

SHUL

**Studio Sergison**  
Accademia di architettura  
Università della Svizzera italiana

Autumn Semester 2021

Shul

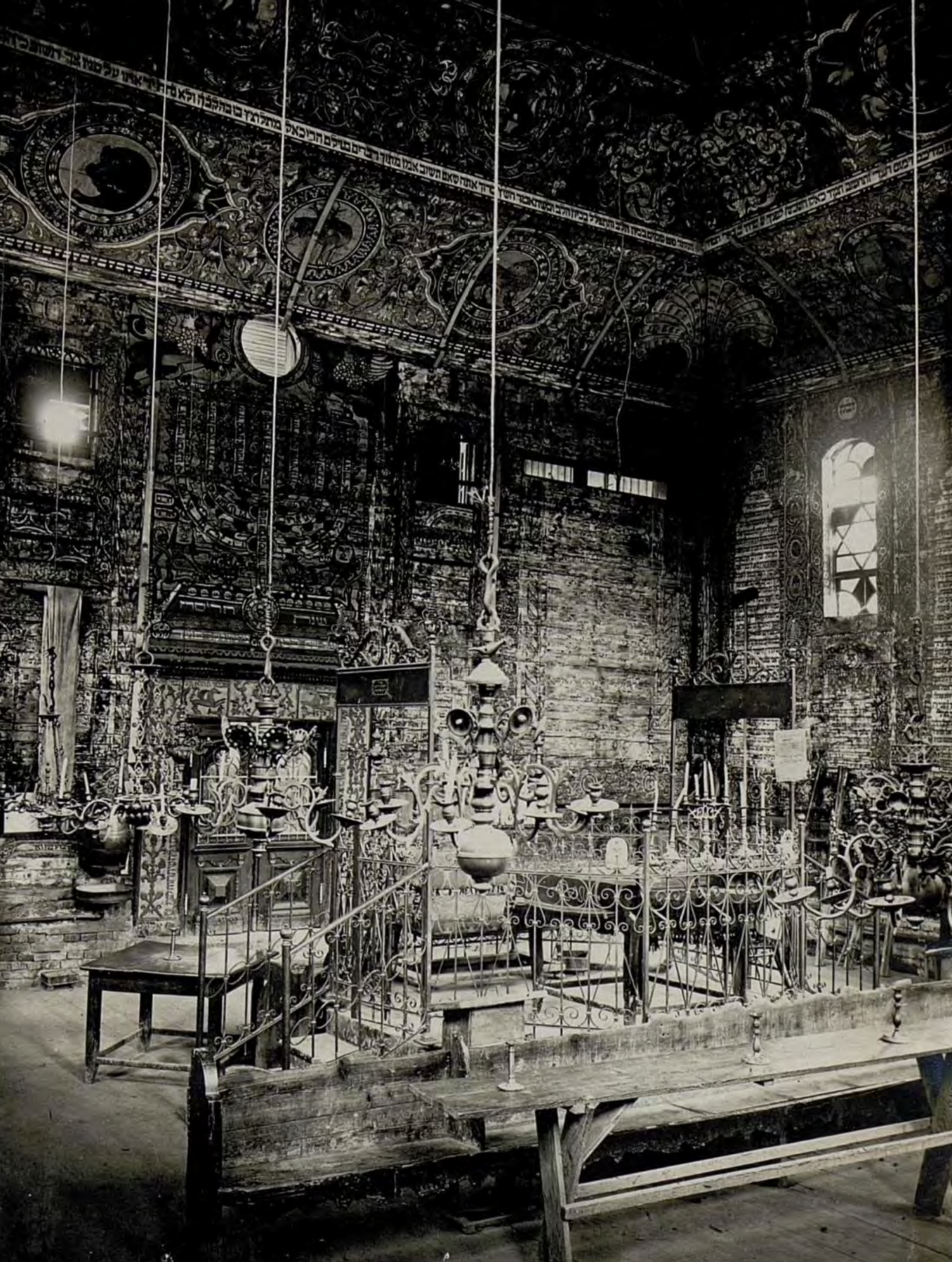


## Contents

6	Introduction
7	Project sites
9	Projects
105	Projects directory
107	Acknowledgments



## Introduction



Over the course of the academic year 2021-22, the studio worked on public building programmes. In the Autumn semester 2021 we focused on *Shul* – the Yiddish word for synagogue derived from the German for school, *Schule* – as a building type. The building is intended to serve the needs of the Liberal Jewish Community as a home for collective use, a place for ritual practice and religious study. Students were invited to propose projects for one of several sites in Zurich.

At the beginning of the semester, a survey of exemplary buildings was undertaken. These are now catalogued here as an exploration of the synagogue as a building type.

A study trip to Zurich was undertaken at the beginning of the semester to visit the proposed project sites and develop an understanding of the needs of the Liberal Jewish Community the project is intended to serve. A number of lectures and presentations were organized during the semester to support and inform students following the course. Particular emphasis was placed on the study of the atmosphere of each of the buildings in terms of its contribution to the architectural ambitions of the project. This required the building of large, accurate models, as well three-dimensional drawings.

Synagogue interior, Chodorow, Ukraine, 1642-1941



## Project sites

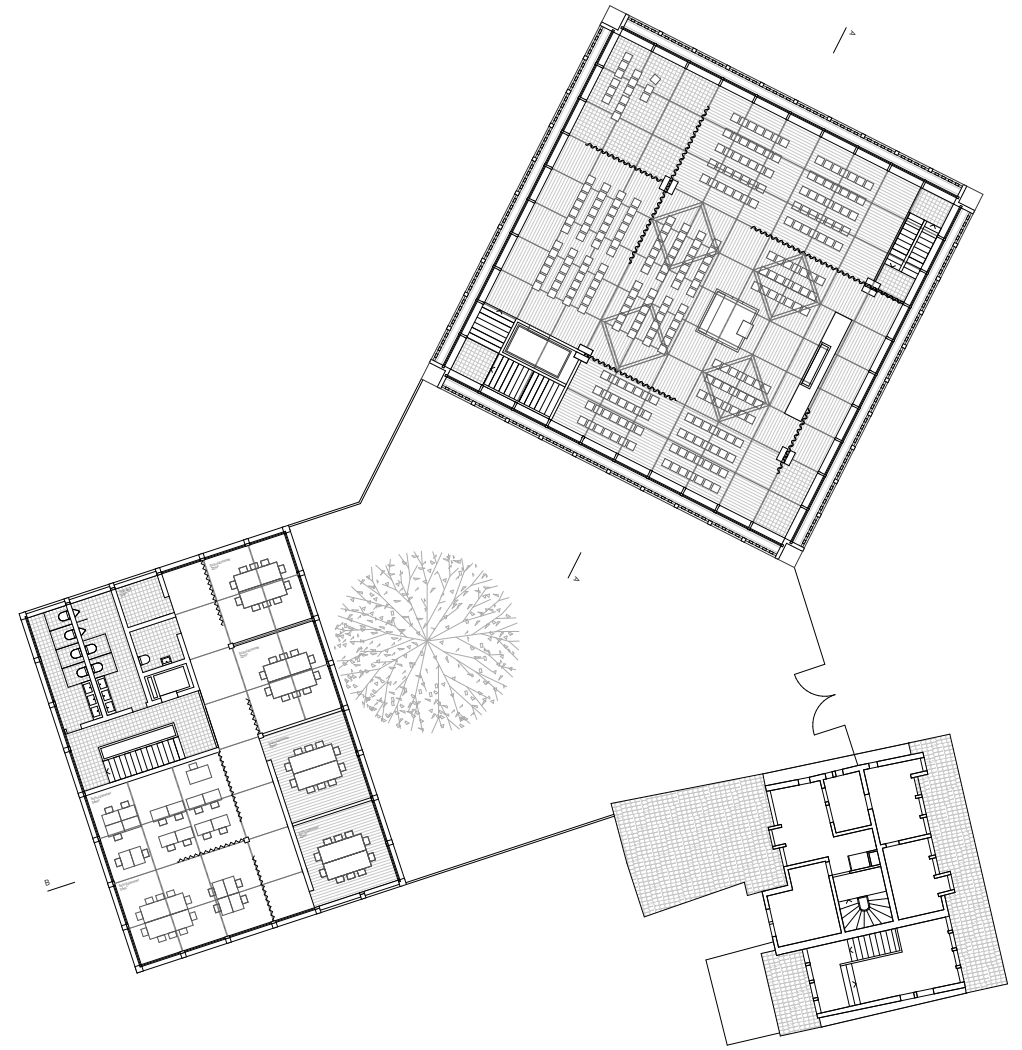
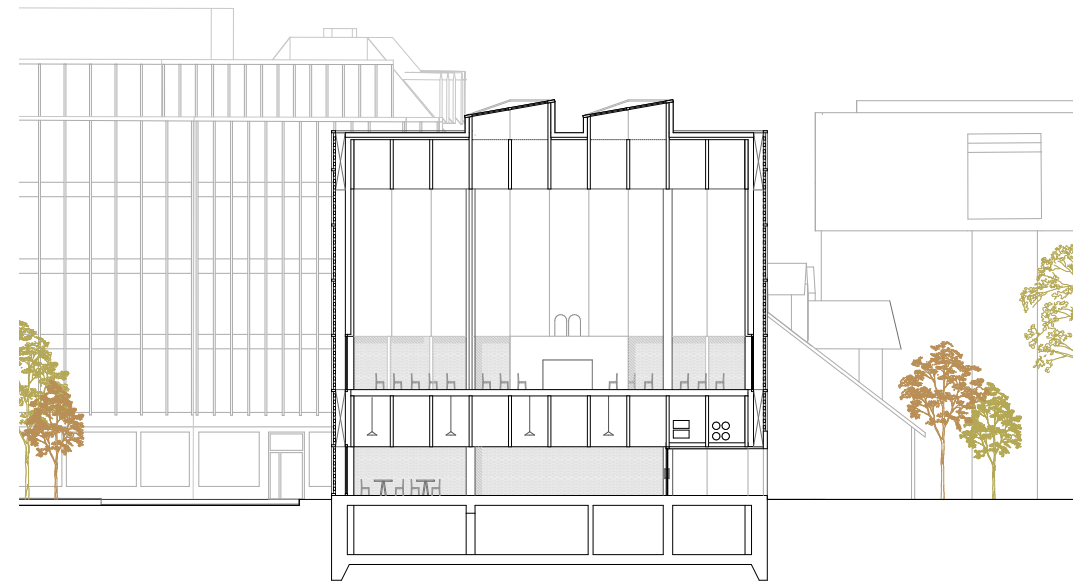
- 1 Zweierstrasse 61, 8004 Zurich
- 2 Weststrasse 92, 8003 Zurich
- 3 Weststrasse 18, 8003 Zurich
- 4 Parking Kollerwiese, 8003 Zurich



