

Ziegelhof Brauerei **a second life** **Workbook**



Accademia di architettura
Atelier Esch
Autumn semester 2022
www.esch.arc.usi.ch

This booklet gives an insight into the working process and the results of the ‚Atelier Esch‘ at the Accademia di Architettura in Mendrisio.

Acknowledgements

Anyone who is concerned with the re-use of buildings needs inspiring places for this discussion - like the Ziegelhof site in Liestal. We don't just want to get to know these places on the basis of plans, but we want to immerse ourselves in them, we need to experience and feel them. For this, we are dependent on open-minded counterparts who experience our interest not as interference or competition, but as enrichment. We would like to thank Helen Maron and Barbara Buser, our contacts from the ‚Baubüro In Situ‘, who are in charge of planning the future of the site for years, for this unique opportunity to visit and work on the Ziegelhof site, and we would also like to thank Coopera AG as the owner of the site. Together they have succeeded in revitalising the derelict site, which was doomed to demolition. The variety of uses that have found a new home here today is profoundly inspiring!

Nothing is more instructive and illustrative than built evidence. Our colleagues Roger Boltshauser, Lilitt Bollinger and Daniel Buchner and Hans Focketyn were both inspiring and patient guides through their wonderful buildings. Many thanks!

We would also like to thank our guests: Jan de Vylder and Marco Zünd made the ‚midterm crits‘ a milestone in the process with their committed votes, at which the projects were once again calibrated and aligned more precisely. Silke Langenberg and Astrid Staufer were inspiring, empathetic discussion partners in the final critique.

The Accademia di Architettura of the USI provided the inspiring context for the journey of discovery that this semester represented. The greatest thanks, however, go to the students who embarked on this journey!

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Context

„Das Ziel ist eine Deckung aller Überlegungen zu einem Ergebnis, das definiert, aber durchsichtig ist und das mehrschichtige Netzwerk der Beziehungen bestehen lässt.“

„The goal is a congruence of all considerations into an outcome that is defined but transparent, leaving the multi-layered network of relationships in place.“

Hermann Czech, 'Abwechslungen', 1973

Second life

The programmatic title of our studio associates two things. Because the studio is dedicated to the re-use of buildings, it is obvious that by 'Second Life' we mean, on the one hand, the re-use of hardware. Hardware that would otherwise be discarded, because a building or a production facility is taken out of service, because new requirements demand better performance - computers - or because the power gradually decreases - batteries - but there is still a lot of potential life left.

On the other hand, 'Second Life' also describes a digital parallel world as an idealising alternative to disdainful reality. The human need for illusion is turned into a game. Those who do not succeed in self-optimisation in the analogue, physical world - that is, the vast majority of people - have the opportunity in the commercial metaverse of 'Second Life' to create a better, more attractive image of themselves and to interact with other self-optimised avatars.

Bird's eye view and frog's perspective

These two diametrically opposed aspects span two poles, as it were, between which the architectural design process moves: while the reuse of used but still usable substance looks at things from very close up and takes them in hand, we turn the magnifying glass around, as it were, when we develop alternative scenarios, visions, utopias for concrete places. We look through the wide-angle lens instead of the magnifying glass, seek the bird's eye view instead of the eye level.

Utopias for concrete places

So we are looking for nothing less than visions that resonate with utopian potential, the promise of a better future - and this for real, existing places. We do not want to develop these visions by ignoring or smashing real conditions, but within these conditions and out of them. That is a high, not always redeemable claim.

We are convinced that it is precisely from the friction on the conditions that the productive heat and the flights of sparks arise, which are what give rise to architecture in the first place. In this sense, resistances are not obstacles but catalysts. The confrontation with the existing buildings proves to be a particularly productive resistance.



RESTAURANT ZIEGELHOF

Tapeo 





Location

History

The old town of Liestal shows the picture of a planned town typical for the 13th century : the outer ring of houses refers to the former course of the town wall, the streets in the compact structure of the buildings run parallel in the longitudinal direction. At one corner of the ring of walls stood a brickyard that gave the place and the brewery their name: ‚Ziegelhof‘. In its place, a brewery was established from 1850, which, after modest beginnings, was greatly expanded and modernised in the 1880s. Since Liestal - situated on the main axis of north-south traffic - traditionally had numerous inns and had been chosen a few years earlier as the capital of the new canton of Basel-Landschaft, an industrial brewery for the whole region was established here. The associated restaurant on Zeughausplatz developed into one of the most popular pubs in the small town. The area grew further and further down from the old town to the adjoining industrial quarter ‚Gestadeck‘ in the valley of the Ergolz. In 1930, the most striking building was erected, the (now listed) building for offices and welfare facilities. After the Second World War, intensive expansion began again. In almost 150 years, the Liestal brewery developed into an important industrial enterprise and employer in Liestal before the brewery was sold in 2006. With the discontinuation of production, the ‚Ziegelhof‘ site became part of the then belt of commercial brownfields around the old town.

In the following years, a large shopping centre with a multi-storey car park was planned for this location. When the anchor tenant withdrew after lengthy political and legal disputes, the project had lost its basis. The CoOpera pension fund then bought the site and commissioned ‚Denkstatt Sarl‘ and the planning office ‚In Situ‘ with a gentle transformation process while retaining as much of the existing building fabric as possible.



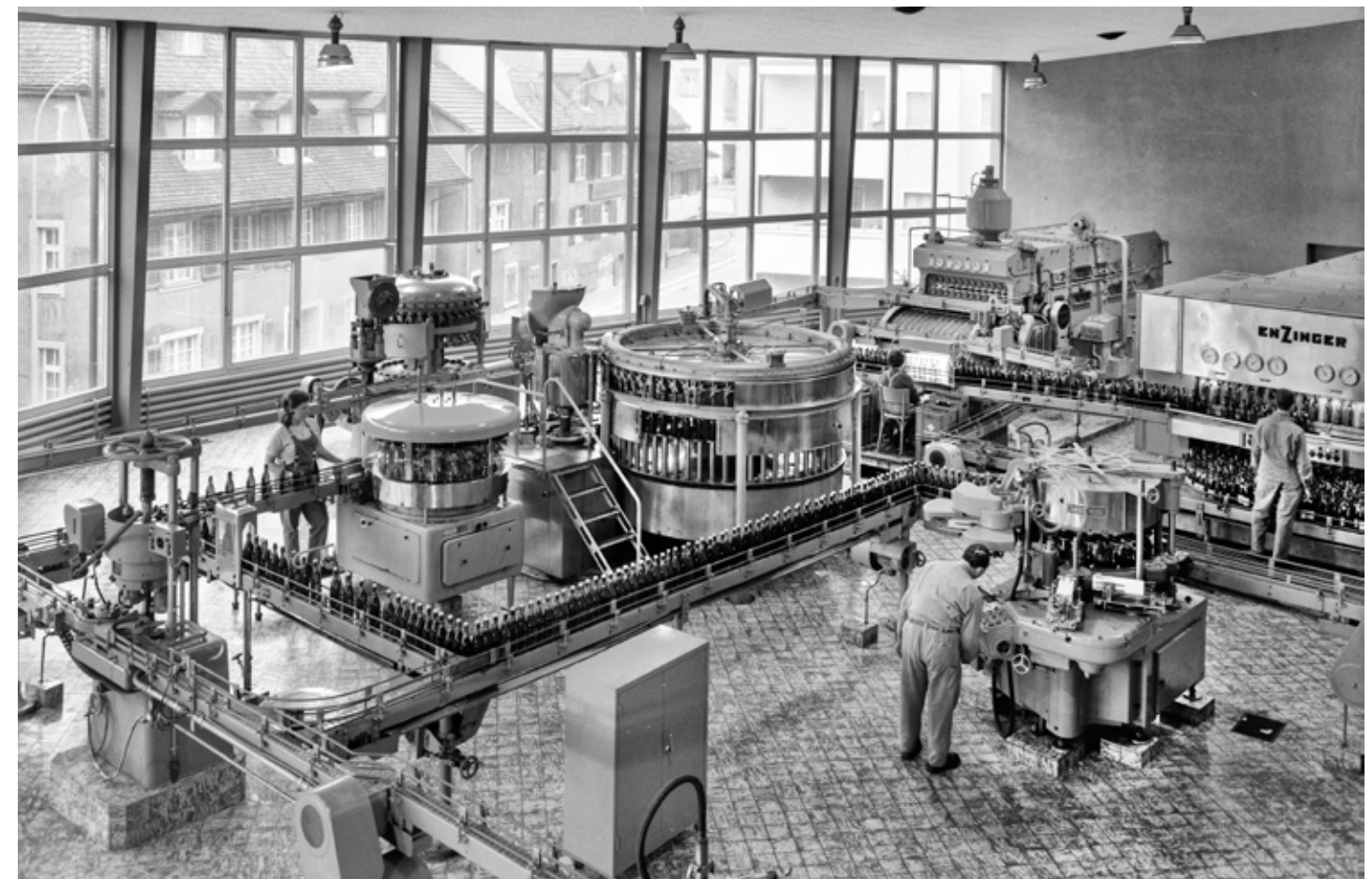
The brewery before 1930



Situation of the Ziegelhof Areal



Ziegelhof employees in front of the brewhouse, '70s

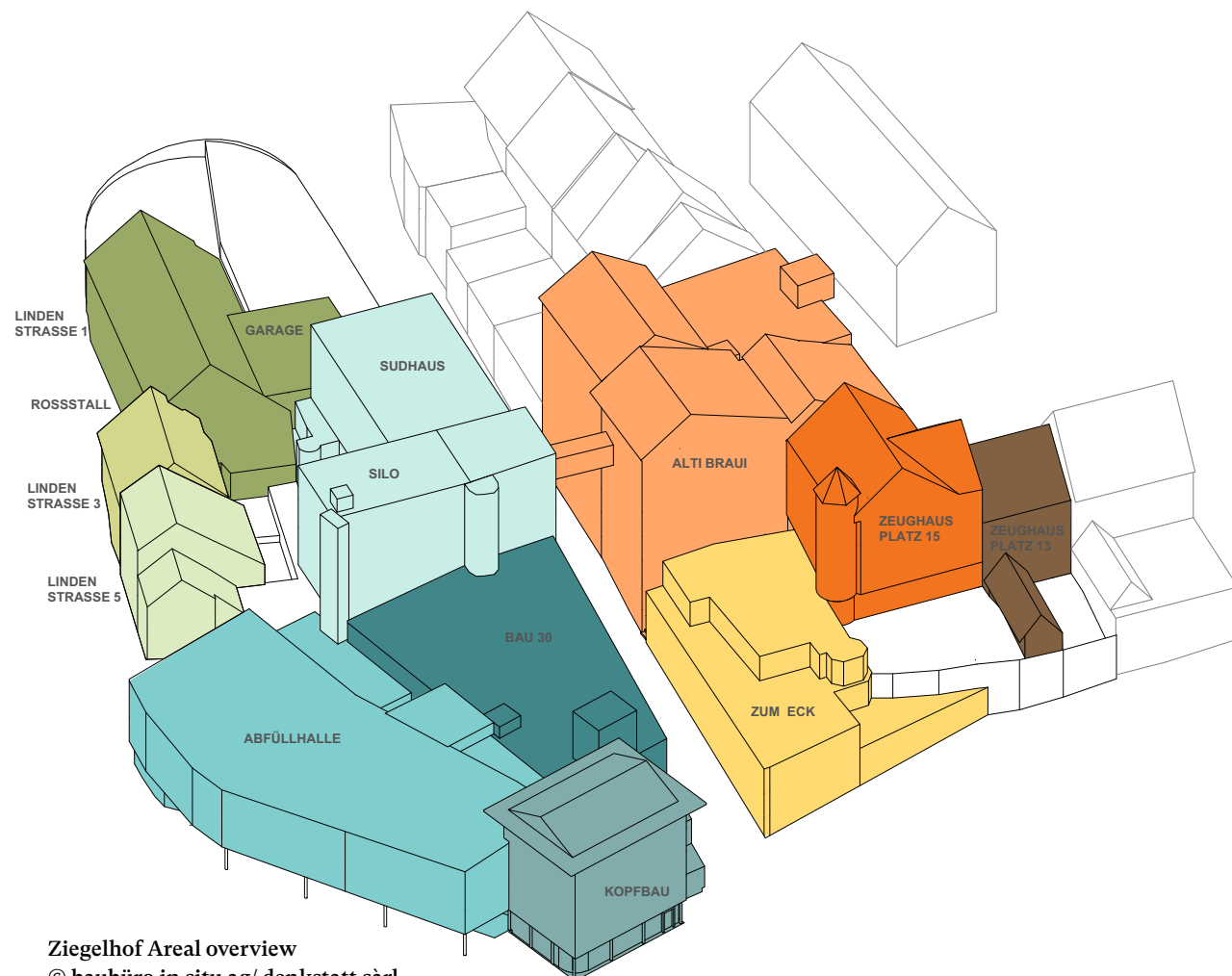


Ziegelhof Brauerei, bottling hall, '70s

The brewery site - an ideal object of study

The site of the former Ziegelhof brewery in Liestal is an ideal object of study for various reasons: the existing buildings are bulky, somewhat unsightly and very heterogeneous. At one end the site still belongs to the medieval old town, at the other end it extends to the busy bypass road that encircles the town centre. In the scarred connective tissue of the walls, parts of the medieval city fortifications can be found in close proximity to commercial buildings from the 1930s, flanked by an elegant office building from the 1950s, silos made of sheet steel, rural farmsteads, modest residential buildings and technically cool industrial halls. All in all, the picture is one of a dense proliferation that grew up when the production conditions required new buildings, while integrating existing structures. The overall picture is stimulating on the one hand because it bears witness to the economic vitality that produced this place, but on the other hand it is melancholic because this vitality is so visibly a thing of the past.

