

BSA Basel  
2023

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# Jahresheft 2023

## Impressum

Jahresbericht des BSA Basel  
2023

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Januar 2025

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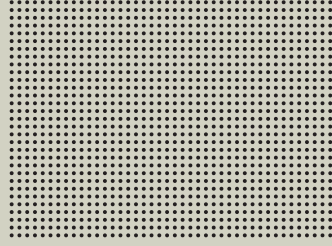
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# Mitglieder 2023



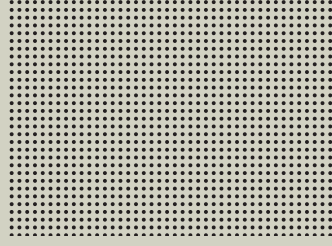
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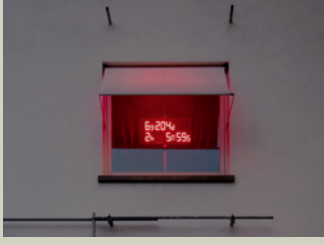
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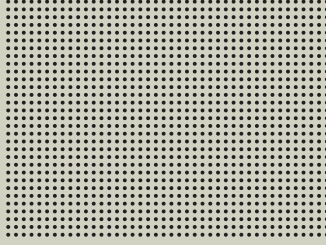
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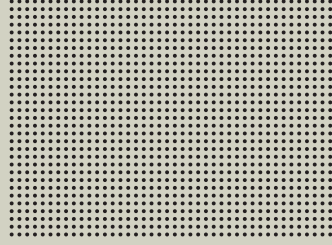
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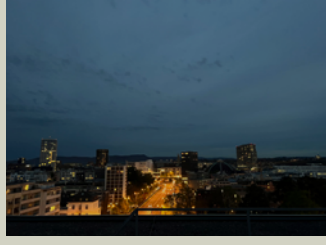
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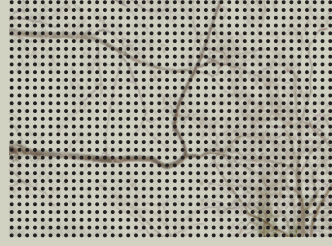
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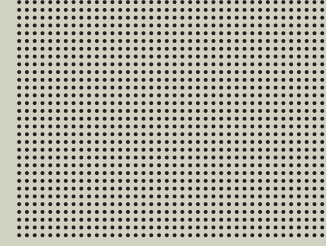
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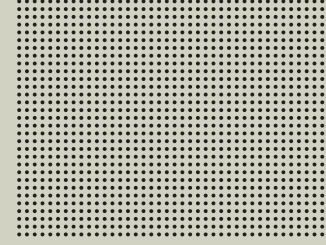
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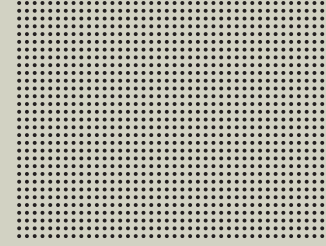
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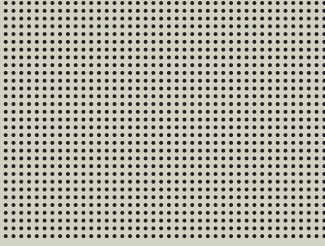
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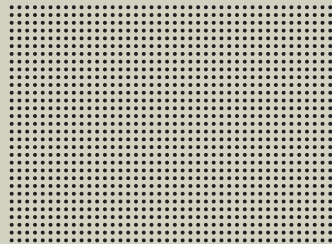
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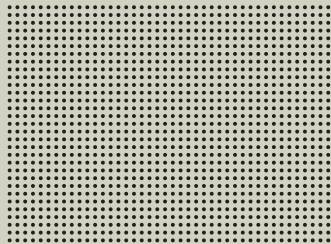
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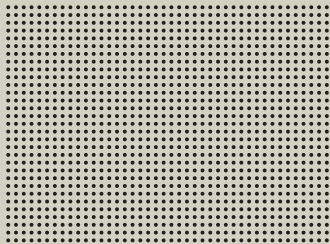




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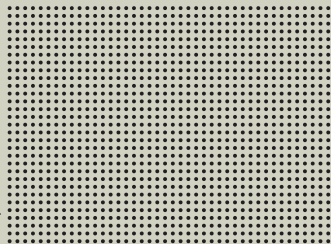
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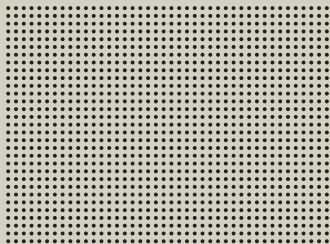
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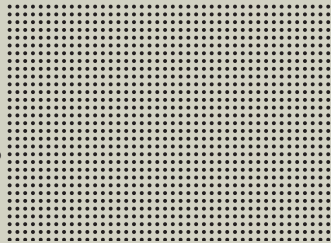
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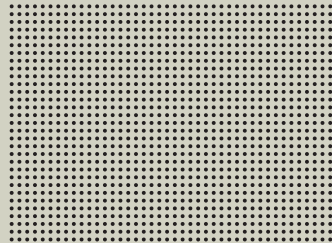
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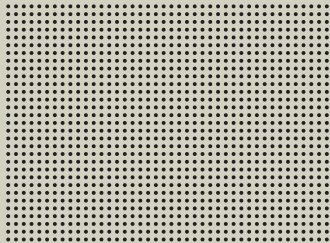
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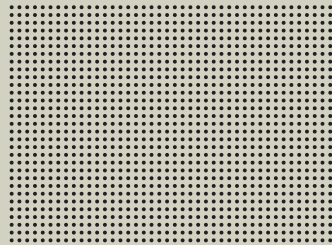
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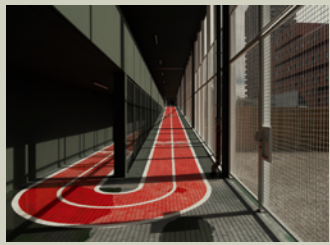
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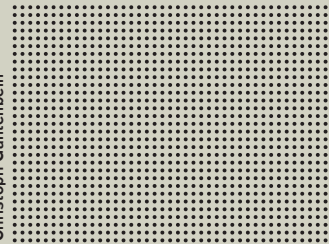
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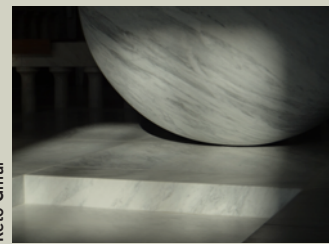
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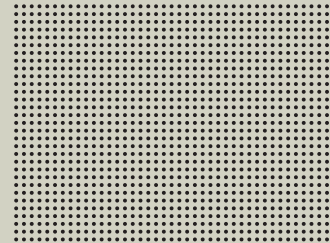
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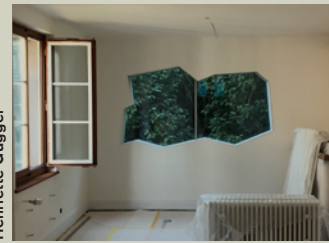
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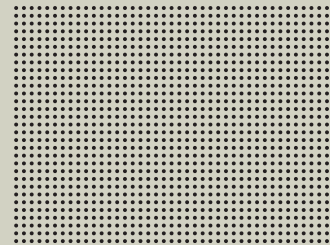
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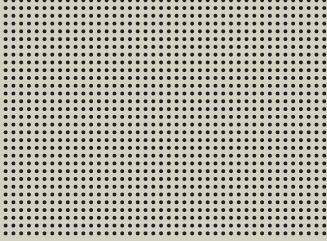


