



Stiftung  
Preussischer Kulturbesitz

# **Design Competition Brief**

The Museum of the 20th Century

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**Publishing data**

Design competition brief compiled by:

ARGE WBW-M20

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On behalf of:

Stiftung Preußischer Kulturbesitz (SPK)

Von-der-Heydt-Straße 16-18

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**Date / as of:**

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# **Part A**

## Competition procedure

## **A.1 Occasion and objective**

The competition concerns the architectural design of a museum building for the art of the 20th century, as well as the design of the open spaces of the building's immediate surroundings.

The site for this Museum of the 20th Century is located right in the heart of central Berlin, on the "Kulturforum" (Cultural Forum) with its world-class museum and research institutions. The new building ought to enrich and complement the architectural ensemble of the Kulturforum with outstanding architecture. At the same time, the building task is tied to the challenge of updating the idea of an art museum and developing it further. The aim is not only to create ideal spaces for art and for the art experience. The art museum should at the same time be a place of encounter and of interdisciplinary debate – both programmatically and architecturally. The Museum of the 20th Century is to become an identity-forming location for a plural and tolerant society of the 21st century in the sense of recollection and self-questioning.

In the Museum of the 20th Century, the Nationalgalerie's internationally important holdings of 20th century art and the Marx, Pietzsch and Marzona Collections along with works from the Museum of Prints and Drawings and the Art Library's museum collections will be permanently and jointly exhibited for the first time. Together with the Neue Nationalgalerie, the new building will constitute a unity in content and function. In the future, both buildings are to be interconnected below ground via exhibition spaces. At the same time, the new building is to be understood as an independent building, with its own entrance, its own functional areas and an identity of its own. The target set for the new building is a usable area of approx. 14,700 m<sup>2</sup> (NF 1–6), approx. 9,200 m<sup>2</sup> of which can be used as exhibition spaces. The construction site along Potsdamer Strasse has a buildable surface area of approx. 10,200 m<sup>2</sup>. The gross floor area expected, depending on the concept, is approx. 26,600 m<sup>2</sup>, while the clear room height in the exhibition areas needs to reach up to 9 m.

Interacting together with the surrounding architecture, the new building is meant to improve the overall urban situation. Against this background, the open space planning and design of the building's immediate vicinity should facilitate the integration of the building in the surrounding open spaces.

There is an upper cost limit of € 110 million (gross) for cost groups CG 300–500, in other words, for construction of the building, the technical equipment and the outdoor facilities. The participants in the design competition comprise the following:

- 10 prize winners from the ideas competition "The Museum of the 20th Century and its urban integration"
- 13 invited teams of architects and landscape architects
- 19 teams of architects and landscape architects that successfully qualified in the request for qualifications (RFQ) competition.

## A.2 Parties involved in the procedure

### **Bundesrepublik Deutschland / Federal Republic of Germany**

represented by

Federal Commissioner of the Federal Government for Culture and Media (BKM)

State Minister Prof. Monika Grütters, member of the German Bundestag

### **Competition sponsor:**

Stiftung Preußischer Kulturbesitz (SPK)

Von-der-Heydt-Straße 16-18

10785 Berlin

[www.preussischer-kulturbesitz.de](http://www.preussischer-kulturbesitz.de)



**Stiftung  
Preußischer Kulturbesitz**

### **User:**

Staatliche Museen zu Berlin – Preußischer Kulturbesitz (SMB)

Generaldirektion

Stauffenbergstraße 41

10785 Berlin

[www.smb.museum/home.html](http://www.smb.museum/home.html)

### **Project management:**

Partnerschaften Deutschland

Alexanderstraße 3

10178 Berlin

[www.partnerschaften-deutschland.de](http://www.partnerschaften-deutschland.de)

### **in coordination with:**

Senatsverwaltung für Stadtentwicklung und Umwelt /

Senate Administration for Urban Development

Württembergische Straße 6

10707 Berlin

[www.stadtentwicklung.berlin.de](http://www.stadtentwicklung.berlin.de)

### **Competition supervisor:**

ARGE WBW-M20

Schindler Friede Architekten, Salomon Schindler

a:dks mainz berlin, Marc Steinmetz

[mail@wbw-m20.de](mailto:mail@wbw-m20.de)

[www.wbw-m20.de](http://www.wbw-m20.de)



## **A.3 Competition procedure**

### **A.3.1 Object of the competition**

The object of the proceedings is the preliminary design for a museum for the art of the 20th century for the National Museums in Berlin – Prussian Cultural Heritage, on the property on Potsdamer Strasse in 10785 Berlin-Tiergarten that is described more precisely in Part B of this competition brief, and the determination of the suitable professionals to undertake the further design and planning. It is intended to enter into an agreement according to HOAI fee band V (low) for buildings and open-air facilities. The task is described at length in Part C of the competition brief.

### **A.3.2 Competition type**

The competition is held as limited competition for teams of architects with landscape architects in keeping with the Guidelines for Design Competitions (Richtlinien für Planungswettbewerbe, RPW 2013). The competition entries will remain anonymous until the conclusion of the procedure. The date of dispatch of the competition announcement in the Supplement to the Official Journal of the European Union (OJEU) was 11/04/2016.

### **A.3.3 Admission area**

The geographic area of eligibility encompasses the states of the European Economic Area (EEA) and countries of the contractual parties to the World Trade Organization (WTO) Agreement on Government Procurement (GPA).

### **A.3.4 Competition language and communication**

The competition language is German. The text of the competition brief, the record of the replies to enquiries and the minutes of the jury meeting will additionally be made available in English. The German version shall prevail in cases of doubt.

Communication with competitors will only take place by way of the competition's participant section on the Internet platform [www.wbw-m20.de](http://www.wbw-m20.de).

Competitors are requested to independently inform themselves about the current status of the procedure throughout the entire competition. The information about the competition brief will be continuously available and updated in the participant section.

### **A.3.5 Principles and guidelines**

The design competition is based on the RPW 2013 guidelines for design competitions and the contracting regulations for freelance services (VOF 2009). The application and acceptance of the RPW 2013 guidelines for planning competitions and contents of the competition brief are binding for the competition sponsor and competitors as well as all other parties involved. The Berlin Chamber of Architects contributes in an advisory role before, during and after the competition and has knowledge of the content of the competition brief. The Berlin Chamber of Architects has declared its approval and registered the procedure under the number

AKB-2016-10

This registration confirms the compliance of the terms of this competition brief with the specifications of RPW 2013. The special regulations for public-sector clients must be applied.

Every competitor, juror, expert and guest declares his or her consent with the conditions of participation in hand and the competition brief by partaking in and/or contributing to the procedure.

All documents need to be treated confidentially by all the parties involved. Publication of competition elements and/or their disclosure to third parties are only permitted by way of the competition supervisor. To maintain anonymity within the meaning of RPW 2013, any kind of publication of a competition entry or parts thereof is prohibited until the initial publication by the competition sponsor. Such publication before the conclusion of the jury meeting will mandatorily lead to the exclusion of that entry.

### **A.3.6 Data protection**

All competitors, jurors, experts, guests and contractors declare their consent to their personal data (addresses including electronic addresses) being stored in an electronic file with the competition supervisor for the duration and purposes of this procedure.

## **A.4 Eligibility**

Eligible to take part in the competition are, in keeping with the official contest notice in the supplement of the Official Journal of the European Union:

- natural persons authorised by the regulations of the country in which they reside (country of origin) to hold the title of architect on the date of the competition announcement. If the professional title is not regulated by law in the country of origin, the professional requirements are met by holders of diplomas, examination certificates or other certificates of competence whose recognition is provided for by Directives 2005/36/EC and 2001/19/EC.
- natural persons authorised by the regulations of the country in which they reside (country of origin) to hold the title of garden or landscape architect on the date of publication of the competition brief. If the professional title is not regulated by law in the country of origin, the professional requirements are met by holders of diplomas, examination certificates or other certificates of competence whose recognition is provided for by Directives 2005/36/EC and 2001/19/EC. Garden or landscape architects are only eligible to take part in a bidding consortium with an architect. The overall control of the bidding consortium resides with the architect.
- Legal persons whose statutory object of business includes planning services that conform to the competition task if at least one partner or authorised representative and the author responsible for the competition entry meet the requirements applicable to natural persons.
- Teams of natural persons and/or legal persons. In the case of bidding consortiums, every member must meet the requirements applicable to natural or legal persons. This also applies to the involvement of freelancers. Bidding consortiums name an authorised representative who is responsible for the competition entry.

The formation of bidding consortiums comprising architects and landscape architects is mandatory.

Entitled to participate in the competition are those entrants selected in the course of the preceding request for qualifications process, along with the preselected teams identified there:

- 3XN Architects, Copenhagen, Denmark with Henrik Jørgensen Landskab as, Copenhagen, Denmark
- Aires Mateus e Associados, Lisbon, Portugal with PROAP Lda, Lisbon
- Beatriz Alés + Elena Zaera, Castelló, Spain
- Arga16, Berlin, Germany with Anne Wex, Berlin, Germany
- Barkow Leibinger GmbH, Berlin, Germany with Professor Gabriele G. Kiefer, Berlin, Germany
- BAROZZI/VEIGA GmbH, Barcelona, Spain with antón & ghiggi landschaft architektur GmbH, Zurich, Switzerland
- Behnisch Architekten, Stuttgart, Germany
- Bruno Fioretti Marquez Architekten, Berlin, Germany with capatti staubach Landschaftsarchitekten, Berlin, Germany
- David Chipperfield Architects, Berlin, Germany with Wirtz International nv, Schoten, Belgium
- CHOE HACKH/NETTER ARCHITEKTEN, Frankfurt am Main, Germany with Park Design, Kejoo Park, Seoul, South Korea
- Christ & Gantenbein Architekten, Basel, Switzerland with Fontana Landschaftsarchitektur GmbH, Basel, Switzerland
- CUKROWICZ NACHBAUR ARCHITEKTEN ZT GMBH, Bregenz, Austria with Studio Vulkan, Landschaftsarchitektur GmbH, Zurich, Switzerland
- Pedro Domingos arquitectos unip. Ida + Pedro Matos Gameiro arquitecto Ida, Lisbon, Portugal with Baldios arquitectos paisagistas Ida, Lisbon, Portugal
- Dost Architektur GmbH, Schaffhausen, Switzerland with Bösch Landschaftsarchitektur, Schaffhausen, Switzerland
- Max Dudler Architekt, Berlin, Germany with Planorama Landschaftsarchitektur, Berlin, Germany
- Sou Fujimoto Architects, Tokyo, Japan with Latz + Partner LandschaftsArchitekten Stadtplaner, Kranzberg, Germany
- gmp International GmbH, Berlin, Germany
- Grüntuch Ernst Planungs-GmbH, Berlin, Germany with sinai Gesellschaft von Landschaftsarchitekten mbH, Berlin, Germany
- Zaha Hadid Limited (Zaha Hadid Architects), London, Great Britain with GROSS.MAX. Ltd., Edinburgh, Great Britain
- HASCHER JEHLE Architektur, Hascher Jehle Planen und Beraten GmbH, Berlin, Germany with Weidinger Landschaftsarchitekten, Berlin, Germany
- Heinle, Wischer und Partner, Freie Architekten, Berlin, Germany with Prof. Heinz-W. Hallmann Landschaftsarchitekt BDLA, Aachen, Germany

- Herzog & de Meuron Basel Ltd., Basel, Switzerland with Vogt Landschaftsarchitekten AG, Zurich/Berlin, Switzerland/Germany
- Florian Hoogen Architekt BDA Mönchengladbach, Germany with hermanns landschaftsarchitektur/umweltplanung, Schwalmtal, Germany
- LACATON & VASSAL ARCHITECTES, Paris, France with CYRILLE MARLIN, Pau, France
- Lundgaard & Tranberg Arkitekter A/S, Copenhagen, Denmark with SCHØNHERR A/S, Copenhagen, Denmark
- MANGADO Y ASOCIADOS SL., Pamplona, Spain with TOWNSHEND LANDSCAPE ARCHITECTS LIMITED, London, Great Britain
- Josep Lluís Mateo – MAP Arquitectos, Barcelona, Spain with D'ici là paysages & territoires, Paris, France
- Office for Metropolitan Architecture (OMA); Rotterdam, the Netherlands with Inside Outside, Amsterdam, the Netherlands
- Dominique Perrault Architecture, Paris, France with Agence Louis Benech Paysagiste, Paris, France
- REX Architecture PC, New York, USA with Marti-Baron+Miething, Paris, France
- Sauerbruch Hutton Architekten, Berlin, Germany with Gustafson Porter, London, Great Britain
- Schulz und Schulz Architekten GmbH, Leipzig, Germany, Petra und Paul Kahlfeldt Architekten, Berlin, Germany with POLA Landschaftsarchitekten, Berlin, Germany
- Kazuyo Sejima + Ryue Nishizawa/S A N A A, Tokyo, Japan with Bureau Bas Smets, Brussels, Belgium
- Shenzhen Huahui Design Co., Ltd., Nanshan (Shenzhen), China with Beijing Chuangyi Best Landscaping Design Co., Ltd., Beijing, China
- Snøhetta architects, Oslo, Norway
- SO - IL Ltd, New York, USA with Stoss Landscape Urbanism, Boston, USA
- Staab Architekten GmbH, Berlin, Germany with Levin Monsigny Landschaftsarchitekten, Berlin, Germany
- TOPOTEK 1, Berlin, Germany/Pordenone, Italy with TOPOTEK 1, Berlin, Germany
- Emilio Tuñón Arquitectos, Madrid, Spain, Tuñón & Ruckstuhl Architekten GmbH SIA, Rüslikon, Switzerland with Benavides Laperche Paisajismo, Madrid, Spain
- UNStudio, Amsterdam, the Netherlands, Wenzel + Wenzel Freie Architekten, Berlin, Germany with Ramboll Studio Dreiseitl GmbH, Überlingen, Germany
- ARGE Weyell Zipse Architekten/Hörner Architekten Basel, Switzerland with James Melsom Landschaftsarchitekt BSLA, Basel, Switzerland
- Riken Yamamoto & FIELDSHOP Co., Ltd., Yokohama, Japan, Holzer Kobler Architekturen Berlin GmbH, Berlin, Germany, Holzer Kobler Architekturen GmbH, Zurich, Switzerland with vetschpartner Landschaftsarchitekten AG, Zurich, Switzerland

Excluded from taking part in the competition are persons who, as a result of their involvement with the preparation of the competition brief or the implementation of the competition could be favoured or able to influence the jury's decision. The same applies to persons who are correspondingly able to derive a benefit or gain influence by way of relatives or persons to whom they are economically linked.

Each participant may only submit one design. Legal persons and joint ventures shall be deemed as individual competitors.

## **A.5 Jury, appraisers, preliminary review**

*(in alphabetical order)*

### **Expert jurors**

- Prof. Roger Diener, architect, Basel
- Prof. Heike Hanada, architect, Berlin
- Prof. Arno Lederer, architect, Stuttgart
- Prof. Hilde Léon, architect, Berlin
- Marianne Mommsen, landscape architect, Berlin
- Till Schneider, architect and urban planner, Frankfurt am Main
- Prof. Enrique Sobejano, architect, Madrid

### **Deputy expert jurors**

- Prof. Piet Eckert, architect, Zurich
- Doris Grabner, landscape architect, Freising
- Prof. Sabine Müller, architect, Berlin

### **Stakeholder jurors**

- Prof. Dr. Michael Eissenhauer, General Director National Museums in Berlin – Prussian Cultural Heritage (SMB)
- State Minister Prof. Monika Grütters, Federal Government Commissioner for Culture and Media (BKM)
- Dr. Herlind Gundelach, member of the German Bundestag
- State secretary Regula Lüscher, Senate Building Director, Senate Administration for Urban Development and the Environment, Land Berlin
- Petra Merkel, former member of the German Bundestag
- Prof. Dr. Hermann Parzinger, President of the Prussian Cultural Heritage Foundation (SPK)

### **Deputy stakeholder jurors**

- Dr. Eva Högl, member of the German Bundestag
- Udo Kittelmann, Director of the Nationalgalerie (SMB)
- Manfred Kühne, Head of Urban Development and Projects, SenStadtUm, Land Berlin
- Prof. Dr. Günther Schauerte, Vice President SPK
- Marco Wanderwitz, member of the German Bundestag
- Dr. Günter Winands, BKM Head of Department

### **Appraisers**

- Dr. Marion Ackermann, Kunstsammlung Nordrhein-Westfalen
- Werner Arndt, SenStadtUm, Land Berlin
- Alexander Brandt, DU Diederichs project management
- Sigfried Dittrich, Head of Group "Municipal Planning and Traffic Management", Berlin-Mitte Borough Office
- Prof. Dr. Christina Haak, SMB
- Prof. Dr. Jörg Haspel, Berlin Monument Authority
- Dr. Joachim Jäger, Neue Nationalgalerie
- Ingo Mix, BKM
- Ursula Renker, Head of Group "Design of Public Green Space", SenStadtUm, Land Berlin
- Christoph Schmidt, Grün Berlin GmbH
- Prof. Christoph Valentien, landscape architect, Munich

### **Other parties to the proceedings**

- Peter Kever, Officer for Competitions and Awards, Berlin Chamber of Architects (AK Berlin)
- Johannes Stumpf, Committee for Competitions and Awards, Berlin Chamber of Architects

### **Guests**

- Dr. Claudia Fritzsche, SPK Head Office
- Prof. Katharina Grosse
- Karl-Heinz Heller, Partnerschaften Deutschland
- Norbert Heuler, Berlin Monument Authority
- Martin Hoffmann, Berlin Monument Authority
- Egidio Marzona
- Nicole Mylau, BKM
- Reiner Nagel, Federal Foundation of Baukultur
- Pastor Christhard-Georg Neubert, St. Matthew's Foundation
- Dr. Ralf Nitschke, SMB General Directorate
- Joachim Rau, SPK Head Office
- Sebastian Thönnessen, Grün Berlin GmbH
- Michael Vahlert, Partnerschaften Deutschland
- Petra Wessler, German Federal Office for Building and Regional Planning
- Heiko Windhorst, DU Diederichs project management

The sponsor reserves the right to involve further appraisers and guests in the procedure. Jurors, appraisers and advisors are not allowed to take on services related to the competition task after the competition.



### **Preliminary review**

The preliminary review shall be conducted by the ARGE WBW-M20 joint venture. under the responsibility of Salomon Schindler and Marc Steinmetz.

## **A.6 Competition documents**

The complete text of the competition brief and all the accompanying documents are available for download at [www.wbw-m20.de](http://www.wbw-m20.de). The participants receive a password, with which they have access to the participant section. The competition documents include the competition brief in hand and the following attachments:

- A 01 - Site plan / basis plan as DWG / DXF / PDF
- A 02 - 3D-file Kulturforum with usage agreement
- A 03 - Photographs of the property and immediate surroundings, along with an aerial view as JPG
- A 04 - Base model, scale 1:500 (to be distributed at the colloquium)
- A 05 - Basis for creating a view from Potsdamer Straße and an east-west cross section
- A 06 - Further planning materials
- A 07 - Plans of the Neue Nationalgalerie with outside area (refurbishment project)  
DWG / PDF
- A 08 - Philharmonie extension, 2008 design studies
- A 09 - Sample artworks envisaged for the Museum of the 20th century
- A 10 - Development of the urban space of the Kulturforum
- A 11 - Geotechnical report
- A 12 - Land-use plans: 1-35a (draft) and 1-35ba (draft)
- A 13 - Room programme
- A 14 - Area review plan with table for calculating areas and volumes
- A 15 - Explanation text form sheet
- A 16 - Cost calculation form sheet
- A 17 - Author's statement form sheet

## A.7 Submission requirements

Competitors are required to provide the following deliverables:

- 01 Concept depiction of the design idea (free representation)
- 02 Depiction of the urban relationships
- 03 Depiction of the urban surroundings, scale 1:500, north-oriented, showing
  - the proposed new buildings
  - top view of the structure(s)
  - numbers of storeys
  - heights (m above sea level [m üNN])
  - the building entrances (arrow)
  - the traffic access
- 04 View from Potsdamer Strasse, scale 1:500, showing the Neue Nationalgalerie and Philharmonie (basis for creating a view)
- 05 Floor plan of the ground floor, scale 1:500, north-oriented, showing the new building, the entire competition area and the immediately adjacent outdoor facilities
- 06 Floor plans of all further floors, scale 1:200, showing the functional areas
- 07 Sections to the extent required for comprehension, scale 1:200, but at least one east-west section (with connections to neighbouring buildings, basis for creating a section) and one north-south section
- 08 All elevations, scale 1:200
- 09 Facade section / facade elevation, scale 1:50 (material specifications)
- 10 Schematic floor plans of the levels with colour-coded functional areas, scale 1:1000, on the presentation plans
- 11 One exterior perspective, one interior perspective (maximum size each: DIN A3 format)
- 12 Massing model, scale 1:500, on issued base model
- 13 Explanatory report in German, max. 4 DIN A4 pages (as printout and digital as PDF and DOC/RTF) with description of:
  - the central guiding idea
  - the integration in terms of urban design, including outdoor spaces
  - the spatial concept (qualities of the interior spaces, circulation, lighting)
  - the integration in terms of landscape architecture

The explanatory report must additionally be displayed on the presentation plans
- 14 Calculations and depiction (graphic representation) of the areas and spatial volumes (based on Annex A14)
- 15 Completed form sheet for cost calculation (Annex A16)

- 16 Author's statement on printed form sheet with copies of the proofs of eligibility in a sealed and opaque envelope that is solely labelled on the outside with "Verfassererklärung" (author's statement) and the reference number.
- 17 List of submitted documents
- 18 Hanging plan, if required
- 19 Files of the submitted plans and documents for the preliminary review (possible use in the preliminary review report and in the jury report) on commercially available storage medium with no reference to the author (CD-ROM, DVD-ROM, USB stick):
  - PDF file of the submitted presentation plan in printable resolution
  - Separate JPG files of the perspectival visualisations and of the site plan (300 dpi) (item 11)
  - DWG/DXF file (additionally as VWX, if applicable) of the submitted plans (all floor plans, sections and elevations) (items 03–10)
  - Explanatory report as PDF and text file (DOC, RTF) (item 13)
  - Calculations on form sheet as PDF and Excel file (item 14)
  - DWG/DXF file of the area verification plan (item 15)
  - Calculations on form sheet as PDF and Excel file (item 15)

#### Unrequested material

Submitted items that considerably exceed the requirements in type or scope will be identified in the preliminary review process as superfluous and excluded from evaluation.

#### Graphic representation

All site plans and floor plans shall be north-oriented (north at top). The presentation plans are to be submitted unfolded and rolled.

#### Presentation to the jury

The extent of the presentation plans to be submitted is limited to a maximum of four (4) sheets, each a maximum of 90 cm wide and 140 cm high, and allocated as follows.

- |            |   |
|------------|---|
| Plan 1:    | Urban design / concept / exterior perspective / elevation at scale 1:500  |
| Plans 2–3: | building(s) / floor plans / sections / elevations at scale 1:200          |
| Plan 4:    | Facade section / concept / elevation at scale 1:50 / interior perspective |

The 90 cm width is mandatory. Only portrait format hanging areas are available for presenting the competition entries to the jury. Submitted materials exceeding the requirements will be excluded from the evaluation.