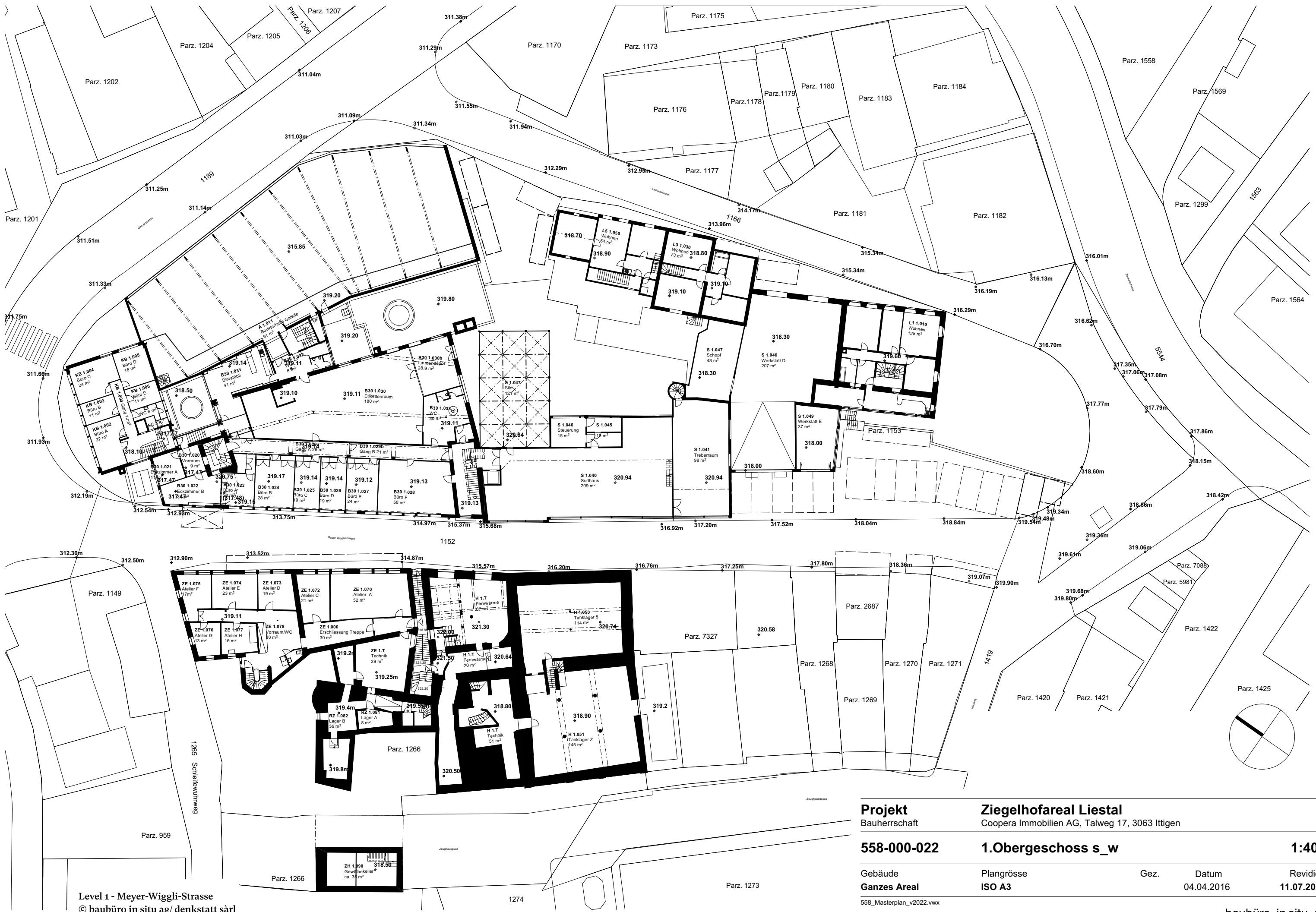
Because the buildings (with one exception) are not listed, they can be approached without shying away from their historical significance. The heterogeneity and sheer size of the site force specific consideration 'case by case' and effectively prevent design strategies that seek to homogenously overhaul the site. The presence of past changes also proved helpful as it facilitates the invention of future changes, as did the dilapidation of various buildings, because this forces one to intervene courageously.



Ziegelhof Areal overview
© baubüro in situ ag/ denkstatt sàrl

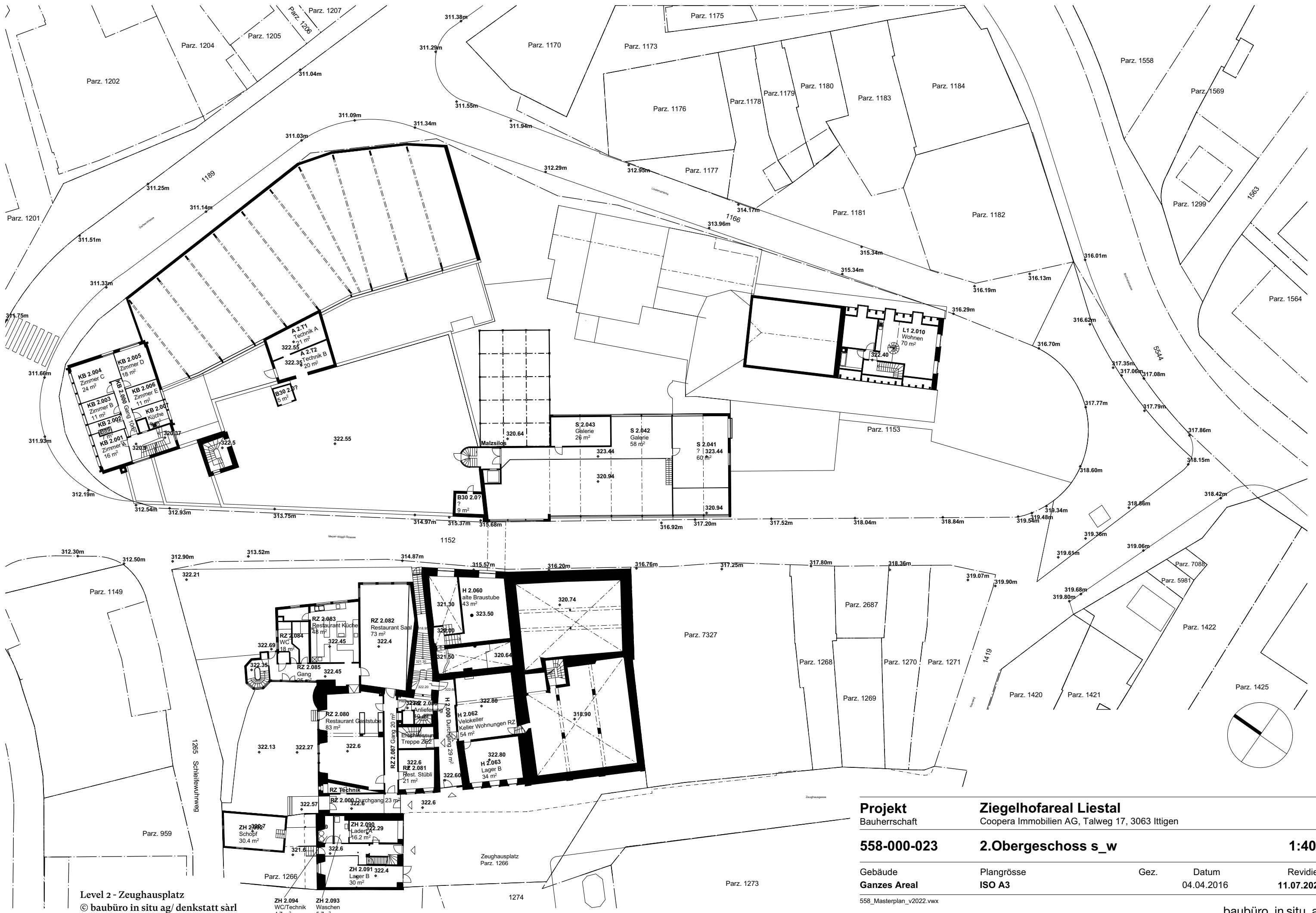




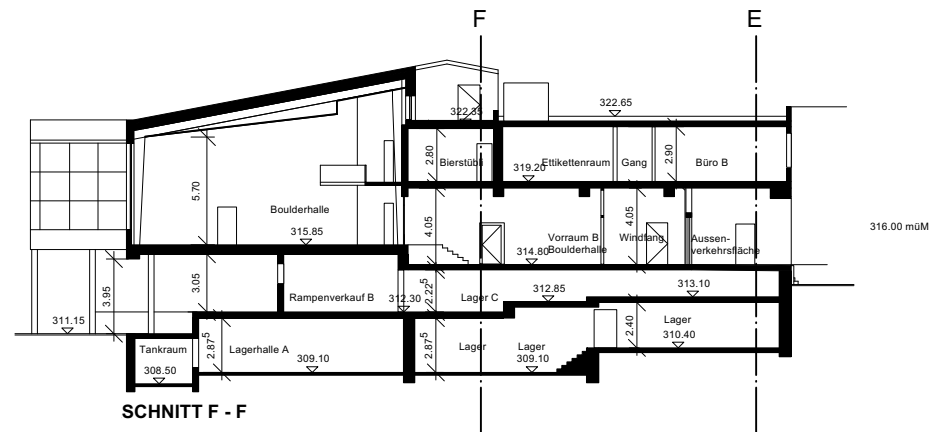
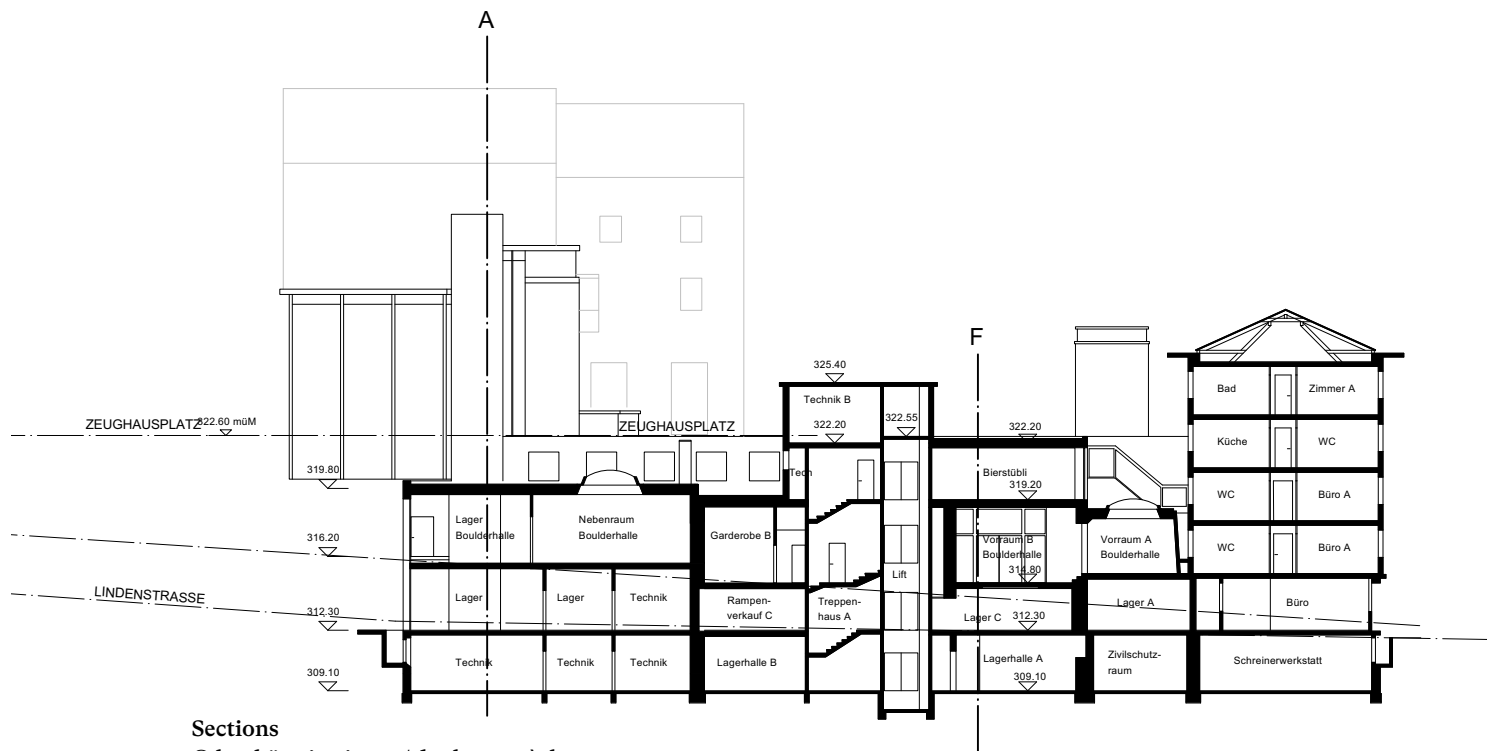
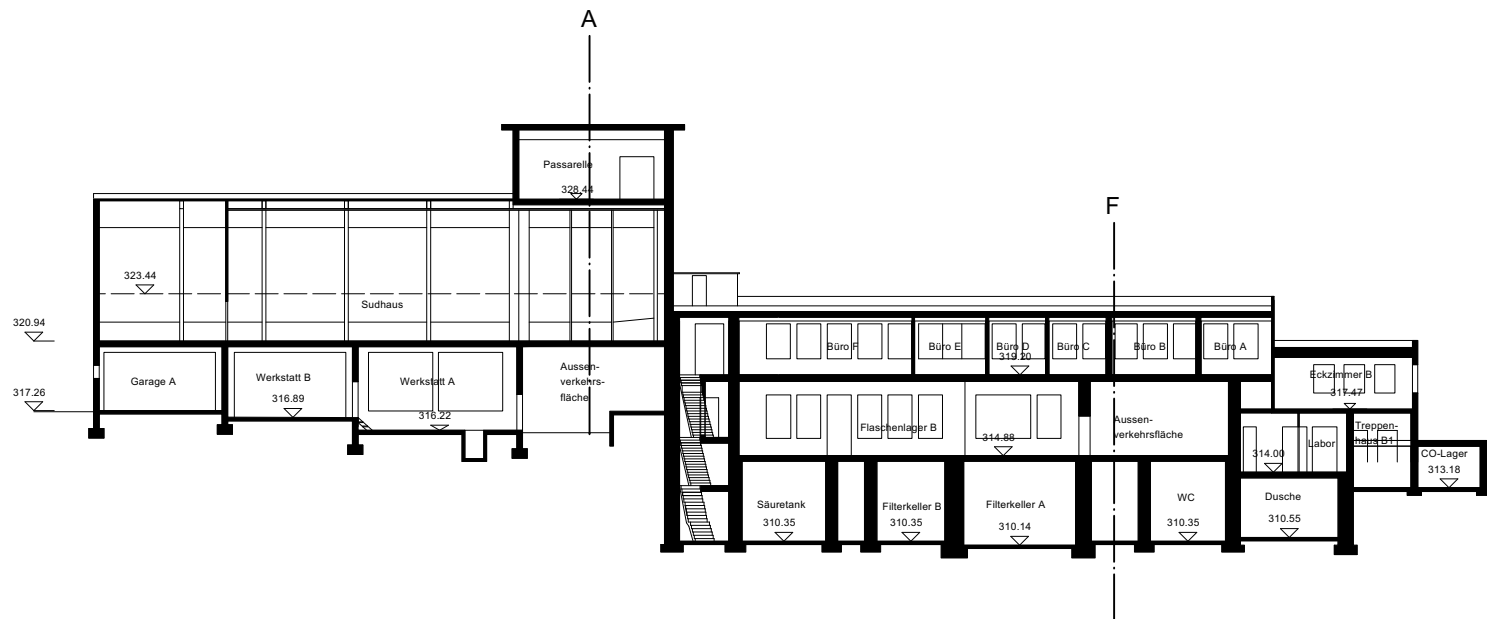
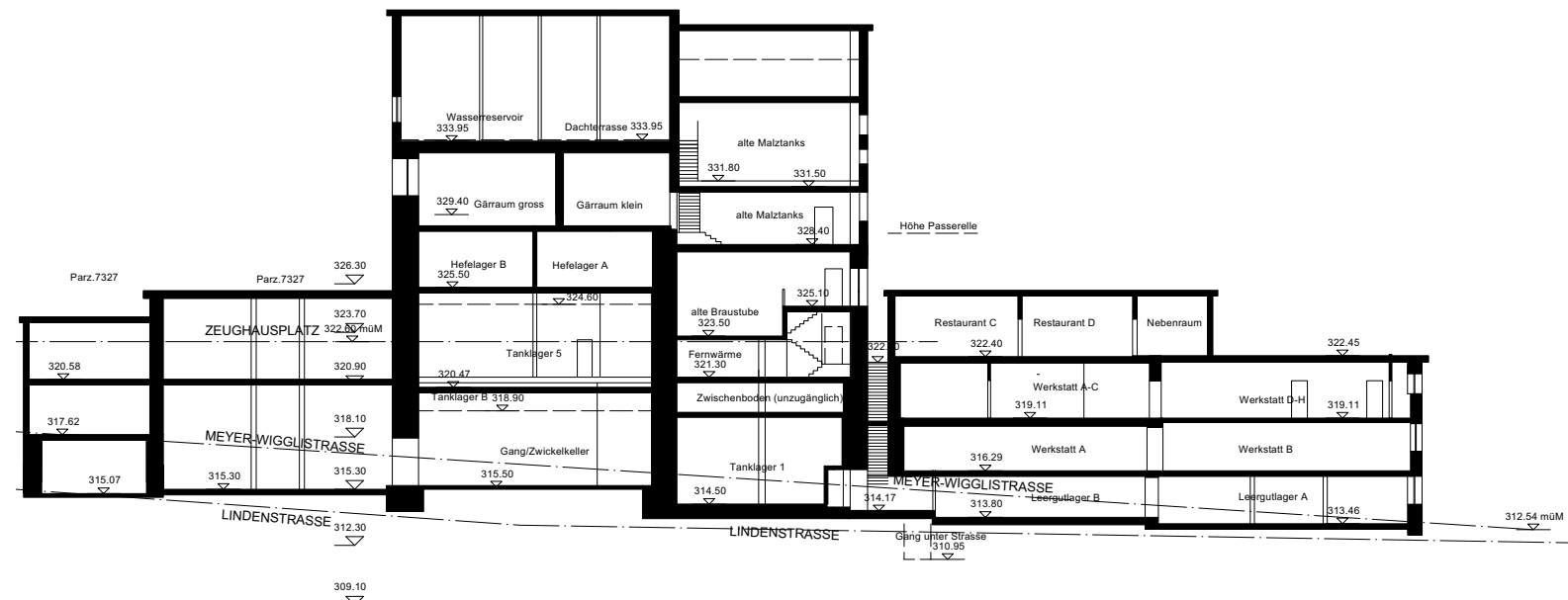
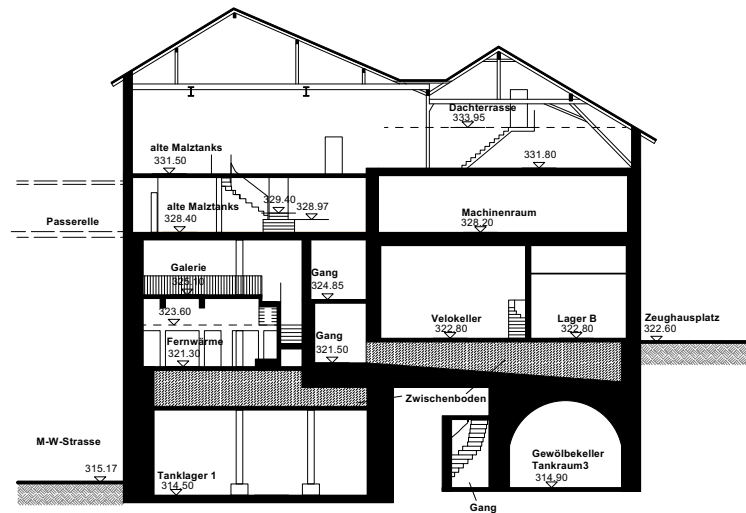
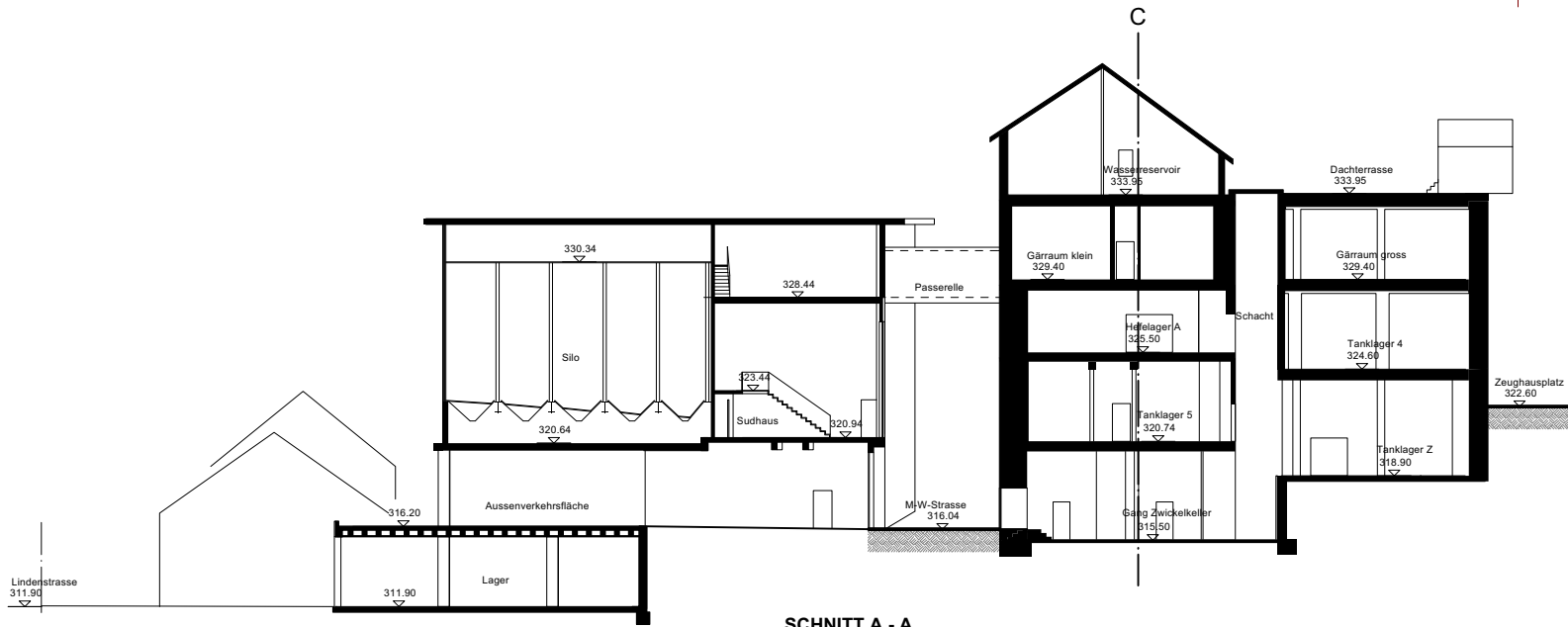


