

BSA Basel
2022

Jahresheft 2022

Impressum

Jahresbericht des BSA Basel
2022

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Gestaltungskonzept: Claudiabasel

November 2023

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Mitglieder 2022



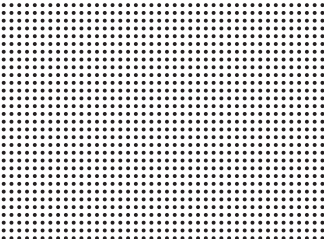
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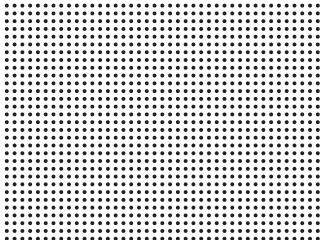
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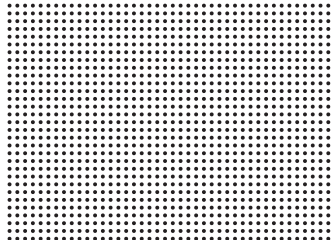
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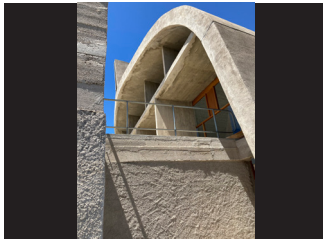
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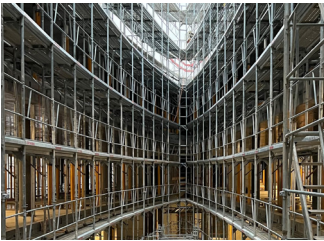
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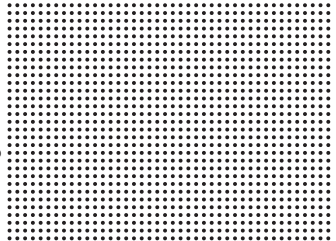
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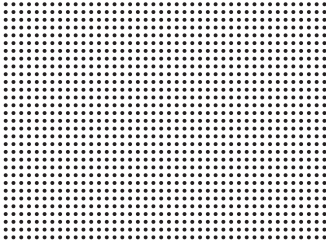
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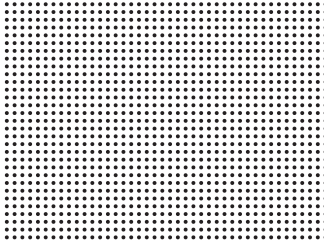
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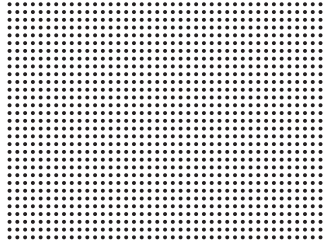
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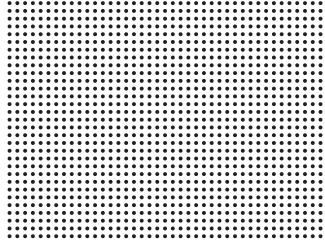
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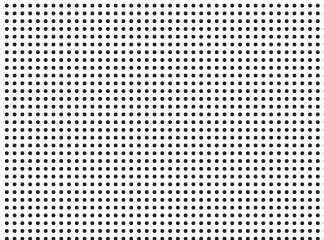
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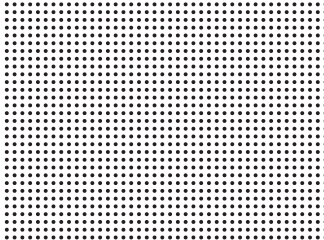
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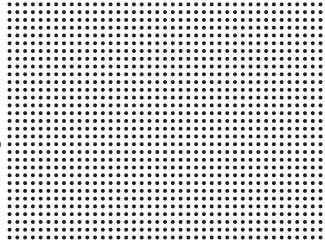
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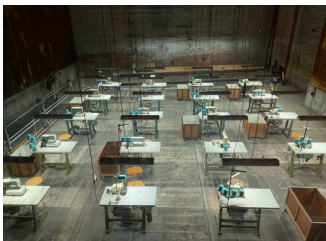
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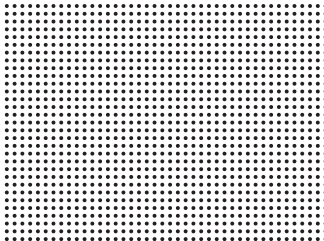
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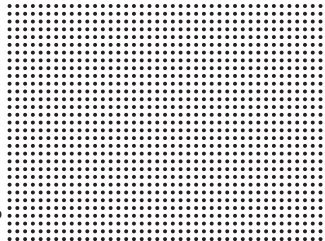
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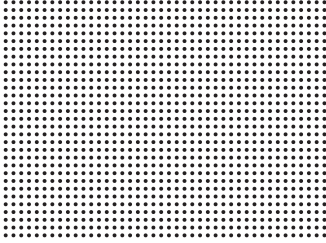
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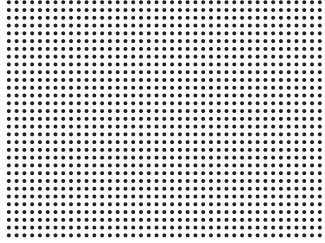
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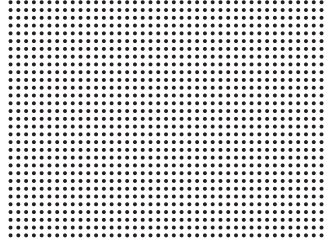
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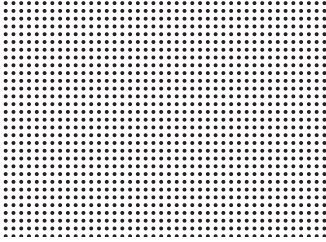
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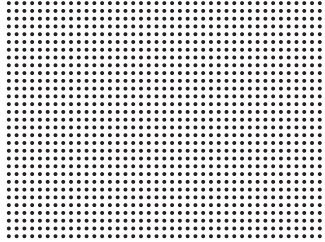
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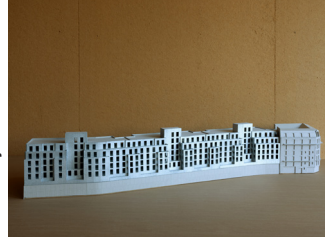
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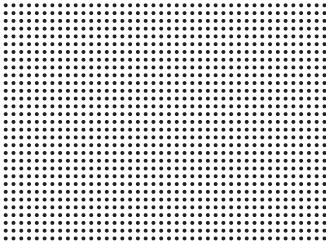
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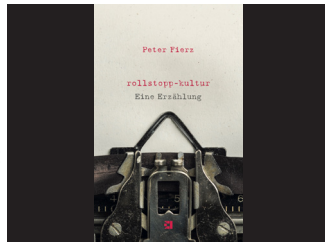
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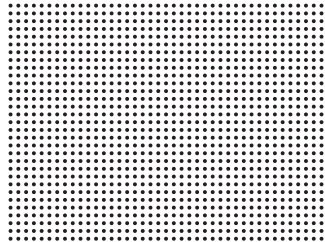
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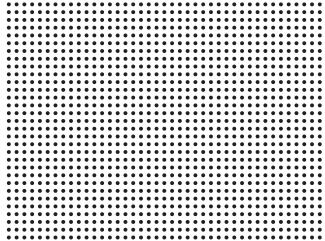
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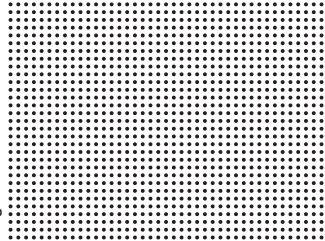
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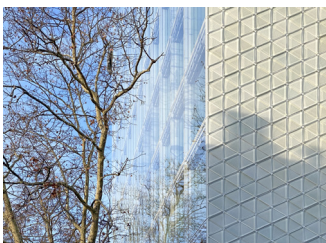
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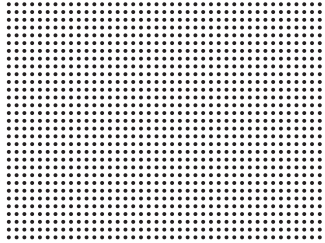
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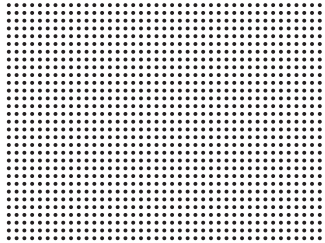
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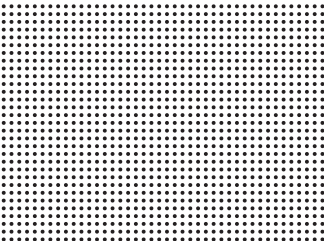
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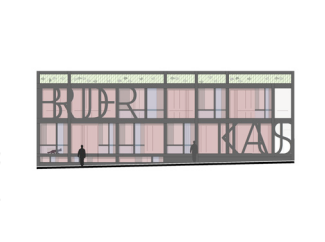
