STUDIO U

URBAN DESIGN IN UNTERBENDERN

WINTERSEMESTER 2022/2023
ADVANCED STUDIO LANDSCAPE
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FELIX LEDERGERBER

UNIVERSITÄT LIECHTENSTEIN

UNTERBENDERN AROUND 1600

FIG. 1: HISTORICAL DRAWING

FIG. 2: STUDIO MODEL

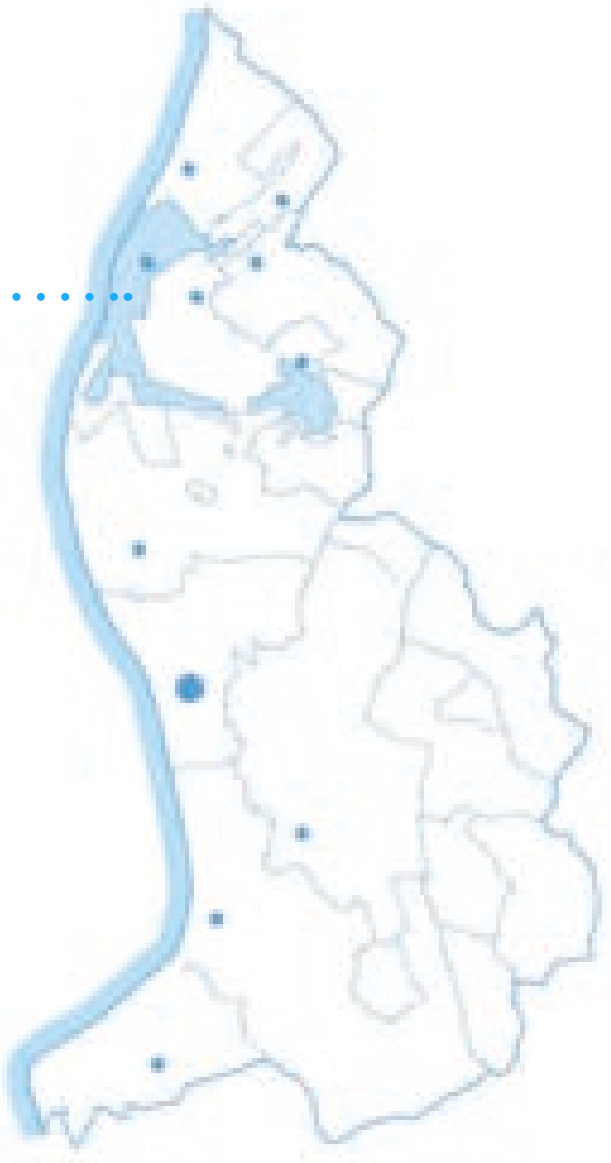


FIG. 3: LIECHTENSTEIN MAP

FIG. 4: 1927

FIG. 5: 1965

FIG. 6: 1989

FIG. 7: 2020

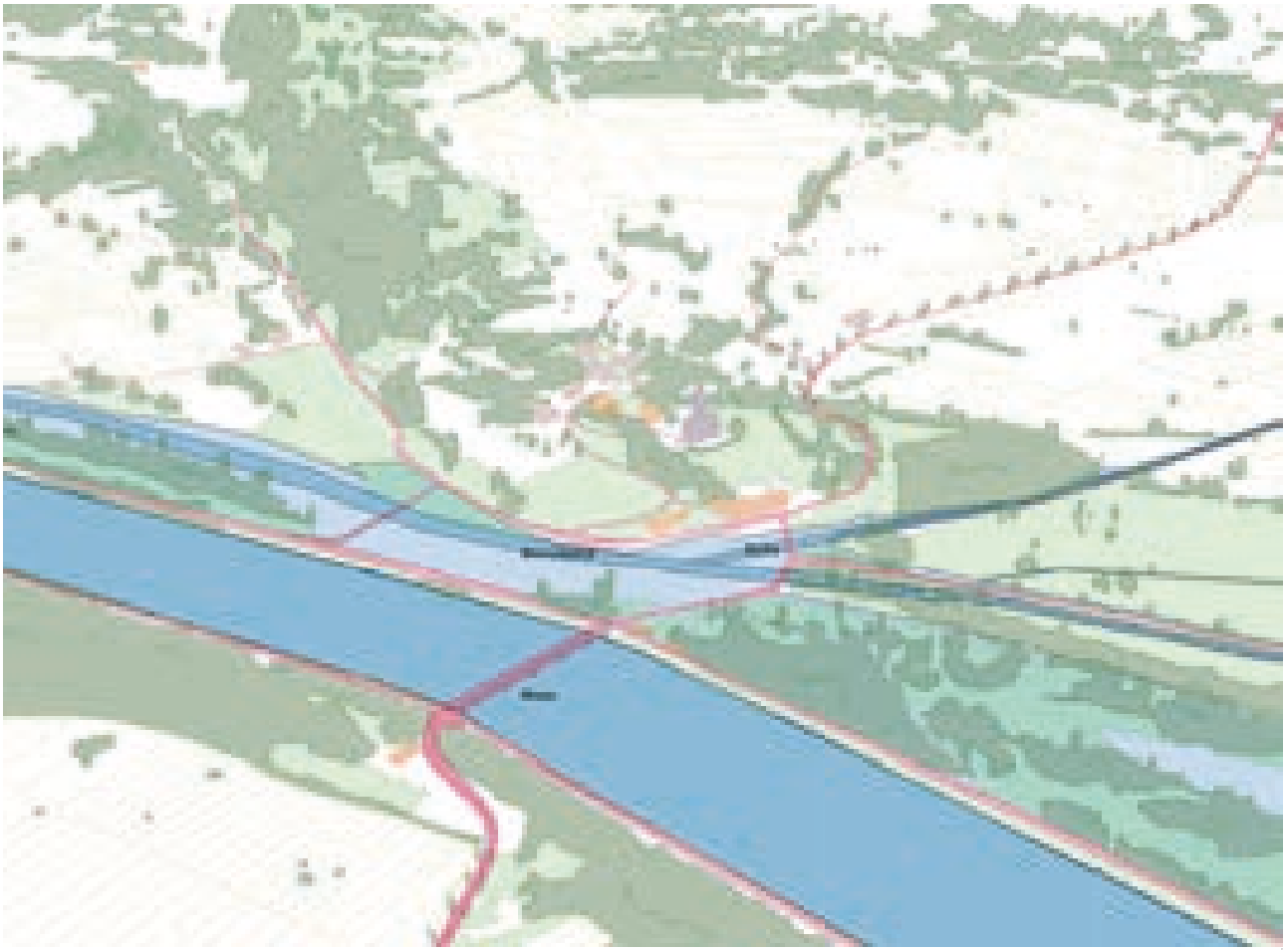


FIG. 8: 1927

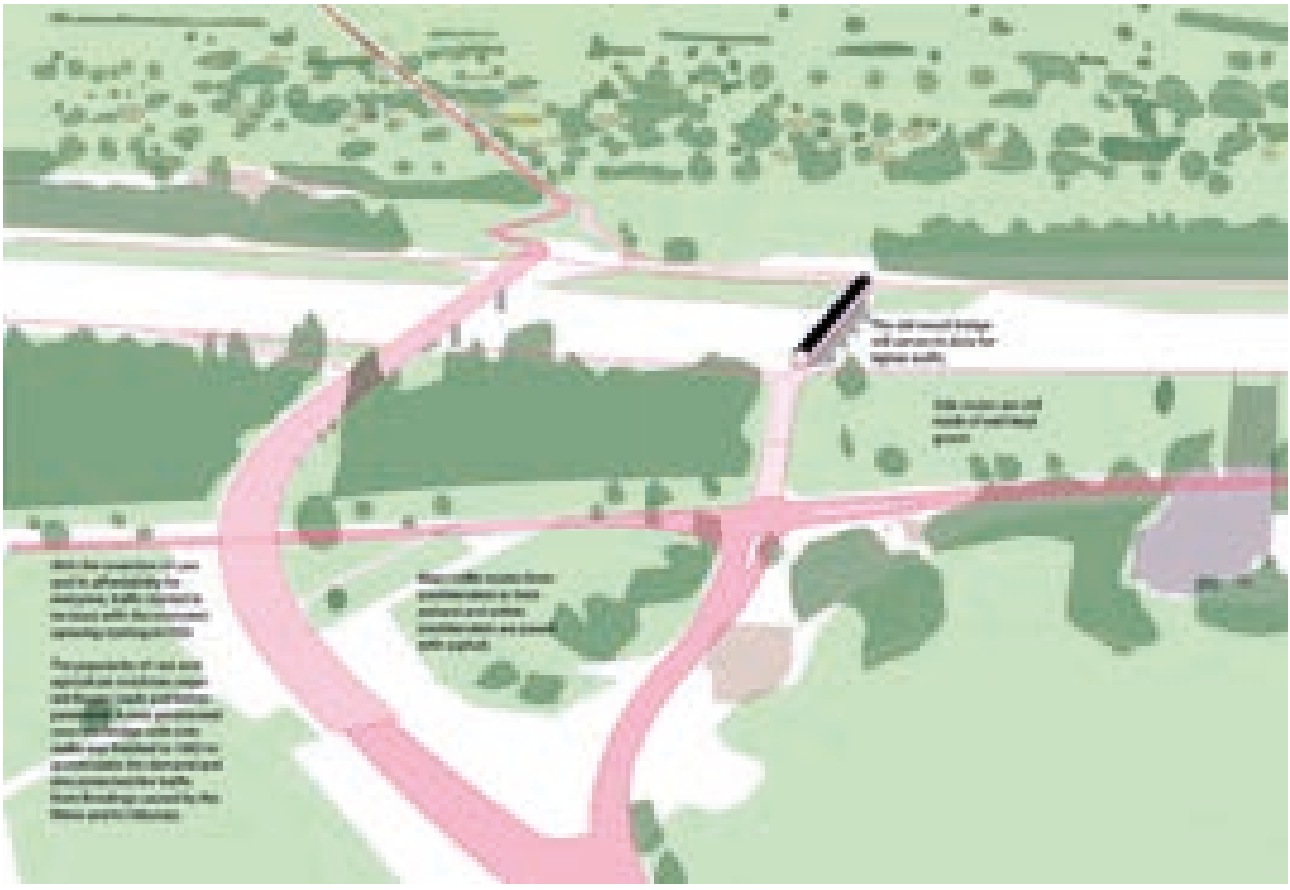


FIG. 9: 1965

FIG. 10: 1989

FIG. 11: 2020

TABLE OF CONTENTS

014

INTRO-DUCTION

Studio U set out to design a new urban center at the intersection of various regional and international traffic routes, historic sites, and waterways. Unterbendern is currently characterized by traffic jams and parking lots and is generally considered a residual space. The municipality Gampfin - Bendern plans to overhaul the entire traffic infrastructure and set a development in motion that should turn the pitfall into a potential and create a new administrative, economic and residential center for the region in the following decades.

We worked on masterplans, public spaces, architectural typologies, and living environments, dealing with contemporary challenges ranging from social cohesion and climate crisis to biodiversity loss. Studio U explored scenarios and created visions to be exhibited and discussed among the concerned public.

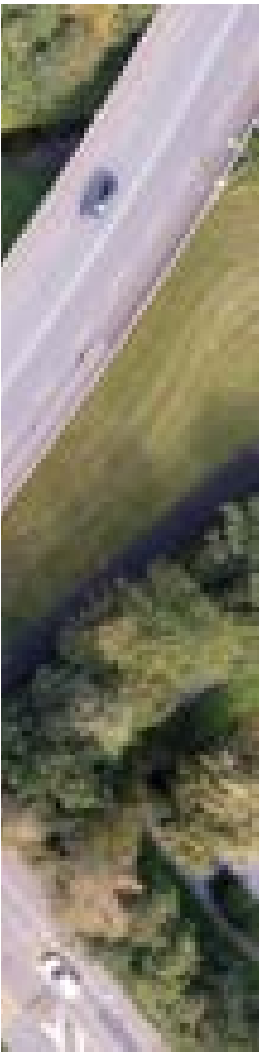
Studio U collaborated with landscape architecture students from Rapperswil in multiple workshops throughout the semester. Studio U took place on the campus and on the site, a mere 15 minutes bus ride from the university. The seminar week consisted of a trip to the west of Switzerland, visiting pivotal urban design projects and leading architecture and planning studios on the way.

