

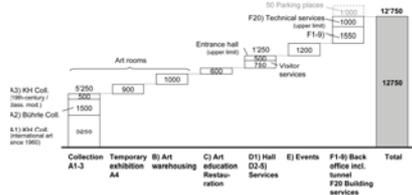
counterpart and respond with stimuli of its own, opening up new perspectives on the older building. All of this will take place in full view of a contemporary viewing public, whose ranks will swell as new visitors are attracted from near and far. The aim is to increase footfall by around a quarter over the long term, with young novice visitors, older people from the region making more frequent trips to the museum, and tourists coming to the city from farther afield. Collectors and sponsors, too, should have a much greater incentive to donate pieces and organize new kinds of events for "their institution".



The Kunsthaus Zürich in the 21st century

Viewed as a whole, the New Kunsthaus Zürich will be more than the sum of its parts, whether artistic or architectural. The extension will make it Switzerland's largest art institution, and place it among the largest of its kind in the German-speaking world. The New Kunsthaus Zürich will offer an exceptional opportunity: to write a new chapter of Swiss museum history.

The Spatial Concept



First the contents, then the envelope: the two imposing and interconnected museum buildings on either side of cosmopolitan Heimplatz will together constitute the New Kunsthaus Zürich. Artistic vision and design will define the functions and floor space of the extension. The existing structure will remain untouched, merely benefiting from discreet reorganization. As such it is not in need of any further renovation and, with the exception of the connection between it and the new structure, is not a part of the competition.

The extension is more than an annex: it will increase the capacity of the Kunsthaus Zürich by more than 60% and offer a total of 12,750 m² of new space for diverse purposes.

The cornerstones of the extension are:

- Space for art: the Kunsthaus Collection (from 1960 on), the E.G. Bührle Collection and the relevant elements of the Kunsthaus Collection, medium-sized temporary exhibitions, and warehousing;
- The central hall, including the main entrance and visitor services.

The existing structure cannot be allowed to become "the old building". Rather, it will constitute a valuable element of the New Kunsthaus, with a status equal to that of its counterpart across the Heimplatz.

Three principles will ensure that this is so. The first calls for equally high standards in the choice of its artistic contents. The work of

such artists as Giacometti and Hodler, to name but two, will underpin the museum's international reputation while providing it with solid roots in Switzerland and Zurich. Second, both parts should attract equal numbers of visitors, since popular major shows will continue to take place in the main exhibition room. And finally, although the two buildings will in fact be largely independent, certain of their functions will be closely coordinated.

The Spatial Implementation of the Museum's Functions

In the following, the quality of the various rooms will be set out; this section complements the technical descriptions contained in the space-allocation plan to constitute a single unit. The basic numbering of functions and rooms can be read in the table below.

| | |
|-----|---|
| ID | Function |
| A | Art rooms |
| A1 | KH Coll. galleries (since 1960) |
| A2 | E. G. Bührle Coll. galleries |
| A3 | KH Coll. galleries (19th-century classical modernism) |
| A4 | Temporary exhibition galleries |
| B | Art warehousing |
| B1 | Painting and sculpture |
| C | Complementary areas |
| C1 | Education - group rooms |
| C2 | Education - studios |
| C3 | Education - back office |
| C4 | Restoration |
| D | Hall and visitor services |
| D1 | Central hall |
| D2 | Ticket office / info desk (service) |
| D3 | Cloakroom / toilettes (service) |
| D4 | Shop (service) |
| D5 | Café / bar (service) |
| D6 | Kitchen for D5 |
| E | Events |
| E1 | Event / festival room |
| E2 | Foyer |
| E3 | Group rooms |
| E4 | Catering |
| E5 | Preparation, direction / media, furniture storage |
| F | Infrastructure |
| F1 | Exhibition preparation |
| F2 | Art transport services |
| F3 | Deliveries / waste removal |
| F4 | Storage non-art |
| F5 | Shop storage (central) |
| F6 | Workshops (annexes) |
| F7 | Social rooms for staff |
| F8 | Underground connection |
| F9 | Lifts |
| F20 | Building services |
| F30 | Parking places cars / bicycles, taxis |
| G | Art Garden |

Strategic stipulations for the extension

As discussed above in the section on vision and concept, "the new building is to be respectfully tailored to A and P. This is the only way for the institution to project the considerable reputation of its holdings and activities with confidence ... With the appropriate discretion, its interior will satisfy the requirements of the artforms presented in a variety of ways throughout the extension, and perform the additional functions custom-made to suit several different "publics". Its architectural character should permit it to maintain its independence from the current Kunsthaus, without for all that undermining its institutional association with the Kunsthaus Zürich.

The new building will be an example of state-of-the-art museum technology; it will be an utterly solid piece of construction; it will energetically set new standards and afford a flexible infrastructure for both present and future developments in the interface of the arts, patronage and technology. To this end, therefore, the new museum building must be exemplary in every particular and meet the current standards for climate control, lighting, fire safety (incl. evacuation) and security technology. It must meet internationally valid criteria for art loans of its own holdings and for its use of those of other institutions and must pass muster with both couriers and lenders.

The Kunsthaus extension must make possible secure and efficient operational processes, including the entire range of visitor services, art handling, cleaning and security. Costs thus incurred for operation and maintenance must be kept as low as possible. The new building must be flexibly serviceable so as to allow it to

react to the changing requirements of A and P (including trends in art production, novel curatorial concepts and communications technology), to re-allocate resources at the interface between functions (e.g. collection A1/A3) and to permit dual use (such as for example "cinema" in A4).

In both its public aspect and its infrastructure (back office/building services), the extension must be capable of autonomous operation as both a museum and a building. In the case of clearly defined functions, however, such as main workshops/restoration or art warehousing, the two buildings will be closely coordinated and will make intensive use of the underground connection. The new building-services facilities, meanwhile, will be able to serve the "old building" and indeed to provide it with backup such as emergency power (very desirable) and heating (depending on the energy concept). If at all possible, these facilities will afford ease of use similar to that enjoyed by the current structure.

One peculiarity is the fact that emergency power for the "old building" is provided by batteries, which must be replaced every four years.

A1 – A 4 space for art: Generally valid description of the galleries

The quality of the central rooms reserved for art will essentially be a function of space, walls, doors/passages and flooring, of appropriate proportions, the structure's plasticity and its lighting.

In addition to their generous dimensions and modernity, a pivotal feature of the galleries will be their functionalism and restraint with regard to the art presented in them. They will be suitable for works of a wide range of styles as well as for a changing museal dramaturgy. They will be oriented to particular collection specialities (area A2/3) only in exceptional cases; elsewhere (area A1 and A4) an orientation to a broader conception of contemporary artistic production will be more central.