## **A.8 Queries**

Queries can be submitted in written form in German. They must be identified with the keyword phrase "Museum of the 20th Century" in the subject line and received by 12:00 noon on 15/07/2016 by e-mail at the following address: rueckfragen@wbw-m20.de

Queries need to state the section and subsection numbers of the competition brief that they pertain to.

A colloquium is scheduled for 19/07/2016 in Berlin. The precise location and time will be communicated to the competitors in a timely manner.

The questions will be discussed with the jury and written answers to the queries will be given in the colloquium report. The colloquium report will become part of the competition brief and released to the competitors on 27/07/2016 at the latest.

Participation in the colloquium is voluntary but strongly recommended.

It is planned to distribute the base models to the competitors at the colloquium.

## **A.9 Submission of competition entries and preliminary review**

### **A.9.1 Mailing address and deadlines**

The submission deadlines for the competition documents and model are listed in the overview on page 27. The submissions can be delivered to the following address in person as well as by mail, messenger or courier service, labelled with the keyword phrase "Realisierungswettbewerb M20":

Staatliche Museen zu Berlin – Preussischer Kulturbesitz  
General Directorate  
Stauffenbergstrasse 41  
10785 Berlin

The mail room is staffed on Monday to Thursday from 8 am to 2 pm and Fridays from 8 am to 1 pm.

The date and time stated on the receipt will be regarded as the time of delivery if the work/model is handed in at the stated address in person, and if the work/model is sent by mail, rail or using another transport company, the date stated on the receipt of posting will be regarded as the time of delivery irrespective of the time.

The competitors need to ensure their ability to substantiate timely delivery. As the date stamp or postmark on the shipped item or consignment slip may show a date succeeding the submission deadline, the receipt of posting is decisive. Receipts of posting therefore need to be kept until the conclusion of the procedure, and presented upon request.

Competition entries which have been delivered to the postal or rail service or other suitable means of transport on time but arrive later than 14 days after the submission deadline will initially not be admitted for evaluation. The final decision on this is made by the jury.

### **A.9.2 Anonymity**

To maintain anonymity, the address of the competition sponsor needs to be used as the sender address in case of delivery by mail, rail or using other transport companies. The required planning documents need to be submitted including all the attendant papers in a sealed condition under the reference keyword but without reference to the author/designer. Delivery must be post-, duty- and carriage-free for the receiver. Special regulations for contestants from abroad.

The customs declaration for consignments from non-EU member states needs to feature "DOX" (documents) as the content and "0 (no commercial value)" as the value.

### **A.9.3 Labelling**

Competitors need to label all parts of their competition entries with a reference number only. The reference number needs to consist of six different Arabic numerals and be featured on the top right corner of every sheet and document, as well as on the models.

#### **A.9.4 Author's statement**

Competitors need to deliver the author's statement as a photocopy of the form sheet (Annex A 15) in a sealed and opaque envelope that is solely labelled on the outside with the reference number of the competition entry. The author's statement includes the names and addresses of the designers, the names of their assistants and involved specialists, and the name and address of the authorised representative. For legal persons, the drafter of the design needs to be named. The author's statement must be signed by the authorised representative, by proxy for all members of the competition team. By providing their signature, the competitors confirm that they

- are the intellectual author of the competition entry,
- have the rights to use and modify the competition entry for the further purposes of the task underlying the competition, and to accordingly concede to the competition sponsor the appropriate rights for this purpose,
- agree to being commissioned for further work on the basis of the competition brief, and
- are entitled and able to carry out the commission.

#### **A.9.5 Preliminary review**

The submitted works will be subjected to a preliminary review based on the list of criteria agreed with the jury. Appraisers will be called in to support the preliminary review. Between the submission date and convening of the jury, the competition entries will only be accessible to the parties involved in the preliminary review, who are obliged to maintain confidentiality.

## **A.10 Admission, evaluation criteria**

### **A.10.1 Admission**

In accordance with Section 6 of the RPW guidelines for design competitions, entries will only be admitted to evaluation by the jury if they:

- conform to the essential formal requirements of the competition brief,
- substantially satisfy the required scope of performance,
- have been received on time,
- do not reveal or indicate any violation against the principle of anonymity.

In terms of content, requirements designated as binding within the meaning of Section 6 of the RPW whose exceedance leads to the entry being excluded from evaluation by the jury are not defined.

### **A.10.2 Evaluation criteria (without weighting)**

- Design concept / central idea
- Urbanistic placement and accentuation, distribution of cubic capacity, height development
- Design concept for the open spaces, open spaces
- Expression and character
- Interior architectural and spatial quality
- Compliance with the essential building and planning regulation requirements
- Compliance with the spatial and functional requirements (substantiation of the functional areas, spatial relationships, circulation/access)
- Sustainability of the building concept
- Compliance with economic specifications (area and volume parameters, cost ceiling)

The order does not represent a weighting of the criteria.

## **A.11 Awarding, announcement, exhibition**

### **A.11.1 Prizes**

The total competition money available amounts to 465,000 euros plus VAT.

The total amount of 200,000.- euros will be divided equally among all the selected participants who submit an entry that is approved for evaluation by the jury, as compensation for expenses.

The following allocation is planned for awards and commendations:

1st prize: 100,000.- €

2nd prize: 65,000.- €

3rd prize: 40,000.- €

3 commendations at 20,000.- € each

The jury can unanimously decide on another distribution or other prize categories.

### **A.11.2 Publication of the competition result**

The sponsor will inform the competitors of the result immediately by sending the record of the jury meeting and or making it available in the participant section of the competition website.

The public will be informed by way of the press.

### **A.11.3 Exhibition**

The competition entries will be publicly exhibited in Berlin for a minimum of two weeks, including information about the names of the designers and their teams, as well as the awards. The record of the jury meeting will be displayed.

The opening, location and duration of the exhibition will be communicated to the competitors and press in due time.



## **A.12 Review**

Competitors can complain to the competition sponsor about violations of the procedure specified in the competition brief or against the jury procedure. Objections against the ranking decided by the jury are not possible. According to section 107.3 of the Restriction of Competition Act, an application for review by the Federal Cartel Office based on a detected violation of procurement rules is only admissible if the applicant has previously complained about this to the awarding office

Stiftung Preußischer Kulturbesitz  
Von-der-Heydt-Straße 16-18  
10785 Berlin

immediately or within 6 calendar days at the latest. Violations of procurement rules arising from this competition brief text need to be complained about to the competition sponsor before the deadline specified in this competition brief for submitting the projects. If the competition sponsor fails to redress the complaint, applicants are required to file their application at the Federal Cartel Office within a period of 15 calendar days upon receipt of the competition sponsor's notification that it does not intend to redress the complaint. The review body for possible violations of the regulations for procurement and competition procedures is the Federal Procurement Chamber at the Federal Cartel Office. The application for review needs to be addressed to:

Die Vergabekammer des Bundes  
Villemombler Straße 76  
53123 Bonn  
vk@bundeskartellamt.bund.de

### **A.13 Further procedure**

The jury will make a written recommendation for the implementation of the competition design for the Museum of the 20th Century. Taking this recommendation into consideration, the first-prize winner will be commissioned to provide further design and planning services, provided that no compelling reason opposes the commission. In the event that a compelling reason opposes the commissioning of the first-prize winner, the sponsor will carry out negotiations on the commissioning of further design and planning services with the other prize winners. The commission as a whole encompasses, as a minimum, the work up to and including HOAI service phase LP5 (execution planning) and artistic quality supervision, in order to ensure that the competition design will be implemented at a high level of quality.

The sponsor reserves the right to commission the work in parts and to commission additional work phases.

In the event that work on the project continues, services that the competition participant has already provided for the competition will not be compensated again – up to the amount of the awarded prize and the remuneration – if the competition design is used unchanged in its essential parts as the basis for the further work.

This pledge to commission work applies only to the consortium of architect with landscape architect, however, and not for specialist planners or consultants engaged by the competition participants.

Further process after conclusion of the competition:

Following the competition, the preliminary economic feasibility study will be updated with depiction and consideration of the knowledge gained therefrom. Depending on the outcome of this study, the intention is to continue pursuing the project using a public-private partnership (PPP) scheme or as a building project managed directly by the federal government.

Remuneration shall be made in accordance with the HOAI. It is intended to enter into an agreement according to HOAI fee band V (low) for buildings and open-air facilities. The basis for fees is established by the eligible costs on the basis of the audited cost calculation from the competition. Since the eligible costs will exceed the HOAI table values, the expanded tables of the Richtlinien für die Beteiligung freiberuflich Tätiger (RifT) of the State Administration for Property and Building Construction of Baden-Württemberg (VBV) in their most current respective versions ([www.rift-online.de](http://www.rift-online.de)).

## **A.14 Schedule overview**

The scheduled dates can shift for procedural reasons. Entrants are requested to stay informed about the current status of the procedure by visiting the competition platform: [www.wbw-m20.de](http://www.wbw-m20.de)

24/06/2016 (at the latest)	Competition brief made available
15/07/2016	Deadline for written queries
19/07/2016	Colloquium
27/07/2016 (at the latest)	Colloquium report made available
20/09/2016	Submission of plans
27/09/2016	Submission of model
25-26/10/2016	Jury session
21–25/11/2016 (tentative)	Exhibition opening
To January 2017	Exhibition of all entries



# **Part B**

## Basic information

*Neue Nationalgalerie exhibition view*

*l.t.r.: Max Pechstein: "Sitzendes Mädchen (Moritzburg)" (1910), Karl Schmidt-Rottluff: "Selbstbildnis mit Einglas" (1910), Ernst Ludwig Kirchner: "Stehende" (1912), Georg Schrimpf: "Zwei Mädchen am Fenster" (1937), Juan Gris: "Stilleben" (1915)*

*Staatliche Museen zu Berlin, Nationalgalerie*

*Photograph: Neue Nationalgalerie, SMB/Simon Vogel*

*© for Max Pechstein: 2015 Pechstein Hamburg/Tökendorf*

*© for Karl Schmidt-Rottluff: VG Bild-Kunst, Bonn 2015*

## **B.1 Collections earmarked for the new building**

The National Museums in Berlin (Staatliche Museen zu Berlin) are part of the Prussian Cultural Heritage Foundation (Stiftung Preußischer Kulturbesitz) along with the Berlin State Library, the Prussian Secret State Archives, the Ibero-American Institute and the State Institute for Music Research with the Musical Instrument Museum. They number amongst the largest museum institutions of the world. With their 15 collections, which encompass around 4.7 million objects from the fields of art, archaeology and ethnology, and their four research institutes, they document the cultural development of humankind from the beginnings through to the present. Spread over centres on the Museum Island, the Kulturforum and in Dahlem (in the future in Humboldt Forum) and at smaller sites, more than four million visitors to the museums are counted annually.

One important part is the Nationalgalerie, which embraces a cosmos of art from the 19th century down to the immediate present in its six buildings – the Alte Nationalgalerie, Friedrichswerder Church, Neue Nationalgalerie, the Berggruen Museum, the Scharf-Gerstenberg Collection and Hamburger Bahnhof.

### **B.1.1 The Nationalgalerie and 20th century art**

The planned Museum of the 20th Century will enable the Nationalgalerie of the National Museums in Berlin, established on the Museum Island in 1861, to build on its historically important museum vision of the 1920s. Ludwig Justi, director of the Nationalgalerie at the time, had established a "Gallery of the Living" in the Crown Prince's Palace on Unter den Linden in 1919. Under this title, the Nationalgalerie showed key works by Max Beckmann, Rudolf Belling, Lyonel Feininger, Ernst Ludwig Kirchner, Paul Klee and many other eminent artists who shaped modernism, until this department was shut down by the National Socialists in 1933. This "Gallery of the Living" served as a model for the Museum of Modern Art, opened in New York in 1929. Following the extensive losses of the Second World War, the collection of the Nationalgalerie was initially administrated by the Magistrate of Greater Berlin after 1945. From 1949, the fate of the collection was divided by the establishment of two German states with opposing political systems.

In the eastern sector of Berlin, parts of the holdings were overseen by the (Alte) Nationalgalerie on the Museum Island, while the Magistrate (and later Senate) in West Berlin campaigned for the reconstruction and expansion of the holdings that had survived and/or been evacuated to West Germany during the war under the title "Gallery of the 20th Century". In 1962, Ludwig Mies van der Rohe was commissioned with a new museum building for this, which opened in 1968 as the "Neue Nationalgalerie". The name of the building alone clearly signalled an independent new start. The Nationalgalerie's holdings of 20th century art have been internationally oriented since the 1970s and document all the major artistic directions and art movements of Europe and North America.

Ever since reunification, the Nationalgalerie of the National Museums in Berlin has been distributed across six buildings within the city, each dedicated to various content-related and chronological focus areas: the Alte Nationalgalerie on Museum Island gives pride of place to the art of the 19th century. This chronological focus is supplemented by the nearby Friedrichswerder Church with sculptures from the times of Schinkel (currently closed). The collection of the Neue Nationalgalerie at the Kulturforum is meanwhile focussed on the classical modernist period (1900-1945) and post-war modernism, particularly from the 1960s and 1970s.



*Neue Nationalgalerie exhibition view*  
Works by Ernst Ludwig Kirchner, l.t.r.: "Der Belle-Alliance-Platz in Berlin" (1940),  
"Porträt Erna Schilling" (1913), "Potsdamer Platz" (1914), Straßenszene (Kopie), "Rheinbrücke in Köln" (1914)  
Staatliche Museen zu Berlin, Nationalgalerie  
Photograph: Neue Nationalgalerie, SMB/Simon Vogel

*Neue Nationalgalerie exhibition view*  
*Barnett Newman: "Who's Afraid of Red, Yellow and Blue IV" (1969-1970)*  
*Staatliche Museen zu Berlin, Nationalgalerie*  
*Photograph: Neue Nationalgalerie, SMB/Simon Vogel*  
*© Barnett Newman Foundation / VG Bild-Kunst, Bonn 2015*

The Berggruen Museum in the borough of Charlottenburg complements the Neue Nationalgalerie's collection of classical modernism. The Scharf-Gerstenberg collection in the direct vicinity of the Berggruen Museum is focussed on fantastic and surrealist art. The Hamburger Bahnhof – Museum für Gegenwart (Museum of Contemporary Art) primarily exhibits art from the 1960s onwards through to contemporary positions. Owing to the limited exhibition spaces, the holdings of 20th century art have in recent decades only been shown in parts and in changing presentations at the different locations. Large parts of the collection are stored in numerous depots throughout the entire city. The new building is aimed at finally bringing the holdings of 20th century art together and showing them in greater contexts than possible heretofore. The planned Museum of the 20th Century is meant to enable a round tour starting from art around 1900 through to the developments at the end of the 20th century within a museum complex. Parts of the holdings of classical modernism (280 works) will be newly presented on the lower level of the Neue Nationalgalerie in 2020, following its refurbishment. Another part of the holdings from the classical period of modernism will also be shown in the new building. The main focus here will be on art from the second half of the 20th century.

### **B.1.2 Profile of the Nationalgalerie's collection**

Around 4,000 works of the Nationalgalerie's collection belong to the art of the 20th century. This part of the collection is mostly composed of own holdings (collection of the Nationalgalerie), added to which are the Marx and Pietzsch Collections and parts of the Marzona Collection housed at the National Museums in Berlin. In an international comparison, the collection of the Nationalgalerie is particularly distinguished by its socio-critical relevance, owed to its specific history. In the sense of art as a socio-historical document, it reflects the history of this century so marked by ruptures and extremes. The collection is of historical import for Germany thanks to the combination of eastern and western holdings in the wake of her reunification. The focus areas of the collection include German Expressionism, French Cubism, the international movement of Surrealism, colour-field painting, the art of the GDR, international Western art after 1960, video and film art, and a great number of individually designed installations. In particular the "artists' rooms", as expansive installation works, illustrate the expanded concept of art from the late 1960 through to 2000. The artists represented in the collection with particularly large groups of works include Ernst Ludwig Kirchner, Max Beckmann, Pablo Picasso, Werner Tübke, Gerhard Richter, Andreas Gursky, Jason Rhoades und Pipilotti Rist.

*Hamburger Bahnhof exhibition view*  
*Bruce Nauman: "Art Make-up" (1967-1968)*  
*Staatliche Museen zu Berlin, Nationalgalerie, Courtesy Electronic Arts Intermix (EAI), New York*  
*Photograph: Nationalgalerie im Hamburger Bahnhof, SMB/Roman März*  
*© VG Bild-Kunst, Bonn 2015*

*Hamburger Bahnhof exhibition view  
Nam June Paik: "Monument: Family of Robots" (1986)  
Staatliche Museen zu Berlin, Nationalgalerie, property of Land Berlin  
Photograph: bpk/Nationalgalerie at Hamburger Bahnhof, SMB/Roman März  
© Nam June Paik Estate, Woodside CA*

The collection of the Nationalgalerie is supplemented by an extensive donation of works provided by Egidio Marzona in 2002. The encyclopaedically structured Marzona Collection includes more than 600 works by around 150 artists who can be grouped with concept art, minimal art, land art, arte povera, and other art developments of the 1960s and 1970s. Internationally famous artists such as Ronald Bladen, Daniel Buren, Sol LeWitt, Jannis Kounellis, Mario Merz and Charlotte Posenenske are represented in the Marzona collection. In keeping with the intermedial artistic approaches, the collection includes three-dimensional objects made from a wide variety of materials along with drawings, sketches, collages and mixed media works, as well as photographs. The collection of the Nationalgalerie has experienced a further addition of works from the conceptual art movements of the second half of the century by way of acquisitions and donations. This is how works by Marcel Broodthaers, Hans-Peter Feldmann, Andrea Fraser, Katharina Fritsch, Dan Graham, Wolf Vostell, Christopher Williams or Heimo Zobernig came to be included in the Nationalgalerie's collection. Three key works can be regarded as globally famous signets of the collection: the painting "Potsdamer Platz" by Ernst Ludwig Kirchner (1914), the extra-large colour-field painting "Who's Afraid of Red, Yellow and Blue IV" by Barnett Newman (1969/70), and the video installation "Monument: Family of Robots" by Nam-June Paik (1986).

### **B.1.3 Further collections of 20th century art**

The extensive collection of the Nationalgalerie in the area of classical modernism will be augmented by the Pietzsch collection. Starting in 1964, the married couple Ulla and Heiner Pietzsch has amassed an extraordinary art collection that is – given the forced migration of European surrealists to the USA in WWII – distinguished by two interrelated focus areas: European surrealism and its further development in the US by the abstract expressionists. The collection of Ulla and Heiner Pietzsch magnificently supplements the Nationalgalerie's collection, which is why both of them should be shown together. To be found in the Pietzsch collection are works by Max Ernst, René Magritte, Joan Miró and Hans Bellmer as much as early works by Jackson Pollock, Mark Rothko and Mark Tobey. Painters like Jackson Pollock and Mark Rothko picked up on the stimuli provided by emigrated artists such as André Masson and Max Ernst and developed them further.

A further supplementation of the Nationalgalerie's holdings is the Marx collection, exhibited in changing presentations at Hamburger Bahnhof since 1996 as a permanent loan. The Marx collection is centred on five eminent artists of the late 20th century who gained international fame by pushing the boundaries of traditional art forms: Joseph Beuys, Anselm Kiefer, Robert Rauschenberg, Cy Twombly and Andy Warhol. The collection includes extensive bodies of work from each of these five, enabling their respective artistic development to be traced from their early oeuvre through to the latest works. A number of them are key works of art history: for example "Pink Door" (1954), an early collage by Robert Rauschenberg, the duplicate star image "Double Elvis" (1963) by Andy Warhol, or the complex room installation "DAS KAPITAL RAUM 1970-1977" (1970-77/1980) by Joseph Beuys. The lead works by Anselm Kiefer and in particular the large "Mao" painting by Andy Warhol (1973) are renowned as key works in the collection far beyond the confines of Berlin. The Marx collection is additionally distinguished by numerous works created by North American artists: Important pieces by Dan Flavin, Donald Judd, Roy Lichtenstein and Bruce Nauman round out our insight into artistic developments of the 1960s and 1970s.



*Neue Nationalgalerie exhibition view*  
*Front: Max Ernst: "Junger Mann, beunruhigt durch den Flug einer nicht-euklidischen Fliege" (1942-1947)*  
*Rear: Painting by Roberto Matta*  
*Ulla and Heiner Pietzsch Collection*  
*Photograph: Simon Vogel*  
*© VG Bild-Kunst, Bonn 2015*

*Room view in the Hallen für Neue Kunst in Schaffhausen*  
*Joseph Beuys: "DAS KAPITAL RAUM 1970-1977", (1970-77/1980)*  
*Staatliche Museen zu Berlin, Nationalgalerie, Marx Collection, loan from private collection*  
*Photograph: Daniel Rosenthal*  
*© VG Bild-Kunst, Bonn 2015*

*Hamburger Bahnhof exhibition view*  
*Andy Warhol, l.t.r.: "Knives" (1981/1982), "Hammer and Sickle [Still Life]" (1976), "Mao" (1973)*  
*Staatliche Museen zu Berlin, Nationalgalerie, Marx Collection, loan from private collection*  
*Photograph: Nationalgalerie at Hamburger Bahnhof, SMB/Thomas Bruns*  
*© 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artist Rights Society (ARS), New York*

#### **B.1.4 Berlin Art Library (Kunstabibliothek Berlin)**

The Art Library owns outstanding museum collections pertaining to architecture, book and media art, design, fashion and international trends in photographic art. The range of the holdings (approx. 1 million objects) includes artist books, prints, posters, design drafts, fashion and architecture designs, and autographs, as well as photographs, films, sound recordings and architectural models. In their entirety, the collections represent the entire communications, media, ideas and social history of modern art, from the avant-garde of the early 20th century to the conceptual art movements of the 1960s and 1970s, and onwards to the present day.

The collections of the Art Library are thus a fruitful addition to the collections of the Nationalgalerie and the Museum of Prints and Drawings. With the avant-garde exhibition platform in the Museum of the 20th Century, the curatorial, climate and lighting conditions needed to present these holdings to the public in direct conjunction will be established to the full extent for the first time. The platform is thus also intended as an experimental laboratory for the unique archive and museum collections of modernism that are gathered around the Kulturforum: the State Institute for Music Research, Musical Instrument Museum, State Library, Ibero-American Institute and Museum of Decorative Arts. The visitors become researchers. The focus here is on participation, on actively shaping and on sharing the experience.

Design Competition Brief  
*The Museum of the 20th Century*

*Avant-garde exhibition platform*  
Comparison view: "Avantgarde!" exhibition, Berlin Art Library 2014  
Photograph: Dietmar Katz

*Kupferstichkabinett exhibition view:  
Graphic works by Pablo Picasso  
Staatliche Museen zu Berlin, Kupferstichkabinett  
Photograph: H. Schulze Altcapenberg  
© Succession Picasso / VG Bild-Kunst, Bonn 2015*

### **B.1.5 Museum of Prints and Drawings (Kupferstichkabinett)**

Besides a globally renowned collection of art on paper from the late Middle Ages to around 1900, the Museum of Prints and Drawings of the National Museums in Berlin also has outstanding holdings of 20th century drawings and printed graphic work. These holdings include around 25,000 drawings and more than 35,000 prints.

