

How use the
Brick
& Tile

Interview
with Architects

Q1

**Tell us about your
favourite project
that you used Brick & Tile in
or another architect's work
- it can be in the interior, on the facade,
doesn't matter where it's used.**

Brick

ARPHENOTYPE

Bricks are an ancient material, which even today can be re-invented. One project which immediately pops up in my mind is the Kolumba Museum(A1) in Cologne by Peter Zumthor in Cologne. However in this context, I rather would like to mention another architects, who used bricks in a new way in his time. His name is Eladio Dieste. One of the few architects who managed to blur the boundaries between tradition and innovation. The building I am referring to is the church “Iglesia de Atlántida Cristo Obrero y Nuestra Señora de Lourdes”(A2).

He designed the church in 1958, long before the applied use of computers in architecture. Eladio Dieste created double curved walls and ceilings by bricks, which are still today stunning and unique. This creates amazing light conditions and a friendly space, driven by the look and color of the bricks. Lastly I would like to refer to a book by the architect Koen Mulder “Het Zinderend Oppervlak”, a book which highlights the new possibilities in pattern and curvature for walls made out of bricks.

AZC

We used brick on the last project of an office building: “Hotel industriel Binet(P.320)” in Paris.

The white glazed brick façade fits with the north area of Paris where the building belongs and with its function of an office building.

BOARD

Until today, we have done only one project in which we used brick, which is the design of a square with urban furniture, a project that we called “Home Outside(420p)”. There, we proposed to use brick for the surface of the square to connect it to its context. In that way the typical red brick surface of the neighbourhood could be continued and strong ties to the surroundings created. However, the main element of the square was not the surface, but 3 elements that we added, that are both artistic and functional: a fireplace, a table, and a boat. With these 3 elements we aimed to create a unique square as a work of art, where the inhabitants of the site, called the “Kraanbolwerk”, but also its visitors, can feel at home outside and meet, talk, cook, eat, warm up, and play.

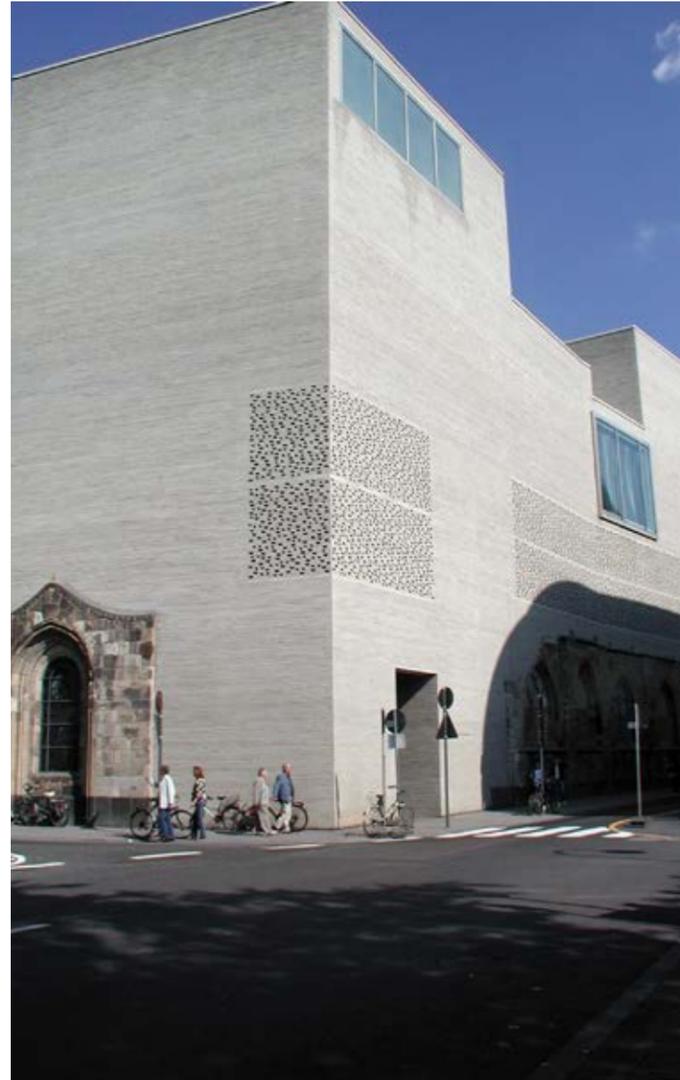
Carlos Lampreia

One of my favourites houses made in brick, is the experimental Muuratsalo House by Aalto in Finland, where in the patio we can watch a range of different textures made by bricks working together against the external white painted bricks that helps defining the edge of the building.

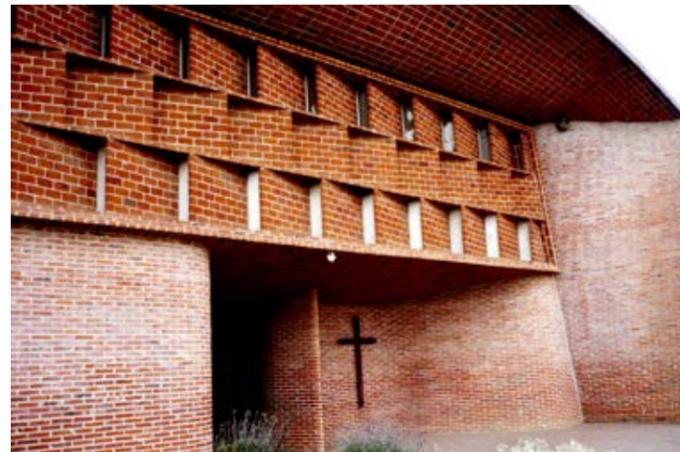
Casanova+Hernandez Architects

In our project for a collective housing block in Blaricum(252p), the Netherlands, we used black brick as a means to create a cubic pure volume used as a canvas on which to perforate a series of varied openings framed with a white aluminum strip in order to give importance to the void instead of to the architectural mass.

The ‘extraction of mass’ in this project from the ideal black brick pris-



A1 Kolumba Museum © HOWI



A2 Iglesia de Atlántida Cristo Obrero y Nuestra Señora de Lourdes © Andrés Franchi Ugart



A3 Elbek & Vejrup



A4 Melnikov House © Sergei Arsenov

matic volume, especially when it is extracted from the four corners of the building, reduces its massive appearance. The white color in the voids contrasts with the dark color of the brick facade to create what, according to the reification property of the gestalt theory, is called a subjective or illusory contour. As happens in many carved wooden sculptures created by Barbara Hepworth during the 1940s, color helps to render visible the invisible and the void becomes an important constructive element of the work. The black brick reinforces the appearance of the outer skin of the building and the white frames underline the presence of the voids perforated into it.

CEBRA(Mikkel Frost)

We’ve used bricks in many of our projects. In Denmark, most houses are built from this material so it’s deeply rooted in our culture. I think we managed to reinterpret the material and building system in our office building for the tech company Elbek & Vejrup(A3). Here the bricks are applied like digital pixels and have multiple bright colors. It’s almost like a Minecraft aesthetic.

Daive Macullo Architects

The WAP ART SPACE(A4) gallery that we recently built in Gangnam Seoul is an interesting use of the bricks as we intend it. The bricks are like a silk cloth you wear and give the feeling of keeping the body warm or cool. The impact of bricks on the elevations of a building is connected to the reduction of scale: when I see the building from far it has a homogeneous appearance, the closer I come to the building the more I can distinguish the characteristics of the cladding material. This holds my attention during the different phases of the approach and reduces the scale from urban to domestic, from public to private. The more I get closer, the more I can nurture my feelings. Bricks have the extraordinary potential in expressing the human work. Is like seeing a fabric woven by hand instead of by machine. It is alive and expresses a care for Man.

Donner Sorcinelli Architecture

Two types of Brick Masonry have been used for the New National Museum of Afghanistan(422p). Stone bricks have been used for the exterior while clay bricks for the interior layer of the building envelope.

The reason was to exploit only local materials in order to reduce the CO2 footprint of the building as well as to use local workforce.

Keiichi Hayashi Architect

Melnikov House(A4) / Konstantin Melnicov,

I was surprised to know a house, such as the Cylinder wall modern house with its many hexagonal shape windows was made of bricks, rather than reinforced concrete. At that time, I felt good because I could instantly comprehend the mystery of impressive design. Masonry could easily create curved wall plastically hexagonal shape windows with laid bricks by forty five degrees angles. The placement of the windows fits to a brick construction process and structural mechanics. I assume that Melnikov used masonry bricks because of fi-



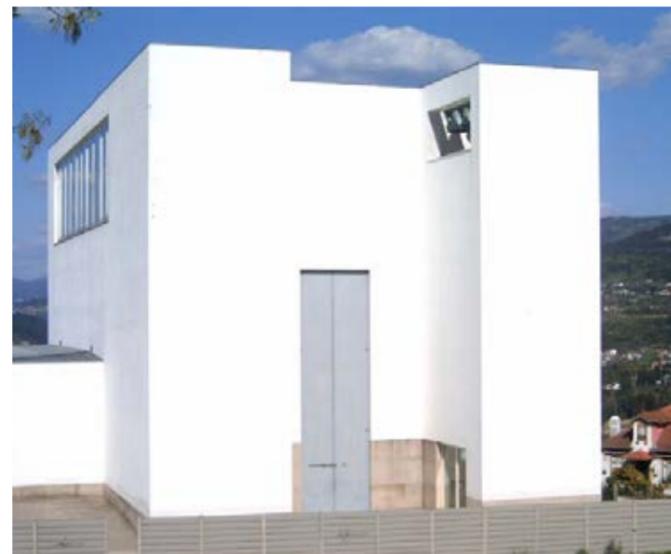
B4 Facade View of Terrace 9



B5 Chiado Building in Lisbon by Alvaro Siza © carlos lampreia



B6 Elbek & Vejrup, Mikkel Frost



B7 Church of San Marco de Canavezes © Manuel Anastácio

as a panel to reflect light and protect the walls from water like in the Chiado Building in Lisbon by Alvaro Siza (B5), where soft coloured tiles in the facades bring light and sun reflections from the river to the streets around.

