

2019 AIA COMMITTEE ON DESIGN INTERNATIONAL CONFERENCE

SWITZERLAND

September 21-29, 2019

Add-On Tour:

September 29-October 2, 2019

THE INNOVATORS & MAINTAINERS: SWISS INNOVATION IN ARCHITECTURE, INFRASTRUCTURE, & TECHNOLOGY

September 21-29, 2019

Basel
Lausanne
Lucerne

September 29-October 2, 2019
The Alpine Villages of Graubünden



The American
Institute
of Architects

Committee on Design

an **AIA** Knowledge Community

AIA COD INTERNATIONAL CONFERENCE GUIDEBOOK TABLE OF CONTENTS

06

Welcome

- 07 The AIA Committee on Design
- 08 2019 COD Theme
- 10 Welcome to Switzerland
- 11 A Message from Co-Conference Chairs
- 14 Thank you

17

Schedule

- 18 Day 1: Saturday, September 21st and Day 2: Sunday, September 22nd
- 20 Day 3: Monday, September 23rd
- 22 Day 4: Tuesday, September 24th
- 24 Day 5: Wednesday, September 25th
- 26 Day 6: Thursday, September 26th
- 28 Day 7: Friday, September 27th
- 30 Day 8: Saturday, September 28th
- 32 Day 9: Sunday, September 29th and Day 10: Monday September 30th
- 34 Day 11: Tuesday, October 1st and Day 12: Wednesday, October 2nd

37

Projects

- 39 Basel
- 67 Le Brassus
- 69 Lausanne
- 91 Vevey
- 99 Lucerne
- 123 Add-On

143

Events

- 145 Laufen Ceramics Factory Tour and Presentation
- 147 Mt. Pilatus Symposium 2
- 149 Closing Gala Dinner on Lake of Lucerne Boat MS Diamant
- 150 50 years of COD Leadership

153

People

- 154 Planning Committee
- 159 Speakers and Moderators

181

Sponsors & Acknowledgements

185

Sketch Pages

WELCOME



A message from
David B. Greenbaum, FAIA
2019 AIA Committee
on Design Chair

Welcome to Switzerland.

It is my great pleasure to serve as the 51st chair of the American Institute of Architects Committee on Design for 2019.

The AIA Committee on Design (COD) was founded to promote design excellence among members of the AIA, the broader design community, and the public at large, both nationally and internationally. The committee goals are to examine and promote knowledge of contemporary design issues, to compare current design and historic precedents, to learn from the contrast or progression of ideas, and to advocate leadership roles for architects within the fields of design and planning. As one of the largest interest areas within the family of the AIA Knowledge

Communities, the COD is the standard bearer for design in the Institute. The Committee makes recommendations for Gold Medalists, Firm Awards, Honorary Fellows, and Institute Honor Awards.

But most importantly, we come together in a collegial atmosphere to learn and to celebrate design with old and new friends alike!

This year we celebrate 50 years of COD Leadership, recognizing the past chairs of COD at The Exploratorium. This celebration will also feature the Member Slide Show where we get a peek into the exceptional work that our members are creating.

Design Excellence Matters!

“In a society that celebrates the inessential, architecture can put up a resistance, counteract the waste of forms and meanings, and speak its own language.”

– Peter Zumthor

2019 COD Theme

There are so many wonderful places and works of architecture to visit in this world. So how do we decide where to go that is meaningful to our work and practice? To help filter these possibilities, we have adopted a theme that will explore innovation, disruption, and maintenance. Unfortunately, these terms have become so overused in the marketplace, they have seemingly lost their impact. This makes it all the more important to study benchmark projects first hand to see how new programming, design iterations, and technological advancement affect our lives.

What is your definition of “innovation”?

“Anything that is new, useful, and surprising. That last criteria, surprising, tends to ‘surprise’ people because they usually don’t hear many people talk about it. For me, great innovations are the simple ones that make you slap your forehead and say, ‘Gee, why didn’t I think of that?’”

– Drew Boyd

I have selected two contrasting hubs of innovation to visit this year. We will visit San Francisco and Silicon Valley for the Spring Domestic Conference and Switzerland for the Fall International Conference. During these visits, we will examine innovation and infrastructure from multiple perspectives, including digital design, urban design and architecture, and human-centered design.

There is great concern that innovation in the United States is waning, and that the country has entered a period of prolonged secular stagnation. While innovation across America has increased at a relatively slow

pace since the mid-1970s, it has seen spectacular growth in the San Francisco Bay Area. Silicon Valley, situated in the San Francisco Bay Area, is renowned for its world class high-tech companies and thousands of growing startup companies. It is known as an “Innovation Hub,” a social community that fosters technological trends, innovation, and industry-specific insights. In comparison, Switzerland is regularly ranked as the world’s most innovative economy and leads much of the world’s significant new technological development, principally in building tech, life sciences, robotics, and infrastructure.

“The buildings that really shape Switzerland are not buildings, but the civil engineering works. It has always been like this. The first bridge in Basel opened the way for the North-South link through Europe. This was crucial in the 12th century, even before Switzerland was founded. Later many other examples came to mind, such as the railways and mountain railways, which we admire today. Today, the Rhaetian Railway has almost a museum-like character and shapes the landscape. Such significant structures would not be so easy to realize today because we think much more conservatively.”

– Jacques Herzog

Welcome to Switzerland

Switzerland is top in the world when it comes to innovation, according to an index by the World Intellectual Property Organization. It is the sixth year in a row that the Alpine nation has come out on top.

The index looks at institutions, human capital and research, infrastructure, market sophistication, and business sophistication – Switzerland is particularly strong in the last of these. Knowledge, technology, and creative outputs, such as patents, trademarks, and creative exports, like films, also play a role in the rankings. So what is Switzerland getting right?

A nation of inventors.

Switzerland scored particularly high in the category ‘knowledge and technology outputs.’ One measure of this is patent applications – and the Swiss have the highest ratio of European patent applications to population.

World-class research institutes.

Universities in Switzerland regularly score high in various rankings: in 2016 the Swiss federal technology institute ETH Zurich came fourth in Europe behind three British universities: Oxford, Cambridge, and Imperial College London (and 19th overall) in

the Times Higher Education World Reputation Rankings.

Investment by multinationals.

Multinational corporations are criticized for a number of reasons, whether for tax avoidance or irresponsible business practices, but they also have the finances to push research and development, in healthcare for example, and they can provide valuable links between work being done in universities and the industry.

Pharma giants Roche and Novartis are based in Basel and belong to the top 20 companies in the world with the largest research budgets. Finance industry and venture capital and startup organizations are also abundant.

High-profile green innovation projects.

The Swiss solar-powered plane Solar Impulse has drawn worldwide and long-lasting attention to finding sustainable solutions for travel.

Highly skilled employees.

Switzerland came third in the Global Innovation Index in the sub-category for ‘knowledge intensive employment.’ In other words, employees here really know their stuff.



A message from Tiffany Melançon, Int'l Assoc. AIA and Stefan Bieri, AIA Committee on Design 2019 Co-Conference Chairs

We are thrilled to welcome you to Switzerland where we'll continue the exciting conversation started by the AIA Committee on Design in San Francisco and Silicon Valley this Spring.

Although Switzerland has record achievements in many sectors, it's especially strong today in the global scene of science and technology. Meanwhile, with the highest number of Pritzker Prize winners per capita, and most of its terrain naturally uninhabitable, it also has remarkable distinction in the fields of architecture and infrastructure. We can't think of a better place in the heart of Europe to explore this year's COD theme.

It's often asked how a tiny, landlocked country could produce so many renowned architects such as Le Corbusier, Mario Botta, Herzog & de Meuron, and Peter Zumthor. Part of the answer lies in knowing Switzerland's

large reservoir of small, creative practices that support and sustain a long tradition of building excellence. In our week together, we'll see innovative works by Swiss architects working globally, regional practices working locally, and international practices lucky enough to build in this country with its wealth of highly-skilled labor. In between we'll hear from diverse disciplinary experts who will push us to think in new ways about innovation, technology, and the environment.

A road trip through compact Switzerland is the perfect way to see, and celebrate, our field's unique connections with art and science, tradition and innovation, the individual and the collective, the spectacular and the everyday. We look forward to celebrating with you.

– Tiffany and Stefan



Thank You

I am fortunate to have worked with such a wonderful and devoted team of Swiss Conference leaders during this past year. We started planning in January 2017 and I hope you can enjoy the tireless efforts of the terrific group. **Tiffany Melancon** and **Stefan Bieri** have been on point as the Co-Conference Chairs and have been fastidious in every detail. Together they provided critical local and national connections to make this conference memorable and meaningful.

Tiffany Melancon, SIA, Int'l Assoc. AIA
Stefan Bieri, Int'l. Assoc. AIA.

Dan Hogman, AIA
Jean-Luc Briguët, AIA
Janki Bahtia, AIA

Brian Mandrier is serving as our logistics planner for the destination

management company, Hauck and Associates. His capable team is responsible for smooth transitions and hotel arrangements along our journey. **Graham Hauck** and **Morgan Denault** will also be facilitating during the conference.

Our Committee on Design Advisory Group has been most supportive and generous in counsel. We always welcome new members to step up into leadership positions for this vital AIA Knowledge Community. For more information, please visit the AIA COD's website.

John Myefski, AIA took over the reins of Sponsorship Chair this year from Jaya Kayder, AIA. John has driven a successful campaign in a few short months to help raise funding.

Sponsorship is critical to help provide the programs that support COD mission.

Graphic Design

Many thanks to David Greenbaum's daughter, **Sophie Greenbaum** of Brevity & Wit, for taking on the task of assembling and laying out the guidebook. Even though she does graphic design for a living, she is willing to volunteer time to a good cause.

Journalist and Photographer

Michael Ross will serve as our journalist and will capture the conferences to convey the lessons learned to our knowledge community. Please feel free to reach out to Michael and tell him your perspectives and observations about what you see and learn. **Tom Rossiter**, FAIA will serve as our resident photographer to help

document lessons learned and our trip experience.

AIA Support Staff

Finally, this conference would not have been possible without the incredible assistance of two of the AIA's most valuable staff persons— **Lori Feinman** and **Susan Parrish**, who are fully committed to the work of the COD. Please thank them every time you have a chance. But don't tell anyone else at the AIA about their level of skill. We do not want to lose them!



David B. Greenbaum, FAIA, LEED BD+C
2019 COD Chair
Vice President, SMITHGROUP



“You employ stone, wood and concrete, and with these materials you build houses and palaces. That is construction. Ingenuity is at work. But suddenly you touch my heart, you do me good, I am happy and I say: This is beautiful. That is Architecture. Art enters in.”

– Le Corbusier

SCHEDULE

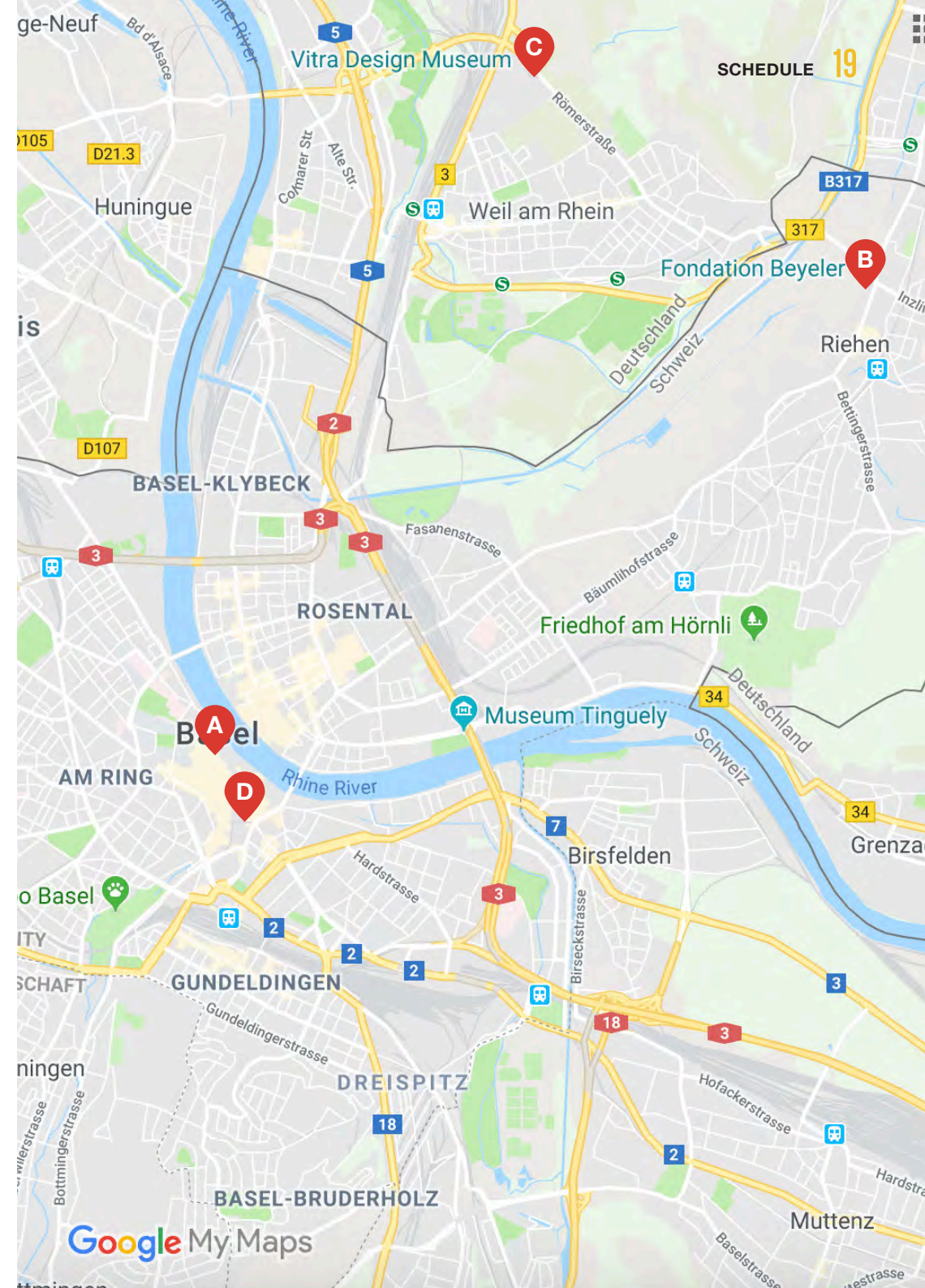
Saturday, September 21 | Basel

- 13.00 Arrivals, Check-In (A)**
Hotel Trois Rois, Hotel Basel, Hotel D Basel. *Rooms available at 15.00.*
- 13.00 - 18.00 Conference Check-In / Registration (A)**
Hotel Trois Rois, Endeavor Foyer - 1st Floor
- 15.00 - 17.00 Basel Old Town Walking Tour from Hotel Trois Rois (A)**
- 17.00 COD Advisory Group Meeting (by invitation only)**
- 18.00 Conference Opening Reception (A)**
Hotel Trois Rois, Endeavor Room - 1st Floor
Welcome to Switzerland, **David Greenbaum**, 2019 COD Chair

Sunday, September 22 | Basel

Breakfast on your own, complimentary at your hotel

- 09.00 AIA COD Conference Opening Remarks (A)**
Hotel Trois Rois, Endeavor Room - 1st Floor
• *Innovators and Maintainers San Francisco/Silicon Valley Conference Recap, Lessons, COD Chair, David Greenbaum*
• *How to Look at Innovation: An Architect's Field Guide to Switzerland, Conference Chairs, Tiffany Melançon & Stefan Bieri*
- 10.00 Transfer to Fondation Beyeler (B)**
- 10.30 Beyeler Arrival, Coffee Break**
- 11.00 Opening Keynote Presentation**
The Museum in the 21st Century, Architect Peter Zumthor
- 12.00 Project Tour: Fondation Beyeler (4 Groups) (B)**
- 13.00 Transfer to Vitra, Weil am Rhein, Germany (C)**
- 13.30 Lunch at Vitra Fire Station**
Presentation Innovation and the Business of Design, Vitra CEO Nora Fehlbaum
- 14.30 Project Tour: Vitra Campus with focus on new buildings (4 Groups)**
- 16.15 Time on your own at VitraHaus**
- 17.00 Transfer to Swiss Architecture Museum, Basel**
- 17.30 Happy Hour at Swiss Architecture Museum (D)**
'Swim City' Exhibit Presentation by Director Andreas Ruby
- Dinner on your own**



Monday, September 23 | Basel

Breakfast on your own, complimentary at your hotel

09.00

Basel Presentations (A)

Hotel Trois Rois, Salle Belle Epoque

- *What's Up in Architecture?* **Dr. Sacha Menz**, ETH Zürich
- *Dichtelust, a Basel Approach*, **Andreas Ruby**, Director Swiss Architecture Museum

10.00

Transfer to Novartis Campus (B)

10.30

Project Tour: Novartis Campus (3 groups)

Marco Serra, Tschekav Muenchr, Reto Gisiger/Novartis Architects
Workplace Innovation, a Closed Campus,
Marco Serra, Novartis Global Chief Architect*

12.30

Lunch at Novartis at River Cloud Restaurant

After lunch, the group will split into two pre-assigned touring group.,
 Sign-up sheets will be available on Saturday, September 21st.

Group Tour A: Campus Bildes

13.30

Transfer to Campus Bildes / Dreispitzareal
Herzog & de Meuron Kabinat (C)

14.00

Dreispitzareal / Kabinat visit
 (two groups in rotation)
Donald Mak HdeM,
Linda Castens, S AM

Group Tour B: Roche Campus

13.30

Transfer to Roche Campus (**D**)

14.00

Visit Roche Campus,
 (three groups in rotation)
 Roche architects
Workplace Innovation, an Urban Campus

16.00

Group transfer to Dreispitzareal

16.30

Transfer to Infrastructure Architecture buildings by Herzog & de Meuron

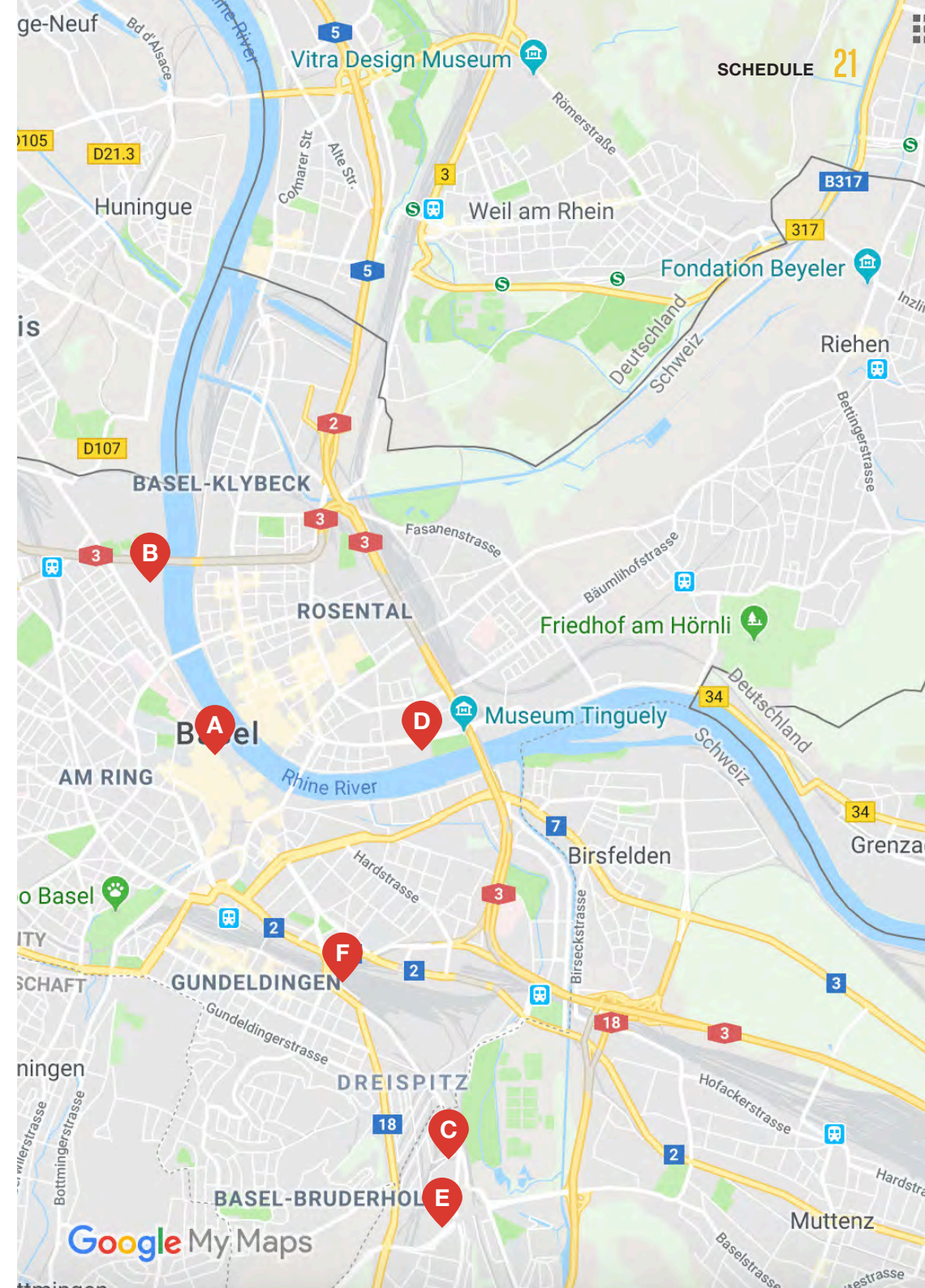
Schaulager (**E**), Switching Station Auf der Wolf (**F**) from the outside

17.30

Transfer to hotels

Night on your own to explore Basel

Evening free



Tuesday, September 24 | Basel to Lausanne

Breakfast on your own, complimentary at your hotel

08.40 Assemble at Hotel Trois Rois for bus departure

09.00 **Transfer to Laufen (A)**
Drive-by stops at *Infrastructure Architecture* buildings by Herzog & de Meuron, Ricola Storage Building, and Ricola Kreuterzentrum
Visit from outside

10.30 **Arrival Laufen Bathrooms**
Coffee Break, Laufen Showroom

11.00 **Presentation**
Save! Project by EOOS Design and Laufen Bathrooms

11.45 **Laufen Ceramics Factory Tour**

12.30 **Transfer to Audemars Piguet Watchmakers, Le Brassus (B)**
Lunch on Bus

15.30 **Audemars Piguet Visit**
Presentation *New Museum and Facilities*, Architect, Bjarke Ingels Group (BIG)