The Kunsthaus desires clearly defined, harmonious rooms arranged interestingly and capable of providing A and P with a range of situations and associations as they pass through them; this may also occur over several floors. Appropriate proportions and natural light wherever possible are crucial. It is advisable to position visitor information and rest zones on the interfaces between gallery areas, and to provide some reference to the natural and designed environment beyond the walls, including to the Heimplatz.

The routes visitors may thus follow should be varied and should depend more on intuition than on compulsion.

The following are undesirable: square floor plans and extreme proportions (e.g. exaggerated heights and "chasms"), superimposed walls and walls that do not meet the floor, louvred walls, back lighting in viewing areas, the necessity of viewing art from above, views through into other areas and technical details in walls and flooring that distract from the exhibits (e.g. ventilation louvres and doorways), and inclined gallery rooms in the form of extended ramps.

Special features:

The greater frequency of exhibition rotation planned for the new museum calls for a flexible wall concept that allows for reversible installation of works (e.g. plaster); a hanging system might also be deployed. Good accessibility must be ensured by giving passages in area A/B/C4/F1,F2,F9 a clearance of at least 4.20 m; for galleries with clearance of 4 m, that value must be at least 3.50 m. The breadth of passages must be planned accordingly.

Information zones for secondary access to the collection (and exhibitions) are to be located in the galleries as well as in the public area of the hall.

A1 – A 4 space for art: Light in the galleries

Natural daylight is very important and should wherever possible be allowed to enter through skylights or sidelights and to illuminate the rooms without glare.

Lively, natural light is the prerequisite for a satisfactory visual experience of the artworks. Natural light in the exhibition rooms may change with the time of day and meteorological conditions both palpably and visibly. It should neither be maximally nor monotonously distributed throughout the galleries but instead should serve as a vital element of their design and vitality. This will ensure an optimal effect of the works of art on show.

At the same time, separate artificial light must also be available in each individual room (and must be zoned in the larger areas), and must be dimmable as continuously as possible. This will ensure its flexible use for a wide range of artforms and media as well as good lighting at all times in galleries with more static deployment. An overly fragmented lighting concept is undesirable; spotlights may be used at most to supplement the system proposed. It goes

without saying that skylights and sidelights must be provided with UV protection. The benchmark formula for lighting intensity is 0-max. 600 lux. Regulation illumination for paintings is 300-400 lux, while prints and drawings require 50-80 lux.

Artificial lighting should be reduced during the day, and an innovative, efficient sunscreen and lighting control system that takes into account both light quality and energy aspects (energy balance sheet) is similarly desirable.

The following are undesirable: coffered ceilings, skylights flush with walls (light streaks!), skylights in series, lateral skylights installed directly below the ceiling and "lanterns".

A1 – A 4 space for art: Climate in the galleries (as well as in the back office)

The climatic requirements of art will be a mainspring of the building's energy concept (cf. Chapter B on energy requirements and basic concept). Compliance with international standards for climate control, however, is a must. Nevertheless, a slow, seasonal modulation of temperature and relative humidity over the course of the year, with as gradual an alteration as possible, is tolerable. The following standards apply:

Relative humidity: standard value 55% RH, standard tolerance +/- 3% RH. Absolute thresholds: 50-60% RH. base value winter = 53% RH, summer = 57% RH.

Temperature: standard value 21° C, standard tolerance +/- 2° C. Absolute threshold: 25 °C. Base value winter = 19/20° C, summer = 23° C.

Room climate (humidity and temperature) should be as free as possible of short-term and regular fluctuations (since these are especially damaging to exhibits) and should demonstrate values that are as constant as possible. Humidity standard: max. +/- 5 percentage points RH daily, within thresholds. Where external conditions are constant (no visitors, constant external temperature/humidity and air circulation), delivery air must also satisfy narrow tolerances, i.e. +/- 1 percentage point RH. Temporary spikes of visitor density in exhibition rooms must be factored in; this applies in particular to area A4.

The aim is as little airflow in each room as possible so as to keep dust collection on interior surfaces and objects to an absolute

minimum. The lowest possible vertical temperature stratification must prevail in the exhibition rooms. The benchmarks for a controlled and regulable air renewal are: maximum 1 x/h in art rooms (max. 2-5 x/h for special exhibitions and in cases of high visitor volume in A2 and A4; max. 0.1 x/h in art warehouse B and storage area F4/5).

Special features: If thermal mass activation is used, the climatic and mechanical conditions of a flexible/reversible fixation of artworks directly to walls must be taken into account.

Note: see Chapter F 20 on building services for climatic and energy requirements as well as a proposal for climate zones throughout the building.

A1 – A 4 space for art: Maximum security in rooms containing art
The security concept must be guided by the organizational and technical standard for international museum facilities as well as by the renovated Kunsthaus. The extension must feature clearly definable and separable security zones characterized by a fundamental distinction between rooms with art, and rooms without. Structural measures are to be supplemented with electronic access security systems and comprehensive camera surveillance. Requirements for unobstructed, barrier-free access must be taken into account.

The potential security-zone concept contained in the room-use scheme is based on five zones:

| Areas | Art presentation, art handling | Without art objects |
|----------------------------------|--------------------------------|---------------------|
| Public, freely accessible | - | Zone 3 |
| Public, paying/controlled access | Zone 1 | Zone 4 |
| Not public/operations | Zone 2 | Zone 5 |
| | = maximum-security zone | = normal security |

Special features: The segregated design of zone 2 gains particular significance in connection with catering (E4/D6) and F3 delivery, since here outside staff are working in the back office. Locking

devices will also have a role to play in the structure's surroundings, as for instance in the art garden (G). Fire safety in the extension will have to be ensured without resorting to sprinklers, as in the current building.

Since the Kunsthaus sets particular store by its public character, access controls relevant to the security of the art contained there will initially have to have the same standards as in the existing building. If developments make it necessary to step up measures, the extension should allow for the flexible installation of further internal access controls for areas A1-A4, as for instance in the corresponding climate/acoustic baffles.

A1 Kunsthaus collection galleries (international art since 1960)

The profound caesura in art and forms of artistic expression that began in 1960, along with the variety and rapid development of these forms, calls for a new presentation style and corresponding architectural structures for objects from this period. The richness of significance and reference of more recent art is to be showcased less by evoking epochs and developments among masterworks than by grouping a wide range of works, including in certain cases objects from an older era, in dynamic and evolving contexts guided by conceptual or intuitive approaches. This must also take into account the general tendency for works of various artists to be increasingly irreconcilable, but instead to require their own individual rooms.