Level 1 - Meyer-Wiggli-Strasse
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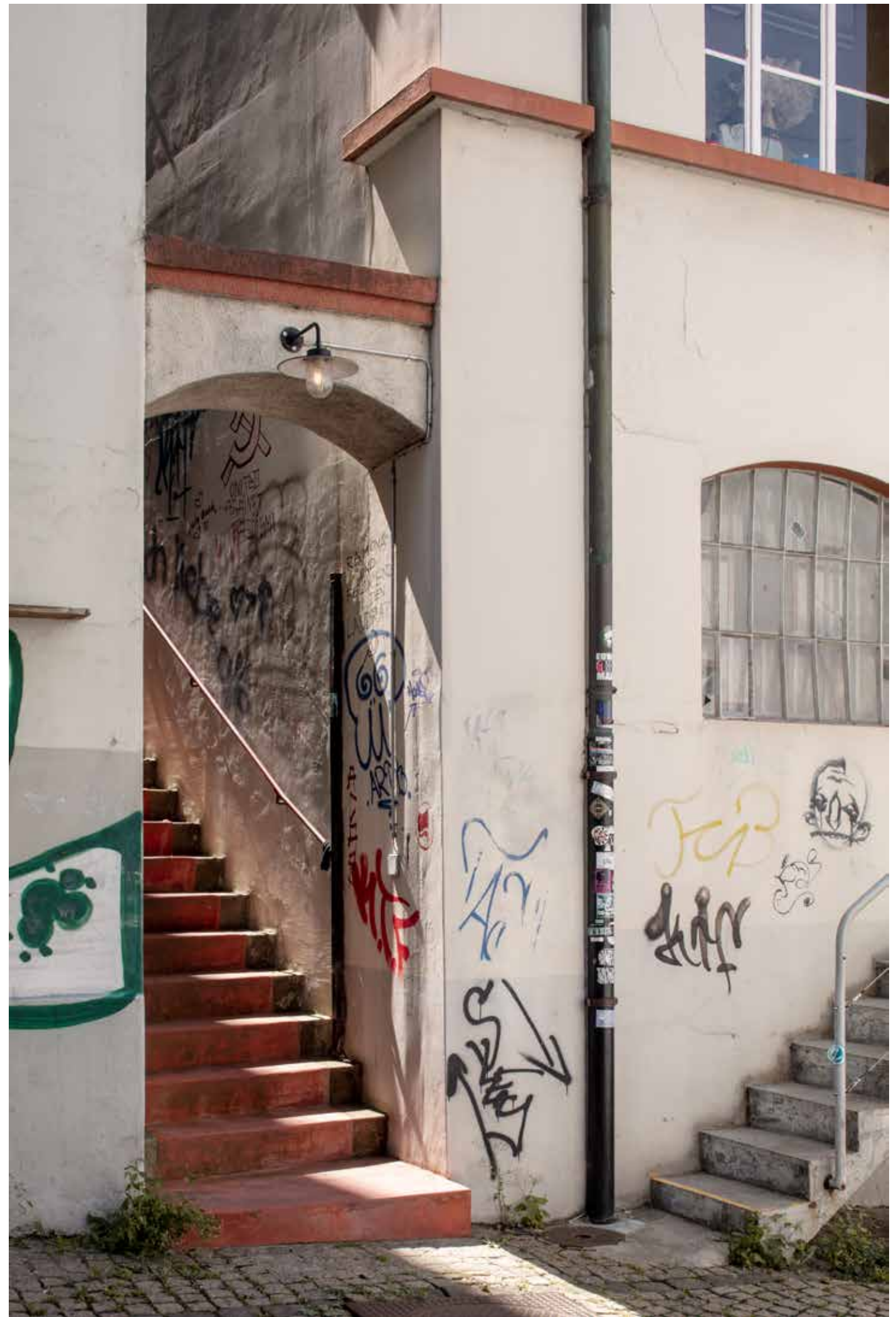
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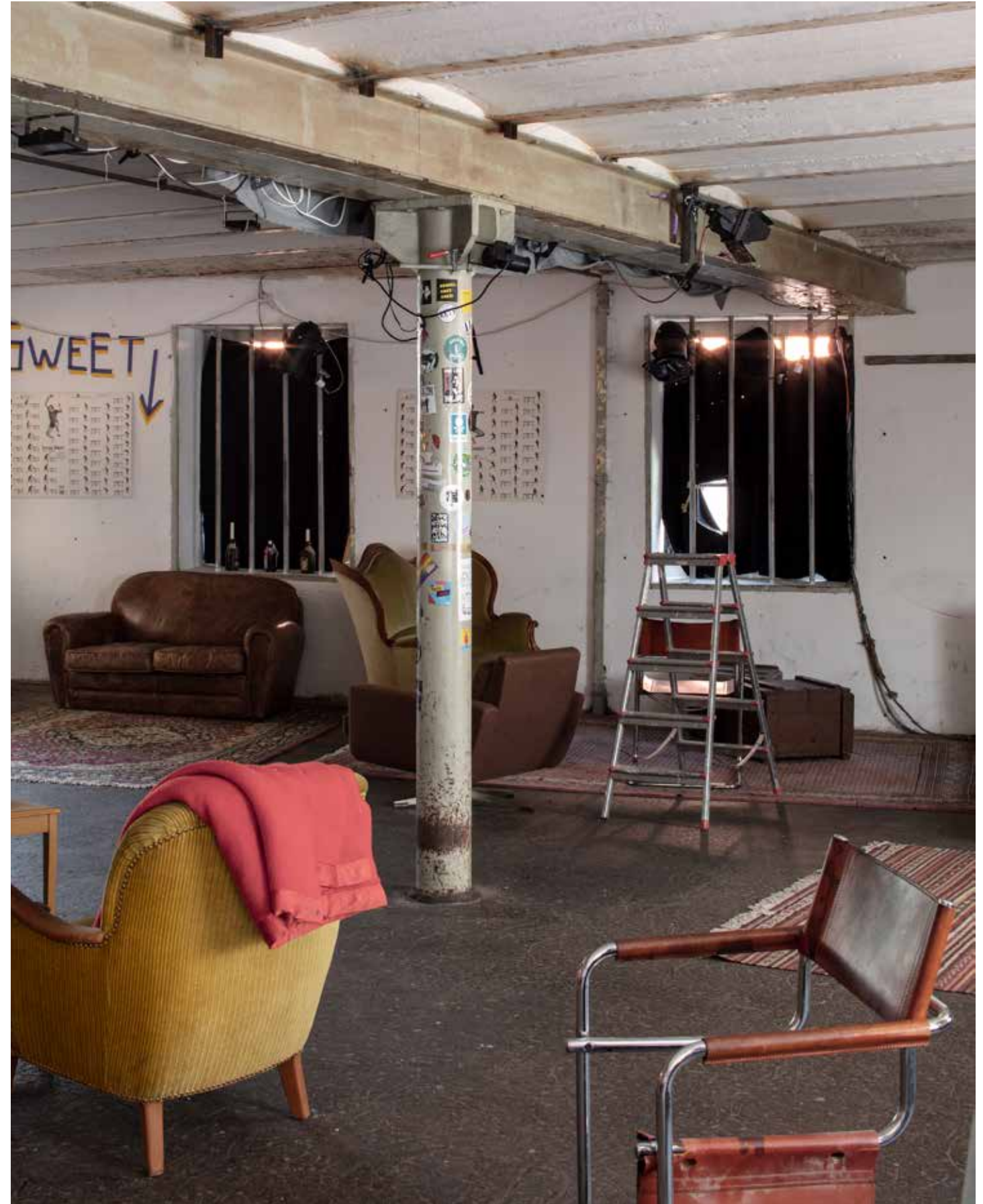


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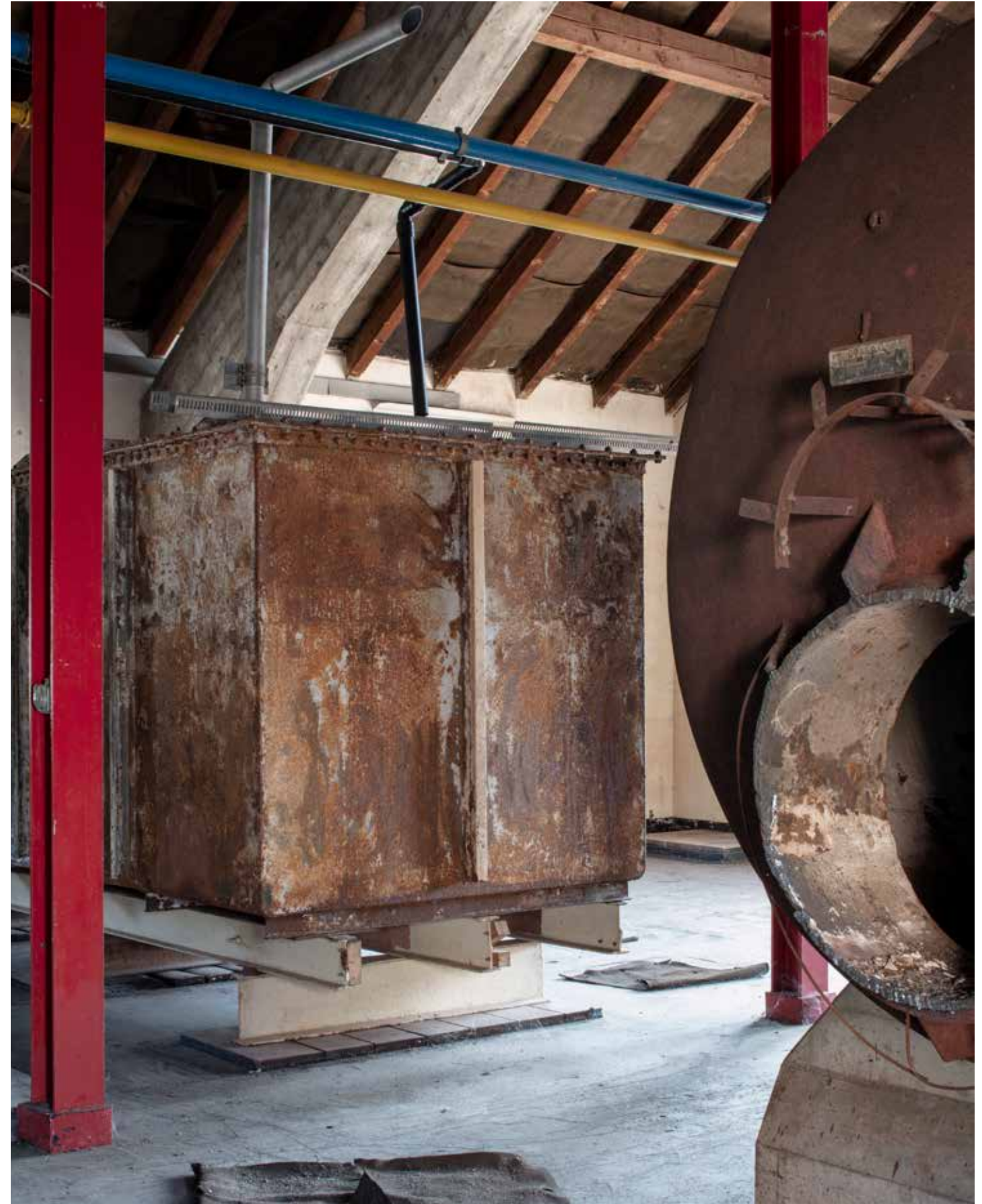


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Gebäude Ganzes Areal	Plangrösse ISO A3	Gez.	Datum 29.01.2019	Revidiert 11.07.2022









Brief

Task 1: More permeability and better connectivity for the ,forbidden city‘

Industrial sites are usually ,forbidden cities‘ where production takes place undisturbed by public interaction. In order to transform such areas into public places, greater permeability and better accessibility are crucial as they create attractive addresses for the people who live here. In the Ziegelhof area, the connection between the ,Oberstadt‘ and the ,Unterstadt‘, which is hardly discoverable and unattractive today, has the potential for a lively pedestrian connection that is in high demand.