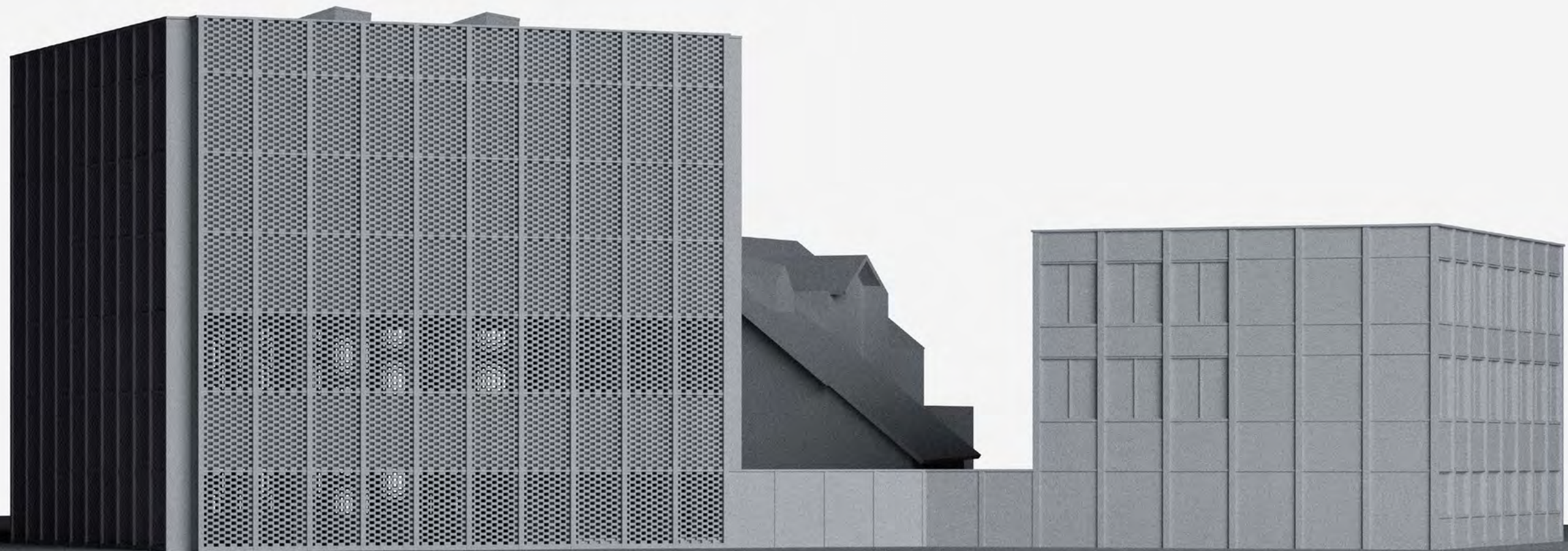




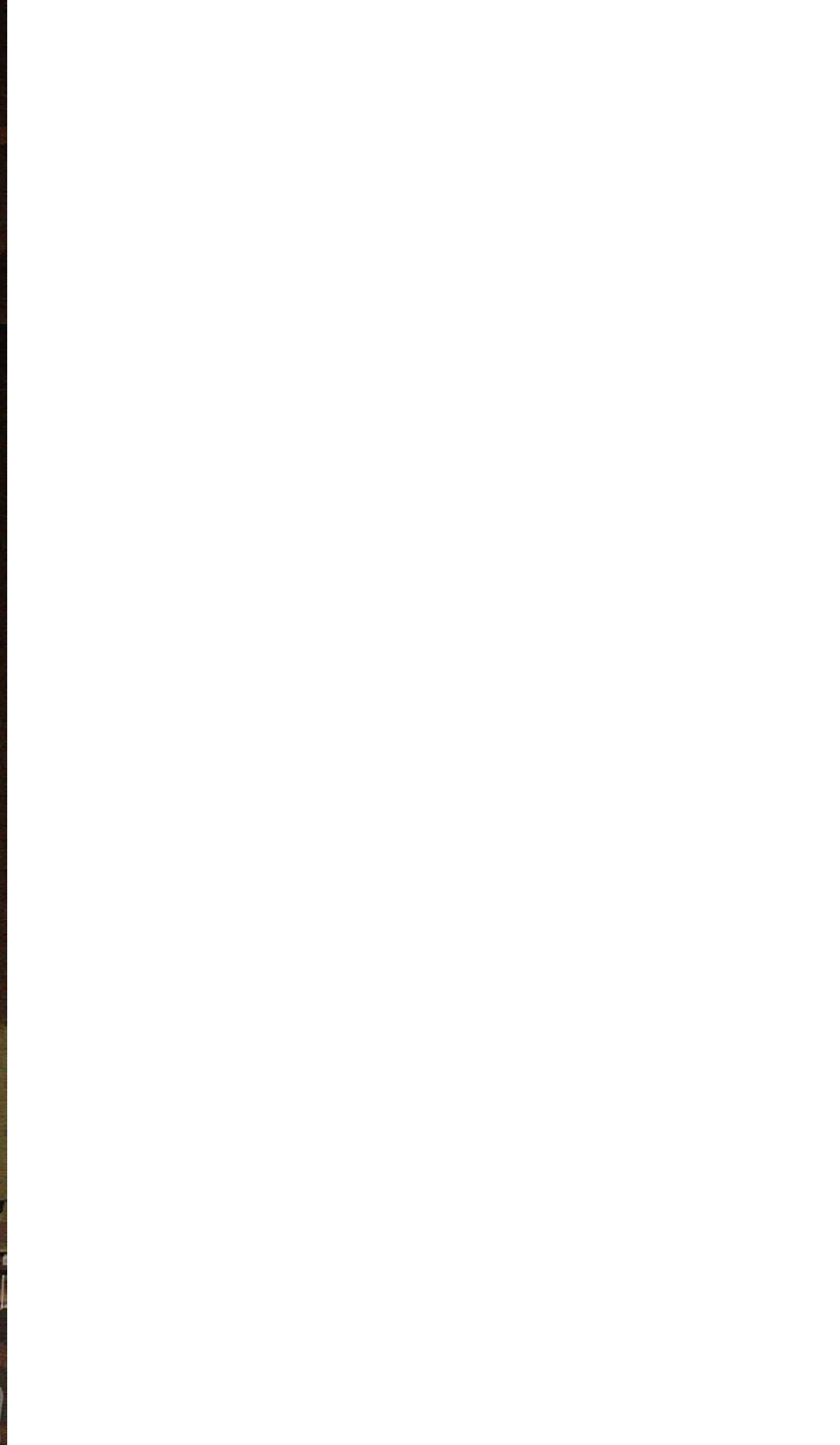




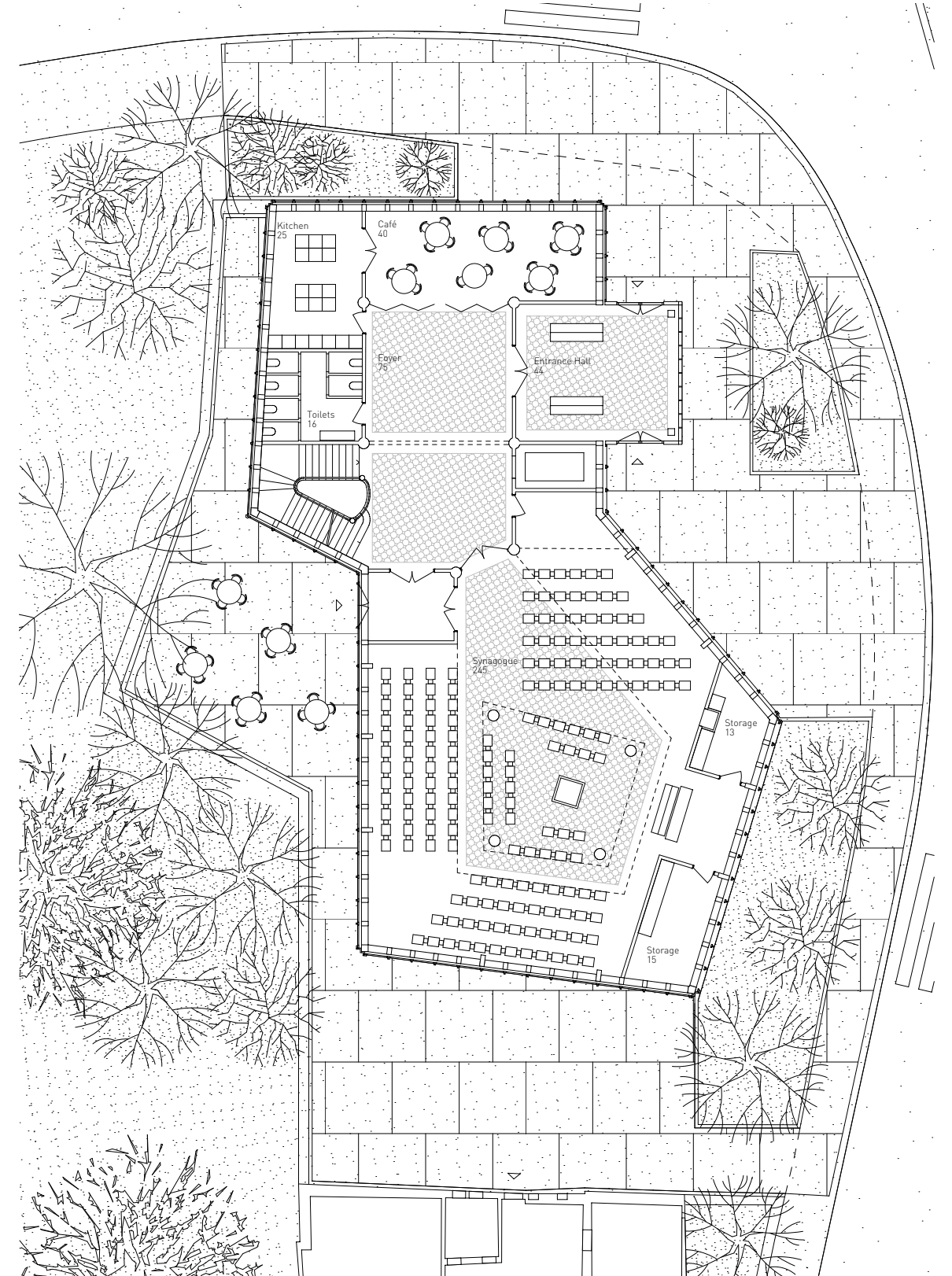








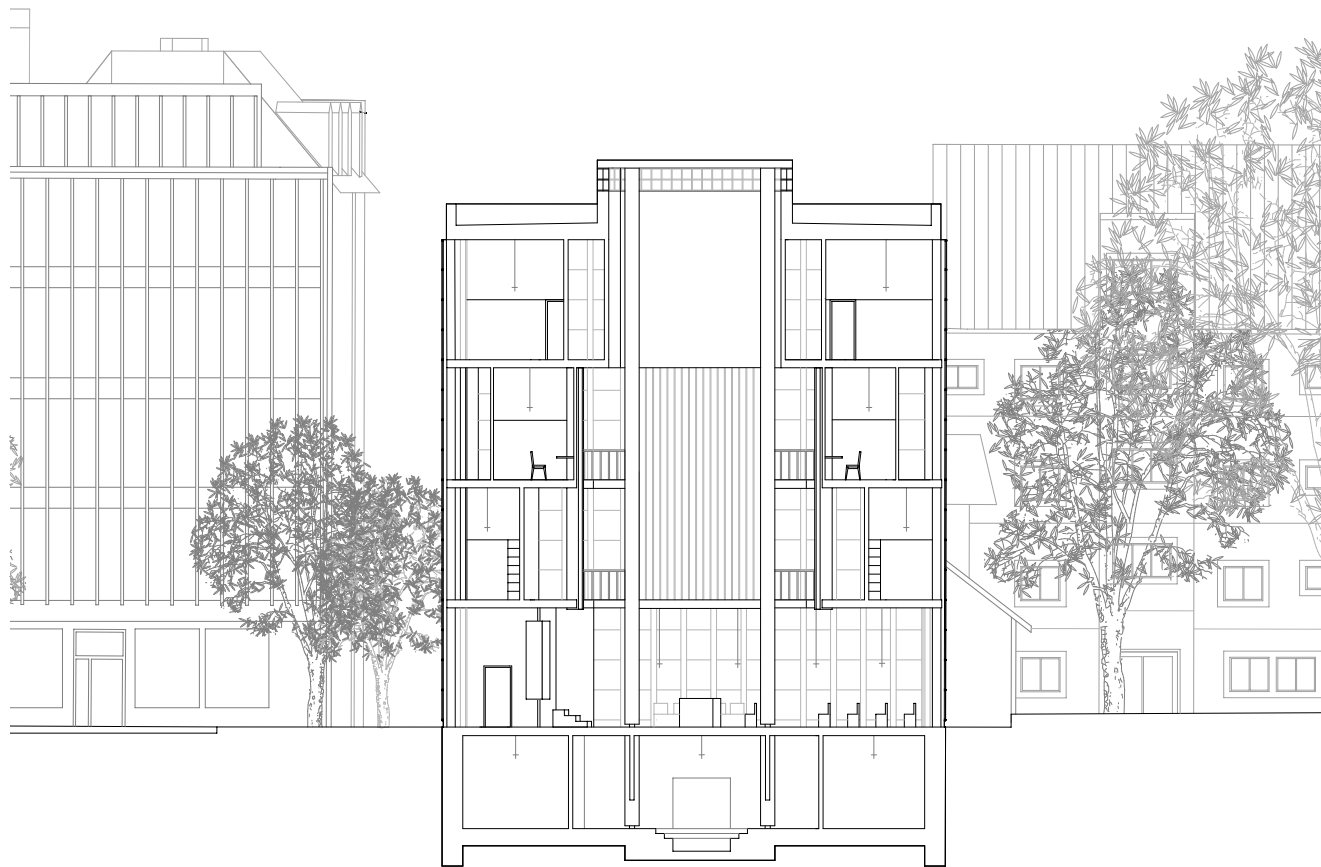




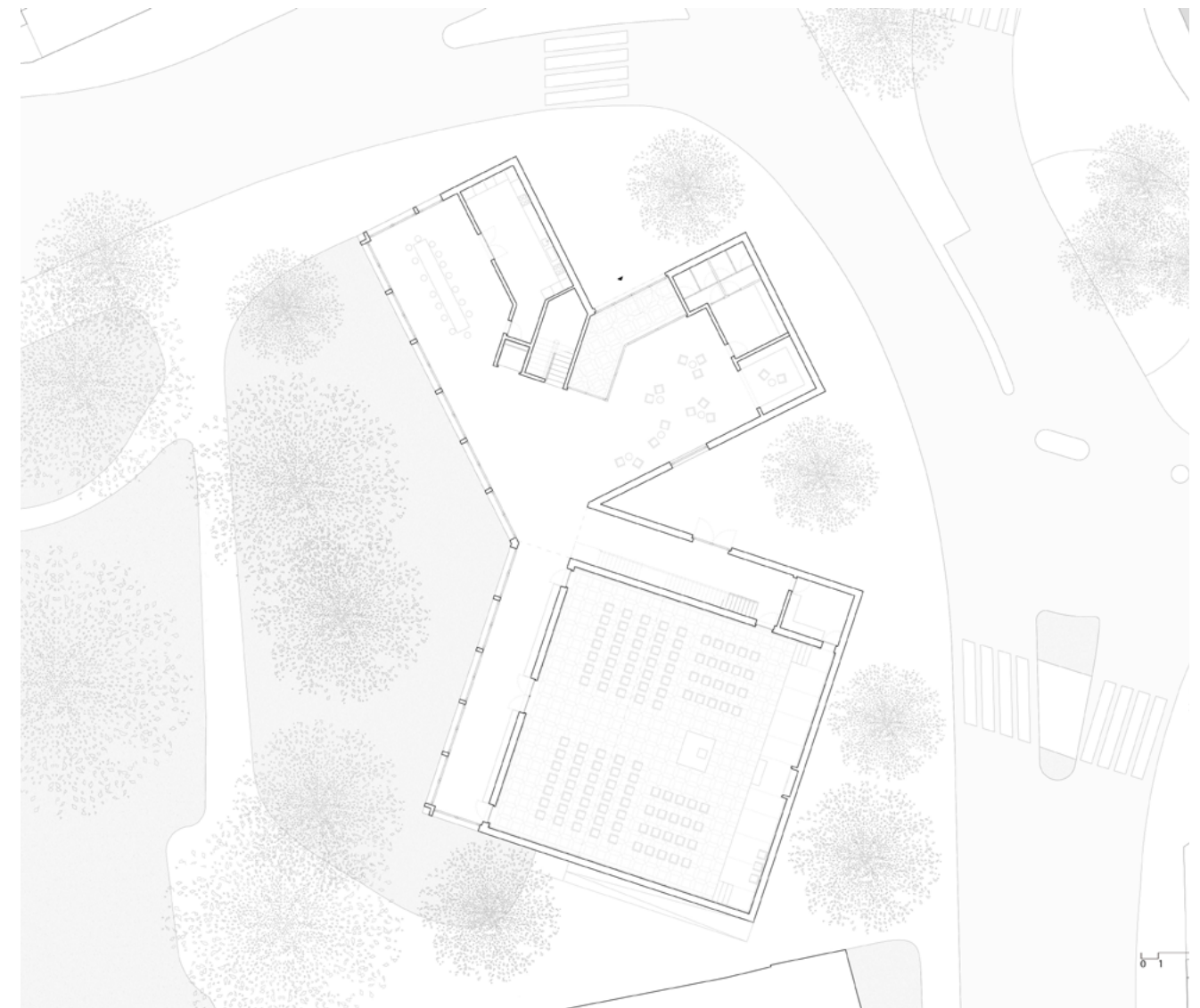




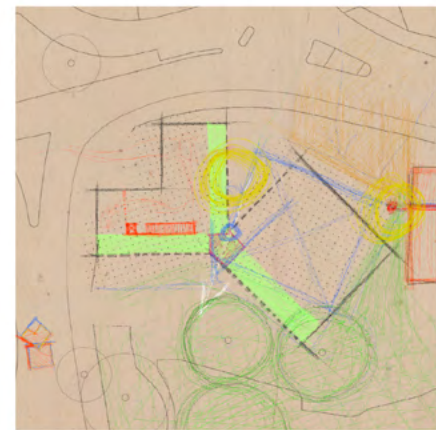
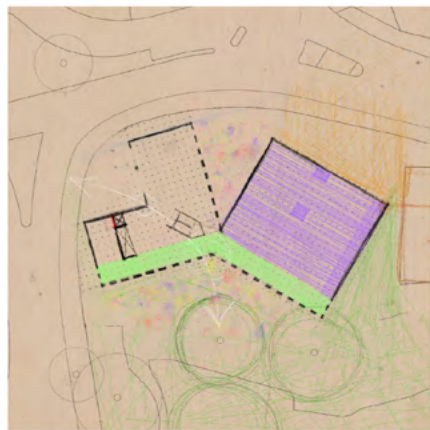
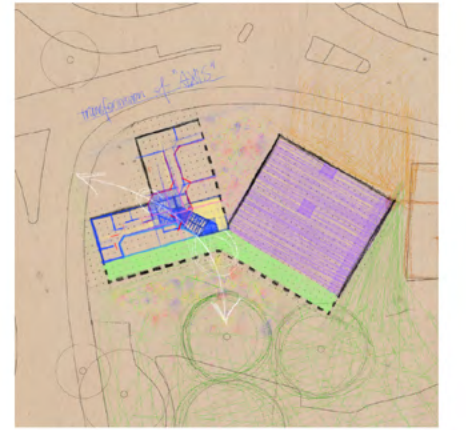
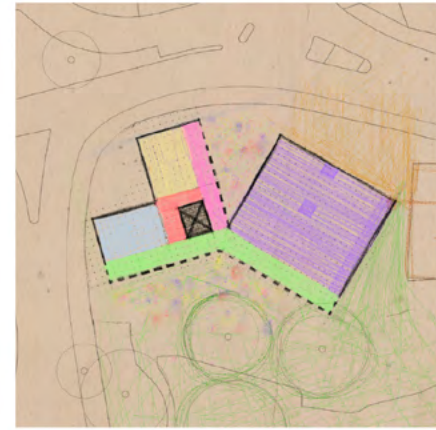
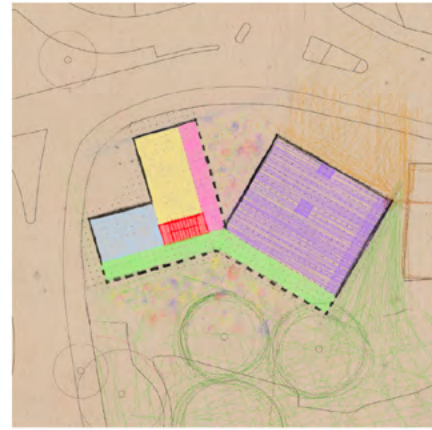
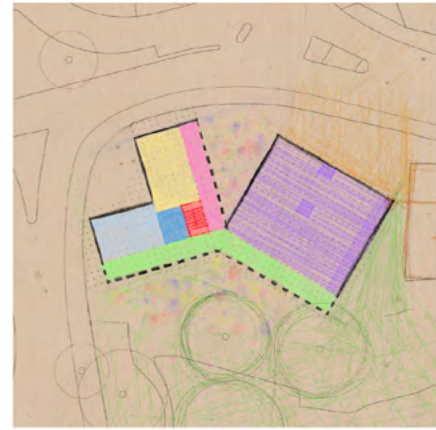
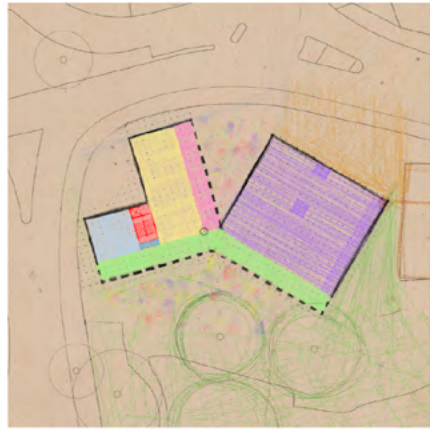
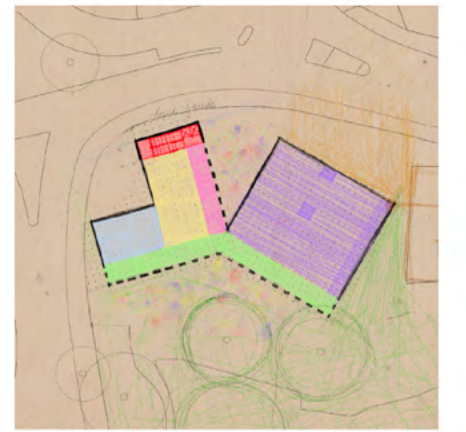
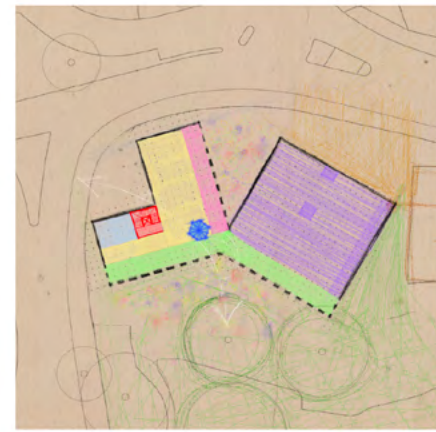
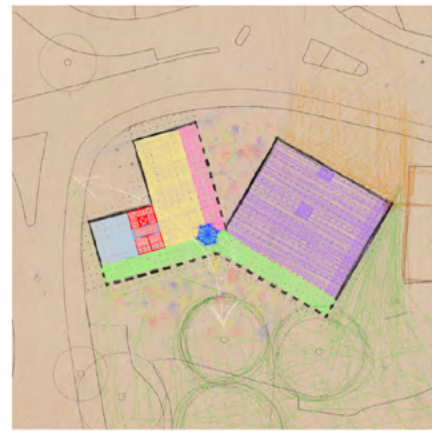
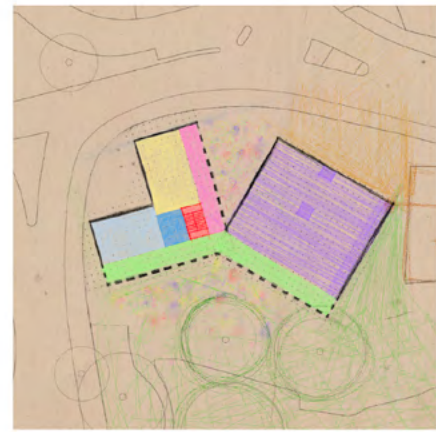
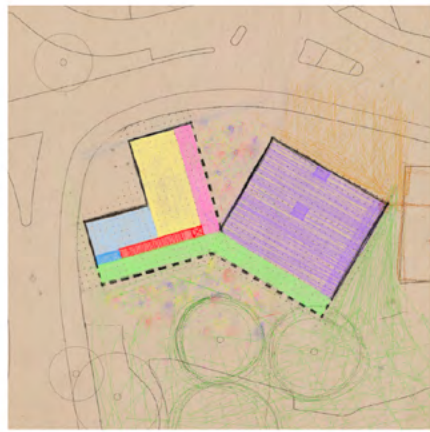








