

Jahresheft 2018

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2018

BSA Basel
Pfluggässlein 3
CH-4001 Basel
www.bsa-fas.ch/de/ortsgruppen/bsa-basel
mail@bsa-basel.ch

Redaktion:
Marion Plassmann

Vorstand 2018:
Simon Frommenwiler, Vorsitzender
Heinrich Degelo
Manuel Herz
Susann Vécsey
Anne Marie Wagner
Markus Walser, Kassier
Marco Zünd

Aufnahmekommission 2018:
Oliver Brandenberger, Vorsitzender
Cédric Bachelard
Daniel Buchner
Fortunat Dettli
Andreas Reuter

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Mitglieder 2018



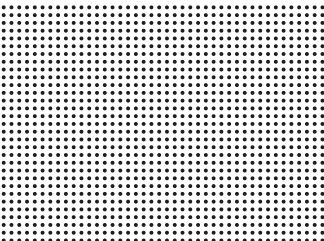
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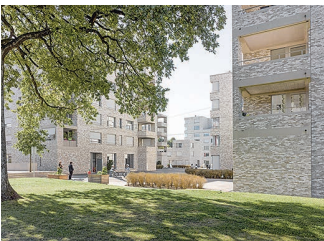
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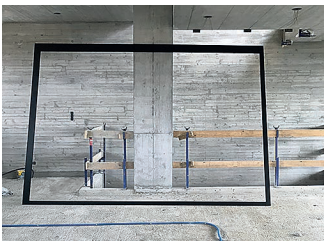
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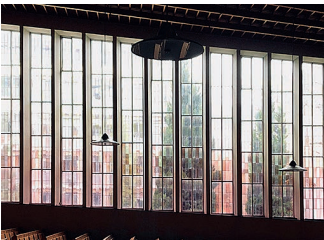
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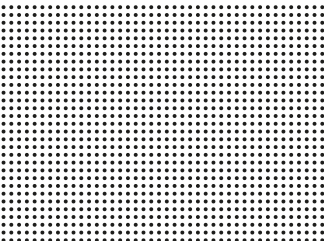
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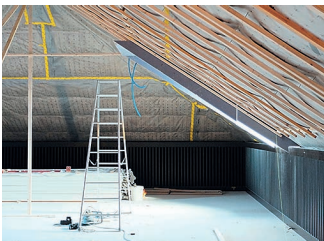
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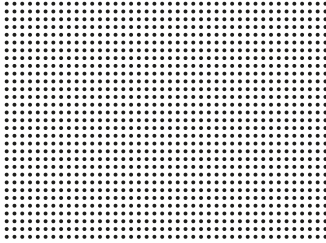
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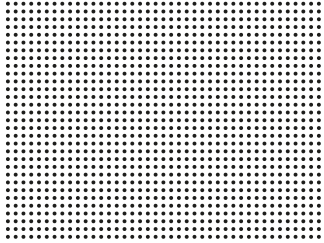
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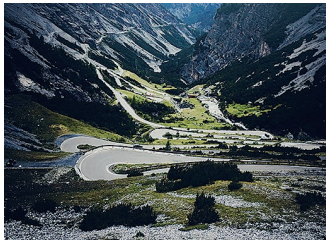
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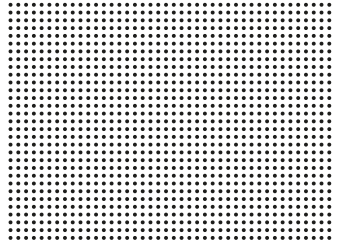
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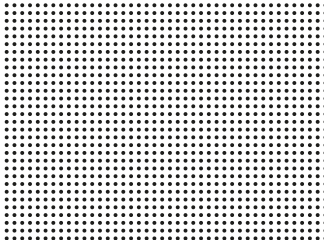
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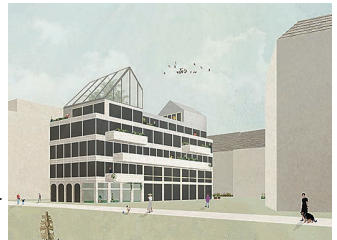
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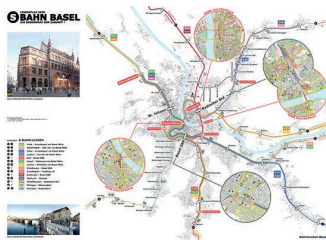
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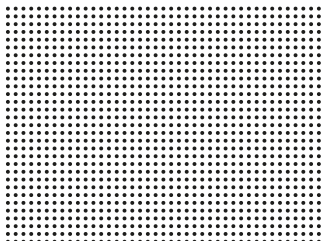
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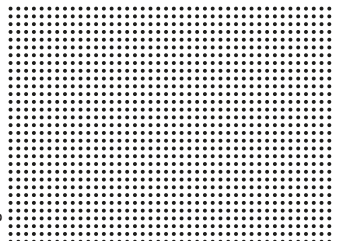
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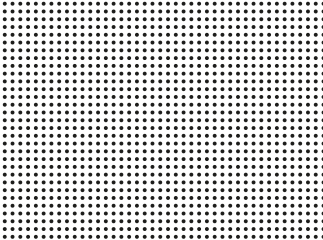
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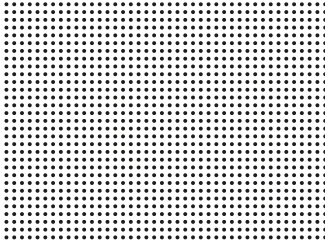
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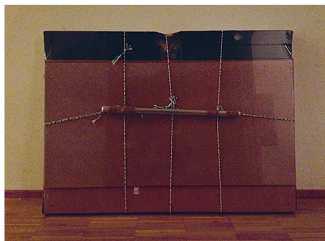
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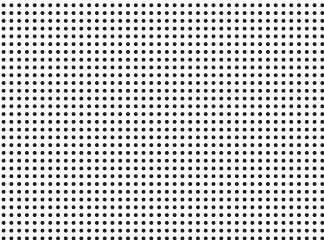
Martin Erny



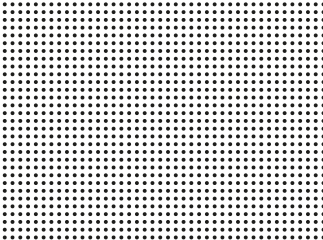
François Fasnacht



Peter Fierz



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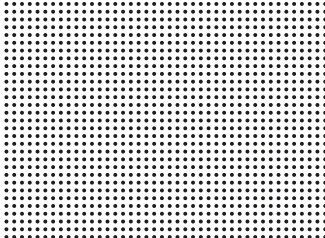
Simon Frommenwiler



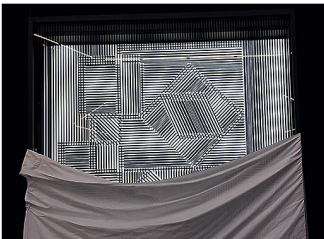
Rolf Furrer



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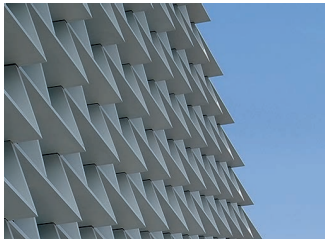
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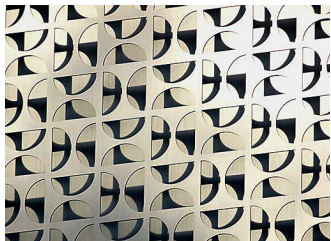
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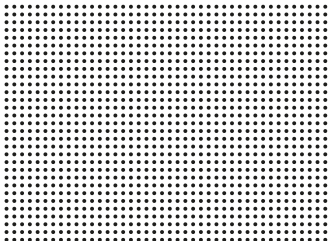
Silvia Gmür