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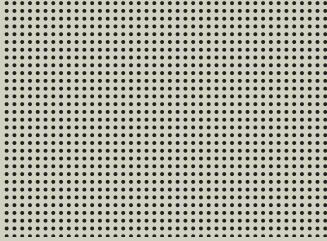
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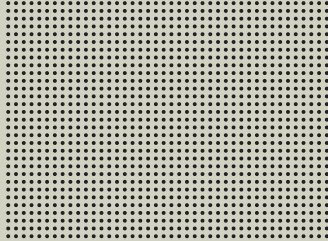
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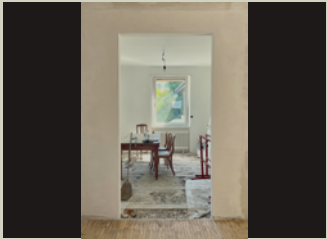
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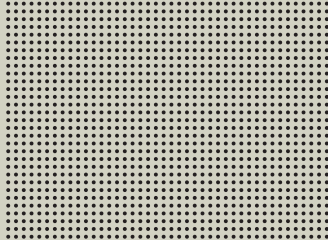
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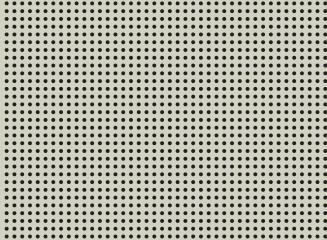
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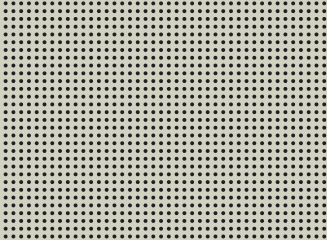
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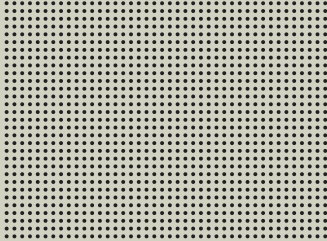
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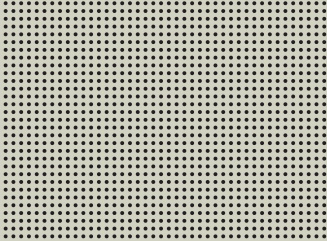
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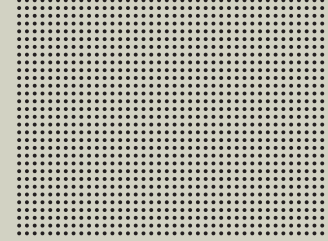
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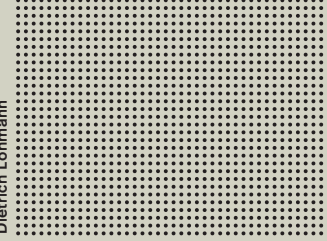
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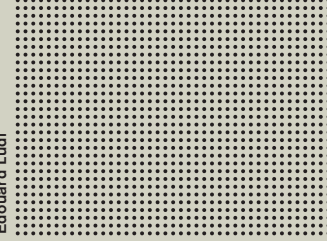
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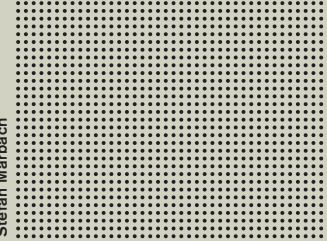
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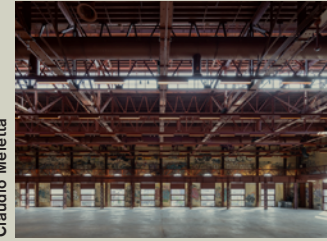
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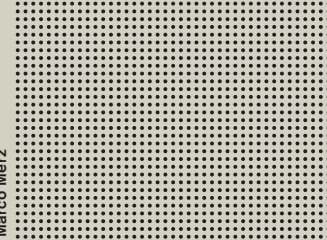
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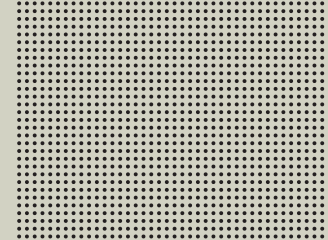
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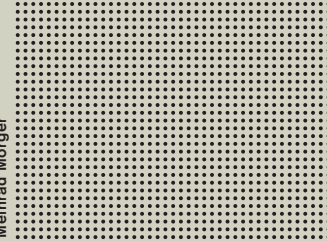
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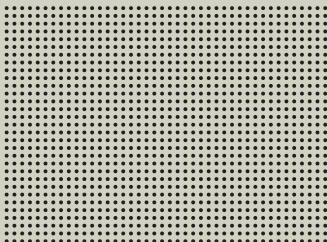


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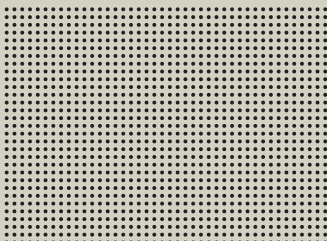