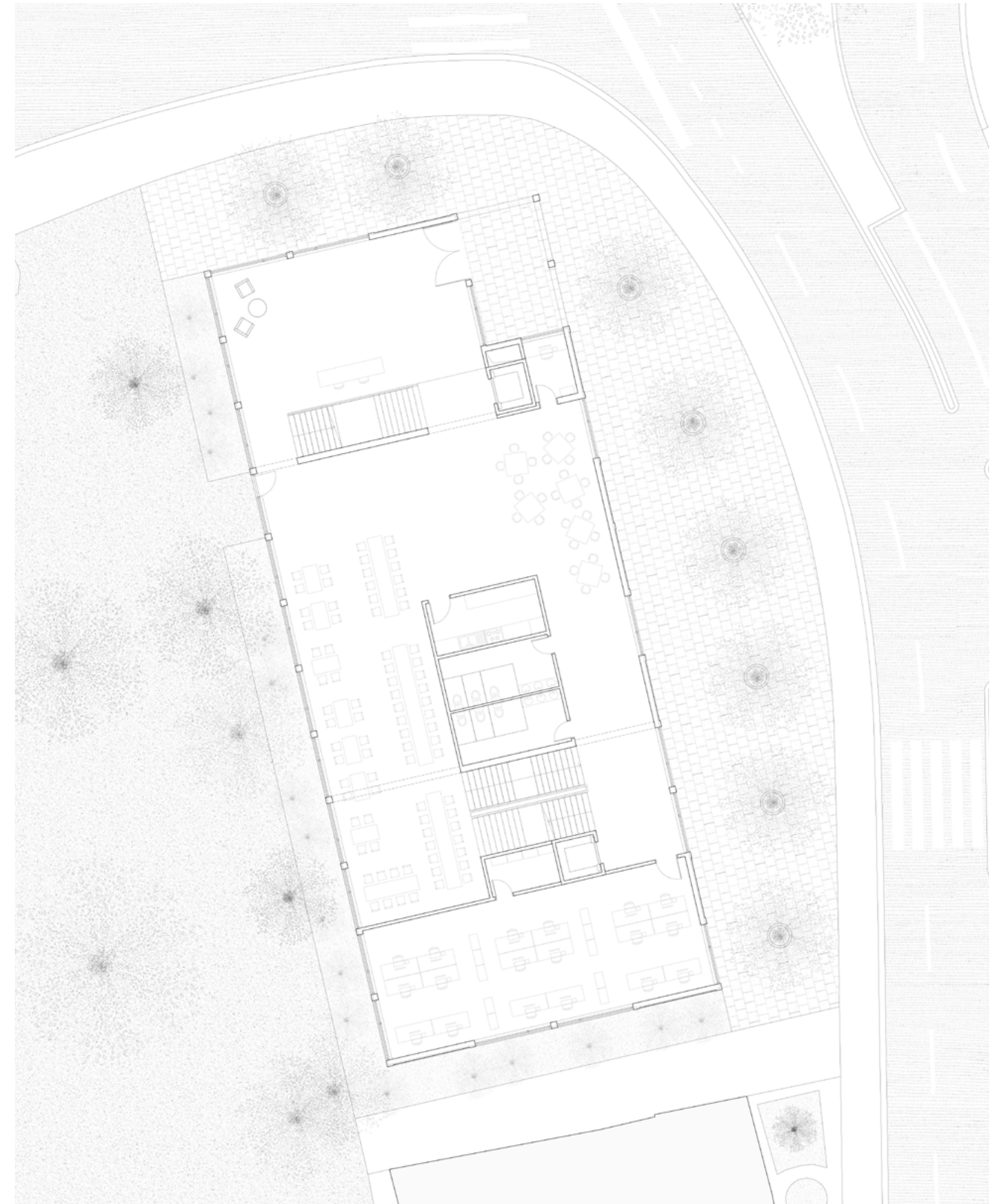




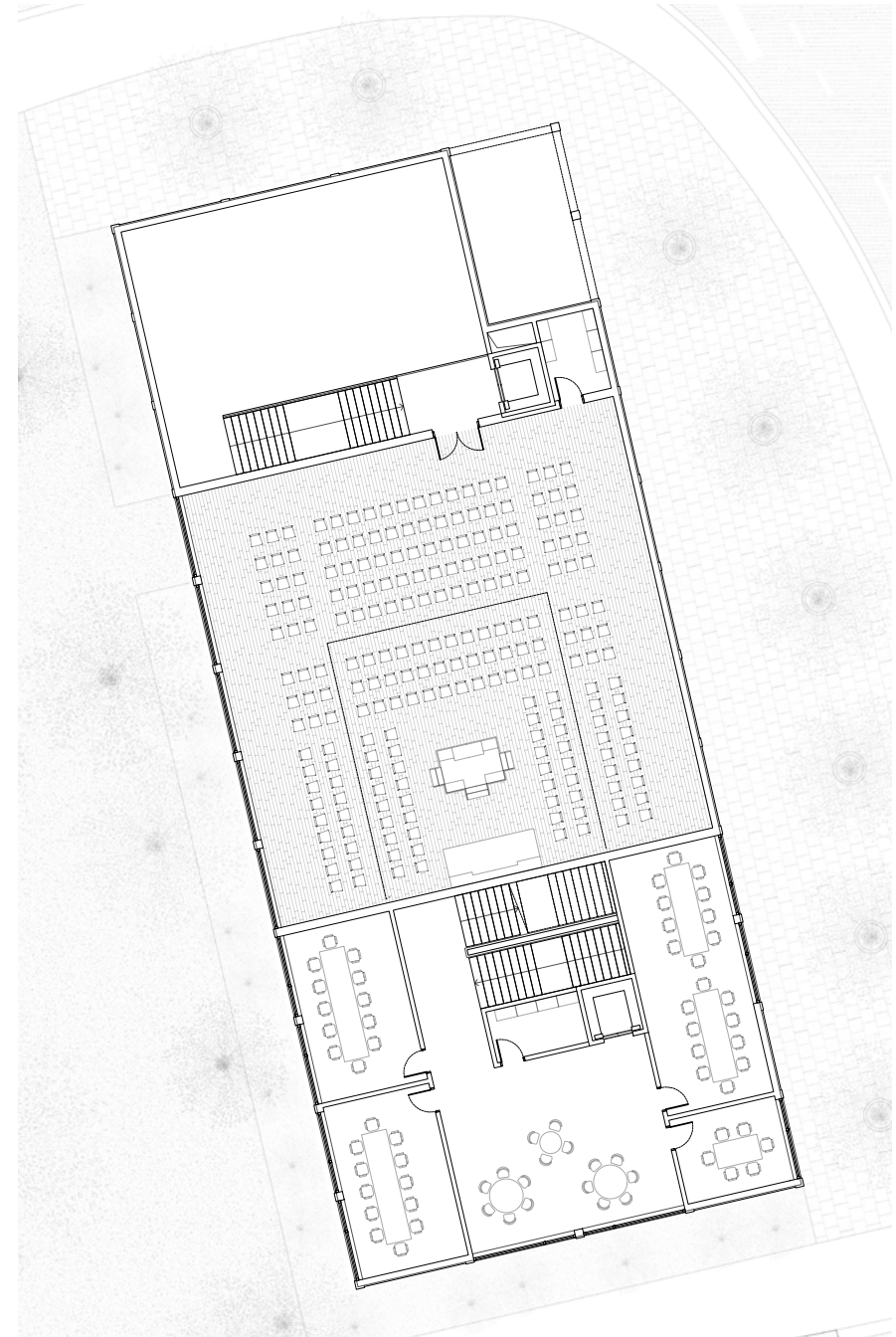


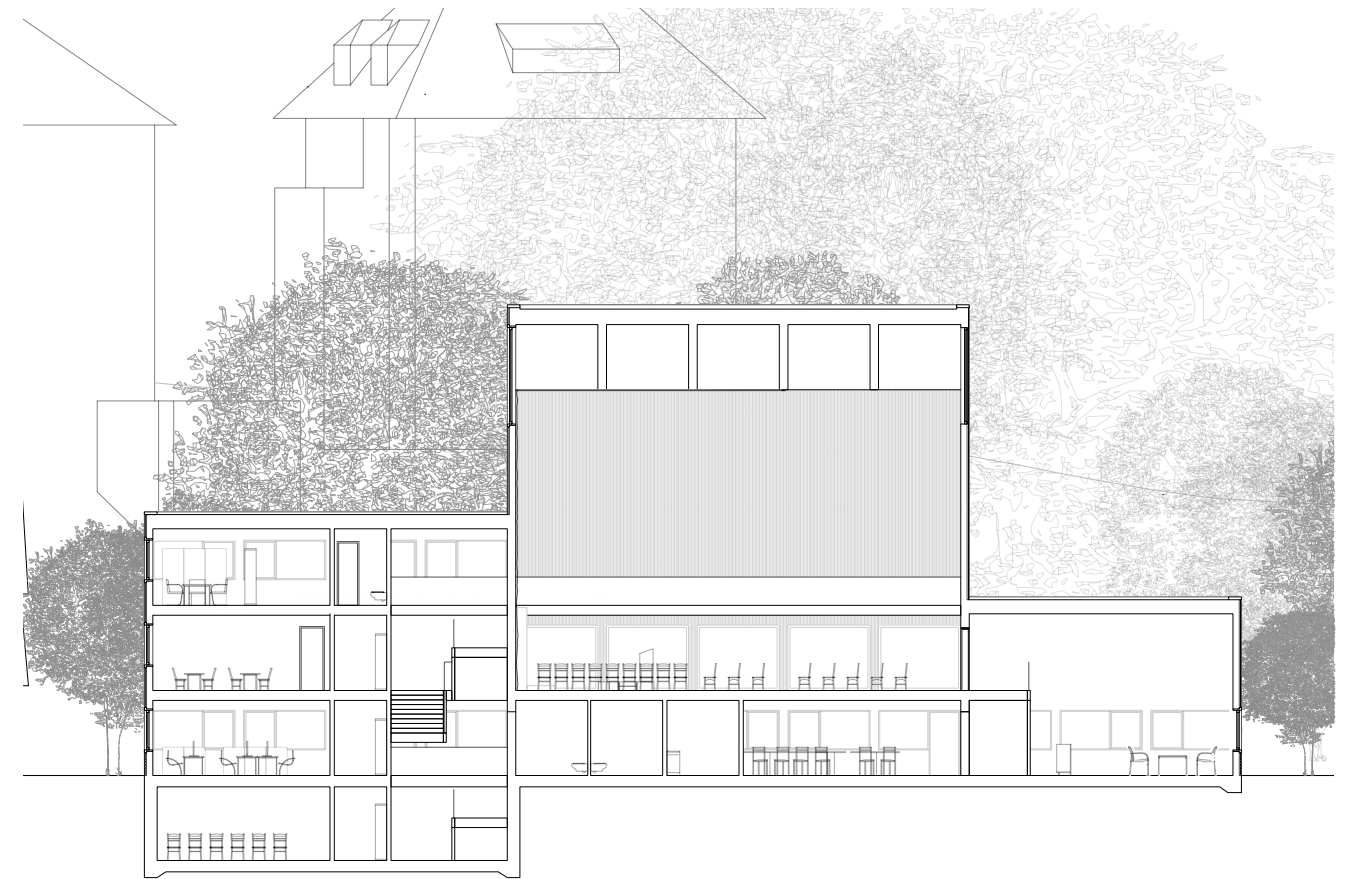




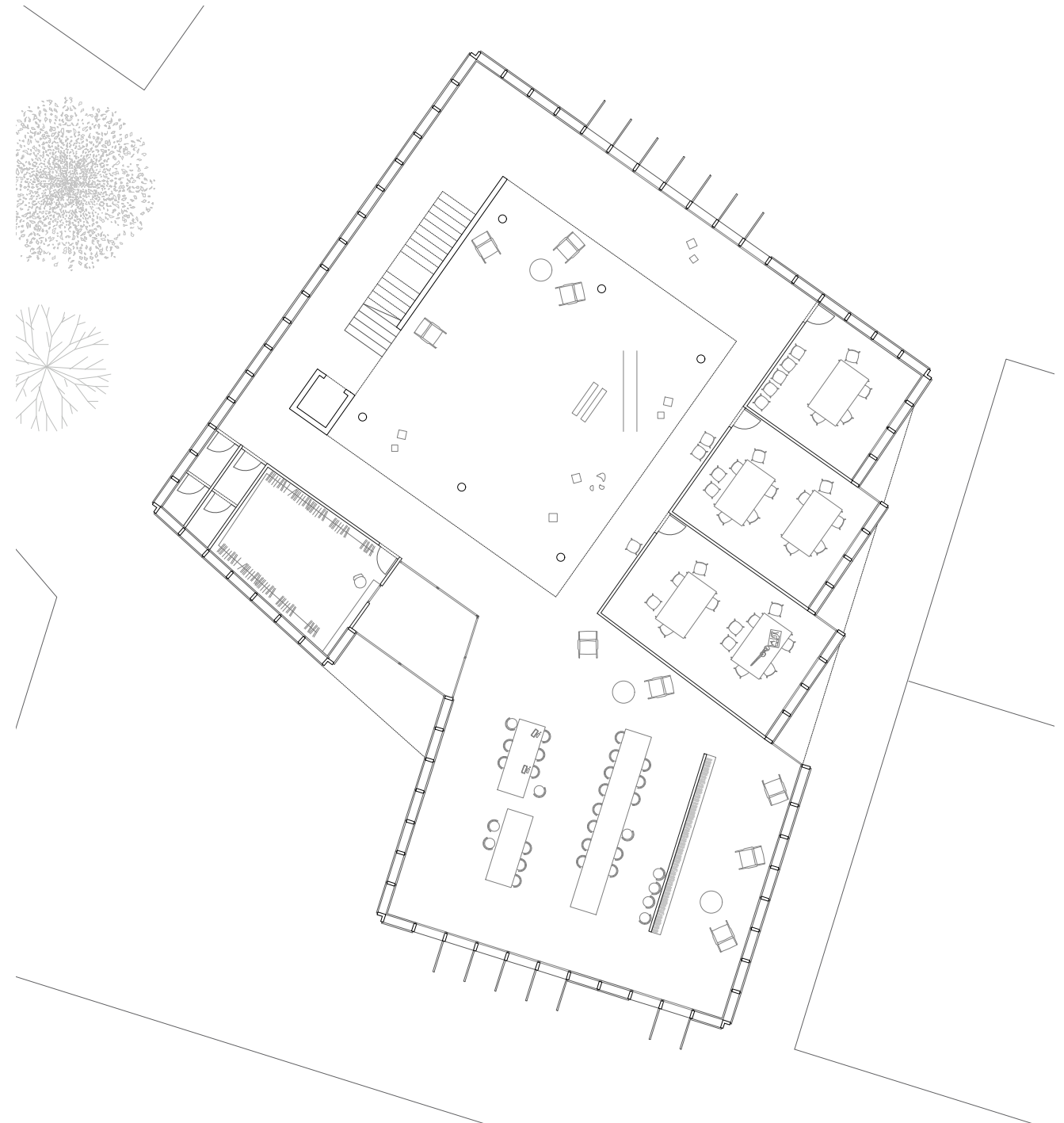
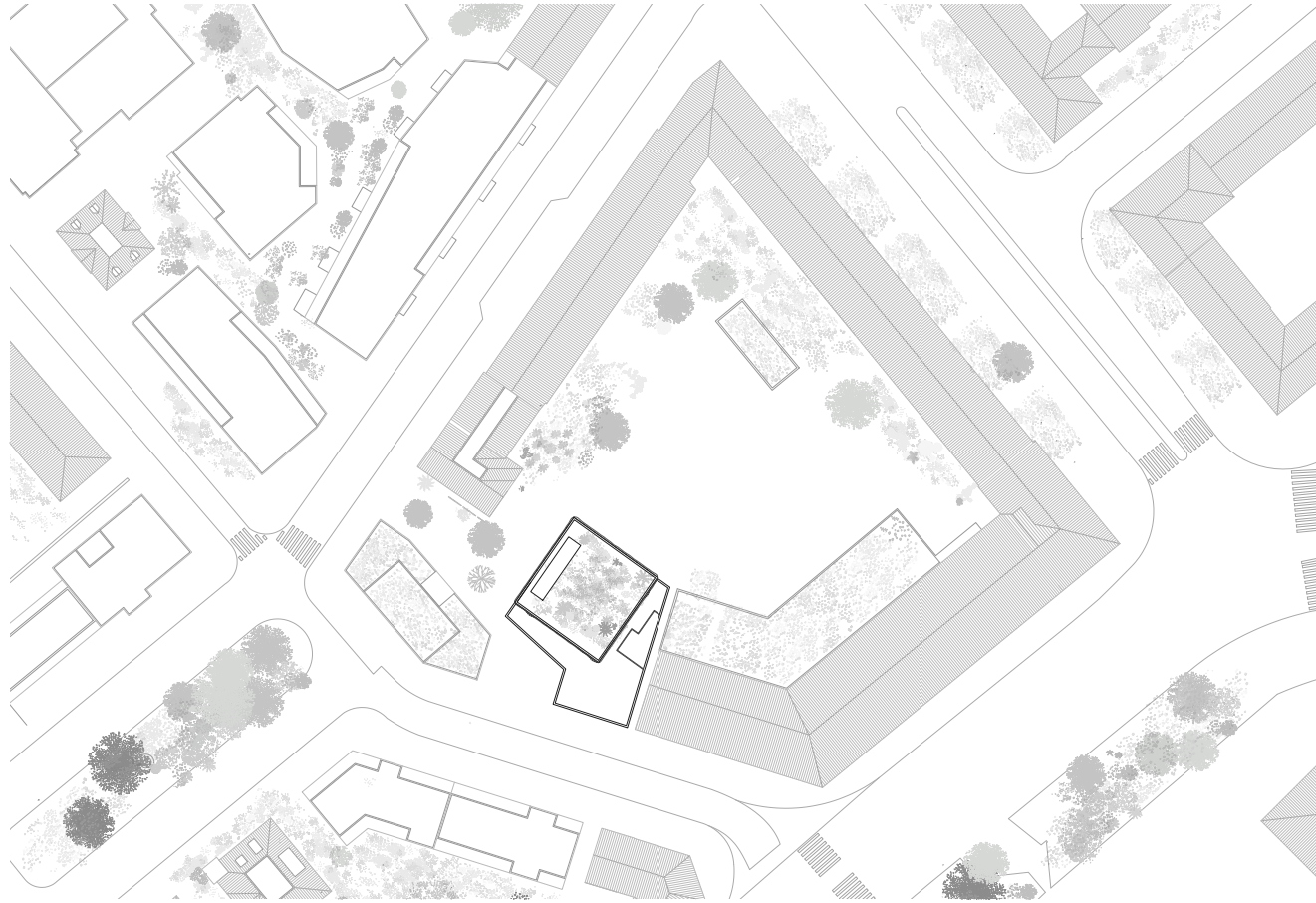


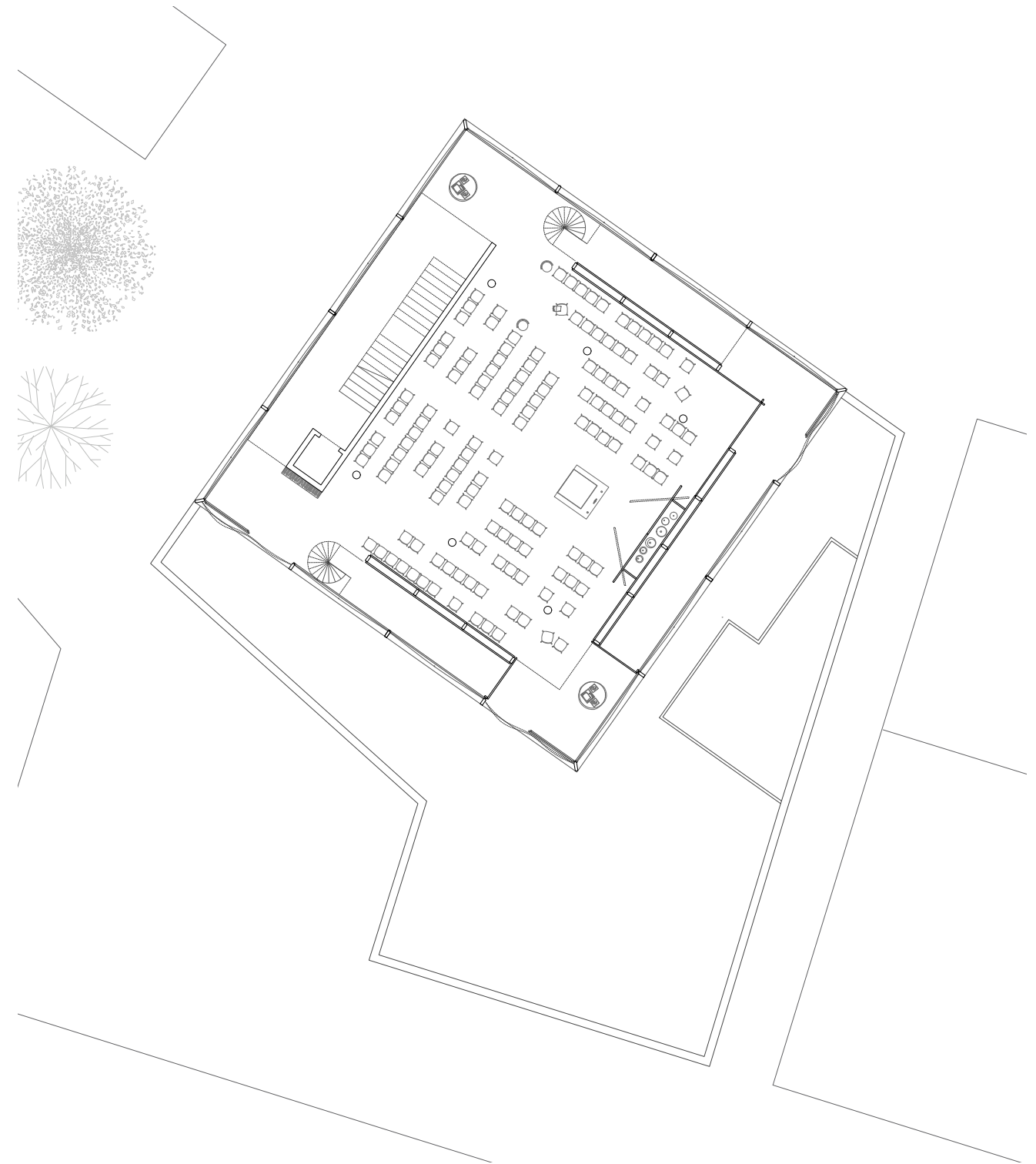
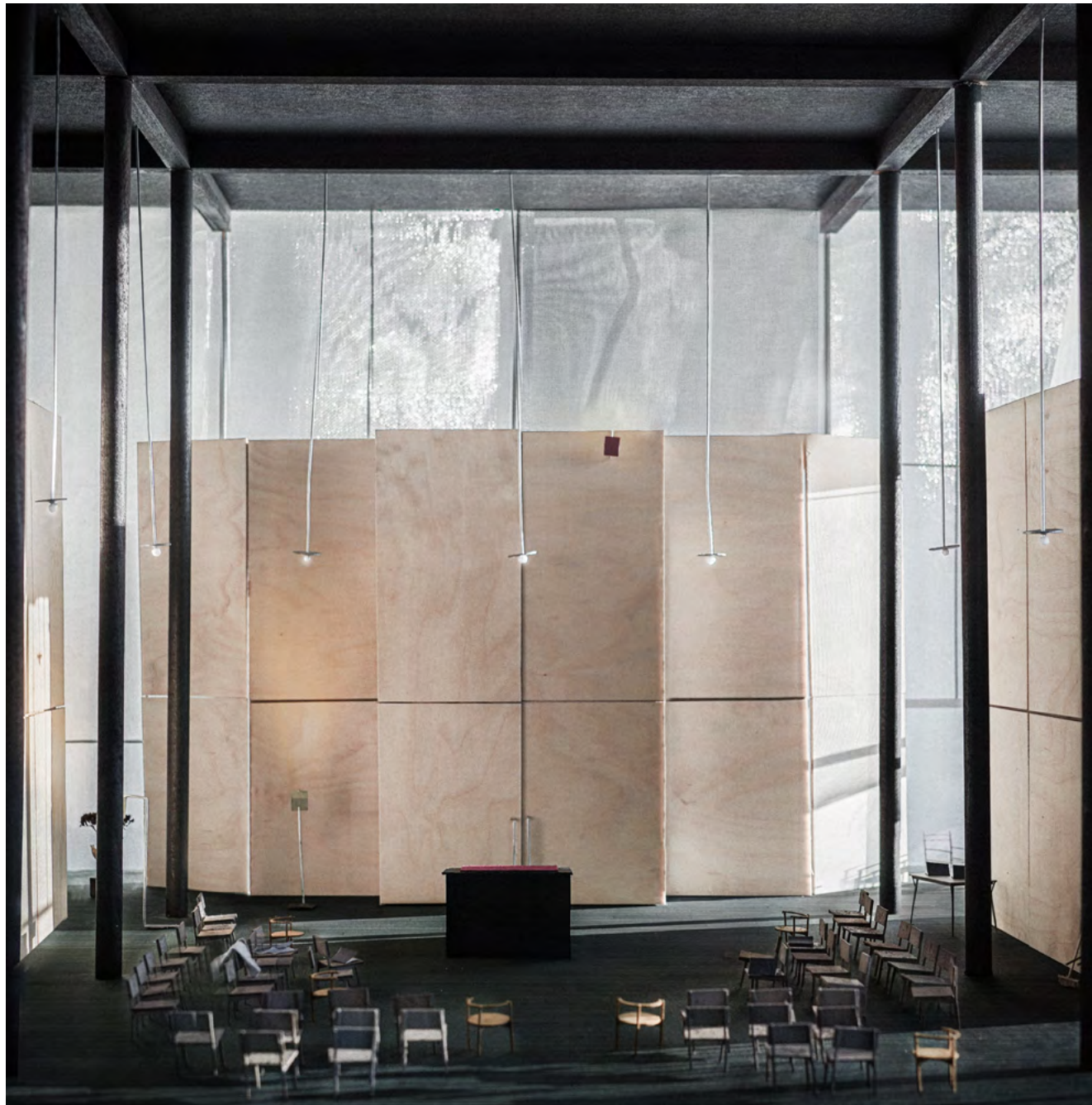
















