ANNETTE GIGON / MIKE GUYER ARCHITECTS

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Annette Gigon and Mike Guyer both graduated from the ETH Zurich and established their office together in 1989. In 1992 the architects attracted international attention with their very first building, the Kirchner Museum in Davos. Numerous other museum projects followed including the extension to the Kunstmuseum in Winterthur, Museum Liner in Appenzell, the archaeological museum and park in Kalkriese near Osnabrueck, Donation Albers-Honegger in Mouans-Sartoux, and two new buildings for the Swiss Museum of Transport in Lucerne.

Over the past few years, Gigon / Guyer have additionally devoted themselves to working out new solutions for both exclusive and cost-effective residential architecture. Winning first prize in the competition for the Prime Tower in Zurich gave the architects their first opportunity to work in a larger scale. The high-rise office building, Switzerland‘s tallest at that time, was inaugurated 2011. Recently completed buildings are the Würth Haus Rorschach, the office building “Haus Lagerstrasse” at the new Zurcher Europaallee and the remodeling of the Löwenbräu-Areal, with Arts Centre, Residential Tower, and Office Building.

Annette Gigon and Mike Guyer’s architectural projects are characterized by their distinctive combination of construction, materials, and form. Independent concepts are developed for each specific context and program.

Gigon / Guyer have been awarded many prizes, including the Fritz Schumacher Prize, RIBA Fellowship, and the Daylight Award, the highest endowed architecture prize in Switzerland.

Annette Gigon and Mike Guyer have been Professors of Architecture and Construction at the Swiss Federal Institute of Technology in Zurich since 2012.

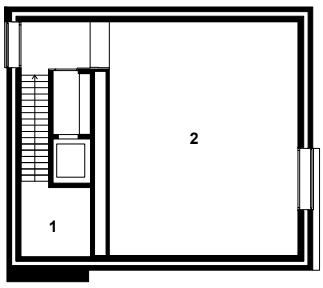
Fondazione Marguerite Arp, Locarno, Switzerland

Annette Gigon / Mike Guyer, Architekten, Zurich

Collaborators: Barbara Schlauri (Project Manager),
Urs Meyer, Damien Andenmatten
Commission: 2008
Planning/Construction: 2008–2014
Gross Floor Area (SIA 416): 304 m2
Client: Fondazione Marguerite Arp, Locarno-Solduno

1 Entrance/ void
2 Exhibition room

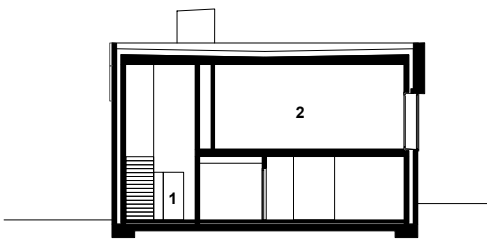
The impressive site in a district in Solduno consisting largely of small single-family houses includes both a large, extremely steep slope that extends to the edge of the woods on the hill above and also a slightly raised, level area with some fine mature trees. The former house of the artist Hans Arp and his second wife Marguerite Arp-Hagenbach – today the seat of the Fondazione Marguerite Arp Hagenbach – is an L-shaped building that stands in the flat south-eastern area, whereas the new building is at the western edge of the plot. Both buildings lie at the foot of the hill; between them stretches a picturesque garden with tall, dark trees.



Upper floor plan

Due, on the one hand, to the potential threat of falling rocks and landslides posed to the depot by the steep slope at the rear and the climatic conditions in the warm region of Ticino on the other, this small building is very robustly constructed and well insulated. The load-bearing structure is of reinforced concrete and the external walls are made of two layers of concrete. The entrance and the two windows face away from the slope. Above the openings areas of the concrete facade project outwards and protect them. Double windows with sun blinds in the naturally ventilated space between the inner and outer window facilitate the regulation of natural light in all wind conditions.

The two-storey new building contains depots and work spaces at street level and an exhibition space for the artworks of the collection on the first floor. A straight-flight stairs and a lift lead to the upper level. The simple, rectangular exhibition space has white walls and a concrete floor and is lit by artificial light as well as by a generously dimensioned window that also offers visitors a view of the garden in the direction of the artist's house.



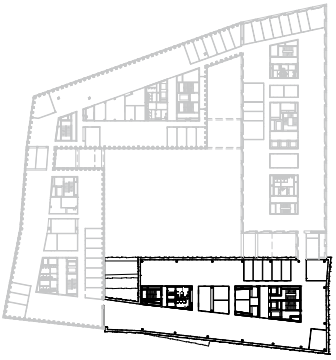
Longitudinal section

Lagerstrasse Building, Europaallee 21, Zurich

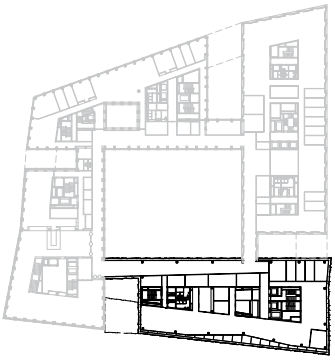
Annette Gigon / Mike Guyer, Architects, Zurich (Lagerstrasse Building)
with Max Dudler (Buildings Europaallee and Eisgasse)
and David Chipperfield Architects (Freischützgasse Building)

Collaborators: Barbara Schlauri (Team Manager), Urs Meyer (Project Manager from 08/2010), Brigitte Rüdel (Project Manager until 08/2010), Luisa Wittgen, Katharina Löble, Bettina Gerhold, Ingo Brinkmann
Competition: with David Chipperfield, January–August 2006, 2nd Prize
Planning/ Construction: 2007–2013
Gross Floor Area (SIA 416): 13‘680 m2
Client: UBS AG, Zurich
General Contractor: Implenia Schweiz AG, Dietlikon

In the immediate vicinity of Zurich’s Main Station, the formerly almost inaccessible infrastructure areas used by the Swiss Post and Swiss Railways are undergoing a decisive transformation. They are becoming part of the urban fabric, with public streets, squares, and courtyards. Four buildings are now arranged to form a perimeter block development between the new Europaallee and Lagerstrasse, surrounding a rectangular public courtyard easily accessible from all four sides.
A special characteristic of this complex is that the buildings were designed by different architects and therefore each has a distinct appearance and interior. Two were conceived by Max Dudler Architects (Buildings Europaallee and Eisgasse), one by David Chipperfield Architects (Freischützgasse Building), and the fourth by Gigon / Guyer Architects (Lagerstrasse Building). What is interesting from a volumetric and urban planning standpoint is the way the four buildings relate to the neighboring structures. Three bridges reach from one volume to the next and therefore allow circuits and connections on all the upper levels, while at the same time creating engaging entry passages.
Building Lagerstrasse possesses a multifaceted volume that reacts to the various urban planning requirements, building regulations, and functional specifications and derives from them an unexpected articulation. Located on Lagerstrasse, it is set back from the building line on the first two levels, forming a covered entrance area as well as a welcoming gesture. Recesses and projections on the upper levels modulate the volume, forming the attic story and bridge connections, as well as enlarging the office space.
A cafe, retail space, and a generous entrance hall are located on the ground floor. This lobby can be accessed from the street as well as from the courtyard. It provides the main entrance to the office and conference rooms on the seven upper floors. A further access option is offered by a passageway encircling the courtyard on the first floor, which connects the four buildings.
Wide-spanning concrete floors, a minimum of columns, as well as the staircase and elevator cores constitute the load-bearing structure of the building. Concrete was used in refined forms - as terrazzo and cast stone - for the flooring on the ground floor and in the staircases.
The double-layered building skin consists of an inner metal and glass façade with a varied rhythm of glass pane sizes and an outer, ventilated layer of single glazing with metallically shimmering fabric inserts. The outer panes provide noise protection from the street, wind protection for the sunshades and also afford privacy to those inside, without compromising the views from inside the offices. The outer glass panes are arranged at varying angles to each other, generating additional slits for ventilation and, depending on the lighting conditions, a subtle play of different reflections. This lends the impression of a curtain-wall façade - in the truest sense of the word.



Forth Floor Plan

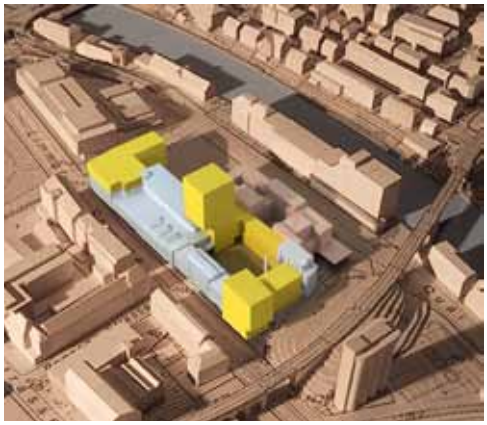


First Floor Plan

Ground Floor Plan

Löwenbräukunst – additional storey Kunsthalle Zürich, new exhibition space

Löwenbräukunst – new west wing/ additional storey Kunsthalle Zürich/ former production hall

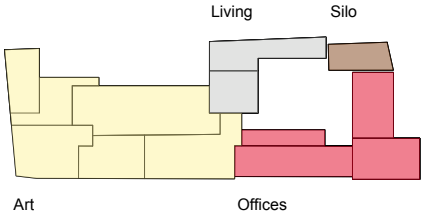


Existing buildings (grey) / Project (yellow)

Löwenbräu-Areal
Arts Centre, Residential Tower, and Office Building, Zurich

Annette Gigon / Mike Guyer, Architekten, Zürich

Consortium Arge Löwenbräuareal: Gigon / Guyer Architects and Atelier WW
Collaborators G / G: Volker Mencke (Planning, Team Manager), Daniel Friedmann, Bettina Gerhold, Reto Killer, Kathrin Sindelar, Damien Andenmatten, Yvonne Grunwald, Alex Zeller, Pieter Rabijns;
Atelier WW: Peter Epprecht (Project Manager), Tatjana Abenseth, Özgül Kale, Eric Hoffmann, Claudia Keichel, Martin Pellkofer, Thomas Huber
Competition: 2003, two ex aequo 1st Prizes: Gigon/Guyer and Atelier WW
Planning/ Construction: 2006 – 2013
Gross Floor Area (based on SIA 416): 48‘500 m2
Client: PSP Properties AG, Zug



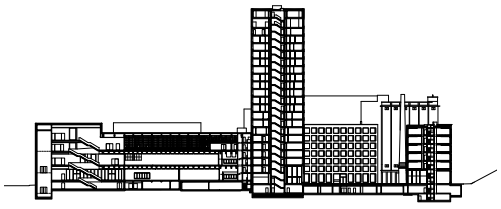
A former brewery complex, the history of the Löwenbräu site is one of remodeling; adding to and replacing parts of the existing buildings. The new project builds on the successful conversion to an art exhibition and gallery complex while supplementing it with new residential, office and exhibition spaces. Apart from the retention of the original historical buildings, the urban development plan stipulates three new buildings: The New West Building, to expand potential use for the arts, the New East Office Building, and the Central High-Rise Residential Building. Therefore, a new urban ensemble evolves naturally, with the Central High-rise Residential Building defining the site’s silhouette together with the steel tower and the Swiss Mill silos.

