



Hascher Jehle Architektur, Kunstmuseum Stuttgart

Edited and described by Kaye Geipel and interpreted photographically by Svenja Bockhop, Brigida Gonzales and Roland Halbe. 92 pp. with 60 ill. in b&w and colour, 280x300 mm, hard-cover, German/English
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The Kunstmuseum in Stuttgart occupies the explosive site in the centre of Stuttgart known as the »Kleiner Schloßplatz« since the 1960s. This square opposite the Neues Schloß became synonymous with post-war planning errors. Transport planners had cut it to bits with their underground tubes before it was covered over with fashionable structures in the style of their time.

The irreconcilable arguments alone that subsequently flared up about the future of the Kleiner Schloßplatz made it the most important location for the Stuttgart architecture debate in recent decades. Over thirty years passed, and several competitions were needed – in the course of which an absurd Postmodern and then a technocratic proposal triumphed –, before a convincing solution was found by the architects Rainer Hascher and Sebastian Jehle, who work in Berlin but come from Stuttgart. They had already created a stir with a project for EXPO 2000 in Hanover, in which a large »office landscape« was not just euphemistically promoted as such, but – protected by a monumental glass wave – was actually realized as a roofed park.

The prize-winning design for the Kleiner Schloßplatz, of which all that can be seen from the outside is a glass cube making an impact over a distance and defining the urban situation, solved the enormous space problem of an art collection including 15000 works, the most outstanding of which are by Otto Dix, Willi Baumeister, K. R. H. Sonderborg and Dieter Roth by placing most of the galleries in a disused tunnel from the old road system. This gave the building the generous amount of space that contemporary art demands from a museum. In contrast, the austere simplicity of the cube is pure Swabian understatement. But the cube's top floor, which is open to the public, offers some of the finest views in the city centre.

Svenja Bockhop, who studied architecture after training as a photographer, works for Hascher Jehle Architektur. Roland Halbe has been an architecture photographer in Stuttgart for almost 20 years. His work extends far beyond Germany; Halbe has photographed almost all Spain's important new buildings. The architect and architecture historian Kaye Geipel, the author of numerous publications in magazines and books, is chiefly concerned with the structural change in modern architecture since the mid 20th century; he has worked as editor for *Bauwelt* since 1995.

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Die Lücke in der Königstraße, die drei Jahrzehnte mit einem grauen Stadtbalkon kargte, wird jetzt durch den scharfkantigen Würfel geschlossen. Die Glasfassade vervollständigt Baukörperformen, spiegelt Horizontlinien und wirft lichtblaue Flächen in den Raum.

The gap in Königstraße, frugally filled by a grey urban balcony for three decades, is now closed by the sharp-edged cube. The glass façade completes building forms, reflects horizon lines and casts areas of light blue into the space.





Das gläserne Fassadenfeld ist von einem kaum sichtbaren Trägerrost abgehängt. Horizontal bedruckte Bänder unterstützen die Sonnenschutzwirkung. Blickt man vom Museum zurück zur Planie, entdeckt man das Wilhelmspalais als städtebauliches Vis-à-vis.

The glazed façade field is suspended from a scarcely visible supporting grid. Horizontally printed bands reinforce the shading effect. Looking back from the museum to the Planie, the Wilhelmspalais appears as an urban counterpart.

Transparente Brüstungen rücken die verschiedenen Ausstellungsbereiche unvermittelt gegeneinander.

Transparent parapets bring the various exhibition areas into direct contact.



Stege überbrücken die Lichthöfe zwischen den Ausstellungsebenen. Durch die fließenden Raumformen entsteht ein breites Spektrum unterschiedlicher Ausstellungswände.

Walkways bridge the light-wells between the exhibition levels. The flowing spatial forms create a broad spectrum of different exhibition walls.

