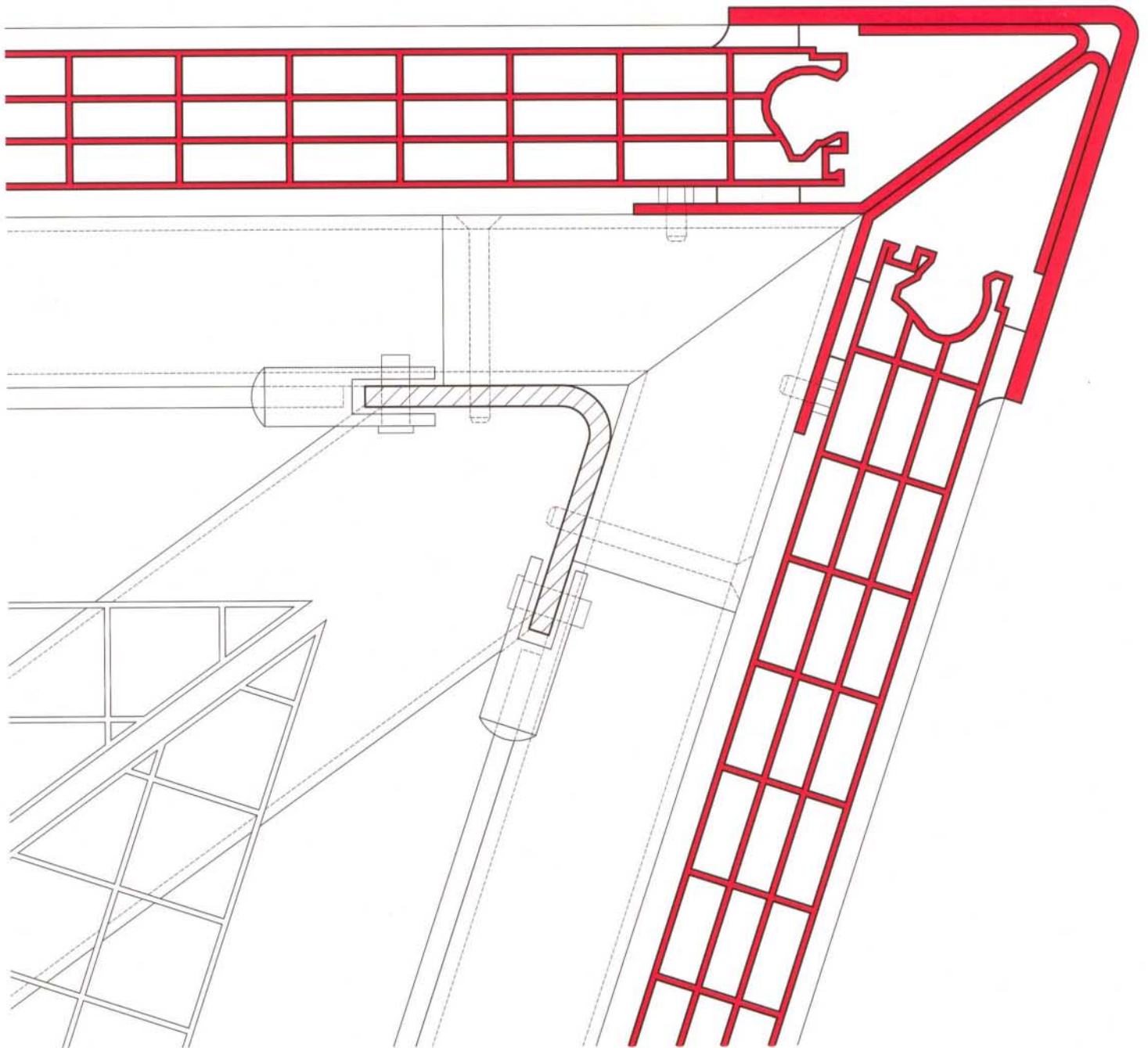


DETAIL

Zeitschrift für Architektur + Baudetail · Review of Architecture · Revue d'Architecture
Serie 2003 · **7/8** · Fassade, Außenwand · Facades · Enveloppes extérieures