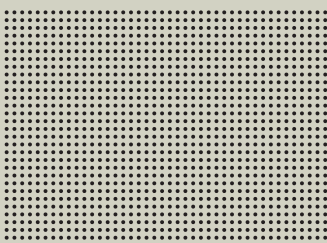
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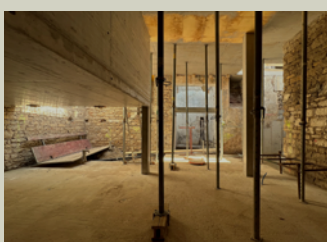
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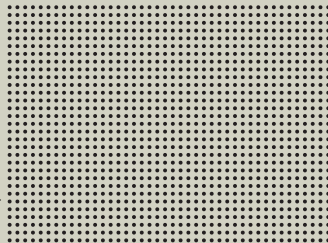
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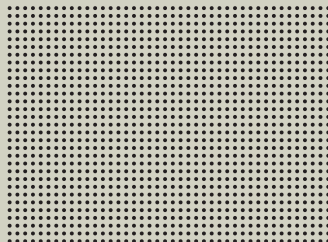
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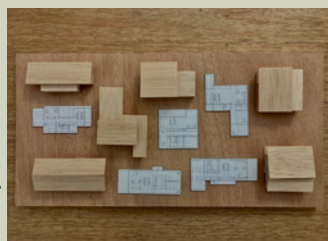
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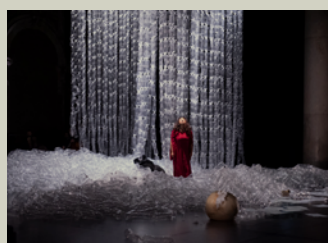
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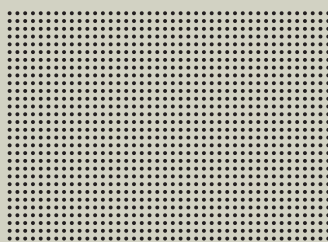
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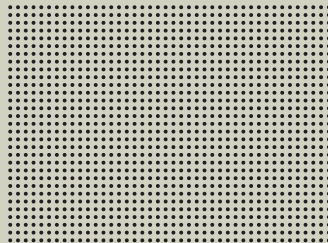
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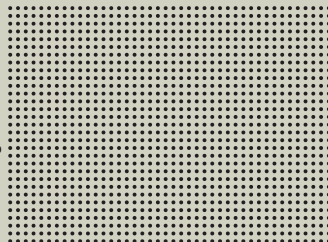
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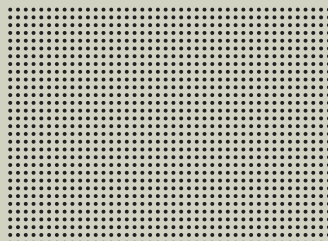
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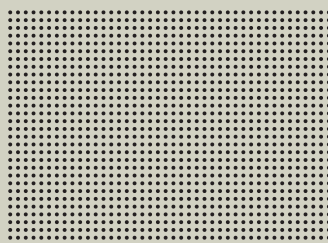
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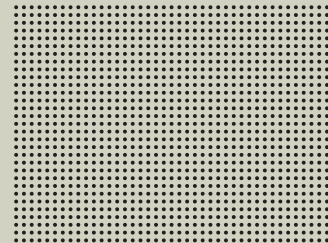
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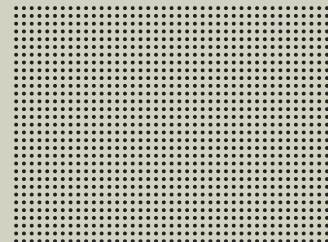
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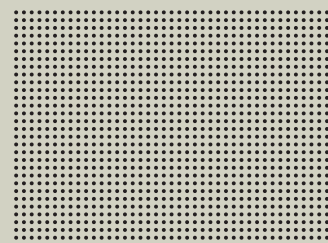
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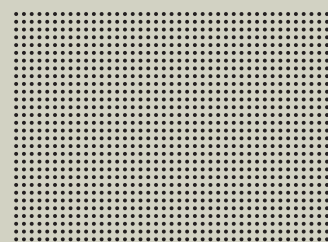
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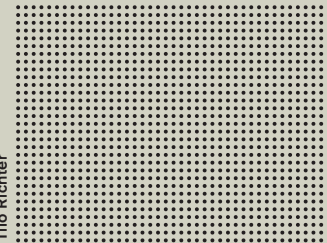
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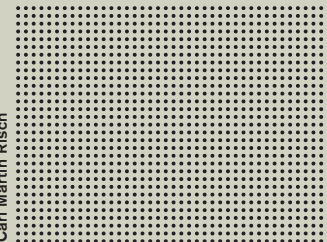
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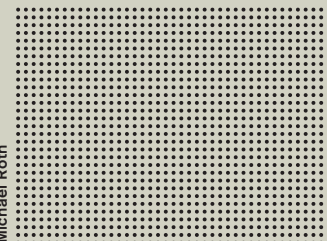
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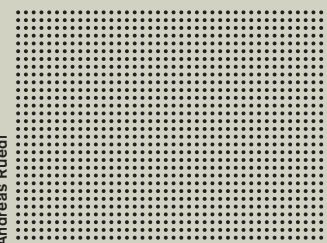
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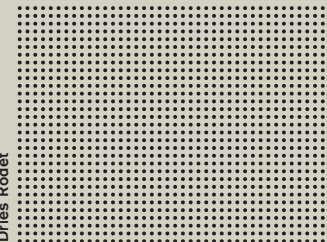
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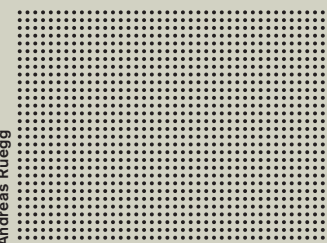
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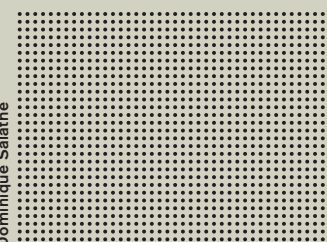
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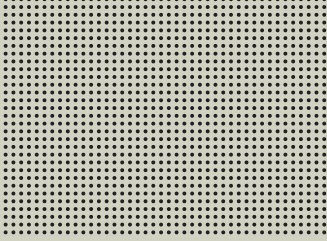


