

# Jury Basel

# Report Pavillon

# 2022

The First Reused Component-Sourced Pavilion from Basel  
A programme of Architekturwoche Basel



## Imprint

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## Index

|    |                                  |     |
|----|----------------------------------|-----|
| 01 | Initial situation                | 5   |
| 02 | Task                             | 6   |
|    | 2.1 Site                         | 6   |
|    | 2.2 Task                         | 10  |
| 03 | Procedure                        | 12  |
|    | 3.1 Organisation                 | 12  |
|    | 3.2 Formal regulations           | 12  |
|    | 3.3 Intellectual property rights | 13  |
|    | 3.4 Process                      | 13  |
|    | 3.5 Calendar                     | 16  |
|    | 3.6 Jury                         | 16  |
| 04 | Assessment                       | 18  |
|    | 4.1 Stage One: Open Call         | 18  |
|    | 4.2 Selected Open Call entries   | 20  |
|    | 4.3 Stage Two: Project Proposal  | 26  |
|    | 4.4 Project Proposal entries     | 32  |
| 05 | Open Call entries                | 58  |
| 06 | Approval                         | 150 |
| 07 | Imprint                          | 150 |
|    | 7.1 Contact                      | 150 |
|    | 7.2 Partners                     | 151 |

**Who**

Basel is seen as Switzerland's architectural capital. "Baukultur" (building culture) is held in particularly high regard in the tri-border area along the Rhine. The Architekturwoche Basel (AWB) aims to address this potential by introducing a biennial platform for international architecture and urbanism in Basel. It will be held from 9–15 May 2022. Through a diverse programme the AWB seeks to identify and activate our "Real Spaces" (Reale Räume). As the event is anchored locally, the themes will reflect the urban realities of Basel. The AWB's three programme highlights are the Forum, an Award, and the Pavillon — inspired by temporary, annually-changing pavilion structures in cities worldwide, a new public attraction is to be created in Basel: the Basel Pavillon. It will be produced as a prototype and represent a call for new building practices.

**When**

The Basel Pavillon will open on 9 May 2022 as part of the Architekturwoche Basel (9–15 May 2022).

**What**

Facing the consequences of environmental exploitation and destruction makes a paradigm shift in resource consumption imperative. New ways of building must shift towards a 're-materialized' construction. The existing environment needs to be reconsidered as a source of ideas and resources: to reuse, re-invent use and give life again. It must be seen as architectural potential. This shift starts on a small scale. With the ever-changing Basel Pavillon we wish to continue formulating a compelling radical thesis on the ideas of reuse and upcycling. If building elements that last for decades are reused rather than destroyed, not only are resources not wasted but it also drastically reduces energy consumption and greenhouse gas emissions in the construction phase of building. This so-called circular building brings with it a multitude of very different, challenging questions — from the technical and aesthetic side to the energy-related and legal aspects all the way to building culture. To what extent could this practice be suitable as a strategy of urban renewal? Could the identity of a place be transplanted into the future, to some degree, by reusing parts of its fallen buildings, even in the case of far-reaching transformations? What spatial possibilities are unlocked by the use of components once designed for other building types? What specific constructive expressions do buildings develop that combine materials and components throughout different stages of their life cycle in a way that makes sense and allows them to be capable of repair?

**Why**

The aim is to reuse 100% of the building materials of the pavilion, sourced locally from the metropolitan region of Basel — whether consisting of bricks, wooden panels, sheet metal, doors or windows. Thus, the pavilion design intends to encourage greater creative awareness with the themes of reusing, re- and upcycling; and thereby encouraging the spirit of pioneering and accepting challenges for all those involved and the construction industry at large.



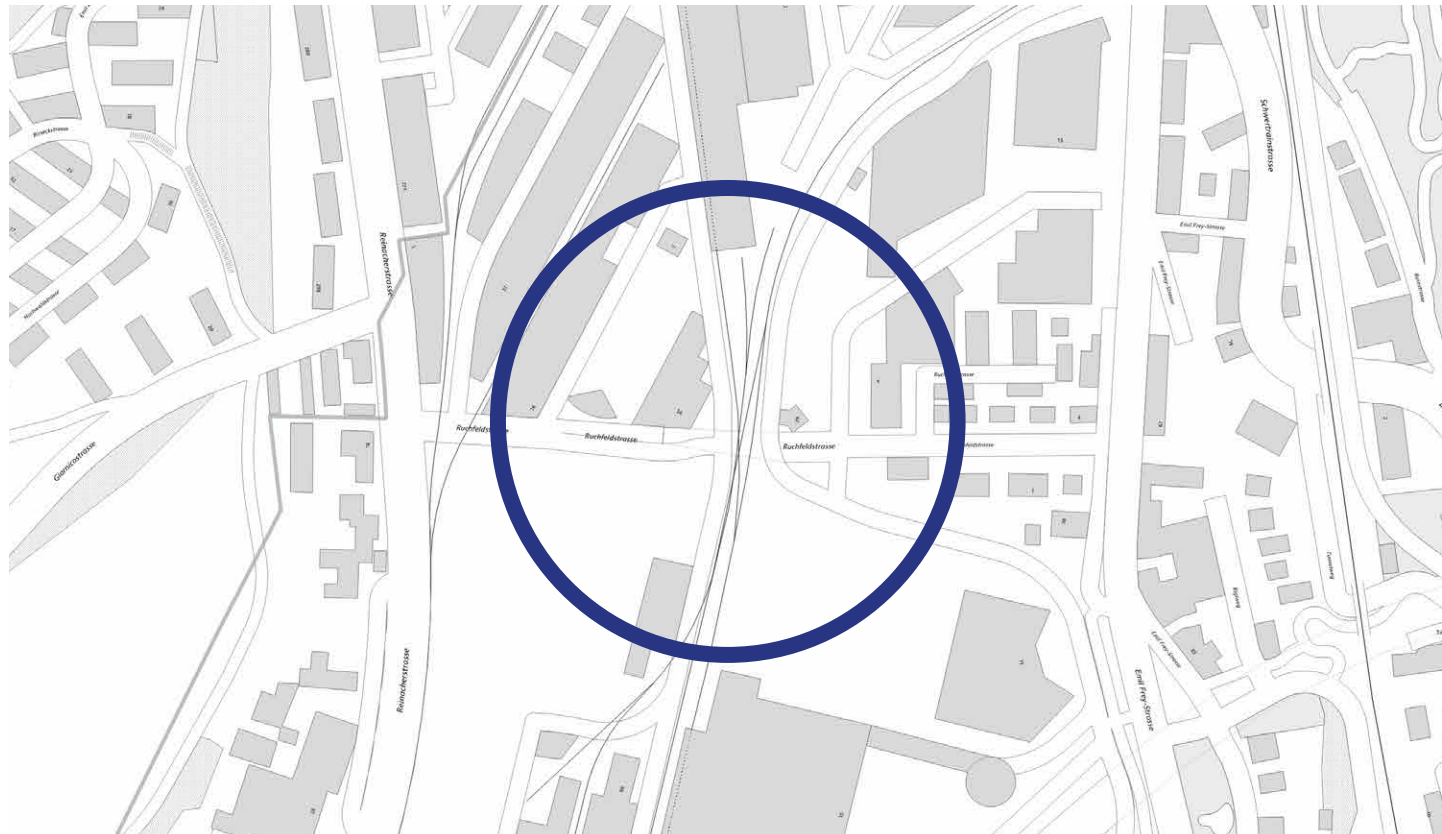
## 2.1 Site

The pavilion will create a new space — a temporary attraction on the southern part of the Dreispitz site. A location in the extension of the „Gleisbogen“ track arch would also have been conceivable. By activating the site, a greater awareness of the urban quality of the Dreispitz site will be created. The pavilion has a pioneering character and — thanks to its striking architecture — creates a new place and next step into an urban landscape that will develop steadily over the coming decades. It thus contributes to the transformation, appropriation, and activation of the Dreispitz site.

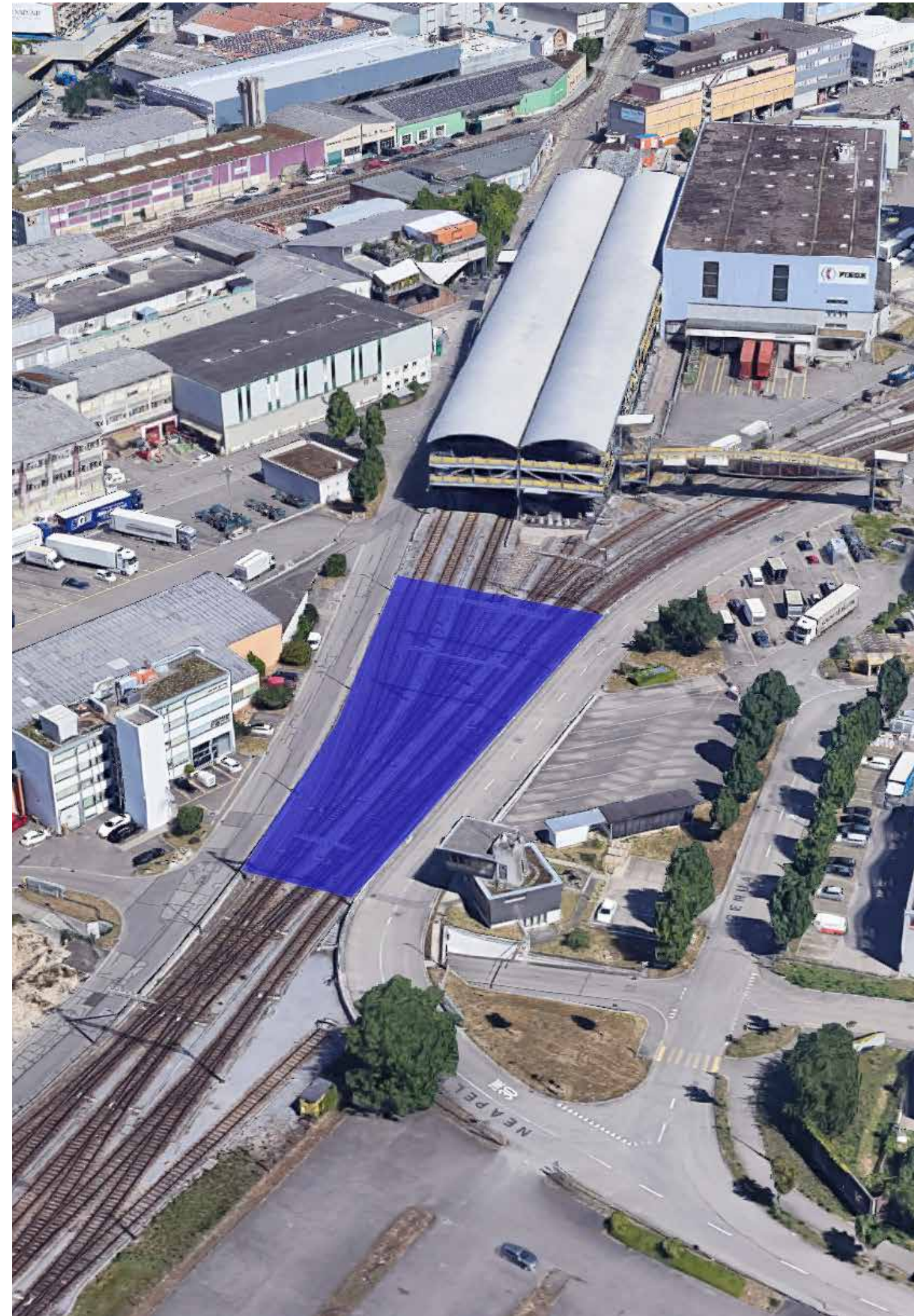
The building site is located at the southern end of the track arch, which can be reached from the north on foot from Freilager-Platz. To the west is a wasteland and to the east is the Schaulager. The project perimeter is located directly on the tracks and has a dimension of 90.0 m by approximately 20.0 m. The plan of the perimeter including the marking of the accesses is made available to the participating teams as a .dwg file.

The teams worked on the following topics:

- Orientation and placement of the pavilion within the project perimeter
- Addressing the pavilion in the site-specific context and condition
- Design concept for access, routing and access for visitors
- Dealing with the track field as an open and public space

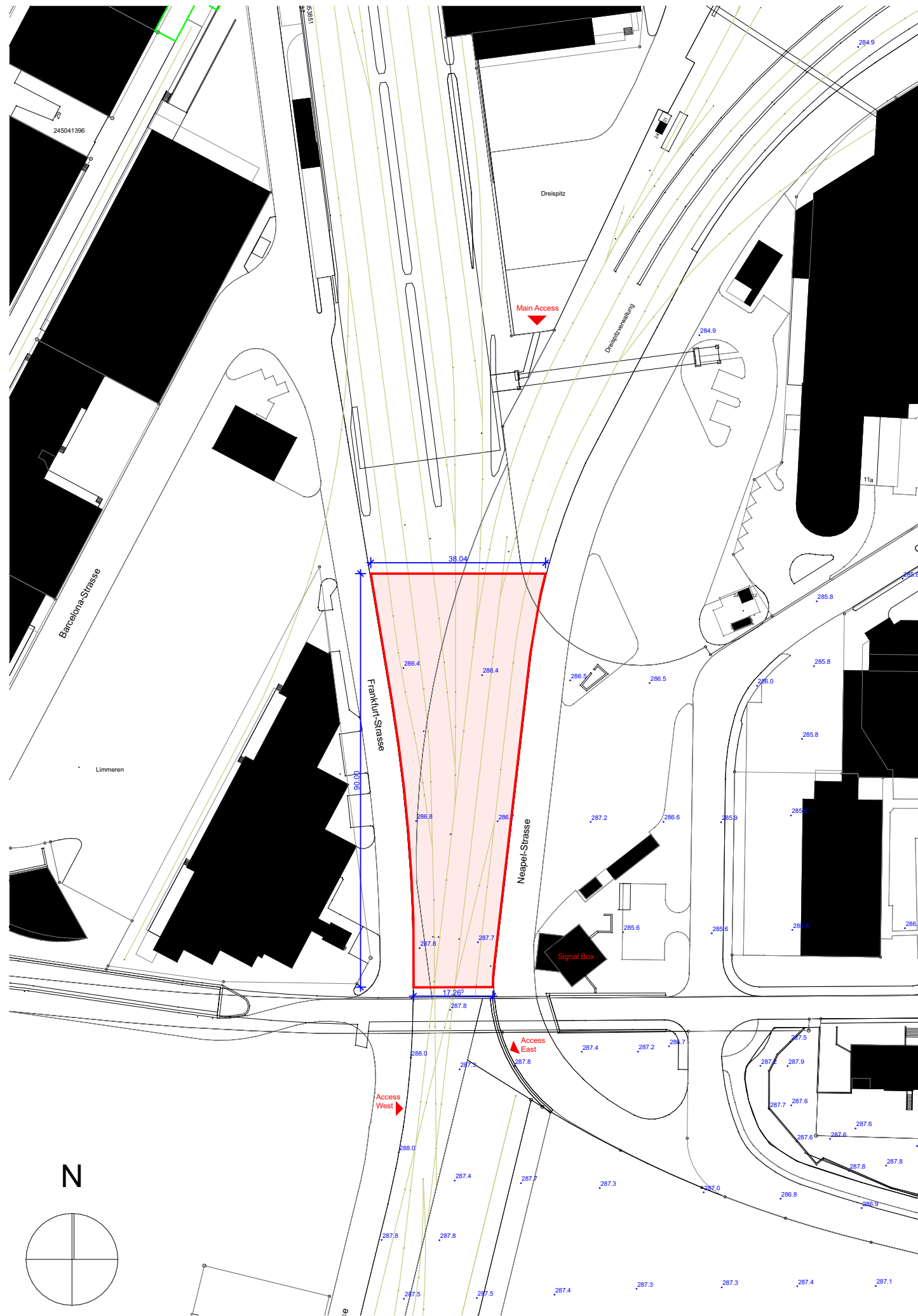


Site plan southern Dreispitz



Project perimeter (blue), Source: Google Maps





Project perimeter 1:2000

## Former signal box

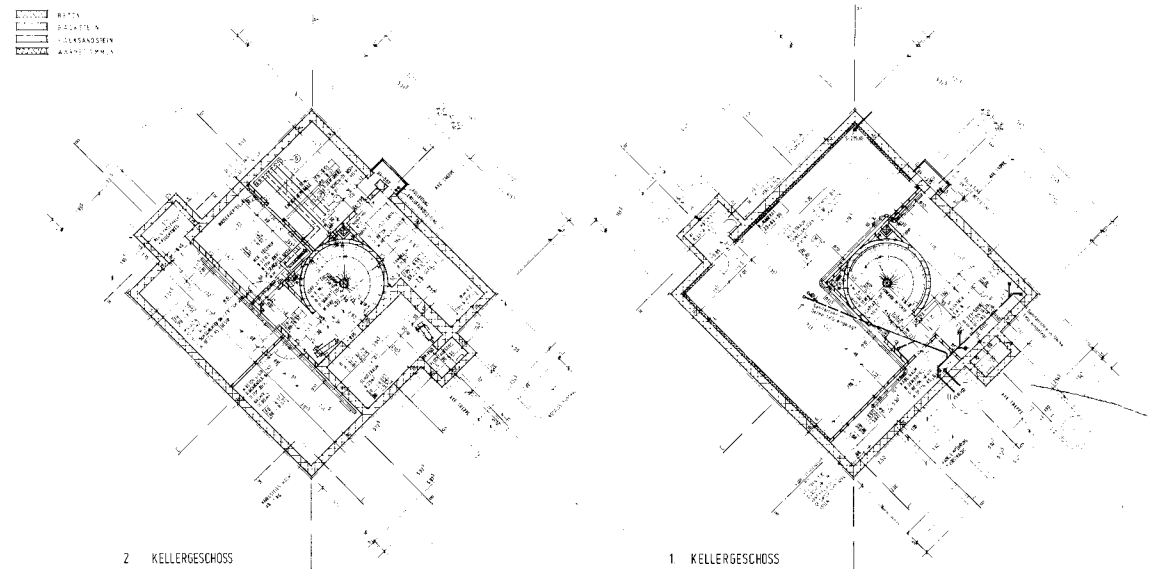
The former signal box built in the 1990s in the immediate vicinity of the project perimeter is part of the programme. It has an infrastructure including toilets and a small kitchen. However, the signal box could not have been converted nor extended.