Leafing through international architectural magazines, one gains the impression that no building material, no form of application is too abstruse for facades. Today, buildings and their outer skins are more varied than ever before, exhibiting an often disparate juxtaposition of forms, materials and colours. With all this complexity and variety, architecture is a mirror of our pluralist society, our fast-moving, media-dominated age. For the first time, there is no formally recognized style, but simply numerous parallel – and sometimes just trendy – currents and movements. The vast majority of building design, of course, lies somewhere between these extremes; but the absence of a dominant style with its own theoretical basis (and without social relevance) can quickly lead to arbitrariness or formalism. Many present-day architectural stars, indeed, have a formal orientation and have tuned their own style into something like a trademark. In this respect, the facade, more than any other constructional element, often acts as the credentials of a building and its designer, conveying a certain image and serving as a vehicle for self-portrayal. This is the outcome of a development in which a central dictum of the Modern Movement has lost its validity: namely, that the skin should express the internal life of a building; that form and function, interior and exterior should be in harmony with each other. On the one hand, the functions of buildings are less and less specific; on the other hand, the separation of the building skin from the structure has allowed the outer enclosure to become an independent curtain-like element – a real skin, in fact. Not surprisingly, therefore, attention has increasingly been focused on the surface, and one expression of this can be found in a new delight in ornamentation and decoration.

In an age when the senses are permanently bombarded with stimuli, architects are constantly constrained to create something new and spectacular in order to attract attention. Like nothing before it, the computer is changing not only the scope for design, but also our aesthetic sensibility and receptiveness. This has inevitably had an influence on architec-

ture. In addition, there is a host of new manufacturing processes and finishing techniques, especially in the production of glass and plastics, where new scope for coating and coloration exists.

Colour is one of the central stylistic features of the work of the architects Matthias Sauerbruch and Louisa Hutton in Berlin. In their newly completed research building for the Boehringer Ingelheim concern in Biberach, Swabia (ills. 2, 3), they use glass printed in various forms to create a somewhat confusing pattern: an abstract, extremely magnified depiction of a molecular structure from the laboratory of this biochemistry company. The image covers the entire, evenly gridded external skin, resulting in a loss of all tectonic points of reference. When lighting and insolation conditions permit, bands of vertically pivoting louvres can be opened to allow direct views out of the building. From the inside, seen against the light, the printed glass is remarkably transparent. The surroundings are seen as if through an artificial, pastel-coloured veil. Viewed from the outside, however, the disconcerting pattern seems obtrusive.

The laboratory building in Biberach is a prime example of a box with more or less random decoration. Intentionally or not, it may also be seen as representative of our modern media world; for in an opened position and in the appropriate light, the coloured glass louvres are remarkably photogenic.

Will Alsop's equally colourful *Colorium* (ill. 1), prominently situated among an array of works by big international architectural offices in the new media harbour development in Düsseldorf, also cries out for attention. Alsop, too, covers his facades with a large-scale coloured pattern. Here, however, the individual panes of glass are not homogeneously coated as in the example by Sauerbruch and

Hutton; they are printed with graphic images vaguely reminiscent of pictures by Mondrian. Seventeen different motifs are combined in various ways to create a pattern that is distinct from the structural order. In other words, the pattern is pure decoration, rather like fashionable wallpaper.

A more subtle form of decoration is used by the Austrian architects Lichtblau and Wagner in their church centre in Podersdorf on Neusiedler See (ill. 5). A glass wall with a spatially defining and integrating function is set in front of the group of buildings. It is printed with texts written by the children of the parish and with quotations from the Bible. In this way, the architects not only achieve interesting lighting effects on the buildings; they have also created a kind of media facade that conveys a message. Printing glass with words or pictures – with what are, in the first instance, aesthetic effects – remains the most common form of creating a media facade. Where the printed glass wall by Lichtblau and Wagner stands in front of other buildings, it forms part of a multilayer construction, resulting in various degrees of transparency and a fascinating interplay of light and shade.

Playing with transparency is a major aspect of glass facades. By printing, etching or coating the surface, overlaying it with louvres, perforated sheet metal or metal mesh, a broad range of effects can be achieved between transparency and translucence.