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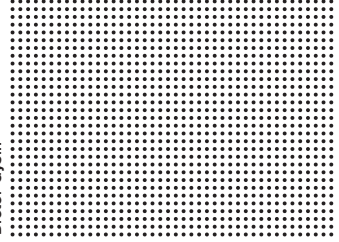
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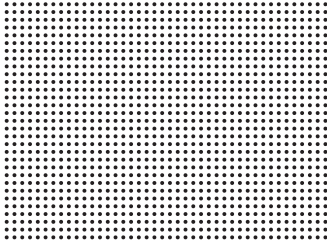
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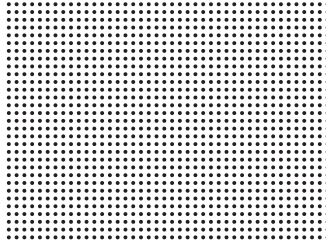
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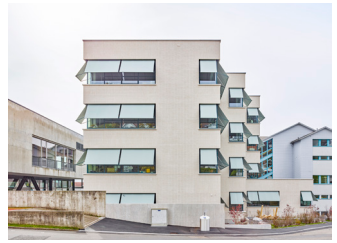
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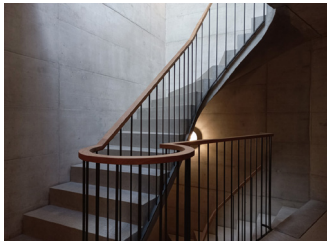
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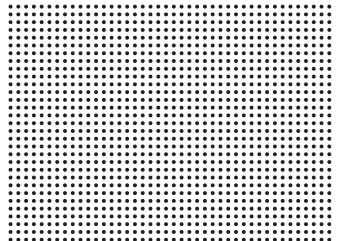
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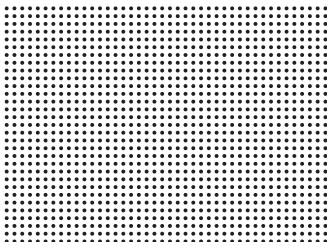
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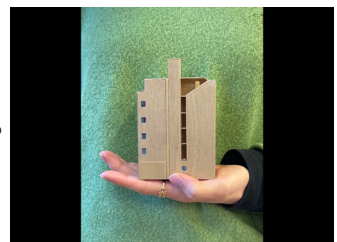
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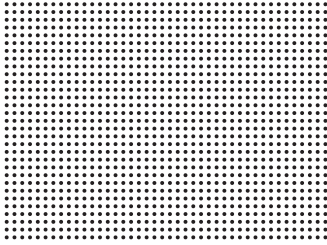
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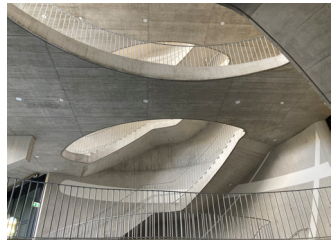
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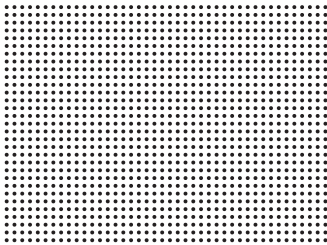
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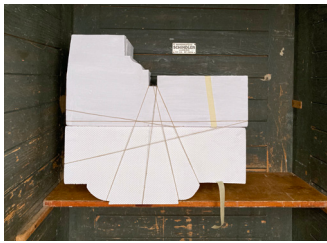
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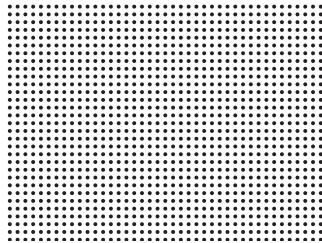
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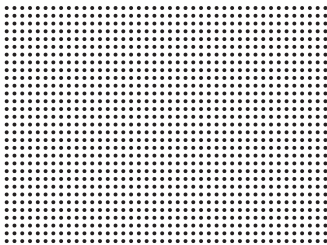
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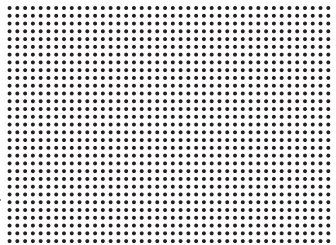
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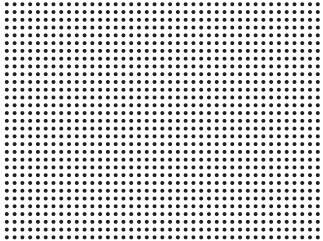
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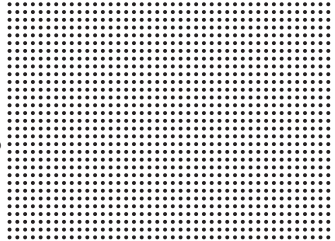
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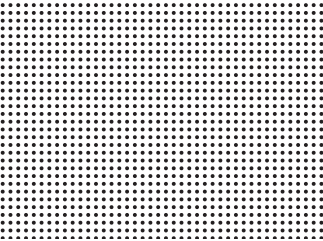
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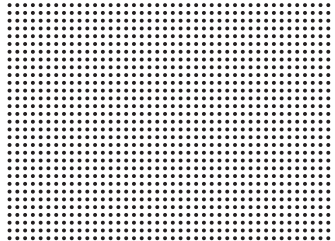
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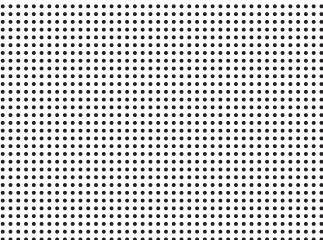
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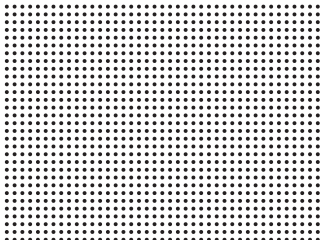
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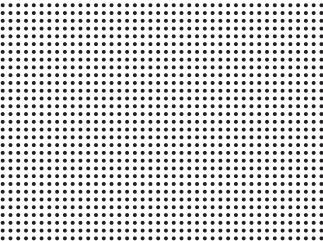
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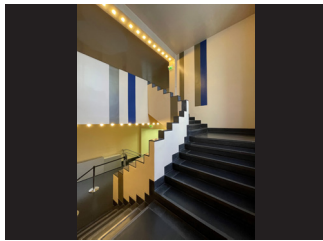
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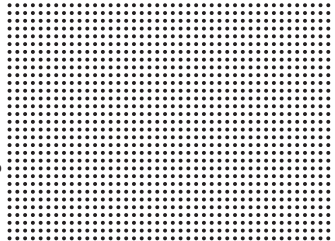
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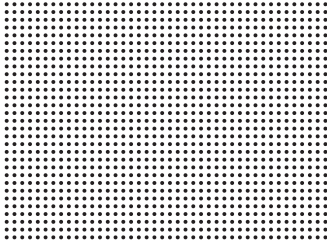
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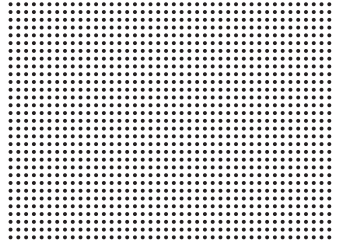
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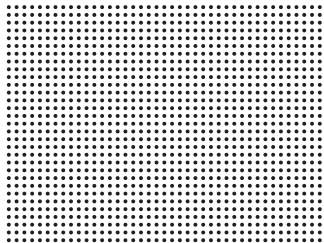
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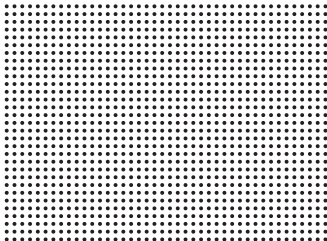
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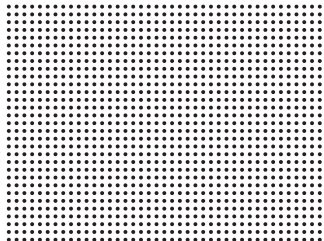
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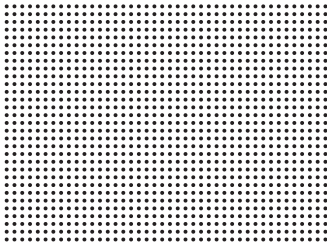
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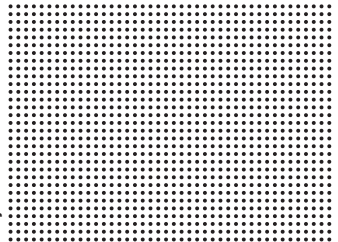
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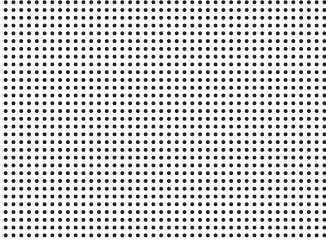
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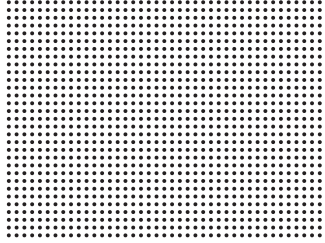
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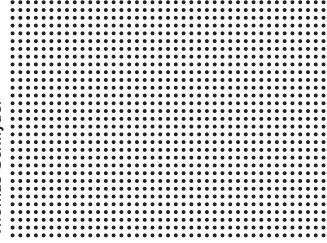
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Thomas Schnyder