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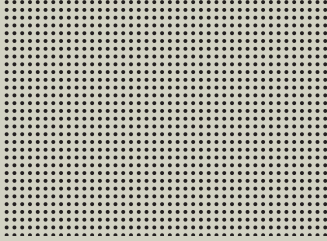
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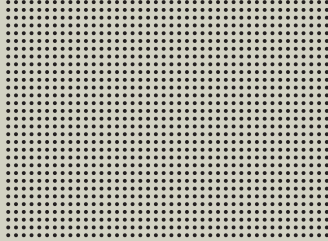
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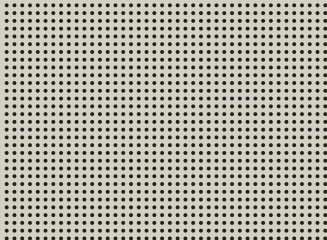
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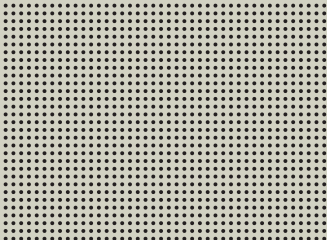
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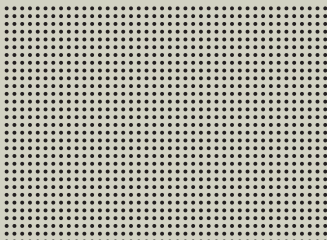
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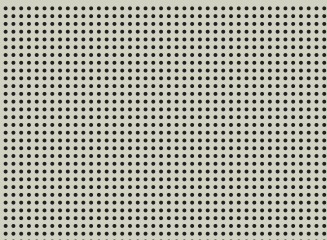
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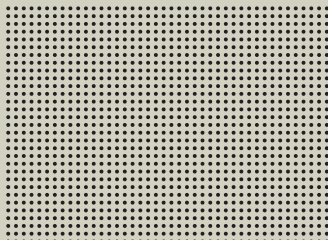
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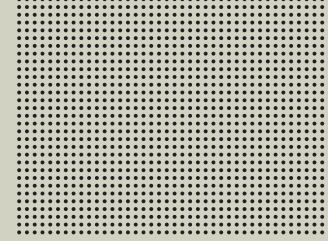
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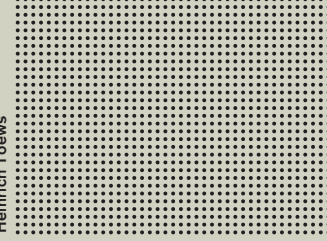
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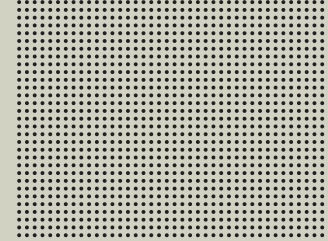
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Carlo Tognola



Bruno Trinkl



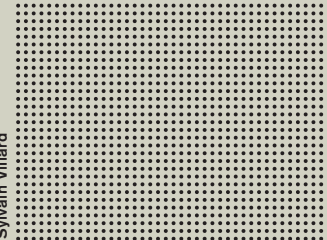
Charlotte Truwant



Susann Vécsey



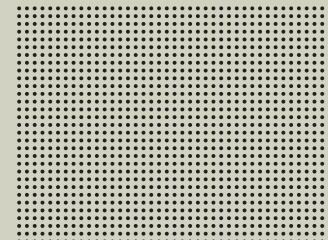
Sylvain Villard



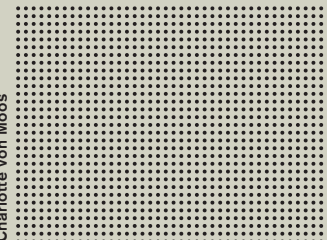
Ingemar Vollenweider



Jean-Luc von Aarburg



Charlotte von Moos



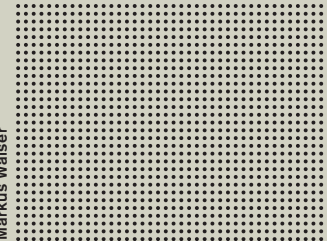
Anne Marie Wagner



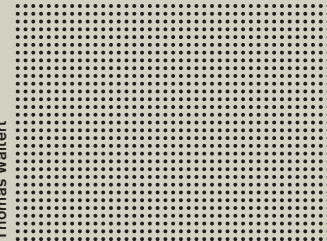
Wim Walschap



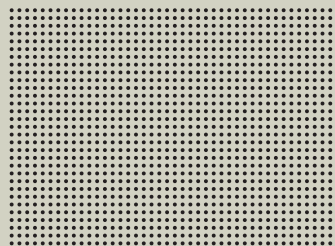
Markus Walser



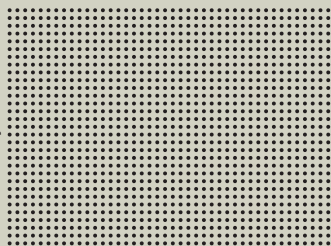
Thomas Waltert



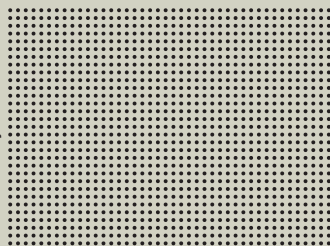
Daniel Wentzli



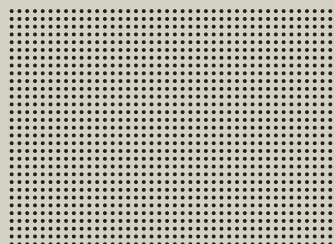
Dieter Wronsky



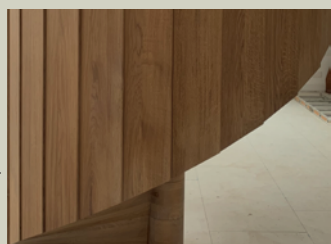
Jean-Pierre Wymann



Thomas Wyssen



Ulrike Zophoniasson



Marco Zünd



Esther Zumsteg

# Aus dem Jahresprogramm 2023



- 12.01.2023**      **Erinnern. Gedenkveranstaltung für Silvia Gmür und Katharina Steib**
- 16.03.2023**      **Neumitglieder-Apéro, Zentrale Pratteln**
- 04.05.2023**      **Dialog. Gesetze formen**
- 10.05.2023**      **Debatte. Stadtgespräch: Erweiterung Osttangente**
- 29.06.2023**      **Debatte. Baustelle Baugesetz 2037**
- 08.09.2023**      **Dialogtage. Wo verhindert Baurecht Baukultur?**
- 21.09.2023**      **Vorgestellt. Basler Architektinnen und Architekten**
- 24.11.2023**      **Hauptversammlung 2023**