Although in everyday use, glass facades present a rather drab picture, there are examples, where completely smooth glass skins, reduced to a formal minimum, possess great aesthetic quality. Like many minimalist structures, they not only provide a response to the increasing overstimulation of the senses. They are also a token of progress in glass technology; for today, most major functions of the



Laban Centre in London

Architekten:

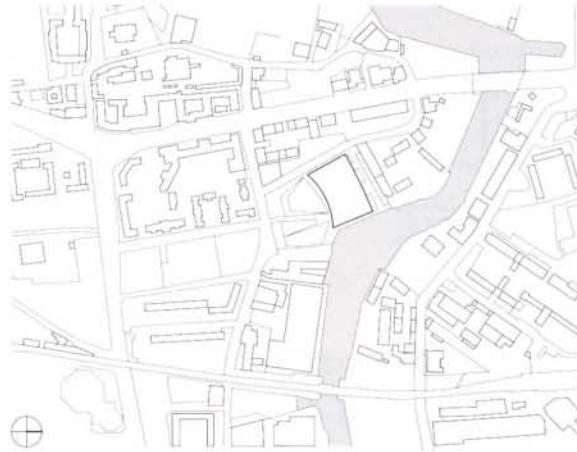
Herzog & de Meuron, Basel
Jacques Herzog, Pierre de Meuron,
Harry Guggler, Christine Binswanger

Projektleiter:

Michael Casey

Tragwerksplaner:

Whitby Bird & Partners, London
weitere Projektbeteiligte S. 904

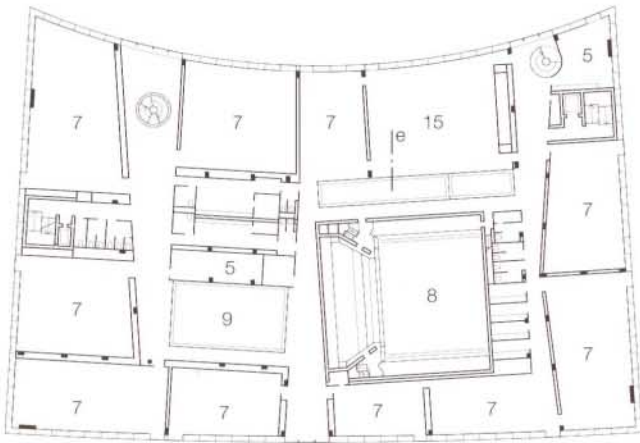


Lageplan
Maßstab 1:10000
Site plan
scale 1:10,000

Das Laban Centre, benannt nach Rudolf Laban, Tanztheoretiker und Pionier des modernen Tanzes, ist eine der größten dem zeitgenössischen Tanz gewidmeten Institutionen Europas. Umgeben von Lagerhäusern und Werkhallen liegt das Gebäude in Deptford im Südosten Londons an einem Seitenarm der Themse. Der große Baukörper fügt sich mit seiner Kubatur unaufdringlich ein, die schimmernde Fassade hebt sich jedoch wie unwirklich schwebend von der Nachbarbebauung ab. Als äußere durchscheinende Hülle umgeben klare bzw. farbige Polycarbonatplatten das Gebäude. Nur die Rückseite der inneren Plattenschicht ist eingefärbt, was der Hülle einen pastellartigen und dreidimensionalen Effekt verleiht. Mit 60 cm Abstand befindet sich hinter den auch als Blend- und Wärmeschutz dienenden Platten die innere Hülle der zweischaligen, hinterlüfteten Fassade aus transluzenter Isolierverglasung.

Bewegung und Kommunikation – die beiden Hauptziele des Tanzentrums – thematisiert auch das Gebäude selbst. Die konkav geschwungene Eingangsfassade bezieht in einer umarmenden Geste die Außenanlagen ein. Auch das Innere des Hauses scheint in Bewegung versetzt. Zwischen dem komplexen Gefüge der Räume führen Rampen und Wege hindurch, die sich vor den Lichthöfen zu Plätzen weiten. Die Lichthöfe versorgen das tiefe Gebäudevolumen mit Tageslicht und ermöglichen Sichtverbindungen durch das Haus. Transparente und transluzente Wände gliedern mehr als sie abtrennen. In dieser offenen »Stadtlandschaft« erleichtern die Farben der Orientierung. Wände und Einbauten der Flure sind in leuchtendes Türkis, Grün oder Magenta getaucht. Dagegen sind die Tanzräume ruhiger gestaltet. Hier filtern die mattierten Glasscheiben das Licht, nur ein raumhohes Fenster in jedem Studio bietet Ausblick auf die Umgebung. Durch die Doppelfassade entsteht eine subtile Wechselwirkung zwischen Innen und Außen: Nach innen schimmern die Farben der Fassadenpaneele durch, außen zeichnen sich am Abend die Schattenbilder der Tänzer schemenhaft ab.