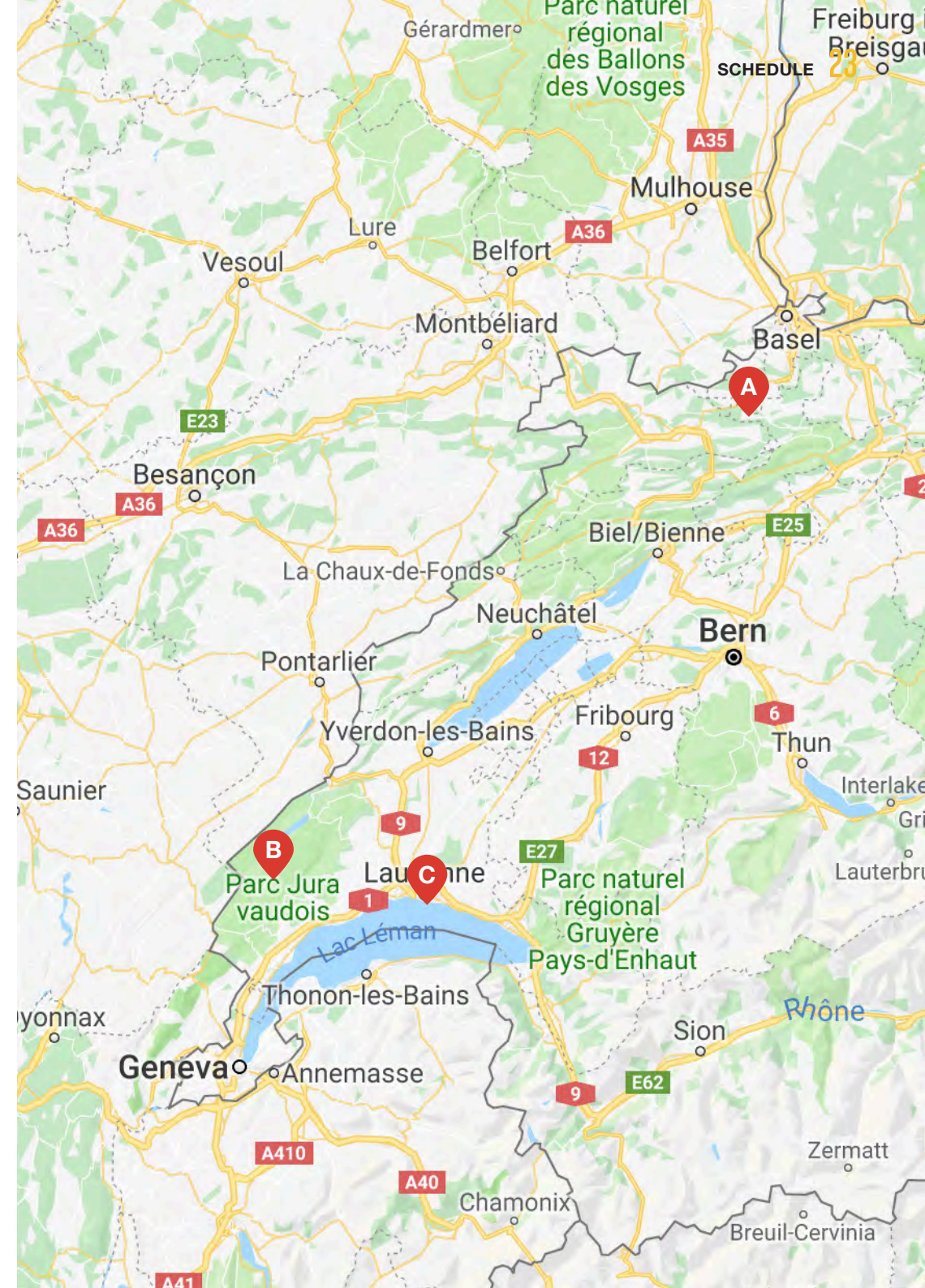
16.30 **Project tour: Audemars Piguet Museum, and Facilities**

17.30 **Aperitive**

18.00 **Transfer to Lausanne**

19.00 **Lausanne arrival, hotel check-in (C)**
Hotel Royal Savoy

Dinner on your own



Wednesday, September 25 | Lausanne

Breakfast on your own, complimentary at your hotel

09.00

Lausanne Presentations

Hotel Royal Savoy (Ballroom B&C)

- Public Participation in Urban Design, A Lausanne Approach, **Matias Echanove**, Urbz
- Liquid Democracy Technology (DEDIS LAB): **Bryan Ford**, EPFL

10.15

Transfer to EPFL Campus (A)

10.30

SwissTech Convention Center Tour (B)

Kenneth Ross, Architect, Richter Dahl Rocha & Associés

12.00

Lunch at Montreux Jazz Café (D)

EPFL Campus

13.30

EPFL Campus Intro

Etienne Marclay, EPFL Vice President for HR and Operations

13.45

EPFL Campus Tour in 3 Groups:

Rolex Learning Center (C), Art Lab (D), Engineering Building (E)

15.30

Transfer to Place de la Riponne (F)

Via Lausanne Metro

16.00

Place de la Riponne to Flon Quarter Walking Tour (G)

*Reimagining Place de la Riponne, Flon Quartier
Redevelopment, Matias Echanove, Urbz*

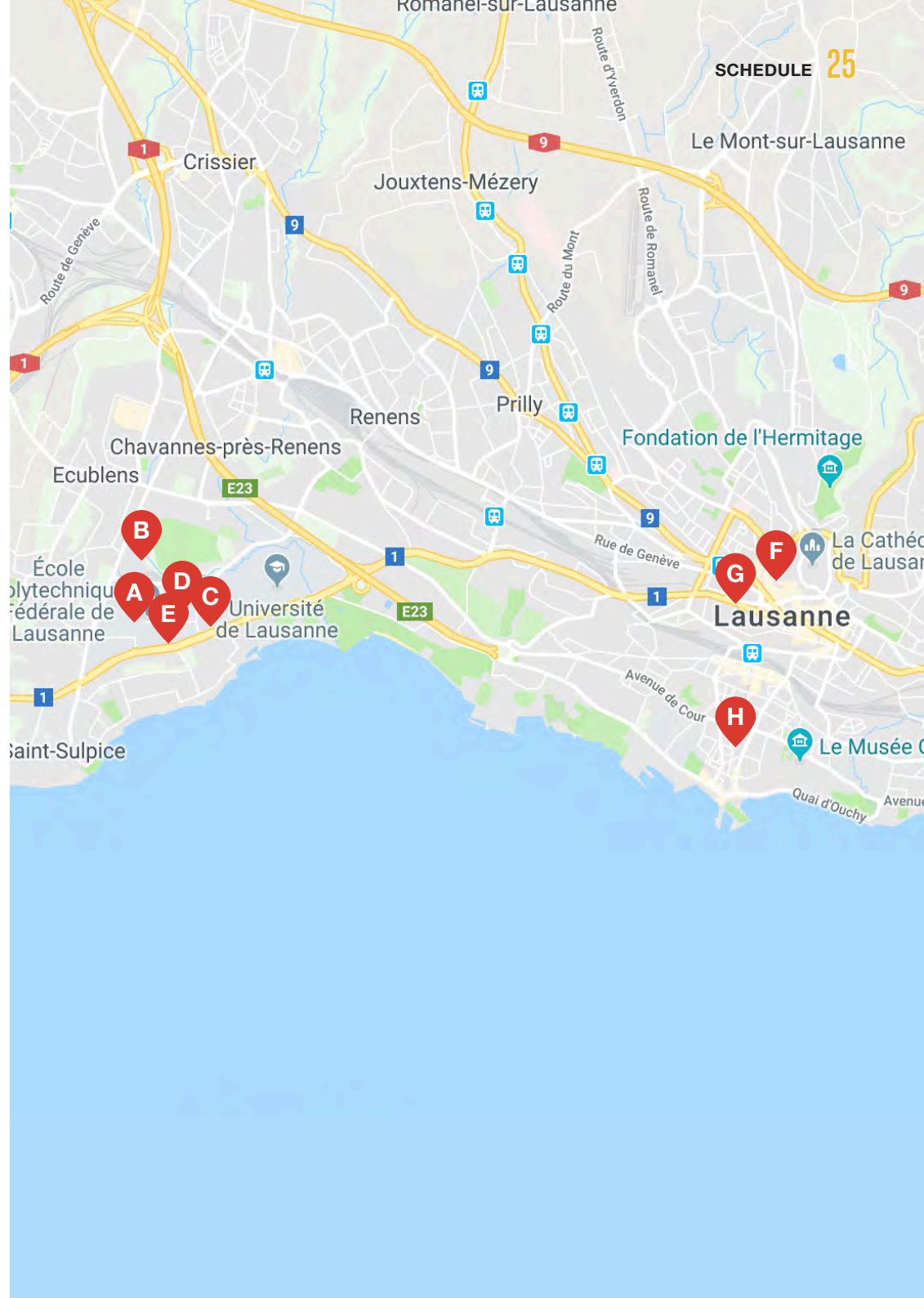
16.45

Happy Hour in Original Flon Quarter Shed,

Presentation, *History and Transformation of Flon*, Mobimo

Dinner on your own

Walk or metro to Hotel Royal Savoy (H)



Thursday, September 26 | Lausanne & Vevey

Breakfast on your own, complimentary at your hotel

- 08.30 Transfer to newly completed Project Site Visits
- 08.45 **Project Tour: Cantonal Museum of Fine Arts**
by **Estudio Barozzi Veiga (A)**
Alberto Veiga, Estudio Barozzi Veiga and
Carlos Viladoms, Fruehauf Henry & Viladoms
- 09.45 Transfer to International Olympic Committee Headquarters
- 10.15 **Project Tour: International Olympic Committee Headquarters**
by **3XN, IttenBrechtbuehl (B)**
From the outside
- 11.00 Transfer to Vevey
- 11.30 **Group Lunch**
Nest Museum **(C)**
- 12.45 Transfer to modernest building visits: **Swiss Shaping Modernity**
- 13.00 **Project Tours (3 Groups in rotation)**
- Nestlé Headquarters by **Jean Tschumi; Patrick Moser, Curator (D)**
 - Villa Le Lac by **Le Corbusier; Patrick Moser, Curator (E)**
 - Villa Chardonne, **Patrick Heiz, MADE IN (F)**
- 16.15 Transfer to Hotel Royal Savoy
- 17.00 **Reception at Hotel Royal Savoy Sky Lounge (G)**
Reception begins on arrival at Hotel Royal Savoy
- Evening free



Friday, September 27 | Lausanne to Lucerne

Breakfast on your own, complimentary at your hotel

08.15

Transfer to Alpnachstad (A)

Via Interlaken

11.30

Cogwheel railway to Mt. Pilatus (B)

12.15

Lunch at Mt. Pilatus, Queen Victoria Saal

13.30

Mt. Pilatus Presentations: "Thinking Infrastructure"

Mt. Pilatus Gipfelsaal Room

- Infrastructure "Made in Switzerland," **Daniel Wiener**, President, GIB
- Point Cloud Modeling Technology, Advances in Landscape Analysis and Design, **Matthias Vollmer / Johannes Rebsamen**, ETH Zürich Dept. of Landscape Architecture
- Building in the Alpine Landscape, Mt. Pilatus Master Plan, **Niklaus Graber**, Architect, Graber & Steiger

15.00

Mt. Pilatus Walking Tour

Niklaus Graber, Architect, Graber & Steiger

16.30

Return to bus via Gondola

17.30

Transfer to Hotel Astoria

18.00

Drive by Sportarena Allmend / Towers (C)

Visit from outside

18.30

Lucerne arrival, Hotel Astoria check-in (D)

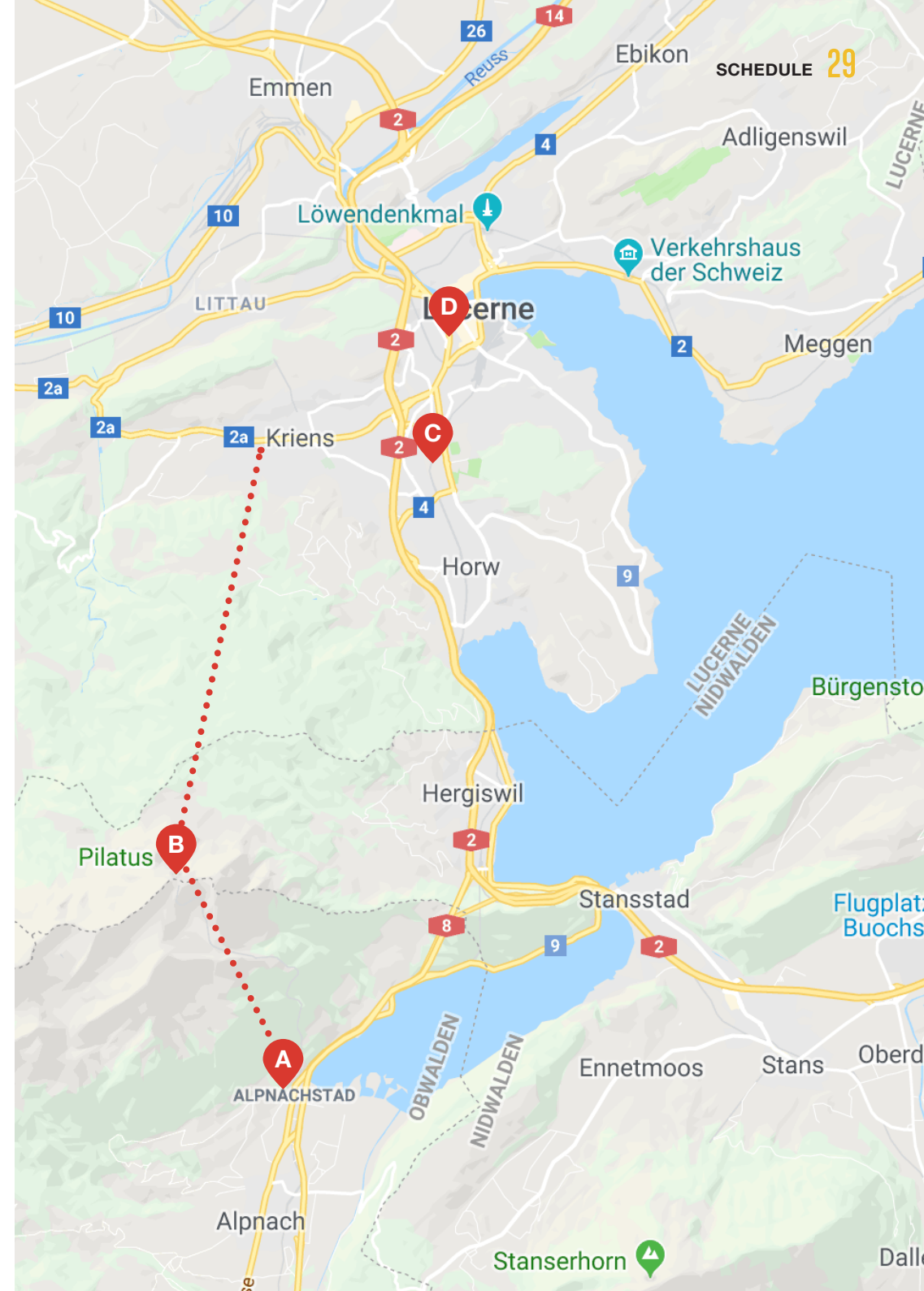
19.00

Lucerne Opening Reception, Hotel Astoria

Penthouse Bar

Quart Architektur will showcase books related to the conference cities and architects at the Reception

Evening free



Saturday, September 28 | Lucerne

Breakfast on your own, complimentary at your hotel

09.00

Closing Keynote, Lucerne Presentations

Hotel Astoria, Room 2 (A)

- *Switzerland - Deep Urbanism in an Age of Instability* by Markus Schaefer of Hosoya Schaefer Architects
- Presentation by Swiss Museum of Transport Architect by Philippe Volpe, Gigon/Guyer

10.00

Transfer to Swiss Museum of Transport by Gigon/Guyer (B)

10.30

Swiss Museum of Transport Visit / Guided Tours of Museum

12.00

Lunch. After lunch, the group will split into two pre-assigned touring groups.

Group Tour A:

13.00

Transfer to Rowing Center

Rowing Center Tour by Architect AFGH Fuhrmann Hächler (C)

Walk to Finish Tower /
Bus to Office Scheitlin Syfrig

Finish Tower Tour by Architect
AFGH Fuhrmann Hächler (D)

Walk to Office Scheitlin Syfrig Architects

14.45

Office Scheitlin Syfrig Architects (E)

Presentation by Scheitlin Syfrig Architects

15.45

Transfer to Lake Bath (F)

Group Tour B:

13.00

Transfer to Pius Church (G)

Guided tour

14.00

Transfer to Three Terrace Houses (H)

Three Terrace Houses Tour by
Architect Marques Architects

14.45

Transfer to Urban Villas (I)

Four Urban Villas Tour by Architect
ALP Architecture Lischer Partners

15.45

Transfer to Lake Bath (walk or bus) (F)

16.00

Old Town Walking Tour (self guided)

17.00

Break

18.30

Walk to Lucerne Culture and Convention Center, entrance visit (J)

19.00 -

22.00

Closing Gala Dinner on Lake of Lucerne Boat MS Diamant (K)

Attendee Recognition & Year Recap by David Greenbaum, 2019 COD Chair
50 Years of Committee on Design Leadership
Transfer of the COD medallion
Preview of 2020 Conferences and Events by Curt Fentress, 2020 COD Chair

22.00

Transfer to Hotel Astoria, charter bus or walk



Post-Conference Add-on Tour

Sunday, September 29 | Vals

08.00	Closing Breakfast & Check-Out
09.00	Gotthard Station (A) Self-guided tour
11.30	Andermatt Concert Hall by Studio Seilern (B) Self-guided tour
12.30	Box Lunch
13.30	Chapel Saint Benedict by Peter Zumthor (C) Self-guided tour
15.00	Arrive in Vals, check-in at 7132 Hotel Coffee at 7132 Hotel
16:00	Tour of 7132 Hotel (D) Presentation of Planned Expansion, exhibit visit
17.00	Reception at Blue Bar, 7132 Hotel
18.00	Evening Free

Monday, September 30 | Vals

Breakfast on your own, complimentary at your hotel

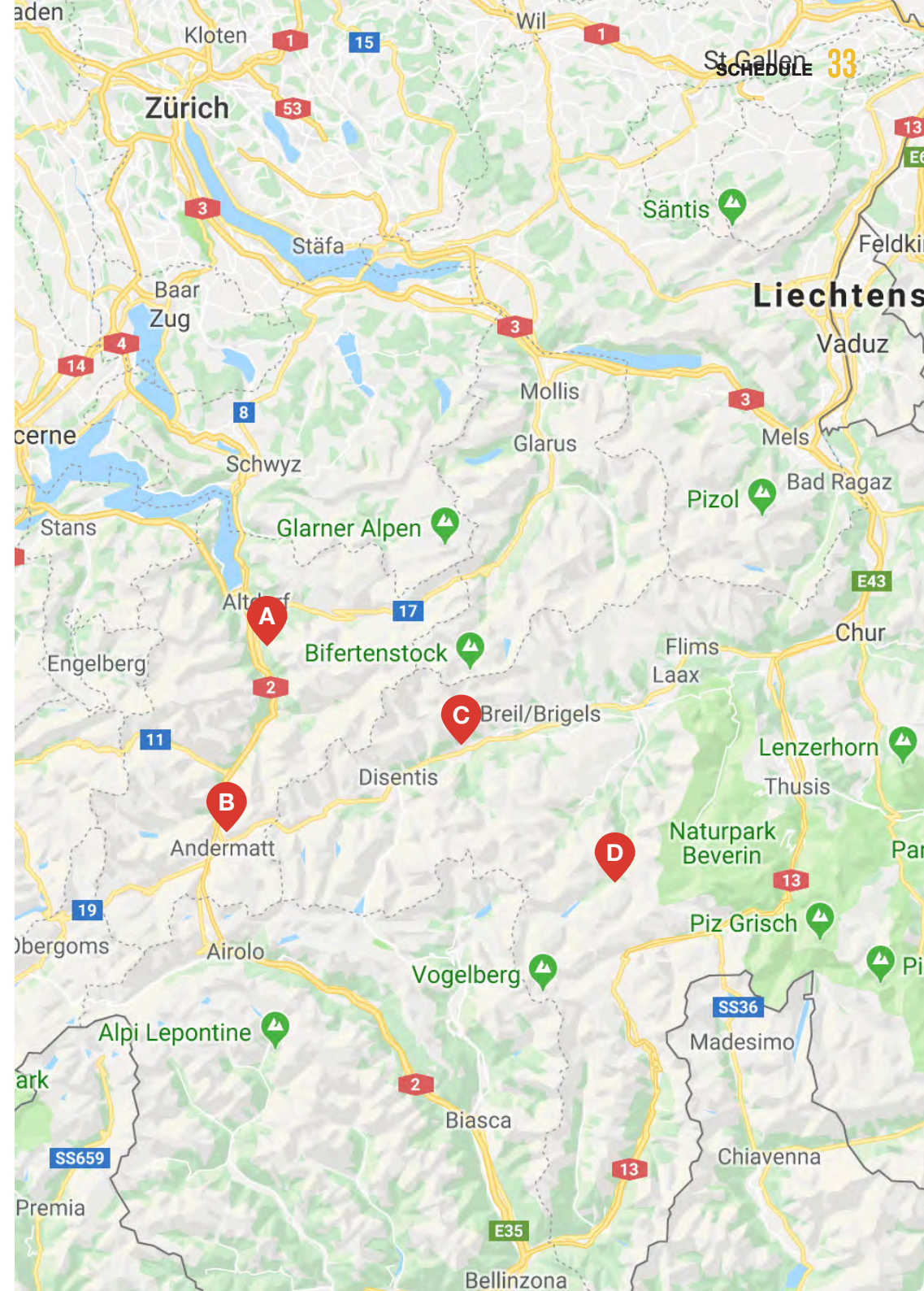
Free day	Thermal Baths Attendees will have access to the thermal baths during all published open hours.
-----------------	--

Explore Vals on your own or enjoy the 7132 Hotel Activities:

These activities can be booked directly with 7132 Hotel and are not included in AIA COD registration pricing:

- 30 minutes flight with our 7132 helicopter. This service can be organized for 6 people per flight for CHF 100.00 per person. This service can be confirmed upon the weather conditions. Please book in advance.
- Pizza baking at Da Papa can be organized during the dinner timeframe.
- For river rafting, please visit <https://www.wasserchraft.ch/home-english>
- For hiking information, please visit 7132 front desk