## Wir erinnern

an  
**Silvia Gmür  
und Katharina Steib**

**Datum: 12. 1. 2023**

**Ort: Domus-Haus**



## Neujahrs- Neumitglieder-Apéro

### Neumitglieder 2022:

**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

**Datum: 16.3.2023**

**Ort: Zentrale Pratteln**



## DIALOG Gesetze formen

mit

**Daniel Gebhardt** Baujurist

**Christian Gauschi** Mitglied  
Normenausschuss SIA

**Datum: 04.5.2023**

**Zeit: 18.30 Uhr**

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





## Stadtgespräch Erweiterung Osttangente Tunnel unter Basel

### Podiumsdiskussion:

**Richard Kocherhans**

Filialeleiter Zofingen, Bundesamt  
für Strassen ASTRA

**Salome Gutscher**

Architektin, SAGA,  
Salome Gutscher Architektur

**Esther Keller**

Regierungsrätin, Vorsteherin des  
Bau- und Verkehrsdepartement BS

**Axel Schubert**

Initiator KlimaVerantwortungJetzt.ch,  
Architekt und Stadtplaner,  
Dozent für Nachhaltigkeit am Institut Architektur FHNW

### Einführung:

**Judith Bertram-Kaufmann**

Architektur  
Dialoge

### Moderation:

**Dieter Kohler**

Journalist /  
Moderator

**Datum: 10.5.2023**

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



## Baustelle Baugesetz 2037: Welche Regeln und Normen braucht die Architektur von morgen?

mit

mit **Christina Patz** Architektin,  
Architects4future, München

**Muck Petzet** Architekt,  
Prof. Mendrisio, München/Berlin

**Margot Meier** Architektin,  
Präsidentin SIA Sektion Basel

**Philipp Noger** Architekt und Umweltnatur-  
wissenschaftler, Kanton Basel-Stadt  
Umweltgerechtes Planen & Bauen

**Moderation: Palle Petersen**

**Datum: 29.6.2023**

**Zeit: 18.30 Uhr**

**Ort: Galeriesaal Volkshaus,  
Rebgasse 12–14, Basel**



## Dialogtage: Wo verhindert Baurecht Baukultur?

mit Marion Clauss,  
Simon Frommenwiler,  
Michael Roth  
Lukas Weber

Architekt:innen  
BSA Basel

Architekt  
SIA Sektion Basel

und Expertinnen:

Kerstin Müller

Architektin  
Büro Zirkular

Jo Vergeat

Grossrätin  
Kanton Basel-Stadt

Daniel Gebhard

Jurist  
Basler Bauforum

Tobias Hilbert

Architekt  
Countdown 2030

Michael Hug

Präsident Bau- und Raumplanungskommission  
Kanton Basel-Stadt

Mathis Müller

Architekt  
Büro Mathis Müller Architekt

Andreas Reuter

Architekt  
Büro Reuter Architekten

Datum: 08.9.2023

Zeit: 14.30 Uhr

Ort: TransBona-Halle,  
Dreispietz





## **Vorgestellt. Basler Architektinnen und Architekten**

**mit Studio Balthasar Wirz,  
Gwendoline Eveillard  
und Wallimann Reichen**

**Begrüßung: Shadi Rahbaran  
Moderation: Andreas Ruby**

**Datum: 21.9.2023**

**Ort: Theatersaal  
Berufsfachschule, Basel**

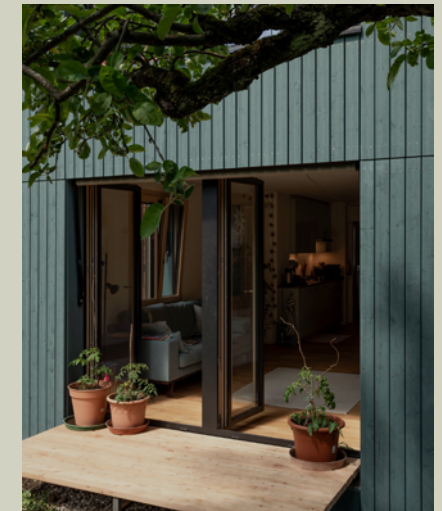


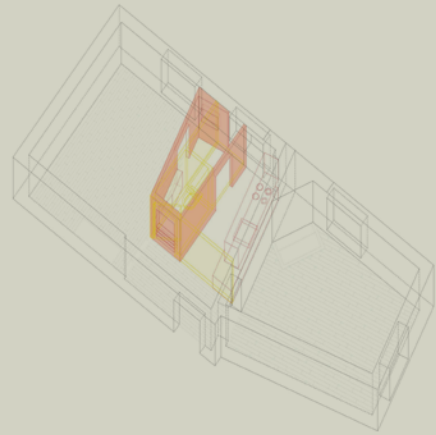
Der BSA Basel und das SAM Schweizerisches Architekturmuseum haben 2014 eine Veranstaltungsreihe lanciert, in der Architektinnen und Architekten aus Basel im Fokus stehen. Zur Veranstaltung waren drei Büros eingeladen ihre Arbeiten vorzustellen. Die Veranstaltungsreihe findet jährlich statt. In diesem Jahr sind die Basler Architektinnen und Architekten Balthasar Wirz, Gwendoline Eveillard, Nicole Wallimann und Christoph Reichen eingeladen.



