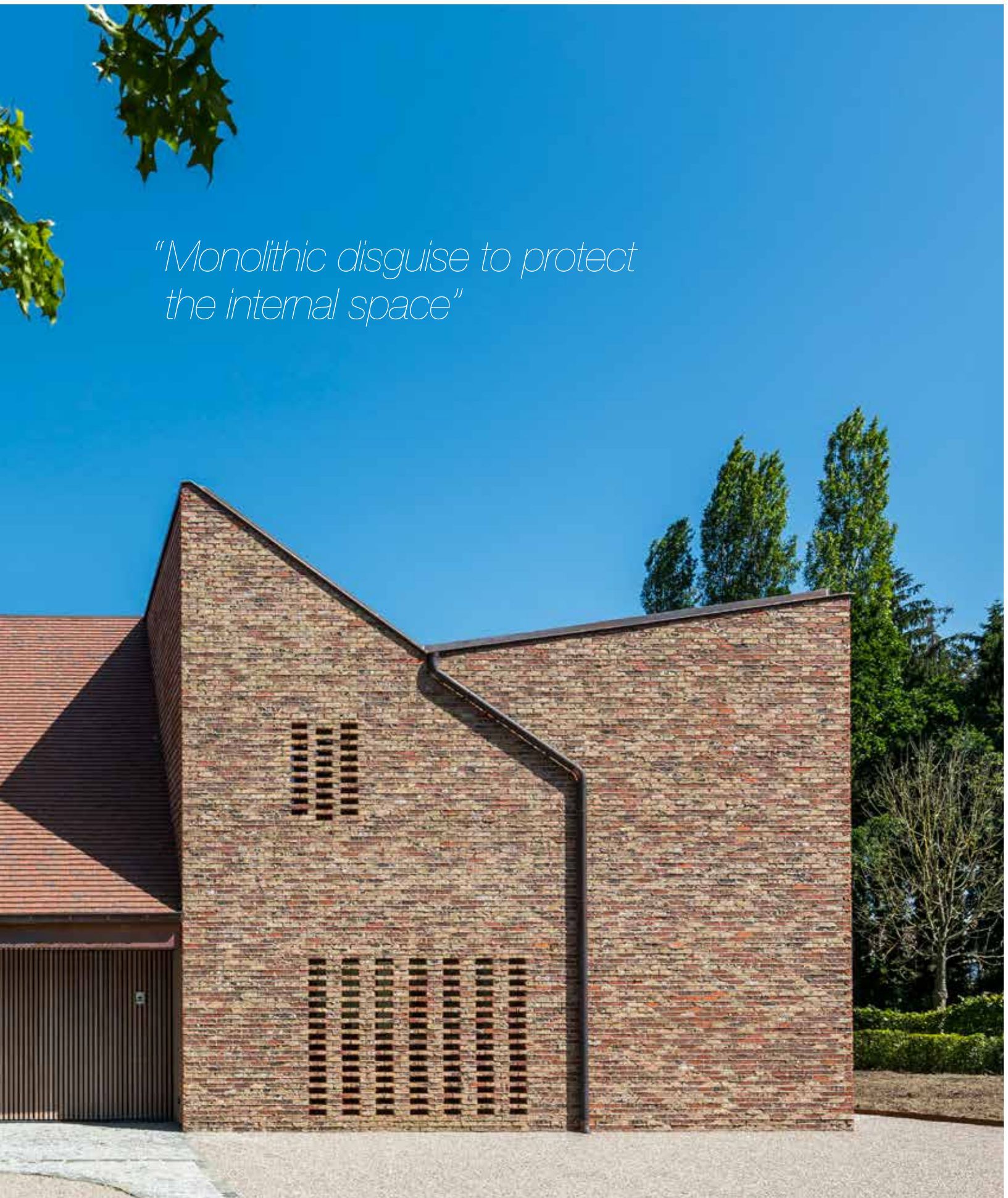
Brick and tile were matched by colour and structure. Along with the other materials, this resulted in a sober colour range with natural nuances. The use of beard mortar and claustra breaks through the sleek character and contributes to the monolithic appearance.



Façade: Terca Artiza Colorada. Roof: Koramic Aleonard Esprit Patrimoine Lichen Green



*"Monolithic disguise to protect
the internal space"*





Terca Linaqua Vino



Licence to Build, Lennik

“Double house on the slope”



Home with split-levels

In the centre of rural Gaasbeek, with a beautiful view of rolling meadows, the builder had acquired a piece of land for a freestanding house. He wanted to build a double house. ‘Contemporary, but with a wink to the rural surroundings’ was the assignment. The slope in the ground was the decisive factor to design a type of home with split levels.