16.00	Swiss Wine Tasting 7132 Silver at 7132 Hotel
17.00	Evening Free



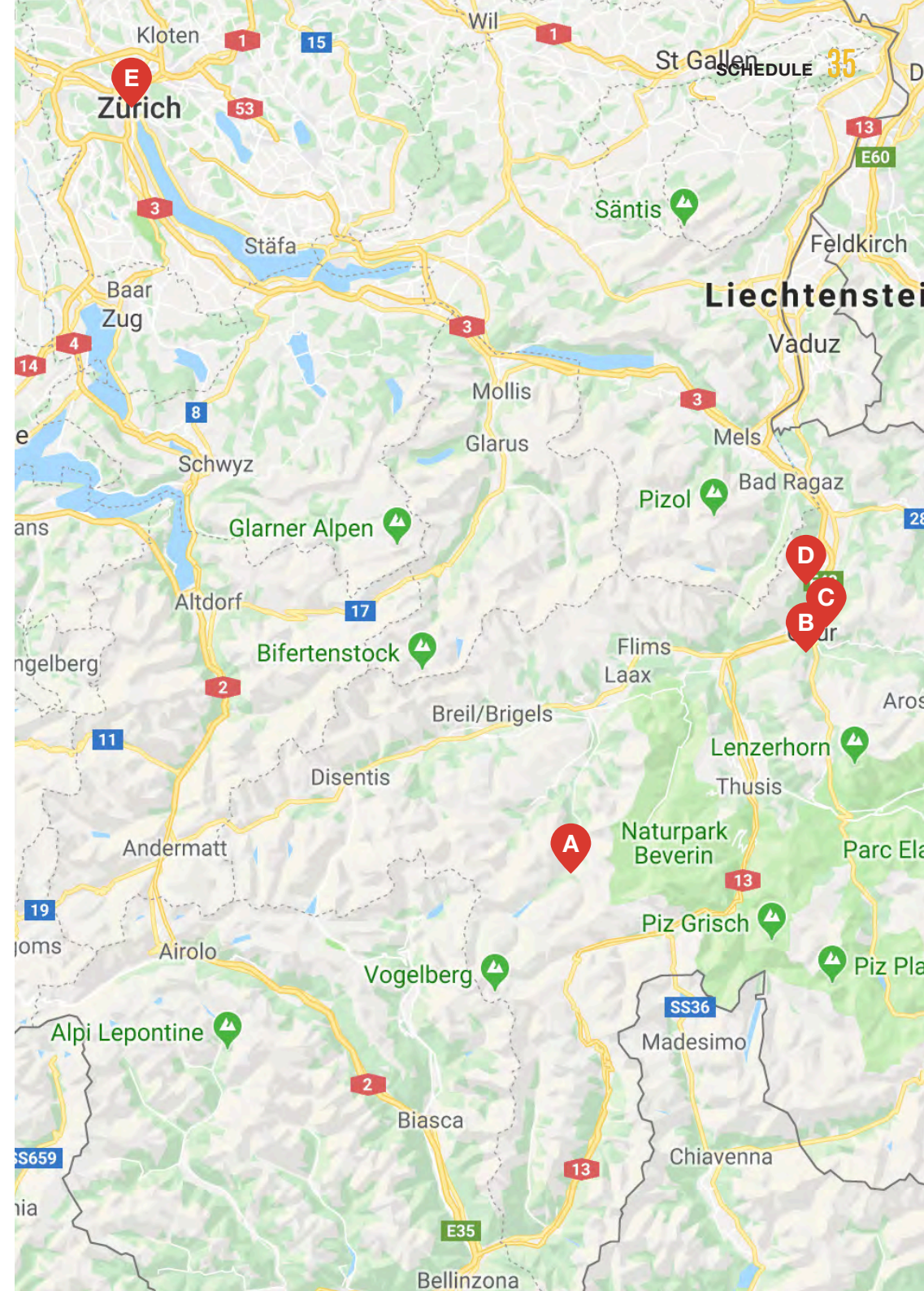
Tuesday, October 1 | Vals, Chur, Haldenstein

Breakfast on your own, complimentary at your hotel

- 11.30 Presentation at Hotel 7132 (A)**
Seven Room
Graubünden regional architecture and development, Daniel A. Walser
- 12.15 Lunch at 7132 Red**
- 13.30 Transfer to Chur**
- 14:30 Guided walking tour by Daniel A. Walser**
Shelter for Roman Ruins by **Peter Zumthor (B)**
Museum of Fine Arts Extension by **Estudio Barozzi Veiga (C)**
(*exterior tour only, tour the inside on your own*)
House Zschaler, **Rudolf Olgiati**
Entrance to the Cantonal Parliament, **Valerio Olgiati**
Post Bus station, **Richard Brosi and Robert Obrist** (buildings),
Ove Arup (structural engineer)
New Train Station, Chur, **Conradin Clavuot**
Tivoli, **Jüngling & Haagmann**
- 16.30 Pick up by bus at the train station to transfer to Haldenstein**
- 17:00 Atelier Zumthor (D)**
Visit with Architect **Peter Zumthor** in his Haldenstein Studio
- 18.00 Transfer to Vals**
Hotel 7132
- 19.30 Dinner on your own**

Wednesday, October 2 | Vals to Zürich

- 07.00 Breakfast, Check-out**
- 08.00 Transfer to Zürich (E)**
Exact time and arrangements to be adjusted
- 10.30 Drop-off Zürich Airport, then Zürich City Center**



Charbonnet: “When we finished the house in Chardonne, we heard, ‘Wow! You know your Mies.’ We don’t deny it. There’s glass, steel and minimalism, but it’s not as purist as Mies’ work. There’s an awkward gadget staircase, a large chimney and columns that stick outwards. We don’t really mind being accused of quoting. I don’t think one can escape from what one knows. All architects steal, all the time, no matter how much they think they are inventing something completely new.

Heiz: It’s true. We steal consciously, but not obsessively. We just don’t care about whether we are doing something that hasn’t been done before. It’s perfectly alright if what we do is an echo of something else.

– MADE IN

PROJECTS



The Grand Hotel Les Trois Rois

The Grand Hotel Les Trois Rois lies at the very heart of the city of Basel. At the exact spot where, in the Middle Ages, the ships docked at the salt tower in order to transport that much sought-after product down the Rhine and out into the world. Discover Basel, the tri-border area, and the charm of our region.

One of the oldest city hotels in Europe – founded in 1681 as an inn for gentlemen, rebuilt in 1844 as a Grand Hotel – receives guests from all over the world.

What's the best kept secret of Les Trois Rois that has never been revealed before?

Picasso stayed with us and always told the press that he did NOT sleep in the bed while staying at Les Trois Rois but instead stayed up all night sitting on our terrace, listening to the sound of the city falling asleep and then waking up again. Was he using just a bit of artistic licence with this tale? The truth is that he had an appointment with Paul Klee that day, but Klee never showed up, which made Picasso pretty mad – “This is why I stayed awake on the terrace all night (drinking and smoking)” – his words of truth.

– Tanja Wegmann, General Manager
Grand Hotel Les Trois Rois

Old-Town Guided Tour



Hotel Les Trois Rois
Amadeus Merian, 1844



Blaues / Weisses Haus
Samuel Werenfels, 1775



Museum der Kulturen
Herzog & de Meuron, 2010



Basler Münster
1019, 1500



Kunstmuseum
Christ & Gentenbein, 2016



Tour Guide: Dina Bonefacic-Mihaljek
Architecture Walks and Talks - Basel

All walks and talks are researched and presented by Dina Bonefacic-Mihaljek, M.Arch. - an architect by training, educated in Europe and the U.S., and a longtime resident of the Basel area.



Photo by Mark Niederman

The Fondation Beyeler

Renzo Piano and Peter Zumthor

The Fondation Beyeler is the most popular art museum in Switzerland and is considered one of the finest worldwide. Its location in the middle of Berower Park, with its old trees, water lily pond and its views of cornfields, grazing cows, vineyards, and the foothills of the Black Forest, is unique. Consisting of around 400 paintings and sculptures by Modernist and contemporary masters, the Beyeler Collection was accumulated by Hildy and Ernst Beyeler during more than fifty years as successful gallery owners.

Impressed by the work of Renzo Piano, who had designed the Centre Pompidou in Paris and the Menil collection in Houston, the museum founders commissioned the Italian architect without organizing a competition. The building by Renzo

Piano is elegantly integrated into the landscape in an ideal combination of nature, art, and architecture.

The extension by Peter Zumthor will be constructed on the previously private land of the Iselin-Weber Park, which adjoins the Fondation Beyeler to the South. The special characteristic of Peter Zumthor's project is that it envisages not a single large museum building but three relatively small ones that are adapted to Riehen's village-like character and blend harmoniously into the natural environment. Zumthor plans a simple building for administration and deliveries, a House for Art and a transparent pavilion for events. Together, the three buildings create a subtle link between the two parks.

Text credits: Atelier Peter Zumthor



Vitra

Zaha Hadid and Herzog & de Meuron

Creating innovative products and concepts with great designers is Vitra's essence. They are developed in Switzerland and installed worldwide by architects, companies, and private users to build inspirational spaces for living, working, as well as public areas.

With its classics Vitra represents groundbreaking 20th century design. Today, in combining technical and conceptual expertise with the creativity of contemporary designers, Vitra seeks to continue pushing the boundaries of the design discipline.

A family business for eighty years, Vitra believes in lasting relationships with customers, employees and designers, durable products, sustainable growth, and the power of good design.

The Vitra Campus with buildings by some of the world's leading architects and the Vitra Design Museum with its exhibitions on design and architecture, design archives, and a comprehensive furniture collection are all part of Vitra. They inspire visitors, inform the design process, and create an atmosphere in which innovation flourishes.

The architecture park at the Campus in Weil am Rhein is as characteristic of Vitra as the home and office furniture that it produces. In 1981, after a major fire destroyed most of the factory buildings built in the 1950s, this site was developed into a heterogeneous ensemble of contemporary architecture.

Vitra Campus

1, 2 Factory Buildings, Nicholas Grimshaw, 1981/1983

3 Balancing Tools, Claes Oldenburg & Coosje van Bruggen, 1984

4 Vitra Design Museum, Frank Gehry, 1989

5 Gate, Frank Gehry, 1989

6 Factory Building, Frank Gehry, 1989

7 Conference Pavilion, Tadao Ando, 1993

8 Fire Station, Zaha Hadid, 1993

9 Factory Building, Álvaro Siza, 1994

10 Dome, after Richard Buckminster Fuller, 1975/2000

11 Petrol Station, Jean Prouvé, 1953/2003

12 Vitra Design Museum Gallery, Frank Gehry, 2003

13 Bus Stop, Jasper Morrison, 2006

14 VitraHaus, Herzog & de Meuron, 2010

15 Airstream Kiosk, 1968/2011

16 Factory Building, SANAA, 2012

17 Diogene, Renzo Piano, 2013

18 Álvaro-Siza-Promenade, 2014

19 Vitra Slide Tower, Carsten Höller, 2014

20 Bell, from: 24 Stops, Tobias Rehberger, 2015

21 Vitra Schaudepot, Herzog & de Meuron, 2016

22 Blockhaus, Thomas Schütte, 2018

23 Ruisseau, Ronan & Erwan Bouroullec, 2018

24 Ring, Ronan & Erwan Bouroullec, 2018



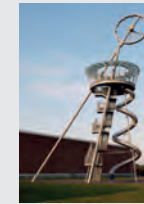
Vitra Schaudepot²¹



Fire Station⁸

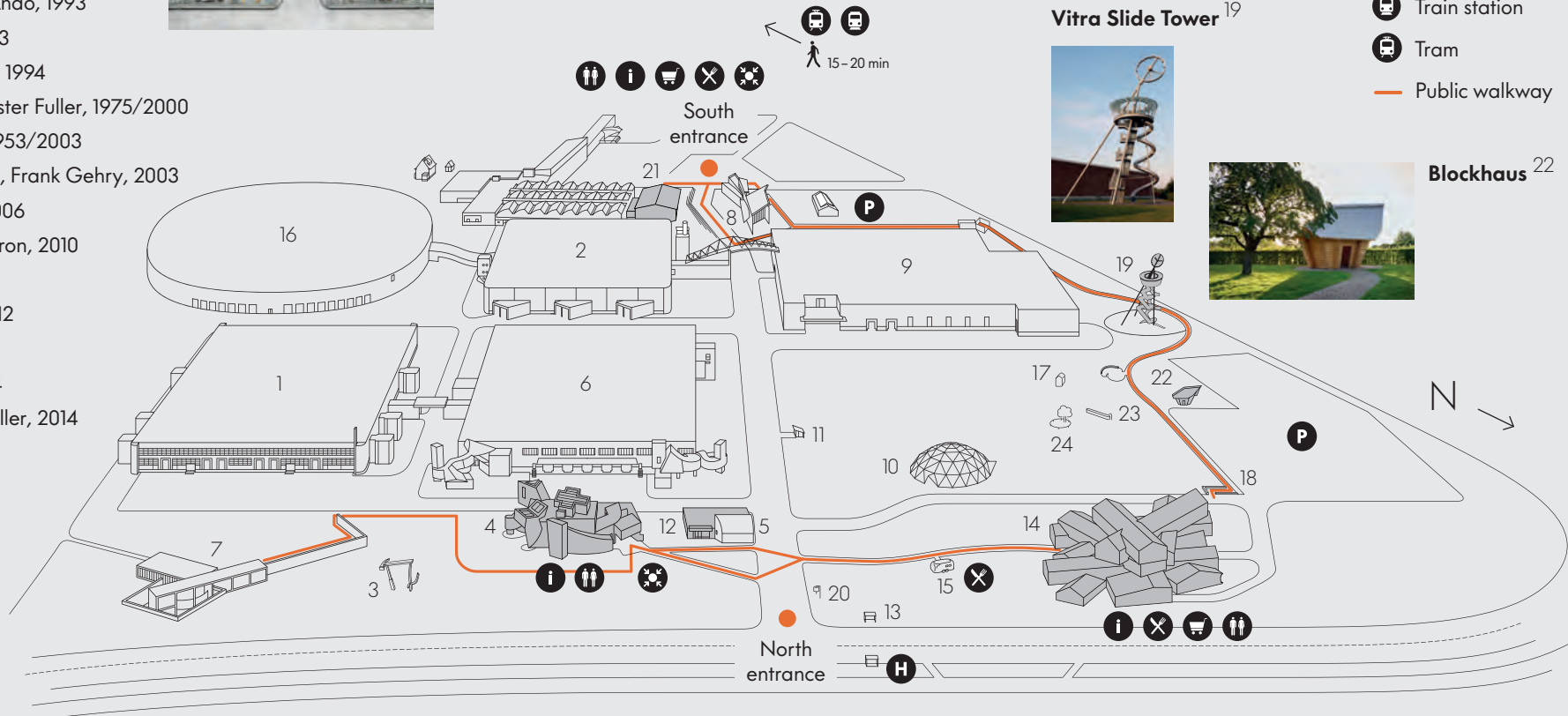


Vitra Slide Tower¹⁹



- Meeting point
- Parking
- Information
- Shop
- WC
- Restaurant
- Bus stop
- Train station
- Tram
- Public walkway

Blockhaus²²



Vitra Design Museum⁴
Vitra Design Museum Gallery¹²



VitraHaus¹⁴





Swiss Architecture Museum & Swim Exhibit

Peter Märkli (interiors)

The Swiss Architecture Museum (S AM) is the leading institution in the mediation of contemporary architecture in Switzerland. Centrally located and in the immediate vicinity of numerous other cultural institutions, S AM invigorates and shapes Switzerland's architectural discourse with its program and seeks to bridge the gap between professional discourse and the wider public.

Being situated in Basel is no coincidence, as the city of Basel has developed to become the center of Swiss cultural and architectural discourse. As one of the most important European architectural centers, Basel has an abundance of outstanding classic modernist and contemporary structures.

The city's unique location, right on the border with Germany and France,

facilitates cross-border connections and international exchange.

S AM has specialized in temporary exhibitions. With an average of 4 exhibitions each year, oriented towards the key program elements "history and the present in Switzerland" and "learning from...", S AM appeals to professionals (architects, engineers, and planners), but also, primarily, to a broad public with an interest in architecture.

The exhibitions' content is reflected on and supplemented by means of guided tours, podium discussions, talks, workshops, work presentations, accompanying publications from the S AM series, etc. In addition to the exhibitions, S AM also fulfils its function as a specialist platform for exchange and networking.



Novartis Campus

Frank Gehry – Fabrikstrasse 15 | Tadao Ando – Fabrikstrasse 28

Diener & Diener – Forum 3 | SANAA – Fabrikstrasse 4 | Peter Märkli – Fabrikstrasse 6

David Chipperfield – Fabrikstrasse 22 | Novartis Main Gate by Marco Serra

Novartis Forum by Professor Vittorio Lampugnani | Rafael Moneo – Fabrikstrasse 14

Yoshio Taniguchi – Fabrikstrasse 10 | Fumihiko Maki-Square 3

Herzog & de Meuron – Asklepios 8 | Alvaro Siza – Virchow 6 | Rahul Mehrotra – Virchow 16

Spurring innovation to improve health care for patients around the world is at the heart of the strategy of Novartis and is the main driving force that stands behind the substantial overhaul and modernization of the St. Johann site in Basel, which serves as the company headquarters since 1996.

Over the past decade St. Johann, which lies in a traditional city quarter located along the river banks of the Rhine, has seen the construction of 14 new buildings and has thus been transformed into a state-of-the-art Campus that provides an ideal workspace to its more than 7,000 associates. The project is ready to be completed in 2030.

The open space work environment on the Campus, which allows for formal and informal collaboration that simplifies and at the same time intensifies communication between associates and thus helps increase innovation, also serves as the blueprint for other Campuses in the United States and Asia.

Clarity and creativity are the trademark signs of the Novartis Campus in Basel, which due to its balanced interplay of state-of-the-art buildings, squares, parks, shops and restaurants located along the central axis of the Fabrikstrasse, stands out for its elegance and comfort as much as for its functionality and efficiency.





Roche Campus

Herzog & de Meuron

Roche has been committed to improving lives since the company was founded in 1896 in Basel, Switzerland. Today, it creates innovative medicines and diagnostic tests that help millions of patients globally.

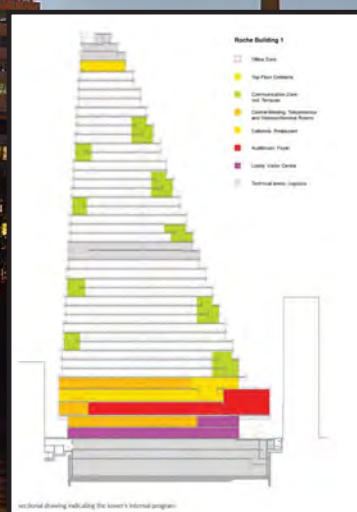
The office high-rise, Building 1, is a key pillar of our site development strategy. With its straightforward yet unmistakable design, it blends in perfectly with the Roche grounds and the Basel cityscape. With 41 floors and workspace for around 2,000 employees, the office high-rise also shows a clear commitment to the Basel site.

The new building meets the highest standards in terms of functionality and technology. Open communication zones on all office levels, extending up to three floors or more, are conducive

to open exchanges among employees. Flexible building use is another important feature: Office spaces are modular in design, for example, and can be adapted to meet the required mix of single offices, open plan offices, and meeting rooms.

Moreover, Building 1 is a most energy-efficient building, i.e. heated with waste heat and cooled with groundwater, while setting new energy efficiency standards with its innovative façade and LED lighting.

The office high-rise offers employees an attractive work environment and top-quality infrastructure. Many colleagues from various areas are relocated to the high-rise. This new physical proximity creates excellent conditions for successful teamwork and the company's innovative force.





Dreispitzareal and Kabinett

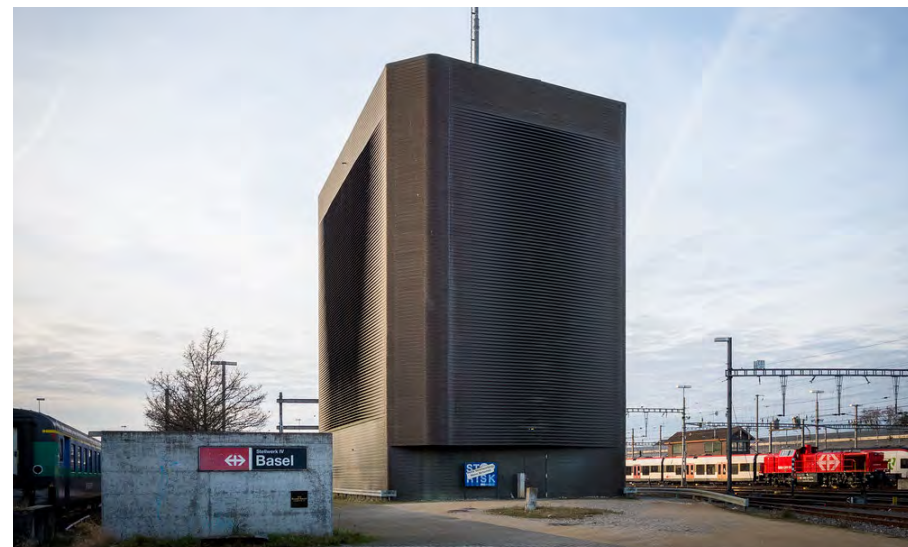
Herzog & de Meuron

Dreispitz – which was formerly known purely for its light industry and warehouses – is being transformed as it fills up with apartments, schools, and arts institutions. Well-known names in the contemporary architecture scene have created exciting projects here that have given the area a facelift. And the transformation is still under way.

In 2014, the architects Morger + Dettli handed over the Academy of Art and Design to the University of Applied Sciences of Northwestern Switzerland. In the same year, their colleagues Herzog & De Meuron completed the archive and apartment building on the site. In 2015, Zwimpfer Partner created the Oslo Nord office and residential building. The transit warehouse dating from 1922 was refurbished by Denamrk's Bjarke Ingels Group and

expanded to include a three-storey, zig-zag-shaped upper floor.

The Jacques Herzog and Pierre de Meuron Kabinett is a charitable foundation established with the intention of making the entire body of the estate, divided into sub-cabinets, accessible to the public. The aim, first and foremost, is to have the holdings permanently domiciled in Basel in their entirety, such that they may contribute to the cultural substance of the city, which has been a lifelong inspiration to the architects. To that end, the museums and institutions in Basel will have priority in view of possible loan inquiries. The Kunstmuseum Basel, in particular, will be privileged, should there be an interest in presenting parts of the cabinet on permanent loan.



Switching Station Auf der Wolf

Herzog & de Meuron

(Exterior tour only)

On the edge of railway tracks, next to the new railway engine depot and the old walls of the Wolf-Gottesacker (cemetery) from the eighteenth and nineteenth centuries, there is a tall, copper volume containing the signal box. On six floors, there is mainly electronic equipment for the control of points and signals to the depot and the related tracks, as well as a few workstations and their ancillary spaces.

The building's concrete shell is insulated on the exterior and wrapped with approximately 20 cm-wide copper strips that are twisted at certain places in order to admit daylight.

As a result of the copper coiling, the building acts as a Faraday cage protecting the electronic equipment inside from unexpected external effects.

At the same time, it is also able to express vividly these physical qualities. Contrary to conventional industrial buildings, its scale is open and indeterminate (floor divisions are not recognizable), so that the configuration is able to take up a specific relation with the adjacent field of railway tracks.



Schaulager Museum

Herzog & de Meuron

(Museum is closed for exhibit reinstall. Exterior tour only.)

Schaulager: a new building type? What is the point of a Schaulager, of a building in which art is stored but still accessible for the public to view? What ideas about art and a collection strategy are involved, and what is the best architectural and urban development concept for it?

“We were not aware of any comparable building type that could address and express all the problems posed, so of course we felt fascinated and challenged, and had an equally rigorous dialogue with the clients.

The brief was for a warehouse for contemporary art, where works take up considerably less space than in a museum because they are hung side by side on the walls and placed closer together on the floor. The works stored here are unpacked and arranged in accessible spaces,

installed according to the artists’ intentions. The conditions under which the works are kept visible correspond to international conservation standards; they are maintained at levels of light, temperature, and humidity determined as ideal for storing artworks. The works are thus in an ‘optimal condition’ for viewing. Offices and workshops, an auditorium and the necessary loading and unloading facilities round off the spatial program.

In our initial designs we tried to condense the idea of storage into a single vertical and a horizontal area. A gigantic wall would have accommodated all the wall-mounted art somewhat like a junk-shop; the rest of the work would have been distributed over a floor area without dividing walls.”

