



Manfred Berthold

2003 - guest lecturer at Southeast University, Nanjing and Tongji University Shanghai, China
- numerous competitions awards
2000 guest professor at Royal Melbourne Institute of Technology, Australia
- guest lecturer at Roger Williams University in Bristol, USA

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1998 - start of urbanFish architects
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- visiting assistant professor at University of Michigan, USA
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awards
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recent projects
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**7 Questions and Answers on the Façade.
Flexible Façade, Austrian Student Competition.
Manfred Berthold**

01 How does a façade function as an interface or threshold?

The façade is an open system, with an internal milieu.
The façade is neither an interface nor a threshold, it is both.
At first sight, the surface of the façade would seem to be a hermetic layer.
At second sight we can see pores and openings that enable and provoke communication with the surrounding.
Façades are absorbers through the pores of their skins.
The façade as the skin of a building keeps a constant contact with its surroundings.
Our skin has sensors - sweat glands, blood vessels, fat tissue serve to regulate temperature.
A flexible façade, comparable to our skin, could interact and react with the surroundings.
Our 'third skin' - the façade of our buildings - could be adapted to our human needs of communication with the outside and at the same time protect from external influences.

02 Is the façade part of the street or part of the building?

Only the contour of the heavy snowdrifts indicates that there is a house below. This picture shows a perfect architectural fusion between façade and landscape.
Without a doubt, there is a link between the surface of the façade and the natural or urban environment, as there is another link between the façade and the construction of the building.
In following this, we can understand the question - the façade is part of the street and from the example given, the street is a part of the façade.
In some of the sown projects the street is part of the building.
Paths leads across the façade. The horizontality of the building defines its vastness (of the façade).
Could a building then even have a garden or landscape as a façade, instead of being only made of clay or concrete tiles?
The horizontal facade, in this context, serves as a stage for various public activities.



freestanding vs. urban infill



Project Kaiserslautern



Project Kaiserslautern analysis



Project Graz KMG 2

03 What is the difference in designing a façade for a freestanding building vs. an urban infill project?

In a complex of buildings the façade is in relation to its neighbour buildings. Where architectural planning and city space interpenetrate and the architecture itself becomes the means and measure by which one comprehends the urban landscape. Freestanding buildings don't have neighbouring façades. They are related to the free landscape – the creation of nature. As soon as humans started to cultivate nature, the wild and free landscape became an artificial one. I want to quote Paul Shephard: "The cultivated wilderness, or what is landscape". What, if a building becomes an artificially designed landscape as a horizontal façade? And what if freestanding buildings become part of this artificial landscape? The following pictures are examples of the idea of such a combination of freestanding and urban infill façades.

04 Is the façade a property of certain kinds of architecture? Can a blob have a façade?

The word façade, borrowed in the 18. Century from the French word façade, has its origin in the Italian word Facciate, a declension of Faccia, which means Face or Front Side. The façade is the outer visible layer of the invisible internal. The inner-measurements of buildings, towns and lands were in history limited by the circumference of facades as protecting walls. In this example the facade is just a wall. It creates an illusion, like in a movie production as scenery for a building, or a whole town. Architecture is indistinguishable from décor. To quote Mark Wigley: "To (design or) construct architecture is simply to prop up a surface that produces an atmosphere."



Project Kaiserslautern



Project Kaiserslautern



the need of a façade

Any shape that is understood in an architectural context can claim to be a façade.

Back to the question: Can a blob have a façade?

Certain blobs could have a façade. The perfect form of a water reservoir follows the surface tension of the medium water.

Not only blobs can have a façade. Certain loops can have a facade too.

05 Is the problematic nature of the façade merely an illusion created by representational methods, in particular elevation drawings?

What is the façade of a 'space behind', if not a surface that manifests certain structural, sculptural, material, colourful and tactile properties?

There exist façades that never have been designed.

There are façades that have been designed.

There are representational methods for façades leading back to the measurements of nature.

Many of these examples are unplanned; spaces created to receive light, air and sun.

Historically, façades developed from a negative shape, in the case of a kind of 'minus architecture' (in the construction of caves). Used during the grey prehistoric period for protection against the influences of the weather and, above all, against hostile animals.

Entire towns were later hollowed out of the earth, as in the case of the Christian churches and the dwellings of Göreme in Anatolia.