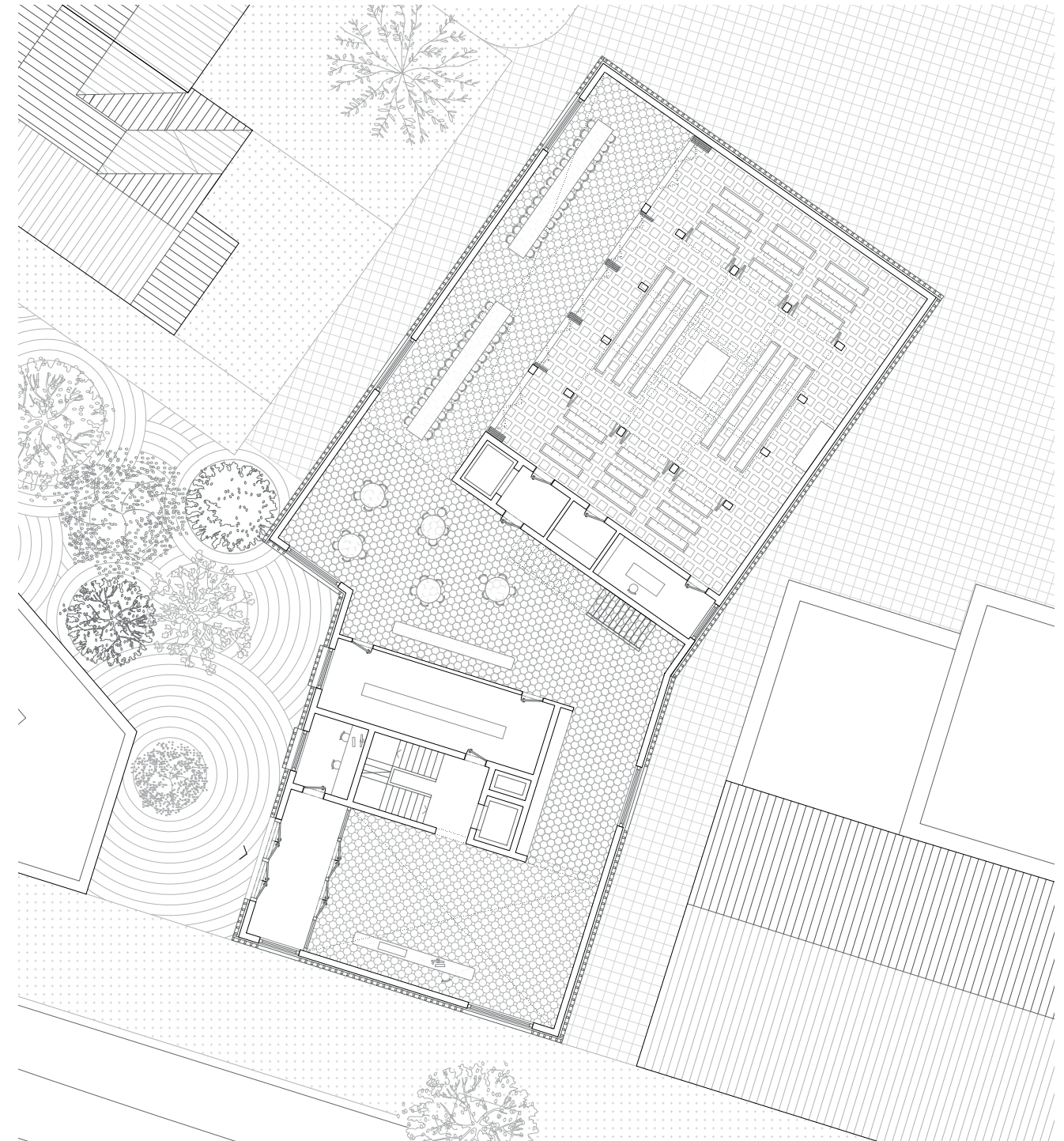
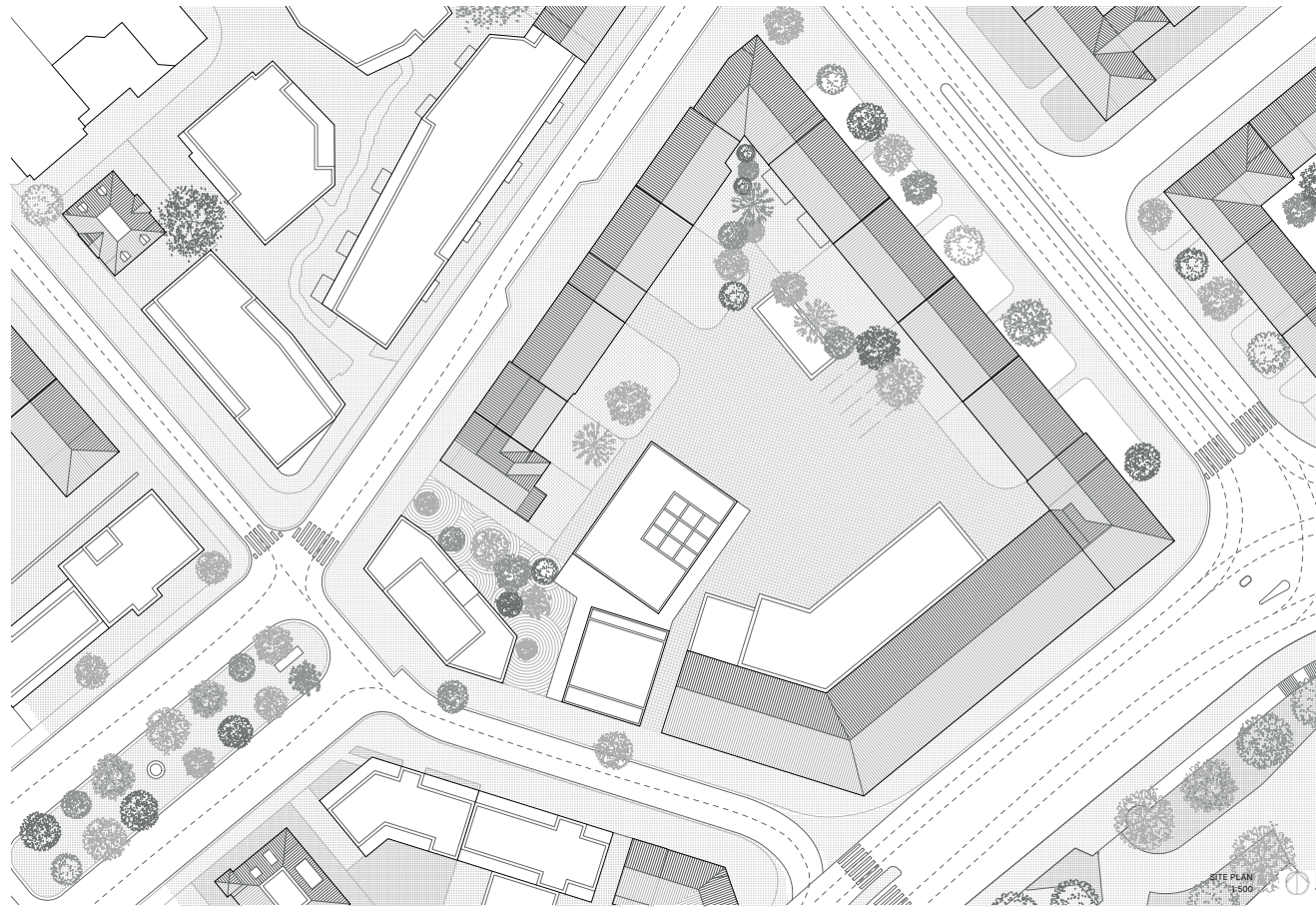








