

CEMBRIT

Cembrit Patina design line

Concept book for architects



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CEMBRIT PATINA DESIGN LINE

**Diversity
of creation.**

Diversity of creation.

Did you know that the word facade originally derives from the Latin word “facies”? The similarity with the English word “face” is not coincidental. The facade is literally the “face”, or “business card” of a building, the part that first catches the eye. It is not uncommon for us as humans to judge by this first impression. The facade is therefore one of the most important ways of expression for many owners and architects.

Even Neolithic cave paintings show that the need for artistic expression around one’s own dwelling has existed ever since humans became attached to a “home”, at least for a longer period of time. And so, the walls of a building - both inside and outside - tell stories not only about the owners and architects, but also about the use, the neighbourhood or the city.

The sources of inspiration are as diverse as life itself. Every design reflects the context of tradition, culture or nature, and yet it is true that sensational architecture always bears an individual signature. It develops from the creativity of the design.

Design parameters of the facade.

Colour, texture and material give facades an individual expression and thus decisively shape the character of a building.

A material that offers a wide range of opportunities is fibre cement. On one hand, the material can appear monolithic like stone, on the other hand, fibre cement can wrap itself around a building structure like a light cloak, that can be cut into shapes and carved. These outstanding shaping possibilities make the non-combustible material suitable for different building typologies.

REFINEMENT DOWN TO THE SMALLEST DETAIL

With the possibility of refined applications, fibre cement creates new creative spaces. From high-storey facade cladding to free geometries for patterns and ornaments on the facade - by the right choice of format, the cladding can be harmoniously adapted to the proportions of the house.

The individual colour design of a facade allows adaptation to the context of the building. Harmonious or polarising is not only a question of personal taste, but also a response to the colour scheme of the neighbourhood.

In addition to the shape and colour, the texture of a facade also significantly defines the perception and appearance of a building - whether smoothly painted, sanded, roughened or with texture.

Finally, the definition of the joint layout supports the accentuation of the facade, the shape and the perceived proportion of a building. They thus influence the appearance of every object and provide the building with design features such as vitality, dominance, austerity or functionality.

Design characteristics of the ornamentation.

ORNAMENTS ANIMATE FACADES

Even the aesthetics of classical modernism in architecture could not do without detail. Decorations, colours, materials and proportions create grain, patina, light effects or contrasts to avoid the emptiness of pure functionalism.

The interest in more ornamentation and the striving for beauty can be found in the mostly repetitive, often abstract ornamentation. Ornamentation appears throughout cultural history, even in the purist epochs. Modern techniques allow today's and tomorrow's architecture to develop functionality and decorative elements from the material properties.

ORNAMENTS IN ARCHITECTURE

Ornaments are distinguished from pictures by the decorative function in the focus. No illusion is created in terms of time or depth. Ornaments do not show a continuous action and are limited to the plain. However, ornaments are often naturalistic and sculptural. Abstract, stylised or plastic ornaments often contrast with each other in their application. Ornamentation can also relate to individual elements or forms, or to the motion. Ornaments are in a relationship to the body, whether they accentuate, structure, fill or frame. The medium can determine the ornament or vice versa. In architecture in particular, intensity and density determine the relationship to the supporting component or structure.

ACCENTUATE OR DRAW ATTENTION

Within ornaments, a distinction is made between geometric and abstract motifs in contrast to botanical and naturalistic stylised motifs. Design principles are symmetry and sequence.

Band ornaments are formed by rows and are also called friezes. A pattern that extends in several directions represents an area ornament.

Ornamental classics find their origin in Greek antiquity with the geometric meander frieze and later with the stylised plant forms acanthus and palmette. The basics are constantly adopted and modified for new applications.

History and Epochs of Ornament

From the earliest times, man has felt the need to decorate his living environment, including his buildings. Among the many reasons are the display of godliness and, above all, status and power.

The following brief outline shows the development of ornaments since antiquity.

ANCIENT TIMES

Typical motifs in Ancient Egypt were animals, people, characters or geometric patterns. Common plant motifs included lotus and papyrus. Geometric patterns also covered entire facades or were arranged in clusters.



In the architecture of Ancient Greece, ornaments are not only found in the design of capitals. In the form of reliefs, figurative representations can be seen especially in friezes or temple pediments. Typical motifs are ivy and acanthus leaves, (wavy) tendrils and palmettes as well as meanders.



In Hellenism and later in the Roman Empire, the depiction of people and animals (putti, mythical creatures or birds) became even more important. Plant motifs were predominantly acanthus leaves, laurel, grapes and grape leaves. Columns are increasingly used decoratively.



MIDDLE AGES

In medieval art and architecture, the Carolingian Renaissance influenced the development of ornaments. From the tendril-shaped animal or botanical ornaments of the age of the migration of peoples, various trends developed in Europe. Motifs of Carolingian art were palmette and acanthus. In the same period Celtic and Norse ornaments showed animal and interlace decorations.



With the transition to Gothic, the tracery becomes the defining ornament in architecture. Naturalistic plant ornamentation contrasts with the geometric-abstract element of the tracery. In the late Middle Ages, the foliage ornamentation becomes increasingly complex.

RENAISSANCE

The rediscovery of Vitruvius' writings generated an intense revival of ancient art and architecture in Italy in the 15th century. The ancient forms and ornamentation quickly supplanted the medieval forms. The rapid development of architecture centred on column orders and general design principles.

The ornamental engravings published as single-sheet patterns for craftsmen give a good picture of the development of the ornamental style north of the Alps. Motifs are reproductions of antique elements such as palmettes, festoons, vases, balusters, candelabra and other architectural elements.

The arabesque also revived in the Renaissance and remained a motif repeatedly employed in various styles beyond the Baroque period.



BAROQUE AND ROCOCO

The delicacy-emphasising foliage and ribbon style dominates the first half of 18th century in Europe. The even more strictly vegetal Régence style prepares the lightness and elegance of the Rococo. The Rococo rocaille of graceful tendrils and ribbons bound into the surface changes with its shells and volutes the spatial connection in favour of asymmetrical, unbounded elements that freely expand into empty space.

The end of the 18th century is characterised by transitional forms between Rococo and Classicism. All the individual elements are once again more straightforwardly arranged in festoons and braids.



CLASSICISM

Classicist influences around 1800 to 1815 took up the elements of Egyptian, Greek and Roman antiquity. The antique ornaments such as laurel wreaths, palmettes, Egg-and-dart (Cymatium), rosettes and meanders were used in a reduced form.

The further development of Classicism abandoned this ideal of austerity, clarity and simplicity in favour of an enrichment with individual motifs. Throughout the century and beyond, Classicism remained an option alongside others, which, summarised as Historicism, presented different styles and thus also different forms of ornamentation.



FROM ARTS AND CRAFT MOVEMENT TO MODERNISM

Arts and Crafts Movement, Art Nouveau or Jugendstil is an era of art and architecture at the turn of the 19th to the 20th century and shaped architecture. Ornamentation and decoration reached a peak here until shortly before the First World War.

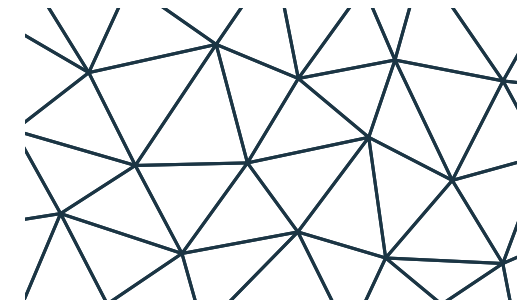
From the late 1910s onwards, architects such as Le Corbusier, Mies van der Rohe, Gropius or Aalto realised Louis Sullivan's catchphrase "Form follows function". One of the hubs for modernist design - also known as "International Style" - was the Bauhaus, which served as a place of exchange and inspiration for many European artists and architects until 1934.

After 1945, the teachings of the modernists continued to shape design. A heyday for fibre cement began and at the same time, ornament as a design principle almost completely disappeared from the minds of architectural designers for almost 40 years.

THE 21ST CENTURY – THE REVIVAL OF THE ORNAMENT

Beginning with postmodernism and finally with the digital revolution, the ornament again plays a major role in current design trends.

As an anthropological constant, the ornament has returned to modernity as a cross-culturally functional graphic element in the context of the globalisation of communication processes. Famous protagonists of its revival in urban architecture are the Basel architects Herzog and de Meuron.



CEMBRIT PATINA DESIGN LINE

Cembrit Patina Signature for ornaments.

Cembrit and fibre cement represent progressive building methods and yet allow a design journey into the time before pure functionalism.

In modernist architecture and product design, a turnaround in the use of ornaments developed at the beginning of the 20th century. Instead, the formula “form follows function” was propagated.

Today, ornaments represent a new perspective in architecture. Often, ornaments are not used in planning due to cost reasons or complex facade construction. With Patina Signature, Cembrit offers an economical solution that can be planned without great effort and that reflects the symbolic power of ornamentation in the modern facade.

Cembrit combines “form follows function” with the tradition of ornamentation.

CEMBRIT PATINA SIGNATURE – MORE THAN A MODERN ORNAMENT.

A well-designed ornament makes connections clear beyond itself and allows special material experiences. Cembrit Patina Signature is a basis for new design concepts and aesthetics in architecture.



