



Bauen mit Backstein

SPECIAL FEATURE 2023

“With the winning projects of the Erich Mendelsohn Award 2023, the jury’s focus was on areas that currently represent the greatest social challenge in building and at the same time, in which the material brick shines: sustainable renovation, visionary – also social – housing, and the individual use of locally available resources worldwide. From the Grand Prix to Newcomer Gold, projects from these areas prevail. Brick blends in with existing buildings, continues history and confidently flaunts its longevity. For the first time, three projects simultaneously hold the Gold award in the category of Residential Building/Apartment Complex. The winning buildings from three major European cities are ideal examples of how modern residential construction is possible today, combining ecology and economy and creating places with significance and a high quality of life.“

Jury Statement

WINNERS

AWARD

Grand Prix

CATEGORY

Office and Commercial Buildings

PROJECT

Clos Pachem Winery

CONSTRUCTION TIME

2017 – 2019

ARCHITECTURE OFFICE

HARQUITECTES

INNOVATION WITHIN TRADITION

“The Clos Pachem Winery is of outstanding quality from both a functional and aesthetic point of view. Every single architectural element has multiple meanings: All components respond to the historical context, to constructive necessities and to the climatic requirements of the winery. One of these elements is the brick, which is used very consciously: It is not only a facade element, it also plays a significant role in air circulation and cooling. The coherent interplay



© Jesús Granada



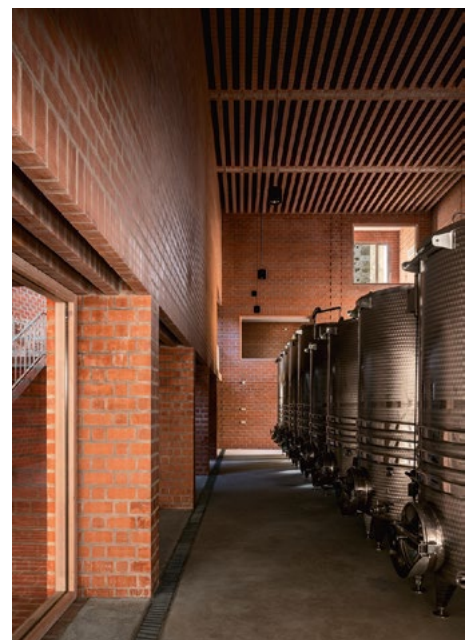


of all architectural and functional elements is enormously expressive, at the same time establishing sensitive references to the urban environment. The project is able to expand the field of architecture: it creates innovation within tradition.“

Jury Statement

The challenge was to allow the winery itself to contribute to the biodynamic winemaking process, striving to optimise the building's behaviour based on passive principles to the greatest possible extent. Two differentiated zones were designed: a large volume for the winemaking pavilion, and the remaining Z-shaped zone — the passage. The interior is a big three-storey high space where the wine fermentation vats are located. It contains a large volume of fresh air, insulated by deep walls, up to 1.75 meter thick. The building is cooled by a system of loadbearing brick walls with multiple layers set between pilasters, generating pockets of circulating air between the walls. Smaller rooms within these large walls house the winery's complementary activities. On the ground floor, a series of chapel-like cavities follow the rhythm of the walls' structural pilasters around the perimeter of the central space. They visually connect the building to the passage but also facilitate manoeuvring and storage for the machinery in the winemaking cellar.

This partly outdoor route follows a succession of roofs with different heights, combined with slabs which form broad landings between the steps. Rainwater builds up on the green roofs until it spills over from one to the next, helping to freshen the atmosphere and water the vegetation along the way. These slabs provide shelter from not only the rain but also from direct sunlight, creating a cool ambiance for the passage. The barrel zone and the storeroom for bottled wine need a perfectly stable moisture and temperature regime. For this reason, they are in the basement, in direct contact with the ground. For the vinification hall, with equally demanding thermal requirements that must be fulfilled without interaction with the ground, the greatest possible interior height is generated to facilitate the stratification of the warm air at the top, away from the barrels. Secondly, the hydro-thermal stability of the interior is aided by maximizing the inertia of the building systems.

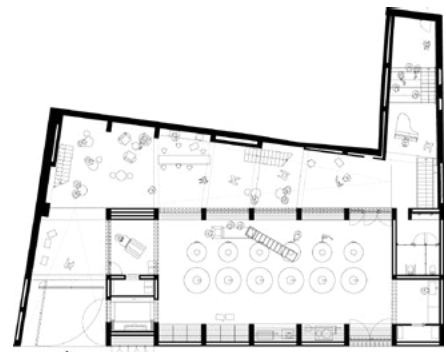




The third bioclimatic strategy is the roof, with a cooling device which employs radiation from the night sky to refrigerate the floor slab. A closed-circuit water cycling system runs between two levels: an upper level in contact with the outdoor environment, where water is used at night as a heat transfer fluid to dissipate the indoor ambient warmth, and a lower level in contact with the floor, where freshness is transferred to the interior.

