

## **Presenting three concepts by Sou Fujimoto for the new wing of the Kunsthalle Bielefeld**

For nearly twenty years there have been calls for a new wing for the Kunsthalle in Bielefeld, built in 1968 by Philip Johnson. In terms of function and architectural aesthetics, the addition should be equal to the famous original building, and conceived as an exemplary monument to architecture by an internationally renowned architect. It should also be contemporary, while at the same time setting standards for the architecture of the future, just as Johnson's design did at the time.

The Kunsthalle Bielefeld is an international exhibition space, which, in comparison to other institutions in the region and in Germany, is generally unable to exhibit its own famous collection. Originally conceived as a museum, the Kunsthalle today gets by with presenting temporary exhibitions. In museums elsewhere, many different areas or themes can coexist, but in Bielefeld, one theme must follow the next. A new addition will literally expand the opportunities to exhibit first-class works of art from our collection permanently, while creating a dialogue between them and our temporary exhibitions. This will make Bielefeld—a museum location where there is still much to discover—far more attractive in the competition with other cities.

## **Sou Fujimoto in Bielefeld**

Only one year after the Japanese architect Sou Fujimoto conceived his first solo show outside of Japan in the summer of 2012 (basing it on a dialogue with Johnson's Kunsthalle for Bielefeld), his completely new way of thinking about architectural space has now been acknowledged around the world. Subsequently, he was invited to the Architectural Biennial in Venice in 2012, has designed this year's Serpentine Pavilion in London, and has won the 2012 Golden Lion in Venice and the 2013 Marcus Prize.

With this in mind, we believe it is a special sign of esteem for the Kunsthalle Bielefeld that Sou Fujimoto has produced three designs that can be considered the foundation for a revival of the discussion of the expansion of the Kunsthalle Bielefeld. Today, the chairman of the Förderkreis is presenting these designs to the public.

### Three Concepts

The first design, known as Stacked Landscape, is based on the concept of the Sculpture Park as a designed, stacked landscape.

The second design, called Porous Park, sees the new wing as a significant, autonomous part of a coherent building, into which Fujimoto incorporates elements of the landscape—something that is characteristic of the architect's work. The third design, titled Fortress, taps into the urban environment of the Adenauerplatz, with a motif referring to the Sparrenburg.

All three designs incorporate the city, its nature and landscape. Impressed by the Kunsthalle's site, Mr. Fujimoto wrote his pivotal essay on the exhibition *Architecture as Forest* based on his impressions of Bielefeld, and made it the leitmotif of his concept for London.

### Conceptual Models

These designs by Sou Fujimoto create a conceptual foundation for a more determined effort to add a new wing to the Kunsthalle Bielefeld. In this situation, it can only be described as a stroke of good fortune for us that Mr. Fujimoto—whose breathtaking international career began, as he himself has said, in Bielefeld—was enthused enough to provide designs as a foundation for further discussion of this project. It is a unique opportunity, comparable only to the great precedent set by Mr. Johnson. Once again, after fifty years, we have been able to persuade a young architect to create an enduring landmark for the city of Bielefeld and the surrounding region.

### For more information, please contact:

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