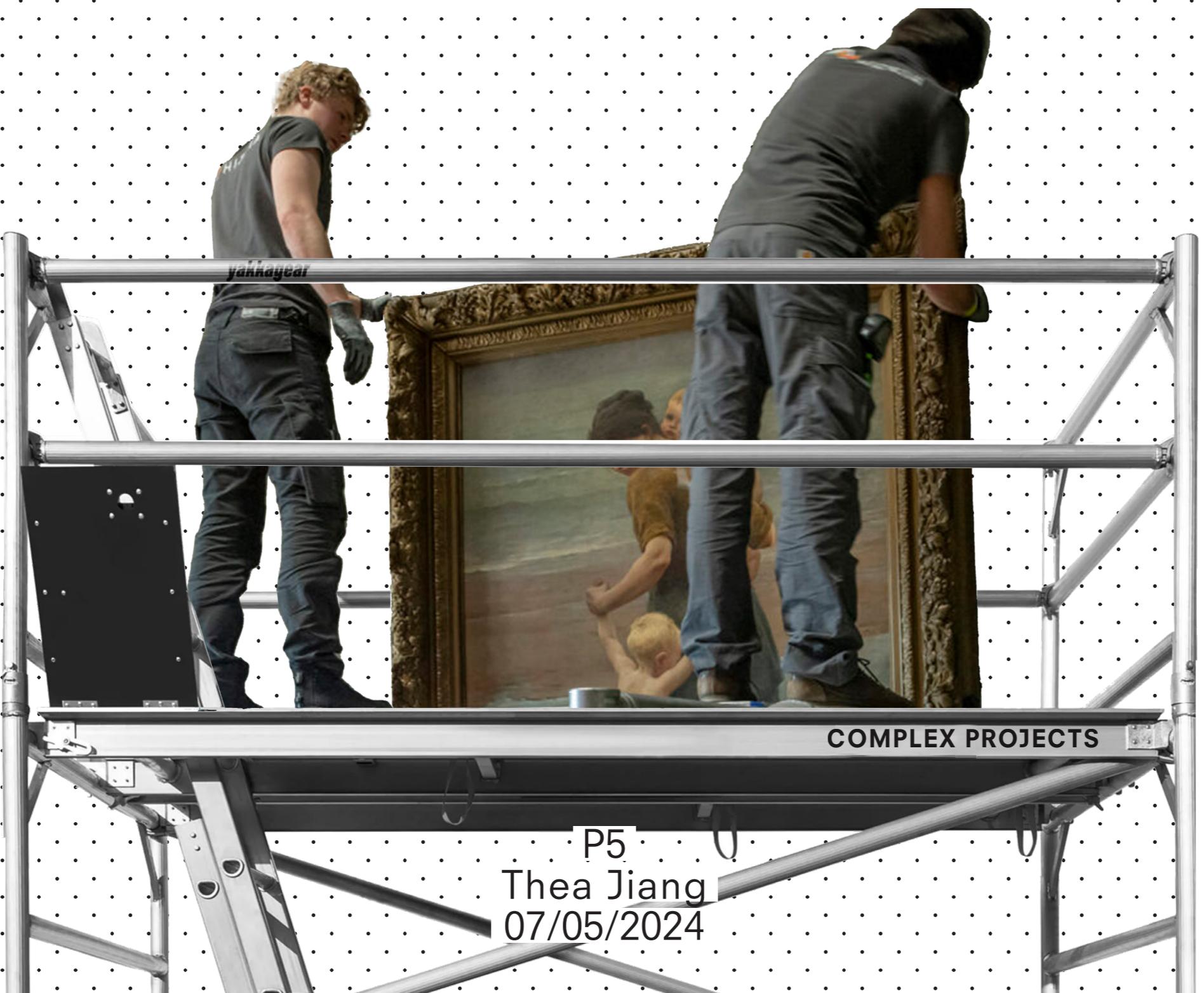
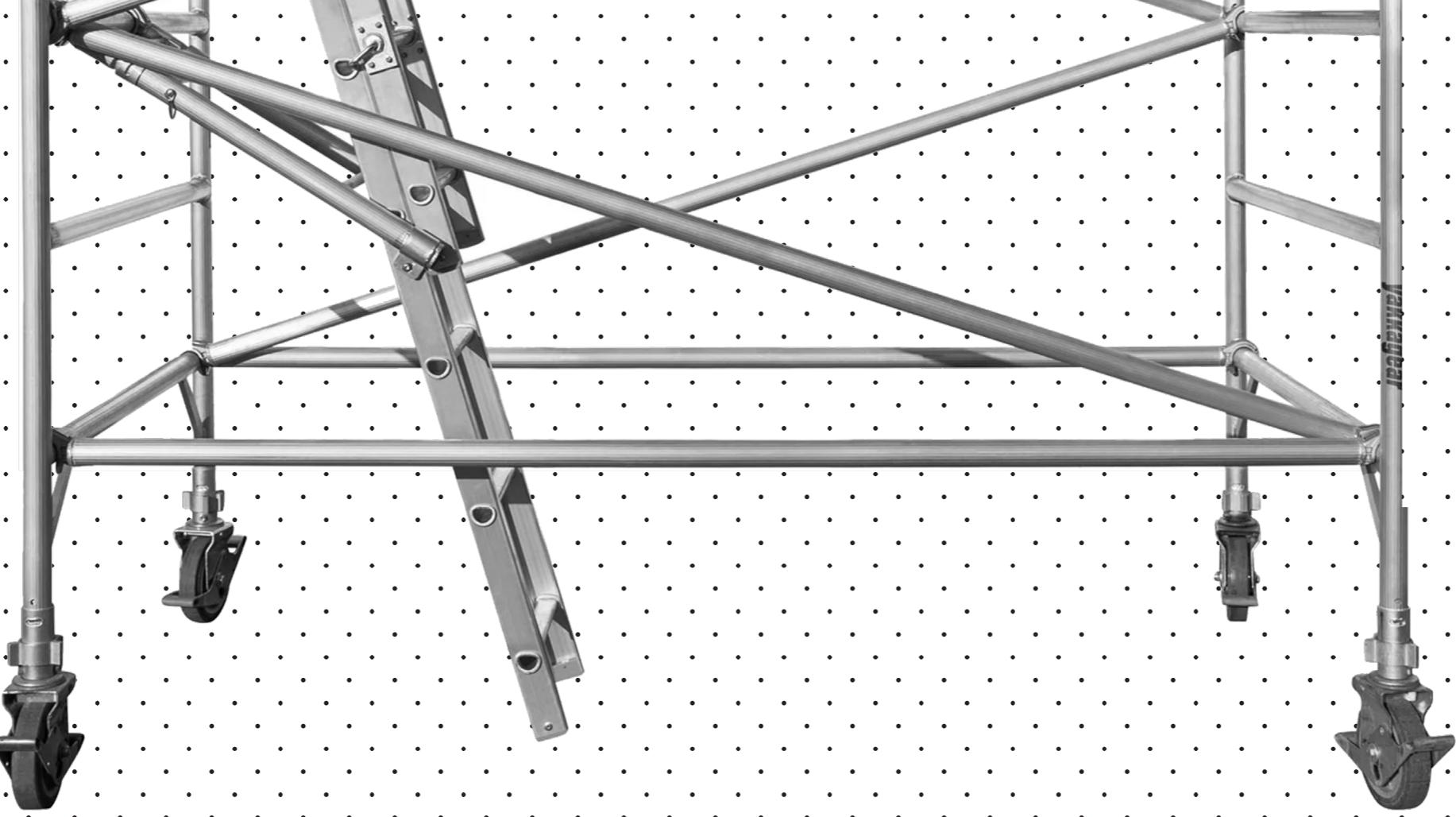


BYEBYE BYE MUSEUM

the museum of return on the Museumsinsel of Berlin



P5
Thea Jiang
07/05/2024



Intro



Germany approves limits on heating public buildings to save energy

Measures will initially remain in place for six months as country aims to reduce its dependence on Russian gas



© The Brandenburg Gate illuminated at night. Berlin has turned off the monument's lights.
Photograph: Annegret Hilse/Reuters

Germany's government has approved a bylaw restricting the heating of public buildings and banning illuminated advertising hoardings, in an effort to save energy and tackle soaring energy costs.

2022

2022

APPENDIX A 1.2.1/8: GEOTHERMAL POWER PLANT REQUIREMENTS FOR PUBLIC BUILDINGS

SECTION A: GEOTHERMAL POWER PLANT IMPLEMENTATION

1 Objective

The objective of this section is to ensure the integration of geothermal power plants in public buildings to enhance energy efficiency and reduce carbon emissions, in alignment with Berlin's sustainability goals.

2 Applicability

This regulation applies to the following nine public building typologies:

- a) Educational institutions (schools, universities, libraries)
- b) Healthcare facilities (hospitals, clinics, health centers)
- c) Government buildings (administrative offices, courthouses)
- d) Cultural venues (museums, theaters, concert halls)
- e) Sports and recreation facilities (gyms, swimming pools, stadiums)
- f) Transportation hubs (train stations, bus terminals, airports)
- g) Public housing projects
- h) Research and development centers
- i) Community centers (youth clubs, senior centers, community halls)

3 Requirements

3.1 Geothermal Power Plant Installation

All new buildings and major renovations within the specified typologies must integrate a geothermal power plant to provide a substantial portion of their heating, cooling, and energy needs.

The geothermal system must be designed and installed by certified professionals to ensure compliance with local and international standards.

A feasibility study must be conducted to assess the potential for geothermal energy at the site, including geological surveys and energy demand analysis.

3.2 System Specifications

The geothermal power plant must be capable of meeting at least 30% of the building's total energy demand.

The system must include ground-source heat pumps, boreholes, and necessary infrastructure to harness and distribute geothermal energy efficiently.

Energy storage solutions should be incorporated to optimize energy use during peak and off-peak periods.

3.3 Monitoring and Maintenance

The building owner must implement a monitoring system to track the performance of the geothermal power plant, including energy output, system efficiency, and operational status. Regular maintenance schedules must be established to ensure the longevity and reliability of the geothermal system, adhering to the manufacturer's guidelines and industry best practices.

4 Alternative Compliance

4. Alternative Compliance

4.1 Energy-Efficient Alternative

If the integration of a geothermal power plant is deemed unfeasible, the building must comply with a minimum of 60 alternative energy-efficient measures as outlined in Appendix A 1.2.1/9. The alternative measures should collectively achieve equivalent or superior energy efficiency and sustainability outcomes compared to the geothermal system.

APPENDIX A 1.2.1/8: GEOTHERMAL POWER PLANT REQUIREMENTS FOR PUBLIC BUILDINGS

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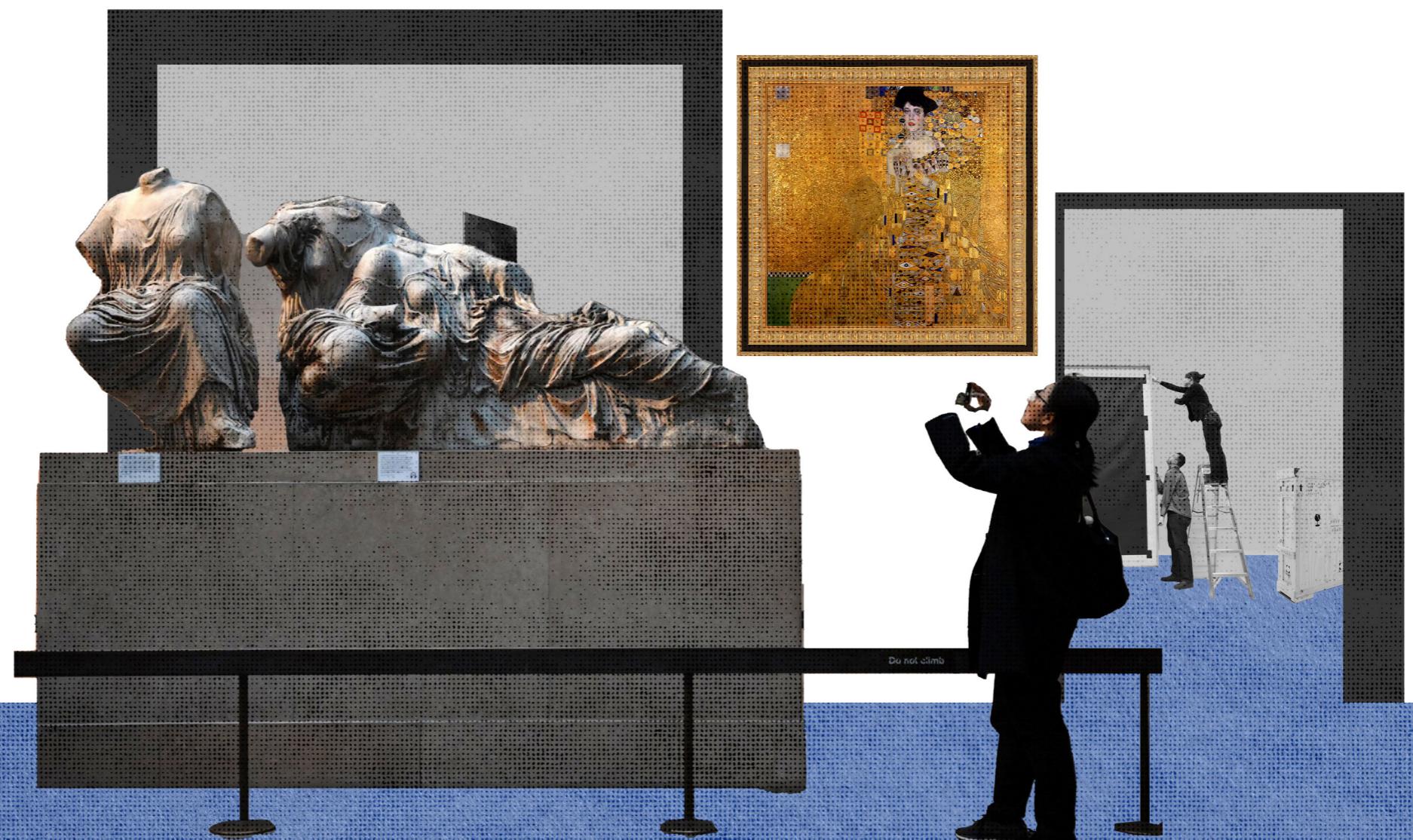
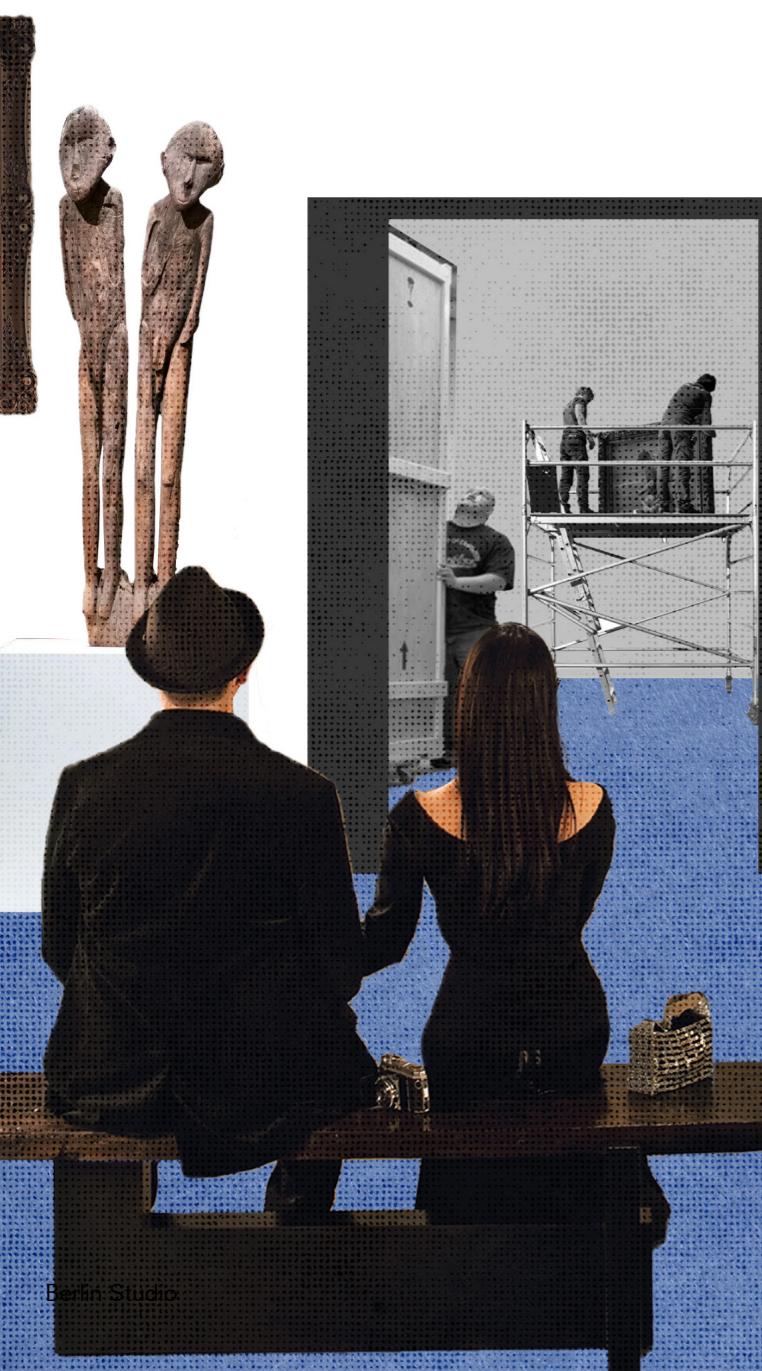
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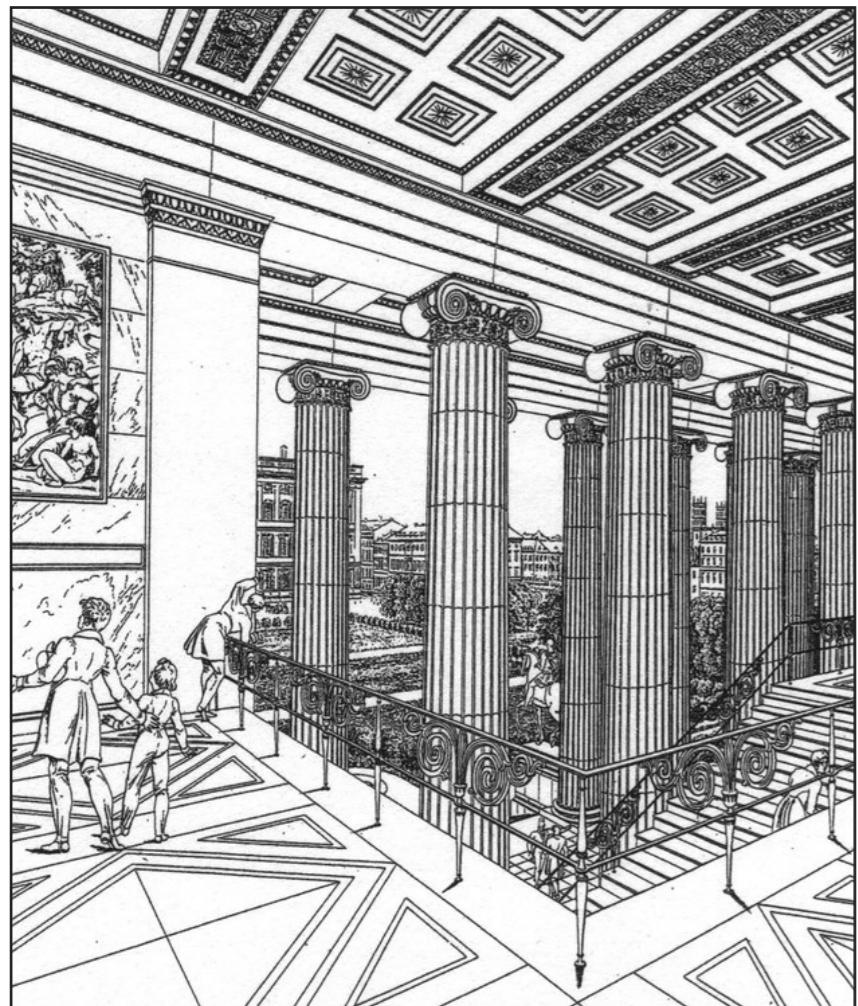
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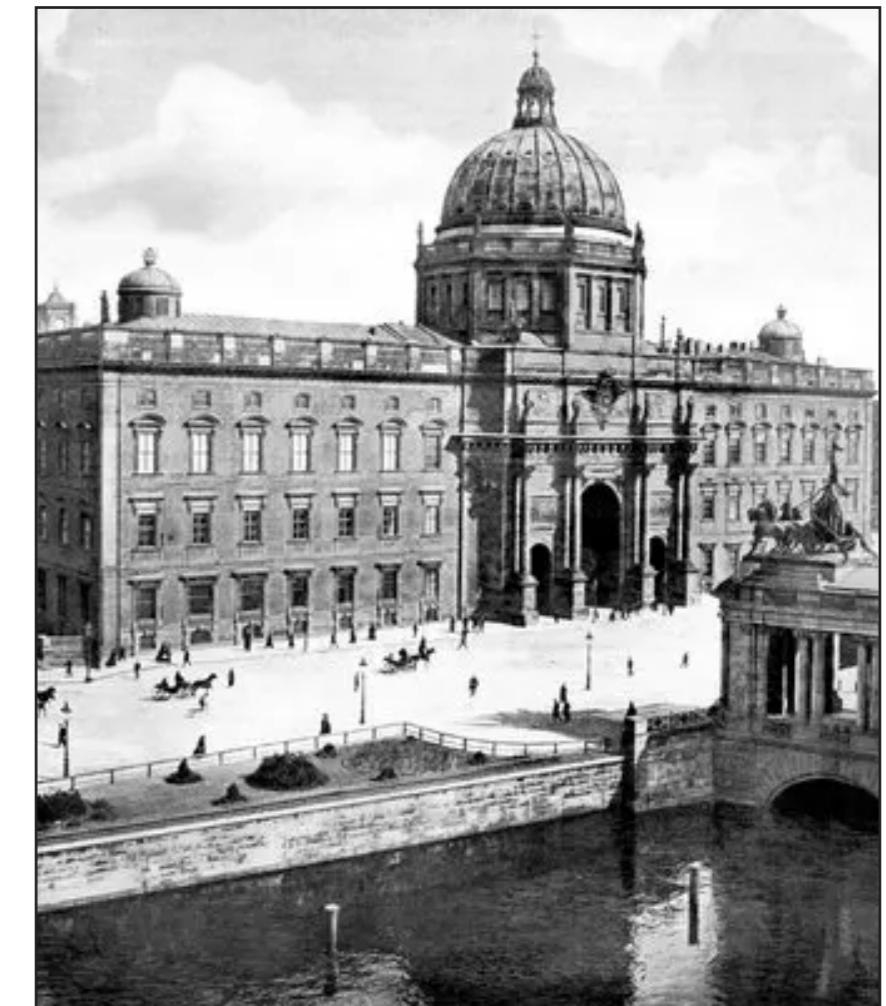
MUSEUM ISLAND



Altes Museum, 1830



Neues Museum, 1859



Humboldt Forum, 1881

Soldiers carrying three paintings from a looted collection after WW2



The New York Times

When a Visit to the Museum Becomes an Ethical Dilemma

Western museums are major tourist attractions, drawing travelers from around the world. But what responsibility do we bear as spectators for patronizing institutions that display what critics say are stolen works?

2022 2022



LOOTED OBJECTS

Loot
Loot L
Loot
Loot
Loot
Loot Loot
Loot Loot Loot

TOPIC



Nefertiti Bust, Neues Museum, Berlin

TOPIC



Pergamon Museum, Berlin

Ministers From All 16 German States Agree to Move Forward With Restitution of Looted Treasures

Officials said they would collaborate with museums on researching and repatriating artifacts that were unlawfully taken during Germany's colonial era



2019 2019

euronews.

Berlin Humboldt Forum to return Benin bronze sculptures to Africa



2022 2022

RESTITUTION HEAD GUIDELINES

By News Desk
February 16, 2018 12:15 pm

Germany moves slowly on returning museum exhibits to ex-colonies

Angela Merkel should heed Emmanuel Macron's call for restitution to Africa, say critics

2018



Colonial collections to be returned to Indonesia and Sri



Staatliche Museen zu Berlin
Preußischer Kulturbesitz

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em | 06-07-2023 | 08:15

Ethnologisches Museum: Restitutions to Namibia and Tanzania

29.06.2022

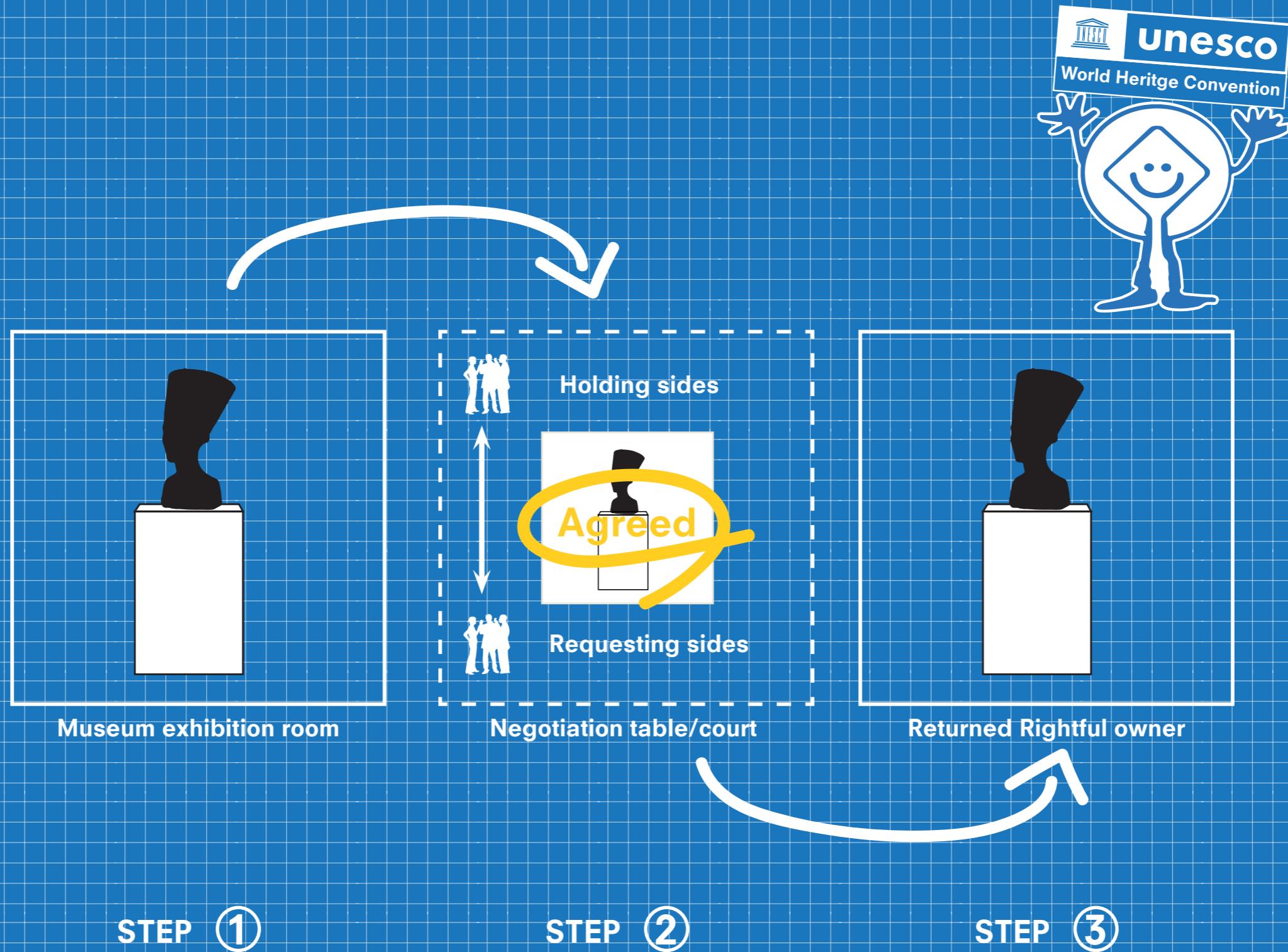
Ethnologisches Museum

Under a new agreement, twenty-three objects from the collection of the Staatliche Museen zu Berlin's Ethnologisches Museum are able to remain permanently in Namibia. There are also plans to reach an agreement on the return of objects from Tanzania that have been identified as having been looted during the Maji Maji War and other conflicts during German colonial rule.