Two cubical volumes meet on the slope. The front volume has a more closed character; the back volume is completely done in openwork. In the front volume are the entrance, kitchen, bathroom and two children’s rooms. In the back volume is the living room, a master bedroom and dressing room. Both volumes are linked by a mezzanine that has windows in the façade, as well as skylights. A half-underground basement volume completes the compact house.

Why Terca Linaqua Vino?

The savage, red-nuanced Terca Linaqua Vino was used as facing brick and combined with thermally treated wood. The Terca Linaqua Vino is a brick with a ‘missing corner’. The red brick with purple-grey and orange nuances significantly varies in shape, which creates a rough and dynamic façade. The gluing and the wild bond reinforce that effect.

Although this double house is sleeker in design than any of the surrounding buildings, the use of materials ensures that it is not a complete departure from the local style.



AR&A Architecte,
Enghien



"Perfect mix of functionality and light"



Terca Wasserstrich Special Red and Special E1

Addition to existing school building

The 'Collège Saint-Augustin' in Edingen was expanded with a new building in which the studios and laboratories were housed. The new construction is much more contemporary in style and design yet is in perfect harmony with the existing main building. This continuity was achieved by applying brick architecture with a mix of red and dark-brown facing bricks, and by the sloping roofs. The exterior joinery and the impressive windows are made with a light-grey aluminium that provides an attractive contrast with the masonry of the façades. Big bay windows ensure an abundance of natural light.

Why Terca Wasserstrich Special Red and Special E1?

The newly added portion is a contemporary style yet was inspired by the building method of old warehouses and studios with saw-tooth roofs. This oblong fired brick with a red and brown-purple tint has an irregular shape was glued in place. This gives the building a certain horizontal linearity, with the massive-looking façades providing a beautiful contrast to the large windows.



© Fotografie Hans Gorter, The Art of Living magazine



Architectenbureau Vansteenkiste,
Hans Vansteenkiste, Oud-Heverlee

Two structures are layered over each other

This elongated house with two covered outdoor rooms in the point consists of two overlapping structures and was integrated into the existing greenery as much as possible. The low structure was finished with the rough facing brick Terca Cassia Graphite Black. This resulted in a dark structure that contrasts sharply with the lighter upper structure and glass parapets. In the low volume, the facing brick was combined with vertical wooden slats.

The garage door was invisibly integrated into a black slat wall. The facing brick was also extended indoors at the level of the outdoor rooms around an elongated niche with television and fireplace.

Why Terca Cassia Graphite Black?

The Cassia facing brick has a very natural look and stands out because of its rough “layered” structure, somewhat comparable to natural stone. When the sun shines on it, it even looks like Braille. The length of the Terca Cassia Graphite Black provides a pronounced horizontal effect. The double-thick, elongated facing bricks were broken lengthwise at the shipyard, and only the fractured side was placed in view. All outer corners were mitred.

*“Successful integration
into the green surrounding”*



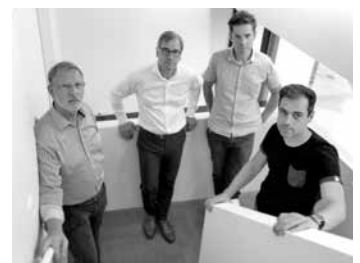
Terca Cassia Graphite Black







Terca Linnaeus Quercus and the Koramic Tempest tile 44 Amarant



Sileghem & Partners,
Zwevegem



Attractive northern light through the upper roof extension

The Sports Hall Minneplein in Leper is a big volume at the end of a block of school buildings and borders the historical ring of canals around Leper. The scale and the materiality of the building was aligned with the surroundings as much as possible. The surroundings consist of classic brick buildings with ceramic roof tiles on the roofs, so they opted for a base in dark-coloured ashlar, finished with a 'superstructure' covered with roof tiles. The base was determined by the utility buildings that surround the sports hall (dressing rooms, bathrooms, storage spaces and technical rooms). The main volume, which is set back a little with respect to the base, then becomes a differentiated roof volume that expresses the tripartite construction of the sports hall.

A lot of attention was given to the experience in and around the building. The windows in the corridor of the dressing rooms offer a view of the activities in the halls. The two halls on the front walls also have limited windows with a view of the green surroundings. Three upper roof buildings provide a pleasant, even, northern light spread out over the entire hall, but also when the 3 smaller halls are split up.

Why Terca Linnaeus Quercus and the Koramic Tempest tile 44 Amarant?