Grundrisse • Schnitte
Maßstab 1:1000

Floor plans • Sections
scale 1:1000

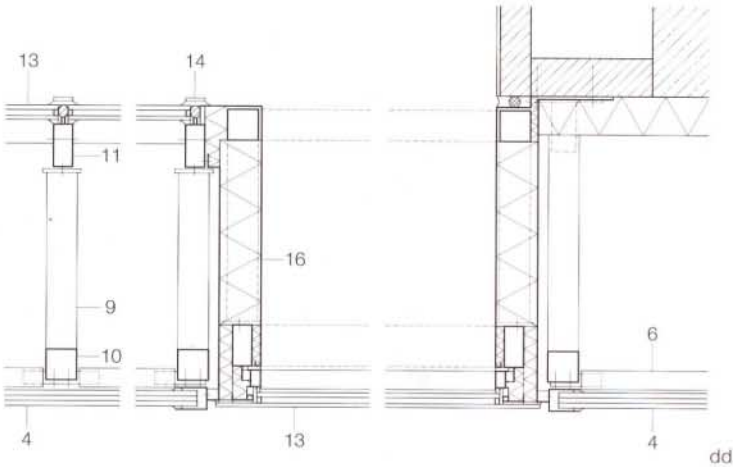


The Laban Centre is one of the largest institutions for modern dance in Europe. Named after Rudolf Laban, the famous choreographer and pioneer of dance, it is situated among warehouses and workshops on a tributary of the Thames in Deptford, south-east London. The large volume of the building is well integrated into its surroundings, although the somewhat unreal, floating quality lent by the shimmering facades distinguishes the centre from the neighbouring developments. The structure is enclosed in a double-skin facade with a 60 cm ventilated cavity between the two layers. The outer skin, which provides thermal insulation and acts as a visual screen, consists of polycarbonate sheeting – either transparent or in different colour tones. The coloured coating was applied to the rear face of the inner layer of sheeting, which lends this skin a pastel-like, three-dimensional effect. The inner skin consists largely of translucent double glazing. Movement and communication, two central aspects of the dance centre, are also themes of the architecture. The concave, curved entrance facade seems to embrace the external space in a sweeping gesture. Internally, too, the building suggests a state of movement. Ramps and circulation routes lead between the complex layout of rooms and broaden into open spaces. Light wells allow daylight to penetrate into the deep volume of the building and establish visual links through the centre. The transparent and translucent walls have more of an articulating than a separating function. Within this open "cityscape", the colours form a visual aid to orientation. Walls and inbuilt fittings in the corridors are coloured bright turquoise, green and magenta.