Casanova+Hernandez Architects

For our project in Jinzhou (140p), China, we have used broken tiles to create a hybrid landscape consisting of a park and a museum where the limits between landscape and architecture are erased. By using the same broken tiles of 4 different colors to create the pavement and the benches of the park on the one hand, and the facades and the roof of the museum on the other, a three-dimensional landscape is created, understood as a complete work of art where colors and reflections unify the complex.

In this case, the material, its properties and its possibilities of use, have been at the very core of the entire design concept. The commission required from all invited designers to reflect on their own national identity. Instead of entering the narrow field of national identities, we preferred to make a reflection on the concept of cultural hybridization, a phenomenon representative of all commercial and cultural relations between West and East during centuries already. The development and use of ceramics as mosaics in the West on the one hand and the development of the cracked glaze of the Chinese porcelain on the other offered us an interesting conceptual starting point to make research on and to base our design. The material defined the design since the beginning of the design process.

CEBRA (Mikkel Frost)

We've used tiles graphically in a few of our projects - like digital pixels (B6). At the Elbek & Vejrup project, we also made black space invaders on the bathroom floors and in the Experimentarium project we created optical illusions with tiles. It's a cheap but visually very powerful way to twist spaces and beef up dull spaces.

Davide Macullo Architects

The only tiles we consider as quality product are the hand produced ones. I think that besides the beauty of the historical buildings around the world that have seen wonderful tile works, in the recent history Alvaro Siza has been able to use the tiles in a simple but extraordinary way. For example in the church of San Marco de Canavezes in Portugal (B7).

Donner Sorcinelli Architecture

CD House (082p) roof has been built with large size flat dark grey ceramic tiles not so usual for the local environment which is usually characterized by light brown Spanish colonial ones.

Keiichi Hayashi Architect

La maison de Jean Pierre Raynaud (B8, Next Page) / Jean Pierre Raynaud, Raynaud completely covered the interior of his house with white tiles and created whole space as his artwork. New space stands as bulk material of accumulation when all materials were restored into a single tile scale. Thus, He represented how masonry joints play an important role in scale to fill newly-opened space. I was attracted by his artwork because it creates freedom in space that is

Q2

**What are
the strengths and weaknesses
of Brick & Tile?**

Brick

ARPHENOTYPE

Bricks can be seen in nearly any culture. They can be mass-produced, or customized. They give architecture a native look. They can, with assistance by algorithms and robotics, create wonderful patterns, if we refer to the works by Gramazio & Kohler (A1), which have been possible since ages by bricklayers, but most of the techniques are forgotten. Nowadays, robots are applying these techniques faster and even with a high accuracy.

AZC

Brick is a very graphic material as the light showcases every brick and draws every joint. It also is a long-lasting material with no need for refurbish or clean.

It would be nice if we could use it as a structural material for columns or beams also. It would be interesting to use it as an insulating material also.

BOARD

Some of the strengths of brick are certainly its robustness, longevity, affordability, and ease of use and application. For the project "Home Outside" we wanted to use all of these qualities. But since the square was located on a former industrial site - a former city port, trading, and production location - where a renowned factory called "de Volharding" (A2), that was mainly constructed with brick, once stood, we wanted to connect the project through the use of brick for the square's surface with the industrial past of the place. In order to deal with one of the weaknesses of brick - namely its lack of reinforcement, making brick easy to assemble but also easy to disassemble - we placed the 3 elements of the square on concrete slabs with engraved in them information about the meaning behind the elements.

Carlos Lamprea

The strength of brick to me is about surface and order in construction, and also because when someone put them together gets a finished surface and a texture.

Has Louis Kahn once said a brick 'likes an arch', and in that sense it's a material that works well producing massive walls, but needing arches or other types of substructures in order to achieve voids between those walls.

Casanova+Hernandez Architects

In our opinion, brick is a good means to create a neutral base on top of which other materials can get the predominant expressive role.

Brick can be also an elegant, silent material to express serenity and neutrality in architecture if its quality is good and its texture, proportions, and color are carefully chosen.

The weakness of brick is that it can also be understood as a quite vulgar material if it is not chosen and used carefully.

CEBRA (Mikkel Frost)

It doesn't quite make sense to me to talk about weaknesses when it comes to materials. Different materials simply have different prop-



A2 de Volharding © Joris

erties - like musical instruments. Drums are amazing for rhythm, but if you need to play a melody you might need something like a guitar. So, materials are all great, but they need to be applied properly and used in the right situation. For bricks specifically, I'm often faced with economical challenges. If I manage to find a stone that is just right in terms of color and texture, it is often over budget and I have to settle for something else. Making beautiful details with brick also cost labor hours and is, unfortunately, a rare possibility.

Daive Macullo Architects

In our practice we build up an awareness of emphasizing the strength of the materials or using the materials for their adaptability to our goals. So we don't care about weakness.

Donner Sorcinelli Architecture

Natural properties are pros as well as the intense work required is cons.

Keiichi Hayashi Architect

Strength: It can become ruins.

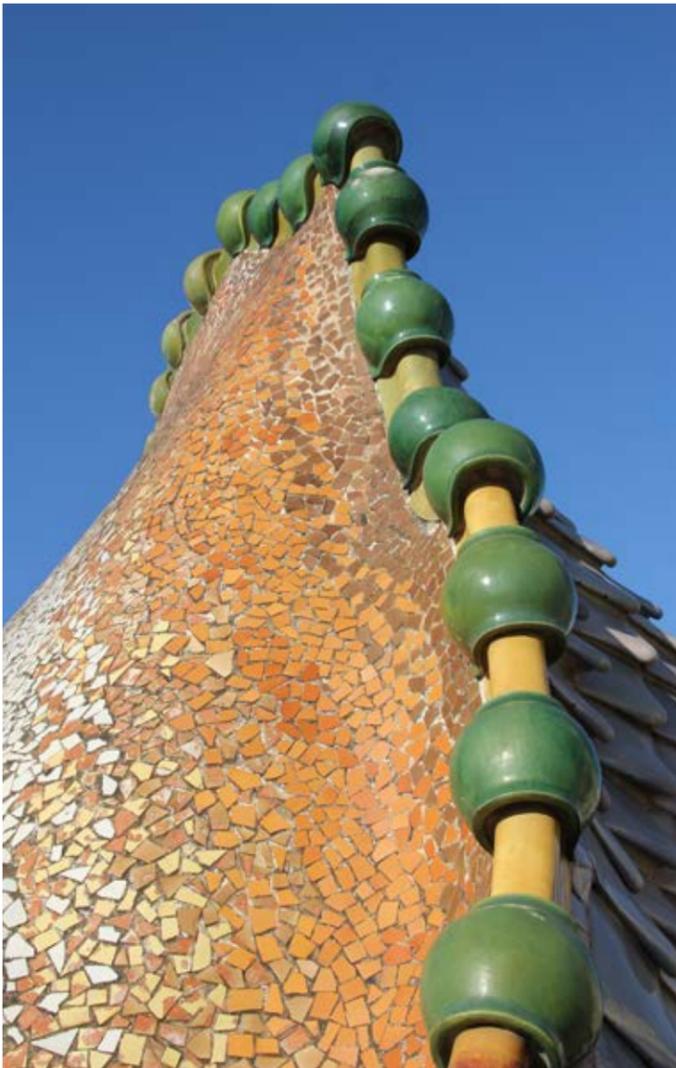
Weakness: It can not be roofed.

Kimura Matsumoto architects office

During the modernization in Japan, brick masonry buildings were constructed to prevent fires in urban areas crowded with timber houses. In the project "Another base in G" we tried to reduce the sound transmission by focusing on the inherent sound insulating qual-



A1 Acoustic Bricks ©Gramazio Kohler Research, ETH Zurich



B2 Gaudi's Tile work

Keiichi Hayashi Architect

Strength: You feel like being in the water when you are in a tiled room.

Weakness: It slips easily.

LANDÍNEZ+REY arquitectos

The tile industry in Spain is one of the most powerful in the world, with cutting-edge technological development. Undoubtedly, the good use in its tradition, together with this representation of the future, constitutes its best potential.

M arti D Mimarlık

Characteristic of being modular material is useful for design process but, seams and joints may causes some hygiene problems. However, larger sizes of tiles have been produced for a few years and it minimises hygiene problems while increasing need of precise work at construction process.

object-e architecture

We tend to think of materials in architecture not in terms of strengths or weaknesses, but rather of possibilities. Therefore we are interested in the possibilities that tiles can offer to us. Tiles of course are based on the idea of repetition. An element has to be repeated, one way or another, in order for the tiling system to be created. Therefore we find a lot of possibilities in the rules that we can apply to the repetition of the tiles. By incorporating difference in the repetition process, many unique condition can arise. Difference in the case of the tiles can be related to position, size and material properties/color; or – maybe more interestingly – to a combination of the above. Through such techniques tiles can stop being a single element on a grid that can create a surface and become many more.