Both materials were chosen because they fit in perfectly with the historical surrounding of the city walls and the existing classic buildings with roofs with ceramic roof tiles, in terms of colour, appearance and surface structure. The dark-brown facing bricks of the base were partially glued with thin bed mortar and partially grouted.



Terca Recup Molenlandse Rijnvorm



DENC!-STUDIO,
Bart Cobbaert, Gent



Respect for the past, eye for the future

Three neglected corner properties on the Brugse Poort in Gent were transformed into 'The Lodge', a new residential project with added social value. People on the autism spectrum live here in adapted homes, together with typical people. The high corners and façades were respected in their previous former architectural appearance from 1928 and were thus restored to their former glory. On the limited surface area, liveable housing units that meet all the comfort and energy requirements of the 21st century have been created. A total of 14 care units was built. Openness and spaciousness were priorities in this project.

Why Terca Recup Molenlandse Rijnvorm?

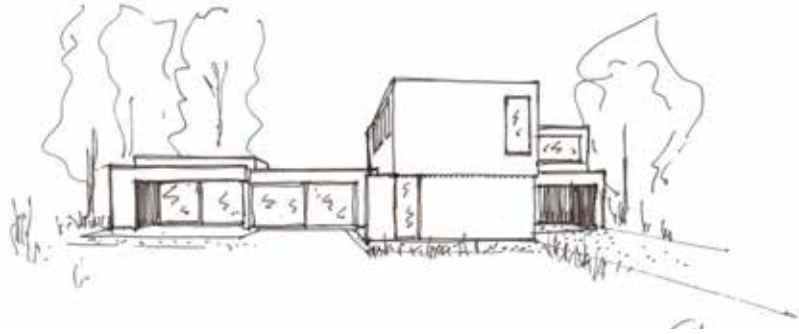
This facing brick is a reference to the appearance of the original corner buildings and leads to an almost identical use of colour and materialisation. A mix of orange, red and brown bricks was chosen, mixed with bricks with a white veil and some black bricks. Various bonds were used, such as vertical, herringbone and game. These historical brickwork bonds were alternated with more contemporary elements such as the 'window frames'.



"Project with added social value"



*"Subtle integration of a house
into the natural environment"*



Terca Agora Silver-Grey



CH-Architecten, Gent

Context as a starting point for the building

To be solid and yet leave a feather-light impression. This villa in the woods of Kapellen succeeds wonderfully in this. Several cubes slide in and over each other to form a playful T that focuses entirely on the trees. In the woods, the house subtly comes to the fore, without becoming intrusive. The building makes a statement with its striking stylistic elements, but it also fits in with the story of the landscape. The wooded surroundings were fully involved in the design. Thanks to the well-thought-out location, the house faces away from the neighbouring houses and people can't look into the house and terrace. Enjoying the sun and the view in all discretion were decisive for the design.

Why Terca Agora Silver-Grey?

This grey ceramic hand-moulded brick with a finely sanded surface softens the solid structures, further enhancing the architectural design. It is a sober and timeless brick with a grained surface structure that simultaneously contrasts with and blends in with the green environment. It was decided to grout the brick instead of gluing it together to accentuate the uniqueness of the building.



Coconne Architecture,
Charlotte Pattyn,
Handzame





Façade: Brick-mix of Terca Artiza Hectic and Artiza Hectic Extra. Roof: Koramic Aleonard Esprit Patrimoine mix of Vineyard Black, Lichen Green and Kent Red

“Sculptured patio home”

The nature of table level

This home is situated in a valley, with all the associated guidelines and restrictions related to permits. A limiting design factor is the 1,000m³ rule, which affects the volumes. The architect opted for quite a timid design with respect to the quiet environment. The environment was integrated into the home; hence the description ‘patio home’. Exterior spaces are considered as extra rooms in the summer. A patio as entrance, a patio around the living room, around the kitchen, off the bedrooms, etc. The home has front and back façades. The back façade was semi-sunken, which allows nature and the surroundings to be experienced at table level.

Why a Brick-mix of Terca Artiza Hectic, Artiza Hectic Extra and Koramic Aleonard Esprit Patrimoine?

For this project, a Terca Artiza Hectic, mixed with Hectic Extra was chosen and bricked using a thin bed mortar. A combination of Koramic Aleonard Esprit Patrimoine Vineyard Black, Lichen Green and Kent Red was chosen for the tile. A challenge for the building contractor, but a delight to the eye. The facing bricks and the tiles have a pure, natural and charming appearance.