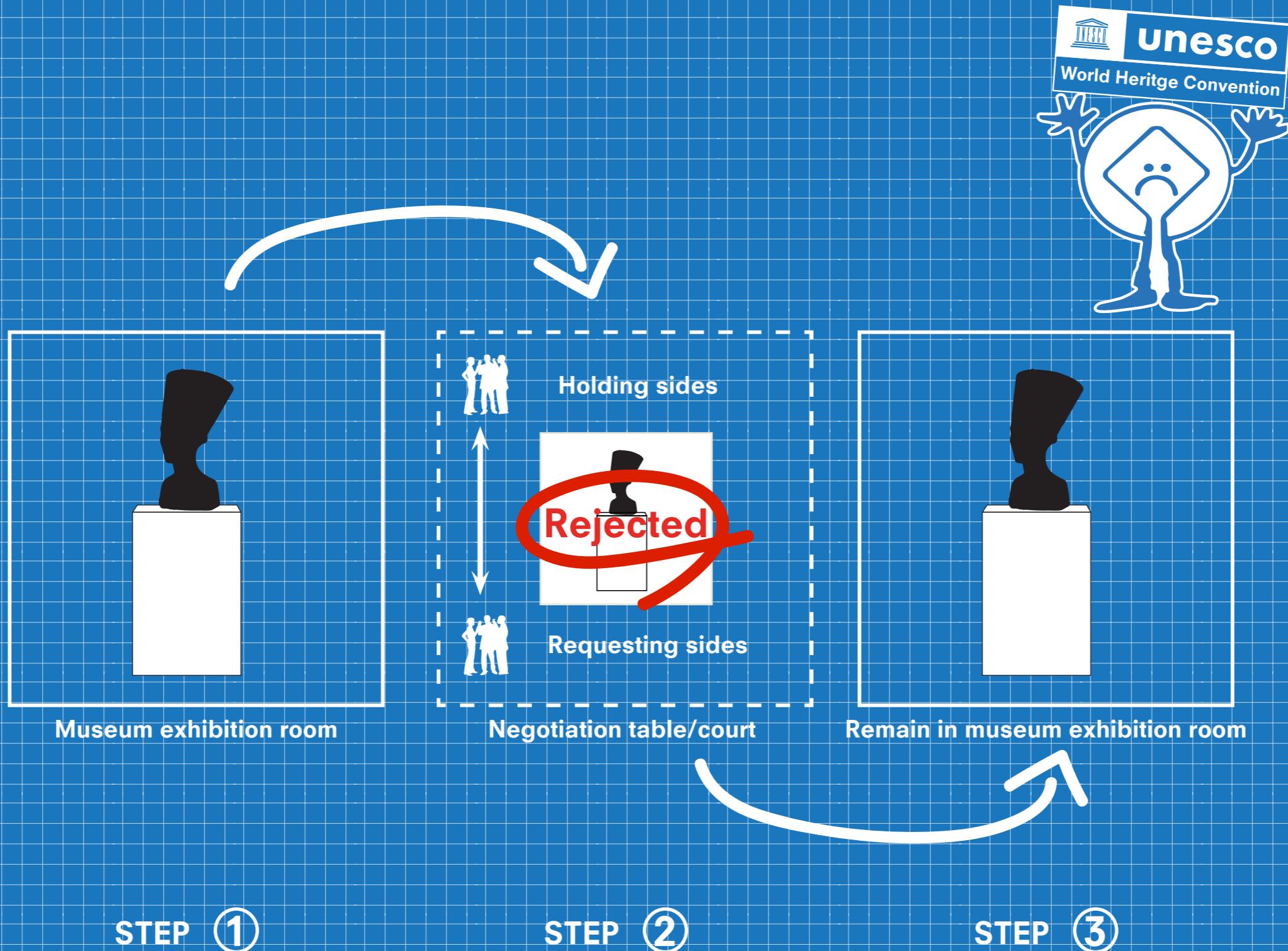
2022

2022

Intro
RESITUTION & RETURN



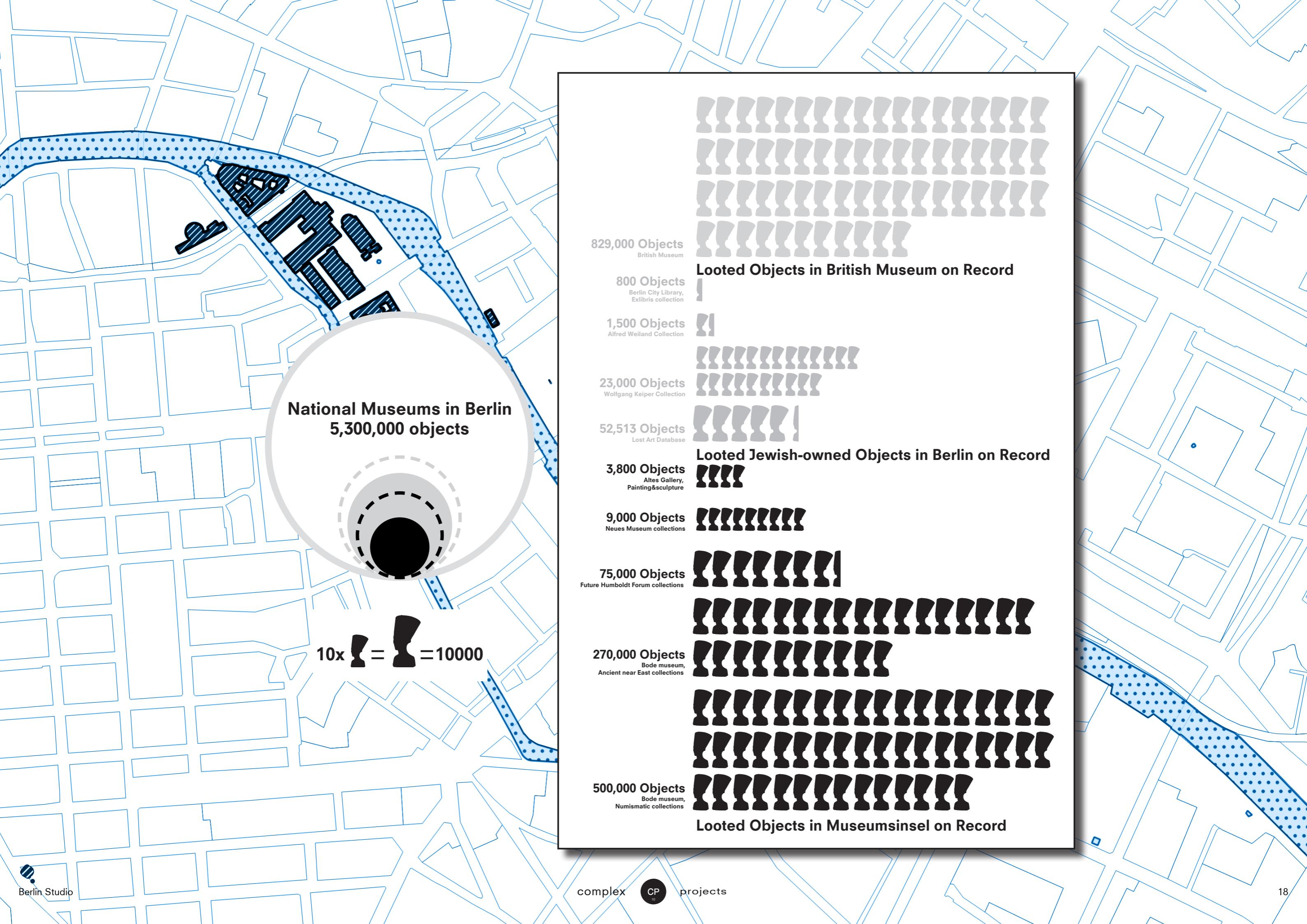
Intro
RESITUTION & RETURN

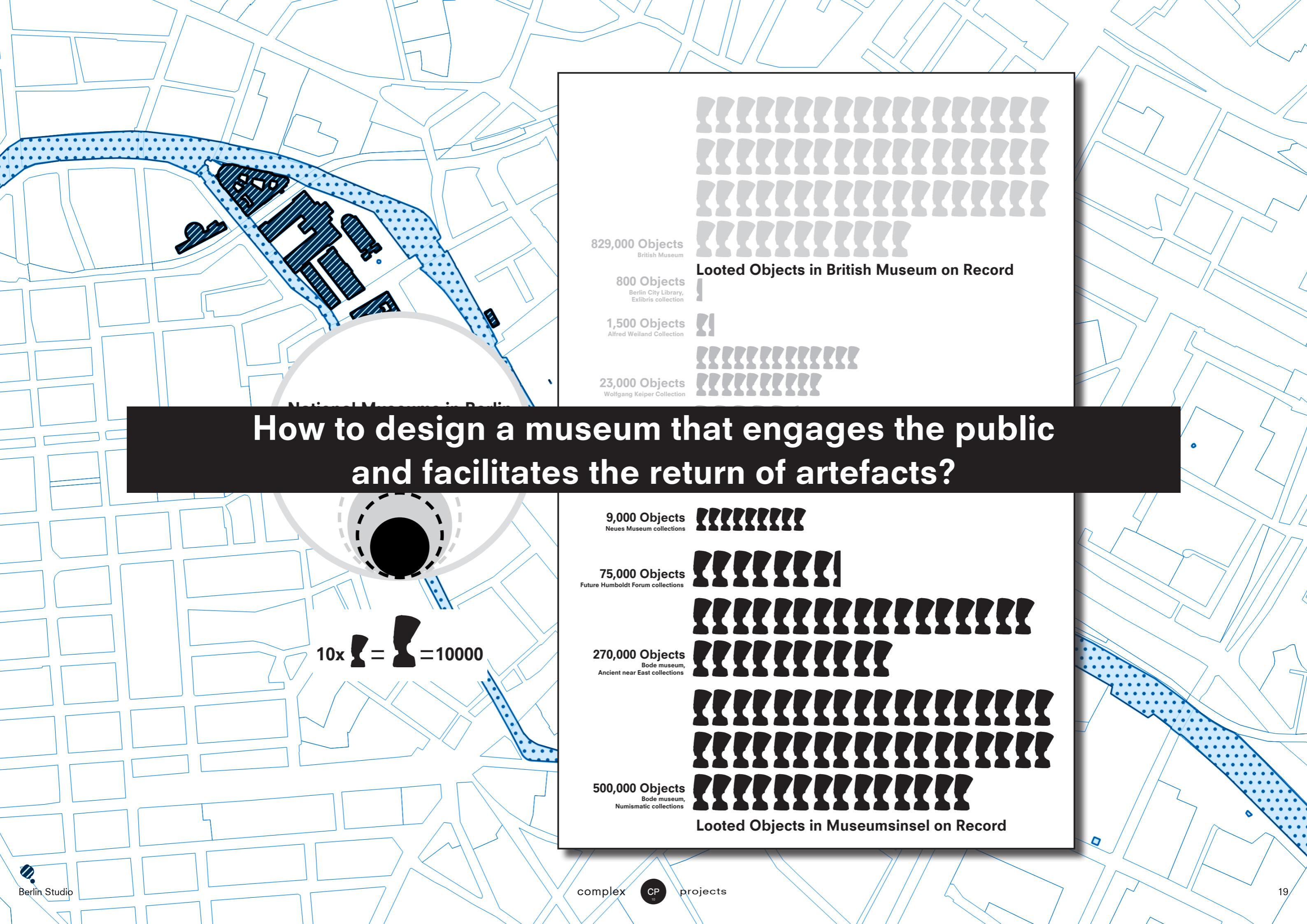


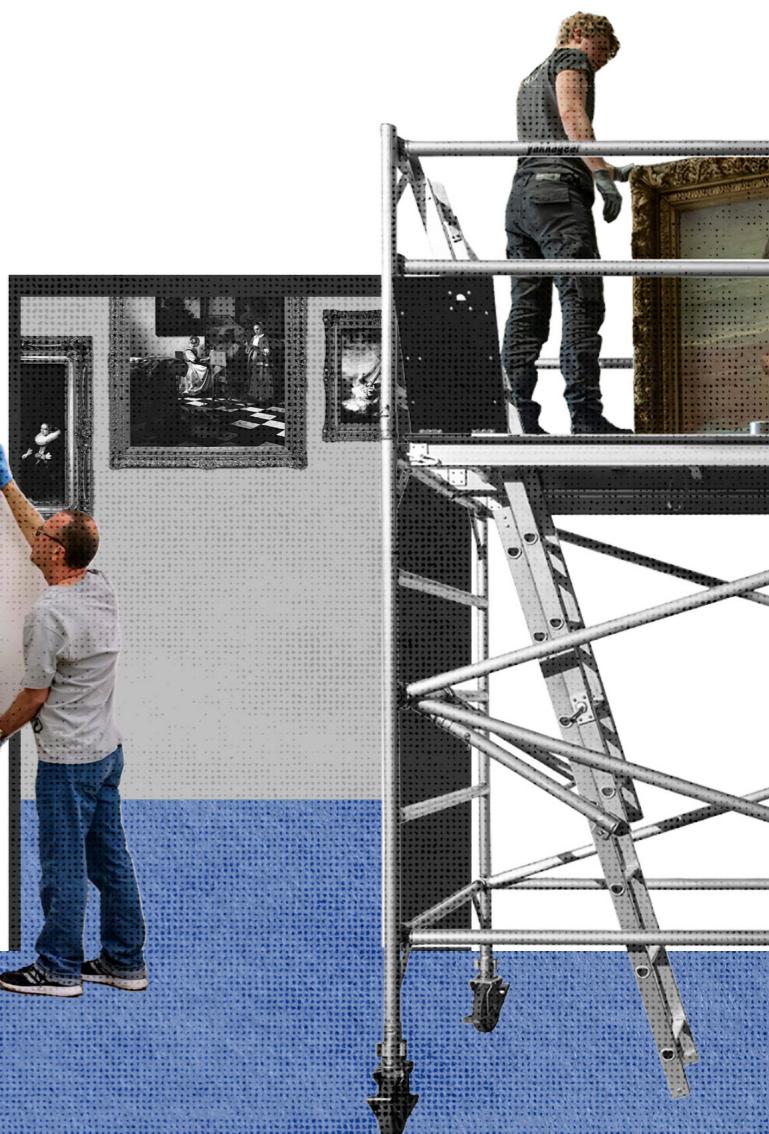
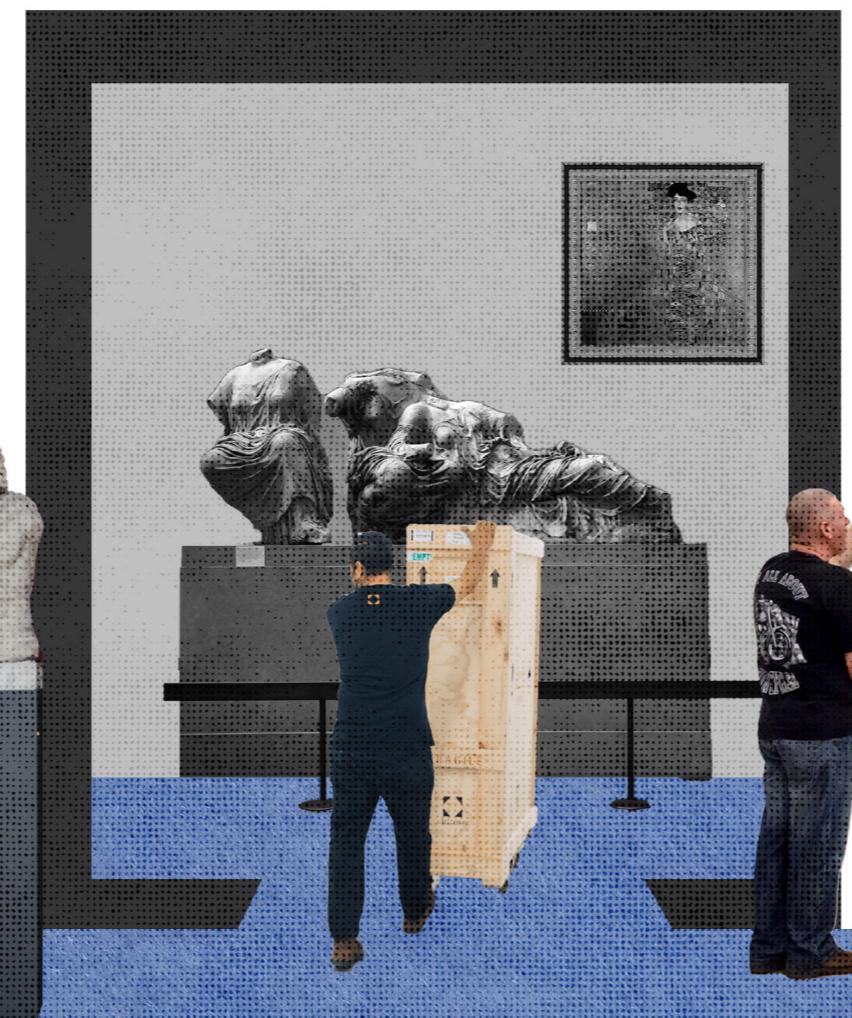
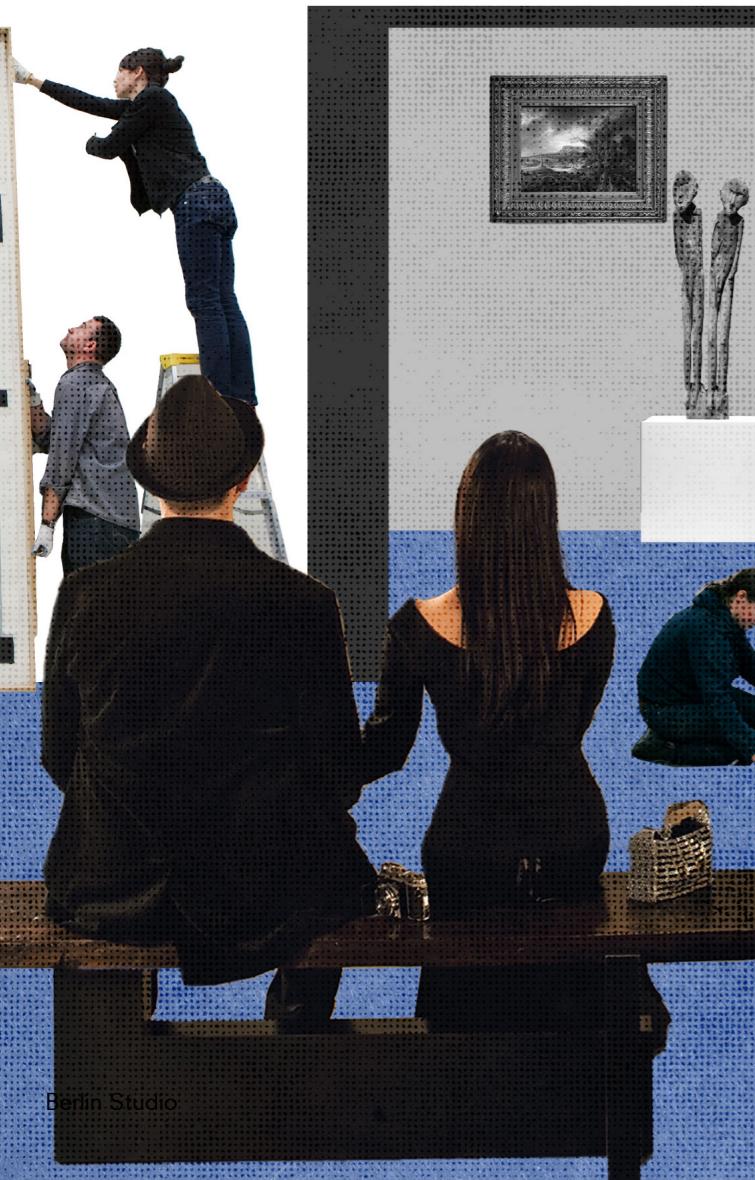
STEP ①

STEP ②

STEP ③







Research

Supplement To

HERE ARE THE KAISER'S WAR PLANS

The Madison Democrat

Sunday January 20, 1918

National Security League's Warning to Thoughtful Americans

(By courtesy of the NEW YORK WORLD. From THE WORLD SUNDAY MAGAZINE, October 28, 1917.)



GERMAN OVERSEAS COLONIES

HOW GERMANY WANTED THE WORLD TO LOOK

A Graphic Explanation of Why There Is a War

On This Map Are Set Forth Germany's Aspirations Toward Territorial Domination of the Earth, Not as Enemies Might Ascribe Them to Her, But as Her Own Leaders of Thought and Action Urged Them on Her People.

Refer From the Numbers on the Map to the Key Below, Where the Encroachments Urged Are Fully Stated, Together With the Name of the Man or Publication That Stood Sponsor for Them.



(1) "HOLLAND, together with her Royal Family, her European possessions, and her Colonies in South America, the Indian Islands, and Australasia, must become the ally of Germany."

(2) "It would form the nucleus of a Colonial world-empire, if to East Africa, the Cameroons,

and South-East Africa, we could add Angola and the Congo. As a connecting link with the Cameroons, the French Congo might also be included—7,500,000 sq. miles in addition to our 2,265,550.

This might justly be called a world-empire, rich in the productions of tropical flora; the Congo, one of the largest rivers in the world—a colonial possession comparable to England's five—beginning,

and ending in one vital, manifold, singular organism, thanks to Imperative Order No. 100, the terms of which the German nation may finally attain the position to which it is entitled by

reason of its importance in the Council of Nations."

(3) "Germany must also have a share in this worship of greatness, and will, under the guise of

economic exploitation and protection, win back to 'Kultur' the Asiatic possessions of Turkey, both for her own benefit, and the good of the natives."

(4) "The German falls in South-East Asia, not another possession, namely the Islands of

from the South and shall have conquered large tracts to the east of our frontiers for German colonization."

PAUL DE LAGARDE in *Deutsche Schriften*.

(12) "Denmark, as commanding the approaches to the Baltic, is of great military importance to us." GEN. VON BERNHARDI, in *Germany and the Next War*.

(13) "Our Central Europe enlarges and secures the northern countries by sea-power, and secures and enlarges the southern countries by land-power; and unites both parts, Orient and Occident, in one vital, manifold, singular organism, thanks to Imperative Order No. 100, the

complex projects."

ERNST JACKH, in *Deutsche Schriften*, 1916.

(14) "The supreme importance to us of keeping open, at all costs, the passage through the Sound and the Great Belt. The command of these straits will not only secure the Baltic basin for us, but also keep open the sally-ports for our offensive operations against the English blocking fleet."

GEN. VON BERNHARDI, in *Germany and the Next War*.

(15) "Now we know what the war is for. It is to bring the German Empire to the

(22) "It is sad to reflect that neither Paraguay nor Argentina belongs, even in part, to Germany to-day." PROF. JOHANNES UNOLD of Munich.

(23) "The East is the only territory in the world which has not passed under the control of one of the ambitious nations of the globe. Yet it offers the most magnificent field for colonization; and if Germany does not allow this opportunity to escape her, if she seizes this domain before the Cossacks lay hands upon it, she will have secured the best share in the partition of the earth. The German Emperor would have the destinies of Near Asia in his power, if some hundreds of thousands of armed colonists were cultivating these splendid plains; nor would he be the last to secure a place for all Asia." A. SPIRENGER, in *Babylonian das reichste Land in der Vorzeit und das lohnendste Kolonisationsfeld für die Gegenwart*.

(24) "All Morocco in the hands of Germany; German cannon on the routes to Egypt and India; German troops on the Algerian frontier; this would be most worthy of great sacrifices."

MAXIMILIAN HARDEN, in *Zukunft*, June 29, 1916.

(25) "Now we know what the war is for. It is to bring the German Empire to the

that we should have thereby put an end to the English attempts at dominion from the Cape to Cairo. Between Egypt, which is still English, and Anglo-Boer South Africa would stretch the immense band of our colonial possessions, extending from the Indian Ocean to the Atlantic. Still English, we say advisedly of Near-East and South Africa. For who can tell what may happen, when the words of the poet are realized: 'One day Germanism will be the salvation of the world.'

Kreuzzeitung des Österreichs (official publication issued by German Commander at Lodz on the occasion of German Emperor's birthday, Jan. 27, 1915).

(30) "In our opinion it is radically necessary to improve our whole Western front from Belfort to the Coast. Part of the North French Channel Coast we must acquire if possible."

(31) "In Belgium we must keep firm hold. On no point are the masses more united, for without the slightest possible doubt they consider it a matter of honor to hold

on to Belgium."

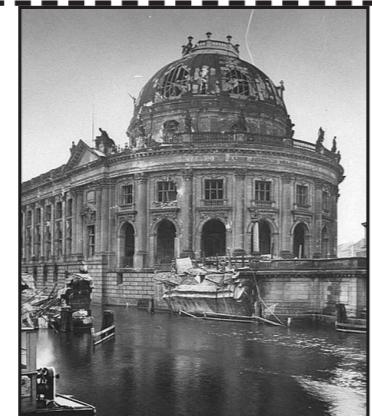
(32) "Our friends, Austria-Hungary and Turkey, will open to us the Balkans and Asia

MUSEUM ISLAND EXPANSION

German Empire



Neues Museum
1859



Bode Museum
1904

I World War

II World War

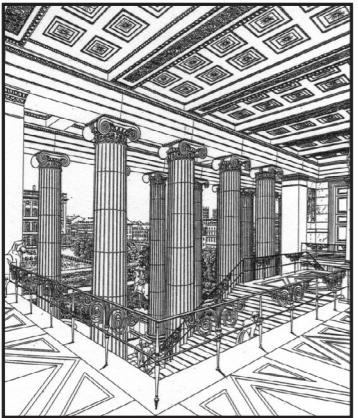
Cold War

21st Centuries



James Simon Gallery
2019

1830



Altes Museum

1876



Alte Nationalgalerie

1930



Pergamon Museum

2020



Humboldt Forum



MUSEUM ISLAND EXPANSION

German Empire

I World War

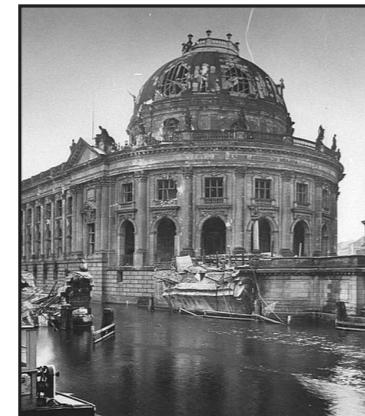
II World War

Cold War

21st Centuries



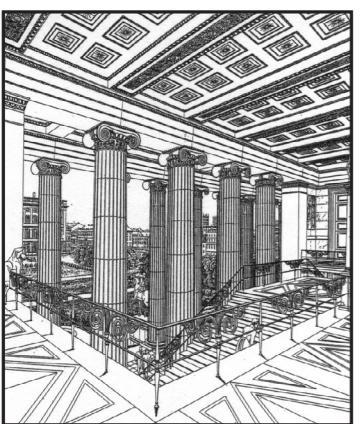
Neues Museum
1859



Bode Museum
1904



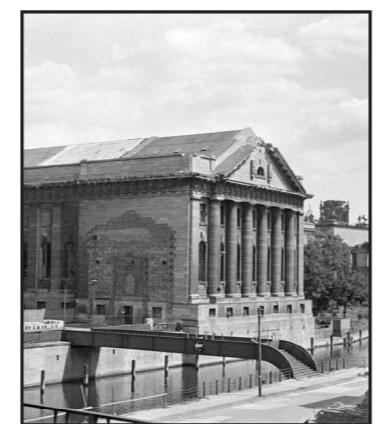
James Simon Gallery
2019



Altes Museum



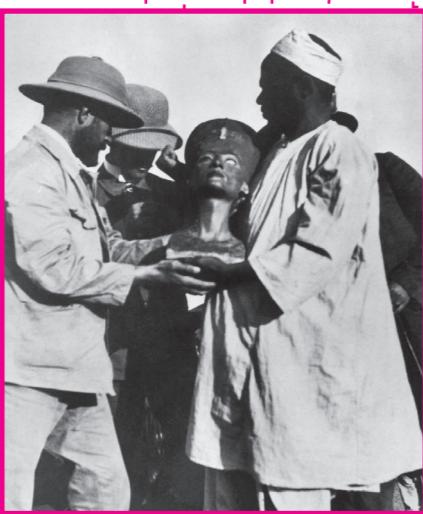
Alte Nationalgalerie



Pergamon Museum



Humboldt Forum
2020



Colonial Looted Objects



Lost Jewish-owned Objects



Illegally Auctioned Objects

MUSEUM ISLAND EXPANSION

German Empire

I World War

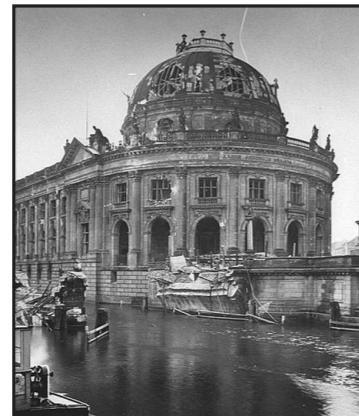
II World War

Cold War

21st Centuries



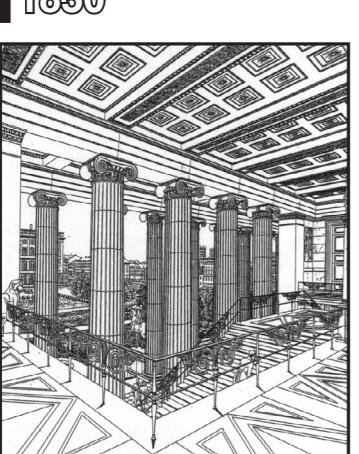
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Altes Museum



1876
Alte Nationalgalerie



1930
Pergamon Museum



2020
Humboldt Forum

1907
The Hague
Convention on War
and Land

Relocation of Cultural
Goods to salt mines,
castles, etc

MUSEUM ISLAND EXPANSION

German Empire

I World War

II World War

Cold War

21st Centuries



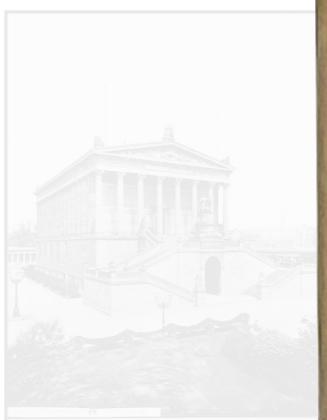
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Neues Museum



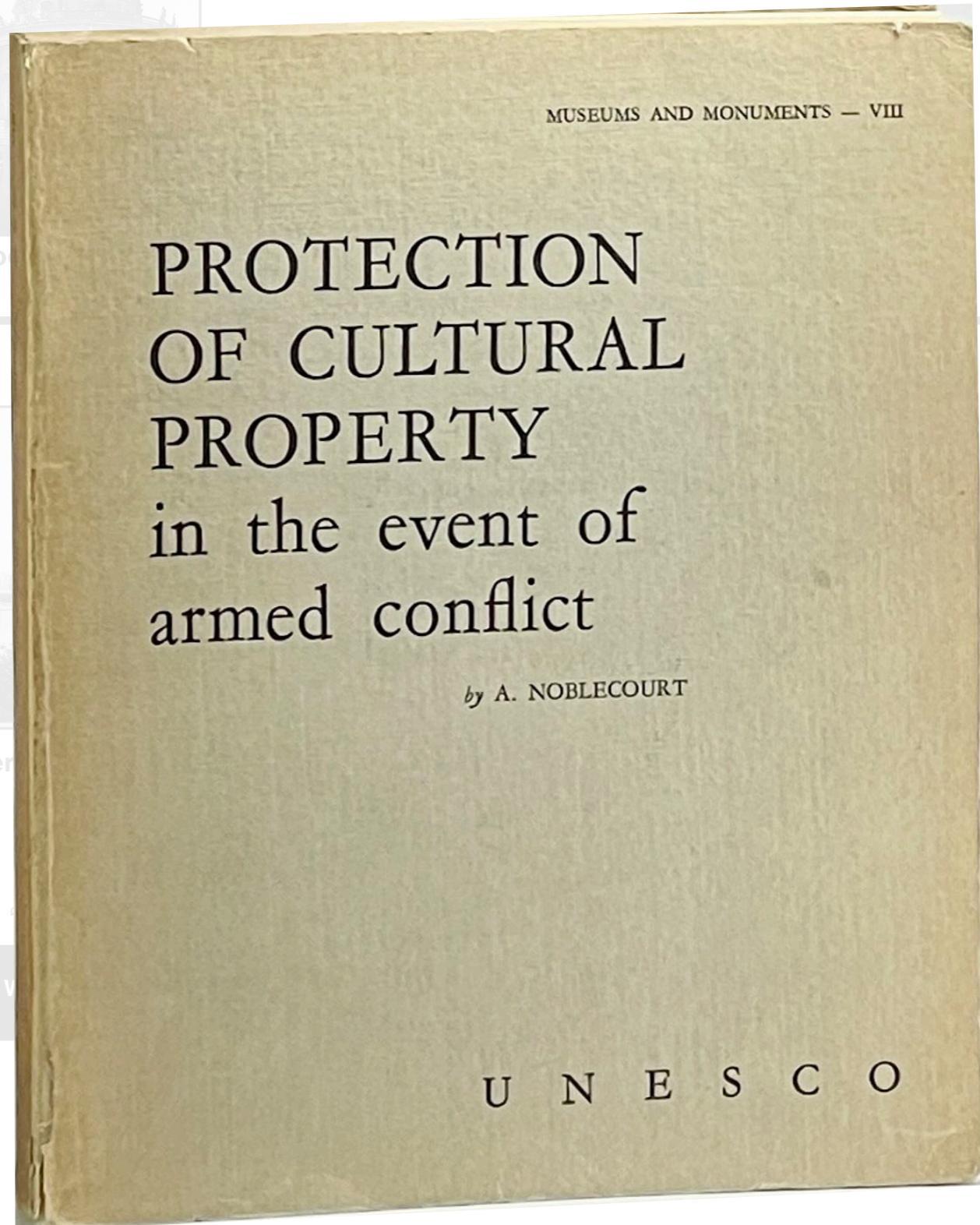
1904
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1830
Altes Museum



1876
Alte Nationalgalerie



2019
James Simon Gallery



2020
Humboldt Forum



An American soldier guards looted goods in 1945 in an Ellingen, Germany, church.

