

MSD Architektur Fakultät Melbourne

VOM GEBÄUDE LERNEN

Was passiert, wenn zwei Architekturbüros über die Distanz Boston – Melbourne hinweg kooperieren, um gemeinsam ein akademisches Arbeitsumfeld zu schaffen? Nur Gutes!

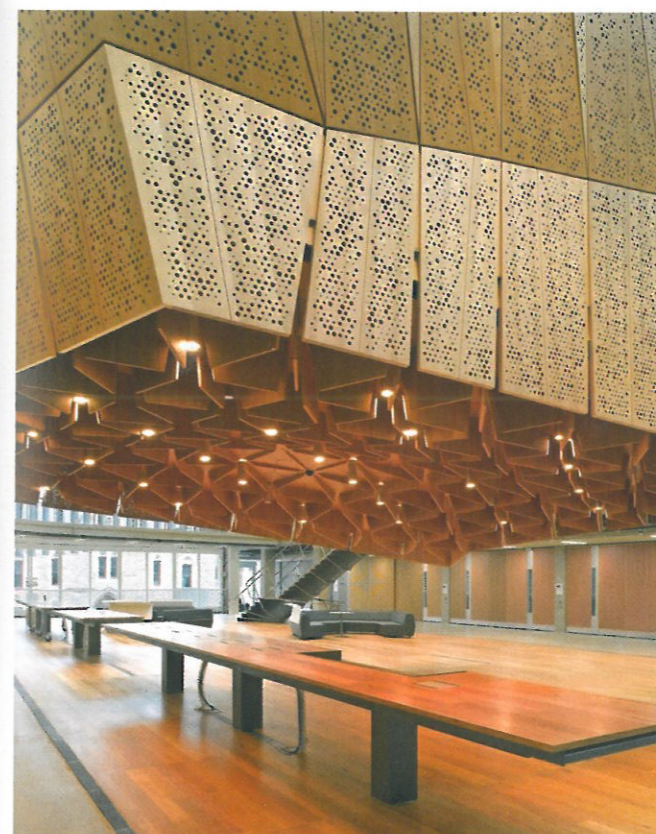
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Bei einem Aufenthalt in Australien war Nader Tehrani, Geschäftsführer des Bostoner Architekturbüros NADAAA, nachhaltig von der Architektur John Wardles beeindruckt. Wie der Zufall es wollte, suchte Wardle für den Wettbewerb der neuen Melbourne Architektur Fakultät drei Tage vor Abgabe einen Mitstreiter und stieß dabei auf das Bostoner Büro. Ein Anruf genügte und eine erfolgreiche Zusammenarbeit nahm ihren Lauf.