*“A coordinated vision of landscape,
heritage and traffic”*



Studiebureau Meso,
Grimbergen

Renovation of church environment

The renovation of the church environment around the Saint Servaas church in Wommel stems from the landscape management plan that was created for this site and its surroundings, in consultation with the Building Heritage Agency. The management plan for the church environment was interpreted into a technically feasible infrastructure project.

To really do justice to this church environment once again and to restore it as lined out in the landscape management plan, it was decided to work with high quality, durable materials with an authentic look, in addition to the formal aspects. A contrasting colour effect was also required to emphasise the traffic function.

Why Authentica Retro Castello?

This tumbled clay paver with clear, brown-red nuancing was chosen. The paver perfectly matches the image and the characteristics they had intended, particularly with respect to durability, colour fastness and a beautiful, aged look. It also allowed a clear definition and demarcation of the traffic flows.



Authentica Retro Castello



Koramic Aleonard Esprit Patrimoine Kent Red and Vineyard Black



“Roof structures with a distinctly artisanal character”



Archium Architectenbureau,
Carl Vanassche, Roeselare

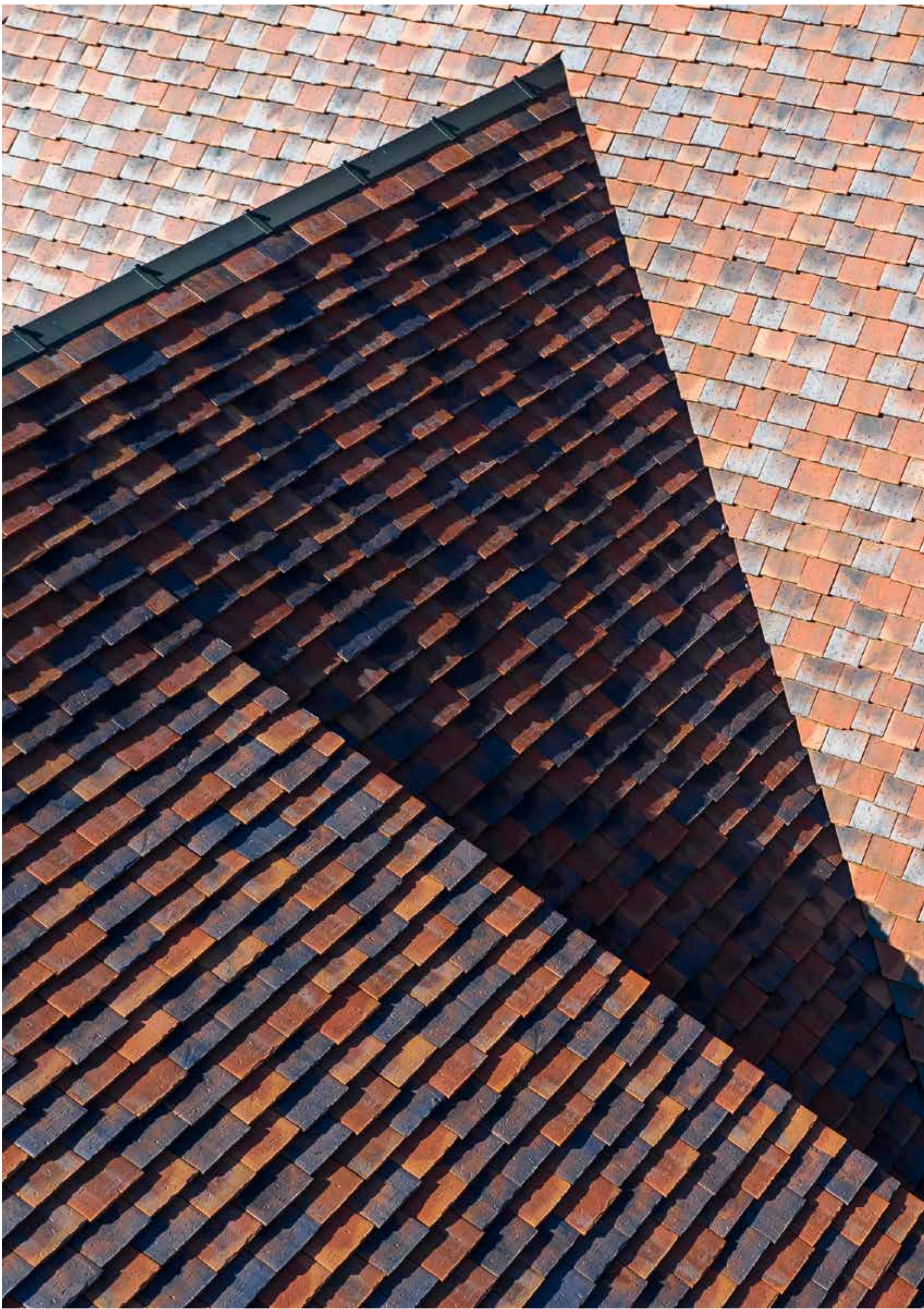


Inspired by old farm buildings

In the middle of a rural environment, an old farm complex was demolished and replaced by a new house with an office and a stable. The new buildings were set up around a green courtyard. The structures are inspired by the characteristic elongated farm buildings of the region, with large gabled roofs and roof crossings. A passage gate closes the inner courtyard from the street side. Special attention was given to the experience of the beautiful open landscape and the view of the horse meadow.

Why Koramic Aleonard Esprit Patrimoine Kent Red and Vineyard Black

For the roofs, Aleonard Esprit Patrimoine in a mix of Kent Red and Vineyard Black was chosen in two different sizes. These tiles have a traditional character and show a warm nuanced colour range, which fits in very well with the recovered brick and the green environment. This choice of material means that the roofs will always retain their timeless class.







Architect Achtergael,
Lieven Achtergael, Gent

