



FONDATION
GANDUR
POUR L'ART

Press release

THE FONDATION GANDUR POUR L'ART APPOINTS BAROZZI VEIGA TO DESIGN ITS FUTURE MUSEUM IN CAEN



View of the museum from the park © Barozzi Veiga

Geneva / Caen, 5 May 2026 - A few weeks after announcing the nomination of [Jean-Charles Vergne as director of its future museum in Caen](#), the Fondation Gandur pour l'Art reaches a new milestone, paving the way for this major cultural project. Following an invited design competition involving eight architecture firms, the institution has selected Barozzi Veiga to design its museum, scheduled to open around 2030 on a six-acre site adjacent to the Memorial and Bird Hill.

Guided by the vision of Jean Claude Gandur, collector and founding chairman of the Fondation Gandur pour l'Art, this future museum is intended to present to the public the works and objects held by the Foundation since its creation in 2010. It aspires to become a place of culture, transmission, sharing and vitality, open to all audiences, attentive to younger generations, and fully embedded in its local context in Caen and the Normandy region.

The appointment of Barozzi Veiga thus marks a structuring milestone in the realisation of the project. It opens the architectural design phase of a museum conceived not as a simple setting for exceptional collections, but as

a place of experience, movement and dialogue between the works, the public and the site.

The proposal submitted by Barozzi Veiga stands out for its concept of an “inhabited atlas”, in which the architecture emerges from a gently contoured meadow: a low horizon of white-rendered walls from which several quiet towers rise. Set among trees and water basins, the museum pavilions—each fully accessible at ground level—are each endowed with a distinct character, offering, through a sequence of perspectives, a unique visual relationship between the collection and the surrounding landscape. The quality of the project’s integration into its setting, the restraint of its volumes, the organisation of reception spaces, the diversity of visitor routes and potential exhibition arrangements, as well as the strong permeability between built and landscaped elements, were particularly praised by the Evaluation Committee. The Committee recognised in this proposal the potential to create a lively and welcoming setting for meeting and cultural engagement.

“The selection of Barozzi Veiga is the culmination of a particularly rigorous consultation process, informed by in-depth discussions with teams that all submitted proposals of the highest quality. We took the necessary time to fully assess the implications of this decision: it was not simply a matter of choosing an architectural gesture, but of identifying the project best suited to expressing our ambition. We sought to create a place that is open and generous, capable of fostering a dialogue between the collections, the public and the landscape. The proposal by Barozzi Veiga embodies this vision with great sensitivity, respecting both the singularity of the site, the spirit of the collection, and our ambition to create a museum that is profoundly alive.” – Jean Claude Gandur, founding chairman of the Fondation Gandur pour l’Art

“Designing the future museum of the Fondation Gandur pour l’Art in Caen is a rare responsibility. This project brings together an exceptional collection, a site deeply rooted in history, and an ambition of public openness that makes it far more than a cultural building. Our proposal seeks to create a place of encounter between the works, the city, the landscape and its visitors.” – Fabrizio Barozzi, founding director of Barozzi Veiga

Launched in 2025, the private consultation process enabled the establishment of an in-depth dialogue with eight internationally renowned teams selected by the Fondation Gandur pour l’Art and invited, on 24 July 2025, to take part in the consultation. Following the dispatch of the brief on 7 August 2025, a site visit was organised on 25 September 2025 to allow each team to gain a concrete understanding of how the future museum would be integrated into its surroundings, in proximity to the Memorial, the Bird Hill and the city’s principal transport routes. Individual meetings with Jean Claude Gandur were subsequently held in November, prior to the submission of hard-copy proposals on 19 December 2025.

The process continued in 2026 with hearings of the teams in Caen in February, conducted by the Evaluation Committee chaired by Jean Claude Gandur, alongside Carolina Campeas Talabardon, Arnaud Talabardon, Lionel Bovier, Olivier Gabet, Michael Fischer, Stéphane Grimaldi, Béchir Souid and Benoit Perin. The proposals submitted by the eight consortia were examined with great interest for their urban, architectural, scenographic and landscape relevance. The Caen municipal authority and the Caen la Mer territorial authority were also invited to review the proposals in a consultative capacity, consistent with the collaborative spirit and constructive relationship that characterise the Foundation’s engagement with the local public administration.

On 2 March 2026, the teams of Barozzi Veiga, Grafton Architects and Snøhetta were selected to proceed to a second round. The three teams subsequently provided additional work and further clarifications before presenting their projects once again in mid-April before the Evaluation Committee. Following deliberations, the winning team was designated on 4 May 2026.

Jean Claude Gandur, the Fondation Gandur pour l’Art, the Evaluation Committee, as well as the Board Members of the Association Gandur pour l’Art, wish to commend the outstanding quality of the work carried out by all the teams invited as part of this consultation. Through the richness of their proposals, their careful consideration of the site, and the precision of their reflections on the architectural, landscape, museographic and public dimensions of the future museum, they have made a decisive contribution to this preparatory phase.