The street frontage is capped with tiles and clad with a thin layer of lime mortar which helps to contextualize the building in the village and to clearly differentiate its external materiality from the interior passage. Viewed from outside, the building has a somewhat vernacular presence, but as one enters this corridor, the building systems become deconstructed and slowly explains the nature of the complex.

HARQUITECTES





Bauen mit Backstein

AWARD

Winner Gold

CATEGORY

Public Buildings, Recreation and Sport

PROJECT

Jojutla Central Gardens

CONSTRUCTION TIME

2018 – 2019

ARCHITECTURE OFFICE

Estudio MMX

NATURE AS A MODEL OF RESILIENCE

“Jojutla Central Gardens puts brick on an urban scale: not just as cladding for a building, but as the core and structure of a larger whole. It is one of the few projects to use brick as a structural form beyond mere symbolism – this type of craftsmanship has all but disappeared today. Despite the intricate geometry of the brick arches, the project represents simple building: Using only one material and one unit, brick, it creates a series of arches that provide shade and create an enclosed space. The brickwork of Jojutla Gardens is a testament to craftsmanship and transforms the site into a community gathering place. It is simple, but exceedingly powerful.”

Jury Statement

This public space started a healing process. After the 2017 earthquakes in Mexico, Jojutla suffered damage in multiple structures and public spaces. To rebuild an identity that uses public spaces as its media, while obtaining the community's approval was the major challenge for developing Jardines Centrales de Jojutla. The core idea came from trees, unique elements that survived the earthquake standing without damage. In a symbolic stand, the Civic Centre of Jojutla was bound to become the Central Gardens of Jojutla evoking the concept of resiliency by means of the vegetation. The arcades that coexist next to the gardens are structures that reinterpret the region's traditional architecture. Different spatial and experience qualities were achieved



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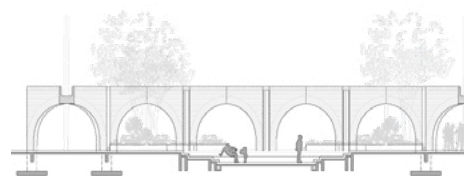
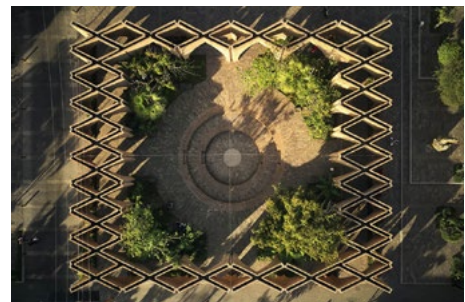




for each of the spaces. Leisure and meeting points for the community, a civic square and open-air forum. Spaces that recognize and fortify the transit, pause, leisure and encounter of their users. The generation of a civic square with a new identity was only possible by understanding and ordering the previously disarticulated spaces and giving each of the spatial elements a new role while keeping a strong relationship between them.

Community leaders, historians, architects, government, and the population were all actors of an open and participative process. The selected materials were artisanal ochre brick, basaltic grey stone for pavements and an extensive array of local flora species. The bricks were produced locally, and the artisans who shaped the building are part of the community. During the year that the construction process took place, the participation that began in the design process extended to the construction process, as it was bricklayers from Jojutla themselves who erected the arches, built the gardens, and laid out the plaza. The ochre arcade modular systems not only re-articulate the civic squares and revives the historic character of the site by means of a sensitive re-interpretation of the traditional arches but create shadowed corridors that allow the natural flows of people, birds, and natural elements, along other species; none of them remain contained or trapped within the spaces. The built structures, along with the reinforced garden areas, promote dynamic and static spaces where humidity naturally rises and temperature drops. The use of thoughtful architectural and landscape design, generates shaded areas on the open plaza, creating diverse atmospheres throughout the gardens, ranging from a dense vegetation zone, with stone benches under tree shadows, to a civic square with hard pavements that holds its own social dynamics.

