

Moderne Museumsarchitektur. Ein Überblick - Franziska Beyer

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Während die Museumsarchitektur des 19. Jahrhunderts traditionell annähernd einen sachlichen, 'konstruktiven Klassizismus' mit klar geordneter Raumfolge, einer neutralen Ausstattung und natürlichem Licht durch Oberlichter vertrat, gibt es heute unzählige, teilweise gegensätzliche architektonische Strömungen, die sich nur schwer untergliedern lassen. Allen Entwürfen gemein ist jedoch die Suche der Architekten nach einer neuen und dynamischen Form von Kultur unter ehrgeizigen ästhetischen Ansprüchen. Es stellt sich zudem die Frage nach der Brauchbarkeit der sog. modernen Museumsbauten. Viele der bestehenden Museen sind scheinbar ungenügend für Kunstwerke unseres Jahrhunderts ausgestattet. Allzu oft genügen sie nicht den hohen bautechnischen, ästhetischen oder auch den städtebaulichen und funktionalen Anforderungen. Ein zentraler Konflikt in der Diskussion um Museumsbauten der Gegenwart hat den Funktionsbegriff des Baus zum Gegenstand. Während die Architekten selbstverständlich auf den künstlerischen Anspruch und der Autonomie ihrer Werke beharren, möchten die Kuratoren der Ausstellungen sie vollkommen in den Dienst der Kunstobjekte stellen, die sie beherbergen. Man kann wohl davon ausgehen, dass die ausgestellten Werke in gewisser Weise Gestalt und Charakter der Architektur mitbestimmen und wiederum die ausgestellten Werke durch die Gestaltung des Baus in ihrer Wirkung beeinflusst werden. Die Einstellung des Architekten zur Funktion und 'Ideologie' des modernen Museums verrät sich in der Präsentation der Werke, dem Baukörper, bis ins Detail. Folglich kann es keine neutrale Museumsbauten geben.

Author: Beyer, Franziska
Publisher: GRIN Verlag
Illustration: N
Language: GER
Title: Moderne Museumsarchitektur. Ein Überblick
Pages: 00021 (Encrypted PDF)
On Sale: 2010-01-01
SKU-13/ISBN: 9783640710591
Category: Architecture : General

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