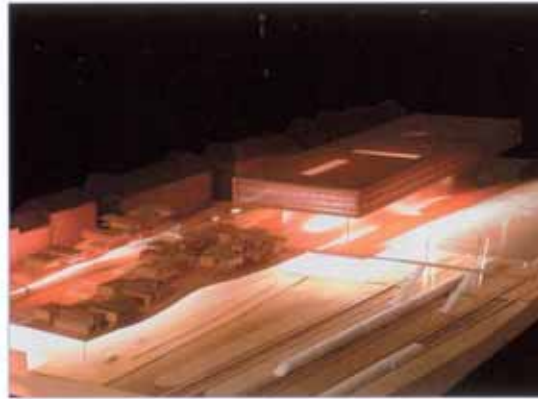
What is interesting in this case, is that columns were no longer necessary to support the cupola.

An architecture arose which is in no way visible to today's unsuspecting observer, flying over the area in an aeroplane, since the natural formations were not touched. Even for enemies of old, who had to do without the aeroplane, the entrances to the flats were extremely difficult to find.

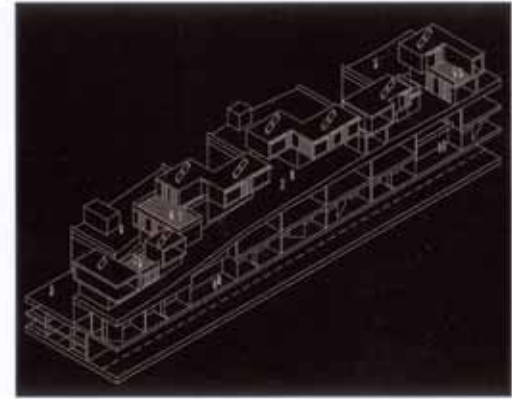
We are dealing with a highly differentiated, very independent and characteristic architecture whose premise is the façade as camouflage.



Project Vienna Westbahnhof



Project Vienna Westbahnhof



Project Vienna Westbahnhof

06 How do transparency and reflectivity change the status of the façade?

The transparency of the façade allows a view into and provokes the communication between indoor and outdoor. The internal will be much more understood as part of the external and vice versa. The observer experiences an enlargement of the living space, if a visual flowing transition between inside and outside is created.

Reflecting walls create a distance between an indoor and outdoor. The spectator can only view himself. They enlarge the space outside and make us forget that there is something behind.

Today we develop reflecting façades that serve as collectors, solar-cells or sun protectors.

The low energy house, the passive house, the zero-energy house are a combination of transparent, reflecting and opaque façade facing.

Double skin glazed walls have the effect of a climatic shield.

07 Do all buildings need a façade, or can we dispense with it?

The concept of the façade troubles architectural discourse – haunting those that try to escape it and eluding those that chase it.

A long tradition of architectural theory suggests that architecture is never more than a theatrical effect.

In this sense Architects are special effects experts.

Siegfried Giedion says: „Forms are not bounded by their physical limits. Forms emanate and model space.“ (Siegfried Giedion, Raum, Zeit, Architektur)

If we define the façade to be the physical limit, then the façade is the anatomical cover of architecture.

Façade is the anatomical raiment of architecture.

The question: Do all buildings need a façade, leads us to further questions: Do buildings need a roof, a ceiling, a wall? Do they need a construction at all?

Do we need architects for designing façades?

Anne Lacaton

*1955



2003 2004 Visiting professor at Architecture school of Lausanne
1987 founded Lacaton&Vassal with Jean Philippe Vassal

1984 Diploma of town planning, University of Bordeaux
1980 Diploma Architecture school of Bordeaux, France

awards

1999 Grand Prix National d'Architecture Jeune Talent, French Ministry of Culture, France
1991 Lauréats des Albums de la Jeune Archi-

ecture, France

Finalist Mies Van der Rohe Award 2003 - European Union Prize for Contemporary Architects, (Palais de Tokyo, Paris).

Shortlisted Mies Van der Rohe Award 1996 (V) - European Union Prize for Contemporary Architecture (Faculté des Arts & Sciences Humaines de Grenoble)

Shortlisted Equerre d'Argent du Moniteur, France, 2002 (Offices, Nantes), 2001 (Palais de Tokyo, Paris), 1999 (House at Lège Cap Ferret), 1996 (Faculty Arts & Human Sciences, Grenoble)

recent projects

architecture school, Nantes, France

faculty of management, Bordeaux, France

dwelings at mouhouse, 14 units, Mulhouse, France

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1995 mühlbach am hochkönig, hillside housing, competition 1st Prize

Hafid Rakem

*1966



june 95 dec 03 Architect, Project Manager
- AJN Ateliers Jean Nouvel
apr 97 sep 97 Architect - Jean Michel Wilmotte

nov 94 may 95 Architect, Project Manager
- S G E Compenon Bernard
nov 92 oct 94 Architect, - SCENE

In association with: Renzo Piano Building Workshop, Architecture Studio, Armstrong
apr 92 oct 92 Architect - Francis Soler Office

jan 92 mar 92 Architect - Gangneux & Braun Office

nov 90 jan 92 Architect - Ateliers TEL

1993 1995 Post-graduate university degree in Ergonomics and Production systems design

University of Paris I - Panthéon Sorbonne - France.

