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THE
NEW
KUNST-
HAUS

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THE
IDEA

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THE
FORM

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THE
CONTENT

THE ZÜRCHER KUNSTGESELLSCHAFT'S
IDEA OF A MUSEUM FOR THE 21ST
CENTURY GIVES A TREMENDOUS BOOST
TO ZÜRICH'S APPEAL. THE NEW
KUNSTHAUS IS TO OPEN BY 2020.

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WE ARE DELIGHTED YOU ARE
TAKING AN INTEREST.

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THE NEW KUNSTHAUS

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THE IDEA

The Kunsthaus Zürich enjoys international renown. Since 1787, its patrons have ensured that art is collected and exhibited in Zurich, and today the Zürcher Kunstgesellschaft, with more than 21,000 members, is the largest art association in Europe after the Tate in London. Now the Zürcher Kunstgesellschaft is lending its support to a new undertaking: the creation of a museum for the 21st century. The New Kunsthaus is to be inaugurated in 2020.

FOR ART AND THE PUBLIC

The museum's first home was built in 1910 on Heimplatz. Its German name, Kunsthaus or 'house of art,' is an expression of its particular function, to provide a venue for changing exhibitions as well as a home for its own collection, and thus to be neither simply a museum nor an exhibition hall, but both at once. Since its foundation the Kunsthaus has undergone multiple extensions, so as to host a broad range of exhibitions, house its growing collection, and meet the public's evolving demands.

A PREDILECTION FOR THE PRESENT

The Kunsthaus owes its reputation to the fact that it boasts an exemplary cross-section of Swiss and western art. From the Middle Ages to the present day, works from six centuries of Swiss artistic

creation, Dutch painting and Italian Baroque art are abundantly represented in its collection rooms, along with the largest assortment of pieces by Edvard Munch outside Norway.

The Kunsthaus has assembled more than half of its collection in the form of donations, and is also home to the holdings of leading foundations, foremost among them the Alberto Giacometti Foundation. The collection has always championed the contemporary art of each period, and the Kunsthaus has hosted the major Zurich premieres of many artists such as Picasso and Baselitz.

Nevertheless, only some ten percent of the Kunsthaus collection can be shown at present, with Impressionism, Classical Modernism and the contemporary production of our own era, including photography and video art, getting particularly short shrift. The current extension project constitutes a renewed affirmation

of the institution's pioneering commitment to contemporary art, as well as to broad-based art appreciation.

SHOWING ART IN A DYNAMIC CONTEXT

The extension will enhance the Kunsthaus Zürich's focus on art of the 1960s and later, in all of its abundant significance and complex contingency. The finished project will demonstrate parallel techniques within discrete epochs of artistic production, and how the genres of painting, graphic arts, sculpture, photography and new media interrelate. What is more, traditionally proportioned galleries are also planned for showing paintings of the 19th century and works of Classical Modernism.

The project will be distinguished by four core elements: its focus on art of the 1960s and later, the E.G. Bührle Collection,

medium-sized temporary exhibitions, and its central entrance hall, a new form of public space in which to experience art.

— ONE OF A KIND: FRENCH IMPRESSIONISM

The Kunsthaus collection, itself of considerable artistic value, is to be joined by the E.G. Bührle Foundation Collection. When the Bührle's 150 works are moved from their current home, a private villa in Zollikerstrasse, to Heimplatz, the Kunsthaus will be able to show the general public a significant representation of French 19th-century painting, including masterpieces by Monet, Cézanne and van Gogh. For its part, Zurich will boast the continent's most important collection of French Impressionist and Post-Impressionist work after Paris, and both the city and Switzerland will thus see a major enhancement of their cultural offerings.

As a result, the existing museum complex will have more room for Old Masters, among other things, and will be able to showcase large groups of works by Swiss artists, in particular Ferdinand Hodler and Alberto Giacometti, in a manner befitting their status. The comprehensive holdings make a range of different presentations possible, in which sculpture, painting and work on paper can enter into dialogue.