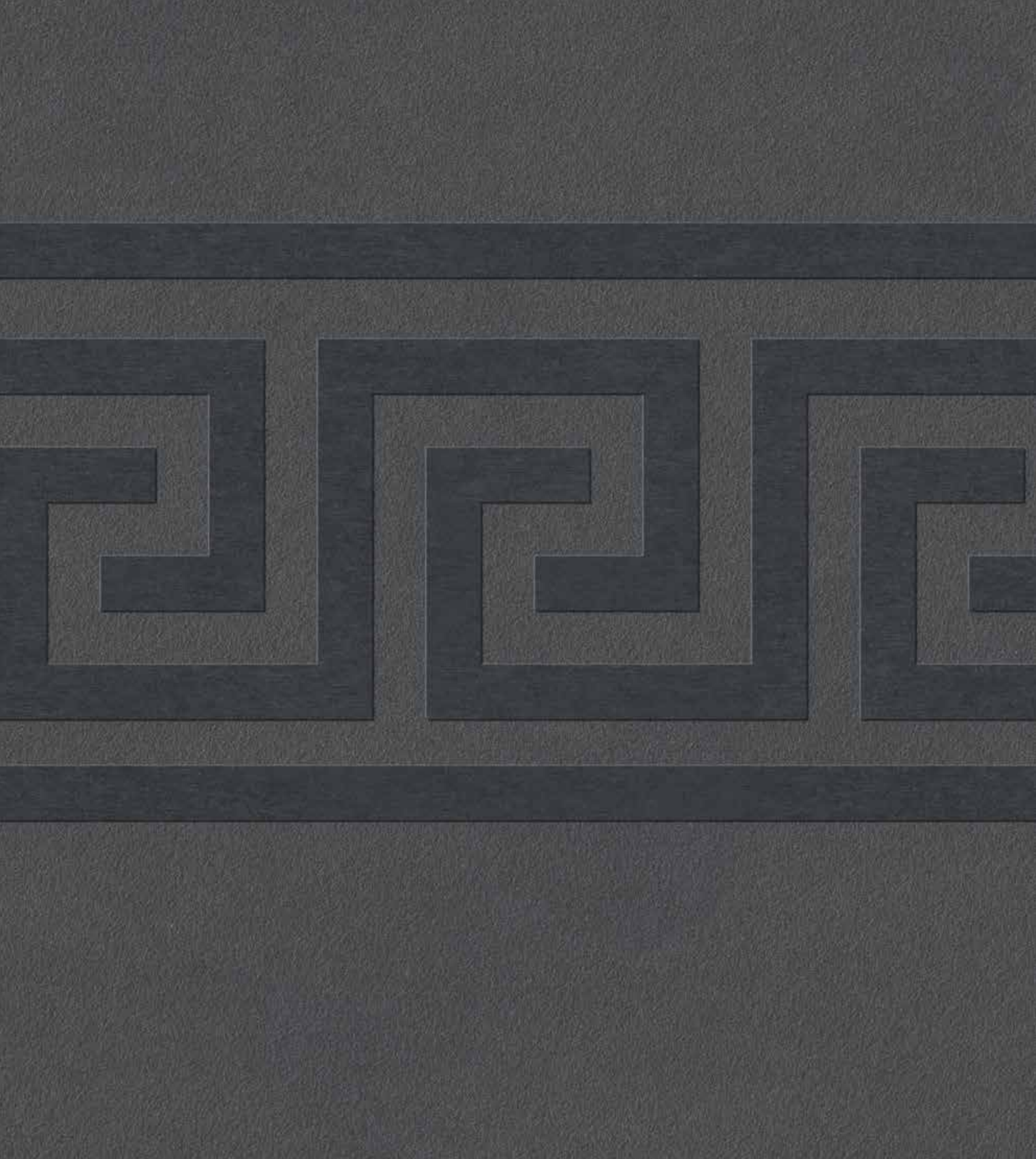
CEMBRIT PATINA SIGNATURE CONCEPTS

Facades with ornamental motifs



Meander

Concept of a wall detail

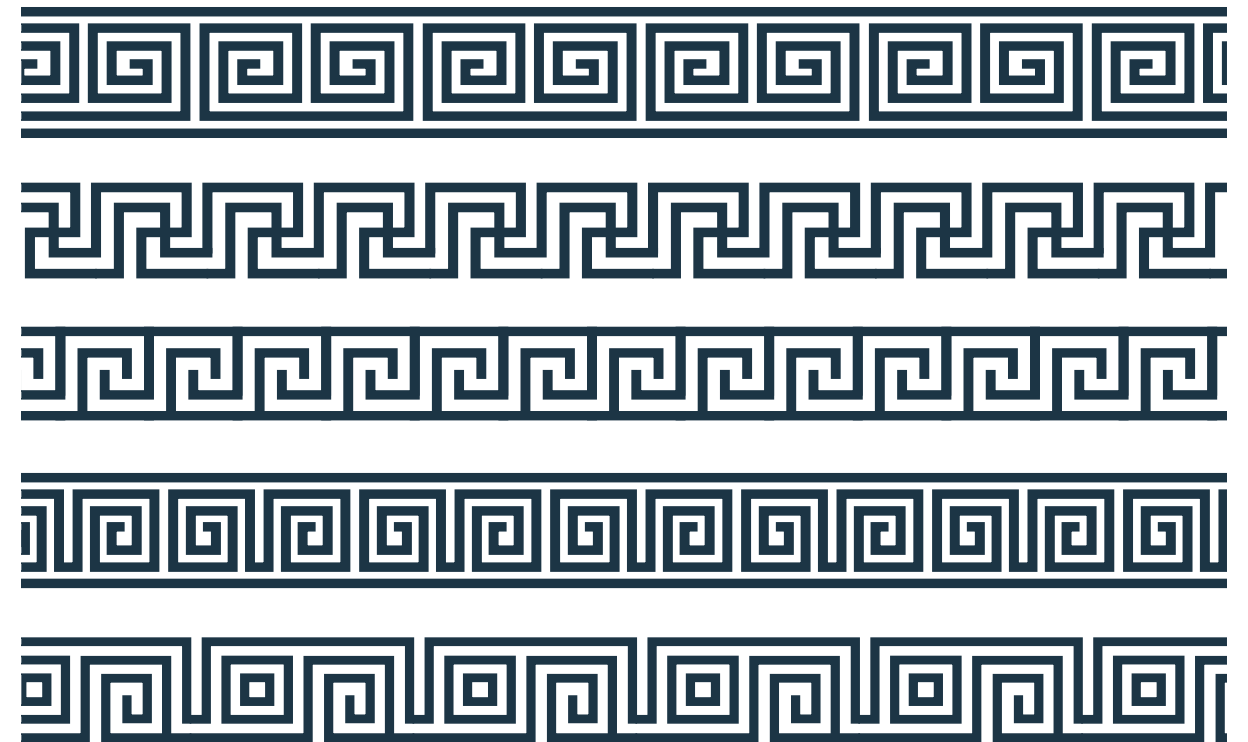


Meander

A MOTIF OF ANCIENT TIMES

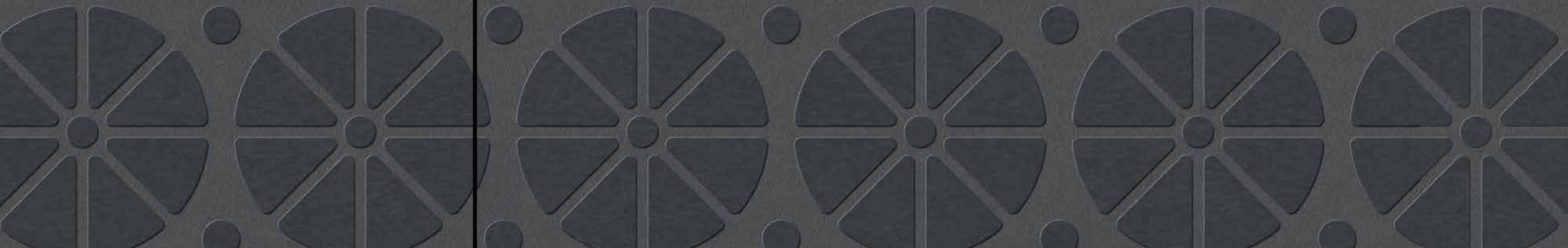
The meander is an orthogonal ornament. The name originated in reference to the river loops of the same name. The world of architecture has created a great variety over the last millennia. Meanders are represented in architecture as structural reliefs and as friezes.

A special form of the classic is the double meander, which consists of two meanders running in opposite directions. Meanders were originally a symbol in Greek art. In antiquity, this ornament stood for the attainment of eternity.



Rosette

Concept of a wall detail



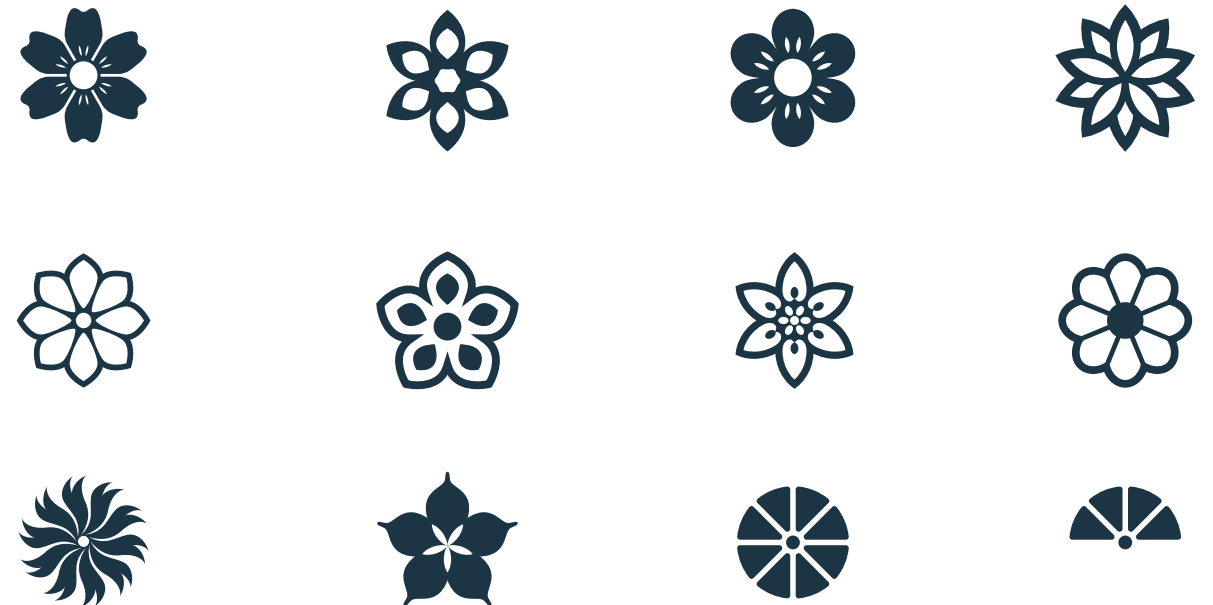


Rosette

DECORATIVE ORNAMENTATION

Rosettes are decorative round elements, e.g. centred in larger areas and as keystones of cross vaults. Rosettes are decorated with geometric shapes, spirals and also leaves and flowers, coats of arms or angels appear less often.