List of the eight architecture practices (and their consortia) that responded to this private consultation (in alphabetical order):

- **Barozzi Veiga** (lead architect), alongside the architecture practice CALQ, with Vladimir Djurovic Landscape Architecture for landscape design, Duncan McCauley for scenography, and the engineering firms Bollinger + Grohmann, Espaces temps and Vpeas.
- **Grafton Architects** (lead architect), alongside the architecture practice DHD, Mosbach paysagistes for landscape design, Why Museums for scenography, and engineering firms Ingerop, Arcora and Mazet.
- **Mikoü** (lead architect), alongside Erik Dhont Landscape Architects for the landscape design, Atelier Brückner and Patricia Abel for the scenography, and engineering firms Terrell Group Sletec and Bollinger + Grohmann.
- **Moatti & Rivière** (lead architect), alongside Louis Benech Paysagiste for landscape design, Agence NC Nathalie Crinière for scenography, and engineering firms Atelier Franck Boutté, AIA Life Designers, Agence 8'18'', Avel Acoustique and Alliance Economie.
- **OMA** (lead architect), alongside Sempervirens for landscape design, Ducks sceno for scenography, and engineering firms Egis, Elioth and Vpeas.
- **Snøhetta** (lead architect), alongside Cécile Degos for scenography, InnoVision for digital techniques, and engineering firms Barnabel, Eckersley O'Callaghan, Impact Conseils & Ingénierie and BMF Economie Management.
- **Wilmotte & Associés Architectes** (lead architect), alongside West 8 for landscape design, Manifesto for scenography, and engineering firms WSP, S. Ghosdy Conseil, Ateliers de l'éclairage and US&CO.
- **Riken Yamamoto & Field Shop** (lead architect), alongside architecture practices Deon arkitekten AG and Architecurestudio, Vogt for landscape design, and engineering firms Setec bâtiment and Setec tpi.

About Barozzi Veiga

Barozzi Veiga is an internationally renowned architectural studio founded in Barcelona in 2004 by Fabrizio Barozzi and Alberto Veiga. Its work, which combines public and private commissions, focuses on cultural, civic and educational buildings. The studio's approach is based on a careful reading of each site in order to create precise architecture capable of standing the test of time and evoking emotion—buildings that are clear in their expression and autonomous in their meaning.

Completed works include the Szczecin Philharmonic (2014), the Bündner Kunstmuseum in Chur (2016), the Cantonal Museum of Fine Arts in Lausanne (2019), the Tanzhaus in Zurich (2019), artist studios in London (2021), the Dynafit headquarters (2024) and the Abbey of Courtrai (2025). The studio is currently developing projects across Europe, Asia and the Middle East, as well as the new masterplan for the Art Institute of Chicago.

The studio's work has been distinguished, among other accolades, by the Mies van der Rohe Award (2015), the RIBA Award for International Excellence (2018), the Grand Prix Erich Mendelsohn (2020), the Henry Van de Velde Award and the Premio Presidente della Repubblica (2023). A selection of drawings and models has been part of the permanent collection of the Centre Pompidou since 2019. Alongside their practice, they regularly engage in academic activities around the world, including at MIT, Cornell and IUAV in Venice. They currently hold the John Portman Chair at Harvard GSD.

About the Fondation Gandur pour l'Art

Founded in 2010 by the entrepreneur and art collector Jean Claude Gandur, the Fondation Gandur pour l'Art is a non-profit organisation whose aim is to contribute to education and to a deeper understanding of our cultural heritage by providing the public with access to its internationally significant collections. Based in Geneva, Switzerland, the Foundation is committed to preserving, enriching and promoting the collections in its care.

The Fondation Gandur pour l'Art makes its works available to museums and cultural institutions in Switzerland and abroad through numerous loans, the organisation of exhibitions, and the development of partnerships, notably with the Museo Nacional Centro de Arte Reina Sofía (Spain), the Houston Museum of Natural Science (United States), and the Réunion des Musées Métropolitains Rouen Normandie (France).

The Foundation has been a member of the International Council of Museums (ICOM) since 2013, as well as of the Swiss Museums Association (AMS) since 2019. It strictly adheres to the ICOM Code of Ethics.

The Foundation's collections are organised into five distinct areas: archaeology, with more than 1,600 objects from Egyptian, Greek, Roman and Near Eastern cultures; fine art, with nearly 1,500 European works, primarily from the post-war period, making it one of the most important privately held collections for this era; decorative arts, with over 450 works including sculptures, furniture and objets d'art from the 12th to the 18th century; ethnology, with more than 900 objects from Latin America, Oceania and Asia; and contemporary African art and art from the diaspora, with nearly 500 works.

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