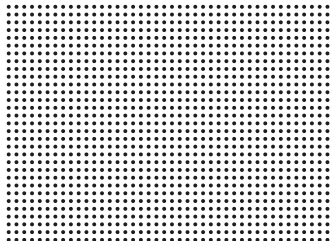
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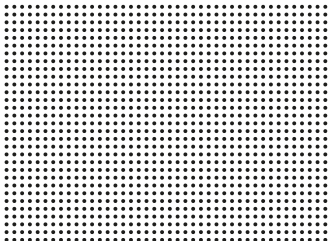
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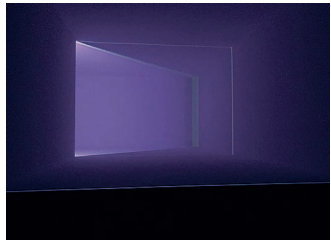
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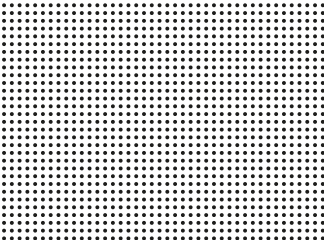
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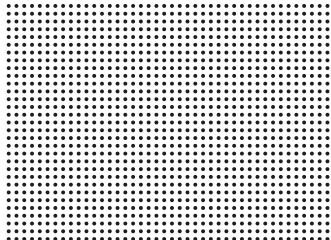
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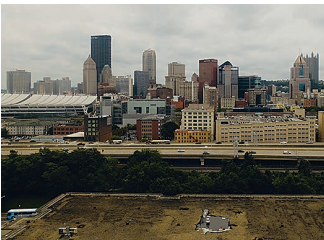
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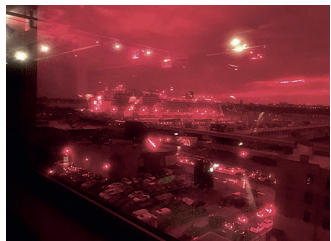
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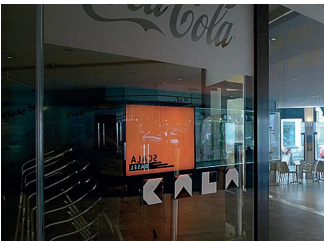
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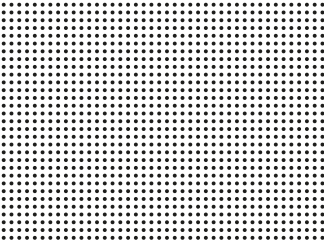
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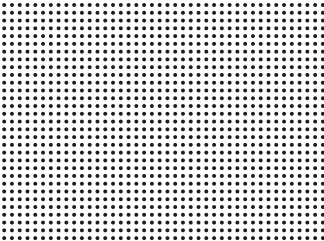
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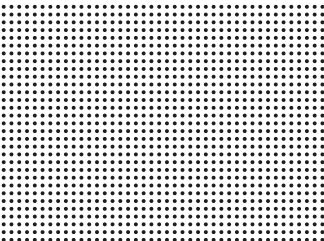
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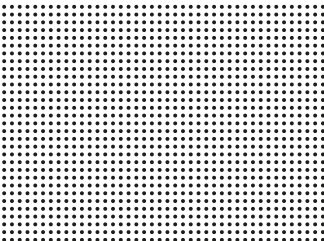
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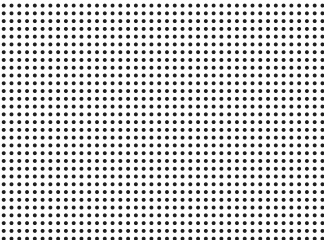
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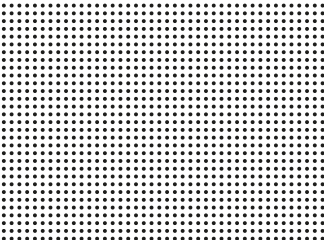
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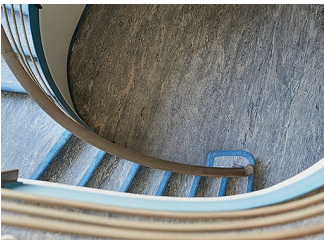
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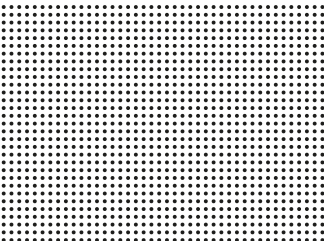
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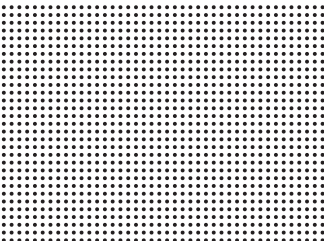
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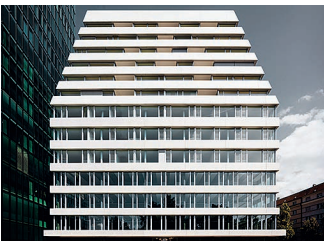
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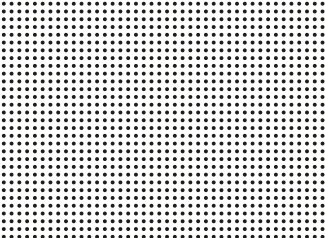
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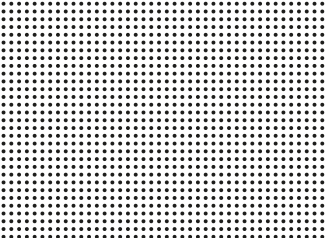
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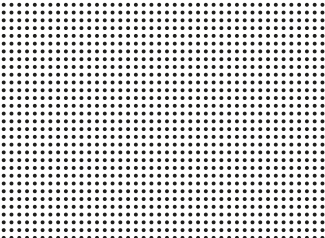
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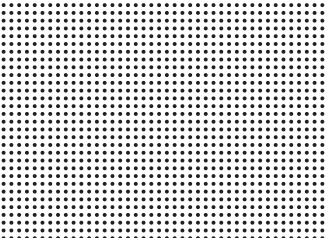
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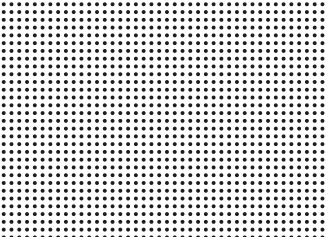
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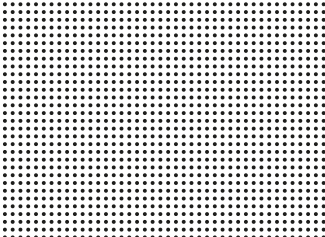
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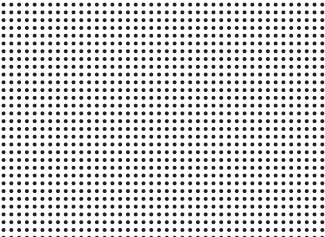
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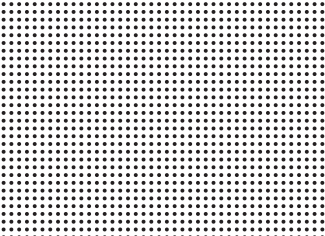
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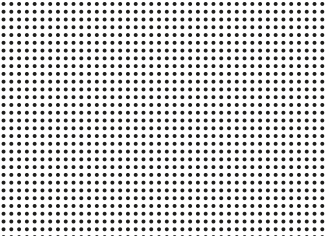
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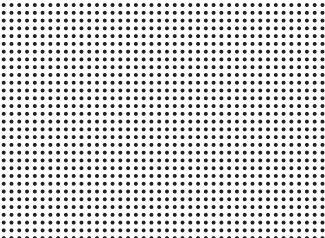
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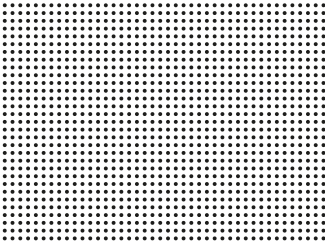
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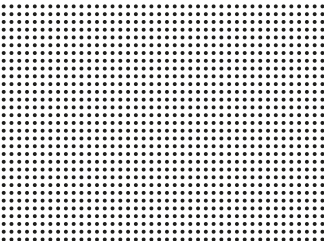
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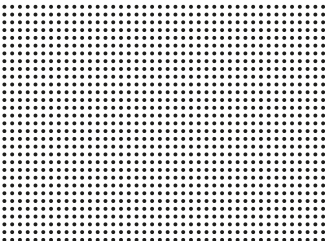
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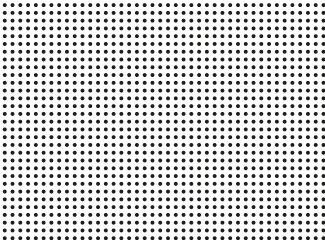
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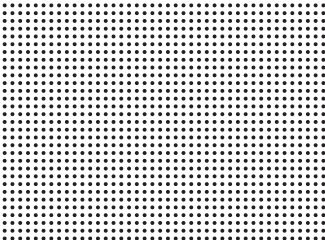
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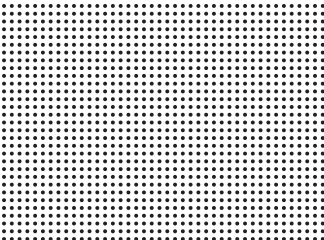
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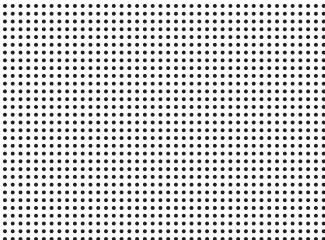
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Andreas Ruegg



