shaping places

#07

linea 9001
antonio virga architecte
© Luc Boegly

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COLOURS & SIZES

shaping **places**

Dear reader

In this edition of Shaping Places, we put our focus on some high-profile realisations with our facing bricks.
We also highlight some international architectural schemes with our ecological Brick7 format.

Due to the energy crisis, now more than ever, slim ecological bricks are in the spotlight.
Following the saying "never waste a good crisis", we rightly feel a real transition and general acceptance of these sizes within the sector.

Meanwhile, Brickworks Vande Moortel has almost 15 years of experience in this field of expertise.

We are therefore convinced that this size will gain worldwide acceptance in solid masonry.
The many advantages we present in this magazine speak for themselves. The high-profile buildings show that there is no (size) limit to good architecture.

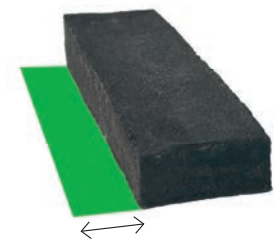
Of course, all credit goes to the designers, but as a manufacturer we are proud of our "sizable contribution."

Peter Vande Moortel

Brick7

More than **15.000 references** and more than **15 years** of know-how

Already 15 years ago, Brickworks Vande Moortel redimensioned the classic format of bricks and pavers **to an optimised, sleek and ecological format**. Through this change, we further improved the production of these sustainable building materials in terms of raw materials and energy.



up to 4 cm extra space

Moreover, we have been meeting the needs for energy-efficient and sustainable building for a long time.

With Brick7 facing bricks, you choose an ecological solution and the quality of a brand new facade.

Optimised price-quality ratio

30 % reduction CO_2 emission

Lower energy consumption during production

Fewer raw materials used for production

Can be processed using traditional techniques

The same quality and lifespan as a conventional format

More efficient transport

Discover our Brick7 range

NATURE7 **linea7** **sEptEm** *Rustique7* SeptimA

312 Hackney Road: how World War II bomb damage became an opportunity for potential improvements in layout, design, material choice and alterations to the fabric

The former building at 312 Hackney Road was a war-damaged end of terrace, externally braced and internally propped. It stood like this for years to prevent collapse following World War II bomb damage.

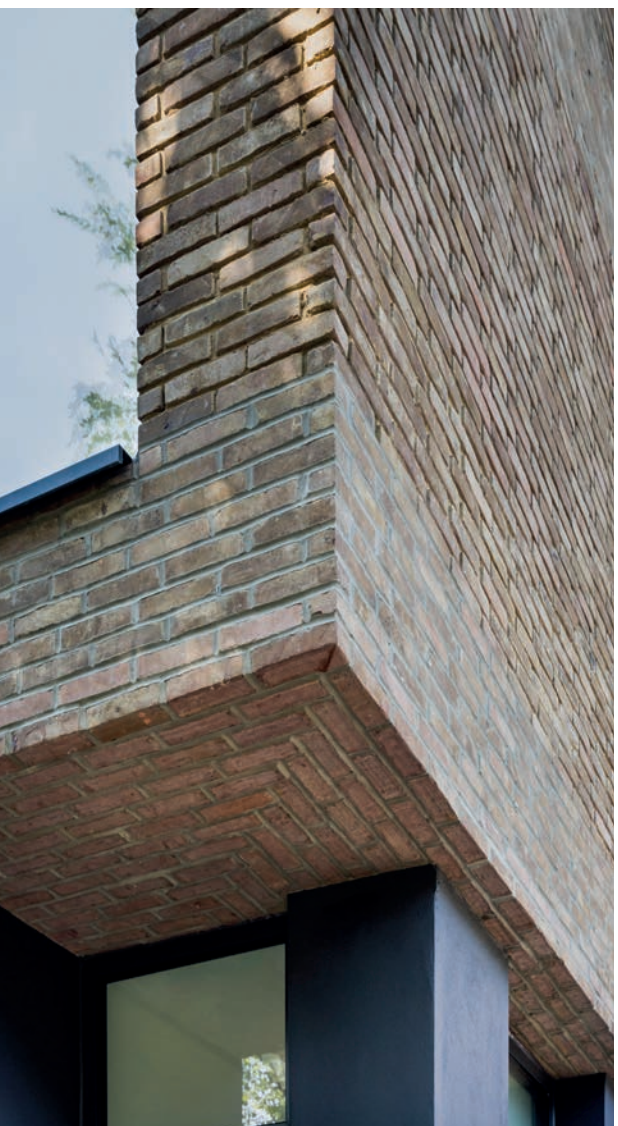
The bombing saw the complete destruction of a terrace of houses to the south which has now become Ion Square Gardens, a public park. The same bomb damaged the buildings adjacent to 312 beyond repair. Their absence now forms the main entrance to the park.

