

Architectural Competitions as Instances of Knowledge Creation



| | | | | | | | | |
|--|--|----------------------|------------------------------|---|-------------------------|--------------------------|-------------------------|-------------------------|
| | Regulation SIA 142 (2009) Competition | | | Regulation SIA 143 (2009) Study commission | | | | |
| Held | Anonymously | | | Non-anonymously | | | | |
| Evaluation procedure | Jury | | | Evaluation panel | | | | |
| Types | Design competition | | Design and build competition | Design study | | | | Design and built study |
| | Ideas competition | Project competition | | Ideas study | | Project study | | |
| Commission Follow-up commission award for design services and works | Without/ with | with | with | without | with | without | with | with |
| Prize-money sum/ compensation (according to Art. 17) | 3 x work value | 2 x work value | 1.5 x work value | 100% of work value | 80% of work value | 100% of work value | 80% of work value | 50% of work value |
| | Prize-money sum | | | Lump sum per participant | | | | |
| Ranking | Ranking, determination of winner | | | No ranking, determination of winner | | | | |

| | | Forms of procurement | | | |
|---------------------|------------|--|------------------|---|---|
| | | Solution-oriented forms of procurement | | Performance-oriented forms of procurement | |
| | | Competition | Study commission | Tender | |
| | | | | Functional tender | Tender based on detailed specifications |
| Types of procedure* | Open | x | - | x | x |
| | Restricted | x | x | x | x |
| | Invitation | x | x | x | x |
| | Direct | Winner | Winner | - | - |

* In the case of public contracting authorities, the legal regulations apply to the selection of the type of procedure.

| | The Basel Kunstmuseum, Burghof Extension | Ersatzneubau Wohnsiedlung Areal Tiechestrasse | Mehrgenerationenhaus Winterthur | Wohnüberbauung Brünnen, Bern, Baufeld 12 |
|----------------------------|---|--|--|---|
| Building Task | New construction of an extension for Basel's major museum of fine arts (7500m ² NIA) | New construction (replacement) of a housing complex: 100 flats, 11000m ² NIA, 17700m ² plot area | New construction of a housing complex: 130 flats, 16000m ² NIA, 13000m ² plot area | New construction of a housing complex: 95 flats, 8400m ² NIA, 8600m ² plot area |
| Location | Basel | Zurich | Winterthur | Berne |
| Client | City of Basel | Housing cooperative "BEP" | Housing cooperative "GESEWO" | Caisse de Pensions Swatch Group |
| Type of Client | Public | 2/3 Public, 1/3 Private | Public | Private |
| Form of Procurement | Project competition | | | |
| Type of Procedure | Restricted | | | Open |
| # Applications | 132 | 108 | 63 | 16 |
| # Offices Selected | 24 | 12 | 12 | |
| # Accepted Entries | 23 | 11 | 11 | 15 |