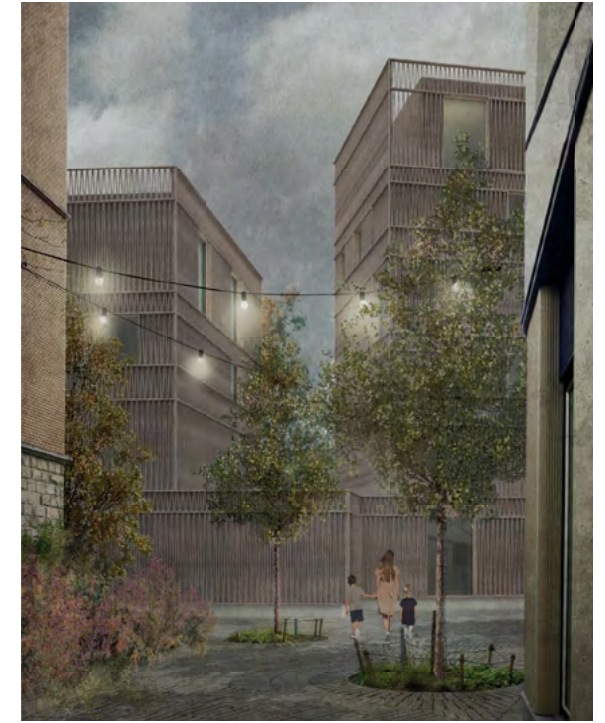




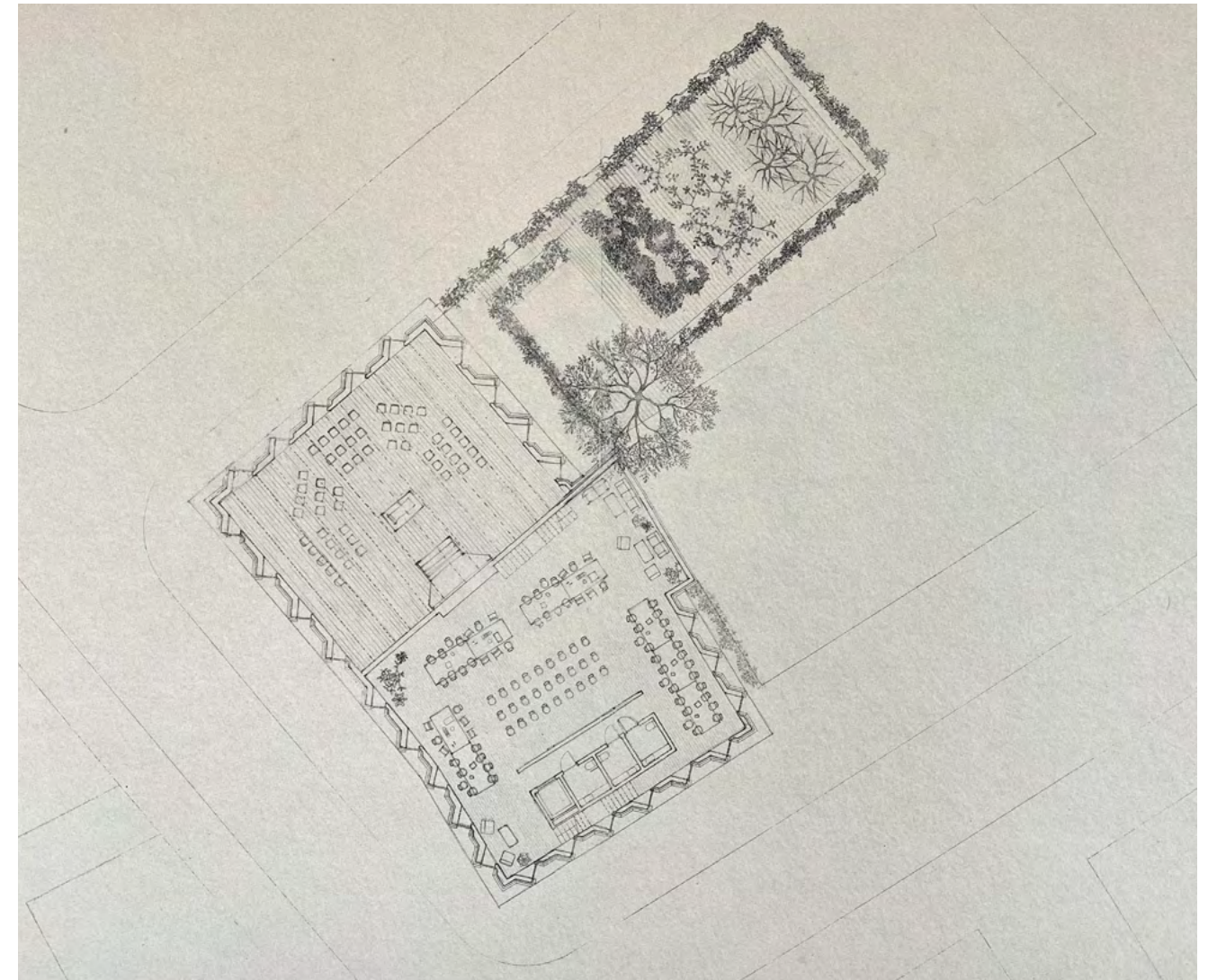




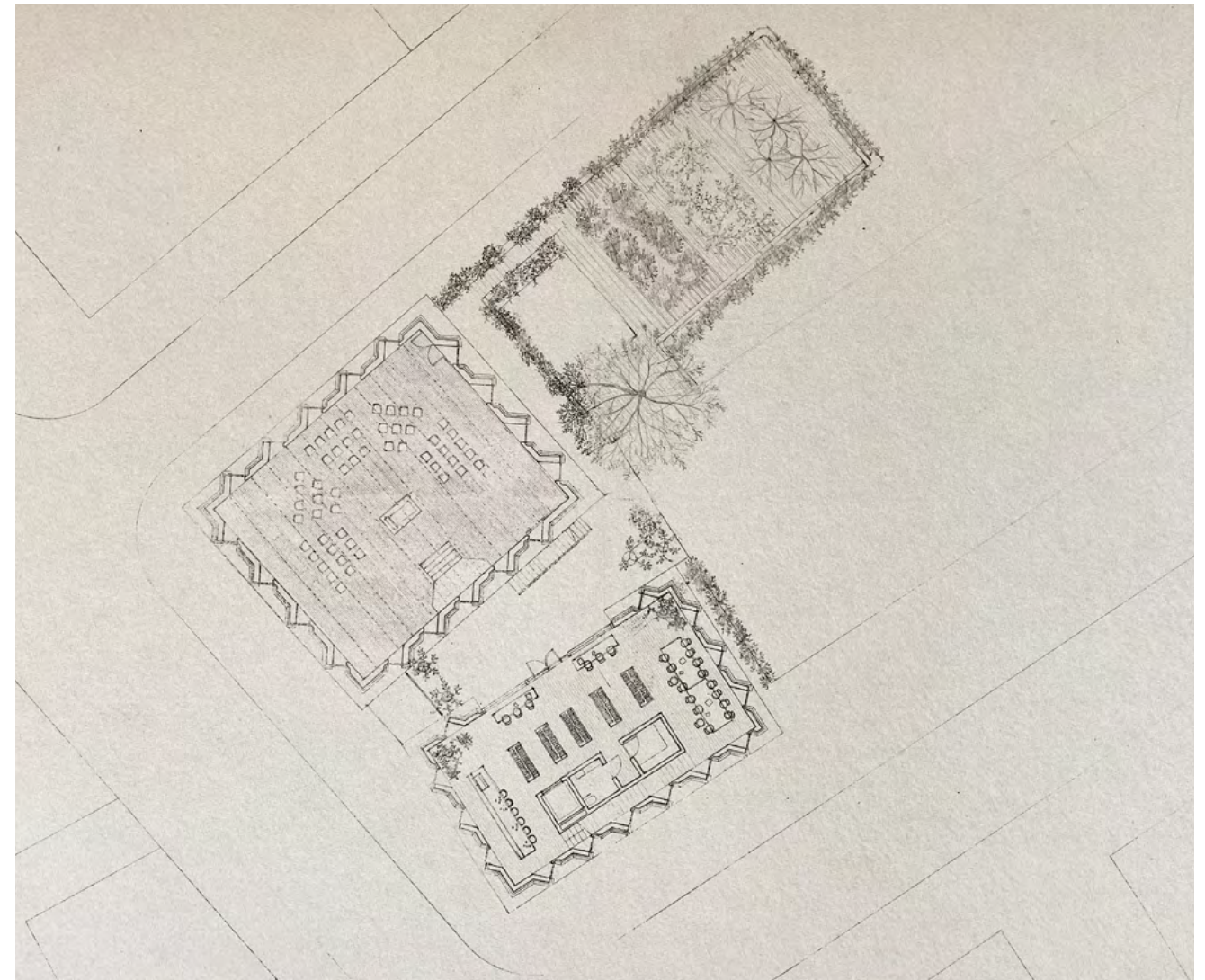




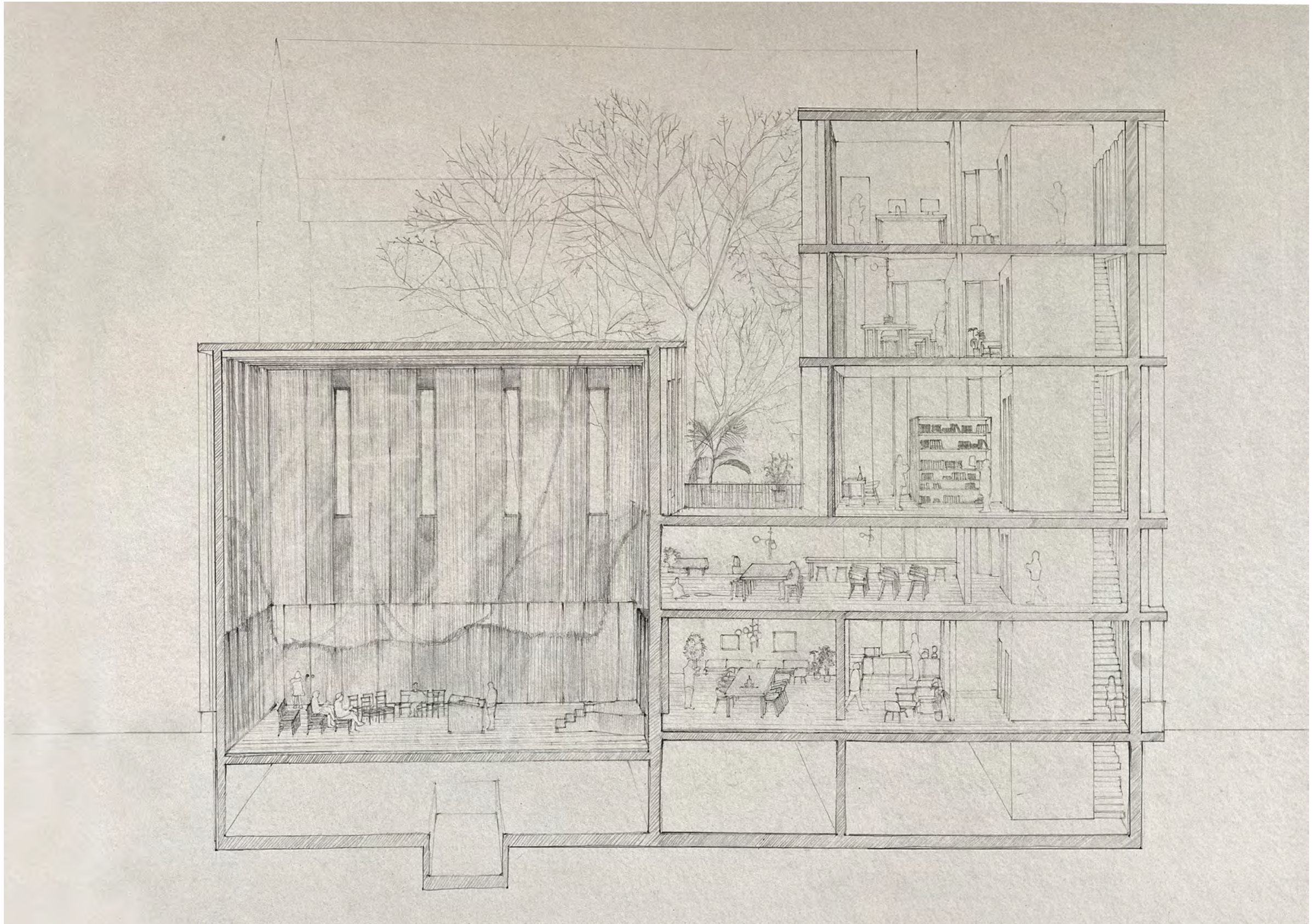




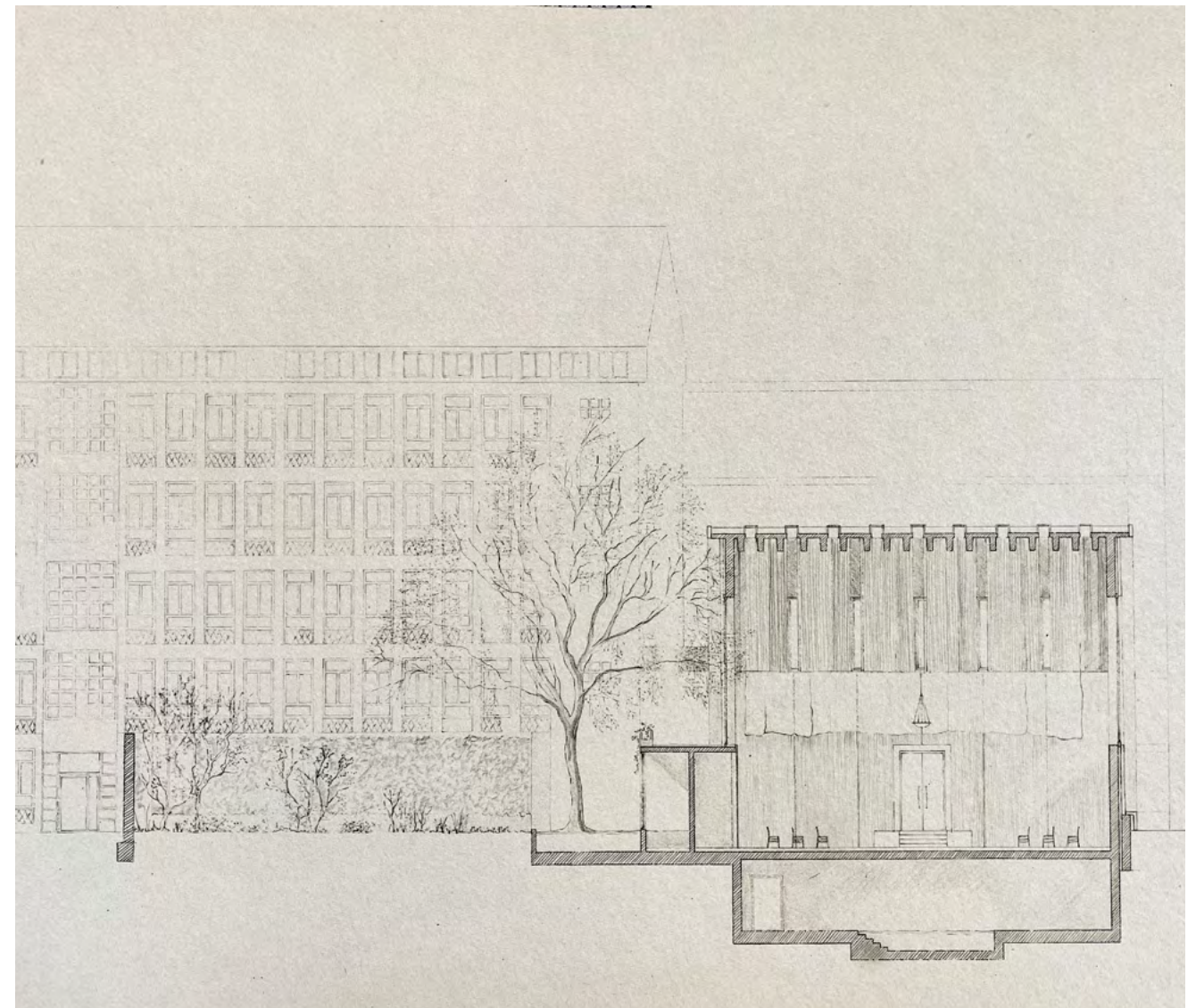
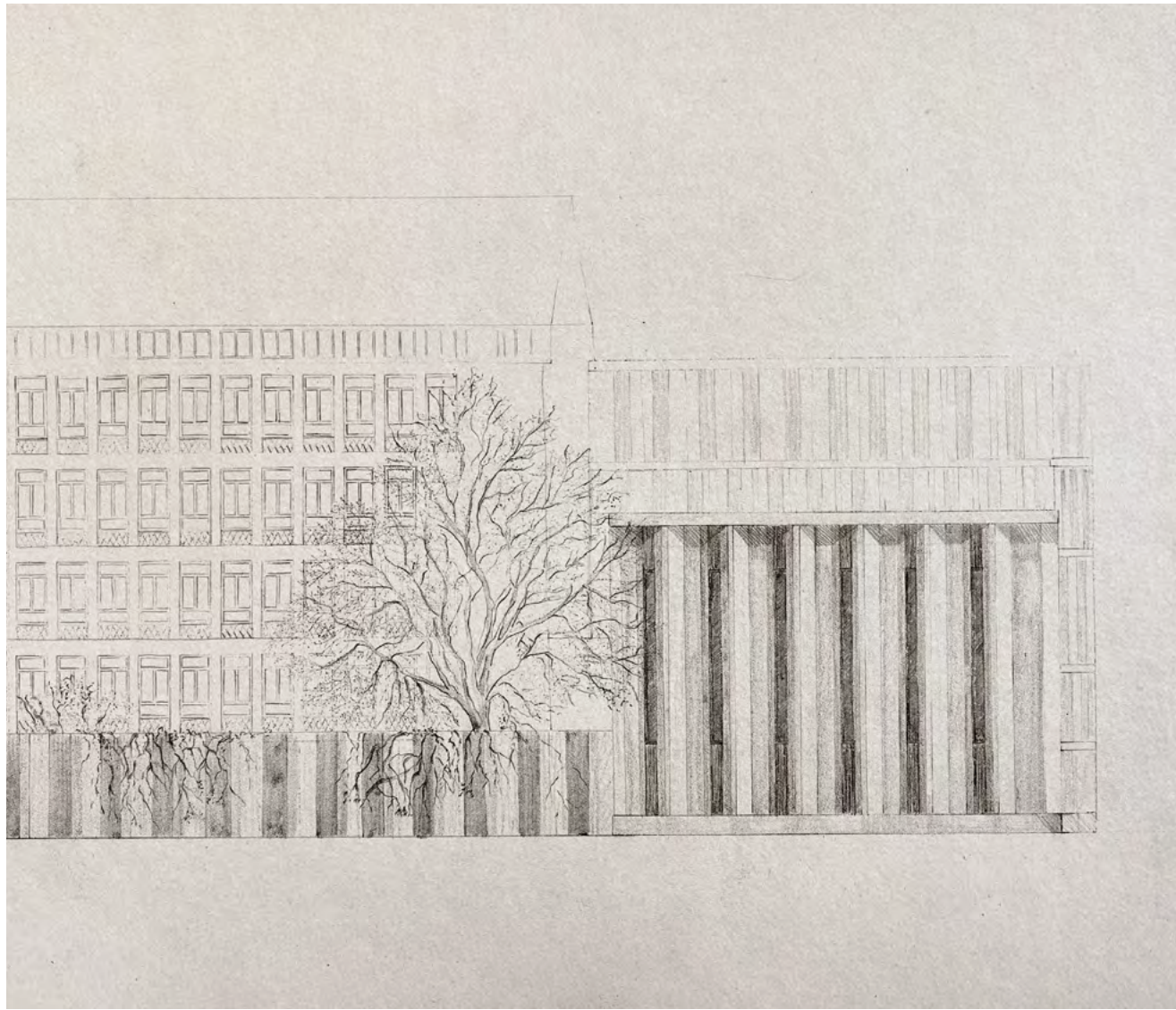