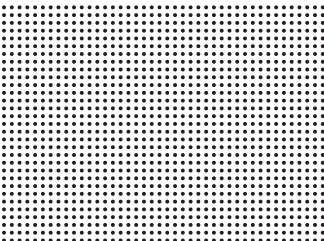
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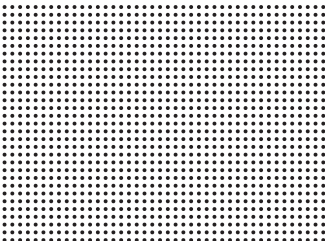
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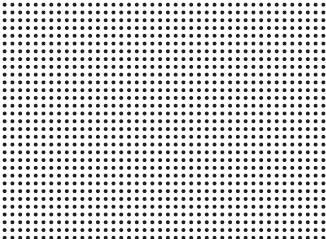
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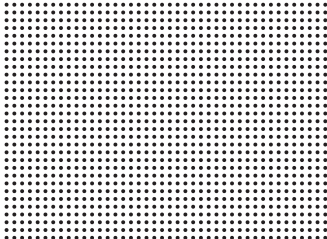
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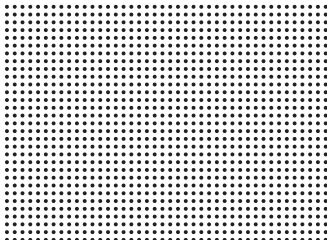
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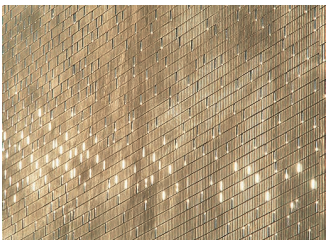
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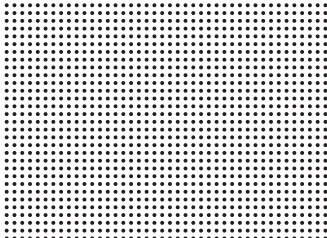
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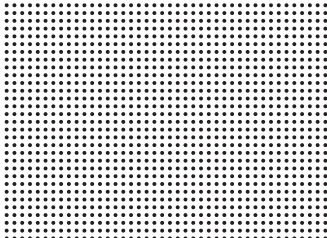
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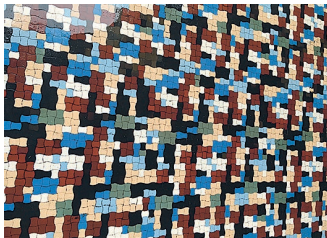
Katharina Steib-Geiger



Peter Steinmann



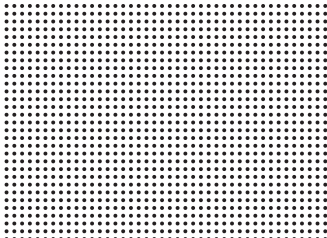
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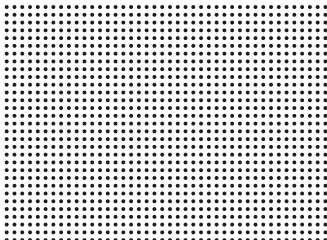
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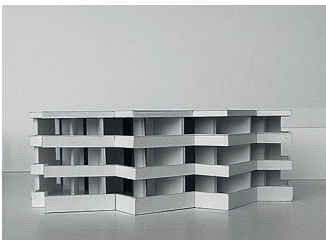
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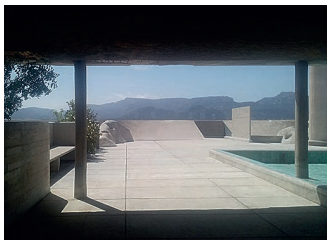
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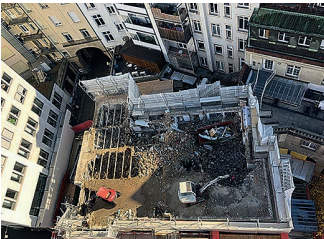
Carlo Tognola



Bruno Trinkler



Susann Vécsey



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Jean-Luc von Aarburg



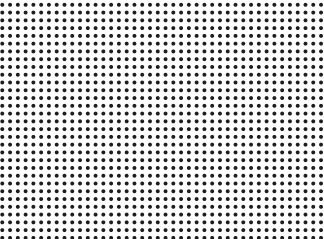
Anne Marie Wagner



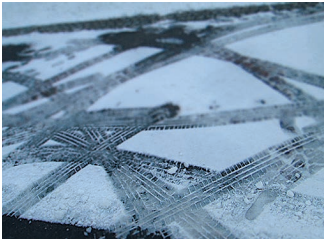
Markus Walser



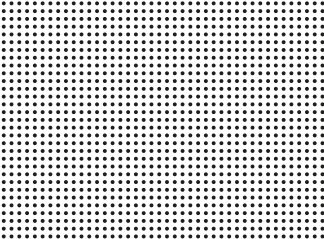
Thomas Waltert



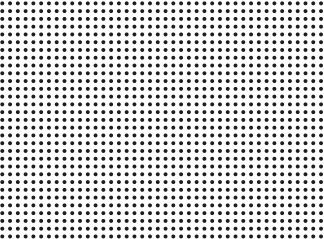
Brigitte Widmer



Dieter Wronsky



Jean-Pierre Wymann



Ulrike Zophoniasson



Marco Zünd

Aus dem Jahresprogramm 2018

08.2.2018	Neumitglieder-Neujahrs-Apéro
16.4.2018	Dialog: Nachhaltiger Wohnungsbau I «Genossenschaften im Aufbruch»
24.4.2018	BSA meets BDA: St. Jakobhalle
28.5.2018	Dialog: Nachhaltiger Wohnungsbau II «Case Study Projekte»
06.6.2018	Debatte: Naturhistorisches Museum und Staatsarchiv im St. Johann – eine gute Idee?
20.8.2018	Dialog: Lukas Ott, Leiter Kantons- und Stadtentwicklung Basel-Stadt
20.9.2018	Junge Architekten: Vorgestellt. Junge Basler Architektinnen und Architekten
30.10.2018	Gute Bauten Basel-Stadt
06.11.2018	Debatte: Nauentor, Oppenheim und co. Was bringen uns Hochhäuser und Stadtverdichtung?
23.11.2018	Hauptversammlung 2018: Gastvortrag Tatiana Bilbao
26.11.2018	Debatte: Die Baukultur der Universität Basel