Extreme formats, especially for paintings (although sculptures and installations may also show the same tendency), demand large, high galleries; the heterogeneity and idiosyncratic character of installations and sculptures in particular requires multi-purpose/flexible rooms of various proportions. The ubiquitous new media (video and photography) and works on paper demand smaller, more intimate rooms with artificial lighting that should be capable of being made relatively soundproof with ease (even without the use of doors). Both formally severe works and those that are more ebullient require clean, rectangular, discreetly outfitted rooms whose character depends on the sure hand with which their proportions and design have been selected. The various media of art should be treated equally and may be deployed in parallel and in similar hangings.

In keeping with the more dynamic arrangement of exhibits desired (and assuming a rotation of up to once annually), it must be

possible to create a variety of differently configurable room sequences by combining exhibition spaces. Curators are led by the broadest possible range of precepts, after all, in their design of integrated (rather than linear) hangings, arising from such things as conceptual approaches and concern for aspects of content, chronology, artistic schools, interaction of media and the borrowing of motifs. At the same time, it must also be possible to refer to older items in the collection in the course of preparing an exhibition, and to establish a certain productive interplay with the classical presentation of the collection in A2/3 and, more generally, with temporary exhibitions A4.

All in all, three types of room are required (large, medium and small), which can be combined to create five to six different units, and thus used to ease visitor orientation. The room types are further detailed in the “Space-allocation plan” table.

The following are undesirable: large halls in which adjustable wall systems are used to create the desired room sequences.

Special features: smaller rooms should be attached to their medium/larger counterparts. While galleries A1 may be arrayed over more than one floor, lighting quality should be kept as constant as possible throughout rooms and on all floors. The permissible floor load on one floor is to be 15% higher than in the current Bührle-Saal. It should be possible to assign a flexible sub-unit of approx. 500 m² (two to three medium-sized and small rooms in each) to functional area A3 to handle overflow in the event of donations/bequests; the spatial character must be assimilated accordingly and connections provided. The existing adjustable wall system (A4 and current Bührle-Saal) may be used in the large rooms. Curatorial re-arrangement of each of the five to six units is to proceed in as efficient a manner as possible so as to cause the least disruption to museum operations and visitor enjoyment.

A2 collection galleries for the Foundation E.G. Bührle Collection

The harmonious presentation of the collection of Emil Georg Bührle (1890–1956) affords a historically defined artistic perspective. The high quality of the collection, which comprises some 200 works (90% of which are paintings), is due not least to the fact that it clearly demonstrates how French (Post-)Impressionism can be seen as a bridge between an older artistic movement and modern painting. The collection’s core merits an architectural counterpart in the form of a central gallery space for its masterworks by key

figures in the movement, from Manet to Cézanne and van Gogh. This space must then lead to further main rooms, as well as to two cabinets for groups of items by the (Post-)Impressionists, 19th-century French works, French modernism, Dutch and Italian Old Masters and, preferably in adjoining rooms, the collection's Gothic sculptures.

It must be possible to display the Bührle Collection on its own within the new building. It is advisable to design its space in keeping with a contemporary re-interpretation of the classic gallery both in general and as regards details and materials (room height around 4 m, as much top-quality daylight as possible, an intimate/private character). The Water Lilies Room, for instance, demonstrates how rooms of similar character (A3) can be arrayed to show the Kunsthaus's corresponding but less comprehensive holdings in French painting, from the Romantics to the Nabis.

The sequence consisting of central gallery space and main rooms is to be contained on one floor. Expected visitor volumes (peaks estimated at up to 250 guests simultaneously/1,000 per day), and thus a more explicit range of possible routes through the galleries, need to be factored into dimensioning and arrangement in this regard. If needed, timed access management can provide support in this area.

Special features: high-quality, classic parquet flooring is proposed.

A3 Kunsthaus collection galleries (19th century/classical modernism)

These galleries are directly related to those of A2, both artistically and curatorially, since the two areas are devoted to additional masterworks by the same artists (mainly paintings, but some sculpture as well) and, in some cases, feature gifts of the same donor. For this reason, the corresponding rooms must be identical with those in A2, as regards character, proportion and undesirable elements. Furthermore, for the same reason, visitors must scarcely notice the precisely positioned transitions between the two areas ("spatial osmosis").

It is particularly desirable that the existing structure's tradition of "ascending to art" be continued specifically in area A2/A3; this is less important for A1 and A4.

Special features: collection galleries A2/A3 will tend to be used for more permanent displays: in other words, they will feature only

minimal rotation (mainly due to loans of individual pictures). Requests by additional collectors appear to be a possibility in this area pivotal to art history – the appropriate overflow area is specified in area A1.

A4 galleries for temporary exhibitions

Here too, a clearly recognizable sequence of rooms is needed. The rooms should be suitable for a wide range of art, all genres, 15th to 21st century, multimedia. In character, the main room and the annexes are very similar to area A1, and produce a certain stimulating contrast with A2/A3.

The main room should resemble a smaller version of the current main exhibition hall (the "Bührle-Saal"), and the modern adjustable wall system used there (to heights of 4.75 and 3.55 m, and to a depth of 0.4 m) should also be used here. Each of the three main rooms must feature two entrances and must be separately available for exhibitions; the whole range of room combinations should be possible in this area (cf. scheme as well). The area must feature one or more interfaces with collection area A1 to allow its rooms to be directly included in a given exhibition or used to establish interesting associations with it, as need be.

The following are undesirable: peripheral positioning of entrances analogous to the current main exhibition hall, undesirable because it limits flexibility of use (for instance by preventing partitioning of the space).

Special features:

Lighting and climate conditions in this area must meet the highest internationally valid standards of conservation and security technology as set by public and private lenders.

One of the smaller rooms is to serve temporarily as a projection room for videos and films ("Cinema"), for which reason it will require appropriate acoustics and soundproofing (impermeable in both directions), "cinema-compatible" proportions with room for some 50 to 100 spectators, and an integrated screen. Seating is temporarily and on one level; a flexible podium might be possible in the rear area. A small, integrated technical area (projection, chair storage) would simplify the room's use for events. Projections are planned by way of beamer, and not film reel. Both small rooms (and exhibition prep area F1) should also be capable of occasional use as photo rooms for documentation of works. Flooring proposal: multi-purpose.