The extension will provide space to show 20 percent of the Kunsthaus collection, fully twice that available at present. The works on exhibit will include examples of key movements such as Dada and Concrete Art, which will be made more accessible to the public than heretofore, as well as lend additional significance by being shown in their historical context.

— A WINNING EXHIBITION PROGRAMME

The extension will fulfil a long-time wish by providing an additional room for temporary exhibitions. The new room will be roughly half the size of the main exhibition hall built in 1958, and will be divisible into a number of sections. The museum's annual programme will be enriched by changing presentations without costly and time-consuming interventions

in the collection. The existing building's infrastructure will continue to be used, the main hall will remain as attractive as ever, and retrospectives of work by artists such as Monet, Turner and Picasso, as well as comprehensive thematic exhibitions, will be staged there. In future, therefore, the 400,000 guests expected annually will be sure to visit all areas of the Kunsthaus complex equally.

— ENJOYING CULTURE IN UNIQUE VENUES

The museum's art education offering is to be generously expanded: multipurpose workshops will meet visitors' needs and expectations, and a state-of-the-art laboratory will be devoted to the creative use of electronic media. Groups of visitors and school classes will be able to use the new break-out spaces to work on a project or enjoy a snack. A multipurpose banquet and event room is planned, to provide a top-quality venue for concerts and external events. The infrastructure needed for film screenings and roundtable discussions will be available in the collection galleries. The central hall will as a rule be independent of the opening hours of the museum proper; the same will be true of its associated restaurant services. Guests will be able to enjoy a snack both inside the bar and outside on the Kunsthaus grounds, another new reason to visit Heimplatz.

The highest international standards will govern the new museum's heating, ventilation and air conditioning, as well as its security system. Together with the relationships of trust the Kunsthaus has developed over the course of decades with its outside partners, these standards will furnish the basis for international cooperation and ensure an appropriate new home for gifts and donations. Guests, too, will benefit, since optimal conditions for art work are also conducive to a pleasant visit.

— TOGETHER ON THE RIGHT PATH

With its extension, the Kunsthaus Zürich will be the largest and most dynamic art museum in Switzerland, capable of making a significant cultural contribution

to Zurich's campaign for a place among the world's great capitals. Thanks to the extraordinary commitment shown by the Zürcher Kunstgesellschaft, half of the construction costs are to be met from private sources. The city and canton of Zurich are responsible for the remaining half.

The Kunsthaus is taking a giant step towards becoming a museum of the 21st century. We are delighted you are taking an interest – it's good to know you are on our side!

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Rudolf Koller
Reclining Greyhound, 1852
Oil on canvas,
37 x 86 cm

Bartolomeo Montagna
Christ Carrying the Cross, around 1515
Oil on canvas,
85 x 70 cm
Vereinigung Zürcher Kunstfreunde

Alberto Giacometti
Petite figurine sur socle, around 1939/45
Plaster,
7.3 x 3.5 x 3.7 cm
Alberto Giacometti Foundation,
donated by Anna and
Anton Bucher-Bechtler
© 2015 ProLitteris, Zurich

Jeff Wall
Tattoos and Shadows, 2000
Large-format transparency in lightbox,
214.5 x 274 x 26 cm
Vereinigung Zürcher Kunstfreunde
© Jeff Wall

Torben Giehler
Matterhorn, 2002
Acrylic on canvas,
184 x 148 x 7 cm
© Torben Giehler