Neujahrs- Neumitglieder-Apéro klybeckplus

**mit Ferenc Deme,
Leiter der Immobilienabteilung
von BASF**

Neumitglieder 2017:

Véronique Bertrand BGM
Architekten

Hartmuth Göhler BGM
Architekten

Stephan Möhring BGM
Architekten

Ursula Hürzeler Rahbaran Hürzeler
Architekten

Shadi Rahbaran Rahbaran Hürzeler Architekten
Architekten

Datum: 08.2.2018

Zeit: 18:30 Uhr

Ort: Personalrestaurant

Klybeck, Info-Center

**klybeckplus, Mauerstrasse 1,
Basel**



**Dialog:
Nachhaltiger Wohnungsbau I
«Genossenschaften
im Aufbruch»**

**mit
Andreas Courvoisier
Roger Portmann**

Projekt- und Stadtentwickler
und Vizepräsident
von wohnen & mehr

Präsident der
Genossenschaft LeNa

**Moderation:
Simon Frommenwiler,
Caspar Schärer**

**Datum: 16.4.2018
Zeit: 18:30 Uhr
Ort: Domushaus, Basel**



BSA meets BDA

Besichtigung St. Jakobshalle

Führung:

Jürg Berrel Berrel Berrel Kräutler
Architekten

Heinrich Degelo Degelo
Architekten

Datum: 24.4.2018

Zeit: 18:30 Uhr

**Treffpunkt: St. Jakobshalle,
Haupteingang,
Brüglingerstr. 19–21, Basel**

**Nachessen: ab 20 Uhr
im Restaurant Arena,
Mittlere Allee 18, Basel**



**Dialog:
Nachhaltiger Wohnungsbau II
«Case Study Projekte»**

**mit
Vedrana Zalac und
Lars Uellendahl** Genossenschaft
Zimmerfrei
**Christian Geser
und Isabelle Dietrich** Stiftung
Abendrot

**Moderation:
Simon Frommenwiler,
Caspar Schärer**

**Datum: 15.5.2018
Zeit: 18:30 Uhr
Ort: Domushaus, Basel**



Dialog:
Lukas Ott, Leiter Kantons-
und Stadtentwicklung,
Basel-Stadt

Datum: 20.8.2018
Zeit: 18:30 Uhr
Ort: Domushaus, Basel



Debatte in Zusammenarbeit mit Architekturdialoge:

Naturhistorisches Museum und Staatsarchiv im St. Johann – eine gute Idee?

mit

Michael Koechlin LDP-Grossrat, ehem.
Leiter Kultur Basel-Stadt

Regula Nebiker Staatsarchivarin
Basel-Landschaft

Lukas Ott Leiter Kantons- und
Stadtentwicklung Basel-Stadt

Charlotte von Moos Architektin,
Sauter von Moos Architekten, Basel

Moderation:

Christian Mensch Redaktor bz Basel/
Schweiz am Wochenende

Datum: 06.6.2018

Ort: Dufourstrasse 40, Basel



**Vorgestellt.
Junge Basler Architektinnen
und Architekten.
Podium mit
anschliessendem Apéro**

**mit
Stereo Architekten,
Studio Raphaela Schacher
und Truwant + Rodet**

**Moderation:
Andreas Ruby**

**Datum: 20.9.2018
Zeit: 19:00 Uhr
Ort: S AM Schweizerisches
Architekturmuseum,
Steinenberg 7, 4051 Basel**

Der BSA Basel und das S AM Schweizerisches Architekturmuseum haben 2014 eine Veranstaltungsreihe lanciert, in der junge Architektinnen und Architekten aus Basel im Fokus stehen. Zur Veranstaltung sind drei Büros eingeladen eines ihrer Projekte vorzustellen, wobei es weniger um einen Projektbeschrieb, sondern vielmehr um die jeweilige Haltung – also die Vorstellung von Architektur – gehen soll. Die Veranstaltungsreihe findet jährlich statt. In der fünften Ausgabe der Reihe sind die jungen Basler Architektinnen und Architekten Jonathan Hermann, Claudio Meletta, Martin Risch, Raphaela Schacher, Charlotte Truwant und Dries Rodet eingeladen.

01 – 03
Stereo Architekten
Aufstockung
Seehuisli,
Alpnachstad

01



02

**Das direkt Erlebbare
an dem Konzept
interessiert uns.
Jonathan Hermann**

03





04

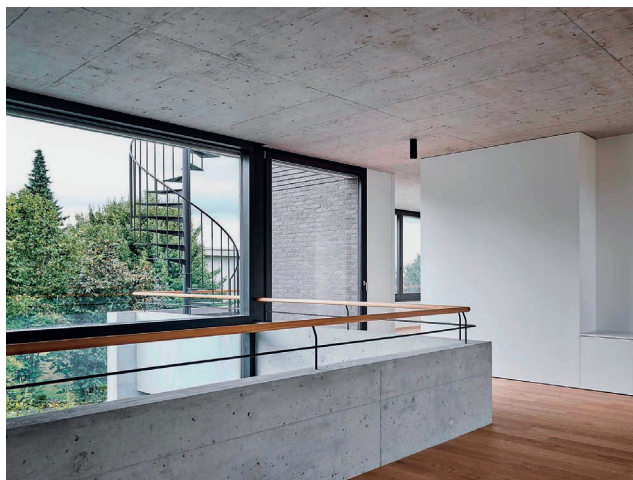
04 – 07
Studio Raphaela Schacher
Haus mit Pool, Binningen

05



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07

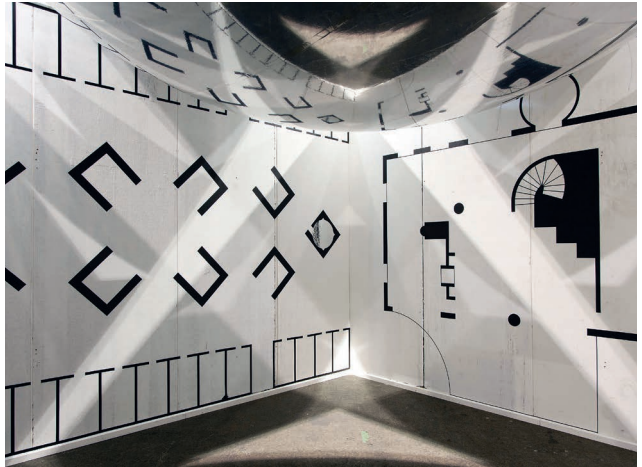


**Mit dem Rohbau ist das
Haus architektonisch fertig,
alles andere ist additiv.
Raphaela Schacher**

08
truwant + rodet
swiss art award 2017
a pavilion, 1st price

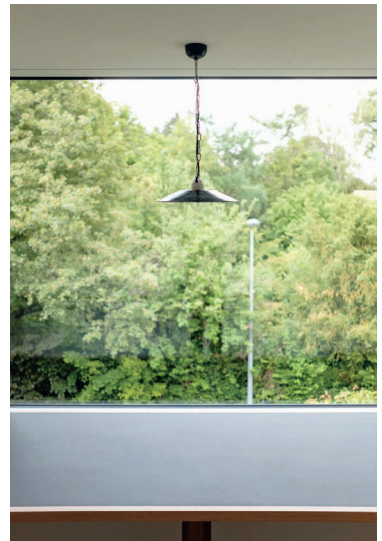
09
Exhibition design
Forde gallery, Genf