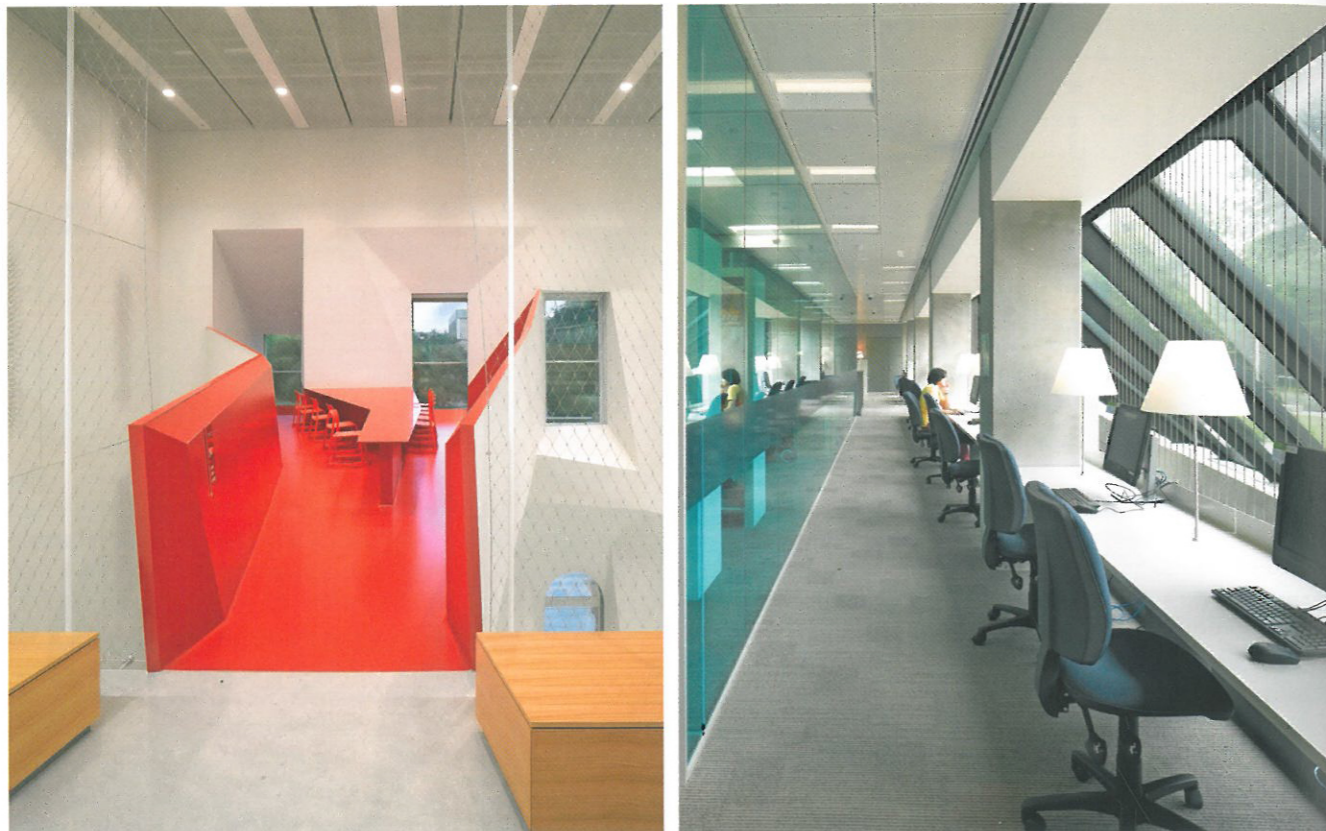
Das neue Gebäude für Architektur, Bauwesen und Raumordnung in Mel-

bourne hat im Gegensatz zu vielen anderen Bauten vier ästhetisch ansprechende Fassaden. Der städtebauliche Kontext ließ keine andere Lösung zu. Nader Tehrani beschreibt die vorgefundene Situation so: "Jede Fassadenseite steht im Zwiegespräch mit seiner Umgebung, der Bau darf nur Positivfassaden zeigen." Der ummantelte Stahlbetonrahmen des Gebäudes reagiert darauf mit unterschiedlichen Materialien. Die Nord- und Ostseite sind mit lamellenartigen Metallverkleidungen ausgestattet. Die Südseite hat eine durch-

löcherte Betonfassade. Auf der Westseite des Gebäudes wird die Historie sichtbar: Bestehendes Mauerwerk von 1932 paart sich mit Metall und Glas. Das Grundkonzept des Baus beruht auf der Idee des Atriums. Mit einem Unterschied: Das Atrium offenbart sich nicht wie gewöhnlich auf Eingangsniveau, sondern erst auf der Ebene darüber. Als Weiterführung des Campus gedacht, beherbergt die Eingangsebene Werkstätten, eine Bibliothek, Ausstellungsflächen und ein Café. Mancherorts sind Verkleidungen wie zufällig weg-



Die Botschaft der Architektur:
Hier läßt sich kreativ arbeiten!



Überall im Gebäude finden sich Open Work Areas.

Arbeitssituation im Bibliotheksbereich.

NADER TEHRANI



Die Designphilosophie von NADAAA beruht auf unterschiedlichen Grundsätzen. Das Denken richtet sich auf formale, technische und materielle Lösungen, die traditionellen Typologien trotzen.

Büro: NADAAA, inc.
Standort: 1920 Washington Street 2, Boston
Eigentümer: Nader Tehrani, Katherine Faulkner, Daniel Gallagher

Gründungsjahr: 2011

Angestellte: 20

Arbeitsfelder: Architektur, Städtebau, Landschaftsarchitektur, Möbeldesign

Realisierte Projekte: Samsung Raemian Gallery, Hinman Building GATECH, MSD Melbourne, Aesop Shops, Gwangju Biennale Pavilion, Helios House, RISD Library, Macallen Building

Ihre Gestaltungsphilosophie?