Former signal box Basel Dreispitz

|  |                      |
|--|----------------------|
| 10 GRUNDGESTIMME<br>20 BAUSCHICHTENPLAN          | 01 PROJEKTPLAN       |
| 01. VERLEGENDES ERMESSEN<br>20.000 10.000 10.000 | 10.000 10.000 10.000 |
| 1. 2. KELLERGESCHOSS                             | 10.000 10.000 10.000 |
| MASSSTAB 1:50                                    | 10.000 10.000 10.000 |

Leitende Spezialist:  
Architekt  
Ingenieur  
Bauplaner



Plans Former signal box  
Copyright: Christoph Merian Stiftung

## 2.2 Task

### Competition aim

In collaboration with the reuse experts from Zirkular, relevant components were researched and tracked in conversion and demolition projects — also from Christoph Merian Stiftung's own properties — and reserved and catalogued for the pavilion. The focus was both on components that have a special haptic or visual quality, as well as their logistics and energy footprints. They may have a patina that gives them character and tells the story of their origin and use. A catalogue of all the parts were compiled by summer 2021 and served as the basis and source for the competition. The architects assembled the pavilion from a construction kit of reused components, with the structure creating a highly significant and strong form as a public space.

The pavilion will be open to the public. Addressing the international urban change in construction thinking, it appeals to and attracts the widest possible audience from beyond Basel. The target audience includes people interested in art, architecture and design as well as experts from the fields of building industry, construction and planning. Planners and builders will be made aware of the possibilities of reusing building components. Through its strong form, the pavilion offers a memorable spatial experience and acts as a meeting place for a broad public and diverse dialogue.

- Significant architectural response to the concept of component reuse
- Radical spatial and formal conception
- Agency of architecture — allowing for new interpretations and processes
- A building manifesto for the circular, reuse economy
- Activating the next transformation area at Dreispitz in Basel
- Spatial composition with a strong, contemplative character
- Creating an urban space and enabling the experience of new construction
- Initiating dialogue between all parties involved in the building process

### Key competition aims

### Technical specifications

The preliminary clarifications with the civil engineer and contractor (Husner AG Holzbau) have revealed various points of technical feasibility. The constructive feasibility of the pavilion is an important evaluation criterion.

The following technical conditions must have been met by the participating teams:

- The maximum height of the pavilion must not exceed 6.00 m
- The maximum building envelope is 440 m<sup>2</sup>
- The budget for construction costs (including materials) is fixed at CHF 150,000 (= EUR 136,000).
- The use of colours is permitted
- Fasteners (screws, nails, etc.) are added depending on the project and do not have to be purchased from the catalogue
- A flat load transfer to the rails is specified. Ideally, no additional foundations are required.

## 3.1 Organisation

Programme  
Architekturwoche Basel 2022  
Promoter  
Stiftung Architektur Dialoge, Basel  
Sponsor & partner  
Christoph Merian Stiftung, Basel  
Organisation & concept  
Verein Architektur Basel, Basel  
Specialist planning  
Zirkular GmbH, Basel

## 3.2 Formal regulations

### Language

The programme language is German and English. All documents could be submitted in both languages.

### Location

The building site is located at the industrial transformation area at Dreispitz, which is in the south of Basel and part of the municipality of Münchenstein, Basel-Landschaft.

### Competition process

This was an international competition with a two-stage process. Stage One was an open call for concept submissions. The jury selected 6 applicants to join Stage Two together with 8 invited participants, selected by the jury. Stage Two aimed to select the winning project out of 14 project proposals.

### Component catalogue

The 14 teams — those selected and invited — developed their design and process proposals sourcing from a catalogue consisting of used, recycled components. This catalogue was available online by the beginning of Stage Two. In addition, the participants could define a wishlist of up to five specific, additional components.

### Awards and prizes

Each of the 14 selected teams received a fixed compensation of CHF 2,000. The winning team receives an additional design fee of CHF 20,000 for the further planning and execution of the pavilion.

### Budget

The construction budget for the realisation is CHF 150,000.

## 3.3 Intellectual property rights

Intellectual property rights for submitted designs will remain with the entrant, but by entering the competition entrants grant Architektur Dialoge rights to use the submitted images and plans for the purposes of promoting the competition, exhibition, and pavilion project.

Entrants must also warrant that their entry does not in any way infringe upon the intellectual property rights of any other person or company.

In entering the competition, entrants confirm that they are eligible to do so and eligible to claim any prize they may win. Architektur Dialoge may require them to provide proof that they are eligible to enter the competition.

Architektur Dialoge reserves all rights to disqualify entrants if their conduct is contrary to the spirit or intention of the prize competition.

If there is any reason to believe that there has been a breach of these terms and conditions, Architektur Dialoge may, at its sole discretion, reserve the right to exclude an entrant from participating in the competition.

Architektur Dialoge reserves the right to hold void, suspend, cancel, or amend the prize competition where it becomes necessary to do so.

These terms and conditions shall be governed by Swiss law, and the parties submit to the non-exclusive jurisdiction of the courts of Basel-Stadt.

## 3.4 Process

### Stage One: Open Call

Stage One was an open call for concept submissions. The jury selected 6 of these applicants to join Stage Two.

Eligibility:

- Architects, designers (urban, landscape, building, etc)
- Multidisciplinary teams (engineers, scenographers, artists, designers, scientists, economists, photographers, developers, etc)
- Swiss and international

Programme:

An Open Call to submit an idea sketch for the present programme. The aim was to formulate an initial, conceptual idea for the pavilion and its processes without providing a definite architectural response. From the participants' submissions, the jury selected 6 teams to take part in the actual competition — Stage Two.



## Stage Two: Project Proposal

### Submission:

The submission for the Open Call comprised 1 x A3 (landscape) as a PDF file, in which the idea sketch was presented. These could have been sketches, collages, texts or other formats. The teams were free in the design and content. The submission should have presented the initial idea as clearly and concisely as possible.

### Programme:

The pavilion has no set, specific programme. It is intended to derive a strong architectural design from the theme of recycling and reuse, with a focus on the building processes and spatial experience. The theme of reused components had to be reformulated into a radical and compelling architectural thesis. It should have been embedded in a circular design process, its urban context and conditions as well as a user scenario.

### Reused component catalogue:

In collaboration with Zirkular, a catalogue of used, reused building components from demolition projects in Switzerland was compiled. It included various building materials, types and scales such as beams, joists, cladding, coverings, etc. All teams received a separate login where they could save their selection. Part of the submission was the list of all components used in the design.

### Workshop:

In an initial workshop the catalogue was presented to the 14 selected teams and by then also available online. To allow for design and conceptual variance.

### Optional wishlist:

The participating teams had the opportunity to request max five additional components to supplement the catalogue. These would have been provided if within the realm of possibility and need.

### Submission:

The submission for the Open Call comprised a maximum of 2 x A0 plans (horizontal) as a PDF file, with the following content: concept description, project approach/programme, context integration, static concept, description of materialization and planning/building processes, concept for dismantling and further use, site plan with access proposal 1:200, all necessary floor plans, elevations, sections, perspectives 1:50, visualizations/model photos/sketches.

Other documents to be submitted were a PDF file of the shopping cart of all used components and the completed author's declaration form. The presentation technique was open and at the discretion of the competitor. The images submitted should have detailed the main concept of the design. Any other textual or numerical descriptions should have been incorporated into the graphical presentation of the design.

## Workshop





## 3.5 Calendar

|                     |   |
|---------------------|---|
| July/Aug 2021       | Invitation and initial meeting of the jury (online)   |
| Aug 2021            | Stage One – Open Call/Concept   |
| 28 Sep 2021         | Stage One – Submission deadline Open Call   |
| Sep 2021            | Invitation 8 listed teams   |
| 1 Oct 2021          | Stage One – Jury and selection (notification of 6 selected teams)   |
| 11 Oct 2021         | Stage Two – Start with workshop and access to component catalogue (on site at Wolf BS with Zirkular and online catalogue) |
| 18 Oct 2021         | Submit questions about the programme to pavillon@architekturwochebasel.ch   |
| 29 Nov 2021         | Stage Two – Submission deadline for Project Proposal  |
| 2 Dec 2021          | Stage Two – Jury and notification of winning proposal   |
| Dec 2021 – Feb 2022 | Project development and planning  |
| Feb/Mar 2021        | Exhibition and presentation – Concepts a/o proposals, together with some components                                       |
| March – April 2022  | Construction  |
| 9 –15 May 2022      | Opening of the pavilion and exhibition of competition as part of Architekturwoche Basel 2022                              |
| Sep 2022            | Dismantling and reuse/recycling according to the pavilion concept and proposal  |

Experts (non-voting):

- **Kerstin Müller**  
Managing director, Zirkular (component catalogue)
- **Chrissie Muhr**  
Artistic director, Architekturwoche Basel
- **Lukas Gruntz**  
Project direction, Architektur Basel
- **Hans Emmenegger**  
Contractor, Husner AG Holzbau, Frick
- **Giotto Messi**  
Structural engineer, Schnetzer Puskas Ingenieure, Basel

## 3.6 Jury

The submitted proposals were judged by a panel of recognized professionals and scholars along with expert advisors:

- **Marina Otero Verzier**  
Architect, Director of Research at Het Nieuwe Instituut, Head of the Social Design MA at Design Academy Eindhoven, Rotterdam
- **Chus Martinez**  
Head of the Institute of Art FHNW HGK, Ocean Space TBA21–Academy, Basel
- **Emanuel Christ**  
Architect & Co-founder of Christ & Gantenbein, Professor ETH Zurich
- **Maarten Gielen**  
Co-founder and Director of Rotor Deconstruction, Brussels
- **Martin Weis**  
Head of Real Estate, Christoph Merian Stiftung, Basel

## 4.1 Stage One: Open Call

Open Call: 1–28 September 2021

A total of 182 entries were received by the submission deadline of 28 September 2021, 2021 at 11:59pm CET.

Jury preview submissions: Wednesday, 29 September 2021

Jury meeting: Friday, 1 October 2021

Meeting: online via Zoom

Participants: Marina Otero Verzier, Chus Martinez, Maarten Gielen, Chrissie Muhr, Lukas Gruntz

Excused absences: Emanuel Christ, Martin Weis

In advance of the jury meeting on 1 October 2021, the following submissions were unanimously pre-selected and discussed by the jury. The first round was a review of all submissions, followed by a focused discussion of the pre-selected entries.

1st round:

- 014 Francisco Romão and Sara de Campos  
Lisbon, Portugal
- 050 kupferkern  
Basel, Switzerland
- 051 Urban Mining Cloud Pavillon/Prof. Dirk E. Hebel  
Karlsruhe, Germany
- 060 Sophie Piticco and Ciro Miguel  
Zurich, Switzerland
- 089 studio2020  
Berlin, Germany
- 093 MEKADO Gesellschaft von Architekten mbH  
Berlin, Germany
- 112 Shimpei TERADA and Hirotaka SUGISAKI  
Tokyo, Japan
- 126 Samuel Little and Ryan Cook  
London, UK
- 132 Kaspar Sando  
Basel, Switzerland
- 135 Ji Won Kim and Seon Hwan Kim  
Gyeonggi-do, South Korea
- 139 ateliergemeinschaft schloo  
Zurich, Switzerland
- 171 Paul Cournet  
Rotterdam, Netherlands

2nd round:

- 062 Team 1:1  
Lucerne/Zurich, Switzerland/Madrid, Spain
- 073 Clanet&Brito  
Porto, Portugal
- 088 Other Architects  
Potts Point, Australia
- 090 Florian Ringli and Raphael Stähelin  
Zurich, Switzerland
- 094 Superdraft Studio with Burckhardt+Partner,  
TATIN Design Enterprises, sumami und Overall  
Basel, Switzerland
- 149 The art of joint  
Lausanne/Geneva, Switzerland
- 151 Studio ICAI  
Paris, France
- 152 ENTGLEIST  
Basel, Switzerland/Stuttgart, Germany

At the jury meeting on 1 October 2021, the following submissions were unanimously selected by the jury.

Final selection:

- 048 MAKER architecten  
Ghent, Belgium
- 099 Luciana Lamothe  
Buenos Aires, Argentina
- 130 TRUWANT + RODET +  
Basel, Switzerland
- 144 Biosphere-driven Collective  
São Paulo, Brazil
- 160 PIERTZOVANIS TOEWS  
Basel, Switzerland
- 176 Pa.LaC.E Studio  
Basel, Switzerland/London, UK

Entries

Jurying



# 4.2 Selected Open Call entries

## 048 MAKER architecten Ghent, Belgium

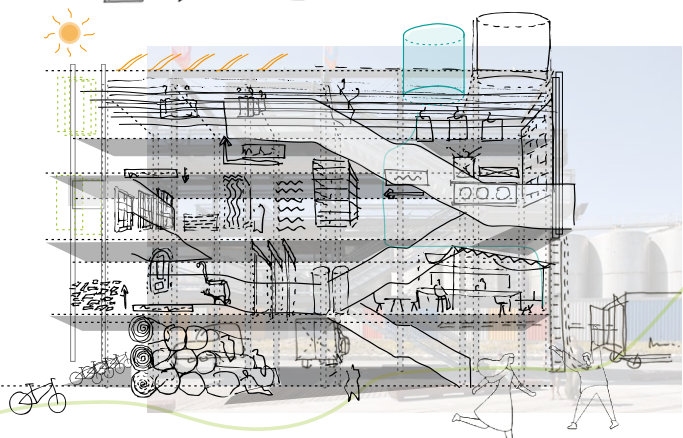
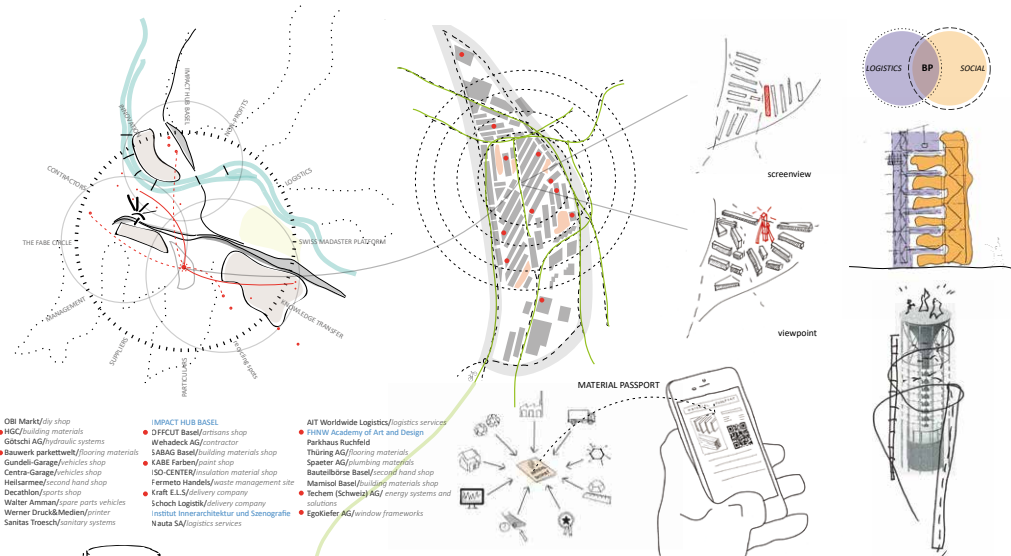
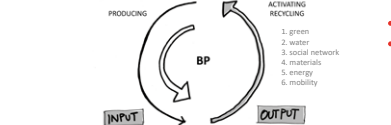
The jury appreciated the theme of logistics brought to the table by this proposal, and the attention given to material dealers (and others) as stakeholders in a shift toward more reuse of building components. It remains to be seen whether a temporary pavilion can meaningfully contribute to this topic. The authors were also urged to give particular attention to the qualities the design can bring to its surroundings.

### A MISSING LINK basel pavilion 2022\_MAKER architecten

**A LOGISTICAL CHALLENGE**  
The transition to a circular economy with more and different return flows and a focus on efficient use of products and materials requires new value chains. Circular product design, life cycle management and disposal and value recovery strategies are important factors here. However, the first steps in the circular economy show us that a fourth factor, one that **overlaps all these aspects**, is often the **bottleneck**, and this relates to logistics: the need to link product design, use phase and disposal strategies. Logistical challenges around transport, inventory management, supply chain management, service logistics will still exist in a circular economy, but current solutions and systems will have to be revised. Bringing supply and demand together will be structurally different. A paradigm shift in logistics is imminent.

**CONNECTED NETWORKS**  
There is also still a lot to do in the development of knowledge on logistics in the circular economy. How, for example, will we deal with material flows in the future that are returned to us but are introduced into a different chain? This requires complex logistical planning and correspondingly complex forms of logistical cooperation. The solution will be of an increasingly multidisciplinary nature and this cooperation must be sought more emphatically. We want to focus on industrial symbioses in the pavilion. We want to show that there is knowledge, know-how and potential in Dreispitz (and beyond) to create networks that are connected through the exchange of resources, waste materials, water, energy and innovations.

**DREISPITZ**  
The Basel Pavilion will be built in Dreispitz. Dreispitz is today a predominantly industrial zone, but this industrial landscape is on the way to being transformed. With projects already implemented and still to be implemented, the urban fabric is moving towards Dreispitz, resulting in the construction of more housing and a greater mix of functions and target groups. The key question is how industrial and logistics activity can function as an integrated node in an urban area. With this pavilion and the AWB we not only want to explore the possibilities of creating interaction between the social and logistical life, but we also think it is an opportunity to see the urban transformation of Dreispitz as part of the circular transition.



maker architecten - Krijgslaan 118 - 9000 Gent - info@makerarchitecten.com - www.makerarchitecten.com +32 (0) 9 324 63 41

## 099 Luciana Lamothe Buenos Aires, Argentina

Even if wood may not behave as the architect assumes in her proposal, the jury appreciated the fact that her idea of a pavilion was a dynamic situation where bodies invite other bodies to participate and to collaborate in creating a communality. The proposal is both inspiring and slightly confounding the principles of Modernist pavilion-thinking and, therefore we saw a great potential to intrigue and interest the public.

Name: Luciana Lamothe  
Year of birth: 1975  
Current address: Soeuz Valiente 945, Martínez, Buenos Aires  
Country of residence: Argentina  
Citizenship: Argentina  
E-mail: studio.lucianalamothe@gmail.com

Basel Pavilion 2022

Luciana Lamothe is a visual artist working in sculpture, installation, photography, and video. Her practice experiments with architecture as a conduit to illustrate the social values subject to the rigidity of vertical structures, in which control, patriarchal hegemony and strongly established cultural models predominate and influence ideas of gender.

Lamothe creates artworks that challenge the viewers to establish certain conditions between their bodies, the exhibition space, and the materiality of the artworks. Her sculptures are composed by vertical structures that often trigger instability and vertigo, as a metaphor of the fragility of socially established structures. In other words, Lamothe's practice highlights the intentionality of demanding the spectator's interaction as an essential aspect for its activation and conceptual reflection. By testing the resistance, ductility, flexibility and hardness of construction materials, Lamothe examines their maximum possibilities to demonstrate how the scope of a non-traditional process of transformation, since it does not resort to conventional sculptural techniques. Her sculptures can be rigorous and strong depicting masculinity, and yet flexible and soft depicting femininity, allowing a transgression of the constitutive materials employed. And in this sense, an ambivalence of the materials, and the way they relate to the viewer, and the architecture of the exhibition space that can become descriptive terms of value of the constructed concepts of gender, the compelling and challenging sexual politics, and the patriarchal valuation of power and control ruling our society.