A special appearance is the fan shaped rosette (also called „half rosette“).



Vitruvian scroll

Concept of a wall detail





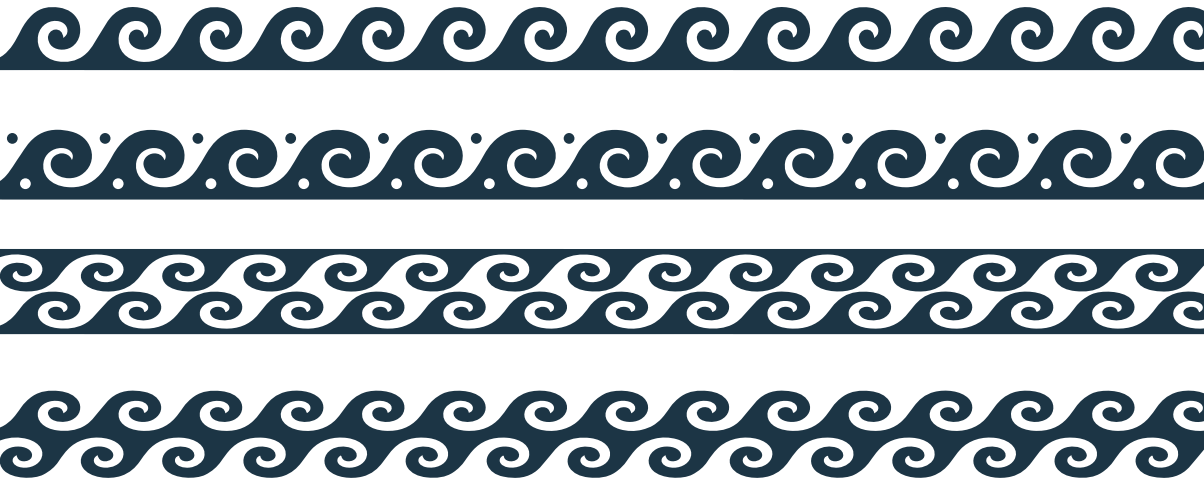
Vitruvian scroll

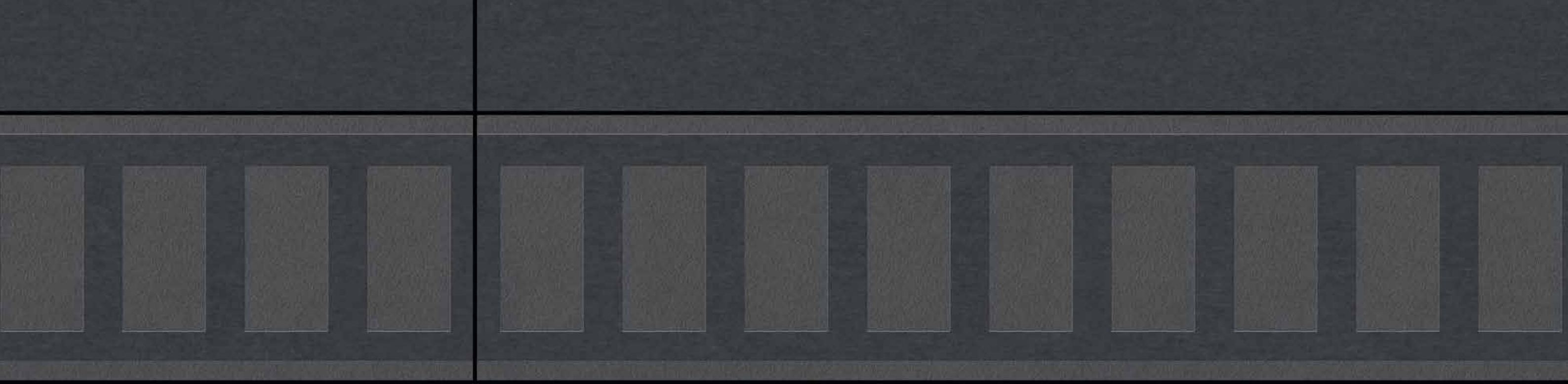
A CLASSIC IN ARCHITECTURE

The classic motif known as the Vitruvian scroll is a frieze.

The rounded variation of the meander is reminiscent of overturning waves. The scientific term Vitruvian veloute is named after the Roman architectural theorist Vitruvius.

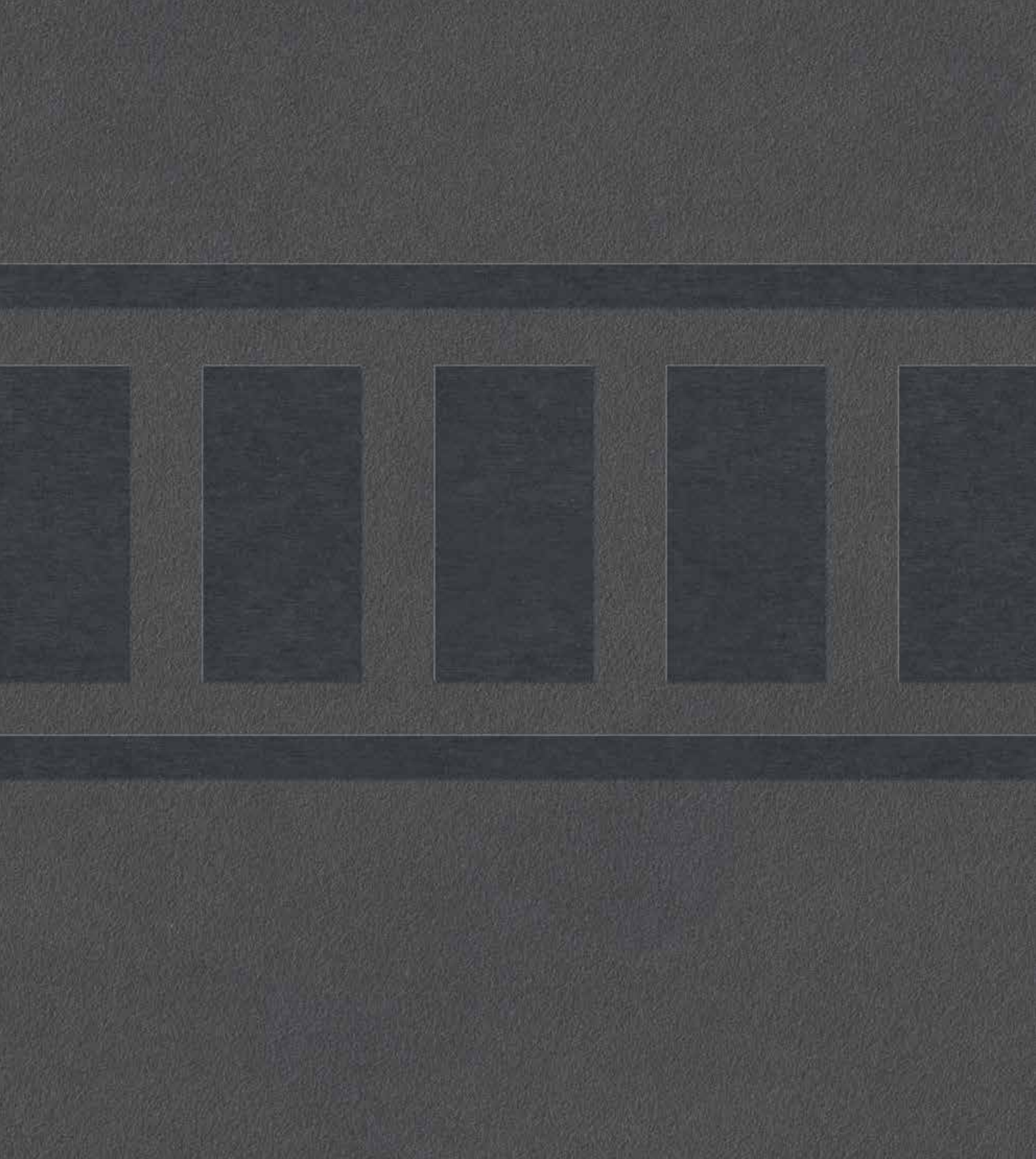
Like other meander forms, this frieze is used in interior and exterior architecture.