OOIO Architecture

Strengths: amazing plastic possibilities, good to keep rain water out of your walls, in some places like the city were we work with it, there is a deep tradition with it and great craft artisans.

Weaknesses: You need to glue it really well on the walls to avoid tiles jumping out.

SLOT STUDIO

Tiles are versatile and economic. They can go from simulating to conceptualizing, but one has to be very careful when it comes to choosing and justifying the use of it cause you may fall into pretentiousness or cheapness.

Stefano Corbo STUDIO

Defining pros and cons in the use of tiles is difficult, as every material should be considered in relation to the overall logic of the project, and based on the relationship between its different components.

stpmj Architecture

Strengths: Tile can be applied various cases, it is light and has wide variety of selection.

Weakness: For the use of exterior, some loss or crack could be happened because of the contraction and expansion of the material

itself as exposed on sunlight and water directly.

SUPA architects schweitzer song

We are dreaming of a seamless tile, the beautiful surface of a ceramic tile without the joints. If it would be possible to bake and glaze a whole bathroom or kitchen we would be the first to apply it.

TAKK Architecture

Tile cannot work as a structure, but on the other hand the aggregation of tiles can be very beautiful worked in terms of patterns and geometries, thank to the multiple possibilities of colors and shapes that it can develop.

TheeAe Architects

Most of our interior projects were done with the use of (ceramic) tiles for the finish materials. There are truly tons of choices designers can choose from and it is also easy installation by semi-skilled cement workers. Also, its application is quite simple compare to other building material installation.

In contrast, the weakness of using tiles might its strength. It is easily broken when it is dropped on floor and it requires time and labour to install one by one as same as brick installation.

TOUCH Architect

The tile itself, has a huge variety of sizes, shapes, colours, patterns, and textures. It can be used for flooring, wall cladding, and for some furniture such as, a counter top for kitchen. It creates different types of an architectural character through its colour and pattern, since it is a simulation form of natural elements, such as wood, concrete, granite, and marble. Besides, it helps protect the concrete floor and wall from cracking and dirt since it is easy to clean, as well as, being respect from most clients because of trusting in its quality with reasonable price. However, there is some cons using the tile. Even if the tile is not affected by humidity, it may cause some mold on tile grout which is not easy to be replaced.

UNStudio

Their lack of strength is literally their weakness. Although the strength is improving all the time, we still need to be careful with sizes, as these materials can break very easily.

Q1 본인이 벽돌이나 타일을 사용한 프로젝트 중 가장 마음에 드는 작품 또는 다른 건축가의 작품을 소개해 달라. (인테리어, 파사드 등 어디에 사용했든 관계없다.)

Brick

ARPHENOTYPE

벽돌은 고대의 재료로 오늘날에도 재발명할 수 있다. 바로 떠오르는 프로젝트 중 하나는 피터 Zumthor(Peter Zumthor)가 독일 쾰른(Köln)에 지은 콜럼바 박물관(Kolumba Museum)이다. 그러나 이 맥락에서 또 다른 건축가를 언급하고 싶다. 그는 당시에 벽돌을 새로운 방식으로 사용했으며 그의 이름은 일라디오 디에스테(Eladio Dieste)이다. 전통과 혁신의 경계를 흐리게 만든 몇 안 되는 건축가 중 한 명이다. 내가 생각하고 있는 건물은 이글레시아 데 아틀란티다 크리스토 오브레로 이 누에스트라 세뇨라 데 로르테스(Iglesia de Atlántida Cristo Obrero y Nuestra Señora de Lourdes) 교회이다. 그는 건축에서 컴퓨터를 사용하기 훨씬 전인 1958년에 이 교회를 디자인했다. 일라디오 디에스테가 벽돌로 만든 이중 곡선 모양의 벽과 천장은 오늘날에도 여전히 놀랍고 독특하다. 이는 벽돌의 모양과 색상에 의해 구동되는 놀라운 빛과 우호적인 공간을 만든다. 마지막으로 나는 건축가 코엔 멀더(Koen Mulder)의 "Het Zinderend Op'pervlak"이라는 책을 언급하고 싶다. 이 책은 벽돌로 만든 벽에 패턴과 곡선의 가능성을 강조한다.

AZC

파리의 '비네 오피스 지구(Hôtel Industriel Binet)'에 있는 마지막 사무용 건물에 벽돌을 썼다. 하얀 유약처리가 된 벽돌 파사드는 건물이 있는 파리의 북부 지역과 사무용 건물이라는 용도에 잘 맞았다.

BOARD

오늘까지 우리는 우리 프로젝트에 단 한 번 벽돌을 썼었다. 이는 도시 가구가 있는 광장의 디자인으로, 우리가 "바깥의 집"이라고 부르는 프로젝트이다. 여기서 우리는 광장의 표면에 벽돌을 써서 그 콘텍스트에 연결할 것을 제안했다. 그렇게 하면 그 동네의 전형적인 붉은 벽돌 표면이 계속되면서 광장과 주변 환경 사이에 강한 유대 관계를 형성할 수 있었다. 그러나 광장의 주요 요소는 표면이 아니라 우리가 추가한 예술적이면서 기능적인 3가지 요소였다. 이는 벽난로, 테이블 및 보트였으며 이 세 가지 요소로 우리는 하나의 예술 작품인 독특한 광장을 만드는 것을 목표로 삼았다. "크란볼베르크(Kraanbolwerk)"라고 불리는 사이트의 주민들뿐만 아니라 방문객까지 바깥에서 집처럼 편안히 느끼면서 만나고, 얘기하고, 요리하고, 먹고, 몸을 따뜻이 하고, 놀 수 있게 하고 싶었다.

Carlos Lampreia

내가 가장 좋아하는 벽돌로 된 집 중 하나는 핀란드에 있는 알토(Aalto)의 무라찰로 실험집(Muuratsalo Experimental House)이다. 테라스에서 벽돌이 만드는 다양한 질감을 볼 수 있고 이는 외부의 흰색 벽돌에 맞서 건물의 윤곽을 더 뚜렷이 보이게 한다.

Casanova+Hernandez Architects

네덜란드 블라리쿰(Blaricum)에 있는 공동 주거 단지 프로젝트에서 우리는 건축적 매스보다 보이드(void)에 중요성을 부여했다. 가느다랗고 하얀 알루미늄 테가 둘러 다양한 구멍을 뚫을 캔버스으로써 검은 벽돌로 순수한 용적을 만들었다.

이 프로젝트의 '매스 추출'은 검은 벽돌로 된 이상적인 용적, 특히 건물의 네 모서리에서 추

Interviewee Profile

Arenas Basabe Palacios Arquitectos



Overview

Arenas Basabe Palacios arquitectos is a young architecture and urbanism studio based in Madrid. Its partners Enrique Arenas Laorga, Luis Basabe Montalvo and Luis Palacios Labrador have been working together since 2006 and have won more than thirty prizes in architecture and urbanism competitions. They have given lectures in diverse institutions and presented their work and investigation in several international exhibitions. Their work has been published in Spain, France, Italy, Switzerland, UK, Austria, Germany, Cyprus, India and Korea.

Directors

Enrique Arenas Laorga (1974), architect (ETSAM, Madrid) and Doctor Cum Laude (UPM Madrid, 2016). He has developed projects in very different areas: rehabilitations, housing, institutional and events. He has held lectures at several academic institutions, and taught as professor at the European Institute of Design in Madrid (IED).

Luis Basabe Montalvo (1975), architect graduated at the TU Graz. He has been visiting professor at Dipartimento di Architettura e Studi Urbani (DASTU) at Politecnico di Milano. Since 2003 he teaches design studio at ETSAM as an associate professor. He has been guest researcher and guest lecturer at various Universities: RWTH Aachen (Germany), Cambridge (UK) and CEPT Ahmedabad (India).

Luis Palacios Labrador (1983), architect graduated at ETSAM (Madrid, 2009), Master in Advanced Innovation and Technology (ETSAM, 2011) and Doctor Cum Laude (UPM, 2017). He currently teaches design studio as an associate professor. He has worked in the Netherlands, investigated in Berlin and held lectures and workshops in India and UK.

ARPHENOTYPE



Dietmar Köring, Dipl.-Ing.(FH) M.Arch. Architect BDA, is an architect, researcher, and educator living in Cologne. He is head of the architectural research office Arphenotype, where he focuses on blurring the boundaries of different artistic disciplines. From 2012 to 2017 he was a research fellow at TU Berlin / CHORA City & Energy and Dietmar has taught Digital Design at TU Braunschweig from 2010 to 2012, he was Guest Professor for Virtual Realities & Experimental Architecture at the University Innsbruck /Studio3 in 2011, Technology and Design Lecturer at the Cologne Institute for Architectural Design / C-I-A-D and visiting lecturer for digital design at the DeMontfort University Leicester. From 2011 to 2012 he was assistant professor for Smart Grid research (Smart City Concepts 2022) at the Institute for Corporate Architecture at the Cologne Technical University.