Lamothe's work took part of 11th Lyon Biennial, Lyon; 5th Berlin Biennial, Berlin; 3rd Montevideo Biennial, Montevideo and Vancouver Biennial (2021). She has been exhibited in numerous shows worldwide including Art Basel Miami Beach, Meridiana, Kunstraum Kreuzberg/Bethanien, Berlin, CGAC, Santiago de Compostela, La Maison Rouge-Fondation Antoine de Galbert, Paris, Palais de Tokyo, Paris, Do Moat Museum, Rio de Janeiro, Museo del Barrio, New York, IMAUSA, Buenos Aires, Fundación PROA, Buenos Aires, MNSA, Buenos Aires. She was Artist-in-Residence at MANA Wynwood, Art Dubai, UAE, Air Arnhem, Arnhem; Skowhegan, Maine, and awarded with the First Prize of the Lichner Art Award, Frankfurt, the First Prize of the ICA Cultural Award, Buenos Aires and was a 2011 fellow of the Universidad Torcuato Di Tella Arts Program, Buenos Aires. During 2021 she will be part of the Artist-in-Residence Program of Atelier NL, Marseille, Factory, Lyon.

Lamothe is the recipient of The Pollock-Krasner Grant for Artists by the Pollock-Krasner Foundation, New York (2019). Her work is part of important private and public collections such as Centro Galego de Arte Contemporánea (CGAC), Santiago de Compostela; Fundación Ita Cultural, Buenos Aires; Museo Arte Contemporáneo de la Provincia de Buenos Aires (MAP), Buenos Aires; Museo de Arte Contemporáneo de Rosario (CAGORRO+MACRO), Santa Fe; Museo de Arte Moderno de Buenos Aires (MAHBA), Buenos Aires; Museum of Fine Arts (MFA), Texas; 21C Museum Hotels, Kentucky.

AMORFA is a moving architecture proposal in the form of a conveyor belt made of wooden sheets joined at their ends (approx. 14m x 2m x human heights). It is moved by the impulse of twelve activating people located inside the belt and that makes it move on different urban objects and demolition materials.

It arises from the notion of crisis as alteration and reconfiguration of a system simultaneously. Facing the current situation of constant changes in social, cultural and environmental structures, a question appears: what are the necessary conditions to function in a state of crisis? Adaptability to each critical juncture is presented as a path of possible existence in the permanent state of crisis in contemporaneity. Each transformation starts from the pre-existing; and what has lost its shape acquires a new morphology that is constantly renewed according to the circumstance.

It will be made with thin sheets of recycled wood for furniture and coverings. Wood is a material that is commonly associated with rigidity, hardness and straightness. However, I challenge those qualities through transformation processes that enable other behaviors related to flexibility, softness and curvilinearity. In this way, the sheets form a soft and mobile architecture, which adapts to different surfaces. Taking as a point of reference the system used by war tanks to move on any surface adapting to all types of terrain, AMORFA folds with the shape of the other, instead of crushing and destroying it. The adaptability of the fold is based on the principle of reciprocal transformation that is generated in contact with the otherness. Thus, the lack of form operates as an ontological status that contains all the possibilities.



**A MISSING LINK**  
The pavilion aims to be a missing link in the material life-cycle management of Basel. In Dreispitz there are many companies trading in building materials. New materials. It is an ideal breeding ground for a new kind of logistics, the so-called return logistics. We want to detect opportunities to match efficiently supply and demand of materials for use and reuse. The pavilion can become a transfer centre for building materials, both new and recovered, and at the same time be a place where synergies are created between the companies, with resources that are both tangible and intangible: alternative suppliers, waste materials, water and energy, but also labour capacity, such as transport, storage, equipment and even human resources and their know-how. The presence of transport-related companies, shops with tools, but also the know-how of the FHWW Academy of Arts and Design and the Impact Hub Basel are value creators in this new metabolism.

**CITY LOGISTICS**  
The logistics of circular construction do not need to be hidden. They are an essential part of the urban metabolism. The circular economy does not benefit from an anonymous and withdrawn existence, but should be a visible part of the social experience and urban activities. Logistics activities, however, are not always compatible with public space. They have to be handled efficiently, and play grounds or markets are disturbing. Vehicles driving up and down the road in turn disrupt public spaces. Yet both functions belong to the DNA of the city. Bringing them together in an urban logistics space without one impeding the other is a challenge for the circular future.

**OPEN STRUCTURE**  
The pavilion provides an impetus for a shared infrastructure in Dreispitz. Our proposal consists of an open, flexible, modular, adaptable, dismountable and reusable structure. The structure makes the architecture receptive to different programmatic demands. A storage and transfer site for recovered building materials is at the basis of the infill, which is complemented by infrastructural infill such as rainwater storage from the surrounding sheds for reuse, energy production for own and other use, a repair service or workshop, cleaning and transformation infrastructure for certain building components, a meeting room for the stakeholders... Rather than a pavilion made of building materials, the stacking of building materials and the activities define the pavilion.

**A WINDOW ON THE URBAN METABOLISM**  
At the same time, the pavilion is an urban platform for information exchange and divulgation. The frame works as a display window that shows the hub as it is. Visitors can enter the frame and become part of the activities. Independent circulation routes separate the logistic flows from the **divulgate flows**. On top of the frame, a terrace offers a panoramic view of Dreispitz and the city. The pavilion is a physical and online platform for the city, businesses and citizens to explore and implement circular business models and strategies to address universal and local challenges. By exposing and digitising knowledge, unlocking access and stimulating co-creation, the pavilion aims to break through information silos and fuel cross-sector collaboration and innovation.

The stacked building materials are provided with material passports, visible in the pavilion and on the website. Where do they come from? How many are available? What are their reuse potentials? What can they be used for? How can they be combined with other materials? In this way, visitors and companies are informed.

**SLAB**  
The built-up fabric of Dreispitz consists mainly of low and elongated buildings, arranged according to a carpet pattern. The frame can be integrated into the fabric as an additional elongated slab, or become a landmark in its surroundings as a vertical slab.

**ROOTS FOR THE FUTURE**  
The pavilion will be temporary. The roots that will anchor the pavilion at the end of the AWB in Dreispitz will hopefully be permanent, both logistically and socially.



130 TRUWANT + RODET + Basel, Switzerland

The proposal challenges the objectual nature of an architectural pavilion and instead puts emphasis on the labour and processes of care associated with it, including assembly, maintenance, renovation, and re-use. Conceived as a time-based project, and as a process rather than a product, the pavilion aims to instigate new relations and realities for the site. The main material of this architecture is time, and therefore the very material that needs to be cherished, valued and protected is the time of all those who will care for the pavilion and participate in its development.

Truwant + Rodet + Time as Material

The etymology of the word "pavilion" refers to an architectural device that maintains a servant relationship with its environment. As such, Dreispitz not only gives a physical and historical built context but a whole socio-economical ground on which a future model of society is going to be redisplayed. The Basel Pavilion marks a starting point, digesting its own context, it becomes the engine for a new sustainable narrative.

But the question of sustainability should not only be defined by the type of material we use and the positive effect it might have in the next 50 years. What matters is to reduce the impact of construction today. Compared to the use of any low-carbon building processes, human labor has a high sociological potential and very little impact on greenhouse gas emission.

In the absence of transformation processes, like renovation, re-use or maintenance, every building has an expiration date. Only constant human interference prevents built matter from slowly deteriorating. If we invest scarcely in materials but drastically in circular processes, like maintenance and adaptability, we can question the paradigms of sustainability and durability.

Until recently circular thinking was rarely discussed in the architectural practice. Artists on the contrary have long understood the urgency and relevance of this question, and many of the works, reused in this collage illustrate shared preoccupations.

For the Basel Pavilion, beyond designing an object which will illustrate an idea, we propose to think of the mechanism of reuse as a set of interventions that activate, interfere and transform the context of Dreispitz. Architecture that uses time as a material.

- Notes:
- 1) Can we refrain from viewing architecture as an authoritarian discipline that produces fixed and hermetic objects, that of our field of study as part of a bigger complex system?
  - 2) ALEXANDER VON HUMBOLDT, Geographie der Pflanzen der Tropen-Länder, ein Naturgemälde der Anden, 1799-1803
  - 3) ALEXANDER VON HUMBOLDT, Idealer Durchschnitt der Erde, 1851
  - 4) Can we refrain from simply understanding the pavilion as a place of representation and construct a place for interaction of spaces, people, context & history?
  - 5) GERHARD LANG, The Mobile Zebra Crossing, Kassel, 1993
  - 6) JOSEPH BELLY, 2000, Eichen, Stadterweiterung, Stadt Stadterweiterung, Kassel, 1982
  - 7) What is the potential of existing infrastructures for future temporary uses? Can architecture adapt to a more adaptive character?
  - 8) PETER COOK, ARCHIGRAM, Instant City, 1969
  - 9) PETER COOK, ARCHIGRAM, Plug-in City, Maximum Pressure Area, 1964
  - 10) CEDRIC PRICE, Potteries Thinkabit, Staffordshire, 1964-1966
  - 11) TRUWANT + RODET + BRÜTHNER + CARLOTTA DARO + LAURENT STALDER, Maintenant, Proposal for the French Pavilion, Venice, 2010
  - 12) What is the minimum necessary to define an interior or a building?
  - 13) KEN ISAACS, Beach Matrix, Installation view, Westport, Connecticut, 1987
  - 14) TRUWANT + RODET + FABIAN MARTI, A Shelter, Loeren, Zurich, 2015
  - 15) How to turn the everyday, the found, the ready-made in the architectural?
  - 16) ANN VERONICA JANSSENS, IPE 650, Paris, 2013
  - 17) ANN VERONICA JANSSENS, HD400, Ghent, 2017
  - 18) GLOBUIG™ LIGHTING SYSTEMS, <https://www.multiguip.com>
  - 19) TRUWANT + RODET + A Black Mountain Closet, Zurich, 2015
  - 20) Can the traces of time and value become a quality?
  - 21) ANNE IMHOFF, Nature's Morals, Palais de Tokyo, Paris, 2021
  - 22) LULA VON BRANDENBURG, Innen ist nicht Außen, Vienna, 2013
  - 23) SIMON STARLING, Shedboatshed (Mobile Architecture No. 2), Basel, 2005
  - 24) Can Architecture focus on what is ephemeral and generate stable conditions?
  - 25) HALS KUCKER CO, Big Piano, Kassel, 1972
  - 26) Can we incorporate soil and the underground as a living mass that influences our building matter instead of the inverse?
  - 27) JOHN ERNST WEAVER, The ecological relations of roots, 1919
  - 28) What are the processes of contemporary transformation that are brought about by the social, political and economic transformations in society?
  - 29) LARA ALMARCEGILI, Construction Rubble of Secession's Main Hall, Vienna, 2010
  - 30) LARA ALMARCEGILI, Gravel, 250 tons of excavated stone deposited daily from Kingenthalgrube, Basel, 2018
  - 31) Can maintenance become part of the architectural discourse?
  - 32) BEKA & LEMOINE, Koohas House, 2008
  - 33) Can architecture have a pulse, a rhythm, grow or dissolve following unpredictable parameters?
  - 34) PIERRE HUYGHE, Untitled, documenta 13, Kassel, 2012
  - 35) LOIS B. FRANZISKA WEINBERGER, Das über Pflanzen / Ist eins mit ihnen, Kassel, 1997
  - 36) LOIS B. FRANZISKA WEINBERGER, Brennen und Gehen, Kassel, 1997
  - 37) How can a complex part inform a possible future?
  - 38) HERZOG & DE MEURON, 312 Helikon, Basel, 2009-2014
  - 39) HERZOG & DE MEURON, MParc, Basel, Dreispitz, 2017-...



Basel Pavilion

144 Biosphere-driven Collective São Paulo, Brazil

The proposal presents a biosphere-driven architecture that accounts for and includes all lifeforms, not only human. Circularity and sustainability, in this proposal, mean introducing the perspective of non-human organisms in the design process. As such, this humble, respectful and time-based project is organized around co-design practices involving a multiplicity of beings. In this framework, that what is considered waste for one creature, could be a fundamental resource for another.

AN INVITATION TO SYMBIOSIS

Interaction between two different organisms in which each provides for the other the conditions necessary for its continued existence

/ sim.biu.basis/ symbiosis noun



THE PAVILLION IS A PROCESS. A LIVING ONE. THEREFORE, A CIRCULAR ONE. SO SHOULD BE ARCHITECTURE AS A WHOLE.

THE CONCEPT

We here propose a pavilion that attempts to materialize a paradigm shift towards a biosphere-driven architecture. The premise being that, while building the material world, it is fundamental to embrace all lifeforms if we humans are even to conceive a potential future for us, but not only, on the surface of this planet.

Architecture has been produced as a linear endeavour, implying beginning and end, start and finish; be it in the timeline of a material, product or building. Life, on the other hand, produces itself through an intricate net of circular processes, the by-products of one being the starting point of others, ad infinitum.

If architecture has no meaning detached from the fact that we are constantly making efforts to reassure our own lives (as a species), there is no point in discussing circular architecture when ignoring that life is circular, in its essence. The very prefix "re-", in re-use, loses its meaning if a material is considered in its potentiality as a forever-starting-point for

a new building, while looked from the perspective of other-than-human organisms.

Recognizing the production cycles is becoming sensitive to what constitutes us. The cycles of civil construction revolve around extensive planetary extraction and ignores other beings in the vicious and incessant demolition-construction-demolition process. Therefore, circular architecture can be implicated as a minor circle contained by a major one, the latter being the circle of life and biological processes.

Here we propose an invitation to all living creatures that may benefit and contribute to architecture, as a means of repurposing what would otherwise be debris. If we look at materials employed in demolished buildings as potential substrate for other lifeforms we enlarge the meanings of "repurpose" and "reuse".

THE PAVILLION

A time-based, never-ready and never-finished materialization. It represents a catalogue of possibilities of what can be done with materials already used by humans and its interactions with other-than-human species.

The floor is crossed by a meander-like waterbody. The dirt removed to make room for the water placed around the pavilion's 15 meter diameter as fertile matter for plants and houses for insects, worms and mammals. Organic matter from debris as substrate for fungi that are free to release spores and reproduce, generating substrate for other plant and animal species.

Old containers turned into bee hives.

Structural elements of different sizes are combined in order to form a well distributed structure that resembles a bird's nest. The civil construction materials are exposed aerially by cables attached to the structure in an unusual way, creating different enclosures and openings.

This whole set configures an oasis of life, where other-than-

humans interact and where we, as participants in the Basel Architecture Week, and as a species, can reflect.

Conversations about material production and what should be done with it, will be hosted in the pavilion. Throughout its 6 months existence it will metamorphose as form and signification. The stories told by the words of those sharing their experiences are inspiring and intriguing.

The pavilion also makes room for beings usually seen as enemies of architecture. Termites, ants, bees and mould are welcome to enter, stay, thrive, and compose the construction itself. Concepts such as 'sustainability', 'plague', 'invader' and 'infestation' swapped by 'dynamic growth', 'co-creation with nature' and 'non-human protagonism'.

If ruins will be our gardens in the Anthropocene, as Anna Tsing always says, it is urgent that we face ruined landscapes as a project.



160 PIERTZOVANIS TOEWS  
Basel, Switzerland

The authors present an attractive design that allows for the use of a broad variety of materials, regardless of their specificities. But can the project also take advantage of that variety, instead of simply tolerating it? Beyond the demonstration of a building technique, what is the intended use for this pavilion?

LE BRICOLEUR



**Verbinden**  
Unzählige Arten des Zusammenfügens von Einzelteilen stellt uns die Verbindungstechnik heute zur Verfügung. Nur das buchstäbliche Binden selbst ist uns als grundlegende Technik beim Bauen weitgehend abhandlungsgeworden. Dabei hat es nicht umsonst seinen vielfältigen Weg in die metaphorische Sprache gefunden. Von der starken Bindung bis zur losen Verknüpfung kennen wir verschiedenste Formen des Zusammenfügens auch auf sozialer und emotionaler Ebene. Im Architekturdiskurs ist die Darstellung der Urhütte von Charles Eisen eines der bekanntesten Bilder, das gebundene Befestigungen zeigt. So stellte man sich Mitte des 18. Jahrhunderts die ursprüngliche von Vitruv beschriebene Behausung vor. William Chambers versucht etwas später eine Herleitung der Bauformen aus vom Flechtwerk bis zum Tempel. Wiederrum ein paar Jahrzehnte später wagt James Hall ganz direkte Analogien. Die Gotische Architektur habe sich ganz linear und natürlich aus dem Konstruieren mit zusammen gebundenen Zweigen, Pfählen und Ruten ergeben, lautet seine Annahme. Wenn auch bei der ein oder anderen These der Wunsch Vater des Gedankens gewesen sein mag, so treten sie doch alle um das Faszinosum vom einfachen Bauen, das den Ausgangspunkt für den vorliegenden Beitrag bildet.

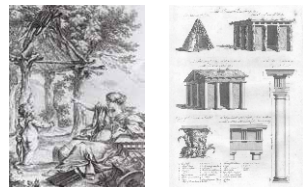
**Zusammenwürfeln, Bündeln, Schnüren**  
Das Zusammenbinden erweist sich als eine universelle Technik im Repertoire des Bricoleurs: Bretter, Träger, Röhre, alles was sich bündeln lässt kann verwendet werden. So heterogen die Einzelteile auch sein mögen, als straffes Bündel geschnürt lassen sie sich zu Stützen aufrichten. Der heterogene Ausdruck wird dann jedoch geschärft indem er auf einen einzelnen Aspekt reduziert wird: Eine Farbschicht aus blauer Schlammfarbe vereinheitlicht die verschiedenen Eigenschaften der Bestandteile. Die einzelnen Formen zeichnen sich umso deutlicher ab.

**Ordnen, Auswählen, Fügen**  
Lange Röhre in ungefähr gleichbleibenden Querschnitten werden als ein Dachgitter im Raster von 1x1 m an die Stützen gebunden. Alte Stören unterschiedlicher Machart werden als Dachfragmente daran befestigt. Sie werden in ihrem Fundzustand verwendet. «As found», wie die Smithsons gesagt hätten, aber doch nicht wahllos. Hier sollen Gelbtöne das Gegengewicht zur blauen Struktur bilden. Sobald Stützen und Dachgitter stehen, wird ein Bett aus Bruchglaschotter erstellt.