Wir kreieren interdisziplinär: Die unterschiedlichen Hintergründe aus Architektur, Städtebau und Fertigung und deren diverse Praktiken bringen uns dazu, den Designbegriff zu erweitern. Unsere Forschung und Arbeit in der Fertigung fordert immer wieder die Bauindustrie heraus, nach ungewöhnlichen Lösungen zu suchen und gängige Methoden zu verändern. Unsere ungewöhnliche Herangehensweise in Bezug auf architektonische Lösungen generiert eine Art von Wissen, mit dem wir dann arbeiten. Ganzheitliches Bauen

bekommt bei unseren Projekten eine neue Bedeutung: Hierarchien in unserem Büro sind auf horizontaler Ebene strukturiert, damit alle am Prozess beteiligt sind.

Wie finden Sie Inspiration?

Viele Dinge haben mich durch die Jahre geprägt, Abbildungen der Kunst, Naturwissenschaften und Geisteswissenschaften. Es gibt für mich drei bedeutende Protagonisten der Architektur: Jože Plecnik, Eladio Dieste und Sigurd Lewerentz. Kluge Köpfe, die in den Dreiklang aus Architektur, Konstruktion und Technik die Dimension der Kultur mit einbeziehen und verdeutlichen.

Welches Projekt war für die Entwicklung des Büros das wichtigste – und warum?

Ich bin mir gar nicht sicher, ob es das eine Projekt gibt, vielmehr denke ich, es gibt einen roten Faden, der sich durch all unsere Projekte zieht. Denn sie folgen einer materiellen Logik, in der die konstruktiven Details durch Innovation gekennzeichnet sind.

gelassen und geben den Blick auf die Konstruktion frei. Eine in Holz gehaltene Öffnung in der Geschossdecke lässt in der Ein- und Durchgangshalle den Blick auf das darüber liegende Atrium zu. Studenten anderer Fachrichtungen bekommen so einen Eindruck vom Geschehen über ihnen. Eine schwarz lackierte Stahltreppe führt dann in das nächst höhere Level. Die unverkleidete Unterseite der Treppe ist Teil des Architektenkonzepts, das da lautet "Vom Gebäude lernen". Oben angekommen, gruppieren sich vier Galeriegeschosse um eine verwinkelte, von der Decke

„Überall kannst Du kreativ sein und tätig werden“

Projekt: Faculty of Architecture, Building & Planning, University of Melbourne
Standort: Melbourne/Australien
Bauherr: University of Melbourne
Baufeld: Bildung
Baubeginn: 2009
Fertigstellung: 2014
Geschosse: 7
Geschossfläche: 11 900 m²
Materialien (Decke, Wand, Boden): Geschliffener Beton/Estrich; Queensland Blackbutt Holzdielen, Teppiche: Forbo, Godfrey Hirst, Supertuft; Gibskartonwände; Tasmanische Esche-Holzvertäfelung; Atkar Audipanel; Autex Cube Akustikplatten; GlassKote Glaswände; Akustikpanels Parchem Rend-rock FC
Außenwände: vorgefertigte Stahlbetonpaneele; Viridian und Century Glas; Perforiertes VM Zinc Solarscreens; Eisen ummantelte Platten und Leisten als Wandpaneele; Metallverkleidungen an Decke; Lindner Stahlnetze als Abstürzsicherung; Gipskartondecken, Tasmanian Esche LVL Stützen und Kassetten;
Möbel: Sebel Theaterbestuhlung; Vitra; Gregory Seating; Steelcase; Schiavello; Planex; Stylecraft
Beleuchtung: MaxLight; Dean Philips
Akustische System: Tontine; Pyrotek; Megasorber

SEHEN, HÖREN UND STAUNEN: AKUSTIKSTOFFE FÜR PERFEKTEN RAUMKLANG.

Raum- und Klangdesign in beste Balance bringen? Mehr als 90 dichte bis transparente Akustikstoffe in rund 2000 Farben machen Création Baumann zur weltweiten Nr. 1 für textile Schalldämpfung.