10
House with 2 desks,
Bruderholz



08

09



10



Gute Bauten Basel-Stadt

**Ausstellung,
Publikation & Website**

**Vernissage:
30.10.2018
Ausstellung:
30.10.–12.11.2018**

Ort: Theaterplatz, Basel



Debatte in Zusammenarbeit mit Architekturdialoge:

**Nauentor, Oppenheim und
Co.**

**Was bringen uns Hochhäuser
und Stadtverdichtung?**

Prof. Emanuel Christ

Architekt,
Christ & Gantenbein

Prof. Meinrad Morger

Architekt,
Morger Partner Architekten

Dr. Felix E. Müller

Journalist, ehem. Chefredaktor NZZ
am Sonntag

Moderation:

Dominique Spirgi

Redaktor
TagesWoche

Datum: 06.11.2018

Ort: Dufourstrasse 40, Basel



Die Baukultur der Universität Basel

mit

Christoph Tschumi

Verwaltungsdirektor
Universität Basel

Markus Kreienbühl

Strategische Immobilien-
planung Universität Basel

Andreas Albrecht

Advokat und Notar, Präsident Bau-
rekurskommission Basel-Stadt

Jean-Pierre Wymann

Architekt, Wettbewerbs-
kommission SIA

Meinrad Morger

Architekt, Morger Partner Architekten
Universitätsprofessor KIT Karlsruhe

Moderation:

Patrick Marcolli

Chefredaktor
bz Basel

Datum: 26.11.2018

Zeit: 19:00 Uhr

Ort: Kaisersaal,

Theater Fauteuil,

Spalenberg 12, Basel

Hauptversammlung 2018



Gastvortrag anlässlich der Hauptversammlung:

**Tatiana Bilbao
The new necessary
landscape: the otherness,
collage as
a form of architecture**

**Datum: 23.11.2018
Zeit: 17:00 Uhr
Ort: Kult Kino Atelier,
Theaterstrasse 7, Basel**



01



02



03



04

01
Jardin Botanico Culiacan,
ca. 1995

02
Recreational space

03
La Quinceañera

04
Masterplan

05
Bridge

06
Hammocks



05



06

I had been occupied quite some time with architecture with unchartered geometries, trying to think how to challenge geometry, maybe done in other places through parameters or algorithms. I wanted to challenge those strict geometries; in parallel, in 2005 I was invited to do a beautiful project in a botanical garden in the city of Culiacan in the northwest part of Mexico, a project that we've
01 been working on ever since.

Culiacan is a city known by many for its drug lords – El Chapo is from that city. So it has this reputation but, obviously, it's not only what it is about; the city has many interesting places and people doing a lot for the culture. It has been built upon agriculture, upon a city of farmers, but it is also very prosperous and modern for Mexican standards. Agustin Coppel, a businessman from Culiacan, who owns a very important art collection, is the president of the board of the botanical garden, that was created 35 years ago, by Carlos Murillo, an engineer passionate about plants. He convinced the government to realize this garden by putting plants, that were overflowing his own garden, in a public space, so more people could enjoy it. He was given a piece of land belonging to the city and he started the botanical garden little-by-little over the years, very intuitively and without any planning.

When I was invited there in 2005 I learned that they had already planned with Patrick Charpenel, a curator, to not only enhance the possibility of the botanical garden, but also to add a public art program to it. Agustin planned to contribute pieces of his collection and Patrick decided to invite artists to do site-specific works.

In this context we started operating, and the first time I visited the garden I realized it was not only used for educational and recre-
02 ational purposes, it was also a place that the city found its identity in.

There is this very important festival in Mexico when girls turn 15 – la
03 Quinceañera – they dress up, they have a big party, they take their pictures in this garden – you can imagine how representative this is to the culture. It is a place where many things happen: people run, people cycle, people do yoga in very spontaneous ways.

We were asked to create a plan to introduce certain buildings that were necessary to enhance the program. For three months we were coming and going. The first thing, that came to my mind was that I need a system to organize this garden. I immediately understood that it was going almost against the flow, but that was, as an architect, what I was trained to do. So I decided to go in very regularly; there was a key moment that I want to recall because it was very important then, and I think throughout the development of my career. When we were walking around this place, one day I said: Well, let's do a yoga pavilion. Enriquez turned around, made

- a strange face, and I wondered why he would not agree to it. Very soon I realized that if we had done that we would have killed the possibility of these everyday activities, that happen spontaneously. The garden is in the middle of the city surrounded by a residential area, but very close to important points: it's near the university, the river, the city center and forms a point of intersection in the city.
- 04 For the master plan we decided to create an organic form by tracing the branches of a tree that would allow us to insert small programs. We kept in mind that we needed to create one of the most important botanical garden in Mexico, with a very important art collection; and that we wanted to enhance the program of the botanical garden by creating opportunities, not restrictions. There was no classification of the botanical collection, so we worked together with a team of ecological landscapers. We found out that the palms were the most represented species. We did small interventions that would create a larger impact on the garden, like creating a bridge in the middle of an existing pond
- 05 to connect the path of the palms, or insert a pond in the bamboo area to create an ecological solution for the bamboos to subsist naturally; but also places for encounter, for sitting, reading areas, or the
- 06 insertion of hammocks. So instead of doing large operations, we inserted small interventions, that enhanced these intuitive, everyday goings-on in the space. We definitely didn't do a yoga pavilion. We just created the possibility of the projection of those spaces to allow people to do as they pleased. The art did the same and it is really amazing how the
- 07 artists acted in this context. The mexican society has no contact with art, in contrast to the everyday contact in european countries. In the town of Culiacan, there are hardly any museums, where children could develop an understanding of what art means, what art means for a society – and it is definitely very difficult to introduce it.
- 08 The pavilion by Dan Graham is incredibly detailed, still it's used for everyday activities. Or the piece by Francis Alÿs, who decided to crash his Beetle in the garden. It has created different reactions, that are needed in a society and that reflect what art is. People were asking, how in the world a Chilango (a nickname for a person
- 09 from Mexico City), came to Culiacan, drunk, crashing his car in the botanical garden?
- 10 Art has also become a part of the everyday activities: for instance, picnics are happening on top of a Richard Long sculpture. If we had created a museum, with all the money that has been poured into this garden, we would have been able to do a pristine, white, perfect box for art, but we would not have been able

to create this involvement of everyday life in the city with art.

I realized how important it is to understand the possibilities of the translation of programs into different contexts.

One of the first buildings we realized was an open auditorium for the 7-minute introductory video of the garden, which would help the program to function. We created a simple structure of walls, that enclose a small space for waiting and a larger space for viewing the video, using nature to create shade. Eventually, this has become a place where they project all sorts of movies, it has become a place of different activities and festivities, like open cinema.