B art warehousing

Current art warehousing is organized both internally and externally. In the future, the following logistical principles will be applied: highly valuable art must under all circumstances be stored internally at the Heimplatz, while other art may be stored either internally or externally. The warehouses are neither to be used for viewing nor to serve as secondary galleries; in exceptional circumstances, however, they may be visited by the general public (“guided tours behind the scenes”).

The design of this area is to be subject to the criteria for art storage currently applicable among conservation specialists: painting, sculpture, installations, possibly large-format drawings and prints. Drawings and prints generally are to remain for the moment in the old building, along with photography; nevertheless, a photography storage facility with special climatic conditions (cold storage at 16-18° C, 45%) may be created subsequently.

The floor space necessary for art warehousing to accommodate growth in holdings of highly valuable art over the next 20-30 years has been laid out. In the meantime, available capacity may also be used for non-art, such as pedestals and special packing materials. For climate reasons, art warehousing facilities should be located below ground. A logistically efficient location for art transport services as well as for a goods lift is key. Transport paths between such areas must be designed so as to minimize risk: they must for instance contain no stairs or variations in level, and should feature relatively broad corridors and no tight angles. This applies to all areas in which art is manipulated: cf. room-use scheme.

The high security standards in effect will necessarily call for the most up-to-date design concepts. Water mains in the ceilings are to be strictly avoided throughout the entire warehousing area, as is the danger of humidity penetrating from outside. In addition to the water that may accumulate because of the building's location on an incline, the Wolfbach Canal, which runs along the perimeter, must also be factored in.

In principle, warehousing facilities should not be closely connected with (other) work areas and should be capable of independent lockdown as an autonomous security area with special access conditions. This same policy of segregation should also apply to the building's internal pathways within back office F1-F20; exception: restoration workshop C4. The development of a concept for internal

pathways that pays sufficient attention to all of these aspects is indispensable. The security technology deployed should be as practically compatible as possible with that of the old building, and should if necessary use or support the security office there as backup.

The efficient operation of the art warehousing facilities deserves special attention. For one thing, the entire volume must be taken advantage of, over its height and its breadth, in area B, and the techniques used (for painting: sliding walls; for sculpture [and non-art]: palette storage; for drawings, prints and photos: mainly sliding cabinets – all merely as suggestions) should be adapted accordingly. Compact facilities can further maximize use; structural engineering requirements are to be observed in the case of sculpture. On the other hand, a functioning logistics system must serve the core processes of storage, location and handling better than is currently the case. The warehouses' accessibility to guided tours "behind the scenes" must be factored in as regards access and security.

C1 to C3 art education

Art education (also known as "paedagogy") is a key supplementary offering for Kunsthhaus visitors. Although the painting workshop and group room will remain in the old building (with increased flexibility of use), this sector will receive a centre in the extension for its various activities involving groups of visitors, which are to become more and more common. In this regard, schoolclasses (20-30 people incl. supervisor) and special art-appreciation courses specific to the Kunsthhaus (10-15 people incl. supervisor) are key segments. Three different types of room are necessary:

C1: flexible and, to some extent, robust group rooms will serve as a reception area and for group introductions as well as for movement-oriented educational events (flexible seating!). Schoolclasses will also take their refreshments in this area, and use it to store their belongings. They may also serve as a simpler gallery for art produced by course attendees.

The character of these rooms, together with their location and flexibility, makes them suitable for a secondary function: to serve as small seminar rooms (for 5-15 people) and thus provide overflow capacity for events. These flexible rooms should as a rule have capacity for two schoolclasses, as well as providing between one and six rooms when combined or segregated. A laboratory for "electronic media in the arts" is to be appointed in the same style.

C2: a large, multifunctional studio for art production in both "dry" media (painting) and "wet" media (mainly potting) as part of art education. It should be able to accommodate both one large schoolclass and, with a partition, two groups of Kunsthaus visitors. The room should also be useable for groups and projects, in the spirit of C1. It should be accordingly equipped for wet activities, with storage space and kiln.

C3: the centre is rounded out with four workstations for art educators in one office (or perhaps two offices) together with one directly accessible small archive and materials storage space. If it proves impossible to locate sanitary facilities in the near vicinity, area C3 should be provided with its own toilet, to be used mainly by younger schoolchildren.

Special features: Art education events will occur on Mondays as well, when the museum is closed, making a separate access from outside or through the hall a necessity. The group rooms will require a good ventilation system (manual operation possible). Most of the educational offerings at the Kunsthaus will continue to take place in the galleries themselves (guide needed), and not in rooms C1/2.

C4 restoration

The restoration workshop is an annex of the main restoration centre in the current building (Müller-Bau). Only temporary exhibitions (A4, with lending) will be treated by restorers here, as well as short-term projects (from A1-A3, and perhaps B). For this reason, the annex must be multifunctionally equipped, since it will have to accommodate works involving painting, paper and photography. There is no plan to work on different media at the same time in this studio (work security). A separate sculpture studio for works in stone and metal will round out this area; it will also be possible to work there with water. The weight and unwieldiness of sculptural work will make simple accessibility a priority.

Special features: both studios should be accessible to behind-the-scenes tours (access, security). The necessary exhaust facilities are required. It might be interesting to create a sightline from gallery area A4, or perhaps A1; nevertheless, it would have to be closed and opened without visitors noticing.

D1 central hall/main entrance and D2 to D5 visitor services

The central hall will fulfil a core function in the extension and must be considered equal to the rooms containing art. As the main

entrance of the Kunsthaus Zürich, and thus an interface with crucial significance for the institution's identity, its character and contents will focus on P, its public. This public will be made up of actual museum guests, potential friends of the arts (new visitors, whether young or old, who will attend more frequently) as well as people merely out for a stroll (more likely on weekends or after the theatre) as well as students and schoolchildren from the neighbouring universities and schools (typically during the day).

The character of this unique public space in the heart of Zurich is informed by key stipulations made in the vision and concept section above (q.v.). Its multiple permeability on the cusp between inside and outside, a token of the institution's defining openness, is meant to encourage visitors to stream through the building. With its attractive openness and special quality as an inviting leisure space, the hall is set to become a lively and interactive "plaza", exerting a magnetic effect on visitor segments both current and new, drawing crowds from Heimplatz into the Kunsthaus and promising shelter in a generously proportioned, urbane arena. This vital spot, potentially a symbol for the "gate of the arts", will also provide a contrast with the tranquil, contemplative galleries beyond. Fulfilling its function as the ensemble's main entrance and channelling visitors into the extension (cf. room-use scheme), the space is also meant to represent more than this.