All works from the Kunsthaus Zürich

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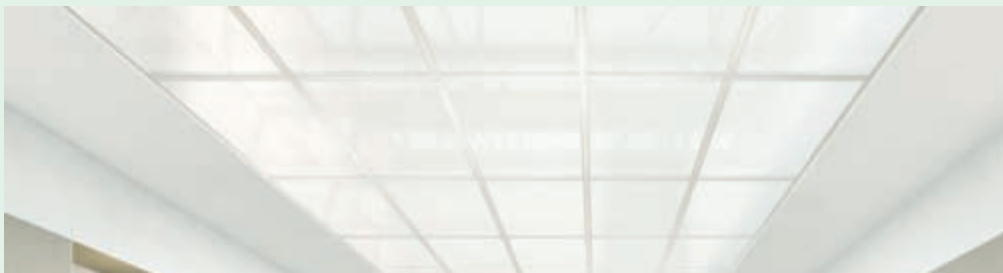




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David Chipperfield Architects' architecture, a clear design flooded with light, lends a simple elegant form, landmark status and tremendous appeal to the Zürcher Kunstgesellschaft's idea of a museum for the 21st century. The museum is nearly doubling its space. Together with the existing Kunsthaus building it will constitute Switzerland's largest art museum.

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UNAMBIGUOUS FORM

The Kunsthaus Zürich extension is to be built according to David Chipperfield Architects' design. The design calls for a clean geometrical structure, proudly standing on Heimplatz: a volume flooded with light, accessible from three sides, with landmark status and considerable appeal.

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A LARGE PUBLIC SPACE

Central to the design is the desire to create a connection between Heimplatz and the public art garden north of the new building by means of a hall running the entire length of the structure. All of the extension's public functions – main entrance, café, museum shop, art education and banquet hall – are to be

located on the ground floor, facing the city centre. The central hall is to be conveniently accessible from three sides, both during and after the museum's opening hours. It is to become a place for encounters between art and the public. With its great height and mezzanines running around its entire circumference, the entrance area will serve to orient visitors in the three-storey building.

A flight of steps will offer access to the second main entrance, and to the garden.

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SIMPLY BEAUTIFUL: HOUSE OF ROOMS

The first and second upper levels are reserved for art. The basis for the layout follows the concept of a 'house of rooms'. The exhibition areas in particular are conceived as a sequence of variously sized rooms, their proportions and materials, chosen with an emphasis on tranquillity, offering optimal conditions for the presentation of art. Such a configuration fosters relations between various periods in art history, with guests afforded a view of more than one room at a time; it also helps visitors orient themselves, choose among a variety of possible routes, and enjoy a concentrated stay in any given space. A sense of space is created amenable to both contemplative silence and stimulating interaction among visitors. The extension's homage to the form and internal arrangement of Moser's museum building is no coincidence. The proposed materials express the idea of continuity and naturalness.

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USE OF DAYLIGHT THROUGHOUT THE ENTIRE BUILDING

Skylights in the roof allow plenty of daylight to enter the building. This can then be directed and mixed with artificial light to provide a broad range of different lighting scenarios, all equally lively: thus the Impressionists' colours will radiate under light from above, while sculptures can be best shown off lit from the side. For their part, photographs and video works are to be exhibited to optimal effect in darkened rooms. Curators will be able to adapt the proportions of exhibition rooms, some of whose walls can be flexibly positioned, to the changing formats of the artwork shown. The arrangement of gallery rooms in the design for the extension, its visitor management, operational organization and security provisions: all are convincingly logical and efficient. Innovative solutions are deployed to reduce the overall energy requirement for the construction and operation of the building to far below that of other museums.

The new building's below-ground level is to be connected to the existing building. Visitors will use the passage under Heimplatz to get from one part of the museum to the other. This connection will also play an indispensable part in museum operations, as works of art can be moved along it from storage to either part of the Kunsthau safely, swiftly and under appropriate climatic conditions.

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GATEWAY TO THE ARTS

The spatial tension vis-à-vis the existing building and the elegant definition of the square as such are key attributes of the design. The ensemble is also welcoming, its permeability successfully characterizing it as a gateway to the arts.