**The Basel Kunstmuseum
"Burghof" Extension**

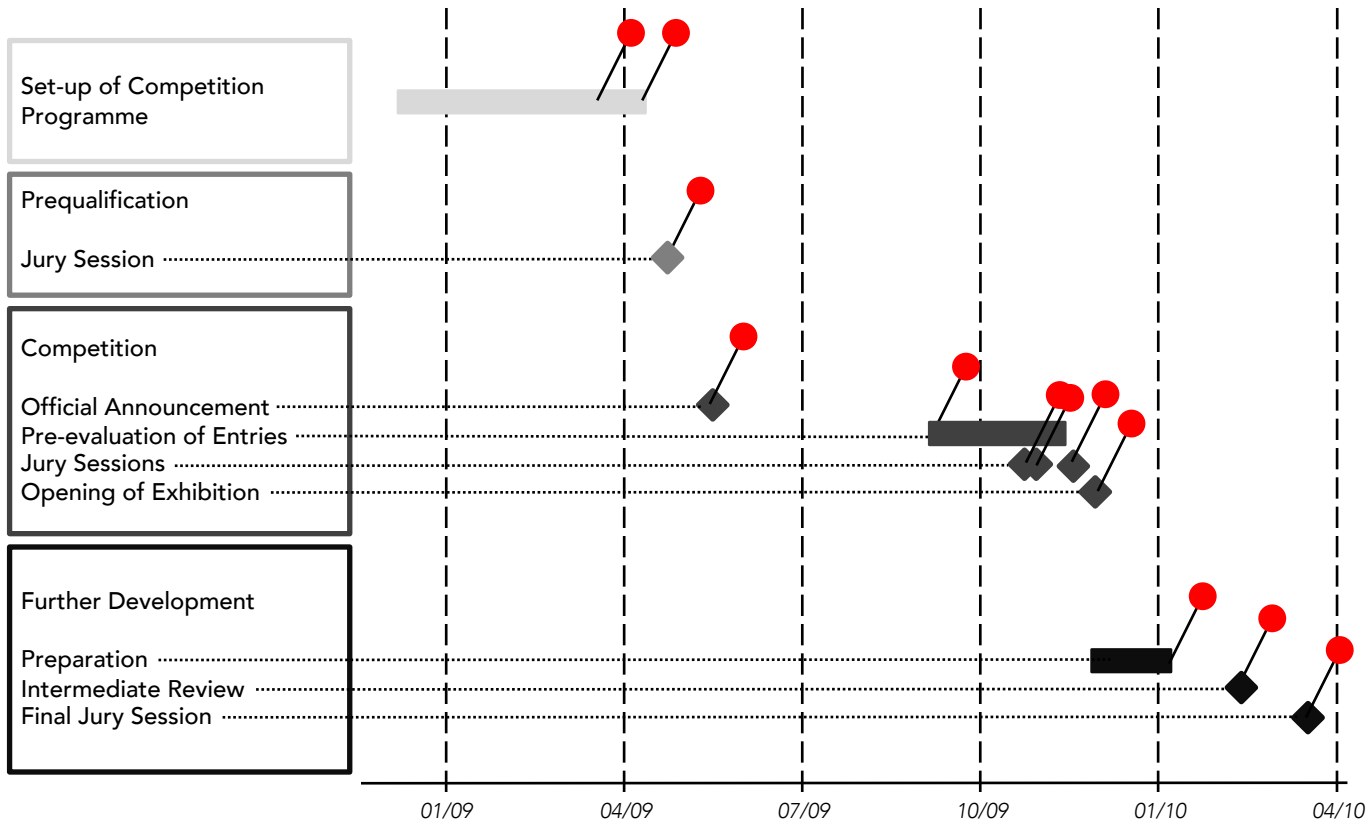








Points of Data Collection



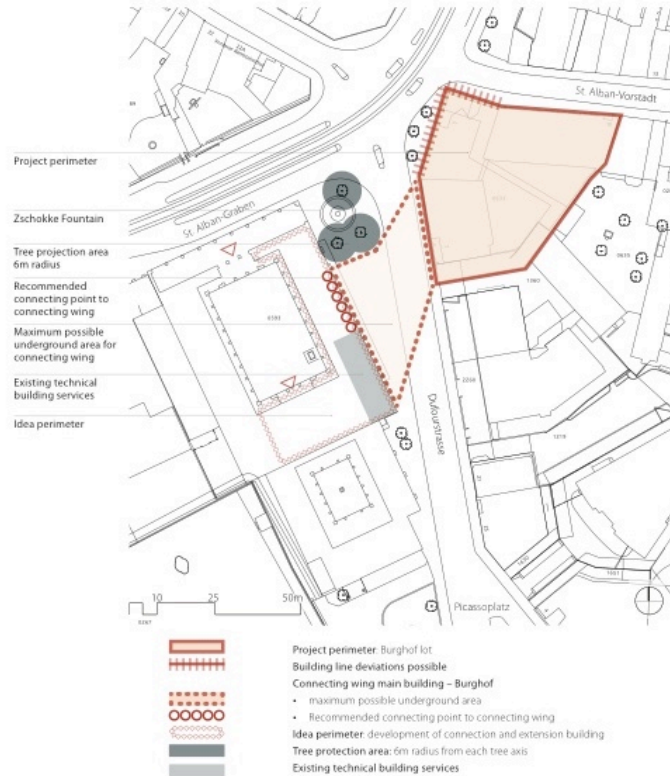
The Competition Programme
April 27th 2009