The site includes the listed historical Brewer’s Yard, which is a traffic-free courtyard and provides access to the immediate buildings. The new entrance to the art institutions can be found in the open Art Courtyard which also includes parking spaces for visitors and a delivery entrance.

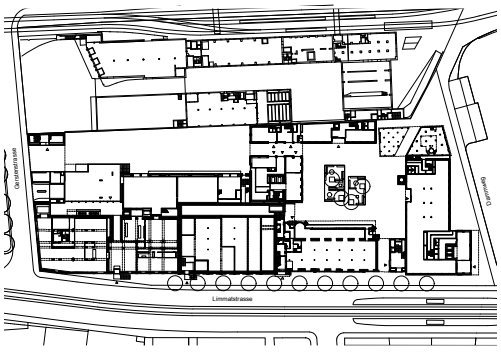
Together with the entrance area to the art section and the additional storey at this end of the complex, the New West Building projects at right angles and adjoins the former workshops on the courtyard side. It includes art rooms, guest accommodation and offices. The New West Building and the additional storey to the art building have been designed as a homogenous, white concrete structures. The close interweaving of the new and old sections of this building have led to a material finish that sets these sections apart from the existing structure.

The Central High-Rise Residential Building, with its large overhanging projection to the south, comprises of one to four apartments on each floor. The volume contracts at one level to continue in the form of an angular base structure down into the Brewer’s Yard. The high-rise includes 35 apartments with views over the city, the lake and the Limmat valley, and 21 apartments in the base structure which face south into the quiet courtyard. The facades of the Residential Building and the New East Office Building are clad with black and red glazed moulded ceramic elements, which pick up on the coloured brickwork of the existing buildings. The walls form different grid structures with the play of light on their ceramic surfaces, lending the structure a changing appearance when viewed from different angles.

The New East Office Building is built directly on Limmatstrasse where it supplements the existing buildings. The entrance lobby to the offices is situated on the ground floor. The varied widths of the rooms on the upper office floors enable them to be adapted to suit a range of different office layout types. The Office Building refers to the existing buildings in structure, material and colour, but its surface texture anchors the building in the present.



Longitudinal section



Ground floor

Office building – „Blue Room“, brewery, main building

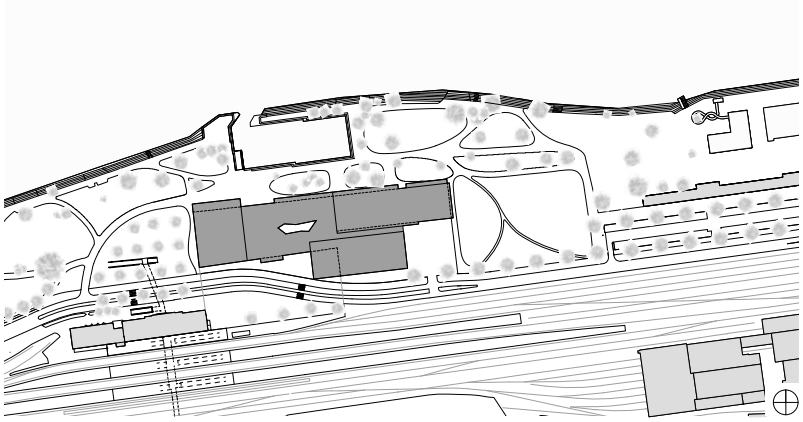
View from viaduct, Limmatstrasse

Residential tower

Brewer‘s yard and residential tower – 10/ 2013

Brewer‘s yard with residential building, silo and office building


WURTH
GROUP



Würth Haus Rorschach

Annette Gigon / Mike Guyer, Architekten, Zürich

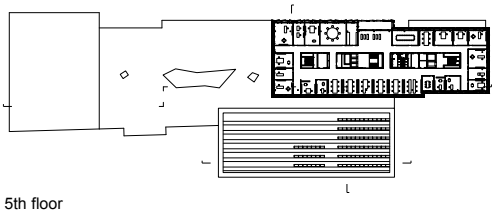
Collaborators: Planning/ Construction: Christian Maggioni (Team Manager), Matthias Clivio (Project Manager), Nicolai Rünzi, Christoph Lay, Katja Fröhlich, Rus Carnicero, Yvonne Grunwald, Martin Schneider, Michael Kloiber, Brigitte Rüdel, Franziska Bächer; Competition: Luisa Wittgen, Nicolai Rünzi, Bettina Gerhold, Thomas Möckel, Matthias Clivio
Competition: 2009, 1st Prize
Planning/Construction: 2009 – 2013
Gross Floor Area (SIA 416): 32'232 m2
Client: Würth International AG, Chur

A greenish crystalline building responds to the unusual location of the site, set between the edge of Lake Constance and Churerstrasse. Walkers and passers-by experience a glass structure that oscillates between transparency and shiny reflective surfaces that multiply the natural beauty of the setting. The architecture affords views out to the surroundings, glimpses into the building, and sightlines through it to the park and lake.

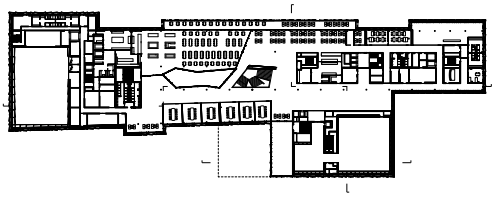
The interior offers staff and visitors generously proportioned sequences of rooms - workspaces, communication areas, and leisure zones - as well as providing space for product presentations and art exhibitions. The structure responds to the train station building with lower volumes and reacts to the expanses of the park and lake with a higher segment. There are plans to add an extension on the eastern side in a future phase of construction. Toward the street, the volumes give shape to a range of external spaces through precisely defined projections and setbacks: in the middle is the entrance area, to the east the vehicle access and workshop zone, and to the west Bahnhofsplatz, the station square, which is expanded toward the lake. Maple trees set in a perpendicular configuration characterize this space, and also continue as rows along Churerstrasse.

Approaching from the station, a broad canopy signals the main entrance. The various user groups - visitors, people attending courses, and company staff - enter the building through a large lobby and are guided from this point to the different parts of the building. On the ground floor and first floor, the public functions - training and conference rooms, as well as the restaurant - are grouped around a foyer with an open courtyard in the center and are linked by a sweeping stairway. Both the conference area and the separate exhibition spaces can be accessed directly from the exterior, allowing the option of using these areas independently from the rest of the building. The exhibition area guides visitors from the entrance to two different-sized exhibition rooms, which are located on the first floor of the southern part of the building and are naturally lit from above. The structure of the shed skylight over the exhibition spaces simultaneously supports the enormous projecting canopy over the entrance. Office space extends over four stories in the highest part of the building, which is not open to the general public. Informal meeting areas with balconies facing the lake, transparent or closed-off meeting rooms, and individual offices alternate here with open-plan office areas.

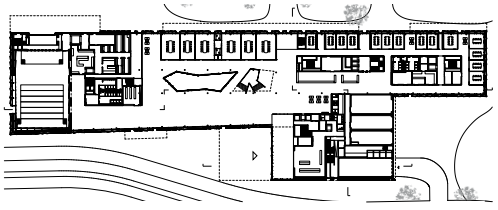
A double glass envelope encases the building. The inner layer is made up of triple glazing and metal-clad thermal insulation. The external, back-ventilated layer is composed of offset greenish glass panes equipped with a fine mesh insert with a metallic luster. This creates a rhythmically articulated glass curtain that provides protection against wind from the lake and noise from the street and also against excessive heat and cold. The predominance of glass in the building materials is continued on the roof in the form of photovoltaic panels.



