

W002 Sonvida Parking  
W010 Baby Dragon  
W017 Artfarm  
W024 Lichtstrasse 9  
W038 Labels 2  
W049 Ruta del Peregrino  
W091 Ozeanium  
W097 Min/Max  
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W116 Parking & More

The projects assembled here were designed without any conscious endeavor to establish a common thread between our various projects. From the start we at HHF tried to fight explicitly and systematically the temptation to actively pursue a formal common thread and the trivial understanding of authorship as a visual recognition feature. A thread is spun in any case as a matter of course from habits so habitual now, as to form the very fabric of our practice. In order not to let these habits get a formal common thread we collaborate with other architects and artists sharing equally the access to the core of design.

Our starting point is always the question: What contribution can we make to the specific project in hand? We try to identify as clearly as possible the thematic thrust of any issue presented for our consideration. We ask ourselves, what are the spoken and unspoken expectations—of what the project may achieve, of what we ourselves may achieve? And we discuss whether we actually have anything to offer that will go beyond the simple and the obvious. What do we want? And—what do we not? What specifically do we therefore need to control and design—and what not? From these simple

questions we develop projects that differ quite a lot in formal terms. Their design and control are limited to that which we hold to be pivotal to their respective extended functions.

We accordingly see our projects always as unfinished ventures and as a potentially interesting and incisive springboard for someone else's next project. This approach is applicable equally to the classical architectural object and urban planning. We think of our designs as an additional link in the chain—a chain forged by all who went before us and to which future comers will hopefully add their own agenda and kinks. This is why we make our designs as impertinent, strong and daring as we can: so that the next person down the line finds as interesting a point of departure as we ourselves like to find.

## Contact

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The project is located in an exclusive district on the outskirts of Basel. Sixteen villa-style residences comprising thirty-two residential units share a basement garage large enough for fifty-seven vehicles. This commission provided the final impetus to establish HHF architects.

The basement garage ties the project together like a strong spine. It was designed as a street roughly 150 m long, so as to ensure each resident direct access from their car to their home. As a place used daily, it also demanded a striking visual impact. Considerable attention was therefore given to access and maneuverability, and a solution was sought for natural lighting. The roof of the garage functions as a landscape design element, forming hill-like ridges, into whose ends three large skylights are set, and simultaneously serving to link the underground and above-ground areas. The 'hills' furthermore transform the open spaces between the residences into a designed landscape, establish a defined area for each house, and ensure a measure of privacy.

This groundbreaking project was to point the way for the office: we discovered that designing infrastructural elements can be just as much fun as designing

an elaborate house with expensive materials. Our realization that the structural shell of a building is virtually the only thing on a construction site that can be completely controlled was to have a decisive impact on subsequent projects.

## W002 Sonvida Parking

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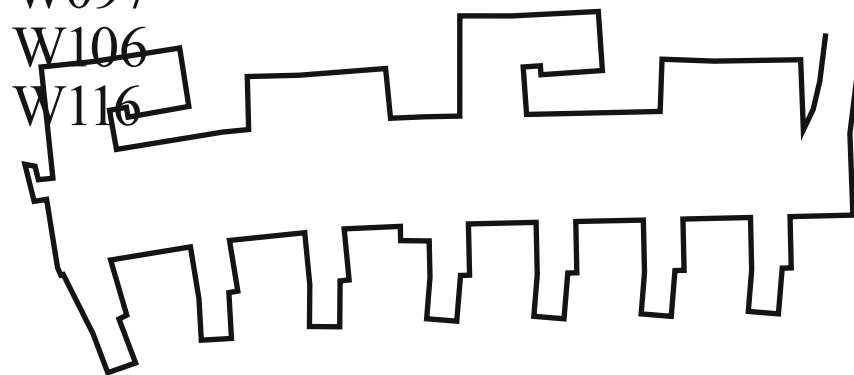
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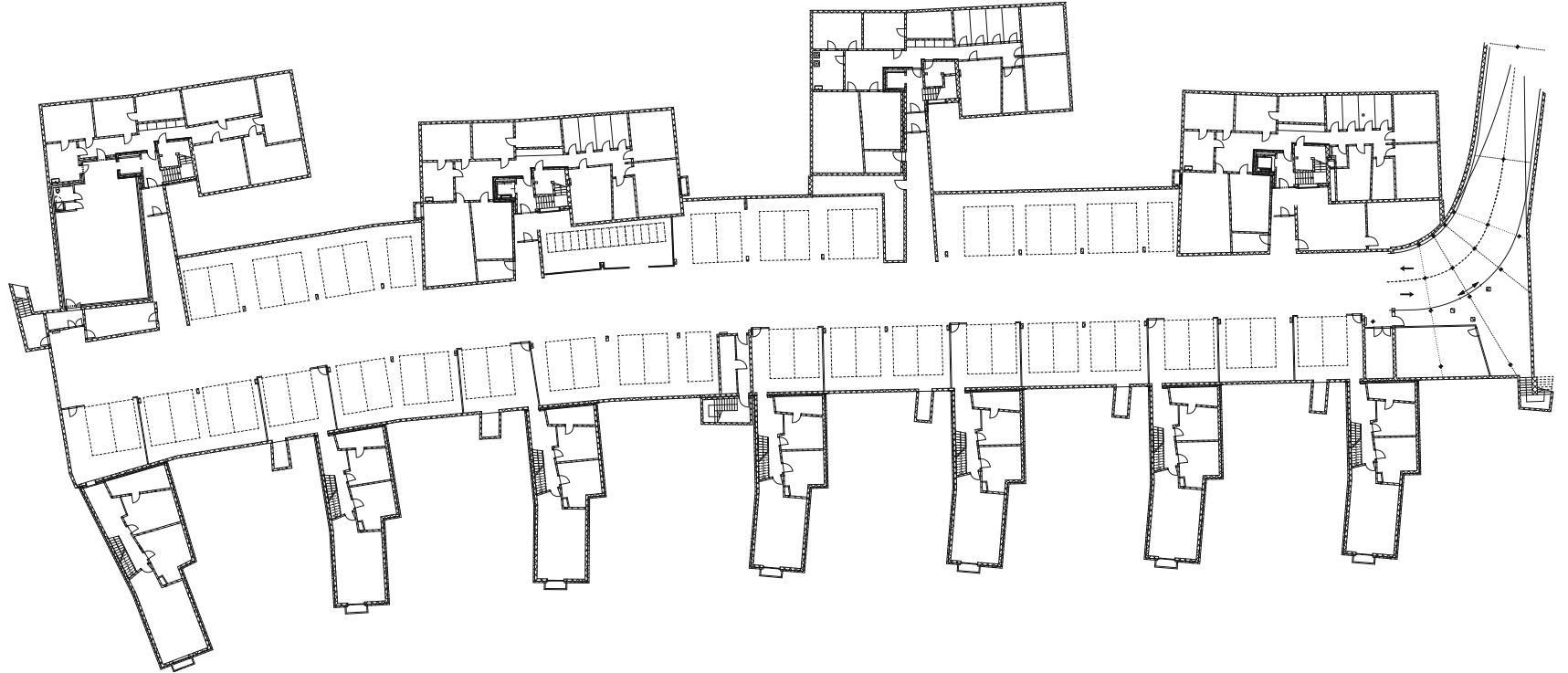
W116



Underground Parking



10 m



8—W002 Sonvida Parking

9—W002 Sonvida Parking

The 'Jinhua Architecture Park' is an important part of the urban redevelopment of the city's new Jinhua district. The park landscape is designed by the artist Ai Weiwei, and its 17 public structures are designed by 17 international architectural teams and artists. Considering the difficulties of controlling the construction over such a long distance, we designed a structure with very few details.

Through its location in the park, the Baby Dragon creates a boundary between an open lawn and a space under future evergreen trees. The three shelters of the pavilion create different conditions of intimacy, control and usage, allowing for different ways of interaction for different visitors, from children, to grown-ups, to the elderly.

The structure is built completely of colored concrete poured on site. Only the floor of the pavilion is partly covered by the same grey brick as used for the paths, which connects it to the materiality and the circulation pattern of the entire park. The massive wall is perforated from both sides so children can climb through from one side to the other. Some of the openings are just large holes, while others are tangentially connected. The openings are

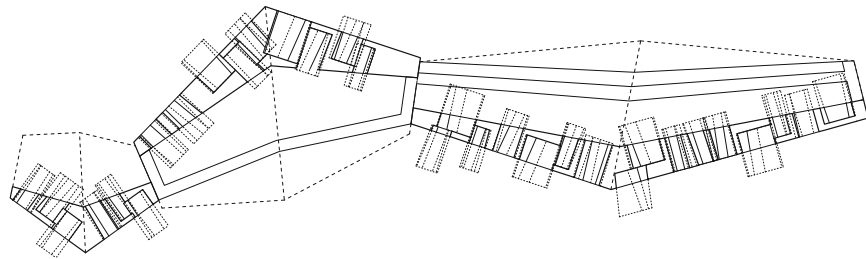
the result of a system of eleven different forms which can be added together in an endless pattern. Various combinations of complex openings are possible and the result is a very differentiated three-dimensional structure.

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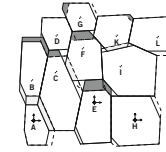


# Floor Plan

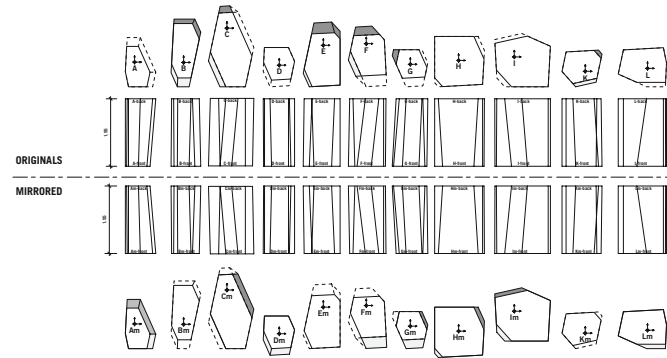
10 m



# Formwork



GENERIC PATTERN (ORIGINAL)



The Artfarm is situated in upstate New York (a 90 minute drive from the city) on the estate of an art collector and gallery owner.

The building is divided into several exhibition spaces of varying sizes and into areas designed especially for storing artworks.

The outer form is a direct consequence of the prefabricated galvanized iron sheets often used in the area for agricultural utility buildings. Because of its abstract outer form and the metallicly shining appearance, the building becomes an equal participant among the sculptures and objects scattered throughout the surrounding landscape.