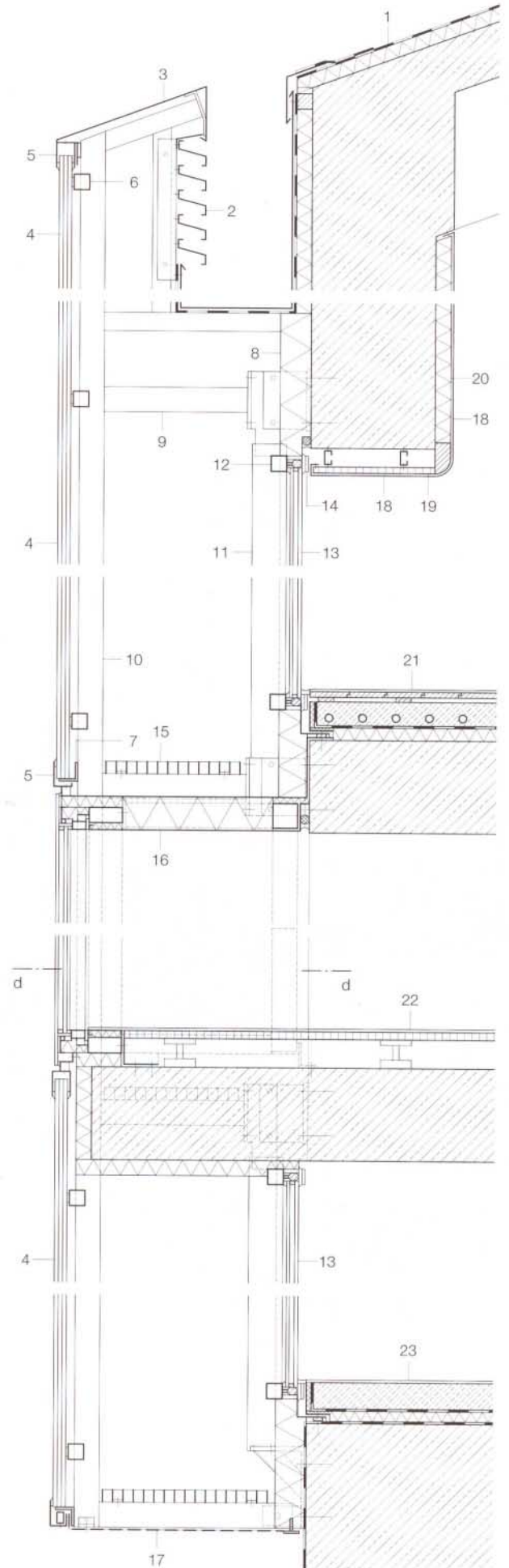
In contrast, the dance studios have a more restrained design. Here, the panes of obscured glass filter the incoming light. A single room-height window in each studio space allows a view out to the surroundings. The double-skin facade creates a subtle reciprocity between inside and outside: the colours of the facade panels shimmer internally, while externally, one sees the shadowy forms of the dancers in the evening.

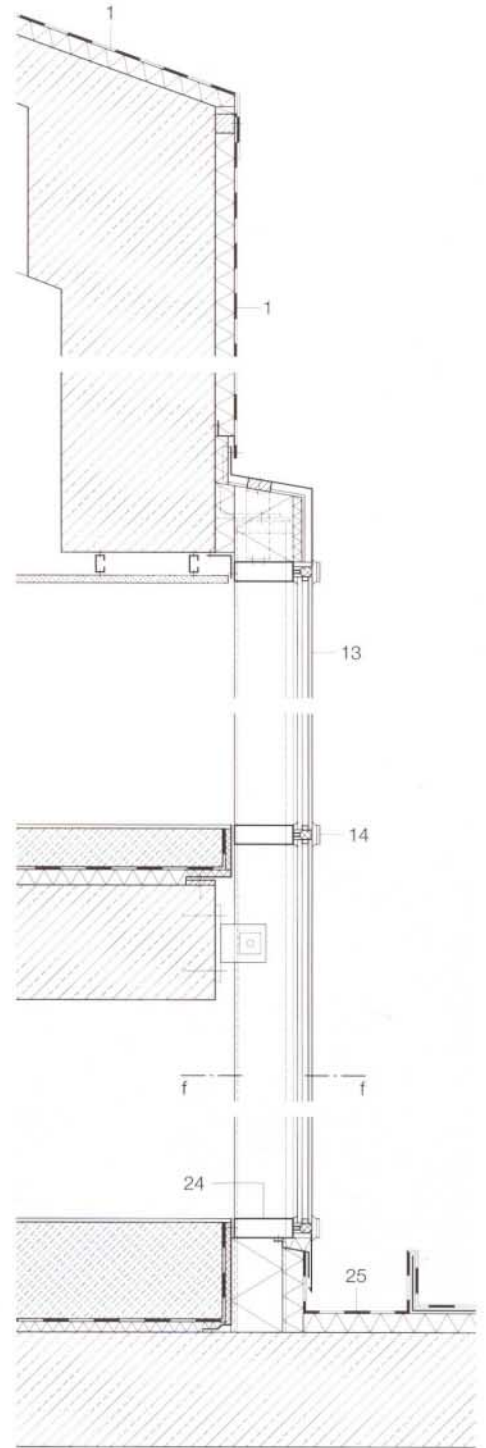
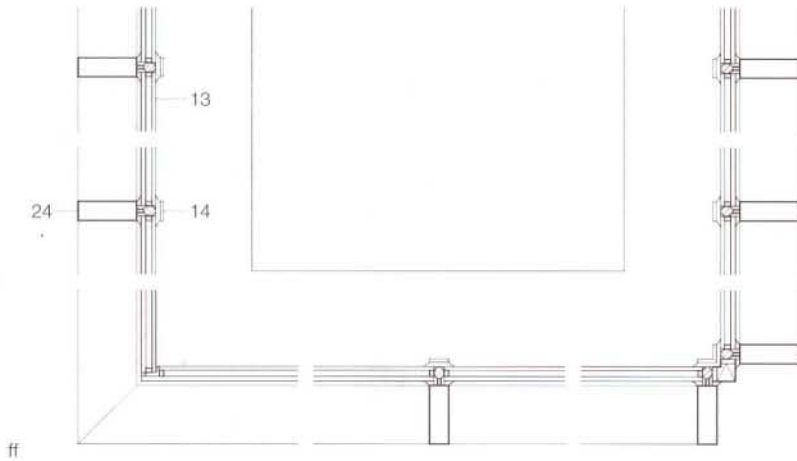