Although never designed as such, the building at 312 now found itself as an end of terrace with its stark, rendered gable wall left exposed to the street. The bombing of World War II radically changed the building's context and its deteriorating structural condition provided an opportunity for urban renewal and replacement with a building more fitting its modern context.

The building is located in a conservation area, so it was crucial that the building sat comfortably with the neighbouring buildings and the conservation area more generally, but without being a pastiche reinterpretation of an older Victorian or Georgian townhouse.

Cuozzo Fleming were commissioned Post-Planning for the delivery of a replacement building on the site. Whilst developing the detailed design they took the opportunity to reappraise the project by reviewing potential improvements in layout, design, material choice and alterations to the fabric in order to ameliorate the appearance of the building and better integrate 312HR within its context.

> "Dark honey-like colour Nature7 Brick B ensures perfect integration with the neighbouring buildings."



NATURE7

The intent for 312HR was for it to possess a sharp, contemporary form with a humble dignity that wasn't at odds with its older neighbours. The careful material selection and subtle detailing give the building a discrete style that will endure without falling foul of short term fashion. The facing bricks played a key role in how this intention would be achieved. The Hand-Made Nature7 Brick B manufacturing imparts imperfections both in its size and appearance.

The combination of handmade 'wabi sabi' imperfection and colour imbue the building with a depth of character and an apparent age that belies its youth, making the brick perfect for the contemporary building within this sensitive setting.

The brick is also crucial to this project, given its long end of terrace gable located at a confluence of roads, pavements and cycle paths. The gable is experienced from three main approaches: from Ion Square Gardens (the public park) where the building is slowly revealed from behind the local tree canopies, from Hackney Road almost perpendicular to the facade and from the pedestrian and cycle crossing over Hackney Road, where one approaches alongside. It is a very busy junction on a prominent corner so it was crucial that the choice and the detailing of the brick was right.

DISCOVER THE CASE STUDY

The deep window reveals with brick-faced soffits give the impression of a thick monolithic slab with deep cuts to form large-format window openings. This depth can be appreciated from all three approaches, but in particular from the cycle lane and pedestrian approach. The deep reveals cast shadows and give the facade a rich depth, creating a sense of weight, solidity and significance.

"We spent a long time reviewing brick textures and colours before settling on Brick B. Its dark honey-like colour gives the impression of an aged yellow London-stock brick, prevalent in the conservation area and indeed across London. We felt that Brick B blended with the weathered yellow stocks of the surrounding buildings. It doesn't stand out or look brand new in its context, which we felt was important for a building on such a prominent corner", says Jenny Fleming (architect).

Client: MASCH Developments
Architect: Cuozzo Fleming
Contractor: C&M Builders
Facing Bricks: Hand-Made Nature7 Brick B
Processing: running bond with raked 5mm joints and flush-struck bands at each floor level
Photos: © Jeremie Souteyrat

- 30% reduction of CO_2 emission
- Optimised price-quality ratio
- Can be processed using traditional techniques
- The same quality and lifespan as a conventional format
- More efficient transport
- Fewer raw materials used for production
- Lower energy consumption during production

When architect Daniel Sanderson got the opportunity to purchase an additional plot of land adjacent to his property in Hackney, London, he decided to build a house that both reflects his personal style and fits in perfectly with the typical Victorian architecture from the second half of the 19th century.