The villa by architect John McFayden, situated on the top of a hill, was to be supplemented by an art facility that was to be both a gallery and storage space. The volume had to be as large as possible, but nevertheless inexpensive. The architects therefore employed prefabricated galvanized iron elements as used widely in the U.S. for agricultural buildings. The Artfarm erected on a concrete foundation consists of three corrugated galvanized iron huts connected to each other via short passageways. The huts' walls make the transition to the saddleback roof via a curved connecting element.

With 370 square meters (about 4,000 sq ft; the usable floor space is the same as that of the Tsai Residence), the six-meter high body of the building gives the impression of a spacious structure, and that even though only three small, high-up windows to the north enable a view outside. The lower part of the building serves as a showroom, the upper part as a storeroom, while the middle part houses separate rooms for an office and a more intimate presentation area. Concrete ramps along the central axis connect the areas.

A showroom and storage space could scarcely be realized with simpler means. Nevertheless, the simple utility construction, costing no more than around 250,000€, fits perfectly in the surroundings with the scattered art objects. From the outside its function remains enigmatic; on the inside you could think you were in another world. This impression is reinforced above all by the cladding of the interior spaces, which seems like upholstery with large buttons. The shell was insulated with insulating material and clad in white PVC foil which not only reduces heating and cooling costs to a minimum, but also insulates the building acoustically. This is essential for a place calling for high levels of concentration.

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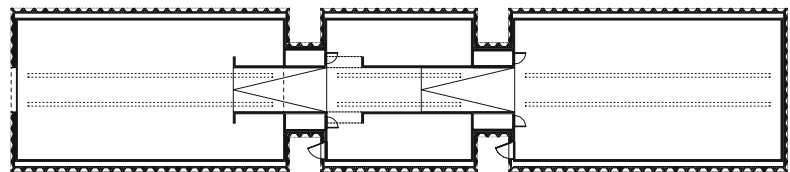




Ground Floor

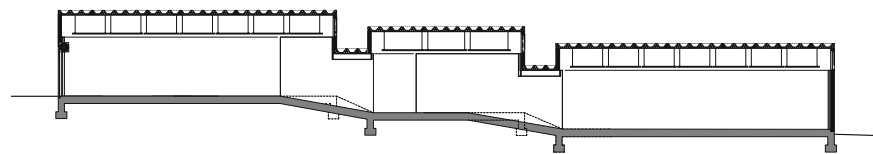


10 m



16—W017 Artfarm

Section



17—W017 Artfarm

One of the qualities of the residential and industrial area of St. Johann in Basel is the close coexistence of old and new buildings. This coexistence is kept and emphasized in this project, only one of the four existing houses of the corner parcel, Lichtstrasse 9, has been built anew; while others, Lichtstrasse 11 and Kraftstrasse 1, have been renovated and benefit from the newly built infrastructure.

A new staircase and an elevator have been introduced in the courtyard to create a direct access to the old houses and the old staircases were demolished in order to gain floor area. The new measures raise the desirability of the old houses and the ability to keep and lease the existing houses in the future. In the interior the new building is connected to one of the existing ones to allow spacious apartments orientated to all four sides.

On the ground floor is a restaurant designed in collaboration with the tenant.

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W024 Lichtstrasse 9

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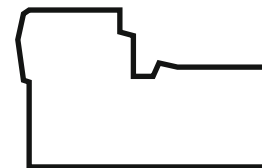
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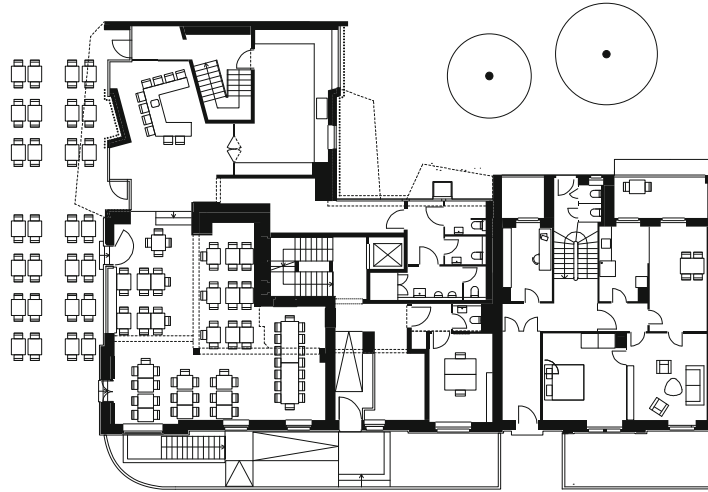
W116



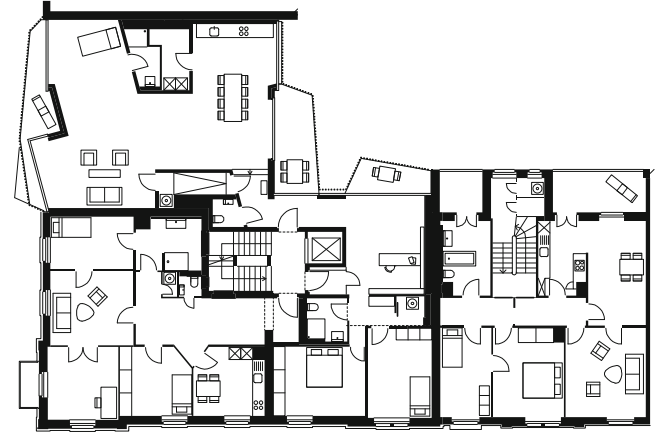
Ground Floor



10 m



Upper Floor



The fashion center Labels Berlin 2 is a concentration of showrooms for international fashion brands in one building, including public spaces such as an event hall, a restaurant and a lounge at the top floor. The design strategy is based on the adjacent warehouse building Labels 1. The interior spaces of this historical building are strongly characterized by the repetition of arched windows used in the façade. This motif became one of the starting points for the design of the project.

The use of two differently cut sine curves generates a specific aesthetic for both the supporting structure and, in a modified form, for the façade. The result is that the structure and rhythm establish a formative motif for the perception of the new building and link it to the existing neighborhood.

Connected by a heat exchanging device, the whole concrete structure of the building is permeated with water tubes and used as a radiator for heating as well as cooling. The energy consumption for heating and cooling of Labels 2 Berlin is reduced by 40% due to this combined technique of activating the building mass and using water from the Spree River. HHF architects won the international competition among selected architects in September

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W038 Labels 2

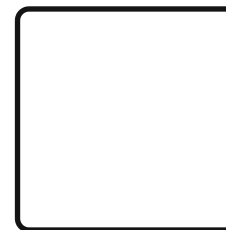
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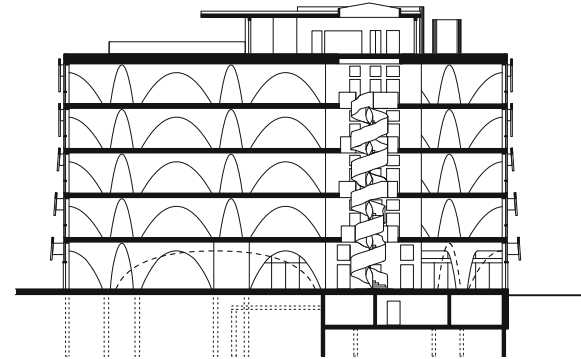
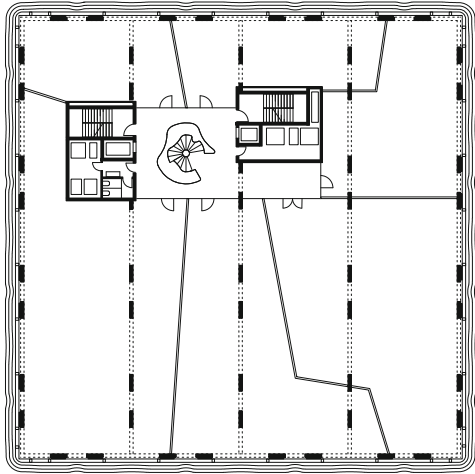
W106

W116



Upper Floor  
10m

Section



Ruta del Peregrino is a pilgrimage route extending 117 kilometers across Jalisco, Mexico. It is traveled every year by over two million pilgrims from all over Mexico as an act of devotion, faith and purification. The pilgrims begin in the town of Ameca from where they walk through the mountain range of Jalisco to the town of Talpea de Allende to see the Rosario Virgin. The annual pilgrimage is usually walked during the Holy Week in mid-April. The pilgrims are of all ages and generally have a low to modest income. Pilgrimages are an integral part of religion in Mexico. This religious act of faith and devotion has been carried on for centuries across the country, and until recently has rarely been recognized or supported by the government. In an effort to improve travel conditions and enhance the experience of Ruta del Peregrino, the project curators invited an international team of architects to create a series of stations at key points along the route.

The stations are conceived as a series of symbolic architectural pieces that combine to become an integral narrative along the heart of the pilgrimage route. The stations enhance the symbolic importance of the route and add a sense of permanence by providing basic services, such as shelter and look

out points. They provide spaces of serenity, inspiration and introspection, assisting the pilgrims emotional journey. The new infrastructure is also beneficial to the local economy. The Ruta del Peregrino was constructed with financial support from the Government of Jalisco and the National Tourism Agency. It now provides shelter and a series of architectural monuments and sanctuaries in the landscape, symbolising the devotion and perseverance of the pilgrims that use it.

The HHF Lookout Point is designed to be an additional loop in the pilgrim's path. Its round shape was developed as a formal anticipation of the pilgrims movement through the platform—ascending to enjoy the great view across the surrounding countryside, before redescending. The asymmetric arched openings provide access to an open hall which is covered by the platform above. The inner walls are a shifted repetition of the primary façade resulting in four tangential circles, between which the two staircases define a route up to the platform and back down. The only exception to the curved shape is a brick wall with a cross-shaped opening in the most protected part of the building, serving as an intimate room for rest and prayer.

