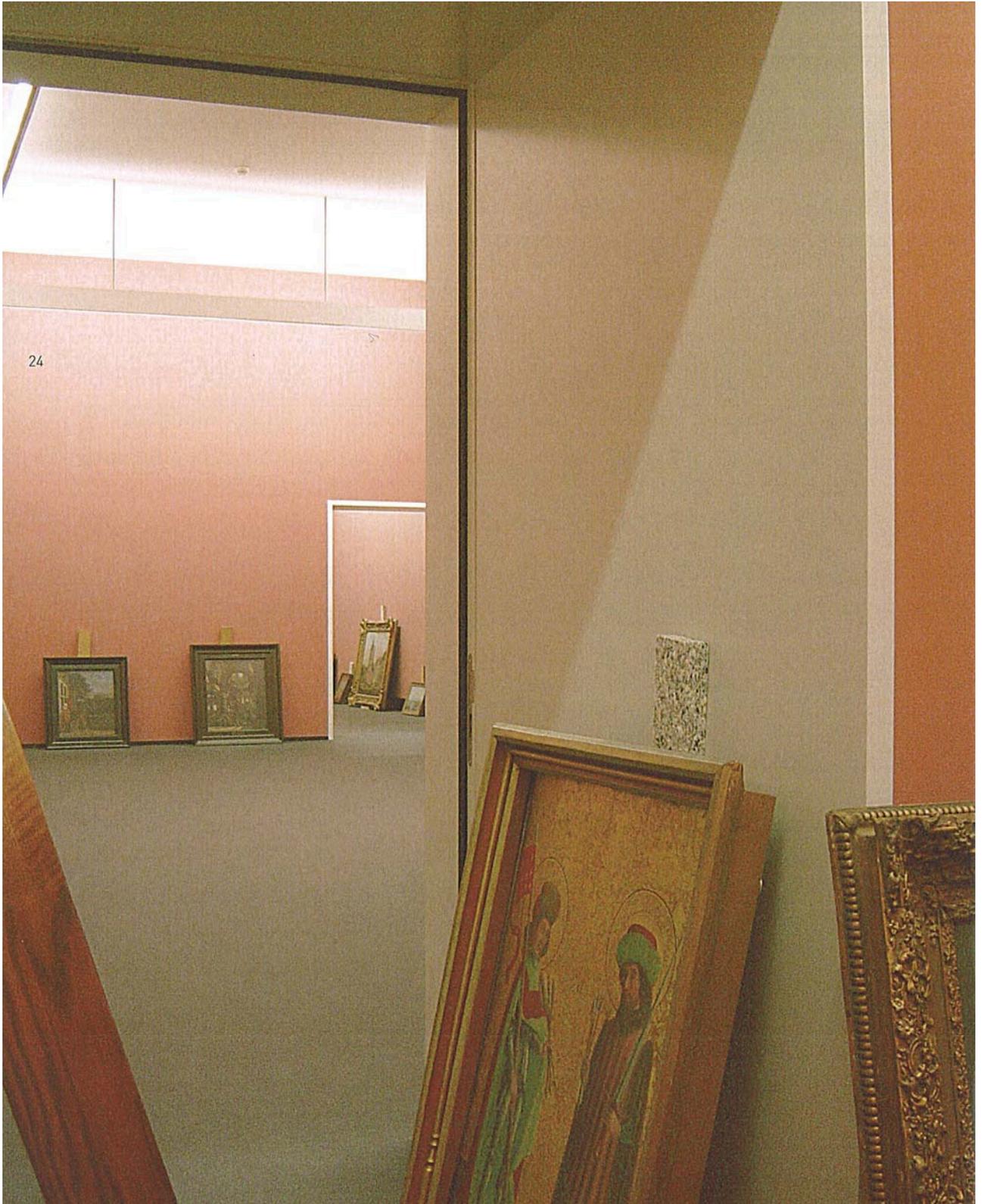


D THE NEW KUNSTHAUS – VISION, CONTENT CONCEPT,
SPACE-ALLOCATION PLAN



This chapter sets out the thinking and requirements of the client and future operator of the new structure, the Kunsthaus Zürich. It proposes an artistic vision and a concept, both based on the institution's history. In conclusion, practical remarks will be made on the extension's spatial design.

Origin and Context

The institution

Founded in 1910, the Kunsthaus owes its name to the fact that, in the words of Wilhelm Wartmann, the first director of the institution, "it is neither a museum nor an art gallery, but rather both at once".