He studied architecture at the University of Applied Sciences Cologne, the University of Western Sydney and at the Muthesius Academy of Fine Arts, where he graduated as in 2005 as Dipl.-Ing. (FH). Dietmar received his MArch in 2007 at the Bartlett School of Architecture University College London, under Prof. Neil Spiller and Phil Watson. Since 2008 he is a registered Architect at the AKNW and ARB.

Through his career he has worked internationally for offices such as Coop Himmelblau, Graft, 3deluxe and Andrew Wright Associates. His research has been awarded by the Jaap Bakema Fellowship / NAI and his works have been internationally published and exhibited, including MoMa New York, Heide Museum of Contemporary Arts Australia and Deutsches Technikmuseum Berlin. Dietmar has given international lectures, guest critiques and workshops. Since 2013 he is collaborating with Simon Takaski as Takasaki Koering Architects.

Dietmar is member of the narrative research network .horizon.com.

AZC



AZC was founded in 2001 with the idea that exploring architecture and its techniques could help to improve our built environments. Our interest does not lie in inventing concepts, we have always sought to realize buildings for real life's needs.

Through competitions and direct commissions, our office has worked on over a hundred projects of varied scales and uses. Most of our built projects are intended for a wide audience; sports facilities, lecture halls, office buildings and residential, some of which very specific for vulnerable populations. We also have, eight metro stations under construction, including four in Paris and four in Rennes and studies for a new station in Lyon, are ongoing.

Through some recently completed buildings, which have different purposes, we want to share our current concerns of coherence with global and local contexts which today represent the major issues of architecture.

We are not alone in the projects process, our clients and our partners share this common experience, which is engaging and meaningful; they allow us to reflect on our own actions that relate to the projects. We aspire to a high quality in any form of collaboration.

Most of our work has been published, displayed, sometimes awarded and we have often been given the opportunity to speak on topics of sustainability, diversity and innovative techniques, which all illustrate our commitments.

BOARD



BOARD (Bureau of Architecture, Research, and Design) was founded in Rotterdam in 2005 and is active in many fields: as an architecture, urban design, and design practice, as a research board and as a platform for comparative analysis on urban issues through its bi-annual journal MONU - Magazine on Urbanism. BOARD won several prizes recently in prestigious international architecture and urban design competitions.

Bernd Upmeyer is the founder of BOARD and editor in chief of MONU - Magazine on Urbanism. He studied architecture and urban design at the University of Kassel (Germany) and the Technical University of Delft (Netherlands). From 2004 until 2007 he taught and did research as Assistant Professor at the department of Architecture, Urban Planning and Landscape Planning at the University of Kassel. In 2010 he taught as Adjunct Professor at the department of Urban Design at the Hafen-City University Hamburg. In 2012 he was a guest critic at the Berlage Institute's first year postgraduate research studio "Anarcity".

In 2013 he lectured and participated in a discussion about architecture, urbanism and media at Strelka's Urban Studies Session in Moscow. Upmeyer frequently writes for international publications and magazines. He holds a PhD (Dr.-Ing.) in Urban Studies from the University of Kassel (Germany). Upmeyer is the author of the book *Binational Urbanism - On the Road to Paradise*. The book examines the way of life of people who start a second life in a second city in a second nation-state, without saying goodbye to their first city.

Upmeyer coined the term "binational urbanism".

BOARD employs an international team of architects and planners and collaborates with national and international external consultants and specialists.

Carlos Lampreia



Carlos Lampreia, architect (1990), is architecture design teacher at FAA-Universidade Lusíada de Lisboa since 1994, studied at Oporto Architecture School and at Lisbon Technical University FA-UTL. Master in architecture theory, 'towards an objective architecture', 2002. Phd about, strategy, site and material, concerning architecture and arts, 'concept site and material, a strategy in architecture and arts, 1960-2000', 2017. His Lisbon based office, carloslampreia[x]arquitectos, works on an experimental way with young architects and students towards architectural materialisation, participating both in international competitions and individual private requests.

Casanova + Hernandez Architects



Casanova+Hernandez, founded in 2001 by Helena Casanova and Jesus Hernandez, is a design and research studio based in Rotterdam. It focuses on rethinking and designing our urban habitat in order to create vibrant cities while promoting environmental and social sustainability.

Working with an interdisciplinary team and with experience developing projects in very different cultural contexts in Europe, South America and Asia, the office has expanded its capabilities and its international network through close and fruitful collaboration with experts in different continents.

Casanova+Hernandez is structured in two complementary platforms: C+H Projects and C+H Think Tank. C+H Projects is the design platform of Casanova+Hernandez. It operates in the fields of architecture, landscape architecture and urban design, often combining them to create hybrid architectural landscapes.

C+H Think Tank works as an independent platform that analyses urban and social problems and proposes innovative design solutions, new urban strategies and advice on the implementation of new policies.

www.casanova-hernandez.com

CEBRA



CEBRA is a Danish architectural office founded in 2001 by the architects Mikkel Frost, Carsten Primdahl and Kolja Nielsen. In April 2017, architect MAA Mikkel Hallundbæk Schlesinger entered the group of partners.

Based in Aarhus in Denmark and in Abu Dhabi in the UAE, CEBRA employs a multidisciplinary international staff of 50 architects, constructing architects, urban planners and landscape architects, who all share a strong passion for architecture.

CEBRA has gained recognition through award-winning projects such as The Iceberg at the harbour front in Aarhus and the Experimentarium science centre in Copenhagen and has a growing international portfolio in Europa and the MENA region.

At CEBRA we want to change the way to think, design and build architecture. We are always pushing these boundaries with a CEBRA attitude and a Nordic mindset that combines our artistic approach to architecture with an understanding of its cultural context.

We design architecture by listening to and understanding our users and clients and studying their context, culture and climate. Our services cover all project phases - from client advisory and user involvement and concept and project development to project and construction management as well as technical supervision.

Most CEBRA projects are within the fields of education, culture and housing - thought, designed, and built in line with our mantra - Architecture with attitude.

Davide Macullo Architects



Davide Macullo (b. Giornico, CH, 1965) lives and works in Lugano, Switzerland. Studied art, architecture and interior design. For 20 years (1990-2010) he was project architect in the atelier of Mario Botta with responsibility for over 200 international projects worldwide. He opened his own atelier in 2000.

The ethos of the studio is one of 'drawing from context' and the various contributions promote a dialogue between the specificity of the project and the universality of the contexts. His work has been published and awarded both at home and abroad. Selected realized projects include the WAP ART foundation mixed use gallery and apartment in Gangnam Seoul, South Korea, the Assuta Hospital in Ashdod, Israel, 5* Hotel and SPA facilities in Greece, the headquarter Jansen AG in Oberriet, Switzerland, Private Museum in Jeju South Korea, Sino-Swiss centre in Tianjing China, several houses and housing in Switzerland and abroad.

Current projects include a new Health and Wellness Hotel in Weggis, Switzerland and Marbella, Spain, houses and residential buildings in Switzerland, a beachfront villa in Heraklion, Greece, a Medical SPA in Baku, Azerbaijan. The work of the studio includes masterplanning, graphic design, branding consulting and custom designed furniture, now in production and spans to the creation of contemporary art collections for clients.

In Rossa Calanca Valley in the Grison Canton, Davide Macullo has started an urbanistic program to promote the intervention in situ of international artists to influence daily life through contemporary art. The first building realized in collaboration with Daniel Buren will be followed by other ten artists.

Donner Sorcinelli Architecture



Donner Sorcinelli Architecture is an international architectural design office based in Italy.

Founded by architects Luca Donner and Francesca Sorcinelli, the firm pays particular attention to the theme of sustainable and affordable architecture in all its variants, based on experimentation and research in various fields like Architecture, Urban Design, Interior and Product Design.

Their projects have been awarded in International competitions:

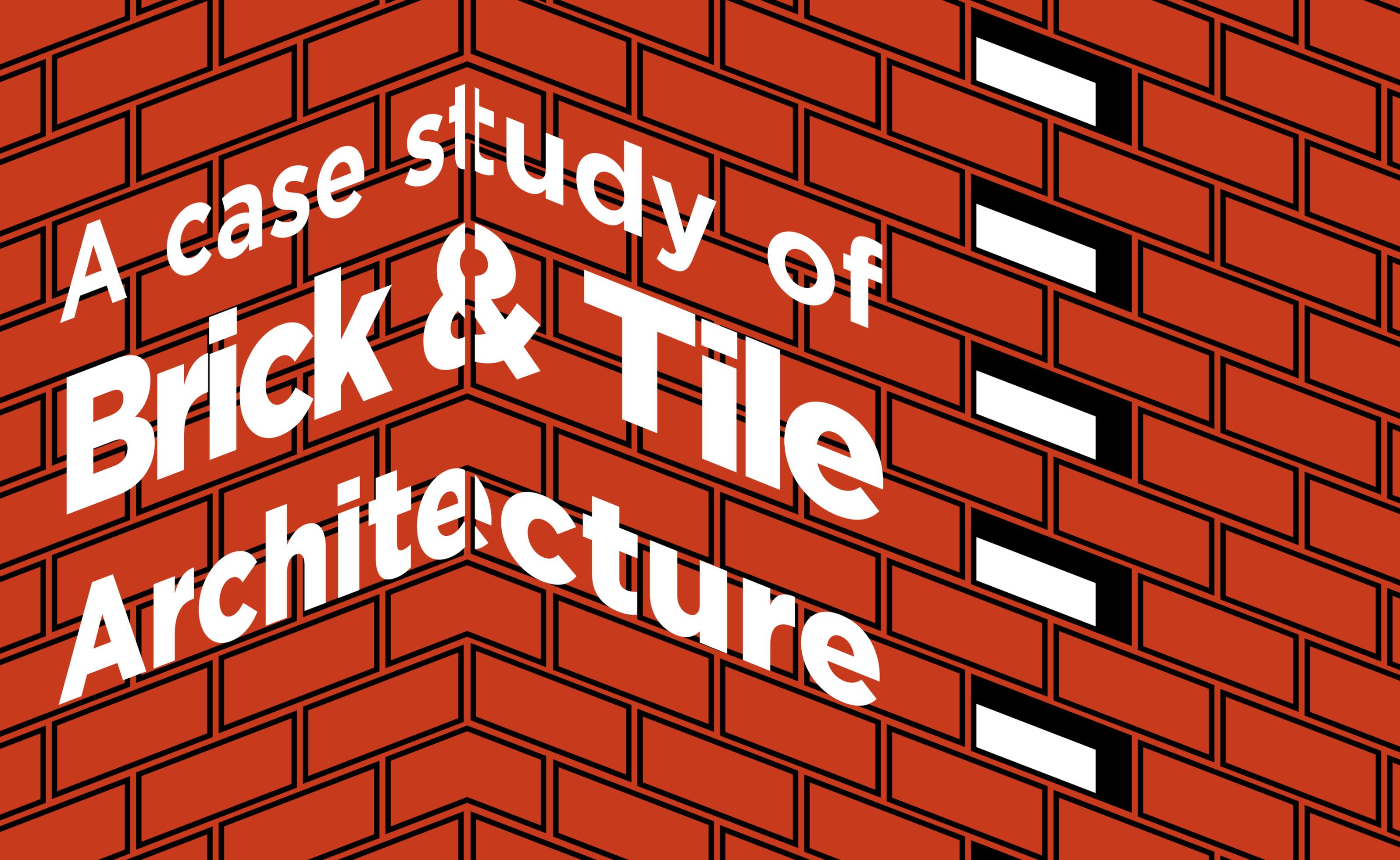
"Social Housing Dev."- Piazzola sul Brenta 1st prize; "Social Housing Dev." -Presina, 1st prize; "Design Beyond East and West"- Seoul, 1st prize; "International Design Competition for Modern Saudi Houses, Affordability and Sustainability"- Riyadh, 1st prize; Urban Retrofitting of S.Elena's - Silea, 1st prize; Sansovino Masterplan -Montebelluna, 3rd prize; School Campus in Carbonera, 3rd prize;"Your Absolute" for a residential Tower, Mississauga, Honorary Mention; "Daejeon Urban Renaissance"- Daejeon, Honorable Mention.

They have been published in many international magazines, books and presented in several exhibitions in Italy and abroad.

DoSo are winners of the "Cityscape Architectural Review Award 2006", "SAIE selection Awards 2009" and the "20+ 10+ X World Architecture Award 2012". They have received an Honorary Mention at Modern Atlanta Prize 2011, an Acknowledgement Prize at Holcim Awards 2005 for sustainable constructions (MENA region) and they have been nominated by Korean Institute of Architects among "100 Architects of year 2017".

Luca Donner and Francesca Sorcinelli have been teaching at International Universities in Dubai after previous academic experiences in Italian Universities.