*“New police station in the
scale of the neighbourhood”*





Clustering program components

The new police station centralises the various services of the police zone of Westkust. The complex was conceived as a long, beam-shaped volume and contains a stack of three units: detention, logistics, and administrative complexes.

The administrative part, in addition to the offices and meeting rooms, also houses big briefing halls, a dining room, the reception and various consultation rooms.

The logistics part serves as a storage place for material and parking spaces. The cells, individual and groups cells, just like the interrogation rooms, are part of the detention complex. Clustering different program components makes separated circulation streams possible and make the building easy to read.

Why a Brick mix of Terca Agora facing bricks?

The chosen materials exude a neutral, calm and clear mood. This forms the subdued background in which various, sometimes dramatic scenes take place. From this perspective, the neutral silver-grey exterior was chosen. The mix of two tints, give the building a trustworthy appearance. The shades, along with the window openings and recesses in the building, bring the police station to the scale of the neighbourhood.



Architectuurbureau Yves Catry,
Yves Catry, leper

Contemporary sustainable 'Urban Villa'

In the sustainable district "De Vloei" in Ypres, an urban development concept has been developed with mainly 2 and 3-storey dwellings. At the intersections, 'Urban Villas' were built, which are 5 storeys high. This Urban Villa consists of 12 social apartments with 1 and 2 bedrooms. A carport and bicycle storage under a large awning form a kind of pedestal for the building. The façades are partly made of bricks, partly of tiles. Window frames in black lacquered steel provide interesting accents. On the south façade, the window frames have been extended so that the windows are deeper and thus provide the necessary sun protection.

Why Koramic Plain Tile Plato Natural Red and Terca Pagus Red-Brown Iluzo?

The façade cladding in Koramic Plain Tile Plato Natural Red, together with the window frames, creates a sleek design. The red-brown facing brick Terca Pagus Red-Brown Iluzo brings variety to the whole. The choice of colour directly follows the colour scheme imposed by the urban planning regulations.



"A sleek design"