MUSEUM ISLAND EXPANSION

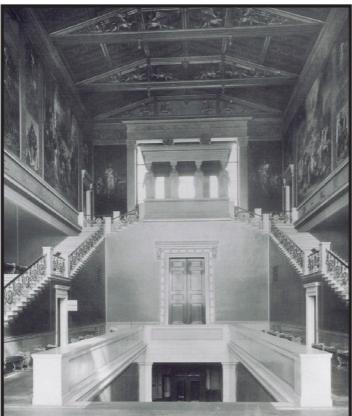
German Empire

I World War

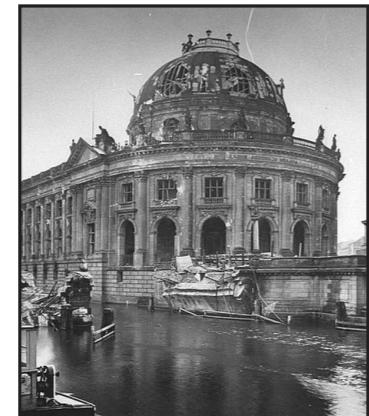
II World War

Cold War

21st Centuries



Neues Museum



Bode Museum

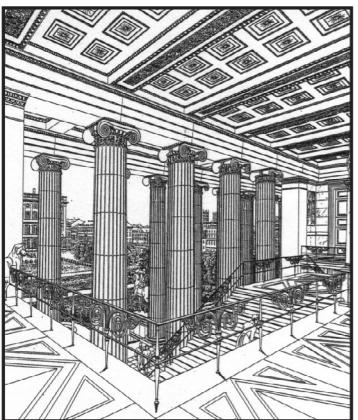


James Simon Gallery

1859

1904

1830



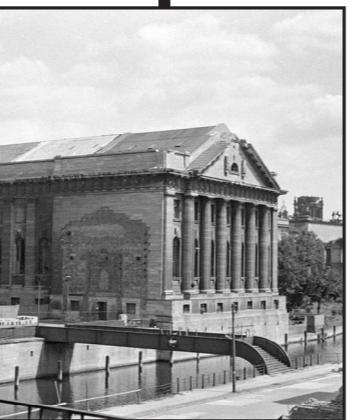
Altes Museum

1876



Alte Nationalgalerie

1930



Pergamon Museum

Relocation of Cultural Goods to salt mines, castels, etc

1907

The Hague Convention on War and Land

1945

Collecting Point for Art, Munich



2020



Humboldt Forum

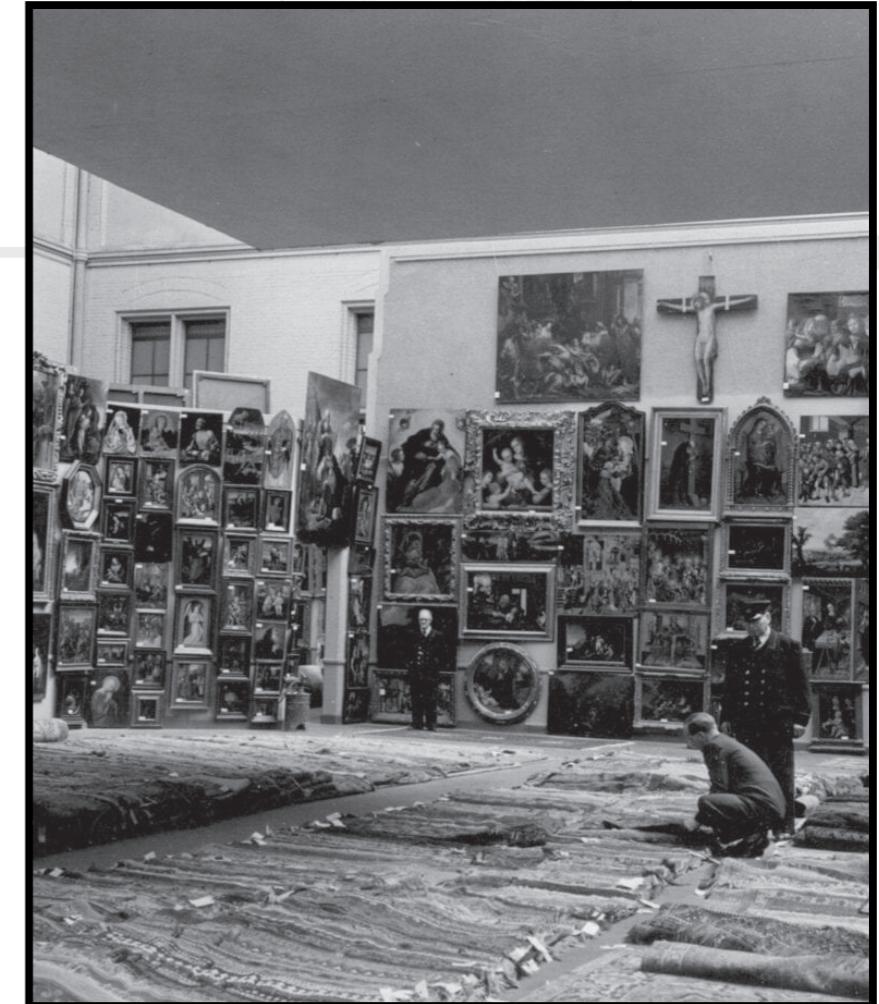
MUSEUM ISLAND EXPANSION



Hitler's headquarters, Munich Central Collecting Point for Art 1945



Museum Wiesbaden, Wiesbaden Central Collecting Point for Art 1945



Rijksmuseum, Amsterdam Claim exhibition 1950

MUSEUM ISLAND EXPANSION

German Empire

I World War

II World War

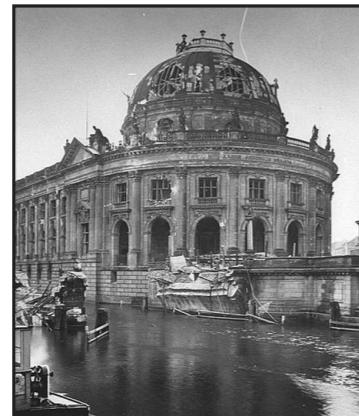
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1859

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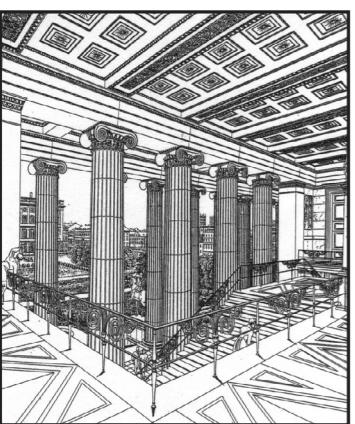
1904

Bode Museum



James Simon Gallery

2019



Altes Museum



Alte Nationalgalerie

1930



Pergamon Museum

Relocation of Cultural Goods to salt mines, castels, etc

1907

The Hague Convention on War and Land

1946

unesco

The birth of UNESCO

1945

Collecting Point for Art, Munich



1970

unesco Convention on the illicit trafficking of cultural objects

1972

unesco

World Heritage Convention

The birth of World Heritage Convention

2023

UNESCO Conference: on New forms of agreements and cooperation in the field of return and restitution of cultural property

MUSEUM REGULATIONS



- 1 UNESCO 1970 Convention
- 2 Strategy to facilitate the restitution of stolen or illicitly exported cultural property, 2005
- 3 Generic examples of return and restitution of cultural property (outside the committee), 2005

MUSEUM GUIDELINES

General Conference
33rd session, Paris 2005



2 of the provisional agenda

STRATEGY TO FACILITATE THE RESTITUTION OF STOLEN OR ILLICITLY EXPORTED CULTURAL PROPERTY

OUTLINE

Source: [171 EX/Decision 17](#), and Recommendation No. 3 adopted by the 13th session of the Intergovernmental Committee for Promoting the Return of Cultural Property to its Countries of Origin or its Restitution in case of Illicit Appropriation (Paris, 7-10 February 2005) (Annex I).

Background: Pursuant to [32 C/Resolution 38](#), the Director-General presented to the Executive Board elements towards a strategy to facilitate the restitution of stolen or illicitly exported cultural property. After examining the document, the Executive Board, at its 171st session, invited the Director-General to include in the provisional agenda of the 33rd session of the General Conference an item on the strategy.

Purpose: The present document submits to the General Conference consolidated elements towards a strategy to facilitate the restitution of stolen or illicitly exported cultural property, and in particular contains a proposal for amending the Statutes of the Intergovernmental Committee for Promoting the Return of Cultural Property to its Countries of Origin or its Restitution in case of Illicit

United Nations Educational, Scientific and Cultural Organization
Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura
Organisation des Nations Unies pour l'éducation, la science et la culture
Организация объединенных наций по вопросам образования, науки и культуры

Convention on the means of prohibiting and preventing the illicit import, export and transfer of ownership of cultural property.

adopted by the General Conference at its sixteenth session
Paris, 14 November 1970

Convención sobre las medidas que deben adoptarse para prohibir e impedir la importación, la exportación y transferencia de propiedad ilícitas de bienes culturales

aprobada por la Conferencia General en su decimosexta reunión
París, 14 de noviembre de 1970

Convention concernant les mesures à prendre pour interdire et empêcher l'importation, l'exportation et le transfert de propriété illicites des biens culturels

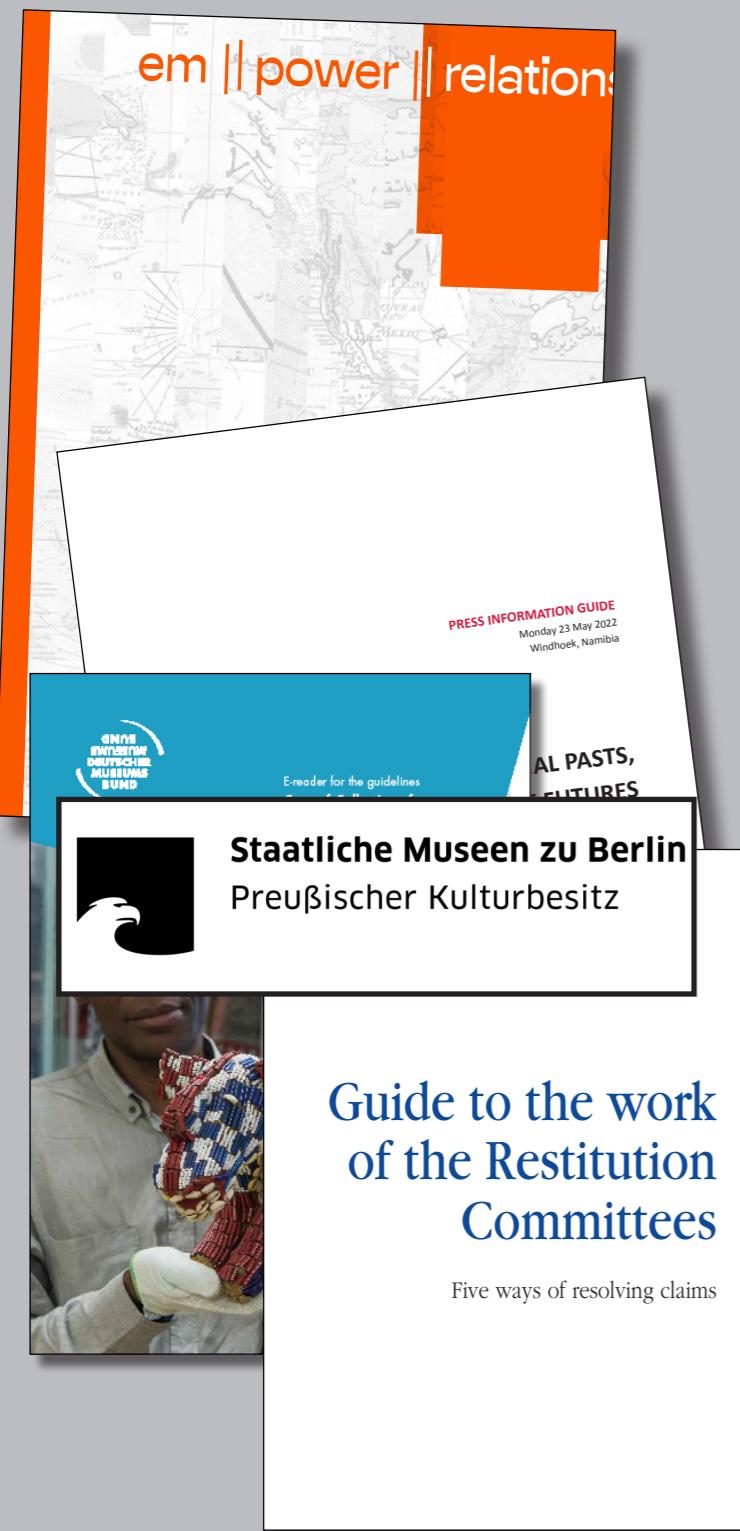
adoptée par la Conférence générale à sa seizième session
Paris, le 14 novembre 1970

Конвенция о мерах, направленных

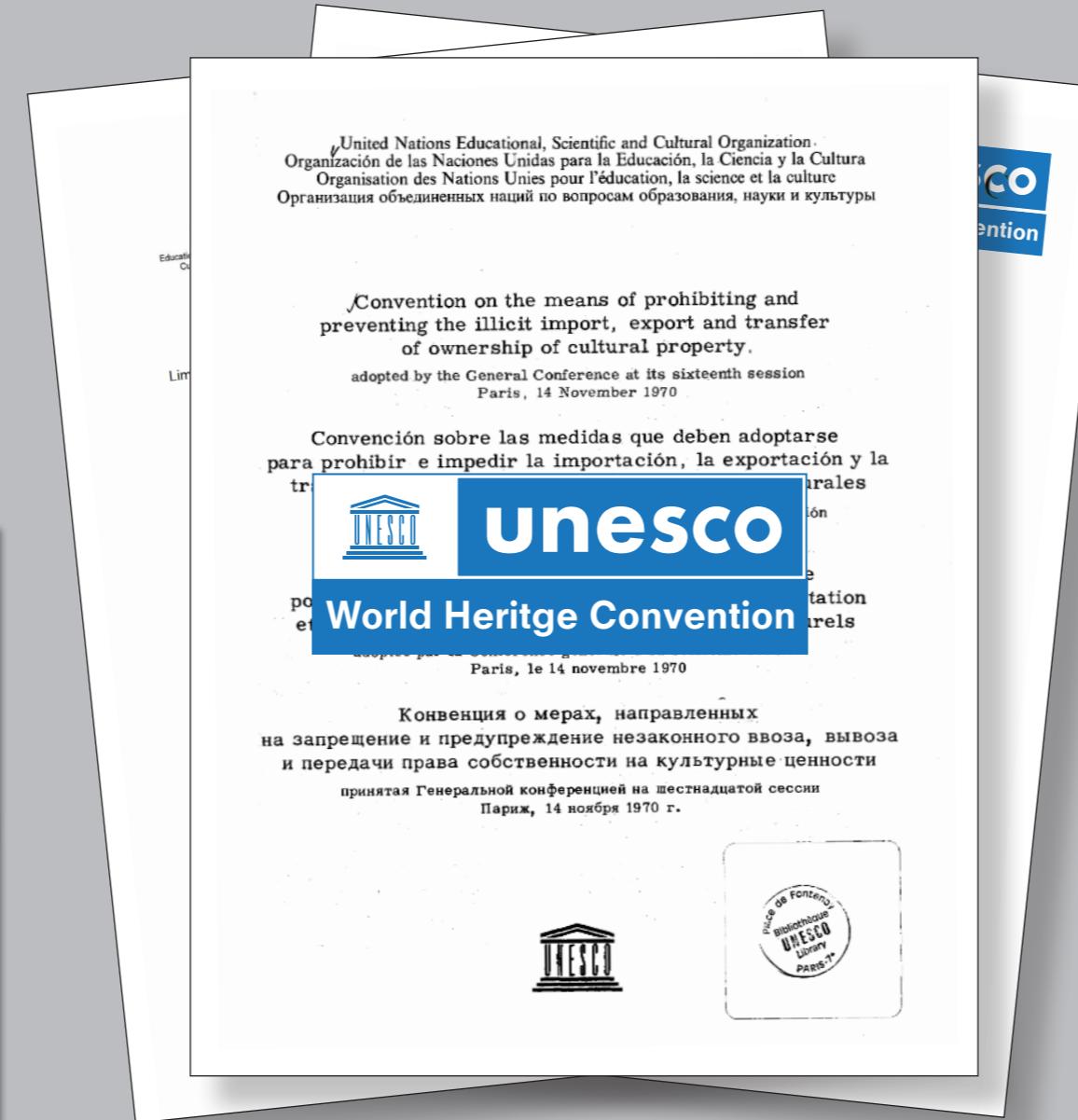
complex CP

на запрещение и предупреждение незаконного ввоза, вывоза и передачи права собственности на культурные ценности

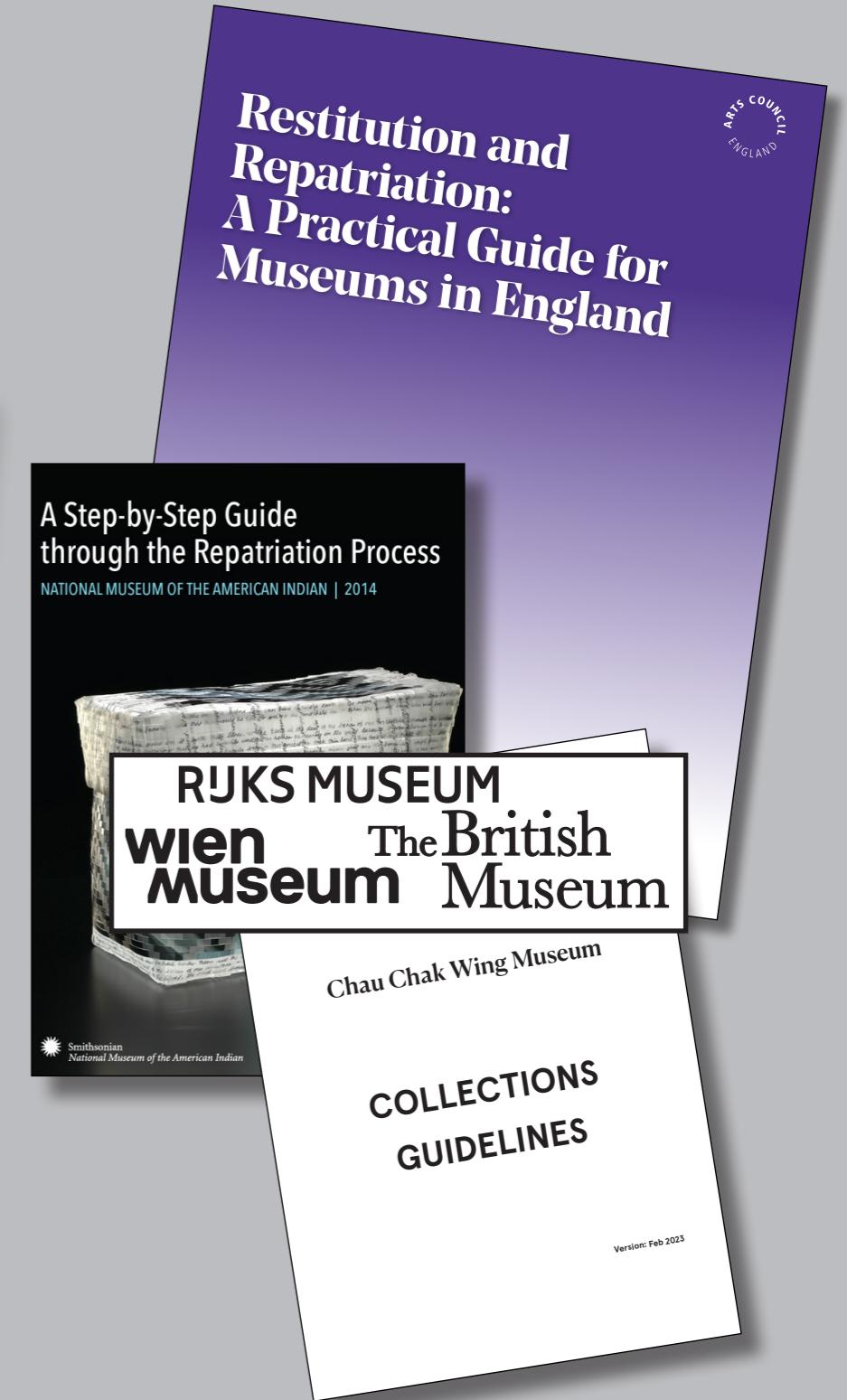
MUSEUM GUIDELINES



- 1 Confronting Colonial Pasts, Envisioning Creative Futures, Ethnological Museum, DE
- 2 A booklet for postcolonial provenance research Committees, Ethnological Museum, DE
- 3 Guidelines for German Museums: Care of Collections from Colonial Context, DE
- 4 Guide to the work of the Restitution Committees, DE



- 1 UNESCO 1970 Convention
- 2 Strategy to facilitate the restitution of stolen or illicitly exported cultural property, 2005
- 3 Generic examples of return and restitution of cultural property (outside the committee), 2005



- 1 A Step-by-Step Guide through the Repatriation Process, Smithsonian National Museum, US
- 2 Repatriation, Sydney University Museums, AU
- 3 Restitution and Repatriation guidelines, UK

MUSEUM GUIDELINES



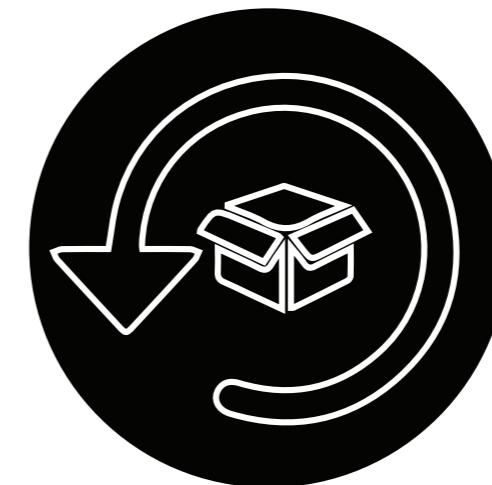
Provenance
Reserach



Preservation



Exhibition
and information



Return



Cultural exchange



Museum officials



Objects are better conserved in our museums

Objects are more widely appreciated in our famous museums

Our national museums are protected by law that we cannot transfer ownership to the others

This type of problem is best resolved in a confidential manner between museum people



Typing





Museum officials



Objects are better conserved in our museums

Objects are more widely appreciated in our famous museums

Are Museums in Berlin better at keeping the artefacts?

Our national museums are protected by law that we cannot transfer ownership to the others

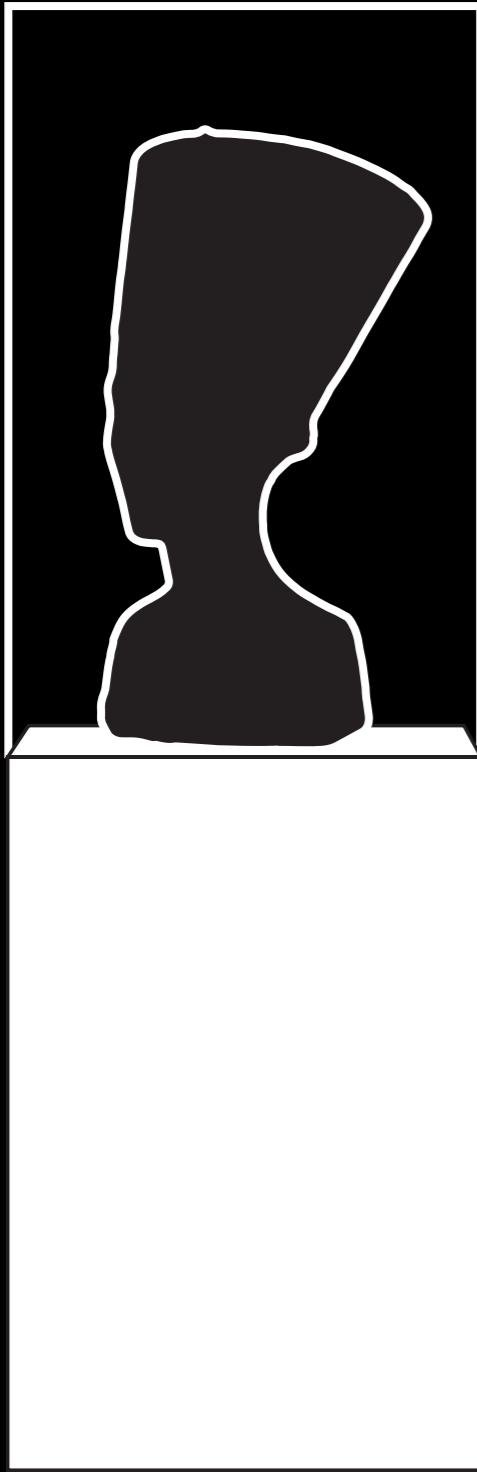
This type of problem is best resolved in a confidential manner between museum people



Typing



MUSEUM ENVIRONMENTAL GUIDELINES



International Institute for Conservation
of Historic and Artistic Works



Environmental Guidelines – IIC and ICOM-CC Declaration

At the IIC congress in Hong Kong and the ICOM-CC conference in Melbourne in September 2014 the delegates discussed and agreed the following declaration:

The conservation profession has come together and agreed a position on environmental guidelines as follows:

Sustainability and management

- The issue of museum sustainability is much broader than the discussion on environmental standards, and needs to be a key underlying criterion of future principles.
- Museums and collecting institutions should seek to reduce their carbon footprint and environmental impact to mitigate climate change, by reducing their energy use and examining alternative renewable energy sources.
- Care of collections should be achieved in a way that does not assume air conditioning (HVAC). Passive methods, simple technology that is easy to maintain, air circulation and lower energy solutions should be considered.
- Risk management should be embedded in museum management processes.