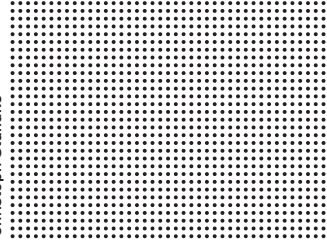
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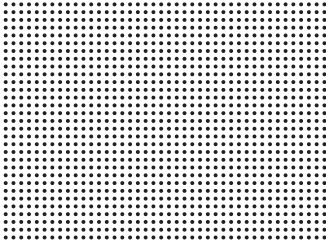
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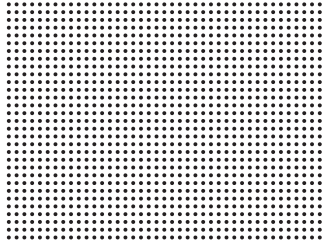
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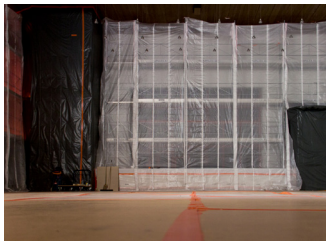
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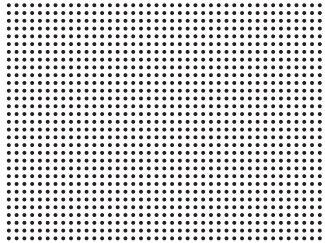
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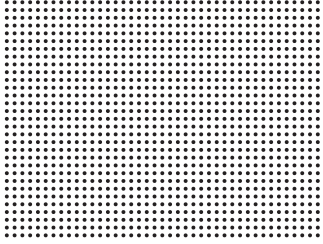
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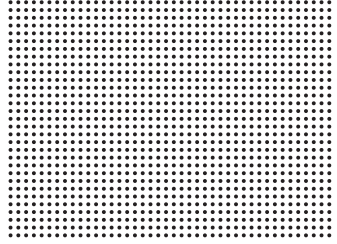
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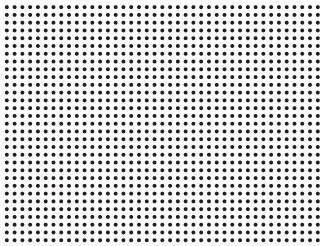
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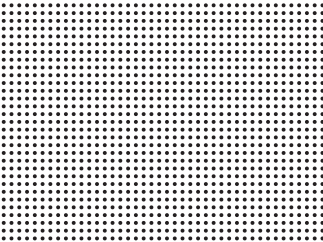
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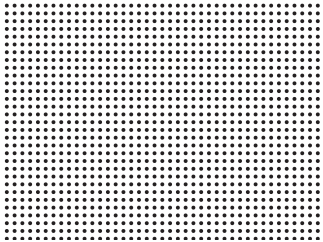
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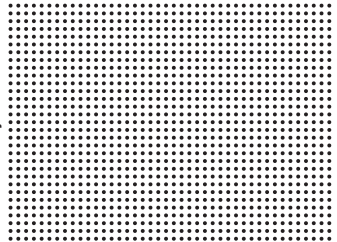
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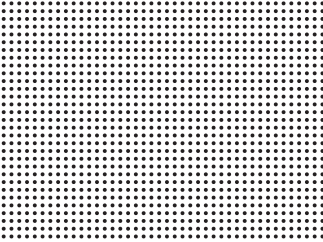
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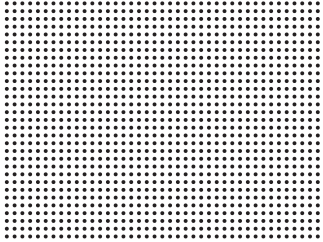
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Marco Zünd