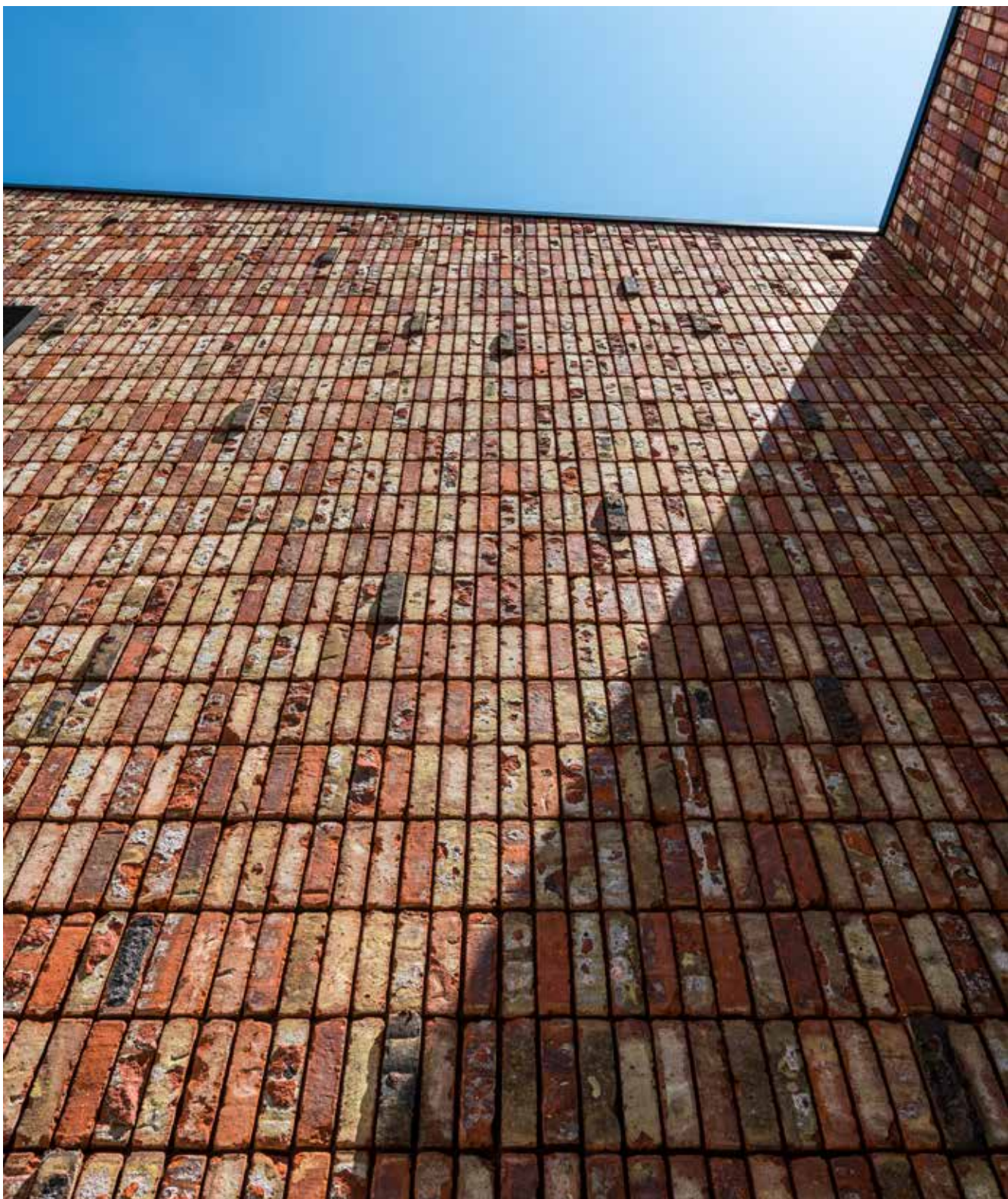




BOW architects,
Pieter Verfaillie, Roeselare

*“A library bond surrounds
the renovated offices.”*





Brick-mix of Terca Artiza facing bricks

New purpose for old warehouses

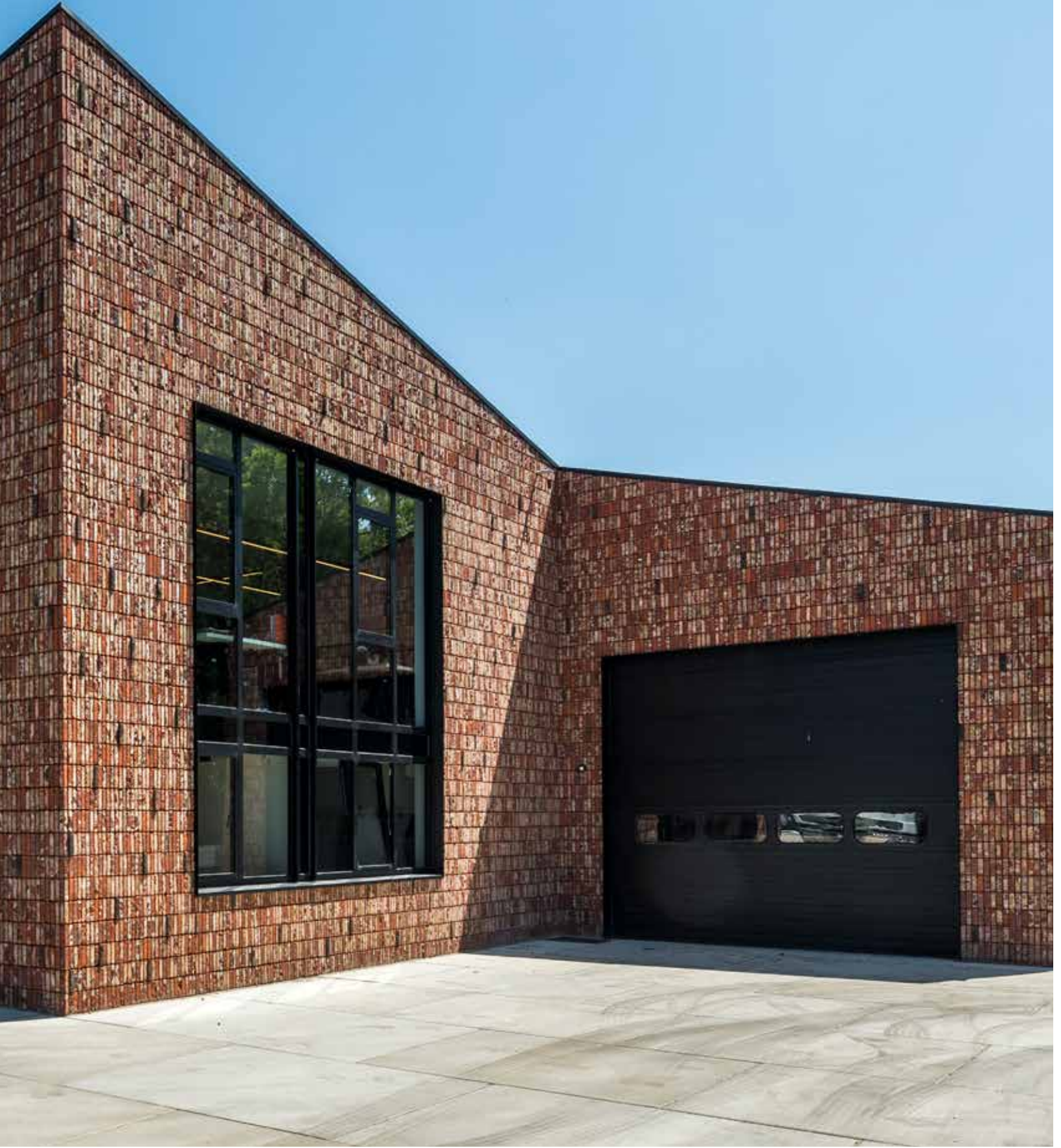
In 2006, a construction company in Roeselare acquired several buildings that would be transformed into the new home base of the construction company itself. The buildings were given a new purpose and were adjusted to the DNA of the construction company. The basic premise used was the new commercial building and its surroundings should give a boost to employees and clients.

The challenge to get internal employees and builders to accomplish more as one team led to specific injections into the existing units. A warm 'Welcome', inspiring meeting rooms, 10 extra workplaces, etc. were included in the program. A new, folded façade was draped around the 3 existing building, which gives the updated identity a face and makes it into one whole.

Why a Brick-mix of Terca Artiza facing bricks?

Brick was a logical choice; incorporating it is pure craftsmanship. Because this is the workplace of tough craftsmen, a brick was sought that would express this. The building must show what the custom-building company has to offer. After puzzling and mixing, the decision was made to apply the brick vertically and to incorporate the dark accents into the base brick, the Artiza Colorada. The 'library bond' or stack bond rotated 90° was born. An extra playful element was added by sliding the darker bricks out of 'the rack', which gives the façade a lively effect.







Terca Green Glazed



Pierre Blondel Architectes,
Pierre Blondel, Brussels