– Herzog & de Meuron



Ricola Kräuterzentrum

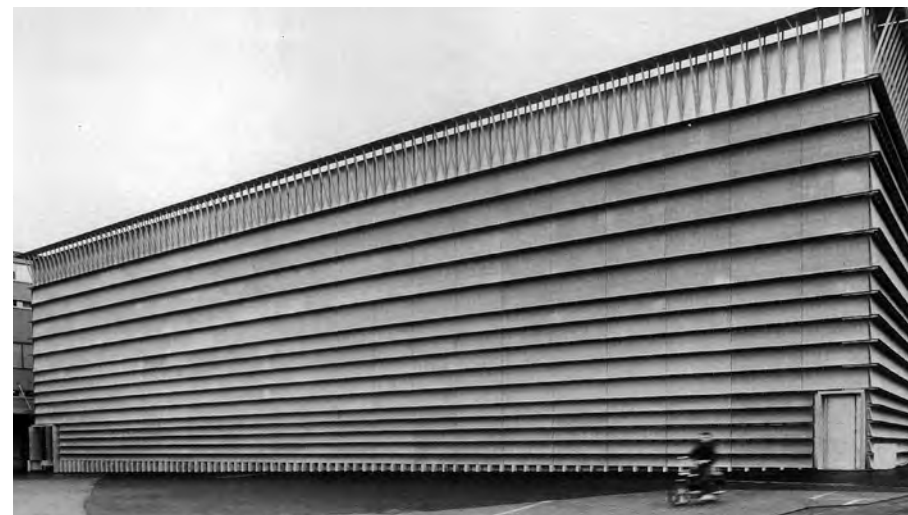
Herzog & de Meuron
(Exterior tour only)

The new Kräuterzentrum (herb center) is situated like an erratic block in the midst of a landscape dotted with conventional industrial buildings. Its elongated shape echoes the pathways and the hedges that have long been a distinctive feature of this area. The length of the building also reflects the steps involved in the industrial processing of herbs, from drying and cutting to blending and storing. The new processing plant enables Ricola to integrate these important steps in the company's own in-house production.

The Kräuterzentrum is built largely out of locally sourced earth; it is like a geometrical segment of landscape with its dimensions and archaic impact heightened by the radical choice of material. Herbs and earth define the purpose-built, distinctive character of

the center, following in the footsteps of Ricola's other buildings: the fully automated storage building of 1987, the production and storage building of 1993 in Mulhouse-Brunstatt with its screenprint façade and the glazed marketing headquarters of 1999 in Laufen. These buildings not only embody Ricola's exceptional philosophy and commitment to the environment, they each make a striking contribution to their locations.

The delivery entrance and warehouse sections of the herb center's façade are monolithic, with the loam walls visible in the interior as well. The prefabricated earth elements are manufactured in a nearby factory out of ingredients extracted from local quarries and mines.



Ricola Storage Building

Herzog & de Meuron
(Exterior tour only)

The building serves the fully automated storage of herbal sweets. Seen from the outside and from a distance, the building reveals itself as a singular unified whole, as something that one could understand as a storage building. The Eternit panels, larger at the top than at the bottom, make up the cladding and underline the difference between the lower part, where innumerable individual foundations support the façade construction, and the upper part, where a cantilevering timber construction reveals the galvanized sheet-metal box on the building's inside.

Visual references are also made to the traditional stacking of sawn timber boards around the numerous saw mills of the area, as well as to the limestone quarry within which the storage building sits. The foundation beams have been left exposed. Layers of construction have been left visible so that the basic cladding of galvanized sheet metal can be seen with the loading bay. The image of the stacking of planks is seen on approaching the building; every element of the cladding is a kind of storage frame wherein parts of the façade are “stored”, just as goods are stored in the building's interior.



Audemars Piguet

BIG and CCHE Architecture

Swiss luxury watchmaker Audemars Piguet have announced BIG as the designers for an extension to their headquarters in Le Brassus, near Le Chenit. The design includes gallery spaces for a museum, work spaces, and a guest house. Conceived as a spiralling glass pavilion embedded in the landscape, BIG's design - entitled *Maison des Fondateurs* - will take visitors on a narrative journey through the company's 139-year history.

The spiraling form was conceived as a response to a programmatic requirement, which called for a succession of galleries and workshops, however the logistics of the workshops required them to be connected.

The spiral shape allows the workshops to be spread along the narrative path

through the building, while being physically adjacent.

The roof of the structure is a continuous sheet of steel clad in brass. Its undulating form allows breaks in the roofline, giving an opportunity for light to enter and for views out. This lightweight roof is supported by structural glass walls which simultaneously control the route through the building while allowing the visitor views of the whole gallery.

In addition to the pavilion-like museum structure, the building includes a subterranean guest house, with views over the Vallée de Joux.

Hotel des Horlogers will be integrated into the topography of the landscape.



Royal Savoy

MKV Interior Design Ltd, London

Dating from 1909, this legendary hotel has added to the lustre of Lausanne's fame as a refuge for royalty and aristocrats from around the world. For many years, the Spanish royal family made the hotel their home in exile, and Thailand's king also spent much of his youth in residence here. With its unique silhouette and fascinating heritage, the Royal Savoy Hotel & Spa Lausanne has become an integral part of Lausanne's skyline and history.

The legendary Royal Savoy Hotel & Spa Lausanne has written a new chapter in

its history. The hotel now boasts 196 rooms and suites, business facilities, an exclusive terrace restaurant, lobby lounge, and cigar lounge. This luxury hotel also features a SkyLounge on the roof with a unique 360° panoramic view and an extensive spa area.

The historic building is in the "Grand Château aesthetic" and is complemented by a newly constructed contemporary wing. The hotel's grounds cover 5,000 sqm park, situated between the new and historical building.



Dominique Perrault, Architecture

EPFL Campus

EPFL is the research home of the beginning of the modern computer mouse, of the ambitious Blue Brain Project, of the fastest boat in the world (Hydroptère), of the Americas Cup winner Alinghi, and of innovative ideas towards sustainable development. Offering tuition at all levels from undergraduate to PhD, it is one of the world's fastest growing campuses. It is currently ranked alongside Cambridge as the top university in Europe in the category of engineering, technology, and computer sciences according to the Shanghai Academic Ranking of World Universities (ARWU).

Situated on a single campus overlooking the shores of Lake Geneva at Lausanne, Switzerland, with extraordinary views of the Alps, EPFL accommodates 11,000 people.

These include 7,000 students as well as professors, over 4,000 researchers and other faculty members, plus administrative staff and a number of entrepreneurs running small start-up science and technology businesses located on the campus.

Encouraging Collaborations

The vision of EPFL President Patrick Aebischer "is to build a university where traditional boundaries between faculties are replaced by a spirit of collaboration; a campus designed in such a way that mathematicians and engineers may meet spontaneously with neuroscientists and micro-technicians to envision new technologies that improve everyday life; a campus that is open and welcoming to the public."



EPFL Campus | SwissTech Convention Center

Richter Dahl Rocha & Associés

The SwissTech Convention Center is one of the largest conference centers in the Lake Geneva region hosting events of international fame. This majestic building is distinguished by its modernity, its innovative technologies, and a warm and experienced team.

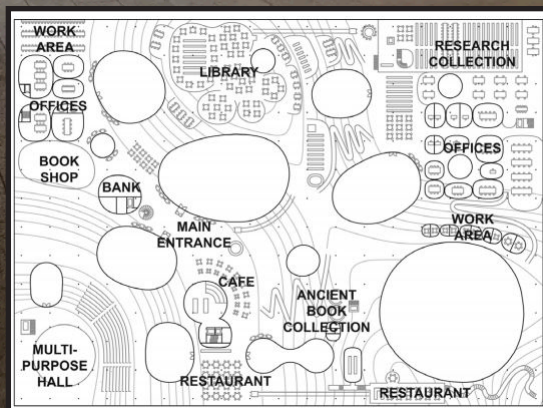
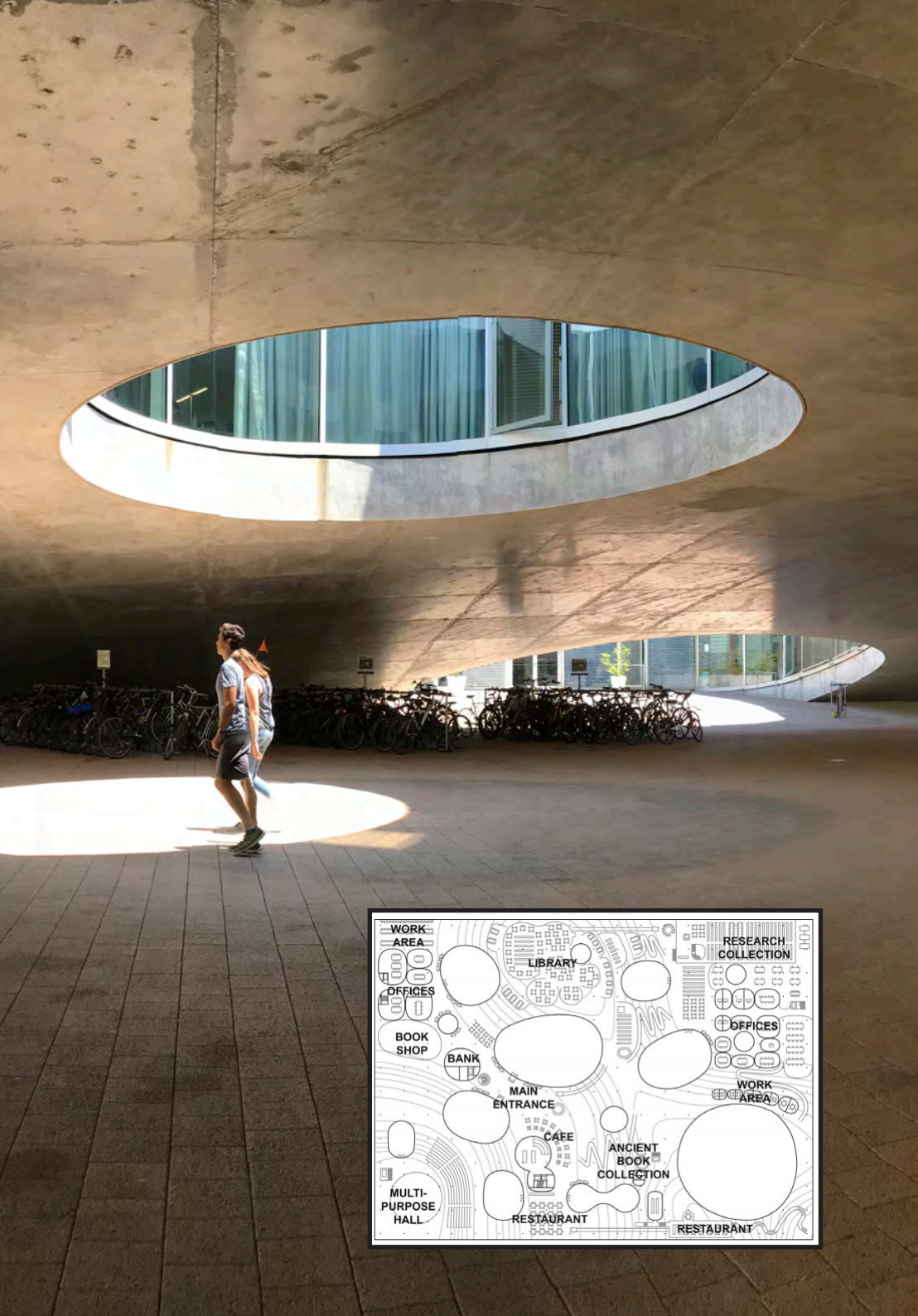
The SwissTech Convention Center distinguishes itself from other major congress centers by its number of conference rooms and its adaptable capacity. The architecture of the building allows three auditoriums to become one; the number of seats in each auditorium can also be changed in just a few minutes. This modularity is based on two mechanisms: a system of sliding walls and the Gala Venue technology.

The Congress Center, positioned like a

'beveled stone' at the campus' northern edge, gradually detaches from the ground while releasing a large glass surface facing south and north allowing natural light into the vast conference room.

The supporting structure of the center, shaped like a catamaran, is made of two large three-dimensional metallic beams supported on two pairs of reinforced concrete service cores that are located at the center and north of the building. On the south, these beams are cantilevered. The anodized aluminum external coating contrasts with the more intimate and refined character of the natural wood interior trim. In turn, the light interior coating contrasts with the vertical cores imposing presence and with the large hall balconies.





Alain Herzog

EPFL Campus | Rolex Center

SANAA

The Rolex Learning Center is above all a library and learning space devoted to the cultivation of knowledge by an array of different methods.

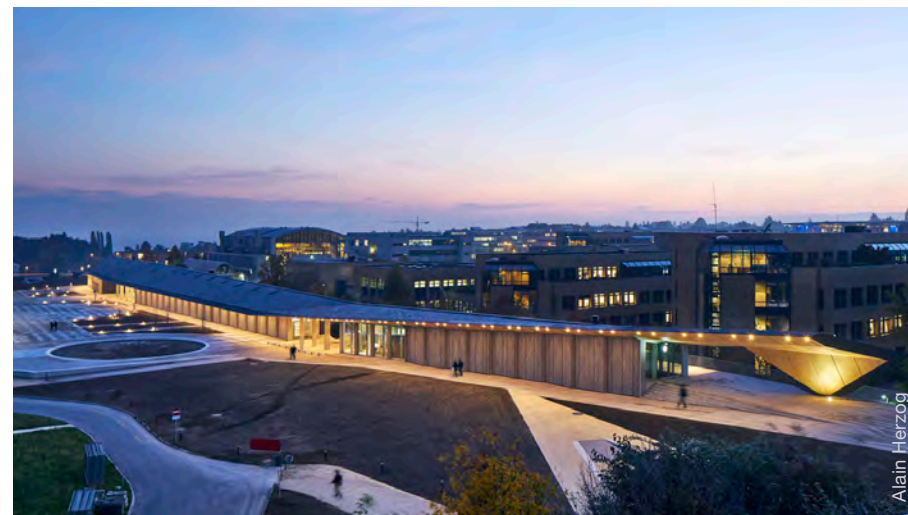
It has one of the largest collections of scientific literature in Europe, with over 500,000 volumes. In addition, an exciting range of new pedagogical technologies in the building, as well as the layout itself, are innovations to the public's approach to texts and learning.

Located centrally on the EPFL campus, and its new hub, the building is essentially one continuous structure spread over the site. The building is rectangular in plan, but appears to be more organic in shape because of the way that its roof and floor undulate gently, always in parallel. With few visible supports, the building touches the ground lightly, leaving an expanse

of open space beneath, which draws people from all sides towards a central entrance.

The most audacious aspect of the new library is its lack of physical boundaries. The large open space is defined by its artificial geography. It groups silent and calm zones along its hills and slopes, rather than offering traditional cloistered study rooms. As well as providing social areas and an impressive auditorium, the building lends itself to the establishment of quiet zones and silent zones, acoustically separated areas created through changes in height.

The slopes, valleys, and plateaus within the building, as well as the shapes made by the patios, all contribute to these barrier-free delineations of space.



EPFL Campus | Art Lab

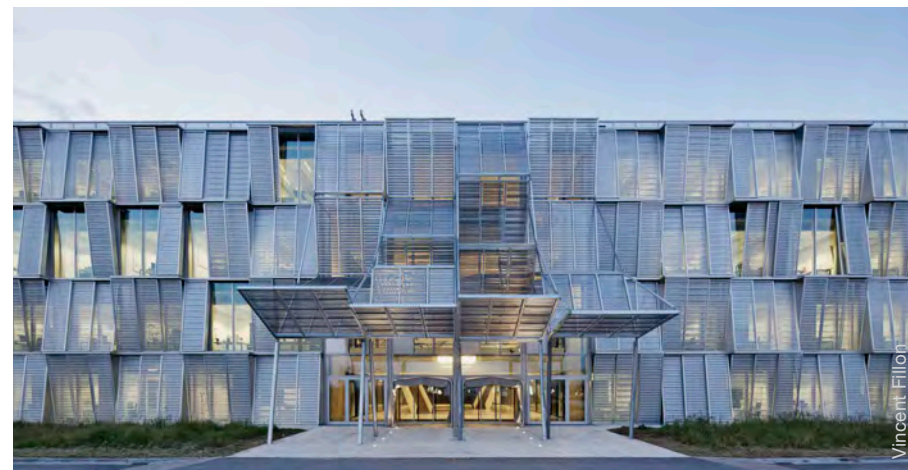
Kengo Kuma & Associates

The project site is a vast lawn, a void in the middle of the EPFL campus. It disconnects the North side of the campus (the Esplanade plaza, social heart of the campus, and the tram station) from the students' residential area on the South. It also separates the dense West part of the campus with the currently evolving East side that is articulated around the impressive presence of the Rolex Learning Center.

This vast project site allows placement of the pavilions in many possible locations and configurations. The three required pavilions are gathered into one very long and thin building that would transform the site from being a dysfunctional void into a campus connection hub: The 250m long roof will shelter and go along with the students' walking flow from the north Esplanade

plaza down South to their residences several times a day.

The porches provided between the volumes under the roof will be aligned to the main street coming from the West side, leading to the main public parking areas, and to the new tree avenue coming from the East, currently under construction. Therefore, the porches will provide permeability through the building attracting and connecting these both sides of the campus. By transforming the site into a place where students, professors, and visitors will pleasantly pass by every day enjoying the new cultural activities that will take place under this roof, this whole area will become the new center of the campus and will bring a more social and cultural dimension to the EPFL.



EPFL Campus | Mechanical Engineering Building

Dominique Perrault Architecture, Paris and Architram

Like the work happening inside it, the new building for the mechanical engineering department at the École Polytechnique Fédérale de Lausanne (EPFL) in Switzerland is a study in movement. Its façade of metal mesh is articulated in offset accordion folds, like the tumbling blocks of a Jacob's ladder toy caught mid-fall. Designed by Paris-based Dominique Perrault Architecture (DPA), the building seems on the verge of straightening out its hinges and standing up, or, perhaps, slinking down into a flatpack origami fold.

The 223,000-square-foot building behind the façade is a relatively simple collection of offices and labs arranged around a central atrium. But when the building's automated climate control systems kick in, the façade comes to life as its slanted mesh panels slide to the sides, selectively opening perimeter

offices to the sun. For all this metal, it is surprisingly light, and strays far from the dark, panelized 1970s building it replaced.

The building is part of an effort at EPFL to break from the aesthetic guidelines laid out in a master plan from the 1970s, resulting in a growing assemblage of contemporary architecture. DPA has contributed two other buildings to this collection, a renovation of an old library into an administration building, with vertical bands of color striping its otherwise shiny black façade; the firm's forthcoming Teaching Bridge has yet to break ground. These new buildings, says Perrault, Hon. FAIA, (who is himself a professor at EPFL), are creating more of an urban feel on the campus by emphasizing their ground floor access and orientation to one another.



Place de la Riponne

Lausanne's Place de la Riponne, a grand square in the heart of Switzerland's fourth-largest city, is the kind of historically significant, dramatically sited urban set piece that would likely be the tourist-thronged highlight of any North American city. Flanked on one side by the steroidally grandiose neo-Renaissance Palais de Rumine (the building in which Iraq's borders were drawn up in 1923), the broad plaza stands at the foot of a hill stacked with layers of turrets and steeples, beyond which you can see snow-capped Alpine mountain peaks.

But somehow, the city has managed to mess it up. The square's ring of late 19th to mid-20th century buildings—which range visually from decent to spectacular—has been somewhat rudely interrupted by a brutalist early 1960s headquarters for the state government that serves to mask

the site's interesting, funnel-shaped topography. By the standards of old Europe, the space has been warped by some ungainly traffic planning, with a strip of the square reimaged as the feeder road to a subterranean parking lot.

Still, if Lausanne shows how bad planning can screw up a magnificent space, the city is now trying hard to make up for it. This year, Lausanne has been piloting a radically inclusive public consultation into the area's future. The city is not just offering the public possible options to choose from. By piloting months of information-gathering from local people that culminated in a three-day mass workshop, it is trying to spark an almost existential debate about what the squares mean—or could mean—to the many diverse, overlapping groups that form the public.



Flon Quarter

Voie-du-Chariot 3 à 7 by Richter - Dahl Rocha & Associés Architectes SA (left)

Rue de Genève 7 by Mercier & Squalli

Côtes-de-Montbenon 20-22-24 by Burckhardt+Partner SA

Côtes-de-Montbenon 1-3-5 by Bakker et Blanc architectes associés

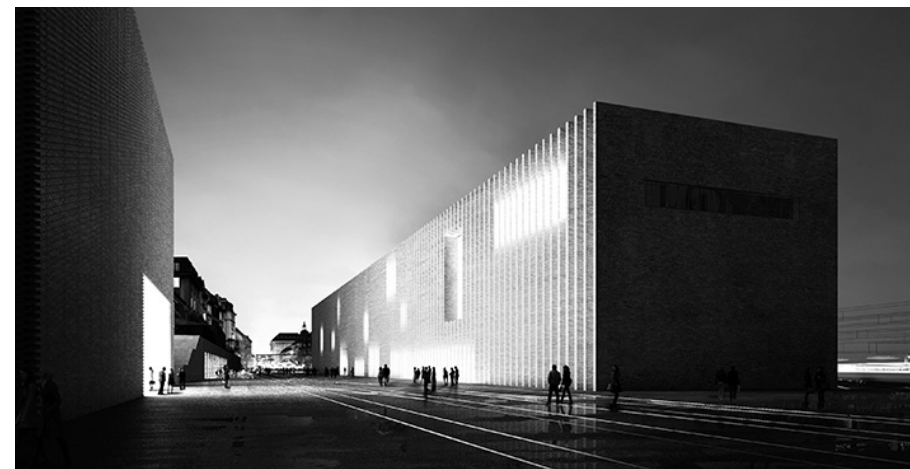
M2 Metro Station by Bernard Tschumi

While being in the middle of the city of Lausanne, Quartier du Flon is nonetheless characterized by a distinct identity. Quartier du Flon has now become an innovative district, yet bearing in itself the strength of its industrial past. Even its name reminds us of its origins.

Around 1740, as the Mercier family moved to the banks of the Flon with a view to setting up a tannery, the Flon valley was a natural, inhabited valley ran through by a river. With the dawn of the industrial revolution in the 19th century, new sawmills, fullers and tanneries were established in, the Flon valley, bringing with them an unsavoury reputation caused by the malodorous business of leather working. The people of Lausanne avoided the area.

In 1832, a cholera epidemic led the town to bridge the Flon and the Louve, another river running through Lausanne. Authorities started to fill in the Flon upstream and to slightly level off a belt of land around the river. They constructed the Pont Pichard bridge, with its double span of 25-metre high arches.

In 1868, two courageous entrepreneurs, Louis Gonin and the tanner Jean-Jacques Mercier-Marcel, were hoping to be part of the industrial boom and submitted an ambitious plan to the town. They conceived a goods station serving a future railway linking Lausanne and Ouchy, together with a warehousing depot. The railway would be powered by the channeling of the Grenet waters and Lac de Bret towards Lausanne.



Cantonal Museum of Fine Arts

Estudio Barozzi Veiga with Fruehauf, Henry & Viladoms

In 2011, Barozzi/Veiga won the international competition for the masterplan of the new Art district in Lausanne, Switzerland – Platform 10 – and the design of the Fine Arts Museum.

Located in the city centre, the project proposed a master plan for the city's three main museums: the Museum of Fine Arts MCB-A, the Museum of Contemporary Design and Applied Arts MUDAC and the Photography Museum, Musée de l'Elysée.

The site of more than 2 hectares, near the central train station, was mostly occupied by an old 19th century train hall and some other industrial buildings.

As an urban strategy, the projects implement a new structuring void, a new public plaza around which the

museums gravitate. The void stretches along the site and integrates the buildings in the scale of the city fabric and, by connecting to the existing train station plaza, installs them in continuity of the city's public space. The architecture becomes the frame of the urban life of the city, the container of the new public plaza.