Aus dem Jahresprogramm 2022

- 28.4.2022** **Neujahrs-Neumitglieder-Apéro**
- 20.06.2022** **Dialog: Emanuel Trüeb, Leiter Stadtgärtnerei**
- 27.09.2022** **Diskussion: Leitbild Klybeckplus**
- 19.10.2022** **Stakeholderanlass Klybeck**
- 09.11.2022** **Debatte: Stadtgespräch, Wann wird Basel klimaneutral? mit Architektur Dialoge**
- 10.11.2022** **Vorgestellt. Basler Architektinnen und Architekten**
- 25.11.2022** **Hauptversammlung 2022**



Neujahrs- Neumitglieder-Apéro

Neumitglieder 2021:

Adrian Kloter Brandenberger Kloter
Architekten

Fabio Felippi Felippi Wyssen
Architekten

Thomas Wyssen Felippi Wyssen
Architekten

Datum: 28.4.2022

Ort: Hortus, Allschwil



DIALOG Öffentliche Räume

mit

Emanuel Trueb

Leiter Stadtgärtnerei
Bau- und Verkehrsdepartement BS

Datum: 20.06.2022

Zeit: 18.30 Uhr

**Ort: Domushaus,
Pfluggässlein 3, 1. Stock**



Diskussion Leitbild klybeckplus

mit

Beat Aeberhard Kantonsbaumeister
Bau & Verkehrsdepartement BS

Roger Diener Architekt
Diener & Diener Architekten

Michael Roth Architekt
Diener & Diener Architekten

Datum: 27.09.2022

Zeit: 18.30 Uhr

**Ort: EG des Gebäudes
WKL-610, Mauerstrasse 1,
4057 Basel**



Stadtgespräch Wie und bis wann wird Basel klimaneutral?

Podiumsdiskussion:

Gabriel Barell Direktor Gewerbeverband
Basel-Stadt

Barbara Buser Architektin
Baubüro in situ

Esther Keller Regierungsrätin, Vorsteherin des
Bau- und Verkehrsdepartement BS

Meinrad Morger Architekt,
Morger Partner Architekten

Nico Ros Bauingenieur und
Ökonom, ZPF Ingenieure

Einführung:

Sarah Barth Architektur
Dialoge

Moderation:

Dieter Kohler Journalist /
Moderator

Datum: 9. 11. 2022

**Ort: UBS Kundenhalle,
Aeschenvorstadt 1,
4051 Basel**



Vorgestellt. Basler Architektinnen und Architekten

**mit Piertzovanis Toews,
Kooperative E45
und Superdraft Studio**

**Begrüssung: Shadi Rahbaran
Moderation: Andreas Ruby**

Datum: 17.11.2022

Ort: Restaurant SILO, Basel

Der BSA Basel und das SAM Schweizerisches Architekturmuseum haben 2014 eine Veranstaltungsreihe lanciert, in der Architektinnen und Architekten aus Basel im Fokus stehen. Zur Veranstaltung sind drei Büros eingeladen ihre Arbeiten vorzustellen. Die Veranstaltungsreihe findet jährlich statt. In diesem Jahr sind die Basler Architektinnen und Architekten Ioannis Piertzovanis, Heinrich Toews, Bettina Satzl, Daniele Sciarretta, Mikael Stenström, Jochen Seelos und Pascal Bögli eingeladen.

01
Piertzovani Toews
Exkursion HSLU
Raummarkierung

02
Haus im Hof, Kleinbasel

03
Wettbewerb Werkhof Utzwil
Modellfoto



01

**Jede Fügung bringt
einen Rhythmus mit sich.
Heinrich Toews**



02

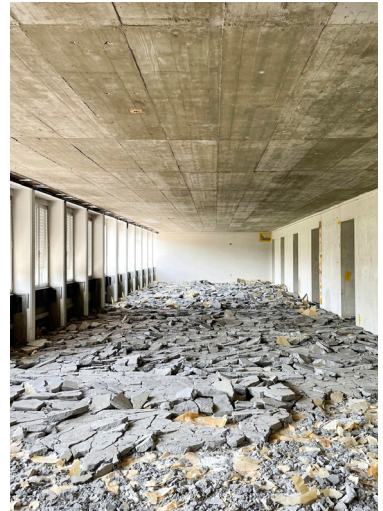
03



04

04-06
Kooperative E45
Hochbergstrasse 158, Basel

The key approach was to treat the building not as an object but as a skeleton that reacts to the different conditions of its surrounding.
Daniele Sciarretta



05



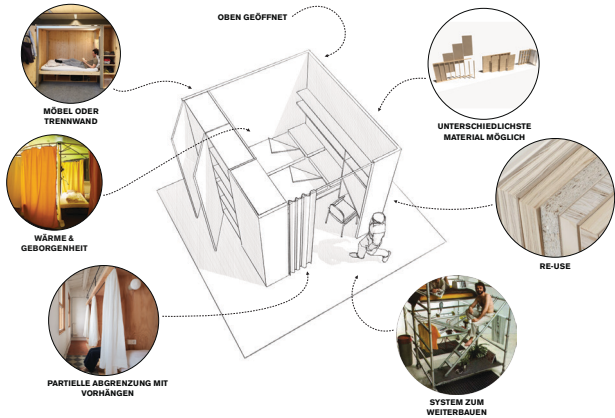
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07
Superdraft Studio
Initiativprojekt für Geflüchtete
„Zu Hause im Büro“