01- 03  
Studio Balthasar Wirz  
Anbauten Wolfmattweg, Arlesheim

Ich fange an damit zu denken und überlege was ginge auch noch.  
Balthasar Wirz





04

04-05  
Gwendoline Eveillard  
Apartment Tolbiac, Paris

06  
Study Swiss Knife, Paris



05

Not every use requires its own space; space can accommodate different uses at different times through special transformations.  
Gwendoline Eveillard



06

07  
Wallimann Reichen  
Wohn- und Aterlierhaus Bläsi,  
Basel

08+09  
Umbau Einfamilienhaus,  
Riehen

07



Die Spuren der Transformation werden als Gestaltungsmittel aktiviert und bleiben ersichtlich.  
Nicole Wallimann



09



08

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# Hauptversammlung 2023



**Vortrag anlässlich  
der Hauptversammlung:**

**Fabrizio Barozzi,  
Barozzi Veiga, Barcelona**

**Datum: 25. 11. 2023**

**Ort: Schmatz, Dreispitz**



01  
Exhibition «On Continuity»,  
Venice, Italy, 2021



01



02



03



04

02-06  
Szczecin Philharmonic Hall,  
Poland, 2014



05



06

Today we will present four projects. The first is an old one, the last is a very recent one. We also had the opportunity to organize our first monographic exhibition last year. In an architect's life, this is an important moment to reconsider what you have done and determine if it is worth presenting in an exhibition. You also need to try to synthesize your entire career. We decided to call the exhibition «On Continuity». Ever since the start of our career, we have been trying to give a sense of continuity to our buildings and our reality. It is not possible to understand our project without the context. In a way, what we are trying to do is to reject a generic architecture. This has to do with our biography. I am Italian, Alberto is Spanish. We started our office in Barcelona in 2004 and worked internationally from the beginning. Maybe this is not ideal. Maybe an architect should be connected to a local context and try to understand it. But in our case, this ideal did not exist. We worked in different countries with different sensibilities and realities. We began asking ourselves how to preserve the specificity and identity of each place. To work with the specificity of the place, the conceptual idea is to work in continuity with it.

01

After the exhibition we wrote a book about the concept of continuity. In all our project we try to find a balance between the specificity of the place and the autonomy of the form. It's a paradox. It's a contradiction. It's a dichotomy. It's not solvable. How can something be specific for a place, but also have a certain notion of autonomy? This paradox is what drives our work. We wanted to emphasize this empathic relationship with the different realities that exists in a place. But we are also aware that architecture has a value in itself. This selection of projects are a visual essay of this conceptual framework.

02

We were quite young when we won the competition for a philharmonic hall in Szczecin, Poland. We approached this project with a lot of energy and enthusiasm. Szczecin is a small city on the German border, that was completely destroyed during the Second World War. It is a patchwork of socialist housing blocks and reconstructed medieval parts. There are big monuments, like the church and the castle that emerge from this very flat territory. We tried to reinterpret these elements—borrow them, transform them, and reorganize them in a certain way—in order to create something that could belong to a certain tradition, but at the same time, move beyond it.

03

The building appears quite complex, but at the same time, it is very simple. It is just a repetition of identical elements: massive elements with a certain verticality. The metallic material used for the façade detaches the building from its neighborhood. The fact

04 that there is just one element that characterizes the building establishes a certain conceptual continuity with the tradition of the place, but it is also pragmatic. When you arrive to the site, there is a green crone around the building and it emerges from the trees that surround it. We want to solve complex programs with extreme simplicity. The program was very complex—a large symphony hall, a chamber hall, and exhibition spaces. The perimetral crown integrates all the vertical circulation. Two rooms float in the middle of the public space. Another transversal characteristic of our projects is how we generate public space. We tried to emphasize the dimension of the foyer, and the foyer becomes a plaza that allows events inside the building. This is a completely public space. It is organized by vertical skylights from the roof, and there is a continuous loop that allows visitors to move freely around the building.

05 The core of the program was the symphonic hall, and it posed a very challenging question: how do you design a contemporary symphonic hall for classical music? We started by defining a triangular element, a detail that has a precise technical and pragmatic meaning due to the acoustics of the room. The room becomes a large ornament, in line with a certain tradition of the classical symphonic room of Western Europe. The triangular element composes the room, but at the same time it also serves as

06 a acoustical element fragmenting the sound. The façade is translucent, declaring the public function inside.

This building is the first step in a larger transformation of the quarter, and you can see how the building establishes a relationship with the monument, the castle, the church and part of the original medieval city. It belongs to the context, but at the same time, it is something else. This is the paradox we aim for in all our work.

07 After this experience, we spent almost 10 years working on projects in Switzerland. I will present two fine art museums that we built in Chur and Lausanne. You may be familiar with the museum in Lausanne, which is housed in the historical building, Villa Planta. It was restored and transformed with a winter garden and basement by Peter Zumthor in 1982. The project we worked on was an extension of this building. The original building is quite eclectic. It's a neo-Palladian structure influenced by La Rotonda. The house belonged to a wealthy textile importer, and there are oriental decorative elements, which make the building both eclectic and somewhat bizarre. There is also a small romantic garden with figures surrounding the building. The plan of the original building is marked by a double symmetry with a central space. We wanted the extension to be in harmony with the pre-existing building. We never

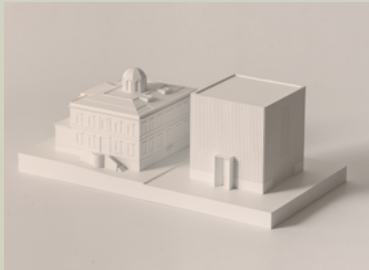
08 build something in a void; there is always something to respond to. The idea of an absolute architecture comes from La Rotonda by Palladio and began to influence our design. The project aimed to act as a deep “dig” into the original building, using its identifying elements and transforming them into something new. This is a drawing of the ground floor, which I particularly like because it's very simple and clear. The new extension still follows the double symmetry; we extracted the geometry from the original building. We also used the same elements from the system. Everything is extremely simple. There are two courts: one public, the other private, for services. These courts contain a small public space, the foyer. Again, it's a very specific building that is conscious of its own inevitable autonomy. We wanted these two parts—the old and the new—to form a coherent unity, and we really focused on reducing the footprint of the building. Our goal was to find the right scale in relation to the historical building, the city, and the context, fitting everything with maximum precision. But once again, our building is very simple. In a way, it is radical. In this case, we inverted the typical museum spaces and placed the exhibition area in the basement. We wanted to keep most of the public functions—the foyer, the pedagogical spaces, and spaces for young artists—on the upper level, surrounded by a small garden. The material used was crucial in intensifying the relationship with the context. It was essential that the façade has a conceptual relationship with the historical building. It is made of large prefab concrete elements that were carved in a workshop. These elements have conceptual importance, but also technical relevance. They create a *jaalousie*, which filters the light in the upper part of the building and also hides all the technical elements.