The new Museum of Fine Arts takes place on the site's southern edge as a longitudinal monolithic volume, parallel to the rails. Like the train station, it defines an urban space while protecting it from the trains' nuisances. Embracing this condition, the Museum of Fine Arts, the biggest of the three museums, carries and expresses the memory of the site, echoing to the former industrial condition of the site with pragmatic forms, rigorous geometry, and hard, sharp lines.



Photo courtesy of 3XN/IOC

Olympic Headquarters

3XN with IttenBrechtbuehl
(Exterior tour only)

The new headquarters of the International Olympic Committee will bring together 500 employees currently working in disparate offices throughout the city. The headquarter is designed around three key values/objectives: movement, flexibility, and sustainability. Receiving three of the most rigorous sustainable building certifications – LEED v4 Platinum, with the highest score ever given, SNBS Platinum, and

Minergie P – makes Olympic House the most sustainable building in the world. With its dynamic, undulating façade, the building will appear different from all angles and convey the energy of an athlete in motion. Its interior is designed with as few structural constraints as possible. This open and flexible environment will adapt to multiple work styles now and in the future.



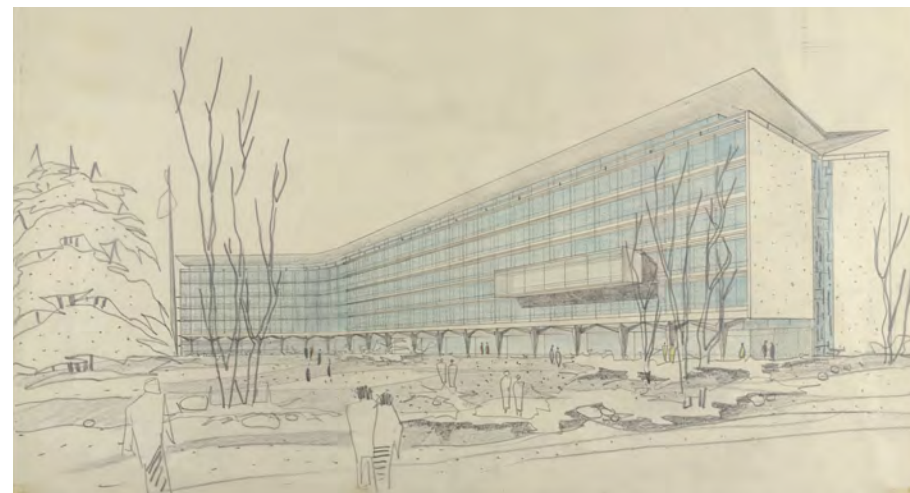
Nest Museum

Swiss Concept Consult Architects

More than 100 Dutch designers, engineers, and builders worked together on the scenography for Nest Museum. Tinker involved many other creative companies in the project, including Bruns (engineering and production) and Mansveld (AV and lighting technics).

The Swiss Concept Consult Architects renovated the industrial heritage site and covered it with a magnificent glass roof and steel construction.

Underneath, Tinker designed a large, floating, organic world made up of white, flowing forms and containing a dozen playful exhibits. In addition, the first factory houses parts of the experience. The old bakery has given a new live as Café Henri and the original Villa became offices and event venue. The €45 million experience Nest Museum (architecture and scenography) opened to visitors on 15 June 2016.



Nestlé Headquarters

Jean Tschumi

In 2000, nearly four decades after his inauguration, Jean Tschumi completed the remodeling of the office building of Nestlé, the largest company in Switzerland.

The building was designed by the architect of Lausanne, Jean Tschumi in 1960. For many years the silhouette became popular glazed his 6-storey building with a “Y” that evokes inevitably the Unesco headquarters in Paris.

The building was implanted into the space left by the demolition of the Grand-Hôtel, a palace of the late nineteenth century destroyed regardless of its heritage values. This destruction caused great excitement at the time. However, some values were considered amid jubilant euphoria of that decade, and this is how the iconic

multinational firm, built a curvilinear volume and glass landscape.

The Swiss building became an icon of architecture of its time. Now, ironically, the story is more respectful of the design Tschumi, because assessment guidelines prevail today that there was in the 1960s.

Therefore, given the signs of technical obsolescence of the building and the need for adjustments and extensions, Nestlé went to study architects Jacques Ignacio Dahl Rocha and Richter.

This is the third project for the offices. The original building had an intervention by Tschumi in 1975, and then Burkhardt had doubled its area. Therefore, the Richter & Dahl Rocha, twenty five years later, has very different characteristics.



Villa Le Lac

Le Corbusier

The Villa “Le Lac” Le Corbusier (1923) is the fruit of ergonomic research and functionalist analysis—exceptional in 1923—aimed at achieving a typological standard: the narrow house with a single bay. That very standard was subsequently applied all over the world.

Prototype of the minimal house offering a maximum of comfort and space, the Villa “Le Lac” crystallizes ideas that would have considerable influence during the 20th century on the fundamental questions of the

minimum living space and the dwelling for the greatest number. This modest 64-square-metre construction already brings together three of the future “five points of a new architecture”: the open floor plan, the roof garden, and the ribbon window—one of the first in the history of architecture. A genuine technical experiment, this 11-metre-long horizontal window bears witness to a new concept of landscape framing and the relationship with the building site.



Photos by Walter Mair and Joel Tettamanti

Villa Chardonne

MADE IN

Chardonne was the winner of an Honorable Mention in the Prix Acier 2009 (European Steel Design Award). This house hovers over the Lake Geneva (Lac Léman) as though it had arrived in a single piece. Set up on struts, it touches the site as little as possible and leaves ample space for a garden, while views of the lake are offered from almost every angle. The owners of the house are familiar with the world of aviation and this appears evident in the final design. The house is entered via a suspended walkway. The architects used a Vierendeel beam structure with four modular sections. Two angled pillars hold up the strictly rectangular form. There are non load-bearing walls within the house. The jury of the Prix Acier 2009 noted that this “unusually simplified, yet refined concept for a house in the form of a bridge” is notable for the attention to details shown by the architects and the builders.

Apart from radically following function, historical references are used in much of the work. Charbonnet said, “When we finished the house in Chardonne, we heard, ‘Wow! You know your Mies.’ We don’t deny it. There’s glass, steel and minimalism, but it’s not as purist as Mies’s work.

There’s an awkward gadget staircase, a large chimney and columns that stick outwards. We don’t really mind being accused of quoting. I don’t think one can escape from what one knows. All architects steal, all the time, no matter how much they think they are inventing something completely new.

In the end, the Chardonne house had to deal with incredible limitations: a small sloping plot, height restrictions, a budget. And we wanted to exploit the amazing views. So, forgive us Mies, but we had to do a little bit of ‘less is more’.



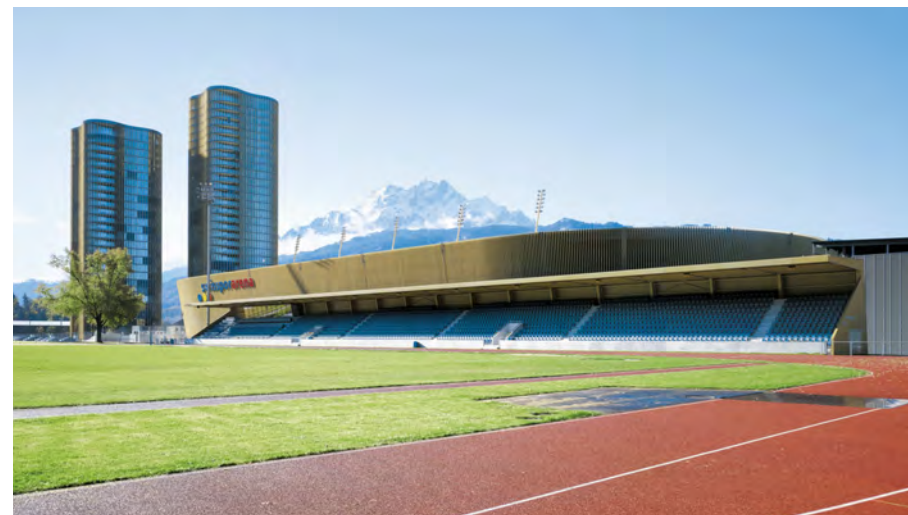
Mt. Pilatus

Graber & Steiger

The impressive, crystalline silhouette of the Pilatus massif was integrated into the design for the panorama gallery and developed further in an architectural form. The new structure is subtly fitted into the Alpine terrain and develops between existing buildings and striking rocky outcrops into an artificial topography. The polygonal, meandering ground plan and the gentle cross-sectional modulation are spatial strategies that evoke gentle transitions between the developed and undeveloped landscape. The polygonal connecting section choreographs a series of spectacular perspectives and breath-taking viewpoints, while also acting as a perceptive amplifier that stages the reference to the landscape to the fullest extent. The underlying crystalline theme of the volumetrics is also reflected in the structure,

construction, and materialization, and is based on a hybrid steel and concrete composite system.

Panorama Gallery Pilatus Kulm (2132 m altitude), Swiss Alps Task and interpretation: "With one's feet on the ground and head in the clouds. The task of creating new buildings for the tourist industry on the legendary Pilatus mountain range is a great challenge but also a unique opportunity to position this world-famous location in a new era in terms of construction and as a result move on towards new horizons. With this design proposal we aim to exploit the existing potential of the natural and built environment and enhance it with new, contemporary aspects in order to create a valuable and succinct building ensemble."

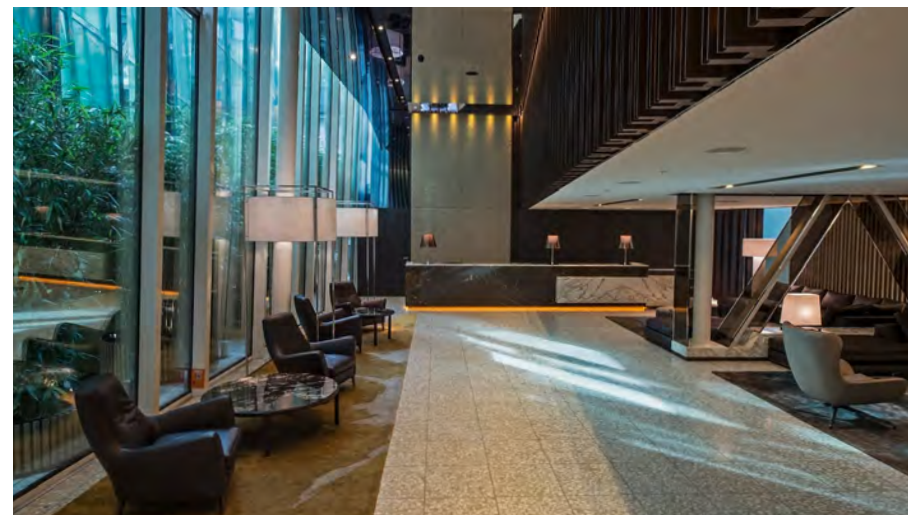


Sports Arena Allmend

Marques Architects, Lucerne / Ivan Bühler Architects, Lucerne

The project sees the Allmend as a large open space, which serves the general public for various needs. In the settlement area, it is an important, attractive green space. The project provides for an open development, which places the various building volumes concentrated in the vastness of the common space so that the open space can continue to be experienced in a coherent manner. The shape of the structure has soft shapes without sharp

corner formations. The external spaces, which are defined by these structures, flow into each other and further into the level of the common room. Conversely, the open space of the Allmend is condensed in the area of the buildings and led to the park-like front areas of the entrance zone. The references for the proposed architectural language can be found in classical elements of parks.



Hotel Astoria

Herzog & de Meuron

Hello world, welcome to Lucerne: Switzerland is at its most beautiful here in the idyllic and urban heart that is Central Switzerland. Lake Lucerne with its crystal clear water, the imposing mountains, the fresh air, the fascinating architecture, art, culture, and modern savoir-vivre are all charmingly brought together here to set the rhythm of life. One will find the four-star Hotel Astoria right in the middle of it all, a sight to behold full of natural light.

The design by the prestigious architects and Pritzker prize winners Herzog & de Meuron gives the hotel a breathtaking frame. Whether travelling for leisure or on business, a cultural enthusiast

or on a lively family weekend away surrounded by mountains and lakes, the Hotel Astoria provides an equally luxurious and unforgettable home away from home. It boasts three award-winning restaurants and a rooftop garden lounge and bar covering an area of 360 m² with 360-degree panoramic views across the mountain landscape and over the rooftops of Lucerne.

A total of 252 rooms, 1200 m² of conference space, a fully equipped modern gym, and an in-house car parking garage make the hotel one of the most renowned city and conference hotels in the country.



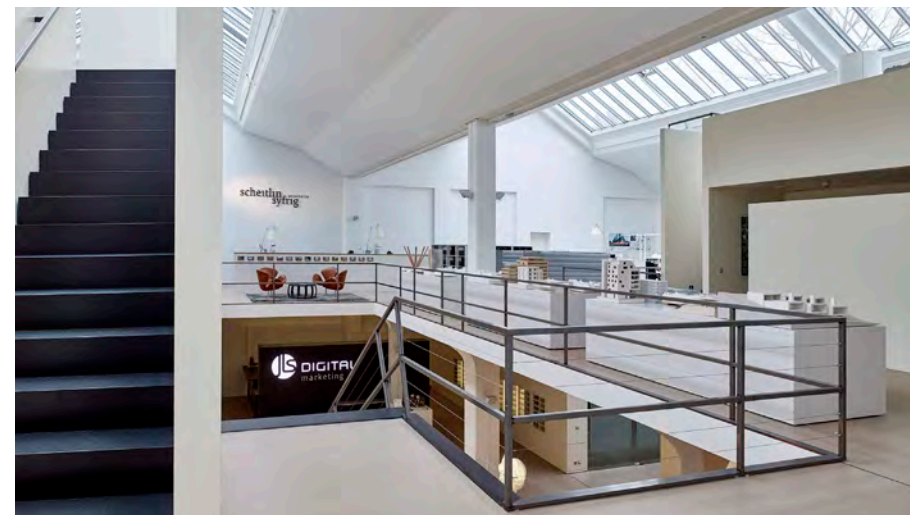
Swiss Museum of Transport

Gigon/Guyer

Switzerland's most visited museum showcases the past, present, and future of mobility with interactive and varied exhibits. In addition to the museum, unique attractions found nowhere else in Switzerland, such as the film theatre, planetarium, Swiss Chocolate Adventure, and Media World, are just waiting to be discovered.

The Museum of Transport, opened in 1959, is Switzerland's most popular museum and features numerous

exhibitions, theme parks, and simulations. The collection of over 3,000 items is presented in more than 20,000m² of exhibition space. With its exhibition areas of road transport, rail, navigation (water), and aviation, the Museum of Transport is one of the most extensive museums for mobility in Europe. The large outdoor area complete with lake and playing facilities make it an experience no matter the weather.



Office Visit Scheitlin Syfrig Architekten

Scheitlin Syfrig

Scheitlin Syfrig Architekten is a Lucerne architectural practice with around 50 employees. They work on projects from the first draft to the implementation planning to the handover, from the Ice Cream Stand to the skyscraper, as an architect or as a general planner.

The firm builds where tasks are exciting, whether small or large. Each task has its own solution and that is why Scheitlin Syfrig Architekten does not stick to a style and run after trends. Their hallmarks are quality, sustainability, and fulfilled needs.

Different perspectives help on the way to the right solution. That is why the team is diversified and includes architects, draftsmen, engineers,

businesswomen, communication designers, landscape architects, city builders, and visualizers. Creativity and order live together in the office. They think strategically and prove suggestions with numbers and examples.

The right solution lies on a common path and needs perseverance. Scheitlin Syfrig Architekten helps builders convince the community and get the neighbors on the project, and supports policy-making by helping with information events and making projects easy to understand. In order to make the planning status visible to all participants, they work from the first draft to the final design with models, visualisations, and materials to touch.



Finish Tower, Rowing Center

Andreas Fuhrmann Gabrielle Hächler Architects

The topographical situation on the Rotsee-Delta is a unique landscape, embedded in between two hill chains is a calm, still lake. With an ideal character for rowing regattas, the lake is called the “Lake of Gods” amongst rowers.

The requirements for the new Finish Tower were various and complex. Based on its function and the surrounding landscape the main aim was to create identity.

By stacking the spacial units, the vertical volume achieves a point of reference on the wide horizontal plane of the Rotsee. Through subtle offsets of the three levels, the volume seems fragile and delicate, despite it's considerable volume.

The Finish Tower is part of the first phase of the Naturarena Rotsee area development. The Finish Tower and the future Rowing Center will form a single architectural ensemble, perceivable by the mutual materialization, constructive, and aesthetic themes.

The three story, prefabricated wood construction is carried by a pillared concrete platform above the water level.

The statically active concrete platform, provides access to the tower from the water and the shore. In combination with the stairway on the rear, but no less prominent facade of the building, the concrete structure anchors the building close to the lakeshore.



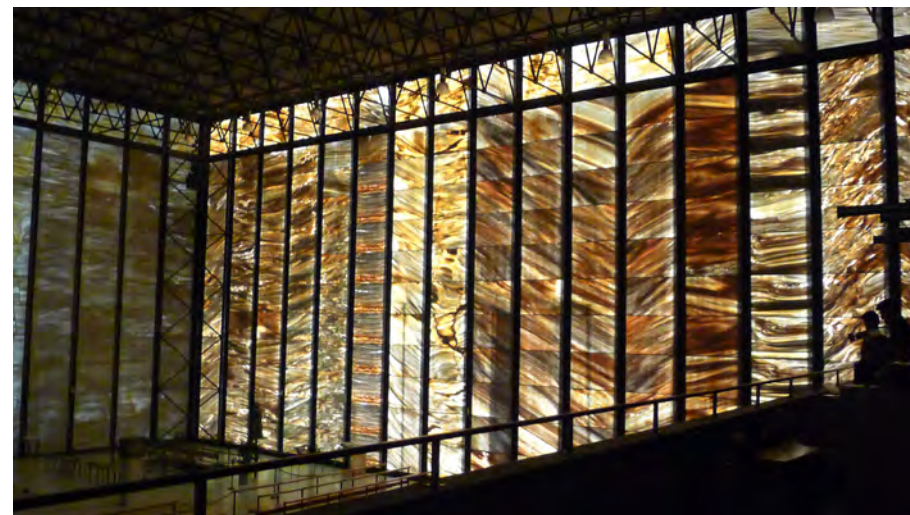
Urban Villas

Alp Architektur Lischer Partner AG

Four urban villas welcome visitors along Adlingenswilerstrasse in Lucerne. Completed in 2012, these discrete homes cleverly merge into their surroundings - offering exceptional views and maximum comforts. Overlooking Lake Lucerne, the plot occupies a prime location in a residential area of the city. The pending redevelopment of the neoclassical villa at Adligenswilerstrasse 18 (separate project) made it possible to reclaim an overgrown garden for urban development to provide four dwellings and a two-story underground garage. Its south-facing hillside position receives an ideal amount of sunlight and offers magnificent views over the lake to the Alps. Landscaping of the slope was based on the original garden. A network of steps and walkways

incorporating large-scale concrete elements leads to the individual houses. By placing the buildings at varying angles, a variety of perspectives are achieved. These alternate between impressive panoramas and the exciting proximity of clear-cut architecture and gentle natural beauty.

Open spaces have been designed to include various elements - lawns bordered by dense shrubbery and strategically placed groups of bushes. The surrounding walls, executed in a special concrete mix with a water-blasted surface, define the terrain. Linear design and uniform choice of materials give the impression of erratic blocks scattered in front of the existing villas whilst respecting small-scale urban infill development.



Pius Church

Franz Füg

From the outside, Pius Church in Meggen, Lake Lucerne, looks like just another modern steel frame construction. What makes Pius Church unique is the fact, that instead of glass, concrete, or metal, very thin translucent plates of marble were used to build the façade. Daylight shining through the natural marble structures in warm ochre tones creates a mystic ambience.

Pius Church was built by architect Franz Füg from Solothurn between 1964 and 1966. The building is a simple

cube with no windows as the 28 mm [1 1/10"] thin plates from Pentelicon marble are about as translucent as painted glass windows in other churches. Within each "column," the Pentelicon marble is cut from the same block for consistency of veining, which further emphasizes the "column" reading as opposed to "skin," particularly from the inside. Füg echoed Loos, Mies, and Semper, seeking "an ornament that doesn't need to be added, but can emerge from the very nature of the construction.



Three Terrace Houses

Marques Architects

This property is the last buildable plot before the start of the agricultural zone. It is located on a steep hillside and rises from the road to the north. In the west it is bordered by the adjacent residential district, in the north by forest, and in the east and south by meadows. The new structures are staggered buildings, the lowest being the garage. Thus, all residents of the three single-family homes are granted privacy and an unobstructable panorama of Lake Lucerne and the mountains. Access to the garage is from the street, while access to the houses via open

stairways along the eastern facade. All the houses are characterized by similar characteristics, such as nestling the buildings into the terrain, the south-facing living and sleeping areas with large glazings, and the spacious terraces. The exterior design is sensitive to the natural conditions. The outdoor staircase to the east is adapted in inclination to the naturally grown terrain. This results in a visually flowing transition to the meadows. The greening of the terraces can be understood as a "land returned to Mother Nature,"



Lake Bath House

Seebad Lucerne

The Lake Bath House on the National Quai looks back on a long past. The seaside resort was originally built in 1884-1885 by the Lucerne architect Heinrich Victor von Segesser. In its more than 100 years of history, the building was rebuilt and adapted several times, leading to its current state in 2010.

The seaside resort of Lucerne is visited by numerous loyal guests, some of whom have been swimming at the Lake Bath House for many years. Many of them have seasonal subscriptions and use the gastronomic offer. The resort is particularly busy on weekends at noon and in the evening when guests seek refreshment during breaks or after work.

Within the unique cadre of a seaside resort, dating back to 1900, around 500 bathers can be accommodated. Although the Lake Bath House has been renovated several times and is no longer preserved in its historical form, the resort has the character of a time when bathing and swimming in the open air was reserved for only a few free-spirits and health fanatics.

The interior of the Bath House is entirely made of wood; simple changing rooms are arranged around the two courtyards with swimming pools. Towards the lake visitors swim in the open water. Trained supervision ensures the safety of the bathers throughout the day.

