

SCHWEIZWEIT

il n'y a pas
une
architecture
suisse

arc en rêve centre d'architecture bordeaux



SCHWEIZWEIT

The exhibition, curated by Andreas Ruby, director of the S AM, is presented in Bordeaux by arc en rêve centre d'architecture in partnership with **SAM**, the museum of Swiss architecture in Basel.

exhibition organised in Bordeaux by
arc en rêve centre d'architecture
Francine Fort, director
curatorship and exhibition design
Michel Jacques, architect, artistic director
Eric Dordan, architect

aquitania • Altarea Cogedim • station ausone • Texaa • Tollens •
support the initiatives of arc en rêve centre d'architecture

14 12 2017 → 01 04 2018

ê

Since 1981 arc en rêve centre d'architecture has elaborated a cultural awareness-building strategy focusing on contemporary architecture and extending into city planning, landscape design, aimed at broadening perceptions of a changing world. Its internationally recognised programme features exhibitions, lectures, public discussions, publications, workshops for children, seminars for adults, visits to buildings, city tours, and planning experiments.

arc en rêve centre d'architecture bordeaux

arcenreve.com Entrepôt, 7 rue Ferrère F-33000 Bordeaux
+33 5 56 52 78 36 facebook.com/arcenreve twitter.com/arcenreve



Making of

Andreas Ruby

I have been following developments in Swiss architecture with great interest for over two decades now and am fascinated by the extraordinary building culture of this country which, thanks to the efforts of countless excellent architecture firms, demonstrates an impressive level of craftsmanship that has become rare in this day and age, a solid vocational training system to back this up and, not least, an exemplary culture of competition, with all of these aspects combining to ensure a consistently high standard. Like many other people, I marvelled at how Switzerland began to assume a leading role in world architecture in the 1990s a role that it continues to fulfill admirably to this day. At the same time for some years now I have noted how this permanent success story, which was significantly facilitated by the rise of minimalism to become a kind of 'international style of the post-post-modern era, has generated a form of increasing cultural jet lag between the image and the reality of Swiss architecture. Today, the image of Swiss architecture is still very much characterised by the 1990s. The protagonists who became internationally renowned at that time - such as Herzog & de Meuron, Diener & Diener Architekten, Peter Zumthor, Peter Märkli or Mario Botta - are still perceived, at least internationally, as pars pro toto for Swiss architecture. In contrast, the architects of the generations that followed, who have been actively involved since that time, are known to a far lesser extent. Similarly, there is little awareness that the minimalism that has become the international brand of Swiss architecture was and remains primarily anchored in the German-speaking regions of Switzerland. Architectonic activities in other parts of the country such as French-speaking Switzerland and Ticino tend to always lie somewhat below the radar of discursive attention.

SCHWEIZWEIT is therefore attempting a stock-taking of recent architecture in Switzerland. We are striving for a cross-section of the present, a contemporary archaeology of sorts of what is being built today. We want to know which architecture firms have emerged, what and where they are designing and building as well as which issues and themes they consider of importance. Are they still primarily focused on good design, ingenious construction and taking the mastery of materials to extremes? What role is played in their thinking by social themes, such as the function of architecture in the process of generating public space, the role of spatial planning in an increasingly sprawling territory, or the necessary balance between preserving the existing and creating the new? Is there a genuine interest in sustainability beyond politically-correct

lip service? What role can and should architecture play in the make-up of social culture, which in Switzerland has long been fed by diverse local sources but which, in view of the increased significance of migration, is now not only to be found within the country itself? Is there such a thing as an agenda in Swiss architecture? And is it even possible to talk about 'one form' of Swiss architecture, in view of the extreme diversity of the construction culture in relation to the modest proportions of the country? With **SCHWEIZWEIT** we go in search of the programmatic aspects of construction in Switzerland. We were aware that we would not be able to create such a panorama of architectonic activity on our own, but would require the co-operation of the architects themselves. For this project we consequently wrote to more than three hundred architecture firms in Switzerland and invited them to collaborate on the exhibition in a curatorial capacity. We asked them to nominate one image each of three projects in Switzerland (built or unbuilt): (1) one project from their own office that they consider most relevant for the discussion of architecture in Switzerland, (2) a project of similar relevance by another office (the office need not be Swiss, but the project should be located in Switzerland) and (3) an example of vernacular construction in Switzerland that has inspired them in their architectural approach.