Linea 6012 gives form to the architecture and makes reference to the site's past

That was the period during which Hackney – on the outskirts of London – was built. It was a place that was popular with many Londoners from the middle and lower middle classes seeking to escape the city. The population no less than quadrupled within half a century, transforming rural Hackney into a fully fledged London borough. Terraces accessed by steps and with decorative porticoes at the front of houses are a key feature of Victorian architecture and they are usually located above a semi-basement level.

Before Hackney flourished – due to the expansion of the railway network for one thing – there were various brickworks in the open fields that were later to be built on. These are the 'brickfields' that the architect makes reference to. "As well as wanting to create something that reflected my ideas and personality, I particularly wanted to build something that would do the location justice. And give a nod to the Victorian architecture of the buildings in the neighbourhood. And brick was the obvious choice given its historic importance for the development of this region in the Victorian era."
Brick also served as his inspiration for the design of Brickfields and particular attention was paid to the composition of the brickwork. He used long, narrow Hand-Made Bricks which were laid both horizontally – for the fenestration bands – and vertically. Those latter bands also function as lintels, serving as an interruption in order to delineate the floors. "I also added a playful element that makes reference to the window tax of yesteryear. We used these 'blind windows' in a similar way to their original application. They give the façade an appropriate symmetry, balance and consistency.

I deliberately chose Wasserstrich linea 6012 from Vande Moortel which I discovered a few years when the bricks were used for a project in London. It was the first time that I had seen this type of facing brick and I liked the clean lines where the facing brick is brought into focus by the use of raked mortar. I knew that was what I wanted for Brickfields too."

> "Brickfields, a project that effortlessly unites past and present."

DISCOVER THE CASE STUDY

Architect: Sanderson Studio
Facing Bricks: Hand-Made linea 6012 (house);
Nature7 Brick B (garden wall)
Clay pavers: SeptimA Taupe
Processing: thin bed, random bond
Photos: © Daniel Sanderson

Because every surface in Brickfields is hand-made, this facing brick fits the concept perfectly. Every brick is unique which means that it contributes towards the experience. Daniel chose a dark variant to contrast with the typical London version of the existing Victorian terraces. "Given the historical context and my aspirations for a design that acknowledged the surrounding typology, the choice of facing brick was critical to the success of the project. And in my opinion, this dark, slim brick that has introduced a new iteration of brickwork to Hackney does that admirably. In order for them not to compete with the brickwork, I chose light grey SeptimA Taupe clay pavers for the terrace. They complement the brickwork and bring harmony, in the relationship with the garden too."

Before venturing into architecture, the architect – who does not have a design style as such – studied photography. He has always been fascinated by the link between art, design and space. He believes that architecture and buildings should form a consistent whole where all the elements – exterior, interior, furniture and artwork – hold equal value and are coordinated with each other.