| | | Gruppe 1 | Gruppe 2 | Gruppe 3 | Gruppe 4 |
|---|---|-------------|-------------|-------------|-------------|
| | Preisgericht | | | | |
| | Sachpreisrichter, Sachpreisrichterinnen | | | | |
| | <i>Dr. Guy Morin Regierungspräsident, Vorsteher Präsidialdepartement</i> | | | | |
| 1 | Dr. Hans-Peter Wessels Regierungsrat, Vorsteher Bau- und Verkehrsdepartement | | | | |
| | <i>Michael Koechlin Leiter Abteilung Kultur, Präsidialdepartement BS</i> | | | | |
| 2 | Dr. Bernhard Mendes Bürgi Direktor Kunstmuseum Basel | | | | |
| 3 | Dr. Peter Mosimann Präsident der Kommission der Öffentlichen Kunstsammlung | | | | |
| 4 | Dr. Rolf Fehlbaum Verwaltungsratsvorsitzender Vitra, Birsfelden BL_ ab 10 Uhr | | | | |
| 5 | Dr. Theodora Vischer Direktorin Schaulager, Münchenstein BL_ Vormittag | | | | |
| | | | | | |
| | Fachpreisrichter, Fachpreisrichterinnen | | | | |
| 1 | Fritz Schumacher (Vorsitz) Architekt, Kantonsbaumeister Basel-Stadt | | | | |
| 2 | Christian Mehlisch Architekt, Portfoliomanager Immobilien Basel-Stadt, FD | | | | |
| 3 | Pierre de Meuron Architekt, Herzog & de Meuron, Basel | | | | |
| | <i>Regula Lüscher Architektin, Senatsbaudirektorin Berlin</i> | | | | |
| 4 | Hannelore Deubzer Architektin, Deubzer König Architekten, Mitglied Stadtbildkommission | | | | |
| 5 | Christian Kerez Architekt, Professor ETH Zürich | | | | |
| 6 | Dorothee Huber Kunsthistorikerin, Dozentin Architektur und Städtebau, FHNW | | | | |
| 7 | Thomas Weisskopf Energieingenieur, Weisskopf Partner GmbH, Bau Energie | | | | |
| 8 | Dr. Massimo Laffranchi Bauingenieur, Professor Accademia di architettura, Mendrisio | | | | |
| | | | | | |
| | Ersatz Fachpreisrichter | | | | |
| 1 | Jürg Degen Leiter Städtebau und Nutzungsplanung, HPA P | | | | |
| 2 | Thomas Fries Leiter Projekte, HPA B | | | | |
| | | | | | |
| | | | | | |
| | Wettbewerbssekretariat und -begleitung | | | | |
| | Florian Marti Projektleiter, Hochbau- und Planungsamt, Hochbau | | | | |
| 1 | Christine Burki Sekretariat, Hochbau- und Planungsamt, Hochbau | | | | |
| 2 | Beatrice Bayer Architekten Externe Begleitung: Beatrice Bayer | | | | |
| 3 | Beatrice Bayer Architekten Externe Begleitung: Cordula Püstow | | | | |
| 4 | | | | | |

Legende

- Sachpreisrichter, Sachpreisrichterinnen
- Fachpreisrichter, Fachpreisrichterinnen, Verwaltungsintern
- Fachpreisrichter, Fachpreisrichterinnen, Verwaltungsextern

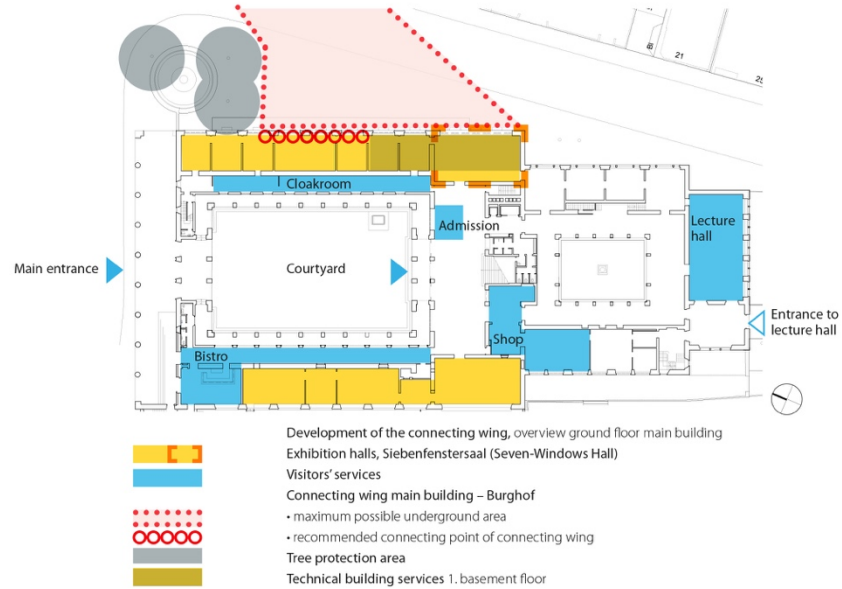
The *project perimeter* comprises lot 0633 of the Burghof as well as the wing linking it to the main building.
 An *idea perimeter* for proposals that are only to be elaborated during the continued development on the project level, additionally comprises the access to the extension from the main entrance of the Kunstmuseum to the connecting wing.