Lucerne City Map

Self-Guided Walking Tour



Lake Bath (A)



Ice Cream Shop (B)



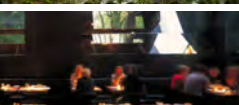
Concert Pavillion (C)



Shopping Center Migros (D)



House on the Reuss (E)



The Hotel (Jean Nouvel) (F)



Hotel Astoria (G)



Gütschbahn Valley Station (H)



Dreilinden School (I)



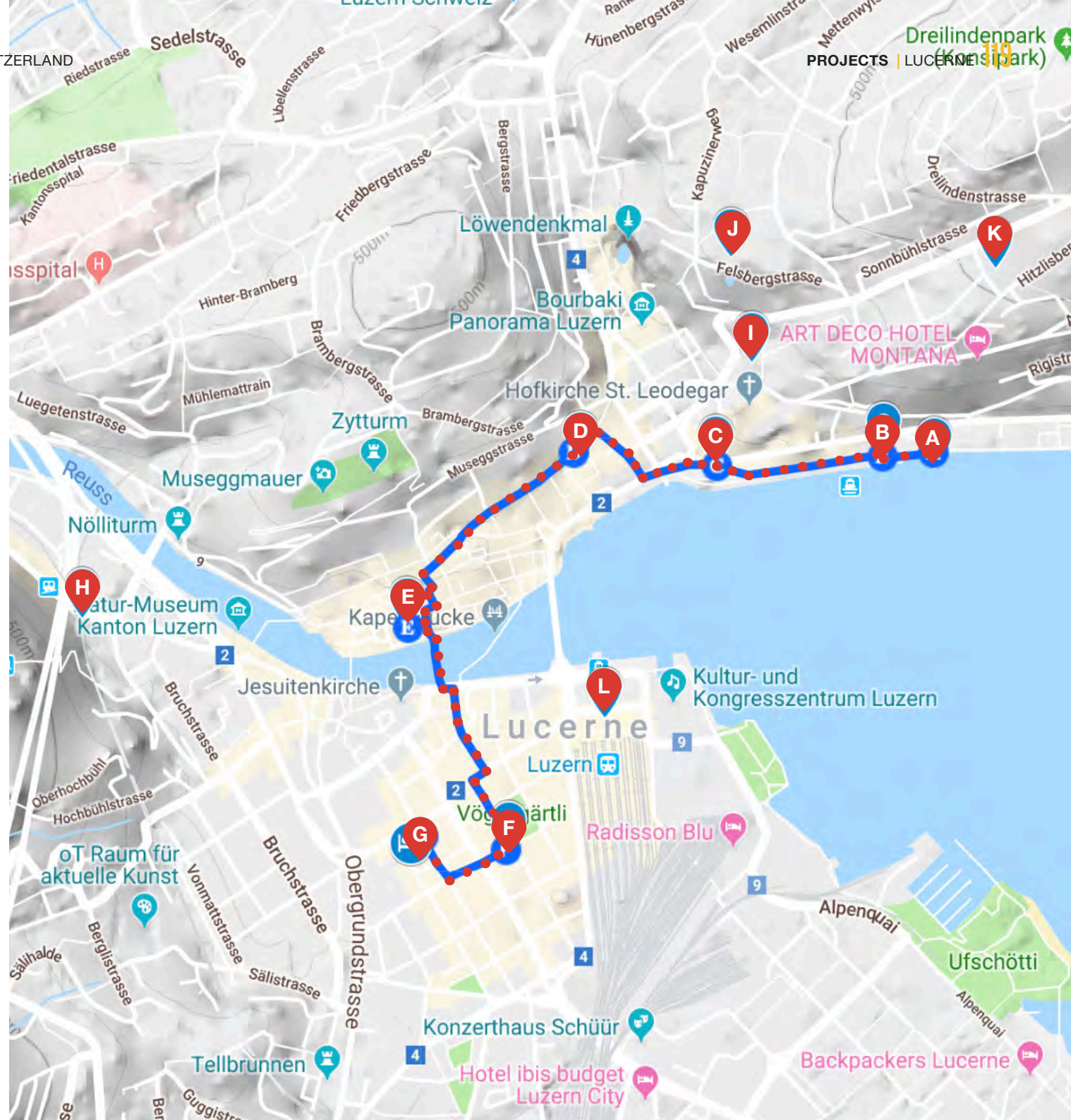
Felsberg Kindergarden / School (J)



Multi-family houses Titlisstrasse (K)



Lucerne Station Hall (L)





Lucerne Culture and Convention Center

Ateliers Jean Nouvel

(Exterior tour only)


The city of Lucerne sits at the edge of a lake, wrapping around the north-west corner, providing views of not only the other half of the city across the water, but of the mountains beyond.

The surrounding landscape, whether in summer or winter, creates a rich visual backdrop to the historically varied architecture and dense urban fabric of the city. A new building therefore needed to begin from what Nouvel termed “a principle of inclusion,” in which the driving element was the lake itself. If the building could not broach the shoreline, the lake would come to the building. Thus the backbone of the building is set away from the lake, and the three principal elements (the two concert halls and the conference center) reach out from the spine towards the lake, divided from each other at ground level by strips of water,

a “water garden” in Nouvel’s term, crossed by pedestrian bridges. The museum is situated above the western building, the conference center.

These elements are unified under an immense sloping copper roof, which projects, unsupported, twenty meters from the main façade, and landmarks the building from the opposite side of the lake. The musikhalle was retained and used while the spine and largest concert hall were being constructed.

What Nouvel will have achieved in Lucerne is not only a technical tour de force. He gives each of the elements of the building its own identity within a whole that is both complete in and of itself and integrated into its very special context.



"I would describe the distinction between city and landscape like this: cities tend to excite and agitate me; they make me feel big or small, self-confident, proud, curious, excited, tense, annoyed... or they intimidate me. But the landscape, if I give it the chance, offers me freedom and serenity. Nature has a different sense of time. Time is big in the landscape while in the city it is condensed, just like the city's space."

— Peter Zumthor, *Thinking Architecture*

ADD-ON



Gotthard Station

Alp Architektur Lischer Partner AG

This rest area is characterized by its unique location in an impressive alpine landscape with direct access to the natural space at the Reuss out.

The building volume is based on the detached individual buildings in the Urner valley floor. The archetypal silhouettes of functional buildings are taken up and arranged as four building volumes according to the uses.

The permeable facade of the timber construction allows a smooth transition between interior and exterior. The environment is visible and noticeable in all rooms. Conversely, the inner life radiates to the outside and the building is brightly inviting. Principles of local, historical typologies become contemporarily applied. The light wooden construction rests on a mineral base.



Roland Halbe

Andermatt Concert Hall

Studio Seilern

BESIX and the Andermatt Swiss Alps Development is transforming the traditional Swiss Alpine village of Andermatt into one of the world's finest year-round destinations; boasting some of the best alpine and off-piste skiing facilities in Europe and fast becoming one of Switzerland's largest resorts.

Andermatt is a mountain village and municipality in the canton of Uri in Switzerland. At an altitude of 1437 meters above sea level, Andermatt is located at the centre of the Saint-Gotthard Massif and the historical centre cross of north-south and east-west traverses of Switzerland. In the early 2000s, after a period of decline, Andermatt started growing again as a valid alternative to the famous ski resort destinations such as St Moritz and Gstaad. This new beginning brought in the area the need for new facilities to remark its role of new attraction pole in Swiss tourism.

Andermatt's new village square will host multiple hotels, residential, and chalet facilities, and as part of this new development, Studio Seilern Architects was asked to provide a world-class concert facility to be located at its heart.

The project transforms an existing underground space that was originally intended to be used for conventions and events for the hotels nearby. Initially, this concrete box with an effective volume of approximately 2,000m³ was primarily intended just for conferences and conventions.

Studio Seilern Architects has proposed to lift a large section of the existing roof to double the effective acoustic volume up to 5,340m³, increasing the total capacity to able to host 75-piece full symphony orchestra and a total of 663 audience seats.



Caplutta Sogn Benedetg (Chapel Saint Benedict)*

Peter Zumthor

"In 1984 an avalanche destroyed the Baroque chapel at the entrance to Sogn Benedetg, because a parking lot which had been filled in forced a huge slab of snow like a ramp up to the chapel. The new site on an old mountain trail above the hamlet is protected from avalanches by the forest above.

The wooden chapel, mantled with larch-wood shingles, was inaugurated in 1988. Three years earlier the community had granted us the building permit with the comment 'senza persuasione,' without conviction. But the prelates of the Disentis Monastery and the village pastor Martin Bearth wanted to build something new and contemporary for future generations. A leaf, an eye, a fish, a boat, a wedge to divert avalanches-it pleases me to hear these interpretations of the form

of this little church, but the actual story of how it came to be is different. The specifications of the competition enabled us to conceive of the chapel as a single space. The idea that its exterior form would be defined by a single interior space fascinated me. This is the notion of a simple vessel. I wanted to find a soft, maternal form for my vessel.

Even as a young boy I had had my problems with the authoritarian, indoctrinating church; so a predominating, geometrical form such as a square, a circle, or a rectangle was out of the question for me. Our engineer Jiirg Conzett took my original freehand sketch and defined it geometrically as half of a lemniscate."

**See Sponsors & Acknowledgements section*



7132 Hotel

Peter Zumthor, Tadao Ando, Kengo Kuma, Thom Mayne of Morphosis

The 7132 Hotel is located at the entrance to the picturesque village of Vals in Switzerland's Grisons Alps – a place of idyllic scenery and an ancient mountain setting. Famous for its thermal springs, Vals is a calm retreat within which the 7132 Hotel offers a thoroughly distinctive atmosphere. Guests at the 7132 Hotel escape the mediocrity of the mainstream and are treated to the last true luxuries of today's hectic modern era: leisure, tranquility, and relaxation. This is a place to unwind, indulge, and savour the moment in an inspiring and stylish setting.

The 7132 is committed to everything that appeals to the senses: exceptional architecture and design, exquisite cuisine, and a world-class thermal

spa. The final phase of the most recent renovations was completed in July 2017. In addition to new rooms, the reception and lobby area have been completely re-designed, as have the bar and the entire hotel grounds, including the pavilion and sun-decks. A spacious library with an open fireplace has also been added. To underscore the hotel's all-year-round appeal, four exclusive meeting rooms have been created, providing space for up to 40 people.

The legendary thermal springs are what make Vals unique. The highly mineralized water that emerges at 30° Celsius from St. Peter's spring has attracted visitors to the spa for more than 100 years.



Therme Vals*

Peter Zumthor

“Stone and water: a love affair. At some point in the design process it was no longer difficult to grasp these two primary materials as mutually invigorating energies, and to trust that with this pair of elements we could create and express almost everything that our thermal spa in the mountains seemed to require.

The stones come from the local quarry in Vals, located a few hundred meters further back in the valley. As the stone is pliable and contains quartz, we sliced it into long thin slabs and stacked them up into large monolithic blocks. An early draft shows great blocks of stone in the water as if they were in a flooded quarry.

Stone is everywhere in Vals, and the presence of water is powerful. Eighty-fourdegree water flows out of the hillside directly behind the new

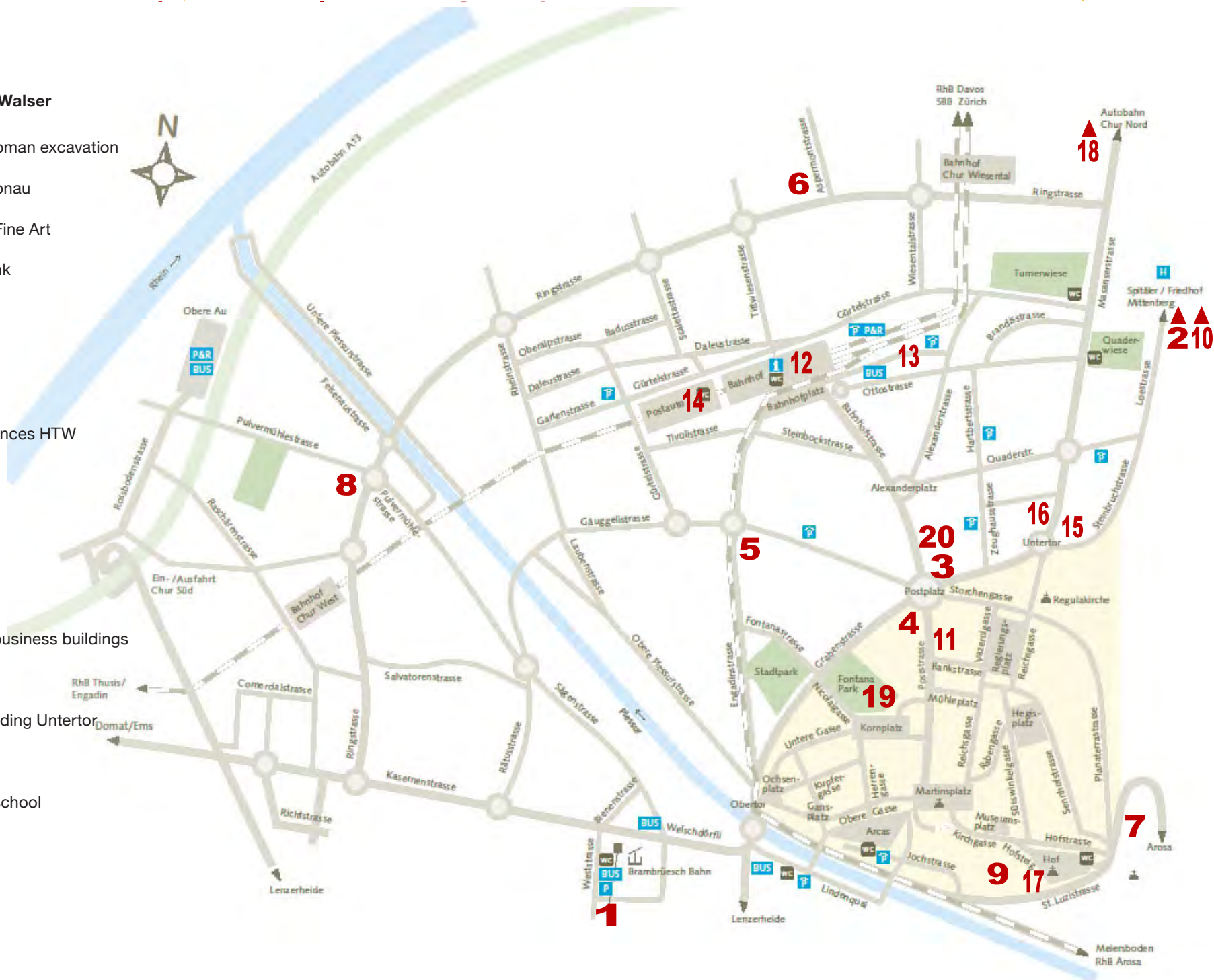
thermal bath. There it is collected and channeled into the different pools of the spa, where it is heated up to one-hundred-and-eight degrees, cooled down with the addition of fresh water to fifty-seven degrees, or converted to steam for the steam bath. Users enjoy the water not only at various temperatures but in different spaces and conditions: in bright light, darkness, and twilight, or standing in shadow and looking into the brightness of a colorful, illuminated landscape. Sunlight trickles in through narrow slits or through the gaps we left open between the stone slabs of the ceiling. Daylight and landscape images flood the giant windows, giving shape and texture to the surfaces of stone and water in the changing light of the days and seasons.”

**See Sponsors & Acknowledgements section*

Chur City Map

Walking Tour by Daniel A. Walser

1. Protective buildings for Roman excavation
2. Home for the elderly Cadonau
3. Graubünden Museum of Fine Art
4. Graubünden cantonal bank
5. AuditoriumGKB
6. Würth International AG
7. School building Halde
8. University of Applied Sciences HTW
9. School building Plessur
10. Area plan Böschengut
11. Poststrasse
12. Chur train station
13. Otto & Alex residential/ business buildings
14. Postbus station
15. Town hall and media building Untertor
16. Entrance Grosser Rat
17. New staircase cantonal school
18. Heiligkreuz Church
19. Fontanapark
20. Entrance city parking





Shelter for Roman Archaeological Ruins*

Peter Zumthor

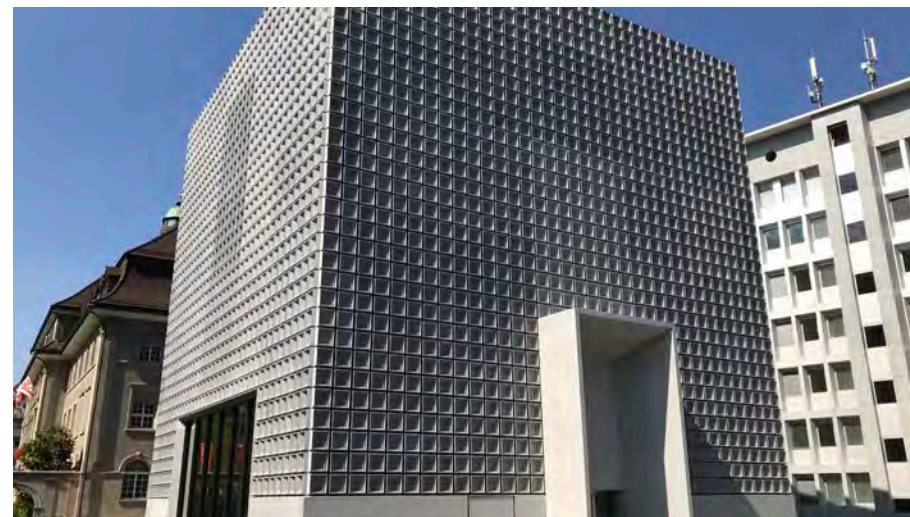
“Not much is known about Chur in Roman times, and there is hardly anything left to see. This explains the desire to leave exposed the relatively modest masonry remains of two Roman commercial structures and make them accessible to the public.

Our project is a small museum. To visit the building, which has no staff, you must arrange to pick up the key in town against a deposit. However, two display windows above the original Roman entry doors also afford a view into the building from outside. The wooden protective sheathing exactly follows the excavated foundation walls of the Roman structure, making it easier to envision the size and shape of the lost buildings. It creates a volumetric presence in the urban space, and in the interior one can sense the long-lost rooms. For the sake of conservation, the protective shells are permeable

to air. At night, passersby can switch lights on the inside, making the shells look like lanterns in the cityscape.

On entering the structures, you become aware of the noises of the city penetrating the open louvered structure, while the view to the outside is blocked off except for the two display windows over the Roman doors, which now seem like windows on the city. When you stand between the almost 1800-year-old walls, no direct daylight illuminates their wooden “fins,” also revealing the Roman remains of a charred wooden floor, found objects, and a remounted fragment of a wall painting depicting Mercury, the god of commerce and thieves: you are steeped in history and you hear the city of the present.”

**See Sponsors & Acknowledgements section*



Kunstmuseum Extension

Estudio Barozzi Veiga

The project absorbs and transforms the Palladian order and the Orientalist style, the main compositional features of the Villa Planta, through a central and symmetric composition scheme which gives the extension a clear formal autonomy as well as allowing the proposal to preserve the identity of the villa itself. The new addition to the Bündner Kunstmuseum is conceived

as a simple and compact volume that becomes perfectly integrated into its immediate surroundings. The clarity with which it states its independence with respect to the adjacent buildings also reinforces the importance given to the garden that appears in the newly extended area and confers a sober presence to the building.



Photo by Loïc Bernasconi

Atelier Zumthor

Peter Zumthor

Human in scale, modest in gesture, comfortable whilst side-stepping 'cosy', the Atelier is the summit of the Zumthor aesthetic. Underscoring this apparent simplicity, though, is an intensely rational sophistication.

Inside the front door, there is a small reception area with a seat to take off ones boots – a shoe brush and shoehorn hung on the wall are testimony to total attention to detail. Behind this, the kitchen addresses the back yard and it's a wonderfully honest space – open wooden shelves (a reminder of the fact that Zumthor started out as a cabinet maker) mean all accoutrement are plainly visible – clearly, effacing traces of the everyday is not what the Atelier is about.

There are three buildings – two Atelier buildings (one of 1986, one of 2016), and the Zumthor private house (2005). It's charming to think that, despite his massive success (he won the Pritzker in 2009), one of the world's finest architects has stayed so true (and close) to his roots.

What could be perceived as cold, reductive timber or cement boxes are in fact volumes made to convey a sense of life, and the lived. At moments, tired yet happy looking young staff would pop out of one box and into the other as they moved between studio work and meetings, or other functions around the practice.

– Nick Tobias

“The Swiss are generally not very open when it comes to changing their city or landscape. Changes should be slow or imperceptible.”

– Jacques Herzog

EVENTS



Laufen Ceramics Factory Tour and Presentation

Save! Project by EOOS Design in development with Laufen

Laufen is particularly esteemed in the design world for its collaborations with renowned industrial designers and architects towards the creation of bathroom pieces. Here the process can differ in its particularities: sometimes designers are approached to develop new product lines, and other times individuals submit ideas to Laufen in response to a product briefing, in which case the selection of a designer and piece becomes part of the development process.

Anytime the company works with a new collaborator, (s)he is invited to spend time in the factory learning a bit more about the methods and particularities of working with ceramic; oftentimes these designers move on to engage in

longer-term collaborations with the company.

Laufen routinely conducts worldwide research surveys to maintain a forward-looking perspective, asking architects, interior designers, and retailers to identify current trends in bathroom culture, and report on the needs and desires expressed by consumers. While the research doesn't exclude physical attributes such as color or silhouette, Laufen is increasingly finding the focus on what marketing and products director Marc Viardot terms 'wellness 2.0,' the seamless integration of functionality and aesthetic as they affect an individual's experience, within the greater context of a home.



Mt. Pilatus

Infrastructure “Made in Switzerland,” **Daniel Wiener, President, ecos and GIB**
 Point Cloud Modeling Technology, Advances in Landscape Analysis and Design,
Matthias Vollmer / Johannes Rebsamen, ETH Zürich Dept. of Landscape Architecture
 Building in the Alpine Landscape, Mt. Pilatus Master Plan, **Niklaus Graber, Architect**

A multi-peaked massif, Mt. Pilatus towers over Lucerne and Central Switzerland. Though Queen Victoria enlisted a mule to help her ascend the mountain in 1868, visitors now venture up by cable car or cogwheel train, which—with a gradient of up to 48 percent—is said to be one of the world’s steepest. Crisscrossed by hiking trails and sled runs, Mt. Pilatus features a kid-friendly adventure park and a suspension rope park. From the top, one can see as far as Italy on a clear day.

Visit Mt. Pilatus and take a train ride on the world’s steepest cogwheel railway on this self-guided tour from Lucerne. Ride on the new aerial cableway, the Dragon Ride, as well as a panoramic gondola ride.

Commissioned in 1889, the funicular

scales the way from Alpnachstad to Pilatus Kulm, passing alpine meadows and striking rock formations. The summit of Mt. Pilatus is at a dizzying 6,981 feet (2,128 meters) above sea level.

After the complete renovation of the hotel and gastronomy infrastructure on the mountain in 2009 and 2011, the Pilatus-Bahnen AG invested another 18 million Swiss francs in this new aerial cableway. The centerpiece is two modern cabins which give passengers the sensation of flying. This stems from a roomy interior, a cockpit-like design and large windows. Construction work lasted a year and was finished in April 2015. Since then, the Dragon Ride flies visitors from Fräkmüntegg directly onto Pilatus Kulm. The cabin’s panoramic windows facilitate an unrivaled view of the mountains.



Closing Gala Dinner on Lake Lucerne Boat MS Diamant

50 years of Design Leadership recognition

Recap of the Year

Transfer of the Medallion

Switzerland's first carbon neutral ship, the "MS Diamant", has been in operation on Lake Lucerne since 2017. Built by the Shiptec AG shipyard, the ferry is powered by two hybrid engines in conjunction with two ZF 3000 V transmissions.

The ultra-modern passenger ship was ceremoniously launched in May 2017. In terms of quality and comfort, this unique vessel represents a major milestone in the history of Swiss navigation. Technical innovations and ingenious design features create world class facilities that will delight

everyone. With elegant styling, top-notch event infrastructure and spacious lounges, it is the ideal venue for leisure or business. Five different decks offer exciting attractions, such as the underwater Nautilus Cabin with submarine windows, the exclusive Compass Lounge on the lofty sun deck, or the luminous glass dome inside.

There is so much to explore, the cruise guarantees endless entertainment. The vessel is as sustainable as it is beautiful, and is the first climate neutral lake cruiser in Switzerland.

50 YEARS

of Committee on Design Leadership

This year we celebrate 50 years of COD Leadership. We recognized the past chairs of COD at The Exploratorium in San Francisco at the Domestic Conference.