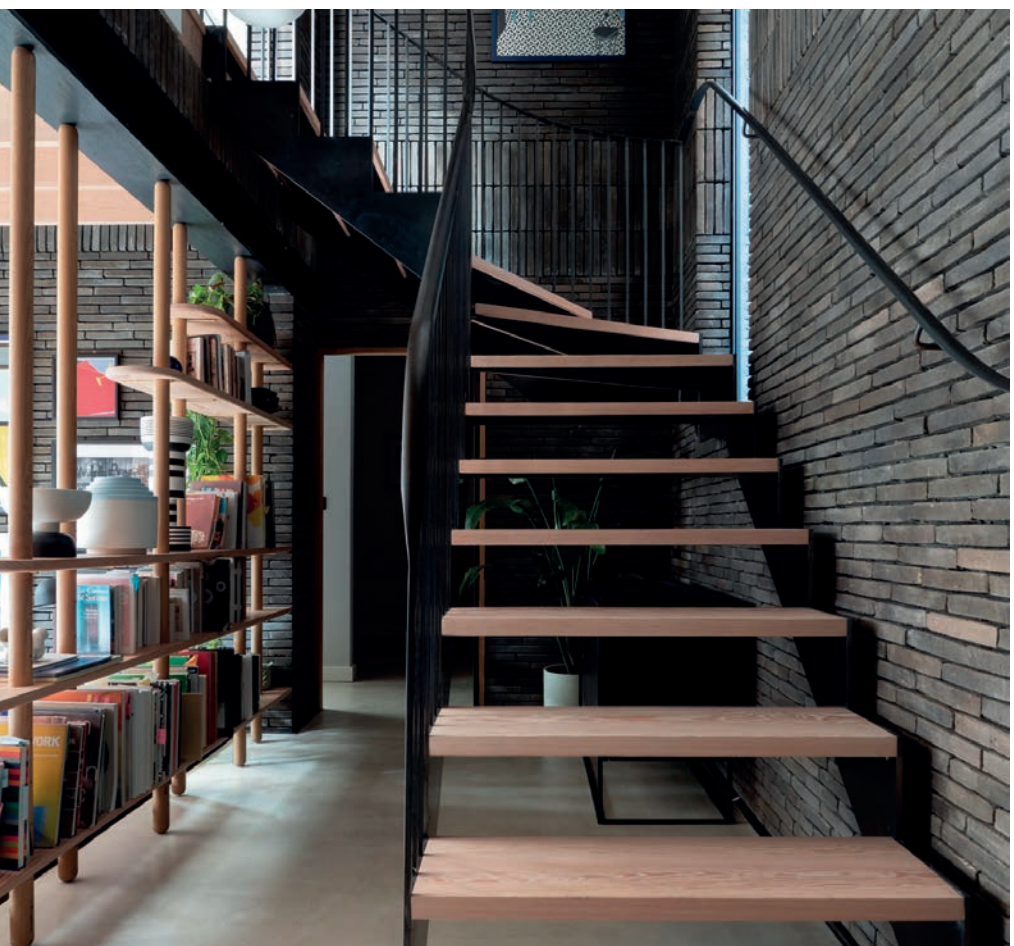
The best way to achieve that is to take control of everything yourself. And that is exactly what the architect did here. In addition to the well-considered puzzle of the façade brickwork that he continues in the interior, he designed and built the furniture for his home himself and also created sculptures.

So Daniel Sanderson left nothing to chance. "Brickfields is a completely personal project that I have worked extremely hard on for five years. The lockdown period gave me the opportunity to hone my carpentry skills. I bought a lathe among other things. I love working with wood: it's the most sustainable material when sourced correctly. It's also a warm material that connects us to nature. I used it throughout the house to soften the exposed brick surfaces. Although there is a visual contrast between these two materials, they connect with each other in the interior due to their natural character."

HAND-MADE BRICKS

That softening effect of wood is evident again in the kitchen, the beating heart of Brickfields, which provided the starting point for Daniel's design. It is positioned so that it catches the evening sun, is connected to the garden and flows seamlessly into the lounge area. "For me, the kitchen is the most important part of a home, a space that brings people together. I created framed views to and from the sunken lounge area. Perhaps I've watched too many Bond films, but that's what I've always wanted. In my opinion, the split-level design of these two areas also adds character."

> "Because every surface in Brickfields is handmade, this facing brick fits the concept perfectly. Every brick is unique which means that it contributes towards the experience."



Visual dialogue between two striking volumes of facing brick and perforated gilded metal

"Cinema 'Le Grand Palais' in Cahors constructed using the Hand-Made **linea 9001 brick** for both the facades and the roof."

DISCOVER THE CASE STUDY

The cinema is located on the north side of the historic centre of Cahors, a stone's throw from the banks of the river Lot. The project gave the city council the opportunity to commemorate the old barracks in the Place Bessières and to restore the symmetry from yesteryear which was lost when a fire completely destroyed the east wing in 1943.

The architectural lines are based on a strict logic, with the two former buildings from the barracks serving as benchmarks. In the search for a powerful contemporary aesthetic, the architecture of the cinema exceeds the objective to reconstruct the morphology of the former barracks. The volumes were created methodically and then visually streamlined in order to respect the symmetry. The building comprises two volumes – one in the Hand-Made linea 9001 facing brick and the other in perforated gilded metal – with each fulfilling a specific role in relation to the public space.