The central hall's intended character and associated contents should enable it to explore the full spectrum between "museum" and "mall" in an adequate manner. Thus it will enrich the visitor's sensory experience and offer complementing opportunities for consumption while remaining true to the institutional mandate of the Kunsthaus.

The visitors themselves will provide the hall's main attraction. First and foremost an urbane venue for social life, the hall will allow people to meet and communicate, and will be a place they enjoy spending time in as much as they appreciate its convenience as a thoroughfare.

Art is to be palpable in the hall at all times, and will often be frankly present. For one thing, visitors can identify the core activities of the institution while in the hall, before even entering the Kunsthaus. Indeed, some of these activities will be directly visible from there (especially A1, A4), and thus invite passers-by to participate, or at least to engage with their subject-matter; secondary (ticket-free)

access to art by way of such supplementary attractions as an info lounge and a micro gallery is also in planning. For another thing, temporary, artist-motivated interventions are to be mounted there under the conceptual aegis of the Kunsthaus, involving for instance the presentation of works that do not need (or desire) the shelter of a museum. Other temporary activities will resemble the Kunsthaus nights in content, or the events staged in the Tate Modern's Turbine Hall, without however actually competing with the activities carried out within the museum proper.

The central hall is to constitute a flexible, transmutable stage for all of these types of happenings, whether those in planning or such as might seem appropriate in the future. Their character and content should radiate beyond their immediate location and into the Heimplatz and art garden. The latter should extend the hall's function into the open air.

The more commercial functions specifically allocated to the hall, such as café/bar D5, art shop D4 and ticket office/info desk D2, will serve as a logical complement to the various types of content mentioned above. The café/bar in particular will decisively enhance the venue's attractiveness as a place to spend time. Purely commercial activities, on the other hand, such as sales presentations and trade fairs, are not planned for the hall. Such events may be scheduled separately in the festival room plus foyers E 1/2, or in the existing auditorium, for which reason the ability to (temporarily) segregate them from the hall is important.

Ticket office, cloakroom and other visitor services should function properly but discreetly, so that the central hall does not rapidly become watered down into just another museum lobby. In contrast to the reserve shown by the architecture in the rooms in which art is on display, the design of this area should take advantage of the play between "museum" and "mall", as described above, and give the space a striking and aesthetically pleasing form. The range of available offerings may include additional visitor services, such as a cash machine, but the space should be flexible enough to allow for adaptations over the course of its life.

Special features: the hall D1, shop D4 and café/bar D5 will have their own opening hours independent of the rest of the ensemble. Suggested: museum 10/11 a.m. to 6/8 p.m.; hall 8 a.m. to 12 midnight (max.); shop and café/bar somewhere in between, with a certain flexibility on different days of the week and during

holidays/seasonally. The ticket office/info desk D2 should be open at least as long as the galleries. It will also play the role of a porter's or caretaker's lodge for the hall until closing time. The ticket office/info desk will become increasingly important as a reception area for groups, and thus requires appropriate organization.

Cloakroom D3 will serve museum visitors and those attending events (function E), and may accordingly set its own independent opening hours, along with the sanitary facilities associated with the festival room/foyer. The information technologies deployed in the hall D1 must be state-of-the-art, and capable of subsequent updates without significant incursions into the building's structure. The expected extremes of user frequency (between 10 and 500 people simultaneously, with a peak of 1,000 visitors during the Long Night of the Museums) will make it necessary to develop strategies for maintaining the high quality of the hall D1 as a leisure space during great fluctuations of use.

The stock and character of shop D4 should match that of a high-quality art store, with less focus on books. The current shop will be strongly oriented to exhibitions held in the Bührlle-Saal. While a portion of foyer E2 could potentially double as a hall, the two areas must be divisible during events in E1/E2.

D5 café/bar and D6 kitchen

The café/bar directly adjacent to hall D1 may generally help to determine the character of the public space, but must on no account be allowed to dominate it.

The range of items on offer in the café/bar is to be adapted to the hall's potential visitors in the course of the day and will include mainly hot and cold beverages and snacks. A simple hot dish may be offered at lunchtime and in the evening. Food is to be stored in kitchen D6 and/or prepared and produced there. It will likely be run as a self-service canteen. Food and drink odours may not penetrate into other areas of the building, and noise must remain restricted to the café itself or perhaps, in reduced form, to the hall, and must not be allowed to spread into other function areas (especially A1-A4 and E1/E2).

In summer the café/bar will also feature one or more terraces, which may be located on either the Heimplatz or the art garden side as long as the service counter remains in close reach.

The kitchen area D6 for the café/bar and the catering area E4 should be coordinated and should together constitute one efficient unit. Despite the restricted range of offerings in the café/bar, a small production kitchen will be needed for up to roughly 50 people and may prepare a hot dish for the café/bar as well as providing pre-planned meals for smaller events in E (no à la carte items). The kitchen area D6 can be expanded to include the catering kitchen E4 (with its solid basic equipment) for larger events and run generally as a catering operation to service banquets for up to 300 people (in exceptional cases 500) and business lunches for up to 500.

Special features: opening hours for the café/bar D5 are independent of the museum's schedule. They may be as long as for hall D1, but must be no shorter than for art rooms A1-4. No other café with continuous opening hours is planned for the extension, nor is a separate members' room (à la Tate). A group room located in either area C1 or E3 will serve as a reception area for groups of all kinds (members, partners, externals). Areas D6 (and E4) could be run or used by external partners, and must remain separate from security zone 2 along with area F7 (social rooms for staff), which could also be used in common with externals.

E1 to E5 events

The event and festival room E1 is to be multifunctional. Its festive ambience will clearly set it apart from the current auditorium, which is rather cool and functional. The new room, while in fact more functional than the auditorium, will have a more exclusive feel. It must be possible to equip and outfit the entire events area quite separately from museum operations proper. In particular, access, procedures, and security must be kept accordingly autonomous. Nevertheless, the room and foyer together must visibly be part of the Kunsthhaus Zürich, and not simply resemble a generic convention centre or annex.

Three main use modes are envisioned: concerts/lectures, events, and art. The concert/lecture mode enjoys top priority, and the space must accordingly boast good acoustics for music and speeches. Minimal (controllable) daylight will be necessary in order to make the space pleasant for longer events (seminars). Area E will not be accessible to the public when there are no events in progress.