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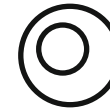
W049 Ruta del Peregrino

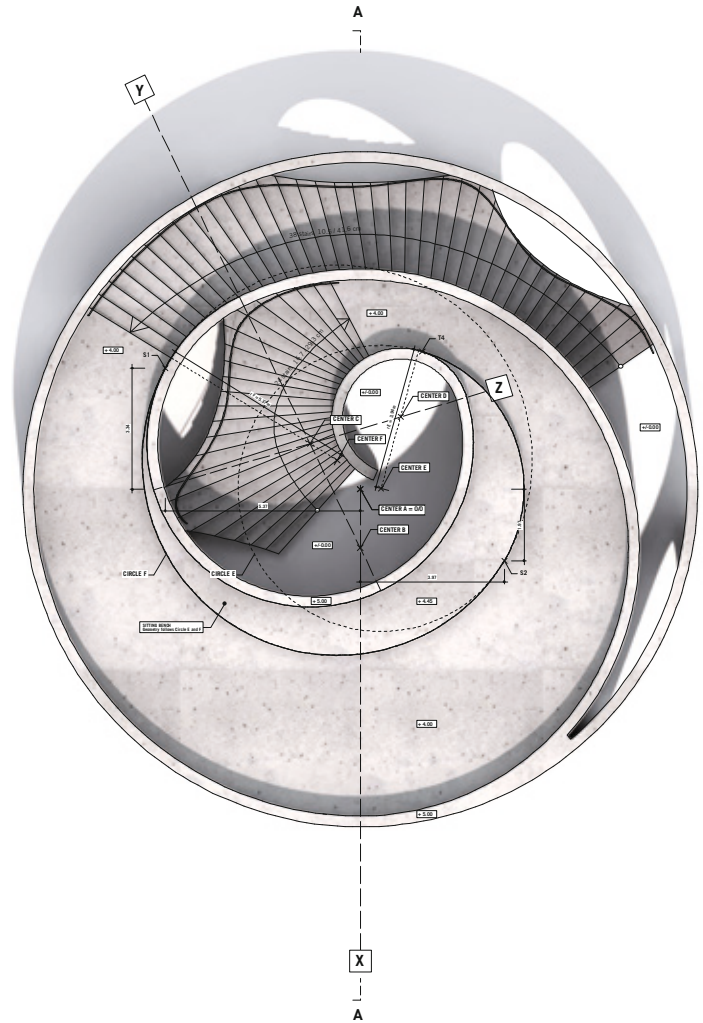
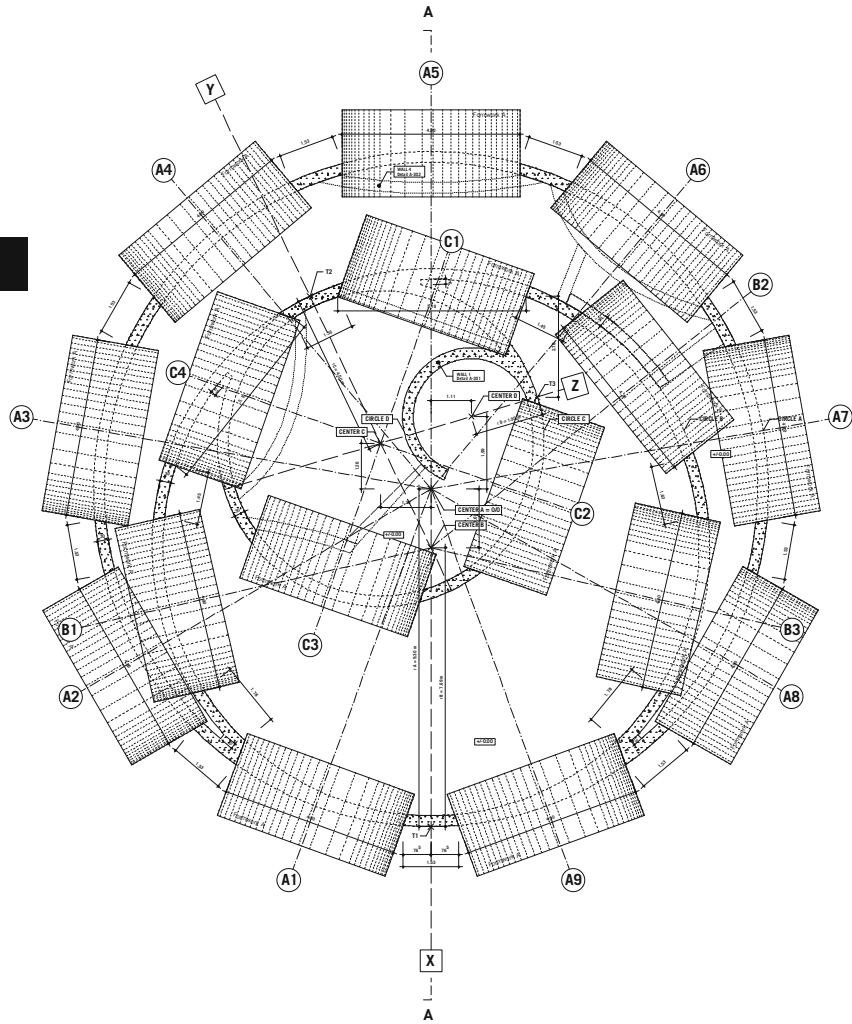
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Zoo Basel is embedded in the city and used as a park by both residents and visitors. The redesign of the surrounding landscape and the construction of the new ‘Ozeanium’ (ocean aquarium) on an adjacent site are bringing the zoo and the park area even closer to the city center, to form an attractive living and recreational environment. The proposed Ozeanium reflects the scale of many surrounding buildings, such as the Rialto swimming pool, the market hall, and the tall buildings on the city ring. The bold building massing makes clear what an attraction this Ozeanium will be, enriching the city in a central location. The footprint is as minimal as possible to leave room for future zoo expansion.

The roof and façade are homogenous in terms of the materials and the language of forms: exposed concrete, horizontally graduated by rough boarding and with sediment-like exogenous inclusions. The seemingly archaic façade is riddled with openings and recesses of various sizes, exposing the Ozeanium’s most important themes to the city beyond. Some of the spherical indentations in the building volume are planted and serve as habitats for birds and small animals.

In the Ozeanium’s dome-like entrance area, which is open on all sides, the enormous weight of the water mass above becomes apparent. All of the building’s most important functions can be seen directly from this vantage point. A ramp leads down to the foyer and elevators; passages and staircases lead to the bar, the temporary exhibition and the museum shop. Everything for which the building is used can be accessed directly from the entrance area on foot, by wheelchair, or with a baby buggy. This public area, while protected from the elements, is outdoors and is closed off at night by means of grating.

To begin their tour, visitors to the Ozeanium are carried up to the top floor by elevator, where they can dine in a restaurant with spectacular views of the city. From there they walk down a gently sloped, continuous ramp that takes them on a fictive journey around the oceans of the world. On this journey, four ‘aquarium clusters’—large, interconnected exhibition rooms—constitute scenographic highlights.

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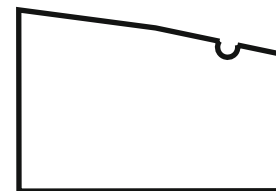
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W091 Ozeanium

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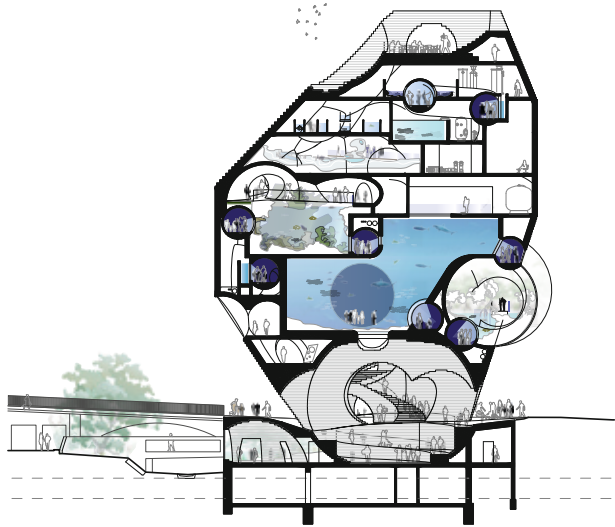




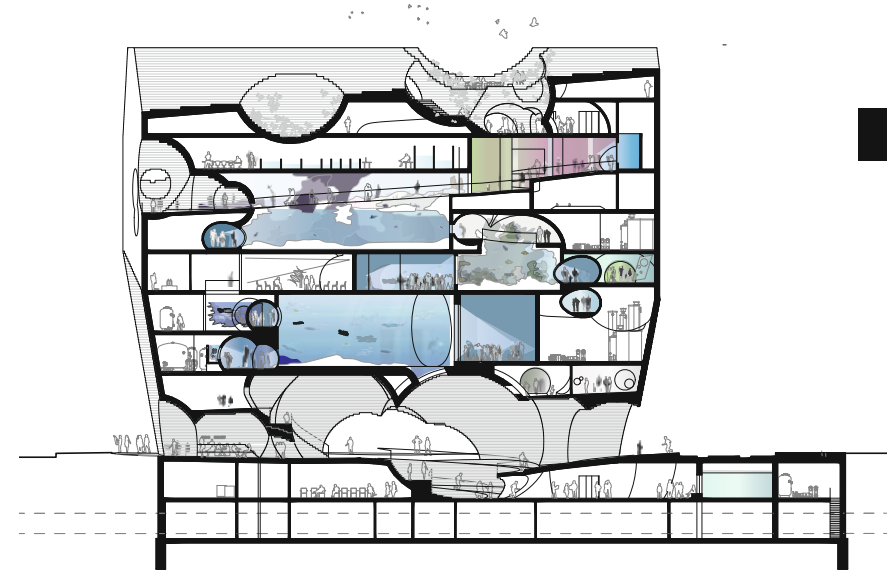
Cross Section

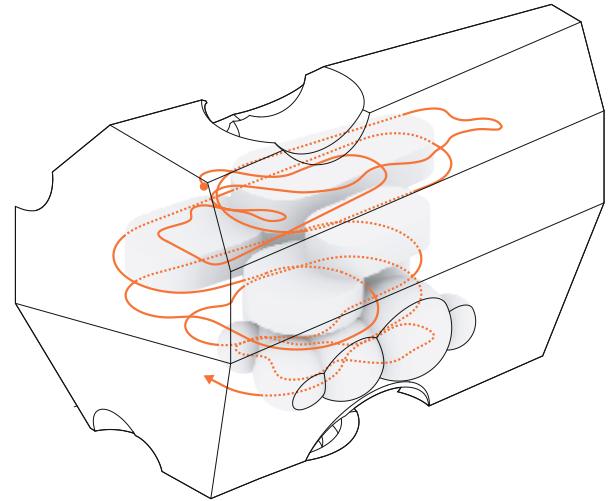
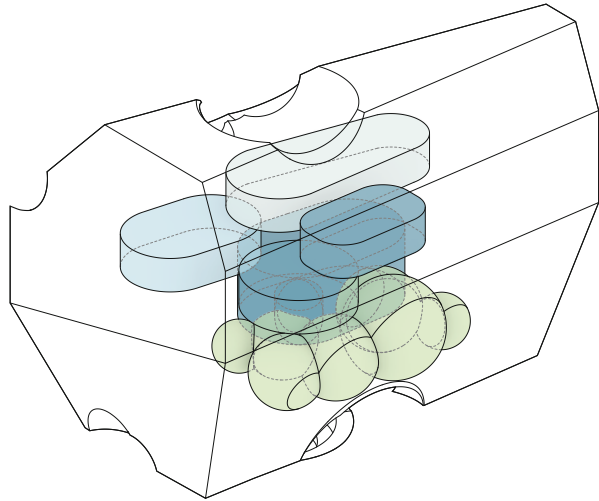


10m



Longitudinal Section





Visitor Flow

Sustainability is also an important social, urban and architectural issue, which asks for architectural solutions. How long a building will and can be used depends very much on a long lasting freedom of use and the building's flexibility. The more a building allows for future changes and adaptations of use, the more it's allowing for different future utilizations. The structure and the initial concept allows for program changes—which in the initial clients brief may be unknown—ensuring that the building will last and be utilized.