The volume in linea 9001 facing brick – a visual echo of the two buildings from the old barracks – was conceived as a distinctive contemporary reinterpretation. It is without doubt the centrepiece of the square, certainly in view of its direct link with the city's history. The choice of facing brick was dictated by the desire to reflect the collective memory of the citizens of Cahors, albeit while avoiding any hint of pastiche.

The template and the appearance of the volume are enhanced by the unique character of the roof and façade cladding. The monolithic volume is extended to the upper levels via the imposing façades and includes an example of a mashrabiya, consisting of little perforations which lighten the look of the façade slightly and give the whole extra cachet.

This alternation between open and solid parts of the façade is based on a functional logic. The perforated envelope enlivens the internal spaces during the day and creates an intriguing interplay of light and shadow at night, with tiny shimmering lights creating a magical effect when viewed from outside.

HAND-MADE BRICKS

The gilded volume was designed as an extension of the brick volume. The visual contrast with the elegant linea 9001 facing brick makes the second building seem almost subservient to the main building. The colour matches between the light facing brick and the gilded metal are reminiscent of the characteristic shades from the historic centre of Cahors. The aesthetics of the new cinema are in keeping with the surroundings of the Lot, with both the façades and the roof being clad in brick.

We considered it necessary to use a brick made from clay in order to ensure the intended authenticity and sustainability. In doing so, brick – a material that crops up again and again in the architecture of Cahors (in the tower of Pope Johannes XXII a few metres further on, for example) – gives a qualitative nod to the local history and the identity of the city.

Project: Cinema "Le Grand Palais" in Cahors (FR)
Client: Council of Cahors 'Société Cadurcienne d'Exploitation Cinématographique'
Architect: antonio virga architecte
Facing Bricks (facades) and brick slips (roof): Hand-Made linea 9001
Processing: random bond, thin joint
Photos: © Luc Boegly - © antonio virga architecte

Block 18 Nieuw Zuid, Antwerp: Linea 7036 and 7035 with flush brushed joints help to realise the solid appearance of this special building

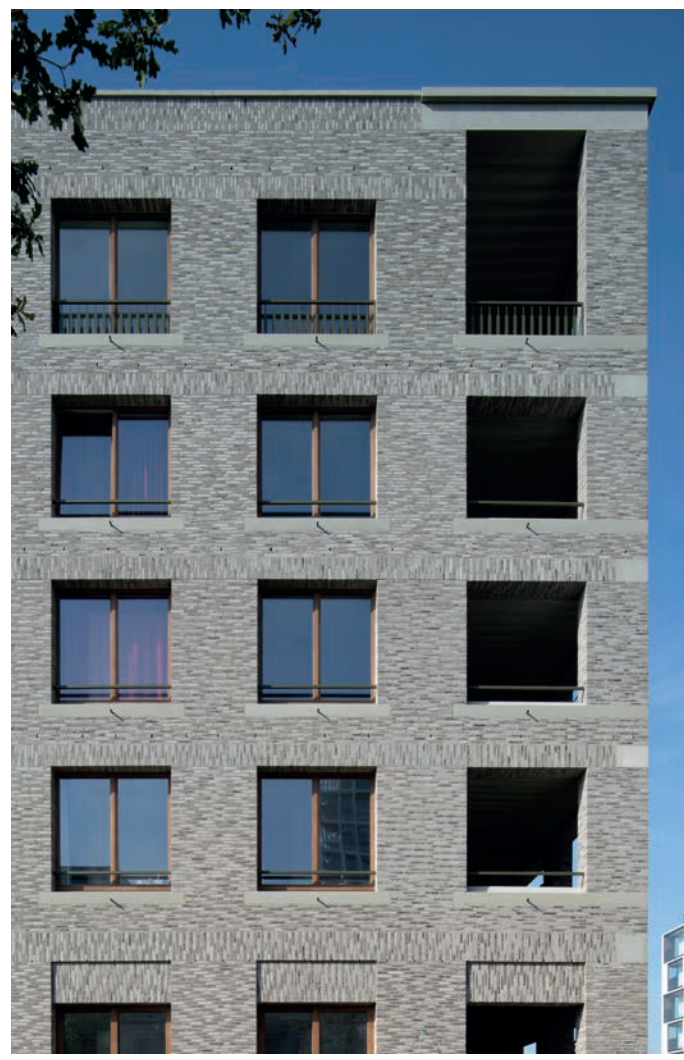
Nieuw Zuid in Antwerp is a beautiful and contemporary form of urban development. The site of a former freight train station has been transformed, creating a more pleasant and liveable city. This has been achieved by connecting the new district to the 'oude Zuid' (the 'old South') via a boulevard which runs alongside the Gedempte Zuiderdokken area. Hama architecten designed Block 18, the most challenging block within the master plan. Their creation of the most impressive volume was inspired by the designs of Italian palazzi, for example.