Estudio MMX





Bauen mit Backstein

AWARD

Winner Gold

CATEGORY

Detached House/Semi-Detached House

PROJECT

Blockmakers Arms

CONSTRUCTION TIME

2019 – 2021

ARCHITECTURE OFFICE

Erbar Mattes

A SENSE OF PERMANENCE AND IDENTITY

“The former pub ‚Blockmakers Arms‘ in London is an architectural monument of the era of English industrial history that shaped the district of Hackney. It has been transformed by the architects into an outstanding example of reconstruction and transformation. The project is particularly convincing at second glance: The interventions and extensions are precise and sensitive. The material brick refers to the historic wall in the courtyard and is used in a natural way. The traditional courtyard forms the heart of the building, which creates a playful transition between inside and outside with innovative elements such as a loggia. The project expresses how reconstruction works: not with a loud, grand gesture, but in a very sensitive way.“

Statement der Jury

The Blockmakers Arms is a mid-nineteenth century former public house in the London Borough of Hackney. It forms part of the Regent's Canal Conservation Area and is Grade II listed for its historic interest. The site is located at the end of a terrace of three storey town houses. Mixed use office and residential blocks occupy the sites of former industrial sawmill and clothing factory to the west and north. Having previously been converted into three independent flats in the 1970s with the addition of a utilitarian external stair to access the upper floors, our brief was to create a family home by connecting ground and first floor, whilst retaining independent access to the second-floor



© Simon Menges



© Ståle Eriksen

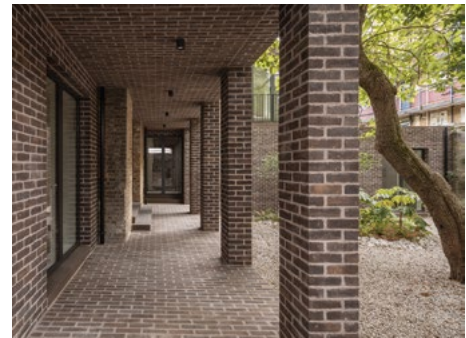




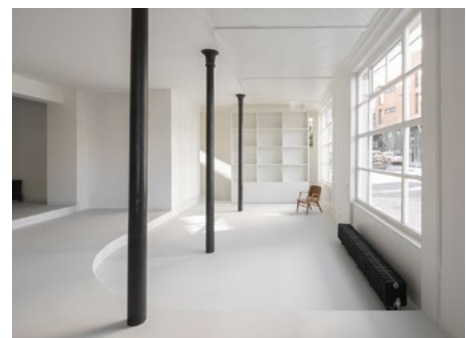
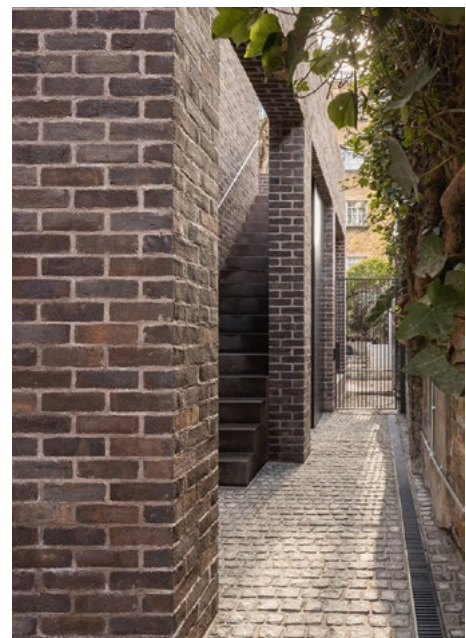
apartment. The architectural concept responds to the sensitive historic context with demolition limited to incongruous extensions which detracted from the legibility of the original building. Complemented by a series of new interventions, the modifications create a new coherent whole.

A key aim of the project was to redefine the building's relationship with the courtyard. The utilitarian stair on the rear façade was removed. In its place, a loggia with load bearing masonry columns conveys a sense of permanence and solidity that strongly relates to the original brick volume. This structure has three functions: it veils a large new opening in the original façade, creating a double aspect for the living room; supports an external walkway that connects with the historic stair leading to the second-floor flat; and forms a sheltered transition between inside and outside, a space to enjoy the courtyard in all weather conditions. A new precast concrete stair along the side passage creates a welcoming sense of arrival and identity for the second floor residents. The space is invigorated by a mature ivy growing on the boundary wall, which was retained and protected during construction. Here, a small concrete bench slotted within the brickwork offers a tranquil moment to rest. The new additions are built with handmade grey-brown bricks. They complement the weathered nineteenth century brickwork, without competing with the existing building's ornate front façade. Pigmented precast concrete elements form cills, copings, and the new external stair, reinforcing the monolithic quality of the original building.