- 11 The second structure we built were the educational facilities, three small buildings functionally grouped together. One of our main objectives was to keep people conscious about being in a garden, in a botanical garden. So we created the program in the most divisible way possible; an educational room for workshops, a small auditorium and a small service area. The toilets are outside, so if you need to go to the bathroom, you will find yourself outside, and if it is raining you will get wet. On the other hand, if there is a bird singing, you will hear it as well; you are always reminded that you are in a botanical garden, wherever you are. Architecturally, it is just a concrete shell that really forms everything.

The construction of the social landscape that I have understood through these 12 years working in the botanical garden has allowed me to understand that it is not only about the form, it is also about the social interaction with the form and what the form represents to it. A while after the botanical garden project had started, we were called to work on a pilgrimage route in the beautiful mountains of

- 12 Jalisco, a state in the center of the country, a state rooted in traditions – all the great painters, musicians, writers, architects from the modern era are from this state, also Luis Barragan. This route is a Catholic pilgrimage that has been happening for 200 years. There are around 3 million pilgrims a year, yet nobody had ever created any kind of infrastructure for it. It is a religious ritual that has very little support of the state, due to the separation of government and church, since the independence of Mexico in 1810. In this case, however, the state decided that it was not only a very important social path, but also a very important economical motivator for the smaller towns in the area. The services they provide to the pilgrims make their living. The economical motivator was what allowed the state to hire an architect and create an intervention. The importance of us young architects operating in a network instead of acting as individuals occurred to me, when Jacques Herzog pointed out, that acting as a network would allow us to



07
Allora & Calzadilla,
'Untitled', 2008



08
Dan Graham,
'Concave/Convex
Hedge Folly', 2005

09
Francis Alÿs,
'Game Over', 2011

07

10
Richard Long,
'White Quartz Ellipse', 2000

11
Open Auditorium

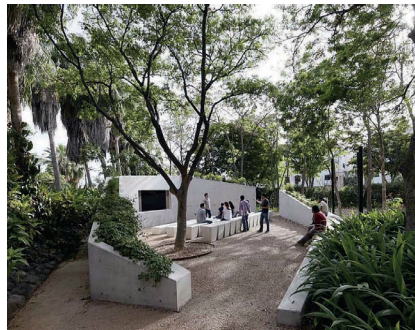
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create a generational shift and allow us to create a potential of work that could act in this new world. Now, after 12 years, I see how this network has allowed me to operate in many different ways and has helped me to figure out, how to act in some projects in which I actually didn't know how to.

In this case, that was the reason why I called friends to join me in the project. We decided to convince the client that it was necessary to have all these minds developing the project. We created a master plan with several small interventions.

I also realized how important the use of a symbol is; I understood not only the social implications of the form you create, but also the implications of the symbols you use.

They asked us to do the first intervention as a statue of gratitude, and together with Derek Dellekamp, a friend and colleague from my generation in Mexico, we decided to do the most basic symbol of Catholicism, which is the cross and translate it into an open chapel.

13 It would become then the site where people reunite for the pilgrimage, but also a place of encounter for the small communities. Our plan was to create intersections of views, that will lead you and to create points of stop and reflection along the way; also infra-structural interventions like shelters.

14 At some point I understood how the undescribed geometry was not allowing me to create the architecture I wanted, to create the language I wanted and to be able to link to my social context, actually to my roots, and the way I believed I learned architecture. So the simple use of forms allows me, in a way, to act in this context. We were asked by the sister of Patrick Charpenel, the curator, to do a retreat house in a very small town near a lake. She wanted a house of big wishes, desires, with double heights and open views to the lake and the mountain; leaving the meeting, she said: Well, by the way, I only have \$100,000. We were like, okay, we have a problem, you will have to reduce your program, your wishes in half or you have to increase your budget in double; but then I said, let's take the challenge. I clearly had to understand the role of hand labour, that obviously plays a big role when a budget is tight, and the role of a material. The only way to do the project was to use earth from the place.

15 We had to understand how to use earth – we'd never built with earth before, this was also in early 2000s – before we even started to design.

I think that even root us more to the ground, to the context. We not only need labour-intensive projects, because that is creating an economy, but we also can take advantage of the fact, that hand labour in Mexico is not technify, but creative and you are able



12
Mountains of Jalisco



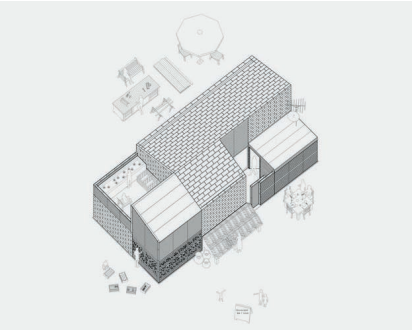
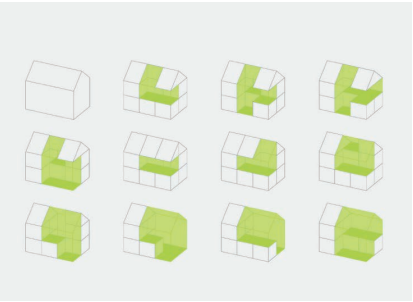
13
The Gratitude Open Chapel
by Tatiana Bilbao
and Derek Dellekamp,
starting point of
the «Ruta del Peregrino»

15
Rammed earth house, Lake
Chapala, Jalisco, Mexico

16
Common rural area

17, 18
Modul house

14
Lookout point, HHF architects



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to do many things with a restricted budget. So I think the understanding of the context and what it means is also an incredible possibility, allowing you to translate that into forms and space. The social context that I live in is very present every day, the landscape of a very rural area looks like this. It's a construction of dreams. It's the construction of houses that have floors that are added every year or every two years, or maybe never, on top and on top and on top of those weak constructions, and they always have these steel bars left out. I call them the steel bars of hope. We were asked to do a project, a house, that could give a solution to some of these problems. It's a house that's part of a governmental program; there are hundreds of models already done and built all over the country. The house needed to have 43 square meters, cost between 7,000 and 9,000 Swiss francs and be able to be self-built.

There are many models on the market that are very determined, with no possibility of adapting to the different social and cultural conditions in Mexico, and zero flexibility of growing.

My plan was to create a project, that would give more space and be more adaptable. When we started designing, we aimed for an inter-modular solution, with a flat roof in order to grow and mobile elements. And then we realized we knew nothing about the people that were going to live there. We architects tend to think we know everything but we don't, especially if it's not near our immediate context.

We did a simple interview with as many people as possible to get an idea and found out a very interesting thing: they wanted the construction of the archetypical house. Not because of the idea of some sort of dream house, but because those steel bars of hope often become steel bars of failure.

The representation of a finished house definitely is the archetypical form because, obviously, you cannot build on top.

The modularity of it allows us to create a house that can be described but, at the same time, still not be finished; it can have one or two floors, various uses, etc. We created a model that is adaptable in terms of the place, where it is built – the cultures of some people need the kitchen inside, some need it outside, some people would like to have the second floor for more room, some need to have a grain storage room.

We were asked to do that model in many parts of the country, so the possibilities of the modularity were tested also in combination with different materials. We built two prototypes in earth and in panels and then we tested it in wood.