> "Striking residential block at Nieuw Zuid in Antwerp gives a nod to Italian palazzi."

The Nieuw Zuid district is based on very different spatial principles to Oud Zuid. It comprises built-up areas in the form of strips – a combination of buildings and tower blocks – perpendicular to the Scheldt. In addition, considerable attention was paid to the public space which has a rather ecological character on account of the wadis and green areas incorporated. The inclusion of a number of squares where the more public functions such as a school, catering establishments and various galleries are located also gives the district an expressly urban character. As a result, Nieuw Zuid has become a real part of the urban fabric of Antwerp city centre.

So apart from housing units, the five-storey building also has a public base with a boxing club and a juice bar. These are oriented towards the new green square between blocks 17 and 18. The fact that the building is not only pleasing to the eye but also blends in beautifully with its surroundings is due in no small part to the materialisation.

Marco Arts (hama architecten): "We were looking for a way to express 'solidity' in the building and for that reason, we looked at façade materials which had a monolithic and natural character in terms of their composition. This quickly led us to brick. The joints have an exaggerated thickness and roughness in order to match the texture of the bricks and create solid-looking masonry volumes in which the bricks almost appear secondary to the mortar. In order to achieve this, we looked for a very long, thin brick that we applied in a random bond. The colour is a tone of grey-green that we found at Vande Moortel by combining two types of bricks in a 50-50 mix: Linea 7036 and 7035, thin facing bricks with subtle shading, produced using the popular Wasserstrich method. So rather than a classic 12 mm joint, after consulting with the manufacturer, these were processed with a 20 mm joint thickness for this application. The joints for which Weber extended spread mortar MR343-2772 was used were not rolled over at the end either. In order to create the desired solid effect, we opted for flush brushed joints."



Client: Triple Living
Architect: hama architecten
Facing Bricks: Hand-Made linea 7035 and 7036 mix
Processing: random bond, 20 mm, flattened and roughened

DISCOVER THE CASE STUDY

Hama combined these two Linea facing bricks with a transparent green glazed brick which has also been used in the communal entrance halls and interior spaces. Like the facing bricks, the glazed bricks also have a Wasserstrich texture which is still clearly visible through the transparent glaze. This creates an extremely lively surface in terms of the glazing and colour variation.

Marco Arts (hama architecten): "This is perfect thanks to the location overlooking the park. In a purely urban environment, we would never have chosen such rough and natural brickwork for the façade but here the rationally designed building enters into a completely natural relationship with the green park-like surroundings. Especially combined with the concrete elements that have also been finished in a specific grey-green colour and the other applications of natural materials such as the natural wooden joinery and the metallic green steel gates and fencing. Although we tried to give the relatively small building a minimal degree of monumentality in the whole master plan through the design, the materialisation enables it to blend in beautifully with its surroundings."

Bruges city centre is another rich attraction. The Beursplein (Exhibition Hall Square) now lives up to its name since recently, it has boasted the brand new Bruges Meeting and Convention Centre (BMCC) where an impersonal car park used to mar the view.

Designed by Souto de Moura Architects and META Architectuurbureau, this gem connects the neighbourhood in every respect while also attracting lots of tourists to the heritage city at the same time.