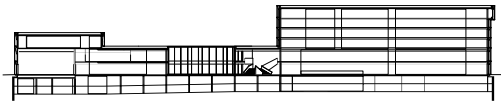
5th floor



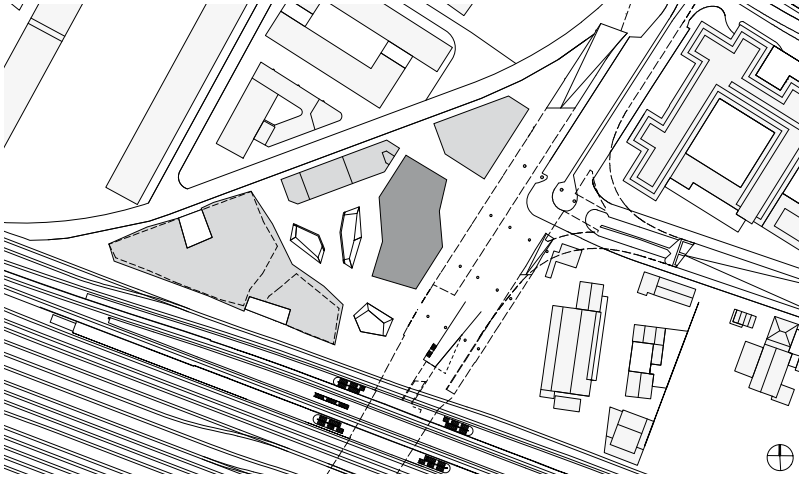
1st floor



Ground floor



Longitudinal section



Office Building Prime Tower with Annexes, Zurich

Annette Gigon / Mike Guyer, Architects, Zurich

Collaborators: Stefan Thommen (Team Manager), Christian Maggioni (Deputy Team Manager), Christoph Rothenhöfer (Project Manager until 2007), Pieter Rabijns (Project Manager from 2007), Alex Zeller, Urs Meyer, Franziska Bächer, Raffaella Bisceglia, Armin Baumann, Karin Schultze, Roberto Outumuro, Rafael Schmid, Martin Bischofberger, Leander Morf
Competition: October 2004, 1st Prize
Planning / Construction: 2004 - 2011
Gross Floor Area (based on SIA 416): 74‘500 m2

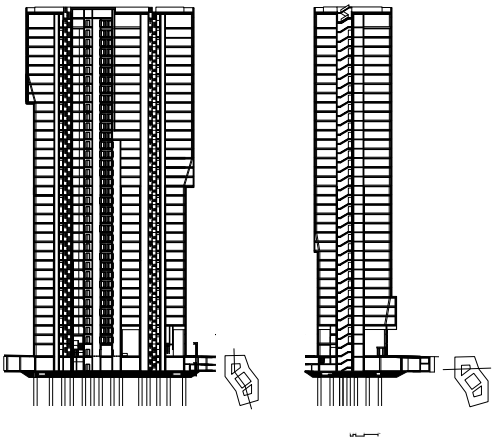
The ‘Prime Tower‘ is a building that is varied in appearance but is comparatively simple in shape and structure. The design aimed, on the one hand, for a ground plan yielding the maximum number of well-lit workplaces and, on the other, for an overall shape that provides changing impressions of the building from different directions. The outcome of these efforts is a building on an irregular octagonal ground plan that works against conventional expectations by broadening towards the top.

The high-rise building is located on a former closed industrial zone. Now, in a process of redevelopment, the area will gradually be converted into a business and residential district with associated services. Situated in the immediate vicinity of Hardbrücke railway station, the building is now the tallest in all of Switzerland.

In terms of urban planning, the building’s significance is twofold in relation to its impact when seen from nearby or from a distance. From afar, it appears as an abstract, elegant volume formed from greenish glass. The planes of the facade, oriented towards various directions, reflect the light and the surroundings in different ways, subdividing the volume of the building into what might be called gigantic ‘pixel surfaces’. The impression the building makes when seen close-up also changes with the spectator’s standpoint. These close-up views reveal that the projecting portions of the building exert an integrating effect on the surroundings. The optical effect derives from a kind of dialogue between the vanishing lines formed by the projecting sections of the new structure and those from the roofs of the surrounding buildings. By widening towards the top instead of narrowing, the building looks somewhat like an icicle, a vertical counterpart to the urban development around it.

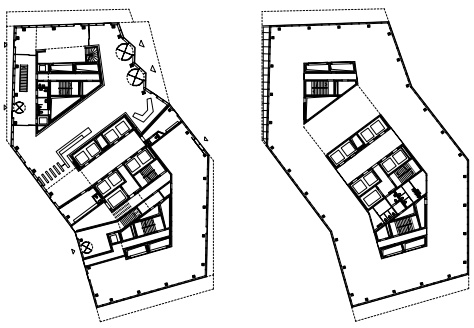
The ground floor of the Prime Tower houses shops and a café. Special features on the top floor include a restaurant with bar/lounge open to public as well as a conference area on the penultimate floor. The cores and emergency stairs are arranged so that two, three or four tenants can occupy offices on the same floor, or conversely, one business can occupy several floors. The projecting portions of the building create additional office space on the higher and therefore more attractive floors of the building.

The load-bearing skeleton structure of the tower is made of concrete with buttressing cores. The cantilevered projections are supported by slanting the supporting columns over two or three storeys behind the facade, which is constructed from insulated glazing. To enhance workspace conditions, and to meet fire regulations that require smoke ventilation, every third window can be opened. The prefabricated windows are frameless on the exterior. They grant the polygonal building the multifaceted appearance of a unified glass volume with the greenish tint enhancing the building’s resemblance to a crystal.

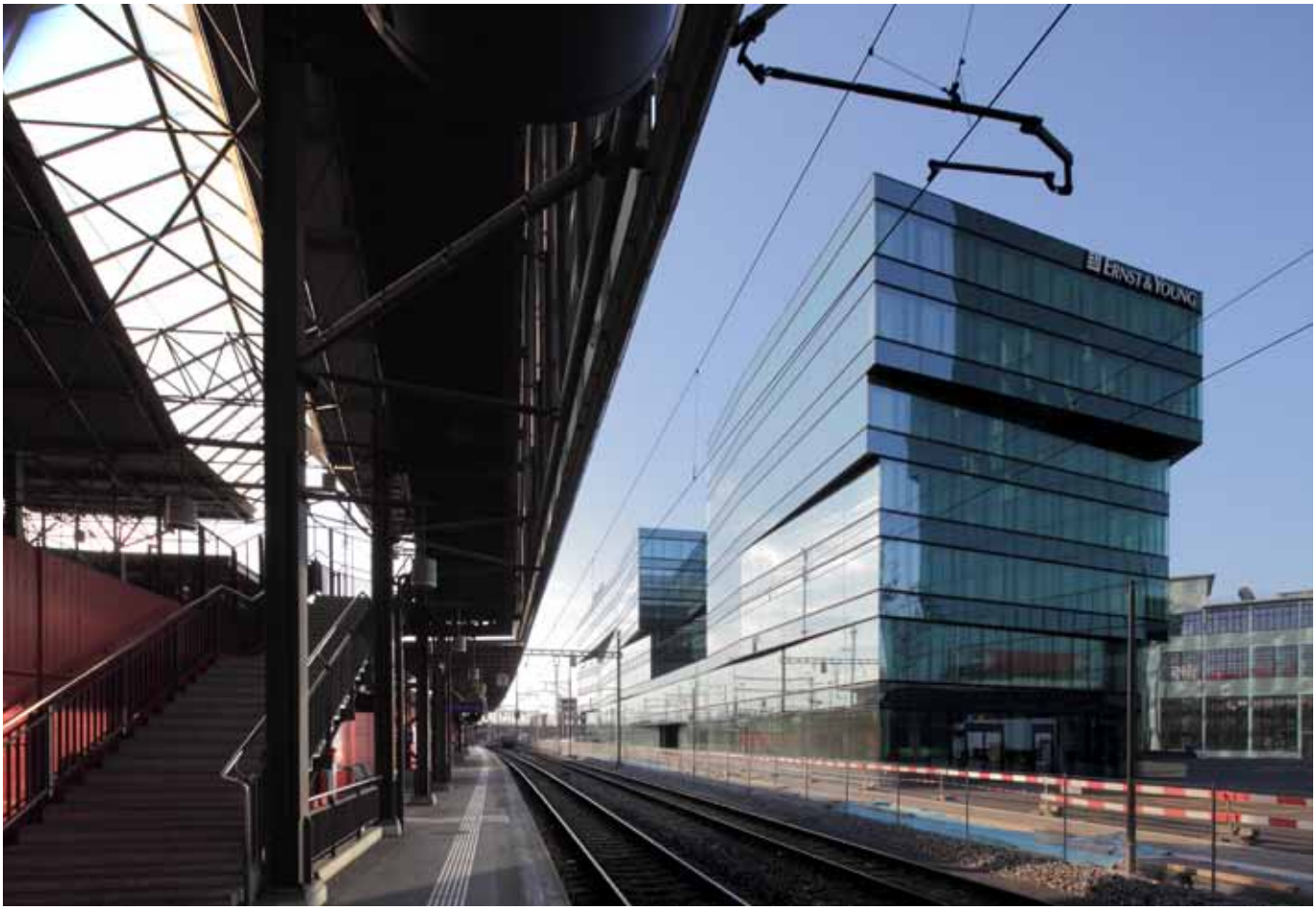


Sections A and B

Floor Plan, Levels 24 and 35



Floor Plan, Levels 0 and 10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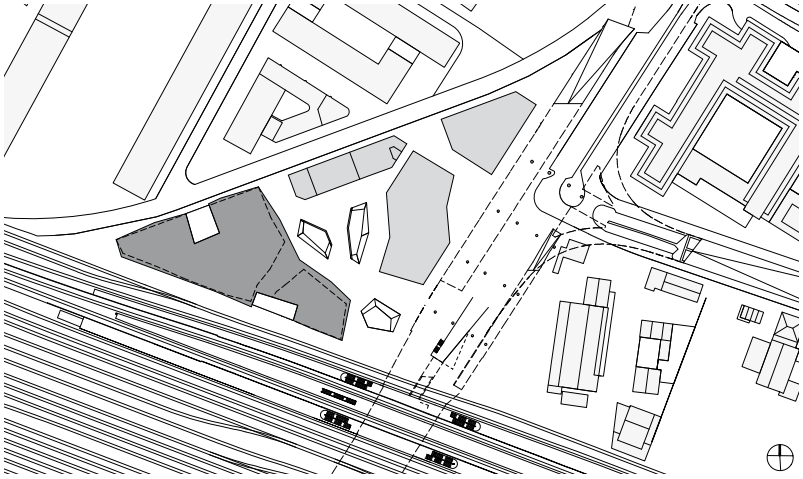


Office Building ‚Platform', Zurich

Annette Gigon / Mike Guyer, Architects, Zurich

Collaborators: Team Manager: Christian Maggioni; Project Management: Christian Maggioni (from 06/2007), Franziska Bächer (from 11/2007), Stefan Thommen, Christoph Rothenhöfer (until 05/2007); Markus von Dellingshausen, Philippe Volpe, Karla Pilz, Armin Baumann, Pieter Rabijns
Commission: 2006
Planning / Construction: 2007 - 2011
Gross Floor Area (based on SIA 416): 30'000 m2
Client: Swiss Prime Site Immobilien AG, Olten

The seven storey office building 'Platform' has been built on former dedicated industrial land in Zurich, an area which is gradually being converted into a cultural, business and residential district. Situated in the immediate vicinity of Hardbrücke railway station, the building completes an ensemble, comprising of the high-rise 'Prime Tower' and its annexes 'Cubus' and 'Diagonal'. Running parallel to the adjoining tracks, it forms a starting point to the urban regeneration of this up-and-coming development zone in Zurich West.