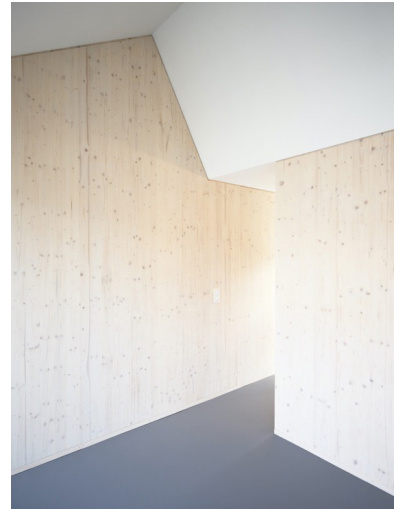
08
Herrngrabenweg, Basel

09
Umbau Schöpfli, Basel

07



Ein Dach über dem Kopf
und Wohnraum schaffen –
das hat mit unserem Beruf zu
tun, wir dürfen nicht die
Augen davor verschliessen!
Pascal Bögli



08



09

Hauptversammlung 2022



Vortrag anlässlich der Hauptversammlung:

**Débora Mesa Molina
Ensamble Studio,
Madrid/Boston**

Datum: 25. 11. 2022

Ort: Parterre One, Basel

01-03
SGAE Central Office, Santiago
de Compostela, Spain, 2007

04-06
Hemeroscopium House,
Madrid, Spain, 2008



01



02



03



04



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06

- I will take you on a journey of the work of the studio ensemble from the very early to the very late ones, touching on topics that began 20 years ago and continue to inspire us and to help us create a practice, where we develop work from commissions and competitions, but also where we do research and find creative ways to fund projects that we initiate and develop ourselves. These projects have ended up being the most relevant and meaningful
- 01 to our practice. I will start with one of our early projects in the north of Spain, in Santiago de Compostela. Not being very happy with the types of stones we found in the catalogues, we decided to immerse ourselves in the quarries of the area to understand where the material comes from, and also to be exposed to these industrial sites where a landscape is being transformed by the design decisions that architects make. It was really important to actually spend time working with the quarry owners. And it was also very inspirational, as we ended up using a lot of the waste material that the quarry had to build our project. A structural stone wall that would recycle and use the very regular blocks that did not fit into the industrial process because of their shape. Today it is very urgent to think of ways to use waste material. At that time it was very hard to convince not only our clients, but also the quarry people. We became the contractors for the work, because we did not find a construction company that would take the risk to build something that they had not done before. We start to gain a lot of experience in construction, in contracting, and of course, assuming a lot of responsibility and liability, but at the same time becoming more and more free to think and to design, as we were learning how to turn ideas into reality and also how to establish relationships not only with the clients, but also with different agents involved in the construction of an architectural work.
- 02 We built this structural wall in the quarry first, where the material was available, where we could test it, and where we could make all the design decisions, before moving it to the site in the city center of Santiago de Compostela, where the site is more limited, the kind of action radius is more controlled, and we have to be much more careful, and in a way, more certain. We brought part of
- 03 this industrial landscape into the city of Santiago, also creating a dialog with many of the stone constructions, that have been built in the city over the centuries.
- 04 At the same time, we began to think that we wanted to build a work as developers, using off-site construction and getting ourselves educated on this. The same way we were visiting factories, we were visiting other industrial sites like precast concrete spaces. We discovered kind of a cemetery of wasted materials. We decided to

create a house that would take these prefabricated concrete elements that are normally used to build civil engineering works, highways and bridges or water channels and bring them into a domestic space and create an architecture out of them. In a way, decontextualising this technology and creating a kind of game of balance with these different monumental pieces. How can we take these catalogue elements, these very standard parts, and build a non-standard spacial architecture with them? Also revisiting the typology of the courtyard house and creating a more open courtyard that creates a central space and at the same time opens out into the landscape. The big parts creat the order, the structure of the house, but also enclose it and define the identity and the character of the architecture. When the structure is built, the house or the space is already present. We learned to become developers and began to take what we earned from different commissions and invest it in our own projects, where we advance research and test ideas, that interest us. We began to build up a body of work, that we could share with clients and attract new ones, that are interested in the same things. This has become a modus operandi in our office. There is always a project, where we test the things, that we want to do next.

After the Hemeroscopium House, we are again using off-site technologies to renovate and to transform a historic building in the center of Madrid, Madrid's oldest slaughterhouse, into a mediatech. The idea was to be able to detach the new construction from the actual restoration protection of the historic building. A very beautiful industrial building, designed by engineers at the beginning of the 20th century, with a very delicate steel structure and masonry facades. The competition asked to introduce a new level into the space. We decided to introduce these bridges, which are spaces that can be occupied, that start to dance with the order of the existing structure, also using very industrial elements, but with a technology that brings the architecture into our contemporary time. There is this dialogue between what we are given, the history of the place, and the new layer of structure and program that we add. And also with this move, we are also minimising the impact of the new construction on the site. It looks very easy, but you can imagine the effort it takes to design this type of manoeuvres, which are very specific to a single project and site-specific conditions. Fortunately, something that the Historic Commission of Madrid was very afraid of, ended up being the smoothest construction manoeuvre in the whole complex. In a way, with this surgery, we enable this new level of activity but still preserving very well the reading of the preexisting structure by not touching it.

The new spaces seem to be supported on the windows. They are structurally independent, but they somehow rest without compromising the integrity of the building.

- 09 The next project is situated in north of Spain, on the Atlantic coast, on the Costa de la Morte (coast of Death), a very rural area, close to Santiago de Compostela and to the quarries that we visited before. We fell in love with the area, where the land is very raw and very wild. We wanted to build an architecture that would enter into a dialogue with the land without compromising it. Where something that was built, would almost be absorbed by nature. This was when the idea of the Truffle house was born, a project very different from the previous works. Here we take materials from the site and reorganize them to create architecture, in this case hay bales from our neighbors. We are creating a hole on the ground and these two create the form work, the interior form work and the exterior form work. And in between, we pour concrete mixed with the stone and some of the earth from the site to create the structure, the cast structure. So the concrete is trapped in between the soil and the hay bales, which created some chemical reactions that we did not fully control at the time. We had the intuition that it would provoke some interesting aspects. We wanted a very rough architecture on the outside, also so that the soil would remain, plants would land and would grow and the architecture would essentially end up like camouflage. A bit like the ruins that you can find in the area, the megalithic constructions that, after losing their purpose, were almost absorbed or integrated into nature. We had strategically planned where the door, the window and a skylight would be. The dimensions of the interior space are very similar to the cabanon of Le Corbisier. Just one room to take a look at the sea on the horizon. Once the concrete has hardened, we bring
- 10 in our neighbors to help us take out the straw and the core of the architecture. Something interesting about this work was also how we started to engage the local community in the creation of something that none of us really knew what it was going to be. Again, we did not have a client and that was very good because we always thought, if this is a disaster, no one will know. The weight of the concrete was compressing the haystacks and they were starting to create textures, a certain level of ornamentation, that was completely undesigned but that we were convinced would never be better, if we had really set out to design every wrinkle, every corner. In a way we exercised a way of doing architecture that is almost like a recipe with certain ingredients. There is a process of how things need to come together in a certain order, but the result would never be the same even if we tried to use the same