Studio U was a unique opportunity to work in a real-world context and contribute to the future of Unterbendern as a new urban center within the Rhine valley. We appreciated this opportunity and want to extend our gratitude to everyone involved from the municipality to the input lecturers, guests and collaborators from the OST. It was an inspiring time and we are looking forward to see Unterbendern unfold into the future.

FIG. 12: CHURCH HILL

016

FOREWORD



To imagine the future is a complex endeavour. What world will be our context in ten, twenty or thirty years? What kind of spaces will be required, what kind of work will people be preoccupied with, and what kind of mobility will be the norm? We cannot foresee the future, but designing projects allow us to explore different scenarios and weigh different options.

To be able to deal with this complexity, we invited distinguished guests in all relevant fields and visited various developments across Switzerland. Studio U was a constant discourse on what kind of urban development could withstand the test of time. This led to a spectrum of ideas. Some are more cautious and oriented at current planning practice, others more daring and set into a world that has not yet materialised.

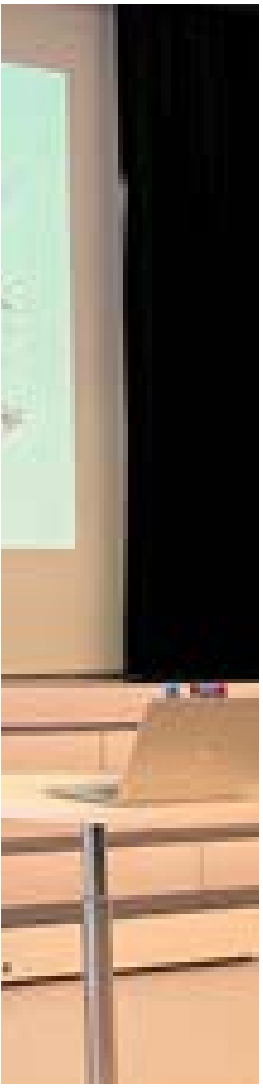
How to turn an infrastructure space designed for cars into a vibrant centre for people? This was the question at the heart of Studio U. We tackled it in close and fruitful collaboration with students from OST Rapperswil and their teachers, namely Andrea Cejka, Irina Glander, Raphael Aeberhard and Susanne Karn, and in a constant and illuminating conversation with the municipality and their collaborators, namely Johannes Hasler, Fernando Öehri, Peter Vogt, Manfred Bischof, Christine Dämon and Alfred Eichberger.

Studio U has been a tremendous opportunity for students to work in a real-world context. Studying architecture often means working on fictional projects and solving hypothetical problems. «Studio Urban Design in Unterbendern» was different; Unterbendern will be transformed in the coming years, and the ideas put forth in this booklet will have an impact. We thank the municipality of Gampfin Bendern for this opportunity and the many colleagues and guests for the inspiring collaborations.
Studio U was held in English, hence the language in this booklet. The projects are, however, expressed in images, plans and diagrams for everyone to understand.

Luis Hilti and Felix Ledergerber

FOREWORD JOHANNES HASLER

FIG



G. 13: MAYOR JOHANNES HASLER

Unterbendern today is an infrastructure node that has reached its capacity, the space has limited qualities for pedestrians, and the bridge connecting to Switzerland soon reaches its life›s end. This gives us both the obligation and opportunity to rethink what Unterbendern will be for the next generations, a question that can only be dealt with in conversation of the users of this space, the population of Gamprin-Bendern. To facilitate this discussion, the municipality asked the university of Liechtenstein to conduct a study and think about the possible futures of Unterbendern. The results are not to be understood as options to choose from but can be seen as a toolbox for discussion to find out how to leverage the great potential of Unterbendern.

How do we want to live in the future? What shall be our new urban centre at the foot of the Eschnerberg?

We thank the students of the University of Liechtenstein for the tremendous effort and imagination they have put into this project and look forward to a productive and imaginative discussion with the population on this truly generational project.

020

WORKSHOPS & LECTURES

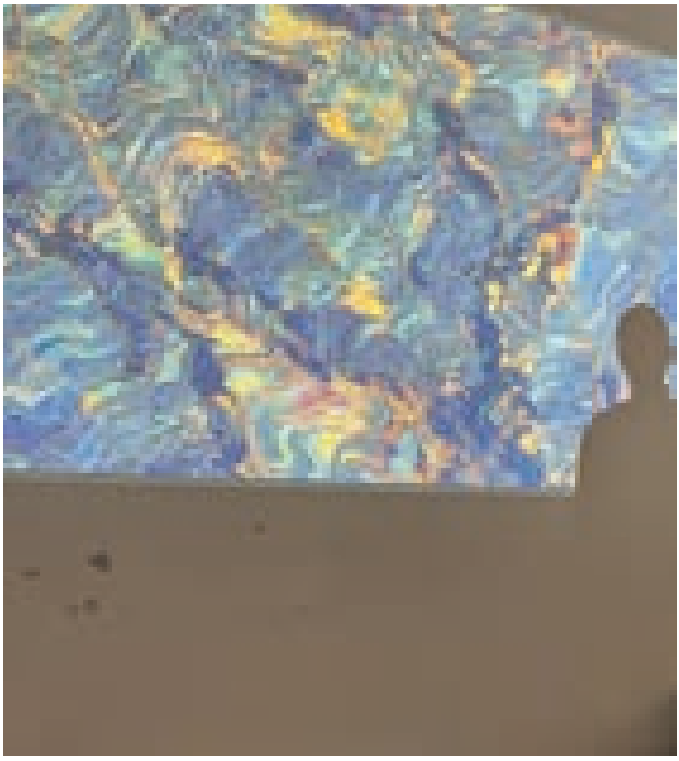
THE PUBLIC LECTURE SERIES brought together various angles on a core issue of architecture and urbanism: taking responsibility for the living environment. Our professon can often be seen as mere service-provider, but the challanges of the future demand more from us as designers of the habitat for all living beings. We thought beyond the confines of an assignment, out of the architectural box, and consider society at large.

We invited seven guests driven by the betterment of our neighbourhoods, cities and landscapes and will share the thoughts, strategies and projects they employ toward this end.

FIG. 14: POSTER OF THE PUBLIC LECTURE SERIES

022

DANIEL FUCHS



ANALYSIS/DRAFT

Applied utopian models (Workshop)

The students were divided into 5 groups. Each group chose a project, that deals with an idealized urban model, a utopian vision. The projects could be read as an answer to challenges in the society, but also as formal concepts in developing cities in relation to the territory. To have a clearer understandig of the projects, it was suggested that the students research about them on the web and or in the library.

The findings were collected in diagramatic sketches in section and plan. The reference project should be thought in the scale of the 1:1000 model and shall be applied there. The findings were presented at the workshop.

FIG. 15: PUBLIC LECTURE BY DANIEL FUCHS

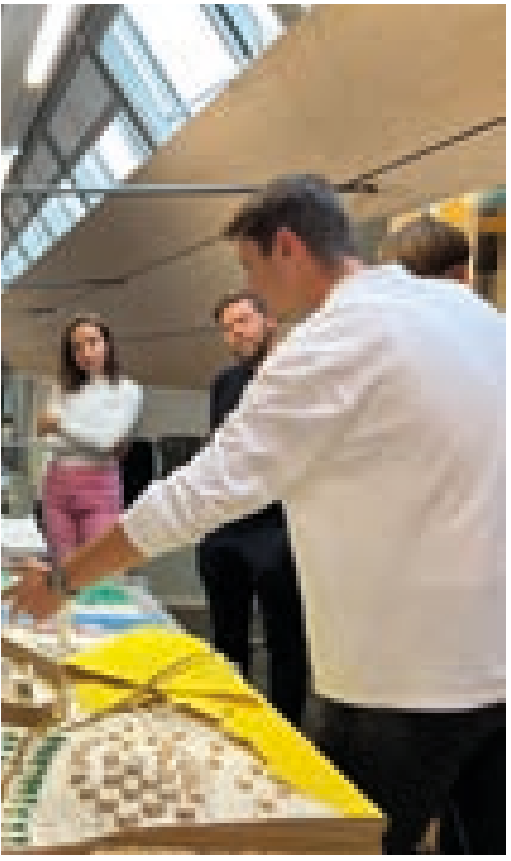


FIG. 16: WORKSHOP

The analytic diagrams should reflect the following questions:

- Relation to territory (topography, infrastructures, scale of patterns, etc.)
- Definition of borders (Where are hard or soft borders?)
- Relation open and closed space (What is built, what is left open?)

Reference projects

- Magnitogorsk Competition, Leonidov, 1930
- Plan Obus, Le Corbusier, 1933
- Agricultural City, Kisho Kurokawa, 1960
- The city in the city, OM Ungers, 1977
- Stop City, Dogma, 2007

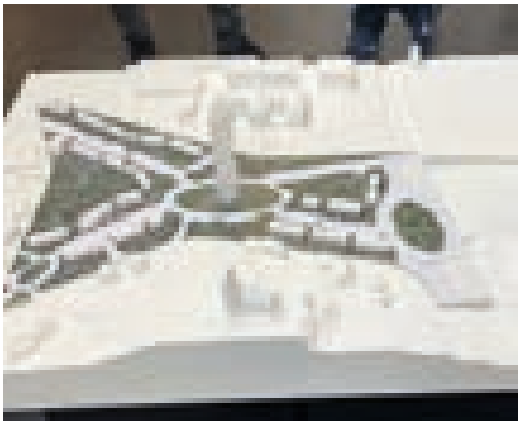


FIG. 17: MODEL

FIG. 18: MODEL

024

FABIAN WILLI

FIG. 19: FABIAN WILLI AND FELIX

ANALYSIS/DRAFT

Infrastructure and settlement in dialogue (Workshop)

Infrastructures such as streets are the defining elements of our cities. They last much longer than the buildings themselves. When such elements are newly planned, it is therefore important not only to understand them as traffic optimizations, but in the best case to develop them in dialogue with the settlement.

The students should think about the most important linear infrastructure elements incl. main roads, access roads, bridges, underground passageways, rivers, etc.

With the help of quick sketches containing only lines, the transport project of the municipality should be traced and completed/extended where necessary.

On the day of the workshop we discussed the sketches together and grouped them. We then further tested and discussed the different scenarios together in the 1:1000 model.

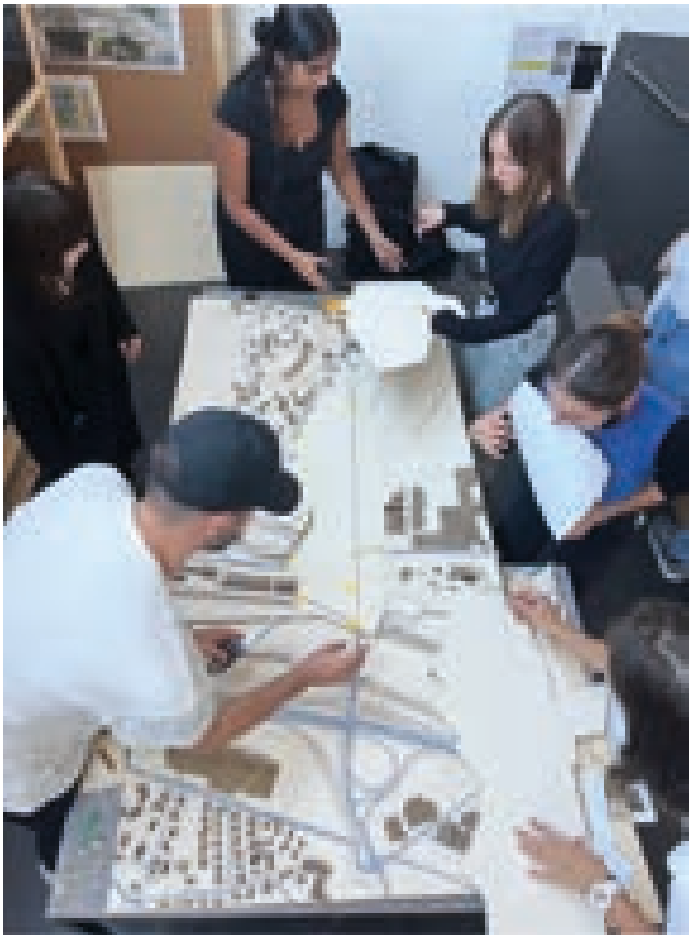


FIG. 20: WORKSHOP

FIG. 21: PREPARATION

FIG. 22: WORKSHOP

026

OSCAR MERLO

MOBILITY

Urban space (Workshop)

As a preparation each student drew a section (1:200) through a street in his project. Important elements were the buildings with the ground floor, trees, people, the distinction between the surfaces (hard-soft) and the dimensions of the traffic. Each project had a plan showing the intensity of life in the public spaces (just with colors).