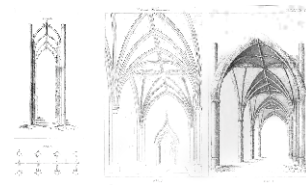
Auch dieses Material wurde zuvor bereits verwendet. Hierauf folgt ein sorgsam Setzen von Glasbausteinen, die ebenfalls aus Abbruchmasse stammen. Verschmutzungen und Fehlstellen sind unproblematisch für diese Verwendung.

**Arrangieren und Rearrangieren**  
Unterschiedliche Venetzstücke aus Bauteilen bilden die Ausstattung des Raums. Die einfachen Möbel aus gestrichenen Holzrolladen knüpfen an das Gelb der Stören an. Einzelne farbige Fundstücke kommen hinzu. Ein auf die Seite gestellter Treppenauf aus einer Fehlproduktion könnte als Bar funktionieren. Frei gestellte Fenster und herabgelassene Markisen fungieren als Paravents. Ein kleines Café und eine mobile Sondernlage reichen für die Nutzbarkeit des Ortes aus. Diskussionen, Workshops, Konzerte sind auf der flexiblen Plattform möglich.

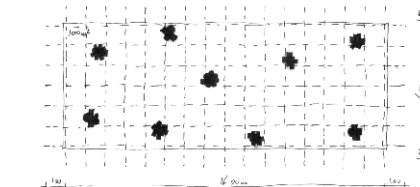
Anm.: Schlammfarbe ist zwar primär für sägesaues Holz konzipiert, hält aber gerade für die kurze Standzeit des Pavillons auch auf anderen Materialien. Auswaschungen sind ökologisch unbedenklich.



Charles Eisen Urhütte in Merz - Antoine Laugier Essai sur l'Architecture 1755  
William Chambers Treatise on Civil Architecture 1791



James Hall, Essay on the Origin, History, and Principles, of Gothic Architecture 1813



Grundriss Pavillon  
Grundfläche 6 x 18 Meter

Piertzovanis Toews, September 2021

176 Pa.LaC.E Studio  
Basel, Switzerland/London, UK

The idea of disentangling the materials from their goal — serving as means of constructing something functional — has been perceived by the jury as a fertile concept in this context. It is exactly the quest to re-inhabit a place like Dreispitz, learning to perceive the site and the materials in a context that is semi-urban and semi-industrial, which is at stake. The proposal seems to apply this challenge as the point of departure for a different imagining of what can be done in the place.

Leaking Place

The process of separating a building's materials from place, takes with it a collective memory of those who inhabited it. This project argues that materials and their ambience are necessary to memorialise a place.

**Ventilation as Collective Memory**  
Ventilation has a unique history within Basel architecture. In the chemical industry, ventilation systems and porous buildings evacuated toxic air from interiors (fig. 2). In the 1980s, Basel citizens registered their disgust for leaking toxic air, and activist campaigns led to corporate reforms (fig. 1) as healthy air was deemed a universal right for the citizens of Basel.

**A Factory's Ventilation in a Pavilion is a Storm**  
Through the careful repair of dislocated fragments and discarded ventilation infrastructure from factories, this project will condense an experience of the Basel sites from where the selected materials and objects come from. Together with Swiss fragrance chemist Roman Kaiser, the pavilion will reproduce the odour of localities captured firstly as liquid, and then ventilated via cavities between materials.

**Additional Re-use Strategies**  
In addition to the aforementioned re-use concepts, the project will:  
— fold steel sheets from discarded ventilation infrastructures to become air-showers (vents);  
— use subtle natural dye staining of metal sheets, to become the envelope;  
— mill more porosity allowing for ventilation through discarded masonry; and,  
— 'peel' top layers off concrete and masonry resulting in rejuvenated pieces.

**Afterlife**  
Following the exhibition of the pavilion:  
— porous masonry could become useful for plantation for sensitive plants; and,  
— sheet metal could become reflection panels for central heating and solar radiation.  
A more comprehensive legacy concept will be developed in due course.

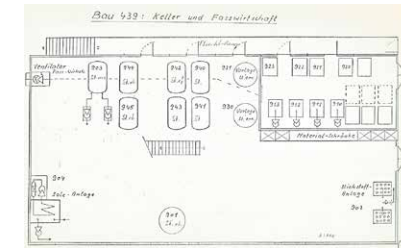


Fig. 2. The architecture of chemistry is the architecture of ventilation. The industrial ventilation and open windows of 'Building 439': Cellar and Barrel Management, Klybeck. Photo © Oral History Chemie und Stadtkultur, Basel.



Fig. 1. 'I smell bitter almonds'. In 1989, after pressure from environmental action group SMOG (Sonder Müll Ofen GärnerInnen), Ciba-Geigy gave Basel citizens a 'Stinksack' for reporting neighbourhood odours. One could open the bag, catch the air and report if they smelled rotten eggs, bitter almonds, a urinal, cabbage, a burning smell etc. Sacks were collected and laboratory tested. Photo © Oral History Chemie und Stadtkultur, Basel.



Fig. 3. Using discarded objects together with their ambience. A violent wind enters a dark entry space, through folded sheet metal as air vents. Large solid wall-blocks are reused by milling them for the vents to be embedded. Sunlight passes through reused glass that is dyed. Photo © Pa.LaC.E

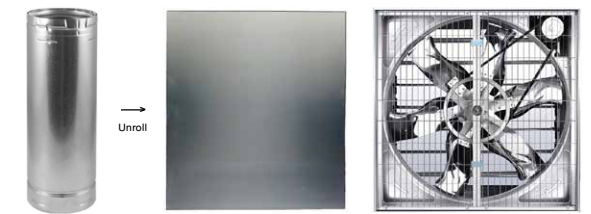


Fig. 5. Flattening by unrolling. Discarded ventilation infrastructures such as pipes will be unfolded to become panels. Large-scale ventilation machinery will be used discreetly to distribute air.



Fig. 4. A mute facade. The marks left from staining discarded sheet metal. Photo © Pa.LaC.E

## 4.3 Stage Two: Project Proposal

### Participants

- 001 MAKER architecten  
Ghent, Belgium
- 002 Luciana Lamothe  
Buenos Aires, Argentina
- 003 Biosphere-driven Collective  
São Paulo, Brazil
- 004 Pa.LaC.E Studio  
Basel, Switzerland/London, UK
- 005 TRUWANT + RODET +  
Basel, Switzerland
- 006 PIERTZOVANIS TOEWS  
Basel, Switzerland

In addition to the participants who qualified to participate in the project competition through the Open Call, the following participants were selected by the jury.

- 007 ConstructLab  
Europe
- 008 Isla  
Mallorca, Spain
- 009 Toestand  
Brussels, Belgium
- 010 MAIO  
Barcelona, Spain
- 011 KOSMOS Architects + Comte Meuwly  
Zurich/Moscow/Graz/New York
- 012 Piovene Fabi  
Milan, Italy
- 013 Dima Srouji  
Palestine/London
- 014 Infraestudio  
Havana, Cuba/Rotterdam, Netherlands

### Entries

A total of 13 entries were received by the submission deadline of 29 November 2021 at 11:59pm CET.

No submission received:

- 013 Dima Srouji  
Palestine/London

### Evaluation criteria

Entries were evaluated based on the following main criteria and guidelines:

- Overall architectural vision and design aesthetics
- Holistic concept of the pavilion and all its influences and impacts
- The conceptual and architectural handling of the reused building materials
- The building process from sourcing to construction, energy to reuse
- The relationship of the design to the surrounding built or natural environment
- How the architecture design relates to the physical location
- How the design is placed on the physical site
- How the design relates to people and organizes space and programme
- Thoughtful use of component catalogue
- How the materials enhance the design
- Adherence to the competition specifications
- Adherence to cost targets
- Static and constructive feasibility

Designs that surprised, inspired, dared and challenged through an outstanding concept design solution that clearly had a sense of place and was unique, functional, accessible and achievable were of most interest to the panel.

Note:

The panel's decision was final and binding as stated in the competition's Terms and Conditions.



Jury preview submissions: Wednesday, 29 September 2021

Jury meeting:

Date/venue: Thursday, 2 December 2021, 10:00 - 15:00h (CET), online via Zoom

Jury: Chus Martinez (Institute of Art FHNW HGK, Basel), Marina Otero Verzier (Het Nieuwe Instituut, DAE, Rotterdam), Emanuel Christ (Christ & Gantenbein, Basel), Martin Weis (Christoph Merian Stiftung, Basel)

Experts: Kerstin Müller (Zirkular), Hans Emmenegger (Husner), Giotto Messi (Schnetzler Puskas)

Moderated by Lukas Gruntz (Architektur Basel) and Chrissie Muhr (Architekturwoche Basel)

Excused absence: Maarten Gielen (Rotor Deconstruction, Brussel)

## 1. Welcome

Chrissie Muhr opened the second jury meeting by welcoming the participants (members of the jury and experts) and a brief introduction from all participants took place afterwards. Chrissie Muhr later presented the agenda for the meeting.

## 2. Presentation of the 13 entries

### 3. Round 1: Pre-selection of 6 entries

After the introduction to all the proposals it was possible to categorize the different themes for the conception of the pavilion. There were proposals focussing on social interests, others on creating a new biosphere for the site, some that were created around the building process and its components and some that took the approach of a political and/or poetic statement. Nevertheless, all the proposals had a strong relationship with the context and it is noticeable that the site was a strong activator for the pavilion conception. To start the discussion for a pre-selection, a tour de table was suggested, where every member of the jury gave his/her opinion on what in his/her opinion were most important tactics that would make the winning proposal stand out.

After naming the main criteria, the jury team started to eliminate and to select proposals. Proposal 001 and 009 were initially discarded, since the jury believed that they did not follow the main criteria, explaining that proposal 001 only focused on the material process and had no regard for social interest. And that proposal 009 lacked symbolism and form, since it only proposed a social strategy/plan.

- 005 TRUWANT + RODET + Basel, Switzerland
- 006 PIERTZOVANIS TOEWS Basel, Switzerland
- 008 Isla Mallorca, Spain
- 010 MAIO Barcelona, Spain
- 011 KOSMOS Architects + Comte Meuwly Zurich/Moscow/Graz/New York
- 012 Piovene Fabi Milan, Italy

## 4. Round 2: Selection

The jury started the second round by discussing the importance of the criteria that were established in the beginning of the previous round, trying to understand if perhaps there was a proposal that was misjudged and if a better look must be taken into account.

- 005 TRUWANT + RODET + Basel, Switzerland

Proposal 005 is a proposal that was praised for its reactivation of the site and its interesting metamorphosis/mutation throughout the pavilion planning period. However, the jury had difficulties in understanding the formal concept. The presentation failed, in the eyes of the jury, to clearly explain the idea of the proposal. The jury also believed that this installation would not be embraced by the public, due to its unfriendly presence.

- 006 PIERTZOVANIS TOEWS Basel, Switzerland

Even though Proposal 006 was very attractive in the eyes of the jury, especially due to their effective presentation, the proposal was criticized due to the perception that it would not create social space. The jury pointed out once again the need for the site to have an infrastructure that activates the social dynamics and with that concluded that the proposal would not offer public appropriation.

- 008 Isla Mallorca, Spain

The jury expressed particular interest in Proposal 008 for its simplicity and recognizability, for its originality in using materials and for its reactivation of the site. It is believed that the typology of this proposal would react well within the context. The jury automatically imagined different kinds of social scenarios with this proposal. A slight doubt arose regarding whether the proposal would be strong enough in terms of the formal aspect. There was a suggestion of using a “pop colour” to make it more identifiable. The position and disposition of the proposal was praised for effectively connecting the university campus and the south area. It is a solution that literally calls for appropriation.

- 010 MAIO  
Barcelona, Spain

With regard to the criterion of activating the social dynamics of the place, Proposal 010 was positively mentioned by the jury for their coherent whole, in the sense that this proposal not only proposes an effective reactivation of the place by connecting Freilager-Platz to Gleisbogen, but also suggests a use which is coherent with the pavilion form. The jury on the other hand was less convinced by the use of materials, believing that the proposal is less strong on the criterion of reusing and adapting materials, and that the main theme of this pavilion would be less represented with this option.

- 011 KOSMOS Architects + Comte Meuwly  
Zurich/Moscow/Graz/New York

Proposal 011 came once again into discussion due to its strong gestural quality. It was questioned if perhaps this proposal could have some potential in creating an icon for the pavilion. However, it was concluded that the form of the installation is good in advertising the pavilion from afar (as an icon) but would not offer quality space to the public.

- 012 Piovene Fabi  
Milan, Italy

Proposal 012 captivated the jury for its focus on activating the site with a festival, as they called it, of different structures that are all connected with a colour, which is present already in some elements of the site. However, the proposal was also seen as anecdotal, in the sense that they try to connect to the site through the colour but at the same time the installations that they propose do not seem connected with the place from a formal point of view.

##### 5. Final deliberation

The jury deliberated regarding the winning proposal. Proposal 008 received the most votes but it was not unanimous. After visiting all the discussed issues from round 2, the jury elected proposal 008 as the winning proposal.

- 008 Isla  
Mallorca, Spain

##### 6. Recommendation and further processing

It was advised by the jury that the team of the winning proposal should consider a colour concept in order to make their installation more identifiable. The jury also asked them not to cut the pavilion, and to find another way of fitting it within the budget.

## Final statements

Marina Otero Verzier:

The jury especially valued proposals that in engaging with circular construction would be able to articulate notions of quality emerging not from the ideologies of old, but a sensitive understanding of architecture's role in the world. Despite its seemingly unassuming aesthetic, the selected proposal has the capacity to become an important social space for local communities and set off a profound transformation of the site. Its architectural section encompasses a wide variety of architectural solutions and intelligence regarding circular construction. It can easily grow or degrow, be mounted and dismounted, and used in a variety of ways. Its form and position within the site, following the former train tracks, simultaneously engage with the various technologies that used to transit the space while offering occupation strategies for future programmes.

Chus Martinez:

The winning pavilion struck me as eloquent and simple in its resolution, and in the formal and social relations it will establish with the site, yet very able to become "occupied", used and taken by the different audiences that inhabit the place and come from the city. The temporary piece forms a new social "elliptical courtyard" using the tracks instead of ignoring them. It encourages visitors to stay longer in an industrial landscape — that otherwise would be perceived as hostile — by altering the familiar pavilion environment to be able to shelter the visitors and perceive the area in another light. Once inside, the visitors can take a seat but also play in and around it, adopting different functions and activating the visit through conversation, a BBQ or play... thanks to its construction and situative character. The pavilion also aims to provide a meditation spot from which to reflect on the changing state of this particular site in Basel.



# 4.4 Project Proposal entries

008 Isla Mallorca, Spain

WINNING PROJECT

**Introduction:**  
Isla team proposes a pavilion that creates a linear public space along the tracks, citing as a reference the Lucerne Chapel Bridge and the river-side public space in Basel. The project itself is a simple wooden unit, simple in the sense of its construction, that is repeated in a linear way on the westernmost railroad track. This long installation is divided into 19 modules. The modules are grouped in units, and each unit has his own component concept and colour, making a clear rhythm along the pavilion.

Regarding its function, the pavilion gives an answer to two different requirements. On the one hand the spontaneous use or appropriation by the neighbours of the area, and, on the other hand, the programmed use, in which the pavilion is projected as an open and enabling structure for things to happen around and along it. In this sense the pavilion can function as a meeting space, as an exhibition route for both visual or sound performances, as stalls for events or shows that take place in the free space of the tracks. Therefore, it is understood that the pavilion can be used during all the days it is installed, either for one or another of the uses explained above.

**Technical feedback by Kerstin Müller:**  
We believe this is feasible. These wood frames could be prefabricated and then just brought to the site and mounted together on location. Their choice of components from the catalogue is very diverse which makes the proposal interesting. As it is very systematic and repetitive, it seems that the project design should be able to fit within budget, including dismantling of the pavilion.

1. Technical feasibility:  
Feasible. Modular prefabrication, assembly on site.
2. Costs:  
Construction and deconstruction costs are about 1/3 over budget.
3. Component catalogue:  
Wish list: paint.
4. Conclusion:  
Deconstruction would be cost-intensive. A re-use of the pavilion modules and reconsideration of labour-intensive materials (e.g. steel profiles) for the pavilion allows a construction without adaptations, such as in length.

## LOGGIA BASELIANA 1/2



**General concept**  
When the pavilion was not yet in the design phase, it was to be designed as a simple structure, but with a high level of detail. The idea was to create a simple wooden unit, simple in the sense of its construction, that is repeated in a linear way on the westernmost railroad track. This long installation is divided into 19 modules. The modules are grouped in units, and each unit has his own component concept and colour, making a clear rhythm along the pavilion.

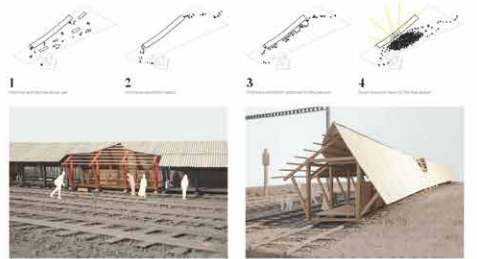
The pavilion is projected as an open and enabling structure for things to happen around and along it. In this sense the pavilion can function as a meeting space, as an exhibition route for both visual or sound performances, as stalls for events or shows that take place in the free space of the tracks. Therefore, it is understood that the pavilion can be used during all the days it is installed, either for one or another of the uses explained above.

**"Conversations around humble actions are the goal of a place that may not be physical forever, but stay in the participants minds as a great Spring and Summer sheltered by companionship"**

**Context approach**  
The pavilion is integrated into the context of the train tracks following the right of way. The pavilion is designed to be a simple wooden unit, simple in the sense of its construction, that is repeated in a linear way on the westernmost railroad track. This long installation is divided into 19 modules. The modules are grouped in units, and each unit has his own component concept and colour, making a clear rhythm along the pavilion.



**How to use the pavilion**  
The pavilion gives an answer to two different requirements. On the one hand the spontaneous use or appropriation by the neighbours of the area, and, on the other hand, the programmed use, in which the pavilion is projected as an open and enabling structure for things to happen around and along it. In this sense the pavilion can function as a meeting space, as an exhibition route for both visual or sound performances, as stalls for events or shows that take place in the free space of the tracks. Therefore, it is understood that the pavilion can be used during all the days it is installed, either for one or another of the uses explained above.