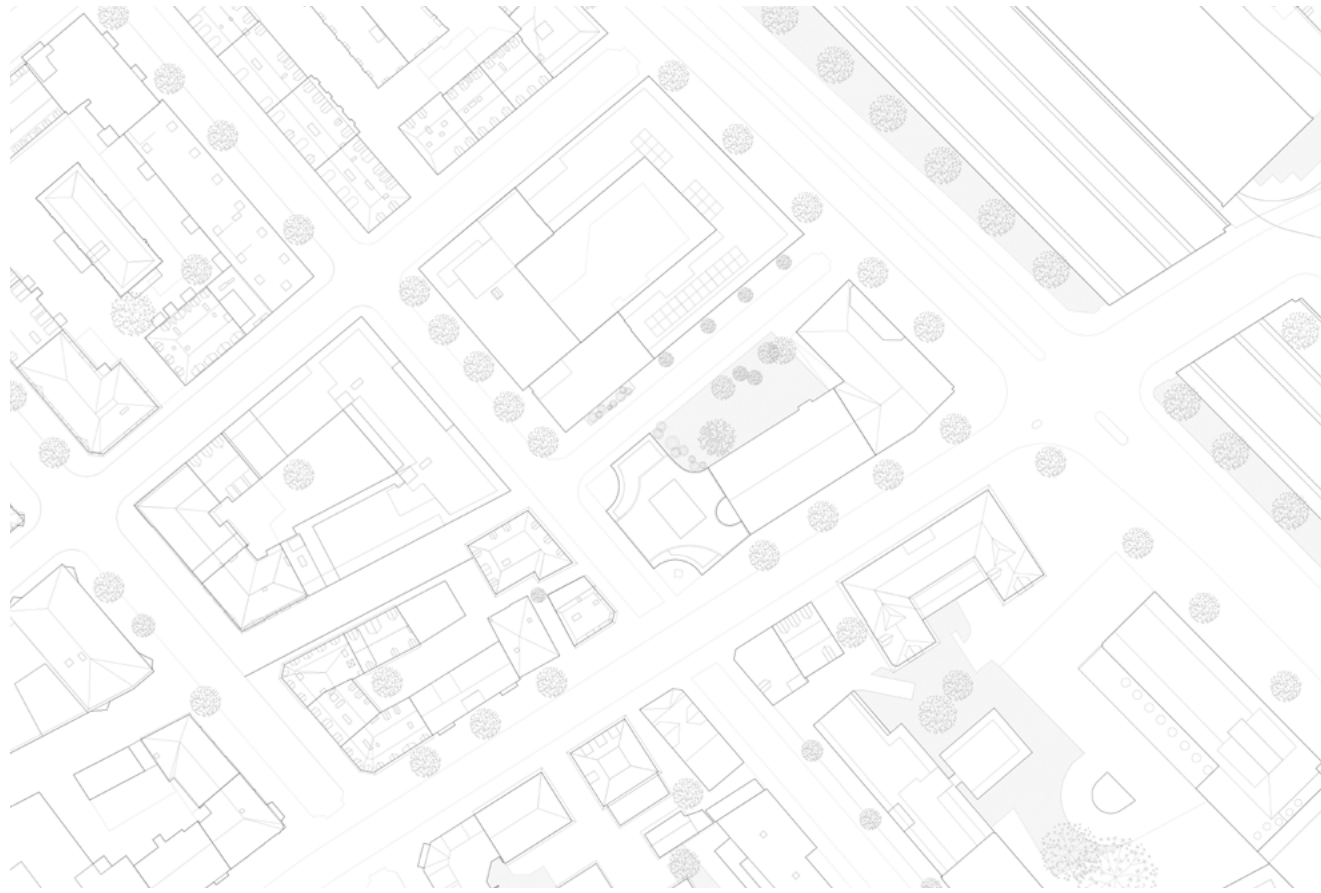


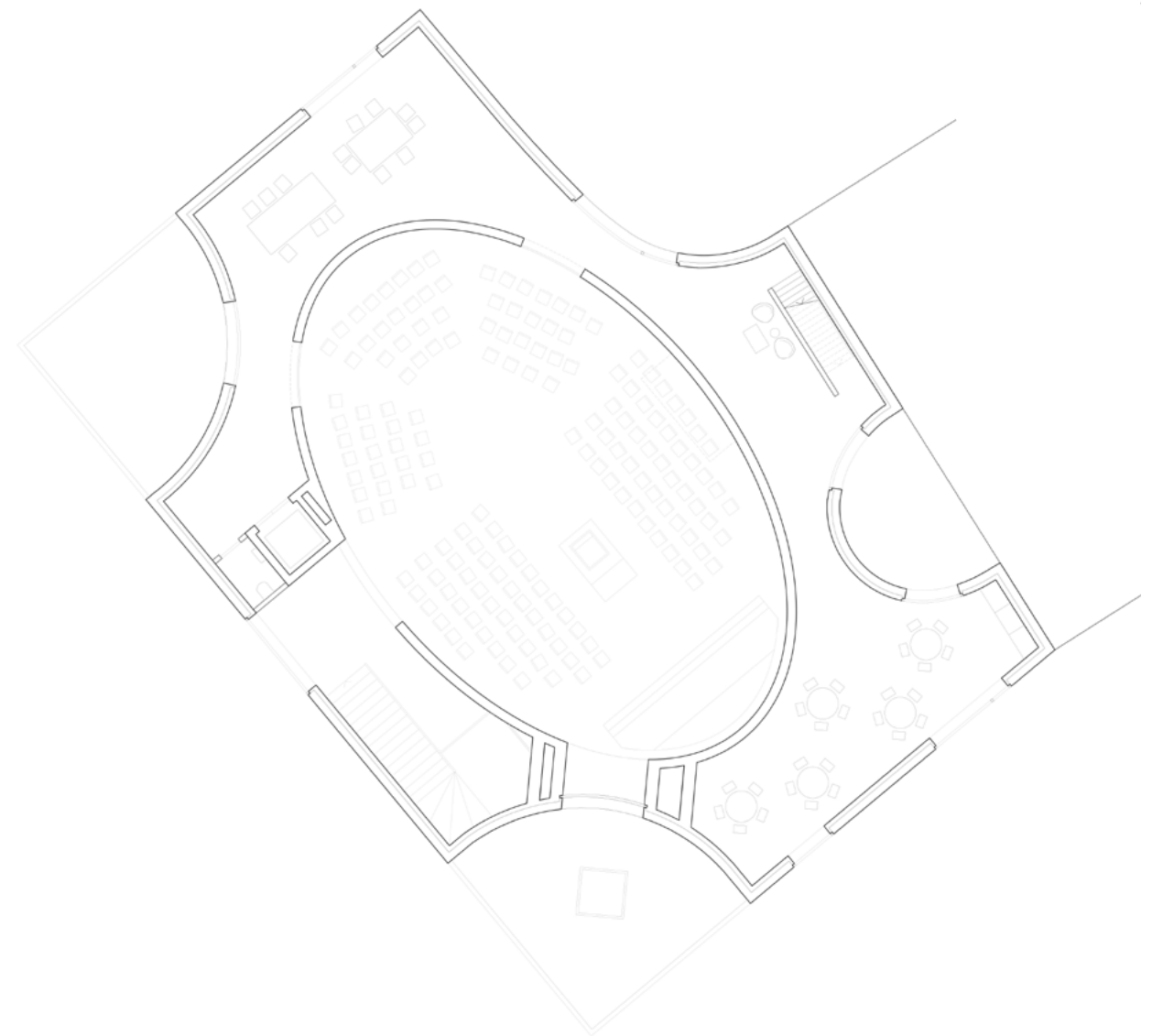






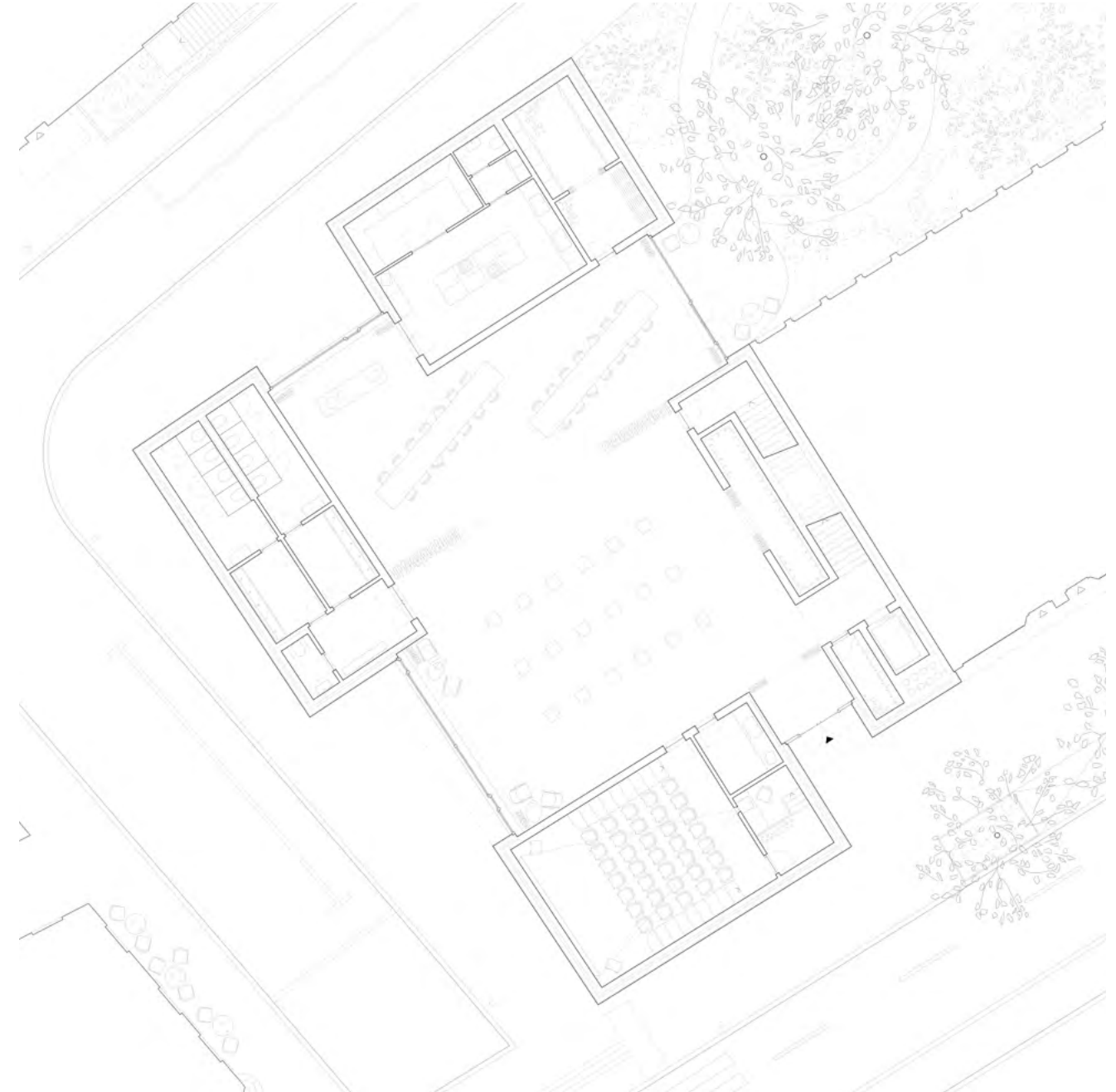
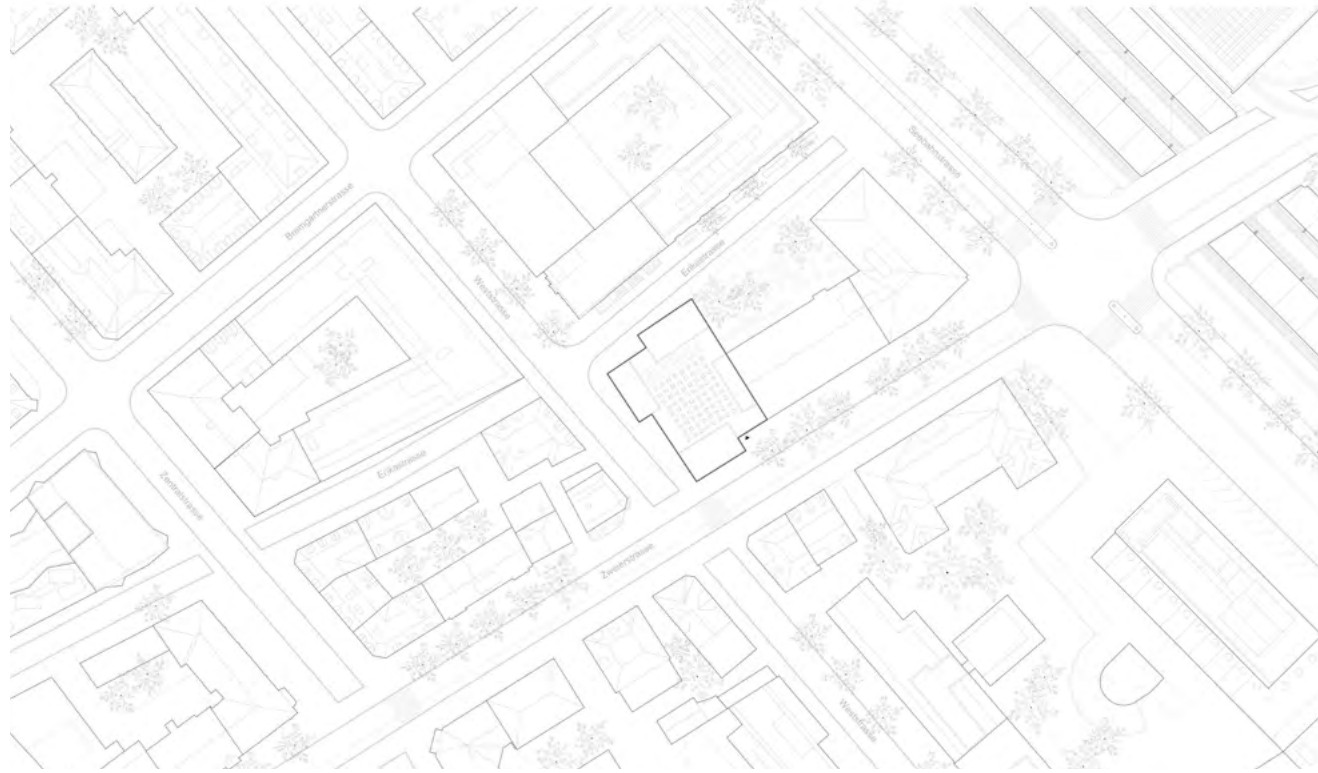




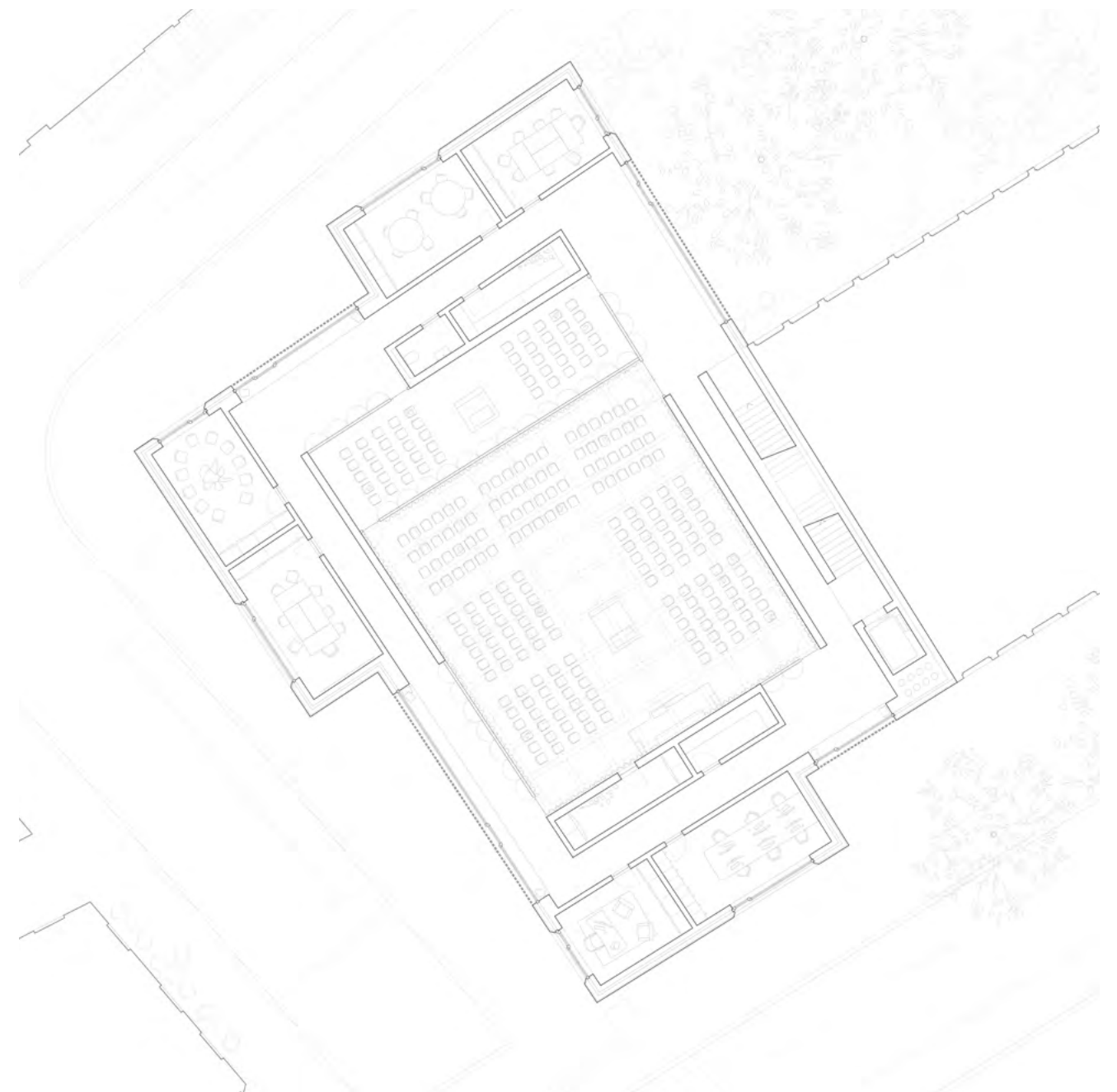




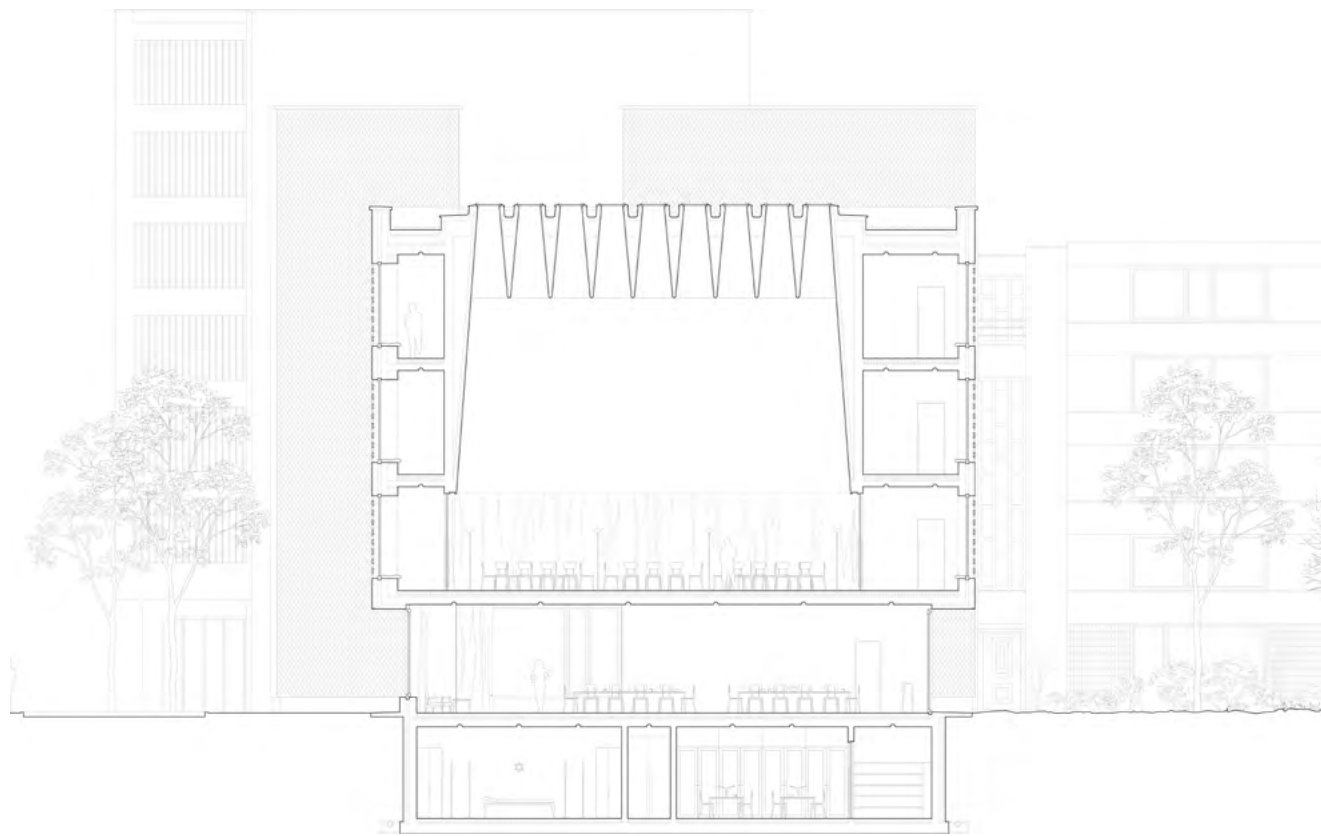








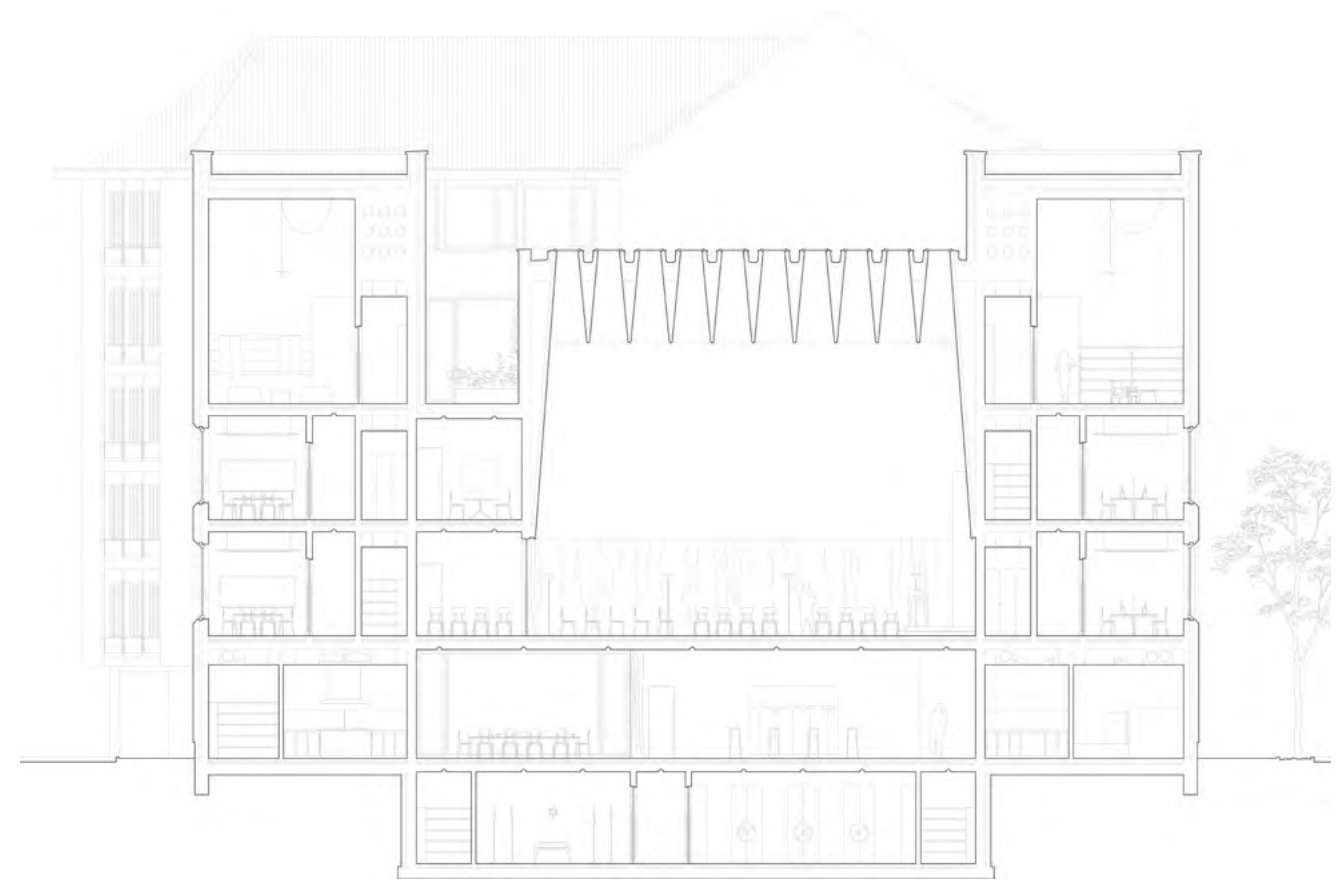
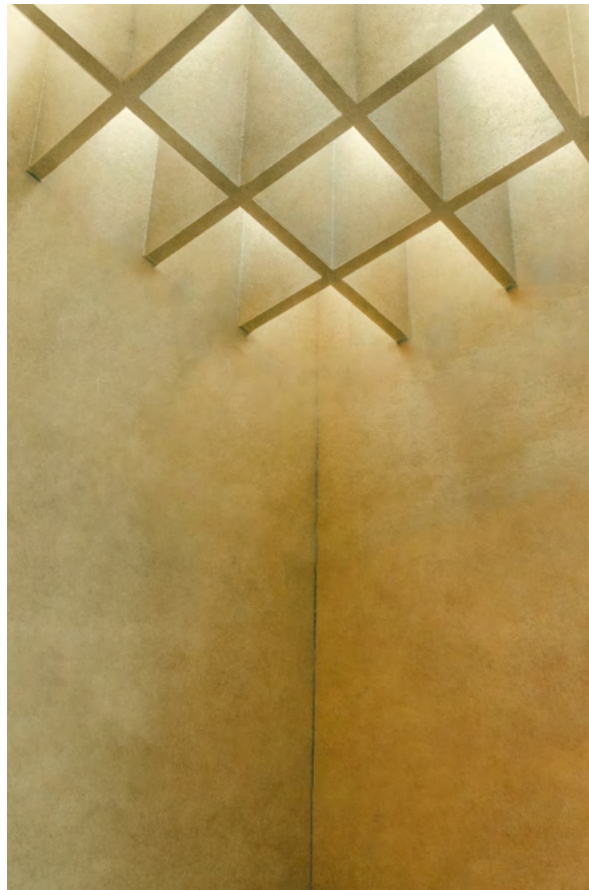
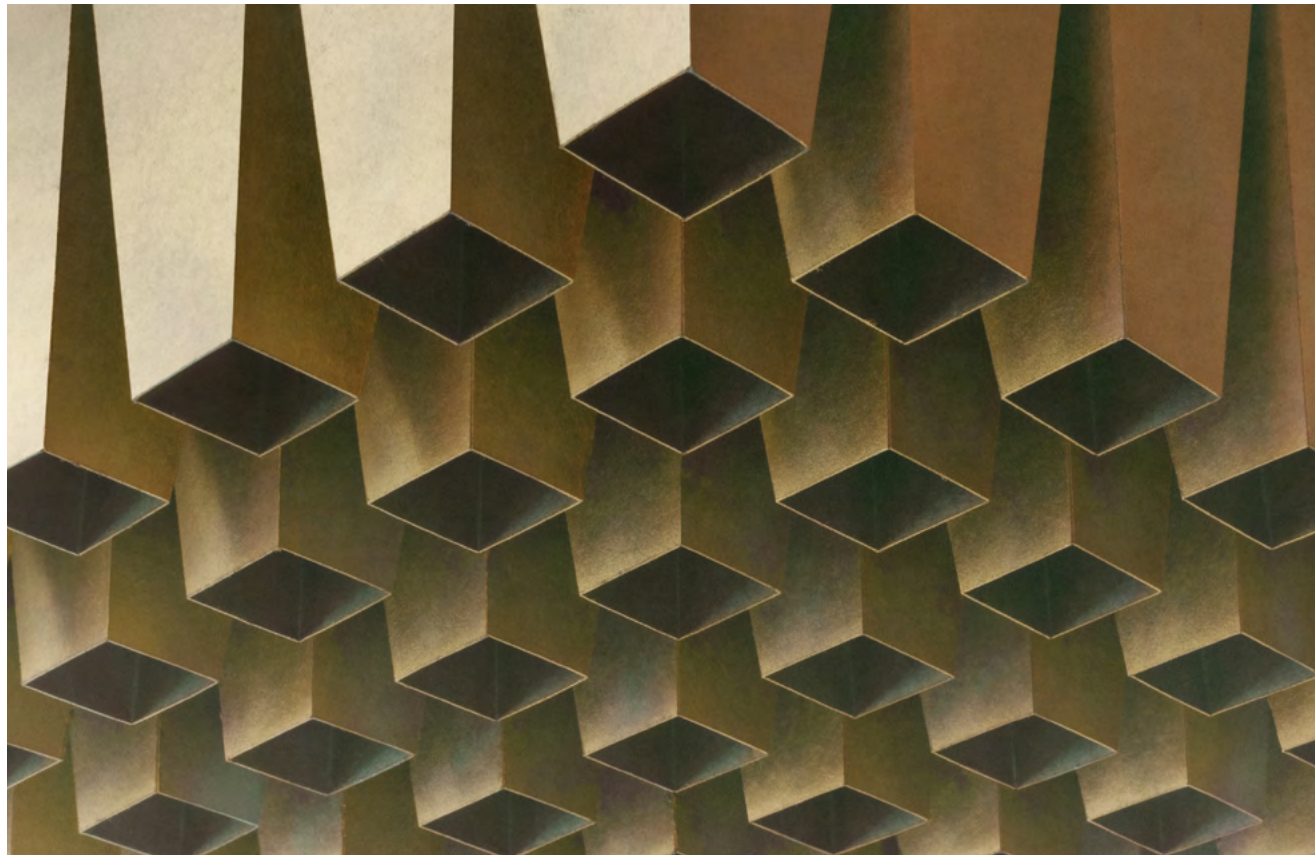