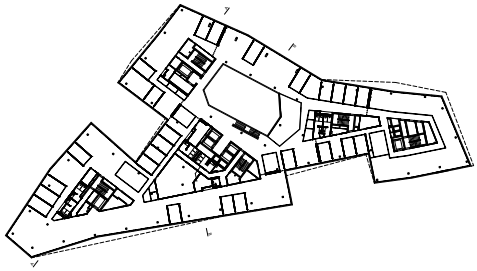
The building's design with its variety of angular planes is a precise reaction to different urban situations. The structure provides a coherent link between the current station forecourt and the new square which the four buildings will share when complete. A two storey passage through the building connects the central square with the public path along the side of the tracks and the future pedestrian underpass to Hardbrücke Station. In addition, the passage acts as a generous covered area outside the entrance foyer.

With its pronounced horizontal and layered design the building contrasts with the 'Prime Tower' building nearby, effectively forming its elongated counterpart. The floor area of each storey in this structure, however, also increases from one level to the next. The volume of the building is subdivided by inner courtyard areas that cut into the west and south sides and ensure well-lit, centrally located office spaces, and by angular variations to the facade that result in differently shaped external spaces.

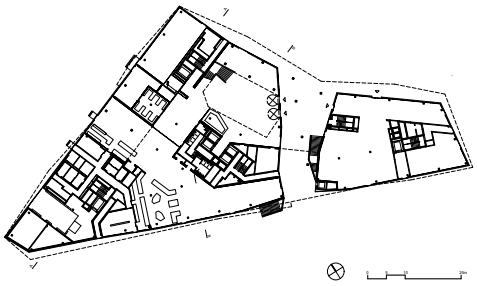
The entrance foyer forms an additional internal open area. As a tall atrium, flooded with natural light, it defines the building's central prestigious central inner space, linking the entrance level with the office floors above.

Next to the centrally located entrance foyer on the ground floor is a restaurant, a cafeteria and an auditorium. A wide staircase leads from the prestigious entrance hall to the customer lobby on the first floor from which the various conference rooms can be accessed. The levels above provide office space for around 1,000 staff. The positioning of core facility areas permits a variety of office typologies, including the division of each floor into a maximum of four separate rental units, if required in the future. To be able to meet changing spatial needs or different uses without having to make radical structural alterations, the 'Platform' building has specifically been designed as a load-bearing skeleton structure with reinforced core areas.

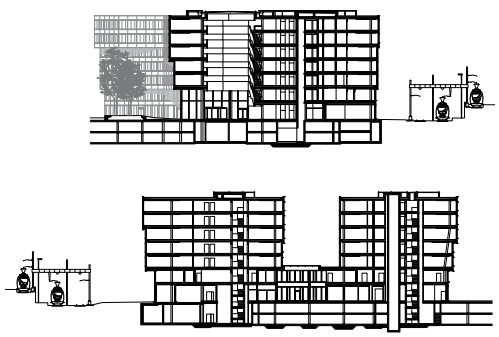
The glazed facade comprises of horizontal layers formed by bands between each storey and double glazing units in the window areas. Inner windows can be opened for ventilation purposes within the double-skin facade. The slightly reflective material properties of the flush-fitted outer glazing shell and the bands between each storey underline the building's folded structure and grant the whole a lightness and elegance.



Sixth Floor Plan, Office Space

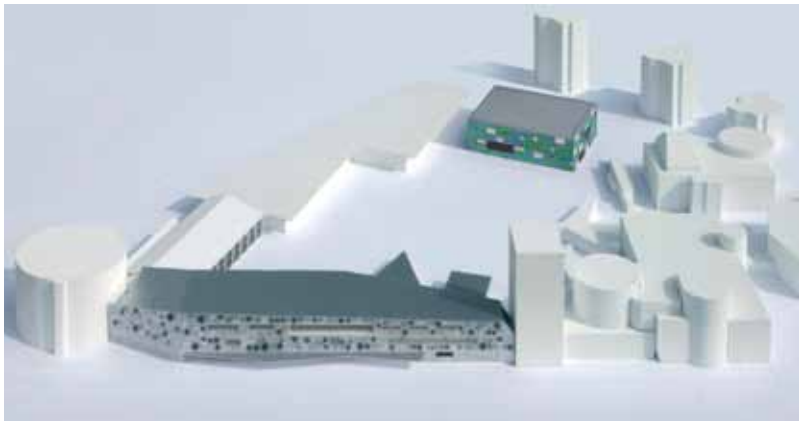


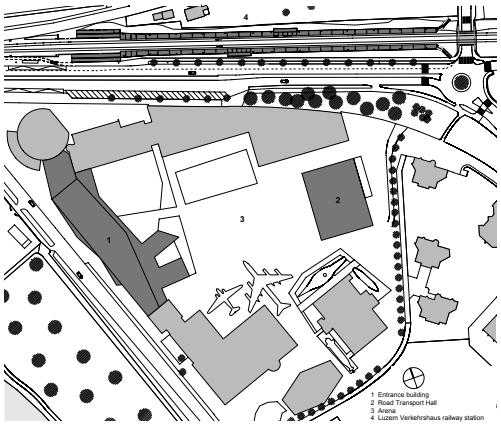
Ground Floor Plan with Central Entrance Hall



Sections A and B

GIGON / GUYER

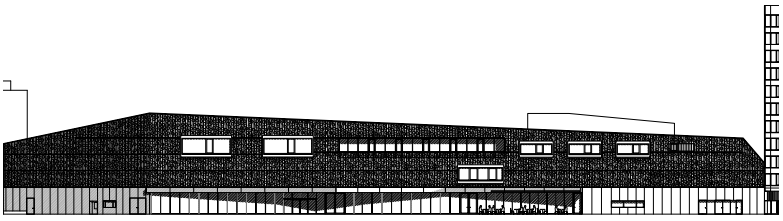




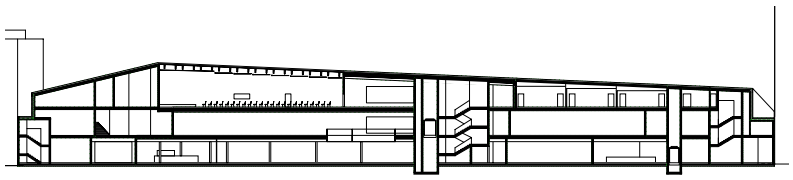
Swiss Museum of Transport, Lucerne
Entrance Building FutureCom

Annette Gigon / Mike Guyer, Architects, Zurich

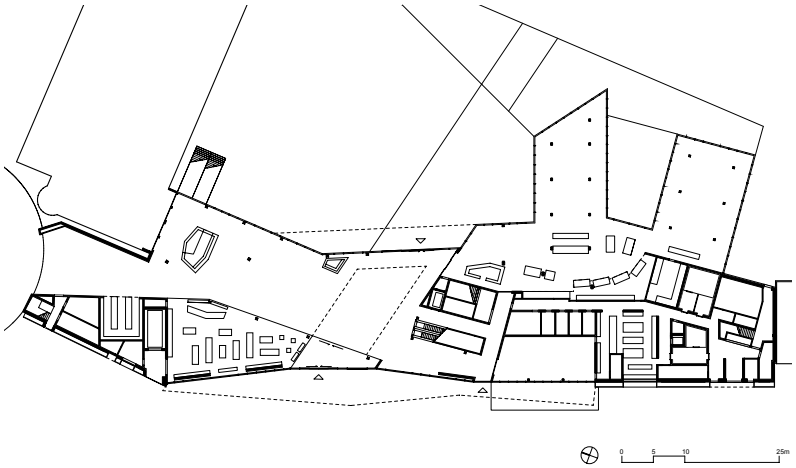
Collaborators: Caspar Bresch (Project Manager), Mark Ziörjen, Damien Andenmatten, Gaby Kägi, Gilbert Isermann
Competition: 1999, 1st Prize
Planning / Construction: 2005–2009
Gross Floor Area (based on SIA 416):
Entrance Building 7‘181 m2, Road Transport Hall 3‘372 m2
Client: Verkehrshaus der Schweiz, Lucerne



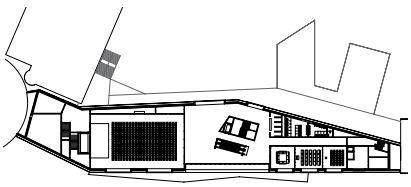
Entrance Building: West Elevation



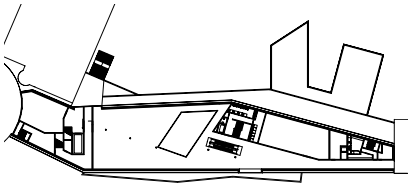
Entrance Building: Longitudinal Section



Entrance Building: Ground Floor Plan with Entrance Area with Shop and two Restaurants