We distinguished between high intensity (lot of human activities) and low intensity (few encounters of people). At the workshop every group discussed their findings with Oscar Merlo at the model and with printed plans.

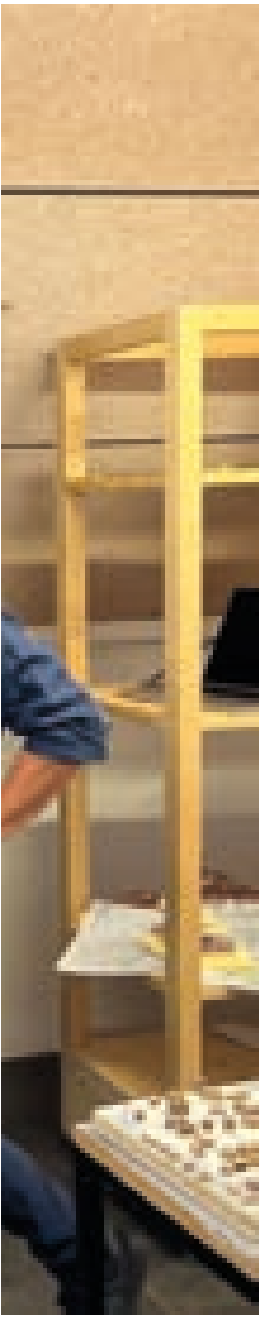


FIG. 23: OSCAR MERLO

FIG. 24: SECTIONS

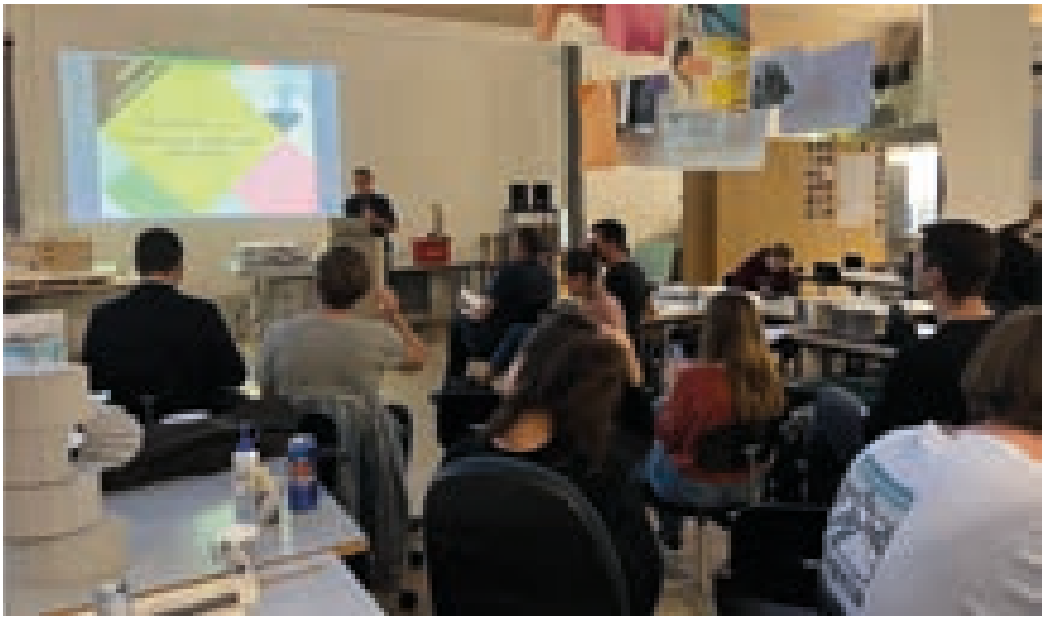


FIG. 25: PUBLIC LECTURE BY OSCAR MERLO

028

CARA TURRET & LUKE HARRIS

LANDSCAPE

Urban space (Workshop)

To get a good base for working with Cara & Luke it was important to zoom-out and to look at the broader landscape. For that reason, every group was drawing (by hand) a map showing the waterways and the topography.

FIG. 26: CARA (RIGHT)

FIG. 27: LUKE

By doing this work it was important to keep in mind the following:

- "Water is everywhere": meaning that water is not just in a river, but also depending on the soil/surface bounded in different ways.

- "Water is always flowing down": this shouldn't be a surprise, but together with the topography you're able to show the direction.

- Think from the roots of a tree to the watershed of the Binnenkanal and the entire rhine from Tomasee to the North Sea. It's important to understand the place of your project.

With Cara & Luke we discussed our findings and talked about the potential of the living things in urban design.

FIG. 28: PUBLIC LECTURE BY CARA TURRET AND LUKE HARRIS

030

AMALIA BONSACK

DESIGN & STORYTELLING

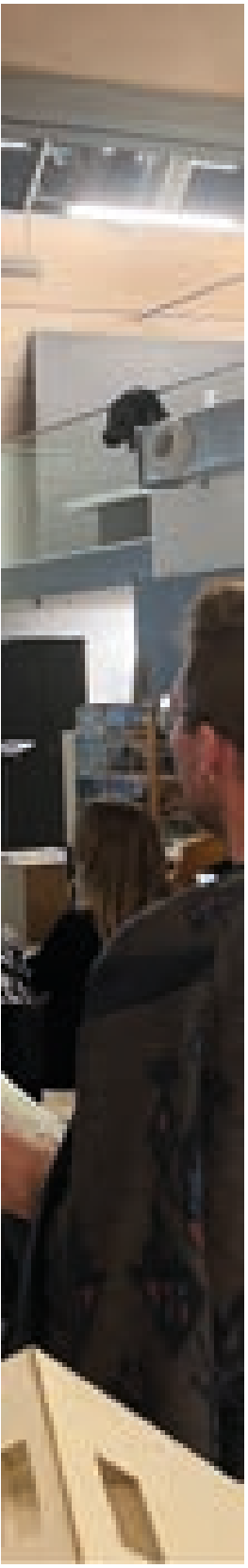
Narration Criticism (Workshop)

We continued the work on the narrative of our project with Amalia. Therefore each group prepared a simple storyboard in which we listed our main arguments corresponding to plans, sections or images in a precise order. The arguments were short sentences, and the plans were sketches of what we intend to draw and present later.

FIG. 29: PUBLI

In the morning, we met the students from OST Rapperswil at our university. Amalia gave a short input on five possible ways to sharpen, refine and present a project. Afterwards, the groups worked intensively on the narrative and on the coherence of their project until noon.

In the afternoon, the themes and findings were presented in the studio and discussed together. We worked together with the landscape architecture students from OST Rapperswil the whole day.



IC LECTURE BY AMALIA BONSACK

FIG. 30: CRITICS

032

DAVID SIM

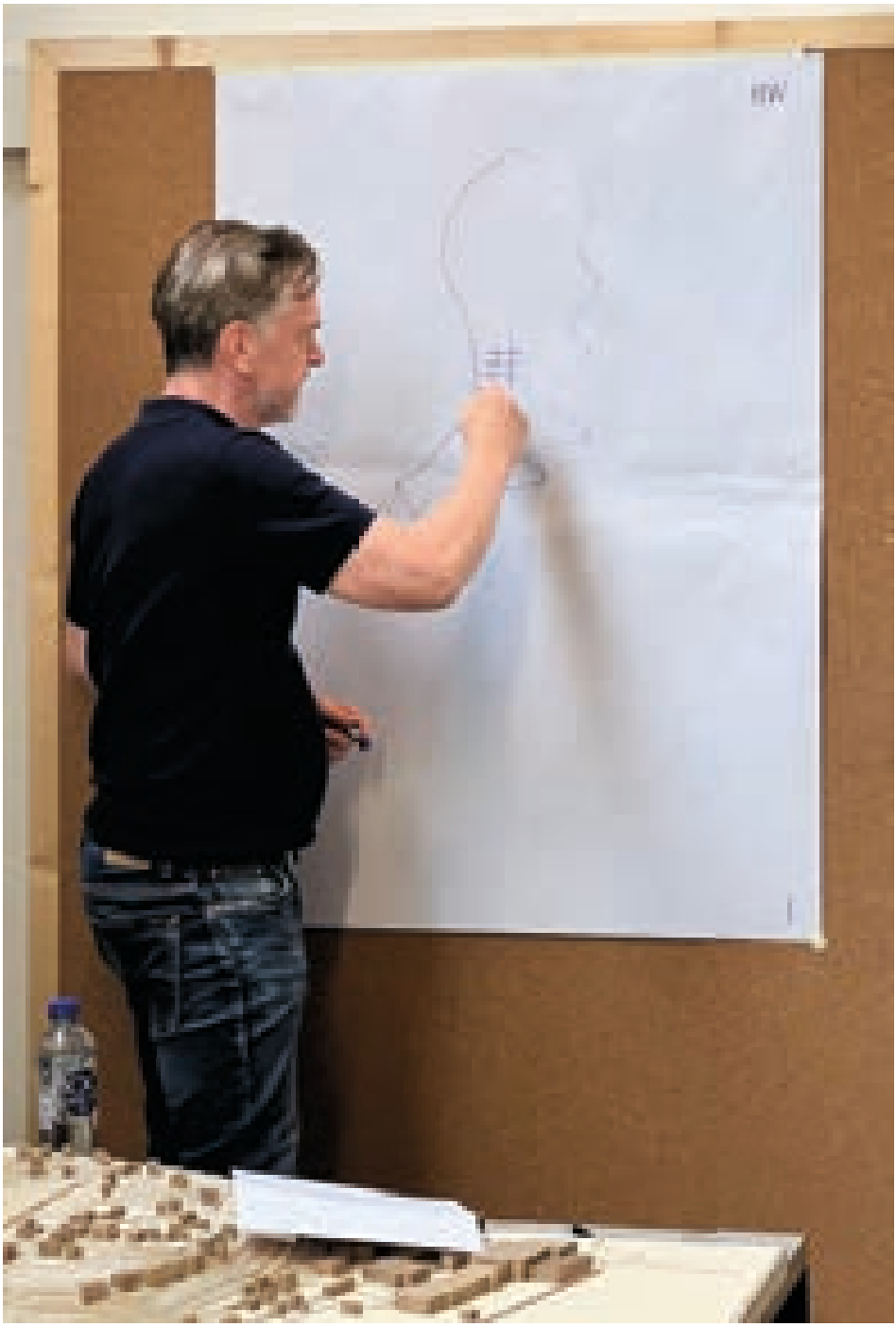


FIG. 31: DAVID SIM

NEIGHBOURHOOD

Soft city (Workshop)

With a built insertion model in scale 1:500 we discussed the livability of our neighbourhoods with David Sim. Therefore it was necessary, that the models expresses the atmospheres we wanted to achieve by designating programs, showing materials and building typologies. We got away from the abstraction we had in 1:1000 and showed nuances of the existing site and how we reacted to them. We considered materiality, greenery, facades, balconies, roof terraces, programs and other relevant aspects.

yWe explored the book „Soft City“ by David Sim and took one graphic from it to discuss it with David.

FIG. 32: CRITICS

FIG. 33: MODEL

034

COOPERATION WITH OST RAPPERSWIL

GET-TO-KNOW WORKSHOP

The entire studio takes place in cooperation with landscape architecture students of the OST in Rapperswil. In the first half, the cooperation takes place with landscape architecture students working on an open space planning task.

In a first get-to-know-you workshop, groups were selected and routes through the area defined. Each group walked a perimeter of the area and filmed interesting landscape and architectural elements. Everyone benefited from the other's knowledge in the work. Towards evening, they cooked together and ate in the community hall. After dinner, we met under the bridge at Post Square and presented our impressions of the day in front of a bonfire in the form of videos.

FIG. 34: COOKING TOGETHER

FIG. 35: BONFIRE AND VIDEOS

FIG. 36: PRESENTATION

FIG. 37: PRESENTATION

MERGING IDEAS

During the next meeting with the prospective landscape architects, we architects presented our current design status. The landscape architects have also already made initial designs for the area.

After our presentations, temporary groups were formed. In the afternoon we tried to incorporate the impressions and ideas of the landscape architects together into our urban design project. Afterwards we presented the results.

MIDTERMS

At our Midterms, OST Rapperswill students and professors were also invited. They listened to our presentations and got an overview of the projects. After the presentations all projects were put up again. During a pleasant question and answer session the students could get more information about projects.