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GARDEN AS A HUB

The art garden is designed to link the protected gardens of the old cantonal school with the Kunsthau extension. The garden is to take on the function of a hub, organically connecting Zurich's old town and Heimplatz with the university district further up the slope. Gently manicured banks of beech provide the ideal backdrop for sculptures and transform the green space into a rest and recreation zone.

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SWITZERLAND'S LARGEST ART MUSEUM

The Zürcher Kunstgesellschaft's project – the creation of a museum for the 21st century – coupled with the simple elegant form contingent upon the museum's contents will afford the institution landmark status and give a tremendous boost to Zurich's appeal. As of 2020, the extension and the existing building together will constitute a dynamic ensemble: the new Kunsthau – Switzerland's largest art museum.

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Gallery with overhead light for the Bührle Collection

Gallery with sidelight for art from 1960 onwards

View from the intersection of Zeltweg and Rämistrasse across Heimplatz to the new main entrance.

Public space on ground floor: view through the asymmetrical design of the central hall with stairway leading to art garden.

View of garden with second main entrance

All renderings and plans non-binding
Last updated 2011/2015
© David Chipperfield Architects
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The New Kunsthaus is a gateway to the world of art, in all its rich and varied forms. It reflects and shapes contemporary trends and builds on the existing strengths that make the Kunsthaus Zürich collection unique. Together with the internationally renowned and highly important private collection of the E. G. Bührle Foundation it will form the largest assembly of Impressionist works in Europe, outside Paris. The enlarged Kunsthaus fosters a culture of exchange and involvement. With a series of greatly enhanced facilities, the New Kunsthaus opens up a vibrant public space in the heart of Zurich, reinforcing the loyalty of existing patrons and drawing in new visitors.

A SHOWCASE FOR THE MODERN

The Kunsthhaus collection has grown substantially in recent decades. Around 100 works – chiefly of modern and contemporary art – are added each year. Many of them have only been on public display for short periods, some not at all. The New Kunsthhaus aims to change that, creating a space for audience favourites such as Fischli/Weiss, Sigmar Polke and Franz Gertsch as well as many works by a young and international generation of artists.

In future, art from 1960 onwards will be presented dynamically, with alternating displays that constantly establish novel connections between individual works and groups. New acquisitions will be continually integrated and put on show immediately.

FROM ROMANTICISM TO SYMBOLISM

Many treasures of earlier art, from Romanticism and Biedermeier to Realism and Symbolism, currently languish unseen in the stores. The New Kunsthhaus will offer more room for Swiss art from Anker to Zünd. Alongside painting and sculpture, changing displays of photography, film and video will mark a key focal point of the collection.

SWISS ART IN ITS INTERNATIONAL CONTEXT

One of the principal objectives is to present the high points of Swiss art in the context of international trends (with, for example, the priceless and extremely fragile records of the Dada movement), but also to document Switzerland's role in 20th-century artistic production, with the Zurich Concretists alongside Mondrian and van Doesburg.

FRENCH PAINTING AND IMPRESSIONISM

The internationally renowned private collection of the E.G. Bührle Foundation is to have a permanent new home at Heimplatz. In 2010, large numbers of visitors caught a glimpse of its many treasures in the widely acclaimed 'Van Gogh, Cézanne,

Monet' exhibition. Combined with the Kunsthhaus collection it will be the largest assembly of Impressionist works in Europe, outside Paris. Collaborations with other foundations like the Hubert Looser Foundation will present key trends in contemporary art, while works donated by Bruno and Odette Giacometti will lend new prominence to the Alberto Giacometti Foundation.

GROUPS OF WORKS BY GIACOMETTI, TWOMBLY, BEUYS

The substantial extra space will contribute to an improved understanding of art, with illuminating presentations supported by cutting-edge educational media. The oeuvre of Alberto Giacometti, for instance, will be explored through his sculptures, paintings, drawings, sketchbooks and the famous, meticulously restored plaster models. There will finally be room to exhibit important groups of pieces by Cy Twombly and Joseph Beuys in fitting surroundings. A significant collection of Pop Art, accumulated over more than thirty years, will be another focal point, and the large-format works by Baselitz, Polke and Penck will at last be shown together again.