The use of pigmented lime mortar allowed for the entire construction to be built without movement joints. Original bricks that were removed to create the new opening have been reused to form window reveals within the historic fabric. Modern white paint was carefully removed from the rear elevation and boundary walls, exposing the original brickwork to form a unified composition. The scheme implements a low energy design as far as reasonably possible within the constraints of the historically listed fabric using high levels of thermal insulation, air tightness, and biodiverse green roofs to the new-build volumes.



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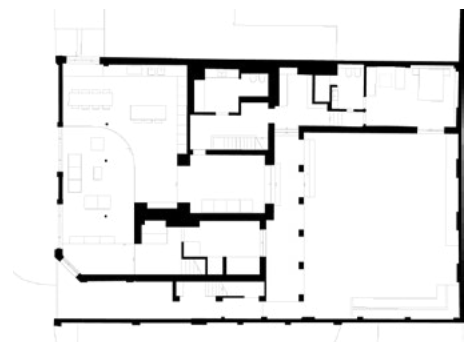
Erbar Mattes



Bauen mit Backstein



© Erbar Mattes





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THREE EUROPEAN CITIES WITH ONE TASK

“Creating new, affordable housing is a key issue in many growing European cities – for architecture and urban planning as well as for politics and society. Therefore, in the category of Residential Building three projects are presented with an award in gold: The properties in Barcelona, Zurich and Berlin are each in a rather peripheral location, on a disused rail field and on former industrial sites. The projects are to be seen as examples of their kind, showing how three major European cities are dealing with the same task: housing. The Gold Winners represent contemporary, sustainable housing beyond the usual standards, working with brick in very diverse, imaginative ways to create a good living environment for the residents as well as all other citizens of the city.”

Jury Statement

AWARD

Winner Gold

CATEGORY

Residential Building/Apartment Complex

PROJECT

SOCIAL ATRIUM (54 Social Houses in Besòs)

CONSTRUCTION TIME

2019 – 2022

ARCHITECTURE OFFICE

PERIS+TORAL ARQUITECTES

“The Social Atrium is a housing building that sets special accents with its multi-faceted brick façade, and not only from an aesthetic point of view. The central bioclimatic atrium, which has been thought through down to the last detail and gives the building complex its name, ensures a pleasant climate in summer as well as in winter and enables modifiable lounging areas between privacy and community.”

Statement der Jury



© José Hevia





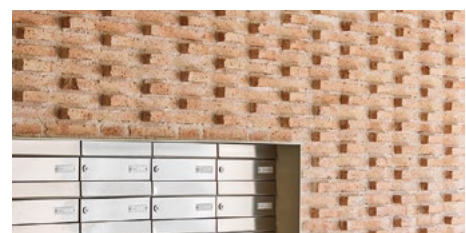
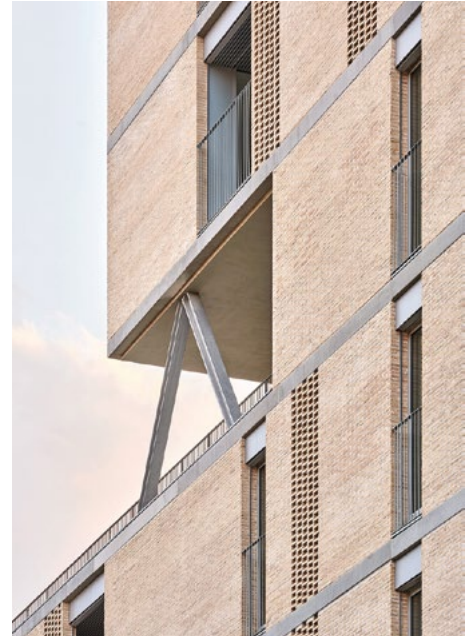
The mixed-use building combines social rental housing uses with a ground floor equipment programme, which houses a multi-purpose hall and changing rooms for the adjacent courts, as well as a car park with natural ventilation.

The volumetry determined by the planning combines an aggregation of four flats per landing on the six floors of the tower and a central walkway with eight flats on the first four floors, giving a total of 54 flats. A bioclimatic atrium at the center of gravity of the building illuminates, ventilates and qualifies the walkway, while ensuring cross ventilation of all dwellings. The atrium acts as a solar collector in winter, reducing the building's form factor, while in summer it acts as a solar chimney, increasing the dissipation surface. An air inlet on the first floor of the north façade allows the air in the atrium to be renewed. A terrace on the fifth floor and a viewing patio on the tenth floor extend and polarize the shared common areas of the building.

The materiality of biomass-fired hand brick gives inertia to the atrium and allows the rigging of lattices, which provide privacy, ventilation in the atrium and anti-intrusion mechanisms on the ground floor. The continuity of the material in the atrium generates an exteriorized atmosphere that qualifies the intermediate spaces.