Connecting wing: a generously proportioned connection between the main building and the extension is not only to meet the requirements of a development for visitors, staff, works of art, and goods but also offer sufficient space for a selective presentation of art, for instance sculptures, or an introductory presentation.

Recommended placing: on the first basement floor.

An aboveground connection is possible but not recommended.



**The Submitted Entries
September 18th 2009**

1
Leonhard's Friend
Rafael Moneo, E
Itten+Brechbühl AG, CH



7
Lotus
Buchner Bründler AG, CH
S+B Baumanagement, CH

2
Neuhundertdreundvierzig
Diener & Diener Architekten, CH
Brunnschweiler Heer, CH



8
Vince
ARGE Degelo Architekten, CH
+ Stump & Schibli Architekten, CH

3
15131
Office for Metropolitan Architecture, NL



9
Vincent
Marcel Meili, Markus Peter Architekten, CH

4
Burgreen
Zaha Hadid Architects, GB



10
Ohne Titel. 2009
Christ + Gantenbein architects, CH
Peter Stocker AG, CH

5
Elizabeth
SANAA K. Sejima R. Nishizawa, J



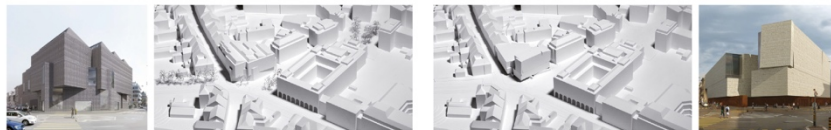
11
Harry, where are you?
Atelier Peter Zumthor, CH

6
High and Low
jessen+willenweider, CH
Kuehn Malvezzi, D



12
Schrein
ARGE Morger Dettli Architekten, CH
+ Bearth & Deplazes Architekten AG, CH

13
Derwisch
Bachelard Wagner Architekten, CH
gsg projekt partner, CH



19
Gestein
Alejandro Aravena Architects, CL
Ove Arup + Partners, GB

14
Medici
ARGE H&F Architekten, CH + Ai Weiwei, China
Techdata AG, CH



20
Untitled
Pedocchi Meier Architekten, CH
Aebli Zimmermann AG, CH

15
Pour Henri, Rémy und Alfred
Gigon / Guyer Architekten, CH



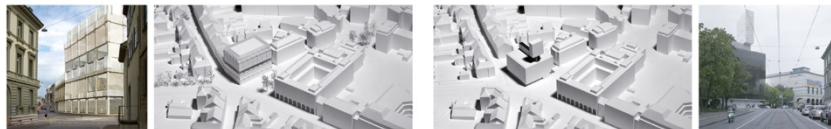
21
**Ich mag die Bewegung,
welche die Linien deplaziert**
Ateliers Jean Nouvel, F

16
Erweiterung
David Chipperfield Architects, D
Burckhardt + Partner AG, CH



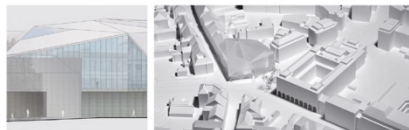
22
First of May
Souto Moura Arquitectos, P
A2017_architekten, CH