www.doso.it



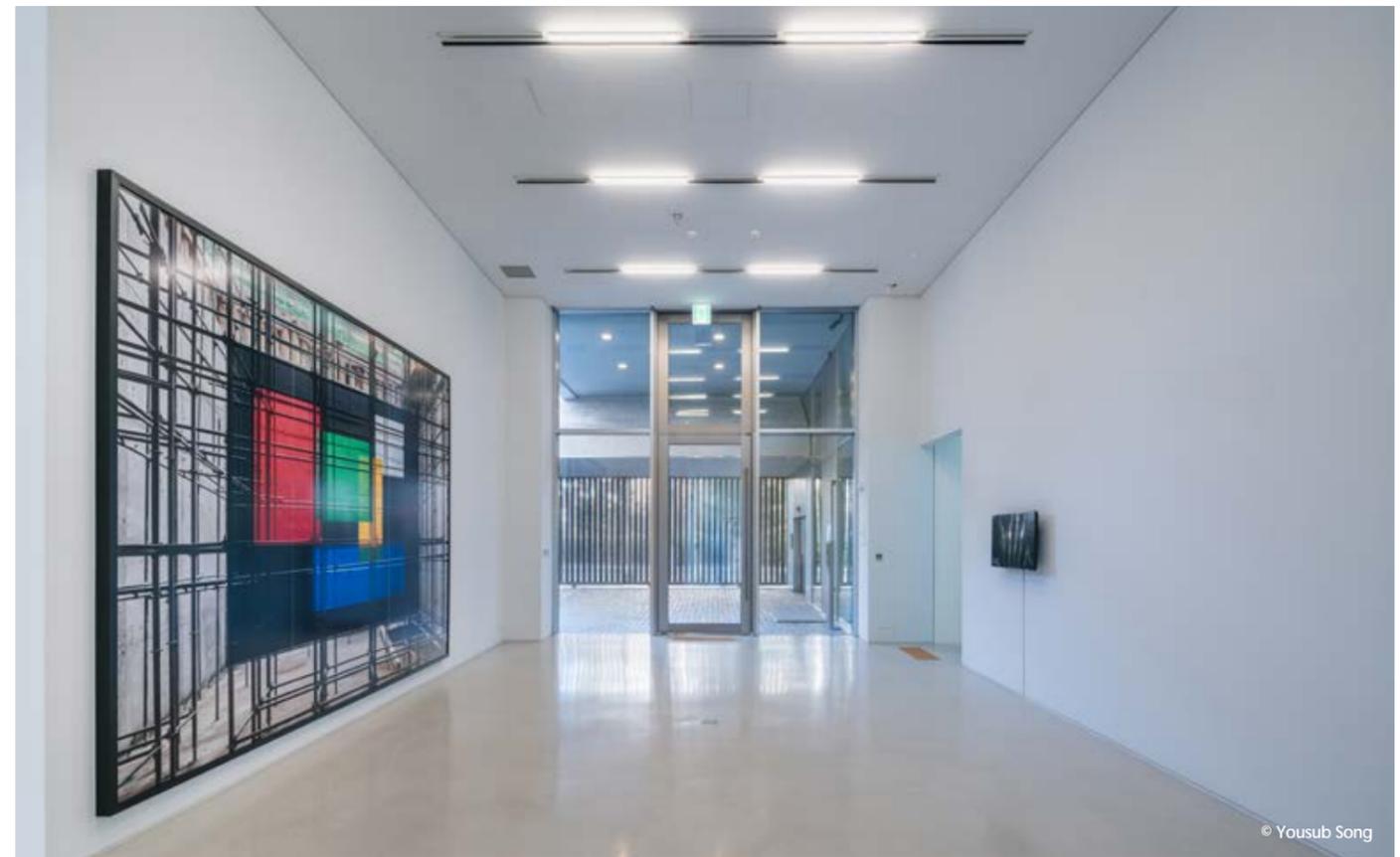
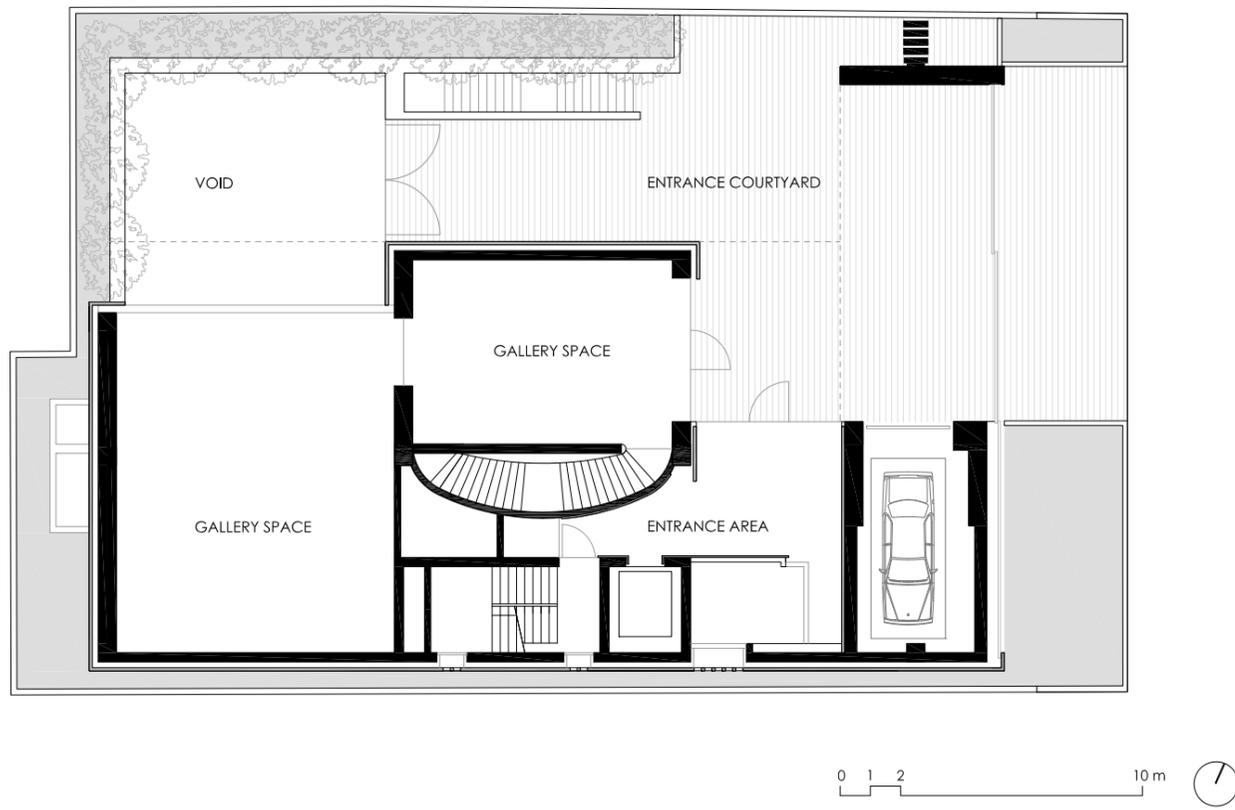
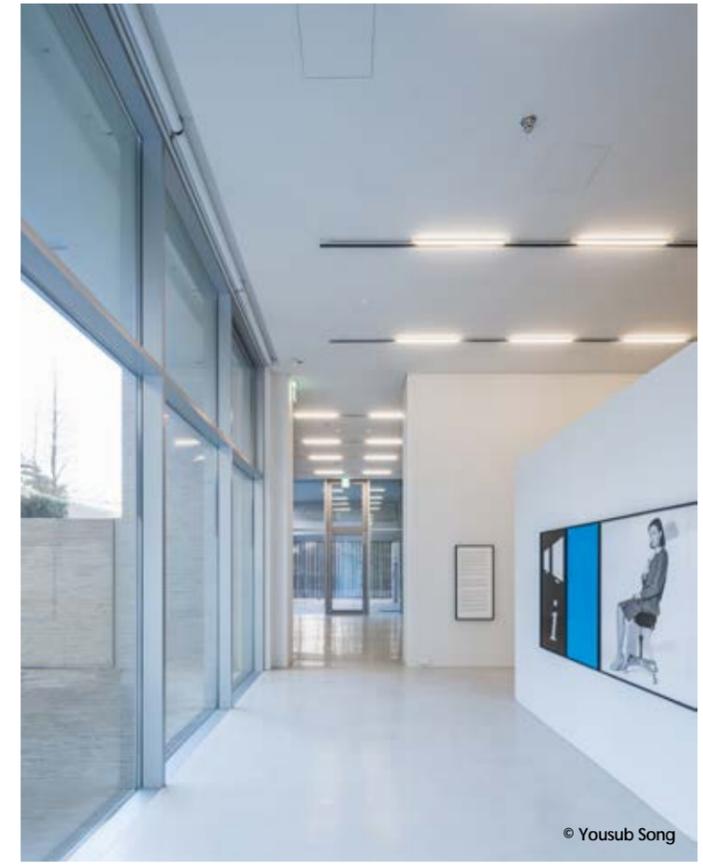
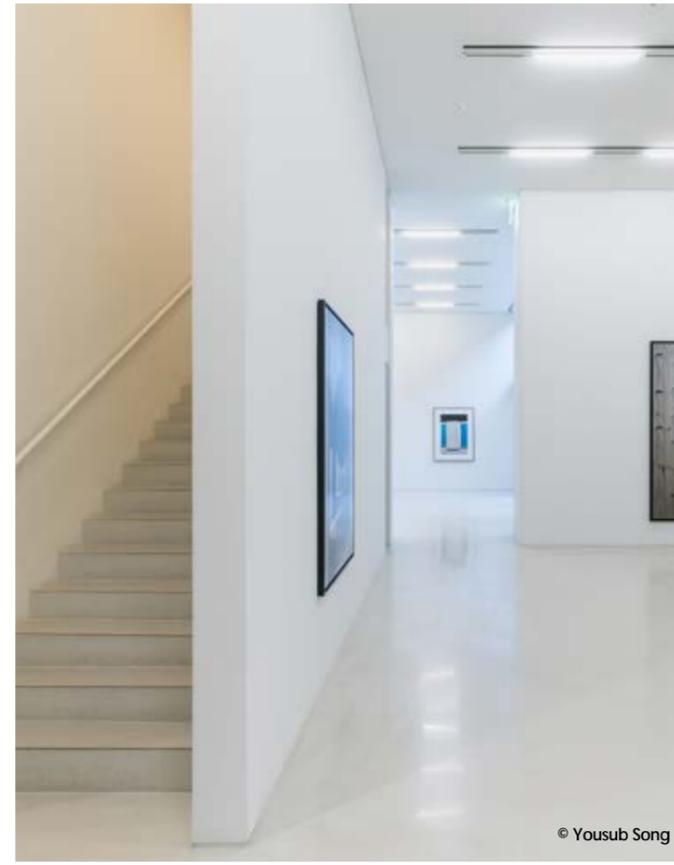
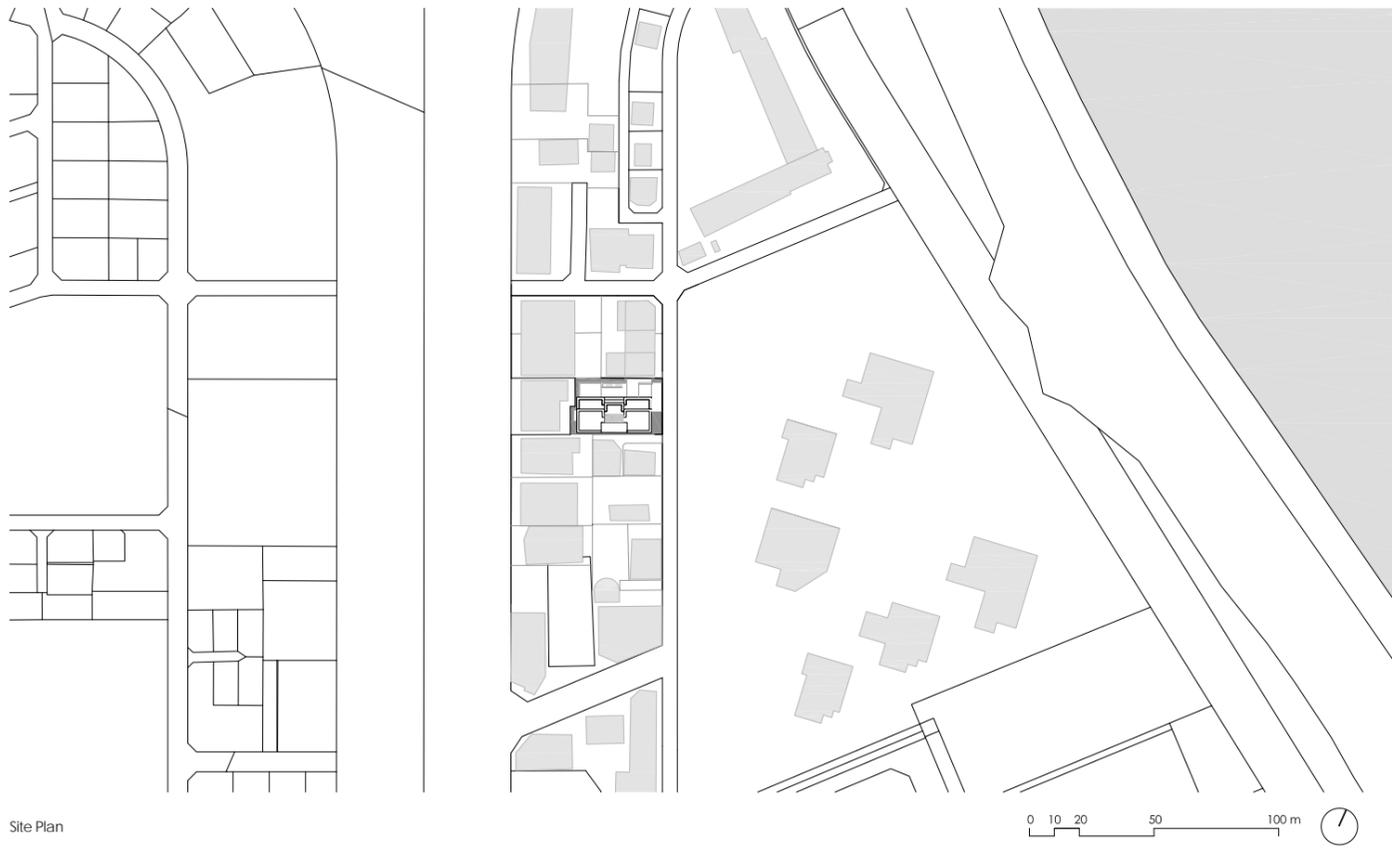
A case study of
Brick & Tile
Architecture