Then, different students of landscape architecture within the framework of a landscape design task, joined some architecture groups to work on the same focus area. The new groups were built after the midterm-presentations So, numbers and email addresses were exchanged in order to be able to contact each other in later.

FIG. 38: MIDTERM PRESENTATION

FIG. 39: MIDTERM PRESENTATION

FIG. 40: MIDTERM PRESENTATION

FIG. 41: MIDTERM PRESENTATION

FIG. 42: MIDTERM PRESENTATION

FIG. 43: GROUP WORK IN GAMPRIN

FIG. 44: GROUP WORK IN THE ATELIER

FIG. 45: CRITICS

COOPERATION

The collaboration between architects and landscape architects required practical cooperation and coordination of content in order to create a collaborative design.

The students from both disciplines had to develop a common language in urban design. On the part of the landscape architecture students, this involved illustrate the importance of including high-quality social open spaces, the design of squares and street spaces, as well as creating a context to the landscape (e.g. connection to the Rhine) in harmony with the demands and uses of the architects' complex building constructions.

By discussing and designing together, the students were able to see how they could benefit from the knowledge and approach of the two disciplines, as is the case in practice.

FIG. 46: ARCHITECT MEETS LANDSCAPE ARCHITECT

FIG. 47: ARCHITECT MEETS LANDSCAPE ARCHITECT

042

SEMINARWEEK

The seminar week led us across Switzerland to various new and old urban developments. It was an opportunity to investigate a variety of urban realms and see how they work and what we can learn from them.

Countless guided tours and rides on the bicycle were the base for collecting ideas, elements and strategies that we then later translated back to Unterbendern.

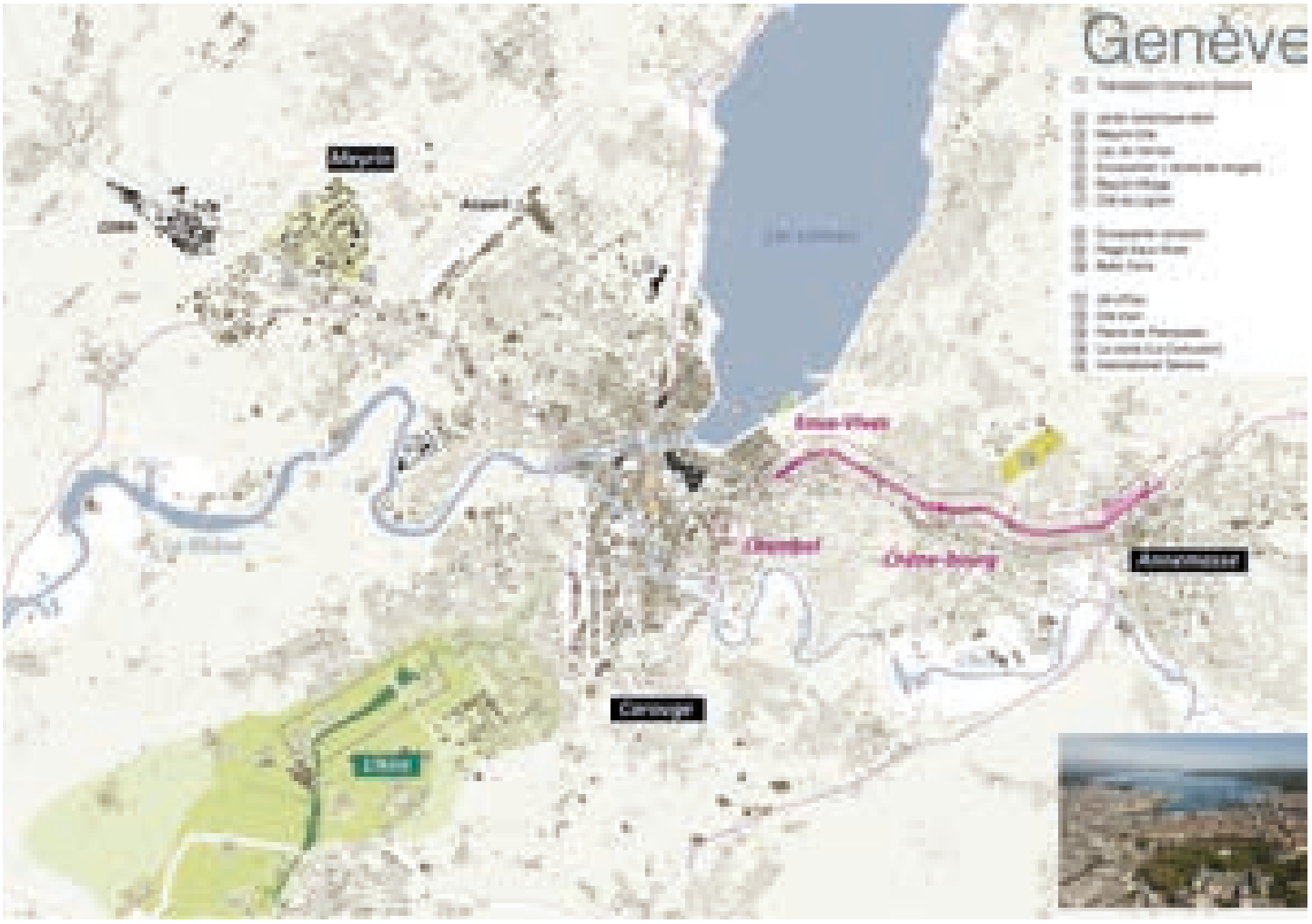


FIG. 48: MAP OF GENEVA

DAY 1

VADUZ-ATTISHOLZ-GENEVA

On the first day we traveled by train from Vaduz via Zurich to Attisholz near Solothurn. There, we visited the transformation area and had lunch. In the afternoon, we took the train to Geneva.

FIG. 49: ATTISHOLZ

FIG. 50: ATTISHOLZ

FIG. 51: ATTISHOLZ

FIG. 52: ATTISHOLZ

FIG. 53: ATTISHOLZ

DAY 2

FIG. 54: L'AIRE

FIG. 55: L'AIRE

GENEVA: VISITING RIVER AIRE AND EAUX-VIVES

The next day we borrowed bikes and explored the metropolitan region of Geneva. The river Aire is one of the most interesting renaturation projects in Switzerland and the recipient of the Council Award of Europe. Its goal wasn't only to improve the natural qualities but to create a well-designed landscape within the agglomeration of Geneva.

The second project was situated in the eastern part of Geneva. Due to the construction of a new S-Bahn-System connecting the city with its neighbour cities in France, it was possible to allocate the train tracks underground. Above, a new linear development area was implemented with public buildings, housing, parks and a bicycle path to Annemasse (F)

FIG. 56: BIKETOUR

FIG. 57: ECOQUARTIER JONCTION

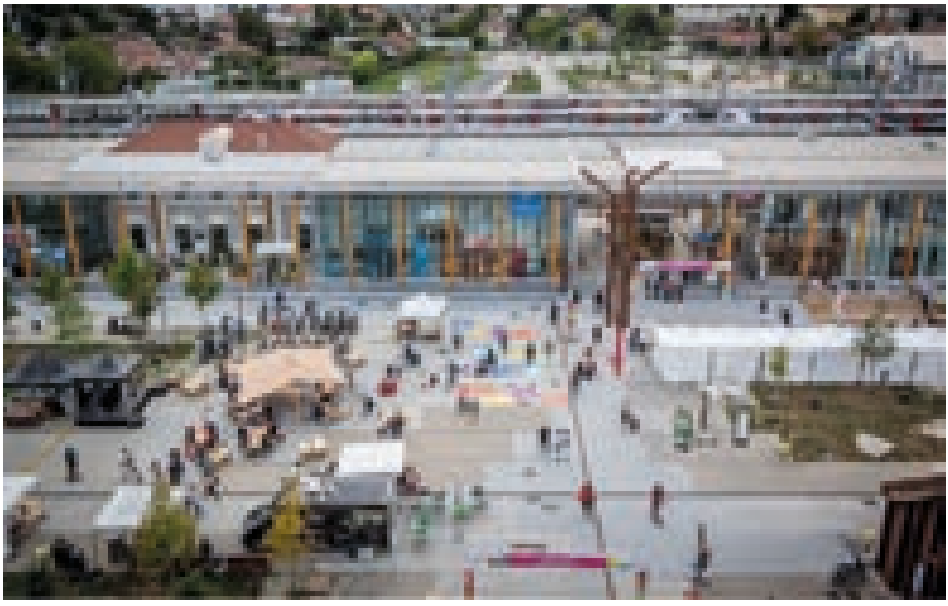


FIG. 58: STATION ANNEMASSE

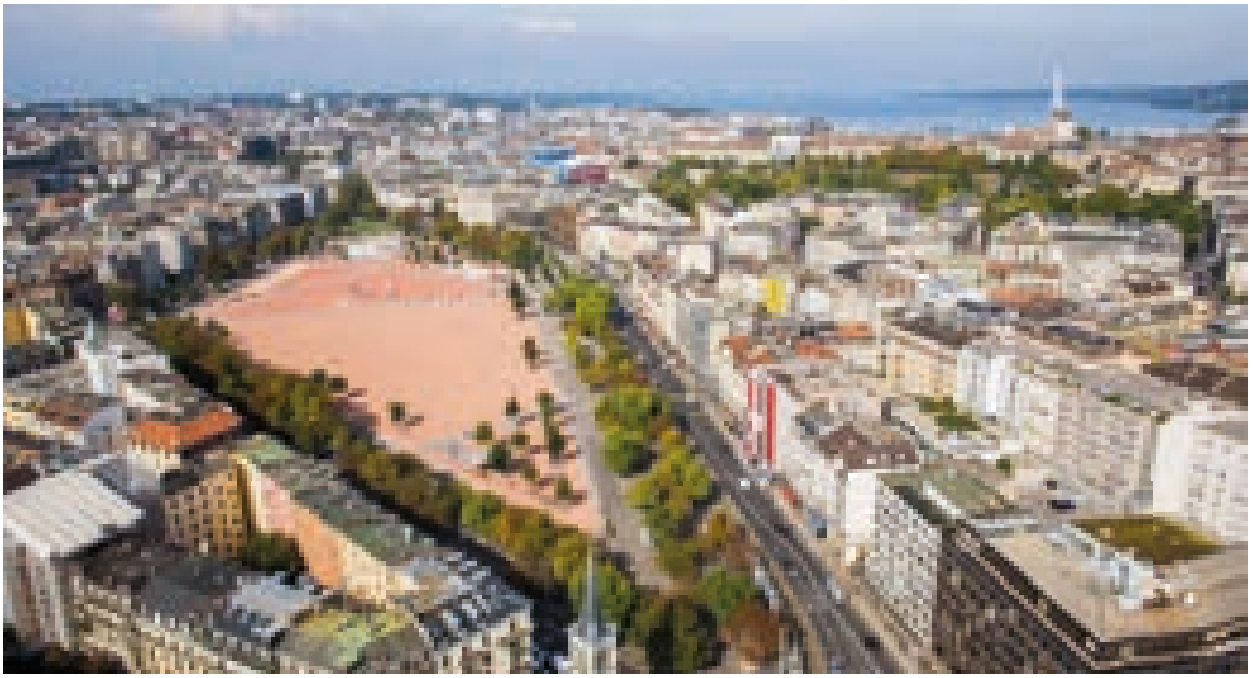


FIG. 59: PLAIN DE PLAINPALAIS

FIG. 60: PLACE+STATION CHAMPEL

DAY 3

GENEVA: VISITING MEYRIN

This year the municipality of Meyrin received the Wakker prize for preserving its unique built-up heritage. Meyrin was a fast-growing village from 1950 on, and today it's a city of over 26'000 inhabitants. The city is located between Geneva, the international airport, the French border and the CERN (European Organization for Nuclear Research).

We strolled through the city of Meyrin and visited parks, modernistic settlements and newly transformed housing projects.