A LABORATORY FOR ART EDUCATION

Art education has long been one of the core tasks of the Kunsthhaus, and the new extension will create the best possible learning conditions for visitors of all ages and levels of knowledge. Here, ideas will be nurtured, experience shared and contemporary perspectives critically examined. The results of workshops will be directly accessible to all, and participants in various event formats can draw inspiration from each other. With events running in parallel, there will be more freedom to choose an agenda adapted to users' time constraints.

Break-out spaces and classrooms will be available for groups after their visit to the Kunsthhaus or for the highly popular workshops. With state-of-the-art electronic media on hand, participants will be able to shape their own teaching and learning experience.

MOVING IMAGES

In response to numerous requests, it will now be possible to access and view the extensive holdings of artist videos on a permanent basis. Since the late 1970s, over 800 tapes and DVDs have found their way into the collection, each of them carefully conserved. In the New Kunsthhaus they can be watched not only by individual visitors on the PCs in the library, but in the context of the collection itself and by groups, in immediate proximity to the works of art. Original video works and recordings of performances are complemented by documentaries revealing the techniques of artists. Live transmissions of actions taking place in other museums, studios or public spaces can be incorporated into the programme or into exhibitions.

TIME TO CELEBRATE

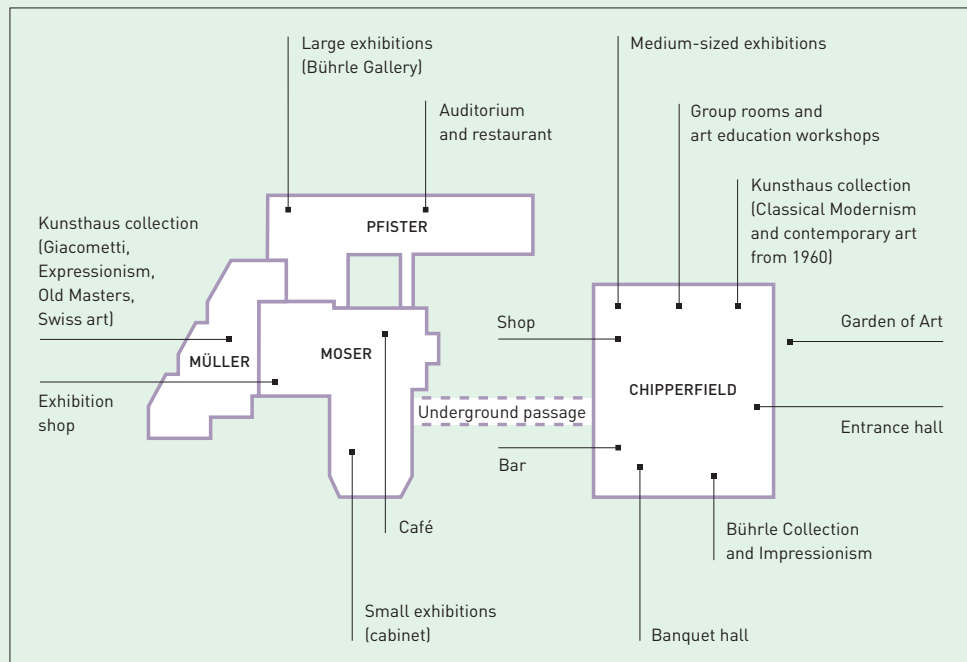
The new banquet hall gives the Kunsthhaus an additional platform for events of many types: from private parties to concerts, dinners, seminars, film shows, performances and the popular exhibition openings. Groups of between 50 and 500 will be able to choose between two entirely different venues, one in the Kunsthhaus extension and the other in the existing building. The new banquet hall is accessible from the entrance hall, enjoys excellent acoustics for musical performances, and offers highly flexible lighting and projection technology. The catering and hospitality facilities will also be expanded and improved. The Kunsthhaus bar will open directly onto Heimplatz, offering refreshments for museum visitors and passers-by during the day and continuing to welcome evening guests after the Kunsthhaus itself closes.