Task 2: More living space

Because the developers, planners and managers in this case have particular experience in curating vibrant neighborhoods, a lively mix of post-industrial users has already settled here. Their appropriation of the site has produced meeting places, encouraged exchange and triggered collective life. This relieves us of having to invent a brief in advance. On the contrary: we can focus on the question of how to live on the Ziegelhof site. Where is there room for it? How much housing can the site take? What forms of housing are appropriate - for the site, but also for the existing buildings? This question is quite realistic, because it is also on the agenda of the developers and planners.



Students working on-site of the Ziegelhof Areal

Method/structure

We approached the complex, confusing topic of ,Re-Use‘ on several tracks at the same time. From the beginning, it was clearly communicated that the result of the semester was not expected to be final products, but rather snapshots from a process that, by necessity, has not yet reached its end after the end of a semester.

Keywords (week 1)

In favour of clear terminology, different design strategies were classified under concise ,keywords‘ and illustrated with examples. As a warm-up exercise at the beginning of the semester, all students presented their own re-use example that they were familiar with and assigned it to the keyword that seemed most appropriate to them. It became clear that most types of structural reuse do not happen in pure form, but as an overlay of different strategies.

Key Texts‘ (whole semester, plenary)

Various key texts on the reuse of existing building fabric were made available to the students and discussed with each other in a fortnightly ,Reading Circle‘.

- Hermann Czech: „Alles ist Umbau“ – „Everything is transformation“
- Claude Lévy-Strauss: „The Savage mind“ (Exerpts)
- Jan de Vlyder: „Occasion“, 2015
- Rotor: „Usus – How things stand“, 2010 (Exerpts)
- Lucius Burckhardt: „The Minimal Intervention“, 1979 (Exerpts)
- Marcel Meili: „The Perception of Randomness“, 2010
- Palle Petersen: „Recycle, Reuse, Refit“, 2021
- Arnold Esch: „Spolia“, 2010



Visiting Kirschlager by lilitt bollinger studio/ Buchner Bründler Architekten and Papieri Areal by Boltshauser Architekten.



Visits to reference cases (week 2, plenary)

The study trip was divided into two parts: one half of the day was spent on site in Liestal, the other half was dedicated to visiting reference properties in the region (Basel, Nuglar, Cham).

Measurements (week 3-5, plenary)

The basic plans, which we received from the mandated planning office 'In Situ', were supplemented by individual measurements and merged into a complete 3D file of the existing building.

Survey (week 3-5, plenary)

The basic plans, which we received from the mandated planning office 'In Situ', were supplemented by detailed survey and merged into a complete 3D file of the existing building.

'Passare a Vaglio' / Deep Drilling (Week 3-5, Teamwork in pairs)

We took cores (metaphorically speaking) from twelve places in the area: the places were examined up close by documenting colour, patina, surface, atmosphere, mood, use and appropriation with forensic interest. Hypotheses were ventured about the construction and the history of its creation. The findings of these 'cores' merged into one object, shaped as an architectural model. Some of these objects remain very close to what was found, while this was interpreted all the more freely in other objects.



Visiting the former Warteck brewery and the former Coop vine storage in Basel.

Project (week 6-14, teamwork in pairs)

Develop an urban planning strategy that integrates the formerly closed area into the fabric of the city and connects the upper city with the lower (1:200).

Recognize and understand the different layers of time that coexist in the existing substance. Evaluate what should be preserved and what stands in the way of development

After half of the design process, focus onto a section for in-depth design development (1:50).

For the plans, the colour convention prescribed by the authorities was insisted on: Red = new building, yellow = demolition, black = existing building. This convention has proven itself for many years in Prof. Martin Boesch's classes because it depicts the depth of intervention in an incomparably illustrative way.

Images to illustrate the projects should primarily be obtained from models; images from visualisations were not requested.



Intermediate critiques with Marco Zünd and Jan De Vylder. Final critiques with Silke Langenberg and Astrid Stauffer.

Keywords





COLLAGE



The Pallasium is a social building by Jürgen Sawade and Dietmar Grötzebach that bridges one of Berlin's main axes towards Schöneberg and an old war-bunker. Since the bunker cannot be removed, it is converted in two different ways: The interior now houses exhibition spaces for a School - but what is more exciting for the urban space is that the bunker is simply taken in by the Pallasium. The result is a collage of old and new, in which both bodies remain independent and visually reinforce each other. However, both buildings do not fulfil their intended social functions and raise a lot of controversy.

Marlene Fischer

Marlene Fischer

APPROPRIAZIONE



The former TPG bus shelters in Geneva are located between the Rhône and the Arve in the Junction district, between natural and urban landscapes. The old shelter should be replaced by a park after the purchase of the land by the city. The infrastructure is now open to the public and various associations have set up there while waiting for the dismantling of the structure. But the success of this space left in the hands of the public has forced city officials to rethink their decision to turn the place into a park. The debate is still ongoing but is well on its way to keeping the roof in its current state.

Valentin Hostettler

Valentin Hostettler

STRATIFICAZIONE



Vrin. After years of being exposed to the weather, the facade of a „Strickbau“ building has become badly worn. Fine ornaments are hardly recognizable and wooden beams joined at corners are dilapidated. Therefore, the new inhabitant of the wooden building directly next to Caminada's Stiva da morts is taking care of the battered facade. A new layer will protect the existing components from further deterioration. Water-soaked, conical larch shingles are patiently hammered into the new substructure with two nails each. Out of small individual parts, a homogeneous new old dress is created.

Justin Rellstab

Justin Rellstab

RIPROGRAMMAZIONE



Sala Beckett by Flores Prats, Barcelona
For the former Cooperative Paz y Justicia the reactivation of place starts with a careful inventory of accumulated objects charged with a past, conserved during restauration and afterwards placed as a marker for their time. By overlaying of periods, present activities may join the previous ones in a continuous timeline.
The intricate interlinking of elements inducing familiarity is specifically due to the architects dedication to study on different scales, hand-drawing over digital, often testing directly on site.

Sibel Besir

Sibel Besir

RIPROGRAMMAZIONE



The ex grain silo is an emblematic 40 metres high building belonging to the city of Sion, Valais. It was built between 1938 and 1945 by Alphonse DeKalbermatten. The building consists of 25 tubes that were used to store grain. The project realised by Mor& architects includes a duplex on the top floor and a restaurant on the ground floor. The external appearance of the building and its internal structure are preserved, while the 25 tubes are filled in on the top floor to allow the construction of a flat and its access.

Maribel Buccelloni

Maribel Buccelloni

CONTINGENCY



Leon Battista Alberti's Basilica di Sant'Andrea in Mantua was originally a Benedictine monastery. Beginning in 1472, Alberti adapted the complex to create one of his most complete projects. Standing in Piazza Matengna, I was particularly moved by the facade. Although, it was not the perfection of Alberti's proportions but rather an aberration; a stunning collision occurs between the entablature and the pre-existing bell tower (1414). Intentional or not, this singular moment in the project exemplifies the tension between ideality and reality - an aberration that exists as an artifact of the contingency always present in reuse.

Mark Clubine

Mark Clubine

INFILL



The Bourse de Commerce - Pinault Collection, Tadao Ando

The Bourse de Commerce, Paris, not only was in need of a renovation, but also of an important transformation worthy of its history and capable of being adapted to the necessities of a contemporary museum. At the centre of the cylindric building, Tadao Ando, with a strong but simple gesture, creates a circle inside the circle in exposed concrete, which aims to define a central space but also to act as a circulation system between different showrooms.

Elena Peroni

Elena Peroni

RIPROGRAMMAZIONE



„Le Buisson Saint-Louis“, located in Paris, is the rehabilitation, in 1983, of a former 19th century industrial washhouse, into 14 housing units. The architect Bernard Kohn took advantage of the deterioration of the building. Indeed, if the building had been destroyed in order to rebuild, new rules of distance from the neighboring buildings would have had to be put in place. But the plot being very narrow, the project would not have been viable. The wash house was composed of two half-timbered buildings. The first one was rebuilt identically in order to build a parking lot. The second one was rehabilitated, keeping only the wooden structure, left visible on the facade.

Stella Dubois

Stella Dubois

SUBTRACTION



Rental apartments built in a period of rapid urbanization (1965-1974) stand as a monument of a welfare state with great ambitions, to house every person in a good and affordable home was the idea in a plan that included one million homes. Today the demography have changed, but the homes have not. Architect, teacher and researcher Erik Stenberg has seen potential in these areas when others have seen problems. By subtracting one segment of wall or floor two apartments can be combined in order to better fit the needs of today.

Felix Wahlgren

Felix Wahlgren

APPROPRIAZIONE



The Leonardo Da Vinci scientific high school in Milan is inside a building designed and built in 1954-1956 by Ernesto Rapisardi. The building surrounds the old Renaissance cloister of San Pietro in Gessate. The cloister is the only remaining element of the historic 15th-century convent that between 1772 and 1945 had the task of taking care and teaching a job to orphans up to their 18th birthday.

Since the construction of the school the original cloister is not visible from the street but only from the inside of the building that totally embeds it.

Carlotta Cestari

Carlotta Cestari

„USURE“ / PATINA



After years of seeing raw concrete structures I find a new colour in the equation. There finally must be an inhabitant! It's the occasion to inquire about the history of this childhood presence. He's a friendly landscape architect and a gardener partially inhabiting what he reveals to be an abandoned silk factory. Interestingly it was this new radical green that gave the opportunity to discover the history of the old grey concrete. The age of the concrete is now coexisting with the younger new colour. Whatever is new is green - or maybe - whatever is green is new.

Jacopo Gioanina

Jacopo Gioanina

DEFLESSIONE



The *Riverside Passage* is near the Huangpu River, Shanghai. The site was used as a coal-unloading wharf for transport connected to the old Yangpu Gas Plant. A 90-meter long and 4-meter height concrete wall was built to prevent coal from falling into the river. After the gas plant and coal wharf were deserted, this long wall became abandoned and isolated people and the river. The architect redirected the wall as a platform for new construction and transformed it into a bridge connecting the wharf(now a roller rink), the river, and trees, as well as a public open space and urban landscape for citizens.

Xiwei Li

Xiwei Li

„Deep drilling“
„Passare al vaglio“





David Baumgartner & Jacopo Gioanina
The loading ramp



Gloria Bassotti & Justin Rellstab
The stairs





Sibel Besir & Henri Baudet
The shaft



Estelle Gagliardi & Titien Brendlé
The court





Martina Capelli & Natalia Pronzati
The artists' corridor



Marc Clubine & Felix Wahlgren
The tanks





Khorī De La Cruz & Elisa Marioni
The colours



Lucas Darbellay & Valentin Hostettler
The joints





Maribel Buccelloni & Valentin Sanchez
The inner courtyard



Stella Dubois & Xiwei Li
The porter's lodge





Adele Cortese & Elena Peroni
The interior staircase



Carlotta Cestari & Marlene Fischer
The air ducts







Existing buildings and planning perimeter



→ *Conglomerate order*, Gloria Bassotti & Justin Rellstab, see pages 63 and 76



→ *Parasite*, David Baumgartner, see pages 62 and 74



→ *Stratification*, Sibel Besir & Henri Baudet, see pages 64 and 78



→ *Subtraction*, Estelle Gagliardi & Titien Brendlé, see pages 65 and 80



→ *Overshaping*, Marc Clubine, Felix Wahlgren & Jacopo Gioanina, see pages 67 and 84



→ *Subtraction & addition*, Martina Capelli & Natalia Pronzati, see pages 66 and 82



→ *Subtraction & addition*, Khor De La Cruz & Elisa Marioni, see pages 68 and 86



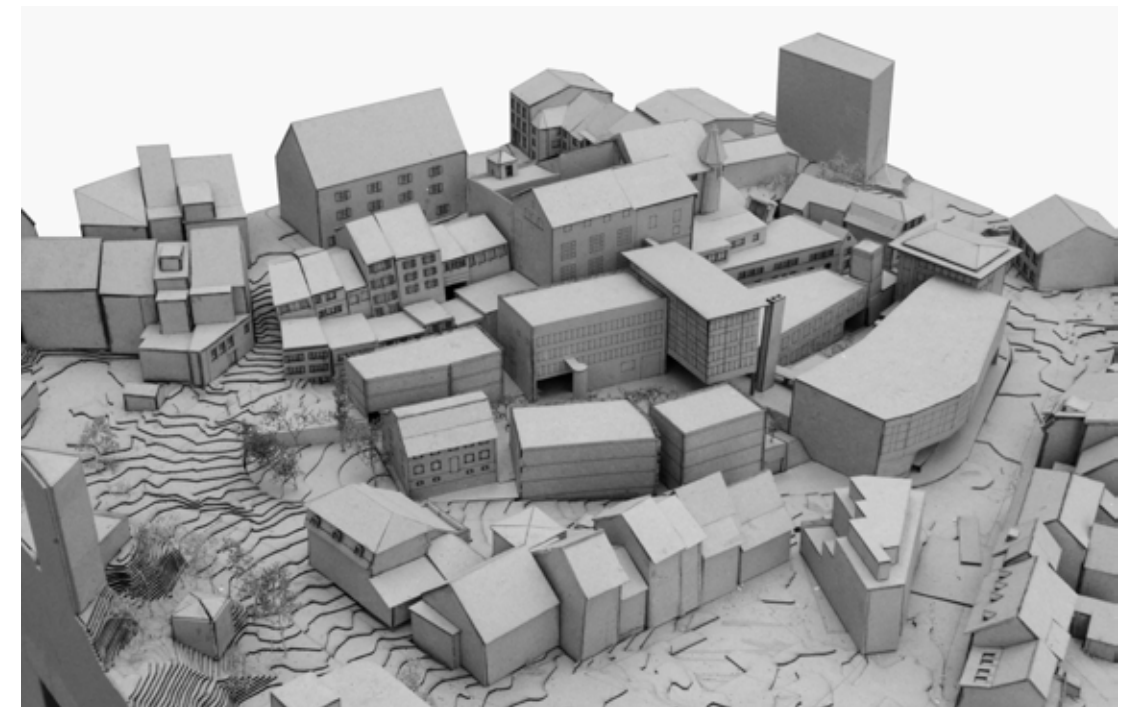
→ *Memoria*, Lucas Darbellay & Valentin Hostettler, see pages 69 and 88



→ *Conglomerate order*, Xiwei Li, see pages 71 and 92



→ *Deflection*, Maribel Buccelloni & Valentin Sanchez, see pages 70 and 90



→ *Appropriation*, Stella Dubois, see pages 72 and 94



→ *Subtraction*, Adele Cortese & Elena Peroni, see pages 73 and 96



→ *Erosion*, Carlotta Cestari & Marlene Fischer, see pages 73 and 98



David Baumgartner

„[...] the Ziegelhof Areal becomes a natural part of the urban fabric. Thereby the old backyard is turned inside-out, creating a courtyard with a public passage. The new and the old are interconnecting and are creating a new entity. From outside the building complex appears as a collage of independent objects. In the inside however it becomes one spatial organism whose divisions are concealed [...]“



Gloria Bassotti & Justin Rellstab



Sibel Besir & Henri Baudet

"[...] Fractures are like fibres through which continuity takes place. Ziegelhof's fractures are currently curated by in-situ, but thinking forward, more decisions must integrate future generations. We choose to address their reality, embracing the inevitability of change.