BMCC, an urban renewal project that plays all the trump cards of the historic city centre of Bruges

The old exhibition hall had been an eyesore for a long time and was no longer physically able to meet today's programming needs. So the city of Bruges decided to launch an urban renewal project that could give West Bruges a new dynamic attraction for both Belgians and visitors from abroad. Multifunctionality was an important factor in this – the new building had to be able to host both trade fairs, events and conferences – and the building had to be anchored in its surroundings. Because of that, the whole area around the new-build project was also redesigned but not without the numerous beech trees that had been such a feature of the Beursplein for decades. On the contrary, these were preserved and given an even more prominent role by introducing oversized tree beds and evergreen underplanting.

The commission to realise the brand new building was awarded to the partnership of Souto de Moura Architects and META Architectuurbureau. They delivered a landmark urban renewal project that met the city's demands perfectly. With a multifunctional exhibition hall of 4,500 m^2 on the ground floor and a conference area with auditorium and restaurant on the upper floors for more than 500 participants, the BMCC can easily host any type of event. Thanks to a number of technical interventions and double walls, it is even possible to hold concerts there without causing a noise nuisance for the neighbourhood. The flexibility of the building is extremely ambitious. "An exhibition space is often interpreted as a closed box but we see that as a missed opportunity to get more out of it for the local residents. After all, we are in the historic centre of Bruges. For that reason, we surrounded the whole of the ground floor with glass. When there are no trade fairs on, these glazed outside walls can be opened up to create a public covered square for the neighbourhood. For us, that was an important starting point for the concept."

The two functions of the building were also translated in the architecture in a striking way. While the exhibition hall on the ground floor is horizontally oriented and transparent, completely opening it up to the neighbourhood, the conference area is in turn stacked vertically using brick architecture. A huge cantilever creates a covered entrance and makes the monumental building appear to rest on a glass plinth. This floating canopy provides a sheltered meeting place in both summer and winter and also organises a gradual transition between the forecourt and the entrance to the building which it also accentuates. In order to enable the construction of this impressive 8-metre cantilever, two gigantic concrete walls were built, which run through the building and pull everything together.

The entrance is also highlighted by the presence of a beautiful work of art by Philip Aguirre y Otegui. The bronze sculpture entitled 'De Bron' (The Source) references water as the source of all life and an excellent meeting place. This stacking of playful and organic forms contrasts with the geometric pattern of the building's façade.

A striking feature of the façade are the brick columns that create a clearly defined structure and lend an attractive cadence while protecting against the sun at the same time – a completely deliberate choice by the design team. "There is a larger story behind this. After all, the building is used for both trade fairs and conferences. In the case of the latter, it is important to leave a lasting impression on a visitor who may only come here once. That person should remember his visit to Bruges and the BMCC – hence the striking façade that still fits in perfectly with its surroundings. The choice of facing brick was matched to a palette of facing bricks that we found in the neighbourhood. We were able to pick exactly the right colour tint based on that college. The synthesis of this was a reddish-brown brick from Vande Moortel.

> "Veldbrand forms the perfect synthesis of facing bricks in the neighbourhood so that the new meeting and convention centre fits in effortlessly with its surroundings"

Veldbrand Red fits in beautifully with these surroundings in terms of colour, nuance and texture and the white lime spots in the brick also exude the history people were looking for."

The special processing also creates a link to this history: the bricks are fully set in the mortar and then not grouted but simply levelled with a trowel. A bit like the old traditional method that is often found here in West Bruges. So as in the past, rather than smooth perfect joints this gives you rough joints measuring 12 mm on average in a standard grey mortar, which was the intention. The technique not only suits the brick, it is the ideal choice for the project and ensures that it fits in with its surroundings. The large fins are also set according to the traditional method, using a steel frame with L-profiles as a base. The Veldbrand Red bricks are set in the mortar around it so that the insides are hollow and 60 cm wide at a depth of 1.3 metres. Every 3 metres, an expansion joint was also provided in the same colour cement which was also roughened. As a result, they don't stand out and the brick columns look solid. The cantilever was realised using strips that were bonded to panels fixed to the ceiling using a slatted structure.

With a maximum E level of E58, the BMCC is also an energy-efficient NZE building. It is integrally sustainable and special attention was paid to integral accessibility, acoustic comfort and rational waste management, so it certainly meets all the requirements of today. "In addition, it is also culturally sustainable. Its function was defined for the long term and that's how it has been constructed too. It's not a building that shouts at you, it's honest, sincere and pure. It sits there modestly and capitalises on the city's trump cards. But we believe that a neutral building can be beautiful too. From that perspective, it is also sustainable and who knows, in a hundred years' time it may have developed into a monument."