GARDEN OF ART

From the central hall, with its second main entrance opening onto the garden, and from some of the exhibition rooms, visitors can look out onto the gently manicured banks of beech trees. These offer the ideal backdrop for sculptures and transform the green space into a rest and recreation



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The New Kunsthaus, main hall, section model, 2012
© Ute Zscharnt for David Chipperfield Architects



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Allocation of key content and offerings to the buildings

zone shielded from the traffic in Rämistrasse and Kantonsschulstrasse: a place that can accommodate not just Henry Moore's 'Reclining Figure' but also schoolchildren, students and local residents on their way from the old town or Heimplatz to the university area, as well as guests attending an exhibition opening.

EXPERIENCES FOR THE SENSES

Medium-sized exhibitions, which used to be presented in the less than ideal surroundings of the collection galleries, will in future be accommodated in the more suitable environment of the temporary exhibitions area. Large, medium-sized and cabinet exhibitions will be better coordinated, and gaps in the programme due to assembly and dismantling will be avoided. The additional exhibition area can be used in a wide variety of ways – from classical formats to contemporary experimentation.

The urban context of the two buildings on Heimplatz and the art garden will also create a novel experience of the city. The visual relationship with the surrounding area is maintained, and in the centre lies a new urban square framed by the Kunsthau and the Schauspielhaus, offering everything from the peace of the garden to the lively street scene in front of the bar. The spacious shop, which remains open outside museum opening hours and can be accessed direct from Heimplatz, stocks editions, objects and accessories that complement the existing range of illustrated books and postcards to appeal to the general public as well as museum visitors.

SAFETY AND CONVENIENCE

As visitors wander through the Kunsthau, they are perhaps unaware of the many behind-the-scenes activities that are vital to the museum's smooth operation: the secure art stores within the building, the coordinated deliveries, the separate entrance for groups and the clear but unobtrusive signage that guides them through the various galleries. An underground link, running beneath the bustling Heimplatz and connecting the

existing building to the new one, makes visiting the Kunsthau both safe and convenient. New technology enhances and simplifies ticketing, while the cloakroom and toilet facilities will also be upgraded.

STRIKING AND ATTRACTIVE ARCHITECTURE

David Chipperfield understands what art and audiences expect from a 21st-century venue for collections and exhibitions. He has taken the idea proposed by the Zürcher Kunstgesellschaft and transformed it into spaces that serve their purpose but also make an impression: representative areas of grand proportions alternate with smaller, more intimate zones.

A CULTURE OF HOSPITALITY

At the heart of the building is the central hall. Designed as a meeting place, it is three storeys high and flooded with light. Here, visitors are greeted and attended to personally by members of Kunsthau staff. Through direct contact with art, visitors are guided, inspired and animated. Access to all areas is simple, clear and affordable.

A contemporary museum cannot be run for free, but with an association like the Zürcher Kunstgesellschaft and its 21,000 members meeting more than half the operating costs, the Kunsthau remains a good deal for the public at large. That will not change with the advent of the New Kunsthau. An increased subsidy from the public purse will help to ensure that the activities of what will be Switzerland's largest art museum remain accessible to a wider audience.