10 In Lausanne, in the same year, we completed the Fine Art Museum, a completely different project. The site was very large—over two hectares—and was populated by many industrial buildings from the '60s, '70s, and a building from 1911. Initially, the competition was not just about placing the Fine Art Museum on this site, but also about integrating the three major museums of Lausanne: the Fine Art Museum, the Photography Museum, and the Design Museum. At first, we attempted to transform and preserve the historical building, which didn't have significant architectural value. However, step by step, we realized that it was not only impossible to transform the building to suit the needs of a modern fine art museum, but more

12 importantly, we started to understand that the project was less about architecture and more about developing an urban strategy. The goal became to reorganize this large, abandoned site in the city center, which had been largely forgotten by the citizens, and

07–10  
Bündner Kunstmuseum Chur,  
Switzerland, 2016

11–14  
Musée cantonal des Beaux-  
Arts Lausanne, Switzerland,  
2019



07



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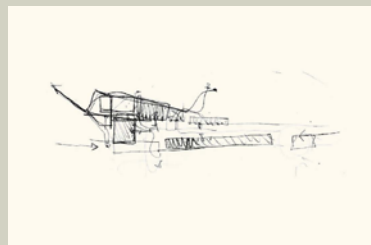
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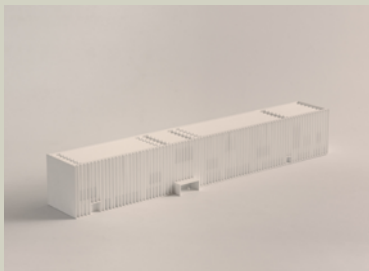
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transform it into a new cultural center for the city. We began by looking at classical references. One that inspired us was the famous Uffizi, where architecture and urban space are mixed. It's unclear whether the urban space creates the architecture or the architecture creates the urban space. As we progressed, our focus, as seen in these early sketches, shifted from architecture as a standalone object to the central space. What became important wasn't just the building itself, but the esplanade at the center—an open public space that could connect with the area in front of the train station. We aimed to solve this complex urban situation with the simplest approach possible. This diagram we presented in the competition shows the esplanade as the core of the project, relating to the train station. We placed the three museums in this layout, with the Fine Art Museum in one section. Years later, this simplification was further developed in a second competition, which connected the two other museums into a single block. This led to the final master plan. At one point, we decided to remove part of the historical building in order to create the new public esplanade. Even though we removed part of the historical structure, we began to ask ourselves how we could preserve the character and memory of the place. We imagined that perhaps creating a constellation of existing fragments could offer a sense of continuity for the site. We decided to preserve the floor across the entire building and also retain certain important elements of the historical structures. Once this decision was made, the strategy for the architecture became straightforward, direct, and simple. The museum became an inhabited space that defines and separates the new public space from the noise of the trains. The floor plan shows how the spaces are organized dramatically within this elongated building—walls very large on one side and close on the other in order to activate activity on the platform. When undertaking such a large transformation, one important consideration for us was to retain the character of the place. This space, in the heart of the city, was an artificial platform created within an industrial area, and we wanted to preserve this character while designing a building that was deeply rooted in its context. As a result, the building has an industrial resonance—it's a container for art. Once again, it's a building that tries to balance the specificity of the place with its industrial condition, while maintaining its own autonomy. The autonomy is expressed through the abstraction of the design elements. The old façade is composed of vertical elements that are brisolated and filter the northern light into the building.

As I've shown, the project is about continuity—not just preservation. We worked with certain fragments to maintain continuity with the



15-21  
Oolite Arts Miami, USA, 2025



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place's character. The small fragment of the 1911 warehouse became a key compositional element of the new museum. The new museum serves as a background where the old element stands out as a focal point for the building's geometry. The new foyer is placed within that small historical fragment. On the side facing the train station, the building is very opaque to protect the galleries from potential accidents. On the other side, however, the building is very porous. The ground floor is open across the entire length of the building. It's important to note that this historical element, the new foyer with its porch, acts as a connection between the old and new spaces. Starting from this axis, the building organizes the museum through a sequence of structural elements that also divide the different functions of the space. The ground floor continues the plaza inside the building, housing all the most public functions. The empty porch leads into a series of elevated halls, and you enter a large foyer that is lit by a skylight. For us, this image of the foyer is a manifesto—it represents our approach to working with a place's history and traditions, transforming them to give new possibilities while preserving their essence. The beautiful arched window that characterizes the tower building became a key feature of the new foyer. It belongs to the historical system, yet simultaneously serves as a distinct new piece of architecture. The building is very pragmatic. From the central bar, it is divided into areas for temporary and permanent exhibitions. The first floor is where the structure starts to become clearer. The public spaces are finished with mineral materials, and you can see how the vertical elements filter the light, creating a beautiful, soft illumination inside the building. The first level is well-lit by northern light. On the upper floor, the building is organized by five courtyards that structure the length of the space. Even though the building is over 150 meters long, the courtyards help organize the flow of the building. The upper floor is defined by its ceilings, which, while technical, enhance the space without overwhelming it. It's a complex design because the spans are over 20 meters, and the largest rooms are more than 600 square meters—among the largest exhibition spaces here. The structure appears effortless, organized by a series of skylights that bring northern light into the museum, creating a beautiful atmosphere. As you can see from the images, experiencing this in person is essential to truly understand the quality of the light and space. The last project that I will present is probably one of the most important, as it introduces a new paradigm for the office. It's the first building we will build in the U.S. in a completely different context. Up until now, we have mostly worked in Europe, in a more consolidated context. It is very challenging for us to build in a

15



suburban area in Miami, specifically in Little River, located in the north of Miami. There is a train line that creates this industrial area. How do we work in a context with no references and no density? What we have done is really focus on the activity of the project, on the program. It is an artistic residency with 20 studios for young artists, promoted by a nonprofit organization called Ula & Tart, which provides spaces for emerging artists. We began to think that they really wanted to create a community of artists, one that could also extend to the surrounding local area. The foundation has a very important educational program, trying to promote the value of art within the local community.

