



II. The building

Hans Hollein

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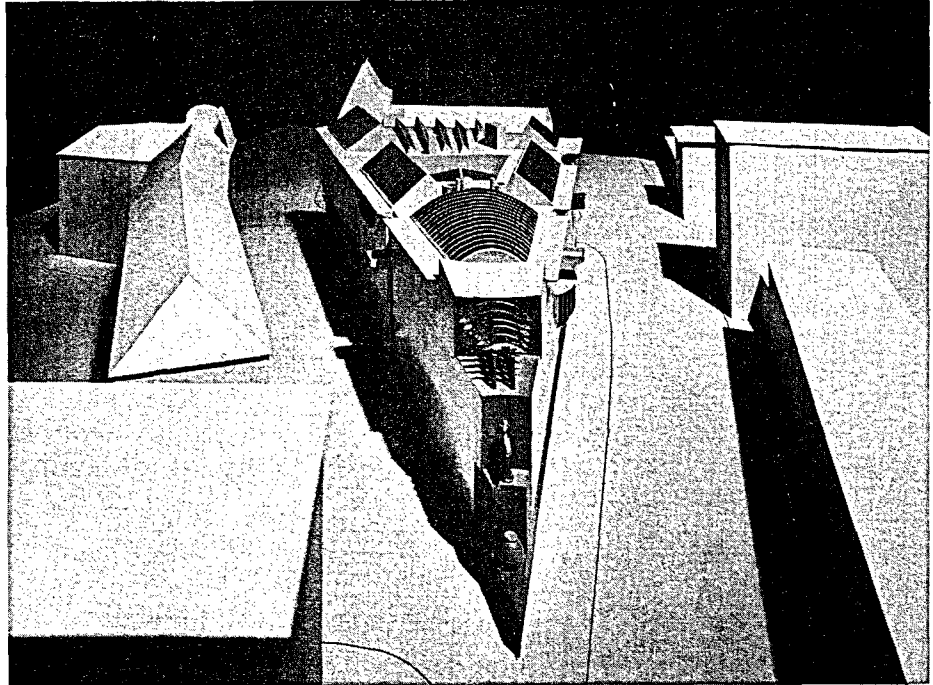
human limbs whirling upwards suggest and recall the many victims of war and atomic catastrophe. Building on these basic thematic and stylistic positions dating from the period after 1945, further purchases are planned to extend the collection in breadth and depth for the future Museum für Moderne Kunst. They will permit the hitherto basic collection to develop into a selective representation of movements in contemporary art and fundamental artistic attitudes of the period.