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|------------|------------------------|--------------|-------------------|
| 1 Eingang | 9 Lichthof | 1 Entrance | 9 Light well |
| 2 Foyer | 10 Werkraum | 2 Foyer | 10 Workshop |
| 3 Café | 11 Vorlesungs- saal | 3 Café | 11 Lecture hall |
| 4 Therapie | 12 Bibliothek | 4 Therapy | 12 Library |
| 5 Büro | 13 Bar | 5 Office | 13 Bar |
| 6 Personal | 14 Lehrer | 6 Staff room | 14 Teachers' room |
| 7 Studio | 15 Studiotheater | 7 Studio | 15 Studio theatre |
| 8 Theater | | 8 Theatre | |



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|----|--|----|---|
| 1 | Abdichtung Kunststoffbahn Wärmedämmung Polyurethan 50 mm | 11 | Pfosten Aluminiumrohr ∅ 50/120 mm |
| 2 | Lüftungslamellen Aluminium eloxiert | 12 | Aluminiumrohr ∅ 50/60 mm |
| 3 | Aluminiumblech eloxiert 2 mm | 13 | Isolierverglasung ESG 10 + SZR 16 + VSG 2x 6 mm mit Folie matt |
| 4 | 3-fach-Stegplatte Polycarbonat, 40/500 mm, transparent, rückseitig farbig koextrudiert | 14 | Klemmteller Aluminium Ø 60 mm |
| 5 | Rahmen für Polycarbonatsteg- platte: Aluminium eloxiert 55/80 mm | 15 | Gitterrost verzinkt 40 mm |
| 6 | Halterung Soganker Aluminium- rohr ∅ 50/50/4 mm | 16 | Aluminiumpaneel 100 mm |
| 7 | Stahlprofil L 60/60/4 mm | 17 | Aluminiumblech perforiert 2 mm |
| 8 | Wärmedämmung Steinwolle, 100 mm, grau beschichtet | 18 | textile Bespannung |
| 9 | Riegel Stahlrohr verzinkt ∅ 80/80/4 mm | 19 | Sperrholzplatte 20 mm |
| 10 | Pfosten Stahlrohr verzinkt ∅ 80/80/4 mm | 20 | Akustikdämmung 50 mm |
| | | 21 | Bodenaufbau Studio: Vinylbelag 5 mm Sperrholzplatten 2x 9 mm elastisches Auflager 20 mm Heizestrich 77 mm Trittschalldämmung 40 mm |
| | | 22 | Bodenaufbau Bibliothek: Teppichboden 10 mm Sperrholzplatte 18 mm |



