

STORY

The new Ski Museum in Vaduz stages descent, movement, and reuse as a spatial experience. The entrance unfolds like a compact valley station of a mountain railway: a projecting roof reaches into the street space, forming a sheltered ticket corner that immediately draws the eye. After purchasing a ticket and passing the locker rooms, visitors ascend in an elevator.

At the top, the museum begins like the start of a ski race. Visitors exit the lift into a dark, curtain-separated room; pulling the curtain aside feels like stepping out of a start hut into brightness, space, and the beginning of the descent. From here, the museum becomes a piste: visitors move downward across stepped platforms, navigating a gentle, slalom-like path around columns and exhibition pieces. The spatial sequence turns the downhill movement into the central narrative.

The structure is carried by repurposed ski poles, whose former role in pulling skiers uphill becomes a precise structural system of the museum. Their reuse keeps the alpine memory present while defining the museum's character.

Below the museum lies the marketing world - a separate terrain shaped by artificial hills and plateaus that create walkable areas for displays and sales stands. It can be accessed directly from the street, yet all museum visitors naturally arrive here at the end of their descent. A distinct shift in floor texture marks the transition: the bright, smooth "snow" surface of the museum gradually transforms into a different ground, standing for the contrast between the ground at the top of a mountain and the terrain near the end of a piste.

The architecture integrates several functional improvements. The controlled exit towards the marketing level reduces the risk of theft and streamlines visitor flow. Storage of the selling products has been created beneath the descending ramp, allowing the lower level to remain open and flexible. Public restrooms are positioned for both independent visitors and those arriving from the museum. By elevating the museum on slender supports, small animals such as mice have difficulty reaching the upper level. The glass façade of the marketing world faces the earth and benefits from ground-cooled temperatures; combined with the generous internal volume, it ensures a pleasant climate even in summer. The museum level above remains protected from heat through small openings and a reflective exterior skin.

Through its structure, circulation, and material choices, the building becomes both a narrative and a tool: it guides visitors, solves functional issues on site, and turns the idea of descent into an architectural experience.

Following texts were refined with the support of AI-based language tools.

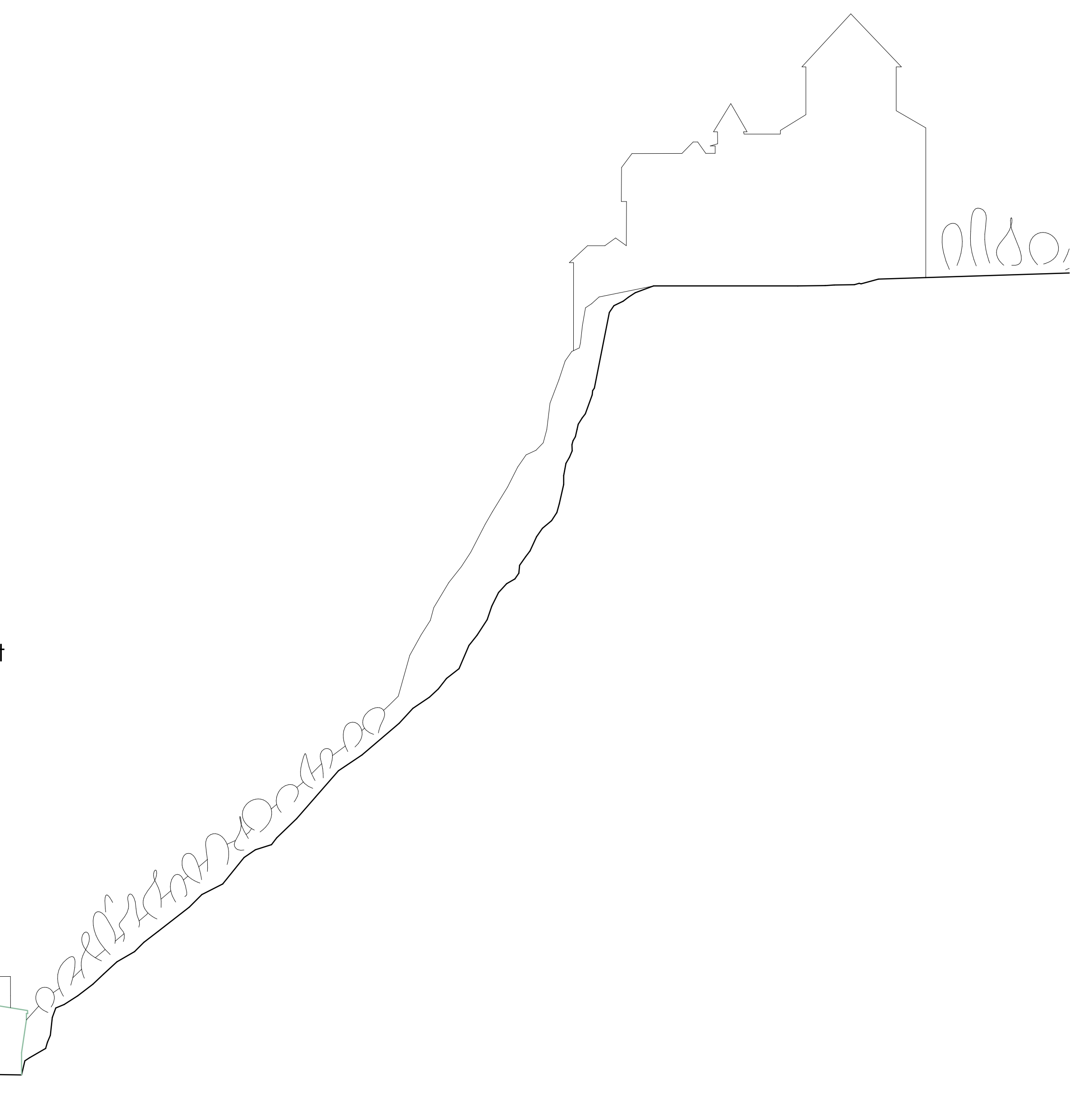


Vaduz, the capital of Liechtenstein, is a small Alpine town where everything sits close together.