The space will have room for 600 seated concert attendees on one level. A flexible podium for eight presenters (potentially extendable

to accommodate ten) is to be integrated into the room. Lectures and roundtable discussions can be carried out the same way. Events include banquets (up to 330), drinks receptions (up to 700), seminars (up to 330) and business lunches (up to 500). Trade fairs are to be held only in the auditorium/foyer of the current building. In order to make the new space more multifunctional for this mode, it should also be divisible into three parts, which can then in turn be used independently or in combination and provide access to the foyer. Such divisibility may not have a negative effect on concerts in terms of either acoustics or ambience. In its art mode, the room may be used for film presentations and performances watched by up to 600 people. It is to be equipped with appropriate contemporary communications technology for such purposes, which is to be controlled from a director's room E5. Their technology must also be kept from infringing on the festive mood of the space. The room's positioning within the building must be guided by considerations of external noise (traffic incl. trams).

Generously proportioned and elegant, foyer E2 will receive visitors before events and during intermissions. Banquets, seminars and lunches may also be initiated or rounded off here with a drinks reception. The foyer will offer visitors a direct experience of both the Heimplatz and the Kunsthaus, and will allow daylight to enter. For events featuring more than 350/400 guests, a portion of the entrance hall D1 must be separable for use by the foyer, in order to accommodate additional people (150-200 m²). The foyer is to serve as a banquet space only in exceptional cases, and will remain spatially separate from the functional room. The ticket office D2 and the cloak-rooms/sanitary facilities D3 must be available for joint use during all events.

Smaller group rooms E3 will fill an often-lamented gap in the museum's offerings for externals. The high-quality space will be harmoniously linked to the functional room and foyer and will be flexibly divisible and combinable as one to four units. Group rooms C1/2 and the prep rooms for artists/speakers E5, though of inferior quality, should be able to accommodate overflow.

Together, kitchen area D6 and catering area E4 will constitute a harmonious unit (see above). Dual use with D2/D3 is planned for the ticket office/info desk and cloakroom functions.

F1 to F9 back office: principles

Requirements here are almost exclusively function-driven. A very few operational principles are applicable in addition to the space-

allocation table. The extension building's essentially autonomous operation has already been discussed. This is also true of the museum's operation. Staff-intensive functions, such as ticket office and surveillance, will require particular support in the form of efficient orientation within this building. The positioning of social rooms F7 relative to the galleries A1-A4 as well as ticket office D2 and shop D4 are of key importance. The same is true of technical services and art handling. In addition to the efficiency of the extension itself, the design of the ensemble must pay close attention to communication with the current building by means of the connection tunnel. In principle, and for reasons of security and climate, the pathways concept for the New Kunsthaus must avoid dual use of doors and pathways wherever possible. All work and rest rooms must also feature an alternative natural ventilation system.

Special features: the ground floor of the current building has a maximum elevation of 3/3.5 m on the Heimplatz side, which means that any significantly larger goods will have to be routed via transport services.

F2 art transport services and F3 deliveries/waste removal

The bottlenecks in the current building caused by the height of its ground floor call for the extension to have separate art transport services and deliveries/waste removal. In principle, functions F2/3 will need to operate independently, but synergies may be exploited in positioning, as for instance with a common access ramp or manoeuvring area. The two loading ramps should also be able to provide each other with backup/overflow support. With one or both of the ramps in use for art transport, a supervised, segregated connection must be available to areas A/B and F1/F4. This may also be set up on a temporary basis. The art transport services area is to be lockable during loading. Additionally, it must also be possible to safely park a complete tractor-trailer within the building.

Delivery vehicles may weigh up to 40 t (max. axle load 8 t). Maximum vehicle dimensions are 18.75 m length, 2.60 m breadth, and 4 m height (air-conditioned "Euro" tractor-trailer). One loading ramp will serve the maximum dimensions; the second will accommodate vehicles up to at least 13 m.

Undesirable: a steep access route and an inclined parking area at the foot of the loading ramp.

Special features: the relative positioning of the loading ramps and parking area as well as of additional access routes to the building must make it possible to manoeuvre unwieldy artworks as well (up to 6 m in length). The loading ramps must be equipped with a lifting platform, and transport services must have a crane set-up (each with up to 5 t lifting power).

F8 underground connection

The existing complex and its extension are to be connected by means of a tunnel, which will serve both museum operations and the general public. The tunnel is primarily intended to provide a rapid and functionally expedient connection between the two structures, to run from “here to there”.

During museum opening hours, the tunnel may be used simultaneously by museum staff and visitors alike. It must, however, be possible to block access to the tunnel from the public areas temporarily in order to carry out special art transport or perform complex logistical tasks. This should occur for the most part outside of public opening hours.

The tunnel’s architectural design should echo elements of the hall and may develop them further in its own way. The tunnel will not be part of the art rooms; art is to be displayed there only under exceptional circumstances, as for instance in the form of sound or light installations. At the same time, the space should be appealing and should invite visitors to venture to the other side. To this end, the architecture of the tunnel could be used to produce an intriguing arc between its two end points – under no circumstances, however, is it to arouse claustrophobia or an inhibition to enter the space. Decorative elements may be used to support such an aim, as long as they can be flexibly adapted over time. Showcases should make it possible to display items available at the museum shop as well as from museum partners. The tunnel’s connection to the existing building will require special attention, since it could necessitate certain structural adjustments in the area of the current entrance hall/Miró Garden to make the tunnel recognizable and to even out differences of level.

Special features: the tunnel will be accessible without a ticket.

F20 infrastructure

The following facilities are required (main control centres and, in part, centres for each floor/section): mechanical and technical

control centre (heating, climate and ventilation) plus shafts; water and sanitary control centre; electrical control centre; light and security control centre, telephone and EDP, emergency power.

G art garden

A free space known as the "art garden" will be located between the extension and the old cantonal school. It will constitute a prelude to the green belt along the slope leading up to the University of Zurich/ETHZ and include a new promenade. Its design will appropriately combine a footpath and garden section (likely in the upper zone) with the art garden proper (likely in the lower zone, immediately adjacent to the extension): cf. plan of perimeter.

The art garden proper will be a continuation of the central hall's character and function in the open, and will constitute a space for public encounters that invites passers-by to linger and provides a dynamic counterpoint to both the building and its environs. While the interior will run the gamut from "museum to mall", its exterior counterpart might represent the spectrum between "museum and park", offering a venue for interaction and weatherproof events and art (sculptures, installations) as well as, farther afield, oases of tranquility. This does not exclude substructure immediately adjacent to the building.

Special features: the portion of the open space featuring art, while accessible free of charge, must also be capable of being closed off at certain times. Its opening hours are to be oriented to those of the hall (8 a.m. to 12 midnight at most).