The 'Min/Max' project sees itself as identity-building and long-lasting in this sense. It is an attempt to provide a maximum flexible base structure, which achieves a strong and specific expression. Its housing scheme addresses issues of flexibility through a system of adaptable modules organized within a defined structural grid. Basic elements can be arranged and transformed depending on programmatic needs.

Within a given structure high mini-lofts as basic modules can provide different types of studio housing. Individual units can also be combined into larger clusters creating different housing typologies. The adaptability aids future programmatic requirements

by allowing for several small units to be merged, creating homes or even the provision of new uses such as major studios, workspaces or even offices. Flexibility is achieved simply by modifying non-structural elements, such as walls and infill panels, in response to changing future requirements. In principle, all types of housing can be provided on all floors, giving maximum flexibility in the planning process. The mix of housing can be adapted without interfering with the building structure.

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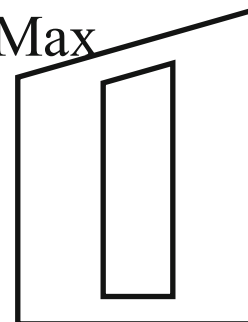
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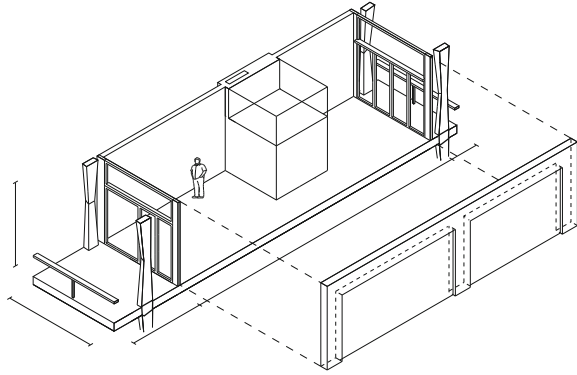
W097 Min/Max

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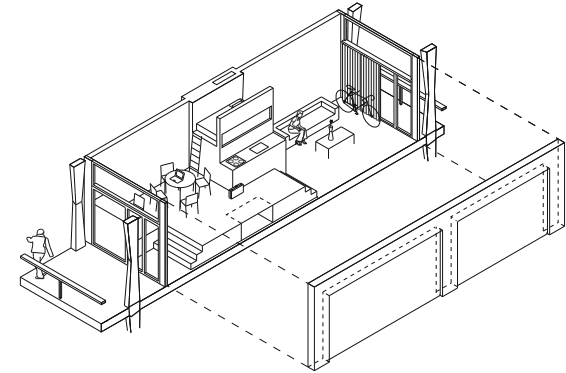
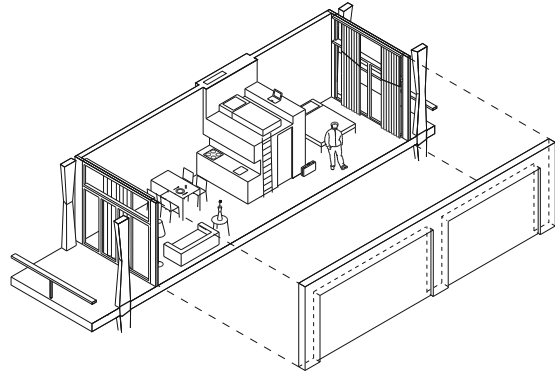
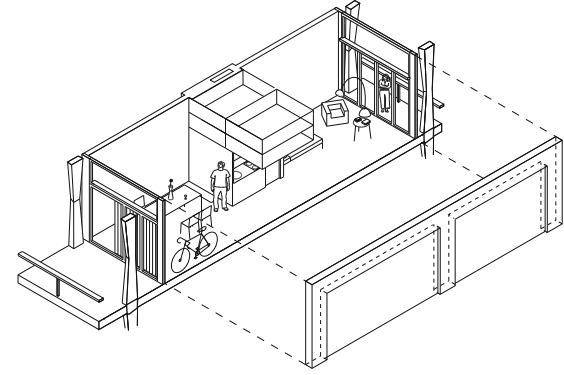
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Basic Unit  
Type A Unit



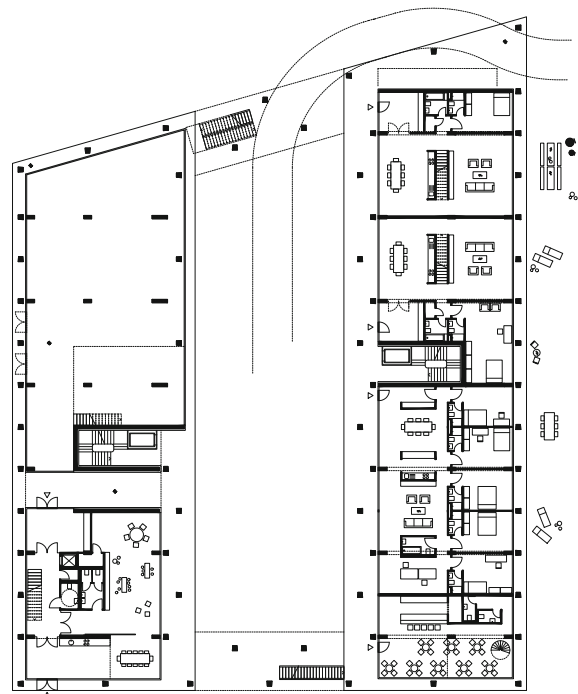
Type B Unit  
Type C Unit



Ground Floor

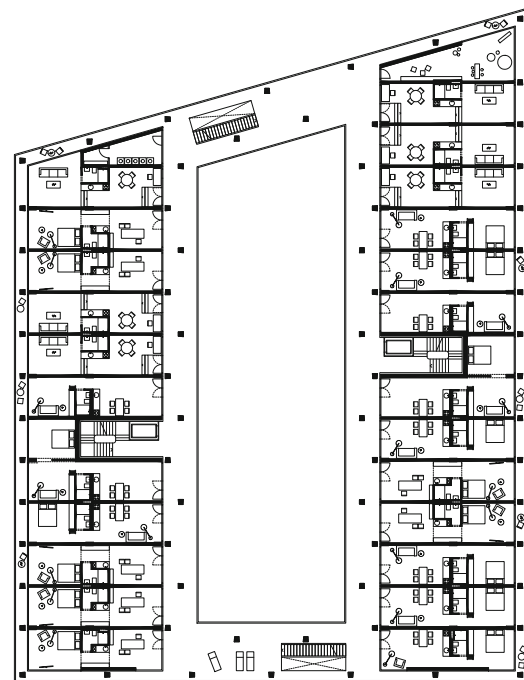


10m



40—W097 Min/Max

Upper Floor



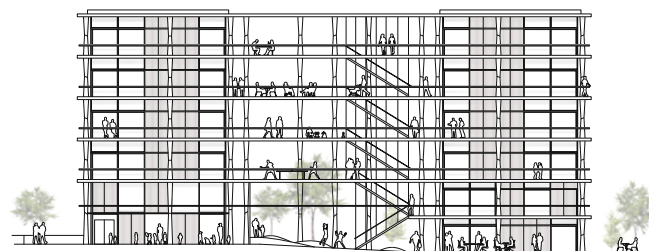
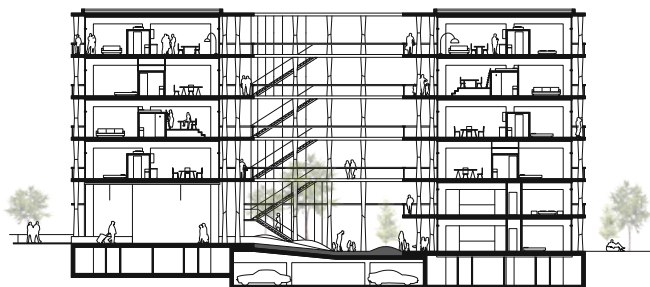
41—W097 Min/Max

Cross Section



10m

Elevation



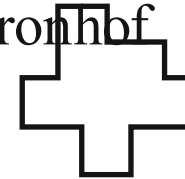
Landskronhof proposes to turn a courtyard situation consisting of different parcels into one large new parcel for collective urban housing. Situated in a typical 19th century perimeter block in Basel, the project proposes the densification of existing perimeter blocks by making the backside plots available and accessible for housing. Today the interior of the mostly open courtyard is characterized by garages and small workshop buildings. Besides a topographic step of about 3 meters the parcel is surrounded by back walls and fire walls of neighboring buildings.

By proposing a single building in the center of the plot with one central core, circulation surfaces can be minimized and all different types of apartments can be organized radially around the core. Expansions and step backs in the building volume react to the specific needs towards sunlight, privacy, outside spaces and the building code on each side of the building. This allows individual apartments with sunlight from multiple directions and diverse visual and spatial connections to the outside space.

A series of private and semi-public courtyards provide different moments of density and connect the two topographic levels of the site.

A simple structure of slabs and columns provide a flexible base to allow individual floor plan typologies that can be adapted even throughout the planning process. All apartments have cross views through the apartment. The inside corner of the buildings are always occupied by one apartment allowing a high amount of privacy towards direct neighbors.