création baumann

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under the leadership of Kasper Guldager Jensen, as a "green conscience" of the office. By multi-disciplinary research, conversion of buildings and the development of products, buildings materials and contemporary building technology, this division seeks new ways in the art of building. In Copenhagen's downtown, prestigious buildings are lined up at the waterfront – the Royal Danish Playhouse (2008) by Lundgaard & Tranberg, the Royal Library, also known by the name of "Black Diamond" (1999), the Opera House (2005) and the Nykredit Bank, also called the "Crystal", by Schmidt, Hammer & Lassen. But it is not the city centre alone that invites you on an architectural sightseeing tour. Excursions in all directions of the compass are enriching experiences. In the east, the world's longest cable-stayed bridge over the Öresund connects Copenhagen and the Swedish city of Malmö. In the west there is the Arken museum of modern art – a work of Danish architect Søren Robert Lund built in 1996. In the north the long way to the Louisiana Museum of Modern Art is worth the trip. Not long ago, Danish-Icelandic artist Ólafur Elíasson presented his gigantic 'Riverbed' installation here, where visitors can walk inside an artificially created river bed. (2) On the way back you pass the Ordrupgaard Museum, to which Zaha Hadid added an organic extension in 2005, and you arrive in the Østerbro district. The Nordhavn part of it is growing rapidly at present due to new industrial, office and residential buildings. Some of them have already been completed. For example two 3XN projects: the Saxo Bank (2008) (3) and the UN City (2013), with which they won the Green Building Award in 2012. In this case Kim Herforth Nielsen, one of the 3XN founding partners, put special emphasis on the stairs (4). To him, stairs are generally not a necessary evil but the heart of a building, which transports people not only to different levels but also brings them together. Well-designed stairs invite you to linger, communicate, observe and contemplate. In the south the youngest, five kilometer long district of Ørestad is an attractive goal. In the university quarter you cycle along two students' hostels worth seeing: the cubic Bikuben (AART/Architekten,

2006) and the round Tietgen (Lundgaard & Tranberg, 2006) (5). Behind them the Copenhagen Concert Hall by Jean Nouvel awaits you, opened in 2009 after a ten-year planning phase. Further to the south the Bella Sky Hotel (6) by 3XN is much in evidence from afar with its silhouette, which makes a completely different impression depending from one's the perspective. On Ørestad Boulevard, too, modern architecture is lined up. To mention only the residential Mountain Dwellings building (BIG, 2008) with graphic art depicting mountains on its back, the VM Houses (PLOT = BIG + JDS, 2005) with their sharply defined balconies and the innovative Ørestad College (2006) by 3XN with the studio's typical feature: the stairs as such are the building, they not only provide access to it. The entrance to the cafeteria flows down via the auditorium into the sports hall, the "learning area" opens up toward the top, and only a few partitioned-off zones are reminiscent of normal school life. This passion for innovation finds its peak in the experimental Ørestad Syd living quarter, where local architects, amuse themselves, not least BIG with its residential 8TALLET building of 2010 vintage. It is best to travel back along the sea, where Denmark's national aquarium Den Blå Planet (7) is located since 2013. It is also a 3XN project. The wooden Kastup lido by White Arkitekten (2004), the Maritime Youth Centre (PLOT = BIG + JDS, 2004) or the Amager Strandpark (Hasløv & Kjærsgaard landscape architects, 2009) welcome you to a stopover to refresh yourself. Because back in town there is so much more still to be discovered! It is best to get information from the Danish Centre for Architecture and then to treat yourself to a visit to the NOMA star restaurant just around the corner, whose legendary Food Laboratory was installed by 3XN in 2012. The group of architects' studio had been located next to it until recently. Then they moved two little islands along and settled in former gunboat sheds to probably gain a new perspective but most of all more space. Because the declared goal of 3XN is, as we know, innovation and progress.

Author and photos: Conny Kestel
www.3xn.com

Next stop is MUNICH



Recently graduated and full of curiosity, our author **Conny Kestel** started her Round The World ArchitecTour in the autumn of 2013. Her studies of interior design at the Academy of Arts and after that of architecture at TU München are ideal prerequisites. Traineeships and internships with renowned architects like Baumschlager & Eberle Architects, Plasma Studio London, Yes Architecture or SAS Arkitekten help open doors. The young woman from Munich has a talent for languages and an appetite for crossing borders. With her architectural world tour, Conny Kestel maps the world from her very personal perspective.

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Learning from the building

The Faculty of Architecture at MSD



What happens when two architects' studios co-operate across the distance between Boston and Melbourne to jointly build an architecture faculty? The result will be positive!