II. The Building

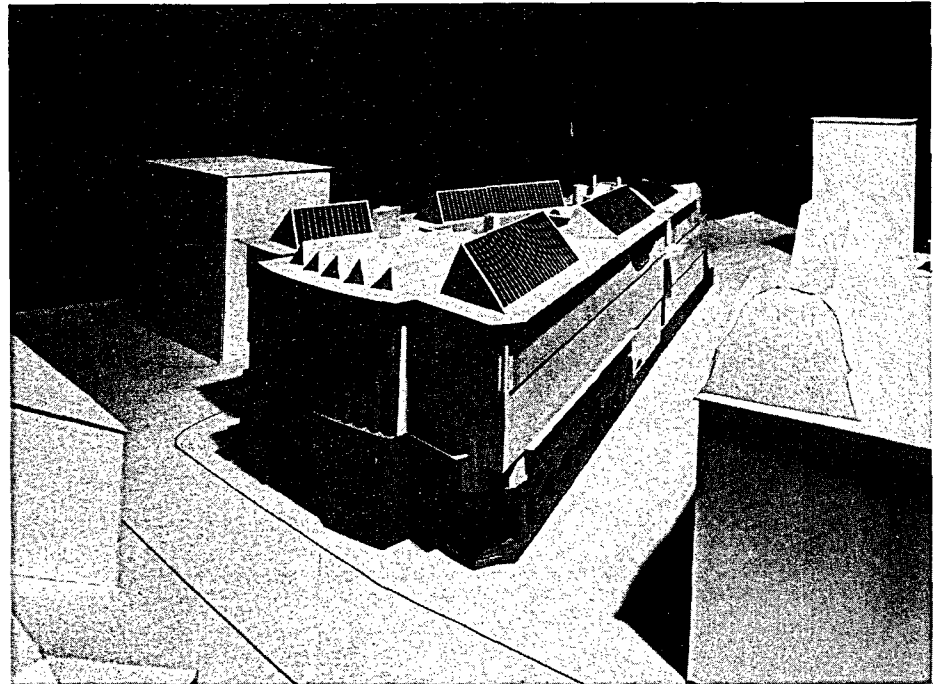
HANS HOLLEIN

Based on the considerations of town planning and urban development, as well as the limitations imposed by the site and its particular shape, the design for the Museum für Moderne Kunst necessarily follows the brief, its specific demands and the requirements of display facilities for works of Fine Art. The western end of the island site, formed by the Berliner Strasse and the Braubachstrasse, represents an important 'anteroom' in the approach towards the historical centre of the city, and the site is distinguished by its narrow triangular shape. The author of the project believes that a correspondingly dominant entrance situation should be created by means of the new building. Thus the sharp point of the road junction is to be seen as a meaningful faceted gem which is nonetheless fully integrated with the building itself. The clarity of the forms as seen from a distance and a deliberate strangeness in their design are vital factors here. As far as accessibility is concerned, and the relationship of the new building with the old city centre, the Domstrasse–Braubachstrasse is the more important. Consequently in order to establish the link with the historical centre—and the activities which have grown up there—to greatest effect, every effort has been made to develop the main entrance to the museum at this point.

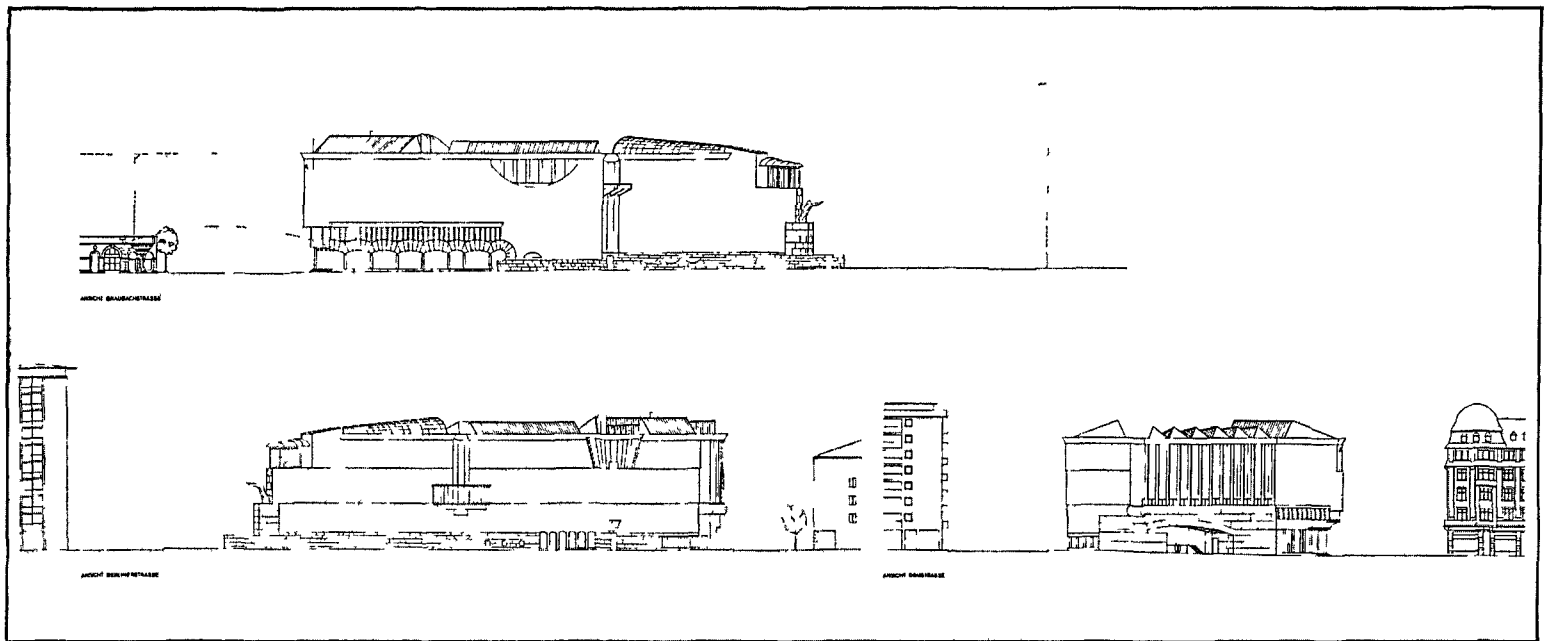
Once inside, the continuation of this approach by means of penetration into and ascending through different areas of experience also seemed important. It is essential to detach the most important action area of the entrance hall from a direct relationship with the street, and also to set it apart from secondary functions such as ticket sales and cloakroom facilities. The actual entrance hall is therefore arranged some 1.5 metres above the entrance level, and by this means the experience is intensified and interference from secondary functions is minimized. In order to avoid further disruption, say during special events, a 'by-pass' has been provided, whilst from the central hall the different areas and floors open up, both visually and functionally, from the point of view of accessibility.