By resonance, landscapes of our perception and of built fabric change altogether where old structures sit alongside new structures. Their friction, created by use, crystallizes each detail – a step, a shelf, a door handle. [...]"



Estelle Gagliardi & Titien Brendlé

"[...] The geometry of the buildings derive from cuts hewn into the solid mass of the former brewery buildings, easing access and leading pedestrians from the upper to the lower town. Those cuts into existing structures get "repaired" with a lightweight self-supporting timber-frame façade. Findings in the old buildings add character to the new construction, in its interior as well as its exterior appearance [...]"



Martina Capelli & Natalia Pronzati

„[...] The old town of Liestal is characterised by a series of connections, passages and interruptions. In contrast, Ziegelhof Areal is a very dense but not very porous site, [...] Permeability is the file rouge of the intervention, achieved with subtractions and a sequence of cracks hewn into the built mass that bring to light new façades or enhance existing ones. [...] Greenery pervades the area, changing the perception of the open-air space: without distinction between new and existing [...]“



Marc Clubine, Felix Wahlgren & Jacopo Gioanina

“[...] A photo taken on the 70th anniversary of the Brewery depicts an intense social occasion taking place in the heart of the Areal - a space created by surrounding buildings, the Silo's lower slab and an adjoining shed roof. This photo is the point of departure for our project, as it captures an intensity created by the constellation of industrial forms and open space that we seek to mimic. By recalling what is paradoxically one of the most ephemeral aspects of the site - the space between buildings covered by a clandestine roof - our project proposes a new expansive shed roof. [...]”





Khorri De La Cruz & Elisa Marioni

"[...] The passage of time has settled intervention after intervention, creating a space dense with history and buildings, through which it is difficult to pass. But it is precisely through this complex space that unforeseen opportunities emerge [...]"



Lucas Darbellay & Valentin Hostettler

"[...] Three main high points, symbols for a new Ziegelhof, stand on the site: two at the ends and a central one echoing the former silo. The site, closed for decades, is made accessible from the Zeughausplatz and connected to its roof, thus extending the upper city to the lower part[...] The individual buildings retain their diversity, which is complemented by new buildings with their own character [...]"





Maribel Buccelloni & Valentin Sanchez

„[...] Due to its central location, the silo functions as the main distribution point. Thus, it connects the upper and lower city as well as the different programmes of the site. The object is a light metal structure that is a parasite intruding into the existing structure. By leaning against the walls in some places and even absorbing them in others, the silo layers and alters the existing facades. These take on the aesthetic and material language of the silo, blending the intervention with the existing structure [...]“



Xiwei Li

„[...] This project proposes the addition of two new volumes on the roofs of the existing buildings, using the existing circulation core to connect old and new. The roof becomes a terrace and open space for all residents, while inside, the current structure - red steel beams, pillars, and walls with patina bring surprising atmospherical qualities [...]“



Stella Dubois

„[...] One of the major characteristics is the set of existing connections within the conglomerate of buildings, revealing the complex evolution of the factory. My aim is to create a network of circulation, connecting programmes and shared spaces, all guided by light, thus inviting the appropriation of the place by its inhabitants[...] I would like to make this site a place that is permanently open due to its porosity, presenting a network of circulation connecting all the parts, and animated by ground floor programmes and shared spaces [...]“



Top: Adele Cortese & Elena Peroni

Bottom: Carlotta Cestari & Marlene Fischer



Parasite

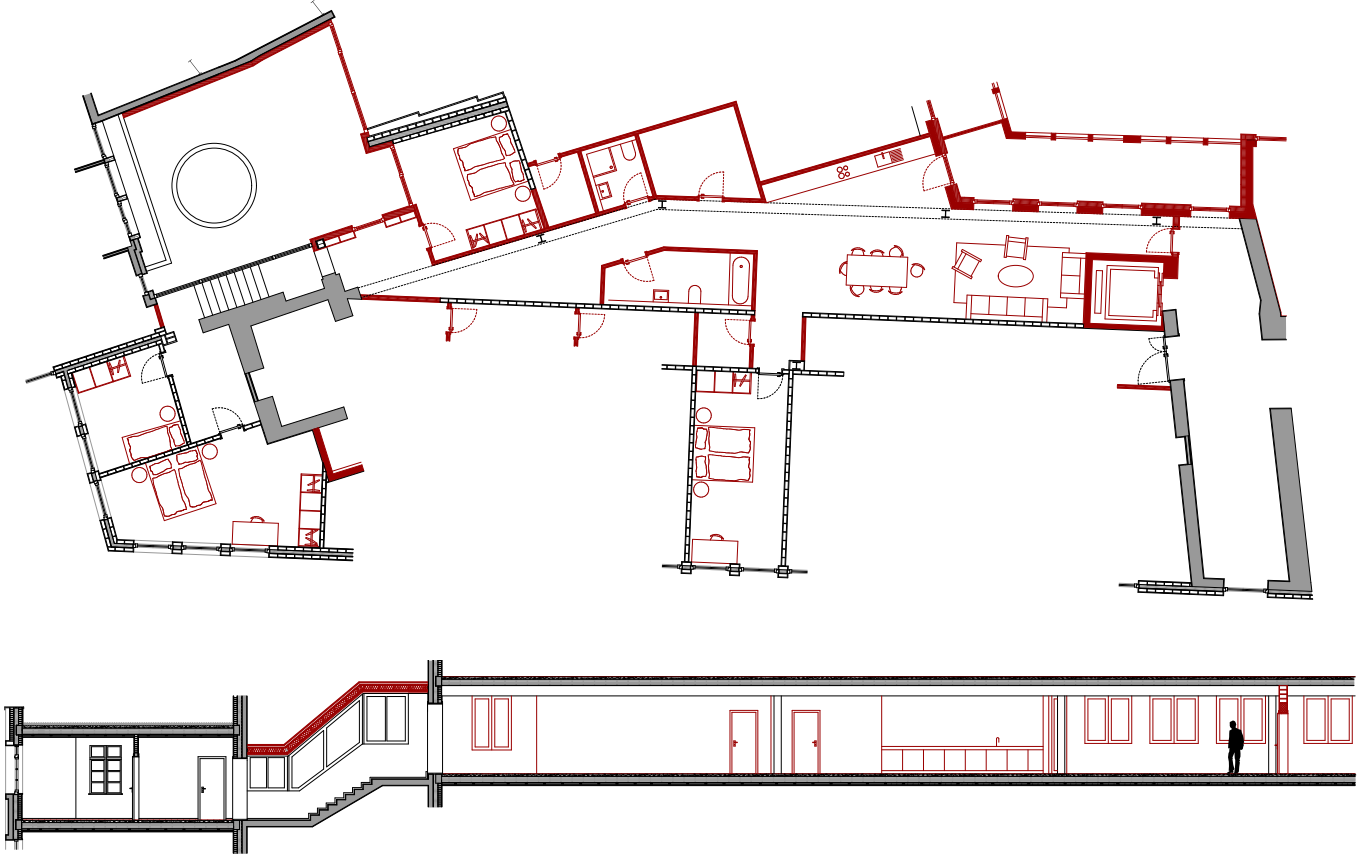
David Baumgartner



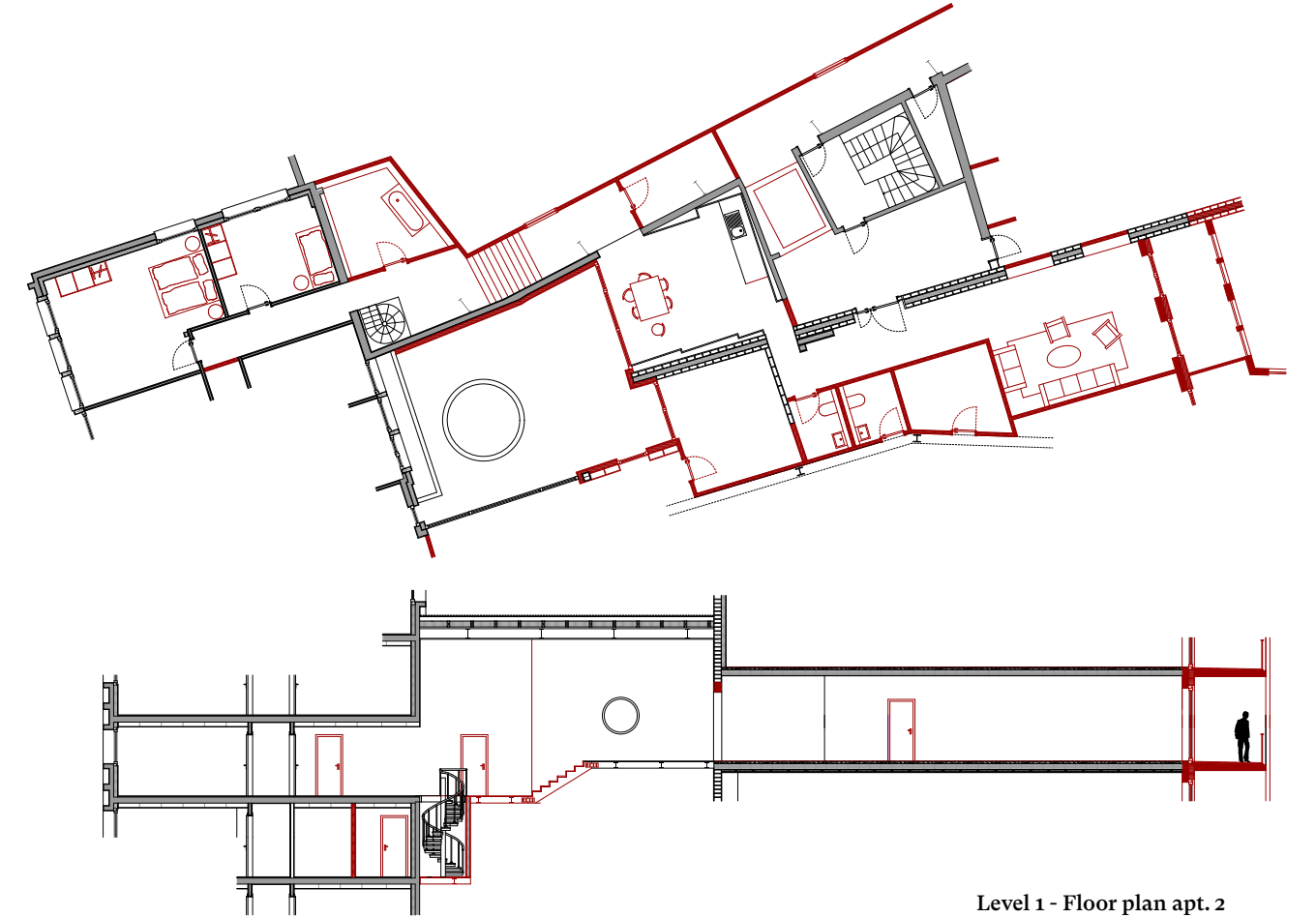
Level 0 - Meyer-Wiggli-Strasse



Level 1



Level 1 - Floor plan apt. 1



Level 1 - Floor plan apt. 2

Conglomerate order

Gloria Bassotti & Justin Rellstab



Level 0 - Meyer-Wiggli-Strasse

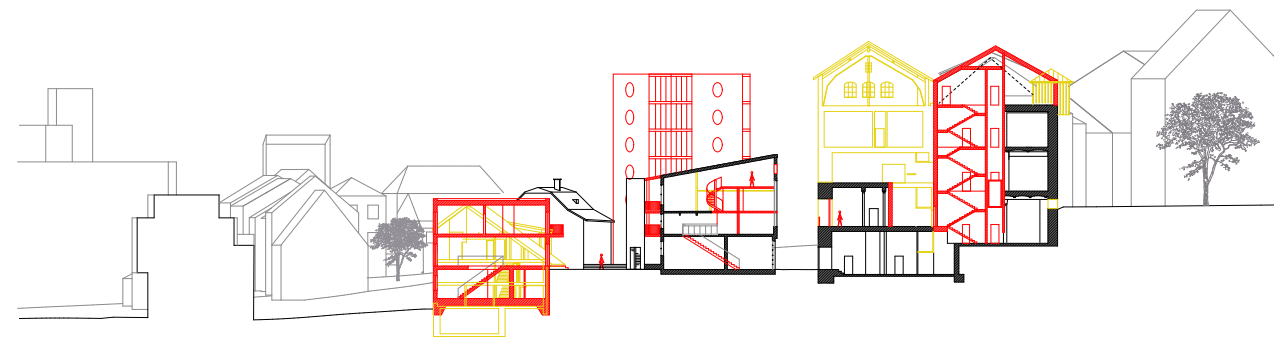


Level 2 - Zeughausplatz



Elevations

"[...] The old town of Liestal is structured by parallel alleys. This simple and robust morphology is extended beyond the edge of the old town into the Ziegelhof area by adding new alleys to the old ones. Each alley has a very specific identity: at the top the existing Zeughausgasse, below it a secluded, intimate residential alley, still further down Meyer-Wiggli-Strasse, reinterpreted as 'Alley of Ateliers', and finally the 'Alley of Courtyards' linking the existing backyards[...]"