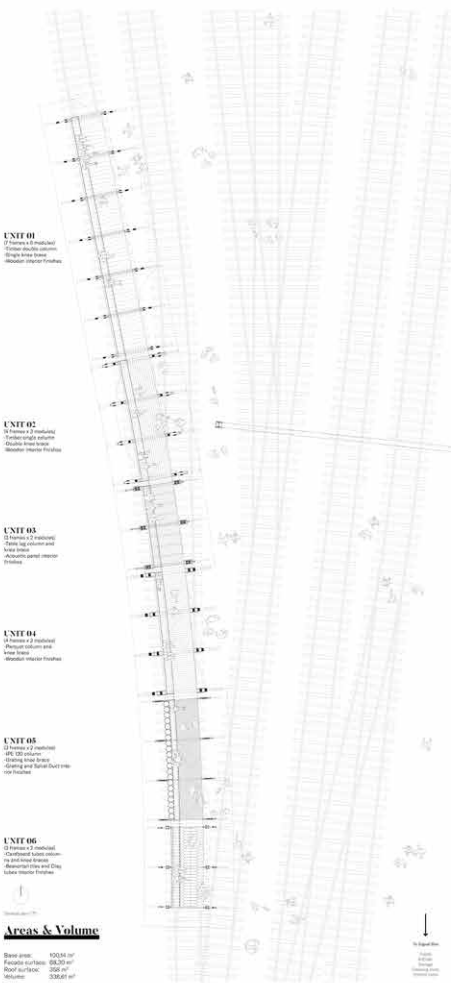
**Circular economy**  
The design of the pavilion follows the Circular Economy model, defined as a system that aims to eliminate waste and to keep products and materials in use. The pavilion is designed to be a simple wooden unit, simple in the sense of its construction, that is repeated in a linear way on the westernmost railroad track. This long installation is divided into 19 modules. The modules are grouped in units, and each unit has his own component concept and colour, making a clear rhythm along the pavilion.



## LOGGIA BASELIANA 2/2

**Static concept**  
The pavilion is supported on the ground tracks, since they are built on a concrete base. The structure is designed to be a simple wooden unit, simple in the sense of its construction, that is repeated in a linear way on the westernmost railroad track. This long installation is divided into 19 modules. The modules are grouped in units, and each unit has his own component concept and colour, making a clear rhythm along the pavilion.

**Planning & Building processes**  
The pavilion is designed to be a simple wooden unit, simple in the sense of its construction, that is repeated in a linear way on the westernmost railroad track. This long installation is divided into 19 modules. The modules are grouped in units, and each unit has his own component concept and colour, making a clear rhythm along the pavilion.





**001 MAKER architecten  
Ghent, Belgium**

**Introduction:**

Maker architecten want to explore the possibilities of creating interaction between the social and logistical life, but also to think of the urban transformation of Dreispitz as part of the circular transition. Their pavilion aims to be a transfer centre for building materials, and at the same time a place where synergies are created between the companies, with resources that are both tangible and intangible. Rather than a pavilion made of building materials, the pavilion is defined by the stacking of building materials and the activities on site. Pavilion as a Service — Building as a Service — integrated into the fabric of Dreispitz as an additional elongated element. The pavilion is a cross between a rack, a billboard, a social catalyst, a display case, and an infrastructure.

**Technical feedback by Kerstin Müller:**

Maker architecten basically added all the materials that were in the in the component catalogue not only to build the pavilion but also to expose the materials for commercial reasons and for circular awareness, which is something that could be interesting for some companies in this field. The main problem is that this would be over budget (heavy plants, heavy materials, structural stability requires expensive solutions). The presence of a crane is also difficult to calculate in terms of budget. This proposal would need to reduce the size massively to about a third to fit the desired financial plan. There is also a very specific use to it that does not give so much flexibility to possible events.

**1. Technical feasibility:**

Basically feasible, system scaffolding. Decking with wooden planks required on each level. Scaffolding must be calculated. Open rooms/studios accessed by stairs, this requires bridging by lattice girders. Temporary scaffolding required for erection of system scaffolding. Roof construction required. Storage material is exposed to the weather. Water tank requires static measures.

**2. Costs:**

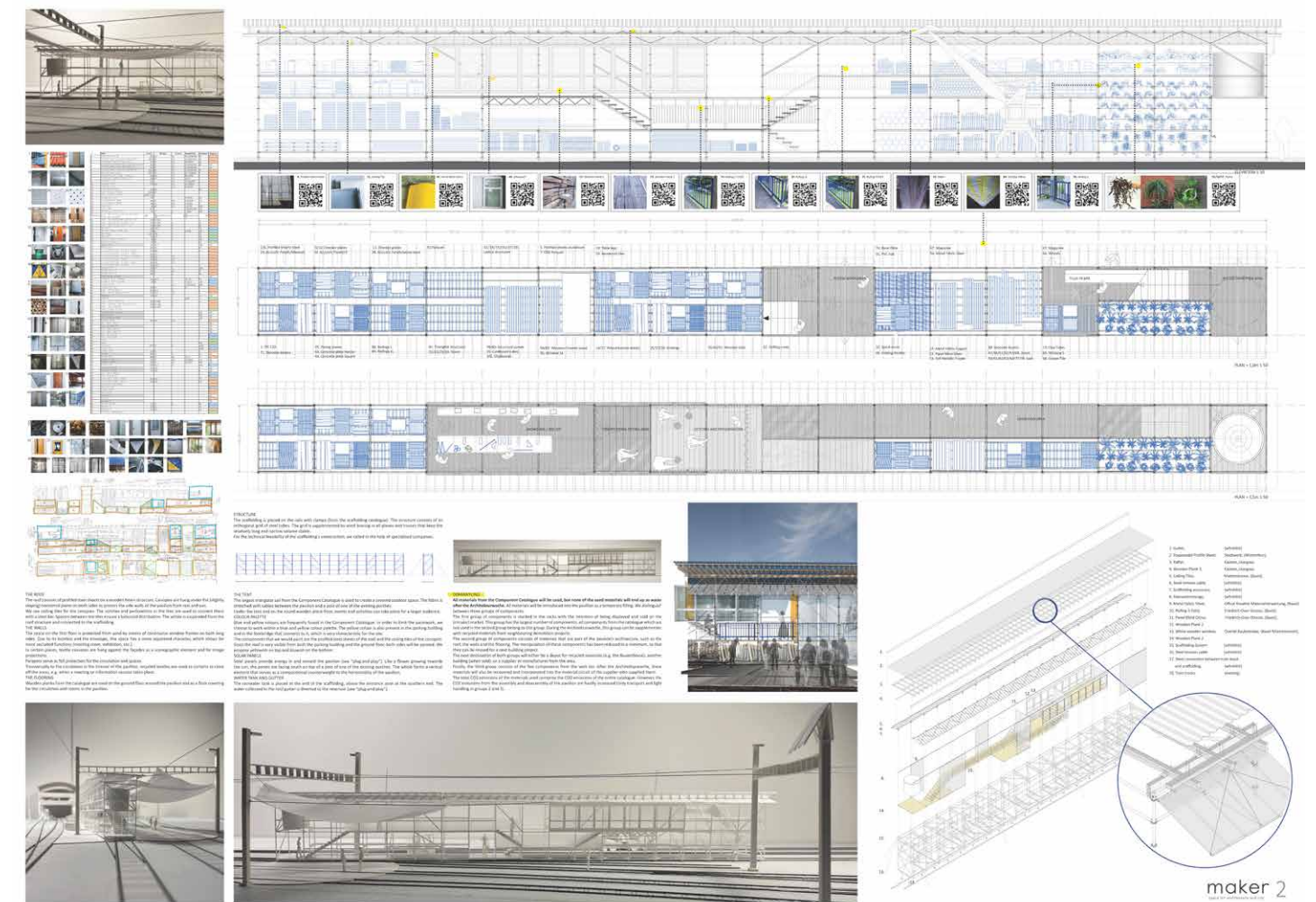
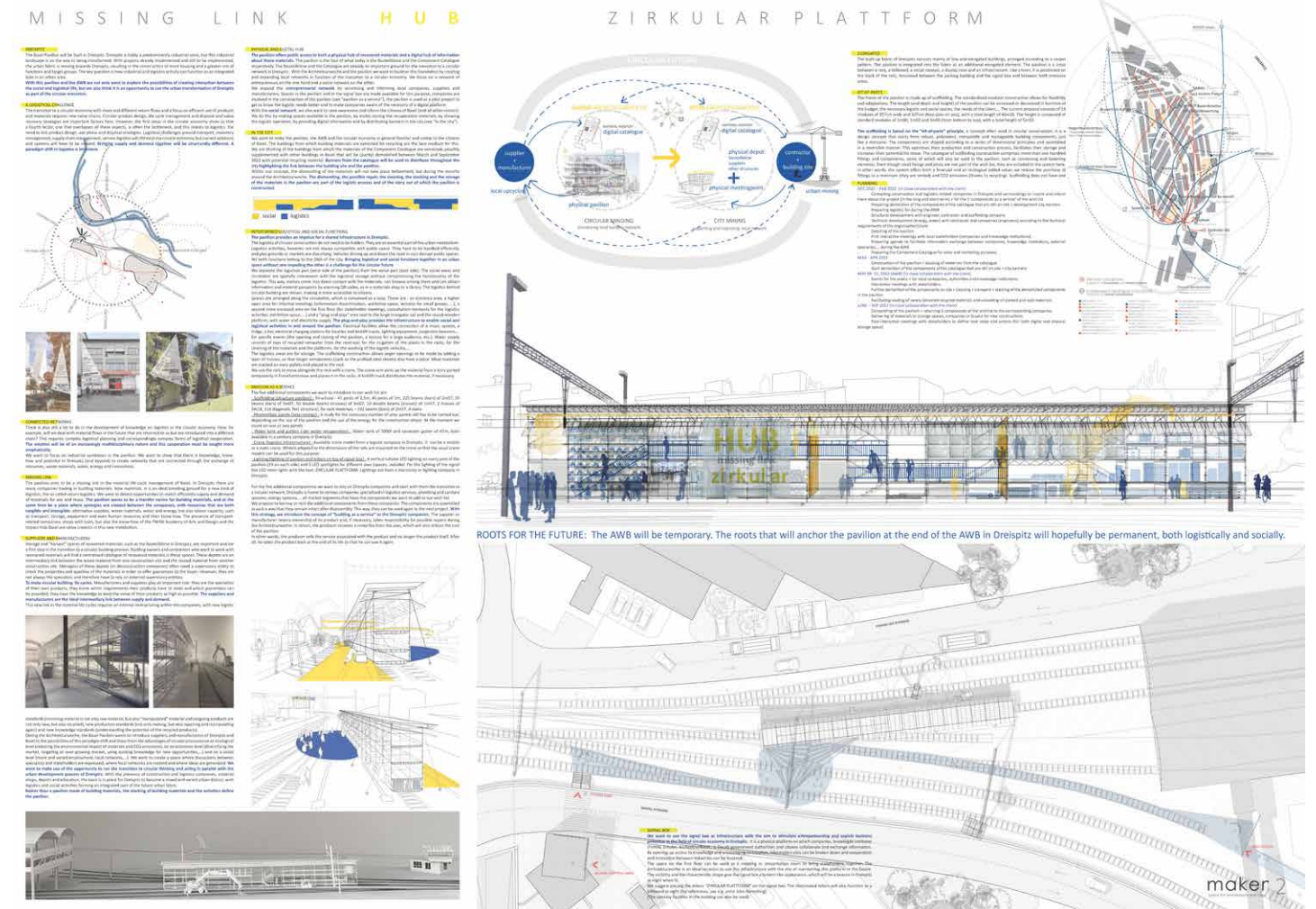
Construction and deconstruction costs are well over budget.

**3. Component catalogue:**

Wish list: Concept needs many structural elements that go beyond the catalogue and are cost-intensive, e.g. entire scaffolding, crane, water tank. All elements of the component catalogue are stored in the scaffolding. The indicated quantity exceeds the estimated costs.

**4. Conclusion:**

Within the given cost framework, at most 1/3 of the building could be realized.





**002 Luciana Lamothe**  
**Buenos Aires, Argentina**

**Introduction:**

Luciana Lamothe did a sculptural approach questioning the mass produced by human beings, in other words, to question the circular construction or circular use of materials together with the waste that humanity creates. Overall her proposal is a landscape made from gravel (which exists already at the site, but possibly we would need extra quantities) and from the materials of the catalogue to build three stacks that delimitate an atmospheric place for the visitors to walk through in between them or to linger, since the structure offers a roof and different spatial experiences. No further functions were proposed for this pavilion and no suggestions of use were given for the signal box.

**Technical feedback by Kerstin Müller:**

After having a look at the amount of gravel they would possibly need, we think maybe it would be possible to borrow this, maybe from the SBB, and hopefully bring it in somehow by train. Otherwise, we think it would take about 35 to 40 lorries to come and bring in all that gravel.

**Technical feedback by Giotto Messi:**

Since the gravel is there to help to stabilize the structure together with the 3 stacks that they propose, we believe that we would not need a substructure. Structurally speaking it probably just needs some kind of struts to anchor the stacking elements. The roof on the other hand, being very fragile, would not be accessible but we believe this was not the intention of the proposal. There can be a problem with weather conditions, for example in case of a very windy day we would need to improve the stability of the roof but that is something easy to solve.

**1. Technical feasibility:**

Feasible.

Roof shape requires bending-resistant substructure due to wind load. (At best, support structure as substructure). Risk of injury at sheet metal edges, protective strips provided by the planning team, but the durability of this is questionable. Accessibility/floor offers limited user-friendliness.

**2. Costs:**

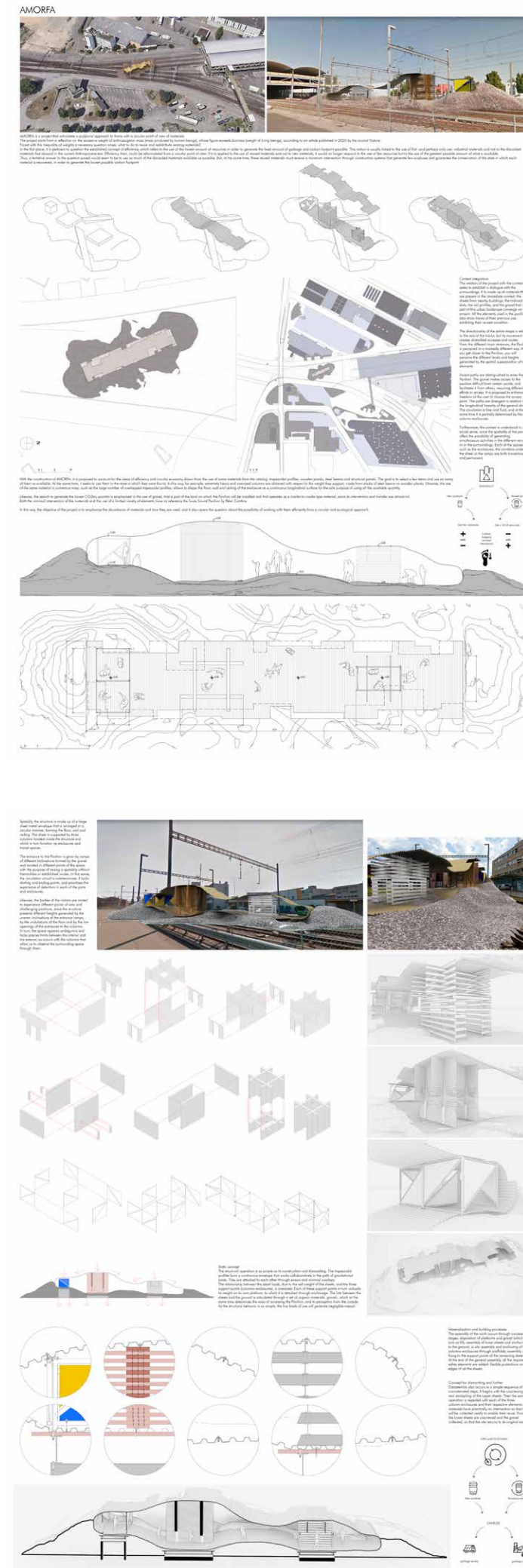
Construction and deconstruction costs are about 1/3 over budget.

**3. Component catalogue:**

Wish list: If possible, borrow gravel from SBB. Otherwise this will involve lots of lorry driving, 536 m<sup>3</sup> → 35-40 truckloads. Excavator required to form the gravel. Existing trapezoidal sheeting is sufficient.

**4. Conclusion:**

Financially feasible if everything is more compact, pushed together and less gravel is used.





**003 Biosphere-driven Collective**  
São Paulo, Brazil

**Introduction:**

They propose a biosphere constructive approach — as the team call it, an Imaginarium-seed dispositive for the community. It is set up as a huge biosphere area, reactivating it from the industrial wasteland into a biodiverse garden. And in this garden, you have the two elements: on the one hand, the circus tent, that holds all the community events and marks the site; and on the other hand, you have the nest, an immersive corridor to contemplate pre-existing materials — to expand our perceptions about life cycles and nature, both a catalogue of materials and biological possibilities. Biosphere-driven Collective also propose to activate this place through workshops and local food production. Another nice thing is that they create a biodiverse garden — one could also call it a park in terms of its dimension.

**Technical feedback by Kerstin Müller:**

We see a problem with the water. We would need to make a sort of a pond which can be complex to keep the water in place because otherwise it would probably just seep away. The idea of planting a lot of plants on site is great but we think it would need a fair amount of maintenance, especially during the summer months in order to keep the place green and fresh as portrayed in their visualizations. Growing mushrooms there could be hard to achieve. The budget would need to include the work of a gardener. It would be also difficult to ensure that all the biosphere grows in time for the time the pavilion will stand.

**1. Technical feasibility:**

Elevated structures are feasible. Tent: tarpaulins must be hand sawn (costs for this are not included), cost of construction of tent is included. Water seeps away if not constructed as a pond. Maintenance of vegetation would take time and the cost for this is not included. Water basin under rails or remove rails in advance. No designated accesses.

**2. Costs:**

Construction and deconstruction costs are about 1/3 over budget.

**3. Component catalogue:**

Wish list: okay, but it needs addition, esp. cables. Planting bags might have to be purchased new. Maintenance: Watering in summer. Pre-grow plants in nursery. Half a year is a short timeframe for this biodiversity concept. Mushrooms unlikely to grow in summer conditions. Might be possible to borrow a circus tent.

**4. Conclusion:**

Could be realized in a smaller version. Water concept is very difficult. Maintenance needs are very high, cost for this is not included. Possible savings: platform above water (12,000 CHF) or reduce the size of all platforms.









**005 TRUWANT + RODET +**  
Basel, Switzerland

**CLOSER SELECTION**

**Introduction:**

Truwant + Rodet + are also coming to the metaphor or to the design of a linear park as a collective space that connects the Freilager-Platz towards Gleisbogen. What is interesting with their proposal is that they have several interventions that are happening throughout the course of time from the day of our intro workshop in October to the afterlife of the installation — over one complete year. This team consider every stage from January where they start to move the stones and the gravel. Then the next is the survey of vegetation and species, then going into to divert and install a rainwater reservoir, forming a new lake. So basically, they propose a full schedule plan with all the milestones for this project. Truwant + Rodet + propose to build an ambitious structure that defines a new collective centrality, a large-scale truss made of IPE120 profiles, which are connected with two side plates in each joint. This installation is a spatial intervention that changes over time. The whole site becomes a stage with occasional incorporation of alienating forms and moments. And to sum it up, it is an ongoing metamorphosis. Not only on the level of nature, but also with the spatial interventions or the architectural interventions. And as they stated: architecture that uses time as a material.