The Space-Allocation Plan in Detail

The following table represents the space-allocation plan for the extension and contains quantitative details of the spatial, operational and technical requirements for the various functions and the uses of the rooms that arise from them. It is supplemented by the scheme that follows, showing theoretical room uses (it is not, however, intended to provide specifics of arrangements or of pathways).

The surfaces indicated are essentially main usable areas (MUA), which cannot be completely distinguished from circulation spaces (CS) in some areas of a museum building. Thus in functions A, B, F3, F8, F9 and F20, the circulation spaces are included in their entirety. This is also mainly true of functions D and E as well as F1, F2, F4 and F7. The amount of additional circulation spaces needed should be kept to a minimum.

| ID | Function | Room sequence / remarks | Clearance | Light | Climate zones | Location | MUA in m ² partially incl. CS |
|------------------------------------|---|---|------------------|--|---------------|----------------------|--|
| A Spaces for art | | | | | | | 6,150m² |
| A1 | Kunsthaus collection galleries (from 1960) | - 3 to 4 large rooms ea. 300-350m ² - 10 medium-sized rooms ea. 150m ² - 10 small rooms ea. 50-80m ² 5-6 units total | 5m 5m 4-5m | DLa DLa 75% /MIXa 25% MIXa 25%/ALa 75% | 1 | 80% GF / 20% open | 3,250m ² |
| A2 | Foundation E.G. Bührle Collection galleries | - Central room 150-200m ² - 2 main rooms ea. 200m ² , 2 rooms ea. 80m ² , 2 cabinets ea. 40m ² - 4 additional rooms ea. 100-200m ² | 4-5m 4m | DLa DLa/ ALa (cabinets) | 1 | UF UF | 1,500m ² |
| A3 | Kunsthaus collection galleries (19th c.) | - 1 room 150m ² (Water Lilies Room new) - 3 to 4 rooms ea. 100m ² | 4m 4m 4m | MIXa DLa DLa | 1 | GF/UF UF | 500m ² |
| A4 | Temporary exhibitions galleries Kunsthaus | - room 600-700m ² - 2 smaller rooms ea. 100-150m ² | 5-6m 4-5m | MIXa ALa | 1 | open | 900m ² |
| B Art warehousing | | | | | | | 1,000m² |
| B1 | Painting and sculpture | - 3 to 4 permeable units, few baffles - cold box for photos 30-50m ² | 5m | AL | 1 | LF | 1,000m ² |
| C Complementary areas | | | | | | | 600m² |
| C1 | Group rooms (education) | - Flexible group rooms: 6 combinable units, std. setup 2x100m ² - "New media" lab 50m ² | open | DL DL-AL | 2 | open | 250 m ² |
| C2 | Studios (education) | Art production (1x dry, 1x wet) as 2 combinable units, incl. wet storage 10m ² | open | DL, AL (storage) | 2 | open | 175 m ² |
| C3 | Office (education) | 4 workstations in shared room, incl. storage/archive, toilet | open | DL-AL | 4 | open | 75 m ² |
| C4 | Restoration | - Multifunc. annex 50m ² (painting, paper, photo, new media) - Sculpture studio 50m ² (heavy loads) | 5m | DL-AL | 1 +exhaust | open | 100 m ² |
| D Hall and visitor services | | | | | | | 1,250m² |
| D1 | Central hall | - Meeting place/urban space - Main entrance | open | DL 80%/DL-AL 20% | 4 | open | Up to 500m ² |
| D2 | Ticket office/info desk (service) | - 3 ticket counters - 1 info counter incl. presentation area | open | DL-AL | 4 | 80% GF / 20% open | 75m ² |
| D3 | Cloakroom/toilet (service) | - Cloakrooms & lockers, ea. 50m ² - Toilet block with cleaning rooms for each floor - First-aid room 10m ² | open | DL-AL | 4 | open | 250m ² |
| D4 | Museum shop (service) | Art shop incl. office/direct storage ea. 25m ² | open | DL 80% / DL-AL 20% | 4 | 80% GF / 20% open | 225 |
| D5 | Café/bar | - 75 - 100 places inside - 75 places outside (1-2 locations possible) | open | DL-AL | 3 | 80% GF / 20% open | 150 |
| D6 | Kitchen for D5 | Production kitchen up to 50 people (synergy with E4) | open | DL-AL | 3 | open | 50 |

| E Events | | | | | | | 1,200m2 |
|----------|---------------------------------------|---|------|-------------------|---|-------------------|---------|
| E1 | Event and festival room | - Multifunctional festival room (3 modes: concert/lecture up to 600 ppl., banquet/seminar, art/film) - 3 indep. usable, combinable units | open | DL 33%/DL-AL 66% | 2 | open | 550m2 |
| E2 | Foyer | Pre and post events up to 400 ppl; overflow in D1 (when 400-700 ppl.) | open | DL 50%/DL-AL 50% | 4 | 50% GF / 50% open | 250m2 |
| E3 | Group rooms | Divisible into 1-4 units | open | DL 50%/ DL-AL 50% | 2 | open | 100m2 |
| E4 | Catering | - For banquets up to 300 ppl., business lunches up to 500 ppl. - Synergy with D6 | open | DL-AL | 3 | open | 100m2 |
| E5 | Prep. work, dir./media, furn. storage | - Artist/speaker: 20m2 - director's room & media: 20 + 10m2 - Furn. storage: 150m2 | open | DL-AL | 4 | open | 200m2 |