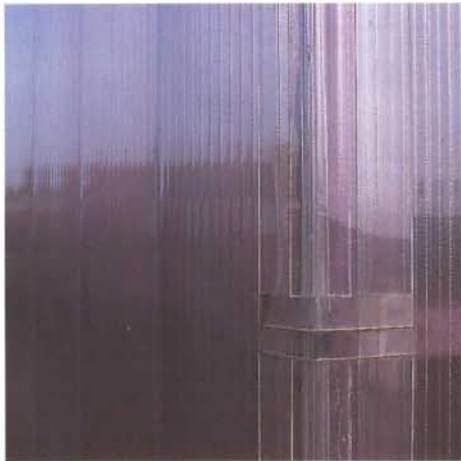
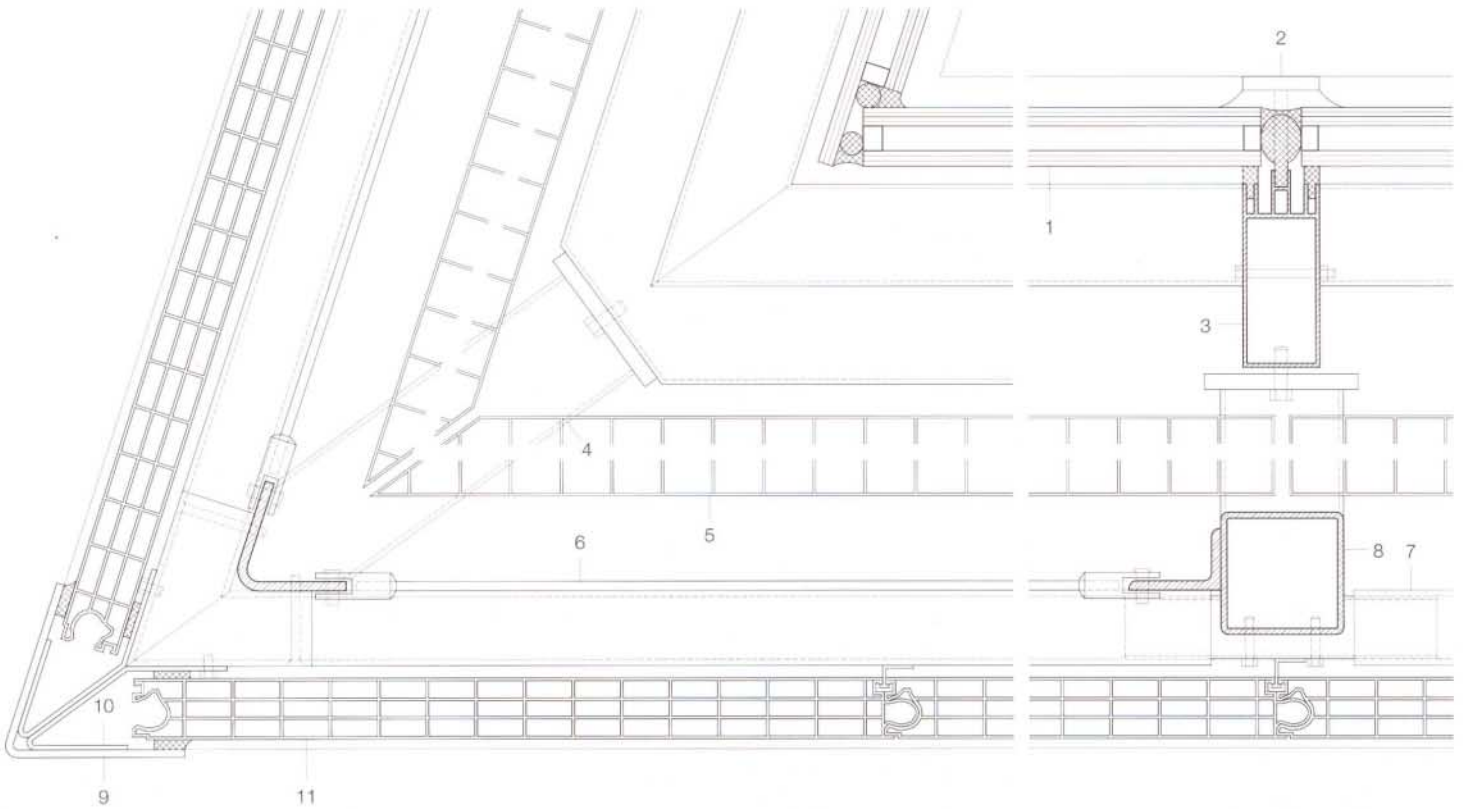