17
Vestito
Miller & Maranta, CH



23
171270
Made IN, CH
tekhne SA, CH

18
Diamondo
Tadao Ando, J
Blaserarchitekten / Rapp Arcoplan, CH

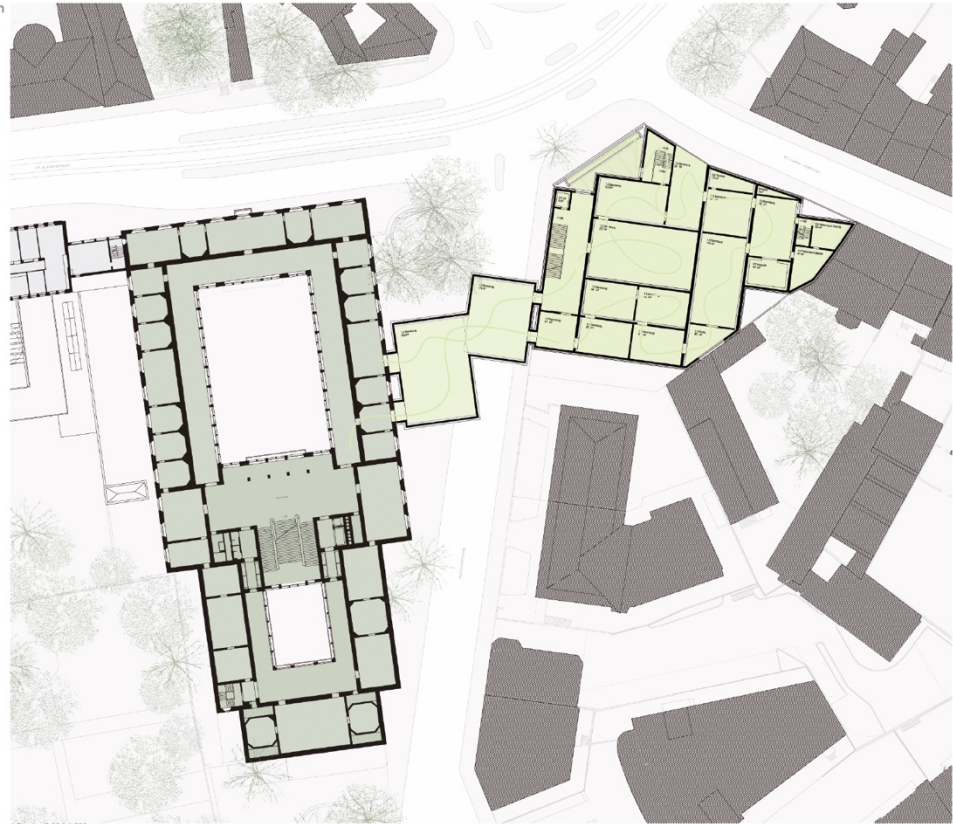
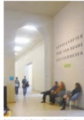


Entry #2
“Neunhundertdreiundvierzig”

Durchgehende Sammlungspräsentation

In dem Block des Museums legen die neuen Ausstellungsmodulare der Sammlung diese Ausstellungsformate selbst durch zwei Säle über der Durchstossung fort und lassen in die Ausstellungsformate der Sammlung einfließen. Durch ihre Struktur ermöglichen sie einen Blick auf die hier ausgestellten Kunstwerke, ohne dass es möglich ist, sie zu berühren. Wie ein Schalter der oberen Säle legen unter der Durchstossung die Räume für die Kunst der neuen Medien.

Die Räume tragen das Arbeiten durch repräsentative, vernehmbare Details eine Wiederholung entgegen. In der neuen architektonischen Präsentation unterbrechen sie sich von anderen Ebenen und sind nach wie vor durch Ausstellungsflächen in Aktion. Die neue architektonische Präsentation ermöglicht die Übergänge Säle auch eine große Öffnungen mit neuen Stufen, die nicht durch Leitungen eingegrenzt werden. Es gibt keine weitere Ausblicke.



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The Preliminary Report I
November 4th 2009

The Jury Sessions
November 5th, 6th & 20th 2009

**First Round
November 5th 2009
10.30 am**

“This façade looks provincial!”

(Juror A)

**“This wooden box is an aberration!
It disturbs the existing urban
structure.”**

(Juror B)

**“Such an aboveground connection
interferes with the street as a
defined space.”**

(Juror C)

“This connecting wing destroys the sequence of rooms of the Bonatz building.”

(Juror D)

“Which belongs to the best on this planet!”

(Juror A)

**“I appreciate the provisional
character of that wooden box ...
And I see a certain quality in
connecting the two buildings
aboveground.”**

(Juror E)

Recap
November 6th 2009
8.45 am

“This is the only entry that convincingly suggests an aboveground connection. Maybe we just need this entry in order to see more clearly what we are looking for. But maybe we should really reconsider this proposal.”

(Juror F)

Second Round
November 6th 2009
5.15 pm

“This entry connects gallery spaces with gallery spaces via gallery spaces. That’s brilliant! This is probably the most unpretentious entry. Everything it suggests is gallery space!”