- | | |
|----------------------------------|---------------------------------|
| 1969 Jean-Paul Carlhian, FAIA | 1994 Charles Dagit, Jr., FAIA |
| 1970 Ralph P. Younggran, FAIA | 1995 Steven M. Goldberg, FAIA |
| 1971 Henry N. Cobb, FAIA | 1996 Barton Phelps, FAIA |
| 1972 Ulrich Franzen, FAIA | 1997 Joseph Valerio, FAIA |
| 1973 Hugh Newell Jacobsen, FAIA | 1998 Raymond L. Gindroz, AIA |
| 1974 Harry C. Wolf, FAIA | 1999 Frances Halsband, FAIA |
| 1975 James Ingo Freed, FAIA | 2000 Henry "Dusty" Reeder, FAIA |
| 1976 Stanley Tigerman, FAIA | 2001 Wendy Evans Joseph, FAIA |
| 1977 George E. Hartman, FAIA | 2002 Robert Frasca, FAIA |
| 1978 William Newton Morgan, FAIA | 2003 Kent L. Hubbell |
| 1979 Thomas R. Vreeland, FAIA | 2004 Windom Kimsey, FAIA |
| 1980 Roger H. Clark, FAIA | 2005 Ronnette Riley, FAIA |
| 1981 Thomas S. Marvel, FAIA | 2006 David Brems, FAIA |
| 1982 James L. Nagle, FAIA | 2007 Michael Ross, FAIA |
| 1983 John Morris Dixon, FAIA | 2008 Carol Rusche Bentel, FAIA |
| 1984 Peter Q. Bohlin, FAIA | 2009 Louis R. Pounders, FAIA |
| 1985 John L. Field, FAIA | 2010 Thomas Howorth, FAIA |
| 1986 Mark Simon, FAIA | 2011 Anne Schopf, FAIA |
| 1987 B. Mack Scogin, Jr., AIA | 2012 Mike Mense, FAIA |
| 1988 Glenn Garrison, AIA | 2013 Marlene Imirzian, FAIA |
| 1989 Boone Powell, FAIA | 2014 Steven Alspaugh, AIA |
| 1990 Harold Roth, FAIA | 2015 Jim Childress, FAIA |
| 1991 John M. Syvertsen, AIA | 2016 Phillip Laird, AIA |
| 1992 Richard S. Bundy, FAIA | 2017 James C. Lord, II, AIA |
| 1993 Margaret I. McCurry, FAIA | 2018 George H. Miller, FAIA |

“To me, buildings can have a beautiful silence that I associate with attributes such as composure, self-evidence, durability, presence, and integrity, and with warmth and sensuousness as well; a building that is being itself, being a building, not representing anything, just being.

The sense that I try to instill into materials is beyond all rules of composition, and their tangibility, smell, and acoustic qualities are merely elements of the language we are obliged to use. Sense emerges when I succeed in bringing out the specific meanings of certain materials in my buildings, meanings that can only be perceived in just this way in this one building.

When I concentrate on a specific site or place for which I am going to design a building, when I try to plumb its depths, its form, its history, and its sensuous qualities, images of other places start to invade this process of precise observation: images of places I know and that once impressed me, images of ordinary or special places places that I carry with me as inner visions of specific moods and qualities; images of architectural situations, which emanate from the world of art, or films, theater or literature.”

– Peter Zumthor, *Thinking Architecture*

PEOPLE

Planning Committee



Tiffany Melançon, SIA
Int'l Assoc. AIA
Melançon & Co.
Conference Planning Co-Chair
tiffany@melancon.ch

Tiffany Melançon is a practicing architect based in Basel, Switzerland. She was educated in the United States, beginning her career in New York City, then moved to Europe in 2000 to work for the Swiss architects Herzog & de Meuron. She later joined Flubacher - Nyfeler + Partner where she was associate partner before founding Melançon & Co. in 2013. She is active in roles that connect US and European design interests, most recently as Co-Chair of the AIA COD International Conference in Switzerland and as member of the Tulane School of Architecture Dean's Advisory Council. She was 2017 President of AIA Continental Europe and has curated numerous symposia and educational programs for architects and university students. Tiffany is passionate about Architecture's ability to harmonize abstract and aesthetic ideas with the concrete situations of everyday life.



Stefan Bieri
Schärli Architects,
Vice President AIA Continental Europe
Conference Planning Co-Chair
stefan.bieri@schaerli-ag.ch

Stefan leads project managers and architects in the department of executive planning at the full service practice of Schärli Architects in Lucerne. He is most interested in the digital transformation and the chances it offers to the architectural profession, including the construction industry.

Born in Zurich he spent parts of his childhood in New Jersey when his family moved to the US as expats. He studied architecture at Lucerne School of Engineering and Architecture and is passionate about great design. In his early career he joined the firm of Wheeler Kearns Architects in Chicago for a while and still feels very attached to the Windy City.

After returning to Europe Stefan joined the AIA and became an active member of the AIA Continental Europe Chapter, serving as this years Vice-President.



David Greenbaum,
FAIA, LEED AP
SmithGroup
2019 COD Chair
david.greenbaum@smithgroup.com

David Greenbaum has set new standards in museum design through the creation of memorable experiences for the visitor. His work has been recognized through award and publication for clarity of vision, innovation in thought, and excellence in design.

In a 35-year career that includes multiple projects of national significance for the Smithsonian Institution, The National Gallery of Art, the Architect of the Capitol, and other sites in the US and overseas, Greenbaum has developed an international practice in museum design and comparable visitor attractions, with a particular interest in the development of cultural districts. Greenbaum has won over 100 national and regional awards. His projects have been published in more than 250 articles, underscoring the importance of his work in the architectural and museum communities and the larger public realm.



Janki Bhatia,
AIA, LEED AP
Associate, SmithGroup
Conference Team Research
janki.bhatia@smithgroup.com

Janki Bhatia is an Architect and Associate at SmithGroup in Washington, DC. At SmithGroup she has worked on landmark cultural facilities including Museum of the Bible and Capital Jewish Museum. She has extensive experience in cultural, commercial, federal, and master planning projects.

Prior to working at SmithGroup, Janki worked at AECOM where she collaborated on design and construction of the Social Security Administration Office Campus in Baltimore, Maryland and the US Embassy Compound in Harare, Zimbabwe. She was lead designer for master planning and design of a New Office Annex for the US Embassy compound in Nairobi, Kenya. Janki holds a Master's degree in Architecture from Virginia Tech University (USA) and a Bachelor's degree in Interior Architecture from Center for Environment, Planning and Technology (India).



Dan Hogman,
AIA, NCARB, LEED AP
COD Continuing Education
danhogman@gmail.com

Dan has created a comprehensive design portfolio across a diverse range of projects - high rise commercial and residential, mixed-use, housing, hospitality, institutional and master planning. Prior to forming his own design studio, Dan spent over 15 years holding leadership positions with Pyatok Architects, Bumgardner and Heller Manus of San Francisco. His design solutions are human/pedestrian-focused, contextually appropriate and aesthetically uncompromising.

As an active member of the American Institute of Architects, Dan holds the 2019 Chair of the Mentorship Committee. Dan serves as faculty with the Academy of Art San Francisco, teaching a drawing studio, while pursuing graduate research at Harvard in Museums (ALM). Previously, Dan has earned a Master of Architecture (M.Arch) degree with the AAU, San Francisco, and holds undergraduate degrees in Management (BA), Graphic Arts, and Informatics (BS).



John Myefski, AIA
Myefski Architects
COD Sponsorship Chair
jmyefski@myefski.com

In a career spanning more than 30 years, John Myefski worked hard to gain the knowledge and experience necessary to lead an award-winning architectural firm in Chicago. Born and raised in northern Michigan, John has an appreciation for simple, Scandinavian style architecture featuring clean lines and natural materials. While his style has developed and grown over time, John remains inspired by this elegant yet functional architectural aesthetic.

John earned both his Bachelor and Master's Degree in Architecture from the Taubman College of Architecture and Urban Planning at the University of Michigan. Later on, John received a Fulbright Fellowship and continued his studies at the Royal Danish Academy of Fine Arts – School of Architecture. John subsequently received the Booth Traveling Fellowship for independent study of community based architecture in Sweden, Finland and Norway. Most recently, John attended the Northwestern University Kellogg School of Management.



Brian Mandrier
Hauck & Associates, Inc
Destination Management Planner
bmandrier@hauck.com

Brian Mandrier is Senior Vice President of Hauck & Associates, Inc. and has been in the association and destination management industry since 2001. He is also the Managing Director of the Hauck & Associates Bay Area office located in Healdsburg, California.

He has managed conferences in the museum and oncology sector with a focus on planning, construction and architecture. He is the co-creator and Managing Director of the International Museum Construction Congress (IMCC) and International Oncology Leadership Conference (IOLC) which are held annually in Europe and Asia.

He is a graduate of Indiana University of Pennsylvania and a recent awardee of the "Forty under 40" ones to watch in association management by USAE.

Brian enjoys exploring Sonoma wine country and recently acquired a wine sommelier certification. He is an avid traveler and is married with a daughter.



Ann Thompson
COD Communications Chair
annthompsonmls@gmail.com

Ann Thompson is the Head of Adult Services at the Essex Library Association in Connecticut where she has worked since 1999. Her blog, *The Short List*, received the Connecticut Library Association's Publicity Award in 2008.

She first attended a COD Conference in Houston, Texas in 2010 where she volunteered to maintain COD's website. Since then, her efforts have included launching and maintaining COD's social media feeds and a Wordpress blog, organizing conference travel scholarships, and building digital conference guidebooks. She also lent a helpful hand in organizing COD's conferences in Norway and Providence and the Awards Reception in Atlanta.



Tom Rossiter, FAIA
Tom Rossity Photography
COD Photographer
tom@tomrossiter.com

As a photographer, a registered architect and a Fellow of the American Institute of Architects, Tom Rossiter's images reflect his experience as a maker and a lover of history, nature, culture and architecture. Through his commissioned work, Rossiter tells powerful architectural stories through the eyes of the architects for awards, publication, and presentations. His fine art work aims to synthesize his experience into offerings for the viewers and collectors.



Michael Franklin Ross, FAIA
MFR Consulting Architects
COD Journalist
mfr11375@gmail.com

A passionate advocate of design excellence, Ross was elevated to the American Institute of Architects' College of Fellows in 2006. As an educator, he has been a mentor impacting the lives of young students. As a prolific writer, he is an interpreter of design, having published more than 80 articles. As a practitioner, he has served as project principal on more than \$2 billion of built work and has won more than 30 national, regional and local AIA design awards.

While at HGA, Ross helped launch the Los Angeles office, serving as principal on healthcare, higher education and community projects.

Ross worked closely with clients, including Lucile Packard Children's Hospital at Stanford University, Kaiser Permanente, UC Riverside, CSU Northridge, Chaffey College and California African American Museum.

Speakers & Moderators



Peter Zumthor, Hon. FAIA
Peter Zumthor & Partner

Zumthor founded his own firm in 1979. His practice grew quickly as he accepted more international projects.

Zumthor has taught at Southern California Institute of Architecture in Los Angeles (1988), the Technical University of Munich (1989), Tulane University (1992), and the Harvard Graduate School of Design (1999). Since 1996, he is professor at the Accademia di Architettura di Mendrisio.

His best known projects are the Kunsthhaus Bregenz (1997), a shimmering glass and concrete cube that overlooks Lake Constance (Bodensee) in Austria; the cave-like thermal baths in Vals, Switzerland (1999); the Swiss Pavilion for Expo 2000 in Hannover, an all-timber structure intended to be recycled after the event; the Kolumba Diocesan Museum (2007), in Cologne; and the Bruder Klaus Field Chapel, on a farm near Wachendorf.



Nora Fehlbaum
Vitra
Chief Executive Officer

Nora Fehlbaum is CEO of the Swiss furniture manufacturing company Vitra and a member of the Board of Directors. Following in the footsteps of her father Raymond and uncle Rolf Fehlbaum, she leads the family-owned company in the third generation. Nora Fehlbaum came to Vitra in 2010 after working for various international corporations. She was initially responsible for the Vitra Campus and special projects before taking the helm in 2016 as CEO. Under her leadership, Vitra has asserted its position with such projects as the 'WORK' presentation at Orgatec in 2016 and 2018, and the 'Typecasting' exhibition during Milan Design Week in 2018. Nora Fehlbaum has been instrumental in furthering developments like the expansion of the Vitra Accessories Collection and the global launch of Vitra's online shops.



Sacha Menz

ETH Zurich
Professor of Architecture

Sacha Menz has been Full Professor for Architecture and Building Process at the ETH-Zurich since October 2004.

In 1997 he founded SAM Architects and Partners where he is still actively engaged in architectural competitions through the world. He served as Dean of the Department of Architecture and over ten years he founded and lead the Institute of Technology in Architecture (ITA) where he designed and coordinated the building process of the Arch_Tec_Lab, the institutes new home. His publications include Three Books on the Building Process, VDF Editors and Public Space Evolution in High-Density Living in Singapore. Invitations to international conferences and architectural juries follow.

Recently he joined the Reviewing Board for Clusters of Excellence of the DFG (German Research Foundation) and the Strategy Commission of ETH-Zurich and is member of the Strategic Board of ETH-Zurich.



Andreas Ruby

Swiss Architecture Museum
Director

Andreas Ruby is Director of the Swiss Architecture Museum (S AM) in Basel, Switzerland. The S AM is the leading institution in the mediation of contemporary architecture in Switzerland. It invigorates and shapes Switzerland's architectural discourse with its programme, and seeks to bridge the gap between professional discourse and the wider public.

Andreas Ruby is also Principal of Textbild in Berlin and a Visiting Professor for Architectural Theory & Design at the University of Kassel, Germany. He is a critic and curator in the fields of architecture, design and the visual arts. He founded Textbild, an agency of architectural communication, with Ilka Ruby in 2001. Predominantly committed to contemporary architecture and design, the agency writes essays, designs books, and organizes symposia for a wide array of institutional and cultural clients.



Marco Serra, SIA

Global Novartis Chief Architect

Marco Serra, Italian, Born in Zürich in 1970, Studied Architecture at the ETHZ, graduating as Dipl. Arch. ETHZ in 1996 with Prof. Hans Kollhoff. Worked in the office of Prof. Adrian Meyer in Baden from 1996 - 1999 and for Diener & Diener Architects in Basel from 1999 - 2002. Works since 2003 at Novartis and is responsible for the Novartis Campus Masterplanning. From 2002 - 2005 responsible Design Architect for the Main Gate and the Car Park project of the Novartis Campus in Basel. From 2006 - 2016 responsible Design Architect for the conversion project of the Abadia Retuerta into a Hotel with Spa in Valladolid, Spain. Since 2014 he is the Global Novartis Chief Architect.



Robert Bracken

Roche
Global Expert in Strategic
Master Planning

Robert Bracken is currently the Global Expert in Strategic Master Planning for Roche Diagnostics, Capital Investment and Real Estate group. In this role he leads site design, planning and asset strategy initiatives across the division.

Prior to joining Roche Robert was a senior designer at Skidmore Owings and Merrill and instructor in advanced design studios at Illinois Institute of Technology in Chicago.

Robert holds Master degrees in Architecture and Historic Preservation from Tulane University, and a Master in Urban Design from Harvard University. He is a licensed member of the American Institute of Certified Planners.



Mònica Ors Romagosa

Roche Diagnostics
Corporate Architect

Mònica was born in Barcelona and graduated in 1999 from the ETSAB, after completing her master thesis with Prof. Soldevila and Prof. Florian Beigel (North London University). She started practicing in urban design for the Barcelona Metropolitan Council and later in the U.K. at Stanton Williams on the Tower of London environment scheme.

Between 2004-2016 she worked for Herzog & de Meuron in Basel, Madrid and Tenerife, where she completed the TEA Museum and the Plaza España. As associate Mònica was involved in major international projects leading the facade design for projects such as the Elbphilharmonie in Hamburg, the BBVA campus in Madrid, the São Paulo Dance school, the Skolkovo MIT University, the M+ Museum in Hong Kong and the new Children's Hospital in Zurich.



Esther Zumsteg

Herzog & de Meuron
Senior Partner

Herzog & de Meuron is a partnership led by Jacques Herzog and Pierre de Meuron with Senior Partners Christine Binswanger, Ascan Mergenthaler, Stefan Marbach, Esther Zumsteg, and Jason Frantzen. Established in Basel in 1978, Herzog & de Meuron is an international team of 450 collaborators working on projects across Europe, the Americas and Asia, ranging from the small scale of a private home to the large scale of urban design. Projects realized in the US include Dominus Winery, de Young Museum, the expansion of Walker Art Center, Pérez Art Museum Miami, Parrish Art Museum, and 56 Leonard Street. Herzog & de Meuron received the Pritzker Architecture Prize in 2001, the RIBA Royal Gold Medal and the Praemium Imperiale in 2007, and the Mies Crown Hall Americas Prize for 1111 Lincoln Road in 2014.



Simon Demeuse

Herzog & de Meuron
Partner

Herzog & de Meuron is a partnership led by Jacques Herzog and Pierre de Meuron with Senior Partners Christine Binswanger, Ascan Mergenthaler, Stefan Marbach, Esther Zumsteg, and Jason Frantzen. Established in Basel in 1978, Herzog & de Meuron is an international team of 450 collaborators working on projects across Europe, the Americas and Asia, ranging from the small scale of a private home to the large scale of urban design. Projects realized in the US include Dominus Winery, de Young Museum, the expansion of Walker Art Center, Pérez Art Museum Miami, Parrish Art Museum, and 56 Leonard Street. Herzog & de Meuron received the Pritzker Architecture Prize in 2001, the RIBA Royal Gold Medal and the Praemium Imperiale in 2007, and the Mies Crown Hall Americas Prize for 1111 Lincoln Road in 2014.



Donald Mak

Herzog & de Meuron
Associate

Herzog & de Meuron is a partnership led by Jacques Herzog and Pierre de Meuron with Senior Partners Christine Binswanger, Ascan Mergenthaler, Stefan Marbach, Esther Zumsteg, and Jason Frantzen. Established in Basel in 1978, Herzog & de Meuron is an international team of 450 collaborators working on projects across Europe, the Americas and Asia, ranging from the small scale of a private home to the large scale of urban design. Projects realized in the US include Dominus Winery, de Young Museum, the expansion of Walker Art Center, Pérez Art Museum Miami, Parrish Art Museum, and 56 Leonard Street. Herzog & de Meuron received the Pritzker Architecture Prize in 2001, the RIBA Royal Gold Medal and the Praemium Imperiale in 2007, and the Mies Crown Hall Americas Prize for 1111 Lincoln Road in 2014.



Linda Cassens Stoian

S AM Tours
Lucerne School of
Engineering and Architecture

Linda Cassens Stoian was born in USA and lives and works in Basel (CH). She studied Performance Art (1990-1994) at the New York University. Her Research projects include Perform Space, Situated Body, at the FHNW - Hochschule Gestaltung und Kunst Basel and her research focus is a model for the analysis of artistic space productions. She teaches Art in Public Spheres, Master of Arts in Fine Arts, at the Hochschule Luzern-Design & Kunst (CH).



Ilker Hussein

Laufen Bathrooms AG
Commercial Director

Ilker loves working with people, especially on projects providing opportunity for increased involvement with creative designers and clients, and to be a part of a team that inspires and pushes the boundaries of interior design. A strong and active supporter of the AIA Continental Europe Chapter since 2011, Ilker was awarded the Certificate Of Honorary Membership by the Chapter in 2016.

The commitment and passion for bathroom solutions, particularly in the hotel and premium residential sectors, follow through Ilker Hussein's professional history like a red string, through a career in the bathroom industry spanning over 30 years.

Today Ilker is Commercial Director of Laufen Bathrooms AG and is leading the Global Projects Team of the Swiss bathroom specialist – one of the most prestigious global brands in the bathroom industry.



Dominique Heintz

Audemars Piguet
Chief of Staff

Heintz has worked in 3 industries on 4 continents and held positions in 7 different fields.

In the early 90s, Heintz received his first Master's Degree in Computer Science, as well as an Associate Degree in Culture & Communication in France, before taking his first flight ever from Paris to Sydney, Australia to complete an MBA.

His first professional experience took place in Tunisia, North Africa, where he was appointed by Bouygues, a French Construction and Telecommunication conglomerate, as Management Controller on a State University Construction site.

In 1997, Heintz followed his wife-to-be (a professional flute player) to Switzerland, where he became Financial Analyst at Philip Morris Europe and focused on strategic planning and motorsport marketing.



Sébastien Vivas

Audemars Piguet
Heritage & Museum Director

Sébastien Vivas was born in Neuchâtel, Switzerland. After entering the watch-making world as a documentalist at the Musée International d'Horlogerie in La Chaux-de-Fonds, he took on the position of scientist counsellor for a time based project called Dimensions, developed for the Swiss National Exhibition in 2000.

In 2001, he obtained a Masters in Modern History at the University of Neuchâtel and became assistant researcher. He went on to publish a study on the history of the "Journal Suisse d'Horlogerie", and received the Fritz Kunz prize, a prestigious distinction awarded to the best study on the history of the canton of Neuchâtel.

Since March 2012, he has been the Museum and Patrimony Director of Audemars Piguet.



Matt Oravec

BIG
Architect

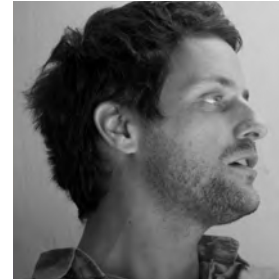
Matt Oravec joined BIG in 2015 as an Architect and is currently working on the Audemars Piguet Museum in Le Brassus. Matt has extensive experience with commercial, cultural, residential, and hospitality projects in the Americas, Europe, and Asia. Prior to joining BIG, Matt was the Architect at Herzog & de Meuron on CCDC, a mixed-use/hotel development in Washington DC. He also was a member of the project team on the Jade Signature condominium tower in Sunny Isles, Florida, where he assisted in bringing the tower to the construction phase. Prior to Herzog, Matt was a member of the lead design team at Arquitectonica Miami, working on numerous international projects. He holds a Bachelor of Architecture degree from the University of Miami.



Bryan Ford, Ph.D

EPFL
Associate Professor

Prof. Bryan Ford leads the Decentralized/Distributed Systems (DEDIS) research laboratory at the Swiss Federal Institute of Technology in Lausanne (EPFL). Ford focuses broadly on building secure decentralized systems, including privacy and anonymous communication, systems security, and blockchain technology. Since earning his Ph.D. at MIT, Ford has held faculty positions at Yale University and EPFL, where his work has received awards including the Jay Lepreau Best Paper Award and the NSF CAREER award, and the AXA Research Chair. He is known for numerous inventions including parsing expression grammars, delegative or liquid democracy, and scalable sharded blockchains. He has served on the DARPA Information Science and Technology (ISAT) study group, the Swiss FinTech Innovations (SFTI) advisory board, and as advisor to many companies.



Matias Echanove

urbz
Co-Founder

Matias Echanove co-founded urbz together with anthropologist Rahul Srivastava and urban designer Geeta Mehta in Mumbai, 2009. urbz is an experimental action and research collective specialized in participatory planning and design. urbz works with citizens, organizations and municipalities in Mumbai, Geneva, Bogota, Sao Paulo and Seoul. urbz's work was exhibited at MoMA in New York, MAXXI in Rome, MAK in Vienna, Sao Paulo Cultural Center, and Bhau Daji Lad City Museum in Mumbai. Matias Echanove studied government and economics at the London School of Economics, urban planning at Columbia University, and urban information systems at the University of Tokyo.