Entrance Building: Second Floor Plan, Congress Area



Entrance Building: First Floor Plan, Exhibition Area


Lausanne 42 km
Orbe 12 km
250 km
169 km
Meersburg
San Gottardo
Lugano
Bellinzona Sud


Genève
Rolle
Genève
Lausanne
Gimel
Aubonne
Murten
Lausanne
Vevey
Bulle
Viamala
Genève
Lausanne
Yverdon
Prilly

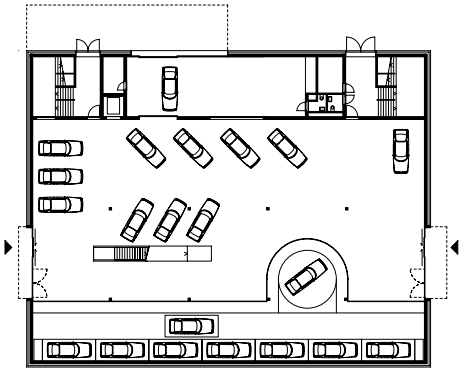

Greifen
Arth
Büren a.A.
Rubigen
Münsingen
Belp
Liestal
Egerkingen
Olten
Rheinfelden-West
Kaiseraugst
Utwiesen
Dachsen
Meilen
1000 m
Baden-West
1000 m
Wallisellen
Oerlikon
Schwerzenbach
Bünzen
1000 m
Tuggen
1000 m
St.Gallen Neudorf
Heiden
MIGROS
unique
26

Swiss Museum of Transport, Lucerne
Road Transport Hall

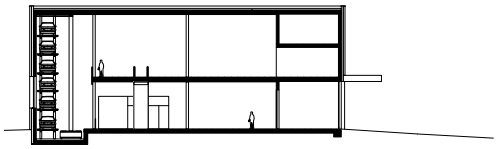
Annette Gigon / Mike Guyer, Architects, Zurich

Collaborators: Caspar Bresch (Project Manager), Mark Ziörjen, Damien Andenmatten, Gaby Kägi, Gilbert Isermann
Competition: 1999, 1st Prize
Planning / Construction: 2005–2009
Gross Floor Area (based on SIA 416):
Entrance Building 7‘181 m2, Road Transport Hall 3‘372 m2
Client: Verkehrshaus der Schweiz, Lucerne

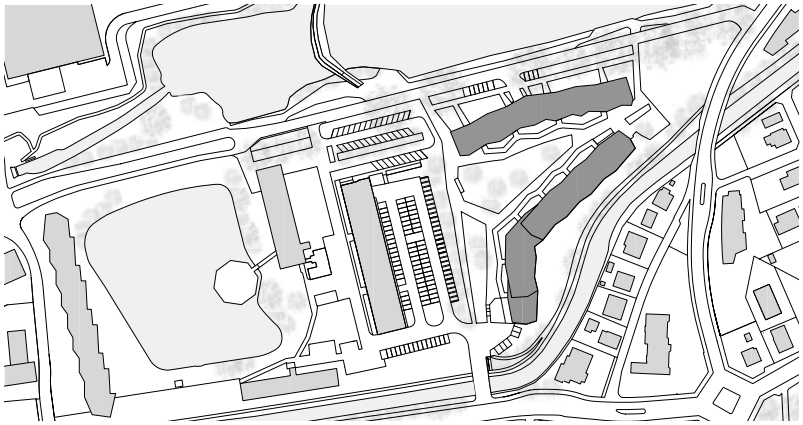
The current project is based on the 1999 competition. At that time the brief represented an urban design vision for the gradual renovation of the museum complex as well as a new building for the Road Transport Hall. During the first construction phase (2005–2009) a new entrance building (Futurcom) was built in addition to the replacement of the Road Transport Hall. This urban design strategy enabled the creation of a central open courtyard (Arena).
The new Entrance Building forms a bridge-like link between the existing buildings. The ticket office, shop area and two restaurants are located on the ground floor. The exhibition areas for communication media are found on the first floor. The second floor accommodates a conference hall that seats 500 guests, a generous foyer and three meeting rooms. A large opening in the ceiling of the entrance hall allows viewing through the entire building – into the exhibition level and up to the conference level.
The façades form roughly transparent ‘vitrines’ for all kinds of wheels, propellers, wheel rims, turbines, cogs, steering wheels, etc. These mechanical parts are densely hung behind the facade panes, appearing and disappearing depending on the viewing angle. The omnium-gatherum of the various manifestations of the wheel pays homage to this basic element of mechanical movement.
The new Road Transport Hall is like a ‘black box’, two-storied, flexible and economical. It is a structure that is reminiscent of those buildings countrywide that are designed for the storage of cars, i.e. multi-storey car parks. An automated parking system is employed here; a shelf-like structure operated by a mechanical lift displays the collection of cars. At the touch of a button visitors can bring one of the cars closer to them and look at it close up. The connection to the open areas on the floors enables the possibility of running different themed exhibitions parallel to this.
The facade cladding of the mainly closed building volume is composed of sheet metal in differing formats and colours. However, standard facade sheeting will not be employed, but the facades will are clad from traffic signboards: destination and orientation boards, instruction signs, mandatory signs, prohibitory signs and placename signs. The signs also refer to numerous locations that are connected via different road networks. Amongst them might be the home towns and cities of the visitors, who arrived at the Swiss Museum of Transport via diverse traffic routes and with different means of transport and here can discover more about (their) mobility.
On the rear facade, towards the neighbouring buildings, the signs are reverse mounted, which means that the printed side faces the building. Thus the neighbours see these boards just as road users would see those signs meant for the oncoming traffic – from the rear side.



Road Transport Hall: Ground Floor Plan, Exhibition Area



Road Transport Hall: Cross Section



Housing Development Zellweger-Areal, Uster, Switzerland

Annette Gigon / Mike Guyer, Architects, Zurich

Collaborators: Markus Seiler (Team Manager from 02/2011), Caspar Bresch (Team Manager until 02/2011), Daniela Schadegg (Project Manager), Philippe Volpe, Martin Feichtner, Lena Ehringhaus, Karin Winklmann, Kristin Sasama; Wettbewerb: Daniel Friedmann, Reto Killer, Eric Sommerlatte, Karsten Buchholz
Competition: 2008, 1st Prize
Planning / Construction: 2009–2013
Gross Floor Area (based on SIA 416): 17‘600 m2
Client: Zellweger Park AG, Uster

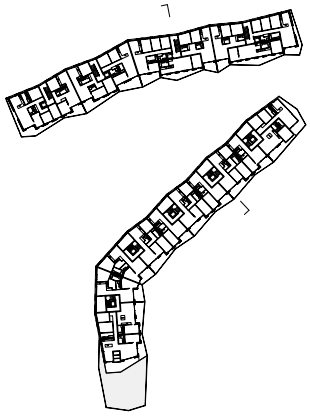
The Zellweger complex, set on a former industrial site, boasts outstanding landscape features. Two large ponds, originally created to generate energy from hydropower, a stretch of river, and a park-like area with mature trees define the site. The site is demarcated by the pond Zellweger-Weiher and the Aabach stream. Two residential buildings of differing heights are positioned here in alignment with the promenade of plane trees by the pond in the north and the tree-lined course of the stream in the southeast. The two buildings create an L-shaped green area between them, opening up to the west onto a group of trees and an existing high-rise office building.

Broad paths lead to the buildings through the open garden area, beneath which the garage is located. Pines are planted on the gently contoured lawn like green sculptures. The private front gardens at ground level are set off from the public green areas with spruce wood fences. These are framed by open, elegant concrete structures that also provide parking spaces for bicycles and contain mailboxes and shafts providing natural ventilation for the underground garage.

The northern eight-story building along Weiherallee contains 74 rental apartments, a bistro, two nurseries and a day care club. The building on the new Zellwegerweg, set along the Aabach, ranges from three to five stories in height and houses 61 rental apartments along with a multi-purpose common room. Most of the apartments in both buildings have living/dining/kitchen areas that extend through the building, opening onto both the green inner courtyard and the pond or stream. The principle of the living/dining room extending from front to back was articulated differently in the two buildings. In the building on Zellwegerweg the space narrows in the middle to form an entrance area and then widens again to either side to form distinct zones for the living room and eat-in kitchen at opposite ends of the apartment. The rooms are arranged around the periphery of this central space. In the building on Weiherallee the entrance area provides access to the rooms and leads to the living/dining room that runs across the apartment. The subtle angling of the balconies offers outdoor areas of varying depths and provides a formal echo to the large-scale angled sections of the two buildings, adding a lively and sculptural touch to the volumes of these two housing ensembles.

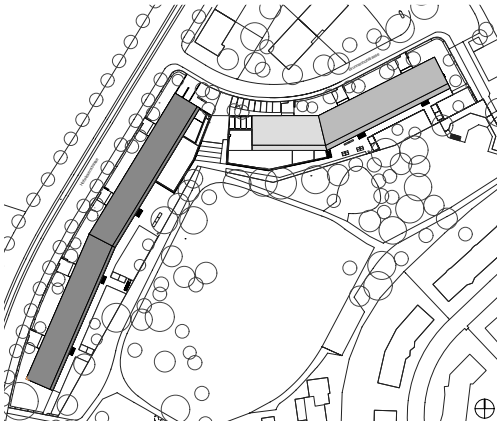
The façades are articulated by layers of rhythmically offset thermally modified spruce wood planks and openwork prefabricated concrete parapets, which protrude somewhat beyond the wooden cladding to protect it from the weather. On the balconies, the concrete band projects further forward to form the parapet.