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| <p>23 Bodenaufbau Büro: Teppichboden 10 mm Zementestrich 85 mm Trennlage Dämmung Polystyrol 25 mm Abdichtung</p> <p>24 Pfosten Aluminiumrohr ∅ 50/165 mm</p> <p>25 Regenrinne</p> <p>1 plastic roof sealing layer 50 mm polyurethane insulation</p> <p>2 anodized-aluminium ventilation louvers</p> <p>3 2 mm anodized-alu. sheeting</p> <p>4 triple-layer transparent polycar- bonate hollow cellular slabs (40/500 mm) with coextruded coloured rear face</p> <p>5 55/80 mm anodized aluminium frame for 4</p> | <p>6 50/50/4 mm aluminium SHS suction anchor</p> <p>7 60/60/4 mm steel angle</p> <p>8 100 mm rock-wool thermal insulation, grey coated</p> <p>9 80/80/4 mm galvanized steel SHS rail</p> <p>10 80/80/4 mm galvanized steel SHS post</p> <p>11 50/120 mm aluminium RHS post</p> <p>12 60/60 mm aluminium SHS</p> <p>13 double glazing: 10 mm toughened glass + 16 mm cavity + lam. safety glass (2x 6 mm) with matt film</p> <p>14 ∅ 60 mm alum. clamping plate</p> <p>15 40 mm galvanized steel grating</p> <p>16 100 mm insulated alum. panel coloured rear face</p> <p>17 2 mm perforated aluminium sheeting</p> <p>18 fabric wall lining</p> | <p>19 20 mm plywood</p> <p>20 50 mm sound insulation</p> <p>21 studio floor construction: 5 mm vinyl flooring 2x 9 mm plywood sheeting 20 mm elastic bearers 77 mm screed around under- floor heating 40 mm impact-sound insulation</p> <p>22 library floor construction: 10 mm carpeting 18 mm plywood sheeting</p> <p>23 office floor construction: 10 mm carpeting 85 mm cement-and-sand screed separating layer 25 mm polystyrene insulation sealing layer</p> <p>24 50/165 mm alum. RHS post</p> <p>25 rainwater channel</p> |
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Horizontalschnitte
Vertikalschnitte
Südfassade
Innenhoffassade
Maßstab 1:20

Horizontal sections
Vertical sections
South facade
Courtyard facade
scale 1:20



Horizontalschnitte
Maßstab 1:5
Horizontal sections
scale 1:5

- 1 Isolierverglasung ESG 10 + SZR 16 + VSG 2x6 mm mit Folie matt
- 2 Klemmteller Aluminium Ø 60 mm
- 3 Pfosten Aluminiumrohr \varnothing 50/120 mm
- 4 Stahlrohr verzinkt \varnothing 80/80/5 mm
- 5 Gitterrost verzinkt 40 mm
- 6 Stahlseil \varnothing 6 mm
- 7 Halterung Soganker Aluminiumrohr \varnothing 50/50/4 mm
- 8 Pfosten Stahlrohr verzinkt \varnothing 80/80/5 mm
- 9 Acrylglasplatte gebogen, transparent 5 mm verklebt mit 10
- 10 Acrylglasplatte gebogen, transparent 3 mm
- 11 3-fach-Steplatte Polycarbonat, 40/500 mm, transparent, rückseitig farbig koextrudiert
- 12 Stahlprofil T 80/40/7 mm
- 13 Stahlblech 5 mm
- 14 Verkleidung Aluminiumblech eloxiert 2 mm
- 15 Aluminiumprofil, verstärkt mit Stahlprofil 2x 23/172 mm
- 16 Isolierverglasung ESG 10 + SZR 16 + VSG 2x6 mm, silikonverklebt

- 1 double glazing: 10 mm toughened glass + 16 cavity + lam. safety glass (2x 6 mm) with matt film
- 2 Ø 60 mm aluminium clamping plate
- 3 50/120 mm aluminium RHS post
- 4 80/80/5 mm galvanized steel SHS
- 5 40 mm galvanized steel grating
- 6 Ø 6 mm steel cable
- 7 50/50/4 mm aluminium SHS suction anchor
- 8 80/80/5 mm galvanized steel SHS post
- 9 5 mm transparent perspex sheet, bent to shape and adhesive fixed to 10
- 10 3 mm transparent perspex sheet, bent to shape
- 11 triple-layer transparent polycarbonate hollow cellular slabs (40/500 mm) with coextruded coloured rear face
- 12 80/40/7 mm steel T-section
- 13 5 mm sheet steel
- 14 2 mm anodized aluminium sheeting
- 15 aluminium section reinforced with 2x 23/172 mm steel sections
- 16 double glazing: 10 mm toughened glass + 16 mm cavity + lam. safety glass (2x 6 mm) adhesive fixed with silicone