To be found amongst them are sets documenting Expressionism (from Edvard Munch to Ernst Ludwig Kirchner and the "Brücke"), "Neue Sachlichkeit" or international art from Russian constructivism through to the oeuvre of Pablo Picasso. Of eminent importance is also the German and Anglo-American printmaking after 1945 (the latter with a focus on pop art, concept art and minimal art). This section of the collection, in particular, includes numerous large formats that can be adequately presented in the new building for the very first time.



Aerial view 2014, scale 1:30,000  
Illustration: Senatsverwaltung für Stadtentwicklung und Umwelt

Red line: study area  
Red area: competition area



## **B.2 Competition area and study area**

The site of the Museum of the 20th century, the Kulturforum, is located in the central inner-city area of Berlin, west of Potsdamer Platz, between the park areas of the Tiergarten and Reichpietschufer on the Landwehr Canal.

### **B.2.1 Study area**

The study area that is meant to serve as a frame of reference when working on the competition encompasses the important buildings and open spaces in the immediate vicinity of the competition area at the Kulturforum. The study area extends over a surface area of approximately 400 x 400 metres, or 16 ha.

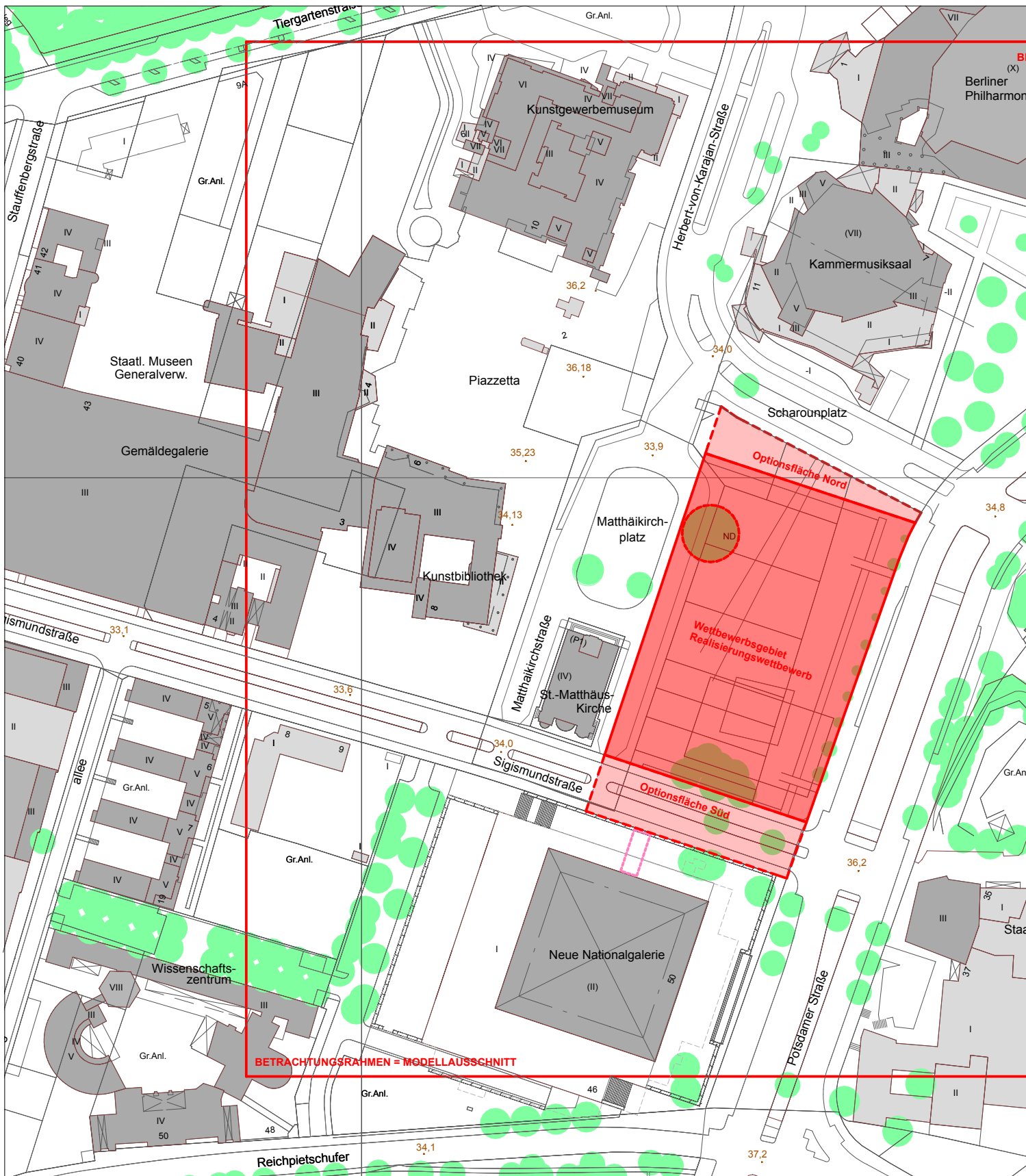
The competitors are at liberty to submit proposals for further spatial development of areas that are beyond the competition area but within the study area. The study area corresponds to the base plate of the base model that will be provided to each competitor.

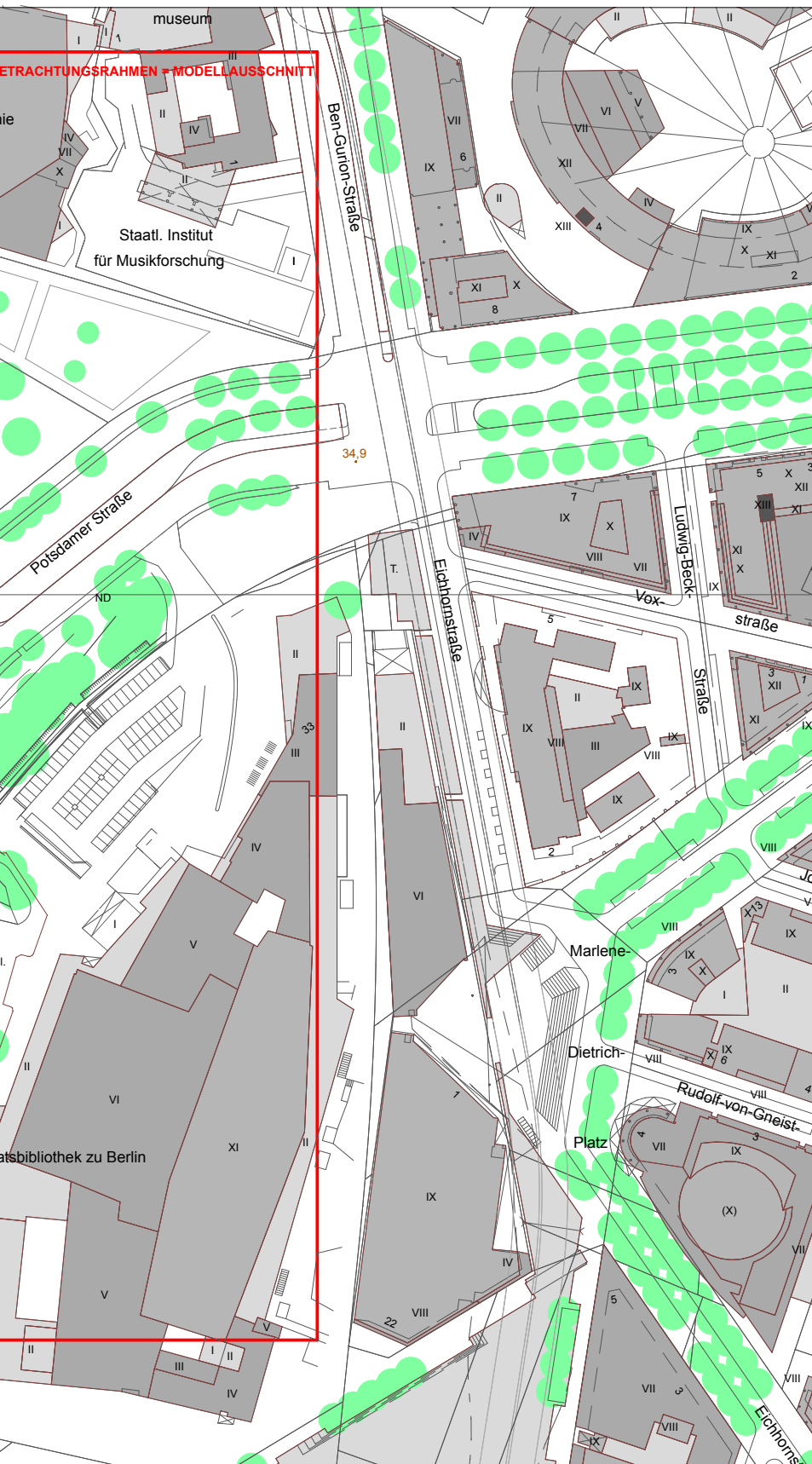
### **B.2.2 Competition area**

The competition area between the architectural monument of the Neue Nationalgalerie to the south, the open space in front of the Chamber Music Hall and the Philharmonic to the north, Matthäikirchplatz to the west and Potsdamer Strasse to the east covers a surface area of approximately 10,200 m<sup>2</sup>. It is augmented in the south and in the north by optional areas. It is in the south and extended to the north to option areas.

It is projected that the southern optional area will be available for the desired, exclusively underground spatial connection to the Neue Nationalgalerie beginning in 2027 (see Part C 3.3). A redesign of the traffic area of Sigismundstrasse inside the optional area is conceivable within the scope of competition.

The optional area to the north embraces portions of the future "Scharounplatz" south of the Chamber Music Hall. The existing Scharounstrasse will be transformed into an attractive square that communicates with the forecourt of the Philharmonie and shall serve as a spatial focal point for the Kulturforum, hence it must also be designed to accommodate installations and performances. A partial building development on or over the northern optional area is only permitted solely with due regard to these design and functional requirements of the future square. The portions of the expanded competition area that are not built upon shall remain public space. Extensive subterranean construction beneath this public area is not possible.





**Competition area and study area**

Study area  
(red line)

Competition area  
(red area)

Optional areas in the  
competition area  
(light red areas)

Possible connection  
to Neue Nationalgalerie  
(pink line)

Detail of basis plan  
Scale 1:2.000

The competition area has a length of approx. 122 m and a width of approx. 86 m. The area slopes along Potsdamer Strasse from the southern corner point at Sigismundstrasse from approx. 36.2 m above sea level to approx. 34.8 m above sea level at the north-eastern corner. In addition it slopes down from east to west, from Potsdamer Strasse to Matthäikirchplatz, by approximately 1 metre. The competition area is bordered by a flat wall strip with seating areas and interspersed by mostly low tree growths here and there. A greater tree population is found in the south-western parts of the construction field. A large plane tree is located at the north-western edge of the construction field. This tree is listed as a natural monument. Interventions by construction activities in the root area of the tree are to be avoided. In the north, the competition area immediately adjoins the space in front of the Chamber Music Hall and the currently two-lane Scharounstrasse. In the west it adjoins Matthäikirchplatz and runs in parallel to the architectural monument of St. Matthew's Church at a distance of approximately 8 metres. In the south it borders on the pedestrian walkway along Sigismundstrasse, and in the east on the cycle lane along Potsdamer Strasse (see also Part C, Task formulation).

### **B.2.3 Ground water**

The mean expected highest groundwater level (EHGL) in the zone of the competition area is 31.7 m above sea level, and the highest expected groundwater level is 32.1 m above sea level. The groundwater level in December 2013 was 31.5 m above sea level.

### **B.2.4 Subsoil**

As part of a geotechnical report (Annex A 11) various sources and information were evaluated. Basic insights are based on, among other things, information on a larger number of boreholes on the building plot or in the immediate vicinity, which are part of the subsoil archive of the Berlin Senate Department for Urban Development and Environment. According to these drill logs, down to the maximum exploration depth of 40 m a layer sequence of anthropogenic backfilling, upper valley sand, pebble stones, boulder clay and lower valley sand and gravel is to be expected. With regard to safely bearing the structural loads, the moderately compact upper sand and the firm to semi-solid boulder clay can be classified as load-bearing and the densely compact lower sand as good load-bearing. The upper fill here is not suitable for reliable support of the planned structural loads.

With regard to St. Matthew's Church and the 380 kV power line beneath Sigismundstrasse, construction methods are recommended "with which the introduced vibrations cannot lead to damaging the buildings or to redistribution of the foundation layer, that is, methods that are substantially without vibration" are recommended. To protect St. Matthew's Church, when using trough excavation (described in the expert report) a distance from the church of 10 m or more is ranked as low risk.

### **B.2.5 Noise emissions**

The L-DEN noise index value, which reflects the noise pollution for the entire day for parts of the competition area along Potsdamer Strasse shows peak values of up to 75 db (A) (Source: Strategische Lärmkarte L\_DEN [strategic noise map; day-evening-night index) road traffic 2012).

### **B.2.6 Circulation**

#### *Access by car/private transport*

Car access to the entire area is currently by way of all the adjoining roads. Matthäikirchplatz, Herbert-von-Karajan-Strasse and Scharounstrasse are also open to car traffic. They currently feature car parking along the street. Delivery is by way of the private road west of the Neue Nationalgalerie. This is accessible by car from Sigismundstrasse or Reichspietschufer.

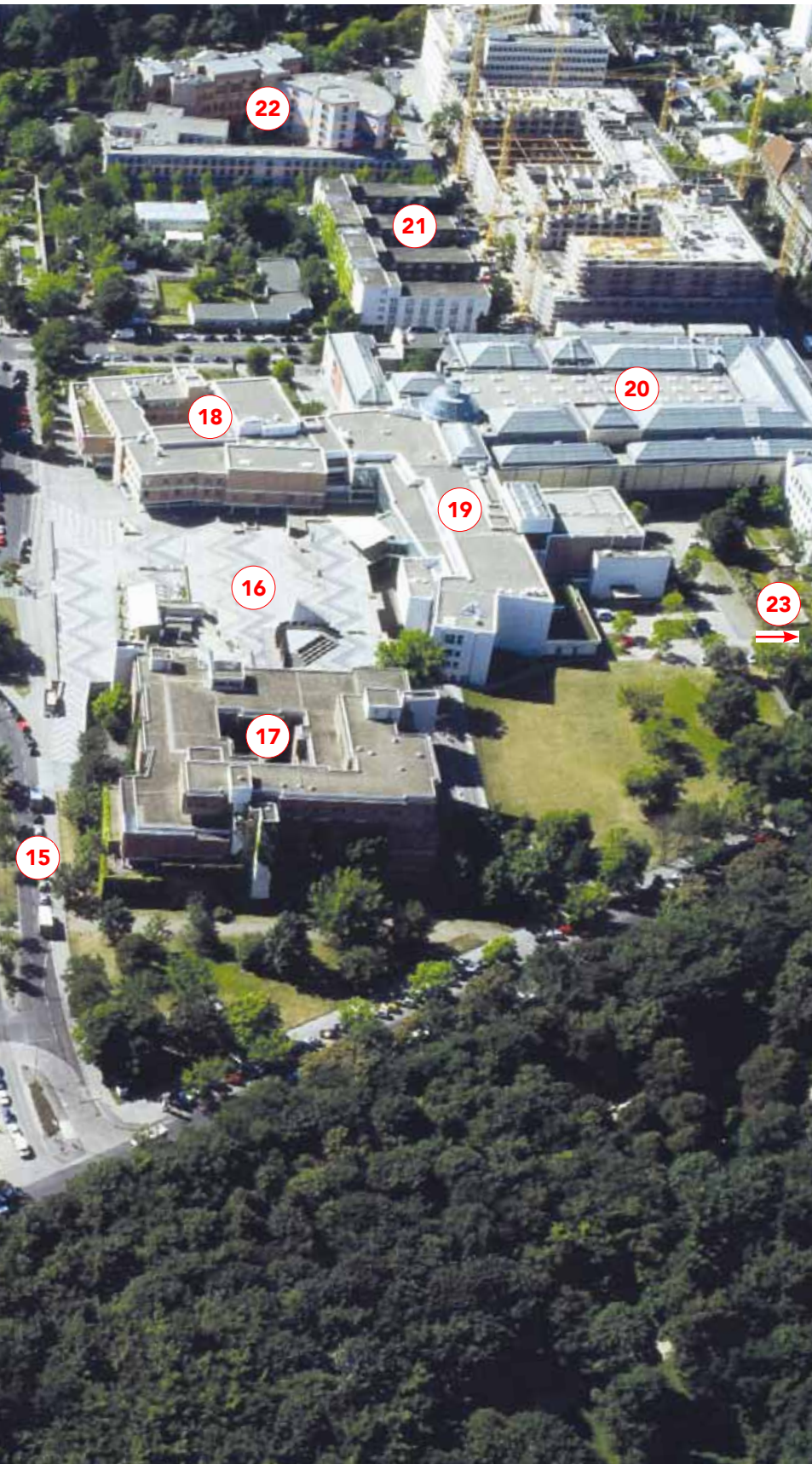
#### *Access by way of local public transport*

The following bus lines currently stop at the Kulturforum: M48, M85 and 200.

#### *Infrastructure routes*

To be found underneath Sigismundstrasse, inter alia, is an underground high voltage line/380 kV diagonal connection of grid operator 50Hertz. This line is currently located at a depth of 2 – 5 m and cannot be crossed under. A planned renewal of the line would change the routing and place it at a depth of 20 – 30 m. Crossing under Sigismundstrasse would only be possible after this renewal. Based on the present state of planning, a completion of the new routing is not to be expected before 2027 at the earliest.





## B.2.7 The competition area at the Kulturforum

- 1 New Berlin State Library
- 2 Ibero-American Institute
- 3 Open space at the New Berlin State Library
- 4 Potsdamer Strasse
- 5 State Institute for Music Research with the Musical Instrument Museum
- 6 Philharmonie
- 7 Philharmonic Garden
- 8 Chamber Music Hall
- 9 Scharounstrasse
- 10 Open area at Potsdamer Strasse  
*(red line indicates competition area)*
- 11 Sigismundstrasse
- 12 Matthäikirchplatz
- 13 St. Matthew's Church
- 14 Neue Nationalgalerie
- 15 Herbert-von-Karajan-Strasse
- 16 Piazzetta
- 17 Museum of Decorative Arts (Kunstgewerbemuseum)
- 18 Museum of Prints and Drawings / Art Library
- 19 Foyer / temporary exhibition galleries
- 20 Picture Gallery (Gemäldegalerie)
- 21 Sigismundstrasse housing development
- 22 Berlin Social Science Centre
- 23 Villa Gontard
- 24 The T4 memorial and information area, which has meanwhile been realised on the site of the former bus station in front of the Philharmonie, is not yet depicted here.

*Illustration:  
Senatsverwaltung für  
Stadtentwicklung u. Umwelt*

## **B.3 Surroundings of the competition site – The Kulturforum**

### **B.3.1 The Kulturforum today**

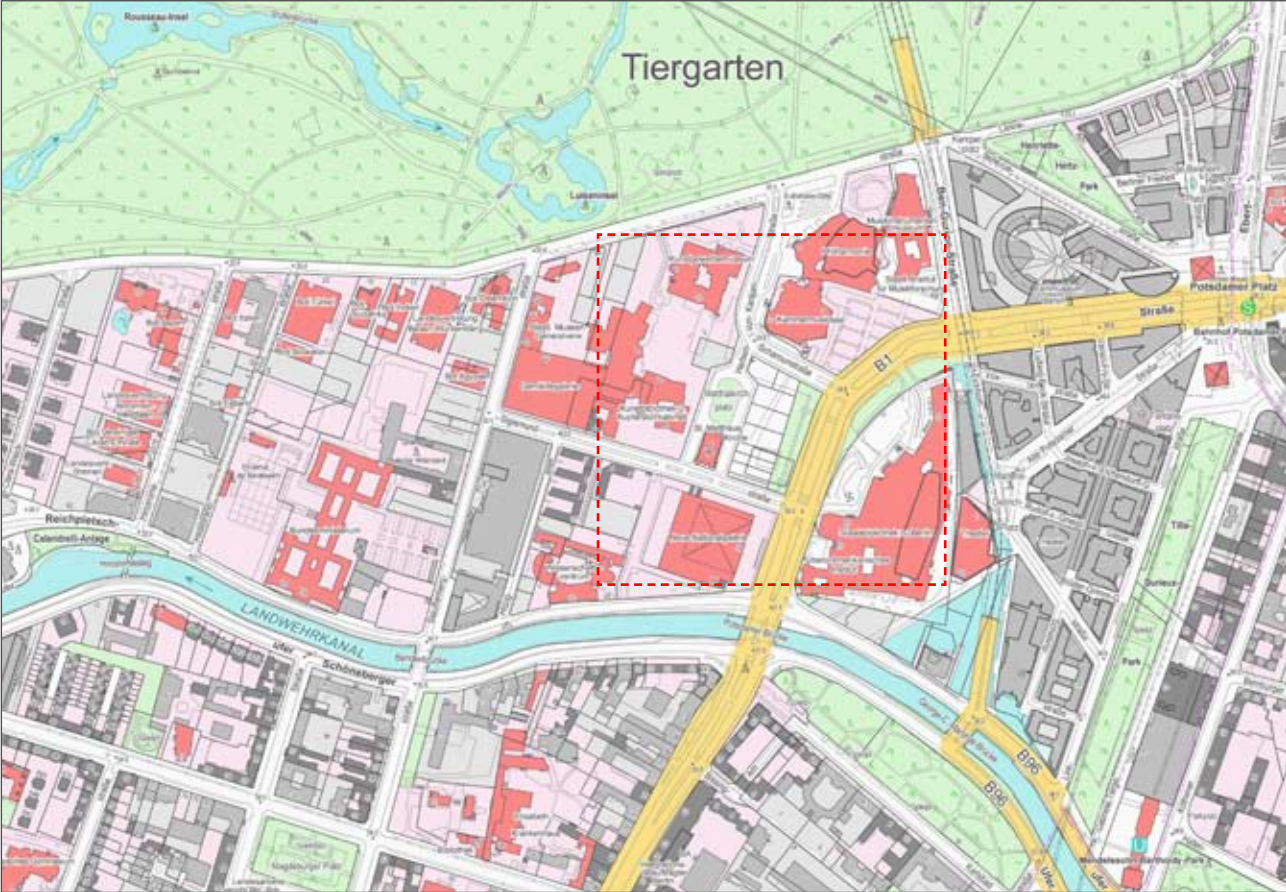
The museums, libraries and concert halls in the urban space referred to as the Kulturforum, west of the buildings at Potsdamer Platz and between the southern Tiergarten park and Landwehr Canal, render this location unique in its variety.

Besides the National Museums in Berlin, the Kulturforum features the Berlin State Library building at Potsdamer Strasse, the Ibero-American Institute and the State Institute for Music Research with the Musical Instrument Museum as further institutions of the Prussian Cultural Heritage Foundation. Also located at the Kulturforum are the Berliner Philharmoniker Foundation with the Philharmonie and Chamber Music Hall, and the St. Matthew's Foundation, an art and culture foundation of the Evangelical Church Berlin-Brandenburg-Silesian Upper Lusatia with St. Matthew's Church. Remaining in the area are moreover two former residential buildings as relicts of the former fabric of this urban space in the 19th and early 20th century, which have been integrated in the Picture Gallery and used to house the general directorate of the National Museums in Berlin. Added to this are the Berlin Social Science Centre and a residential estate from the 1980s.