Kenneth Ross

Richter Dahl Rocha & Associés Architects

Kenneth Ross was born in Buenos Aires in 1964 and earned his degree in architecture from the Universidad de Buenos Aires in 1989. The following year, he joined Jacques Richter and Ignacio Dahl Rocha in the office of Richter et Gut bureau d'architectes in Lausanne, and three years later, the newly formed studio of Richter et Dahl Rocha Bureau d'architectes. He became a partner of the office in 1999. Among numerous major projects developed by the design team Kenneth Ross leads are the renovation and transformation of the Nestlé Headquarters building, the Nestlé WellNes Centre, the Nestlé Product Technology Centre Singen, various buildings on the campus of the International Institute for Management Development, and the EPFL Quartier Nord, SwissTech Convention Centre and Student Housing complex.



Etienne Marclay

EPFL
Vice President for Human
Resources and Operations

The Vice-Presidency is in charge of a series of support functions and management tasks including: human resources & talent management, real estate & infrastructure management, security, occupational health & prevention, purchasing & procurement, sustainable development & environmental management, catering & merchants, the Swiss Tech Convention Center (STCC).



Marc Pointet

Mobimo
Director

Marc Pointet has been Director of Mobimo Suisse Romande since 2013 and a member of Mobimo's General Management since 2015.

After a Master's degree in architecture in Zurich and an MBA in Saint Gall, Marc Pointet first worked for a large general contractor, then joined the development department of Mobimo in 2006, notably as project manager for the prestigious Mobimo Tower.

In March 2013, he took over the management of Mobimo Suisse Romande (which today comprises 48% of the Group's own property portfolio, including the Flon District and the future Rasude district).

Marc Pointet manages, with the help of his team Romand, many projects of renovation, construction and development in strategic sites on the Lake Geneva, mainly in Lausanne and Geneva.



Alberto Veiga

Estudio Barozzi Veiga

Alberto Veiga, born in 1973, grew up in Santiago de Compostela, Spain, and studied architecture at the Escuela Técnica Superior de Arquitectura de Navarra. Between 2007 and 2010 he has been Professor at the International University of Catalonia in Barcelona and in 2014 Visiting Professor at the Istituto Universitario di Architettura di Venezia. He has taught and lectured worldwide at school of architecture in Spain, Italy, Switzerland, United Kingdom, Chile and Unites States.

Barozzi/Veiga was founded in Barcelona by Fabrizio Barozzi and Alberto Veiga in 2004. The practice has since worked internationally in public and private projects and its work has received several prestigious distinctions. Its body of work includes cultural, educational and residential buildings as well as civic projects. Barozzi/Veiga have been distinguished with the Ajac Young Catalan Architect Award, the Barbara Cappochin International Architecture Award, and especially with the Gold Medal for Italian Architecture for the Best Debut Work.



Carlos Viladoms

Fruehauf, Henry &
Viladoms Architectes
Partner

Founded in 2008 by Claudius Fruehauf, Guillaume Henry and Carlos Viladoms, FHV is a structure working on various projects at different scales, ranging from the transformation of small objects to the construction of large private or public works.

FHV develops its work in a coherent way where each parameter contributes to defining an architecture that meets the basic conditions that are: the context and the program. It is about creating a strong image from a clear concept.

FHV's work has been rewarded many times during architectural competitions. Several projects have received distinctions from specialized journals and have been the subject of articles or publications in various media.

FHV is regularly invited to participate in conferences, on current themes that are at the heart of architectural and urban concerns, as well as juries of architectural competitions.



Robin Kirschke

IttenBrechtbühl
Partner

Robin studied Architecture at the RWTH Aachen in Germany. Following his studies, he moved to London where he was working in the office of Nicolas Grimshaw and Partner, participation in the design and realization of the new trade hall 3 in Frankfurt. Robin came to Switzerland in 2001 joining the practice of Luscher Architects in Lausanne. Besides working on numerous competition and winning several prices, he was the project architect for the new Swiss national stadium in Berne. Since 2005 he is in charge of IttenBrechtbühl's offices in Lausanne and Geneva. For several years, he led the project of transformation of the Geneva train station, the new university building Geopolis in Lausanne and the new headquarter of HSBC in Geneva. He was deeply involved in the early stages of the IOC project of the new Olympic house and followed the project through to completion. Robin is one of the partners of IttenBrechtbühl.



Esteban Amaya

IttenBrechtbühl
Associate

Architect SCA and REG A, Esteban Amaya has a master's degree in architecture and in urban design. He has led major architectural projects such as the realization of the headquarters of the HSBC Private Bank at Quai des Bergues in Geneva and the IOC in Lausanne. He is an architect who does not only master French, English and Spanish, but who also evidences a great cultural sensitivity and an international profile. As the project manager, of the IOC Unity House Building, Esteban guaranteed a clear and humane management during all the phases of development and realization. He is well known and respected for her thoroughness, efficiency, attention to detail and his ability to deliver high quality work.



Patrick Moser

Curator of Villa Le Lac

Patrick Moser is an art historian, museologist, founder and curator of the museum Villa "Le Lac" Le Corbusier in Corseaux / Switzerland. His research on the relations between architecture and literature leads him to lecture in Switzerland (UNIL, EPFL) and abroad (Chalmers-Göteborg / Sweden), Weissenhofwerkstatt (Stuttgart / Germany). In 2010, he initiated a series of bibliophile publications on architecture, exhibition catalogues and specialized works. In 2015, for the 50th anniversary of Le Corbusier's death, he invites 10 major architects to imagine an extension to the Villa "Le Lac" – among them Daniel Libeskind, Mario Botta, Zaha Hadid, Toyo Ito, Bernard Tschumi, Rafael Moneo, Alvaro Siza... In 2019, he curates the exhibition From Bel-Air to Babel at Villa "Le Lac" Le Corbusier – a fine analysis of five local skyscraper and/or towers that were built or planned from 1930 to 1970 in Lausanne, Vevey, Montreux and Aminona (Crans-Montana).



Pat Heiz

MADE IN
Founding Partner

Since its foundation in 2003, MADE IN has been active in competitions, construction and research projects. With offices in Geneva and Zurich, MADE IN is active both national and international levels, developing proposals in urban contexts, complex infrastructures and demanding programs of all scale and nature. The embedding in a humanistic environment and the critical questioning of today's construction tasks are of central importance. The socio-cultural relevance of the architect's tasks in the urban context are always precisely analysed in the light of their permanent change. The interaction between a site, a specific client and a dynamic environment opens possibilities of innovative programmatic solutions that have built the core of MADE IN's proposals.

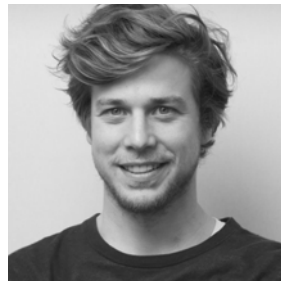
Beyond their ongoing engagement as founding partners of the architectural practice, Patrick Heiz and François Charbonnet devote themselves intensively to academical research and teaching.



Niklaus Graber

Graber & Steiger Architects

After studies at ETH Zurich and GSAPP/Columbia University New York supplemented with practical trainings in Basel (office Herzog & de Meuron and Berlin (office Hans Kollhoff) Niklaus Graber and Christoph Steiger founded their Lucerne based architectural practice in 1995. Their work which has been awarded, exhibited and published internationally includes public and institutional buildings as well as private residences. Among others Graber & Steiger were participating at the Swiss contribution to the 7th International Architecture Biennale Sao Paulo in 2007. Between 2008 and 2015 Niklaus Graber & Christoph Steiger were teaching in the BA and the MA of architecture courses at Lucerne University of Applied Sciences and Arts. Since 2016 they are visiting faculty members of the Bengal Institute for Architecture, Landscapes and Settlements in Dhaka/Bangladesh.



Matthias Vollmer

ETH Zurich

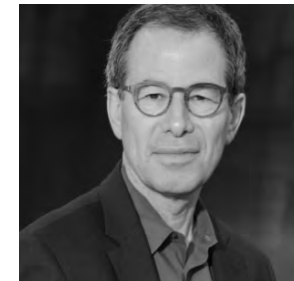
Matthias Vollmer is an architect and research associate in the MediaLab at the ETH Zurich. After completing his degree in film studies at the Zurich University of Arts (ZHdK), he pursued a bachelor's and master's degree in architecture at the ETH. His research examines the relationship between architecture and landscape through visual media, including laser scan technology, film and analog photography. He is also co-founder and co-director of SCANVISION, an ETH Spin-off in the field of 3D-measurement and visualization and co-founder of the architectural office Atelier Schweizer Vollmer.



Johannes Rebsamen

ETH Zurich

Johannes Rebsamen, born 1980 in Zürich, graduated in Architecture and Urban Design at the ETH Zurich. Since 2011, he teaches at the Chair of Landscape Architecture of Christophe Girot. Together with Matthias Vollmer and Ludwig Berger he conducts the Serendipity Elective Course, which focuses on the perception of Landscape. In parallel to his academic activity, Johannes Rebsamen is also co-founder of Scanvision, an ETH Spin-off in the field of 3D-measurement and visualization.



Daniel Wiener

President of the Board
Global Infrastructure Basel
CEO of ecos

Daniel Wiener is the Founder and Chairman of ecos, the leading Switzerland-based international consulting firm for economic, social and environmental sustainable development, located in Basel. Since 1987, ecos has supported businesses, public institutions, associations, municipalities and national governments in designing and implementing sustainable development strategies, innovation and projects.

In addition to his responsibilities at ecos, Daniel is the Founder and President of the Global Infrastructure Basel Foundation, which promotes sustainable and resilient infrastructure finance and the globally recognized SuRe® Standard for Sustainable and Resilient Infrastructure.



Markus Schaefer

Hosoya Schaefer Architects
Co-Founder

Markus Schaefer co-founded Hosoya Schaefer Architects in 2003 together with Hiromi Hosoya. The office works on projects such as the Airport Engadin, the railroad station in Herisau, the TechnologyCluster Zug or the Swiss Innovation Park in Zürich. International projects include two new urban quarters in Hamburg or work on four train stations in Toronto.

Markus Schaefer has a Masters of Architecture from Harvard University and a Masters in Neurobiology from the University of Zürich. At Harvard, he first collaborated with his current partner Hiromi Hosoya on the Harvard Guide to Shopping, edited by Rem Koolhaas et al. and published by Taschen in 2001. Prior to founding Hosoya Schaefer, Markus Schaefer was the first director of AMO in Rotterdam. AMO is the think tank and research department of OMA, the architecture office established by Rem Koolhaas.



Philippe Volpe

Gigon / Guyer Architects

Philippe Volpe graduated from ETH Zurich in 2002. Shortly after he joined David Chipperfield Architects in London as a design architect. Over the course of nearly six years he contributed to a number of major projects in the UK and abroad.

After returning to Switzerland Philippe joined Gigon/Guyer Architects in 2009. He has since completed two residential projects in the greater Zurich area (Zellweger Park, Uster / Labitzke-Areal, Zürich). Today he is in charge of the expansion of the Swiss Museum of Transport in Lucerne.



Michael Kretz

Swiss Museum of Transportation
Architect

Michael completed an apprenticeship as an architectural draftsman in 1992. After collaborating with several offices and continuing his studies he graduated from architecture school in Lucerne (HTL). He then joined the office of Prof. Schnebli in Zurich (Schnebli Ammann Ruchat). Over the course of 5 years he contributed to two big projects in Switzerland. Subsequently he founded CKK Architekten in Collaboration with P. Kölliker and I. Calovic. After that he worked as the head in a office for real estate and project development. Today Michael acts as the Head of construction/architecture department at the Museum of Transport in Lucerne. He is overseeing all new building projects in the «Verkehrshaus».

Michael likes to draw and paint. He lives with his teenage boy near Lucerne.



Mauritius Carlen

Scheitlin Syfrig Architekten
Dipl. Architect MA ZFH SIA

Mauritius Carlen, born in Solothurn in 1982, completed an apprenticeship as structural engineer at Scheitlin Syfrig Architekten in Lucerne from 1998 to 2002. He then studied at the Zurich University of Applied Sciences (zhaw) in Winterthur, where in 2008 he obtained a master's degree in architecture. Between 2003 and 2008 he studied at the Universitat Politècnica de València (UPV) and at the University of the Arts in Berlin (UDK). Already during his studies, Mauritius Carlen founded together with Domenico Parini the architecture firm Carlen Parini Architekten. Since 2008, he has also been working for Scheitlin Syfrig Architekten, where he has been a partner and member of the Executive Board since mid-2015. Since 2014, Mauritius Carlen has also been a member of the Swiss Association of Engineers and Architects (SIA).



Andreas Fuhrmann

Andreas Fuhrmann Gabrielle Hächler
Architekten ETH BSA SIA AG

Andreas Fuhrmann born 1956. Physics studies (4 semesters) and architectural studies at the ETH Zurich, 1985 architectural degree at the ETH Zurich. 1 year design and planning architect in the architectural office Marbach + Rüegg. As of 1987 co-operation with Christian Karrer. 1988 lecturer at the School of Design and Crafts in "interior architecture". As of 1995 co-operation with Gabrielle Hächler. 2005 admitted to the Association of Swiss Architects (BSA). 2009-2011 Visiting Professor at the ETH Zurich. 2012-2014 Professor at UDK Berlin.



Daniel Lischer

Architektur Lischer
Partner

The building culture has interested Daniel since childhood. He understands his work as a craft and the result as a sensual building. He is happy to work together with his office ALP Architecture Lischer Partners in a motivated team and he likes to meet new challenges. He finds his personal balance while running and spending time on his alp in the Urnerland.



Daniele Marques

Marques Architekten
Partner

Daniele Marques studied at the Swiss Federal Institute of Technology in Zurich with Aldo Rossi and Dolf Schnebli, among others. In 1977 he founded his own office in Lucerne. For 15 years (1980 to 1996) he worked in partnership with Bruno Zurkirchen. Between 1997 and 2004 he worked together in architectural community for various projects and buildings with Morger & Degelo. Since 2017 he works in partnership with Rainer Schlumpf. His activities as a lecturer go far beyond the national borders. His work was published in 2003 (gta Verlag, ETH Zürich). Drawings and models have been shown in numerous exhibitions and galleries.



Rainer Schlumpf

Marques Architekten
Partner

Rainer Schlumpf was born in 1977 in Sursee. After graduating from the college of St. Fidelis in Stans, he began studying architecture at the ETH in Zurich. After graduating from "Studio Basel," he worked for a year as a graphic and artistic colleague in the renowned advertising agency "Schönhaus" in Basel. He then completed his studies at the university in Horw with the guidance of Meinrad Morger.

After spending a year abroad in Japan, he worked at EM2N in Zurich, where he was involved in various competitions under Daniel Niggli. An employment with Burkhardt Partner Zurich also added international project experience. After these "Zurich years" he returned to Lucerne in 2006 where he found employment in the studio of Daniele Marques. For over 10 years, he worked with Daniele Marques on various competitions and projects. They were able to celebrate some important competition successes such as the sports arena Allmend or Chateau Gütsch. In 2017, they founded the office Marques Architekten AG.



Daniel Walser

Prof., Dipl. Architekt ETH / SIA

Daniel A. Walser, studied architecture at the ETH Zurich and the Sapienza in Rome. On graduating in 1998, he worked as assistant to Professor Vittorio Magnago Lampugnani (History of Urban Planning) at the ETH in Zurich.

From 1999 to 2004 he worked as a research assistant on the degree course in building and design at the University of Applied Sciences HTW in Chur. He teaches architecture history, architecture theory and urban planning.

Between 2005 and 2009 he led the faculty of architecture at the HTW Chur. In 2006 he was involved in establishing the Chur Institute of Architecture, a new faculty of architecture on a master level in Switzerland until 2009.

Besides teaching, since 2010 his focus is architecture research. Such projects include the exhibition for the HTW Chur at the *Langer Samstag* (2012) with the title "City mountain, Mountain Agglomeration."



Curt Fentress

2020 Committee on Design Chair

Curtis Fentress is 2020 Chair for the COD and will be leading the spring and fall design conferences. Curtis is principal in charge of design at Fentress Architects, headquartered in Denver, Colorado.

Fentress is internationally known as an innovative, award-winning designer of airports, museums, convention centers, laboratories, higher education, civic, and government buildings. The firm has been honored with more than 550 awards and accolades for design excellence and innovation, including over 100 AIA awards. Fentress was elevated to the College of Fellows in 1996, received the Thomas Jefferson Award and the AIA Western Mountain Region Silver Medal in 2010, and was named Architect of the Year by AIA Colorado in 2012. Fentress has won over 50 national and international design competitions and is a frequent juror and presenter. He is an alumnus of North Carolina State University's College of Design.



“It is only between the reality of things and
the imagination that the spark of the work of art
is kindled.”

– Peter Zumthor

SPONSORS & ACKNOWLEDGEMENTS

Sponsors

The American Institute of Architects (AIA) Committee on Design (COD) knowledge community strategically pursues funding partners whose goals align with the AIA COD Sponsorship Principles. Funding from reputable organizations provides opportunities to inspire emerging professionals, supports continuing education for established design professionals, and secures beneficial resources for COD programs.

We thank our sponsors for making this program possible and rewarding for attendees.

Platinum

USG Ceilings Plus, LLC
Myefski Architects, Inc.

Gold

Andersen Windows
Behr Paint Company
Bohlin Cywinski Jackson
Carlisle Construction Materials
Fergus Garber Young Architects (FGY)
Marvin Windows and Doors
SmithGroup

Silver

SieMatic

Bronze

Basel Convention Visitors Bureau
Kreysler and Associates
Lucerne Tourism AG
Quart Architekturbücher

Other

Turner Construction

Contributors

Autodesk
Mobimo
Scheitlin Syfrig Architekten



Acknowledgements

AIA Committee on Design Advisory Group

David Greenbaum, FAIA | 2019 Chair

George Miller, FAIA | 2018 Chair

Jim Lord, AIA | 2017 Chair

Curt Fentress, FAIA | First Vice President, Chair-elect

Takashi Yanai, FAIA | Second Vice President, Chair-elect, elect

Donald Henke, AIA | Secretary

Lori Krejci, AIA | Treasurer

Ann Thompson | Communications

AIA Outreach

Ko Wibowo, AIA

Member Slide Show

Dori Johnson

John Myefski, AIA | Sponsorship Chair

Robert Miller, FAIA | Honors & Awards Chair

Gold Medal and Firm Award

Doug Benson, FAIA
Paul Mankins, FAIA

Twenty-five Year Award

Dan Garber, FAIA
Heather Young, AIA

Institute Honors for Collaborative Achievement

Craig Brandt, AIA

Honorary Fellowship

Philip Hamp FAIA

Humanitarian Award (proposed)

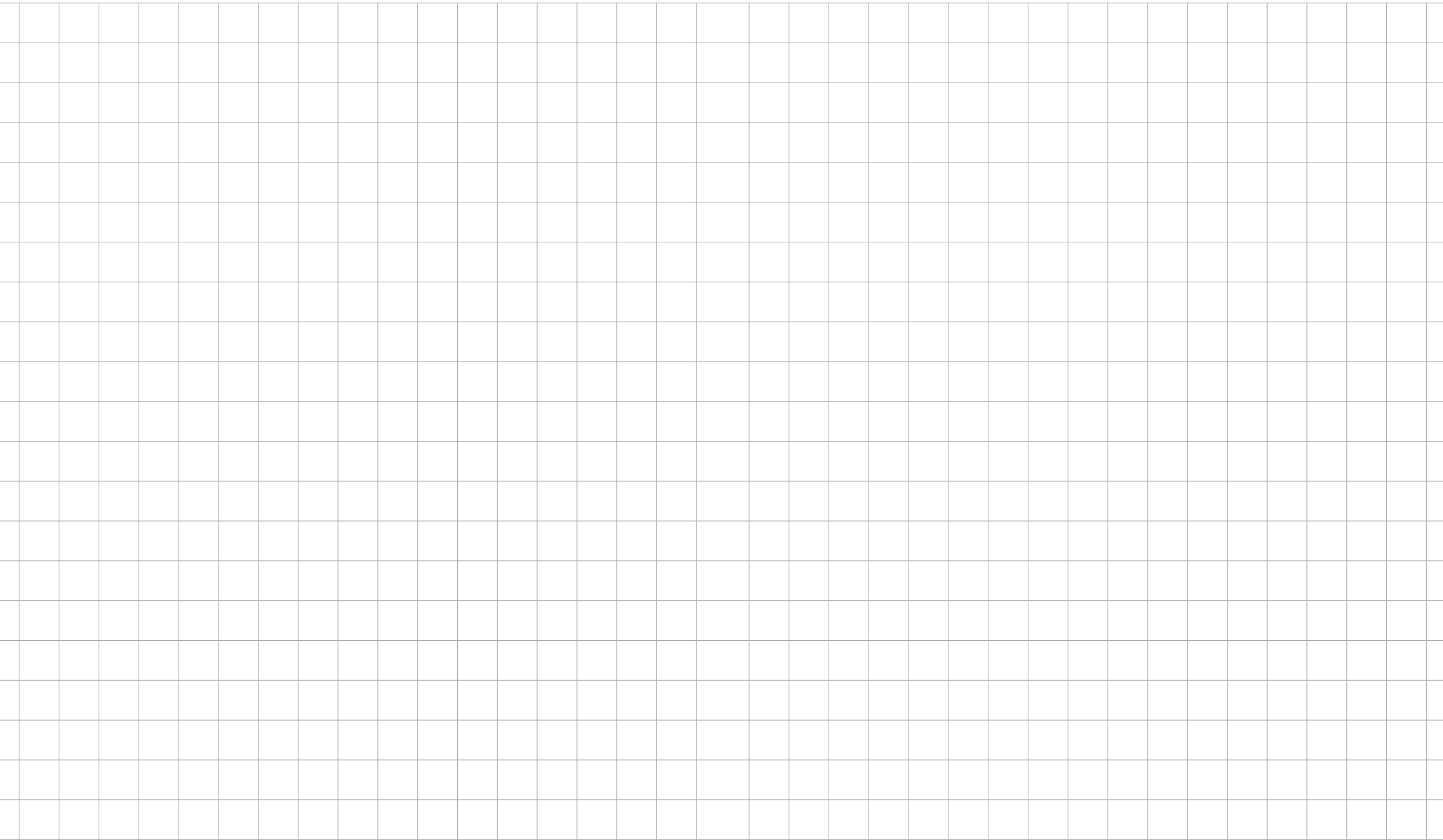
Jaya Kader, AIA

***Note:** Text descriptions for Chapel Saint Benedict, Therme Baths, and Roman Ruins were excerpted from *Peter Zumthor's book 1985 - 2013, published by Scheidegger & Spiess, Zürich.

We would also like to thank the Embassy of Switzerland in the United States of America and the Swiss Touch Campaign for their support and collaboration during our planning process. Through their partnership, we have enabled local emerging professionals to attend the conference.

SKETCHES

SKETCHES



THE INNOVATORS & MAINTAINERS:
INNOVATION IN ARCHITECTURE,
INFRASTRUCTURE, & TECHNOLOGY

Switzerland

September 21-29, 2019

Basel

Lausanne

Lucerne

September 29-October 2, 2019

The Alpine Villages of Graubünden



**The American
Institute
of Architects**

Committee on Design

an **AIA** Knowledge Community