The centre has an unusually high number of cultural institutions for its size being (from north to south, within a black borderline on the plan on the left in scale 1:1000): Kunstmuseum Liechtenstein, Hilti Art Foundation, Liechtensteinische SchatzKammer, Liechtensteinisches PostMuseum, Kunstraum Engländerbau, now the Lifted Skimuseum and, the southernmost, the Liechtensteinisches LandesMuseum. This cluster of museums shapes the character of the town quite strongly.

My project is placed right in this central area, at the point where the urban space meets the slope.

It is visible from the main pedestrian routes, easy to reach, and positioned within the usual paths people take through the town. At the same time, it opens toward the hillside, which gives the site a special tension between city and landscape.



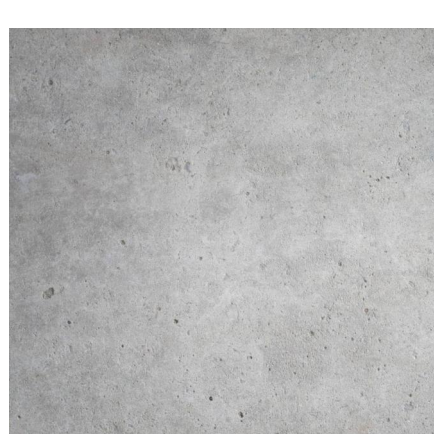
MATERIALS



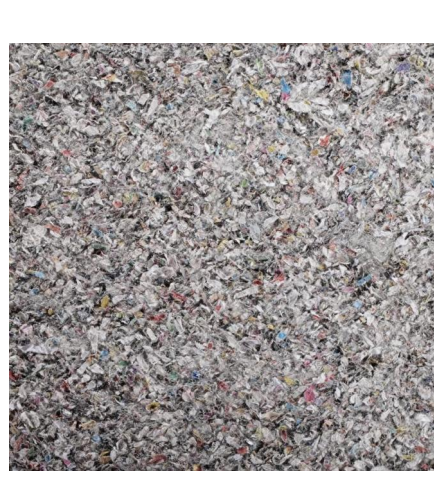
green roof



steel



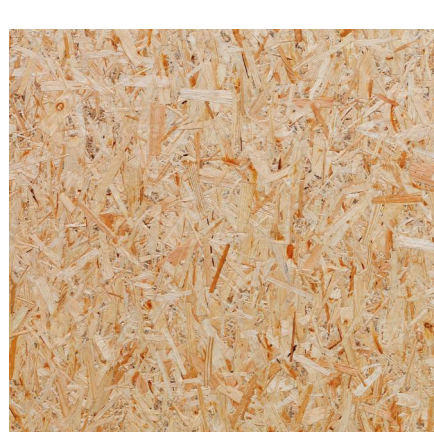
concrete



cellulose



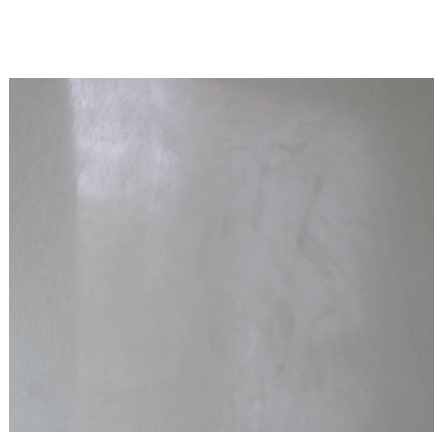
wood fibre insulation board



OSB board



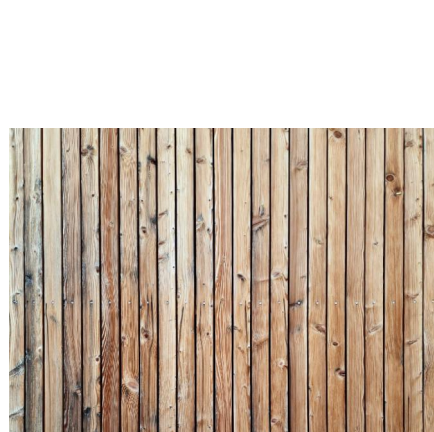
UV-stable epoxy resin



stucco lustro



metal cladding



spruce wood

For this project, I've been exploring how to work with reused materials. I found OSB panels on tutti.ch (12. Nov. 2025) for walls, and I've noticed that glass sliding doors and other components like steel tubes and cellulose insulation appear on platforms like ZirkuLIE and useagain from time to time — you just have to keep your eyes open.

For the facade, the metal panels and the windows will move from Vaduz Städtle 38 to Vaduz Städtle 39 (Lifted Vaduz).

LIFTED VADUZ - PHOTOGRAPHY

OUTSIDE PICTURE



INSIDE PICTURE