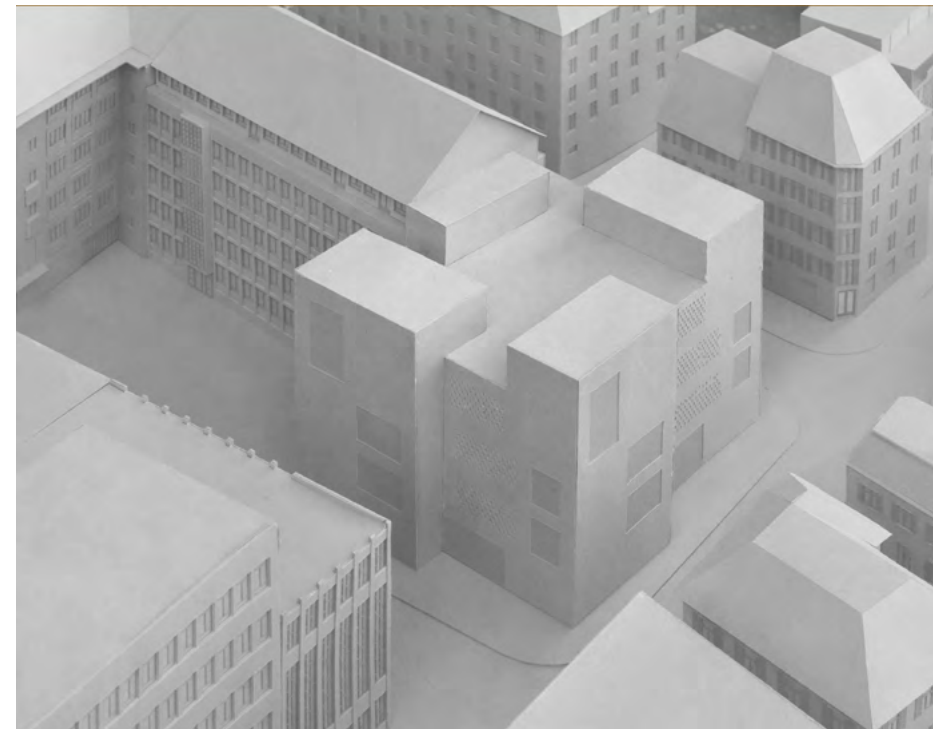






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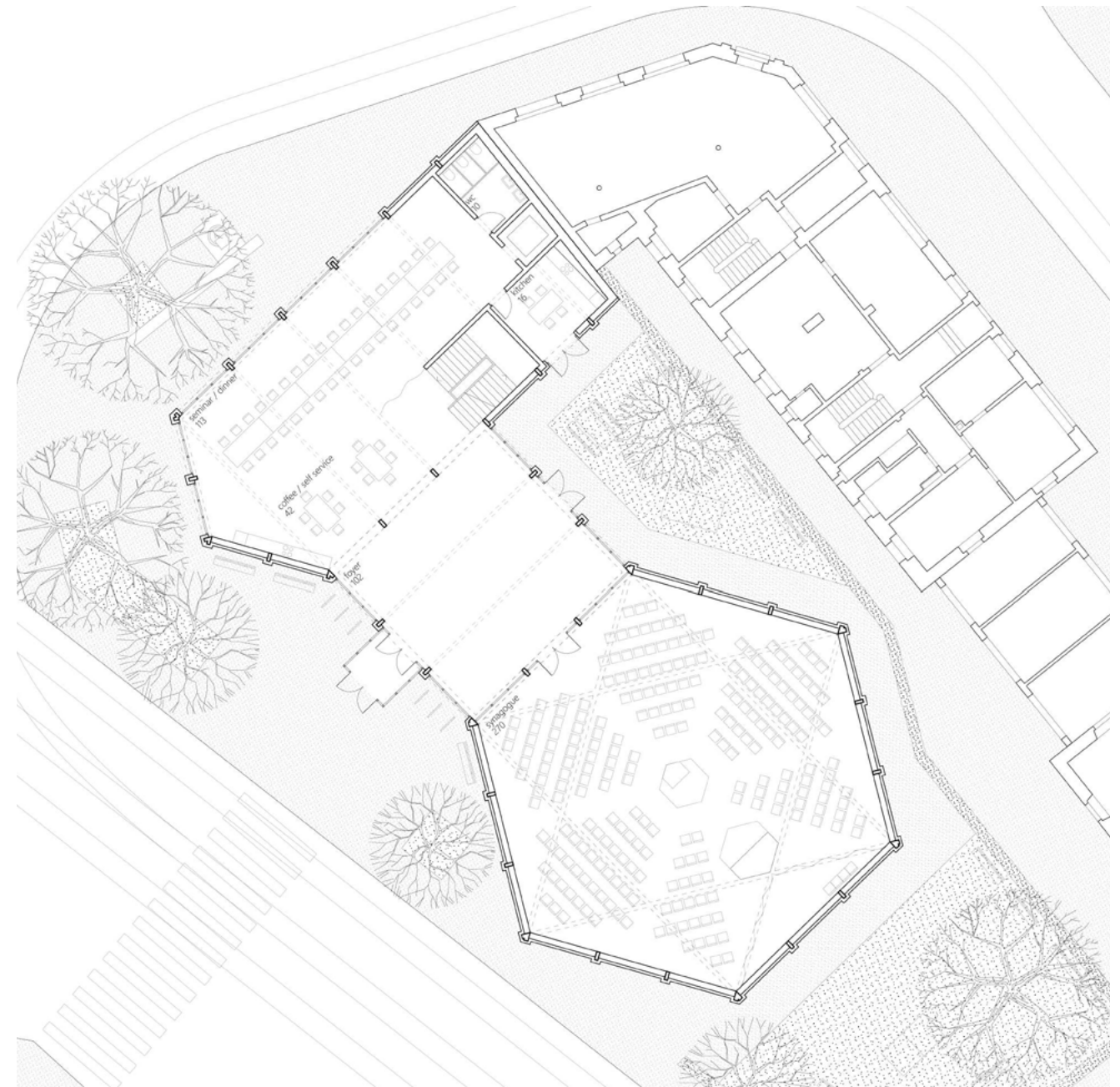




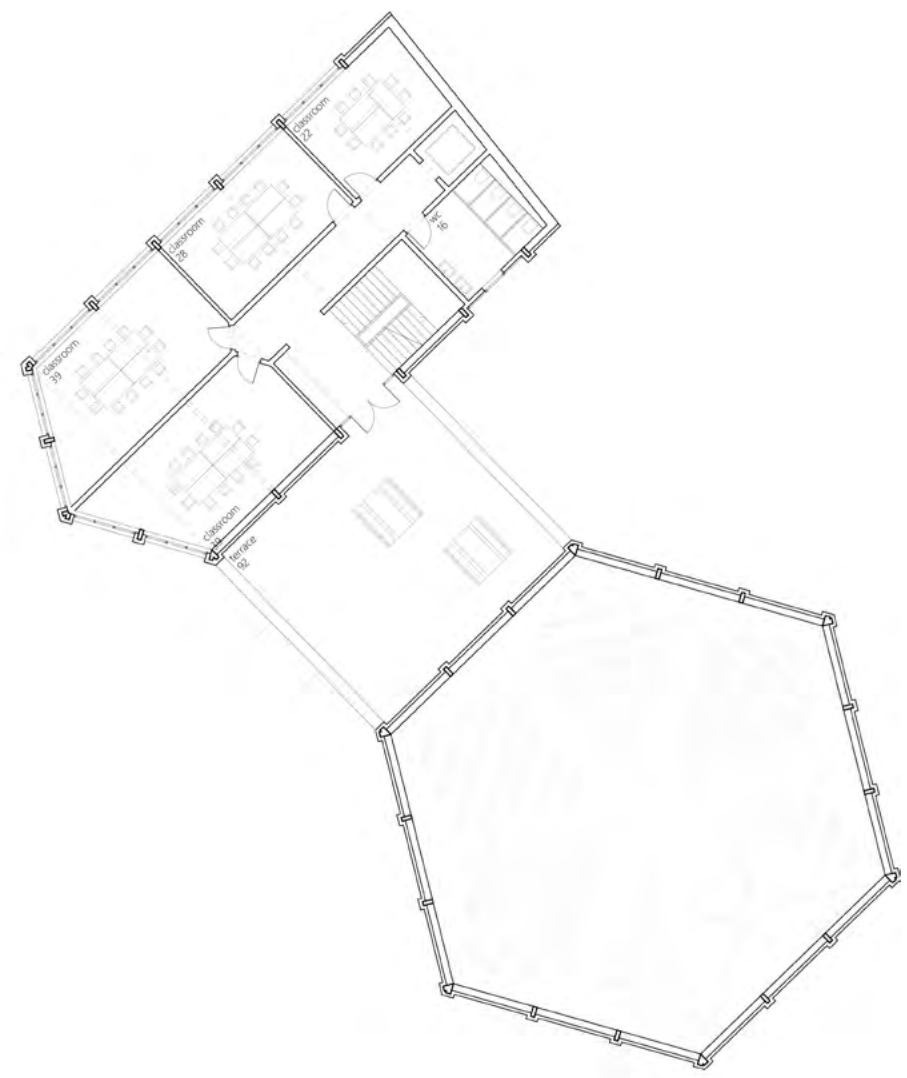




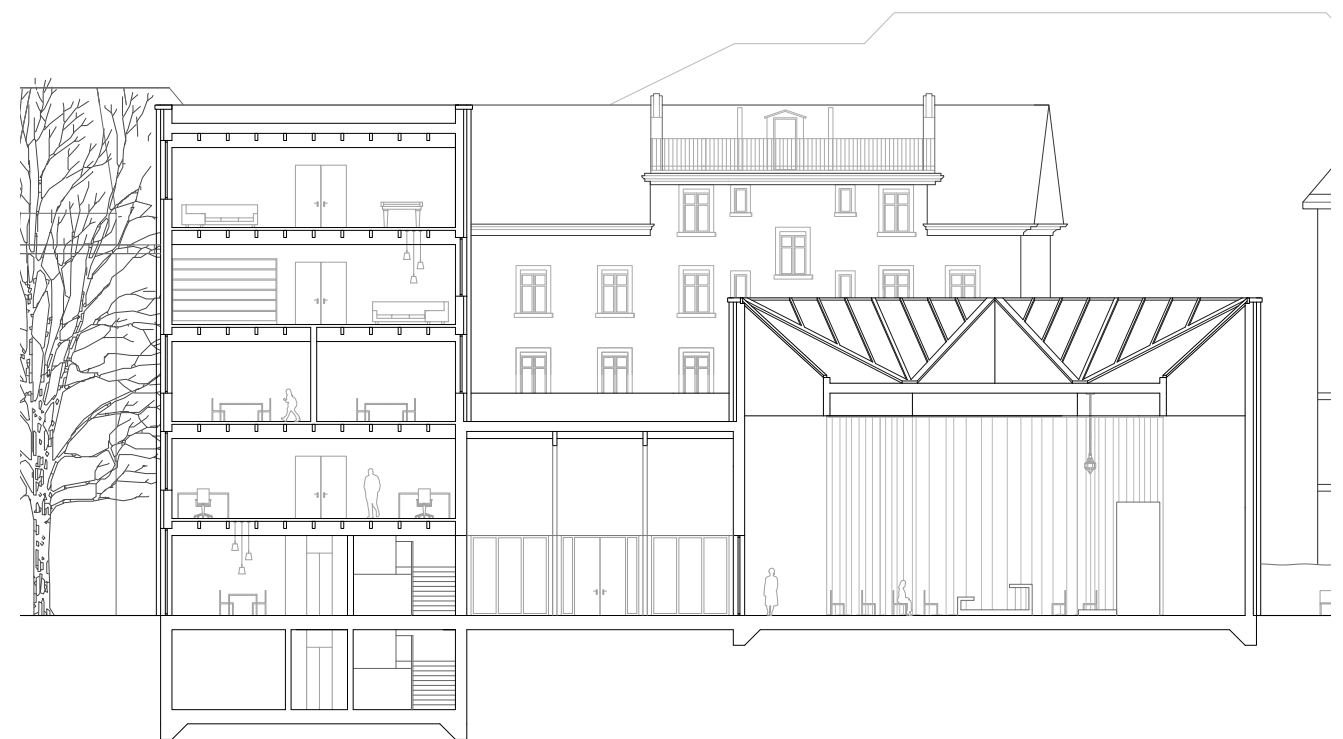




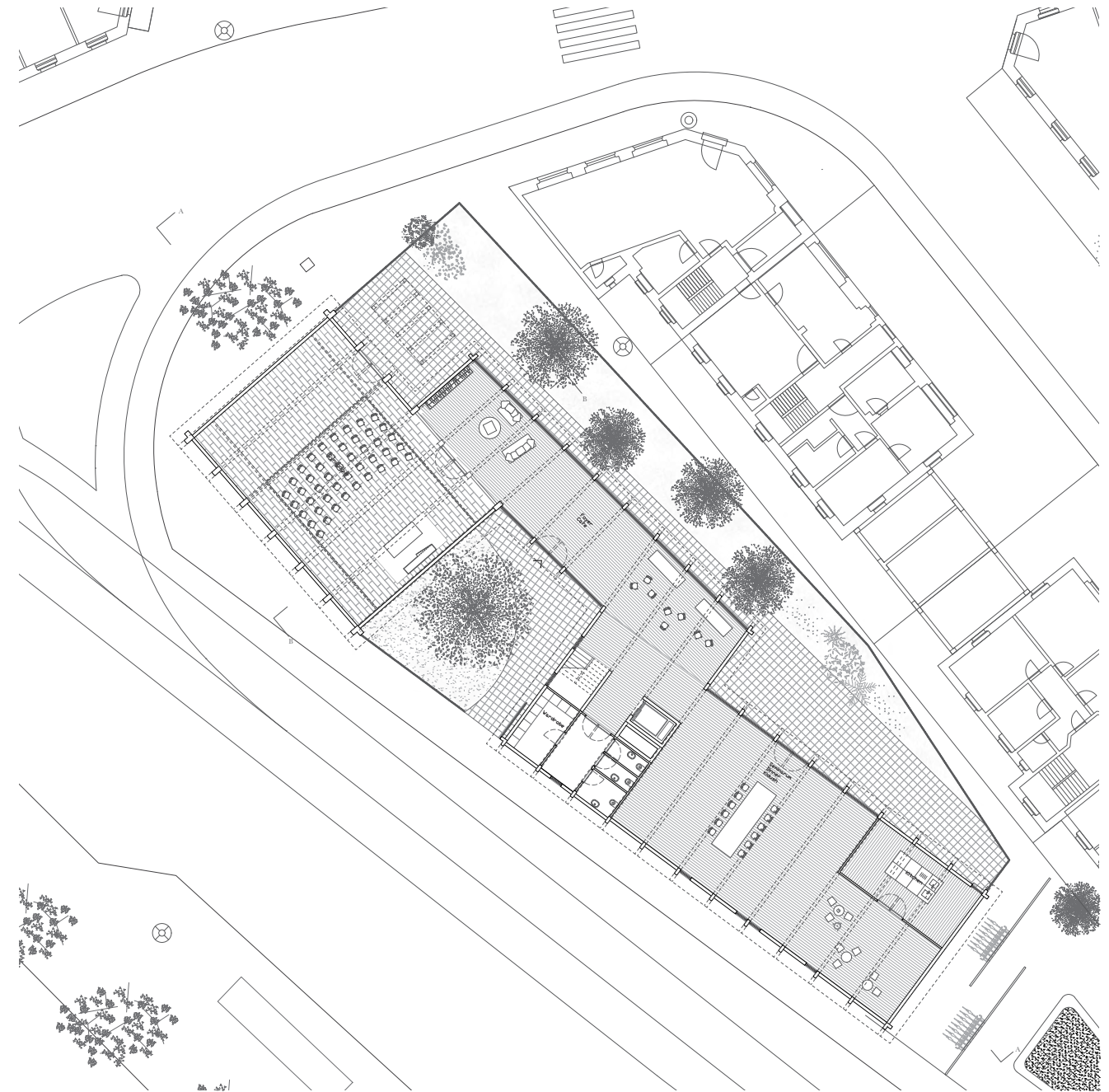
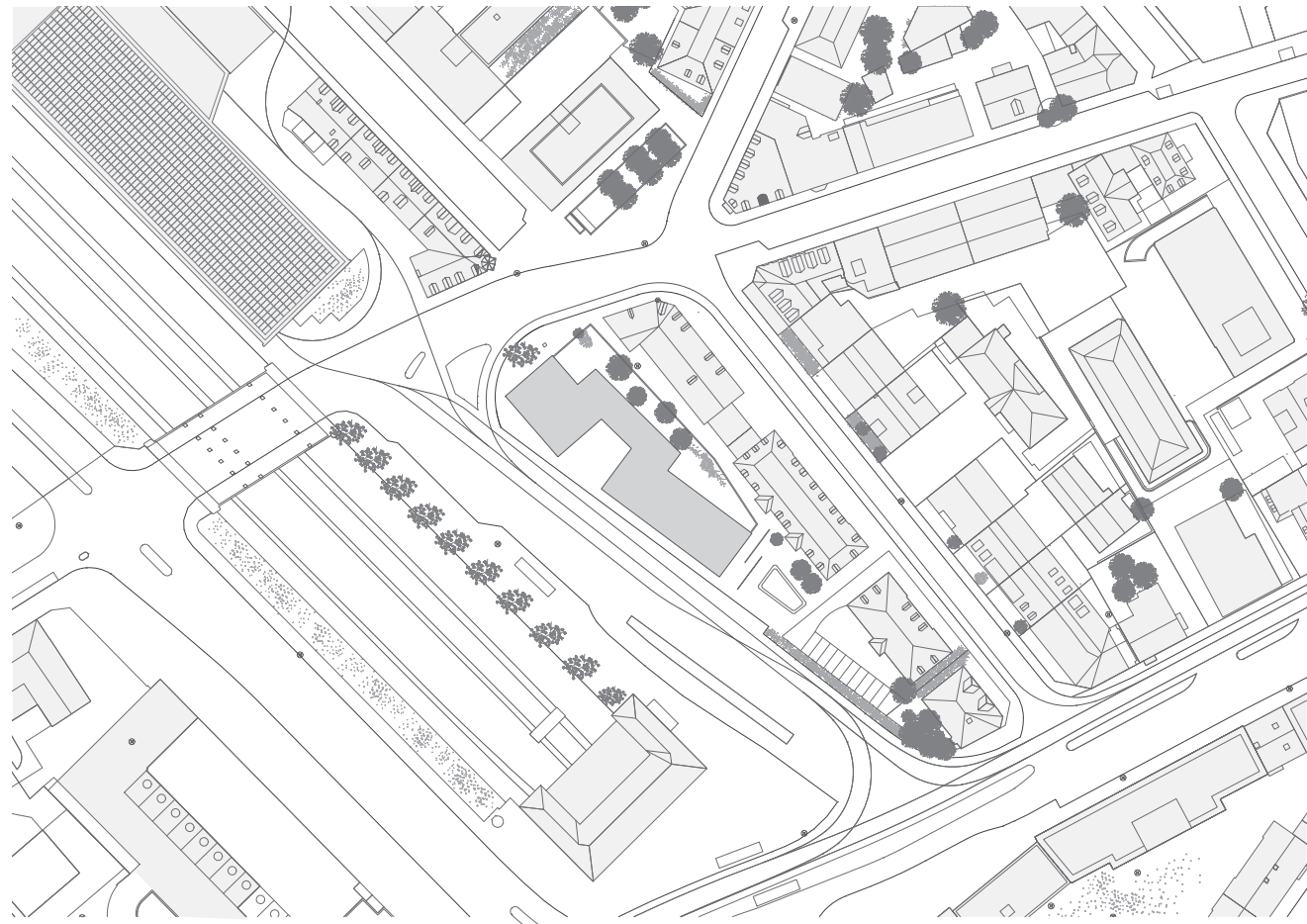