Mélanie Gugelmann
Void, 2004
(detail)

Acrylic and oil on paper, 152 x 357 cm
© Mélanie Gugelmann

Arnold Böcklin
Putto and Butterfly, 1895
Tempera on wood, 18.5 x 14.5 cm
Donated by the artist for
the auction to support the new
Künstlerhaus, 1895

Augusto Giacometti
Phaeton in the Sign of Scorpio, 1911
Oil on canvas, diameter 140 cm

Pipilotti Rist
Still from Pickelporno, 1992
Video, 12'
© Pipilotti Rist

Dan Graham
Sine Wave, 2007-2008
Glass and steel, 230 x 702 x 383 cm
Long-term loan from the Walter
A. Bechtler Foundation
© Dan Graham

Claude Monet
The Water Lily Pond in the Evening,
around 1916/1922
Oil on canvas, 200 x 600 cm
Donated by Emil Georg Bührle

Richard Paul Lohse
Complementary Groups Formed
by Six Horizontal Systematic
Colour Series, 1950/1976
Acrylic on canvas, 150 x 150 cm
© 2015 ProLitteris, Zurich

Visitors in an Urs Fischer installation
(detail)
Photo © www.jpg-factory.com

All works from the Kunsthau Zürich

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THE NEW KUNSTHAUS:
FACTS AND FIGURES



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Stages in the construction of the
Kunsthhaus Zürich 1910–1976 and extension 2020
© City of Zurich / project

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ARCHITECTS

David Chipperfield Architects
David Chipperfield, born in 1953 in London, is considered one of the world's leading museum architects. The restoration of Berlin's Neues Museum, his new annex to the Museum Folkwang in Essen as well as Museo Jumex in Mexico City, housing one of the largest private collections of contemporary art in Latin America, impressively confirm his international reputation. Chipperfield employs a staff of some 250 in London, Berlin, Milan and Shanghai. The design of the art garden is based on plans drawn up by Wirtz International from Schoten, the renowned Belgian landscape architecture firm.

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BUILDING MANAGEMENT

Building Department of the City of Zurich

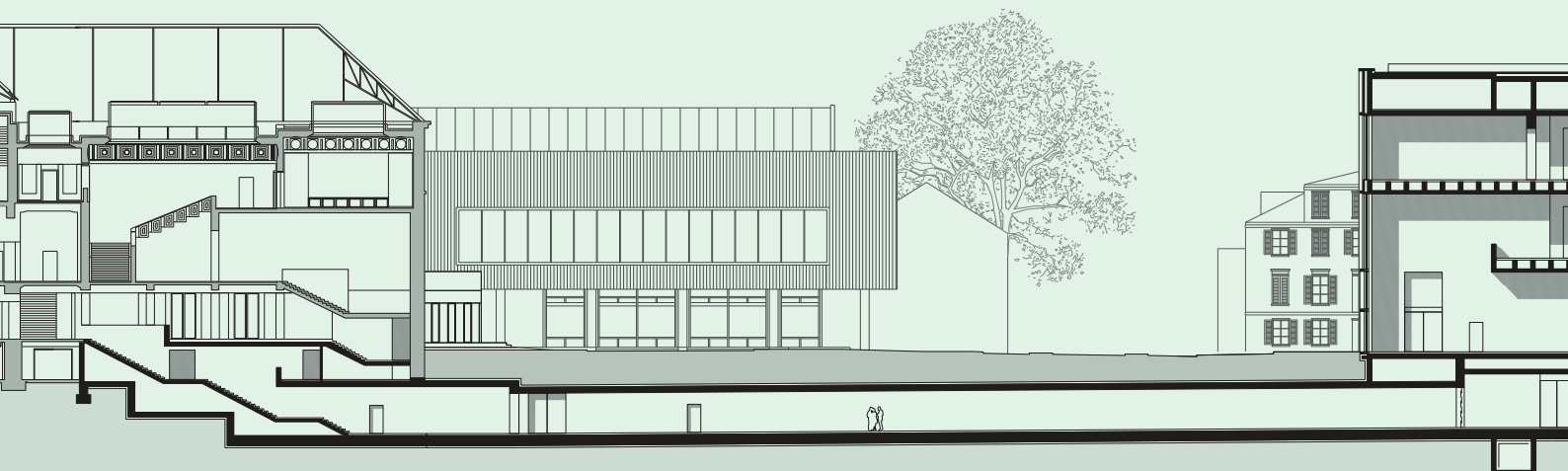
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PROJECT COSTS