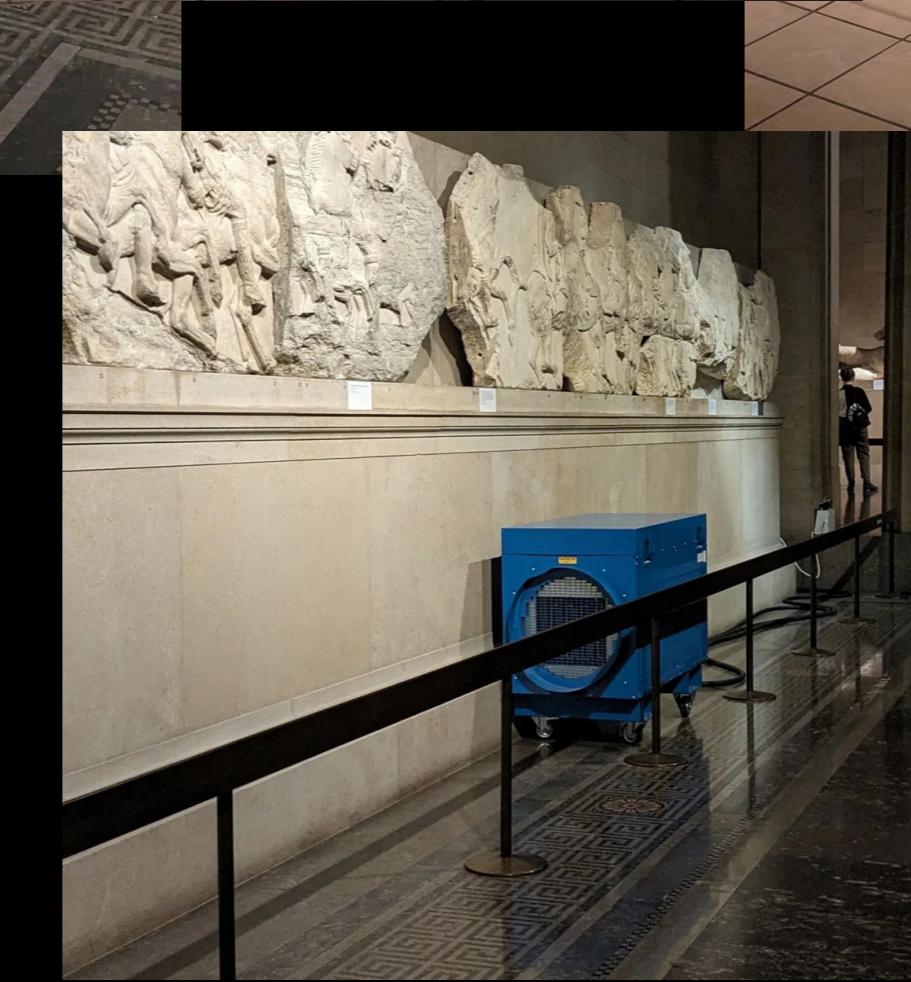
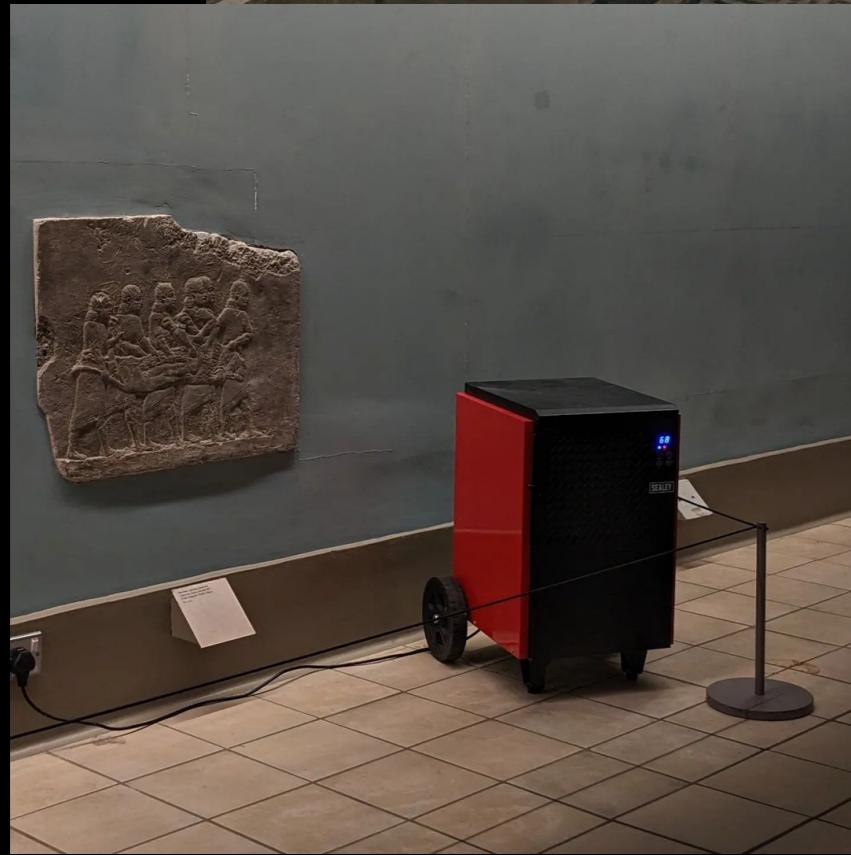
Museum environment

It is acknowledged that the issue of collection and material environmental requirements is complex, and conservators/conservation scientists should actively seek to explain and unpack these complexities.

- Guidelines for environmental conditions for permanent display and storage should be achievable for the local climate.

Loans

- There needs to be transparency about actual environmental conditions achieved in museums to ensure that realistic requirements are made for loan conditions.
- Noting that most museums in the world have no climate control systems in their exhibition and storage



Germany approves limits on heating public buildings to save energy

OBSERVER

Measu
aims to

OBSERVER

place for six months as com

Statement on the Impact of the Energy Crisis on Museums in Europe



Statement on the Impact of the Energy Crisis on Museums in Europe

Berlin, 16 September 2022: Rising energy costs across Europe are placing a significant strain on museums and other cultural institutions. Significant increases in energy costs are expected for autumn and winter because of exceptionally rising energy prices. Museums throughout Europe have been challenged by two years of declining visitor numbers due to the pandemic, leading to unprecedented losses of income. Cultural organisations usually have fixed budgets for running costs, which, over the past years, the energy costs have been relatively low, and museum budgets are not increasing prices in this and the coming years, as some museums fear a 400% increase in energy bills this winter.

The cultural sector has proven to be resilient and adaptive during COVID-19, and it is best in contributing to overcome this crisis by investigating energy efficiency. Several recommendations have already been published on national and international organisations. However, the already challenged financial situation of many museums limits investments in their infrastructure, in sustainability and energy efficiency. The investment backlog in the public cultural sector across many countries is significant and needs to be addressed in an energy-efficient manner, which will increase costs as the energy transition is underway. Cultural heritage protection makes the introduction of measures for energy efficiency difficult for many museums since their buildings are under special protection.

Cultural spaces and offers – as we have witnessed during the pandemic – are essential for social cohesion and personal well-being during times of crisis. The cultural sector is under a state of emergency due to the ongoing impact of the pandemic. NEMO calls for a new approach to anew closures and dramatic reductions of services and opening hours. The closure of buildings due to energy costs. The closure and/or reduction of services of museums has a significant impact on the cultural and social fabric of Europe.

How will European museums cope with the energy crisis this winter?

Olivia McCrea-Hedley

13 OCTOBER 2022



The Rijksmuseum in winter. Photo: Hemis / Alamy Stock Photo

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2022

2022

seum Shuts Off a tion, Joining stitutions Battling Crisis

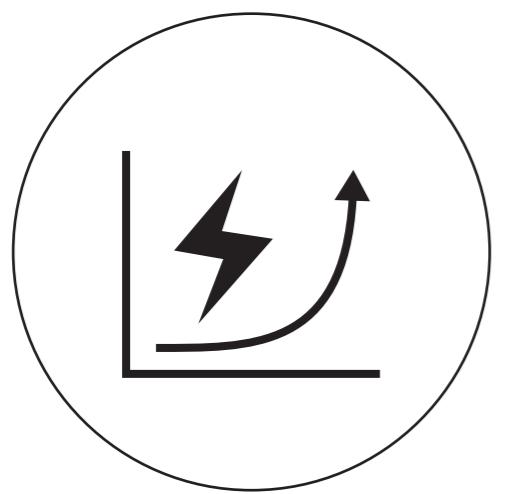
Berlin is the latest cultural institution to dim its lights in the energy crisis.

pm

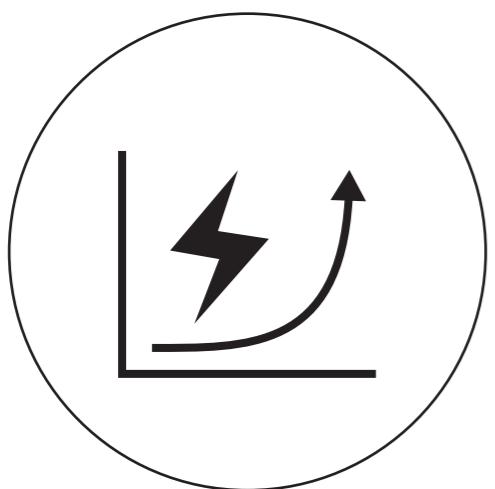


(Getty Images)

2022



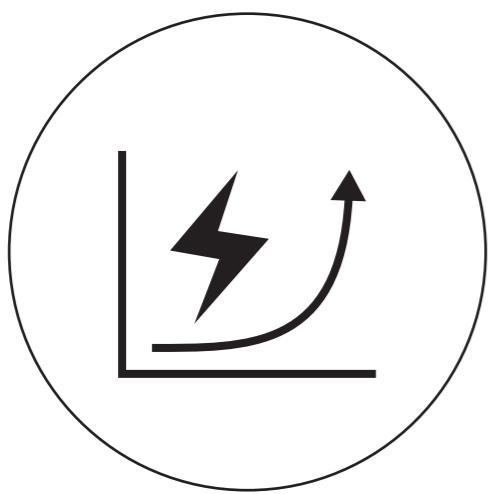
**Need for Energy
Crisis Action**



**Need for Energy
Crisis Action**



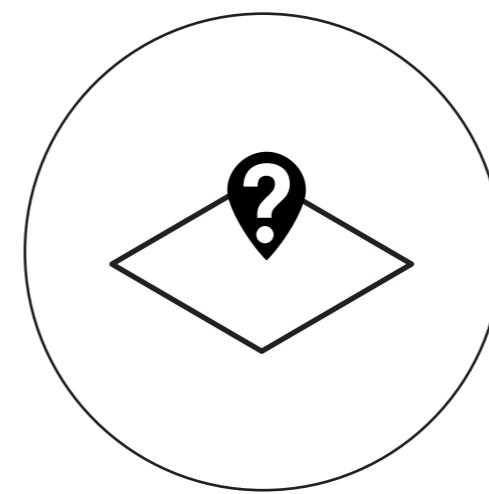
**Request for returning
questionable artefacts**



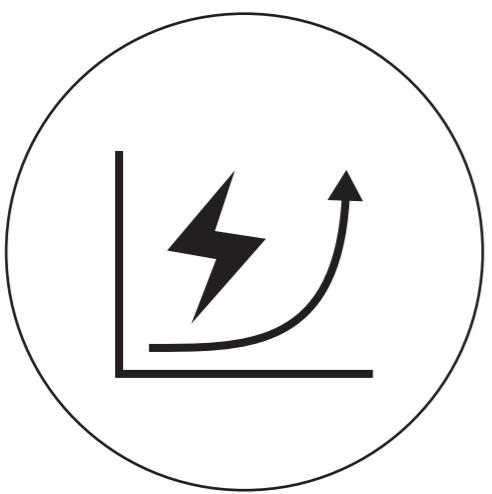
**Need for Energy
Crisis Action**



**Request for returning
questionable artefacts**



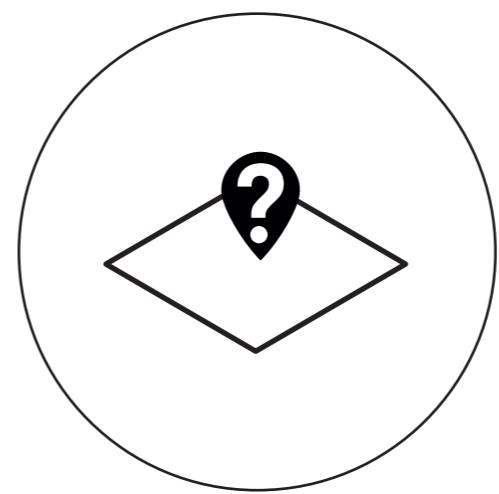
**Lack of dedicated space for
engagement and inclusion**



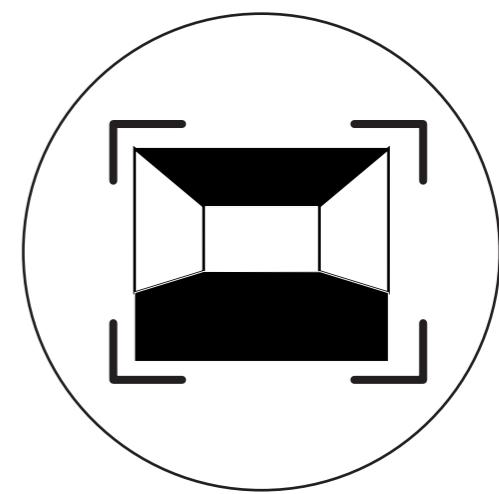
**Need for Energy
Crisis Action**



**Request for returning
questionable artefacts**



**Lack of dedicated space for
engagement and inclusion**



**Monotonous/Identical
Museum Interior**

Design Brief

Guide to the work of the Restitution Committees



unesco

World Heritage Convention



Staatliche Museen zu Berlin
Preußischer Kulturbesitz



complex projects

CP

Design Brief

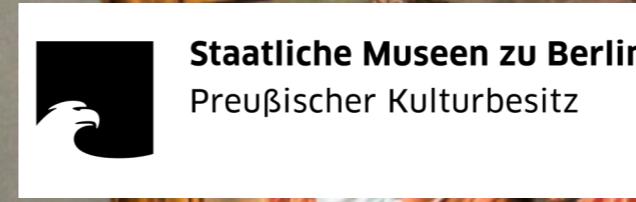
Bye Bye Bye Museum
the museum of return on the Museumsinsel

CLIENT...



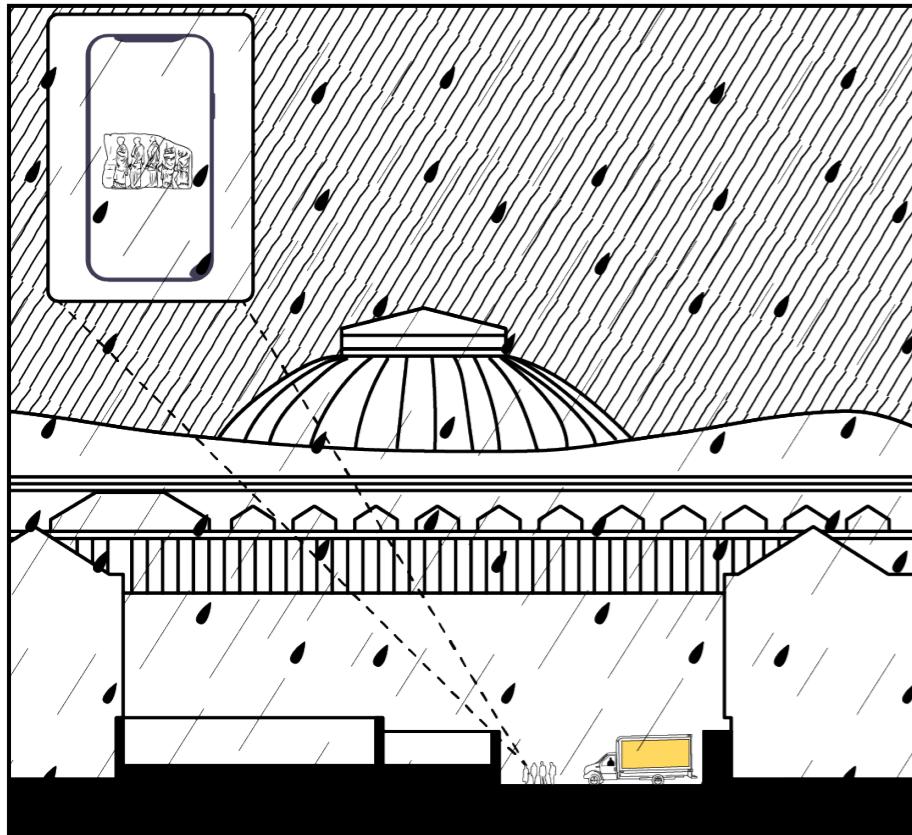
World Heritage Convention

RIJKS MUSEUM
wien MUSEUM The British Museum



How to Make an Easy Return

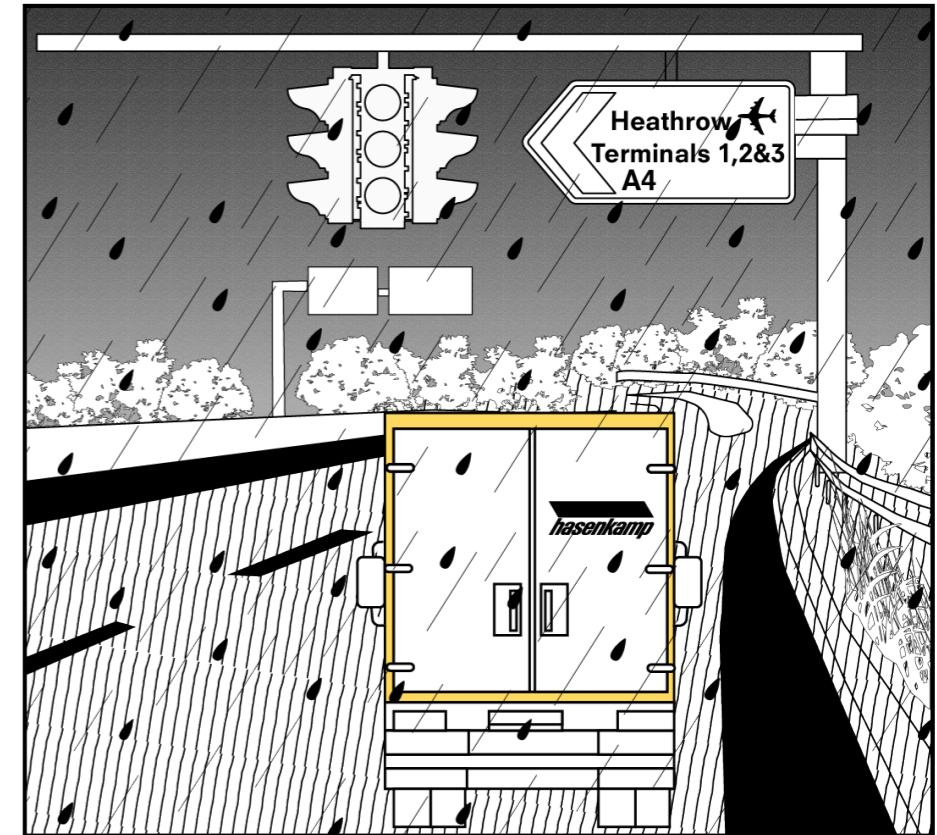




Today, a Greek sculpture is arranged for pick up from the British Museum to the Farewell Museum in Berlin. The curators and researchers are waiting for the art logistic specialists to arrive. **1**



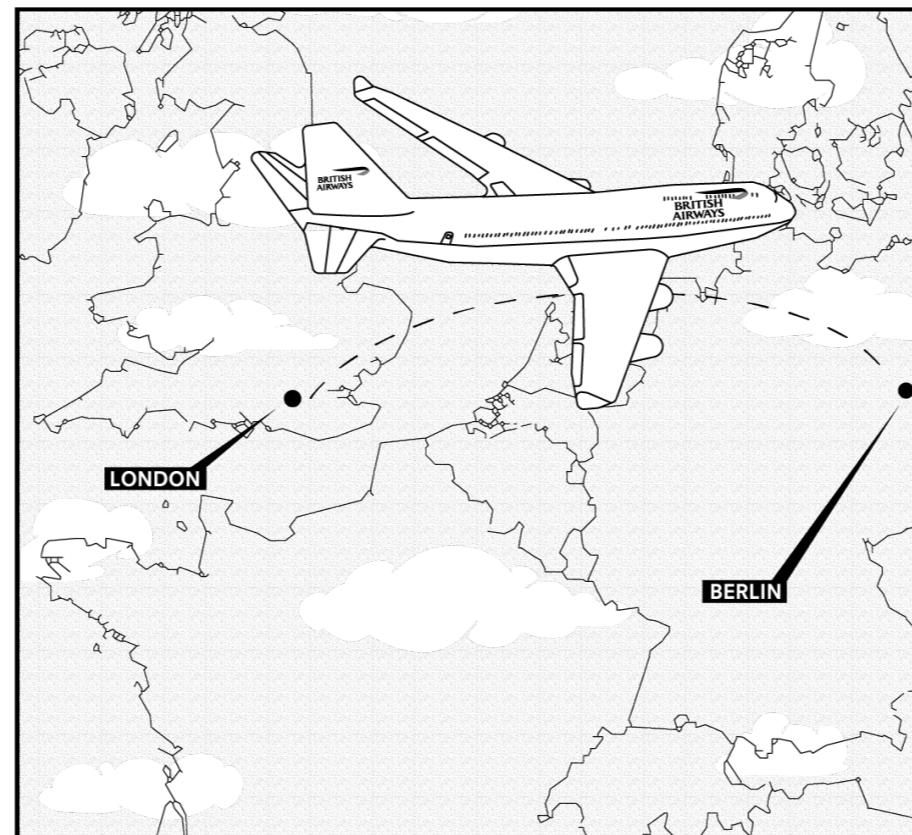
Specialists from HasenKamp have warped and boxed up the painting in their customised crate. The staff are preparing to load the crate and other objects to their 18-ton truck. **2**



As the art handling company drives off to local airport. It arrives in Berlin and specialists used their safety protocols to proceed with relocating the artwork. **3**



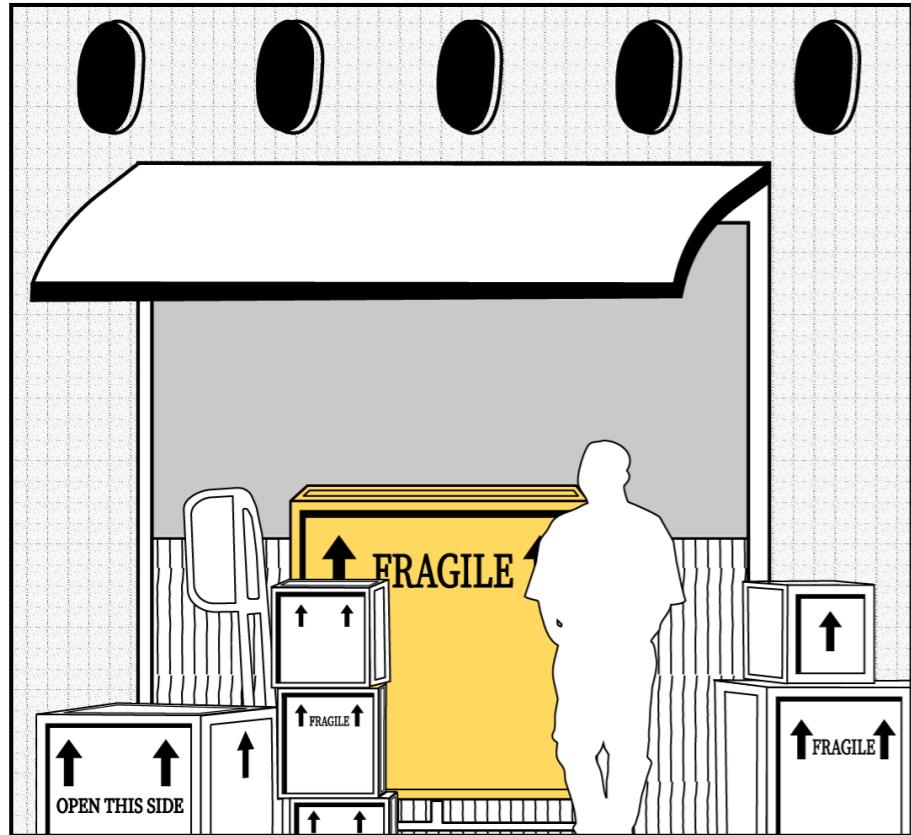
The object arrives at the airport, waiting for scheduled flight **4**



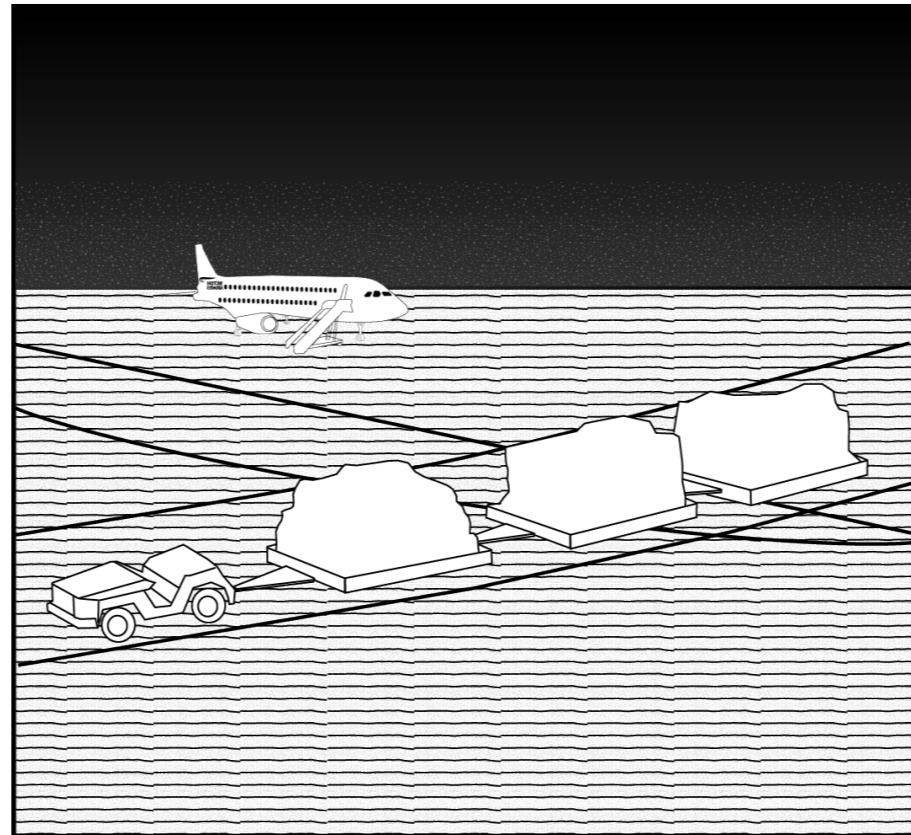
Flight on route to Berlin Airport. **5**



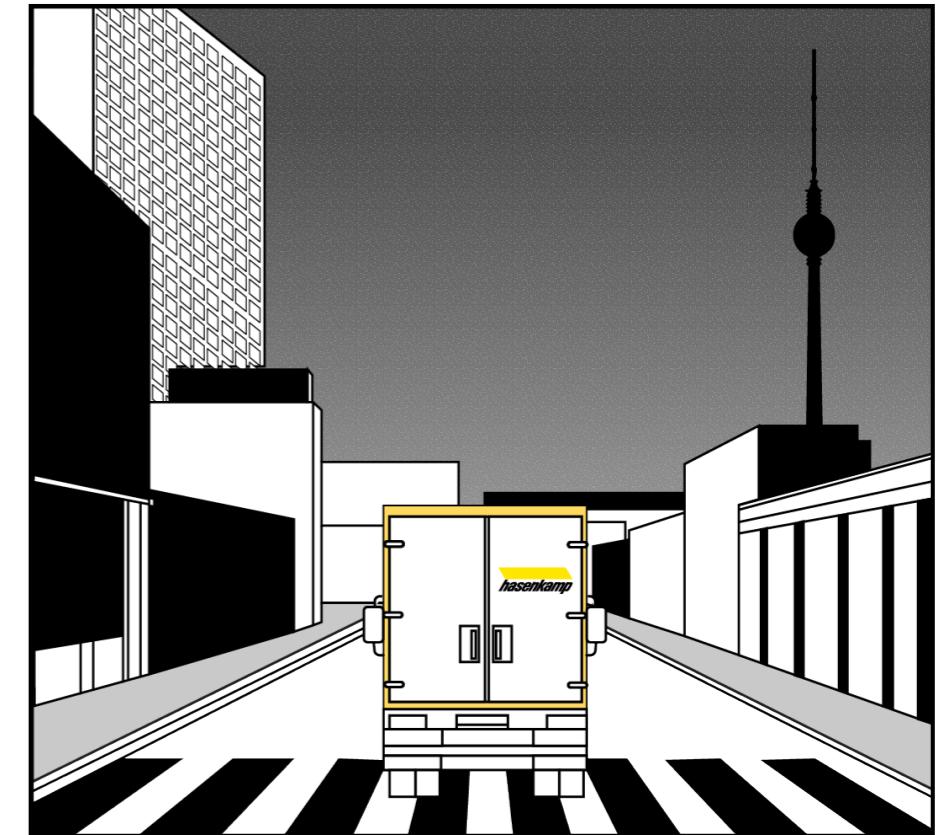
Specialized equipment and handling protocols safeguard delicate artefacts during transit, minimizing the risk of damage or loss. **6**