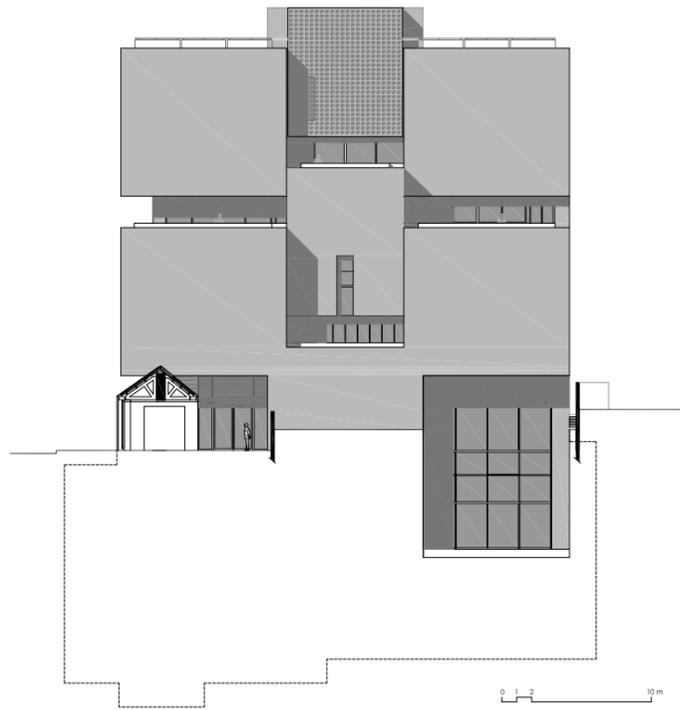


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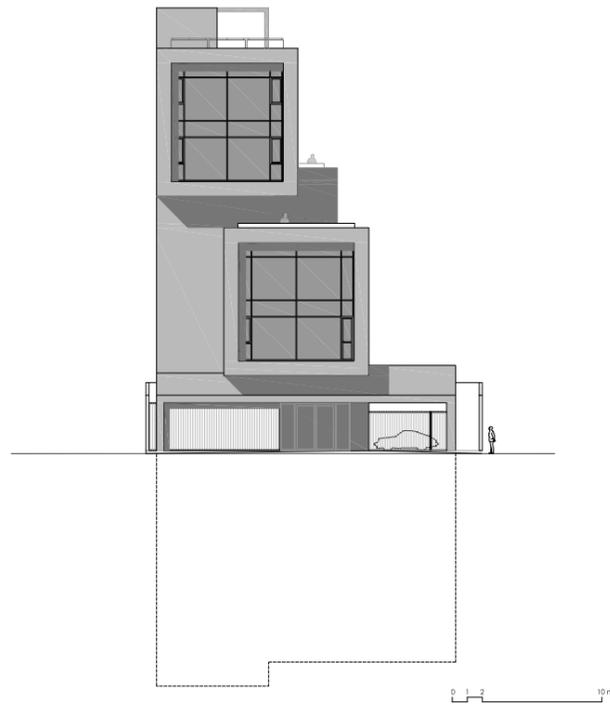