Cost target CHF 180 million
Capped costs including reserves CHF 206 million, shared by
City of Zurich CHF 88 million
Zürcher Kunstgesellschaft CHF 88 million
Canton of Zurich CHF 30 million

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BALANCED OFFER

In the extension building
19th century, French painting and Impressionism, Classical Modernism, contemporary art, photography, video, performances.
Medium-sized temporary exhibitions
E.G. Bührle Foundation Collection

In the existing Kunsthaus
Old Masters, Expressionism, groups of works by Swiss artists such as Füssli, Hodler and Giacometti. Drawings and prints, Dada.
Cabinet exhibitions
Major temporary exhibitions



DIMENSIONS

Net floor space 18,700 m²

Space for art 5,040 m², including
French art and Impressionism collection
550 m²
E.G. Bührle Foundation Collection 960 m²
Classical Modernism 1,070 m²
Contemporary art from 1960 900 m²
Temporary exhibitions 710 m²

Public areas 2,980 m², including
Art education 330 m²
Banquet hall including catering 800 m²
Visitor services / lobby 1,610 m²
Bar 120 m²
Shop 120 m²

CLIENT

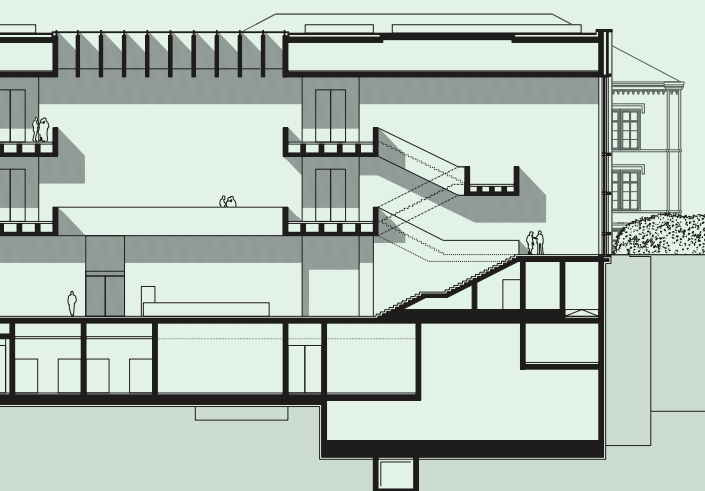
Einfache Gesellschaft Kunsthaus
Erweiterung
Public and private partners:
City of Zurich, offices of Cultural Affairs
and Building and Construction
Zürcher Kunstgesellschaft, museum
operator
Stiftung Zürcher Kunsthaus, proprietor
and administrator of properties

OBJECTIVES

Presentation of 20% of all works
from the Middle Ages to the present day
(currently 10%)
More visitors: up from 300,000 to 400,000
Internal financing to remain above 50%

NEW CONTENT

Video, photography, prints and graphics
in appropriately designed spaces.
Dynamic presentation of the post-1960
collection via regularly alternating,
interactive displays.
New acquisitions and gifts swiftly
integrated and exhibited.
Performances, installations and audio
formats.
Focus on French painting and
Impressionism.
The Bührle Collection.
Integration of private collections such
as the Hubert Looser Collection.
Higher standards for medium-sized
exhibitions in the new temporary
exhibitions area.
Dedicated rooms for groups.
Arts Education laboratory.
Banquet hall with state-of-the-art
infrastructure.
Objects, accessories and artist
publications in the museum shop.
Bar.



Longitudinal section of three-storey extension
with connection between below-ground level and
existing museum.

CONSTRUCTION

Scheduled for completion in

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As of August 2015

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www.kunsthhaus.ch

Auch in Deutsch erhältlich

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