**Technical feedback by Giotto Messi:**

What is interesting from a construction point of view is that they are using this reuse concept with an unconventional solution. They chose to manipulate a large-scale space/intervention with minimalistic elements such the long beam that spans over 40 metres together with the roof and a large wall, which together create a harmonious composition of elements that in a very expansive scale delimitate a space that can welcome different programmes or uses.

**1. Technical feasibility:**

Civil engineer would need to assess the steel construction. Barrel roof requires sophisticated substructure. Water basin and water tank — water seeps away if no pond is built.

**2. Costs:**

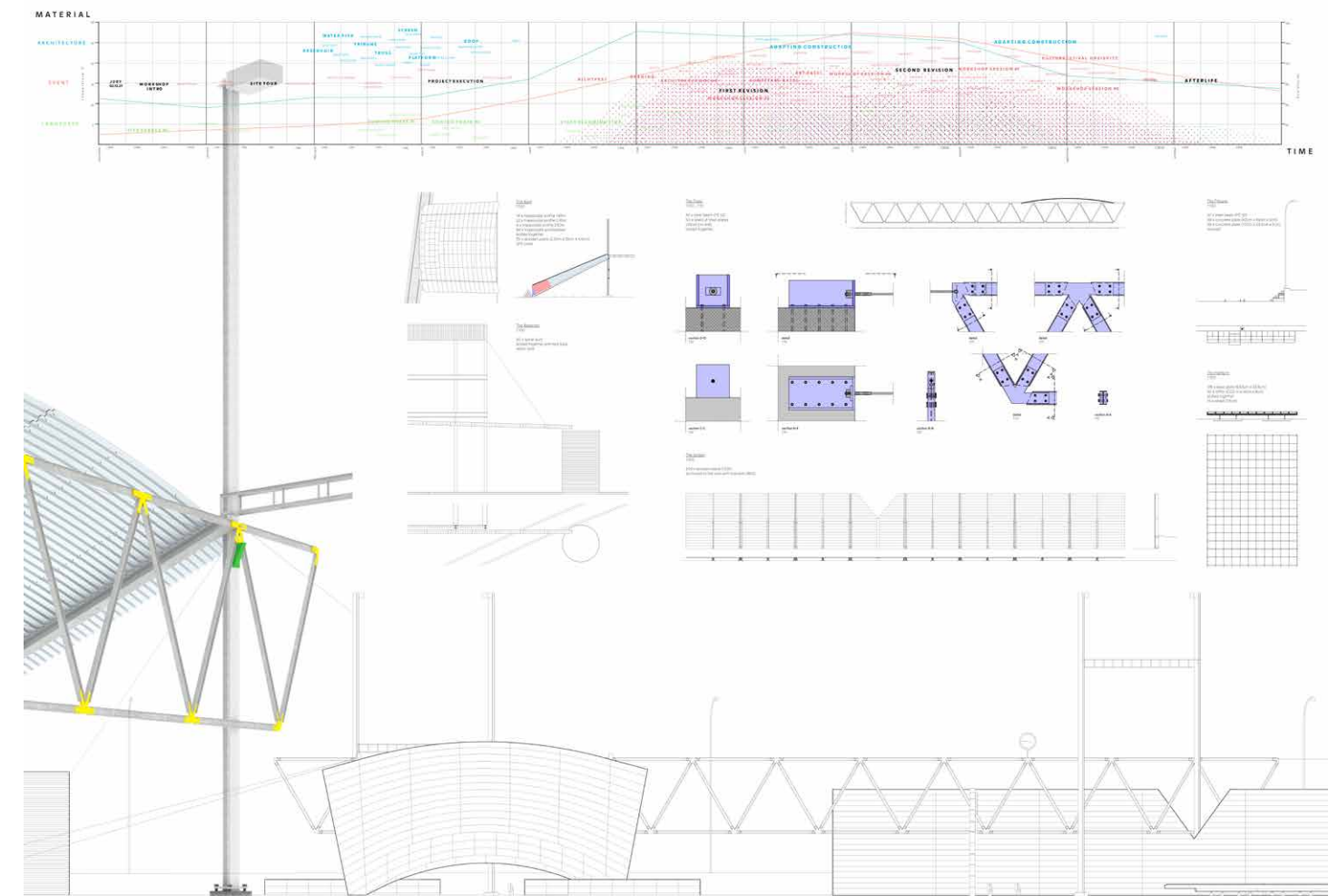
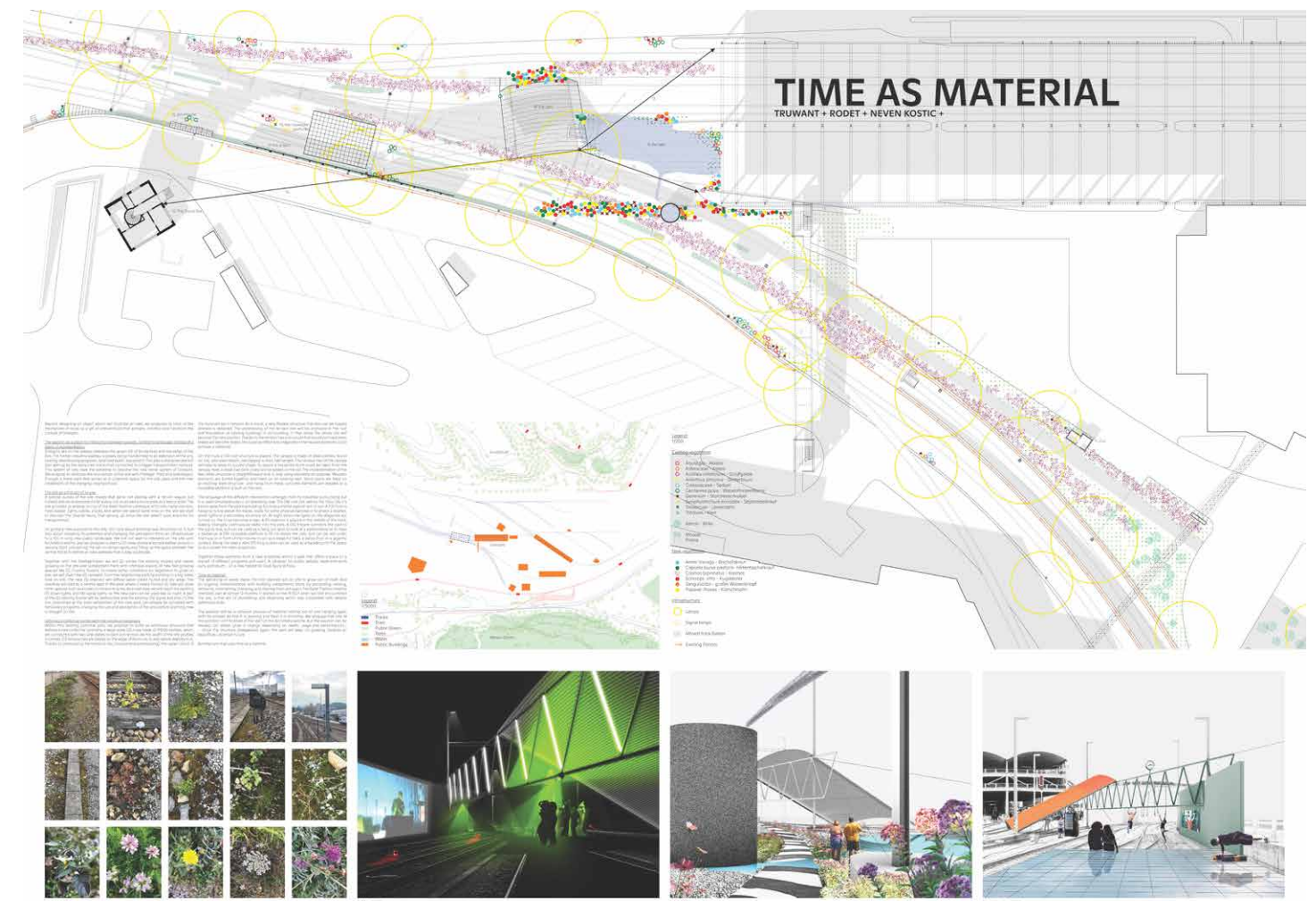
No statement possible.

**3. Component catalogue:**

Wish list: Lighting, water tank and trees are not in the catalogue and are expensive components.

**4. Conclusion:**

Unclear.





**006 PIERTZOVANIS TOEWS**  
Basel, Switzerland

**CLOSER SELECTION**

**Introduction:**

Piertzovanis Toews propose an intervention that consists of linear wooden walls referencing and accentuating the existing tracks of the site. Those wooden walls guide visitors through corridors to the central square. They also propose a secondary platform in a more introverted setting on the north part, for more informal or smaller events. It is all made of wood and the painting there is an important component for them to have an overall abstraction and unification. But the question is if there is a big amount blue paint available or will there be a concept for the colour? For the plateaus, Piertzovanis Toews propose some of the paving stones from the catalogue to create a hard surface for the floor and other elements such as clay tubes and gratings to create furniture for the public use.

**Technical feedback by Kerstin Müller:**

We think it is feasible but too large. The wood walls are about 200 metres of length and around five metres high. So, after some calculations, we have a total of 1400 square metres that need to be painted, meaning it will be a fair amount of paint needed. We would have to make sure about the paint and the costs of manual labour and time to paint it all. Basically, they used a lot of the wood that is existing, but it is not enough. Unless they make it smaller, they would have to add about a third more wood. Regarding the paving stones for the central platform and the secondary platforms, we also think it is doable but if they make it smaller, they would have to guarantee their stabilization so that they do not move or fall off at the edges.

**1. Technical feasibility:**

Feasible. Complex painting work ("Bauteilbörse" building materials exchange 15 CHF/m<sup>2</sup>), boards must be dry and clean for painting work. Variable scaffolding. 200 linear metres. Wooden wall. → 1400 m<sup>2</sup> elevation, additional structural elements are required. Cost of interlocking stone squares are depending on the quality level of workmanship, also possible at low cost.

**2. Costs:**

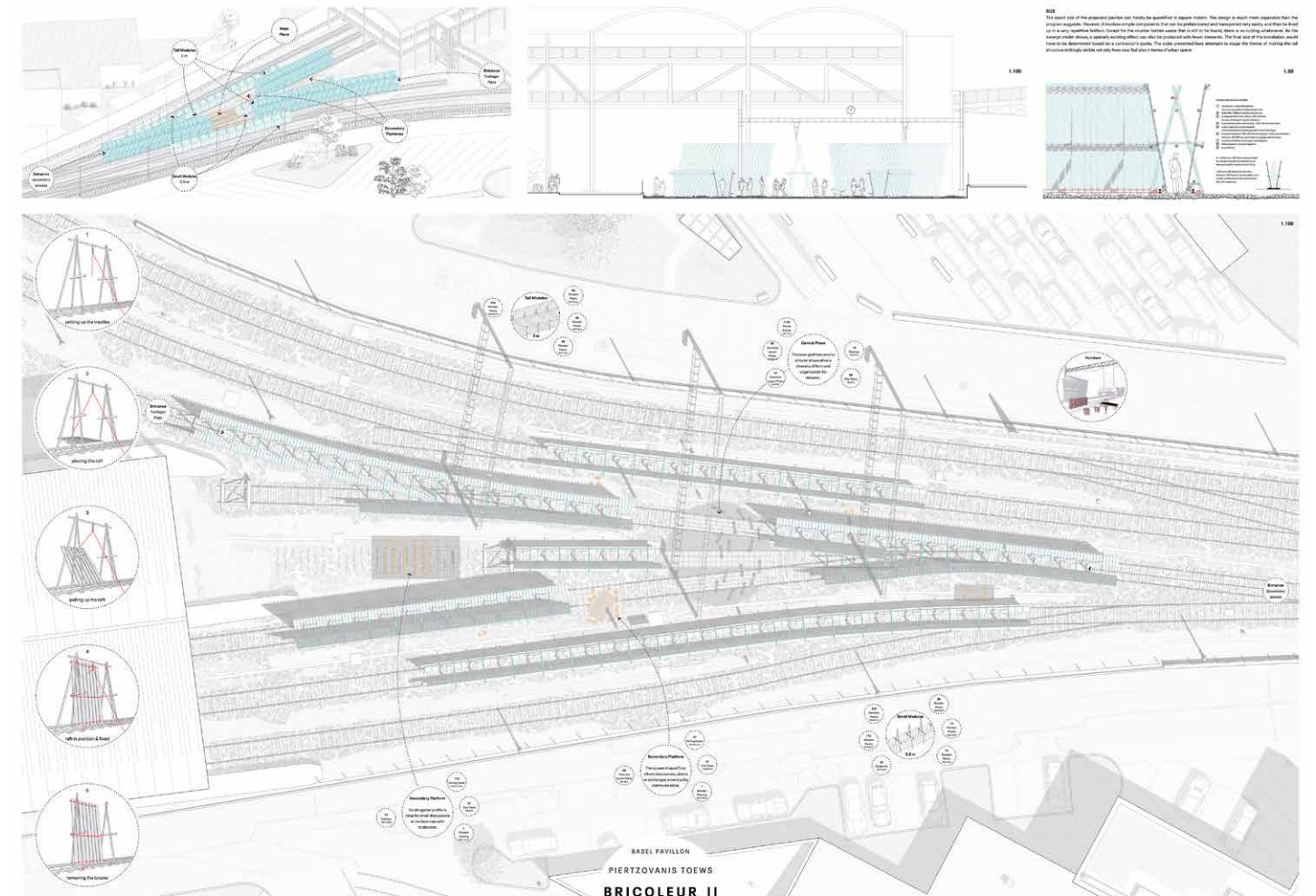
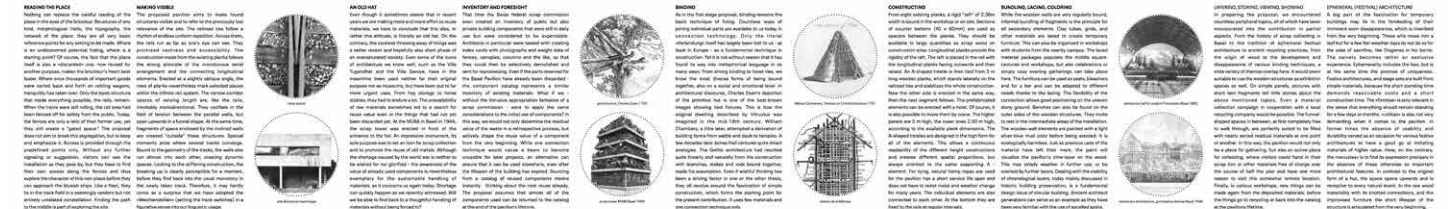
Construction and deconstruction costs are well over budget.

**3. Component catalogue:**

Wish list: Paint and wood to be added. Wooden planks in catalogue are sufficient for 2/3 of the wooden surface.

**4. Conclusion:**

Feasible if max. 50% is built.









# 009 Toestand Brussels, Belgium

**Introduction:**  
Toestand has practice and experience that are coming from building with reused or recycled components, creating temporary use out of vacant urban spaces by developing an inclusive social and cultural dynamics. For the Basel pavilion, they propose to bring the digital platform, meaning all the components of the catalogue, on site. They propose to move into the signal box and use the empty space where they bring in all the facilities, and the component catalogue. Their idea is to incorporate the construction of the pavilion into the context of a social event where they would include the public into the process. Meaning that Toestand did not propose a design for the pavilion, but more the process behind it.

**Technical feedback by Kerstin Müller:**  
This proposal is difficult to give technical feedback on or to estimate the budget since it is entirely conceptual.

### TOESTAND BASEL PAVILION PROPOSAL

**OUR MISSION (WHAT WE DO)**  
Toestand is a social enterprise that works with reused and recycled materials to create temporary use out of vacant urban spaces by developing an inclusive social and cultural dynamics. For the Basel pavilion, they propose to bring the digital platform, meaning all the components of the catalogue, on site. They propose to move into the signal box and use the empty space where they bring in all the facilities, and the component catalogue. Their idea is to incorporate the construction of the pavilion into the context of a social event where they would include the public into the process. Meaning that Toestand did not propose a design for the pavilion, but more the process behind it.

### WHO IS THE TARGET GROUP OF TOESTAND?

Our target group is diverse, including all ages and backgrounds. We focus on creating a space where everyone can participate and contribute. We aim to bring in all the facilities and the component catalogue to create a social event where the public is included in the process.

### IN LIMBO: A TOESTAND SHOW-OFF

At the end of the year, we have a show-off where we present our work to the public. This is a great opportunity to share our experiences and to receive feedback from the community. We also use this time to celebrate our achievements and to thank everyone who has supported us.

### BRUSSELS MEETS BASEL

IN BASEL BY BASEL FOR BASEL

### OUR VISION (WHAT WE STAND FOR)

We stand for sustainability, inclusivity, and community. We believe that everyone has the right to a good living environment and that we can create a better world together. We aim to bring in all the facilities and the component catalogue to create a social event where the public is included in the process.

### HOW? FOR EVERYONE, BY EVERYONE

Our approach is based on collaboration and shared responsibility. We believe that everyone has the right to a good living environment and that we can create a better world together. We aim to bring in all the facilities and the component catalogue to create a social event where the public is included in the process.

### HOW TO BE MANY BUILDING COLLECTIVELY WITH VOLUNTEERS

We believe that everyone has the right to a good living environment and that we can create a better world together. We aim to bring in all the facilities and the component catalogue to create a social event where the public is included in the process.

### HOW DO WE KNOW WE CAN PULL THIS OFF?

TERMKOOP (JOBBOOD) is a community of people who are interested in working together. We believe that everyone has the right to a good living environment and that we can create a better world together. We aim to bring in all the facilities and the component catalogue to create a social event where the public is included in the process.

### SPONTANEOUS

Our approach is based on collaboration and shared responsibility. We believe that everyone has the right to a good living environment and that we can create a better world together. We aim to bring in all the facilities and the component catalogue to create a social event where the public is included in the process.

### PARITY

Our approach is based on collaboration and shared responsibility. We believe that everyone has the right to a good living environment and that we can create a better world together. We aim to bring in all the facilities and the component catalogue to create a social event where the public is included in the process.

### SUSTAINABLE BUILDING AND REUSING MATERIALS

Our approach is based on collaboration and shared responsibility. We believe that everyone has the right to a good living environment and that we can create a better world together. We aim to bring in all the facilities and the component catalogue to create a social event where the public is included in the process.