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Ground Floor



10m



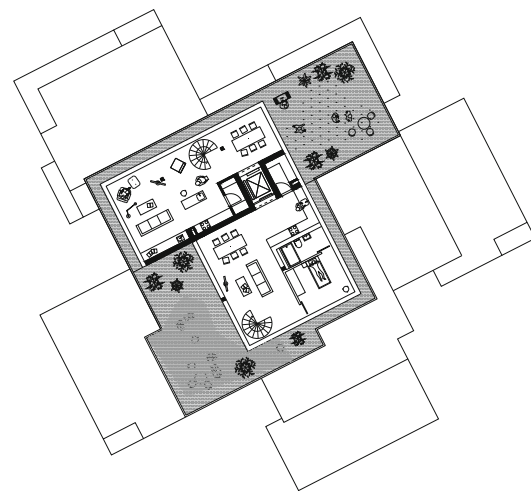


1st + 2nd Floor

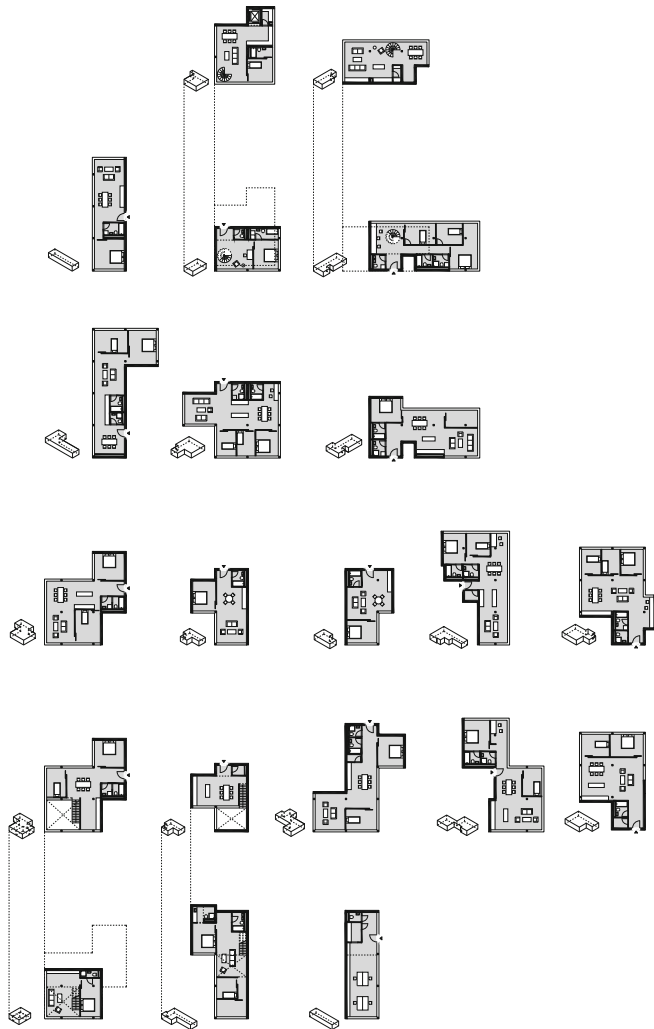
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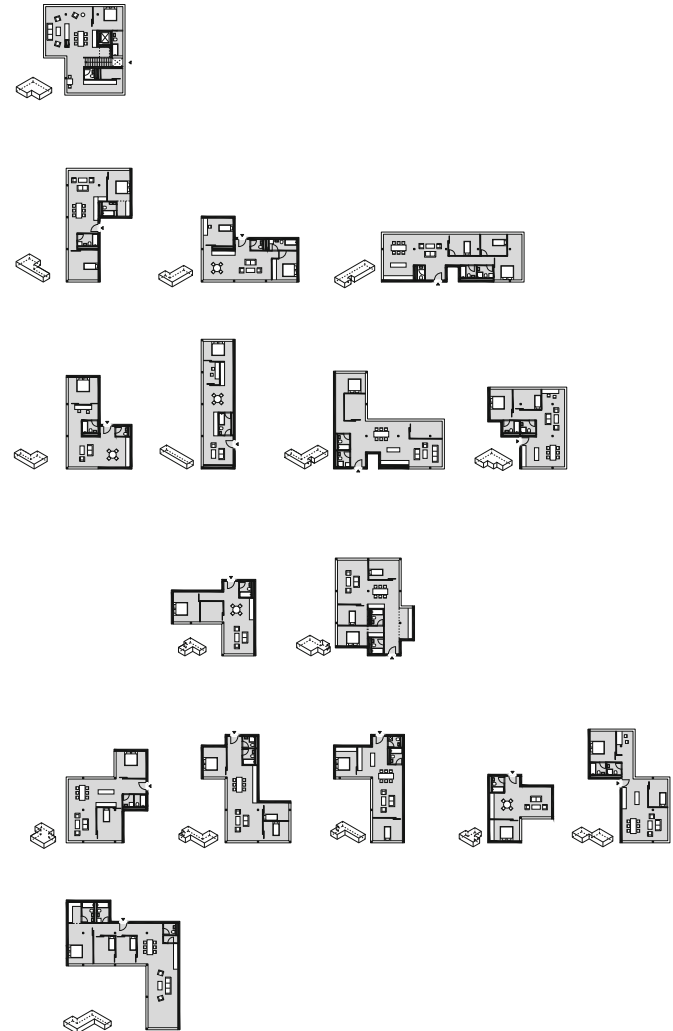
3rd + 4th Floor



Apartment Types I



Apartment Types II



The project called ‘Parking & More’ is a public facility and mixed use structure for parking and a variety of public and private programs. The new concrete structure will be placed over the existing standard steel parking lot. The current building will be renovated and fully integrated into a new and much larger parking. The goal is to create intense and multilayered infrastructure, which works as an urban hinge, connecting and regulating different type of mobility flows, both from north to south and east to west. The fully open structure has ceiling heights which are slightly above standard heights for parking to accommodate other permanent and temporary built-in programs.

A series of small scale shops, bars and restaurants are located on the ground floor, creating a vibrant and lively street and a partially covered urban plaza with different sport facilities and temporary pop-up stores. Beside parking there is a motel and a sports club integrated on the upper floors. The roof top is used for urban farming and provides a public garden with a restaurant, bars and an event hall overlooking the city.

All internal circulation is organized with two centrally located spiral ramps leading up to the roof.

They allow for a direct access with cars and bikes to all floors including the roof. An additional sideway for pedestrians, located on the inside of a ramp leads to the public viewing platform, offering a great view over the fast developing area of the Dreispitz quarter.

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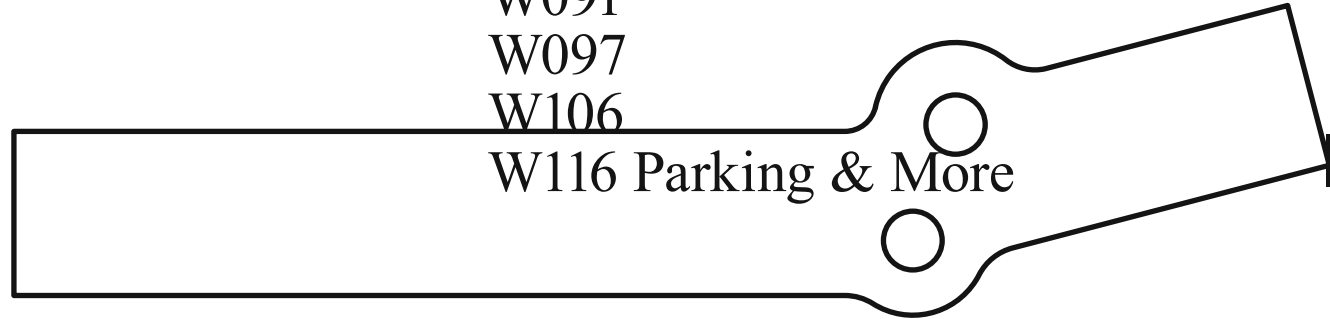
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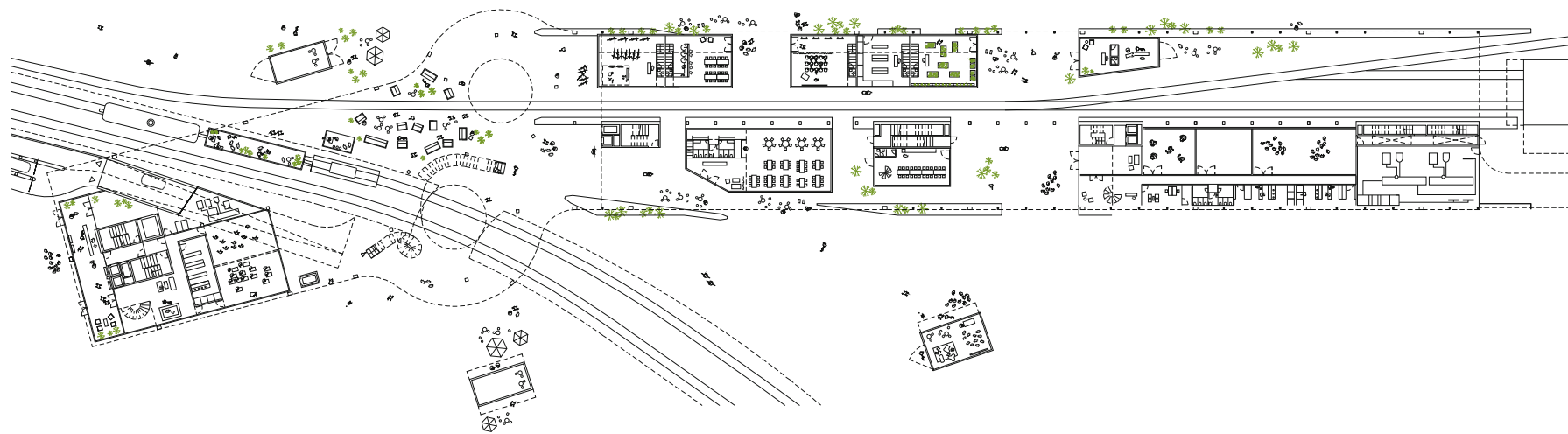
W116 Parking &amp; More