FIG. 61: MEYRIN

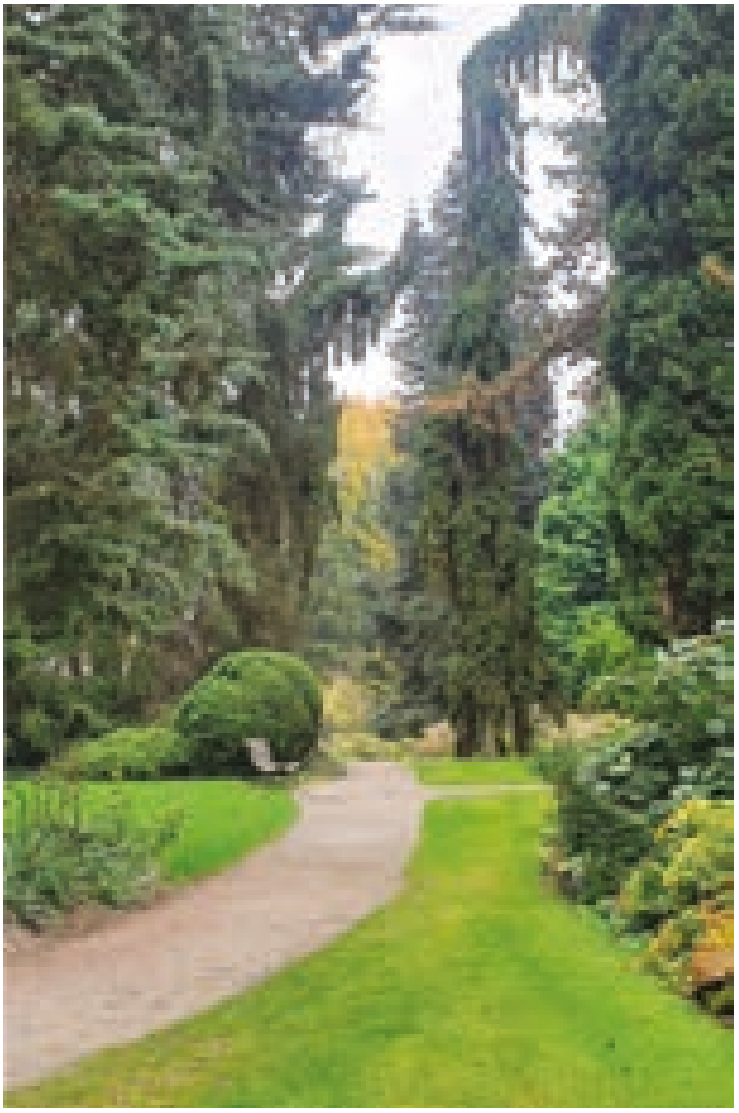


FIG. 62: BOTANICAL GARDEN MEYRIN

FIG. 63: MEYRIN OPEN SPACE

FIG. 64: INTRODUCTION IN MEYRIN

DAY 4

GENEVA - ZURICH - VADUZ

On the way back from Geneva to Vaduz, we took a break in Zurich and have a look at the recent development around the main station.

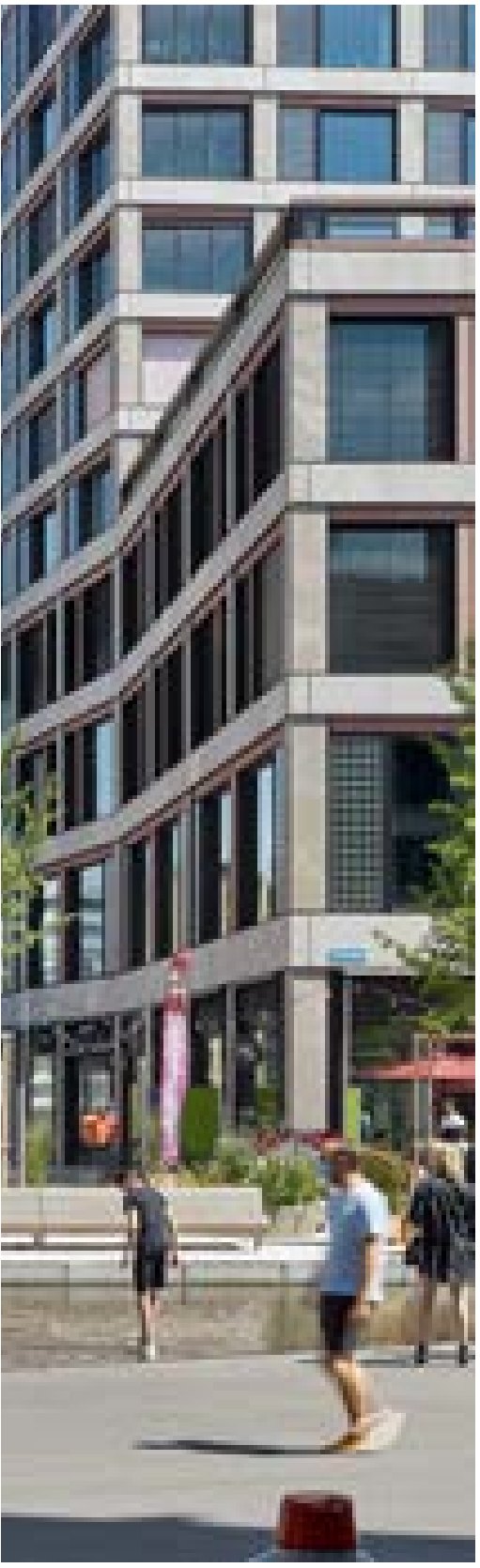


FIG. 65: EUROPAALLEE ZURICH

FIG. 66: EUROPAALLEE ZURICH

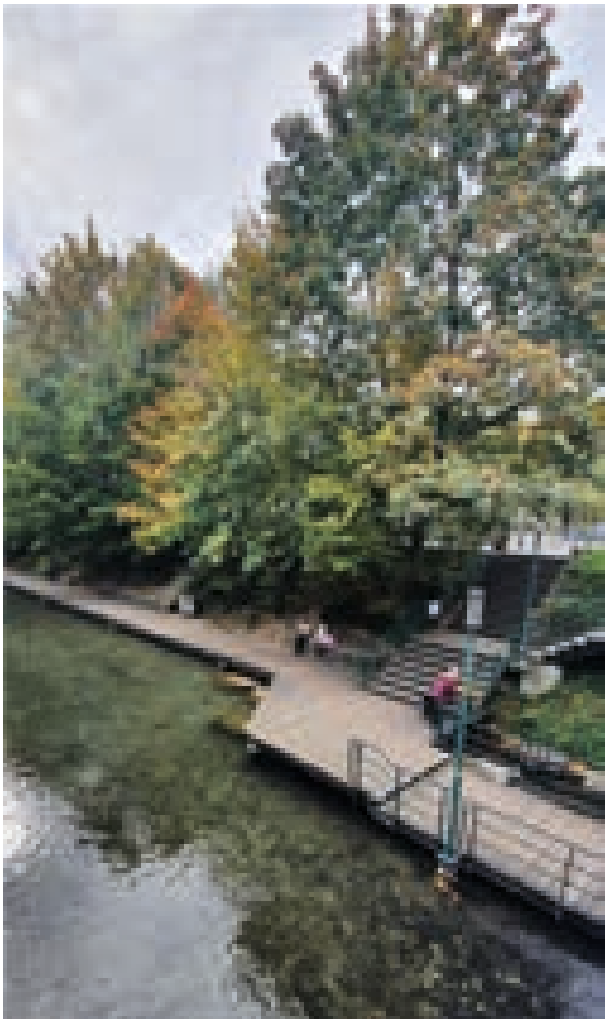


FIG. 67: ACCESSABILITY

056

PHOTO COMPETITION

FIG. 68: ARCHITECTURE

THE TASK

A photo competition was held during the project week. Each student submitted a photo for each of the five categories:

„Landscape, City, Architecture, Social and Wildcard“.

The following photos are excerpts of the submitted photos.