The history of its foundation alone gives the Kunsthaus Zürich a special international status. It was neither princes hungry for recognition nor statesmen, but rather artists who, in 1787, created the Zürcher Kunstgesellschaft, the organization responsible for the Kunsthaus to this day. The Kunsthaus is thus the oldest art association in the world. Contemporary in spirit and visitor-friendly since its inception, with more than 20,000 members it is also currently the largest European art association after the Tate in the UK. The Kunsthaus receives 300,000 visitors every year, thanks mainly to its firm roots in its host city and region, a feature which also places it among Europe's leaders in relative visitor attraction.

The commission and the artistic concept to date

The Kunsthaus Zürich is characterized throughout by attention paid simultaneously to sophisticated contemporary art and to meticulous and inspired research into art history. By running exhibitions since the beginning of the 20th century, it has played a key role in cultivating broad interest among the Swiss in the international avant-garde. It was for instance the Kunsthaus Zürich that held the world's first Picasso retrospective, in 1932. The exhibitions curated by Harald Szeemann, meanwhile, between 1981 and 2000 were exemplary in their use of creativity and the broadening of horizons to project the institution's reputation into the international art world.

The Kunsthaus Zürich today is the proud possessor of a significant collection of international and national art from five centuries and featuring some unusual focuses. It also bears the special imprint of the generation of its founders, with its predilection for an older art (such as the Zurich Master of the Carnation and J.H. Füssli) appreciated from a privileged proximity, as well as for the artistic trends of their own age (such as Expressionism).

Over the course of various epochs, the Kunsthaus Zürich has been true to a model only recently discovered and currently trumpeted by institutions in other cities (among them Tate Modern): the synergetic pursuit of exhibiting and collecting work based on an open-minded understanding of the present age.

Today's building

In 1910 Karl Moser, the leading Swiss architect of his generation, erected one of the most successful museum buildings of its time. At once beautiful and useful, the new structure had been given a brand-new name, one evocative of the republican-democratic aspirations of the age ("Kunsthaus", which means "house of art", echoes such civic, secular terms as "Rathaus" [town hall] and "Schulhaus" [school house]); and the exciting contrast it provided, between a light and open exhibition wing and a severely cubic collection building, heralded the new institution's then unusual and pathbreaking double function.

In 1958 this contrast was lent extra drama by the addition of the Pfister brothers' outspokenly modern exhibition wing. With its glass front, view through to the garden and generous stairway, the connecting passageway signals amicable openness. The hall, which measures 18 x 70 m and can be subdivided at will, was to become a widely influential model of museal architecture.

A generation later, in 1976, a last extension was added to the rear of the annex built by Karl Moser himself in 1925. Between 2001 and 2005, the entire ensemble was comprehensively restored and its building services were updated in almost every regard.

The Artistic Vision and Concept

The Kunsthaus Zürich's association with its host city of Zurich is unique, and uniquely successful. Acquiring and maintaining a genuine reputation in a dynamic environment, rather than slipping to the status of a merely regional museum, demands growth and change. This in turn relies primarily on an artistic vision and a concept for the contents of the New Kunsthaus, whose initiators have adopted as their creed a call for "development from the inside out". The new institution's spatial design has grown out of this vision, with only secondary attention paid to practical constraints.

Place and orientation

Developments over the last two decades have raised the profile of art institutions which offer a broader range of social experiences

and use innovative means to engage the interest of a younger public brought up in a visual and electronic culture. In a world of rapid and fleeting images, a place in which the visual arts are treated thoughtfully, vigorously and with an eye to constancy takes on an enormous importance.

The Kunsthaus Zürich is such a place. It aims to answer both to the changed demands of today's visual culture and to the needs of an ever more active and fragmented viewership. The fact that the Kunsthaus was founded by an association of citizens binds it even more strongly to the general public than other comparable institutions – to the city and canton of Zurich as well as to a broader national and international cultural "community".

Art and public, A and P

The most important design elements are art and the public: A and P. They form the nucleus of the artistic vision and concept. The plan for the museum's contents, tailored with great respect for both A and P, takes advantage of the productive tension between contemplation and action, between individual freedom and collective, sensory experience, historical appropriation and new impulses for the future. It recognizes the changing and growing needs of A and P.

By means of its contemporary relevance and promise of future growth, the extension will realize the institution's potential. It will do justice to the vitality of its location between university district and culture mile as well as to today's Zurich, with its creative, vibrant and cosmopolitan art scene.