Cross section

Stratification

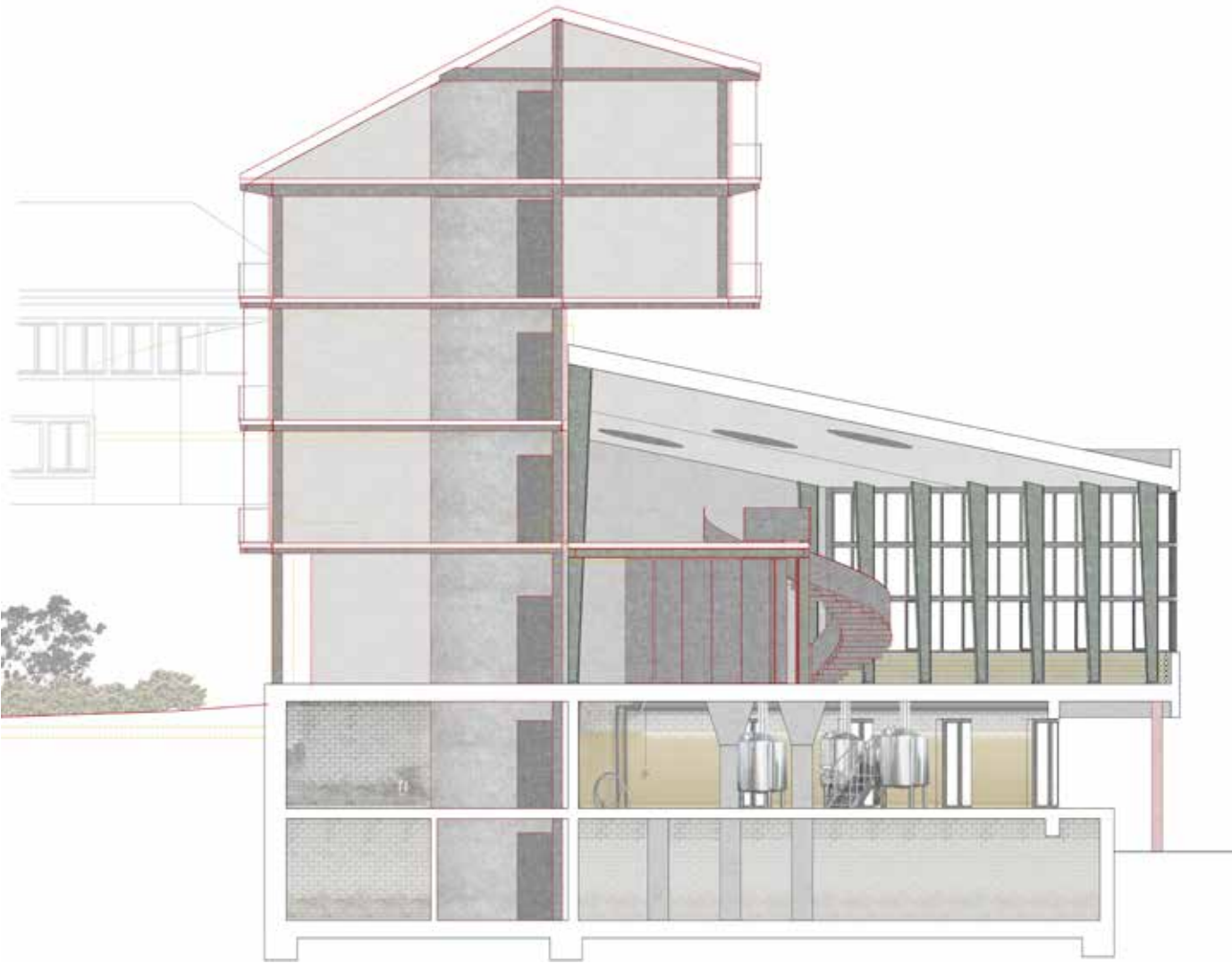
Sibel Besir & Henri Baudet



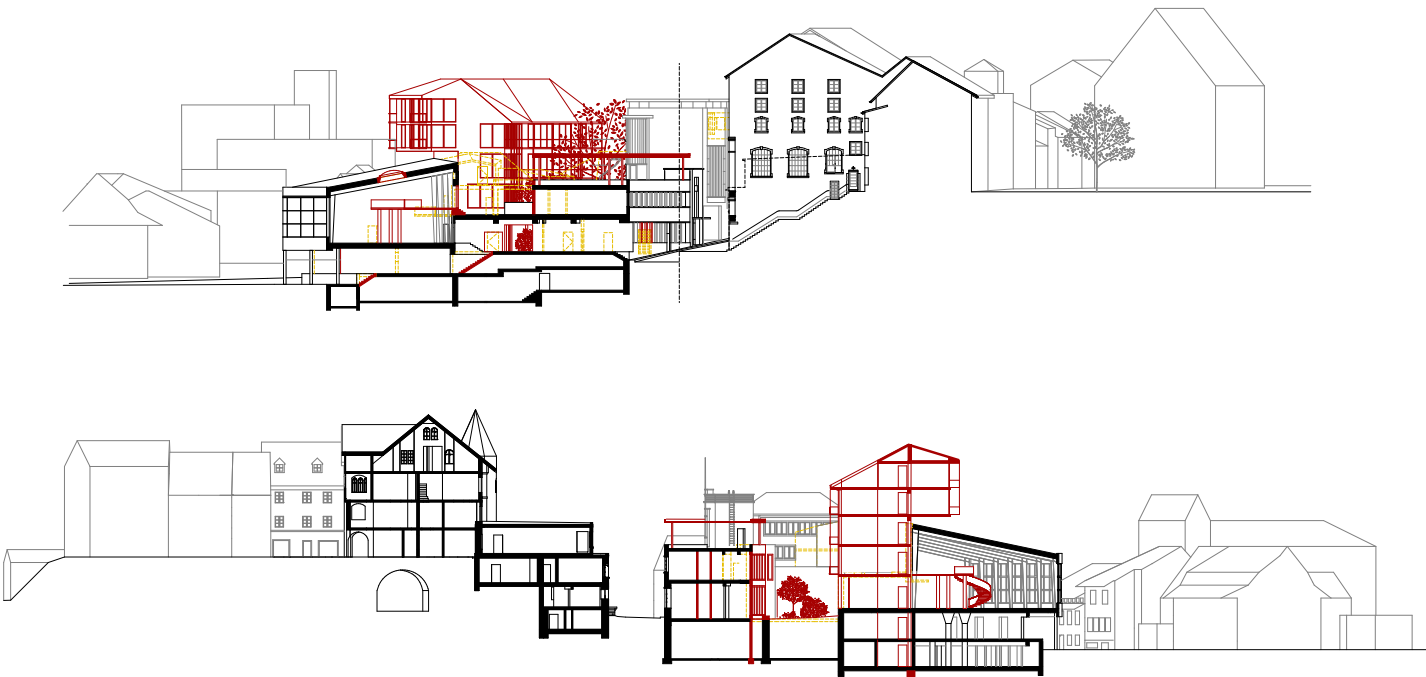
Level 0 - Meyer-Wiggli-Strasse



Level 3



Detail section



Cross section

Subtraction

Estelle Gagliardi & Titien Brendlé



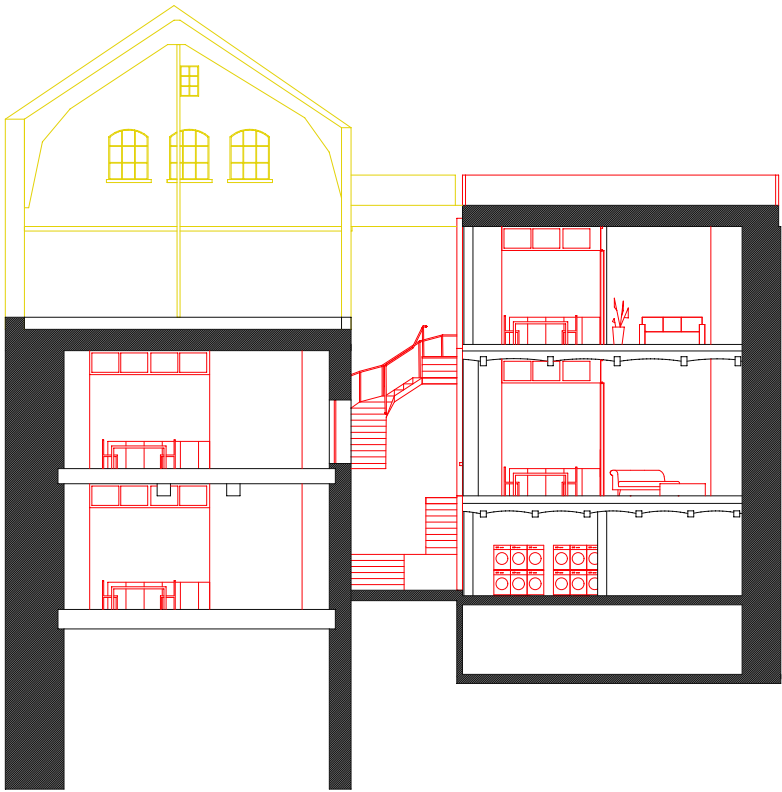
Level 0 - Meyer-Wiggli-Strasse



Logitudinal section and cross section



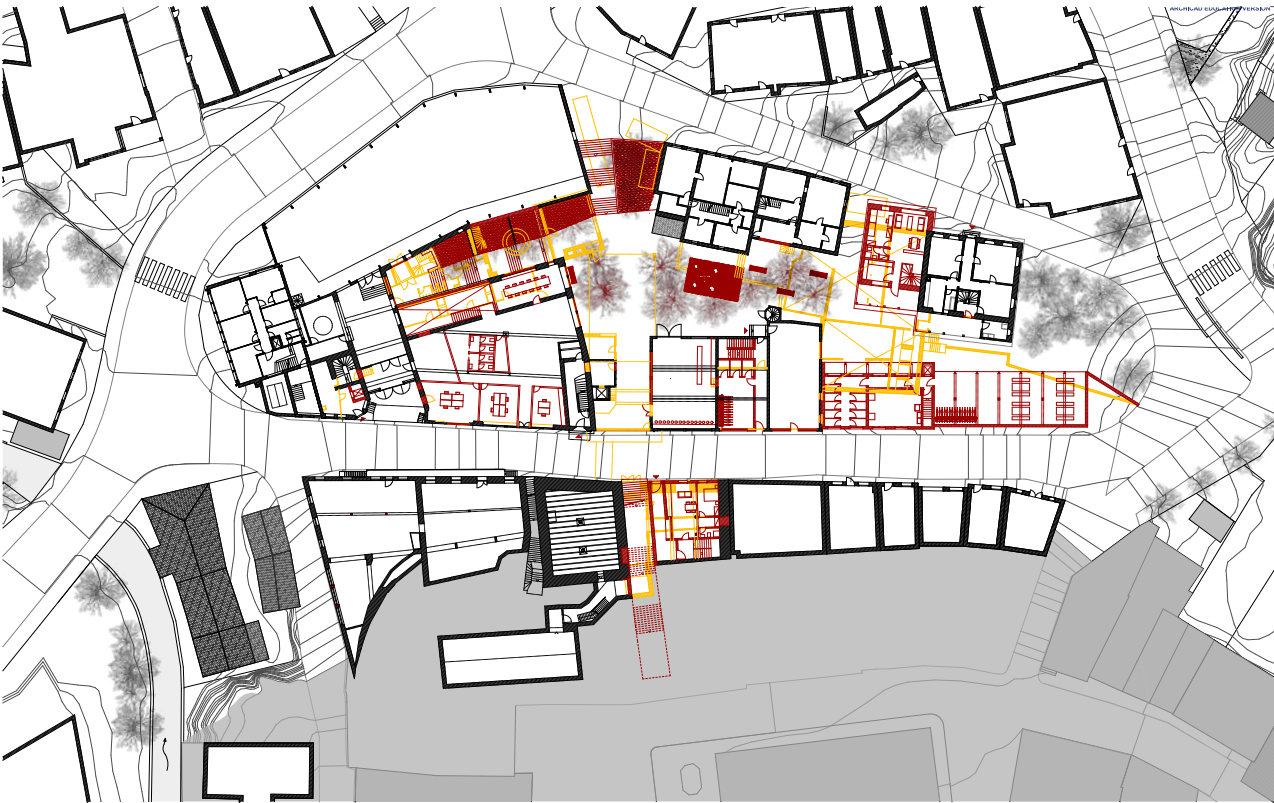
Level 0 - Meyer-Wiggli-Strasse



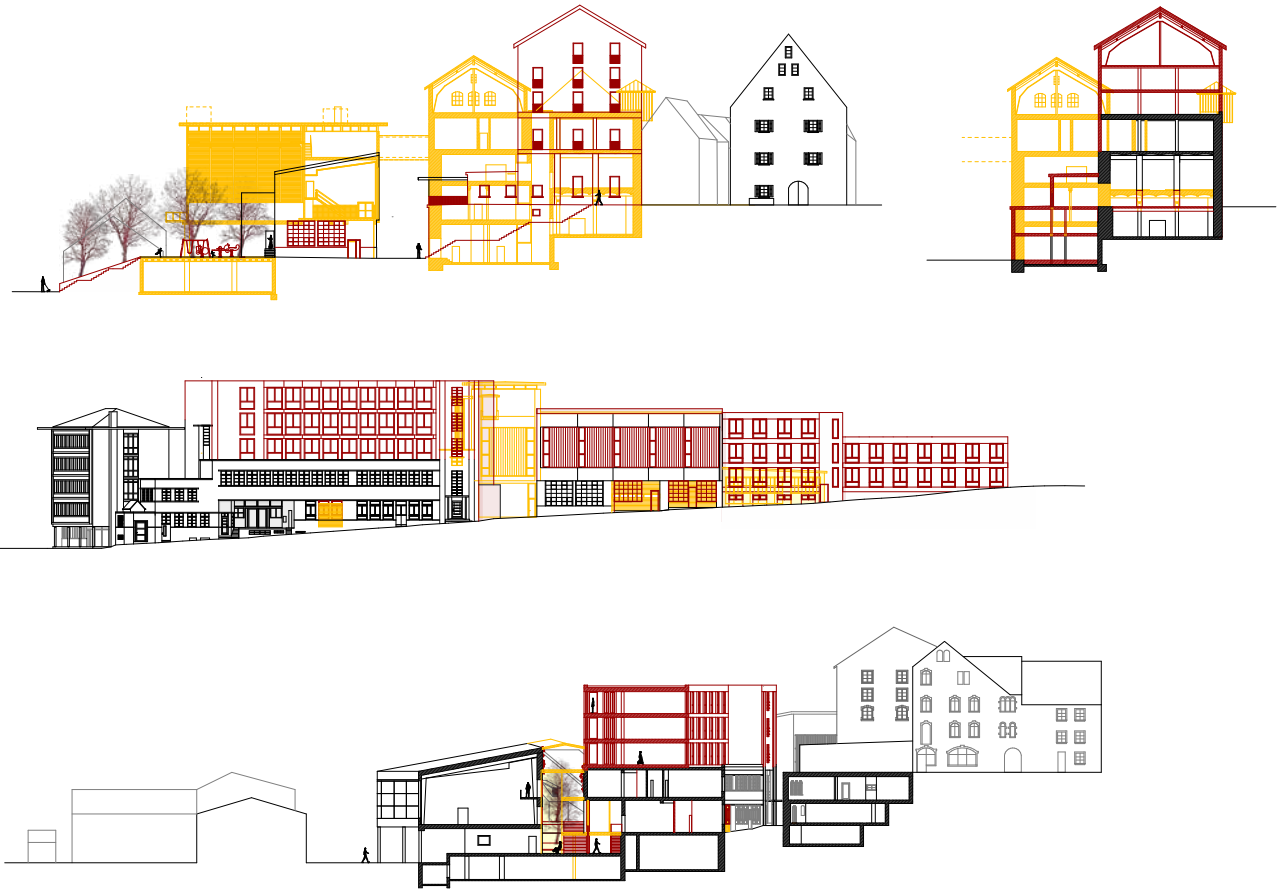
Logitudinal section and cross section

Subtraction & addition

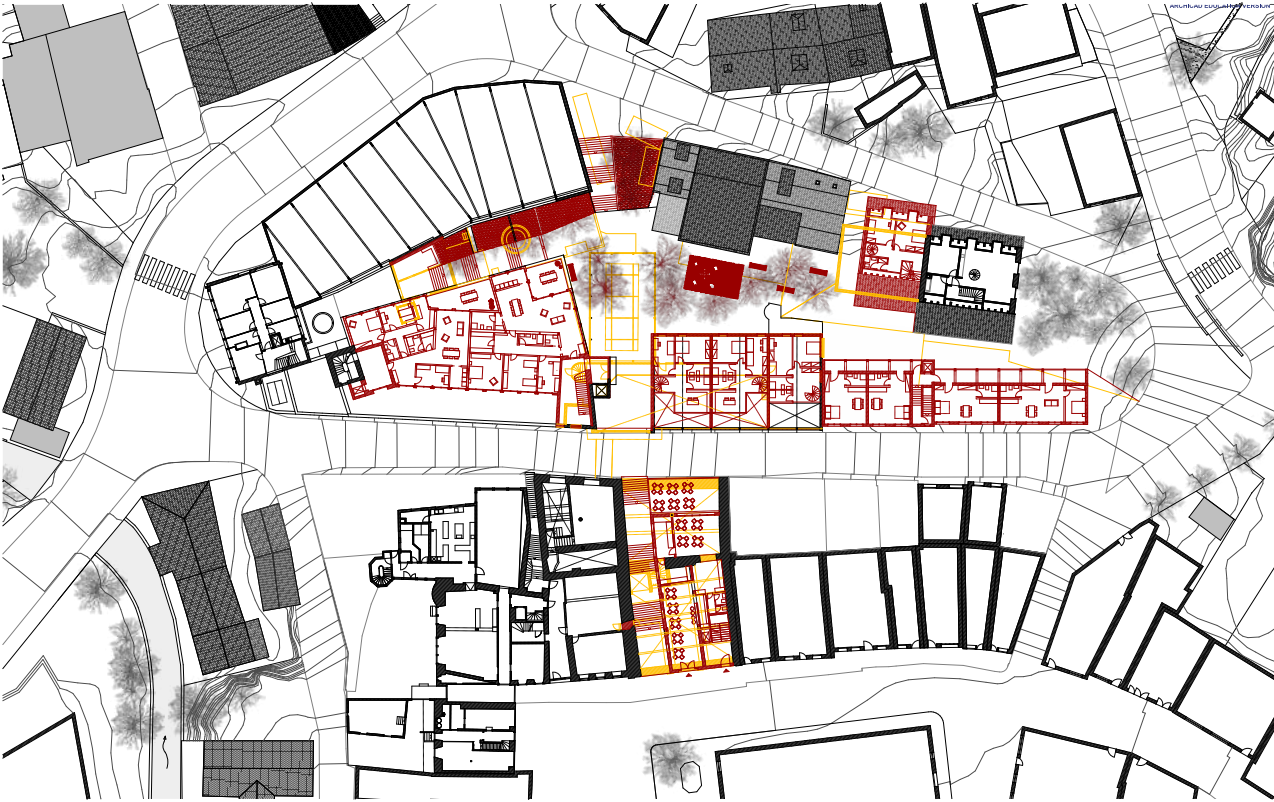
Martina Capelli & Natalia Pronzati



Level 0 - Meyer-Wiggli-Strasse



Sections



Level 2 - Zeughausplatz



Level 5

Overshaping

Mark Clubine, Jacopo Gioanina & Felix Wahlgren



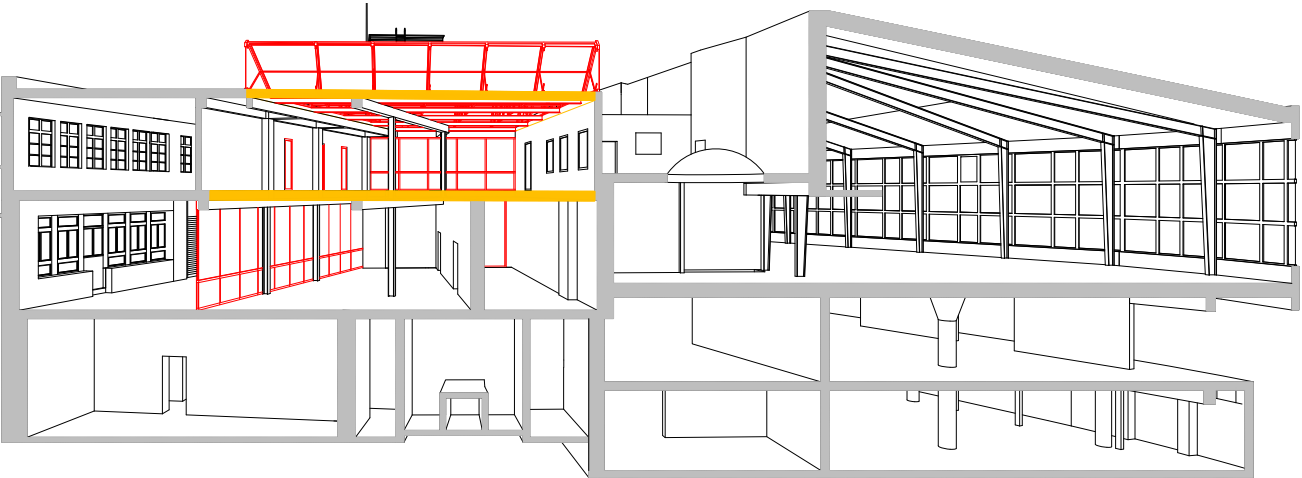
Level 0 - Meyer-Wiggli-Strasse



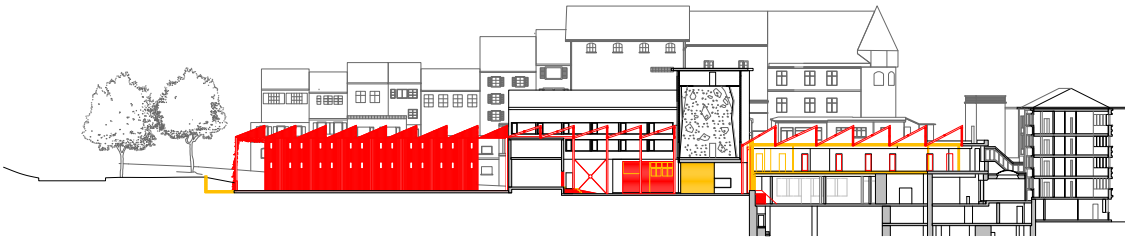
Level 1



Detail floor plan



Detail cross section



Longitudinal section

Subtraction & addition

Khori De La Cruz & Elisa Marioni



Level 0 - Meyer-Wiggli-Strasse



Schwarzplan



Level 2 - Zeughausplatz



Cross sections

Memoria

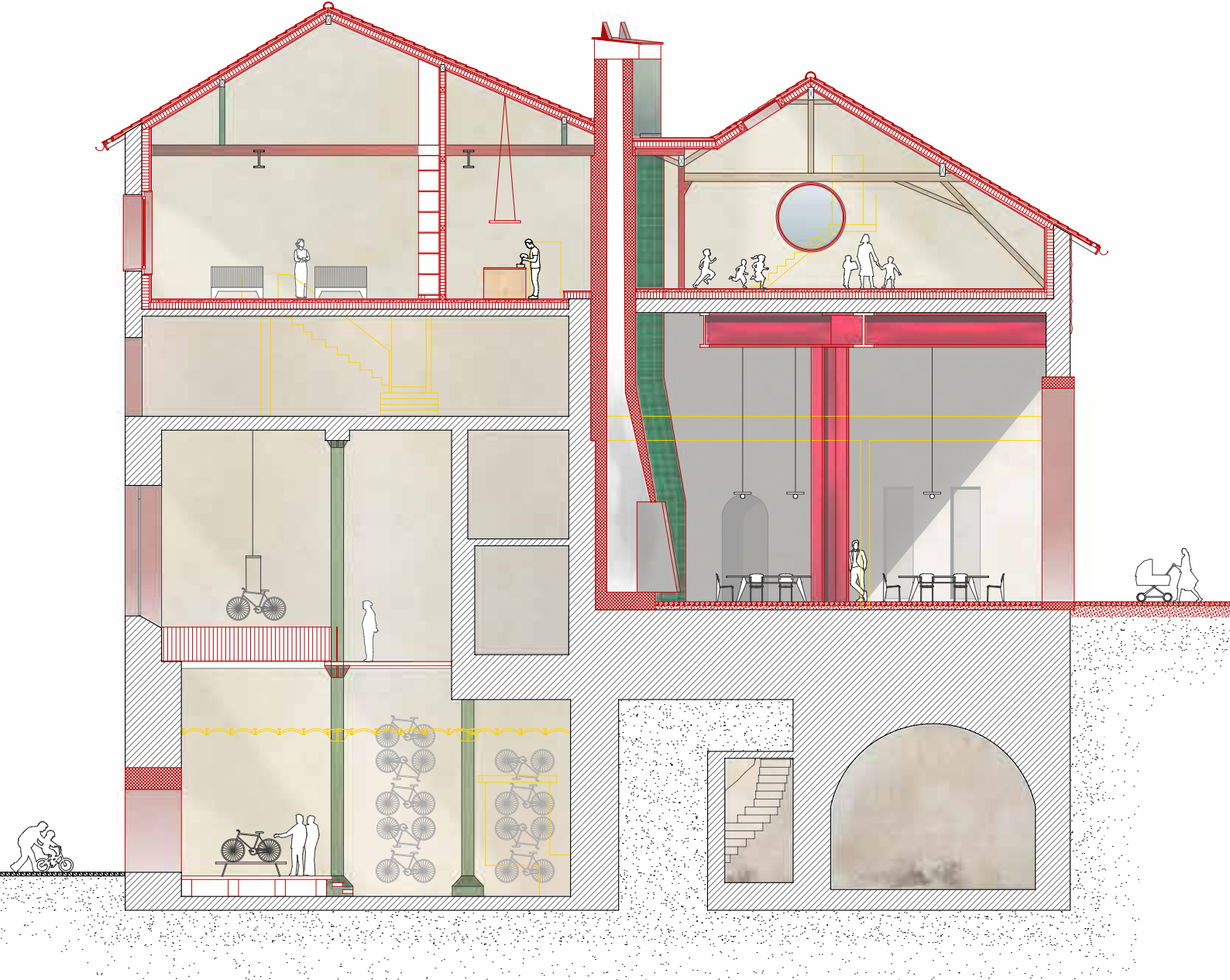
Lucas Darbellay & Valentin Hostettler



Level 0 - Meyer-Wiggli-Strasse



Level 2 - Zeughausplatz



Cross section „Alte Braui“



Cross section