Dentil

Concept of a wall detail

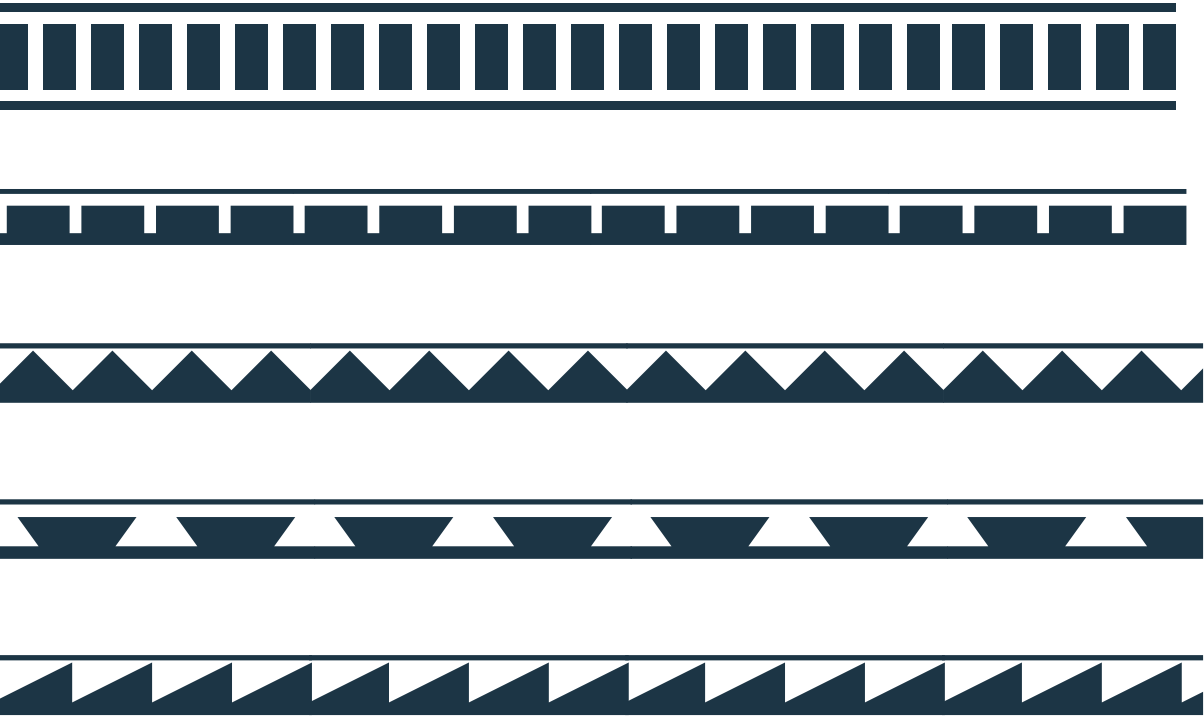


Dentil

ORGANISE WITH GEOMETRY

Abstract geometric friezes, often serve to visually divide storey levels.

Originating in ancient Greek and Roman architecture this ornament spread and appeared also in the late phase of Moorish art and the Mudéjar style based on it, where it has been used as horizontal and serial architectural element that imitates wooden beam ends. The linear patterns resembling rows of suggested beam heads are called dentils. Such motifs also serve well as a decorative element in facade design.





Fleuron

Concept of a wall detail



Fleuron

FLORAL ORNAMENT SYMBOL

The stylised leaf or flower shaped motif was used as a decorative element for the first time in the Gothic period. The application ranges from voluminous to rather flat to maximally relief-like forms.

The Gothic finial, as can be found above all on spires and other merging of architectural lines, is primarily used for the voluminous representations.

Flat fleurons can also be found in historical buildings as decorative pieces. In construction, flat fleurons are often implemented below windows.





Celtic Design

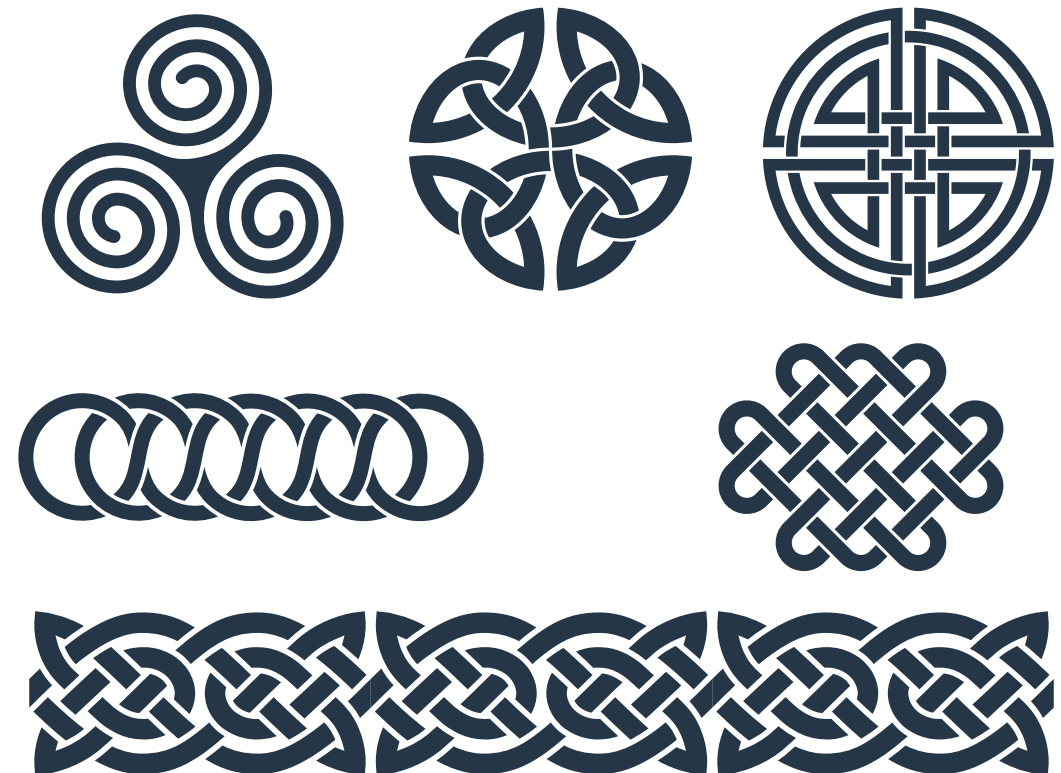
Concept of a wall detail

Celtic Design

TIMELESS SYMBOLISM

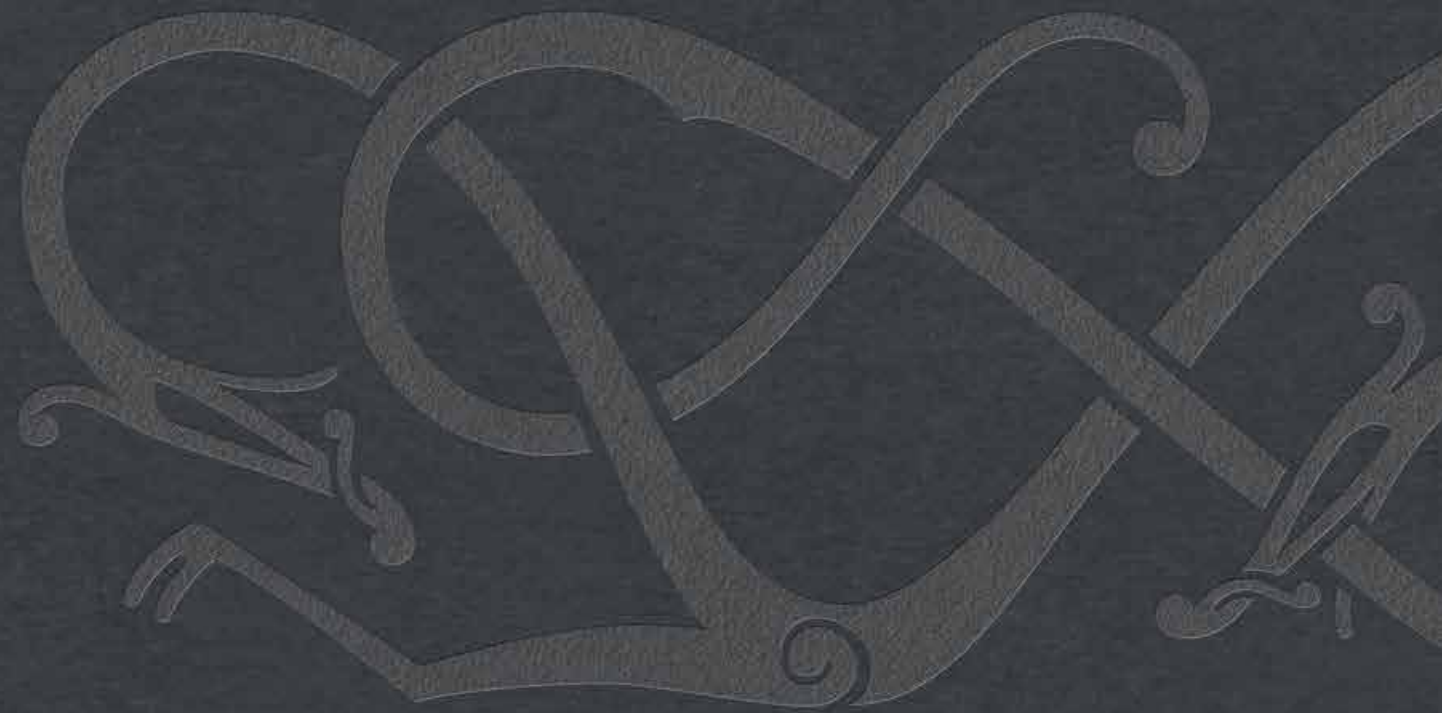
Knot patterns are typical of early and high medieval art. The traditional Celtic patterns find numerous uses in Ireland, Scotland and around the world to this day. They are often referred to as Celtic design or Celtic patterns.