The 10-metre span structure allows a free floor plan where the bathroom and kitchen are grouped in the dividing wall to give flexibility to the rest of the floor plan and thus offer three possible layouts and three different ways of living. From the conventional layout that arranges the living room in the corner, separating the day and night areas, to a layout that groups the rooms in the corner, differentiating the kitchen-dining room area from the living room, preventing the functions of the distant spaces from interfering with each other. And an intermediate option where the living room occupies a central position to have two differentiated but visually connected spaces. These arrangements allow for cross ventilation through the day area.

PERIS+TORAL ARQUITECTES





Bauen mit Backstein

AWARD

Winner Gold

CATEGORY

Residential Building/Apartment Complex

PROJECT

Quartier Heidestrasse Core

CONSTRUCTION TIME

2017 – 2022

ARCHITECTURE OFFICE

ROBERTNEUN Architekten GmbH

“The multifunctional Quartier Heidestrasse Core is the heart of the revitalized Europacity Berlin. The understanding of modern urbanity is taken up by details such as the courtyard garden as a place of retreat or the benches embedded in the facade.”

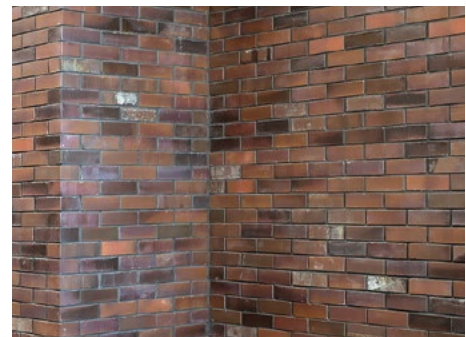
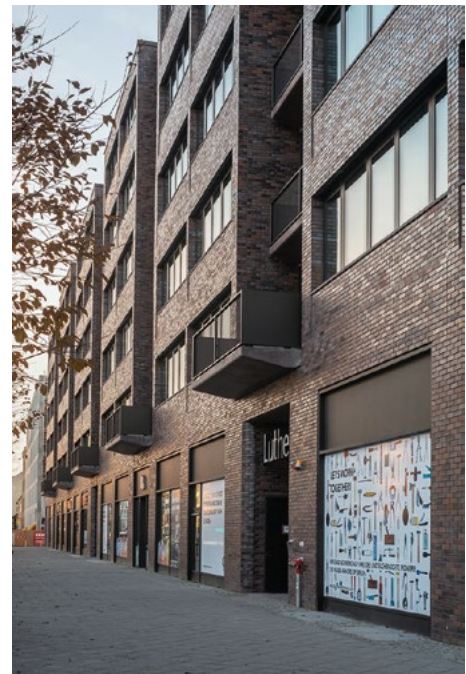
Jury Statement

As the first urban building block of the western Europacity, the block is interpreted as a house, heralding a paradigm shift from the smallscale sham parcelling of the eastern Europacity to urban metropolitan architecture. The differentiated large-scale form ties in with the former railroad and infrastructure buildings in terms of scale and formal language.

The large body is structured and refined via deep recesses (loggias), recessed entrance halls, a 40-meter-long canopy along the square, and details such as rounded corners at the entrances, specially shaped balcony and loggia slabs, stone window sills, and public seating niches on the first floor. Inside the fully built-over first floor, the large grocer finds its space, allowing the first floor in the surrounding ring to accommodate more urban uses.



© Annette Kising

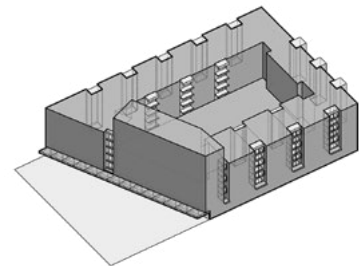
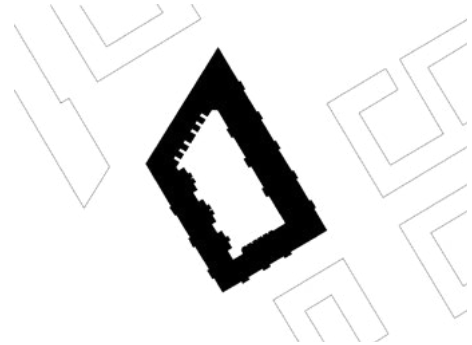




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Living, working and local supply with their different requirements are integrated into the large form and form along the four block sides diverse working and living typologies (small apartments with arcade access in the high-rise building on the square, large apartments towards the south-west and medium-sized apartments in the south-east). All apartments span between noisy, roaring city and quiet, intensively landscaped courtyard garden. The metropolitan quality of the building is formulated by the dark brick, the abstract window types, the monochrome sunshade, and the sculptural detailing.