Section



Third Floor Plan

Ground Floor Plan



Brunnenhof Housing Complex, Zurich

Annette Gigon / Mike Guyer, Architects, Zurich

Collaborators: Markus Seiler (Team and Project Manager), Lorenzo Igual, Rolf-Werner Wirtz, Ulrike Horn
Competition: Autumn 2003, 1st Prize
Planning / Construction: 2004 - 2007
Gross Floor Area (based on SIA 416): 18‘437 m2
Client: Stiftung Wohnungen für kinderreiche Familien, Zurich

Two slightly angled, elongated volumes of different heights bound Buchegg Park. The six storey building on Hofwiesenstrasse is oriented towards the park and follows the street. It shields the park from the street and protects it from the traffic noise. The four to five storey building on Brunnenhofstrasse is surrounded by green on both sides, making it a ‘house within the park’.

Both buildings are conceived as ‘stacks’ of horizontal plates which cantilever to varying degrees. Facing the park they form generous balconies and towards the street they provide stairways with loggias.

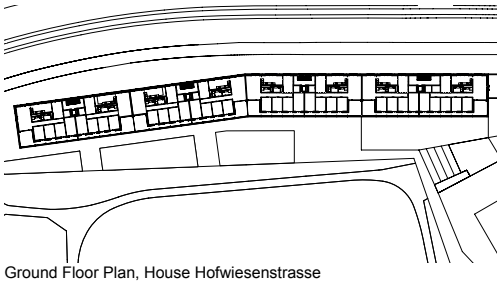
For the noise affected building on Hofwiesenstrasse, access to the apartments is via longitudinally arranged staircases and loggias. The loggias adjoin the eat-in kitchens and serve as protected exterior spaces oriented towards the evening sun. All bedrooms are situated towards the quiet park side. The living rooms flow through the apartment and face both east and west. Towards the park side they lead onto generous balconies.

Within the Brunnenhofstrasse building, the living rooms are positioned along the facade and are oriented towards the park to the south and southeast via adjoining balcony areas. A circuit-like layout grants all apartment types spatial generosity, freedom of movement and enhanced flexibility of use.

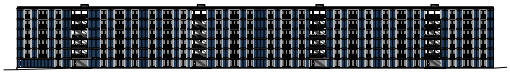
The latter is further enhanced within the ground floor apartments by means of anterooms between them, each with their own access. The entrance lobbies on the ground floor are connecting rooms that link to the park and provide space for pushchairs, scooters, children’s bikes and toys.

Both residential buildings are accessed from the street via forecourts. A continuous hedgerow along the street creates a green zone. The entrance lobbies on the ground floor are connecting rooms that link to the park. The park-facing apartments are elevated by half a storey to allow the inclusion of gardens and play areas, between the park and the building. The two kindergartens and nursery are housed at the end of both buildings where the pathway to the park is situated.

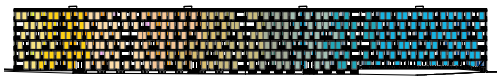
The facades are formed by the projecting balconies and the concrete bands that wrap horizontally around the building. Between them, storey-height windows and alternately coloured glass panels with sliding anti-sun and screening elements form an interplay of reflecting, matt, translucent and transparent coloured surfaces. The colour concept was developed together with the artist Adrian Schiess. Facing the street, the glazing is dark blue and violet, while facing the park the colour tones flow over large spaces from blue tones to green and then red. The impression of the fluid, changing play of colours is enhanced by the varying positions of the sliding elements - ultimately the residents amend and create new colour compositions every day, even every hour.



Ground Floor Plan, House Hofwiesenstrasse



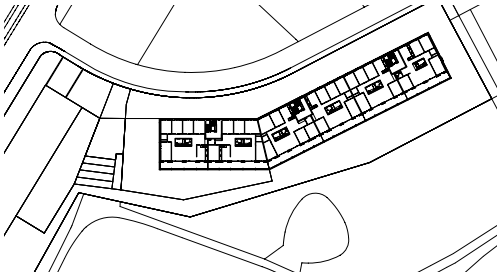
Elevation, House Hofwiesenstrasse



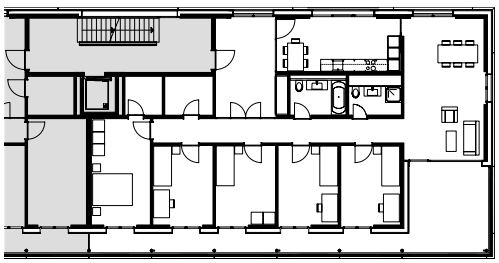
Parkside Elevation, House Hofwiesenstrasse

Elevation, House Brunnenhofstrasse

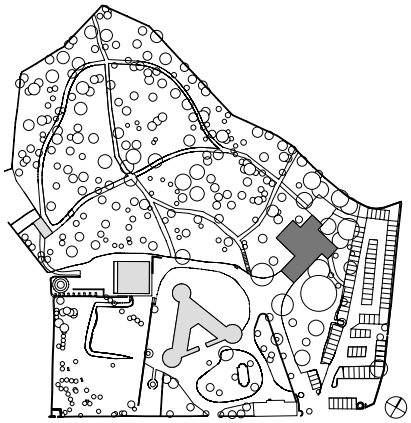
Parkside Elevation, House Brunnenhofstrasse



Second and Third Floor Plan, House Brunnenhofstrasse



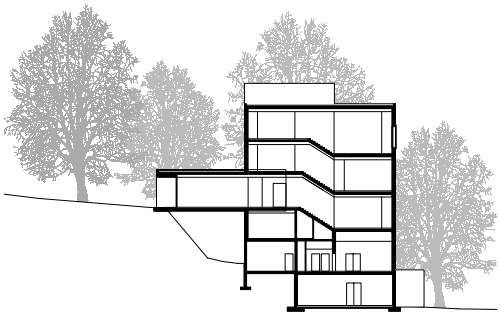
Detail Floor Plan 6.5-Room-Apartment, House Hofwiesenstrasse



‘Donation Albers-Honegger‘, Mouans-Sartoux, France

Annette Gigon / Mike Guyer, Architekten, Zurich

Collaborators: Competition: Eva Geering, Dalila Chebbi, Michael Bösch; Gilles Dafflon (Project Manager), Katja Schubert, Leander Morf
Competition: 1999, 1st Prize
Planning / Construction: 2001 - 2003
Gross Floor Area (based on SIA 416): 1‘829 m2
Client: Ville de Mouans-Sartoux, France



Section

The museum was built to house the Albers-Honegger Endowment, parts of which had been displayed since the nineties, on a rotational basis in the castle of Mouans-Sartoux. The castle rooms will be used in future for temporary exhibitions. The new museum is the second free-standing annex in the castle grounds. It is a tower-like structure with projecting elements, which has been erected in a small wooded area within the surrounding park.

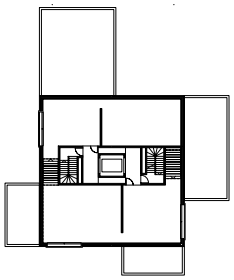
The building’s position on a slope means that the areas devoted to its two functions - a museum and a space for public meetings - can both be accessed at ground level. A projecting section forms both the entrance to the museum and a bridge to the path outside. The entrance to the conference space and for deliveries also projects from the main volume of the building.

The museum entrance is at half-storey height above the first display level. The galleries, staggered at half-storey level, are arranged to form a spiral tour and are reached via open stairs. Two closed, sky-lit staircases serve as escape stairways and also offer visitors a short route back to the entrance after finishing their tour. In addition to the lift, these staircases form an interior vertical connection between the conference space and the other rooms on the lower levels.

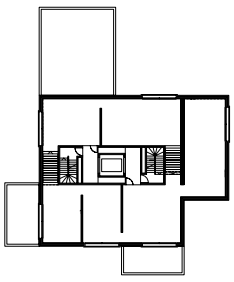
The arrangement of the galleries along the facades, the lateral lighting via the windows and especially the proportions of the interior spaces recall those of a large house. The walls and ceilings are painted white. A poured grey surface covers the floor, made of concrete to withstand the heavy loads that will be placed on them.

Although the windows do not provide the even illumination often thought desirable in galleries, they meet the express wishes of the donors, who wanted lighting that would enable the works of art to engage in a vibrant dialogue with the world outside and be seen under a variety of lighting conditions. The windows are placed at differing heights in the galleries. Analogous to a box-type window, the outer pane of glass is attached to the exterior of the building and offers protection from wind and rain, while the inner pane, which can be opened, provides thermal insulation. Between the two windows, and thus shielded from the weather, cloth blinds offer protection from the sun. By excluding the view outside, the blinds also transform the windows into sources of pure light like glowing panels.

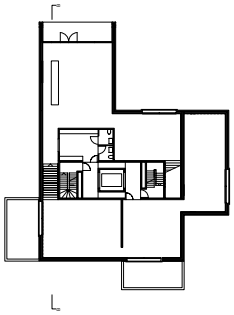
The building is constructed of poured concrete. The concrete is painted a light yellow-green, in anticipation of the moss and lichens that the nearby trees will eventually cause to cover it. Intriguingly, this colour generates two diametrically opposed effects. On the one hand, it glows in contrast to the surroundings; on the other, it forms a harmonious background for the changing colours of the seasons.