Over 160 architecture firms responded to our invitation, with often remarkable reactions. This interaction was both illuminating and challenging for all those involved, as familiar routines of daily architecture communication were often suspended. The central starting point of this exhibition lies in the fact that we have no preconceived thesis concerning Swiss architecture that merely requires articulation. Instead, we regard the exhibition as the instrument of research itself, a means of arriving at a thesis or perception, much in the manner of Michel Foucault, who once said that he did not write a book because he knew something, but because he wanted to know something.

The result reveals a surprising and new image of Swiss architecture, which is far more diverse and heterogeneous than we had assumed. **SCHWEIZWEIT** formulates a topography of architectural work in Switzerland, manifestly documenting the positive architectural potential opened up by the cultural, historic, linguistic and geographic differences that characterize this country so strongly. It suggests that it is almost impossible to reduce architecture in Switzerland to a common denominator, and that its true identity may lie therein. This would be anything but an

inability to deliver a clear definition, as history illustrates. In the 19th century the French poet Arthur Rimbaud issued his immortal dictum '*Je est un autre*' (I is another), bending the rules of grammar to illustrate the complexity of any attempt at self-description. In the 20th century the Belgian philosopher Luce Irigaray developed the idea of a differential identity in the feminist discourse with her work '*Ce sexe qui n'en est pas un*' (This sex which is not one). And perhaps it would be a contemporary approach in determining Swiss architecture not to reduce it to an essentially-conceived core, but instead to acknowledge its differences as its most original characteristic.

Perhaps a description such as this would in turn up for further development. Who knows how Swiss architecture will present itself in ten years? If we look at the results of the snapshot that we regard **SCHWEIZWEIT** to be, we can certainly anticipate some surprises. I think that the current generation of architects between the 30- and 40-year-olds and those currently in training are likely to drive an impetus for change that we cannot yet foresee today. If this exhibition helps strengthen the confidence of this generation with regard to their ability to achieve change, then I think it will have fulfilled one of its key objectives.

Just as the British architect Cedric Price regarded his architecture as an 'enabler' for those that used it to establish their everyday spatial existence, we see **SCHWEIZWEIT** as an enabler for Swiss architecture, allowing it to further develop discussion regarding the conditions and requirements of the present. In this respect, the exhibition is not the conclusion, but rather the beginning of a project that can only be wholly brought to fruition by Swiss architecture itself. The exhibition merely serves as a trigger.