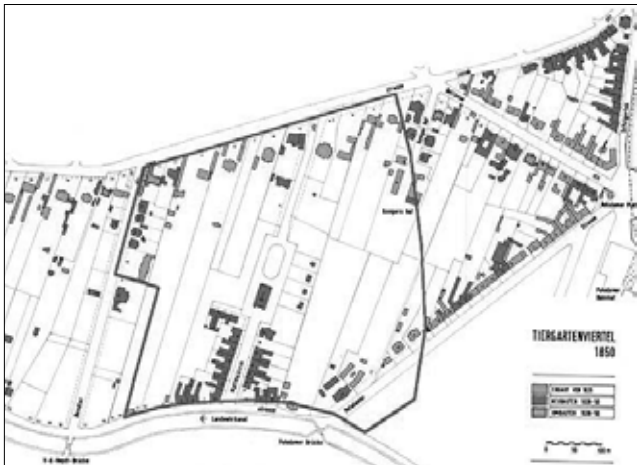
Over and beyond this, the Kulturforum is characterised by the six-lane Potsdamer Strasse as an overarching road connection. Further subordinate roads (Scharounstrasse and Herbert-von-Karajan-Strasse) ensure interior access and are supplemented by the Sigismundstrasse and Matthäikirchplatz. The central open space is provided by the area of the square west of Potsdamer Strasse, which has been conceived as a temporary design. The other open spaces (Piazzetta, outdoor areas of the Philharmonie, Philharmonic Garden, T4 memorial and information area, front area of the Berlin State Library) are associated with the respective buildings and accommodate corresponding functions (entrance areas, parking, delivery).

As a result of Berlin's eventful history, today's complex urban context of the Kulturforum is a cultural and political document of the formerly divided city, and one of the most challenging areas of the inner city's development where planning considerations are concerned. To be found here are architectural icons of modernism and their attendant free spaces which, based on post-war planning concepts, have set a redesign of the urban space in motion that cuts loose from the city's original ground plan of the 19th century and has not been completed to this day.





Kulturforum site plan, 2016  
Illustration: Senatsverwaltung für Stadtentwicklung und Umwelt  
Red line: study area



Site plan, 1850



Site plan, 1936



Straube plan, 1910



Site plan, 1978

### **B.3.2 Development of the urban space**

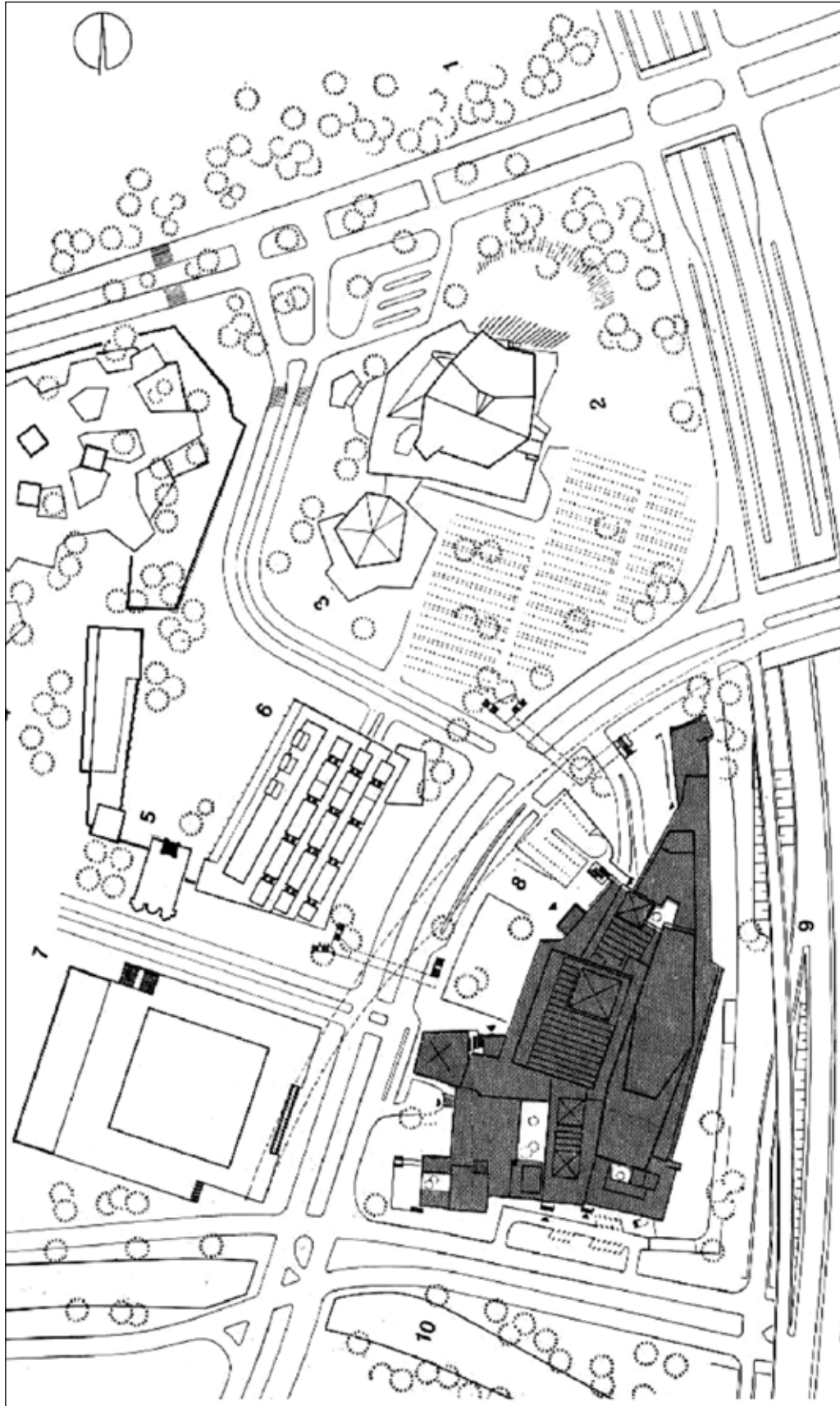
The history of the urban area referred to as the Kulturforum today and its environs is characterised by the transformation from an agriculturally used landscape in the 18th century to a dense urban space in the 19th, its destruction by the National Socialists and WWII, and the reinterpretation and redefinition processes in a divided post-war Germany and the era after reunification, which continues today. (See ANNEX A 10 Development of the urban space)

### **B.3.3 Urban landscape of the Kulturforum**

The genesis of the Kulturforum has been substantially informed by the work of Hans Scharoun, who was responsible for the principal urban development concepts as well as the planning of four of the buildings located here. It has to this day remained associated with the idea of an "urban landscape" that Scharoun had already formulated in a design in 1946, after the end of the war, with the collective plan for the whole of Berlin, which was then picked up on in the course of the "capital competition" of 1957/58 and located south of the Tiergarten park as a building block of a "spiritual band of culture". The competition for the Berlin State Library then permitted Scharoun to concretise his overall concept for the Kulturforum in 1963, which was never fully realised, however. Against this background, the notion of the urban landscape at the Kulturforum has been repeatedly redefined and reinterpreted in the course of the various architectural and planning concepts in recent decades, and has become a permanent feature of the continuing public discourse.

left:  
Competition site plan  
New Berlin State Library  
1964, 1st prize  
Hans Scharoun

Illustration:  
Senatsverwaltung für  
Stadtentwicklung und  
Umwelt

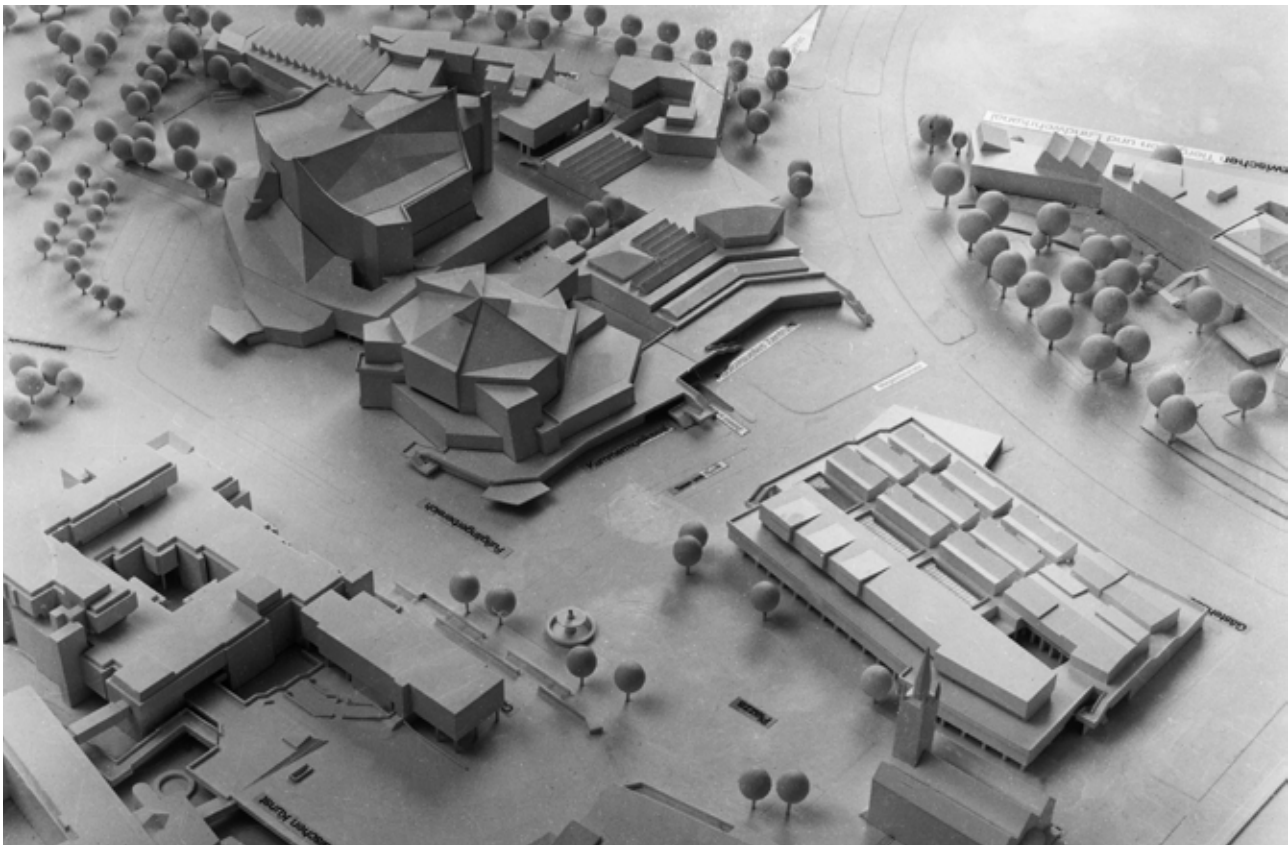


Upper right:  
Aerial view of the Kulturforum  
Year: 1969  
Illustration: Senatsverwaltung für Stadtentwicklung und Umwelt

Below right:  
Model photo of the Kulturforum, according to a design by Edgar Wisniewski

Year: 1984  
Left in the foreground is the Museum of Decorative Arts with a never realised wing (Gutbrod), at the right is the unrealised guest house (Scharoun/Wisniewski)  
Copyright: bpk/Liselotte and Armin Orgel-Köhne

Design Competition Brief  
*The Museum of the 20th Century*





*Neue Nationalgalerie,  
Kulturforum,  
Berlin-Tiergarten,  
Potsdamer Straße 50  
© Staatliche Museen  
zu Berlin / Maximilian  
Meisse*

### **B.3.4 Buildings at the Kulturforum**

#### *Neue Nationalgalerie*

The New National Gallery was opened in 1968 as the last independent creation by Ludwig Mies van der Rohe. Thanks to its extraordinary steel and glass construction, the museum building is regarded as an icon of modern architecture. The building is strikingly distinguished by featuring two different levels: the large upper glass hall and a lower storey. The 2,500 m<sup>2</sup> column-free hall is used for special exhibitions. In terms of climate and light, this universal space presents a great challenge where the exhibition of art is concerned. Only projects that have been specifically developed for it can be shown here.

The well-proportioned, four metre high rooms on the lower storey are ideal for paintings and sculptures from the classical modern period. The exhibition space measures roughly 4,000 m<sup>2</sup> and reaches up to the glass facade at the sculpture garden. It is subdivided by firmly installed wall panes between which the visitor can freely move. The sculpture garden is enclosed by a wall and hence appears like part of the building's base from the outside. The architectural structure of the building has remained virtually unchanged to this day.

The main access routes to the Neue Nationalgalerie are provided by broad flights of steps from Potsdamer Strasse and further steps from Reichspietschufer and Sigismundstrasse. A ramp for underground delivery is located south of the building and integrated in its base. Deliveries are provided by way of the (unnamed) street connecting Reichspietschufer and Sigismundstrasse. The round tour through the museum leads from the upper hall via two flights of stairs to the lobby, an exhibition and foyer space that renders the entire lower storey accessible.

In the Neue Nationalgalerie, sections of the internationally renowned collection from the Nationalgalerie have heretofore been presented, with a focus on classical modernism and the 1960s-1970s.

After 40 years of continuous use, the museum is in need of comprehensive refurbishment, which is currently being carried out by the British architect David Chipperfield. Owing to the refurbishment activities, the Neue Nationalgalerie will remain closed for several years. (Siehe B.4.1).



Entrance area  
Kunstgewerbemuseum  
Kulturforum.  
Berlin-Tiergarten,  
Matthäikirchplatz  
© Staatliche Museen  
zu Berlin /  
Achim Kleuker

*Museum of Decorative Arts (Kunstgewerbemuseum)*

The Museum of Decorative Arts north of the Piazzetta was completed in 1985 in keeping with the designs by Rolf Gutbrod. The basis were the plans for the building complex of five new museums of European art from the 1960s. The outward appearance of the Museum of Decorative Arts is characterised by vertically structured, closed brick elements and concrete facade bands. On the inside, the building welcomes visitors with an open staircase leading to the exhibition rooms. The building is accessed via the Piazzetta, while deliveries are provided from the back in Tiergartenstrasse. This building has been partly redesigned by the architects Kuehn Malvezzi from 2012 to 2015.

The Museum of Decorative Arts houses testimonies of European arts, crafts and design from the Middle Ages through to the modern period, amongst them magnificent reliquaries, precious glass and porcelain objects, garments and furniture, right through to classics of modern industrial design.



#### *Museum of Prints and Drawings / Art Library*

The construction of the Museum of Prints and Drawings and the Art Library was started in 1987–1992, also based on plans by Rolf Gutbrod, and completed by Hilmer and Sattler as two- to four-storey building sections in the south of the Piazzetta. The facades of both museums are characterised by a cladding of red brick elements. The buildings immediately adjoin the Picture Gallery to the west.

The Museum of Prints and Drawings is the museum for graphic arts in the National Museums in Berlin network. It has the most extensive art collections in Germany and is one of the largest facilities of its kind in the world. The museum houses around 550,000 prints and 110,000 drawings, watercolours, pastels and oil sketches dating from the Middle Ages to the 20th century. Besides drawings and prints, the collections also include magnificent illuminated manuscripts from the Middle Ages and Renaissance, books with artists' prints, portfolio works, sketchbooks, topographical views and printing plates.

The Art Library is an interdisciplinary research institution with one of the world's largest museum libraries, containing roughly 1 million volumes. Added to this are important collections documenting the history of architecture, photography, graphic design and fashion along with book and media art. The historical range of the more than 1 million objects in its collection extends from the late Middle Ages to the present. Together, the library and the museum collections represent the entire source spectrum of art and cultural studies research.

#### *Foyer / temporary exhibition galleries*

The entrance building forms the western edge of the Piazzetta space. From here, visitors can reach the temporary exhibition galleries located at the back. The entrance building also serves as a connecting link between the Picture Gallery, the Museum of Prints and Drawings, the Art Library and the Museum of Decorative Arts.

#### *Picture Gallery (Gemäldegalerie)*

The architecture firm of Hilmer & Sattler und Albrecht was commissioned to create the Picture Gallery at the Kulturforum in 1987. Its construction was started in 1992 and the opening followed in the year 1998. The Picture Gallery has over 9,000 m<sup>2</sup> of exhibition space on two levels, the upper one with natural top light throughout. The exhibition spaces are arranged around a central pillared hall from where visitors can selectively navigate to individual epochs. In the construction of the Picture Gallery, the historic Villa Parey was integrated in the new museum building. The Villa Parey currently houses the photographic collection of the Art Library of the National Museums in Berlin.



St. Matthew's Church  
and Matthäikirchplatz  
View from the north-east



Gemäldegalerie  
Entrance from Sigis-  
mundstrasse, Kulturfo-  
rum, Berlin-Tiergarten

© Staatliche Museen zu  
Berlin / Achim Kleucker

The Picture Gallery owns one of the world's most important collections of European painting from the 13th to the 18th century with masterworks from all periods of art history, especially German and Italian paintings from the 13th to the 16th century and Dutch paintings from the 15th to the 17th century.

#### *St. Matthew's Church*

St. Matthew's was built in the historic suburban Friedrichsvorstadt district in 1844-46 as a three-naved brick church in a neo-Roman style based on a design by August Stüler (the executing master builder was Hermann Wenzel). Destroyed in the war, the church ruin was reconstructed in 1956–1960 under the aegis of architect Jürgen Emmerich. While the exterior was based on the historic givens, the interior was provided with a new design. Besides services, the church's interior is also used as an exhibition space, and the church steeple is accessible. St. Matthew's Church has belonged to the eponymous cultural foundation of the Evangelical Church Berlin-Brandenburg-Silesian Upper Lusatia since the year 2000. It is a listed building as one of the last relicts of the 19th century's architectural fabric.

Parts of the competition area were owned by the Evangelical Church Berlin-Brandenburg-Silesian Oberlausitz and were sold to the Prussian Cultural Heritage Foundation. In the sales contract concluded in 2016, St. Matthew's Church is to be protected during the construction work as follows:

"The parties have a significant interest in ensuring that the construction project has no effect on the substance of the Church of St. Matthew. ... It is important to the seller that the church building remains recognisable within its urban setting, even after implementation of the building development. The seller therefore expects that special consideration is given the building heights and dimensioning of the overall forms of the development on the central square area, the height of the nave and the interplay with St. Matthew's Church, particularly in the realisation of an potentially continuous height of the planned development as a self-contained volume and especially portions of the building that do not exceed the height of the nave, which may be built directly east of the church and the church square."



*Aerial view 2001 with the Philharmonie concert hall on the left and the Chamber Music Hall on the right  
Illustration: Senatsverwaltung für Stadtentwicklung und Umwelt*

### *Philharmonie*

The Philharmonie with its tent-like roofscape was opened in 1963 and is one of the major works by its architect Hans Scharoun. The design of its interior has served as a model for many other concert houses around the world. The concert hall with its terraced, ascending audience galleries and central stage offers room for 2,250 concert-goers. It has excellent acoustics and stands for the break away from classic concert halls and the elimination of the division between audience and musicians. Given the many levels of the audience areas inside the concert hall, the foyer is characterised by a great number of stairways. Scharoun pursued a concept of tight interpenetration between interior and exterior spaces.

### *Chamber Music Hall*

The plans for the Chamber Music Hall were realised directly south of the Philharmonie on the basis of Hans Scharoun's sketches by his former staff member Edgar Wisniewski. The building was completed in 1987 –15 years after Scharoun's death. The finished building has been greatly enlarged in comparison with the first designs by Scharoun.

### *State Institute for Music Research with the Berlin Musical Instrument Museum*

The State Institute for Music Research with its Musical Instrument Museum was also executed by Edgar Wisniewski after a design by Hans Scharoun in 1979-84. Immediately to the east of the Philharmonie, this provided the "resounding antipole" to the large structure of the New Berlin State Library, as conceived by Scharoun. Details in the facade design of the buildings and in their décor reinforce this imagined connection. The architect envisaged an interplay between science, musical life and the presentation of historic musical instruments. The building has been refurbished and converted from 2003 to 2006.



*New Berlin State Library 1979, view from the south-west,  
in the foreground is the Ibero-American Institute (currently under refurbishment)  
Illustration: Senatsverwaltung für Stadtentwicklung und Umwelt*

*Berlin State Library / Ibero-American Institute*

The first prize of a realisation competition for the construction of the New Berlin State Library in 1964 had been won by the design submitted by Prof. Hans Scharoun. The new building at Potsdamer Strasse was intended to reunite the book holdings evacuated during the Second World War. In addition to this, the building also houses the Ibero-American Institute. The new building was put up in a section of the former Potsdamer Strasse that is today's "Alte Potsdamer Strasse", while the Potsdamer Strasse of today no longer follows its historic route at the Kulturforum. Owing to the planned, but never realised western bypass of the urban motorway between the border strip and New Berlin State Library, the eastern facade of the library has been designed as a closed back side throughout. The construction was started in 1967 and completed in 1978. The library building is currently undergoing partial repairs. The particularly heavily damaged sections of the dimension stone facade are currently being secured for a maximum period of ten years with an all-over aluminium cladding.



*Berlin Social Science Centre  
View from the south (Reichpietschufer)  
Illustration: Senatsverwaltung für Stadtentwicklung und Umwelt*



### *Berlin Social Science Centre*

The Berlin Social Science Centre (WZB) was established in 1969 and has been located at the Kulturforum since 1988, south-west of the Neue Nationalgalerie. For this, the old building of the former Reich's social insurance office was restored and supplemented by several new buildings by the British architects Stirling, Wilford & Associates as part of the 1984 IBA International Building Exhibition. Stirling's idea of a "friendly, unbureaucratic place" was realised in a complex of several individual buildings which pick up on historic architectural typologies and are grouped around an inner courtyard.

### *Residential development Sigismundstrasse 5,6,7 / Hitzigallee 19*

The Munich architects Kurt Ackermann and Partners realised 75 variously sized apartments in a comb-like, four-storey residential development at the corner of Hitzigallee and Sigismundstrasse, completed in 1985. The commission was the outcome of the 1981 competition for the expansion of the Nationalgalerie with residential development. The project was subsidised as council housing and created as part of the IBA (International Building Exhibition Berlin 1984/87). The apartments have been marketed as owner-occupied flats since 2014. The residential structure is to be expanded by an additional floor on top of the wings in the course of this development.

### *Villa Gontard*

The building in Stauffenbergstrasse known as Villa Gontard today was built in 1907/08 as an urban villa in a neo-baroque style, integrated in the perimeter block development at the behest of Jewish banker Leopold Friedmann. The WWII bombardment of Berlin left this villa virtually undamaged as one of the few houses in this area. The decision to allocate the villa to the Prussian Cultural Heritage Foundation was reached in 1966. The Villa was renovated in a manner befitting historical monuments and today houses the General Directorate of the National Museums in Berlin. As part of the construction of the Picture Gallery, the villa was integrated in the modern building that flanks it on either side along Stauffenbergstrasse. It still remains recognisable as a separate building nonetheless.