16 We started envisioning a space with an inclusive garden, working with meditation to foster a sense of community. Eventually, we realized that the solution probably lay in a collection of different

17 rooms: studios, exhibition areas, and a gallery. At some point, we envisioned creating an inner microcosm, especially since the context is expected to be heavily transformed over the next few years due to gentrification. There was a key moment in the project

18 when we started to realize that the entire design could be resolved by defining an archetypical element. What is a studio for an architect? Just a room. A room, perhaps with a skylight that brings light from above. We started to understand that this could be the "cell," the basic unit that composed the project. The articulation of this simple mechanical element could create a new, artificial landscape—something completely unexpected, yet very basic at the same time. You can see what the artists are doing, and if they want,

19 they can close the window. Starting from this simple element, you can observe everything, creating a promenade. The short side of the building is the primary entry to the site. The interesting thing is that in this context, which had no specific references, we inadvertently created our own context. In the end, the project is a small village for artists. It's beautiful to see how, now, there's a dichotomy between this development and downtown Miami in the background. The building remains a bit enigmatic—you don't really know what it is. For sure, the idea was to create something very open and public, but at the same time, there are many security concerns, so it needed to be closed. It has three entry points: one from the north, one from the south, and the main one from the town.

20 During the development of the proposal, something emerged that I'm really happy about. Initially, these elements were just skylights, but then we started to think more specifically about the place and its climate. Responding to the climate became an important consideration. We began to see that these elements could help create a bio-climatic system, which would assist in climatizing the building.

Some of these elements became solar chimneys, others are wind catchers, some are water tanks, and some are simply skylights. This complex system of thermal elements helps facilitate the interior climate of the building. Of course, we can't create a completely passive building in Miami due to the hot and humid conditions, but we can save a lot of energy if the building functions like a machine. This was a dramatic discussion with our client because, initially, they didn't understand why saving energy was necessary. But every element now has more meaning than simply bringing life to the space.

What I find interesting is that everything feels coherent in some way. The building is specific to the client, the activity, and the program. It creates a context where none existed before and responds to the climatic specifics of the place.

As you enter the main entrance, you discover, hopefully, a very extravagant garden, which will be made with native vegetation that's now growing in North America. It's about creating a new, unexpected landscape. Some sections of the porch lead into the studios.

21 The studios themselves have skylights and windows. When the artists use the building, even at night, you can tell which studios are active, because the lights will be on in the towers.

Transcript of lecture

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# Anhang

## Mitglieder- informationen

### Neumitglieder des BSA Basel

Lukas Back, Back Simonsen  
Henriette Gugger, Harry Gugger Studio  
Roula Moharram, MET Architects  
Kerstin Müller, Zirkular  
Ioannis Piertzovanis, Piertzovanis Toews  
Dries Rodet, Truwant + Rodet  
Valerie Simonsen, Back Simonsen  
Thomas Thalhofer, MET Architects  
Heinrich Toews, Piertzovanis Toews  
Charlotte Truwant, Truwant + Rodet

Sarah Barth, Atelier für Architektologie,  
Assoziiertes Mitglied

70. Geburtstag 2023  
Martin Pfister  
Tom Osolin  
Hans-Rudolf Engler

80. Geburtstag 2023  
Peter Fierz

01  
Lukas Back,  
Schulhaus Tannenbrunn,  
Sissach



02  
Henriette Gugger,  
Silo, Basel



03  
Roula Moharram, Stadion  
Vogesen, Basel



04  
Kerstin Müller, EMPA Unit  
Sprint, NEST Dübendorf

05  
Ioannis Piertzovanis,  
Haus im Hof, Basel

06  
Dries Rodet,  
Ausstellungskonzept

07  
Valerie Simonsen,  
Generationenhaus, Rodersdorf

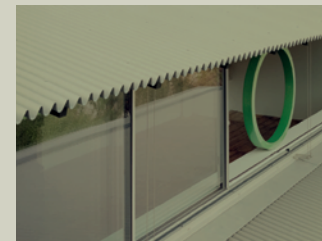


08  
Thomas Thalhofer,  
Primarschule St. Johann, Basel

09  
Heinrich Toews,  
Haus im Hof, Basel



10  
Charlotte Truwant,  
Einfamilienhaus, Basel



01 02

03 04

05 06

07 08

09 10

## Bautenbesichtigungen

- 01  
14. 1. 2023  
Wohnen Radio Basel  
Morger Partner Architekten
- 02  
21. 1. 2023  
Wohnen in Burg im Leimental  
amrein giger architekten
- 03  
30. 1. 2023  
Umbau Druckereigebäude Kreisdruck, Basel  
Luca Selva Architekten
- 04  
04. 2. 2023  
Bürohaus Grosspeterstrasse 18, Basel  
Diener & Diener Architekten
- 05  
25. 3. 2023  
Gemeindehaus Oberwil  
BGM Architekten
- 06  
01. 4. 2023  
Wohnen im ehemaligen Weinlager, Basel  
Esch Sintzel Architekten
- 07  
20. 4. 2023  
Wohn- und Geschäftshaus SYD, Basel  
Bachelard Wagner Architekten
- 08 + 09  
26. 4. 2023  
Umbau Neue Scheune, Miller & Maranta  
Neubau Pavillon, Beer Merz
- 10  
15. 6. 2023  
Wohnbebauung Eisenbahnweg, Basel  
Buchner Bründler Architekten



01 02



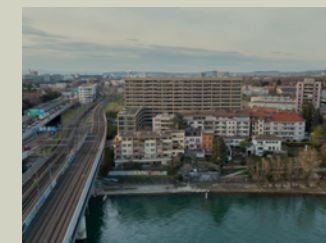
03 04



05 06



07 08



09 10



## Bautenbesichtigungen

- 11  
17.8.2023  
Neubau Dominikushaus, Riehen  
Müller & Naegelin Architekten  
Ateliergeinschaft
- 12  
22.8.2023  
Umbau MFH Friedrich Oser-Strasse, Basel  
Stump & Schibli Architekten, META  
Landschaftsarchitekten
- 13  
15.9.2023  
Sanierungen und Ersatzneubau  
Gemeinnützige Baugenossenschaft Pratteln  
Brandenberger Kloter Architekten
- 14  
16.9.2023  
Umbau Tramdepot Hammerstrasse, Basel  
Stephan Eicher Architekten
- 15  
21.9.2023  
Neubau Wohnen am Burenweg, Birsfelden  
Rosenmund + Rieder Architekten
- 16  
30.9.2023  
Wohnsiedlung Rötibodenstrasse, Wädenswil  
Buchner Bründler Architekten
- 17  
18.11.2023  
Umbau MFH Blauenstrasse 6, Reinach  
amrein giger architekten
- 18  
30.9.2023  
Siedlung Untere Birs, Baufeld B, Basel  
SSA Architekten



11 12



13 14



15 16



17 18

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