

PORTFOLIO

Yves Geiser

INHALT

Herbst 2011 - Sommer 2018

4

curriculum vitae

Lebenslauf, Studium
Berufserfahrung

8

Diplom Bahnhof Oerlikon Ost

Professur A. Deplazes
Winter 2017

18

Erweiterung Bahnhof Stadelhofen

Professur J. Schwarz
Winter 2017

24

Wohnhaus SBB-Werkstätten

Professur M. Guyer / A. Gigon
Winter 2014

•
30

Burgeoise-Bohemien Wohnhaus

Professur M. Šik
Sommer 2017

•
36

Transport-Hub / MuDA

Prof X. de Geyter
Winter 2016

•
42

Wohnen auf dem Geroldareal

Prof. H. Klumpner / A. Brillembourg
Sommer 2015

•
48

Wahlfacharbeiten

ETH Zürich
Sommer 2015 / 2016

50

Studienauftrag Ziegelacker

Cerutti Partner, Sursee
August 2016

52

Büroräumlichkeiten

Cerutti Partner, Sursee
August 2016

56

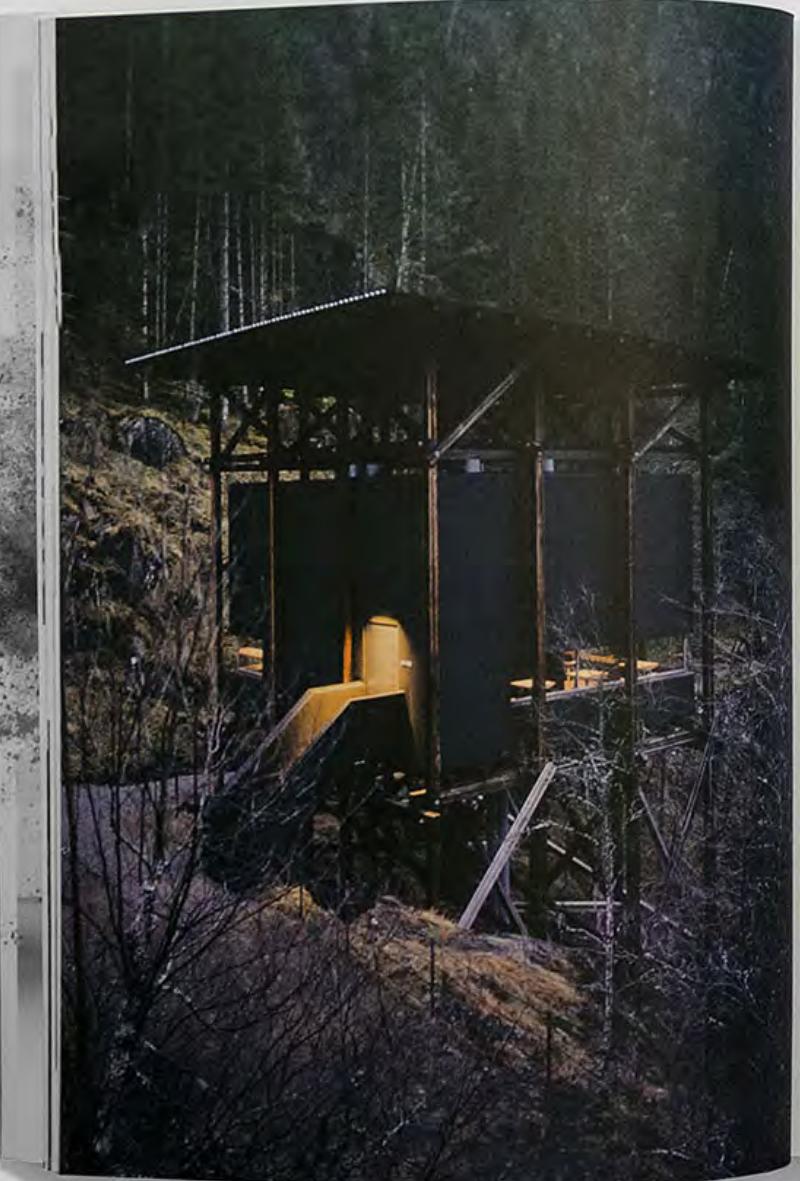
Möbel

Kollektion von entwickelten
Möbelstücken

60

Fotografie

Architekturfotografie



Floor plan and sections of mining gallery. Although it looks like a simple box from the outside, the museum offers a complex sequence of spaces defined by several voids. Indirect and sidelight combine to provide an atmospheric spatial experience. Sections A-D proceed from left to right, top to bottom.

Simple but Dramatic

Winding further up the hill, the slim, rectangular gallery building comes into view. The thinnest, most dramatic of the three structures acts as a viewfinder for the overall site. Entering the building's dark interior from a rear entrance, the viewer encounters a pair of daylit vitrines: one containing salvaged mining implements, like metal spikes, a shovel, and a weathered wooden shoe; four books are displayed, showing the history of the mine, the area's geology, the architecture interventions and an anthology of world literature on the subject of being underground. No signage or wall texts identify the objects or tell viewers what to think. Natural light guides visitors to an off-center floor-to-ceiling picture window, offering dramatic views out but also – more interestingly, and unexpectedly – views down, revealing a series of stone channels and pools used in mining operations.

Near the gallery, in a rock niche along the canyon, there is a simple shelter that offers a meeting point, where those who want to take a guided tour through the mines are given a helmet with a headlamp.

Zumthor is one of the few non-Norwegians to ever be asked to participate in the Tourist Routes program. "I'd seen his buildings in Switzerland and I thought he could do something different than a Norwegian architect," says Knut Wold, a consultant involved in commissioning the participating architects and artists for the Tourist Routes.

Moving in the Wind

The project is one of two commissions Zumthor received from the Tourist Routes. His other project, completed in 2011, is the Steilneset Memorial in Vardo, a collaboration with the artist Louise Bourgeois and historian Liv Helene Willumsen commemorating a spate of witch burnings in the 17th century. The two projects are unusual within Zumthor's body of work, as both use thin wooden structures that are meant to move with the wind. Steilneset, which consists of a timber frame with a textile enclosure, dramatizes the fragility of human life as it marks the brief lives of the witch trial victims. The sturdier Allmannajuvet's sense of movement is subtler, but still gives the visitor a feeling of the perils of working in the mines. Zumthor gives the players in these small histories – anonymous women who were executed centuries ago and largely forgotten miners who helped usher in the industrial development of the region – dignity and recognition through an architecture that frames history and landscape and brings new perspectives into view. ■