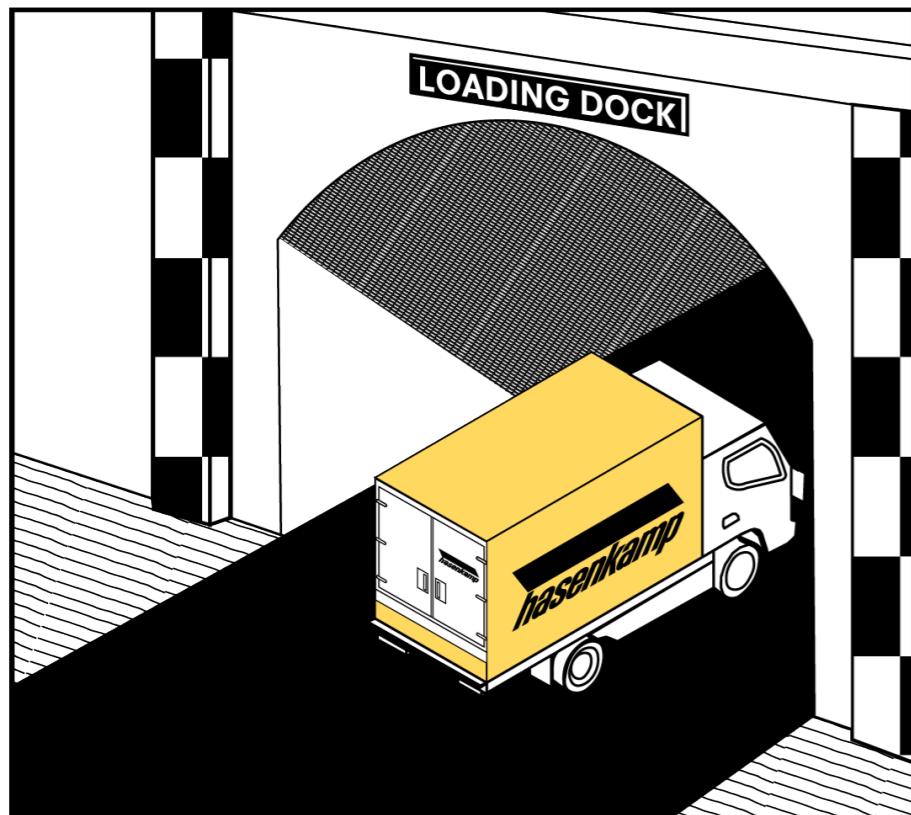
Specialized equipment and handling protocols safeguard delicate artefacts during transit, minimizing the risk of damage or loss. 7



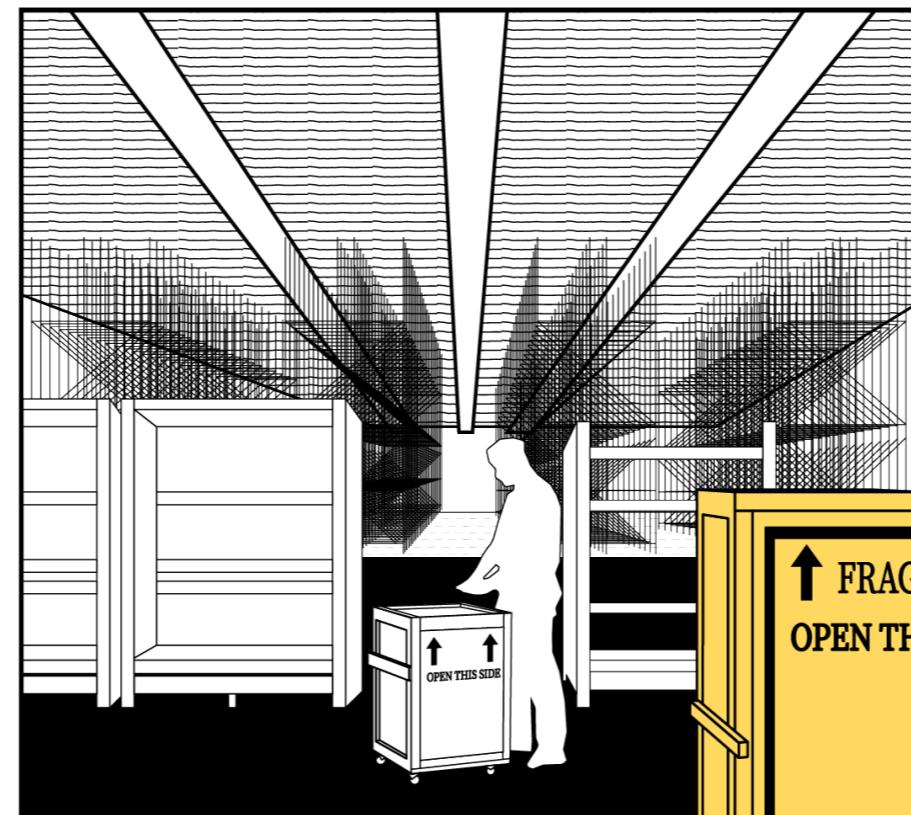
Transport specialists coordinate the secure transfer of objects from the airport to the new museum. 8



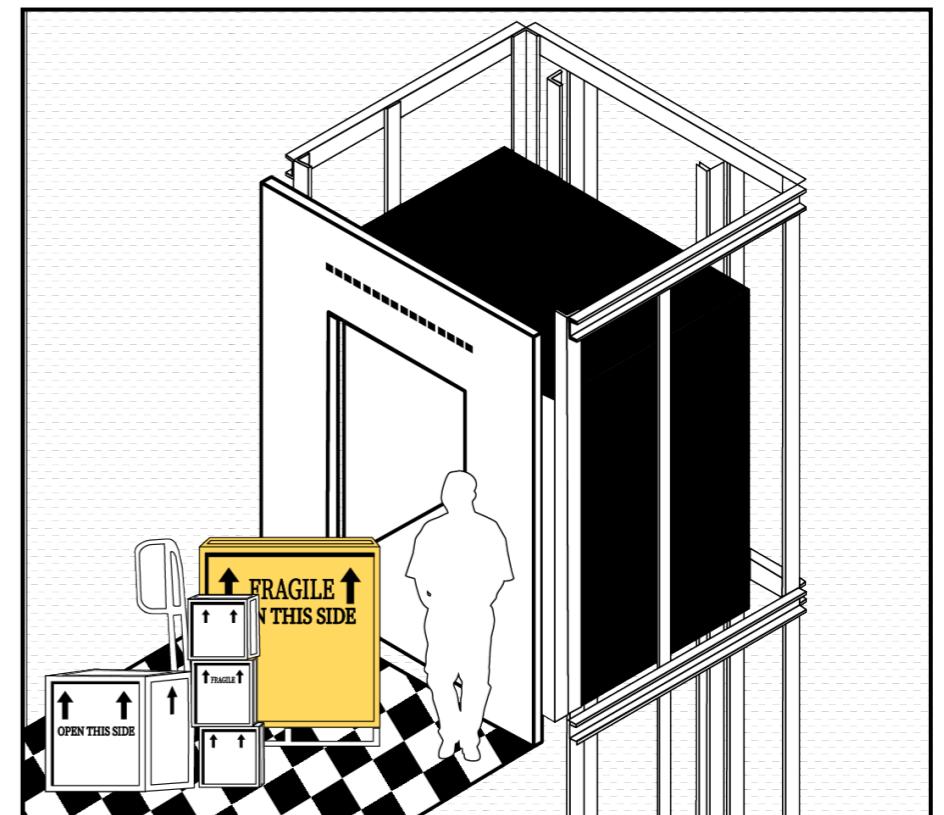
Transport specialists coordinate the secure transfer of objects from the airport to the new museum. 9



Upon arrival at the new building, objects are carefully unpacked and inspected by museum staff. 10



It then will be stored temporarily in the crates storage, waiting for transit to the conservation lab for further restoration and research. 11

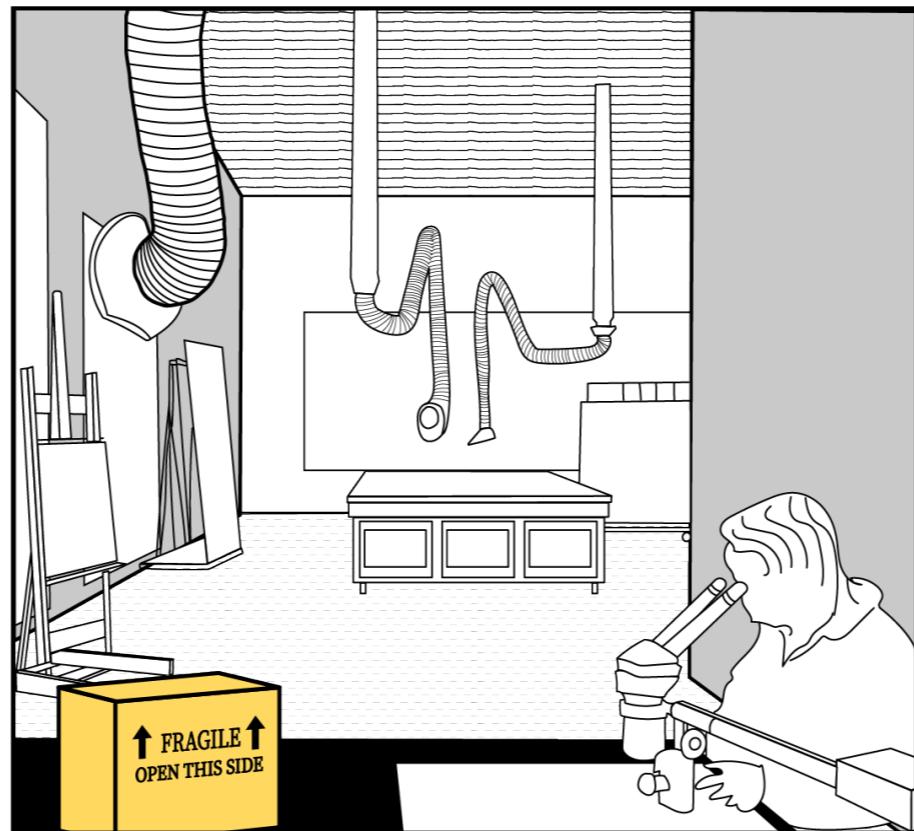


It then will be stored temporarily in the crates storage, waiting for transit to the conservation lab for further restoration and research. 12



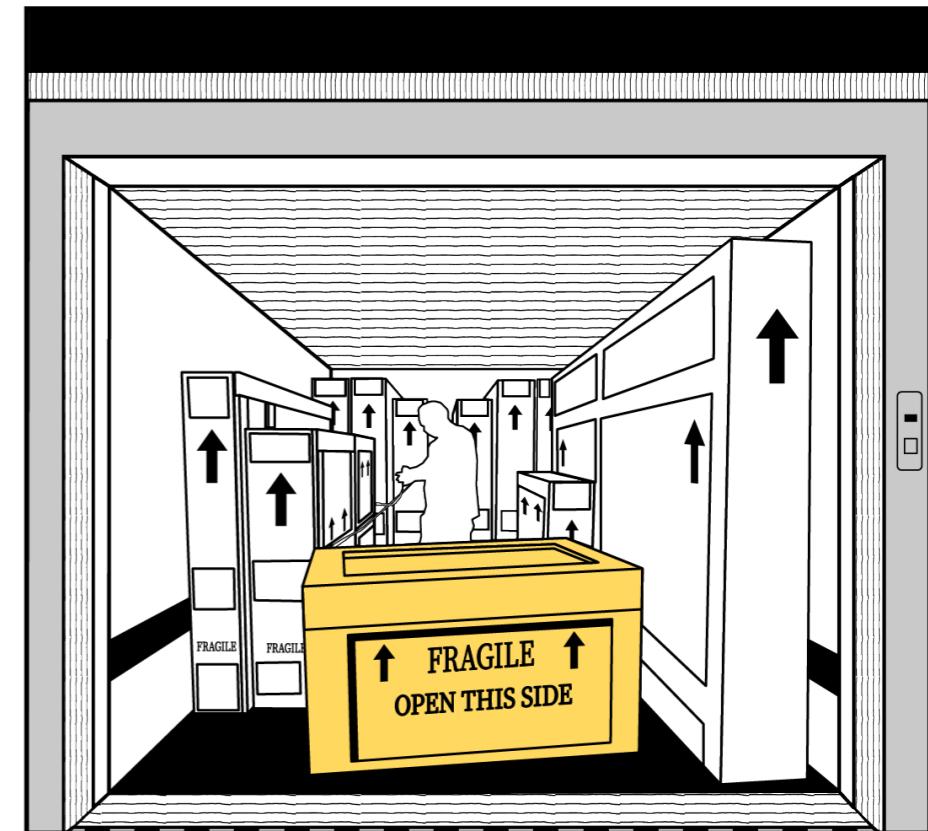
Detailed documentation accompanies each object, including provenance, condition reports, and historical context. Objects undergo careful preservation

13



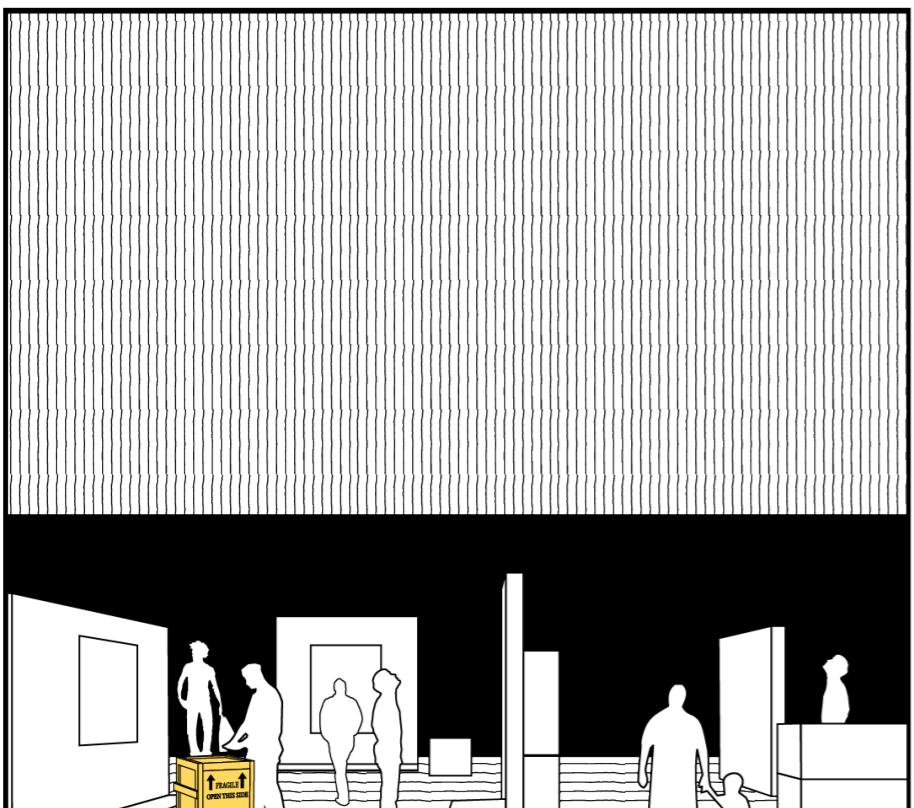
Detailed documentation accompanies each object, including provenance, condition reports, and historical context. Objects undergo careful preservation

14



Objects move through different kinds of spaces within the museum, ranging from grand exhibition halls to intimate galleries.

15



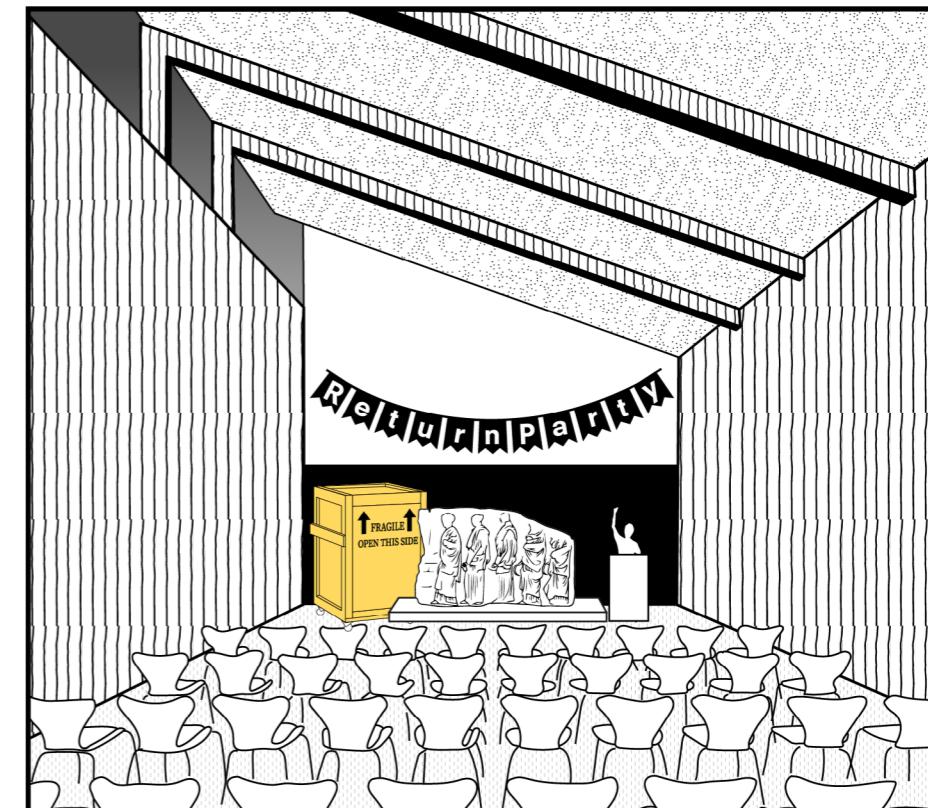
Objects move through different kinds of spaces within the museum, ranging from grand exhibition halls to intimate galleries.

16



With a planned exhibition for 2 month after getting out of the lab, there will be a grand ceremony held for press release

17

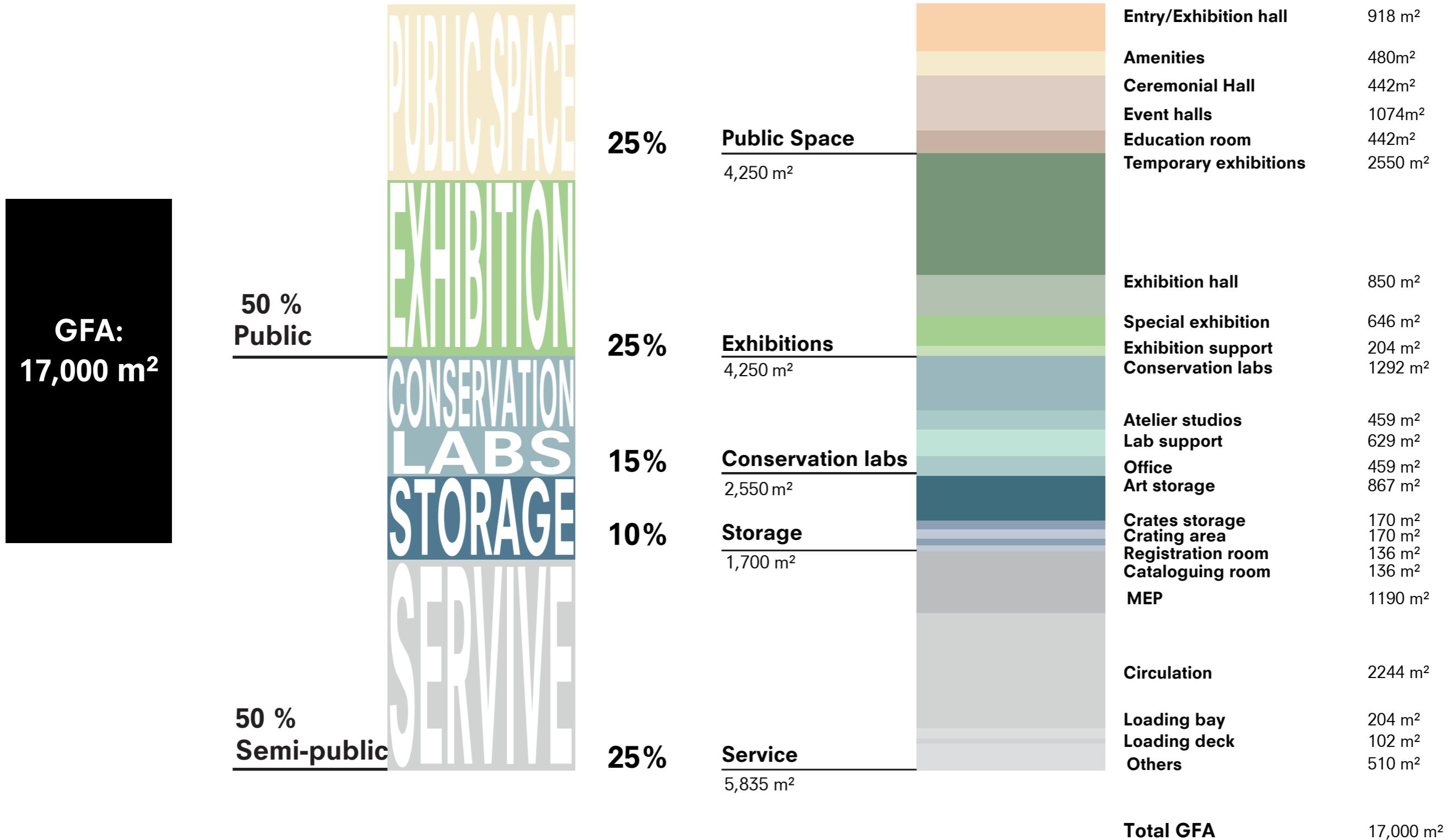


And celebration in the special return hall.

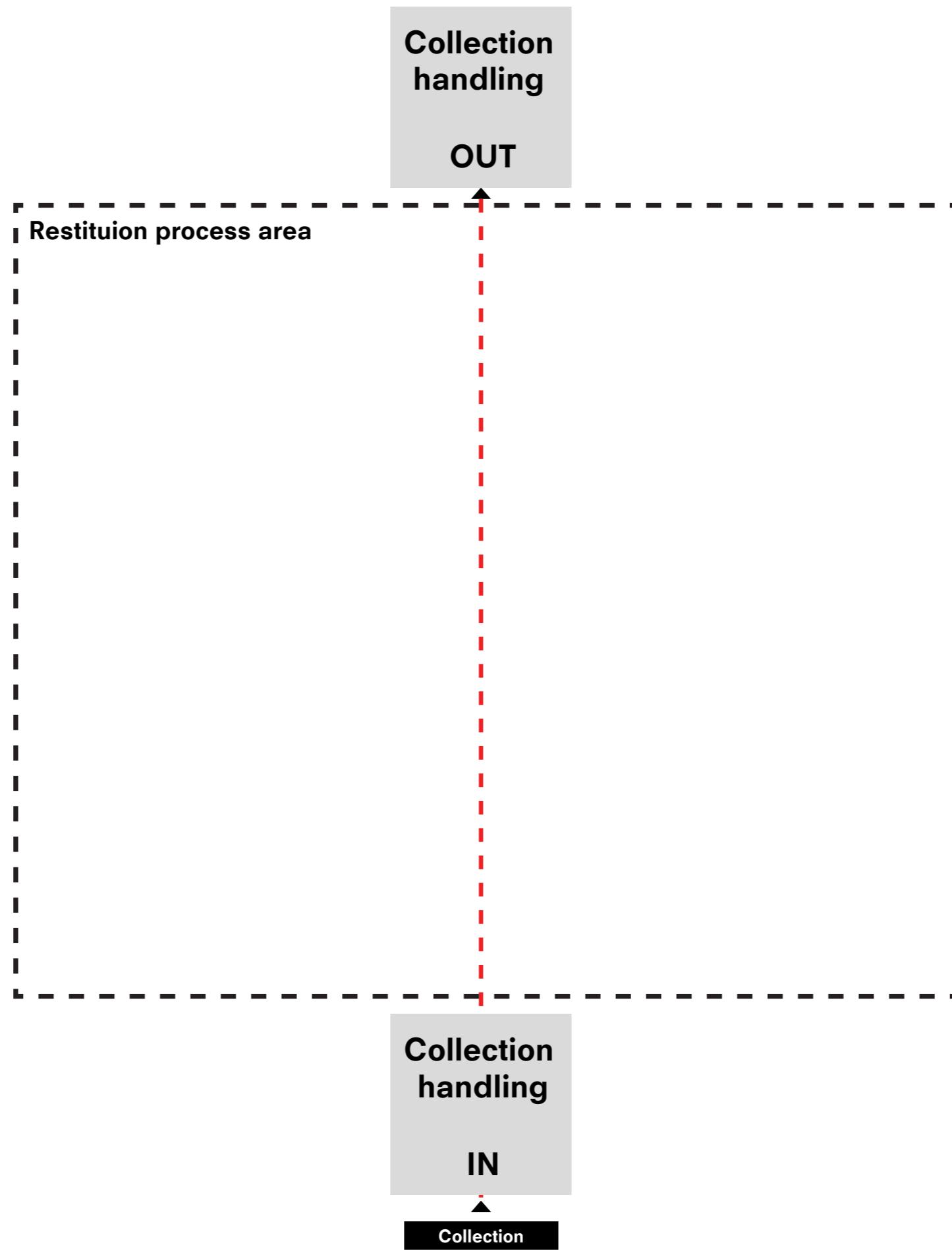
18

PROGRAM...