### **B.3.5 Squares, outdoor facilities, streets**

#### *Piazzetta*

The Piazzetta is the open space located on a slope ascending from the east to the west in the north-west of St. Matthew's Church square. In keeping with the designs by architect Rolf Gutbrod, the western buildings of the Kulturforum (Picture Gallery, Museum of Prints and Drawings, Art Library, Museum of Decorative Arts, and temporary exhibition galleries) are grouped around this central square from which they are accessible. The open space features a cafeteria with terrace. To render the central entrance hall of the museums visible from Matthäikirch-strasse, the Piazzetta was designed as a plane with a 6 % incline. Accommodated underneath it are ancillary and functional rooms (parts of the museums, parking spaces, etc.) that are linked with the underground car park of the Chamber Music Hall by way of a tunnel running underneath Herbert-von-Karajan-Strasse. A dedicated artistic competition organised for the design of this Piazzetta in 1984 was won by the artist Heinz Mack. He specified the laying of granite slabs whose striking pattern is easily discernible in aerial views. A revision of the exterior flight of stairs is scheduled as part of the realisation of the open space concept elaborated by Valentien and Valentien.

#### *Matthäikirchplatz*

Matthäikirchplatz results from the historical town plan and includes St. Matthew's Church, the green space in front, which has trees and measures approx. 55 x 25 m (roundabout), and the roads at its edges, which are open to car traffic. The square is currently dominated by car parking spaces. Matthäikirchplatz is a planning area of the open space concept developed by the Senate Administration for Urban Development and the Environment.

#### *Scharounstrasse and Herbert-von-Karajan-Strasse*

The two streets, with their four lanes and a middle strip, today curve around the Chamber Music Hall and Philharmonie to connect Tiergartenstrasse with Potsdamer Strasse. The traffic areas are a planning space of the Senate Administration for Urban Development and the Environment's 2014 open space concept for the Kulturforum (see B.4).



*Aerial view of the Piazzetta  
On the left the Art Library and Museum of Prints and Drawings, behind them the temporary exhibition galleries  
on the right the Museum of Decorative Arts, National Museums in Berlin  
Illustration: Senatsverwaltung für Stadtentwicklung und Umwelt*

#### *Open area at Potsdamer Strasse*

The central open space at the Kulturforum between the Neue Nationalgalerie and the Chamber Music Hall essentially corresponds to the narrower competition area. It is circumscribed by the traffic spaces of Potsdamer Strasse, Sigismundstrasse, Matthäikirchplatz and Scharounstrasse. The area is conceived as a temporary design with a self-binding gravel surface and is characterised by a great number of sculptures, individual trees, a larger clump of (robinia) trees with seating in the southwest and a plane tree (listed natural monument). A grass strip borders the area along Potsdamer Strasse and at the north. The height difference towards Potsdamer Strasse is compensated by a broad wall made of artificial stone. Shrubby oleaster plantings separate the open space from Scharounstrasse in the north.

#### *Open space at the New Berlin State Library*

Parking spaces and access roads located north of the library's main entrance have been planted with individual trees and hedges in shrub beds. In the south is a green space that was originally intended as a garden for reading, but is instead more often used for breaks today. The area ascending to the street in three steps was conceived as a "lookout point" across the "valley" of Potsdamer Strasse to the planned guest house and provides a certain amount of screening from the street.

#### *Potsdamer Strasse*

Today, Potsdamer Strasse leads from Potsdamer Platz across the Landwehr Canal as an important north-south connection to the Schöneberg district, where it merges with Hauptstrasse. In the 1960s, it was shifted to the west from its historic course in the Kulturforum area, where it has six lanes (including bus lanes) with a broad, planted middle strip, cycle lanes and pedestrian areas today. The width of the road between the cycle lanes is approx. 30 m here. A tram line along the middle strip is envisaged for the future.

#### *Sigismundstrasse*

Sigismundstrasse is essentially an integral part of the developments in the second of the 19th century. It connects Potsdamer Strasse and Stauffenbergstrasse.

### B.3.6 Listed monuments and ensembles

A portion of the Kulturforum is a listed ensemble, which embraces the following architectural monuments:

- Neue Nationalgalerie
- New Berlin State Library
- Philharmonie
- St. Matthew's Church



Monument map  
Illustration:  
Senatsverwaltung für  
Stadtentwicklung und  
Umwelt

## **B.4 Plans for the Kulturforum**

### **B.4.1 Plans for a complete refurbishment of the Neue Nationalgalerie**

After an assessment of the structural and technical damage and defects, a complete refurbishment befitting a monument was decided in March 2011, which will include an elimination of the safety risks, structural damage and their causes, and a restoration of the Neue Nationalgalerie's original utilisation options. The refurbishment will additionally include the adjoining exterior space between Reichpietschufer, Potsdamer and Sigismundstrasse, as well as the private road west of the Neue Nationalgalerie. Under the motto "as much Mies as possible", the concept for the complete refurbishment was then elaborated from mid-2012 by David Chipperfield Architects with a planning and advisory team and includes the following key points:

- The round tour of the exhibition planned by Ludwig Mies van der Rohe will be restored by moving a coat check currently situated in the northern museum corridor into an original painting depot.
- The museum shop will be relocated from the stair hall to what is currently the sculpture depot.
- The repositioning of the coat check and museum shop will ensure a symmetrical arrangement of the visitor infrastructure in the existing cubage of the floor plan.
- The depot rooms thus displaced from the core of the building will be newly positioned in the raised area on the eastern side underneath the terrace.
- The previously non-existent barrier-free access will be provided.
- Socialising spaces, staff rooms and storerooms will be adjusted to the needs of today.
- An air-conditioned exhibition preparation will be created to enable international lending activities.
- The restructuring of the functional areas will result in an optimisation of the internal routes and adapt them to the requirements.

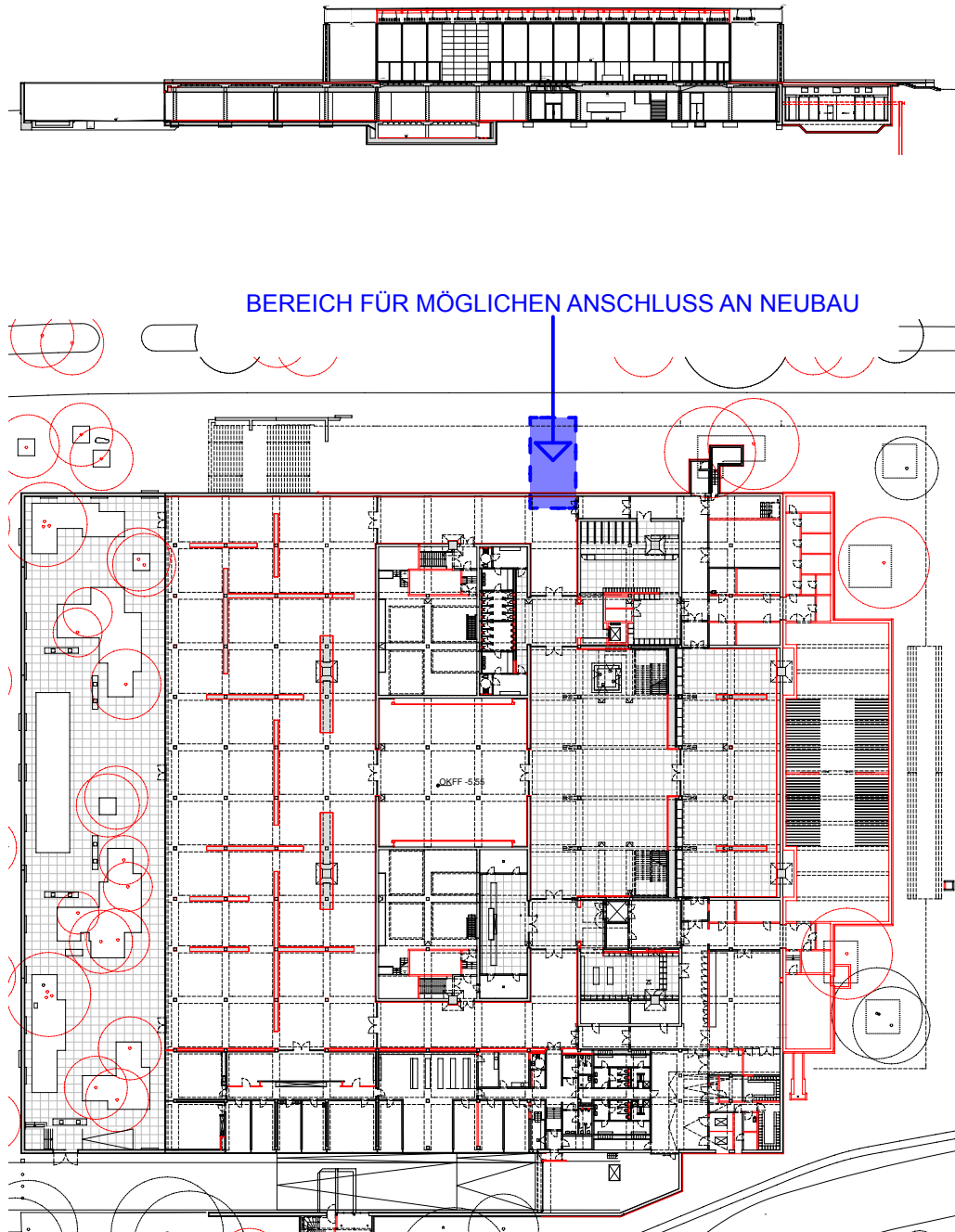
The elimination of safety risks, damage and defects in the fabric calls for a complete structural and technical overhaul of the following building areas and components:

- Refurbishment of the inner reinforced concrete core
- High-quality and/or robust components such as granite dimension stone slabs, doors, steel sections, marble slabs will be taken out, restored, toughened up and put back in again.
- The steel construction will be adapted in a monument-compatible manner, however, to enable a better compensation of deformations.
- The installation of new glazing that conforms with the stringent safety requirements for museum operations will be undertaken in the original outsize formats.
- The condensation will be reduced by an optimisation of technical facilities and a seasonally adjusted use of the building.
- The HVACR systems will be fundamentally reconditioned while reusing the monument-relevant installations such as ventilation grilles and luminaires.
- In the course of the complete overhaul, components will need to be adapted to current building code requirements, directives and guidelines.

The area for reconditioning the outdoor facilities has been expanded beyond the confines of the building to the Reichpietschufer river bank and western link road. Detailed overall concepts have been elaborated for this:

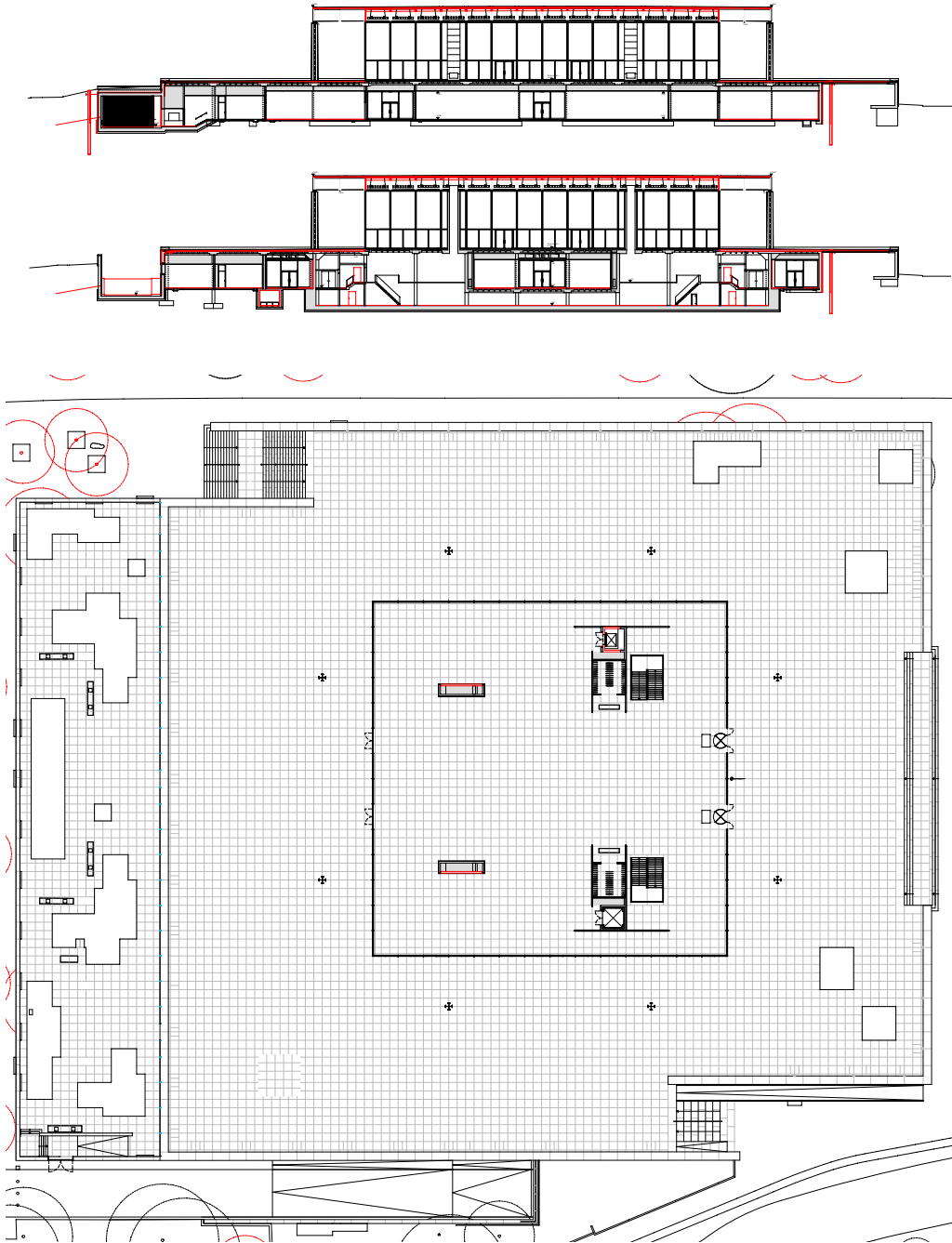
- Overall concept for the sculpture garden
- Overall concept for the terrace with walking areas in Sigismundstrasse, Potsdamer Strasse, Reichpietschufer
- Overall Overall concept for the green space at Reichpietschufer
- Overall Guiding principle for the ("nameless") private road

After the closure of the Neue Nationalgalerie on 31/12/2014, the clearing-out phase for the building was started, which will take about one year and also involve an evacuation of the more than 1,400 paintings and sculptures. This will be followed by the main constructional activities over several years.



*Neue Nationalgalerie, renovation plans, David Chipperfield Architects  
Cross section in west–east direction  
Ground plan of the lower level*





Neue Nationalgalerie, renovation plans, David Chipperfield Architects  
Cross sections in north-south direction  
Upper floor plan

#### **B.4.2 Open space concept for the Kulturforum in 2014**

At the behest of the Berlin House of Representatives, the Senate Administration for Urban Development has revised the master plan passed in 2006 for the further development of the Kulturforum. A key basis for this was the open space concept elaborated by landscape architects Valentien + Valentien which had won the 1998 competition and been revised since 2010 following an intensive workshop process. In February 2010, this design was met with broad approval in the discussion with local residents and in a citizens' workshop. The revised open space concept is now in hand as a coordinated conceptual design and approved construction planning document. The still provided structural development potentials have been adapted to this open space concept. The concept by landscape architects Valentien + Valentien rearranges the site and stages important visual and routing relationships between the cultural institutions. It also provides for better orientation with respect to their entrance areas. The utilisation potentials are to be improved and the spaces rendered usable for lingering and for events. Although the design described below takes the potential construction area for a museum into account, it is still based on the existing urban space without development on a possible construction field. It is intended to adapt this design to the extent required by the result of the competition for the new museum building.

Implementation of the concept has been started in 2014 in the area around the T4 memorial and information site north of the Philharmonie. Since October 2015 the eastern surroundings of the Philharmonie are being reconfigured. Completion is planned for the summer of 2016. Beginning in summer 2016, Herbert-von-Karajan-Strasse will be rebuilt.

##### *Northern area*

On the basis of the design competition for a memorial and information area dedicated to the victims of National Socialist "euthanasia" murders, to be placed at the location of their central planning office at Tiergartenstrasse 4 in Berlin (T4), the joint competition entry by Ursula Wilms, Nikolaus Koliusis and Heinz W. Hallmann was realised in 2014 along with first elements of the open space concept for the Kulturforum, which involved a redesign of the immediate environs in accordance with the Valentien + Valentien design. The Philharmonic Garden is to be rehabilitated and/or reconstructed in keeping with monument preservation concerns.



*Open space concept  
Section including the central open space, Scharounplatz square and areas around the Philharmonie  
Illustration: Valentien + Valentien 2014*

*(current planning status before the competition procedure described here)*

The Philharmonic Garden is to be rehabilitated and/or reconstructed in keeping with monument preservation concerns.

The Philharmonie will be provided with an adequate eastern entrance towards Potsdamer Strasse. A generous square that opens up to the east and the surrounding green areas are to constitute an attractive exterior foyer for the culture location.

Herbert-von-Karajan-Strasse will be reduced to the functionally required width. Parking spaces for visitors with restricted mobility will be created along the street, as well as an adequate number of taxi stands. The western surroundings of the Philharmonie will be opened up by dismantling the eastern lane of Herbert-von-Karajan-Strasse. Generous lawns will structure the areas around the buildings. The historic entrance areas are being emphasised.

Scharounstrasse in its current form will be eliminated and reconfigured into a square, which corresponds to the forecourt of the Philharmonie in its form and material and restages the view of the State Museums at the Piazzetta. This will create a spatial centre and cross-connection for the Kulturforum. Closing Scharounstrasse is part of the strategy for reducing private transport and parking throughout the entire area, Bus line 200, which is very popular amongst tourists, will be going across the square and also be provided with a stop here.

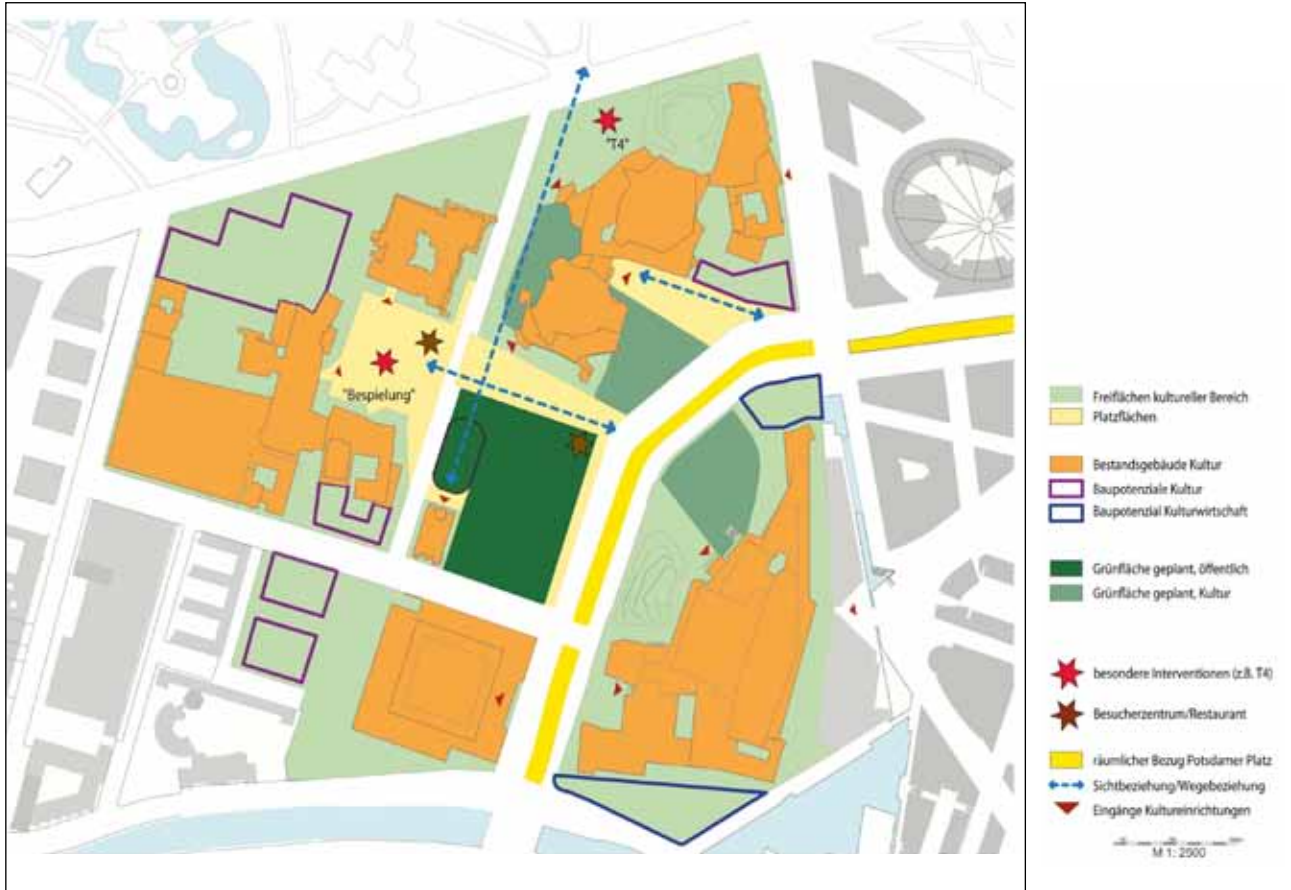
To improve the connection to the eastern side of Potsdamer Strasse, an additional traffic light shall be installed adjacent to Scharounplatz.

The existing flight of steps to the Piazzetta will be fundamentally revised. The new open staircase will be composed of functional steps and steps for sitting down, broken up by two "balconies".

#### *Southern area*

In the western section of the church square, the road coming from the north will be continued and a connection to Sigismundstrasse created. A reduction of the road width will enable the provision of a footpath at St. Matthew's Church and of ranking spaces in the area of the historic roundel for taxis to pull up at the Philharmonie.

The traffic around St. Matthew's Church will be abolished. The roundel is to remain as a historic "trace". The area is rendered accessible by footpaths and a paved forecourt at the main stairway of the Stüler building.



Structural concept from 2011  
 Illustration: Senatsverwaltung für Stadtentwicklung und Umwelt

### **B.4.3 Further plans**

#### *Extension area at Sigismundstrasse*

An area north of Sigismundstrasse is earmarked as an extension area for the Museum of Prints and Drawings and for the Art Library. First development studies show an angular structure that adjoins the Art Library and picks up the building line of the Picture Gallery at Sigismundstrasse.

#### *Extension area at Tiergartenstrasse*

A new building is to be provided for the Museum of European Cultures on a construction field at Tiergartenstrasse adjoining the foyer/special exhibition halls, as a replacement for its current peripheral location in Dahlem.

#### *Rooftop addition to Hitzigallee/Sigismundstrasse housing development*

In conjunction with the marketing of the residential building on Hitzigallee at the corner of Sigismundstrasse, the building height will be increased by one storey.