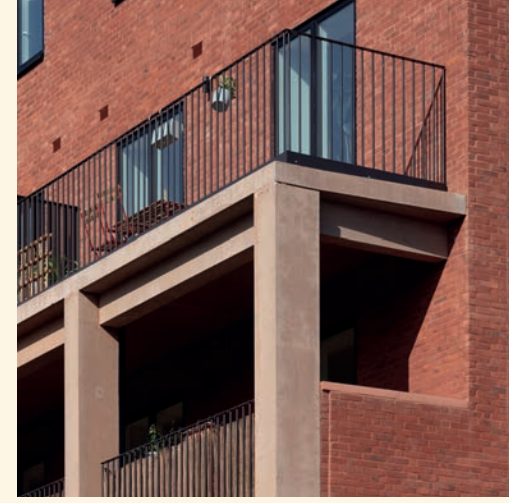
Project: Exhibition, Meeting and Congress Centre (BMCC), Bruges
Client: Council of Bruges
Architect: Souto de Moura Architects and META Architectuurbureau
Facing bricks: Veldbrand Red
Processing: stretcher bond, light grey joint
Photos: © Filip Dujardin

With its high-quality architecture and appropriate colour palette, the BMCC fits in wonderfully with its surroundings and shows Bruges that it does not have to draw on its historical heritage alone to excel. The two can reinforce each other. The best example of this can be found on the upper floors where the brick fins direct the viewer's gaze from inside to outside and you are increasingly treated to views of the Bruges skyline, with the roof terrace as the high point of the experience.

The BMCC enters into dialogue with the three towers of the Belfry, Saint Salvator's Cathedral and the Church of Our Lady, merging past and present beautifully.

DISCOVER THE CASE STUDY

Taylor & Chatto and Wilmott Courts form a pair of schemes, commissioned by Hackney Council, for new mixed tenure housing along with public realm and landscape improvements on infill sites on the edge of the postwar Frampton Park Estate.



Ecological 'Brick K' facing brick harmonises with neighbouring buildings but has its own distinct voice

Taylor & Chatto Courts consist of three 5-storey villas similar in area to the existing villas opposite. The middle one is situated symmetrically between two existing linear blocks of flats, allowing visual and physical connections between the new courtyard that the scheme creates and the street. Wilmott Court consists of a 5-storey palazzo, planned around a central volume and occupies a whole urban block. This simple building is distinguished by the addition of a loggia combining gallery access and amenity space, orientated towards the landscape.

> "Ecological 'Brick K' facing brick harmonises with neighbouring buildings but has its own distinct voice."

Taylor, Chatto & Wilmott courts are located amidst a complex urban accretion fairly typical of London, where postwar housing estate meets 15th century lane. In this setting our ambition was to make a series of buildings that would carefully negotiate these layers, introducing coherence whilst adopting an unfamiliar presence. This idea materialises with our choice of Vande Moortel brick (Nature 7 Brick K), whose red hue harmonises with neighbouring buildings but has its own distinct voice. Set alongside a colour matched mortar, from a distance the brickwork allows the buildings' formal qualities to be seen. Up close its unusual size, proportion and subtly uneven surface, combined with the fact that it is laid in 'wild bond', gives the wall a visceral, crafted quality.

DISCOVER THE CASE STUDY

Client: Hackney Council
Architect: Henley Halebrown
Facing Bricks: Hand-Made NATURE7 Brick K
Processing: red joint, random bond
Photos: © Nick Kane

	TRADITIONAL WAAL FORMAT	ECOLOGICAL WAAL FORMAT	ECOLOGICAL ADVANTAGE
RAW MATERIALS	403 tonnes	302 tonnes	101 tonnes of clay
ENERGY CONSUMPTION	2,5 days	1,7 days	0,8 production days
TRANSPORT	11 full loads	9 full loads	2 full loads of bricks
ADVANTAGE			4 average houses

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