ROBERTNEUN Architekten GmbH





Bauen mit Backstein

AWARD

Winner Gold

CATEGORY

Residential Building/Apartment Complex

PROJECT

«Gleisribüne» Wohn- und Geschäftshäuser Zollstrasse-Ost, Zürich

CONSTRUCTION TIME

2017 – 2019

ARCHITECTURE OFFICE

Esch Sintzel GmbH, Architekten ETH BSA SIA

“In a privileged location in the public space, the three residential buildings of the Gleisribüne move between the track space as one of the largest open spaces in Zurich and the small-scale built-up side of the street. As mediating thresholds, the residential spaces combine the far-reaching view at the track field with shielding private structures.”

Statement der Jury

The urbanization of the edges of the track field immediately in front of Zurich's main train station is reminiscent of the cultivation of the lake shores in the 19th century. Similar to how harbor facilities and fallow alluvial land were transformed into promenades and squares there, the track field is now recognized as a privileged location: centrally located, visible from many locations, and in turn benefiting from the expansive view of the city's largest open space – next to the lake.

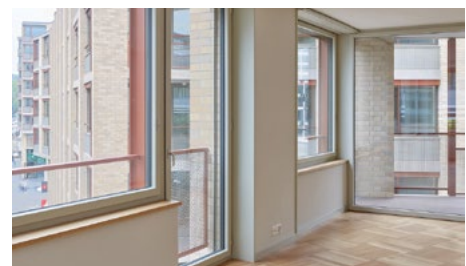
The back of the city becomes a front. But the construction sites have a second front, the one to Zollstrasse. While the track area is characterized by the large scale, the street side belongs to the small-scale, close-meshed block perimeter city of the 19th century. Here, strict rules apply to structural interventions, while a greater degree of autonomy is possible on the side facing the track field.



© Philip Heckhausen



© Esch Sintzel Architekten



© Philip Heckhausen



Bauen mit Backstein

In the field of forces between these two so different sides, the buildings find a form that gradually detaches itself from the bonds of the street side and develops into a freely formed fanning out on the track side. In this spread-out building development, the perception from the movement is thematized, since the houses are perceived from the accelerating or decelerating train.

The moving basic form of the buildings and the exposed nature of the site call for a structure that is all the more robust, providing the buildings with support and peace. For this reason, the new houses are framed, held and supported by sturdy pillars made of clinker masonry. In contrast, the open wall bays are designed in wood element construction, so that permanent and transitory elements are clearly articulated in the facade. The prefabricated clinker piers are rigidly grouted to the concrete elements so that dilatations and putty joints were largely eliminated. Bricked as foot grading with mortar joints of similar color, a planar effect of great depth is created.

Esch Sintzel GmbH, Architekten ETH BSA SIA



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Bauen mit Backstein

AWARD

Winner Gold

CATEGORY

Sanierung

PROJECT

Theater at Domain De Hoge Rielen

CONSTRUCTION TIME

2020 – 2022

ARCHITECTURE OFFICE

dmvA

BEDEUTUNGSERHALT

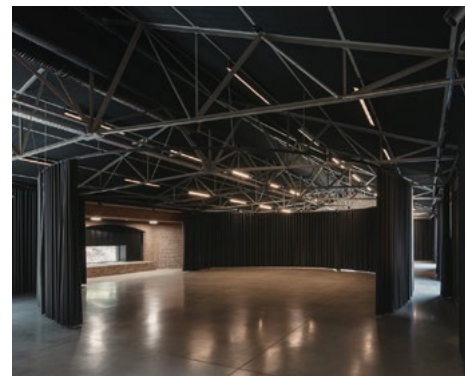
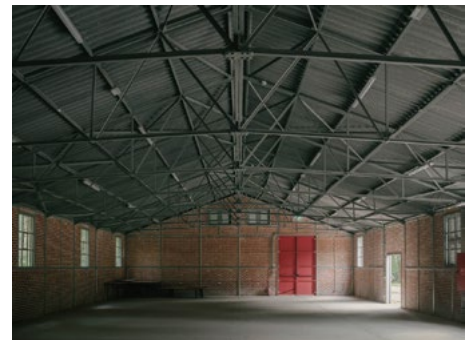
“The Theater at Domain De Hoge Rielen is a renovation project that has evolved in a very natural and coherent way, without denying its origins. The time layers of the site, the military use during the Cold War as well as the meeting place for youth groups, can still be read. The actual qualities – the building technology, the brick and the metal frames – are celebrated inside and out, so that the place retains its original character. To accommodate the current multi-functional use as part of a theater, the architects expanded the existing building – but what was added, a kitchen, storage and a small stage, is just about as big as needed. Again, these additions are done in brick: no new material was used, the building was continued in the genius loci of the site.”