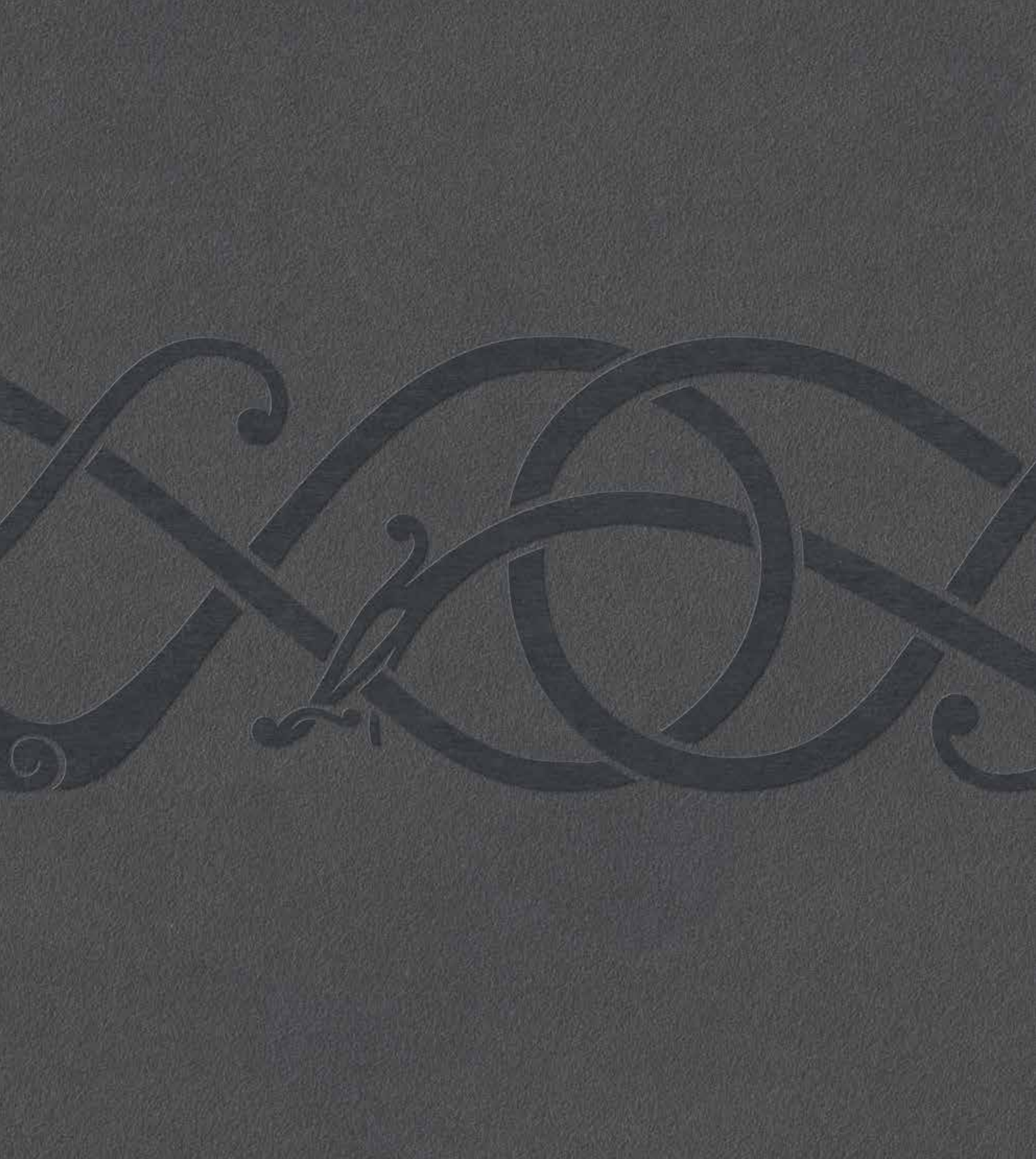
Outstanding examples are the Book of Durrow, the Lindisfarne Gospel and the Book of Kells.



Norse ornaments

Concept of a wall detail





Norse ornaments

AESTHETIC FACET OF THE VIKINGS' VITALITY

The power and vitality of the Vikings was also expressed in their art. Very often they were flowing, interwoven ornamental masses consisting of stylised animal bodies or later floral elements. Distorted and twisted animals formed the basic forms of Scandinavian ornamentation from about the middle of the 8th century and remained so during the Viking Age.

Viking art was rooted in old traditions. At the same time, it was open to new influences. It had enough self-confidence to be inspired by what was foreign, it adopted new motifs from Western Europe, adapted them without slavish imitation, according to its own habits.

As a trade good - and the Vikings were at least as good traders as conquerors - their arts and crafts also found their way to Central Europe or the British Isles. The Bavarian national museum houses for example a circa 1000 years old ivory box from Denmark, which, according to legend, was given by Emperor Heinrich II's wife Kunigunde to the convent of St. Stephan in Bamberg, Germany.





Tracery

Concept of a wall detail



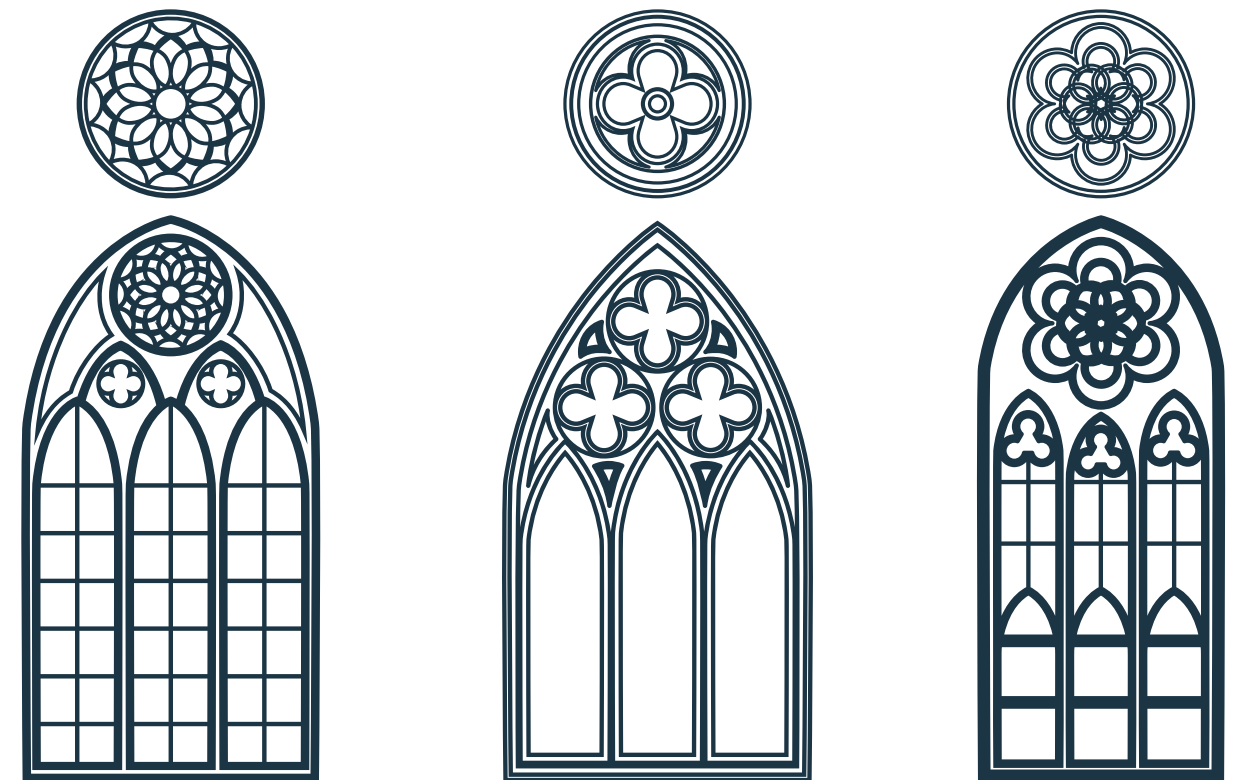
Tracery

GOTHIC ORNAMENT

Originally an architectural element with structurally determined lines, in the late Gothic period it was ornamentally independent and developed in a variety of ways.

In architecture, tracery is the filigree work of stonemasons in the form of flat designs. Tracery consists of geometric patterns. Covering otherwise solid walls this form of decoration is referred to as blind tracery.

In the Gothic period tracery was used in many other places, for example on the balustrades of galleries (triforium) or prestressed masonry.





Sebka

Concept of a wall detail



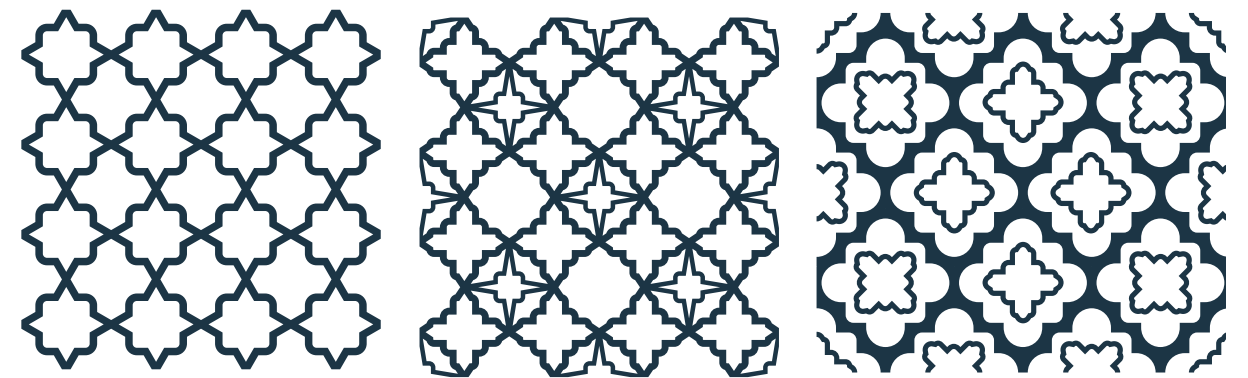
Sebka

REPRESENTING THE IBERO-ARABIC STYLE

Sebka is a typical ornament of the Moorish style. These diamond panels composed of overlapping arches are typical of Ibero-Arabic architecture, of which the Lion Court of the Alhambra in Granada is a prime example.