07+08
Reader's House, Madrid,
Spain, 2010

09-11
The Truffle, Costa da Morte,
Spain, 2010

12-13
Structures of Landscape
- Tippet Rise Art Center,
Fishtail, Montana, USA, 2015



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- process. There is some sort of effortlessness in the production of this architecture, and we think the result exceeds the energy and effort that went into it. I do not think we can say that this project is beautiful, it is probably ugly in many ways, but then again it is not. With this work the idea of beauty, of perfection, is also dismantled. There are a lot of mistakes here that might not be acceptable in another type of building, but that become very exciting details and moments of this architecture.
- 11
- 12 A few years later we were commissioned to build an art center in Montana, USA. The client wanted an art center that would bring visitors to the site, but also put them in contact with nature. They did not want a completely enclosed building. They wanted something in this very vast site that would encourage people to move around and experience. So we went to the site, a site that is very remote with almost no architectural references. We took the references from the land, from the sky and decided to exploit the art center into a series of outdoor architectures, almost outdoor spaces, that would position themselves in specific places of this landscape and would establish a relation with that context and essentially create a shelter for visitors to experience and also for art music to happen in them. The design process is a process of brainstorming with materials, trying to take the sites as a reference and also learning from geological processes like sedimentation, erosion, fragmentation, explosion, to build architectures that try to learn from these kind of processes. We built these architectures almost like infrastructures that activate or excite certain moments of the site. But like the Truffle house, we wanted these architectures to be able to exist in integration with the land. We wanted these architectures not to suffer from the passage of time, from the extreme weather conditions, that this site is exposed to, and also to adapt the construction processes to the means and the methods that were available on the site, using the land as a support for these architectures and defining some structures and forms that respond to certain activities that need to take place. In this case an acoustic shell for music concerts and also a shelter for visitors. These
- 13 portals will be moments of shade in the landscape and also mark or help navigation and orientation on the site. We have built three of them so far, which together with other artworks, have opened the center, with a visitor center that creates the entrance to the site. It is a place where visitors go and hike and where concerts are organized in the summer. There is an ambiguity in which these works can be interpreted as shelters, as works of architecture, as works of art, or also as part of the landscape. It was very important that the structures we built would require no maintenance and

14–15
Cyclopean House, Brookline,
MA, USA, 2015

18–20
Ca'n Terra House, Menorca,
Spain, 2018

16
Ensamble Fabrica, Madrid,
Spain, 2019

17
The Cloud at Les Jardins de
Médongaule, South Korea,
2022



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would not compromise the wildlife and the ranching activity on the site, and would feel timeless and withstand the extreme summers and winters of Montana.

14 After working with precast concrete elements, we understood the limitations of heavy materials and heavy parts. We tried to do off-site construction experimenting with the opposite, building with foam, which is 98% air. We tried to see how we could build a solid architecture, but take as much weight out of the elements as possible, which makes construction, assembly and also transportation much easier. We built some structures in our lab at MIT. You can see the reference to the precast concrete beams of the Meroscopian house. We replaced the concrete with foam and introduced some steel elements for reinforcement. We can lift it with a car jack, so you can already understand the lightness of these materials, which are easy to move. Our ambition was to build on our experience with off-site construction, but to explore this lighter approach. At the time, we had recently moved to Boston to be closer to our work in Montana and to work in this lab at MIT, and we were looking for a place to live. We were looking for a cheaper apartment in a neighborhood with good public schools. We found this one-story ugly duckling, but it was perfect for us, because it had a cement block structure that would serve as a foundation, so we wouldn't have to spend any money on a foundation. We were funding this work ourselves, so we had to do it as cheaply as possible. We rented a warehouse very close to our office in Spain and continued the research. But now we were thinking more carefully about the codes, the real constraints of building architecture and about building something in Madrid and shipping it to the US. We had the limitations of the existing building and the limitations of the shipping containers that would move all the parts. We wanted to have as few peaks possible because crane time in the US was unaffordable for us. It was very important that we use as few containers as possible, that they arrive in a timely manner and pick up and place all the elements at the same time. Beyond the technology and the logistics, we are interested in how to build more affordably in a neighborhood that is very unaffordable.

15 How to minimize the impact of construction in a neighborhood that is already built. We also wanted to create a multipurpose domestic space, where we could live, but also work and have different kinds of events. Once the house is built, there is little else to do on the construction side, which is a different approach from the Hemeroscopium house, where the precast concrete elements were only provided certain parts, but were not embedded with systems. After building this work, we realized, that we needed a different

-
- type of office to produce the Cyclopien house. We rented a space in an industrial area of Madrid and we realized that that was really what we needed. Our models kept growing bigger. We were making prototypes, now we were making a complete architecture. And so we decide to construct and build our own office as an industrial space, as a warehouse, as a laboratory that would allow us to continue to design and build in-house. We continue to explore this kind of lightweight architecture and investigate how to build a space that feels luxurious and spacious and how to build it very affordably. (...)
- 16 We continue to think about the idea of architecture as landscape.
- 17 This is a project in South Korea, a visitor center and museum of a garden of gardens that we want to design, almost like an extension of the ground. We are continuing the research that we started with the Truffle House or the projects in Montana, but in this case we are creating a much thinner shell and a more equipped building. One of the complexities is how to create this form and how to do it with a form work, that is not overly expensive and wasteful. Part of the research that we are doing is how to design this formwork in a way that gives us the flexibility to design almost as we build it, using very lightweight materials. In this case, we are using fiber-glass, a material that is very well known and used to build boats, and creating something that is very light, that we can mold, that we can test in our factory space, but that we can also disassemble and transport. So we made a prototype to convince the client that this was a viable approach. And we used the Biennale of Architecture and Landscape in Versailles to do this exercise of building part of the formwork, breaking it down flat, packing it, transporting it to the museum, and reassembling it. The idea is that once everything is built on the final site, we would cast it. For the exhibition, we did not cast the structure, otherwise it would have been more complicated to move it back to our factory space. It arrived a few weeks ago and we are reassembling it in our factory space and we are going to do the test of pouring concrete on it to complete the construction process. Almost as a tutorial to try to convince the construction company in Korea, that this is doable. We will see, if we are able to succeed. The building has a reception, a restaurant in the top part and some event spaces in the basement. This formwork that we are going to build, will be casted with concrete, it will inevitably get dirty. And what we want to do is, after the concrete is poured and we remove it, we want to recycle it to create all the walls of the basement of the lower level of the building, where the event spaces are located, almost like a wall of light.