Jury Statement

To understand the project, we must go back to the 1960's when domain De Hoge Rielen was created to serve as a military landscape during the Cold War. The British Army built storage sheds and camps across Europe to respond quickly in case of military turmoil. However, when the sheds were eventually constructed in Kasterlee, the military concept of local operating bases was already outdated. As a result, the domain had a military purpose for only eight years. Since 1976 the domain is used as youth accommodation. At that time the buildings



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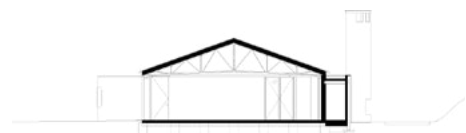
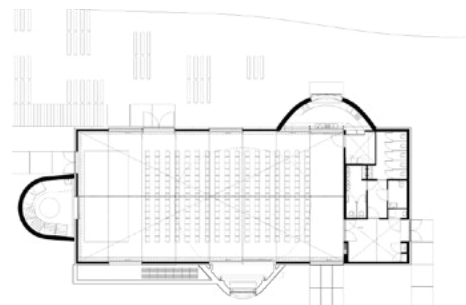
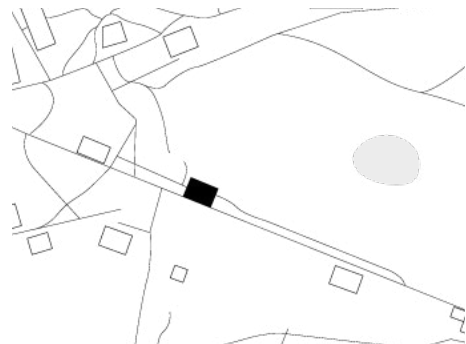
were not valued as military historical heritage, and this can be clearly seen in the way the buildings were treated.

Several sheds were radically renovated to serve as accommodation buildings. The Theater exemplifies this with the addition of a large chimney in brown-red masonry which also covers the front façade. In 2004, a master plan was developed by Studio Secchi & Viganó that divides the domain into a natural, military, and educational layer, whereby value is attached to the buildings as military heritage.

The Theater is an interesting externalization of the history of domain De Hoge Rielen. It is a unique hybrid brick project in which the different time periods are visible through distinct types of brickwork. For instance, the original military phase is reflected in the steel frame with infill brickwork in stretcher bond. The start of the pedagogical phase in the 1980s is visible through the brickwork in random bond (the chimney). The refinement and preservation of this historical legibility was the key principle in the design of the reconversion. To realize the requested program, extensions have been added that are executed in glued brickwork in stack bond, creating a new time layer. In line with the chimney of the 1980s that is placed literally on the main road, the extensions are conceived sculpturally. The shed is no longer regarded as a closed box, but instead interaction is sought with the surroundings and the main road. This interaction is reinforced by creating openings in the south façade and the fireplace.

dmvA made the choice to insulate the shed on the inside, in order to keep the military frame and its additions legible. The wall construction successively contains the original military masonry, thermal insulation, and acoustic concrete blocks to improve the acoustic indoor climate. The choice of materials also creates a duality in atmosphere: The interior has a sober neutral feeling, while the exterior exudes a warm atmosphere due to the red bricks.

dmvA





Bauen mit Backstein

AWARD

Winner Gold

CATEGORY

Newcomer

PROJECT

Luise 19E

CONSTRUCTION TIME

2022 – 2023

ARCHITECTURE OFFICE

undjurekbüggen

FROM SHACK TO COMMUNITY CENTER

“Luise 19E is a project that inspires – yet at first glance it is almost inconspicuous. What is so convincing is how, with few means, with targeted static, energetic and design interventions, a dilapidated garage building, designed without architectural pretensions, is turned into something beautiful and useful in the hands of architects. In the process, what was already there was preserved, reused and repaired. If one wants to demand something from the architecture of the future, then exactly that: appreciation and further use of existing resources.”