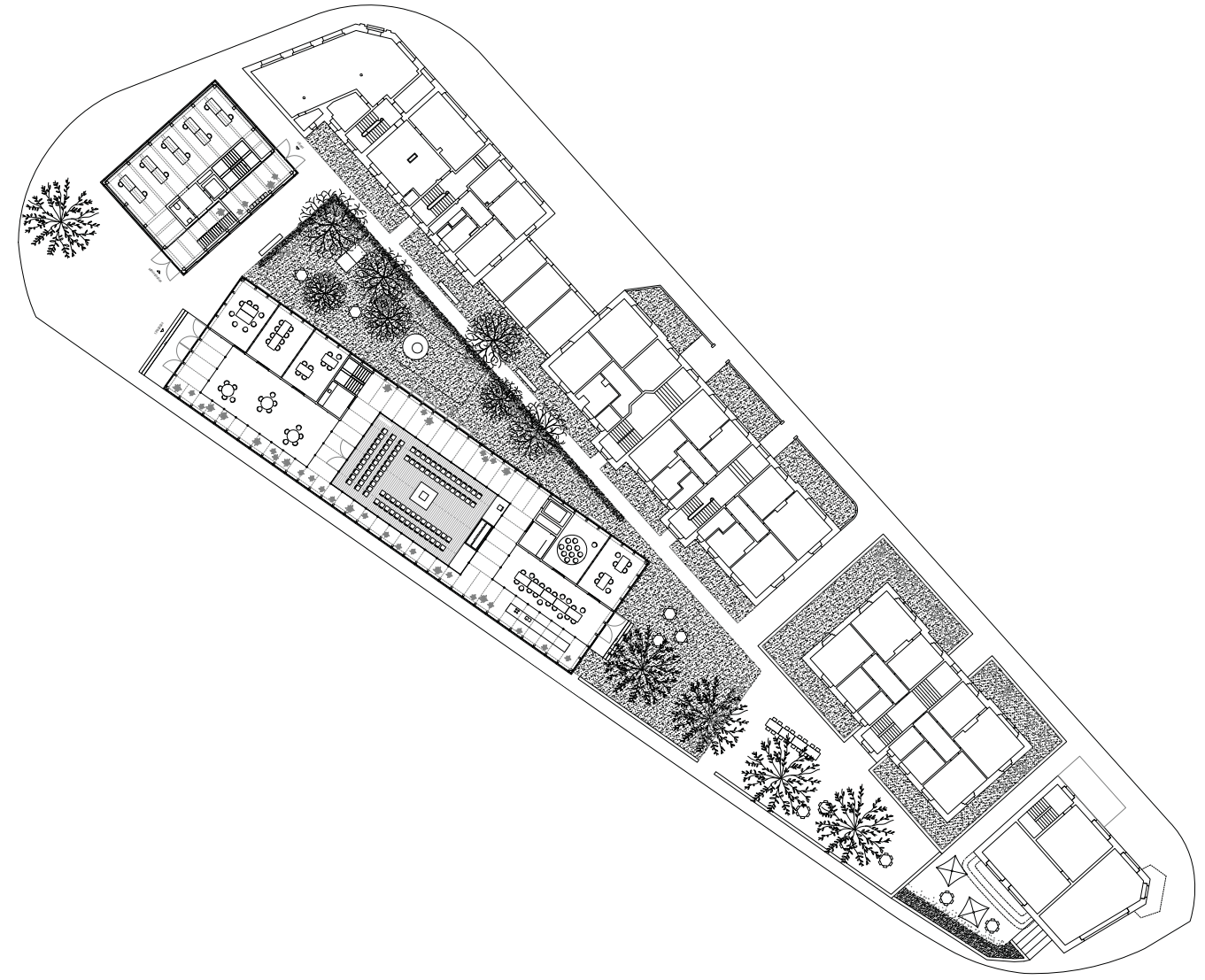
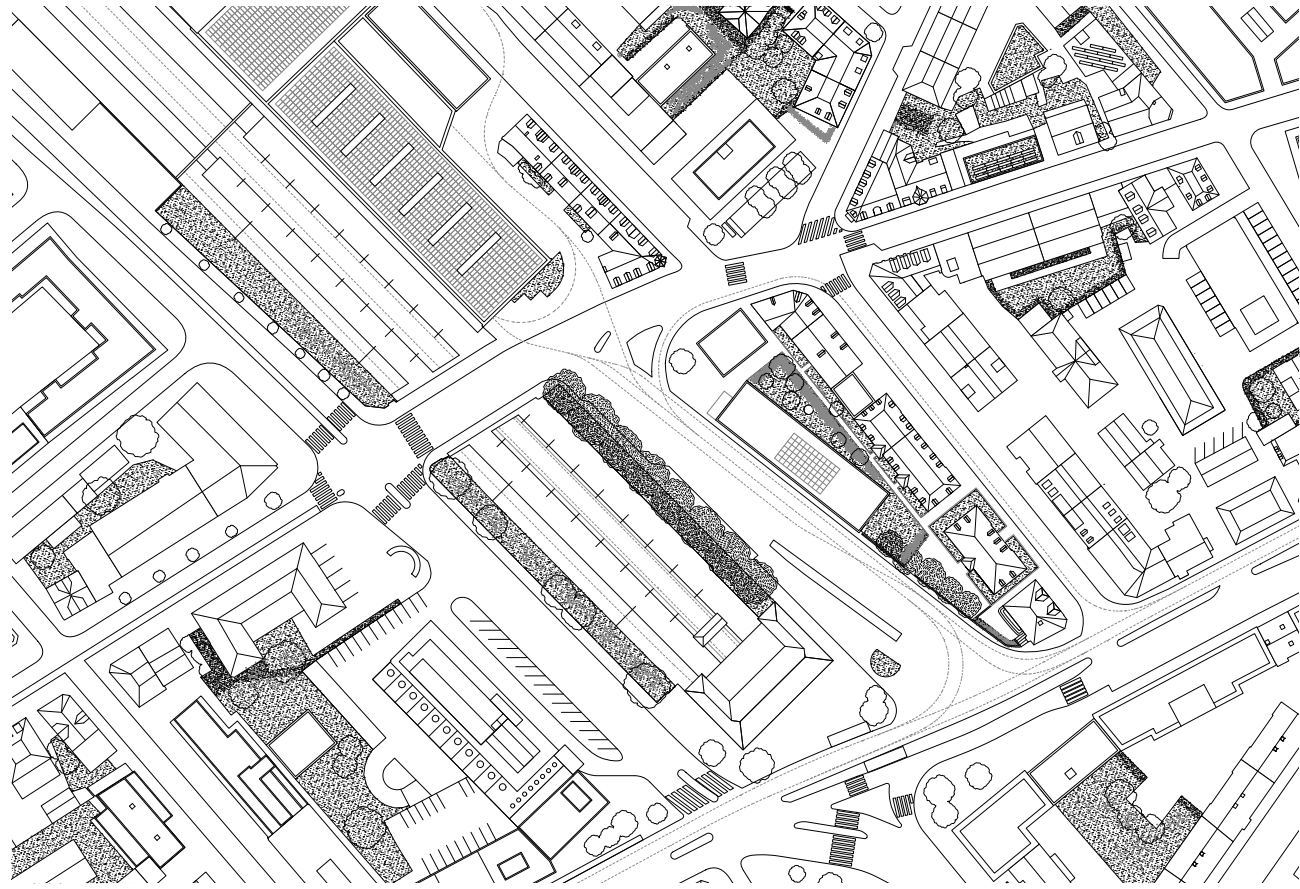




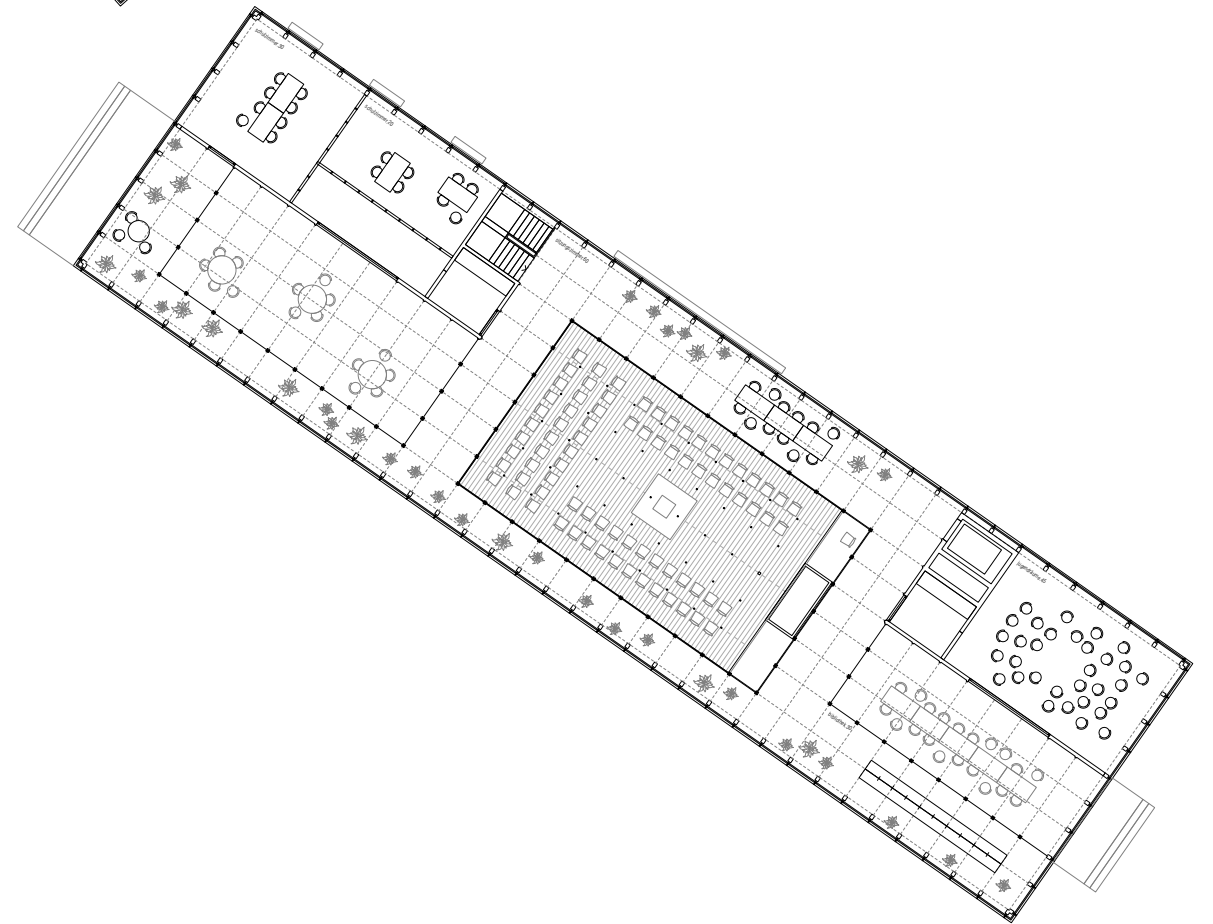
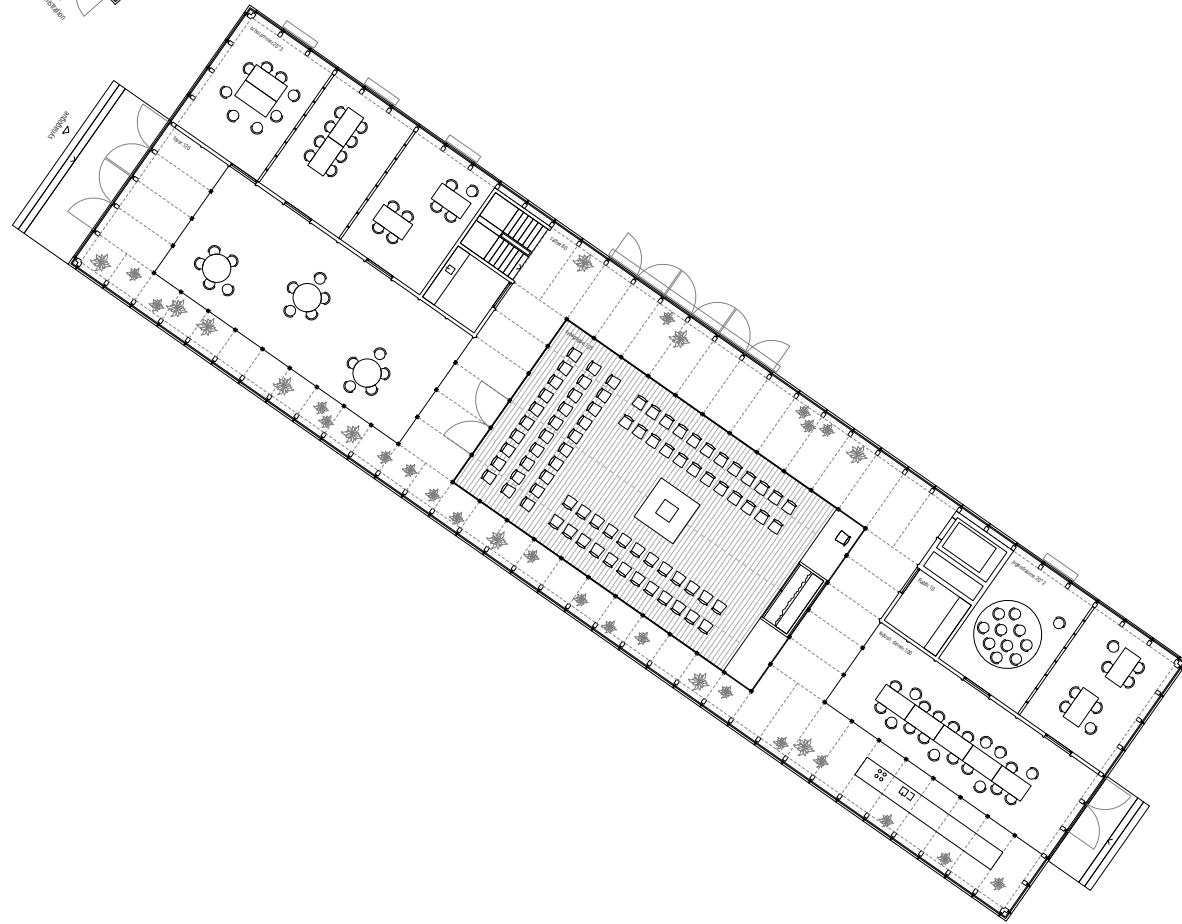
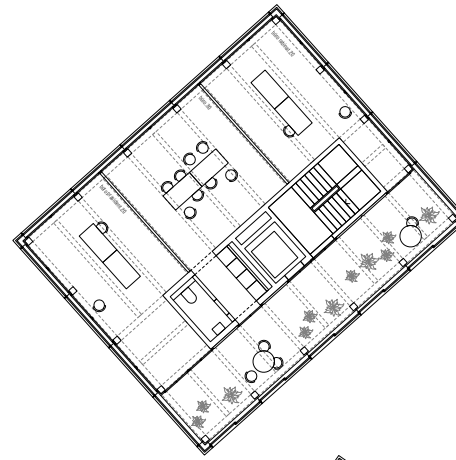
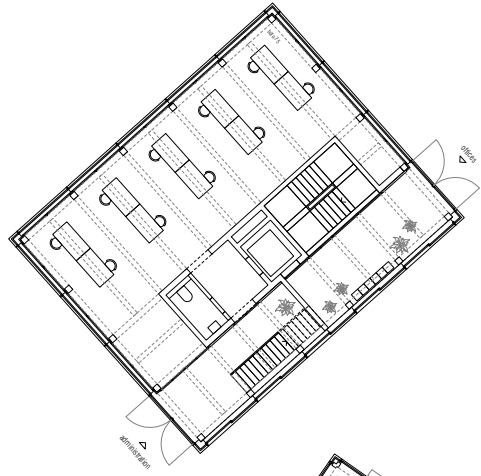




















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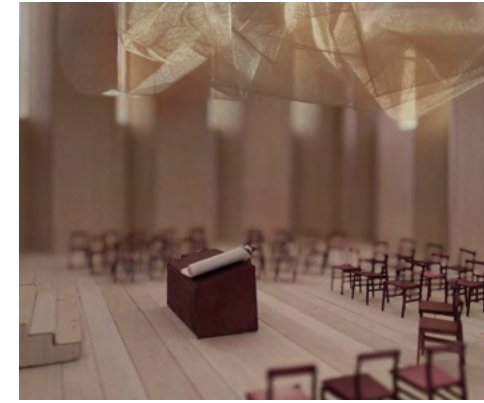




p9  
Lucas Darbellay  
Atsushi Onoe



p17  
Henri Baudet  
Viola Müller



p51  
Magdalena Gabrysiak-Dzielicka  
Anna Dacewicz



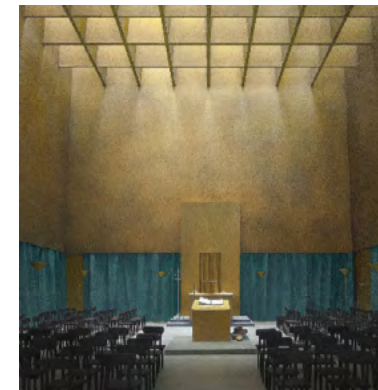
p59  
Luca Sonzogni  
Sandro Hernández Rosales



p23  
Elisa Monti  
Zhouyi Tu



p29  
Bruno Bandieri  
Edoardo Costa



P65  
Dongyong Oh  
Dawid Roszkowski  
Juan Colomina Pérez-Manzucó



P81  
Friedel Schulz  
Axelle Maassen



p35  
Leone di Robilant  
Anna Paschetto



p45  
Paula Marcos Navarro  
Stephanie Ankers  
Emma Koppel



p87  
Alessandra Farina  
Sofia Distefano



p91  
Barthélémy Reuse  
David Pinto



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As always, I would like to express my thanks to my wonderful assistants, Cristina Roiz Della Parra Solano and Mirella Mascolo, for supporting students in their work and organising the studio activities with great efficiency.

Finally, I would like to commend the students for their hard work and commitment. The evidence is clearly documented in this catalogue.

### Credits

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