### SOCIAL CULTURAL SPACE TETRA DORTH

Our approach is based on collaboration and shared responsibility. We believe that everyone has the right to a good living environment and that we can create a better world together. We aim to bring in all the facilities and the component catalogue to create a social event where the public is included in the process.

### GLEIS 3

Our approach is based on collaboration and shared responsibility. We believe that everyone has the right to a good living environment and that we can create a better world together. We aim to bring in all the facilities and the component catalogue to create a social event where the public is included in the process.

### IN LIMBO GETS A BASEL VERSION AS A PAVILION IN THE BASEL ARCHITECTURE WEEK

Our approach is based on collaboration and shared responsibility. We believe that everyone has the right to a good living environment and that we can create a better world together. We aim to bring in all the facilities and the component catalogue to create a social event where the public is included in the process.

### WHAT DO WE PUT IN PLACE LOCALLY TO PULL THIS OFF?

Our approach is based on collaboration and shared responsibility. We believe that everyone has the right to a good living environment and that we can create a better world together. We aim to bring in all the facilities and the component catalogue to create a social event where the public is included in the process.

### BASEL BASED PICKS UP WHERE WE LEAVE

Our approach is based on collaboration and shared responsibility. We believe that everyone has the right to a good living environment and that we can create a better world together. We aim to bring in all the facilities and the component catalogue to create a social event where the public is included in the process.

### WHAT DO WE PUT IN PLACE LOCALLY TO PULL THIS OFF?

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### THE PAVILION & ITS CONTENTS

Our approach is based on collaboration and shared responsibility. We believe that everyone has the right to a good living environment and that we can create a better world together. We aim to bring in all the facilities and the component catalogue to create a social event where the public is included in the process.

### WEBSITE AND WAREHOUSE

Our approach is based on collaboration and shared responsibility. We believe that everyone has the right to a good living environment and that we can create a better world together. We aim to bring in all the facilities and the component catalogue to create a social event where the public is included in the process.

### WHAT MATERIALS?

Our approach is based on collaboration and shared responsibility. We believe that everyone has the right to a good living environment and that we can create a better world together. We aim to bring in all the facilities and the component catalogue to create a social event where the public is included in the process.

### BUDGET BUILDING WEEK PAVILION

| Category     | Item         | Quantity | Unit Price     | Total Price |
|--------------|--------------|----------|----------------|-------------|
| Materials    | Wood         | 1000     | 10             | 10000       |
|              | Steel        | 500      | 20             | 10000       |
|              | Concrete     | 2000     | 5              | 10000       |
|              | Brick        | 1000     | 10             | 10000       |
| Labor        | Construction | 1000     | 100            | 100000      |
|              | Design       | 500      | 50             | 25000       |
|              | Marketing    | 200      | 20             | 4000        |
|              | Transport    | 100      | 10             | 1000        |
| Other        | Permits      | 10       | 1000           | 10000       |
|              | Insurance    | 5        | 2000           | 10000       |
|              | Tools        | 100      | 100            | 10000       |
|              | Contingency  | 1000     | 1000           | 1000000     |
| <b>Total</b> |              |          | <b>1200000</b> |             |

### PROGRAM BUDGET

| Category     | Item         | Quantity | Unit Price     | Total Price |
|--------------|--------------|----------|----------------|-------------|
| Materials    | Wood         | 1000     | 10             | 10000       |
|              | Steel        | 500      | 20             | 10000       |
|              | Concrete     | 2000     | 5              | 10000       |
|              | Brick        | 1000     | 10             | 10000       |
| Labor        | Construction | 1000     | 100            | 100000      |
|              | Design       | 500      | 50             | 25000       |
|              | Marketing    | 200      | 20             | 4000        |
|              | Transport    | 100      | 10             | 1000        |
| Other        | Permits      | 10       | 1000           | 10000       |
|              | Insurance    | 5        | 2000           | 10000       |
|              | Tools        | 100      | 100            | 10000       |
|              | Contingency  | 1000     | 1000           | 1000000     |
| <b>Total</b> |              |          | <b>1200000</b> |             |

### PROGRAM BUDGET

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|              | Transport    | 100      | 10             | 1000        |
| Other        | Permits      | 10       | 1000           | 10000       |
|              | Insurance    | 5        | 2000           | 10000       |
|              | Tools        | 100      | 100            | 10000       |
|              | Contingency  | 1000     | 1000           | 1000000     |
| <b>Total</b> |              |          | <b>1200000</b> |             |

### FINISH

Our approach is based on collaboration and shared responsibility. We believe that everyone has the right to a good living environment and that we can create a better world together. We aim to bring in all the facilities and the component catalogue to create a social event where the public is included in the process.



010 MAIO  
Barcelona, Spain

CLOSER  
SELECTION

Introduction:

Maio proposes two long wood platforms allowing the excess from north — Freilager-Platz — and from south. In the centre, where both platforms meet, there is a large roof-tent made of the sails from the catalogue. This centre is characterized as an “urban plaza” where people meet for different events. The idea is that the ship sails, for the big tent, are suspended from the existing girders of the railroad infrastructure. As an additional function, Maio bring up the question of food waste, which is also a big issue if we address ecological questions. The idea would be to find partners in Basel that could host cooking events that run around a big table under the tent and use the signal box to cook and to store food.

Technical feedback by Kerstin Müller:

Maio propose a large area to work on which could run over budget. Possibly we would need to reduce the installation to the central area to keep it under the budget. It is unclear how they plan to hang the sails with the shape we could see in their images since they are not hung in a natural way but rather with a specific shape. Meaning that some extra substructure may be needed to achieve the desired shape.

Technical feedback by Giotto Messi:

Their proposal is not really a structure/building but rather an installation or roofing, which is made by placing together the sails from the component catalogue. There's a little bit of speculation with form. Would it be because you control the form of this element by putting into tension? And there are two elements that can be commanded. And in the case of a huge wind, a structure like this would need strong anchor anchoring forces, but they are selling a little bit like more like a super low-tech construction that could be put into place and dismantled with the usage. Due to the lightness of this installation we need to design/produce this tent in a way that if a big wind comes, we would be able of disassemble the tent very easily. But since it is not clear we can only speculate.

1. Technical feasibility:

Flooring assessed by Husner. Sails cannot be assessed by Husner. Who assesses this? → e.g. Gasser Membranbau/Ferrari. Elaborate substructure required to ensure shape.

2. Costs:

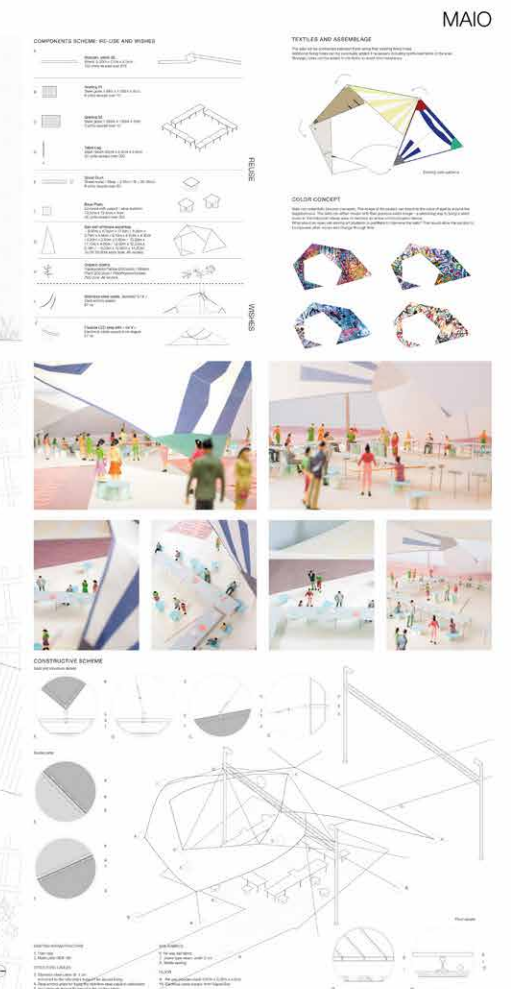
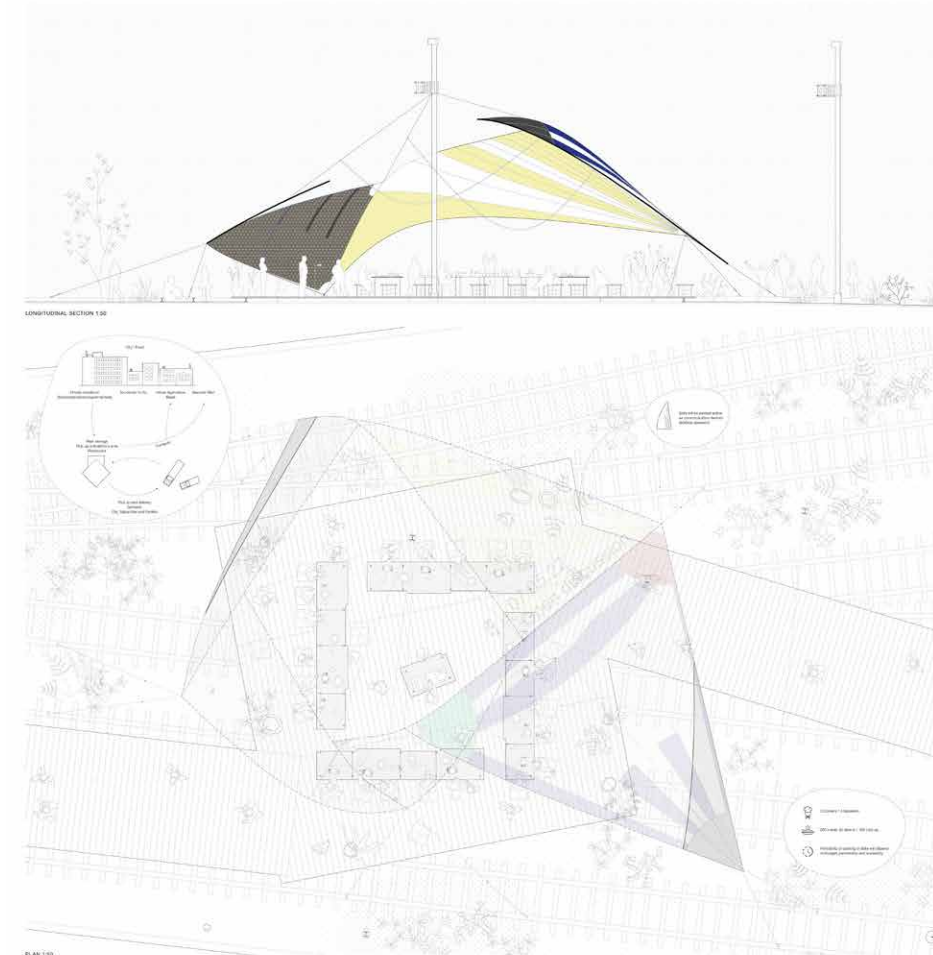
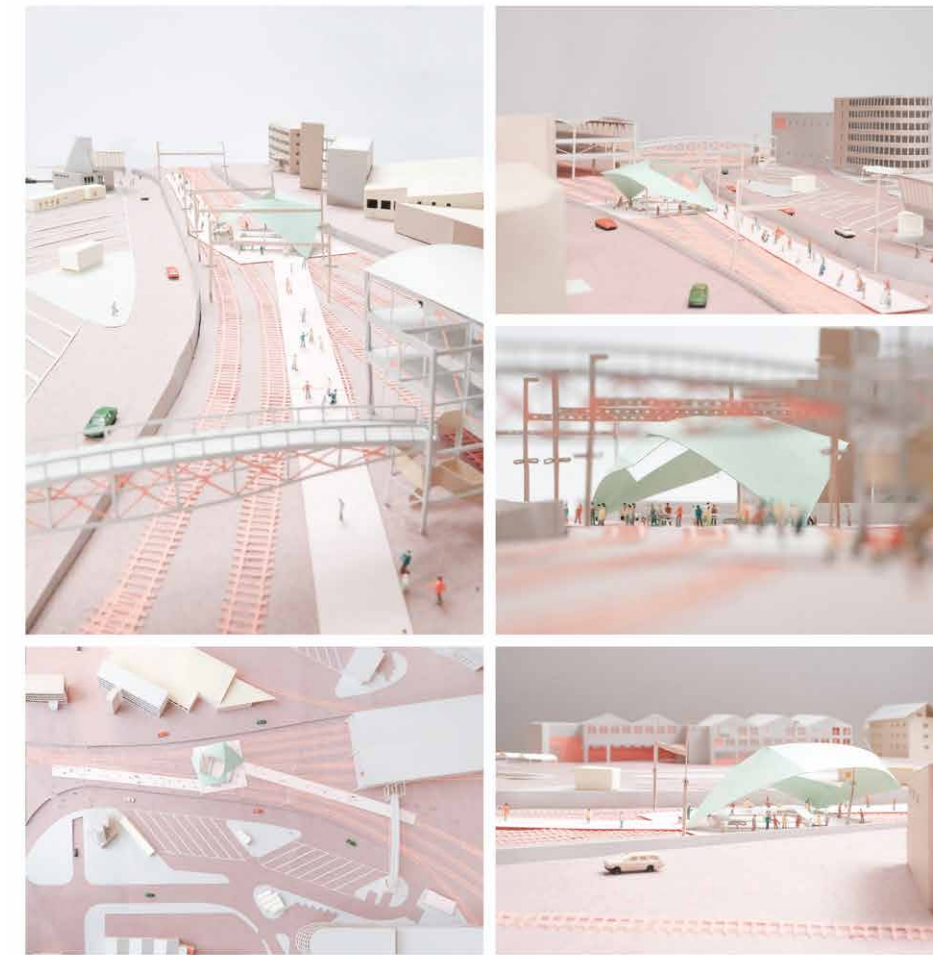
Budget is significantly exceeded with sails.

3. Component catalogue:

Wish list: Low percentage of additional material.

4. Conclusion:

Unclear how sail can be built within budget. It needs a substructure for the form that can withstand the wind loads.





011 KOSMOS Architects + Comte Meuwly  
Zurich/Moscow/Graz/New York

CLOSER  
SELECTION

Introduction:

The Kosmos proposal was also unconventional. They started their design process through the potential within the materials, meaning that first they tested the materials (for example, by testing their stability, or by trying to bend certain components) and after finding out their potential, the design process commenced. The main gesture/statement of their installation is a big structure that can be seen as a big roof to accentuate the centre for the social events. This structure also has the appearance of a big billboard on which images/messages can be projected. For use/events, Kosmos propose, in this understanding of the reverse design process, series of six participatory construction workshops. And this would happen one per month, starting from May until October/November. This proposal activates the site over this half of the year, and each is open for everyone who's interested in the topic of reuse, building components or materials.

Technical feedback by Giotto Messi:

Kosmos propose an unconventional structure which is developed in a playful and interesting way. There a simple substructure creating a billboard which is simply built, making us believe that it will stay in budget without many problems. They have tested this curved wall, which is an interesting solution. Basically, they are incorporating some diagonal railing/beams and then by pulling the front part, it creates this curvature. It is important how the stiffness of this element is secured, especially with the play in the corrugated elements. There is perhaps a risk that the corrugated elements would take on a direct angle, something less appealing as a gesture. A solution could be doubling or putting many layers of trapezoidal elements so they adopt this curved shape.

1. Technical feasibility:

Construction is vulnerable and dangerous under wind load/suction. Stability problem with corrugated iron roof. Tubular grandstand → danger of falling.

2. Costs:

No statement possible.

3. Component catalogue:

Wish list: Additional costs for components, but feasible.

4. Conclusion:

Unclear.

FRESH AGAIN

**CELEBRATING REUSED MATERIALS**  
The excitement of abstracting materials from their context: materials are chosen for their qualities and quantities, not for their typologies.

**OPEN-TO-ALL SPACE**  
The basic structure has no specific program. It is open for appropriation.

**SPACE ACTIVATORS / PARTICIPATORY WORKSHOPS**  
Mobile devices activate the site and give the pavilion a function: culture for debate - barbecue for grilling - fountain for bathing - atelier for crafting - daybed for napping - projector for party.

**HANDS ON! THE PAVILION AS A SET OF MOCK-UPS**  
The method is to experiment with materials: embrace uncertainty - anticipate changes.

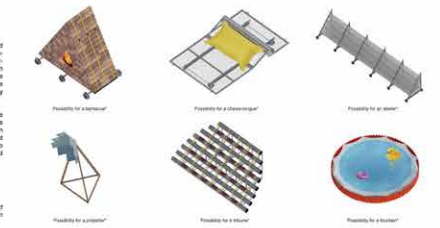
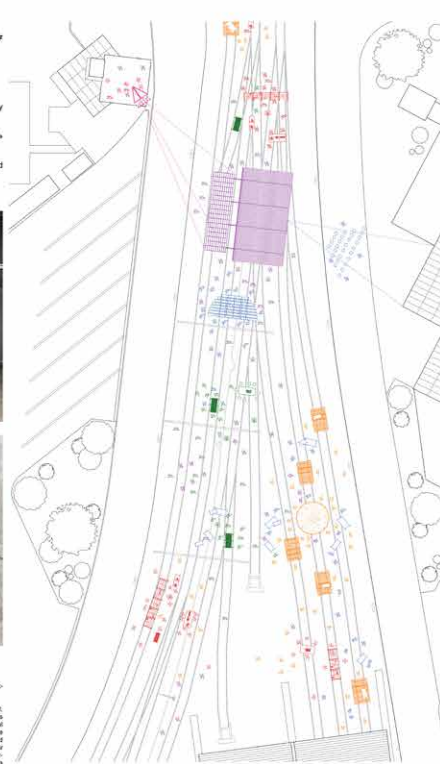
**FRESH BUILDING FROM REUSED MATERIALS**  
The aesthetics of reuse is often signalized by the "second-hand", "old" look.

Reuse is already ecological without shouting about it.  
We propose a fresh, clean, homogenous and simple pavilion.

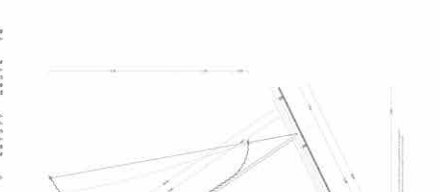


**THE BEAUTIFUL UNCERTAINTY OF REUSED MATERIALS**  
The variability inherent in any reused material requires a more experimental way of designing and building. The embrace of the variability of the materials and the embrace of the variability of the materials and the embrace of the variability of the materials.