#### *Potsdamer Strasse tram line*

The Senate Administration for Urban Development and the Environment is currently pursuing a concept for providing a tram line from Alexanderplatz to the Kulturforum as a longer-term plan. This would be routed along the middle strip of Potsdamer Strasse and directly pass by the competition area.

#### *Extension building for the Berlin Philharmonic orchestra*

Based on the master plan for the Kulturforum passed by the Senate, the Berlin Philharmonic Foundation is planning an extension for the Philharmonie building at the Kulturforum. The construction volume is to adjoin the new eastern entrance area from the north (see B.5.2, Sub-area 2) and needs to be clearly subordinated to the Philharmonie building in architectural terms. The plans include musicians' rooms with approx. 1,000 m<sup>2</sup>, a rehearsal hall with approx. 300 m<sup>2</sup>, and an administrative area with approx. 600 m<sup>2</sup> of usable floor space. Also planned are required archive rooms of approx. 1,500 m<sup>2</sup> and a catering facility (see Document 08, Philharmonie extension building, 2008 design studies).

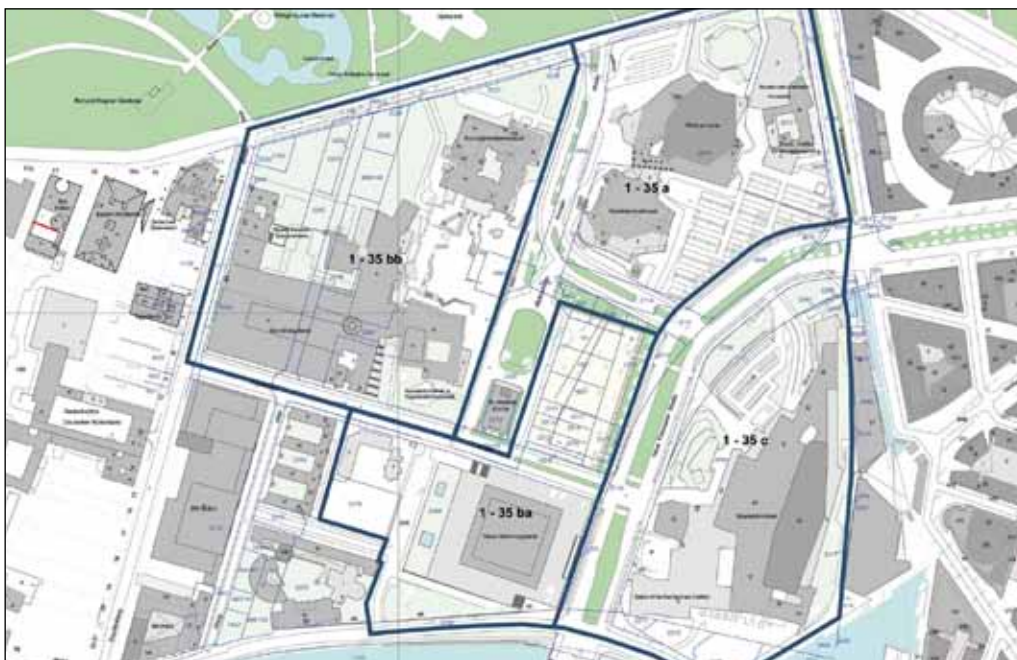
#### *Visitors' centre*

The State of Berlin intends to build a visitors' centre in the vicinity of the competition area and incorporating the outcome of the procedure described here.

## B.5 Planning regulations in the competition area

In parallel to the procedure described here, the Senate Administration for Urban Development and the Environment is also pursuing development plan procedure 1-35ba, which encompasses the construction field. This is to be further elaborated in parallel to the findings of the procedure described here and the procedures to follow, and provide building rights for the Museum of the 20th Century at the Kulturforum. Binding site plan (B-Plan) 1-35ba has already been subjected to early involvement of the public and public interest parties (31 August to 25 September 2015). The primary involvement of the public interest parties is taking place simultaneously with the preparations for conducting this competition. The information given in the land use plan differs slightly from that contained in this competition brief. For the purposes of this competition, the information contained in the competition brief shall prevail.

Binding site plan 1-35a (see competition documents) covers the adjacent area to the north, embracing the area of the Philharmonie, Scharounplatz and St. Matthew's Church with its surroundings. Binding site plan 1-35a has undergone disclosure (involvement of the public) in the period from 7 March to 7 April 2016. The approval for formal adoption of the binding site plan is expected from the Berlin House of Representatives (Abgeordnetenhaus) in the summer of 2016. Extensions to the area covered by binding site plan 1-35ba are possible even after binding site plan 1-35a has been adopted.







# Part C

## Task formulation



## C.1 Preamble

*"Today's museum is a place where questions are asked about society. It is a place of lively dialogue, a place that allows us to experience the creative potential of a specific time – for a broad section of the public, with reference to contemporary realms of experience. For it to be so, the museum must continually reinvent itself. It is many things at once: retrospective and prospective, poetic, experimental, social, emotional, and independent."*

*Udo Kittelmann, Director of the National Gallery, National Museums in Berlin*

*"I am thinking of a complex superstring museum with at least eleven dimensions: the classic 'white cube' with straight walls, as well as the black box for video art; chapels, dream departments, gardens, house museums, labs, media museums, mobile museums, contemporary museums, artists museums, and anti-museums."*

*Hans-Ulrich Obrist, Artistic Director of the Serpentine Galleries in London*

The competition concerns the architectural design of the Museum of the 20th Century at the Kulturforum in Berlin. The competition task involves the interior and exterior appearance of the building, its spatial organisation and also its landscape architectural integration for the sake of establishing a link between the museum and the urban space. In the Museum of the 20th Century, the Nationalgalerie's internationally important holdings of 20th century art and the Marx, Pietzsch and Marzona Collections along with works from the Museum of Prints and Drawings and the Art Library's museum collections will be jointly exhibited for the first time. The Neue Nationalgalerie, which was designed by Ludwig Mies van der Rohe and a new museum building to be developed >>> The new building and the already existing Neue Nationalgalerie, which was designed by Ludwig Mies van der Rohe and opened in 1968, will, as a result, constitute a firmly circumscribed unity. An underground connection shall make it possible to complete a round tour starting from art of the early 1900s through to the developments at the end of the 20th century – or in reverse. Both houses -the Mies van der Rohe building and the new one – can meanwhile be experienced as separate entities, each with its own entrances, own functional areas and identity of its own. A focal point in the new building will be on art from the second half of the 20th century.

Inherent in the building task is the challenge of revitalising the very idea of an art museum, and of elaborating upon it. What is sought is a building that takes account of the changed identity of the museum in our present day, thus enabling a distinctly contemporary reflection of the past. An art museum should be – in its programme and its architecture – a place of encounter and confrontation.

The act of intensely experiencing original works of art will remain at the heart of the museum, and in the digital age this actually gains special significance. In addition to the art experience comes the integration of cultural and socio-historical contexts. A retrospective survey of the complex developments in art during the 20th century is therefore provided not in fixed-scope permanent exhibitions, but in regularly changing, themed presentations. Archive material and documentation broaden and enhance the experience of art and the discourse surrounding it, as do historical works of music and cinema, or live performances such as artistic re-enactments. It should be possible for participatory events, talks, and public discussions on current topics to be held in the exhibition spaces, in close proximity to the works of art. There should also be areas for interaction, information and reading that allow visitors time for reflection, for play-based learning, or simply to a break. Overall, the new building will offer a means of refining the concept proposed by Alexander Dörner (Hanover, 1958) of a "living museum": a museum that remains active and up to date because it allows the art of the 20th century to be approached in an open and lively manner.

The new building could revive and expand the interconnections that already exist at the Kulturforum as a location for culture and science: for instance, the relationships between art, on the one hand, and literature (Berlin State Library), music (Philharmonie), design (Museum of Decorative Arts), and the history of film (Arsenal – Institute for Film and Video Art) on the other, as well as to social history (Social Science Centre), world cultural history (Ibero-American Institute) and classical art history (Gemäldegalerie).

Of particular importance for the architectural design is that the art of the 20th century differs markedly from that of previous epochs. It is most of all informed by great ruptures and extremes, attributable for example to the two world wars and the Holocaust. At the same time, the art after 1960 is characterised by a great openness and delight in experimentation. Accordingly, the Museum of the 20th Century is also meant to be a place of contradiction, of irritation and nonconformity. The overlapping of different media and genres and advancement towards an intermedial understanding of art in the latter half of the 20th century call for variance and various spatial dispositions. The rich and varied history of museum presentation in practice during the 20th century – including the classic gallery, the salon, the white cube and the black box as well as the archive and the laboratory – could serve as inspiration for endowing spaces with different characters. The design of the new building should make use of these basic aspects of 20th-century artistic practice and exhibition technique in achieving its architectural impact.

The architecture that is fundamentally expected is ideally suited for presenting and viewing art, and for communicating its values. The art experience should already start in all its intensity upon entering the building, for instance by designing the foyer so that, besides containing the traditional functional areas, it presents art in an open space and affords initial glimpses of the exhibitions. Sight lines to the various exhibition spaces are to arise time and again across all levels and functions of the building. Also desirable are visual relationships from the inside to the outside, to the urban context of the Kulturforum and Potsdamer Platz.

The Museum of the 20th Century shall be a place of encounter for a broad, heterogeneous public – explicitly not limited to a so-called art audience. The Museum of the 20th Century is to become an identity-forming location for a plural and tolerant society of the 21st century in the sense of recollection and self-questioning. Berlin has been regarded as a metropolis of libertarian, urban attitudes to life since the early years of the 20th century. Ever since the fall of the wall, the city has exerted an almost magical attraction on young people from all around the world. This open attitude is to be reflected in the architectural language of the new building, as much as in the design of the adjoining outdoor spaces.

## **C.2 Architecture, internal organisation, room programme**

### **C.2.1 Architecture**

The Museum of the 20th Century is intended to augment the famous architectural ensemble at the Kulturforum with an autonomous, contemporary landmark. This can equally well be a striking freestanding building or a complex composed of different building volumes. Rather than architectural thresholds, plinths, or imposing flights of steps, the preference is for a free, inviting gesture that characterises both the exterior and the interior. The aspiration of the museum, coming from the art, of being an open and tolerant place, but also a place of provocation and nonconformity, should be reflected in the design of the building and its spaces.

More than two floors above ground are certainly conceivable. Preferably, only one basement level should be used as an area for exhibitions and public activities. In general, museum spaces that are underground offer much lower quality in terms of presentation and visitor enjoyment. Furthermore, visual links from inside to the immediate surroundings in the city are explicitly desired. It is also preferable that the central entrance foyer with its ticket sales area be accessible from outside when approaching from different directions.

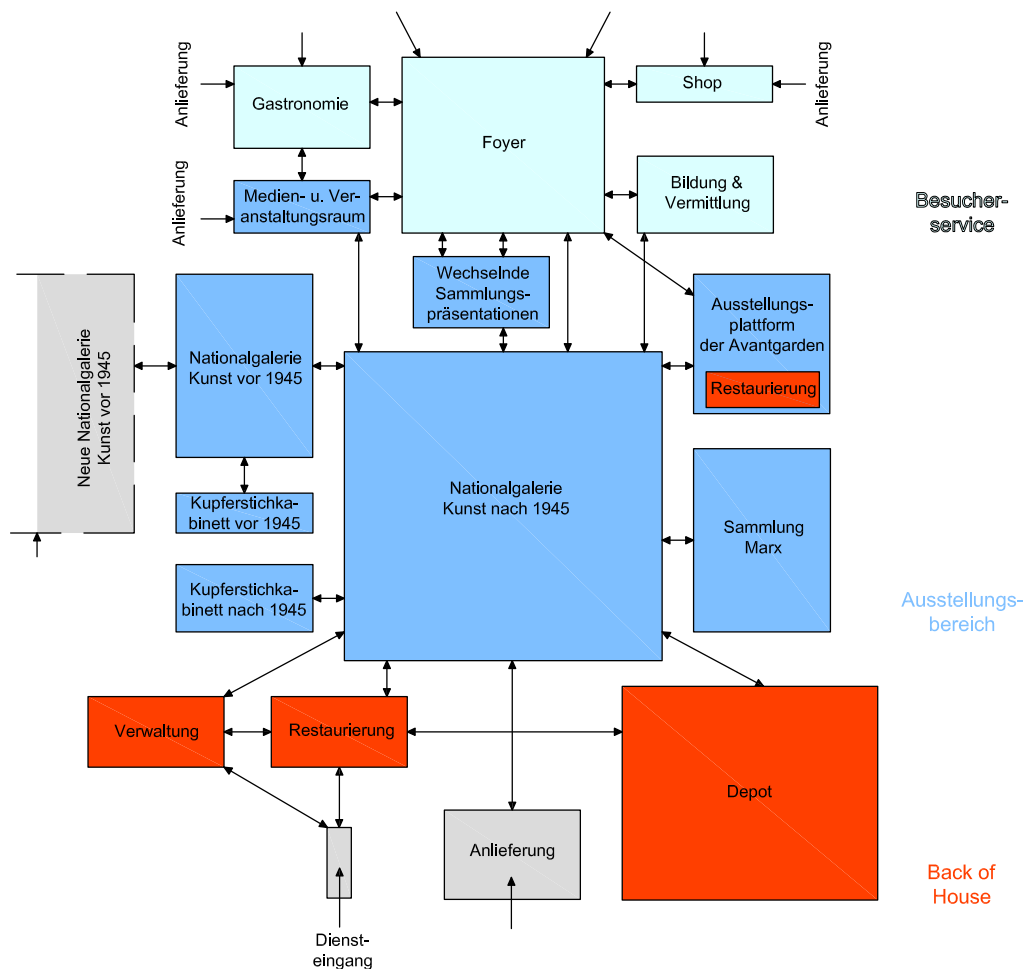
The room programme should be accommodated within the central competition area.

The expanded competition area in the south may be used solely for establishing the underground connection to the Neue Nationalgalerie. With reference to the time frame set out in the feasibility study (from 2027 onwards), it is not possible to accommodate parts of the room programme in this area.

Any parts of the proposed building that extend beyond the northern border of the competition area into the optional area must take account of the design for the open space of Scharounplatz, which is still due to be implemented. In particular, the square's functionality as a space connecting the National Museums on the Piazzetta with the State Library – and as a venue for events – must be guaranteed. Buildings that cover a significant portion of the optional area are expressly not desired, and it is not possible to build beneath the surface of the public square.

### C.2.2 Internal organisation / room programme

The Museum of the 20th Century ought to enhance and further develop the idea of an art museum that embodies the spirit of our time. This aim should be reflected in the museum's internal organisation and in its room programme. Many art museums are characterised by strict divisions between exhibition spaces and reading rooms, between collection and archive, between art and non-art. In the new building, by contrast, the immediate art experience and the in-depth exploration of art ought to be closely intertwined, so that art areas are closely coupled with non-art areas.



Function diagram  
 Museum of  
 the 20th Century  
 (not a spatially  
 geographic depiction)

As soon as one enters the building, the art experience ought to start in all its intensity. In addition to accommodating its standard functions, the foyer should therefore also serve as an open space for artistic interventions or works and allow glimpses into the exhibition spaces. Besides giving access to the various presentations of the collection, the foyer should be directly connected to the catering area, the museum shop, the media and event space, and a section of the education and art appreciation area.

The largest areas of the new building are reserved exclusively for presenting art from the collection and elsewhere. The exhibition areas are complemented by three central zones: the service areas, the administrative areas and the connection to the Neue Nationalgalerie, which is conceived additionally as an exhibition space. The service areas are publicly accessible areas such as the foyer, catering, shop, media and event space, as well as rooms for education and communication, all of which are to be located on the ground floor. It is essential that the administration, restoration, and delivery areas, which are not public, are very well connected to the exhibition spaces. The administration area and the Nationalgalerie restoration area are to be treated as a unit, whereas the restoration areas of the Art Library and the Museum of Prints and Drawings should be situated in the vicinity of the respective exhibition areas. The depot should be connected to the exhibition levels and restoration section by lift for transporting objects. The physical connection to the Neue Nationalgalerie should be designed as an exhibition space rather than a tunnel-like passage.

The planned connection's location between the new building and the Neue Nationalgalerie suggests that on the first floor of the basement, at the same level as the connection, the display could consist primarily of art dating from before 1945 and early post-war art from after 1945. Thematically, this would be a logical continuation of the exhibition of pre-1945 art in the basement of the Neue Nationalgalerie. The first floor of the basement should also contain the 200 m<sup>2</sup> exhibition space of the Museum of Prints and Drawings, which will mainly show works of early modernism. It would make sense for some of the rooms for post-1960 media art to be housed on the first basement level. The second basement level should not be accessible to the public, but be reserved for the depot and – as far as possible – other functions on the technical side of operations. In addition to the administrative offices, the upper floors should contain the remaining exhibition spaces, in particular spacious rooms for the large works dating from after 1960, which often have the character of an installation.

Care should always be taken that the internal circulation allows interplay between experiencing art (seeing, marvelling, wondering, being stimulated, participating, responding...) and daily life (meeting, conversing, thinking, reading, playing, advising). Of special importance in this respect are the rest and contemplation zones as well as the socialising and meeting places, in which acts and activities are possible in the context



	Raumbezeichnung	Raumfläche nach DIN 277 in m2
<b>1. Ausstellung</b>		
	Nutzfläche NF 1-6	9.230
	Nutzfläche NF 1-7	9.690
	Nutzfläche + Verkehrsfläche (NF + VF)	11.630
	Netto-Grundfläche (NF + VF + TF)	13.370
<b>2. Besucherservice</b>		
	Nutzfläche NF 1-6	1.371
	Nutzfläche NF 1-7	1.571
	Nutzfläche + Verkehrsfläche (NF + VF)	2.361
	Netto-Grundfläche (NF + VF + TF)	2.751
<b>3. wissenschaftliche Verwaltung</b>		
	Nutzfläche NF 1-6	377
	Nutzfläche NF 1-7	432
	Nutzfläche + Verkehrsfläche (NF + VF)	542
	Netto-Grundfläche (NF + VF + TF)	602
<b>4. Depots</b>		
	Nutzfläche NF 1-6	2.000
	Nutzfläche NF 1-7	2.100
	Nutzfläche + Verkehrsfläche (NF + VF)	2.630
	Netto-Grundfläche (NF + VF + TF)	3.010
<b>5. Restaurierung</b>		
	Nutzfläche NF 1-6	565
	Nutzfläche NF 1-7	625
	Nutzfläche + Verkehrsfläche (NF + VF)	785
	Netto-Grundfläche (NF + VF + TF)	895
<b>6. Anlieferung zentral</b>		
	Nutzfläche NF 1-6	308
	Nutzfläche NF 1-7	338
	Nutzfläche + Verkehrsfläche (NF + VF)	568
	Netto-Grundfläche (NF + VF + TF)	628
<b>7. Betrieb Gebäude</b>		
	Nutzfläche NF 1-6	435
	Nutzfläche NF 1-7	662
	Nutzfläche + Verkehrsfläche (NF + VF)	832
	Netto-Grundfläche (NF + VF + TF)	942
	Gesamtnutzfläche NF 1-6	14.286
	Gesamtnutzfläche NF 1-7	15.418
	Gesamt Nutzfläche + Verkehrsfläche (NF + VF)	19.348
	Gesamt Netto-Grundfläche (NF + VF + TF)	22.198
	Konstruktionsfläche (20% psch)	4.440
	Bruttogrundfläche (BGF)	26.638

**Summary room schedule** (for the complete room schedule, see Annex A 13)  
with classification as per DIN 277

*A Required usable floor area NF 1–6 (as per Room Programme, Annex A.13)*  
*B Usable floor area NF (NF 1–6 plus NF 7 (determined on the basis of empirical values))*  
*C Circulation area VF (dependent on concept, determined on the basis of empirical values)*  
*D Ancillary area for services TF (dependent on concept, determined on the basis of empirical values)*

*Net floor area NGF/NFA (dependent on concept, determined from sum of A–D)*

*E Construction floor area (dependent on concept, 20% of NFA, determined on the basis of empirical values)*

*Gross external floor areas BGF/GEA (dependent on concept, determined from sum of A–E)*

of art. It should be possible to experience art and explore the visual arts in the greatest possible variety of ways in the new building. This should not be achieved by discounting the specific functional requirements for individual rooms. A foyer remains a reception space for visitors from all over the world. Equally, the exhibition halls must comply with internationally accepted conservation requirements. While they should have clear basic proportions, changes of impression (e.g. floor coverings), atmosphere and room format are highly desirable, because these are suitable for an up-to-date, multi-perspectival appraisal of the art of the 20th century.

The use of long corridors and imposing flights of stairs that create wide gaps between the exhibition spaces should be avoided. The circulation system should demonstrate an open, art-oriented approach that encourages individual choices of route and modes of perception.

The room programme included in the annex contains detailed information on the determined floor space requirements of the usage areas, the room heights, climatic requirements, requirements for artificial or natural light, and the location of the rooms and areas within the building.

### **C.2.3 Exhibition areas**

#### *General*

A total of 9,230 m<sup>2</sup> exhibition space is available for presenting 20th century art in the Museum of the 20th Century. Over and beyond this, other areas such as the foyer, outdoor space or terraces also need to be understood as areas for presenting artworks. In particular in the outdoor space, exhibition or interaction areas for sculptures, filmic and media-based installations, and performatively conceived artworks would be meaningful and desirable.

The exhibition rooms inside should, in terms of their basic structure, be laid out as clearly defined, fixed spatial volumes. At the same time they should offer the greatest possible flexibility in terms of display for future exhibitions within the fixed spaces. In principle it should be technically feasible to subdivide the spaces, also with regard to controlling the interior climate (by using movable partition screens or temporary architectural elements, for instance) but this is not within the scope of the task at hand. Any architectural elements of the interior design will be produced subsequently, during the building's operational phase, by the designers of the exhibition concerned. The requirement is rather for fixed basic spaces that are sophisticated and stimulating while allowing artists and curators sufficient freedom in using them for exhibitions. The larger rooms (100 m<sup>2</sup> up to 800 m<sup>2</sup>) can be divided subsequently with temporary partition screens and wall

systems – preferably reusable ones – while the smaller rooms (min. 60 m<sup>2</sup> up to 100 m<sup>2</sup>) will usually be treated as indivisible units.

The entire spatial arrangement should make it possible to follow a varied route that not only provides orientation regarding the overall context of the collection but also renders individual thematic complexes legible. It must be emphasised that there should be no explicit round tour. Rather, there should be many paths and single avenues through the exhibition spaces available for individual selection. The future connection between the Neue Nationalgalerie and the new building also plays an important role in this, in that it will permit a continuous presentation and coherent perception of the holdings from the collection. The circulation paths between the exhibition spaces should be kept as short as possible to enable an intensive art experience, yet they should also allow for open spaces or islands of tranquillity for the visitors to pause and reflect. These areas that are very important for the museum's vision are thus partly in the exhibition spaces and partly in the circulation spaces. Spatially interesting, diverse vistas and connections among many rooms are specifically requested. The exhibition areas ought to, on the one hand, enable an intensive art experience but, on the other hand, afford spatial freedoms for the interaction with the visitors. Thus areas with seating but no immediate contact with the art are desired, for reading and exchanges (see also C.2.4 Education & communication). A combination with the areas affording views of the outside suggests itself here.