Deflection

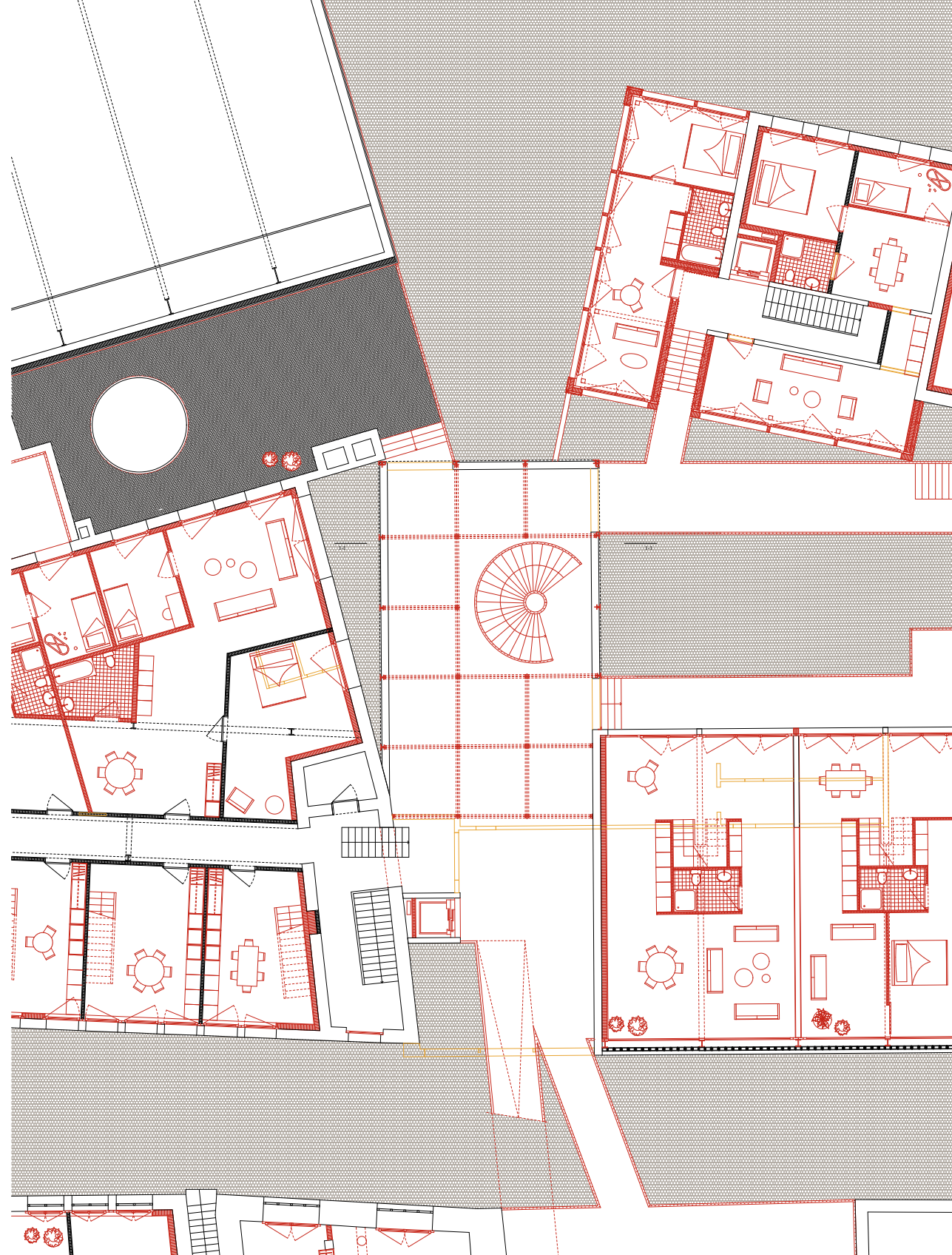
Maribel Buccelloni & Valentin Sanchez



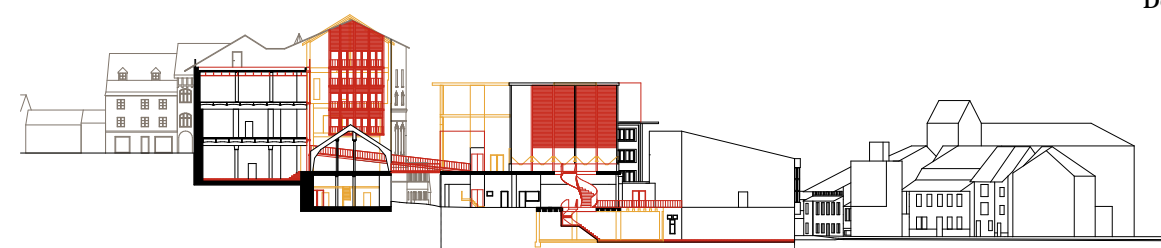
Level 0 - Meyer-Wiggli-Strasse



Level 2 - Zeughausplatz



Detail of level 1



Cross section

Conglomerate order

Xiwei Li



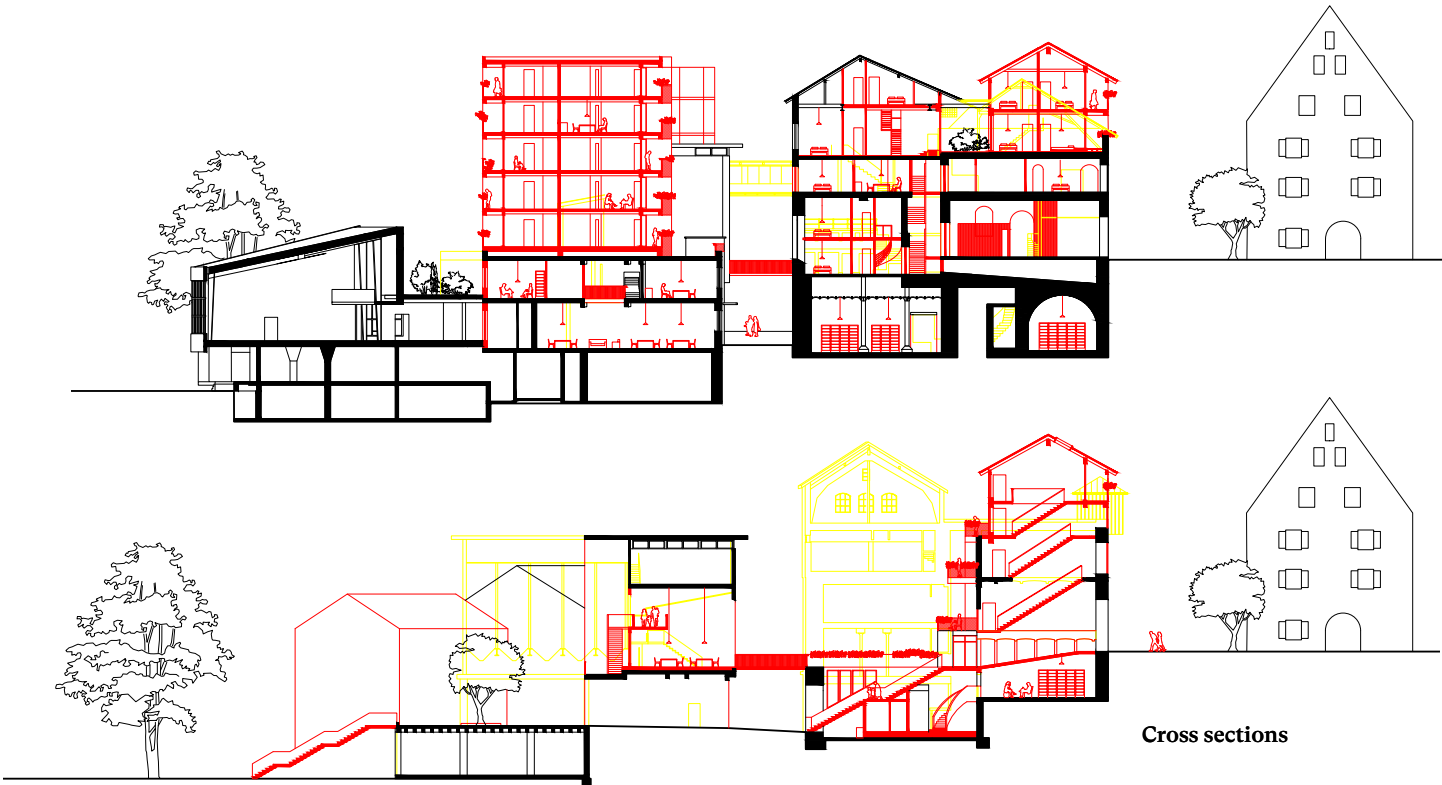
Level 0 - Meyer-Wiggli-Strasse



Level 2 - Zeughausplatz



Detail cross section



Cross sections

Appropriation

Stella Dubois



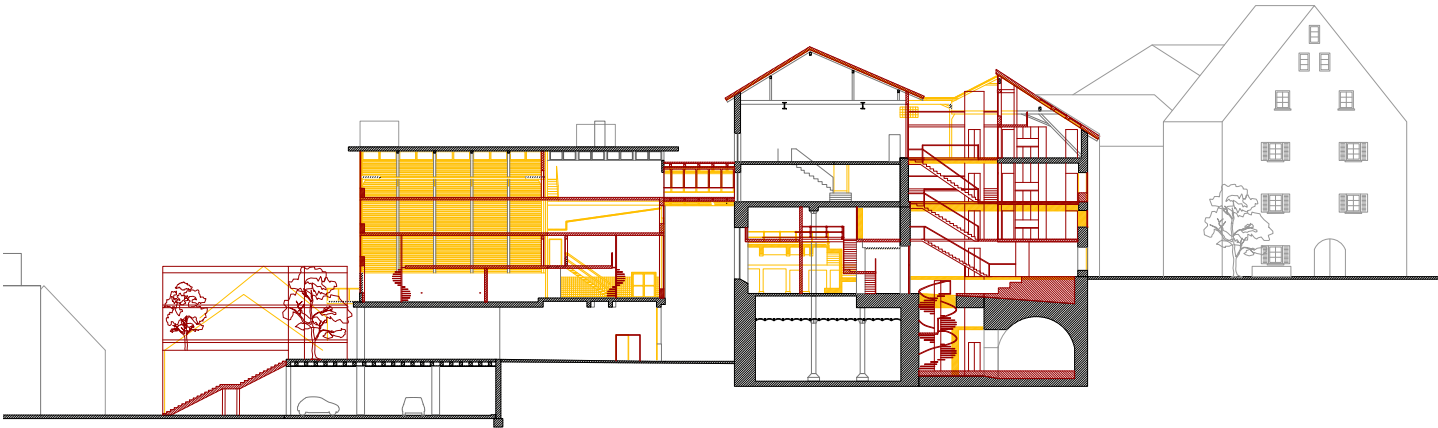
Level 0 - Meyer-Wiggli-Strasse



Detail cross section



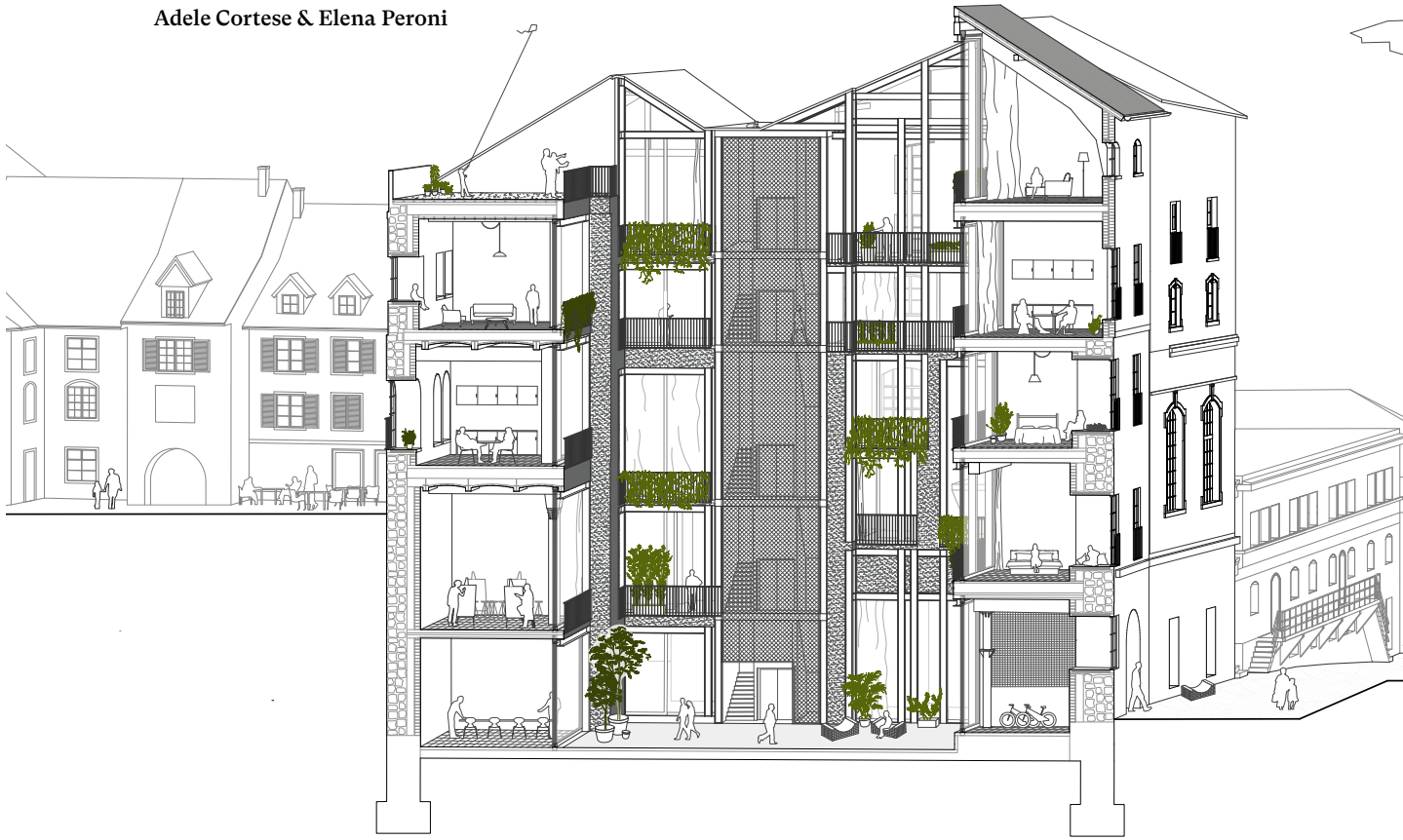
Floor plans Alte Braui



Floor plans Alte Braui

Subtraction

Adele Cortese & Elena Peroni



Cross section



Level 2 - Zeughausplatz



Level 4 - Alte Braui

"[...] The Ziegelhof conglomerate appears to be an impervious mass of volumes: It's hard to imagine what's in the inside. The austerity of the outside shell hides moments of playfulness, a wealth of colors, materials, different atmospheres and opportunities. Our design strategy focuses on the concept of emptiness. We hollow out the existing volumes, creating courtyards, bringing out their hidden inner potential [...]"

Erosion

Marlene Fischer & Carlotta Cestari



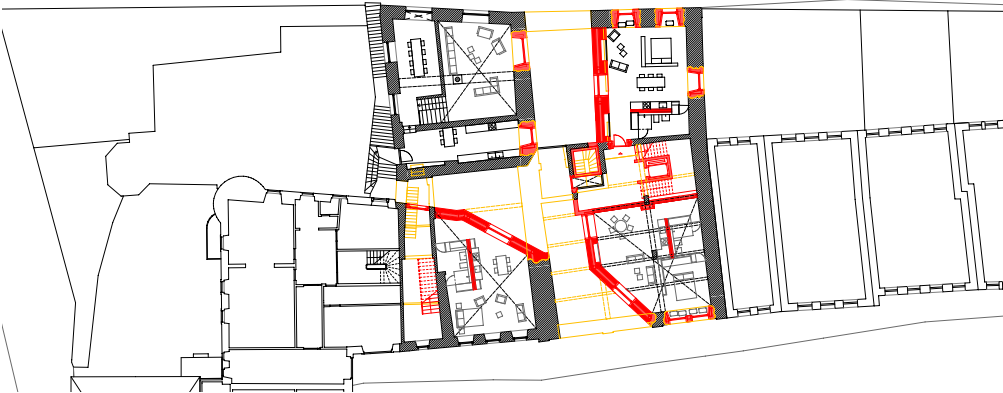
Level 0 - Meyer-Wiggli-Strasse



Level 2 - Zeughausplatz



Level 4