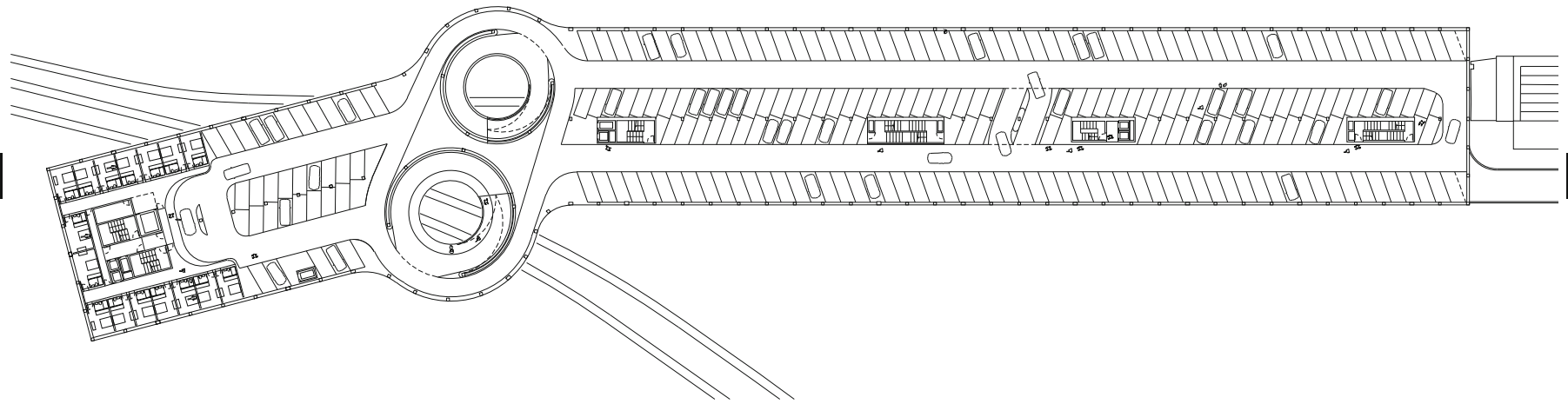
Ground Floor



10m



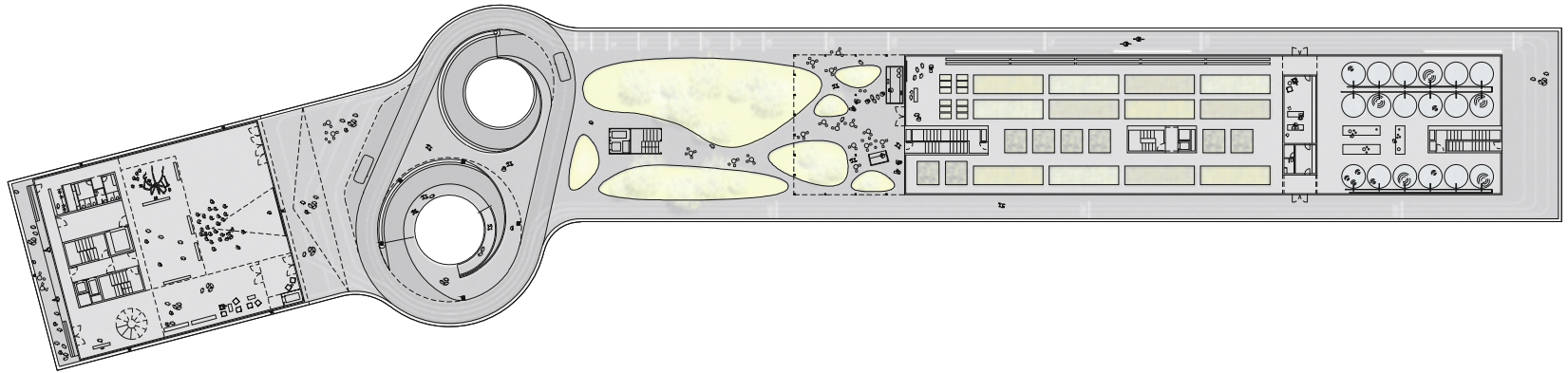
Upper Floor  
10m



Roof Plan



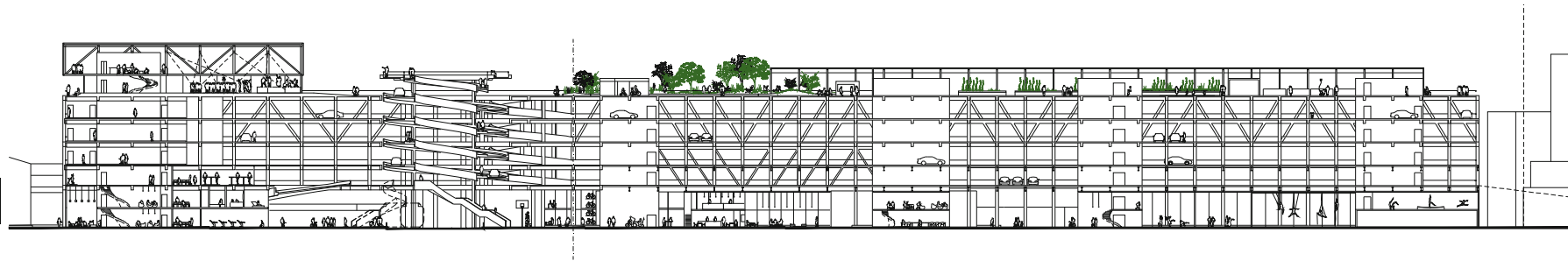
10m

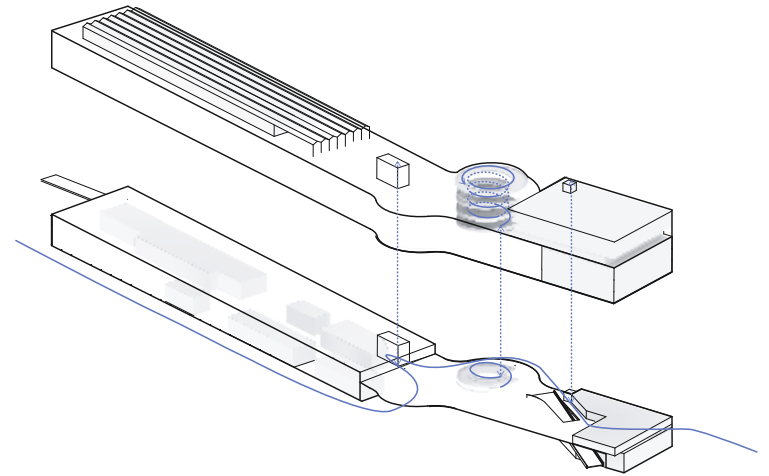
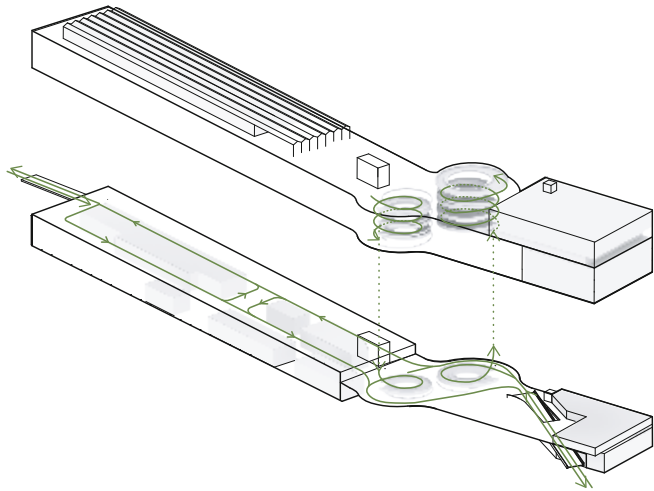