3 ADRIAN STREICH ARCHITEKTEN
5 AGPS ARCHITECTURE
7 ALDER CLAVUOT NUNZI ARCHITEKTEN
9 AMREIN HERZIG ARCHITEKTEN
11 ANDREAS FUHRIMANN , GABRIELLE
HÄCHLER ARCHITEKTEN
13 ANGELA DEUBER
15 ARCHITEKTUR STUDIO ROTH
17 ARCHITETTI LUCA PESSINA, SIMONE
TOCCHETTI
19 ATELIER ABRAHA ACHERMANN
21 ATELIER ARCHIPLEIN
23 BAKKER & BLANC ARCHITECTES
25 BASERGA MOZZETTI
27 BAUMANN LUKAS ARCHITEKTUR
29 BAUR KLOTT ARCHITEKTEN
31 BAYER KLEMMER
33 BEER+MERZ ARCHITEKTEN
35 BERNATH+WIDMER
37 BHSF ARCHITEKTEN
39 BISCHOF FÖHN ARCHITEKTEN
41 BLÄTTLER HEINZER ARCHITEKTUR
43 BLUE ARCHITECTS
45 BOEGLI KRAMP ARCHITEKTEN
47 BOLTSHAUSER ARCHITEKTEN
49 BROCKMANN STIERLIN ARCHITEKTEN
51 BRÜHLMANN LOETSCHER
ARCHITEKTUR & STADTPLANUNG
53 BUCHNER BRÜNDLER ARCHITEKTEN
55 BUNO ARCHITECTES
57 BUOL & ZÜND
59 BUR ARCHITEKTEN
61 BUREAU A
63 BURKARD MEYER ARCHITEKTEN
65 BUZZI STUDIO D'ARCHITETTURA
67 CAMPONOVO BAUMGARTNER
ARCHITEKTEN
69 CAPAUL & BLUMENTHAL
71 CHRIST & GANTENBEIN
73 CIRIACIDIS LEHNERER ARCHITEKTEN
75 CONEN SIGL ARCHITEKTEN
77 CONRADIN CLAVUOT
79 CORINNA MENN
81 COTTING JOSSEN ARCHITECTES
83 DB DUBAIL / BEGERT
85 DEMUTH HAGENMÜLLER &
LAMPRECHT ARCHITEKTEN
87 DFN +DARIO FRANCHINI
89 DREIER FRENZEL
91 DUBACH UND AGREITER ARCHITEKTEN
93 DUPLEX ARCHITEKTEN
95 DURISCH + NOLLI ARCHITETTI
97 E2A
99 EDELAAR MOSAYEBI INDERBITZIN
ARCHITEKTEN
101 EM2N
103 ENZMANN FISCHER PARTNER
105 F.A.B. – FORSCHUNGS- UND
ARCHITEKTURBÜRO
107 FELIPPI WYSSSEN ARCHITEKTE
109 FIECHTER & SALZMANN ARCHITEKTEN
111 FOCKETYN DEL RIO STUDIO
113 FREEFOX ARCHITECTURE STUDIO
115 FREILUFT
117 FRUEHAUF HENRY & VILADOMS
119 FRUNDGALLINA
121 FUTURAFROSCH
123 GAYMENZEL
125 GIGON/GUYER ARCHITEKTEN,
ANNETTE GIGON
127 GIGON/GUYER ARCHITEKTEN,
MIKE GUYER
129 GIRAUDI RADCUWEIT ARCHITETTI
131 GIULIANI.HÖNGER
133 GRABER & STEIGER
135 GRABER PULVER
137 GRIGO PAJAROLA ARCHITEKTEN
139 GROUP 8
141 GUIDOTTI ARCHITETTI
143 GUNZ & KÜNZLE ARCHITEKTEN
145 HÄBERLI HEINZER STEIGER ARCHITEKTEN
147 HALTMEIER KISTER ARCHITEKTUR
149 HARRY GUGGER STUDIO
151 HERZOG & DE MEURON
153 HHF
155 HOLZHAUSEN ZWEIFEL ARCHITEKTEN
157 HOSOYA SCHAEFER ARCHITECTS