Then we were asked to do the ultimate test, to see if in a very



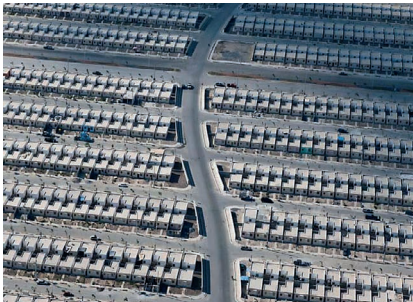
19

19
Sustainable Housing in
Cuidad Acuña, Coahuila,
Mexico

20, 21
Housing projects

22, 23
Three buildings of mixed uses
for Lyon Confluence Ilot A3

24
The results of the design
phase are discussed
collectively.



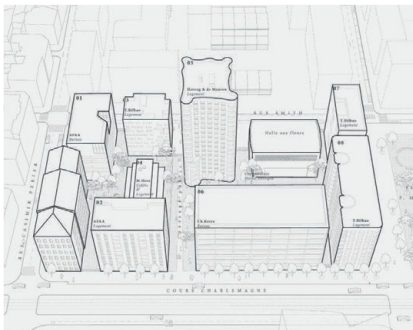
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harsh context this model would work. The harshest part of the context is that this is an endless unit of identical houses in the north of the country that suffered a tornado. We were asked to rebuild the houses with our model. It needed to be in a materiality that would feel strong, because this is what the people wanted; but at the same costs that all those identical houses cost at the moment they were built.

19 We built 23 houses there and proved that it was possible for those houses to take a personal identity and to be built with the same amount of money; but already producing the double amount of space, and leaving you double of the amount of ground open to have whatever you wanted, a garden or a backyard.

20, 21 Eleven million people are living in these conditions, in units scattered in the outskirts of cities all over Mexico that are really only becoming a business. These endless rows of boxes that, no matter if they're painted in rainbow colors, they're still these boxes that are impossible to become a living for people.

We have been very interested in understanding how we could become part of this system that produces these houses, how to break it and create different opportunities – not by only thinking of those houses in terms of the unit itself but thinking also in the dimension of their surroundings. Using, for instance, the topography to create those little accidents to allow a place to become a place that people identify with. The construction of an identity is within time, but the architecture can help it to happen.

A project that really allowed us to understand that the translation of architecture is never easy in other contexts was when we were invited by Herzog & de Meuron to do three buildings in the first block of a new area of development in Lyon based on their master plan. The first block created a very interesting mix of not only programs, but also of architects, dealing with very specific conditions. Especially for us, this was an incredible opportunity because we were able to do two buildings of social housing and one building of free-market housing that – in parallel working in social housing in Mexico – allowed us to understand a very different context. What I think was the most interesting thing – and at the end became definitely a challenge – was that we were given a brief, a fee and the amount of costs for construction. I heard the Swiss saying: No, that's impossible, we cannot build with that. The French saying: Well, hm, it's hard, it's going to be tight, but it is what it is. And we were thinking: Wow! Really? That amount of money per square meter? Definitely, it was only a thought at the beginning, it became the biggest challenge.

We translated working with an already-generated plan of creating

a mixed-use community, with mixed income and an open, public plaza, to the way we operate in Mexico.

- 24 We invited six offices to participate in a social housing project, but we decided, that the master plan would be a blank page. We held a workshop in Mexico, to visit the site and created a master plan, that would become a platform of collective work.
- We did the master plan together, all six offices, and then each of us designed our buildings and then the result was discussed, like an operative platform of working together, we really also became a platform for development for the city.
- The richness of thinking and the imposition of the other in the master plan creates exactly the platform we think is the interesting way of operating now. I would like to say that architecture can become that platform for development, that allows people to identify, that place where the platform we created here as a collective, allows those different identities to happen, but still regulate them with another – this would also enhance the possibility of a society.

Anhang

Stellungnahmen

17.4.2018

Medienmitteilung

Bebauungsplan VoltaNord

25.6.2018

Brief

Rosentalturm/Areal Messe Basel

17.5.2018

Medienmitteilung

Departement Biomedizin

18.11.2018

Medienmitteilung

«Ratschlag VoltaNord»

BSA Basel begrüsst den positiven Entscheid der Bau- und Raumplanungskommission des Grossen Rats (BRK) zum Bebauungsplan VoltaNord

Der Bebauungsplan VoltaNord (auch Lysbüchel-Areal) sieht für das bisher industriell genutzte Lysbüchel-Areal eine intensivierte Mischnutzung durch Gewerbe und Wohnen vor. Die Bau- und Raumplanungskommission des Grossen Rats (BRK) hat sich in ihrem Bericht für die Umsetzung des Bebauungsplans ausgesprochen. Der BSA Basel begrüsst diesen Entscheid und unterstützt die Massnahme für ein lebendiges, vielschichtiges und attraktives Quartier. Die Stadtentwicklung im äusseren St. Johann hat in den letzten 20 Jahren eine Aufwertung des ehemals industriell geprägten Quartiers in Gang gesetzt, die zu begrüssen ist. Die unterirdische Verlegung der Nordtangente als Verbindung der Autobahnen Frankreichs, Deutschlands und der Schweiz, der Wandel des Novartis Campus vom Produktionsstandort der chemischen Industrie zum hochkarätigen Forschungs- und Verwaltungsstandort sowie die grossmassstäblichen Wohnbauten

städtischen Gepräges am Voltaplatz haben zu dieser Entwicklung beigetragen. Die Veränderungen machen auch vor dem Lysbüchel-Areal nicht Halt und schaffen neue Entwicklungsmöglichkeiten für das Gebiet. Abgestützt auf eine Testplanung sieht der Bebauungsplan für das Lysbüchel-Areal eine Mischnutzung aus Gewerbe und Industrie im nördlichen Teil und dringend benötigten Wohnraum im südlichen Bereich mit einer Steigerung der heute sehr geringen Bruttogeschossflächen vor. Diese Mischnutzung erachten wir für sinnvoll. Die mit der Stadtplanung der 1960er Jahre begonnene Trennung von Arbeiten und Wohnen hat sich als Sackgasse erwiesen und beschert uns täglich Verkehrsprobleme mit Staus und überfülltem ÖV. Durch die verbesserte heutige Bauweise können mögliche gegenseitige Störungen minimiert werden. Im Lysbüchelareal ist zudem eine Mischzone aus Dienstleistung und Gewerbe als Pufferzone zwischen der emissionsintensiven Industrie im Norden und der Wohnzonen im Süden vorgesehen. Es wird Zeit, dass wir die strikte Trennung der Funktionen aufgeben und zu einer lebendigen und vielschichtigen Nutzung der Stadt zurückkehren. Auf Bundesebene wurde zudem die Siedlungsverdichtung nach innen beschlossen (Bundesbericht vom 21.6.2017). Es liegt an den Kantonen und Gemeinden diese nun umzusetzen. Die höhere Nutzung des städtischen Bodens ist folglich angezeigt und auf dem Lysbüchel-Areal auch sinnvoll. Der BSA Basel unterstützt den Bebauungsplan in der vorliegenden Form und erachtet die anstehende Entwicklung als unabdingbar für ein attraktives Wohn- und Arbeitsquartier.