Longitudinal Section



10m







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68—W002 Sonvida Parking



69—W002 Sonvida Parking



70—W002 Sonvida Parking



71—W002 Sonvida Parking



72—W002 Sonvida Parking



73—W002 Sonvida Parking



74—W002 Sonvida Parking

75—HHF—Unfinished





78—W010 Baby Dragon



79—W010 Baby Dragon





80—W010 Baby Dragon



81—W010 Baby Dragon



82—W010 Baby Dragon



83—W010 Baby Dragon



84—W010 Baby Dragon



85—W010 Baby Dragon



86—W010 Baby Dragon



87—W010 Baby Dragon



88—W010 Baby Dragon



89—W010 Baby Dragon



90—W010 Baby Dragon



91—W010 Baby Dragon









96—W017 Artfarm



97—W017 Artfarm



98—W017 Artfarm



99—W017 Artfarm



100—W017 Artfarm



101—W017 Artfarm





104—W024 Lichtstrasse 9



105—W024 Lichtstrasse 9



106—W024 Lichtstrasse 9



107—W024 Lichtstrasse 9



108—W024 Lichtstrasse 9



109—W024 Lichtstrasse 9



110—W024 Lichtstrasse 9



111—W024 Lichtstrasse 9





112—W024 Lichtstrasse 9



113—W024 Lichtstrasse 9





116—W038 Labels 2



117—W038 Labels 2





120—W038 Labels 2



121—W038 Labels 2



122—W038 Labels 2



123—W038 Labels 2



124—W038 Labels 2

125—HHF—Unfinished







128—W049 Ruta del Peregrino



129—W049 Ruta del Peregrino



130—W049 Ruta del Peregrino



131—W049 Ruta del Peregrino



132—W049 Ruta del Peregrino



133—W049 Ruta del Peregrino



134—W049 Ruta del Peregrino

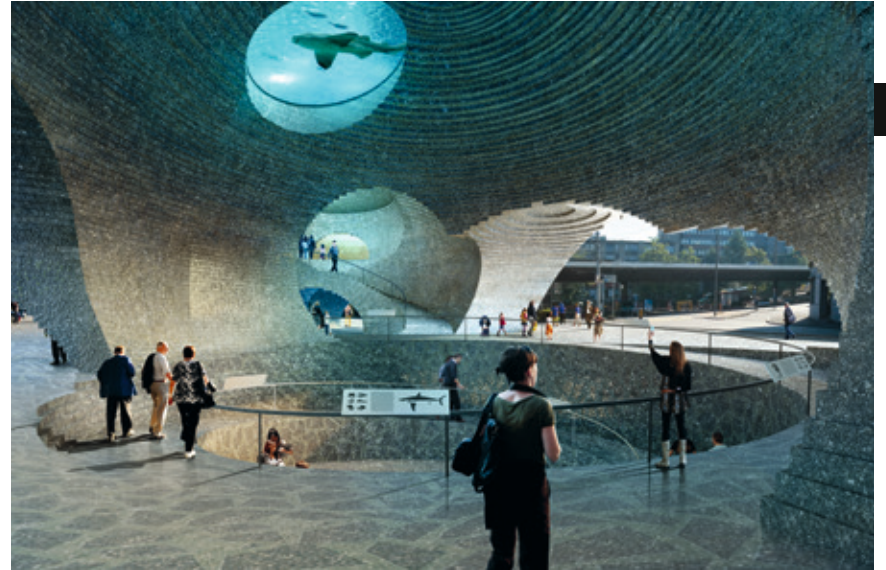


135—W049 Ruta del Peregrino



136—W049 Ruta del Peregrino

137—HHF—Unfinished

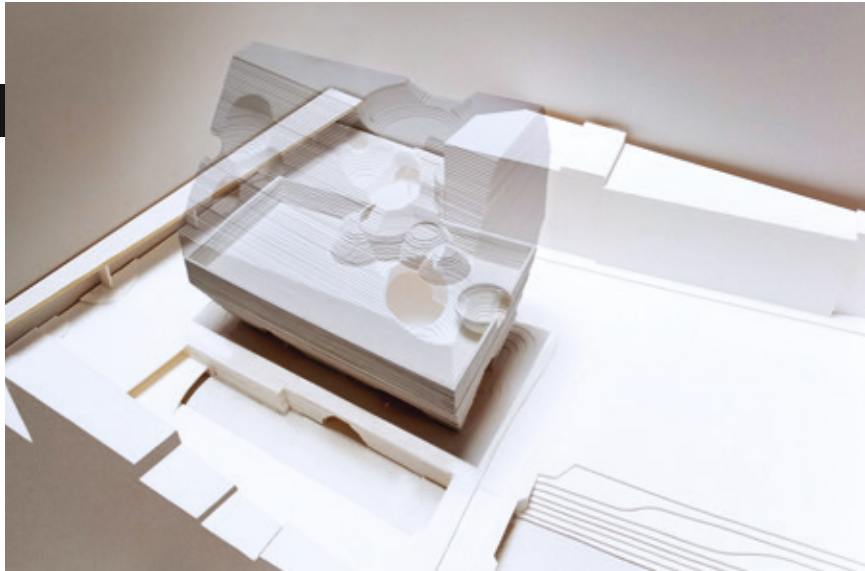




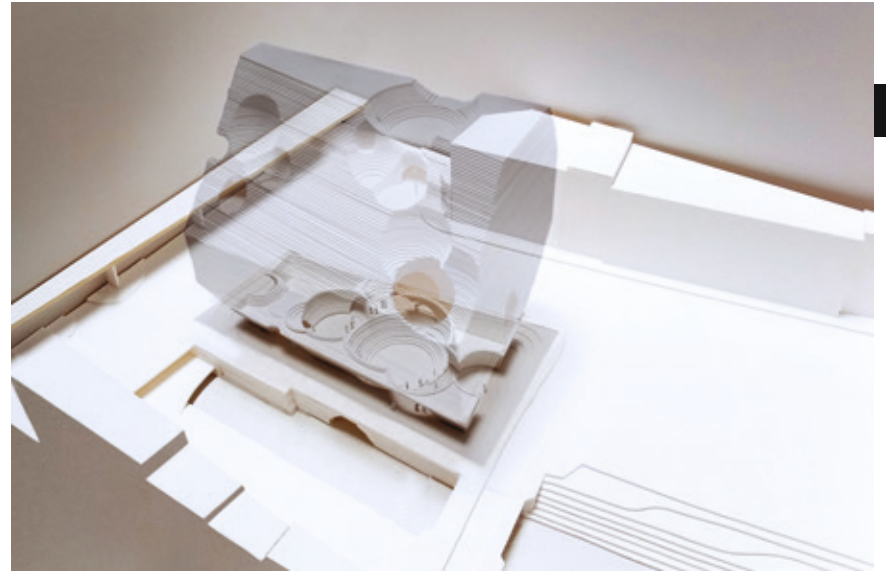
140—W091 Ozeanium



141—W091 Ozeanium

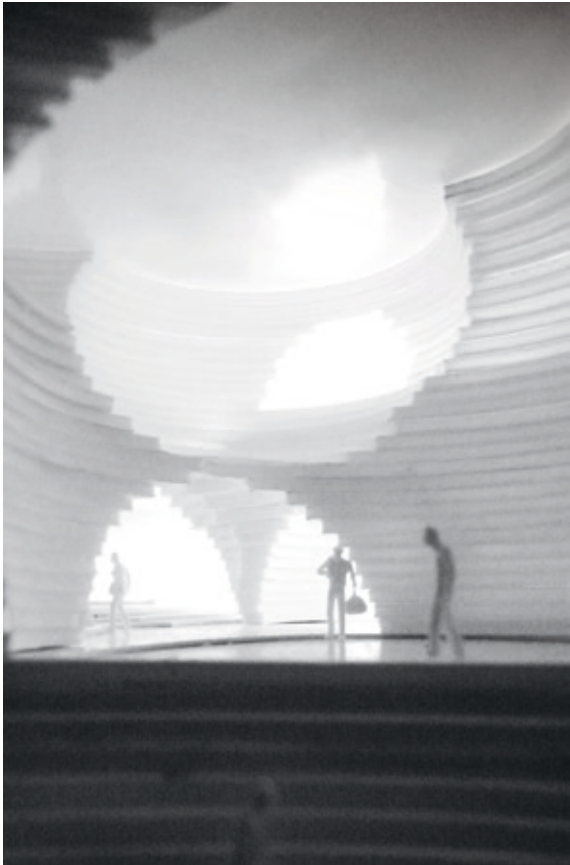


142—W091 Ozeanium

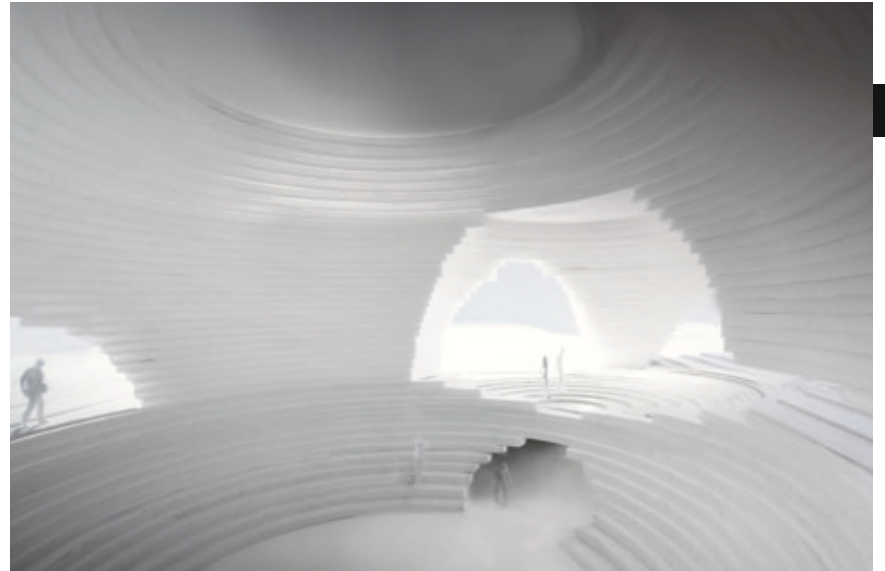


143—W091 Ozeanium

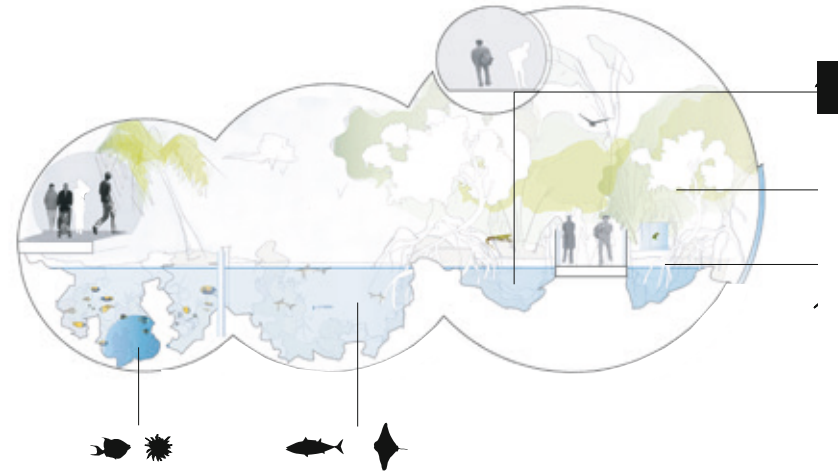
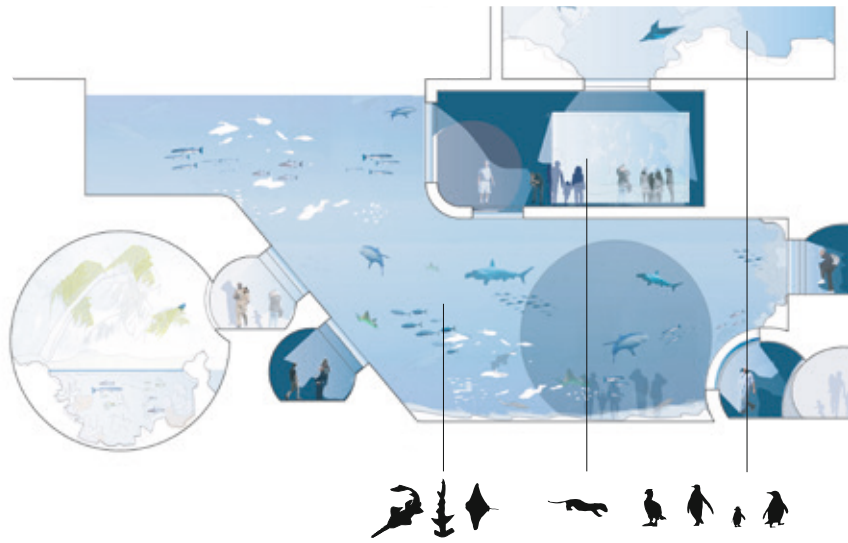