Floor Plan, Level 5



Floor Plan, Level 4



Floor Plan, Level 3

Museum Building

1 Niewedde farmstead
2 New Visitors Center
3 Museum
4 “SEEING” Pavilion
5 “HEARING” Pavilion
6 “QUESTIONING” Pavilion
7 Reconstructed landscape sections
8 Roman positions symbolized by steel slabs
9 Earthen rampart symbolized by iron poles
10 Reforestation
11 Germanic positions symbolized by wood-chip trails
12 Field tracks
13 Clearance

Archaeological Museum and Park Kalkriese, Germany

Annette Gigon / Mike Guyer, Architects, Zurich

Collaborators: Volker Mencke (Project Manager), Markus Lüscher, Caspar Bresch, Christian Brunner, Pieter Rabijns, Massimo Wüthrich
Competition: Juli 1998, 1st Prize
Planning/ Construction: 1999–2002
Gross Floor Area (based on SIA 416): 2‘290 m2
Client: Varusschlacht im Osnabrücker Land GmbH

Due to numerous archeological finds, the site in the northwestern part of Germany near Kalkriese is considered to be the location of the famous Battle of the Teutoburg Forest /Varus Battle between the Romans and Germanic tribes in the year 9 AD.

The interventions, the architectural means employed and the landscape design, are minimal and primarily abstract. A few measures spark the visitor’s imagination of the events that took place in this landscape: the visualization of the former rampart with iron poles, trees cleared away and reforestation, a partial ›reconstruction‹ of the former, lower terrain, three pavilions as well as three path systems on the grounds. Irregularly placed large iron slabs retrace the possible route of the Roman Legions and form a path for visitors to access the former battlefield. A net-like pattern of wood-chip paths symbolizes the positions of the Germanic warriors, their camouflage, their silent attack. Contemporary agricultural gravel paths allow visitors to ›switch sides‹. Proceeding from one iron slab to the next on the so called ›Roman path‹, visitors collect pieces of information from the ground, not unlike archeological work. Step by step, an image of the historical battle forms in their minds.

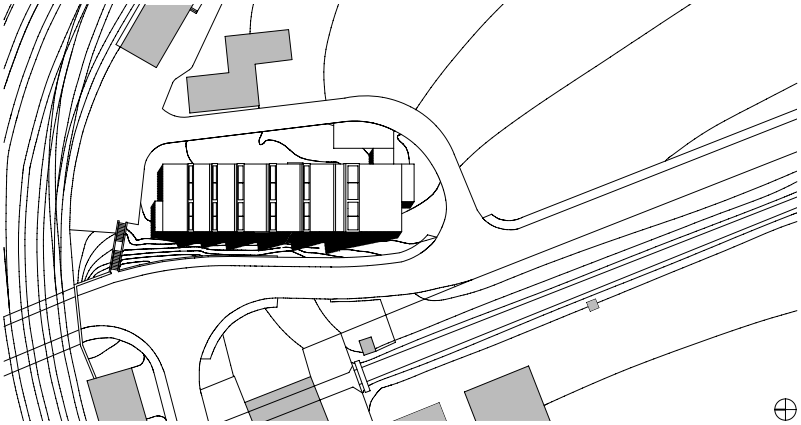
Steel-slab path

Museum Building

“Hearing” Pavilion

“Seeing” Pavilion

“Questioning” Pavilion



Museum Liner Appenzell

Annette Gigon / Mike Guyer, Architects, Zurich

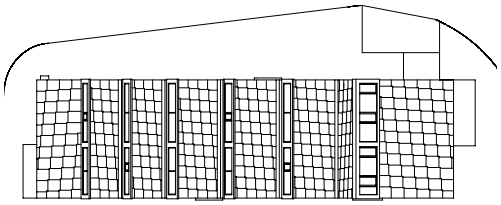
Collaborators: Urs Birchmeier (Project Manager), Daniel Kaufmann (Site Manager)
Commission: July 1996
Planning / Construction: 1996 - 1998
Gross Floor Area (based on SIA 416): 1‘644 m2
Client: Stiftung Museum Carl Liner Vater und Sohn

The museum building, dedicated to the oeuvre of Appenzell artists Carl August Liner and his son Carl Walter Liner, belongs to the category of the monographic museum. However, the rooms are not designed to house particular paintings by either of these two artists, but rather, are dimensioned to accommodate changing presentations of the work of father and son as well as exhibitions of contemporary art. The rooms are therefore more general than specific in nature. They are quiet, simple spaces that seek neither to exaggerate nor to compete with the works of art. They show a minimum of detail, have bright walls, poured concrete floors, and are illuminated by daylight coming in through windows set in the gabled roof overhead.

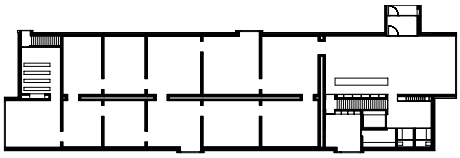
The dimensions of the rooms are relatively small to provide a concentrated and focused ambience for the individual paintings. The total exhibition area is divided into ten rooms, each measuring between 30 and 50 m2 in size. The varying size of the rooms is generated by an asymmetrically positioned wall running the length of the building as well as intersecting axes that define the spaces in decreasing size from south to north. The alignment of the doorways from room to room may be straight or shifted, allowing visitors to follow a direct or a meandering course through the museum. Two windows offer a view outdoors and facilitate orientation within the building. A small reading room and a room for slide and video presentations are placed at the north end of the building - that is, in the middle of the museum tour. The architectural opener for visitors is the spacious lobby with a counter for tickets and sales. This room also functions as a place for receptions and lectures.

The building is constructed using in-situ concrete and aerated concrete masonry. Due to the massive construction and the north-orientated roof-lights only minimal climate control is necessary in the galleries. The vestibule projecting from the building volumetry is made of exposed concrete, illustrating the materiality and compactness of the construction on the exterior.

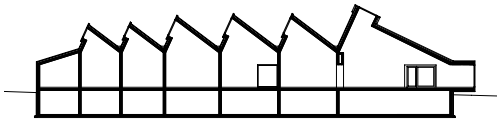
The illumination of the exhibition spaces, whose gables vary in height and breath, results in a ‚zigzag form’ in the building volumetry. It reminds one, in a distant way, of the rows of gable roof buildings in the Appenzell villages, as well as of the more regular sawtooth roof forms of industrial and agricultural buildings. The roofs are clad in sandblasted sheets of stainless steel in order, on the one hand, to attain a diffusion of the reflected light, while on the other hand, a neutrality of the colour temperature. The facades are clad in the same material. The overlapping cladding and its shimmering grey colour show a distant resemblance to traditional Appenzell architecture with its shingled facades (and roofs that were once shingled as well) weathered to a silvery grey. The combination of facade and roofing in the same material produces an overall, irregular volume, like a small mountain range against the background of the Alpstein massif.



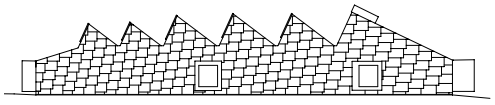
Roof Plan



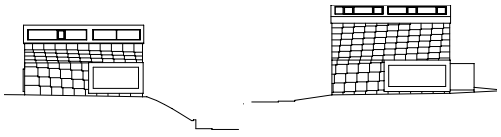
Ground Floor Plan



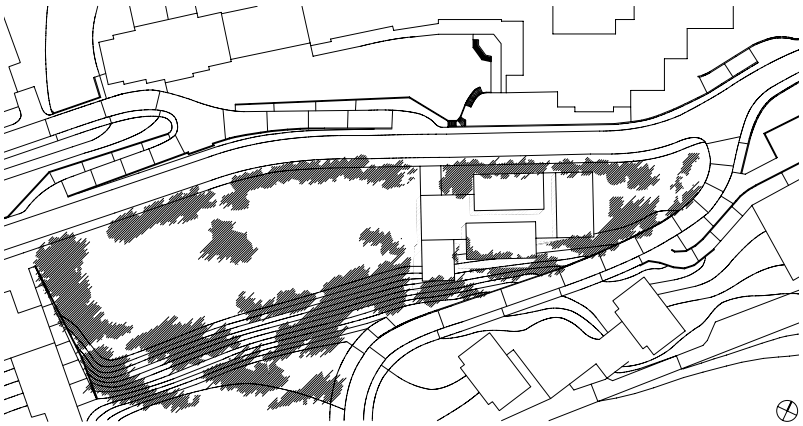
Longitudinal Section



West Elevation



North and South Elevation



Kirchner Museum Davos, Switzerland

Annette Gigon / Mike Guyer, Architects, Zurich

Collaborators: Judith Brändle, Urs Schneider (Site Manager), Michael Widrig, Raphael Frei
Competition: October 1989, 1st Prize
Planning / Construction: 1990 - 1992
Gross Floor Area (based on SIA 416): 2'208 m2
Client: Kirchner Foundation, Davos

The main objective of the design was to create exhibition space for the art of Ernst Ludwig Kirchner which should neither compete with Kirchner's work nor unduly heighten it.

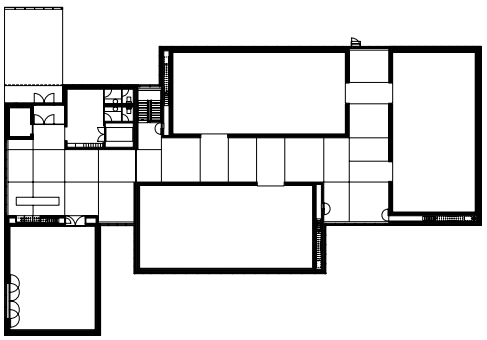
The four exhibition rooms on the entrance level of the museum have therefore been designed with great restraint. The white walls, the oak parquet flooring and the wall-to-wall glass ceiling form a simple cube, which is comparable in its spatial effect to the exhibition rooms of the turn of the century.

The daylight enters sideways, into the large overhead lighting spaces (sky-lights). Then it comes from above, through the etched glass ceiling, into the exhibition rooms. (This skylight solution prevents daylight being blocked out by snow - Davos is at a height of 4921 ft.) For use at night the large overhead lighting spaces above the exhibition rooms also contain the entire artificial lighting system.