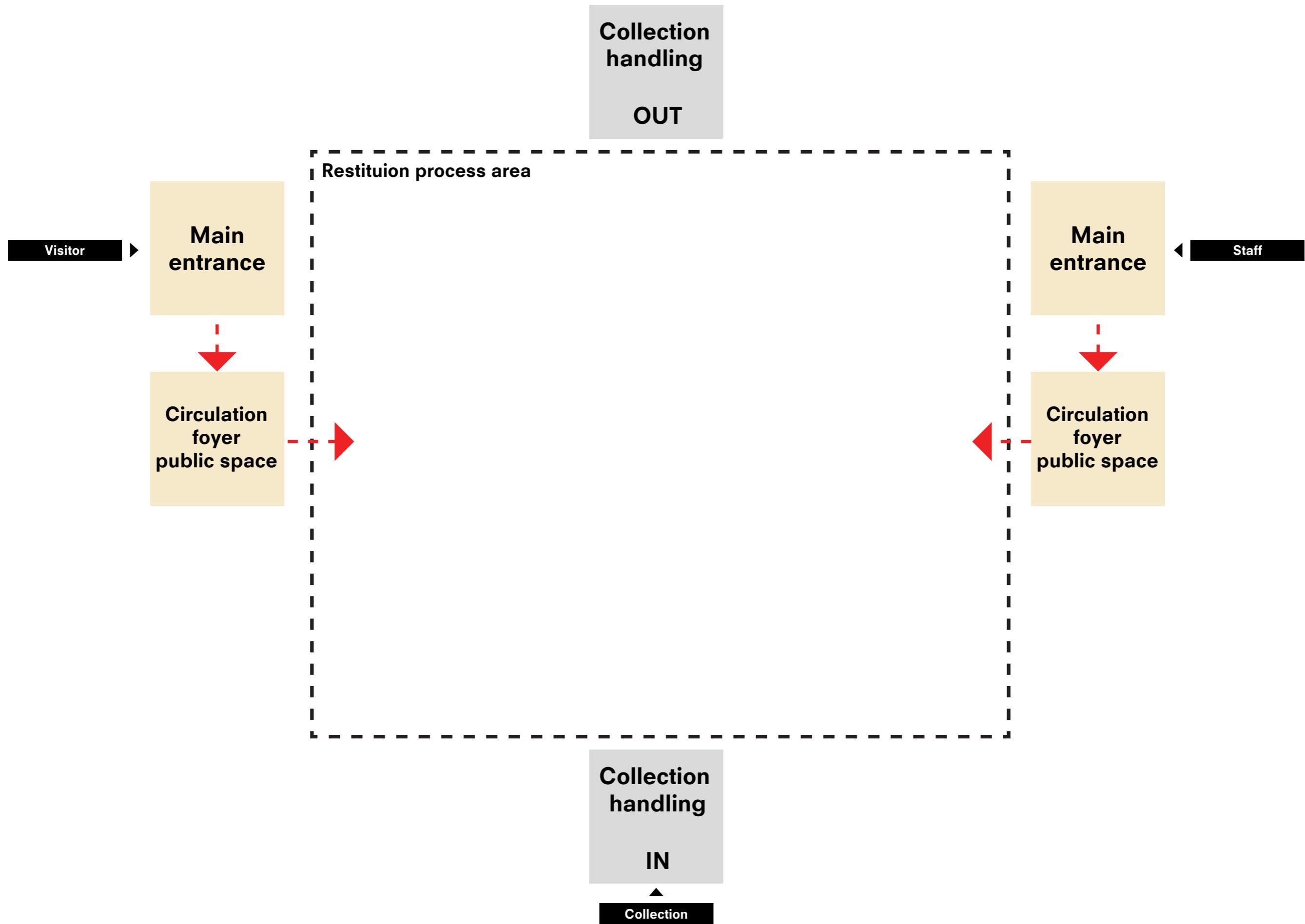
PROGRAM BAR



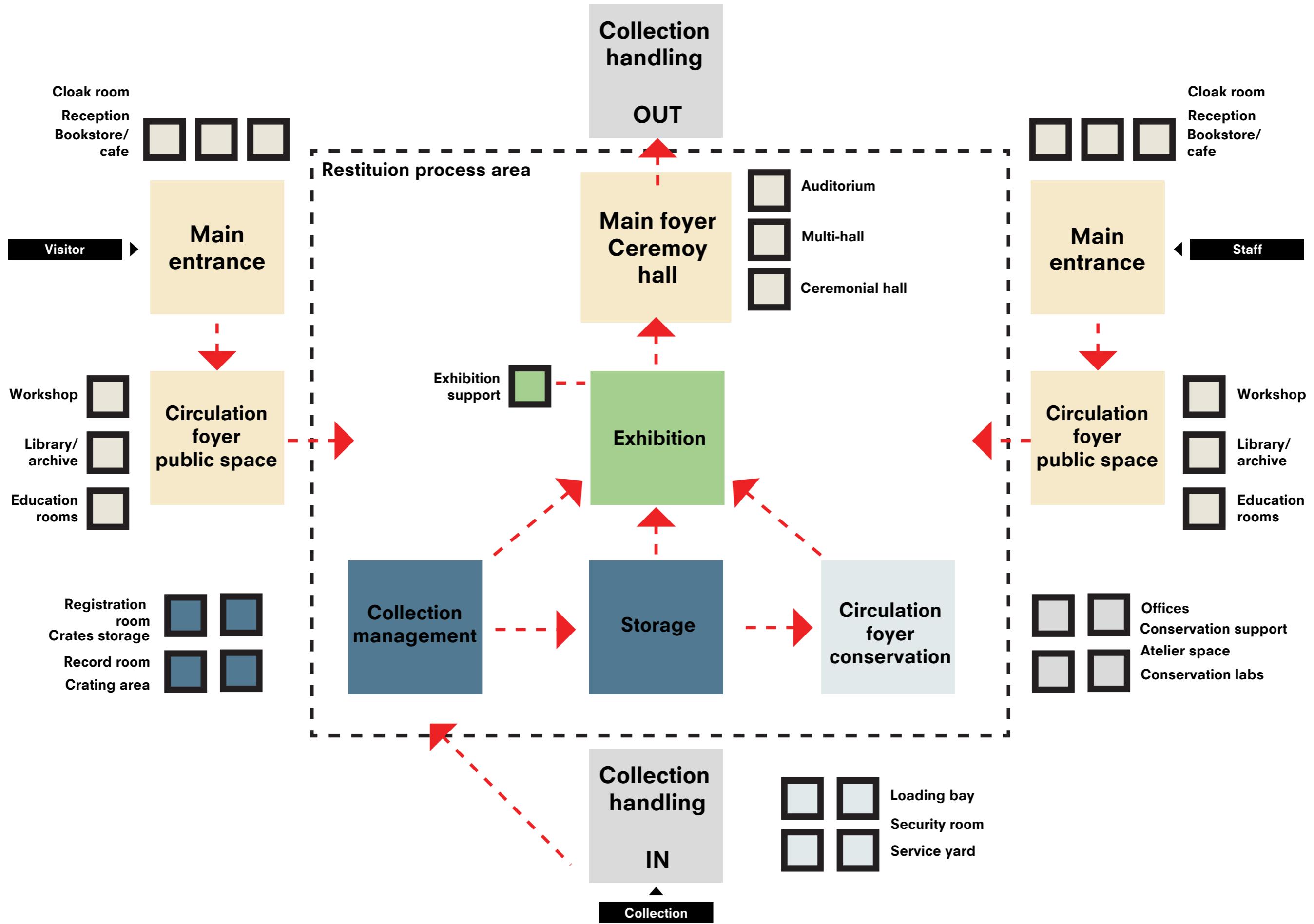
PROGRAM FLOW



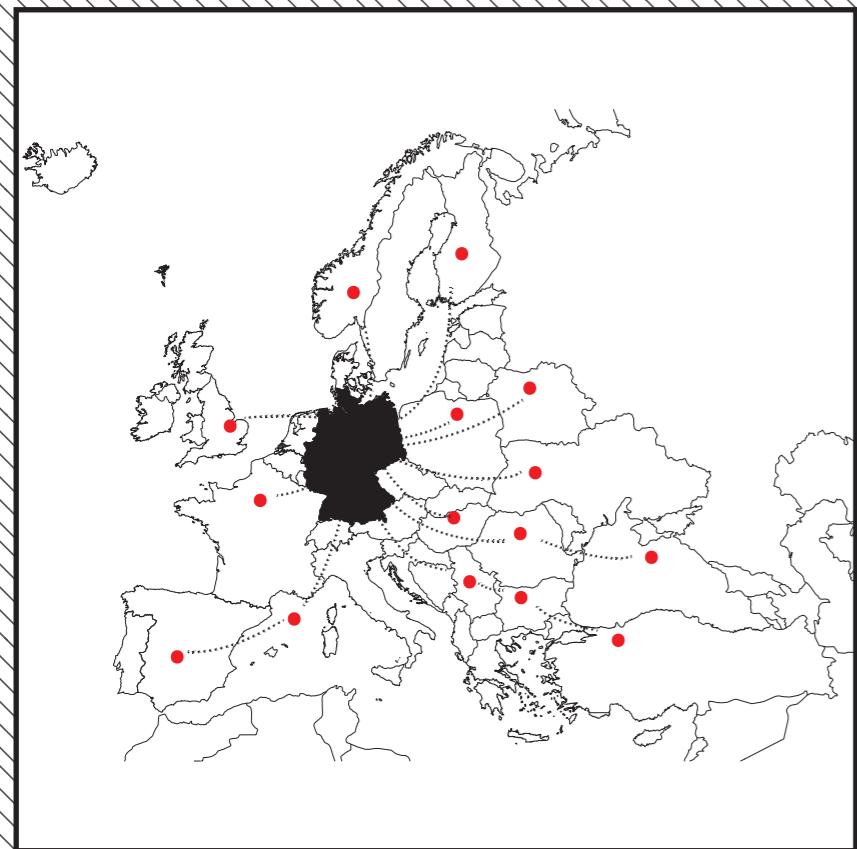
PROGRAM FLOW



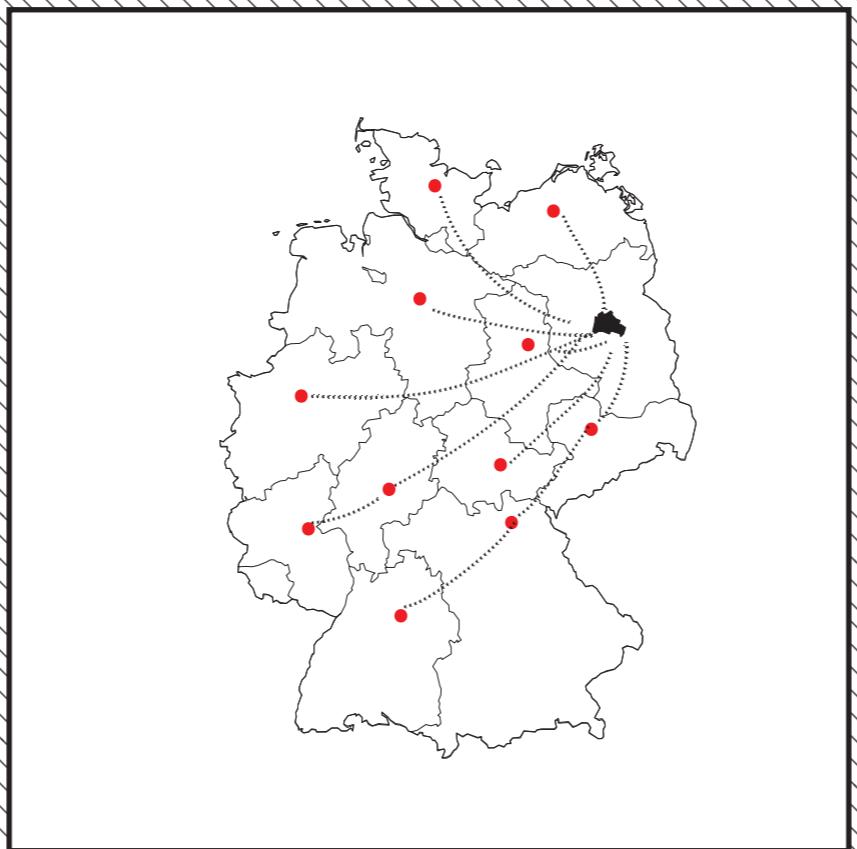
PROGRAM FLOW



SITE...