FIG. 69: ARCHITECTURE

FIG. 70: ARCHITECTURE

FIG. 71: ARCHITECTURE

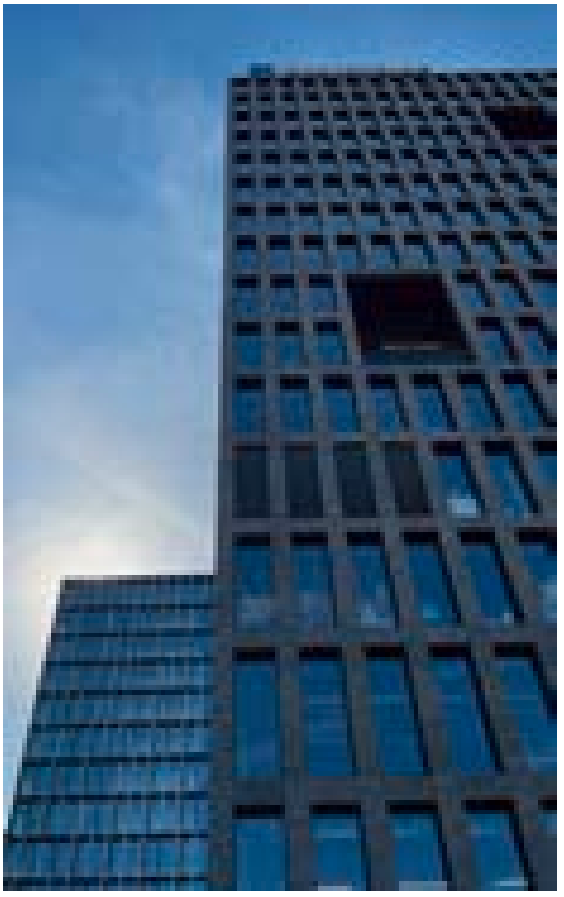


FIG. 72: ARCHITECTURE

FIG. 74: SOCIAL

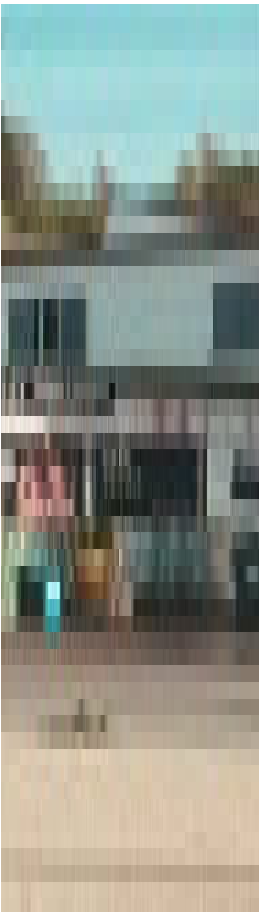


FIG. 73: SOCIAL

FIG. 75: SOCIAL

FIG. 76: SOCIAL

FIG. 77: SOCIAL

FIG. 78: LANDSCAPE

FIG. 79: LANDSCAPE

FIG. 80: LANDSCAPE

FIG. 81: LANDSCAPE

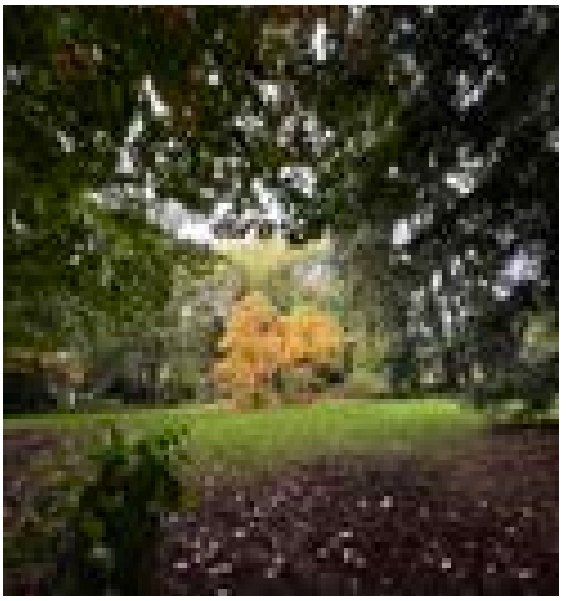


FIG. 82: LANDSCAPE

FIG. 83: LANDSCAPE

FIG. 84: CITY

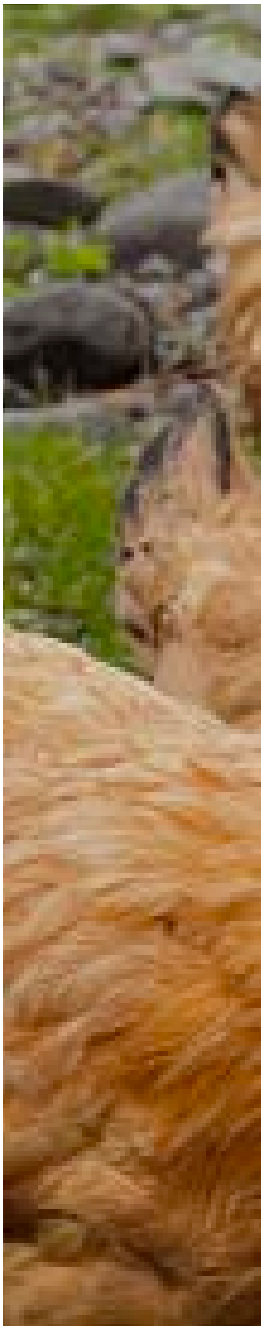
FIG. 85: CITY

FIG. 86: CITY

FIG. 87: CITY

FIG. 88: WILDCARD

FIG. 89: WILDCARD



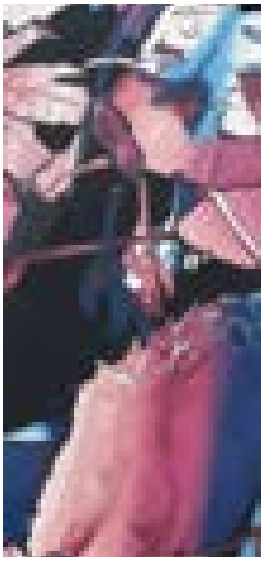


FIG. 90: WILDCARD

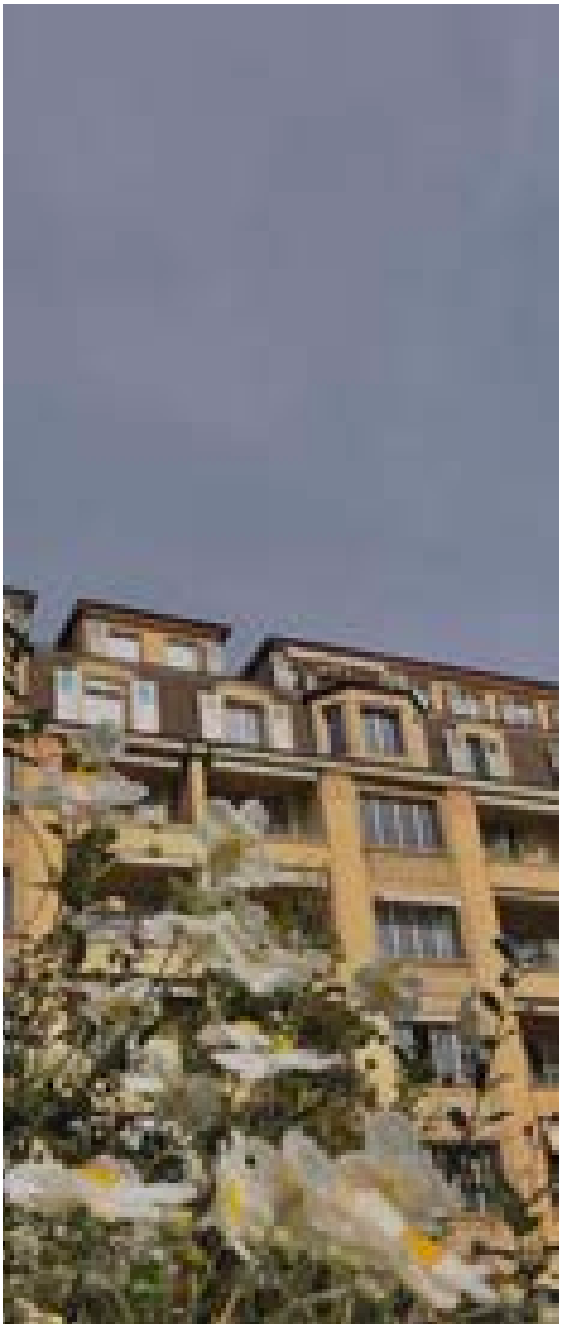


FIG. 91: WILDCARD

FIG. 92: WILDCARD

066

PROJECTS

FIG. 93: ALL OF US

068

TOWARDS THE GREENERY

FIG. 94: ROOF PLAN

FIG. 95: VISUALISATION

DIAR BERISHA, GRANIT JAKAJ AND JULIA FANTI

For the time being, we will focus on the center and some of its key points, such as connecting the city to the forest and the river, preserving agriculture, creating necessary public spaces, and connecting the city center to industry and the river. We will use the grid system for the city for traffic and urban planning.

We have converted the main road to a slower zone, which will allow for better pedestrian access and an easier interaction between the forest, city center and industry. Following that, we were given the opportunity to treat the pedestrian area and design a special area for pedestrians and cyclists to sit and relax.

Our long-term proposal for us will be the treatment of the industrial are, such as the expansion of the city center and its intervention for expanding, as well as its transformation into a mixed used area with various functions.

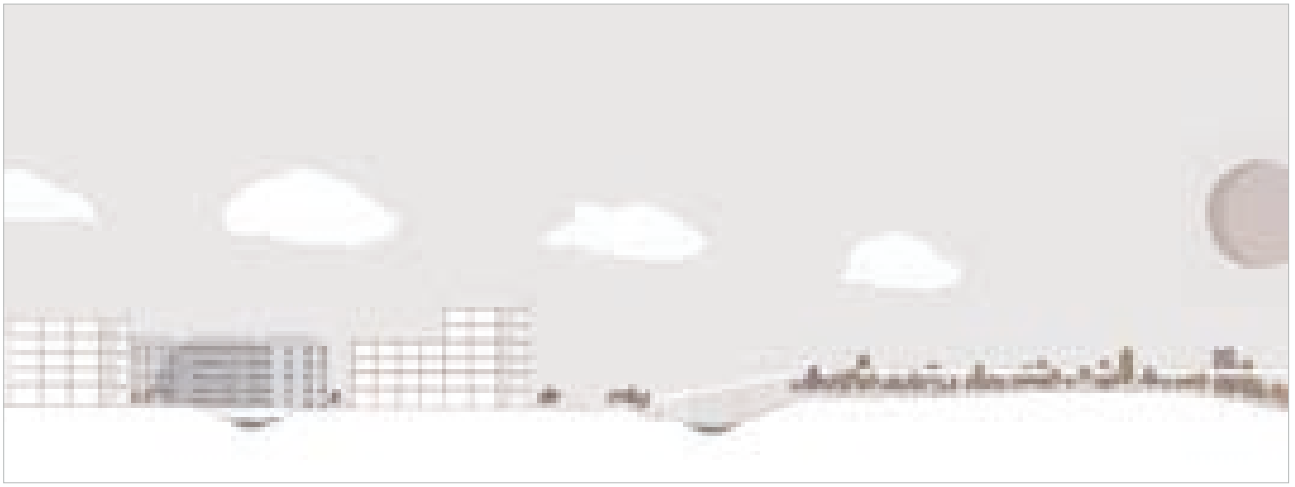


FIG. 96: SECTION

FIG. 97: SECTION

FIG. 98: DIAGRAM

FIG. 99: DIAGRAM

070

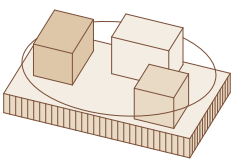
GREEN HEART : COMMUNITY BUILDING AND AGRICULTURAL CONNECTIVITY

LARA GEISERT AND JULIUS GROSS

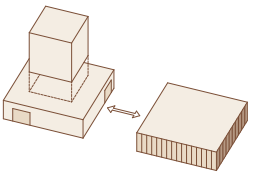
The way of playful learning of planting and raising our food should become a big part of the urban redevelopment of the village centre Gamprin-Bendern. The development of a new village centre is crucial for bringing people together in one place.

The conceptual approach is to have vegetable and flower beds assigned to the residential buildings as well as roof gardens that are used and maintained by the residents. This way, the older part of our population can be integrated, they can pass on their knowledge to the children and mingle with everyone's everyday life again. The production of organically grown food is becoming more and more important nowadays. Everyone wants to know where and how their food is produced and how it ends up on our plates. By growing our own fruit and vegetables and creating striking flowerbeds, nature is brought back into our cities and precious square metres of fertile soil are created.

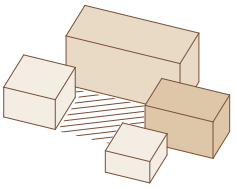
FIG. 100: ROOF PLAN



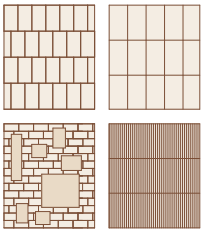
BUILDING-GROUPS FOR LARGE GROUNDFLOOR-ZONES



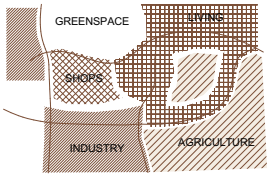
GROUNDFLOOR-ZONE USAGE SWAP



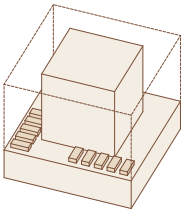
SQUARES AS A RESULT OF CLOSED STRUCTURES



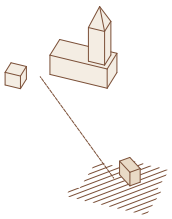
FACADE DESIGN FOR PEDESTRIANS



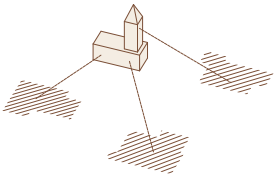
USAGE ZONES



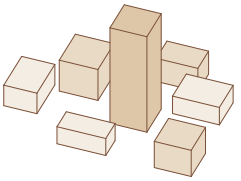
REDUCED TOP FLOORS FOR ROOF GARDENS



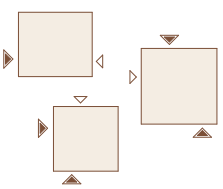
ELEVATOR FROM NEW CENTRE TO OLD TOWN



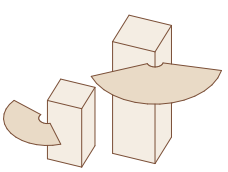
IMPORTANT SIGHTS



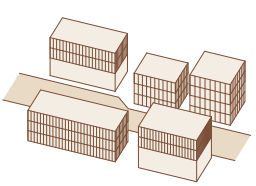
ASPECTS DUE TO TALL BUILDINGS



MAIN ENTRANCE & PRIVATE ENTRANCE



VIEW FOR TEMPORARY LIVING



ALL FLOORS AS LIVING SPACE ACTIVITY BY NIGHT

FIG. 101: DIAGRAMS

FIG. 102: VISUALISAITON

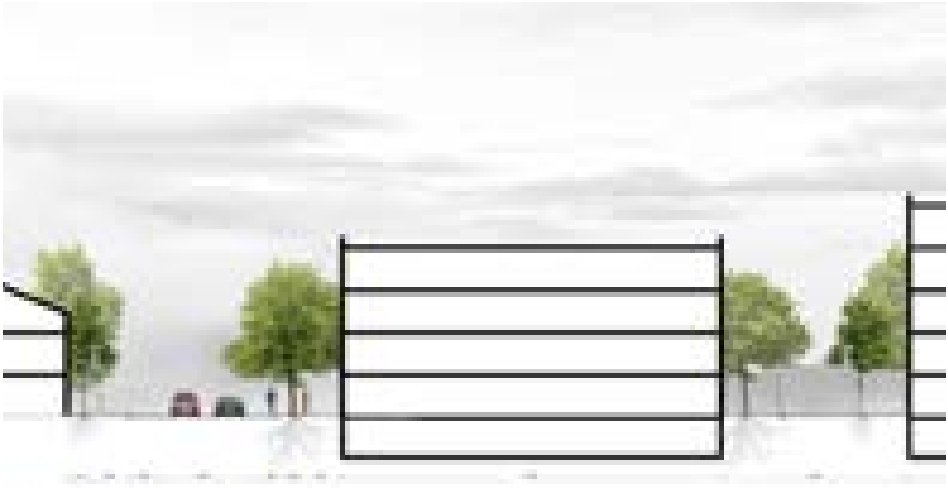
The “concept of use for young and old” is reinforced by freely playable ground floor zones, two large halls for multiple uses, living spaces extending into the ground floor zone and a meeting zone with a market place, adjacent playground and seating steps to the water, as well as a square with gently sloping access to the stream flowing past for the relaxation and recreation of the population. The typology of the buildings with gable roofs and storeys is adapted to the village buildings on the slope. In keeping with the large-volume typology of the industrial quarter on the opposite side, there are large-scale ground floors for commerce and services with residential structures set back above.