Owing to the size and complexity of the collections, and with regard to the international operations of the museum (loans) it should be assumed that the presentation in every room is subject to frequent changes. The rooms must therefore be designed in such a way as to offer curators plenty of freedom in the display of exhibits. The exhibition rooms of the Nationalgalerie must be equally suitable for paintings, sculptures, media arts and installations. Particularly light-sensitive paper and graphic works are primarily catered to by the areas of the Art Library and the Museum of Prints and Drawings.

Given the diversity of 20th century art, the entire exhibition concourse needs to be designed as a lively alternation of larger and smaller rooms. All this bearing in mind that smaller rooms would not only be meaningful for the small-format art before 1945, but also for the writing-based concept arts of the 1960s to 1990s, for example. Variations in the ceiling heights are mandatory because of the highly varied art formats (see also Annex A.09). Square spatial proportions are to be avoided for the larger rooms.

For the exhibition areas, a changing spatial character is also desired, modelled after the ruptures and upheavals informing the art of the 20th century: changes in the light situation, in the nature of the floors, of overall looks and feels. Given the planned flexible use of the rooms for vastly different objects, it is to be kept in mind that the materials, finishes and floor coverings also permit this to a sufficient extent. The floor loading must be expected to exceed the usual level here and there.

### *Special rooms*

Besides the general exhibition spaces, a series of special rooms is also needed:

- Two extra-high rooms for sculptures and artworks of particularly tall formats. A preferably column-free room of approx. 400 m<sup>2</sup> is to be provided for various installations of the Nationalgalerie, and a second room of approx. 200 m<sup>2</sup> that must be column-free is to be provided specifically for the Joseph Beuys work "DAS KAPITAL RAUM 1970–1977".
- Two likewise high, column-free rooms of 800 m<sup>2</sup> each are meant to provide options for special presentations. One of the two is reserved for outstanding works from the Marx collection. The extraordinarily great point load of 32 tons needs to be allowed for here for Anselm Kiefer's work "Volkszählung" (Census). The second 800 m<sup>2</sup> room needs to be provided on the entrance level and intended as a hall for collection presentations that are changed at (even) shorter intervals. It should be possible to also open and operate this hall (together with the foyer) independently from the remaining exhibition areas.
- Also to be provided near the entrance area is a media and event room of at least 300 m<sup>2</sup>, which shall serve the presentation of digital artworks as well as the restaging of time-based art media (performance, dance). This room needs to be suitable for film and video projections as well as for lecture events, that is to say, it requires blackout options and must have very good acoustics. Because it is meant to be used flexibly, this room should be able to be used outside of the ordinary opening hours and independent of other museum operations. This media and event space must offer flexibly deployable seating for about 200 people as well as a podium area that can be set up in variable ways. In addition, a direct connection to the catering area – or at least a route that is as short as possible – is desirable.
- An acoustically shielded room for music needs to be provided within the route through the collection. This room is to enable visitors to select and listen to important musical works of the modern era as references to the art of the 20th century.
- The exhibition platform will most notably serve to make the art and media collections of the Art Library accessible to the public for the very first time, in the context of the Museum of the 20th Century, casting the visitor in the role of a researcher. The focus here is on participation, on actively shaping and on sharing the experience. The

exhibition platform with display depot (Schaudepot) is therefore distinguished by its laboratory character. It consists of two functional spaces: exhibition area (400 m<sup>2</sup>) and display depot (400 m<sup>2</sup>). These are meant to be interconnected visually and/or in their architectural design. The exhibition platform is on the hand to be architecturally legible as an independent area, but on the other hand also integrated in the overall route.

In contrast to the other exhibition areas, the platform calls for the development of an easily mountable and dismountable exhibition architecture that facilitates curatorial changes or the replacement of conservationally sensitive objects (every three to four months) without great constructional or personnel requirements. Basically required is a flexible room structure which permits paper-based museum presentations in a cabinet format as well as larger museum exhibitions in combination with paintings, sculptures and craft objects. Here, relaxation areas with sitting and reading opportunities for individual, in-depth engagement and open areas for discussion and exchange in groups have to be incorporated (possibly integrated into the circulation spaces). The display depot forms an independent, self-contained area of the platform. This area not only needs to be in the immediate vicinity of the exhibition areas, but also in direct connection to the restoration main workshop of the Art Library and – inasmuch as possible – also to the delivery area (art transport). Direct access is to be provided from the main workshop of the Art Library to the display depot.

- Another special section is formed by the exhibition areas of the Museum of Prints and Drawings. The extensive holdings of 20th century art give rise to a division into two exhibition spaces: An area of approx. 200 m<sup>2</sup> is earmarked for the works of early modernism and hence needs to be situated in the vicinity of the Nationalgalerie's collection of early modernism, near the Pietzsch Collection and the art of the 1940s and 1950s – presumably in the first basement level. The second, approx. 300 m<sup>2</sup> room should primarily serve the presentation of art from the latter half of the 20th century – with the attendant spatial correspondence to the Nationalgalerie's collection presentation, and should consequently tend to be located at the ground level or on the upper floors. Both exhibition areas will be experienced as special rooms for art on paper and its medial and conservational specifics in terms of the lighting, internal variability, colour scheme, etc. Perfect complements to the works held by the Nationalgalerie and Art Library arise in many areas. Hence the two exhibition areas of the Museum of Prints and Drawings are to be incorporated into the exhibition route in a central position so that cooperative projects are also possible.

### *Technology and Light*

In the exhibition spaces, the visibility of the building services (such as extensive air-conditioning systems in the walls, floor and ceiling, or power outlets) should recede into the background for the benefit of the art. Some of the collection rooms for art after 1945 need to be designed in a manner ensuring that large-scale video and film projections are possible, as well as multiple projections in space.

In these rooms, electrical power outlets are to be provided in the floor or near to the junction between wall and floor, so as to avoid unsightly cable runs on the walls. Ventilation grilles running along the room's edges are to be avoided as many artworks are located at the transition from wall to floor and any ventilation grilles located there would compromise or prevent their installation.

The art-free areas should primarily be daylight-lit. In the transitional or mixed-use zones (circulation space), natural lighting via a rooflight or sidelight is desirable, which should however provide for optional shading. This would provide the interior with a link to the exterior space as well as a sense of the season, the time of day, and the weather outdoors. Views outside from art-free areas and circulation spaces onto the urban landscape of the Kulturforum are expressly desired. On the two basement levels too, in particular the first basement level, which will be used as exhibition space, it is desirable for daylight (with optional shading) to be provided at certain points via ceiling cut-outs.

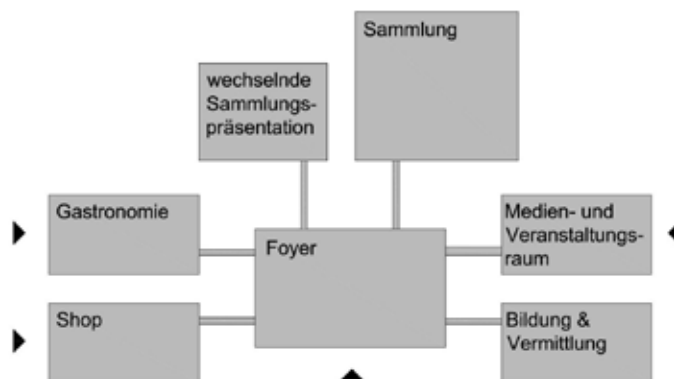
The exhibition areas should, however, be provided with adjustable lighting or glazed areas with shading in order to ensure the greatest possible flexibility in presenting works of art and to meet the conservation standards for the exhibits. It must be possible to show works of art at low Lux values (for example at 50 Lux) in most if not all of the exhibition space. To enable a flexible use of the rooms, each of the exhibition spaces should be provided with a grid system of lighting tracks for downlights and a system of hanging points for the ability to suspend objects and projectors from the ceiling.

### C.2.4 Visitor services

#### Foyer

Besides the exhibition areas for the collection, major importance is also accorded to the foyer of the new building. It defines the transition from the urban space into the museum space. At the same time, the foyer acts as a free communication space for the visitors and as a distributor for the various areas (collections, hall for changing collection presentations, multifunctional media and event room, exhibition platform, restaurant/cafe and museum shop). The functional areas of the foyer include six ticket and information counter positions, a counter to simultaneously serve up to four persons receiving audio guides / guide systems, a coat check for 2,700 visitors, and lockers (the latter could, at least in part, possibly be located in the first basement level). Over and beyond this, the foyer area should feature areas that can serve as meeting points for groups. This calls for 10 locations catering to a simultaneous total of 10 groups of up to 25 people each. The foyer should furthermore be available for large opening events (with up to 2000 guests) and large celebrations (with more than 2,500 participants). The pupils' coat check/group coat check needs to be equipped with hooks and lockable group containers or lockers. A capacity for up to 12 simultaneous school classes must be provided, with 24 containers or lockers for the garments of 25 persons per group.

The foyer requires two independent entrances from the outside as well as two entrances into the hall for changing exhibitions, so as to enable a differentiation between individual visitors and groups as well as VIPs, and thus guarantee a smooth traffic flow whilst avoiding queues as much as possible. With regard to the rotating presentations of the collection, a separate entrance with both a coat check and a ticket desk for groups would be ideal.



Function diagram  
Visitor services

(not a spatially  
geographic depiction)

### *Catering*

The art experience should also suffuse the catering areas – be it via visual relationships and sightlines or by also positioning (light-insensitive) art there. The catering must be provided on the ground floor and feature an outdoor area. The restaurant is to be operated separately and hence also needs to be directly accessible from the outside when the museum is closed. The catering should be oriented towards a broad international audience and be able to adequately serve individuals and small groups as well as groups of up to 20 persons.

Proximity to the media and event space is desirable.

### *Museum shop*

The entrance to the museum shop / bookstore needs to be positioned in a way that also enables access to it beyond the museum's ordinary opening hours. This means that it is also lit by natural light. It must be easy to find for the visitors. Its design signature should make the museum shop fit in with the other public areas and welcome customers with an inviting, open gesture.

### *Education & art appreciation*

Education and art appreciation are key missions of the National Museums in Berlin. In terms of perspective they carry great potential for the museum, given an increasingly heterogeneous audience. This use aspect is of correspondingly great importance. For the education department of the National Museums in Berlin, a museum can become a place that is open to diverse groups in society by providing opportunities and spaces for in-depth study, sharing, discussion, action and interactive engagement with the works in the collection and their subjects in relation to social and current issues. The educational work and thus the engagement with the public should be evident within the overall context of the museum. The design of the spaces should encourage people to come into contact and communicate.



Thematic workshops tie a visit to the exhibition with artistic/practical activity in the workrooms. A diverse, bookable selection of workshops that is directed in particular at school classes will be conceived for the collection holdings and changing collection presentations. In addition, project days and project weeks involving artistic productions will be held with school classes. One-day and multi-day art workshops for children, families and adolescents will furthermore be available on all weekends and during all school holidays. It must be possible to hold two workshops for school classes or other groups simultaneously, which is why two equally sized rooms are required for workshops which is why two equally sized rooms (each 100 m<sup>2</sup>) are required for workshops. The group size for school classes can reach up to 34 participants, plus 3 accompanying persons and 2 employees of the National Museums in Berlin. The rooms should have a welcoming atmosphere, ideally with natural light and windows that can be opened by hand or be equipped with suitable air conditioning. The education and art appreciation work with adults and adolescents as well as older pupils and students is focussed on multimedia seminars (photography, film, video, audio, etc.). Media rooms are required for this purpose. Here, too, it must be possible to hold two seminars simultaneously, which is why two equally sized rooms (each 70 m<sup>2</sup>) are to be provided. These workrooms and media rooms should be in close proximity to the exhibition spaces to enable a direct exchange between art appreciation and practical modes of engagement in the workrooms. A storeroom (20 m<sup>2</sup>) that is directly connected to the workrooms is required for large consumable supplies (such as, for example, stretcher frames, clay), frequently used supplies (colours, paper, etc.), tools, etc. Also required in addition to this are further storerooms that are accessible from the foyer, as well as offices and staff rooms. The offices for the academic staff of the education department should be located in the academic administration area so as to facilitate working jointly with the curators.

In addition to the aforementioned separate rooms, the Museum of the 20th Century is to be provided with four different educational areas differentiated according to user groups, which should be incorporated in the exhibition and circulation area. These areas should make the educational and art appreciation work visible to the museum's visitors. Their furnishings will go beyond the mere provision of seating for individuals to rest on and standing room for groups. They should underline the core ideas of participation, of encouraging conversation and of playful learning.

a) Children and families

Function: interaction, movement and activity, exploration of artistic techniques, materials, and ideas, in close proximity to art

b) Early childhood area

Function: interaction, movement and activity, feeling objects, material samples, in close proximity to art, space for specially crafted furniture that meets the needs of young children

These two areas should be taken account of when planning the circulation spaces, as they should lie within the circulation space – in close proximity to the works of art – and provide enough space for up to 25 people at once (30-40 m<sup>2</sup>). They only need to be moderately quiet, but they should not be full passageways (more like alcoves or bays off a room). They should also contain space for specially designed seating and for mobile material trolley/shelves in order to enable a flexible approach to working and a child-friendly atmosphere.

c) Individual visitors

Function: more in-depth information, means of study, quiet, contemplation, study of content

These areas should be accommodated in small rooms with a direct connection to the art rooms (or in spaces between the art rooms) and should provide enough space for 10-15 people (approx. 20 m<sup>2</sup>). They can be reading and/or study areas, which provide books, texts, information folders, or digital means of study.

(d) Group interaction

Function: discourse, exchange, discussion, action and interaction as well as lectures, small talks with up to 30 people

This area should be in the vicinity of the exhibition rooms or better – at least partly – integrated with them in order to encourage discussion with the exhibits in full view. One prerequisite for this is good acoustics (not reverberating) so that it is possible to work with groups of up to 30 people (floor area of approx. 40 m<sup>2</sup>). It should be physically possible to create a sociable setting, for example with a circle of chairs and a table, or seating with a table-like attachment. It should also be possible to hold lectures for small groups or discussions with input, including the projection of images. Power outlets, such as sockets in floor boxes, should be provided accordingly.

### **C.2.5 Restoration**

The main responsibilities of the restoration departments are the long-term conservation and protection of the items in the collection, as well as their scientific study. As a prerequisite for doing so, the premises need to be properly equipped and furnished to a level that meets the latest technical standards.

It is planned to staff the Museum of the 20th Century with five restorers and three restoration interns, assigned to five different groups of materials (three for the Neue Nationalgalerie, one for the Museum of Prints and Drawings and one for the Art Library). The materials groups are: paintings, sculptures, media, art on paper, books and photographs. Special allowance should be made for dealing with formats of significant size – sometimes on the scale of a room – in particular from the second half of the 20th century. Furthermore, increasingly unusual combinations of materials, as well as the use of completely new materials without any track record in respect of conservation, pose a huge challenge to conservation work.

Each of the three users of the new building – the Nationalgalerie, the Museum of Prints and Drawings and the Art Library – needs a restoration area of its own, owing to the different natures of their collections and material. The restoration facilities should be well connected to the respective exhibition areas, delivery areas and depots. All ceiling heights and doorway clearances must match the ceiling heights in the exhibition areas and depots; it must be ensured that all connecting routes are free of thresholds. All of the workshop spaces must be fully air conditioned.

The lighting conditions need to be as consistent as possible for the purposes of restoration work and colour adjustment. The workshop rooms must therefore be supplied with natural light through north-facing windows that are fitted with UV protection and glare protection and which can be blacked out completely.

### **C.2.5.1 Restoration / Nationalgalerie**

The restoration area of the Nationalgalerie should not only be easily accessible from the delivery, depot and exhibition areas, but should also be situated close to the administration level of the Nationalgalerie so as to ensure the necessary close cooperation between curators and restorers.

The restoration area of the Nationalgalerie in the Museum of the 20th Century is organised in five sections.

The largest section is that of the main workshop (clean room / archive room). This is a multifunctional working space that focuses on paintings and is designed for work to take place on multiple objects in parallel. In addition to restoring works of art, the work done here includes examining objects, producing documentation and mapping damage, as well as developing plans for future restoration and preparing works of art for exhibitions. Two water supply points with flat-bottomed basins and a water-softening system are necessary here, as well as a small, enclosed fume hood.

A second workshop space (dirty room) is provided mainly for dealing with works of sculpture. Work can take place here in parallel and includes blast-cleaning, grinding and wet work. In this workshop room, one water supply point with a flat-bottomed basin and a water-softening system is required, and in addition a wet room with a water supply, an area with an air extraction system for working with the compressor, and an electric crane for lifting large and heavy works of up to two metric tonnes in weight.

The restoration workshop for the media art of the 20th century requires no daylight. The size of the room should allow the testing of video, film and photographic slide projections with actual projection distances.

A documentation space is also to be provided. This will be used for examination using imaging methods such as UV, infra-red and x-ray, and for taking photographic records of an object's condition. The room must be lined with lead as a radiation shield.

The fifth section consists of a small office.

### **C.2.5.2 Restoration / Art Library**

Those objects from the exhibition platform of the avant-gardes that were created in the 20th century are, in many cases, composed of materials whose quality represents a problem and whose stability is greatly endangered due to their natural aging. They therefore need to receive conservation and restoration treatment in preparation for rotating presentations of the collection in the display space of the platform of the avant-

gardes, or in advance of being loaned to other institutions. Direct access between the restoration area and the exhibition platform of the avant-gardes must be provided. The following sections are needed:

The main workshop is intended for restoration and conservation work on objects in the collection (focus on books and photographs), performing prior analysis of their condition and materials, and producing photographic documentation of the objects concerned. Other work done here includes mounting and framing objects for presentation in line with conservation practice and making customised presentation aids (e.g. book cradles). In the section for laboratory/wet work – performed after examination using microscopic and imaging methods – moist and wet restoration tasks will be carried out, as well as chemical treatments (focus on books and photographs). Protective measures (laboratory equipment) and multiple water supply points are essential here. A different section is reserved for restoration measures that are associated with the generation of dirt (focus on books and photographs). So as not to endanger other objects, grinding and colouring tasks, as well as the dry cleaning of objects, are performed separately in this dedicated area. There is also a small room for an office.

### **C.2.5.3 Restoration / Museum of Prints and Drawings**

Owing to their special sensitivity, works of art on paper can only be displayed in exhibition cycles that are limited to three months. These works of art – all of which are highly sensitive and many of which are large – lie exposed while they are in the restoration area, which makes them extremely vulnerable to damage. This area must therefore be specially secured and may be entered only by personnel who have been authorised by the Museum of Prints and Drawings. The room must have a clear layout, without unnecessary internal corners or offsets in the walls.

The main workshop is intended as a multifunctional working space with a focus on conservation/restoration and the technological examination of works of art on paper. A portion of the room must be so equipped that the wet treatment of large objects is also possible (chemical-resistant laboratory bench with water supply and drainage, suitable floor covering).

Adjacent to this is the exhibition preparation section, where the technical tasks associated with works of art, such as framing, packaging, frame backing and mounting, takes place. A water supply point is needed here. The exhibition preparation section must have threshold-free access to and from the main workshop.

### **C.2.6 Scientific management**

A large part of the scientific museum work, such as the comprehensive preparation of exhibitions or the activities associated with preserving, researching and expanding the collections, is not directly visible to the public. The competence of the museum staff is especially based on the constant contact with and handling of originals. It is therefore vital that scientists can access the artworks in the exhibition spaces, restoration workshops and depot along the shortest possible route. Scientific activities involving reading and writing require daylight, views to the outside and manually operated windows. To be provided in addition to this is an adequate number of storerooms and auxiliary rooms, sanitary facilities and common rooms (tea kitchen) for the number of employees in keeping with German workplace regulations (Verordnung über Arbeitsstätten).

### **C.2.7 Depots**

The new building and Neue Nationalgalerie also form a unity where the depot areas are concerned. The holdings of the Nationalgalerie are currently scattered across various locations throughout the entire city and partly also stored in rented external depots. The new building is required to guarantee a safe, long-term and favourably priced opportunity for professionally storing and maintaining a large part of the collection. The total holdings of the Nationalgalerie from the 20th century run to approximately 4,000 works – from small object or pictures via paintings and sculptures through to expansive and room-filling works, film rooms and installations.

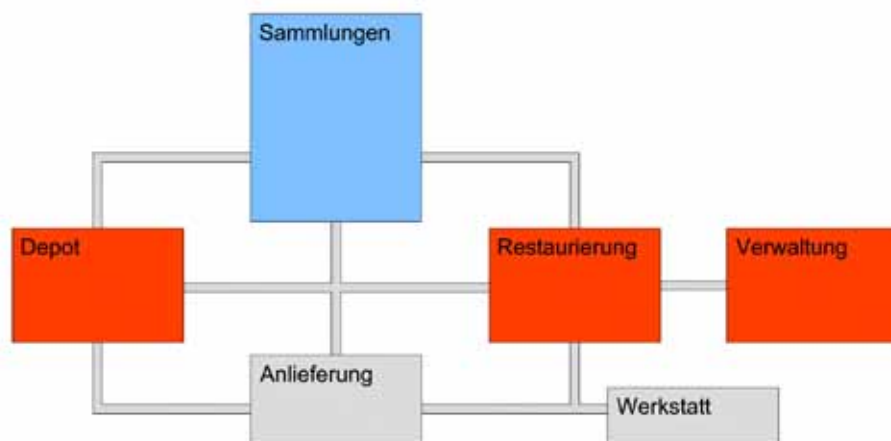
Around 1,000 works from the Nationalgalerie will be exhibited in the Neue Nationalgalerie and new building (estimate), and approximately 1,800 works are already stored in external depots and the depot of the Mies van der Rohe building for the long term. For the remaining works (currently ascertainable estimate: approx. 1,100 works), adequate depot spaces are to be provided. The second basement level would lend itself to this purpose. Furthermore, the Museum of Prints and Drawings will require spaces for its existing holdings, which have not yet been adequately accommodated.

The new building to be dedicated to the 20th century is intended to accommodate the following holdings of the Museum of Prints and Drawings from this epoch, which will also be shown in it in changing presentations: large-format framed artworks from the 20th century; unframed outside artworks from the 20th century; holdings of artworks on paper from the Marx Collection (Joseph Beuys, Andy Warhol); holdings of artworks on paper from the Marzona Collection. A clear room height of 5 meters is desired while the passages need to measure 4 meters in height and 3 meters in width owing to the many outsized formats. The same dimensions also apply for the access paths (lift) leading to the depot.{'

### C.2.8 Delivery

The delivery area serves the purposes of art transport but also the supply and disposal needs of all the facilities in the building. A separate delivery area is recommended for the external operator of the museum shop and restaurant. The art delivery area is designated for all three users (Nationalgalerie, Art Library, Museum of Prints and Drawings). Packing rooms and strong rooms are meant to enable the separate and safe storage of the art. For security reasons, the delivery of artworks by truck or truck-trailer combinations – with weights up to 26 tons and lengths up to 19 metres – calls for a closed delivery hall with loading platform. This loading bay, which consequently has a length of approx. 19.5 m, is adjoined by a room for exhibition preparation (crate acclimatisation, condition logging) and packing. The delivery area needs to be located at the ground floor level. All door passages and circulation paths for transporting the art must be free of thresholds. Given the partly very large formats of modern and contemporary art, the doors must be 4 meters high and 3 meters wide as a minimum. The same also applies for the routes from the delivery area to the exhibition spaces, restoration area and depots. At least one hydraulic goods elevator with the same clear dimensions as the doors of the transport routes needs to be provided and serve all floors.