National School of Engineering - Saint Etienne - France

1992 1993 Post-graduate university degree in scientific acoustic

University of Paris VI - Pierre et Marie Curie - France.

1992 1993 Certificate of architectural studies in Architectural and urban acoustics School of Architecture of Paris La Défense - France.

1990 1992 Diploma of specialisation in Computer - Assisted Design for Architecture School of Architecture of Paris Conflans - France.

1985 1990 State Diploma of architect and urban designer

Polytechnic school of architecture and urban design (Membership of a recognized institution: Ordres des Architectes Français - France)

Dietmar Eberle

*1962



2004 Honorary Fellow, The American Institute of Architects

1985 - collaboration and office with Carlo Baumschlager

1984 collaboration with Carlo Baumschlager

1982 1984 collaboration Eberle-Egger

1979 1982 working group Cooperative Bau- und Planungsges.m.b.H. with Markus Koch, Norbert Mittersteiner and Wolfgang Juen
1976 1977 Iran, worked on urban development

1973 1978 studied at the Technical University of Vienna (Diploma Prof. Anton Schweighofer)

teaching engagements

1999 - ETH-Zürich, Suisse

professorship faculty of architecture

head of the center for housing and sustainable urban development

1996 1999 Technical University in Darmstadt, Germany

1994 Syracuse University, New York, USA

1991 1993 ETH-Zürich, Suisse

1989 1990 University for Art and ind. Design, Linz, Austria

1983-1988 Technical University in Hannover, Germany

1987-1989 Technical University in Vienna, Austria

Daniel López-Pérez



sept 2003 - Akademie der Bildenden Künste, Vienna

- Univ. Assistant, Univ.Prof. F. Moussavi Studio, Institute für Kunst und Architektur
dec 2001 jan 2003 Foreign Office Architects Ltd.

- Coordinator

may 2000 may 2003 -Rensselaer Polytechnic Institute, New York

- Adjunct Assistant Professor
jan 1998 may 2000/2001- David Chipperfield Architects

jun 2002 Columbia University Graduate School of Architecture, New York

Master of Science in Advanced Architectural Design, M.A.A.D. Hon.

jun 1997 Architectural Association, London

AA Diploma, RIBA II,

1994 Rensselaer Polytechnic Institute, New York

C.E.P.T. School of Architecture, Ahmedabad, India

awards

may 2002 Lucille S. Lowenfish Design Prize - Columbia University

may 2002 Jeff Kipnis Studio, Faculty Design Award - Columbia University

apr 2002 Skidmore, Owings & Merrill Fellowship - Faculty Nomination, Columbia University

jan 2002 W.J.Kinne Travelling Fellowship - Columbia University

may 1994 Jane Spoor Faculty Design Award - Rensselaer

may 1992 Faculty Design Studio Award - Rensselaer

Kari Jormakka



1998- O. Universitätsprofessor of Architectural Theory Vienna University of Technology

1993 1997 Walter Gropius Professor of Architectural Theory and Design

Bauhaus-Universität Weimar

1995 1998 Assistant Professor of Architecture University of Illinois at Chicago

1993 Docent of Architecture

Tampere University of Technology

1989 1995 Assistant Professor of Architecture The Ohio State University

1986 1989 Lecturer in Urban Design

Tampere University of Technology

1993 Habilitation, Tampere University

1991 Doctor of Philosophy, Tampere University of Technology, Finland

1988 Licenciante of Technology, Tampere University of Technology, Finland

1985 Master of Architecture, Otaniemi University of Technology, Finland

recent books authored:

forthcoming; Kanon. Zur Geschichte der abendländischen Architektur. Wien: Edition Selene, 2004 (with Dörte Kuhlmann)

2003: Geschichte der Architekturtheorie. Wien: Edition Selene, Lost in Space.

Wien: Edition Selene, 10 Fragen der Architekturtheorie. Wien: Edition Selene

2002: Flying Dutchmen.Motion in Architecture. Basel: Birkhäuser, Olandesi

volanti, Torino: Testo & Immagine

1999: The Use and Abuse of Paper. Tampere: Datutop