View of the model of Hans Hollein's design for the Museum of Modern Art, Frankfurt-am-Main, showing the sculptural treatment of the acute angle between the Berliner Strasse and the Braubachstrasse.



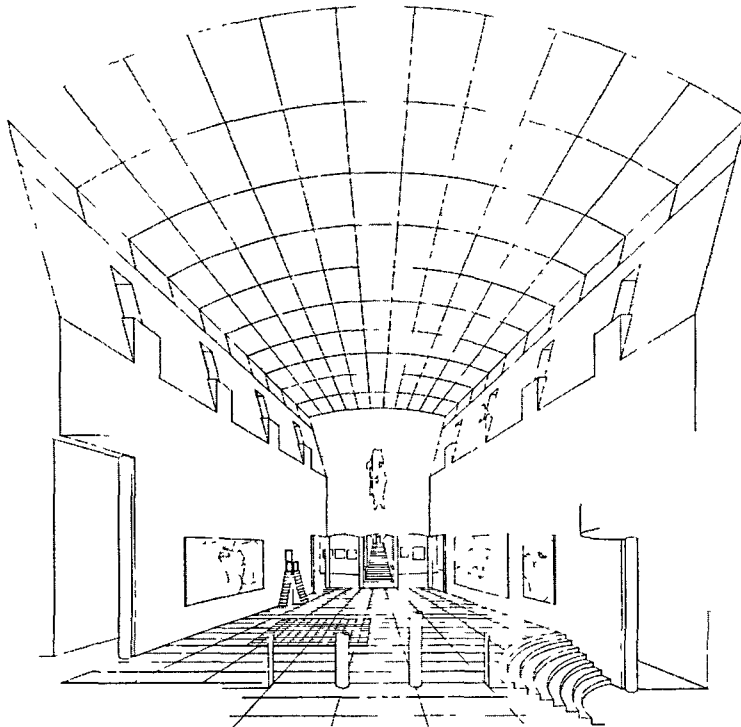
View of Hans Hollein's model showing the façade towards the Domstrasse, Frankfurt-am-Main.



Elevations of Hans Hollein's Museum of Modern Art, Frankfurt-am-Main.

conceived that the roof landscape stemming from the necessary superstructure is aesthetically satisfying and does not have to be covered with lantern units. Thus the height of the cornices can be kept low, whilst the exterior of the building in its compact design largely follows the already established boundaries of the site. This block-like appearance was chosen not only for economic reasons but also for those of town planning, and the exterior is articulated by means of small protruding and recessed elements and by the choice of material. Red sandstone and white plaster are the principal materials for the walls, with copper for the roofs and glass skylights.

The stepped structure of the point of the building is sculpture on an urban scale, and furnished with artworks of the most varied design, i.e. non-figurative, figurative or works of applied art. Here the intention was not art applied to the building; this concept is intended on the one hand to hint at the building's contents, and, on the other, to take into account its place within a townscape. Structurally, the building is to be constructed on supporting walls and piers of conventional design, whose surfaces are plastered inside and out, and in order to gain the variety and flexibility desired the ceilings of the smaller spaces are as far as possible supported without piers, but the basic structure of the building is such that no exceptionally wide spans are required. The structure, in both ground plan and section, is very favourable for the installation of air-conditioning and its associated ducting, and the configuration chosen is particularly happy for the integration of this equipment.



Impression of the interior of the triangular central exhibitions hall with the steps leading up from the entrance hall.

Designed as a museum lit by both daylight and artificial light, the crucial problem is when the daylight requires reinforcement. Here, in the overhead lighting, a form of illumination is provided which simulates the effect of daylight. In the zones lit primarily by artificial lighting, provision is made by means of spatial and structural design and treatment of the ceiling to achieve the most varied lighting effects according to the requirements of the works of art. Since too great a stress on flexibility also means restriction in the specific choice of lighting, certain zones are deliberately kept more static. The large entrance hall demonstrates on the one hand that uniform, different daylight and artificial light intensities can be achieved, given the necessary control system, and on the other, from the point of view of spatial organization, that dramatic events are conjured up by accentuated lighting.

With approximately 2000 square metres of site area, there will be, after the completion of the building, a collections area of 3500 square metres which should provide adequate space for both the permanent collection and temporary exhibitions.