

PREAMBLE



Even after its renovation between 2001 and 2005, the Kunsthaus Zürich cannot rest on its laurels if access to the public and to international exhibition cooperation as well as the network of art loans is to be sustainably secured. In order to achieve and maintain an international reputation in this dynamic environment, there is a need for change.

Based on its unique and successful history and its context, the Kunsthaus is redefining itself as a museum for the 21st century from the inside out. Its most important design elements are the requirements of art and public. The current artistic curatorial concept, which tends to be derived from linear art education, puts an emphasis on demonstrating the internal coherence of individual eras and between genres, and thus a dynamic, networked use of its own collection of art from the 1960s is at the centre of the concept. The collection needs to get moving.

The platform for the new product is the extension, which must fulfill four core duties. Firstly, there is a demand for new galleries, which are characterised by flexible usability: suitability for new media, graphics, photography; configurable room sequences. In addition, further galleries of a classical format are needed for the collection of 19th-century art and classical modernism. They will create an exciting contrast to the new galleries and to the presentation of works of art in the less flexible existing building. Thirdly, medium-sized exhibitions: efficiently staged, without intruding on the collection. And fourthly, visitors should begin to experience art as soon as they reach the extension's entrance area, and sense the newly welcoming atmosphere of the Kunsthaus on Heimplatz Square.

More than an extension – together with the renovated Kunsthaus, the extension will form the New Kunsthaus. The additional floor space carries a clear message: “More room for art. Better service for visitors.”

With more space for Alberto Giacometti, Swiss art, Old Masters and popular large-scale exhibitions, the familiar old building will gain in quality while remaining on an equal footing and continuing to receive plenty of visitors. On the other side of the Heimplatz, meanwhile, contemporary art, classical modernism and art of the 19th century will enjoy pride of place along with a new focal point, French painting. With the Foundation E.G. Bührle Collection relocating masterpieces by artists ranging from Cézanne to Monet to the Heimplatz, the Kunsthaus Zürich is now among the top addresses for French Impressionism and Post-Impressionism. We have been given a rare opportunity: the two striking buildings, linked underground, will together constitute the largest art museum in Switzerland.

Dr. Christoph Becker, Director of the Kunsthaus Zürich