- 18 I will finish with Ca'n Terra House on the island of Menorca. In Menorca there is a long history of the excavation of the land, of the ground. Since prehistoric times, civilizations would create burial monuments by carving this stone, which is a very soft stone. It is not like the first quarries I showed in Galicia, where the granite stone is very hard. Here the stone is soft and because it is an island also a lot of the buildings here were built with this marés sandstone and many houses also created their basements as a quarry. There are many abandoned indoor quarries that were used during the Spanish Civil War. Many of them are deteriorated, used as wastelands. We bought one of the quarries and decided to transform it into architecture. Of course, in a forum full of architects, you will all read this as architecture. But for us, it is tough to understand how this has been sitting here for many years, without any protection or vision of how to make good use of it. We decided to intervene and transform an industrial place into an inhabitable
- 19 space with very simple actions like cleaning, restoring the color of the stone, that makes the light bounce and introducing light and air in those dark corners where it wouldn't be possible to live in. The actions that we have taken are actions that are familiar to the site. We quarry to create new entrance of light and air and through this operation enable the cross ventilation that suddenly drives the space and makes it possible to have a kind of a healthy environment inside. We add minimal elements to finalize it, minimal infrastructures to be able to inhabit it almost as nomads. A very light and thin enclosure that will keep the dust out, some pieces of movable furniture, because the conditions of this site change radically with the seasons. In winter, you want to be very close to the light, to the façade, where it is drier. In the summer,
- 20 you want to go deeper into the quarry, into this cave space. We have introduced water, fire, as well as air and light, almost as building materials that also invite us to inhabit this space with a different idea of what comfort is. This is a space that cannot be dominated. We would probably kill it if we tried. So we have to understand how it works and use the resources that we harvest very carefully, because if we use more than the light that we capture and if we use more water than is available on the ground, we will run out of it. It has been a very interesting experience, not only as architects, in a way, to reconnect with the very basic principles of architecture, but also as human beings on this planet that has so many challenges today.

Anhang

Mitglieder- informationen

Neumitglieder des BSA Basel

Mona Farag, Christ & Gantenbein
Jonathan Hermann, Stereo Architektur
Friederike Kluge, Alma Maki
Claudio Meletta, Stereo Architektur
Meik Rehrmann, Alma Maki
Carl Martin Risch, Stereo Architektur

In memoriam
Katharina Steib, 1935–2022
Silvia Gmür, 1939–2022
Albert Brunner, 1931–2022

60. Geburtstag 2022
Daniel Wentzlaff
Fortunat Dettli
Luca Selva
Yves Stump

70. Geburtstag 2022
Dorothee Huber

80. Geburtstag 2022
Carlo Tognola

01
Mona Farag, Erweiterung
Landesmuseum, Zürich

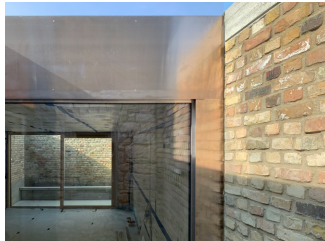


01 02

02
Jonathan Hermann, Wohnhaus
Abakus, Basel

03
Friederike Kluge, An- und
Umbau EFH, Mainz

04
Claudio Meletta, Wohnhaus
Abakus, Basel



03 04

05
Meik Rehrmann, Ateliers im
Hinterhof, Basel

06
Martin Risch, Wohnhaus
Abakus, Basel



05 06

Nachruf Katharina Steib 1935–2022

Architektur prägt das Leben von uns allen. Auf Katharina Steib traf dies ganz besonders zu: Sie lebte Architektur. Bei ihr gab es keine Trennung zwischen Beruf, Freizeit und Privatleben. Von 1957 bis 2007 führte sie gemeinsam mit ihrem Mann Wilfrid Steib (1931–2011), ebenfalls aus Basel, ein erfolgreiches Architekturbüro in der Stadt am Rhein. Das Paar hatte sich zu Beginn des Studiums an der ETH Zürich kennengelernt, sich bald verlobt und geheiratet. Noch während der Ausbildung kamen die ersten beiden Kinder zur Welt; hochschwanger mit dem dritten diplomierte sie 1961; das letzte folgte zwei Jahre später.

Unbändige Energie für Büro und Familie
50 Jahre dauerte die Zusammenarbeit, die von Anfang an in einem gleichberechtigten Sinn geführt wurde, auch wenn – der damaligen Zeit entsprechend – das Tätigkeitsfeld von Katharina Steib zunächst vor allem im Innenausbau, der

Einrichtung und der Gartengestaltung bestand. So steuerte sie für die nationale Gartenbauausstellung Grün 80 mehrere Projekte bei. Dank ihrer unbändigen Energie und selbstbestimmten Art konnte sie sich trotz Mehrfachbelastung als Mutter und Berufsfrau laufend stärker ins Büro einbringen. Als ihr Mann aus gesundheitlichen Gründen kürzer treten musste, übernahm sie ganz selbstverständlich die leitende Rolle. Bei etlichen Bauten war sie die treibende Kraft, wie etwa beim Umbau eines klassizistischen Wohnhauses für die Paul-Sacher-Stiftung in Basel (1986), dem Historischen Museum in Baden (1992), der zweistöckigen Dreirosen Brücke in Basel (2004) und dem Guido A. Zäch-Institut für die Schweizer Paraplegiker-Stiftung in Nottwil (2005), deren Gründungsbau sie vor 30 Jahren errichtet hatten. Wie bereits diese kurze Aufzählung zeigt, beschäftigten sich W + K Steib, wie sie das Büro nannten, mit den verschiedensten Bauaufgaben. Ihr Werk ist ebenso breit gefächert wie qualitativ hochstehend. Die Konstanz ist beeindruckend, ebenso ihr Gespür für aktuelle Themen. Sie waren stets offen für Zeitströmungen, blieben sich aber dennoch treu. Wilfrid und Katharina Steib begannen mit dem architektonischen Vokabular der Moderne, entwickelten es eigenständig weiter und gaben ihm im Lauf der Jahrzehnte eine nachmoderne oder zuletzt gar leicht dekonstruktivistische Färbung. Im Überblick zeigt sich eine Vorliebe für horizontal ausgreifende, plastisch geformte Baukörper, schlanke Stützen, das Spiel mit der Symmetrie sowie ein intensiver Dialog mit dem Ort. Dazu gehörte auch die Verbindung von alt und neu, was sich beim Museum für Gegenwartskunst (1980; heute Kunstmuseum Basel Gegenwart) besonders schön zeigt. Für die subtile und

doch selbstbewusste Eingliederung in das historische Umfeld des Basler St. Albantals erhielten sie eine Auszeichnung vom Schweizer Heimatschutz.