*“Social project in a busy,
urban context”*

Suppressing disturbing noise

‘La Roue’ is a building with 54 social, low-energy suites in Brussels. The project is situated on a corner in a busy urban context and across from a train track. The location led to volumes in 3 directions: two sides are adjacent to the neighbouring building, the third side was developed in a pointed gable. On the ground floor are the technical room and parking. All the apartments have a patio or balcony. On the side of the train track a lot of attention was given to the acoustic insulation, and the special shape of the balconies also helps to suppress the noise. In terms of architecture and finishing, the building fits in with the urban context, while the pointed gable forms a kind of beacon, also clearly visible from the passing trains.

Why Terca Green Glazed?

The use of these this glazed brick refers to the theme of trains and travelling and the many advertising billboards found in such an environment. The brick slip was also chosen for its durability and colour range. The water-green glazed brick on the top façade fits in well with the rosy tint of the noise barriers and the predominant grey tint of the rest of the building.





Arch. Mathieu Frébutte,
Erbisoeul, Hanuit

Intimacy and privacy

This home is located on the edge of a forest and fits in with quite a heterogeneous building. The living spaces are situated on the ground floor and have generous openings along the garden side. The front façade is relatively closed and provides the privacy and intimacy needed. The play of volumes with flat roofs and cantilevers, along with the materials used, gives the whole a contemporary and peaceful, simple appearance.