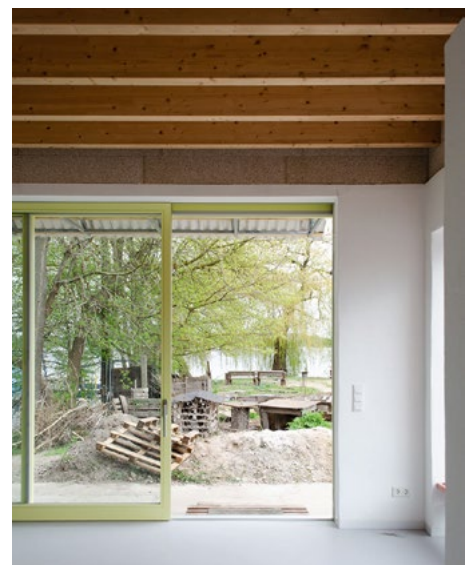
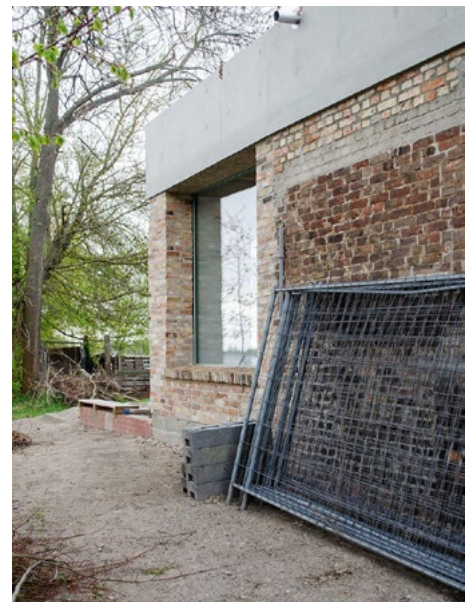
Statement der Jury

Luise 19E was once an old dirty building with four garages, that was to be demolished. Luise 19E stands on the landmarked site of Uferwerk eG, a cooperative for communal and sustainable multigenerational living. Some of the foundations were insufficiently deep. The soil was contaminated with oil, and the masonry walls had large cracks. Rain was pouring in through the roof. The roofing contained asbestos and PAHs. The interiors seemed small and dark. The masonry appeared cold and damp.

The young architects won a competition and saved the building. Despite the very poor condition and the already approved replacement building, they proposed to preserve and renovate Luise 19E as much as possible. Luise 19E was to become a community house for all



© Hannes Heitmüller

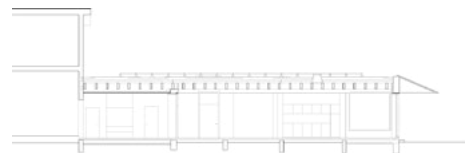
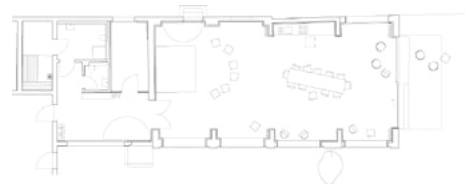
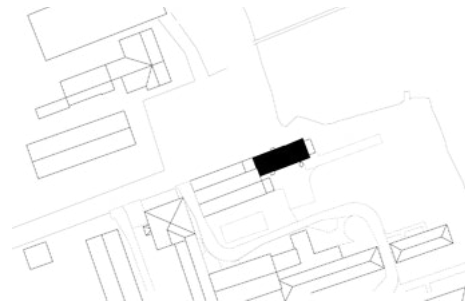




residents – a meeting place and common living space for all. The new design and use of Luise 19E was developed in a participatory planning and construction process with the cooperative's residents. The use and design of the building were discussed in numerous workshops, lectures, and project groups, and people worked on the construction site themselves. The roof had to be torn off and disposed of because of the heavy contamination. The eastern garage without an existing foundation could be carefully dismantled and new foundations erected.

The previous volume was rebuilt with large, new openings using the stones from the quarrying. The partition walls were demolished except for wall supports, and the exterior walls were built up to a height with the stones and thus obtained and rehabilitated. A new ring beam stabilizes the building. A ceiling made of wooden beams supports the wood-fiber insulation and a green roof. Above this is a translucent photovoltaic system made of individual tubes. The existing structure was left in its heterogeneity and was only structurally repaired or supplemented with reused material. The new roof with its visible wooden beam ceiling and ring anchor contrasts with the existing structure both internally and externally. The former garages remain identifiable through the wall panels and structure the large common room. This opens through a large sliding window to the east onto the terrace and the adjacent river.

Luise 19E not only stores gray energy in its existing walls and foundations; during the refurbishment, the bricks recovered from the deconstruction were also reused and reinstalled. Luise 19E compensates for soil sealing with a green roof, and its photovoltaic system, elevated above, produces renewable electricity. Climate-positive interior insulation made of hemp lime reduces energy consumption. Various walled-in nesting boxes in the facades provide habitats for numerous bird species and promote biodiversity. Luise 19E is now an ecological, spacious community house.



undjurekbüggen