Engagement für die Kunst

Die Beschäftigung mit Kunst war für Katharina Steib ein steter Quell der Freude und Inspiration. Sie äusserte sich neben den Bauten für die Kunst in ihrem langjährigen Engagement in der Kunstkommission des Kunstmuseums Basel und ihrer Sammeltätigkeit. Der Entwurf des eigenen Wohnhauses zeugt vom intensiven Zwiegespräch, welches das Architektenpaar mit den Werken ihrer Sammlung führte. Katharina Steib war auch in der Lehre tätig: als Gastdozentin an der ETH Zürich (1985–87) und als ordentliche Professorin an der TU Berlin (1995–98). Sie amtierte regelmässig als Jurorin, sass in zahlreichen Kommissionen in den Bereichen Architektur und Denkmalpflege und als Mitglied des BSA 17 Jahre im Vorstand der Ortsgruppe Basel. Mit starkem Willen kämpfte sie in den letzten Jahren gegen die zunehmende Demenz. Am 5. März starb Katharina Steib in Basel.

Christoph Wieser

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01

Das von Katharina und Wilfrid Steib entworfene Historische Museum In Baden (1992) richtet sich ganz auf die Ummat und den gegenüberliegenden Stadtkern aus.

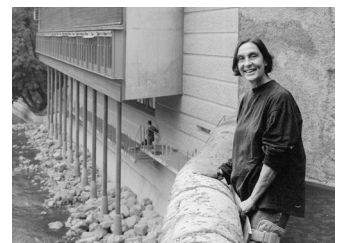
02

Portrait Katharina Steib
© Alex Spichale

01



02



Nachruf Silvia Gmür 1935–2022

Wenn man von der 2011 fertiggestellten Casa ai Pozzi auf den Lago Maggiore hinunterschaut, wird einem auf eindringliche Art und Weise bewusst, was Architektur bedeutet. Die horizontalen Platten, von zwei diagonal versetzten und gespiegelten Pyramiden getragen, definieren nicht allein den Raum. Sie setzen ihn in Bezug zur Topografie, zur Landschaft und zum Horizont. Die Radikalität der Reduktion bringt das Streben nach Vollkommenheit zur Sprache, ganz grundsätzlich. So entsteht Poesie – dieses wunderbare Gefühl, von der Architektur berührt zu werden. Silvia Gmür hat ihren privaten Lebensraum entworfen und gestaltet, mehrmals. Das Projekt des Eigenheims als persönliches Habitat hat sie ein Leben lang gleichsam als Versuchsfeld begleitet. Das Haus in Riehen aus den späten 1970er Jahren gilt als Erstlingswerk und verweist mit seiner auf dem Dreieck basierenden Geometrie, der komplexen Raumkomposition und

seiner Holzkonstruktion auf ihren längeren Aufenthalt in den Vereinigten Staaten. Nach dem Studium an der ETH setzte sich Gmür dort mit den Werken von Frank Lloyd Wright und Louis Kahn auseinander. Beim Haus in Paros, entstanden in den 1990er Jahren in Zusammenarbeit mit ihrem Lebenspartner und Seelenverwandten Livio Vacchini, stand die Auseinandersetzung mit der grandiosen Landschaft und dem Licht des Mittelmeers im Zentrum. Die weisse Architektur ist Terrasse und Bühne für das Leben in seiner privaten und öffentlichen Form. Sie ist aber auch ein Verweis auf die Geschichte, auf die Antike und auf die präkolumbianische Architektur Zentralamerikas, die Silvia Gmür auf verschiedenen Reisen erkundet hat. An den drei im Abstand von je zwanzig Jahren entstandenen Häusern lässt sich die gestalterische und persönliche Entwicklung der Architektin treffend nachzeichnen.

Wegweisende Spitalbauten
Parallel dazu entfaltete sich jedoch ein Werk in grösserem Massstab, das dank einer über Jahrzehnte verfolgten Recherche wesentlich zur Entwicklung der Architektur des Schweizer Gesundheitswesens beigetragen hat. Die Auseinandersetzung mit dem Spitalbau begann mit der subtilen Gesamtanierung und späteren Erweiterung des Universitätsspitals Basel von Hermann Baur. Es folgten wegweisende Spitäler in Chur, St. Gallen, Zollikerberg und das erst kürzlich fertiggestellte Bürgerspital in Solothurn (vgl. wbw 1/2–2021, S. 33 – 39), alle aus siegreichen Wettbewerben hervorgegangen. Auch im hochspezialisierten Bereich des Spitalbaus ging es Silvia Gmür insbesondere um die Frage des Wohnens, um die Lebensqualität trotz der physischen und räumlichen Einschränkungen eines Spitalzimmers. Silvia Gmür hat sich über ihre Tätigkeit

als entwerfende Architektin hinaus für die Baukultur als Ganzes eingesetzt: als Gastdozentin an der ETH Zürich, als Mitglied der Stadtbildkommission Basel-Stadt und von 2002–05 als erste Frau an der Spitze des BSA. Für ihr Gesamtwerk und ihr Engagement erhielt sie 2011 den renommierten Prix Meret Oppenheim des Bundesamts für Kultur. Es ging ihr um zeitlos gültige Werte und im Sinne von Jorge Luis Borges um die Erkenntnis, dass die Architektur die Erdkruste verändert, dass etwas bleibt, über die eigene Existenz hinaus: «Etwa 300–400 Meter von der Pyramide entfernt bückte ich mich, nahm eine Handvoll Sand, liess ihn etwas weiter weg still durch die Finger rinnen und sagte leise: ich verändere gerade die Sahara.» Seit 2005 leitete sie mit ihrem Sohn Reto gemeinsam das Architekturbüro. Er wird es nun allein in die Zukunft führen. Silvia Gmür hat sich in den letzten Jahren mehr und mehr aus der Arbeitswelt zurückgezogen und ist im Januar 2022 82-jährig verstorben.

Felix Wettstein

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Radikalität der Reduktion: Dafür steht die Casa ai Pozzi in Minusio von Silvia Gmür und Reto Gmür (2007–11).

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02

Portrait Silvia Gmür

© Privat

01



02



Bautenbesichtigungen

01

09.3.2022

**Neubau Sennheimerstrasse
Degelo Architekten**

02

01.9.2022

**Schulhaus Birrwil
Brandenberger Kloter Architekten**

03

10.9.2022

**Schulhaus Hofmatt
Rahbaran Hürzeler Architekten**

04

29.09.2022

**Musikwohnhaus 2
Reuter Architekten**

05

03.12.2022

**Bahnhof Waldenburg
Bachelard Wagner**



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03 04



05

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Lombard Odier New Headquarters

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