Geometry is a predominant decorative theme in Muslim art. The achievements in geometric decoration are mainly based on the advanced mathematical studies of Moorish scholars. Starting from the circle, an extraordinary variety of figures was produced (squares, diamonds or rhombuses, hexagons, octagons, stars, ...) by applying the principles of symmetrical repetition, multiplication or subdivision to any material and scale.

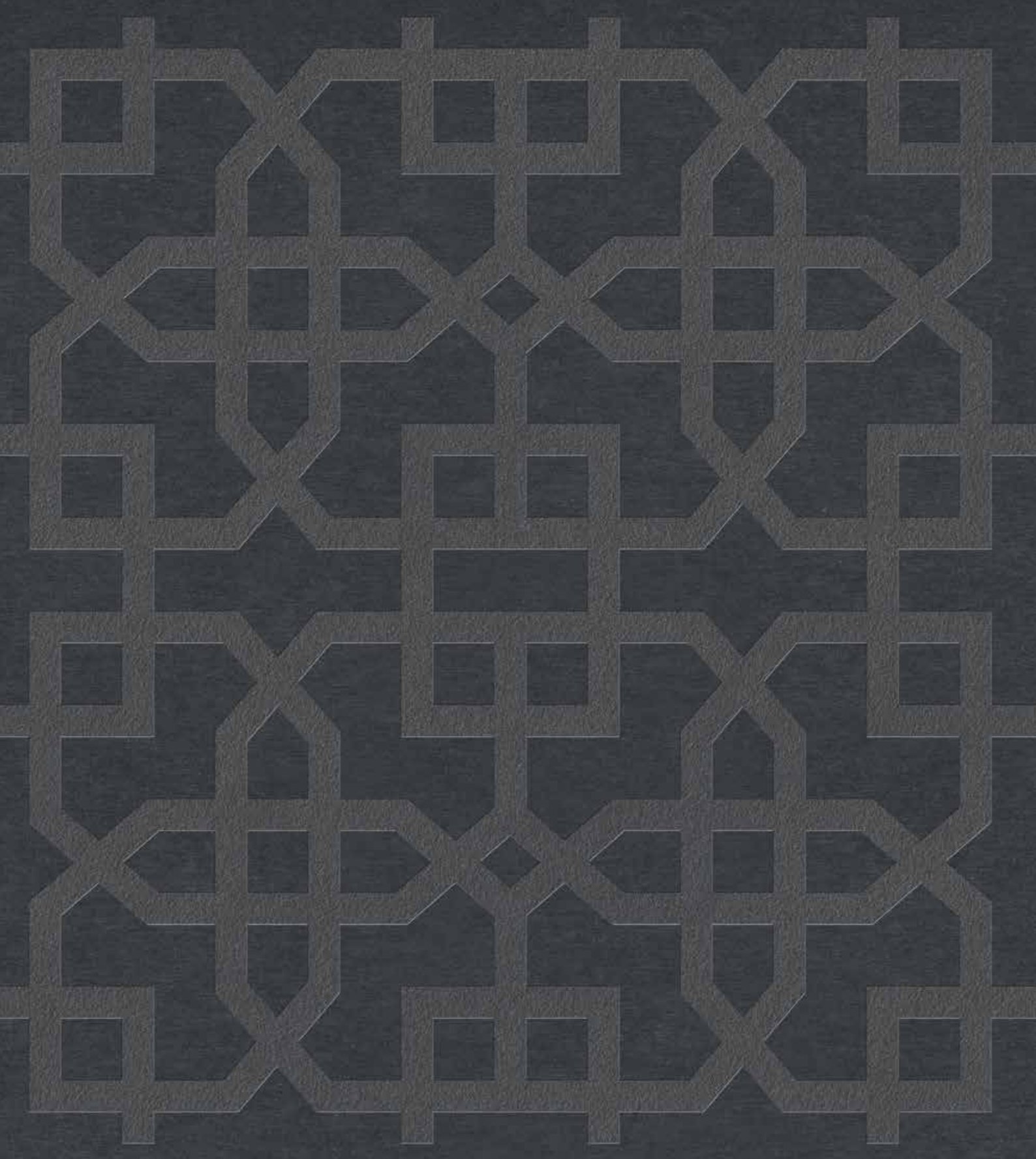
The term Neo-Moorish style is used for 19th or 20th century buildings or arts and crafts with reference to older Maghrebian role models.





Strapwork

Concept of a wall detail

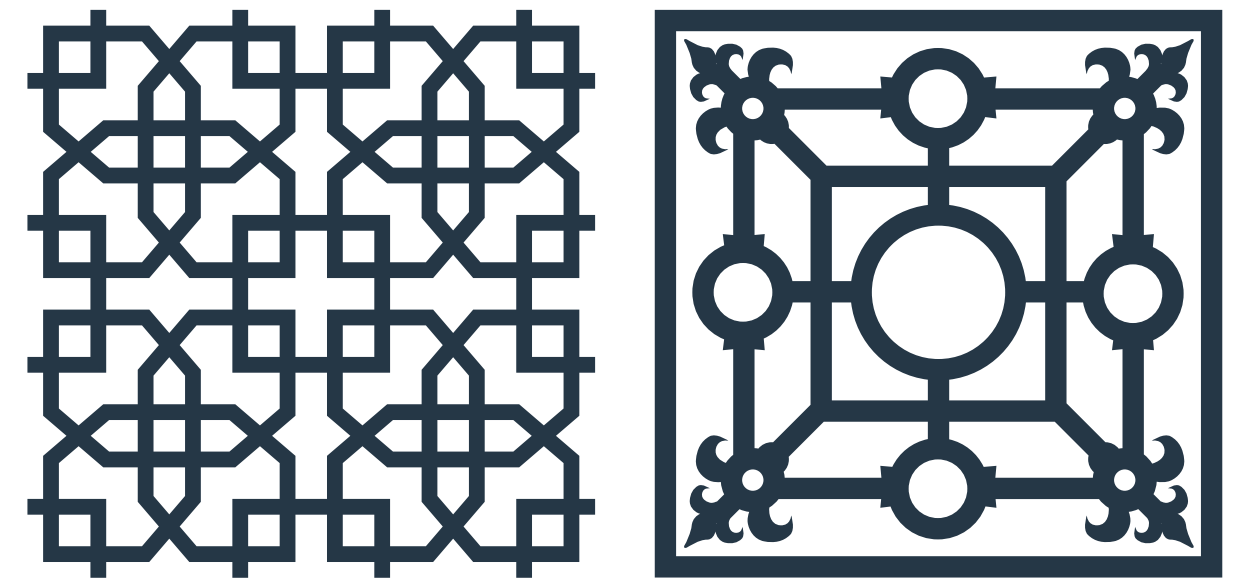


Strapwork

A RENAISSANCE ORNAMENT

Strapwork was developed in the Netherlands in the late 16th century and then spread to Germany, Italy and France. The design can be traced back to the Antwerp sculptor, builder and ornament engraver Cornelis Floris. He developed numerous new ornamental forms.

The Neo-Renaissance was particularly fond of Strapwork motifs between 1870 and 1890.



ESTABLISHED
1834

CEMBRIT PATINA SIGNATURE

**Communicate.
Let the building talk.**

CEMBRIT PATINA DESIGN LINE

Communicate. Let the building talk.

SIGNS INFORM. SIGNS PROVIDE ORIENTATION. SIGNS DECORATE.

Wouldn't it be great if signs and symbols from everyday urban life fit into the design context of the building's interior and exterior facades?

Signs of various kinds are an indispensable part of every building. Without them, everyday operations would be disrupted. They guide you to the right place and person and important information could not be communicated without signs.

Cembrit Patina Signature provides exactly this opportunity, because it blends in with an environment of other products from the Cembrit Patina design line. Fibre cement boards can be individually engraved to create a larger pattern, e.g., company logos, business slogans, school emblems. Engraved claddings are sophisticated, effective and adds to the exterior of the building without the need for additional signage.

- Highlight a brand or location
- Use letters, images or pictograms and colour
- Stay in direct context inside and around a building

RECEPTION



CAFE



Communicate with Cembrit Patina Signature

Aesthetics and ornament form a unity and everything beautiful is somehow also ornamental. The sculptural characteristics of architecture can be particularly emphasised by lighting effects or visual elements. Contemporary facade designs and ornamentation have a close relationship through recurring and often abstract or abstracting patterns. In combination, they give buildings more charisma and individuality.

The path to today's application began with Pop Art in the 1960s. In the concepts of avant-garde designers, bright colours and a light-hearted vocabulary of forms played an elementary role and in the 1970s they soon freed themselves from ornamentless functionalism.

The development of new facade technologies, such as Patina Signature, allows for ornamental design. With the economical application of Patina Signature, architects will find efficient solutions in design.