Simon Frommenwiler
Vorsitzender BSA Basel

Brief Rosentalturm/Areal Messe Basel

Sehr geehrter Herr Kamm,
sehr geehrter Herr Wessels

Mit grossem Interesse verfolgt der BSA Basel die städtebaulichen Entwicklungen rund um den Messeplatz, welcher sich zunehmend zu einem Brennpunkt Basler Baukultur entwickelt. Im April 2018 wurde der Ratschlag des Regierungsrats zum Bebauungsplan Rosentalturm/Areal Messe Basel durch den Grossen Rat an die Bau- und Raumplanungskommission übergeben. Der Bebauungsplan basiert auf einer 2-stufigen Testplanung aus dem Jahr 2013/14, an der insgesamt drei Basler Architekturbüros teilgenommen haben. Das Vergabewesen ist ein zentrales Anliegen des BSA Basel, da es die Grundlage für Baukultur im Raum Basel bildet. Unserer Ansicht nach ist bei dem Projekt Rosentalturm/Areal Messe Basel ein Varianzverfahren mit einer Vielzahl von Teilnehmern und einer entsprechenden Vielfalt an

Lösungen der einzig richtige Weg um der anspruchsvollen Aufgabe aus architektonischer und städtebaulicher Sicht gerecht zu werden. Eine Direktvergabe an einen der Teilnehmer der Testplanung wäre für diesen wichtigen, identitätsstiftenden Ort mit internationaler Ausstrahlungskraft keine adäquate Lösung. Wir setzen uns deshalb für ein maximal offenes Varianzverfahren ein, am besten in Form eines offenen Wettbewerbs mit Vertiefungsstufe. Dabei sollte die erste Stufe geringe Anforderungen stellen und nur an Architekten gerichtet sein, die zweite Stufe unter Einbezug von Spezialisten dann eine höhere Bearbeitungstiefe beinhalten. Es würde uns freuen in einem gemeinsamen Gespräch die Art und Weise des Verfahrens zu diskutieren.

Freundliche Grüsse
Simon Frommenwiler
Vorsitzender BSA Basel

Medienmitteilung Departement Biomedizin: BSA Basel fordert Weiterführung des Projektes mit den Architekten Caruso St John

Caruso St John auf Grundlage des Siegerprojektes.

für den Vorstand
Simon Frommenwiler,
Vorsitzender BSA Basel

Der Vorstand des BSA Basel (Bund Schweizer Architekten) ist erstaunt und enttäuscht über die Kündigung des Vertrages für den Neubau des Departementes Biomedizin der Universität Basel mit den Architekten Caruso St John aus London und Zürich und fordert eine Weiterführung des Projektes mit den renommierten Architekten. Das Projekt, hervorgegangen aus einem Architekturwettbewerb, stellt ein herausragendes architektonisches wie städtebauliches Projekt dar und spricht für die international anerkannte hohe Baukultur unserer Region. Die Kündigung des Vertrags stellt das im Gestaltungsplan vorgesehen Verfahren zur Erlangung eines architektonisch herausragenden Projektes in Frage und lässt die im Verfahren des Wettbewerbs erreichten Qualitäten verpuffen. Der BSA Basel fordert deshalb die Weiterführung des Projektes mit den international renommierten Architekten

Medienmitteilung: BSA Basel sagt Ja zum «Ratschlag VoltaNord»

Der BSA Basel (Bund Schweizer Architekten) setzt sich für eine Transformation des bisher industriell genutzten Lysbüchel-Areals in ein attraktives und vielfältiges Stadtquartier ein. Die Ortsgruppe Basel begrüsst bereits am 17. April den positiven Entscheid der Bau- und Raumplanungskommission des Grossen Rats (BRK) zum Bebauungsplan Volta Nord: Die Stadtentwicklung im äusseren St. Johann hat in den letzten 20 Jahren eine Aufwertung des ehemals industriell geprägten Quartiers in Gang gesetzt, die zu begrüssen ist. Die unterirdische Verlegung der Nordtangente als Verbindung der Autobahnen Frankreichs, Deutschlands und der Schweiz, der Wandel des Novartis Campus vom Produktionsstandort der chemischen Industrie zum hochkarätigen Forschungs- und Verwaltungsstandort sowie die grossmassstäblichen Wohnbauten städtischen Gepräges am Volaplatz haben zu dieser Entwicklung beigetragen. Die Veränderungen machen

auch vor dem Lysbüchel-Areal nicht Halt und schaffen neue Entwicklungsmöglichkeiten für das Gebiet. Abgestützt auf eine Testplanung sieht der Bebauungsplan für das Lysbüchel-Areal eine Mischnutzung aus Gewerbe und Industrie im nördlichen Teil und dringend benötigten Wohnraum im südlichen Bereich mit einer Steigerung der heute sehr geringen Bruttogeschossflächen vor. Diese Mischnutzung erachten wir für sinnvoll. Die mit der Stadtplanung der 1960er Jahre begonnene Trennung von Arbeiten und Wohnen hat sich als Sackgasse erwiesen und beschert uns täglich Verkehrsprobleme mit Staus und überfülltem ÖV. Durch die verbesserte heutige Bauweise können mögliche gegenseitige Störungen minimiert werden. Im Lysbüchelareal ist zudem eine Mischzone aus Dienstleistung und Gewerbe als Pufferzone zwischen der emissionsintensiven Industrie im Norden und der Wohnzonen im Süden vorgesehen. Es wird Zeit, dass wir die strikte Trennung der Funktionen aufgeben und zu einer lebendigen und vielschichtigen Nutzung der Stadt zurückkehren. Auf Bundesebene wurde zudem die Siedlungsverdichtung nach innen beschlossen (Bundesbericht vom 21.6.2017). Es liegt an den Kantonen und Gemeinden diese nun umzusetzen. Die höhere Nutzung des städtischen Bodens ist folglich angezeigt und auf dem Lysbüchel-Areal auch sinnvoll. Der BSA Basel unterstützt den Bebauungsplan in der vorliegenden Form und erachtet die anstehende Entwicklung als unabdingbar für ein attraktives Wohn- und Arbeitsquartier.

Simon Frommenwiler,
Vorsitzender BSA Basel

Mitglieder- informationen

Neumitglieder des BSA Basel

Lukas Baumann, Baumann Lukas Architektur
Anja Beer, Beer Merz Architekten
Marion Clauss, Marco Merz Marion Clauss
Stephan Eicher, Stephan Eicher Architekten
David Merz, Beer Merz Architekten
Marco Merz, Marco Merz Marion Clauss

Assoziierte Mitglieder

Andreas Ruby, Direktor S AM
Thomas Waltert, Planungsamt Basel-Stadt

60. Geburtstag 2018

Andreas Rüedi
Roland Naegelin
Markus Friedli

70. Geburtstag 2018

Ulrike Zophoniasson

01
Lukas Baumann
Instandstellung Haus Tannen,
Morschach

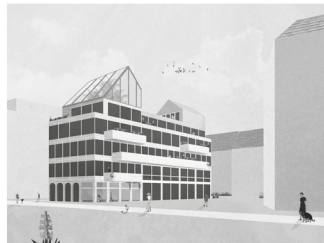


02
Anja Beer
Neubau Gartenhäuschen
am See, Boniswil



01 02

03
Marion Clauss
Lysbüchel Areal, Basel



04
Stephan Eicher
Umbau Wohnhaus Unterer
Bündtenweg, Schönbuch



03 04

05
David Merz
Umbau und Aufstockung
Mehrfamilienhaus
Holbeinstrasse, Basel



06
Marco Merz
Sanierung und Neubau
Schulhaus St. Leonard,
St. Gallen



05 06

Bautenbesichtigungen

01

27.1.2018

Luca Selva Architekten:
Neubau Wohnüberbauung
Widmi 2, Lenzburg

02

16.6.2018

Morger Partner Architekten:
Wohn- und
Geschäftsüberbauung
Rosentalstrasse, Basel

03

28.7.2018

Movable House:
Rahbaran Hürzeler Architekten
/ ZPF Ingenieure /
Institut Energie am Bau
FHNW

04

16.8.2018

Stump & Schibli Architekten
AM Baumanagement: Neubau
Klybeckstrasse 37,
Basel

05, 06

25.8.2018

Esch Sintzel Architekten/
Büro für Bauökonomie: Wohnüberbauung
Maiengasse, Basel

07

06.10.2018

BGM ARCHITEKTEN:
Neubau Schulanlage Goldbach, Küsnacht



01



02



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04



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06



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