FIG. 103: VISUALISAITON

FIG. 104: VISUALISAITON

072

TRANSITION



FIG

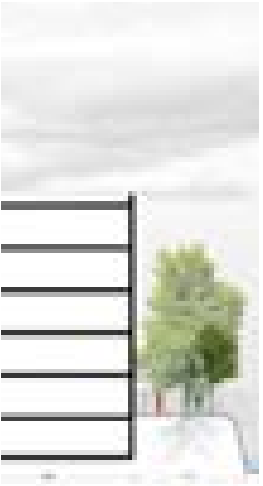
VERONIKA KUDRNOVÁ AND NEVENA VELIKOVA WITH LUKAS HÄBERLI (OST)

The transition is the main feature of the project. A transition between old and new is establishing a connection between different parts of the place that have different functions. In the process of work, ideas and interpretations of the transition were formed in other aspects as well.

These transitions glued out ideas together. It helped to connect different parts of the projects. It also helped us to link the places we visited during October with our concept and to implement them in the best possible way.

We had to think about connectivity not only in terms of the physical model, but also a connection between the place itself and the upcoming changes. And since we're in one of the smallest countries in the world, we tied that into the size of the structures.

FIG. 105: ROOF PLAN



. 106: SECTION AND ROOF PLAN

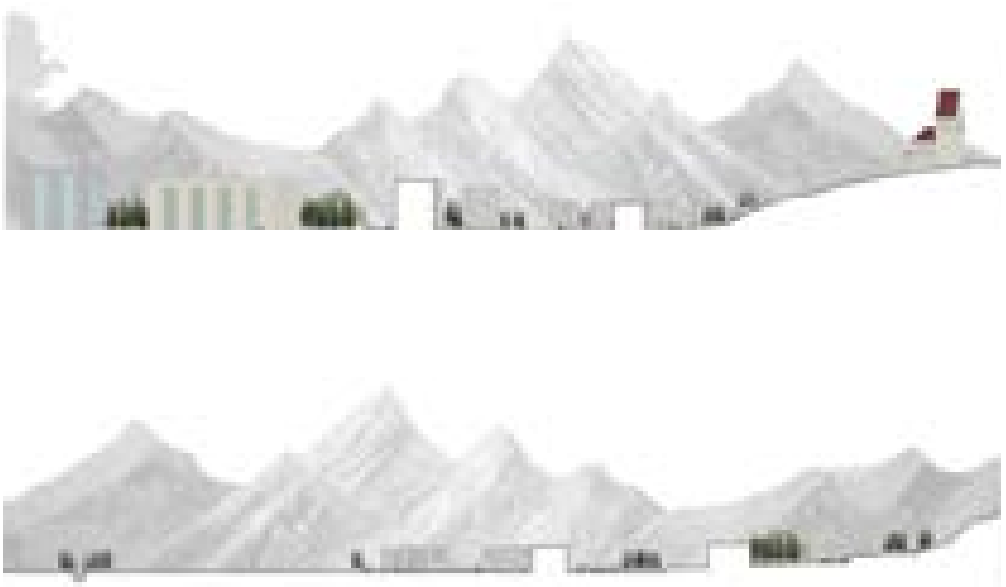


FIG. 107: SECTIONS

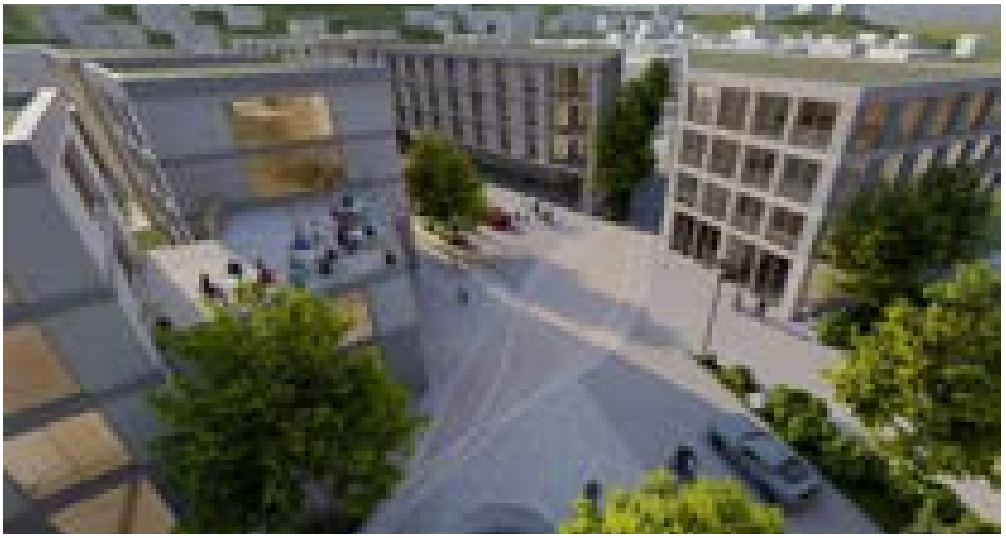


FIG. 108: VISUALISATION

FIG. 109: VISUALISATION

074

RHINETOWN BENDERN

SANDEEP GILL AND
SABRINA CATHARINE MÜNZER WITH
ANNIKA KLAUSNER (OST)

Our vision for Bendern is to create a sustainable and vibrant centre that is shaped by nature. The Esche and the inland canal will be relocated and made more accessible. The centre is divided into zones and districts. Each district has one or more zones such as f.e. access to water, parks or a urban spaces. The center is designed car-free and is surrounded by a ring road. When setting the buildings, attention was paid to fresh air channels and the interconnection of public, green areas. This counteracts the heat island effect. Likewise, all existing trees will be preserved and around 500 new trees will be planted.

A highlight is the new square on the Rhine, where the new arts and culture district is located. A greened dambridge will lead visitors to the Rhine. An organic building and new access to the Ganada floodplain forest will be created under the

FIG. 110: ROOF PLAN

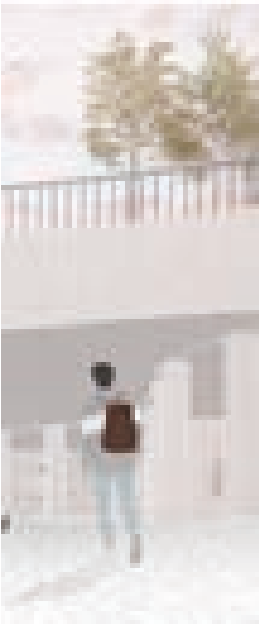


FIG. 111: VISUALISATION

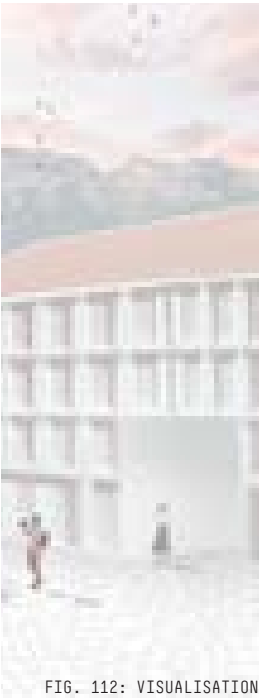


FIG. 112: VISUALISATION

FIG. 113: VISUALISATION

FIG. 114: VISUALISATION

FIG. 115: SECTIONS

076

BRIDGING PAST BORDERS

EDWIN JUERG BAERTSCHI AND NOAH LATERNSER WITH SIÂN SPRENGER (OST)

"Bridging past Borders" not only connects Liechtenstein and Switzerland but also upcycles and repurposes the existing concrete bridge into the new village square of Unterbendern. Preserving the bridge saves 32,467 tons of CO2, which would otherwise end up in a landfill. The offset building blocks are arranged perpendicular to the bridge. Each building volume varies in height and spacing, guaranteeing natural light to reach every corner. The building grid is based on a square that can be reduced or expanded to achieve a high architectural quality.

Between the building blocks, the wild nature remains untouched and the inland channel of the Rhine regains its former meandering course. The use of the bridge is limited to pedestrians, cyclists, and public transport buses. By combining living, working and leisure in one place, a sustainable utilization concept is created that harmoniously combines social, ecological, and economic values. Through densification and multifunctionality with a small footprint, the urban planning concept creates an optimal utilization of the land and can serve as a role model for future building culture.

FIG. 116: ROOF PLAN

FIG. 117: SECTION

FIG. 118: VISUALISATION

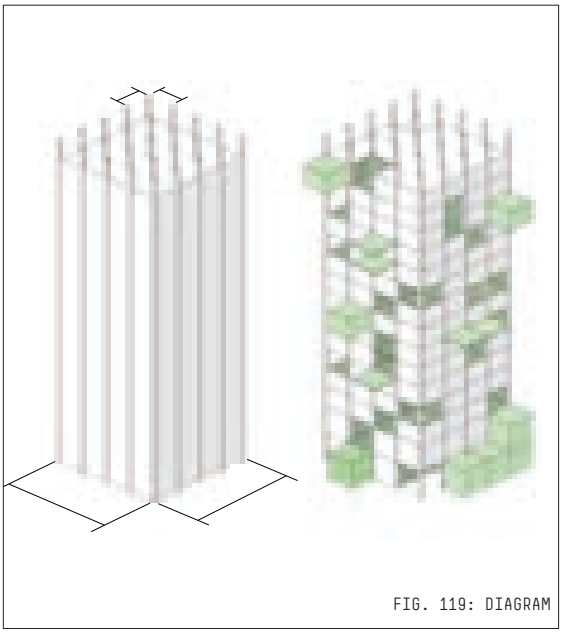


FIG. 119: DIAGRAM

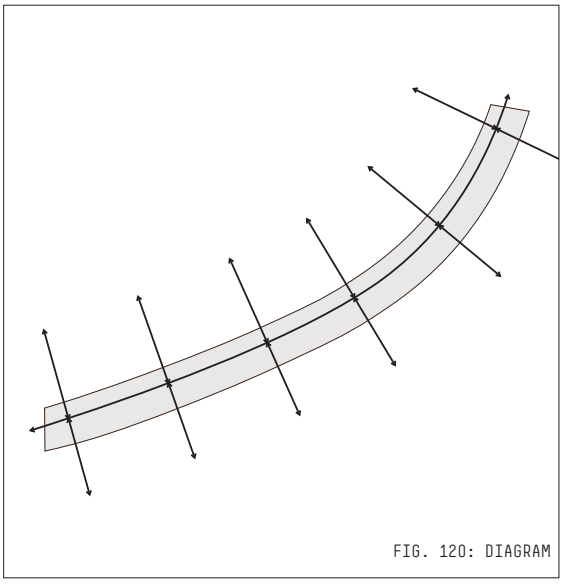
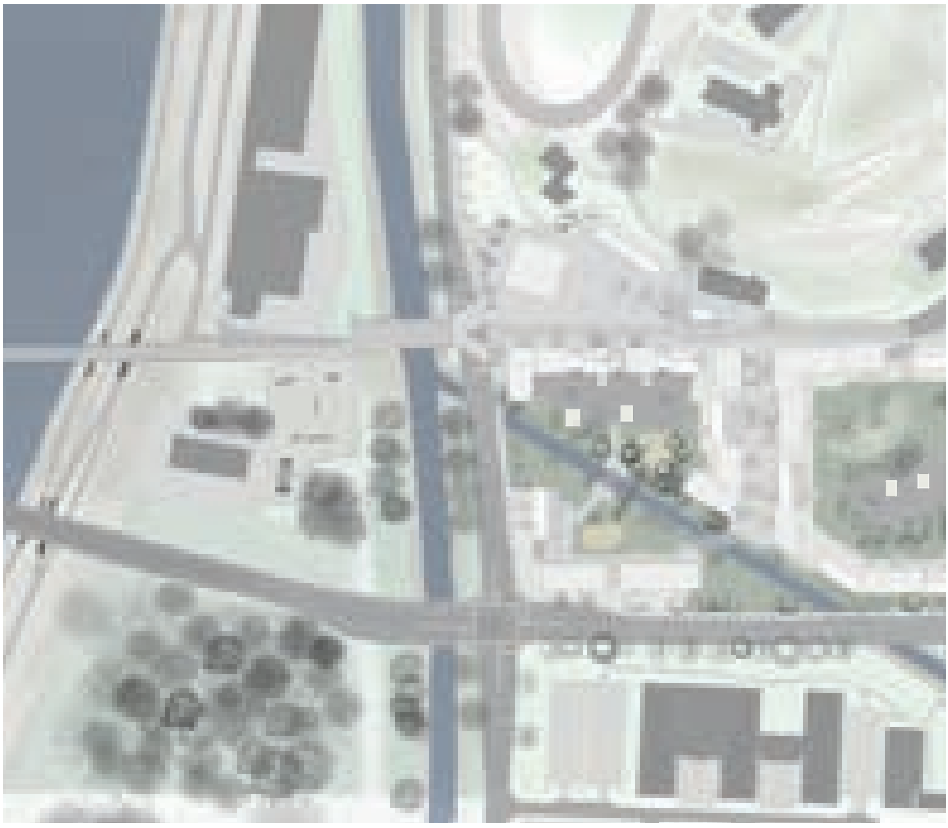


FIG. 120: DIAGRAM

078

LI(E)VING AT A CROSSROAD



JULIAN HINDER AND PASCAL KOBELT

The problem of the area right now: A huge intersection in a village-like environment where a city-like amount of traffic is going to go through.

