

Press Release

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Heike Hanada in collaboration with Benedict Tonon is the architect for the New Weimar Bauhaus Museum

The design submitted by the Berlin architect Professor Heike Hanada with Professor Benedict Tonon has been announced as the winner in the VOF tendering process for the New Weimar Bauhaus Museum. Klassik Stiftung Weimar had offered the four winners of the open international architectural competition the option of partly reworking their designs in this process. Thuringian Minister of Culture and Foundation Board Chairman Christoph Matschie congratulated the winner: "The Bauhaus is now finally being provided with a fitting location at its Weimar cradle. Once again, the Bauhaus will become a symbol of reawakening in the time to come. The building of the museum is providing an important impulse for the entire development of the city of Weimar."

The winning design produced by Professor Heike Hanada with Professor Benedict Tonon positions a geometrically clear structure as a solitary entity at the edge of the Weimarhallenpark. The outer design of the structure won the jury over because of its quality in terms of the effect of the material and the detailing of the facade with window strips running all round. Inside, the circulating options, the way the light is guided and the layout of the rooms offers great potential and flexibility. Despite its distance from Karl-Liebkecht-Str./Weimarplatz, the size, height and position of the building convey complete self-confidence and create a striking presence in the city. The new building connects the historic Weimarhallenpark and nearby Neue Weimarhalle Congress Centre with the Gauforum, dating from 1937 onward, and a residential development from the late 1920s. With the New Museum, the City Museum and the Gauforum Exhibition, the square in front forms a new cultural centre in Weimar.

The New Weimar Bauhaus Museum has thus adopted a position between traditional and modern, seeing continued building development as a transformation and creating something new and meaningful. "With the Bauhaus Museum as designed by Heike Hanada and Benedict Tonon, Weimar is not only gaining a strong architectural and artistic signature for this challenging new building, but also being provided with the ideal conditions for presenting the wonderfully varied Weimar Bauhaus collection to visitors at the highest level and with maximum flexibility" says Professor Dr. Wolfgang Holler, General Director of the museums, about the decision.

The body of the museum at the edge of the Weimarhallenpark is made from cast concrete. The glass block arises from a stone base like a monolithic sculpture in space. The interior of the building offers space and structure, and the outside shines. Its surfaces and edges are translucent, the transitions are blurred. The structure reacts to the precision and clarity of its urban setting in

detail in its outermost layer with vague, blurred lines. This complementary attitude runs through the concept of the building. Visual effects and technical necessity, perception and effect combine to create a single entity.

Narrow, opaque satinised glass strips, positioned horizontally, lie on metal brackets. They float freely, without frames, creating a glass skin. Technology and visual effects achieve an energetically logical symbiosis. The glass panels create a regular horizontal rhythm. This is overlaid with a linear grid of fine, etched black lines. The clear rhythm is apparently interrupted irregularly here. The imaginary and real space meld. The lighting at night by means of narrow strips of OLED foil (LED as a surface) behind glass enhances this effect.

The entrance hall transforms the passer-by into a visitor to the museum. The floor and the walls enclosing the hall are the same, in terms of their nature and feel, as the museum's outer stone plinth. Inside and outside come together here. The hall is the starting point for all the most important routes. The clarity of the urban setting is continued in the interior rooms. Visitors find their way using the cascade stairs in a skilfully applied system of coordinates. By looking horizontally and diagonally into the adjoining spaces, they become aware of the individual functional areas. The café at the level of the park extends the area open to the public, allowing the building to relate skilfully both to the city and to the park level.

The design is characterised by a differentiated energy concept that was developed by the internationally famous Transsolar consultancy in Stuttgart. Thermal activation of building units, a geothermal pump, ventilation and solar collectors guarantee maintenance of the climatic conditions in the building and also consistently reduce the energy requirement. The compactness of the building means that the use of resources is also low. The design includes a wide range of measures aimed at ensuring the sustainability of the structure through durable materials such as glass, concrete, stone floors and clay plaster.

The international architect Heike Hanada was born in Hoya/Weser, Lower Saxony in 1964. She graduated in architecture from the University of the Arts in Berlin in 1991 before completing her doctorate on a DAAD research scholarship at the University of Tokyo with Professor Hidetoshi Ohno. In 1994, Hanada founded HANADA+ in Tokyo. From 1999 to 2006, she worked on the scientific staff in the department of Professor Karl-Heinz Schmitz at the Bauhaus University, Weimar. In 2007, she founded the architectural practice of heike hanada_laboratory of art and architecture. In 2010, she was appointed professor in the field of Basic Principles of Design in the Architecture and Town Planning department of the Potsdam University of Applied Sciences. Hanada won first prize in 2007 in the international architectural competition for the expansion of Gunnar Asplund's City Library in Stockholm. In 2009, she won the international "The Nine Foot Square Problem" competition, and in 2010 she achieved an Honourable Mention for the design of the Jarvä Cemetery (as a counterpart to Asplund's famous Woodland Cemetery). In 2012, also in collaboration with Benedict Tonon, she won second place for the design of a restaurant in the Unesco World Cultural Heritage site in the park of Sanssouci Potsdam.

Benedict Tonon was born in Hamburg in 1944. After his apprenticeship as a carpenter, Tonon studied architecture at the Building Engineering College in Hamburg and at Berlin Technical University. Tonon graduated from Berlin in engineering in 1973. He has been working independently since 1978, and established an architectural practice under his own name in 1989. From 1982 to 1986 he was on the technical staff in the Department of Building Construction and Design at Berlin Technical University. In 1994, Tonon was appointed Professor of Building

Construction and Design at the University of Arts. In 1991, he participated in the German entry for the Venice Biennale. Tonon was awarded the German Urban Planning Prize in 2000 for the construction of a new department building at Brandenburg University of Applied Sciences.

You will find photographic material at:

<http://www.klassik-stiftung.de/service/presse/pressebilder/neues-bauhaus-museum/>

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