Idea Sketch

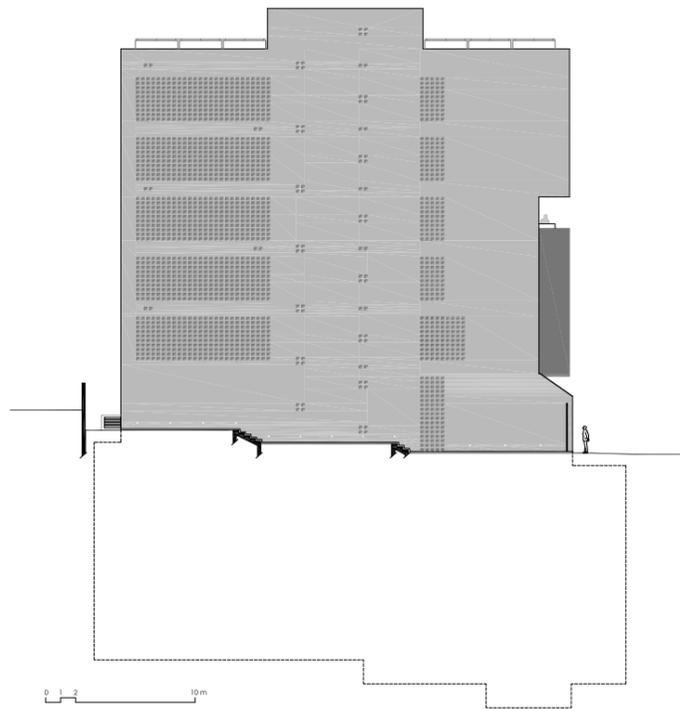




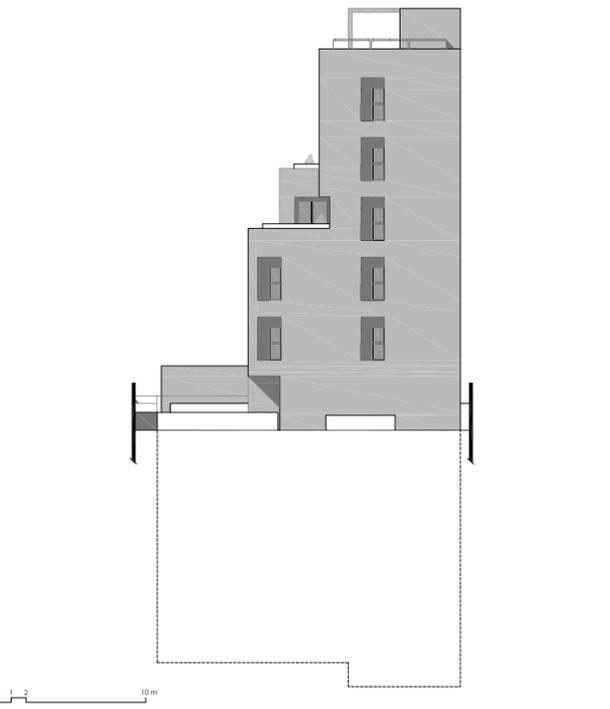
North Elevation



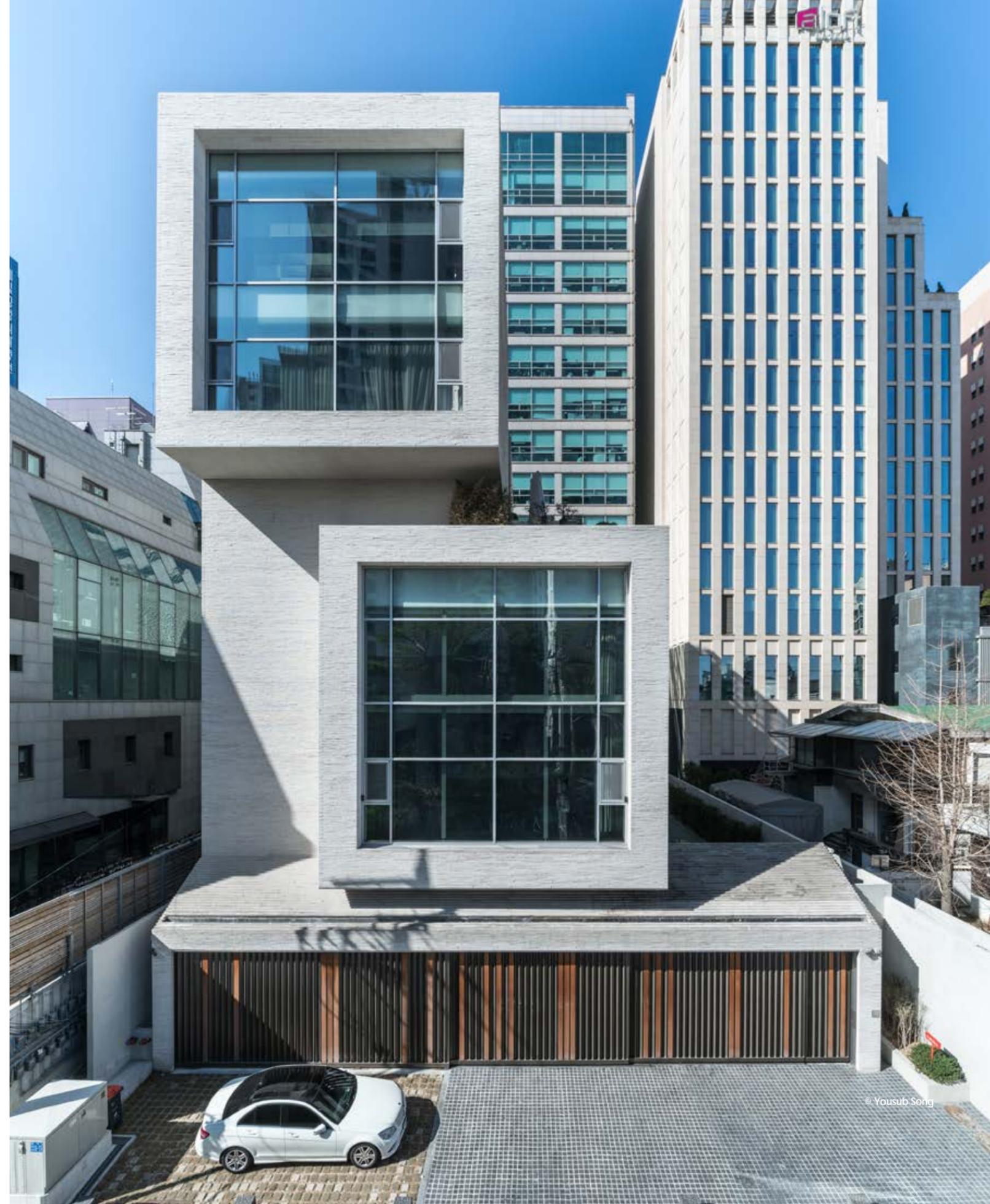
East Elevation



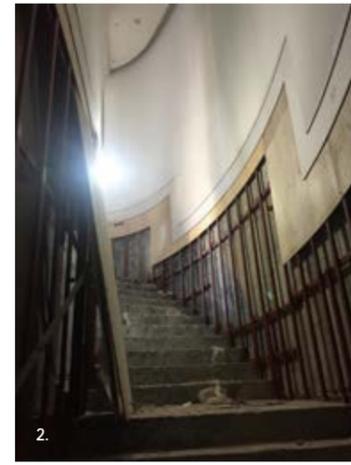
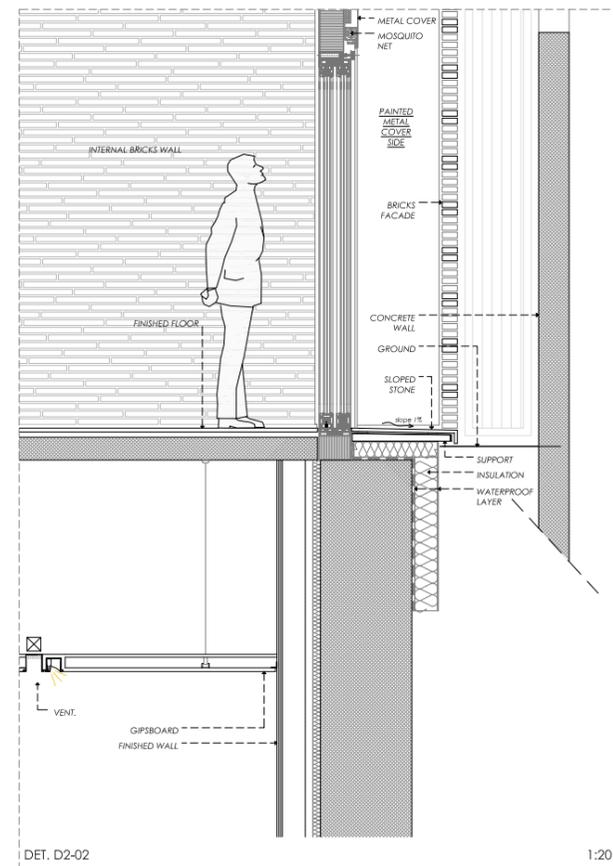
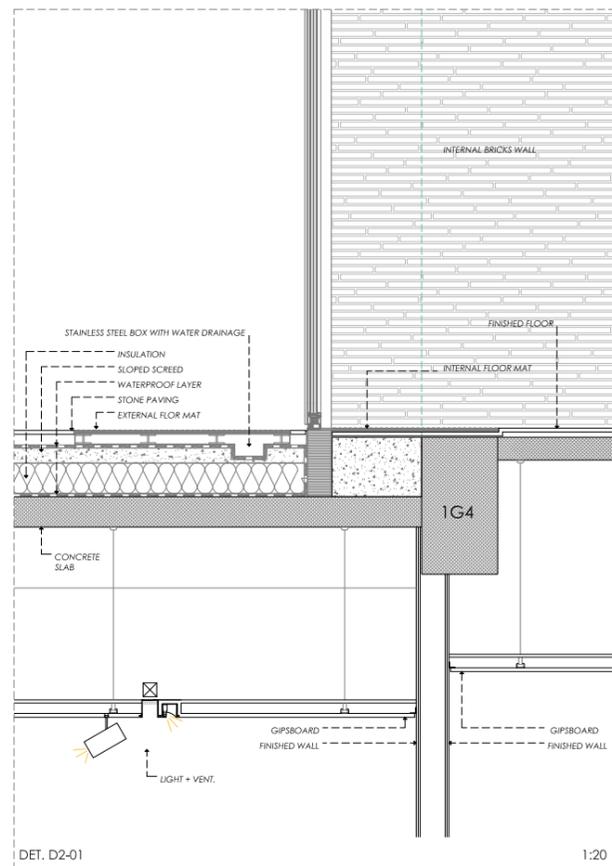
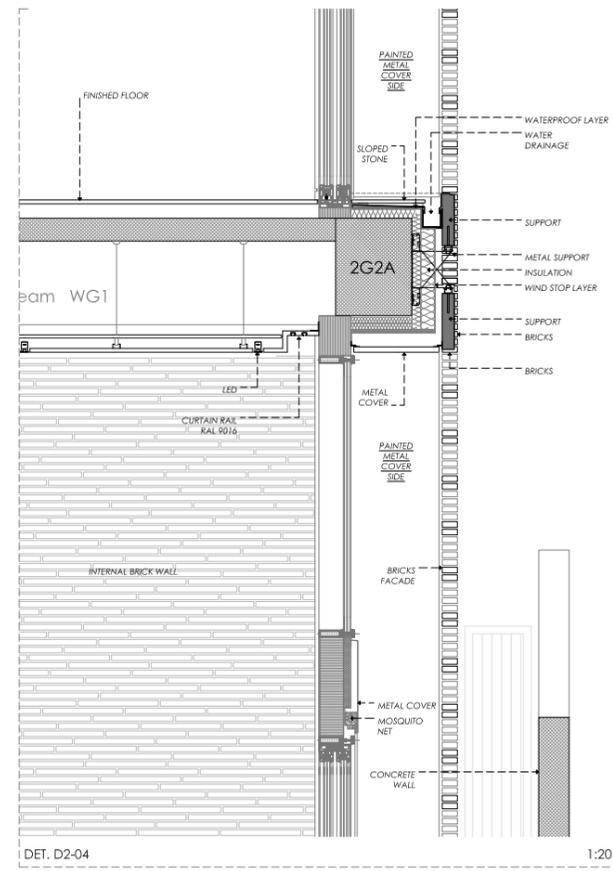
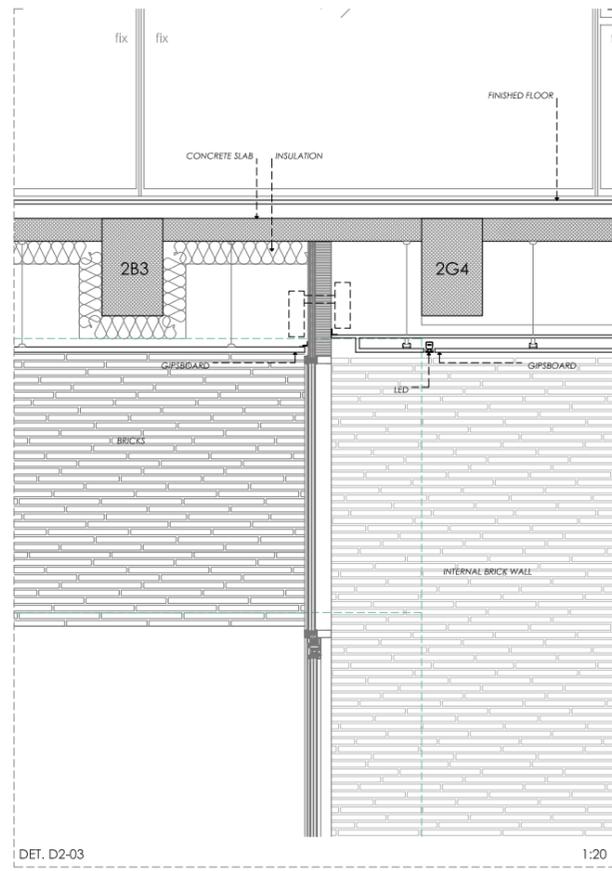
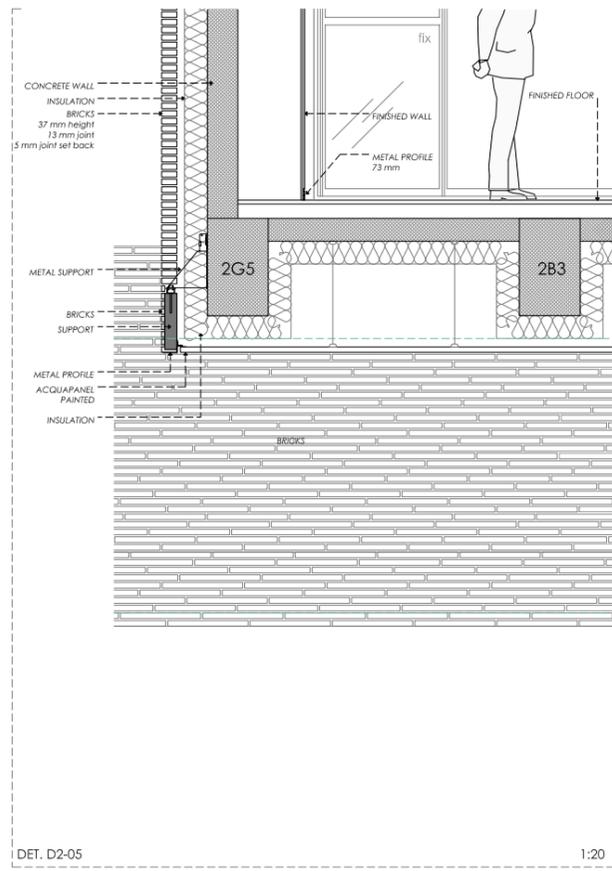
South Elevation



West Elevation



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Construction Process



Section Detail



Architectural Material Series

To be Continued