(Juror F)

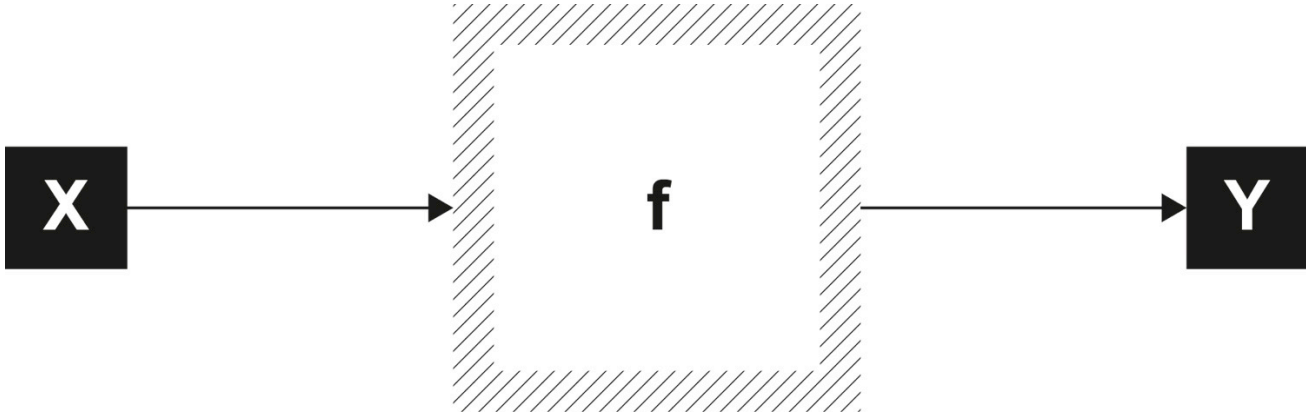
**"This is visible from the outside.
This wooden interface building is
probably rather consequent."**

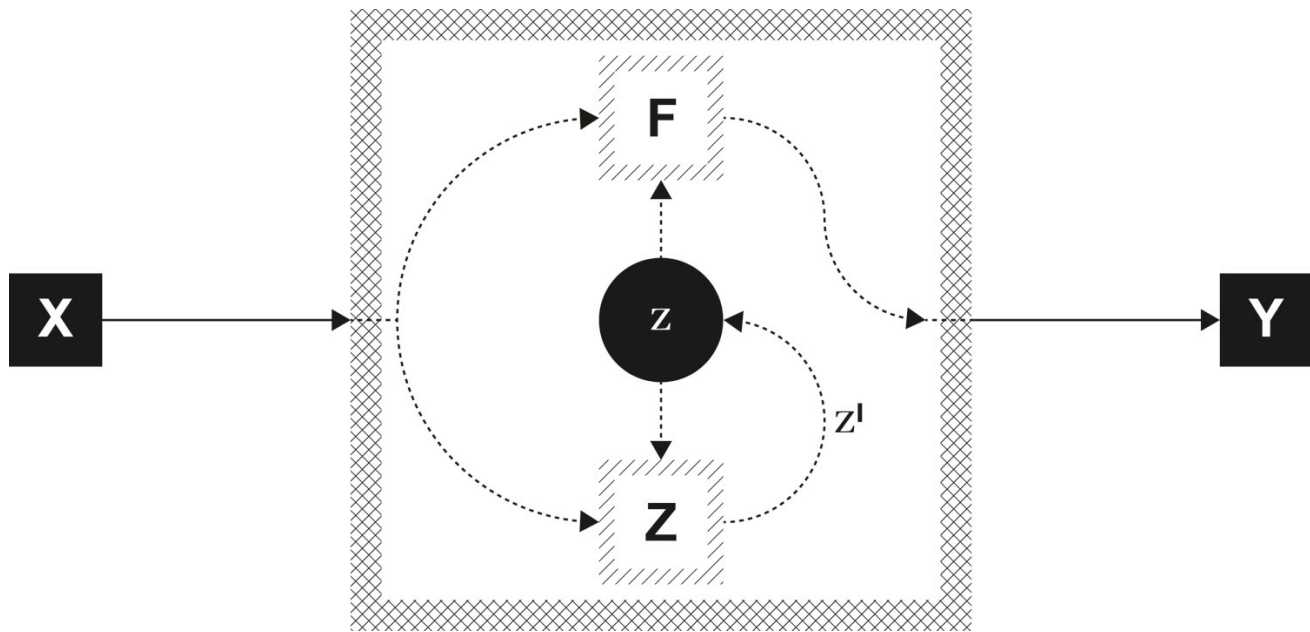
(Juror G)

Third Round
November 20th 2009
1.45 pm

**“You have to say that the
underground approach looks a bit
drab now.”**

(Juror G)





juries
|
“~~Labour~~ believes that if ~~scientists~~ were
transparent about how ~~science~~ really
functions – as a process in which
people, politics, institutions, peer review
and so forth all play their parts – they
would be in a stronger position to
convince people of their claims.”

(Ava Kofman, The New York Times Magazine, Oct. 25, 2018)