Also required is a parking space with charging station close to or inside the delivery area of the new building for a vehicle that is suitable for local or inner-city transfers of artworks in individual packaging or collective rolling containers.



Function diagram  
Delivery

(not a spatially  
geographic depiction)



### **C.2.9 Building operation**

Storage and workshop areas are required for operational, maintenance and repair tasks devoted to the building's operation. Close proximity to the pertinent operational premises is required.

#### *Guardroom / staff entrance / security checkpoint*

A so-called double-door system is required directly behind the staff entrance door to the building. This space needs to have a visual connection through security glass to the room where keys are issued and also be acoustically connected to that room by means of an intercom station. The entrance unit with the key issuing room is also where the guardroom of the building is located. This guardroom is where all the alarms required by building regulations are sent to (e.g. alarms of the fire detection system, escape route technology, etc.) as well as the other alarms from the building services, video monitors, burglar alarm system, etc. Also to be provided within this security area is a small tea kitchen with seating and a toilet room. The information point for the fire brigade shall be installed inside the checkpoint.

#### *Changing rooms for external personnel*

The attendant service mans the cash desks and information counters, the access controls and the guard posts in the collection rooms. As the exhibition areas are normally open to the public from 10 am to 6 pm without interruptions, these deployment locations need to be continuously looked after by the attendant service. The four required changing rooms need to be divided into 2 x 30 m<sup>2</sup> and 2 x 20 m<sup>2</sup> rooms with a room width of around 3.5 meters. In addition to this, lockers are required for:

- 1 attendant supervisor
- 2 operative senior attendants (not allocated to a guard post)
- Cash desk staff
- Coat check staff
- Information counter staff
- Security guards
- Cleaning personnel
- Shop operator

Sanitary facilities (WCs) for the attendant service need to be provided in the area of the changing rooms as well as in the area of the break rooms.

#### *Staff room*

A break room for the attendant service needs to be provided as close to the exhibition areas as possible.

#### *Chair storage*

Podiums, tables, media technology, lecterns and approx. 300 chairs need to be stored in a chair storage room.

#### *Cleaning supplies rooms*

A centrally located storeroom for cleaning products needs to be provided for the cleaning service. This serves to store consumables (toilet paper, disposable towels, cleaning products and machines, etc.) for the building. Cleaning equipment rooms of 3–4 m<sup>2</sup> also need to be provided on the individual floors/in the various functional areas for storing cleaning materials and equipment.

#### *Storeroom for exhibition equipment*

Suitable storerooms are required to accommodate equipment required to mount exhibitions insofar as this is not always used permanently and simultaneously because of changes in the exhibition display. This equipment includes exhibition wall systems, removable lamps/lighting systems, display cases, tensa-barriers, plinths, flyer stands, etc.

#### *General remarks*

The spaces required for sanitary facilities, including barrier-free WCs, separate ones for visitors and staff, and for the nappy-changing and nursing room, are to be provided by the plans in keeping with the requirements.

#### *Adjoining outdoor spaces*

The construction of the new museum building is also to benefit the character and quality of using the adjoining outdoor areas in the Kulturforum. A dialogue about the public squares Matthäikirchplatz and Scharoun Platz as well as the Piazzetta is expressly desired. In the public space surrounding the museum, various free uses of an artistic orientation ought to be facilitated, along with outdoor catering (see also C.2.2 Specifications for the design of the open spaces). The overall address of the Kulturforum are meant to be strengthened under the heading of art.

## **C.2.10 General requirements for the building**

### *Number of visitors*

The expected number of visitors is 350,000 per year. The competition sponsor expects a maximum of 8,000 visitors per day. The maximum number of persons present in the museum at the same time (e.g. at events, exhibition openings) is expected to run to 2,500.

### *Means of access*

The means of access inside the building should be of an attractive, inviting and generous design. They should correspond to the planned number of visitors. Not desired are long corridors and imposing stairs that create wide distances between the exhibition spaces. The exhibition areas should not be subdivided by too many stairs.

Barrier-free access should be ensured as defined in C.4.

### *Room heights*

Please see the room programme for information about the room heights required for the functional areas.

### *Utility rooms and shafts*

Areas must be provided for the technical building equipment, with their dimensions and arrangement depending on the concept. The dimensions of the required shafts and routes/corridors must be identified and integrated in the concept.

### *Goods lift*

A goods lift for art transports needs to satisfy the following requirements: length 8.00 m, width 2.50 m, height 3.50 m, carrying capacity 7000 kg.

### *Passenger lift*

Also required in addition to this are fast, barrier-free passenger lifts of type 3 for public areas and/or type 2 for non-public areas (as per DIN EN 81-70: 2005-09, Table 1) – at least one or more, depending on the building's length. The clear access width must amount to 90 cm as a minimum.

### *Fire protection*

The constructional fire protection requirements of Berlin's regional building regulations (in particular concerning the escape and rescue routes, areas for the Berlin fire brigade) must be met.

## **C.3 Requirements for the urban planning and design of the open spaces**

### **C.3.1 Urban design requirements**

The new building on Potsdamer Strasse has the task to give order to and clarify the overall urban spatial situation. A building along Potsdamer Strasse can set not only the Neue Nationalgalerie, the Philharmonie and St. Matthew's Church in a new and positive relationship to each other, but also the Berlin State Library and the museums around the Piazzetta (Gemäldegalerie, Art Library, Museum of Prints and Drawings, and Museum of Decorative Arts). The new building should be used to further develop the concept of the "urban landscape", the group of diverse cultural buildings composed with reference to the nearby green space of the Tiergarten park.

The design for the new building should respect the radiuses of impact of the existing buildings. Through its development of heights and massing, the new building should maintain the balance in the effect of the ensemble and the urban spatial framework of freely grouped building forms.

The following spatial aspects are of particular importance:

- A design development along the depth of the site in the east-west axis between Potsdamer Strasse and the Piazzetta with Gemäldegalerie is desired, so as to reduce the apparent distance between Potsdamer Strasse and the Piazzetta.
- To that effect, it is also desirable to draw reference to Scharoun's Staatsbibliothek (State Library) as a formative part of the urban landscape of the Kulturforum.
- The design development in the north-south direction between the Neue Nationalgalerie and the Philharmonie should be treated similarly.
- With respect to all the buildings of the Kulturforum, consideration//deference should be taken//made//given, in terms of scale, building heights and style, for the sake of protecting the surroundings.
- The visual connections should be accentuated.
- A foyer zone that permits a direct relationship to the adjoining urban spaces would be desirable for the new building.
- The routing relationships should be logical.

### **C.3.2 Requirements for the design of the open spaces**

#### *Design*

- The central square (Scharounplatz) provided in the open space concept by Valentien + Valentien primarily serves to make the entire Kulturforum accessible on foot from the centre, the localisation of a central transfer point for public bus services, as an outdoor event location and introduction to the museums on the Piazzetta. These functions must remain ensured. The basic shape of the square corresponds to the new forecourt of the Philharmonie and is secured under construction planning law. It must be preserved. The boundary between the competition area and the expanded competition area should only be crossed by a built structure in strongly justifiable, exceptional cases, subject to demonstrating that the square is then still able to serve its aforementioned purposes.
- The plane tree standing in the competition area is a protected natural monument and must be retained. Building around this tree – including the root zone at the basement levels – is admissible only in so far as the tree's proper preservation and its further growth and spread remain possible during the construction stage. A circular space centred on the trunk, with a radius equal to the crown radius + 2 metres, must be kept clear of confinements and subterranean construction.
- In the expanded competition area of Sigismundstrasse, proposals for qualifying the street space are admissible inasmuch as they can be brought into accordance with the transport concept (retaining its function as a road) and with the requirements for access to the new museum building.
- The open spaces are to be reviewed for their suitability for the placement of sculptures and labelled accordingly.

#### *Access*

- Sigismundstrasse is preferred for affording primary vehicular access (deliveries) to the new museum building.
- If necessary operations, such as the delivery of works of art, the supply and disposal of goods for the catering area and the shop, and the provision of emergency escape routes, are planned to take place from other directions, the effect on traffic is to be shown.
- A vehicular entrance and exit in the grounds of the museum, or directly into the building from Potsdamer Strasse, is also conceivable, but parking to unload or for coach passengers to disembark along Potsdamer Strasse is not possible, nor is a redesign of the central islands situated here to facilitate turning left.
- Delivery access from Scharounplatz is not preferable. The traffic and open space concept for Matthäikirchplatz and Scharounplatz must be taken into account.

- There is a need to consider that the BVG renders the Kulturforum accessible with its #200 bus by way of the square ("Scharounplatz") and that a bus stop is also planned there at the edge. This means that an adequately sized open space needs to be provided between any building put up there and the bus stop.

The competition area needs to feature:

- 100 bicycle parking spaces for museum visitors and employees
- 14 parking spaces for the disabled (not in the public road area)
- 1 parking space for an SPK official vehicle

The extended competition area needs to feature:

- 2 bus stops for groups of visitors (drop-off stops for private bus companies, each for 20-minute stays), in the area of Sigismundstrasse

### **C.3.3 Structural connection between Neue Nationalgalerie and the new building**

A structural connection between the Neue Nationalgalerie and new building is intended to ensure a close content-related dovetailing that arises from the collection. The perception and operation of the Neue Nationalgalerie as an autonomous building should, of course, nevertheless be maintained. The connection between the new building and the Neue Nationalgalerie is to be made underground and designed in a manner that will not present a strong spatial rupture, but instead enable a continuation of the exhibition in both walking directions. The position intended for this is highlighted in the site plan / fundamental plan and in the plans of the Neue Nationalgalerie (see attachments). The main area of this passage is hence to be designed as an exhibition space. The position intended for this is highlighted in the site plan / fundamental plan and in the plans of the Neue Nationalgalerie (see attachments). Besides the required connection in terms of content, the structural passage is also to enable a fully air-conditioned transfer of artworks. Besides giving visitors a quick, convenient and accessible means of moving about, a goods lift measuring 8.00 m long, 2.50 m wide and 3.50 m high and with a capacity of 7000 kg is therefore required for transporting art.

Owing to the existing power line in Sigismundstrasse, which can not be passed under at this moment in time, the structural provision of an underground connection will only be possible once the line has been relocated, which is expected in 2027 at the earliest (see B.2.2). Therefore, for the first 6 years after completion, a round tour through the new building must also be possible without a direct connection to the Neue Nationalgalerie. The connection should be structurally prepared on both sides in a manner ensuring that it can be created with as little intervention as possible after the power line has been moved.

## C.4 Barrier-free design

The barrier-free concept for the open spaces and the building needs to integrate all visitors and staff and permit a shared experience of the space. The goal is to create not only a new museum but also open areas that correspond to a view of life that enables all people to independently participate in social life.

As specified in Berlin's building code (Bauordnung Berlin, section 51.2, built facilities that are accessible to the public need to be constructed and maintained in a manner ensuring that they can be accessed by people with disabilities, by seniors and by persons with small children by way of the main entrance without barriers, and adequately used unaided. Inside the building, access to the public and non-public areas and to the exhibitions, both for visitors and employees, should be shared and barrier-free as a matter of course; the design is expected to follow the principles of Design for All consistently throughout; orientation and wayfinding should, in principle, function intuitively (multisensory principle). The Checkliste zur Konzeption und Gestaltung von barrierefreien Ausstellungen [Checklist for the planning and design of barrier-free exhibitions], issued by the Landesverband der Museen zu Berlin [State association of museums in Berlin], can be referred to for the barrier-free design of the exhibition spaces.

In addition to the building, a consideration of the surroundings in terms of urban design is also expected. The relationships between barrier-free access to the building, the design of the building's immediate surroundings, and barrier-free connections to the public space of the street are to be taken into account when integrating it into its setting, with allowances made for future developments as deemed necessary.

For the outdoor facilities and the building, the following applies: Constructional solutions are preferred over technical solutions. Lifting ramps, stair lifts etc. are to be avoided.

The following standards apply:

- For the building: DIN 18040-1 Construction of accessible buildings – Design principles – Part 1: Publicly accessible buildings, edition: 2010-10
- For the circulation areas and open spaces: DIN 18040-3: 2014-12 Construction of accessible buildings – Design principles – Part 3: Public circulation areas and open spaces

Links:

1. <http://www.lmb.museum/de/fach-und-arbeitsgruppen/ag-barrierefreiheit-ausstellungen/barrierefreiheit/>
2. [http://www.stadtentwicklung.berlin.de/bauen/barrierefreies\\_bauen/de/handbuch.shtml](http://www.stadtentwicklung.berlin.de/bauen/barrierefreies_bauen/de/handbuch.shtml)
3. <http://www.nullbarriere.de/>

## **C.5 Supporting structure**

A principle of the greatest possible flexibility for later exhibition displays applies. The larger rooms (100 m<sup>2</sup> to 800 m<sup>2</sup> maximum) can be subdivided later using temporary, ideally re-usable, movable walls and wall systems, while the smaller ones (min. 60 m<sup>2</sup> to max. 100 m<sup>2</sup>) are principally to be used as fixed sizes.

In the area of the scientific administration, a flexible subdivision of the individual rooms is desirable to enable responses to changing requirements by way of replacing, moving, removing or supplementing partition walls while the overall area stays the same.

## **C.6 Sustainable construction**

The new building for the Museum of the 20th Century is meant to meet a higher standard of sustainability than is generally expected. Sustainability certification is an objective. This implies the implementation of design standards that are higher than usual in terms of ecology, economics, socio-cultural and functional aspects, technology, processes and the location. Life-cycle costs should be taken into account.

The reliance of the building on technological systems should be minimised by incorporating appropriate principles in the design and by using constructions with thermal storage capacity.

It is intended to commission an auditor, immediately after the decision on a competition winner, who will check the selected design against the criterion of sustainability and optimise it in consultation with the author of the design and the user, as part of the on-going design development process, in order to achieve a corresponding standard.

A further subject of concern is bird protection, which needs to be taken into consideration when designing the facade and choosing the material (further information on bird protection available in German at [http://www.bund-sh.de/projekte/naturschutz\\_in\\_der\\_gemeinde/gebaeude/vogelschlag/](http://www.bund-sh.de/projekte/naturschutz_in_der_gemeinde/gebaeude/vogelschlag/) and <http://www.vogelglas.info>).



## C.7 Indoor climate, energy concept, technical equipment

### C.7.1 Indoor climate

In coordination with the conservators of the collections, a common climate zone (A) has been defined for the exhibition, depot, restoration and delivery areas based on a setpoint curve. The temperature shall be in a range of 19°C–21°C with a tolerance of  $\pm 1$  K and the target humidity level is a value of 50% RH with a tolerance of  $\pm 5\%$ .

Klimabereich	Raumart	Raumlufttemperatur [°C]	Toleranz [K]	Raumluftfeuchte [% r. F.]	Toleranz [% r. F.]	Bemerkung
A	Ausstellung/Restaurierung/Depot/Anlieferung	19 - 21	$\pm 1$	50	$\pm 5$	Jahres-Sollwertkurve
B	Foyer	20 - 24	$\pm 2$	45-55	$\pm 5$	Jahres-Sollwertkurve
C	Medien- und Veranstaltungsraum	20	$\pm 2$	50	$\pm 5$	ASR
D	Verwaltung, Nebenbereiche	20 - 26				ASR
E	Lager	15 - 26		$\leq 60$		

The foyer is to be conceived architecturally and technically as a climate buffer zone (B) for the exhibition areas. It should also provide space for artistic interventions or works, but the applicable climate requirements are less harsh than in the exhibition areas: temperature range 20°C–24°C  $\pm 2$  K and humidity 45%–55% RH  $\pm 5\%$ .

The air velocities reaching the displayed objects, as well as in the common areas where people gather, must not exceed 0.2 m/s. Furthermore, for climate sector A the room-air temperatures and room humidity fluctuations may not exceed a gradient of 0.5 K/h and 0.5%/h RH .

For the setpoint curve specified for climate sectors A and B, the following values are to be used as a basis for design:

In areas with workplaces, the specifications of the workplace guidelines are also to be observed.

To meet the climate requirements, sufficient space for equipment rooms must be provided.

Klimazone A		Jan	Feb	Mrz	Apr	Mai	Jun	Jul	Aug	Sep	Okt	Nov	Dez	Toleranz
Temperatur	°C	19	19	20	21	21	21	21	21	21	21	20	19	$\pm 1$
Feuchte	% r. F.	50	50	50	50	50	50	50	50	50	50	50	50	$\pm 5$
Klimazone B		Jan	Feb	Mrz	Apr	Mai	Jun	Jul	Aug	Sep	Okt	Nov	Dez	Toleranz
Temperatur	°C	20	20	20	21	22	23	24	24	23	22	21	20	$\pm 2$
Feuchte	% r. F.	45	45	50	50	55	55	55	55	50	50	50	45	$\pm 5$

### **C.7.2 Energy concept**

The building should meet stringent energy standards and the requirements for a nearly zero-energy building (EU standard from 2021). This standard describes a building that is highly energy-efficient overall. The very low energy demand should be largely covered by energy that comes from renewable sources and is generated at the location or in its vicinity.

### **C.7.3 Technical services**

With regard to the expected internal power consumption, possible solutions for generating the building's own power should be developed and tested as part of the design process. In addition to the use of photovoltaic panels with optimising battery energy storage systems, the use of a CHP is also conceivable in principle in the context of technical services. Because technical services concepts do not form part of the competition's scope, it is sufficient for the architectural design to reserve and assign the corresponding amount of space.

## **C.8 Cost-efficiency**

The gross cost ceiling for cost categories 300 (structure – building constructions), 400 (technical systems) and 500 (outdoor facilities) amounts to 110 million euros. The classification is based on DIN 276. Given the area specifications of approx. 14,700 m<sup>2</sup> (usable area UA 1-6) of the room programme, the gross floor area to be expected on the basis of empirical values would be approx. 26,600 m<sup>2</sup>, depending on the concept.

The form for cost calculations (Annex A.XX) is to be filled in by the entrant for the most important parameters in cost groups 300–500. For cost groups 300 and 500, quantity-based unit prices in relation to the gross floor area (GFA) are to be indicated. For cost group 400, a unit price is to be given. Adjustments can be made by means of extra costs and discounts related to particular component.

Further cost-efficiency parameters (among other things, A/V, BGF/NF [similar to GFA/UFA, where UFA = usable floor area] will be evaluated as part of the preliminary review on the basis of the evidence of areas (see Annex A.14).

## Glossary

### Raumbezeichnung

Aklimatisierung Kunst- und Transportbehälter  
Anlieferung  
Archiv  
Aufenthalt freie Mitarbeiter  
Ausstellung NG  
Ausstellungsvorbereitg KK (Kunst auf Papier)  
Ausstellungsvorbereitung, Packraum  
Backoffice Audioguides  
Besprechung  
Bibliothek Teilbestand 20.JH. Library,  
Büro  
Büro Aufsichtsleiter  
Büro Ausstellungsorganisator  
Büro Depotverwalter  
Büro Pressereferent / in  
Büro Publikationslektorat  
Büro Registrare  
Büro Restaurierung  
Büro Sachbearbeiter  
Büro Sekretariat  
Wiss. Mitarbeiter  
Büro Standortverwaltung  
Büro Veranstaltungskoordinator  
Büro Volontäre  
Büro Wartung/ GLT  
Büro wiss. Mitarbeiter  
Büro/ Handlager  
Büro Technischer Leiter  
Depot KK (Papier)  
Depot NG (Malerei)  
Depot NG (Skulptur)  
Dokumentationsraum  
Entsorgung  
Gastraum 191 Gäste  
Gastraum Café 202 Gäste  
Hauptwerkstatt  
Hauptwerkstatt und Ausstellungsvorbereitung für Buch, Fotografie  
im Foyer: Kasse, Infobereich, Garderobe, Schließfächer, Audioguide  
Kopierraum/ Büromaterial  
Küchenleiterbüro  
Labor/Nassarbeiten für Buch, Fotografie  
Lager  
Lager Ausstellungshilfsmittel  
Lager didaktisches Unterrichtsmaterial  
Lager Dokumentation  
Lager ELT  
Lager Flyer, Plakate, Informationsmaterial  
Lager Höhenzugangsgeräte  
Lager IT-Technik  
Lager mobile Medienwagen  
Lager Publikation  
Lager Wartung  
Lager, gekühlt  
Lager, ungekühlt  
LKW- Schleuse  
Medienraum  
Müllraum  
Objekttransfer  
Putzmittelräume  
Rahmenwerkstatt  
Restaurierung Medienkunst  
Restaurierung, Untersuchung, Dokumentation  
SB-Theke Café  
SB-Theke Restaurant  
Schmutzraum  
Schmutzraum für Buch, Fotografie  
Schülergarderobe / Gruppengarderobe  
Serverraum  
Shop  
Spülen  
Stuhllager  
Teeküche  
Umkleide Fremdpersonal  
Vor-/Zubereitung  
Wache/Schlüsselübergabe  
Werkraum  
Werkstatt ELT  
Werkstatt HLS  
zentraler Lagerraum

### Room designation

Acclimatisation of art and transport containers  
Delivery  
Archive  
Dayroom for freelance employees  
Exhibition NG  
Exhibition preparation KK (art on paper)  
Exhibition preparation, packing room  
Audioguides back office  
Conference  
20th cent. holdings  
Office  
Attendant supervisor's office  
Exhibition coordinator's office  
Storeroom manager's office  
Press aid's office  
Publication editor's office  
Registrar's office  
Restoration office  
Clerk's office  
Secretarial office  
Research assistant"  
Site management office  
Events coordinator's office  
Volunteers' office  
Tech. service / BMS office  
Research assistants' office  
Office / stockroom  
Technical director's office  
Depot KK (paper)  
Depot NG (painting)  
Depot NG (sculpture)  
Documentation room  
Waste disposal  
Dining area, 191 patrons  
Café dining area, 202 patrons  
Main workshop  
Main workshop and exhibition preparation for books, photography  
In foyer: Ticket counter, info area, coat check, lockers, audioguide  
copy room / office supplies  
Kitchen manager's office  
Laboratory / wet operations for books, photography  
Storeroom  
Storeroom for exhibition equipment  
Storeroom for educational teaching material  
Documentation storeroom  
Electric storeroom  
Storeroom for printed matter  
Storeroom for height access equipment  
IT equipment storeroom  
Media cart storeroom  
Publication storeroom  
Maintenance storeroom  
Storeroom, refrigerated  
Storeroom, unrefrigerated  
Truck loading bay  
Media room  
Garbage room  
Object transfer  
Cleaning supplies rooms  
Frame workshop  
Media art restoration  
Restoration, examination, documentation  
Café self-serve counter  
Self-serve restaurant  
Dirty-work room  
Dirty-work room for books, photography  
Pupils' coat check / group coat check  
Server room  
Shop  
Warewashing  
Chair storage  
Tea kitchen  
Changing room for external personnel  
Preparation  
Guardroom / key issuance  
Workroom  
Electric workshop  
Heating/ventilation/sanitation workshop  
Central storeroom