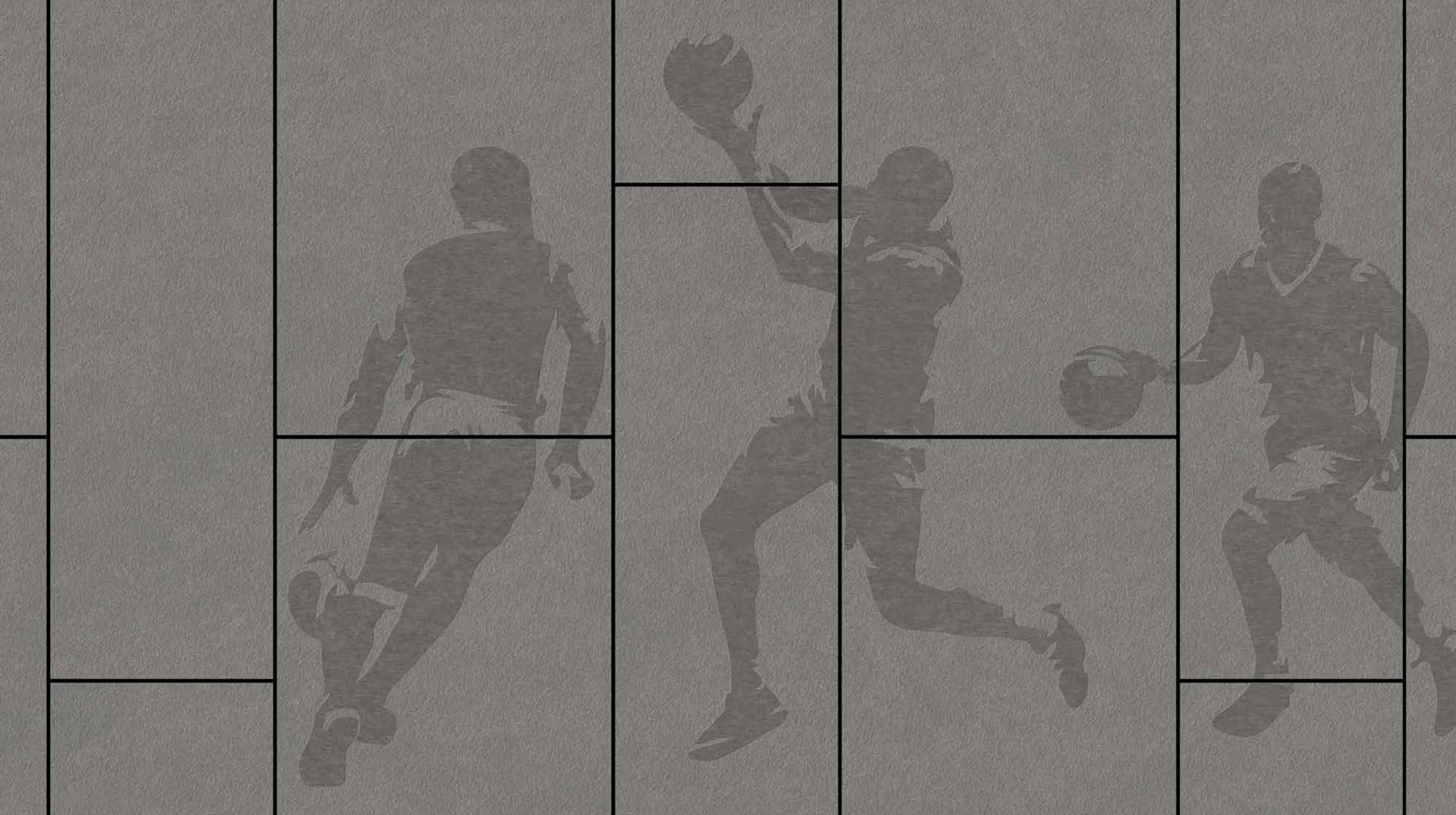
An ornament is clearly separated from the background and can be distinguished by colour, relief or elevation.

The demarcation of ornament from decor and pattern can be made by the decorative and ordering function on the facade according to the following aspects:

- Expression of an image, brand or an event
- Regional and supra-regional connection
- Use of letters, images or colour
- Inspiration from nature
- The direct context and environment around a building



COPENHAGEN





Natural surfaces

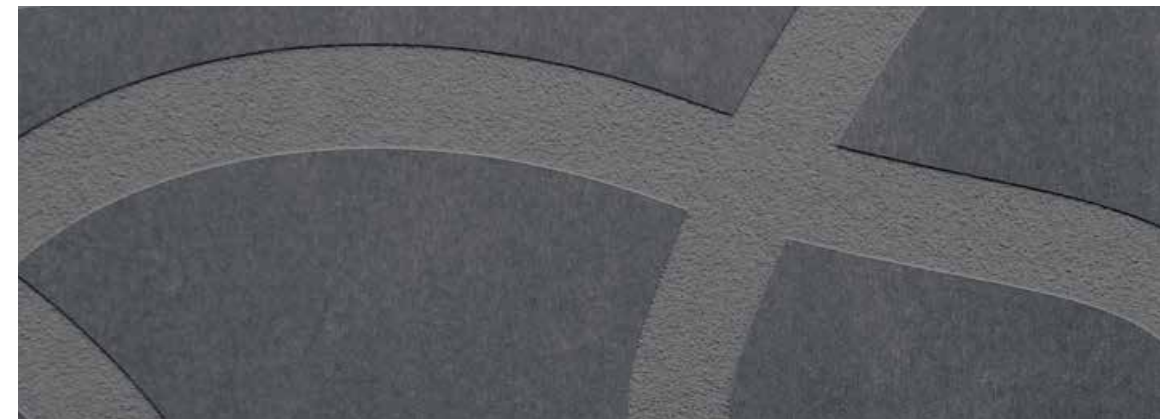
Cembrit Patina Original

Surface: natural textured



Cembrit Patina Signature

Surface: natural sanded/rough



Cembrit Patina Rough

Surface: structured, velvety



Cembrit Patina Inline

Surface: linear grooves



Turn your building into your canvas

Cembrit Patina Signature is a sandblasted Patina facade board in a 100% individual facade design where you have the opportunity to put your own motifs on the board and customize the pattern of your choice.

Cembrit Patina Signature is based on the popular Cembrit Patina Original and the rustic Cembrit Patina Rough, together offering you a new design on a base of legacy and trusted quality.

Your design can be embossed in two ways – adding a new type of expression to the building – and serving as a true reflection of your creative vision.

With Cembrit Patina Signature, the combination of sandblasted Cembrit Patina Rough facade board and the fine, sanding lines on Cembrit Patina Original board makes it possible to create unique patterns and geometric shapes.

SPECIAL PRODUCT CHARACTERISTICS:

- Patina facade board in customized design pattern
- Cembrit Patina Original being the most dominant or Cembrit Patina Rough being the most dominant
- No standard design – 100% individual facade design of your choice
- Available in five colours, same as Cembrit Patina Rough: P 020, P 050, P 070, P 222 and P 545



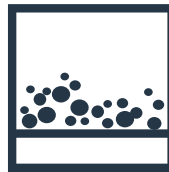
NON
COMBUSTIBLE



DURABLE



MAINTENANCE
FREE



MOULD
RESISTANT



IMPACT
RESISTANT



THROUGH
COLOURED



SUSTAINABLE



INDIVIDUAL
DESIGN

A stylized graphic of bamboo stalks and leaves. The left side features a solid yellow background with white line art of bamboo. The right side has a dark grey background with a faint, textured pattern of bamboo stalks and leaves, overlaid with a grid of thin black lines.

CEMBRIT PATINA SIGNATURE CONCEPTS

Facades with structural motifs



CEMBRIT PATINA SIGNATURE

IT HAS NATURAL VARIATIONS AND PATINATES AS SEASONS CHANGE
AND TIME PASSES.



CONCEPT OF A WALL VIEW

- Cembrit Patina Signature
- Colour: P 070
- Pattern: Diagonal lines
- Motive: Patina Original being the most dominant







CEMBRIT PATINA SIGNATURE

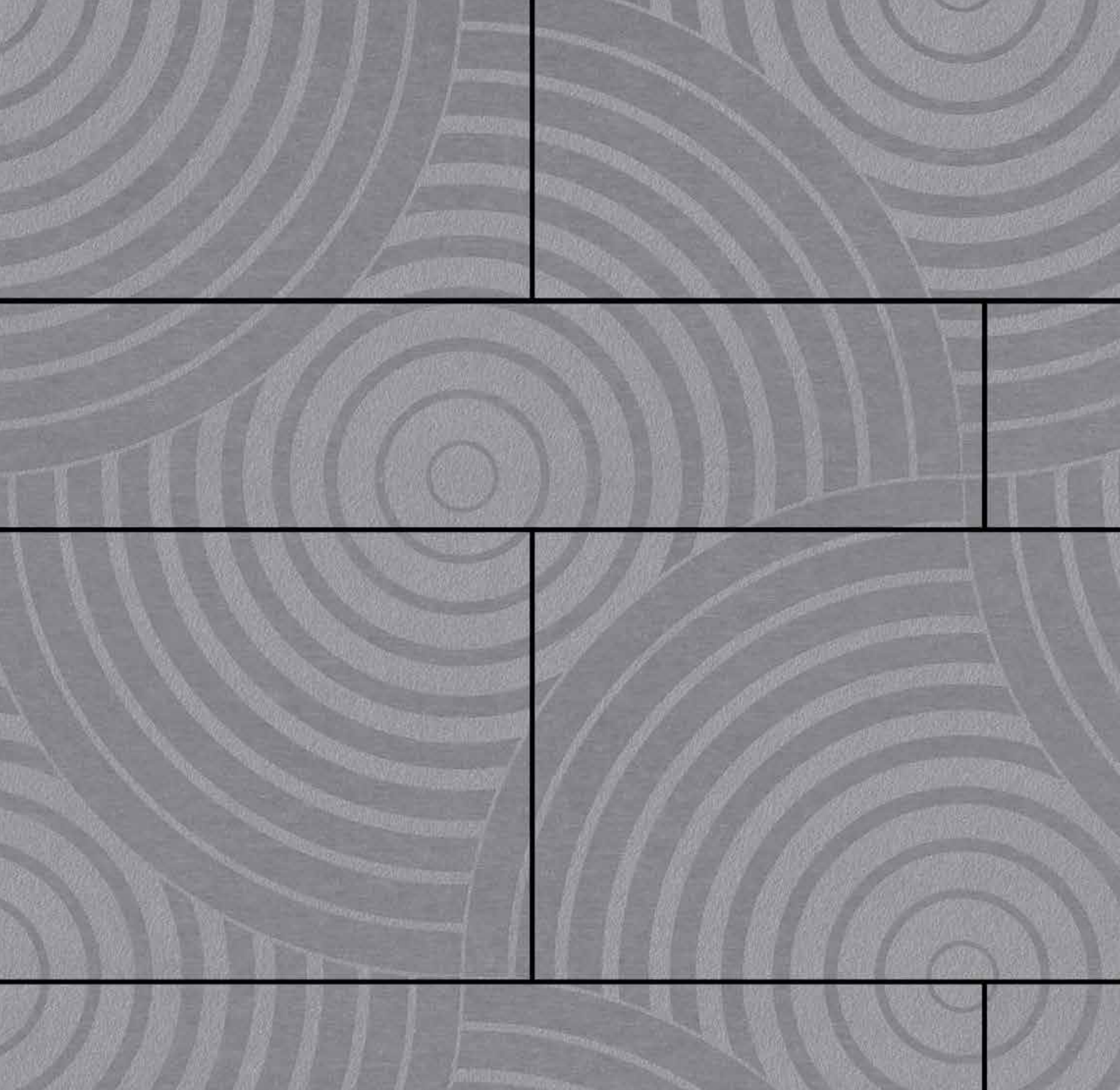
EACH FACADE BOARD IS AS INDIVIDUAL AS NATURE ITSELF.