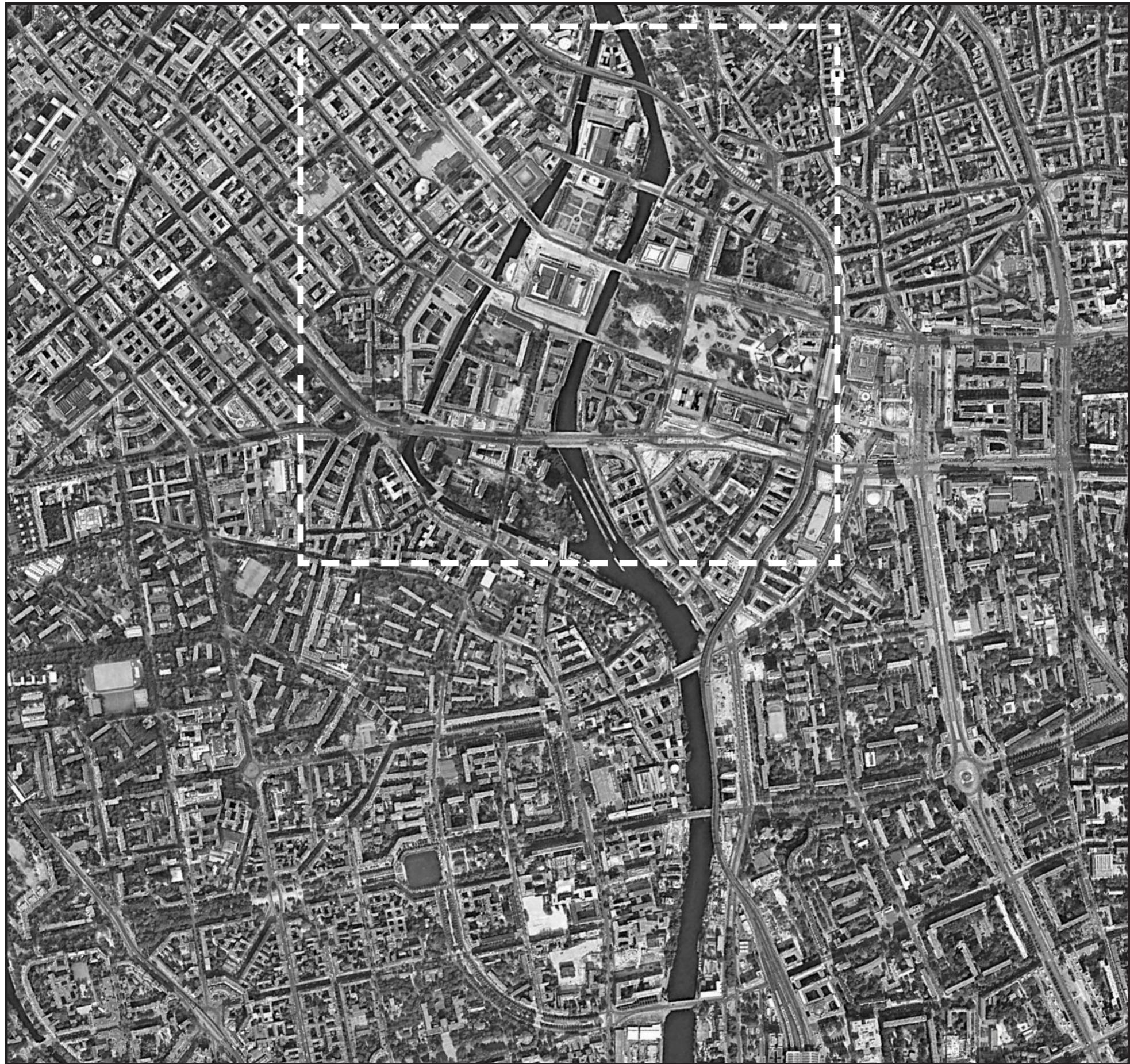
Europe

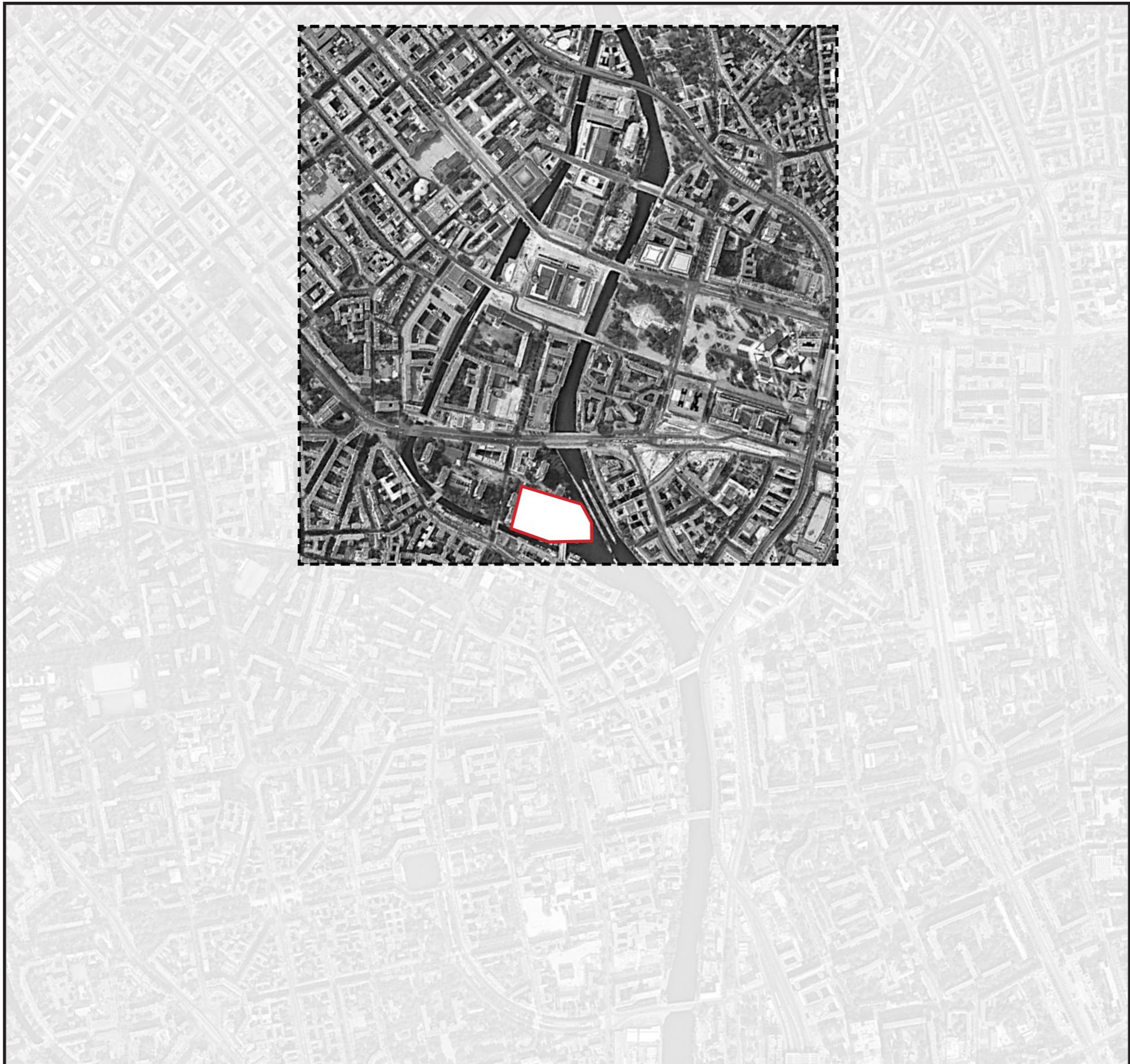


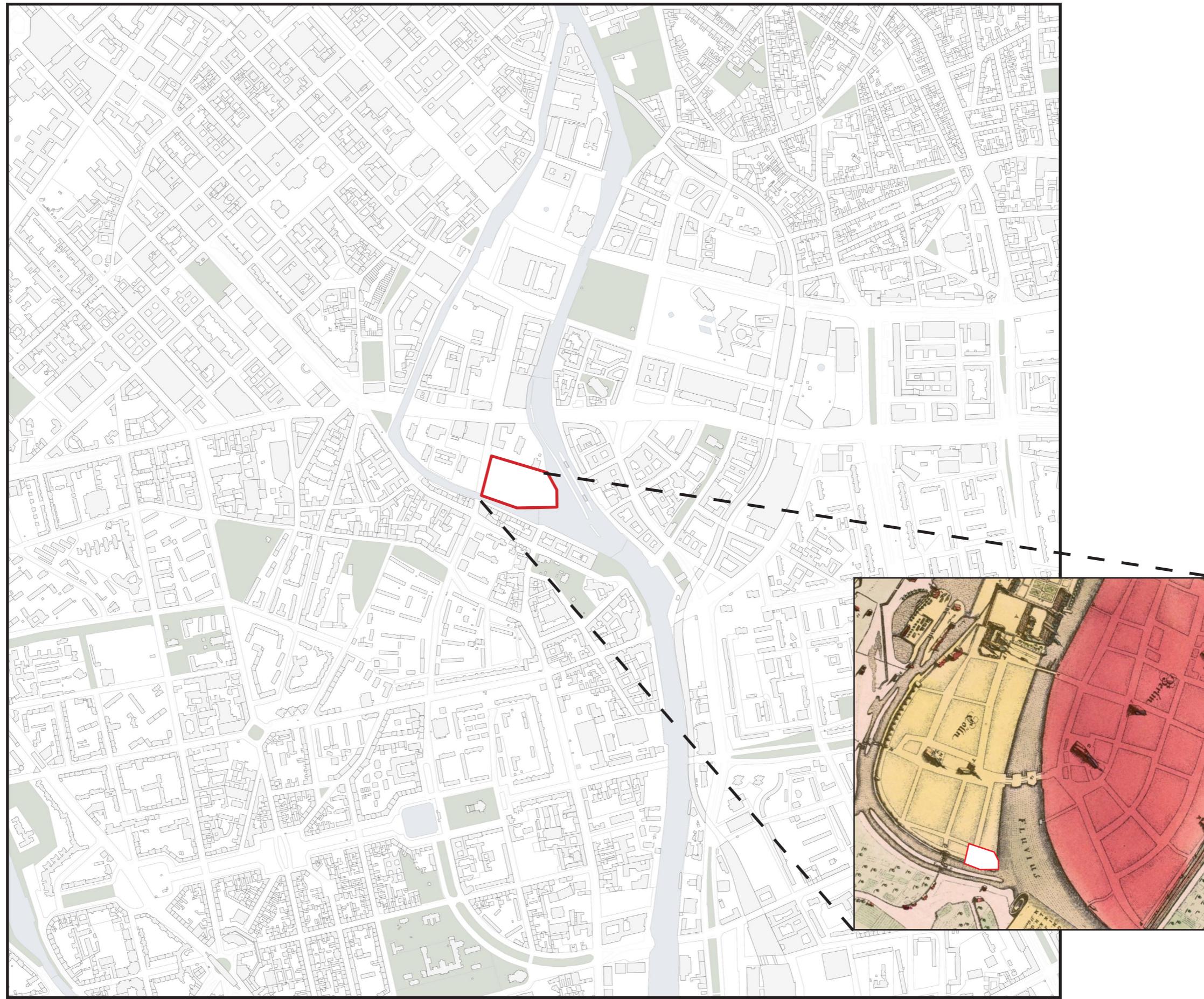
Germany

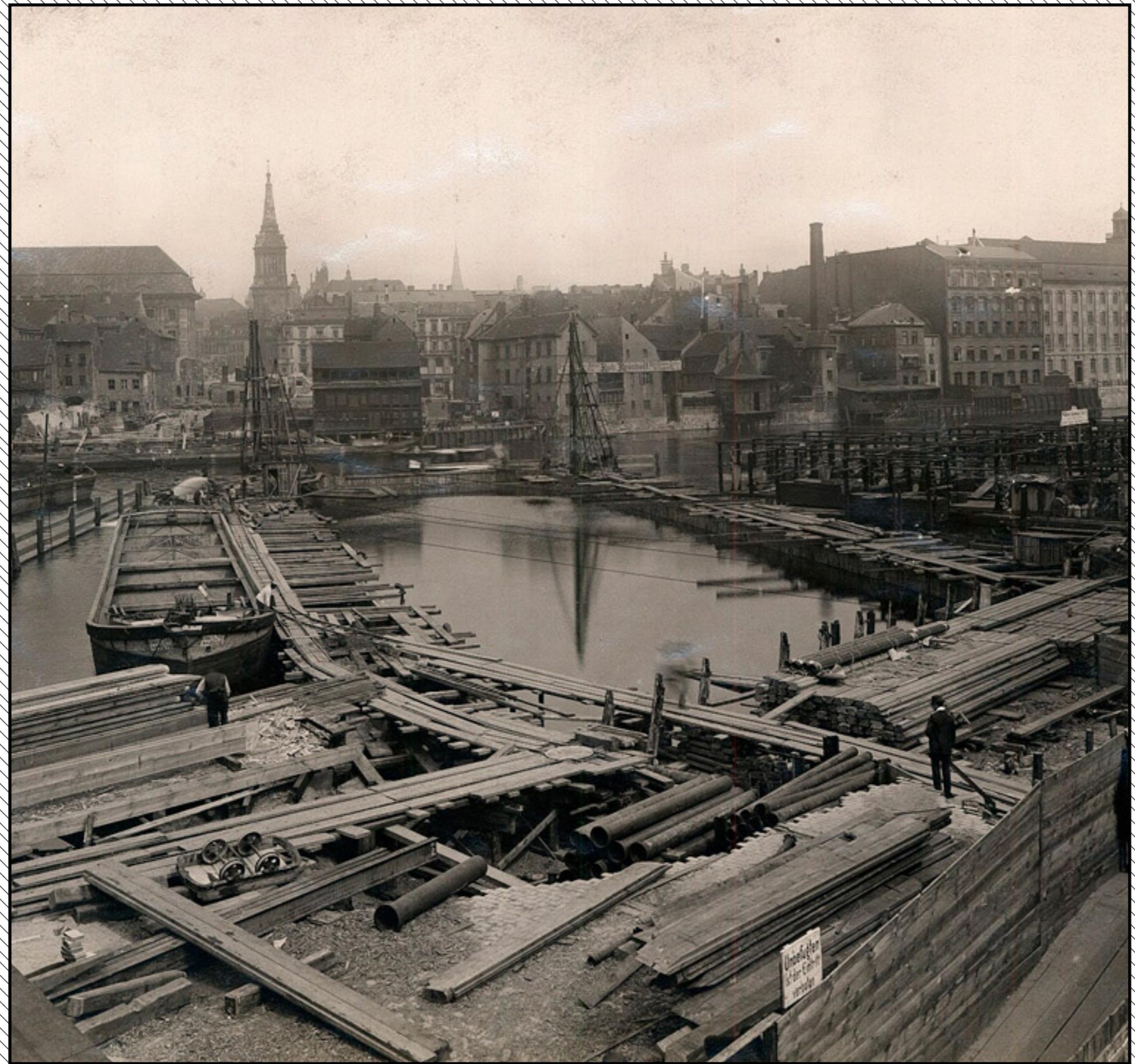


Berlin

















2001

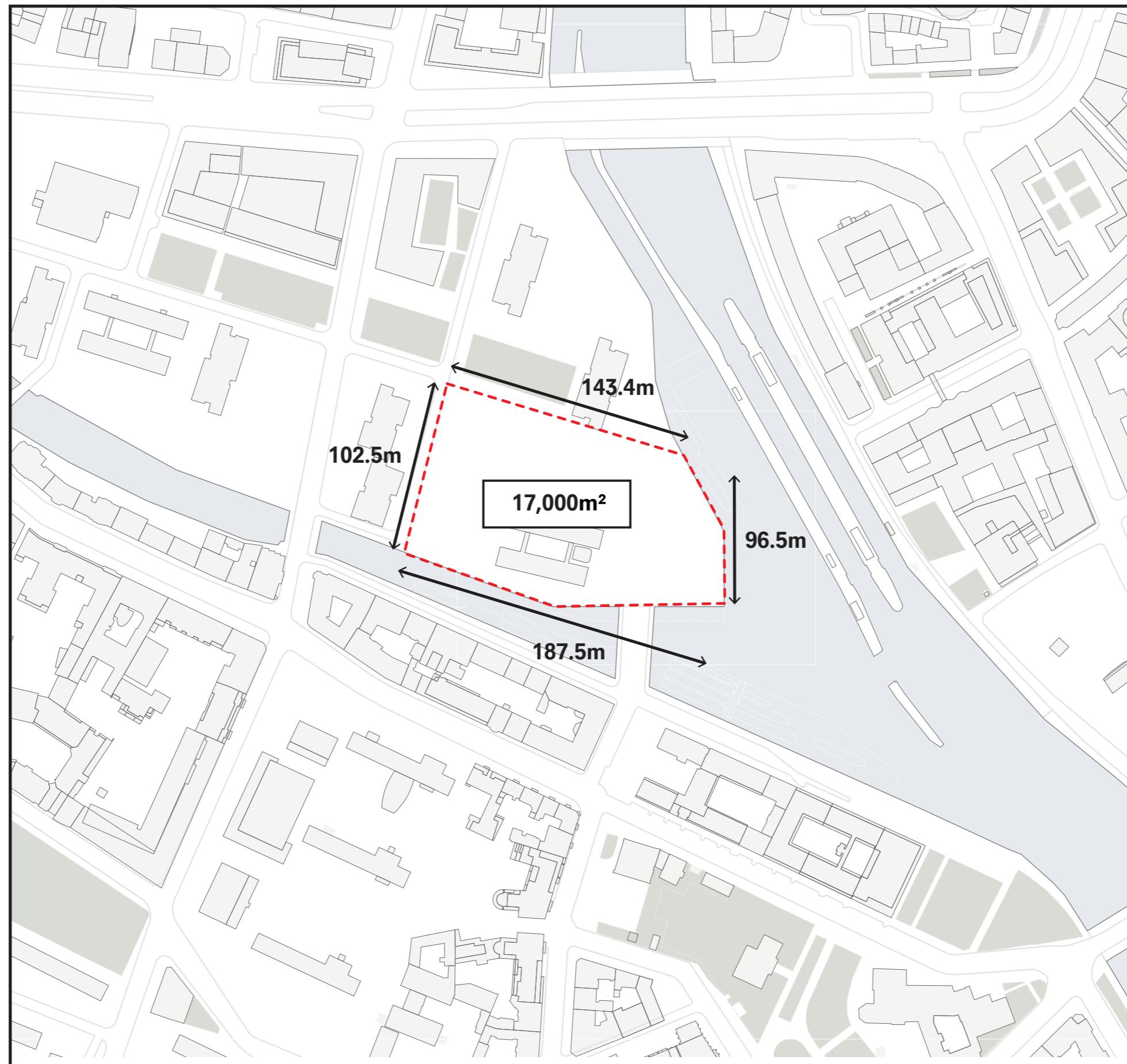


2024

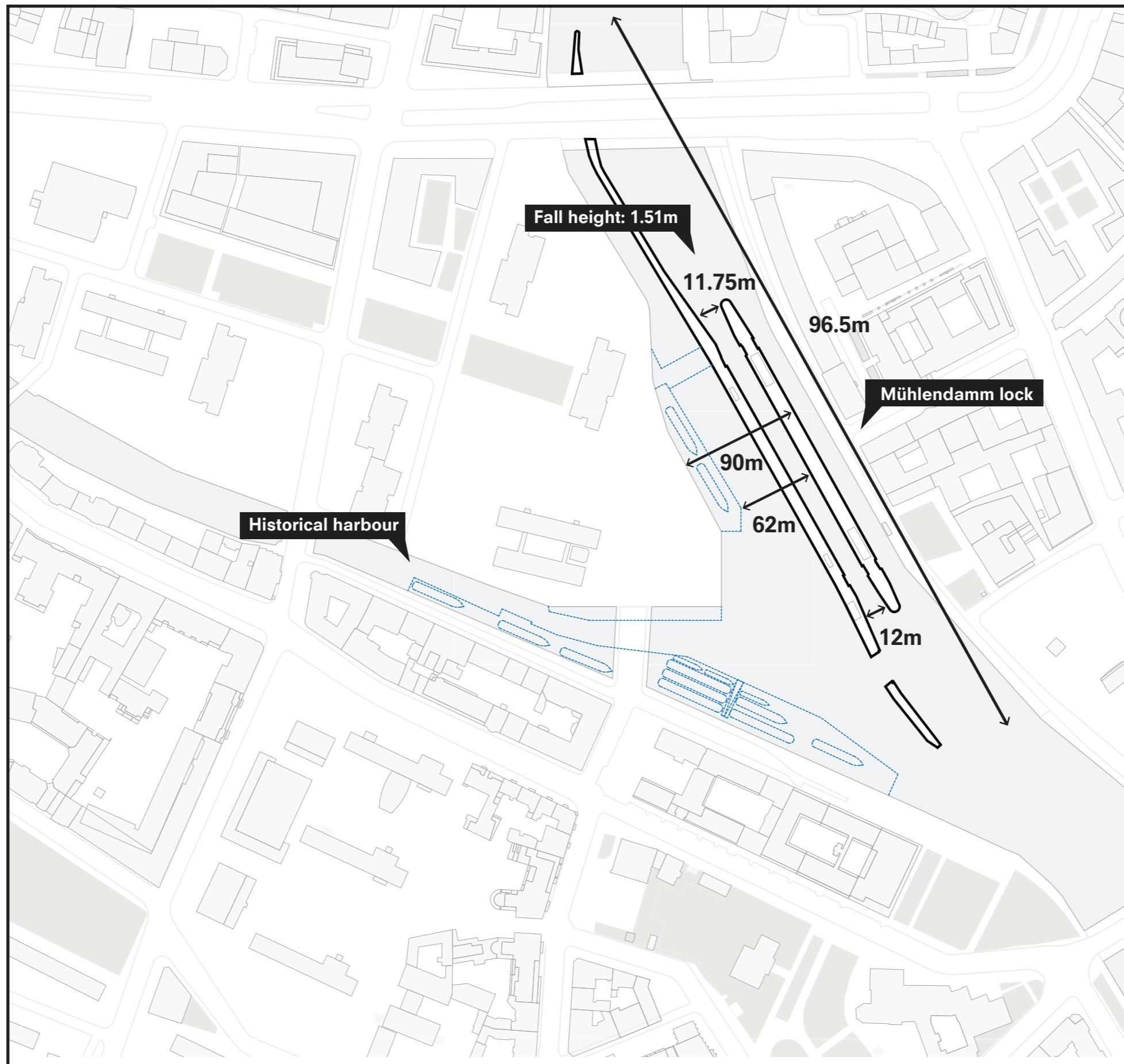
SITE BOUNDARY



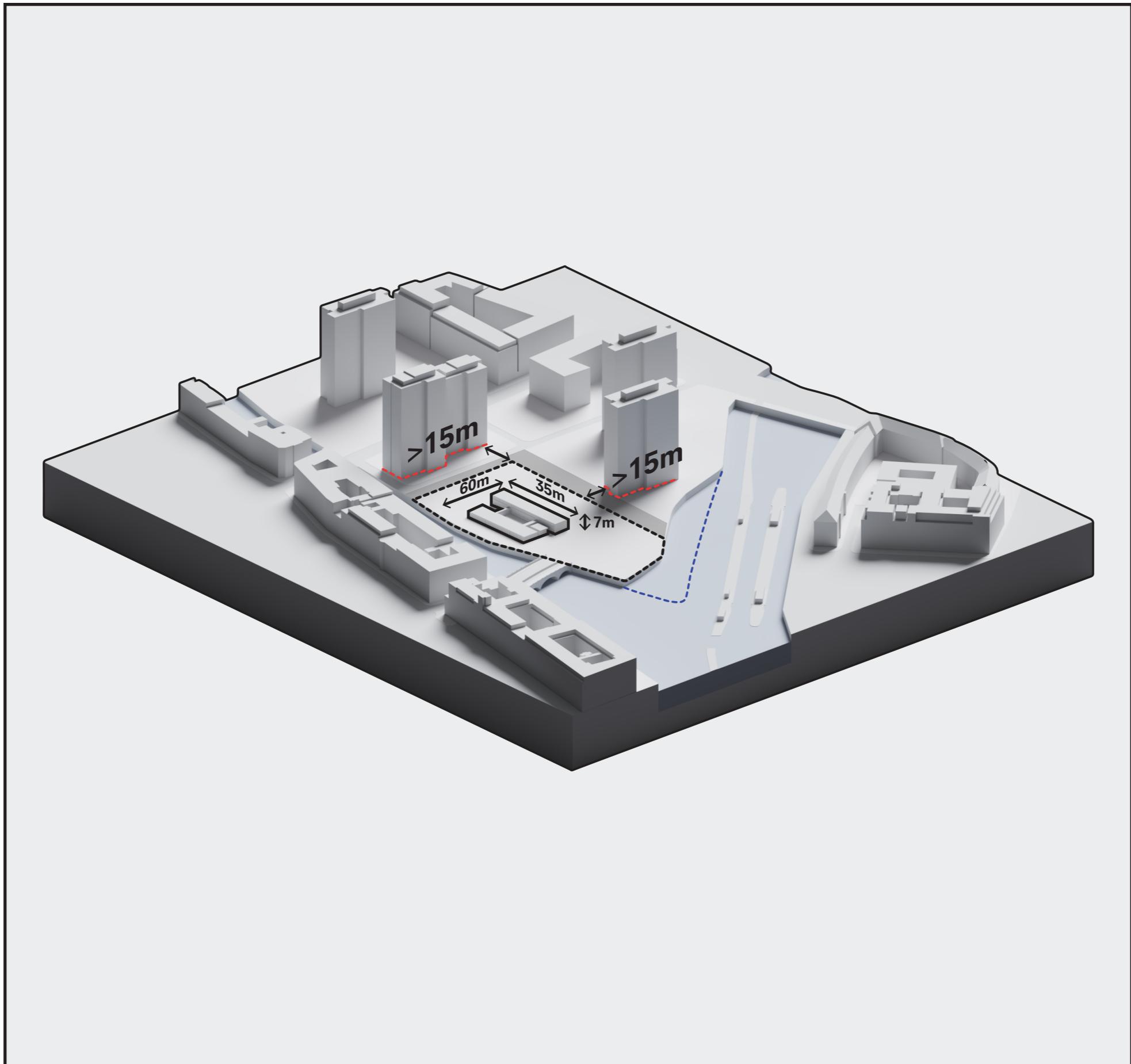
SITE BOUNDARY



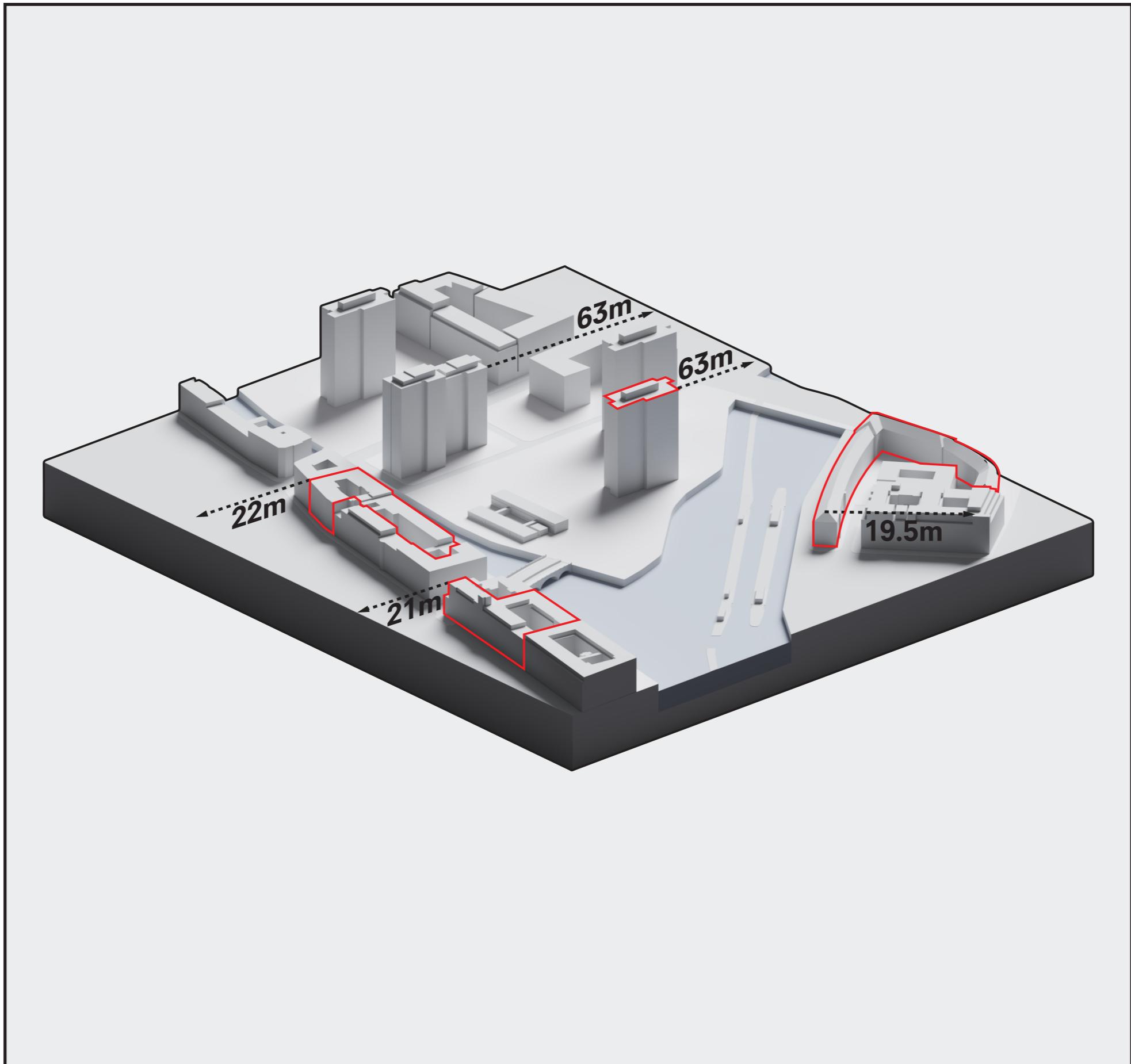
SITE RESTRICTION



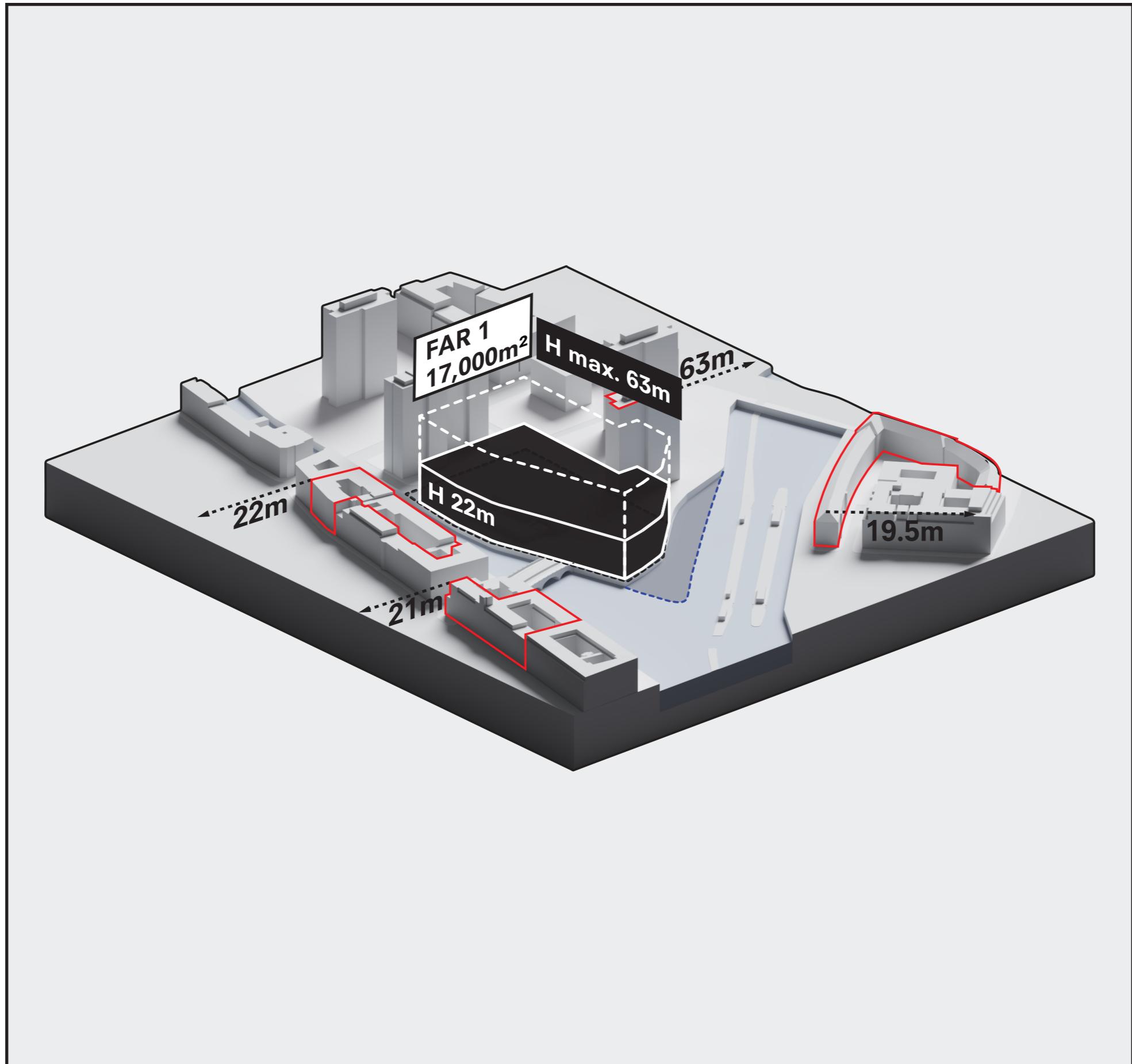
SITE RESTRICTION



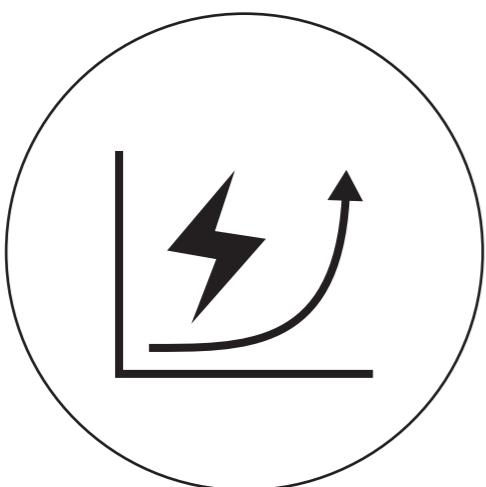
SITE RESTRICTION



SITE RESTRICTION



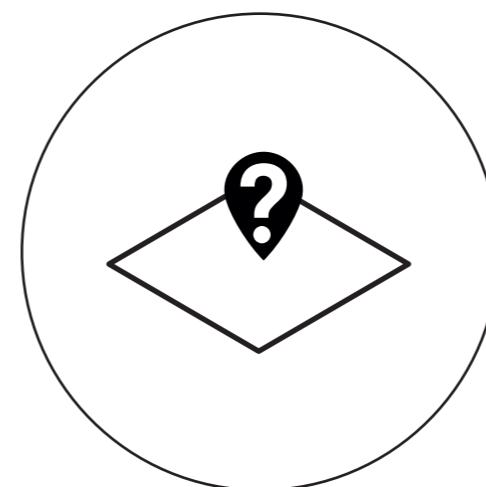
RESEARCH



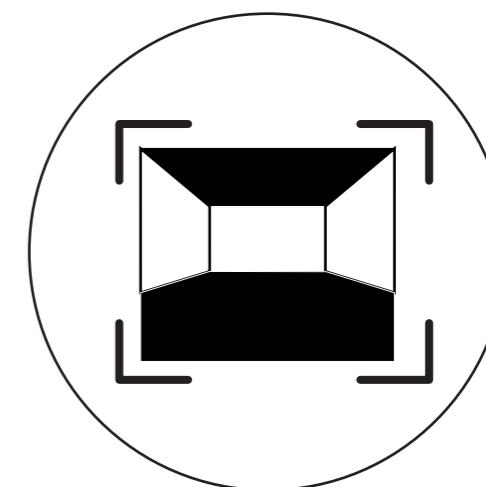
**Need for Energy
Crisis Action**



**Request for returning
questionable artefacts**

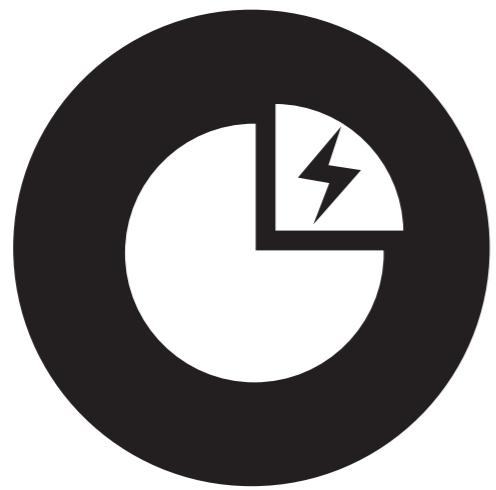


**Lack of dedicated space for
engagement and inclusion**



**Monotonous/Identical
Museum Interior**

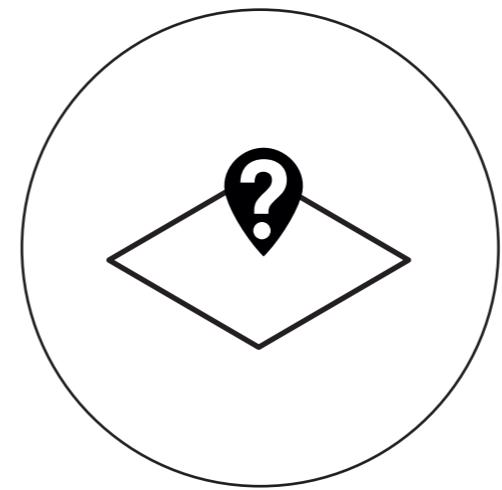
PROJECT AMBITIONS



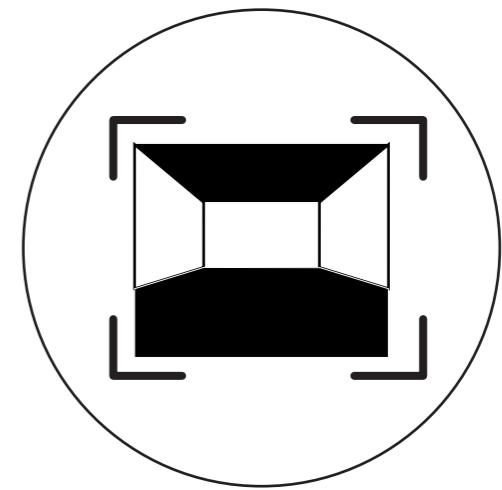
**Tackle the issue of
energy crisis**



**Request for returning
questionable artefacts**

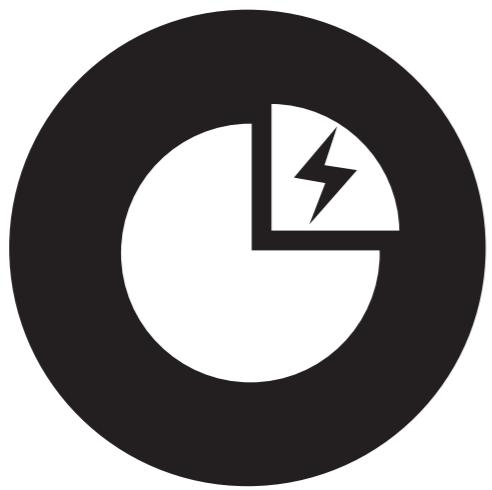


**Lack of dedicated space for
engagement and inclusion**



**Monotonous/Identical
Museum Interior**

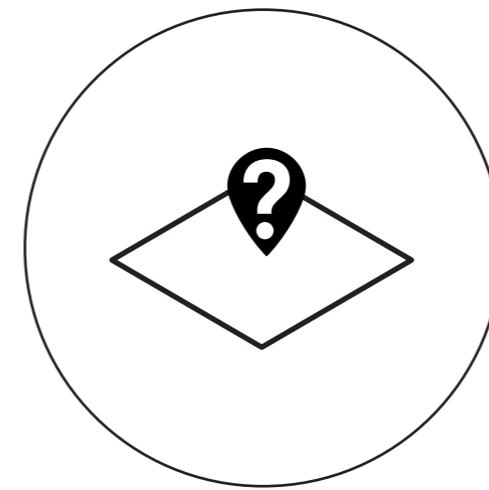
PROJECT AMBITIONS



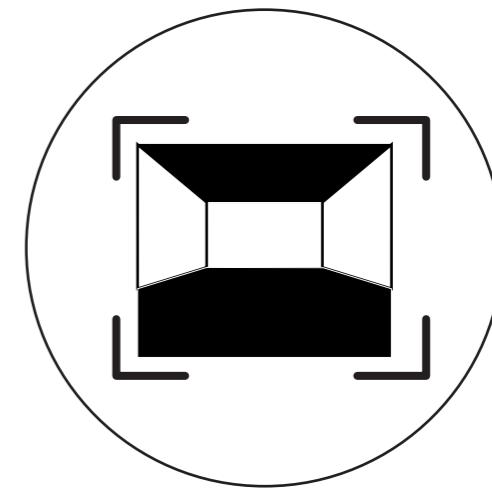
**Tackle the issue of
energy crisis**



**Artwork entrance/logistic
network to the island**

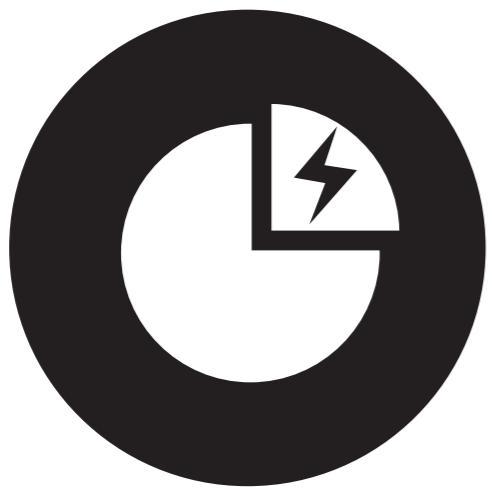