Why Terca Artiza Purple-blue?

The look of this hand-moulded brick and its refined colour nuances were determining for the choice. By using thin joint mortar, the building gets an earlier monolithic view, which optimally utilises volumes and openings.





Terca Artiza Purple-blue

*"Simplicity dictates
the play of volumes."*

*"Perfect concession to scarcity,
residue and budget"*



ebtca multiprofessionele
architectenvereniging,
Zaventem



Koramic Plato White Glazed



A coherent whole

This design is part of a whole, which arose from the development of a courtyard with added value for the surrounding area. The uniform, light colour of both the white-glazed tiles and the white-washed brickwork ensure a coherent whole between the scale sizes that border the enclosure of the courtyard. It creates a unique light at the level of the gallery and courtyard due to the extra reflection of the light and nuances of its environment. A gallery accompanies the semi-public entrance of the ground level units and as a covered exterior space it provides transitions from large scale to small scale and from public to private.

The volumes stretch out over three layers; a smaller scale that is used with the necessary respect for the surrounding buildings. A mix of ground floor units with private gardens and patios was opted for here.

Why Koramic Plato White Glazed?

The tile perfectly integrates into the whole of white walls and terraces of the apartments and the white-washed brickwork at the level of the ground floor units.







Arte Mastiek



Studiedienst Weg- en Waterbeheer
in collaboration with the City of
Leuven Green Department,
Elke Raé and Piet Bovin

Changed traffic situation

After the introduction of a new circulation plan, the Herbert Hooverplein in Leuven was incorporated into the pedestrian zone. As a result, the traffic situation changed, and the square had to be redesigned. The redevelopment took place in accordance with a number of clearly defined preconditions. For example, the city wall and the city gate were displayed by a fountain and a lighting system. The function of the square as a market, fair and event square was another precondition that had to be taken into account in the redevelopment. Clarity for the road user with regard to the traffic situation was also an important consideration. Finally, the redevelopment also had to provide extra greenery on the square.

Why the Arte Mastiek clay paver?

The main method used was the clay paver Arte Mastiek, in two different thicknesses and two different laying patterns. This made it possible to subtly indicate the various functions of the square without diminishing the square's atmosphere. At the level of the roadway, a clay paver with cobble format was used in an elbow bond, to offer increased resistance to the traffic flows. The majority of the square was constructed in clay paver with waal format and elbow bond, so that it can be used as an events square.

*“Different pavers as
a subtle accentuation”*





Vandewynckel Luk & Karel
Architecten,
Karel Vandewynckel, Poperinge

Office in the garden

The property is located in a residential street with freestanding plots at the highest point of Poperinge. This has resulted in a significant slope between the property lines on the right and the left. The architect opted to keep the natural height differences and not to provide retaining elements to the neighbouring properties. The building therefore seems to be lifted up from the ground level by a brick pedestal around it, which is integrated into the greenery. The architects' office is located on the ground floor and upstairs there is a residential suite with a southern terrace. The landscape offices face the northern landscape garden through large windows. The brick architecture and the materials of the interior give the office a warm, homey feeling.

Why a Brick-mix of Terca Wasserstrich Special E1 and Classo Blue-Red Nuanced Sintered?

A strong sense of unity is obtained by the consistent application of a brick mix on façades and the base. Both bricks are mixed and glued in equal proportion. The deep-red colour of the bricks combined with the black aluminium joinery give the building a warm look. A section of darker Wasserstrich bricks often reflects the sunlight and gives the façade a playful and variable pattern of light and dark.



*"A playful and variable pattern
of light and dark"*



Brick-mix of Terca Wasserstrich Special E1 and Classo Blue-Red Nuanced Sintered



Terca Agora Agate Grey



Van der Plancke architecte,
Brussels



Small-scale apartment block

This is a modest apartment block that contains a 118 m² duplex and a 156 m² triplex. The building is adjacent to an old house, the former painting studio of Emile Fabry, whose façade and the glass roof construction are protected. The building gives rise to an interesting dialogue between the volumes and the materials used, both in its volumetric and in the façade development.

Why Terca Agora Agate Grey ?

A façade covering in brick slips was chosen to achieve optimum quality and a view of the façade and to be able to perfectly integrate the building with the surrounding structures. We were able to build up a total wall thickness of 39 cm, with an insulation layer of 22 cm.



“Interesting dialogue between volumes and materials”



Terca Agora Agate Grey



An extra guideline for all your projects

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