During a stay in Australia, Nader Tehrani, principal of the Boston-based NADAAA architects' studio, was deeply impressed by John Wardle's architecture. As luck would have it, Wardle was on the lookout for a colleague three days before the deadline of a competition for the new Faculty of Architecture, Building and Planning at the Melbourne School of Design (MDS), and so he came across the Boston firm. One call was enough, and a successful co-operation got under way. In contrast to many other buildings, the new faculty in Melbourne has four aesthetically attractive façades. The urban-planning context did not permit a different solution. Nader Tehrani describes the existing situation as follows: "Each side of the façade is in a dialogue with its surround-

ings, which means that the building must only have positive façades." The sheathed reinforced concrete frame of the building reacts to these demands with different materials. The north and east sides are equipped with lamellar-like metal claddings. The south side has a perforated concrete façade. On the west side of the building, its history becomes visible: masonry dated back to 1932 is paired with metal and glass. The building's concept is based on the idea of an atrium. With a difference. The atrium manifests itself not at the entrance level, as usual, but on the first level above. The entrance level, conceived as a continuation of the campus, accommodates workshops, a library, exhibition spaces and a café. In some places claddings were omitted as if by chance and open the view toward the construction. A wooden aperture in the storey's ceiling permits an insight from the entrance hall and passage into the atrium above. Students of other faculties thus gain an impression of what happens above them. Steel stairs lacquered in black lead on to the next level. The uncladded underside of the stairs is part of the architects' concept which reads: "Learning from the building". When you reach this level you will see that the four gallery levels are grouped around a complex wooden walk-in sculpture hanging from the ceiling, which dominates the room – the "Suspended Studio". Beneath this sculpture there is an open space accommodating the design studio. At this place future generations of architects and planners have an opportunity to work around the clock. But not only there. Everything in this building sends a signal to the students that they can be creative and take action anywhere. The principal of NADAAA had a vision: "We did not merely want to design an educational building; the spaces as such were meant to be of a didactic nature." The building's roof isn't just a roof. According to the architects' concept, it functions as a fifth façade. The entire roof surface of the atrium was fitted with laminated timber board so that a grid was created. Thanks to this well-considered structure only indirect sunlight enters the hall and enables undisturbed work. Out of this roof surface evolves the "Suspended Studio". Tehrani describes it as follows: "The installation of

the "Suspended Studio" follows the building's structural logic." The implementation of this place of learning is a symbol of the whole – mental border crossings are to be programmatic at this location. But on a constructive level, too, the studio has an important function in combination with the roof surface. Acoustic overlappings, sound effects and sound volume are controlled as far as possible. The technical realization even makes it possible to hold conferences in the open hall without disturbing working areas next to it. Despite the tight budget the architects succeeded in implementing the high demands on the building. They are convinced that it is able to stand the test of time and to remain up-to-date. As Nader Tehrani says: "The project must represent our current society on the one hand and be able to mirror architectural history on the other." In this way the building can achieve something that many architects before have proclaimed to be their goal – create architecture that proverbially is the "third teacher".

Author: Insa Meyer



Nader Tehrani

The design philosophy of NADAAA is based on different principles. Their thinking is focused on formal, technical and material solutions that defy traditional typologies.

Studio: NADAAA, inc.

Location: 1920 Washington Street 2, Boston

Owners: Nader Tehrani, Katherine Faulkner, Daniel Gallagher

Founding year: 2011

Staff: 20

Work areas: architecture, urbanism, landscape architecture, furniture design

Completed projects: Samsung Raemian Gallery, Hinman Building GATECH, MSD Melbourne, Aesop Shops, Gwangju Pavilion, Helios House, RISD Library, Macallen Building

What is your design philosophy?

First, we design across disciplinary boundaries, drawing on our diverse backgrounds in architecture, urbanism, fabrication, business, among other things, to expand the definition of design latitude. Second, our research work and

work in fabrication has consistently challenged the building industry to take on means and methods of construction for which there is little or no precedence; as such, we have tested extraordinary architectural speculations through fabrication itself as the basis for the production of new forms of knowledge. Third, we have brought a renewed attention to the idea of the "integrated building", working beyond technical and sustainable systems to provoke formal, spatial and material solutions that defy traditional typologies. Our office is set up as a horizontal atelier, working with all levels of expertise, experimenting with our collaborators to draw, model, and create mock-ups that test our speculations as the basis for invention.

What inspires you?

Many things have inspired me throughout the years, drawing in the arts, sciences and humanities. Within that context certain figures in architecture have stood out, not so much because of they form the canons of modern architecture, but because they have defied them: among them, Jože Plečnik, Eladio Dieste, and Sigurd Lewerentz are just three protagonists that have inspired the kind of work between architecture, engineering and technology that speaks to a larger cultural sphere from which they each emerged. Not only reflecting their context and circumstances, each provided a lens on how to project forward and expand the medium as it was prior defined.

What project was the most important one for the evolution of the office – and why?

I am not sure if there was a project, but there is a lineage that I have been able to identify on our work, within which each project plays a key role. They all follow a material logic in which the constructive details are characterized by innovation.