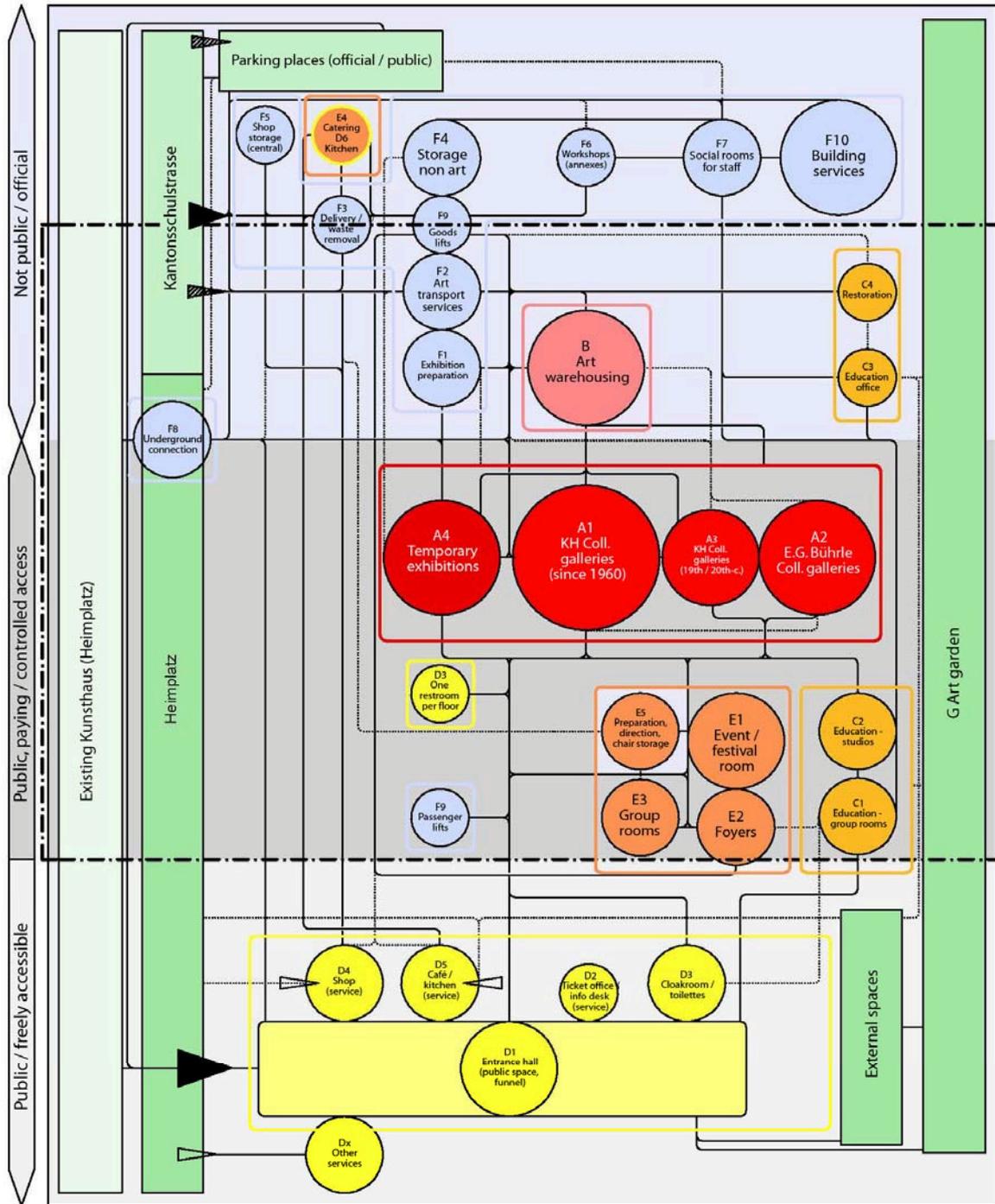
| F Back office and infrastructure | | | | | | | 2,550m2 |
|----------------------------------|------------------------------------|---|-------------------------|--------------------|---------------------------------|------------------------------|-----------------|
| F1 | Exhibition prep. | | 5 m | DL-AL | 1 | open | 150m2 |
| F2 | Art shipping | - Service vehicles up to 18.75m/2.6m/4m, 40t total weight, 8t axle load - Synergies btw. F2/F3 possible | Truck access; hall: 6.5 | DL-AL | 3 | open | 200m2 |
| F3 | Delivery, Waste removal | As for F2 | As for F2 | DL-AL | 4 | open | 100m2 |
| F4 | Storage non-art | - 3-4 units - 1 unit as art interim storage from external (usable indep. of B) - Garage for transport vehic. 25m2 | 5 m | AL | 1 for int. storage, otherwise 4 | open | 300m2 |
| F5 | Shop storage | Central storage serving both buildings | open | AL | 3 | open | 200m2 |
| F6 | Workshops (annexes) | - 3 units (wood, painting, electro), ea. w. small work storage - Off. tech. services: 15m2 | open | DL 50%/DL-AL 50% | 4 | open | 100m2 |
| F7 | Social rooms for staff | - Lounge, cloakroom and sanitary rooms - Guarantee usability by externals (E4, poss. D5/6) | open | DL 33%/DL-AL 66% | 4 | open | 150m2 |
| F8 | Underground connection | Minimum cross section as for goods lift: B=2.2/H=3.5m | 3.5m | AL 80% / DL-AL 20% | 4 | open | 250m2 |
| F9 | Lift facilities | - 2 passenger lifts for 8 ppl. ea. (proposed) - 1 goods lift (H=3.5m/B=2.2m/D=4.5m; 5,000kg) | n/a | DL-AL AL | 4 | open | 100m2 |
| F20 | Infrastructure (building services) | - Heating/climate/sanitary - Light/security; tel./EDP - Elec. incl. emerg. power | open | AL | 4 | open | approx. 1,000m2 |
| F30 | Parking places | - 50 covered parking places (PP) incl. 2 handicapped and 8 official PP - 75 bicycle PP | open | DL-AL | 4 | cars: covered bikes: open | as needed |

| F Total | | | | | | | 12,750m2 |
|---------|--|--|--|--|--|--|----------|
|---------|--|--|--|--|--|--|----------|

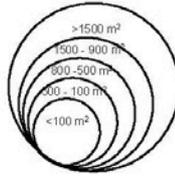
Legend

| | | |
|------------------|-------|---|
| Lighting: | DLa | = daylight "art" |
| | ALa | = artificial light "art" |
| | MIXa | = mix daylight/art. light "art", ad lib. |
| | DL | = daylight "normal" |
| | AL | = artificial light "normal" |
| | DL-AL | = mix daylight/art. light "normal", ad lib. |
| Climate zones: 1 | | = museum climate |
| | 2 | = visitor zone |
| | 3 | = min. exhaust and/or heating |
| | 4 | = no stipulations |
| Location: | GF | = Ground floor |
| | LF | = Lower floor |
| | UF | = Upper floor |

Room-Use Scheme



* Attention: room-use scheme ≠ orientation system
The scheme is intended to aid comprehension of the uses of the various rooms.



- Direct connection (oblig.)
- - - Desired connection (nearby/within sight)
- ▭ Maximum-security area
- ▭ Public, freely accessible
- ▭ Public, with ticket
- ▭ Official / not public
- ▶ Main entrance
- ◀ Side entrance
- Central hall and visitor services
- Back office / infrastructure
- Education / restoration
- Events
- Art rooms
- Art warehousing
- ▶ Vehicles