144—W091 Ozeanium



145—W091 Ozeanium







150—W097 Min/Max



151—W097 Min/Max

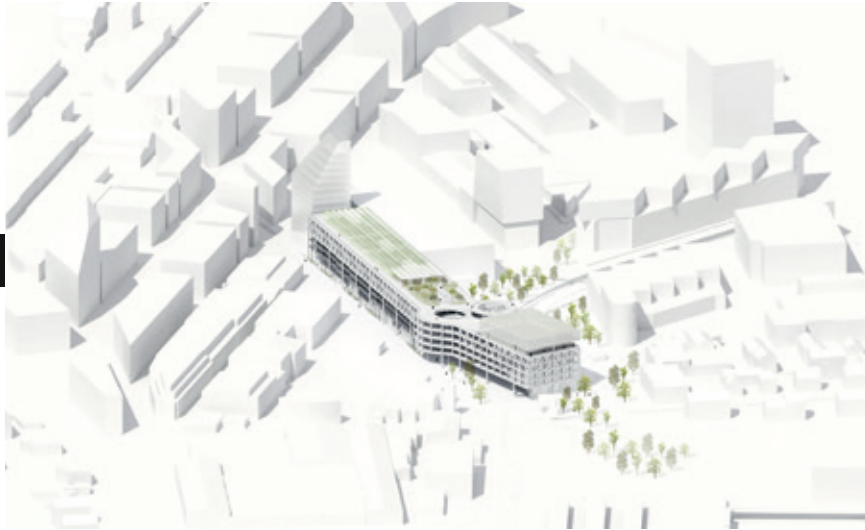


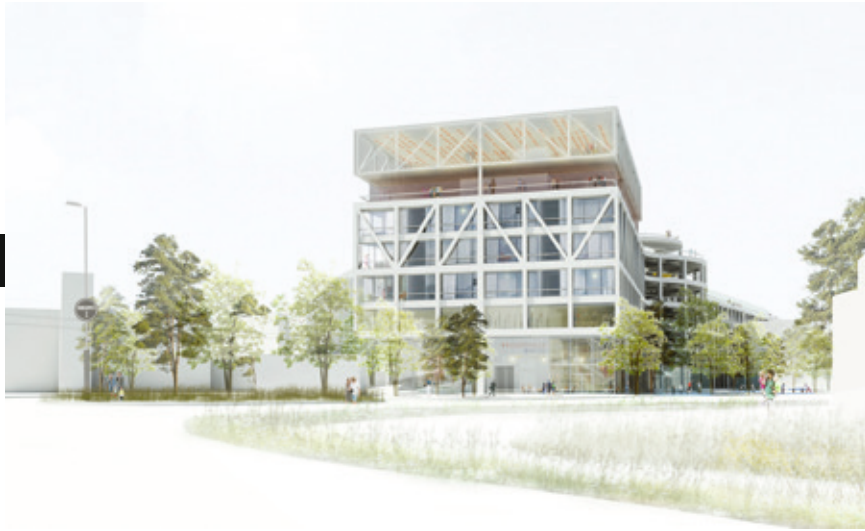
152—W097 Min/Max



153—W097 Min/Max







158—W116 Parking & More



159—W116 Parking & More





160—W116 Parking & More



161—W116 Parking & More



162—W116 Parking & More



163—W116 Parking & More



164—W116 Parking & More

165—HHF—Unfinished

W002 Sonvida Parking

Project:  
HHF + ARchos + Robert Günther

Program:  
Parking Garage

Location:  
Bottmingen, Basel, Switzerland

Design Phase and Construction:  
2005–2009

Team:  
Herlach Hartmann Frommenwiler  
and Kurt Frommenwiler,  
Robert Günther  
with André Burkhardt, Silke  
Gilbert, Uta Kamps

Gross Floor Area:  
3'033 m<sup>2</sup>

Client:  
Gribi Theurillat AG

Photos:  
Tom Bisig

W010 Baby Dragon

Project:  
HHF  
Program:  
Pavillon for Children in the Jinhua  
Architecture Park

Location:  
Jinhua, Zhejiang Province, China

Design Phase and Construction:  
2004–2006

Team:  
Herlach Hartmann Frommenwiler  
with Tom Strub, Nelson Tam,  
Chris Thür

Dimensions:  
30 m × 4.5 m

Material:  
Colored Concrete

Client:  
Jingdong New District Constructing  
Headquarters of Jinhua City

Photos:  
Iwan Baan, Hercli Bundi, HHF

W017 Artfarm

Project:  
HHF and Ai Weiwei  
Program:  
Gallery and Art Storage

Location:  
Salt Point, New York, USA

Design Phase and Construction:  
2006–2008

Team:  
Herlach Hartmann Frommenwiler  
and Ai Weiwei  
with Tom Strub, Fumiko Takahama

Useable Floor Area  
383 m<sup>2</sup> / 4'122 sq ft

Material:  
Steel

Client:  
Christophe W. Mao / Chambers Fine  
Art

Awards:  
Contractworld Award 2010,  
'best architects 10 gold'

Photos:  
Iwan Baan

W024 Lichtstrasse 9

Project:  
HHF  
Program:  
Restaurant, 14 Apartments

Location:  
Basel, Switzerland

Design Phase and Construction:  
2008–2012

Team:  
Herlach Hartmann Frommenwiler  
with Cella Hubel, Nicole Baron,  
Philippe Guillod, Walter Gloor,  
Yujin Hirase, Lisa Lo,  
Daichi Takano, Jens Van Zele,  
Christian Weyell

Gross Floor Area:  
3'059 m<sup>2</sup>  
Building Volume:  
7'832 m<sup>3</sup>

Client:  
Private

Artist:  
Erik Steinbrecher

Photos:  
Maris Mezulis, HHF

Awards:  
New Building 2013, Heimatschutz  
Basel  
Auszeichnung guter Bauten 2013

## W038 Labels 2

Project:  
HHF  
—  
Program:  
Fashion Center  
—  
Location:  
Osthafen, Berlin, Germany  
—  
Competition:  
2007, 1st Prize  
—  
Construction:  
2007–2009  
—  
Team:  
Herlach Hartmann Frommenwiler  
with Cella Hubel and Walter Gloor,  
Yujin Hirase, Janna Jessen,  
Tonja Kersting, Okhyun Kim  
—  
Building Footprint Area:  
1'537 m<sup>2</sup>  
Surrounding Site Improvements Area:  
590 m<sup>2</sup>  
Gross Floor Area:  
8'191 m<sup>2</sup>  
Useable Floor Area:  
6'630 m<sup>2</sup>  
Building Volume:  
32'930 m<sup>3</sup>  
—  
Client:  
LABELS Projektmanagement GmbH  
& Co. KG  
—  
Photos:  
Iwan Baan, Christian Gahl, HHF

Exhibition:  
DAM Deutsches  
Architekturmuseum,  
Frankfurt a. M., Deutschland  
—  
Award:  
Architekturpreis Berlin 2013

## W049 Ruta del Peregrino

Project:  
HHF  
—  
Program:  
Lookout Point  
—  
Location:  
Espinazo del Diablo, Jalisco,  
Mexico  
—  
Construction:  
2008–2010  
—  
Team:  
Herlach Hartmann Frommenwiler  
with Alexa den Hartog, Janna  
Jessen  
—  
Photos:  
Iwan Baan  
—  
Movie:  
Cristian Manzutto  
—  
Award:  
Wallpaper\* Design Award 2012  
—  
Title of whole Project:  
Ruta del Peregrino  
(Route of Pilgrim)  
—  
Location:  
From Ameca to Talpa de Allende,  
Jalisco, Mexico  
—  
Curatorial Team:  
Tatiana Bilbao and Derek  
Dellekamp

Masterplan and Project  
Coordination:  
Rozana Montiel and Derek  
Dellekamp  
—  
Environmental Strategy:  
T.O.A. | Taller de Operaciones  
Ambientales  
—  
Invited Architects and Designers:  
Ai Weiwei / Fake Design (China),  
Luis Aldrete (Mexico),  
Tatiana Bilbao (Mexico),  
Christ & Gantenbein (Switzerland),  
Dellekamp Arquitectos (Mexico),  
Elemental (Chile),  
Godoylab (Mexico),  
HHF (Switzerland),  
Periférica (Mexico),  
Taller TOA (Mexico)  
—  
Client:  
Secretaría de Turismo de Jalisco

## W091 Ozeanium

Project:  
HHF + Burckhardt+Partner  
+ Bluedisplays + Topotek 1 +  
Schnetzler Puskas Ingenieure +  
Stokar+Partner + Tatin Design  
Studio + Philipp Schaerer

Program:  
Aquarium

Location:  
Basel, Switzerland

Design:  
2012

Comission:  
Open 2-stage competition 2012,  
2nd Prize

Team HHF:  
Herlach Hartmann Frommenwiler  
with Jelena Vucic, Aleris Rodgers,  
Sarah Gill, Walter Rudig,  
Tommaso Arnaboldi, Philippe Ayer,  
Ivana Barišić, Benjamin Krüger,  
André Manso, Terese Viltoft,  
Sabrina Wolf, Hanru Wu

Team Burckhardt+Partner:  
Wolfgang Hardt, Sacha Marchal,  
Jeannine Roschi, Tobias Eglauer

Team Bluedisplays:  
Xavier Aliart, Silvia Vicente  
Molina, Miguel Villalobos

Team Topotek 1:  
Martin Rein-Cano, Francesca  
Venier, Celine Baumann

Team Schnetzler Puskas Ingenieure:  
Tivadar Puskas, Ayumi Isozaki,  
Giotto Messi

Team Tatin Design Studio:  
Oliver Mayer, Gian Besset

Building Footprint Area:  
315 m<sup>2</sup>  
Surrounding Site Improvements

Area:  
3'105 m<sup>2</sup>  
Gross Floor Area:

13'054 m<sup>2</sup>  
Useable Floor Area:  
8'950 m<sup>2</sup>

Building Volume:  
52'634 m<sup>3</sup>

Client:  
Zoo Basel

Renders:  
Philipp Schaerer

## W097 Min/Max

Project:  
HHF

Program:  
Mixed-Use Housing, Commercial,  
Educational

Location:  
Opfikon, Switzerland

Comission:  
Invited Competition 2013

Team HHF:  
Herlach Hartmann Frommenwiler  
with David Gregori y Ribes,  
Juan Palencia, Aleris Rodgers,  
Zdeněk Liška and Nicole Baron,  
Pierre Escobar

Building Footprint Area:  
1'247 m<sup>2</sup>  
Surrounding Site Improvements

Area:  
2'397 m<sup>2</sup>  
Gross Floor Area:

6'623 m<sup>2</sup>  
Useable Floor Area:  
6'050 m<sup>2</sup>

Building Volume:  
23'661 m<sup>3</sup>

Client:  
AMAG Automobil- und Motoren  
AG

## W106 Landskronhof

Project:  
HHF

Program:  
Housing

Location:  
Basel, Switzerland

Team:  
Herlach Hartmann Frommenwiler  
with David Gregori y Ribes,  
Mariana Santana and Jure Sadar,  
Felix Brinkehege, Christian Poules

Client:  
Privat

## W116 Parking & More

Project: HHF	Building Footprint Area: 8'000 m <sup>2</sup>
—	Gross Floor Area: 41'000 m <sup>2</sup>
Program: Mixed-Use, Parking	Useable Floor Area: 39'500 m <sup>2</sup>
—	Building Volume: 406'000 m <sup>3</sup>
Location: Basel, Switzerland	—
Commission: Invited Competition 2014, 1st Price	Client: Christoph Merian Foundation
—	
Team: Herlach Hartmann Frommenwiler with Mariana Santana, Benjamin Krüger, Anastasija Binevic and Felix Brinkhege, Zdeněk Liška, Dasha Mikic, Jure Sadar	
—	
Structural Engineer: WMM Ingenieure	
—	
Programming: Intosens Urban Solutions	
—	
Sustainability: Intep	
—	
Landscape: Topotek 1	
—	
HVAC: AFC—Air Flow Consulting	
—	
Mobility: Glaser, Saxer Keller	

Unfinished

Concept:  
Herlach Hartmann Frommenwiler

—  
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W002 Sonvida Parking:

Tom Bisig

W010 Baby Dragon:

Iwan Baan

W017 Artfarm:

Iwan Baan

W024 Lichtstrasse 9:

Maris Mezulis, HHF

W038 Labels 2:

Iwan Baan, Christian Gahl, HHF

W049 Ruta del Peregrino:

Iwan Baan

W091 Ozeanium:

HHF, Philipp Schaerer

W097 MIN/MAX:

HHF

W106 Landskronhof:

HHF

W116 Parking & More:

HHF

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