CONCEPT OF A WALL VIEW

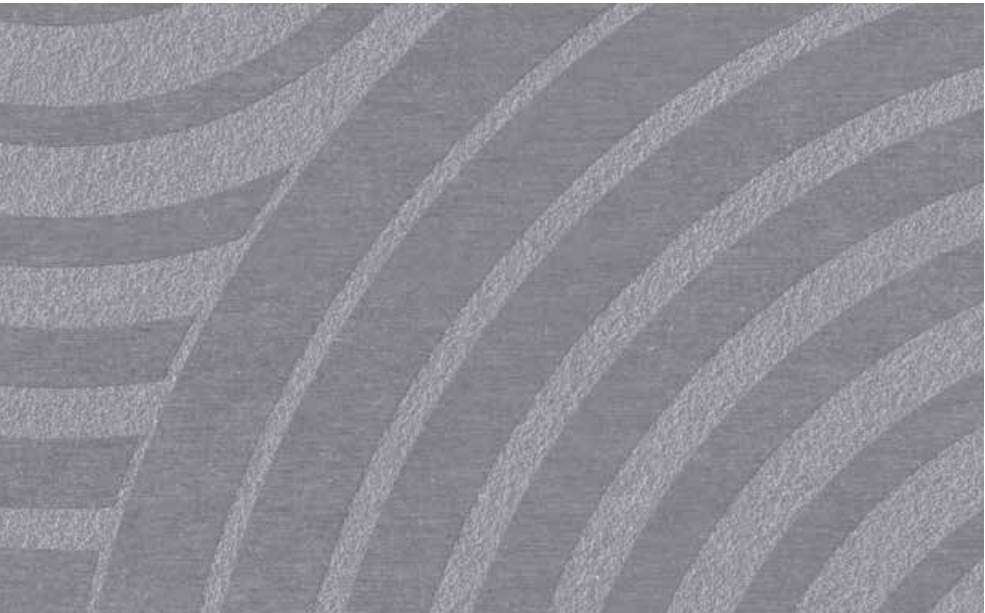
Cembrit Patina Signature
Colour: P 070
Pattern: Bamboo
Motive: Patina Rough being the most dominant





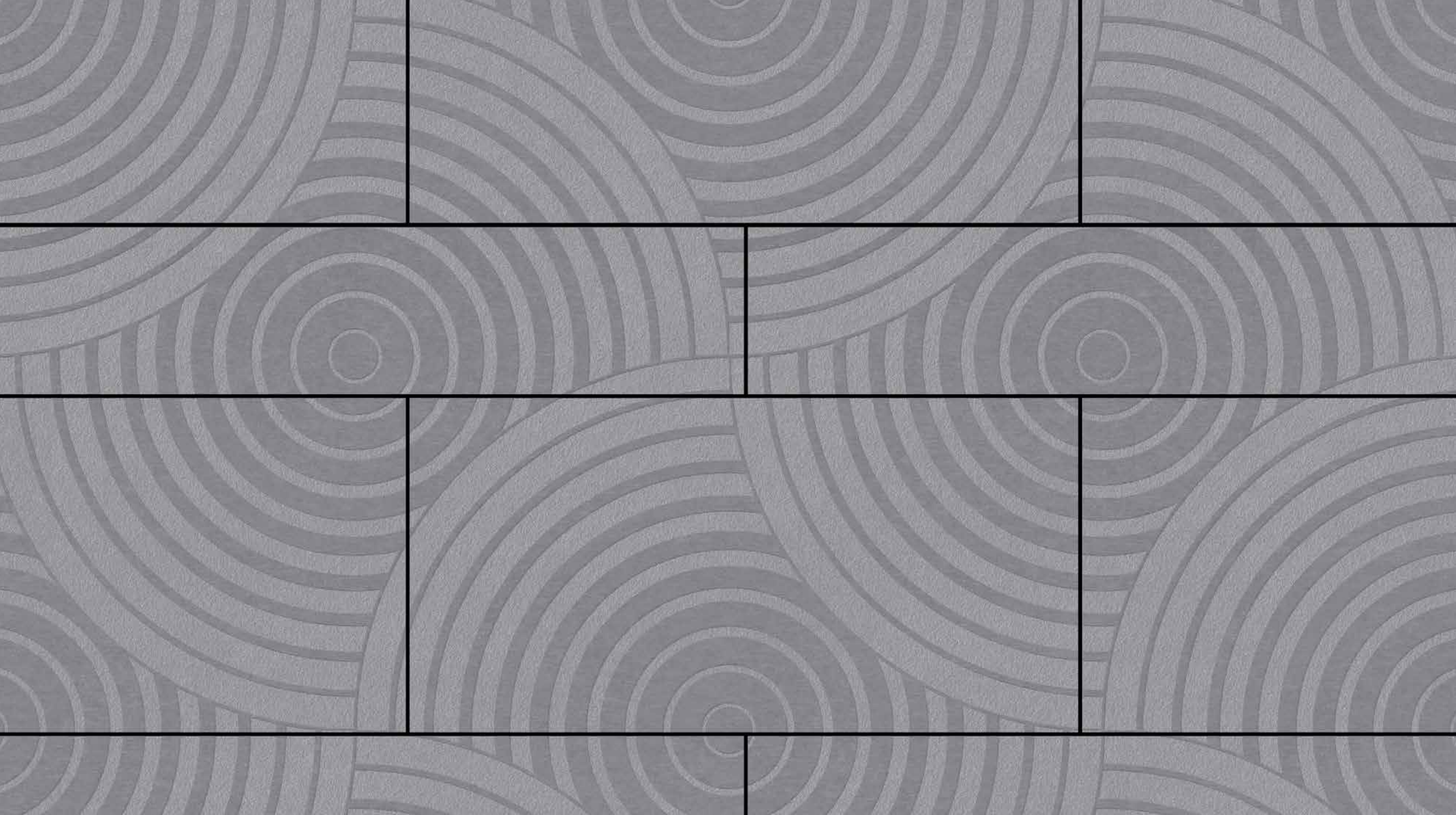
CEMBRIT PATINA SIGNATURE

HERE’S A FACADE BOARD THAT MAY BE STANDARD,
YET IT IS MUCH MORE THAN ORDINARY.



CONCEPT OF A WALL VIEW

- Cembrit Patina Signature
- Colour: P 020
- Pattern: Circles
- Motive: Patina Original being the most dominant



Detail & overall appearance

The overall visual impression of a building or its component is best assessed from a reasonable distance and under appropriate lighting conditions.

The following viewing distances have proven effective in practice:

BUILDING:

The suitable distance corresponds to the distance that allows the perception of the building's essential parts. Relevant design features should be recognisable.

ELEMENTS:

The adequate distance corresponds to the observers' usual viewing distance of at least 5 metres. The view of a building should result in a well-balanced overall picture. Since characteristic features such as the structure of the surface, joint pattern or colours have a decisive influence on the overall impression, these should be taken into account during planning.

Some examples of application are available online in the [Cembrit Visualiser](#).

The use of several colour tones next to each other, or an accentuated use of colour within a surface should not affect the motif, so that utilised shapes or motifs can be perceived as desired when viewed objectively.

When assessing details with Cembrit Patina Signature, the overall impression from the usual viewing distance is decisive. Depending on the shape, motif or pattern, planning requires a special check to ensure that the intended characteristic and perceptions are achieved.



CEMBRIT

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Cembrit is one of the leading European manufacturers of multi-capability fibre cement building products. Our products and solutions add exciting new design opportunities for moulding attractive, durable settings for people's lives. But Cembrit is more than mere products. We also help make all kinds of design and construction projects easier – as well as more profitable, inspiring and effective. And for us, every construction project also involves building relationships with people, making your day better, and helping you make the day better for others. Making it a day to remember.