Our adaptive solution: The blocks to the south are very closed off - with small openings here and there - as they would be in a city, opening up towards Bendern. The insides near the buildings become private, even giving the opportunity for ground floor apartments with private gardens. One of the many suburban qualities integrated into this urban project.

In the courtyards the main emphasis lies on the openly accessible gardens and playgrounds. The whole area is also divided by small sheds, which can be used as bike-parking and for working-equipment. Leaving and modifying certain existing elements like asphalt, from previous parking lots and trees that now grow around the old bridge is another important point of the project.

FIG. 122: SECTION AND ROOF PLAN

FIG. 121: ROOF PLAN

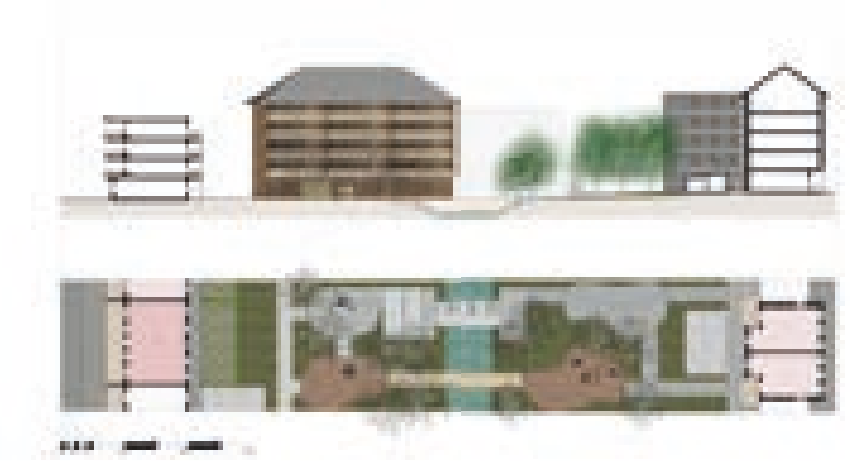


FIG. 123: SECTION AND ROOF PLAN

FIG. 124: SECTION AND ROOF PLAN

FIG. 125: BLACKPLAN

080

CONNECT

PEJA GASPAREVIC WITH
YANNIS BELLWALD (OST)
BACHELORTHESIS

Recognizing the potential of Gampfin-Benderns divers landscape use, a structural layout was created that generates a dialogue between the typologies. Hereby strengthening the regional identity and blending seamlessly into the existing townscape. Proposing solutions at eye level, as city development is not about a one fits all. Prioritizing and understanding the unique features Gampfin-Bendern has to offer, enabled an individual solution. The design responds to region distinctive needs, issues, and desires, while tackling current issues of social cohesion, the climate catastrophe, and biodiversity loss. Urban design interventions encourage individuality and the community image.

The economic hotspot in Gampfin-Bendern is strengthened by the improved traffic concept and mobility hub. Pairing the traditional agriculture with modern technology to support the local community. Commuters and residents get to see exciting natural occurrences and thriving biodiversity outside of and within the city. The new urban hub offers room for housing, work spaces and cultural facilities, while maintaining the historic monument as visual axis.

FIG. 126: ROOF PLAN

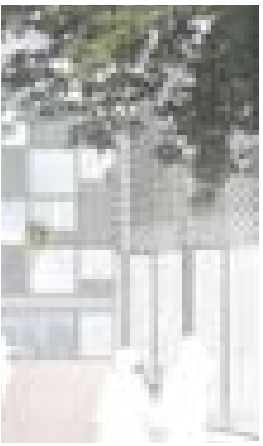


FIG. 127: VISUALISATION

FIG. 128: VISUALISATION

FIG. 129: 3D LOCALISATION

FIG. 130: DIAGRAMS

082

BENDERN CENTER

BETÜL KÖSE-KÜCÜK

The concept of the project is quite simple, that the new main road forms a centre with the old road in front of the church hill, in the middle of which flows the ash tree. So the centre consists of two parts, the quiet commercial on the busy road and the residential on the slow traffic. In other words, a place of encounters. The river should not only serve to separate the two zones, but also incorporate the landscape and be available as a recreational space for the people of Bendern. The road in the middle should serve the centre so that the post office and bus stop as well as the community centre are easily accessible.

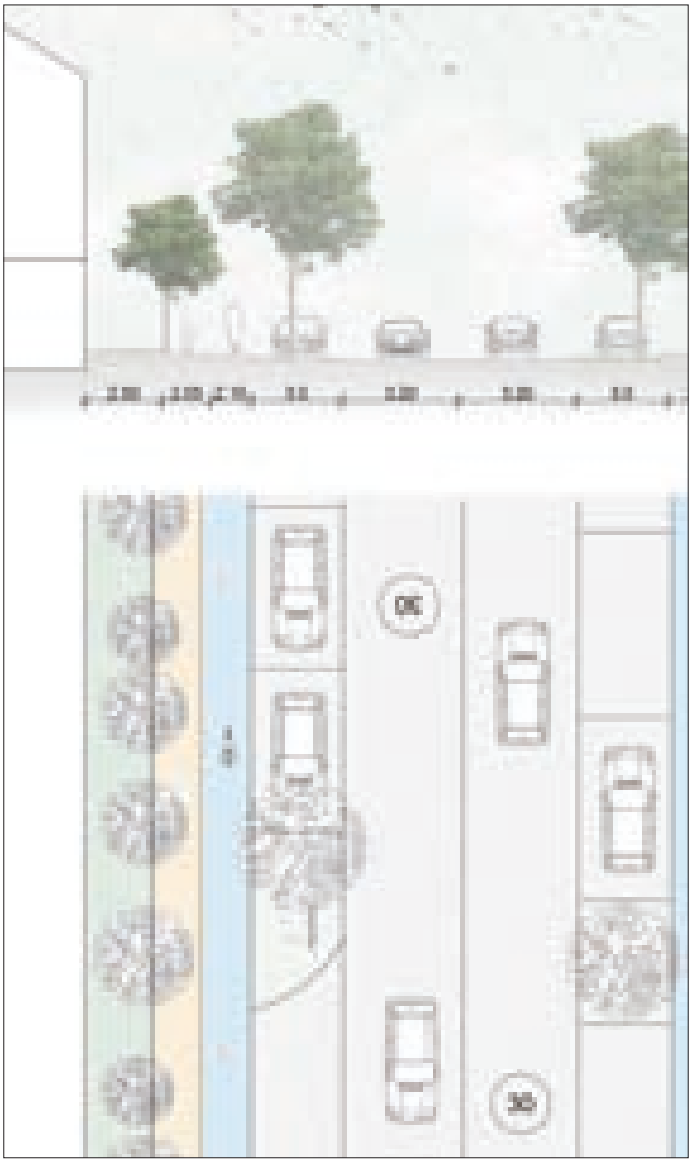


FIG. 132: STREET PLAN

FIG. 131: ROOF PLAN

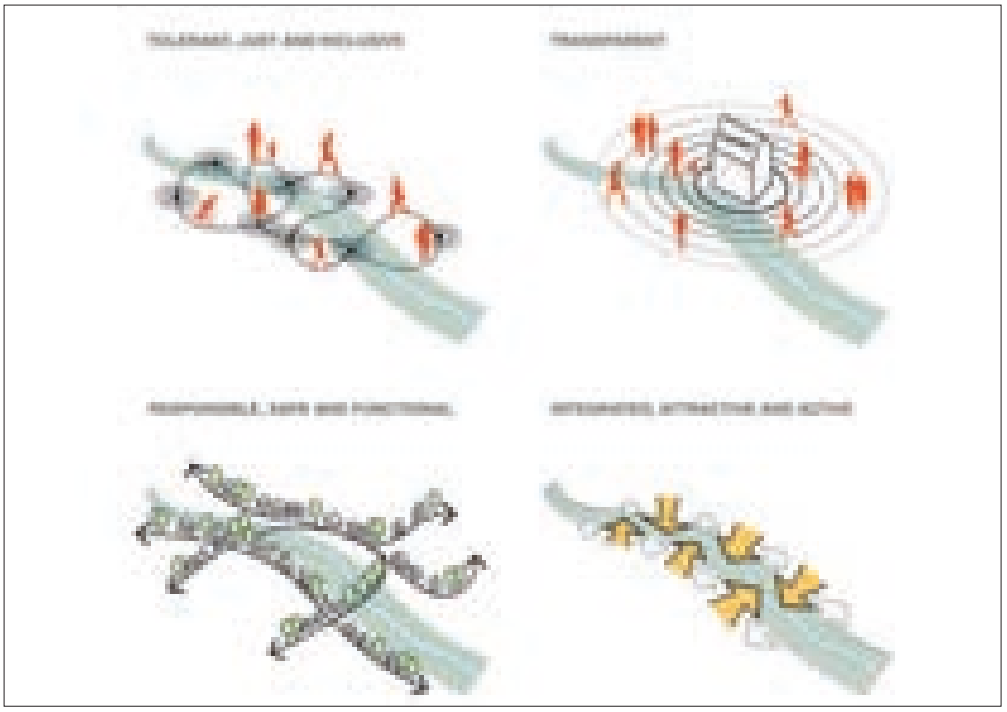


FIG. 133: DIAGRAMS

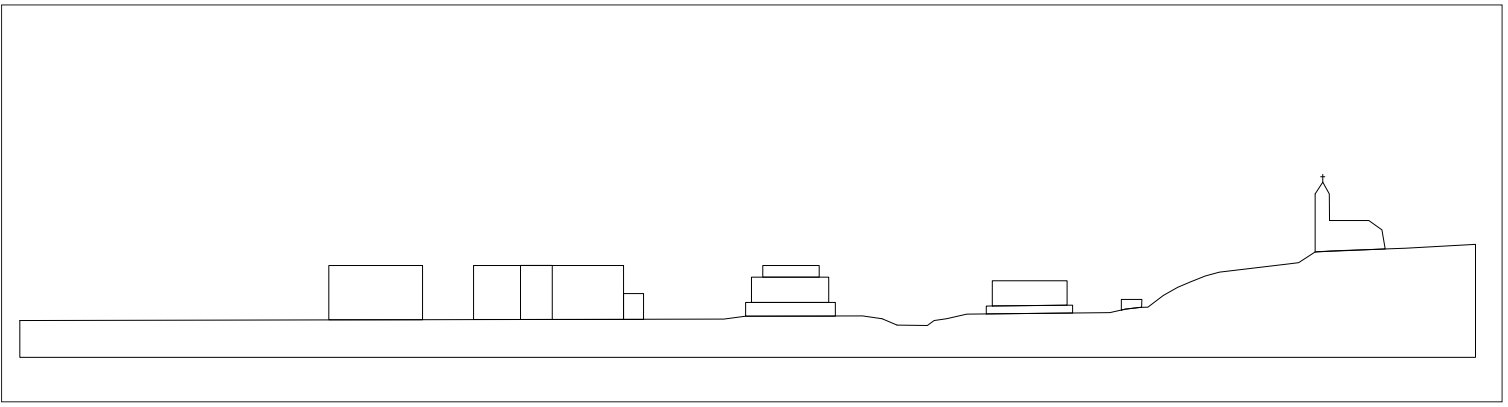


FIG. 134: SECTION

FIG. 135: VISUALISATION

THE FINALS

FIG. 136: THE FINALS

FIG. 137: FINAL PRESENTATION

FIG. 138: FINAL PRESENTATION

FIG. 139: FINAL PRESENTATION

FIG. 140: FINAL PRESENTATION

FIG. 141: FINAL PRESENTATION

FIG. 142: MODEL

FIG. 143: FINAL PRESENTATION

FIG. 144: MODEL

090

LIST OF FIGURES

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DRUCK: WOLF DRUCK, TRIESEN

VADUZ, 2023