159 HUBER WASER MÜHLEBACH
161 HURST SONG ARCHITEKTEN
163 HUTTERZOLLER ARCHITEKTUR
165 IDA BUEHRER WUEST ARCHITEKTEN
167 ILAI
169 INÈS LAMUNIÈRE
171 ISEPPI/KURATH
173 JAN KINSBERGEN
175 JESSENVOLLENWEIDER
177 JOM ARCHITEKTEN
179 JÜRGENSEN KLEMENT ARCHITEKTEN
181 K. KNAPKIEWICZ & A. FICKERT
183 KÄFERSTEIN & MEISTER
185 KARAMUK KUO ARCHITEKTEN
187 KILGAPOPP ARCHITEKTEN
189 KIT
191 KLOSBRUNECKÝ
193 KNORR & PÜRCKHAUER
ARCHITEKTEN
195 KOCHER MINDER ARCHITEKTEN
197 KUMMER/SCHIESS ARCHITEKTEN
199 KUNIK DE MORSIER ARCHITECTES
201 LANDO ROSSMAIER
203 LEMMEN MAZZEI
205 LILITT BOLLINGER STUDIO
207 LOELIGER STRUB ARCHITEKTUR
209 LUCA SELVA ARCHITEKTEN
211 LUKAS LENHERR
213 LUSSI+PARTNER
215 LÜTJENS PADMANABHAN ARCHITEKTEN
217 LVPH
219 :MLZD
221 MADE IN
223 MAEDER STOOSS ARCHITEKTEN
225 MALTE KLOES & CHRISTOPH REICHEN
227 MANETSCH MEYER ARCHITEKTEN
229 MANSARDE 3
231 MANUEL HERZ ARCHITEKTEN
233 MARTINO PEDROZZI
235 MASSON TARSOLY ARCHITECTES
237 MATTI RAGAZ HITZ ARCHITEKTEN
239 MICHAEL MEIER UND MARIUS HUG
ARCHITEKTEN
241 MIJONG ARCHITECTURE ET DESIGN
243 MILLER & MARANTA
245 MORGER PARTNER ARCHITEKTEN
247 MÜLLER SIGRIST ARCHITEKTEN
249 OLIV BRUNNER VOLK ARCHITEKTEN
251 OLIVER BRANDENBERGER ARCHITEKTEN
253 OST ARCHITEKTEN
255 PARK
257 POOL ARCHITEKTEN
259 RAHBARAN HÜRZELER ARCHITEKTEN
261 RAPHAËL NUSSBAUMER ARCHITECTES
263 RAPHAEL ZUBER
265 RESSEGATTI THALMANN
267 RK STUDIO
269 ROMAN HUTTER ARCHITEKTUR
271 RUCH & PARTNER ARCHITEKTEN
273 SAAS
275 SAUTER VON MOOS
277 SCHEIBLER & VILLARD
279 SCHNEIDER STUDER PRIMAS
281 SKOP – ARCHITEKTUR & STÄDTEBAU
283 SMARCH
285 STAEHELIN MEYER ARCHITEKTEN
287 STAUFER & HASLER ARCHITEKTEN
289 STEREO ARCHITEKTUR
291 STUDIO FORMAT
293 STUDIO INCHES ARCHITETTURA
295 STUDIO WE ARCHITETTI
297 SUPERDRAFT STUDIO
299 THEO HOTZ PARTNER ARCHITEKTEN
301 THINK ARCHITECTURE
303 THOMAS DE GEETER ARCHITEKTUR
305 TOBLERGMÜR ARCHITEKTEN
307 TOM MUNZ
309 UNDEND
311 VÉCSEY SCHMIDT ARCHITEKTEN
313 VINCENZO CANGEMI ARCHITEKTEN
315 VON BALLMOOS KRUCKER ARCHITEKTEN
317 VUKOJA GOLDINGER ARCHITEKTEN
319 WESPI DE MEURON ROMEO ARCHITETTI
321 WÜLSER BECHTEL ARCHITEKTEN
323 ZACH + ZÜND ARCHITEKTEN
325 ZIMMER SCHMIDT ARCHITEKTEN

(1)
**WHICH OF YOUR PROJECTS DO YOU
CONSIDER THE MOST RELEVANT
FOR RECENT ARCHITECTURE
PRODUCTION IN SWITZERLAND?**

(2)
**WHICH CURRENT PROJECT BY ANOTHER
ARCHITECT DO YOU FIND SEMINAL IN
THIS RESPECT?**

(3)
**WHICH VERNACULAR BUILDING OR
SPATIAL SITUATION DO YOU FIND
INSPIRING FOR YOUR APPROACH
TO ARCHITECTURE?**