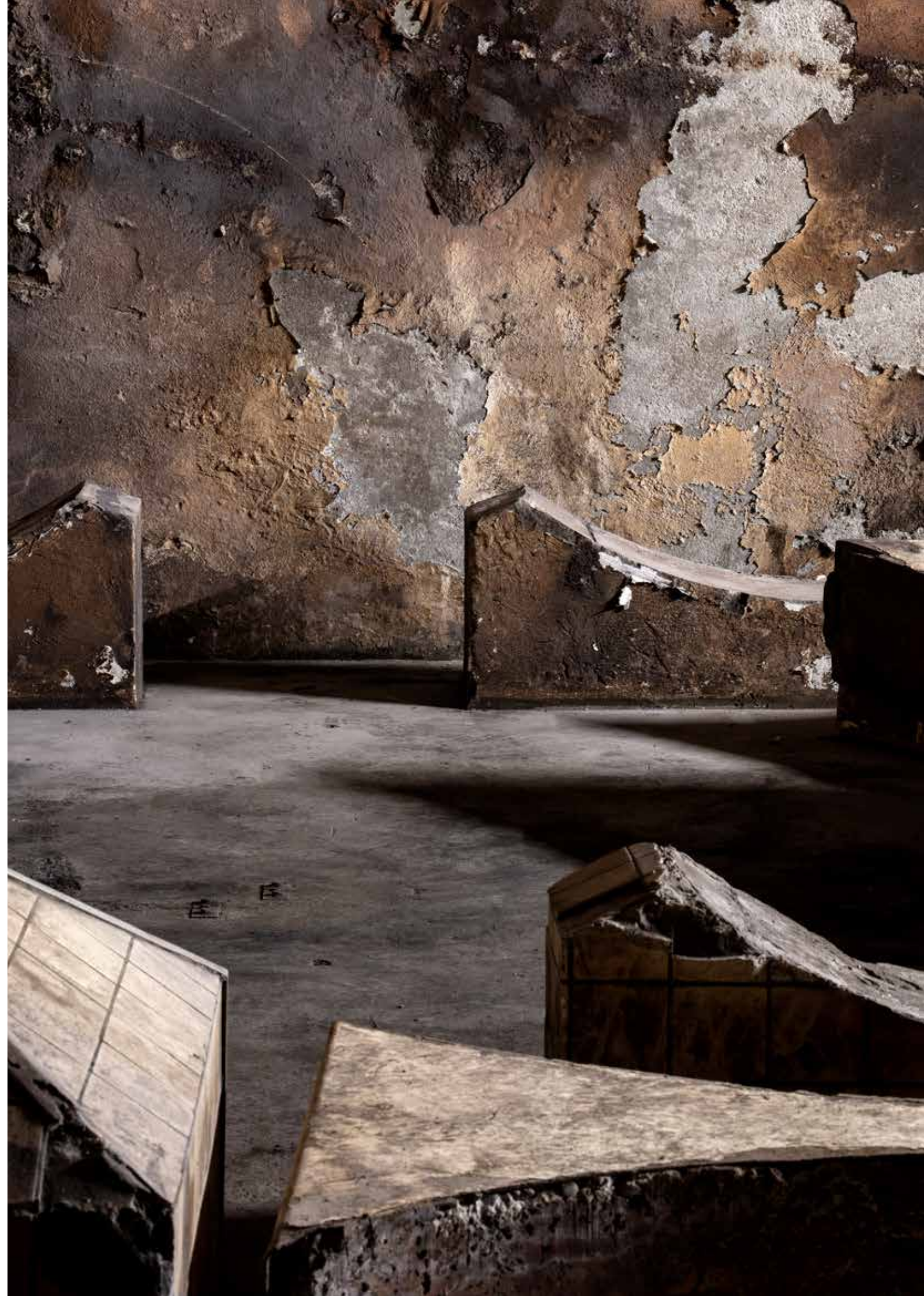


Level 3



Cross section

"[...] The 'Alte Braui' ('Old Brewery') is the protagonist of the site and the main connector between the old town and the Ziegelhof Site. It is a massive block consisting of four houses, functioning almost like a Termite Mound. By carefully carving out the middle parts of the volume of 'Alte Braui', the four parts of it are brought to light. The resulting compact urban plaza between them functions as the main communicator between the old-town and Ziegelhof Areal, with a clear visual axis interconnecting the different levels visually while keeping the old route of access[...]"



Università della Svizzera italiana
Accademia di architettura di Mendrisio

Atelier Esch
Autumn semester 2022

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Assistant Arch. Silvio Schubiger
Assistant Arch. Paola Corsini

Illustration credits

unless otherwise mentioned Paola Corsini

- p. 6 - Lucas Darbellay
- p. 8 - Ziegelhof Archive
- p. 9 - Heiner Grieder
- p. 10 - baubüro in situ ag
- p. 11 - Lucas Darbellay
- p. 12 - Heiner Grieder
- p. 14ff - Plans of baubüro in situ ag/ denkstatt sàrl
- p. 18ff - Silvio Schubiger
- p. 52 - Heiner Grieder

Paper

Papyrus, Rainbow rosa, 230 g/m²
Papyrus, RecyStar Nature, 90 g/m²

Font

«GT Super», Grilli Type

Print

Druckerei Krebs AG, Basel