Progress, not conservatism

At the centre of the artistic work to be performed by the Kunsthaus is at once a tension and an interaction, between collection and exhibition, historical depth and contemporary relevance, integrity and openness. Such a dynamic interplay of collecting and exhibiting, cleaving to the old and remaining alive to the new has been a constant feature of the existing structure, and has continually re-inscribed itself across various building phases. And the Kunsthaus will continue to collect, to preserve, and to curate.

At the same time it is clear that today's art institutions are bidding an ever more decisive farewell to the idea of the linear progress of art history, and to the concomitant expectation that the museum must somehow reflect such a conception. Instead, A, P and the Kunsthaus alike are today interested in tracing and demonstrating

coherences and affinities within a range of epochs and movements. Because this is not possible in the existing building, a new, specially attuned platform is required.

The new floor space must be tailored to a wide range of museal forms, from a more dynamic treatment of the institution's own collection of modern art, through the broad spectrum of works shown in temporary exhibitions, to performances focused on live events and the traditional presentation of French painting and classical modernism in a setting aimed at demonstrating the timelessness of certain movements. The new building, therefore, must provide space for four different types of content.

Four modules, one model

- Two collections in stimulating contrast

Great store is to be set by the presentation of two collections – that of the Kunsthaus, a comprehensive public accumulation of 20th and 21st-century art, and the E.G. Bührle Collection's extraordinary assemblage of French art, once private and now associated with the Kunsthaus.

Elaborate, room-filling installations, new media, photography, film, video, sound, performance: all of these artforms, while treasured collector's items for some time already, are now finally to receive the prominence they deserve, in large-scale, more comprehensive presentations than the technical and spatial constraints of the existing ensemble have been able to provide. The two collections are to coexist in stimulating contrast, the one, dynamically integrated into a broader scene, characterized by more frequent rotation, the other by its more classical, permanent format, all supported by efficient behind-the-scenes processes, including the re-integration of art warehousing facilities (some of which are currently outsourced).

- Medium-sized exhibitions in their own spaces

The temporary exhibitions shown currently in the main exhibition hall of the existing museum will constitute a key attraction among the various undertakings of the New Kunsthaus Zürich. In future, medium-sized exhibitions are to broaden the programme and make it more versatile, as a new medium-sized exhibition space featuring small annexes sheds light on various collection subjects with a programme focusing on both contemporary art and more venerable work, while at the same time providing long-awaited relief for the old building's overburdened capacity to stage certain activities.

The works comprised by the collection, together with general art history, will provide both discrete and explicit object lessons for future curators working in a new and exciting museal environment.

- Central hall: vital nodal point with character

The entrance hall in the extension building, dedicated to P, the public, will enjoy pivotal significance. Its function will be to welcome guests even as it distributes them – to the galleries and special activity rooms, to the art education areas, to the flexible event and festival room. It will constitute a key space for general encounters, one in which art can take a stand even before visitors enter the museum proper, to issue a challenge, propose a social experiment or promise a more probing look at an ostensibly familiar topic. Its outspokenly communicative nature, combined with its own flexible opening hours, will thus allow it to function as a metaphor for a newly public Kunsthaus, a status which will also be directly underpinned by the specific significance of the extension's urban location, on the bustling Heimplatz and as part of the Rämistrasse culture and education mile. The hall is multiply permeable, a transition between inside and outside and a liminal space in which the street merges seamlessly into the contemplative ambience of rooms reserved exclusively for art. Finally, the entrance hall also serves to prepare visitors for the three other elements mentioned above, and thus for all of the goings-on in the heart of the building. In view of its key content and functional significance, then, the central hall in the extension deserves to become the new main entrance to the Kunsthaus Zürich.

Visible cultural identity and appeal

By treating A and P thoughtfully and with respect, the new structure will be able to project the considerable reputation of its holdings and activities with confidence and act as a magnet for the city as a whole. With the appropriate discretion, its interior will satisfy the requirements of the artforms presented in a variety of ways throughout the Kunsthaus, and meet the needs of an entire range of activities custom-made to suit several different "publics".

The Kunsthaus will project itself in a way that reflects the variety of, and productive tension between, the presentations and activities carried out within it. It will also seek to emphasize that this is not a "classic" museum of modern art, but rather an independent addition to a special institution centuries in the making – one which accords equal value to both exhibiting and collecting art. And yet for all that, the new building will not be a monolith. It will draw on its "old"

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".

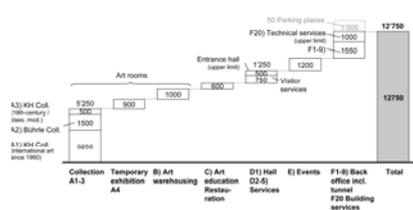


The Kunsthaus Zürich in the 21st century

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