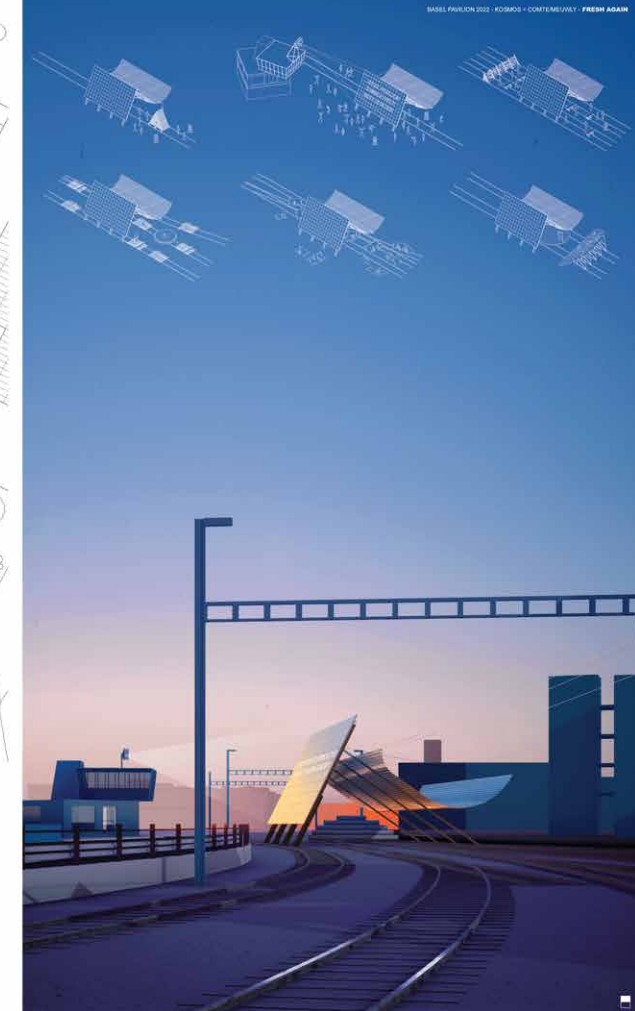
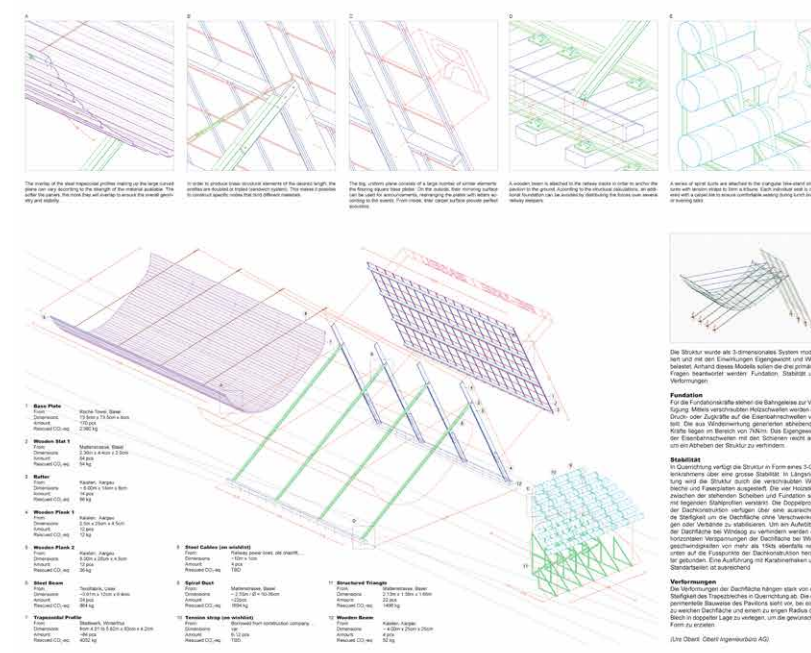
**PROGRAM: "MOVEABLE FEAST", A COLLECTIVE ACTION OF REUSE**  
The pavilion becomes a platform for exchange and debate, directly triggering the discussion about the reuse of materials. A symbolic action could be organized at the end of the summer to distribute the workshop materials to the community.



**APPROPRIATION OF PUBLIC SPACE**  
The pavilion is an artificial fill on which one can sit. It is made of the materials of the site and the materials of the site.



**REPURPOSING EPICENTER: CONSTRUCTION PRINCIPLES**  
The pavilion follows 3 main construction principles: 1. The construction is guided by the basic principle of reuse. 2. The reuse of materials for the different elements follows a principle of abundance versus specificity. 3. The reuse of materials for the different elements follows a principle of abundance versus specificity.





012 Piovone Fabi  
Milano, Italy

CLOSER  
SELECTION

Introduction:

Pioviene Fabi propose an idea of a Festival Boulevard. From Freilager Platz to the Stellwerk, a festival ground is to be created, consisting of various buildings and interventions. It is also suggested to use the large structure of the parking garage as part of the festival and the signal box for an exhibition of all the proposals for this competition. The main architectural element is in the centre, inside of the limits of the site, consisting of a timber grid. A simple light wooden structure with certain spatial or formal elements. The number in their title — 1023 — corresponds to a yellow colour that we can find on some interior elements of the signal box, like the doorframes, the handrail or in some technical installations. This colour then becomes the unifying element of all things of this festival — “everything yellow becomes part of the festival”. The project consists of simple, single-story structures, the majority of which are open and uncovered.

Technical feedback by Kerstin Müller:

Feasible project in terms of time and budget, however we are not sure if all the little installations suggested around the site can be done but, in any case, the project seems to have a lot of potential to grow or shrink as needed.

1. Technical feasibility:

The wooden structure with 7x4 axes was considered. Floor covering not required by planners.

2. Costs:

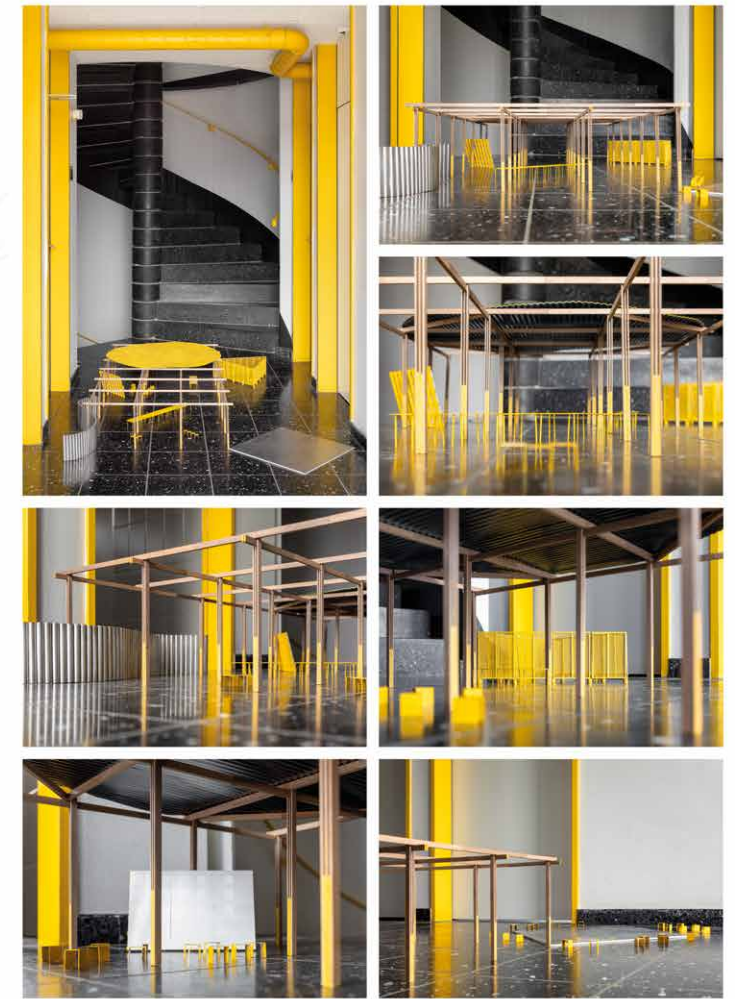
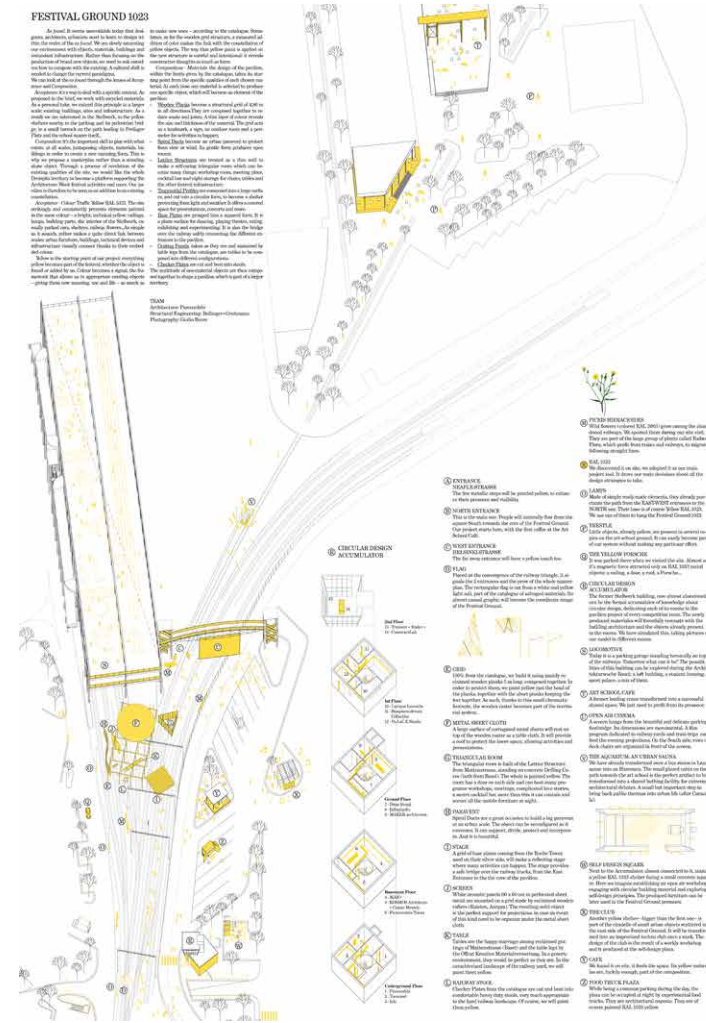
Construction and deconstruction costs are about about 30% over budget.

3. Component catalogue:

Wish list: Paint only.

4. Conclusion:

Convertible. Individual elements can be omitted from the additive system. The main building is certainly feasible within the budget.





**014 Infraestudio**  
Havana, Cuba/Rotterdam, Netherlands

**Introduction:**

The project addresses the idea that a temporary pavilion should be an act of resistance against the establishment. With this statement they present the idea of a pavilion that is made of the wood formwork of a concrete that will never be poured. The absence of the concrete stands for all the CO2 emissions, or as they say, stands for an “act against the establishment”. It’s a circular form completely built as timber construction on top of the tracks. It is covered with a roof allowing events to happen within. No information about the programming or possible uses for the signal box was provided. There are no concepts or ideas for the function of the pavilion.

**Technical feedback by Kerstin Müller:**

Feasible proposal. It is a simple and feasible wooden construction. The only problem we can see is that the chipboard swells up in water, but we could lace it with a better material option. To fit within the budget, we need to dismantle it in a very radical way.

**1. Technical feasibility:**

Feasible. Rudimentary construction. Roof water drains uncontrolled via trapezoidal sheet metal. This is okay. Compact, open air construction. Part of the wood most likely would have to be disposed of at the end of usage.

**2. Costs:**

Construction and deconstruction costs are about 60% over budget.

**3. Component catalogue:**

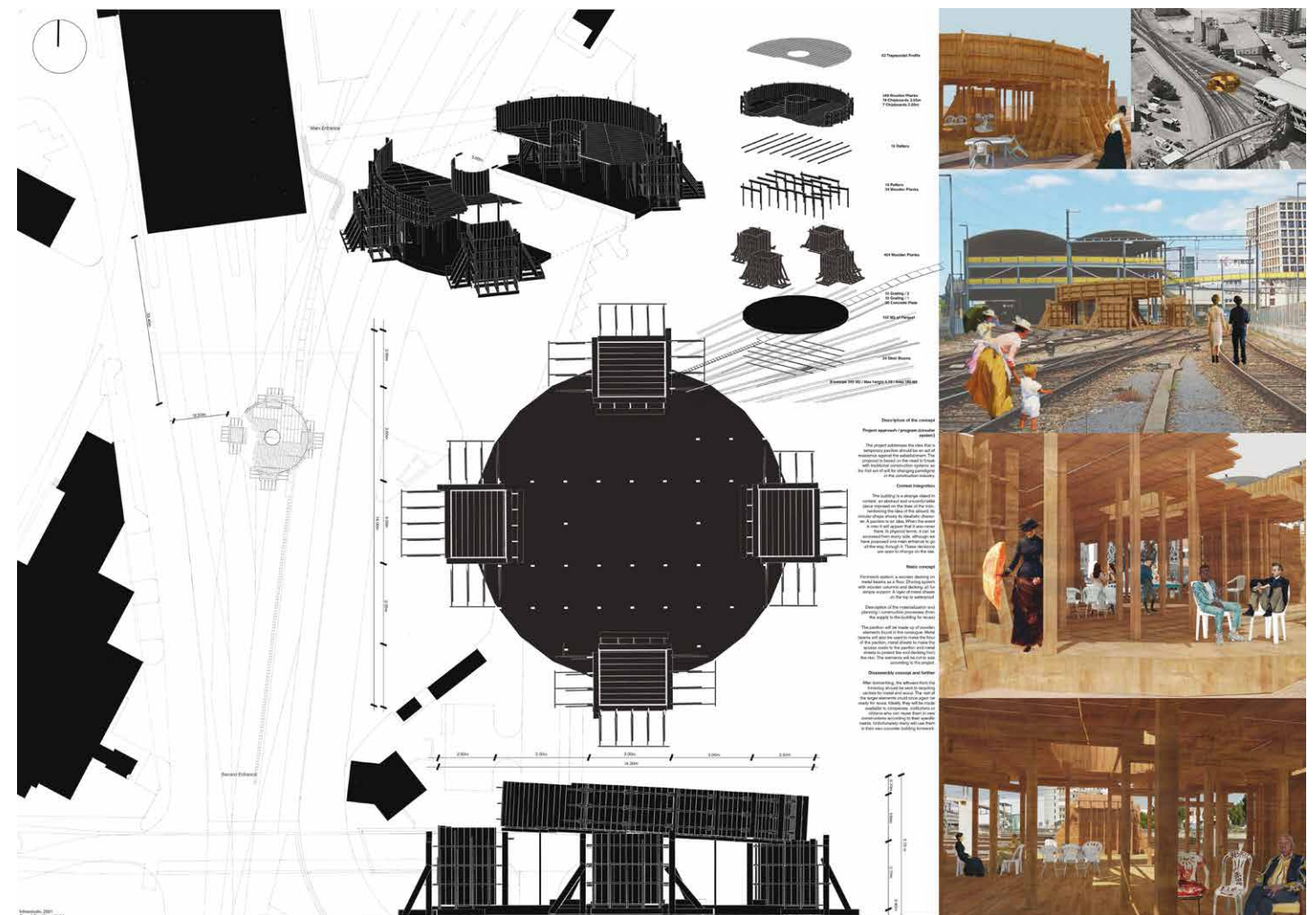
Wish list: plastic chairs only.

Chipboard swells up in water, needs to be replaced with other material. Parquet can be rejected from “Bauteilbörse” building materials exchange.

**4. Conclusion:**

Feasible within budget if deconstruction is radical. Deployment of excavator and wood is burnt in incinerator (costs approx. 20'000 CHF instead of 100'000 CHF for dismantling for further re-use).

The world reveals itself on the horizon of decomposed objects. When everything has broken down, when we can no longer continue as before, to make an end is to make a beginning. We will design what almost always architects design: a reinforced concrete building. Therefore, we will use, as almost always, recycled wooden elements for its formwork. But then, as almost never, we will stop right before pouring the concrete. We believe that an unfinished pavilion, that is the actual pavilion, could be a broken circle that shows us what will no longer be. For this building before the building, which is on the thin line between existence and non-existence, showing its absence should be enough. We will only see its reverse, a shape that shapes the permanent, as a hyper-realistic staging of stopping a constructive event at its maximum saturation point. A *Mise en scène* of stopping the inescapable. When Architecture faces the impossibility of making any real change in the construction industry, the only thing left to do is theatre. We won't seek spatial solutions to solve non-spatial problems. Nor will we prove something that in the Global South we already know: beautiful architecture can be built from recycled materials. We want a pavilion as an epiphany, to make us realise that we cannot continue building without consequences. To create narratives beyond the established and against it. To make expectations and reality collapse. To open a wound in its crisis. For last year's words belong to last year's language. Architecture as theatre contains more questions than answers and creates more problems than solutions. When construction is an act of destruction, a truth that feels like a lie could be the only way to be sincere.





# Approval

The Jury Report was approved by the jury.

**Chrissie Muhr**



Basel, 20.01.2022

**Lukas Gruntz**



Basel, 20.01.2022

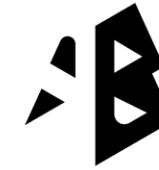
# Imprint

## 7.1 Contact

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## 7.2 Partners



Architektur Basel

It is a collective of young architects. Their goal is to document and comment on the multifaceted architectural happenings in and around Basel as such Architektur Basel, combining a news portal with a platform for memory building. We provide information about competitions, events, buildings, construction sites, building culture, architectural history — so that the understanding and awareness of for the social meaning of our building culture is promoted.

**ARCHITEKTUR  
>DIALOGE**  
Plattform  
für Baukultur

Architektur Dialoge

The Foundation Architektur Dialoge, established in 2006, aims to communicate contemporary architecture to a broad audience and to promote dialogue about architecture. With its online agenda, the foundation provides information about its own events as well as the wealth of offerings from other organizers.

**cms**  
Christoph Merian Stiftung

Christoph Merian Stiftung

The Christoph Merian Foundation is a non-profit foundation based and operating in Basel. It covers a wide range of activities. According to the foundation's charter from 1857, the purpose of the foundation is the "alleviation of need and misfortune".

**ZIRKULAR**

Zirkular

Zirkular emerged from the construction office in situ and was founded in 2020. As a specialist planner, we support you and your project in the development and implementation of the circular building process. With joint commitment, we not only achieve the goal of sustainable construction. We also join you in experiencing the satisfaction that comes with breaking away from conventions.

**ARCHITEKTURWOCHE  
BASEL \_\_\_\_\_ 2022**

Architekturwoche Basel

As part of the programme of the Foundation Architektur Dialoge, the Architekturwoche Basel (AWB) aims to address local and international potential by introducing a biennial platform for international architecture and urbanism in Basel. It will be held from 9–15 May 2022.