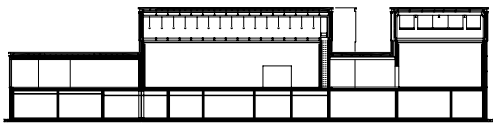
The space between the cube-shaped exhibition rooms, constructed in fair-faced concrete, forms the entrance hall. Walking through the museum, visitors will keep returning to this hall, from where one has a view of the surrounding park, the road, the landscape and the town of Davos: all of them objects of Kirchner's painting.

The museum is clad with a glass facade consisting of a variety of transparent, matt and polished glass. The glass-cladding plays and works with the clear, brilliant alpine light. Depending on the different functions of the glass - bringing light into the building and ensuring visibility - its finish differs: clear and mirror-smooth in the entrance hall to allow a view of the exterior, matt in the skylights to diffuse the incoming light, and matt and profiled as a translucent facade cladding to cover the thermal insulation on the concrete walls. A layer of recycled glass fragments on the roof replays the usual gravel, showing the last and transitory 'finish' of glass.

The high cubes of the exhibition rooms are located freely within the park between the old trees. At the same time, the layout reflects the settlement structure of Davos town, with its random placement of detached flat-roofed buildings.



Ground Floor Plan



Longitudinal Section

Annette Gigon

1959	Born in Herisau, Switzerland
1984	Graduated from ETH Zurich
1987 – 1989	Own architectural office
since 1989	Joint practice with Mike Guyer
2001/ 2002	Guest lecturer at EPF Lausanne
2008	Guest lecturer at ETH Zurich
since 2012	Professor for Architecture and Construction at ETH Zurich
	Annette Gigon is married and lives in Zurich

Mike Guyer

1958	Born in Ohio, USA
1984	Graduated from ETH Zurich
1987 – 1989	Own architectural office
since 1989	Joint practice with Annette Gigon
2002	Guest lecturer at EPF Lausanne
2009	Guest lecturer at ETH Zurich
since 2012	Professor for Architecture and Construction at ETH Zurich
	Mike Guyer is married, has two children and lives in Zurich

Practice Profile

Team	42 Collaborators
	30 Architects, 5 Administration, 7 Interns
Management	2 Principals, 2 Members of the management Team
Management	3 Team Leaders

Project List (selection)

2020
Hotel and Office Building, Greencity, Zurich (2013–2020)
Rosau Office Building and Refurbishment of Villa Rosau, Zurich (2008–2020)

2019
Löwenbräukunst, Remodeling Entrance, Zurich (2017–2019)
Residential Building in Küsnacht (2015–2019)

2018
Office High-rise Andreasturm, Zurich-Oerlikon (2013–2018)
Office Building Claridenstrasse 35, Zurich (2015–2018)
Housing Development Labitzke Areal, Zurich (2013–2018)

2017
University Building Francis Bouygues, Ecole CentraleSupélec, Paris Saclay, France (2014–2017)
Remodeling of a Farmhouse, Canton Aargau, Switzerland (2014–2017)
Hotel Züri, Heinrichstrasse, Zurich (2012–2017)
Résidence “Le Corylus”, Geneve (2013–2017)

2015
Housing Development Entrepôt Macdonald, Paris, France (2009–2015)

2014
Fondazione Marguerite Arp, Locarno (2008–2014)
Löwenbräu-Areal, Residential Tower and Office Building, Zurich (2003–2013/ 14)

2013
Housing Development Zellweger-Areal, Uster (2008–2013)
Office Building „Lagerstrasse“, Europaallee, Zurich (2006–2013)
Würth Haus Rorschach (2009–2013)

2012
Housing Complex ‘Färberei-Areal‘ Thalwil, Houses 2 and 3 (2007–2012)
Résidence du Parc de Grange-Canal, Geneva (2007–2012)
Löwenbräu-Areal, Arts Centre, Zurich (2003–2012)

2011
Platform Office Building, Maag-Areal, Zurich (2007–2011)
Prime Tower Office High-rise with Annex Buildings Cubus and Diagonal, Maag-Areal, Zurich (2004–2011)
Tenant Fit-out for Clouds Restaurant, and Conference Centre, 34th and 35th of Prime Tower, Zurich (2011)
Housing Project Villa Pax, Baden (2008–2011)
Detached House ‘Zürichberg‘, Zurich (2008–2011)
Housing Project Zollikerstrasse (2005–2011)

2009
Tourism and Sports Centre, Davos (formerly Sports Centre, Davos) (2007–2009)
Housing Complex, Erlenhof, Dietikon (2005–2009)
Housing Complex Goldschlägi, Schlieren (2005–2009)
Visitors Centre, Museum Kalkriese, Osnabrück, Germany (2005–2009)
Railway Station with shops, offices and apartments, Baar (2004–2009)
Swiss Museum of Transport, Entrance Building and Road Transport Hall, Lucerne (1999, 2005–2009)

2008
Housing Complex ‘Färberei-Areal‘, House 5, Thalwil (1998, 2005–2008)
Résidence du Pré-Babel, Geneva (2004–2008)
Housing Complex ‘Färberei-Areal‘, House 1, Thalwil (1998, 2004–2008)

2007
Detached House, Canton Grisons (2006–2007)
Railway Station, Swiss Transport Museum, Lucerne (2005–2007)
Detached House, Küsnacht (2005–2007)
Housing Project Diggelmannstrasse, Zurich (2003, 2005–2007)
Housing Complex Brunnenhof, Zurich, Apartments for large families (2003–2007)
Housing Complex Neumünsterallee, Zurich (2003–2007)
Housing Project Park Grünenberg, Wädenswil (2002, 2004–2007)
Residential and Retail Building, Almere, The Netherlands (2002–2007)
Remodelling of Kunstmuseum Basel and Laurenzbau Library, Basel (2001, 2003–2007)

2005
Three Single Family Row Houses, Rüschlikon (2002–2005)

2004
Art Gallery Henze & Ketterer, Wichtrach (2002–2004)
Extension / Renovation of a Historical Villa, Kastanienbaum (2002–2004)
‘Donation Albers-Honegger‘ Espace de l‘Art Concret, Mouans-Sartoux, France (1999, 2001–2004)

2003
Detached House, Zurich (2001–2003)

2002
Extension Workshop School Buildings, Appisberg, Männedorf (1998–2002)
Housing Complex and Renovation Pflegi-Areal, Zurich (1998–2002)
Museum and Park Kalkriese, Osnabrück, Germany (1998–2002)
Auditorium, University Zurich (1996, 1999–2002)

2001
Housing Complex Broëlberg II, Kilchberg (1999–2001)

2000
Restaurant Pavilion, Swiss Transport Museum, Lucerne (1999–2000)
Housing Project Susenbergstrasse, Zurich (1998–2000)

1999
Workshop Building, Davos (1998–1999)
Signal Box, Zurich (1996, 1998–1999)

1998
Museum Liner Appenzell; renamed: Kunstmuseum Appenzell (1996–1998)
Two Houses in Zurich (1995–1998)
Renovation and Extension, Oskar Reinhart Collection, Römerholz, Winterthur (1993, 1995–1998)

1996
Housing Complex Broëlberg I, Kilchberg (1994–1996)
Sports Centre Davos; converted into: Davos Tourism and Sports Centre (1992–1996)

1995–1992
Extension Museum of Art, Winterthur (1993–1995)
Detached House for a doctor‘s family, Canton Zurich (1992–1994)
Restaurant Vinikus. Alteration and New Build, Davos (1990–1992)
Kirchner Museum Davos (1989–1992)

Current Projects (selection)
Extension Josef Albers Museum Quadrat, Bottrop, Germany (2016–2020)
Hangenmoos Housing Development, Wädenswil (2015–2022/24)
Refurbishment of the Herdern High-rise Building, Zurich (2018–2023)
Multi-purpose Building with Exhibition Hall and Offices, Swiss Museum of Transport, Lucerne (2017–2023)
New Social Insurance Centre WAS, Areal Eichhof West, Kriens (2020–2024)

Awards (selection)
‚Auszeichnung für gute Bauten der Stadt Zürich 2011–2015‘ – Prime Tower Office High-rise, 2011
Architektur Preis Kanton Zürich 2016 – Zellweger Park, Uster with Housing Development Zellweger-Areal
‚Architektur Forum Zürcher Oberland‘-Baupreis 2013 – Housing Development Zellweger-Areal, Uster
Daylight-Award Velux Stiftung 2012 – Kirchner Museum Davos
‚Auszeichnung für gute Bauten‘ awarded by the City of Zurich 2005 – Housing Development Pflegi-Areal in Zurich
BDA Prize (Bund Deutscher Architekten) Lower Saxony 2003 – Archeological Museum and Park Kalkriese
‚Fritz-Schumacher-Prize‘ awarded by the Alfred Toepfer Foundation, Hanover, for outstanding contribution to architecture, 2002
‚Auszeichnung für gute Bauten‘ awarded by the City of Zurich 2001 – Two Buildings in Zurich
‚Auszeichnung guter Bauten‘ awarded by the Canton of Grisons 2001 – Davos Sports Centre
‚Bauen in den Bergen‘ 1st Prize awarded by Sexten Kultur 1995 – Kirchner Museum Davos

Monographs (selection)
Gigon/Guyer. a+u 14:08 Architecture and Urbanism, No. 527, Tokyo 08:2014
Gigon / Guyer Architects, Works & Projects 2001–2011. Lars Müller Publishers 2012
Annette Gigon / Mike Guyer 2001–2008. El Croquis no. 143, Madrid 2009
Gigon / Guyer - matter, colour, light and space. a+u 06:11 Architecture and Urbanism, No. 434, Tokyo 11:2006
Annette Gigon / Mike Guyer 1989–2000. El Croquis no. 102, Madrid 2000
Gigon / Guyer Architects, Works & Projects 1989–2000. J. Christoph Bürkle (Ed.). Editorial Gustavo Gili, Barcelona 2000

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