**Lack of dedicated space for
engagement and inclusion**



**Monotonous/Identical
Museum Interior**

PROJECT AMBITIONS



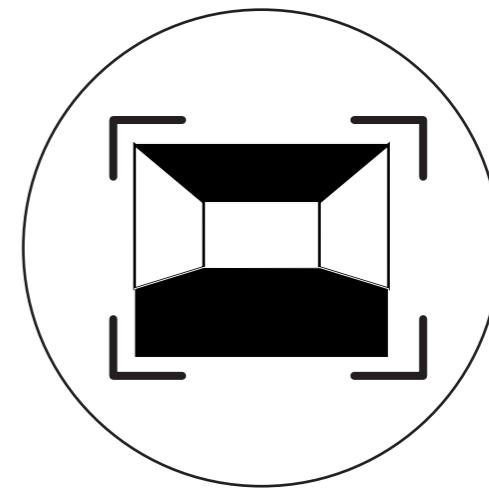
**Tackle the issue of
energy crisis**



**Artwork entrance/logistic
network to the island**

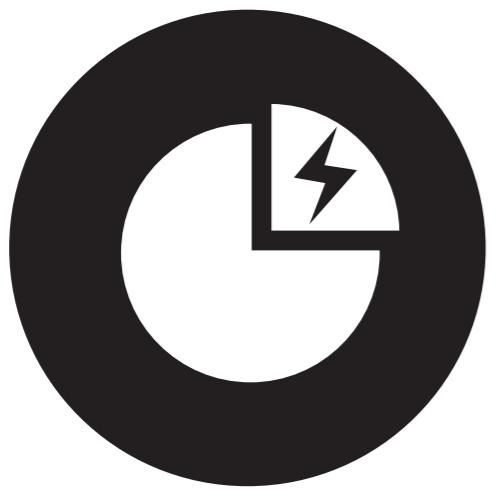


**Foster social, political
engagement and diversity**



**Monotonous/Identical
Museum Interior**

PROJECT AMBITIONS



**Tackle the issue of
energy crisis**



**Artwork entrance/logistic
network to the island**



**Foster social, political
engagement and diversity**



**Multitudes of
Museum Experience**

Design Concept

DESIGN CONCEPT



Historical Harbour



Large residential blocks

DESIGN CONCEPT

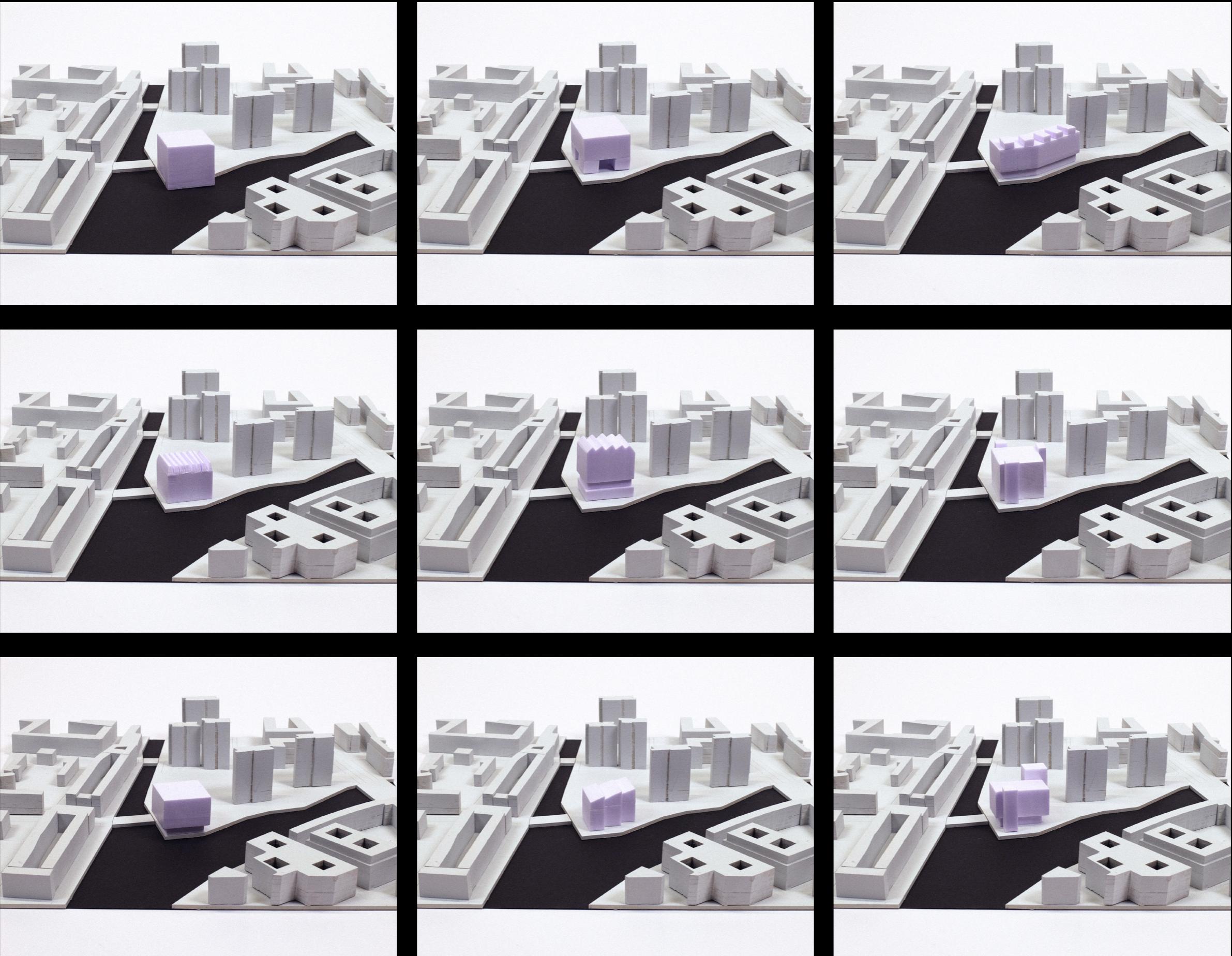


Historical harbour dock

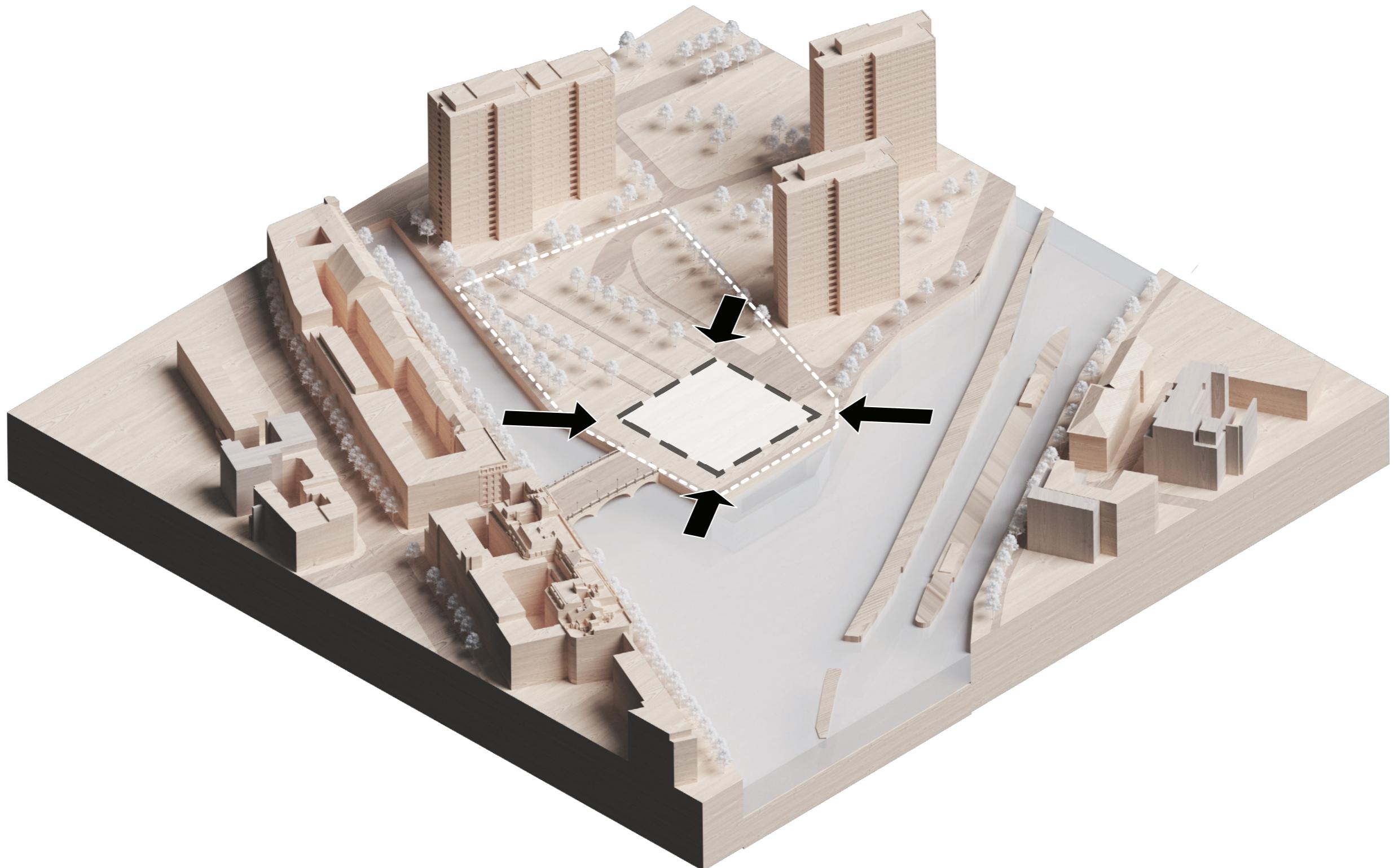


Historical harbour buildings

MASSING OPTIONS

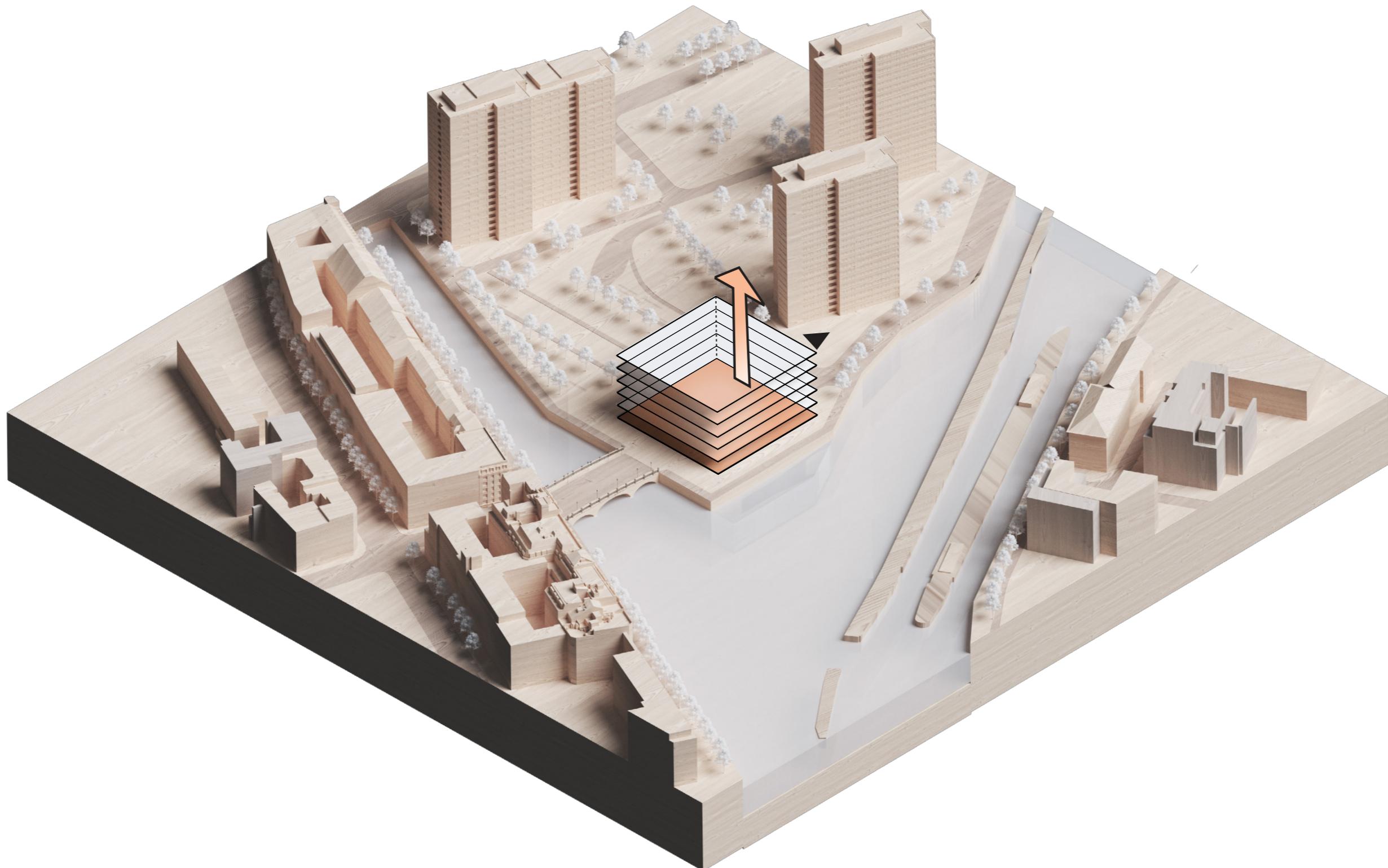


DESIGN CONCEPT



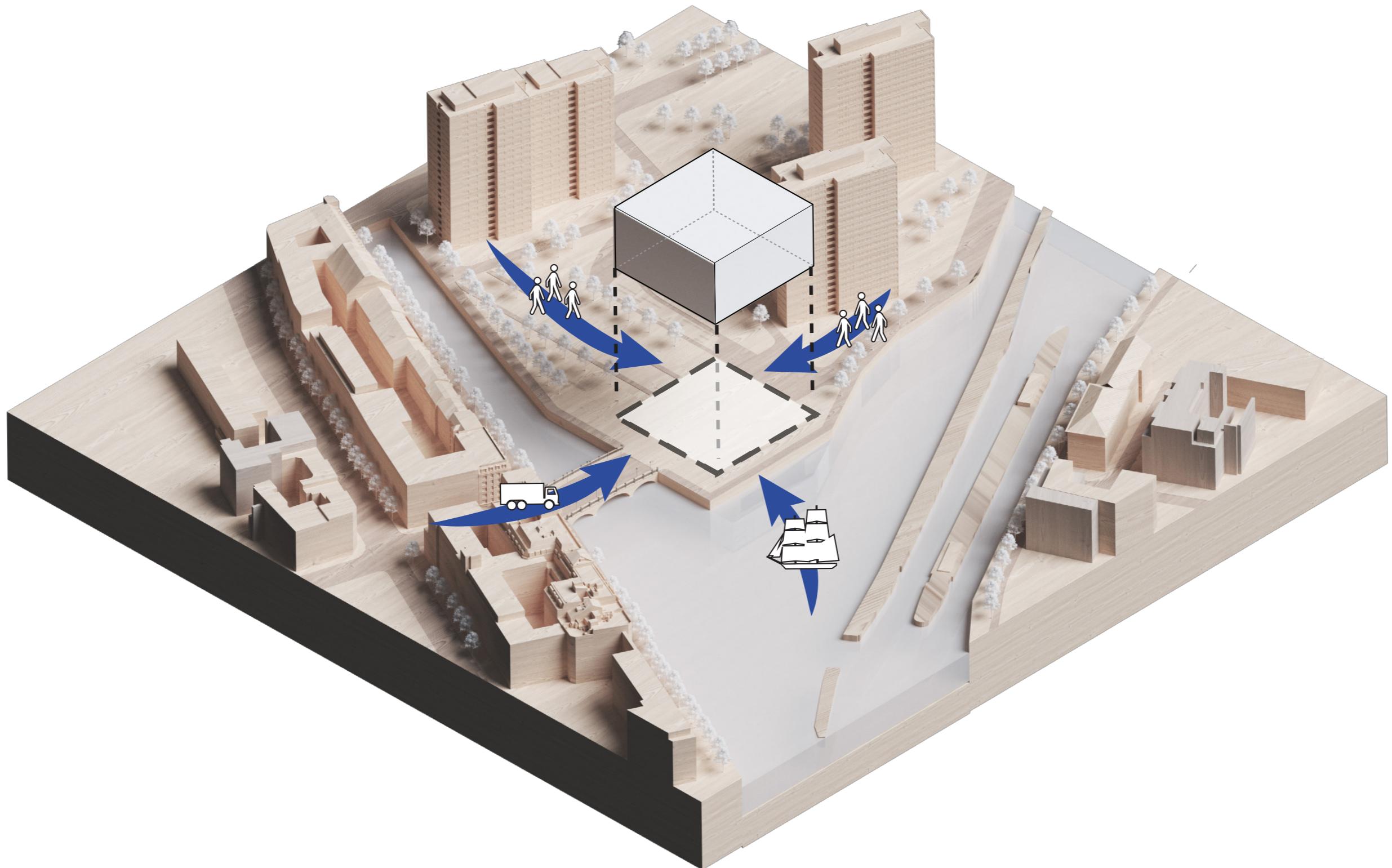
A small footprint

DESIGN CONCEPT



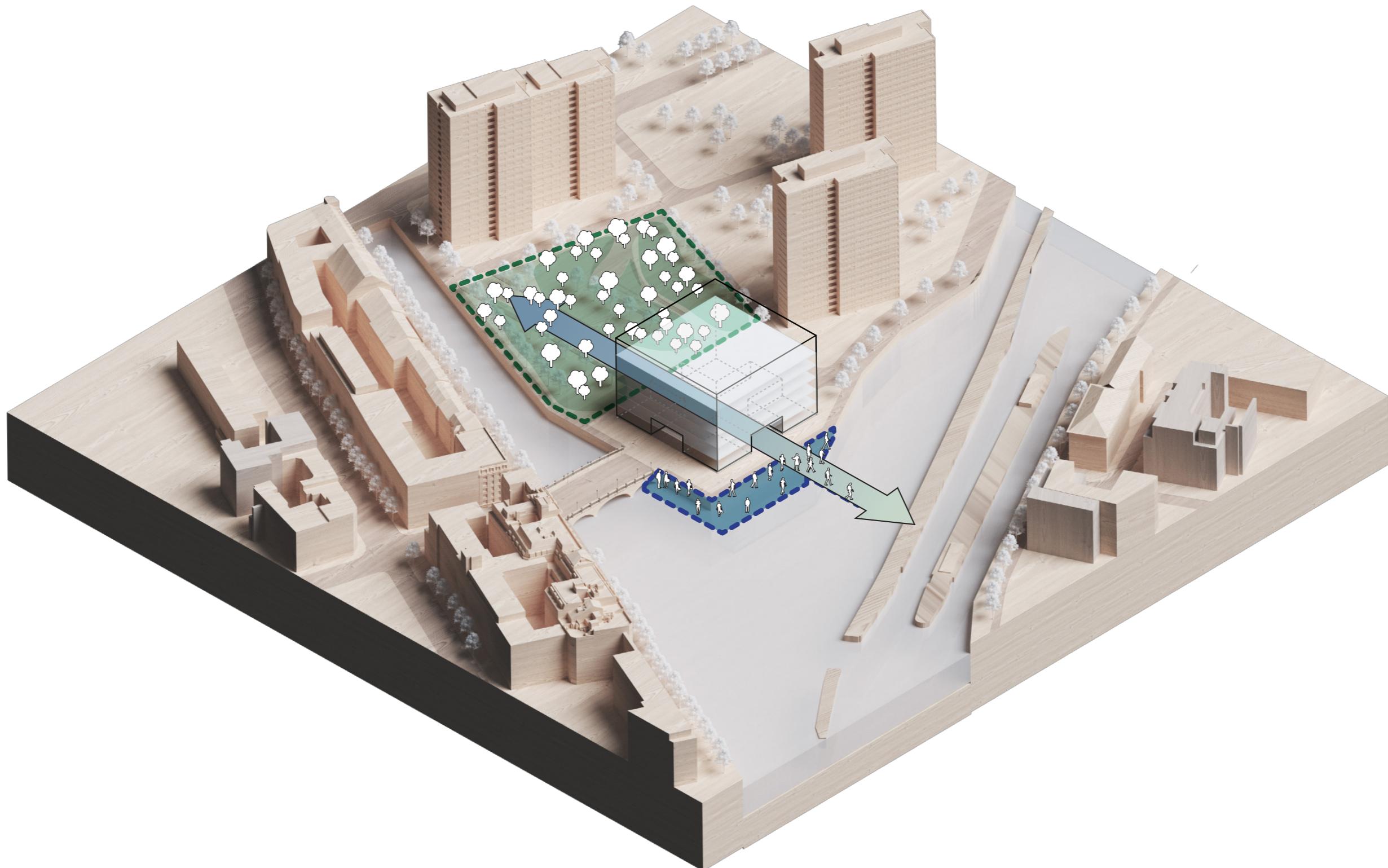
Accommodate the brief area

DESIGN CONCEPT



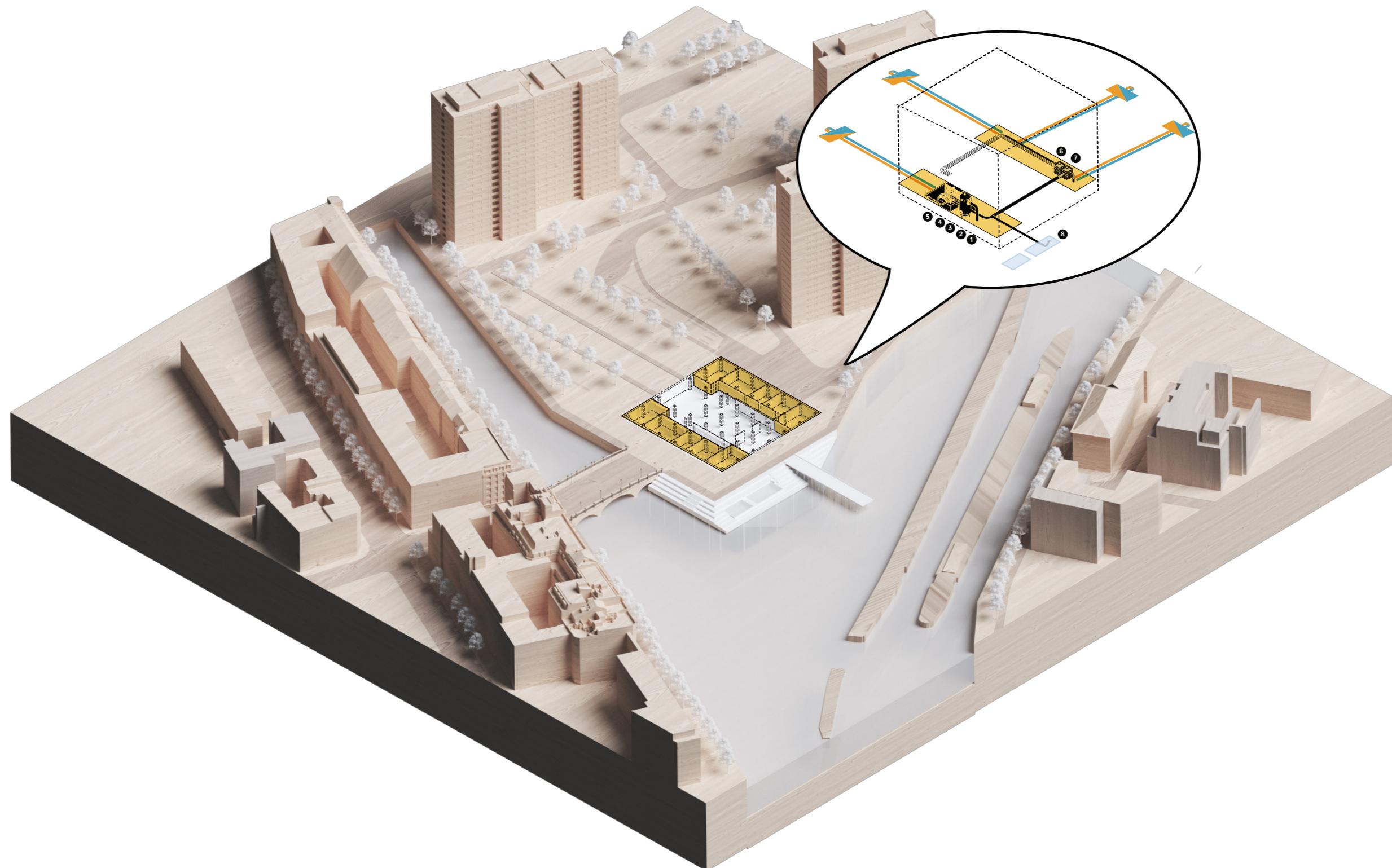
Visibility and accessibility around

DESIGN CONCEPT



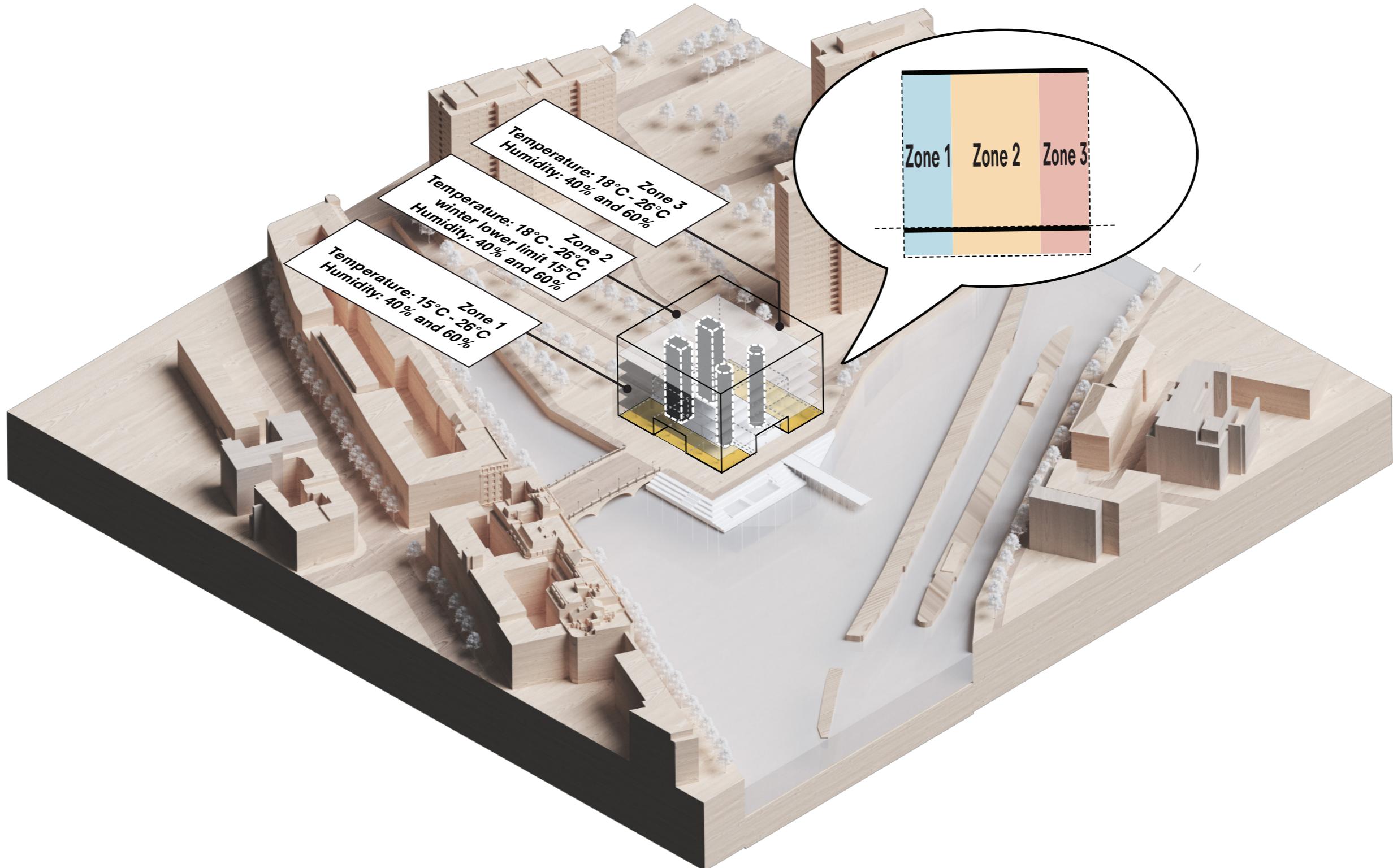
Visually connected to surrounding context

DESIGN CONCEPT



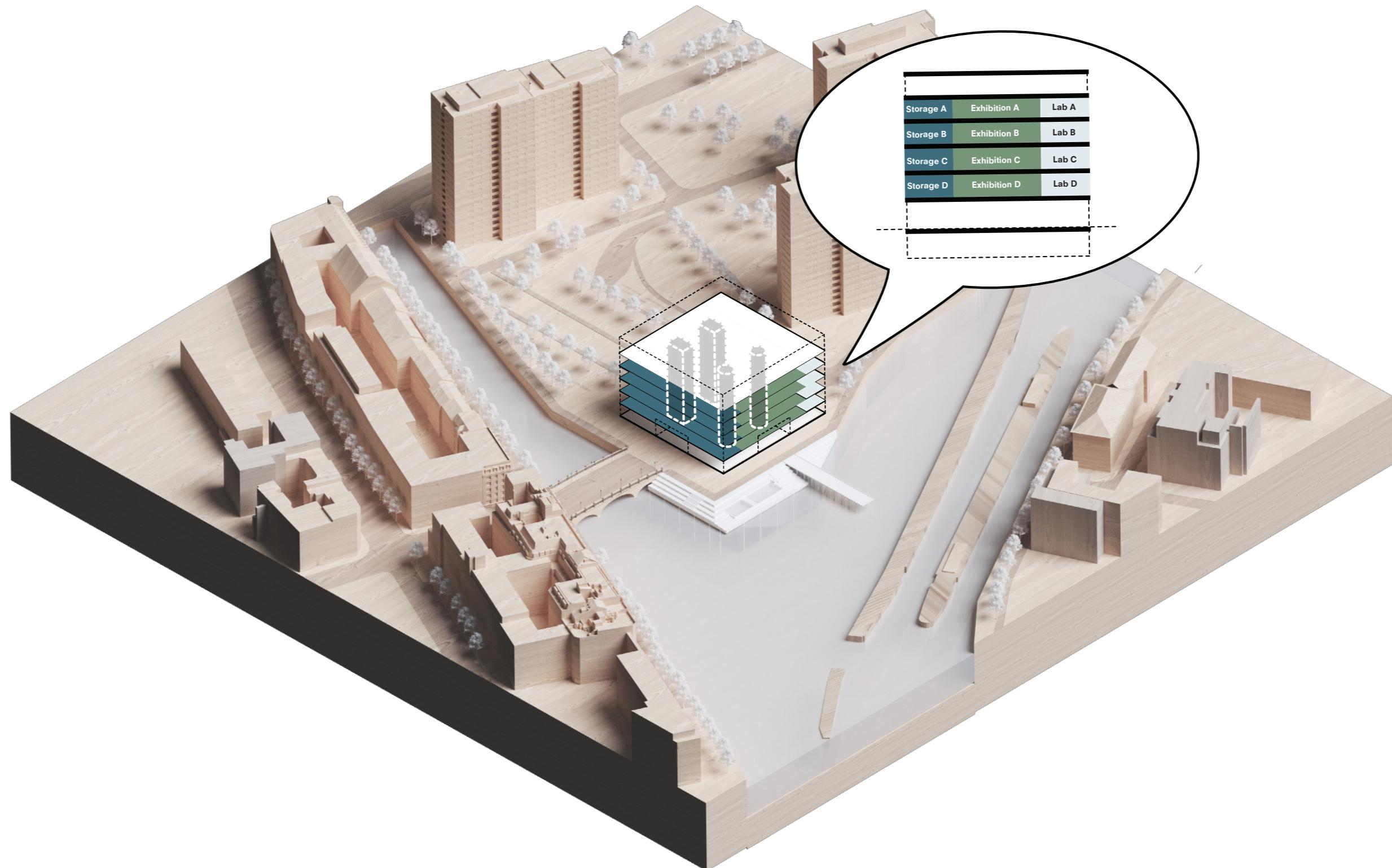
Geothermal plant placed underground as part of urban strategy

DESIGN CONCEPT



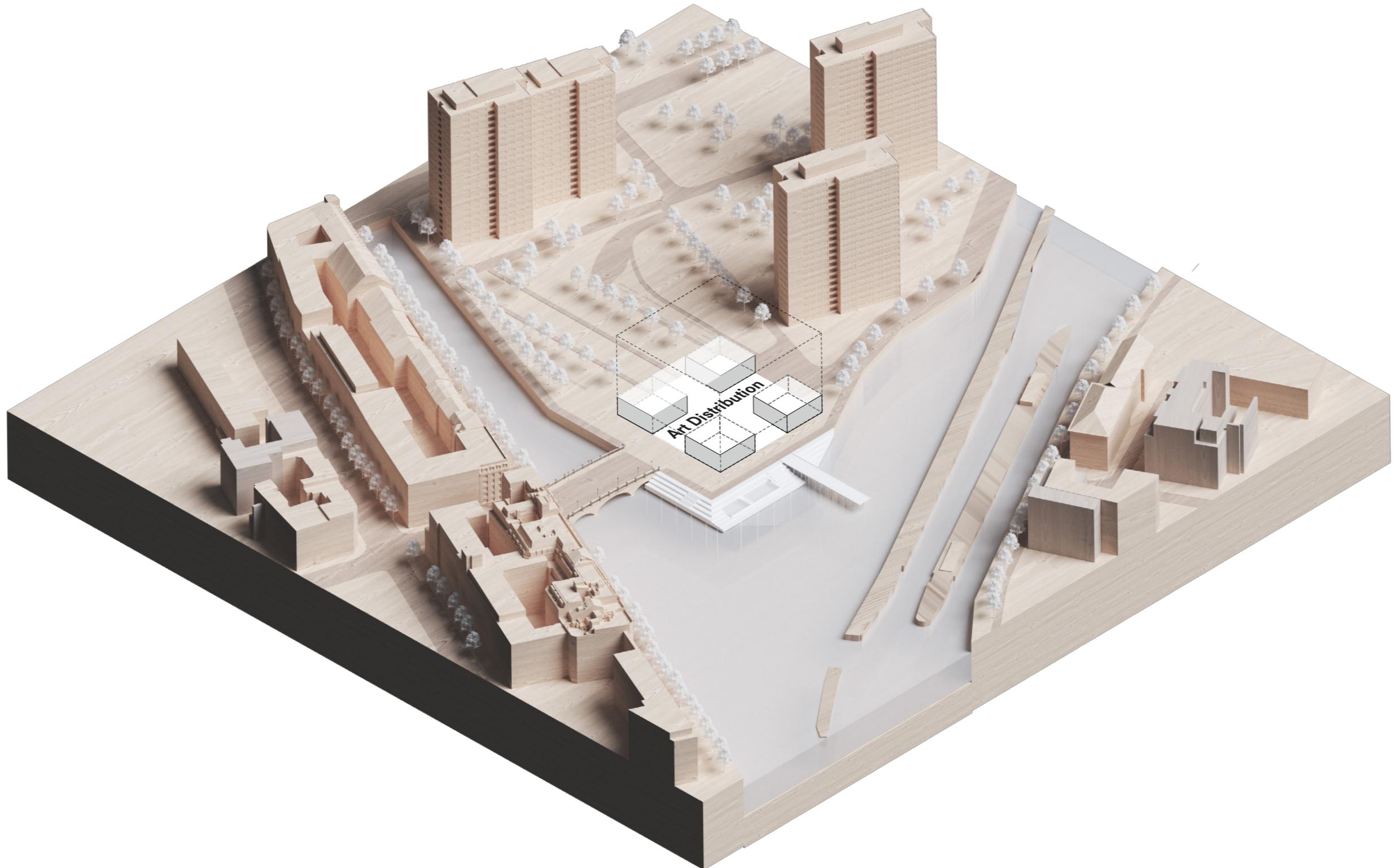
Building elements becomes part of energy system to regulate climate zones

DESIGN CONCEPT



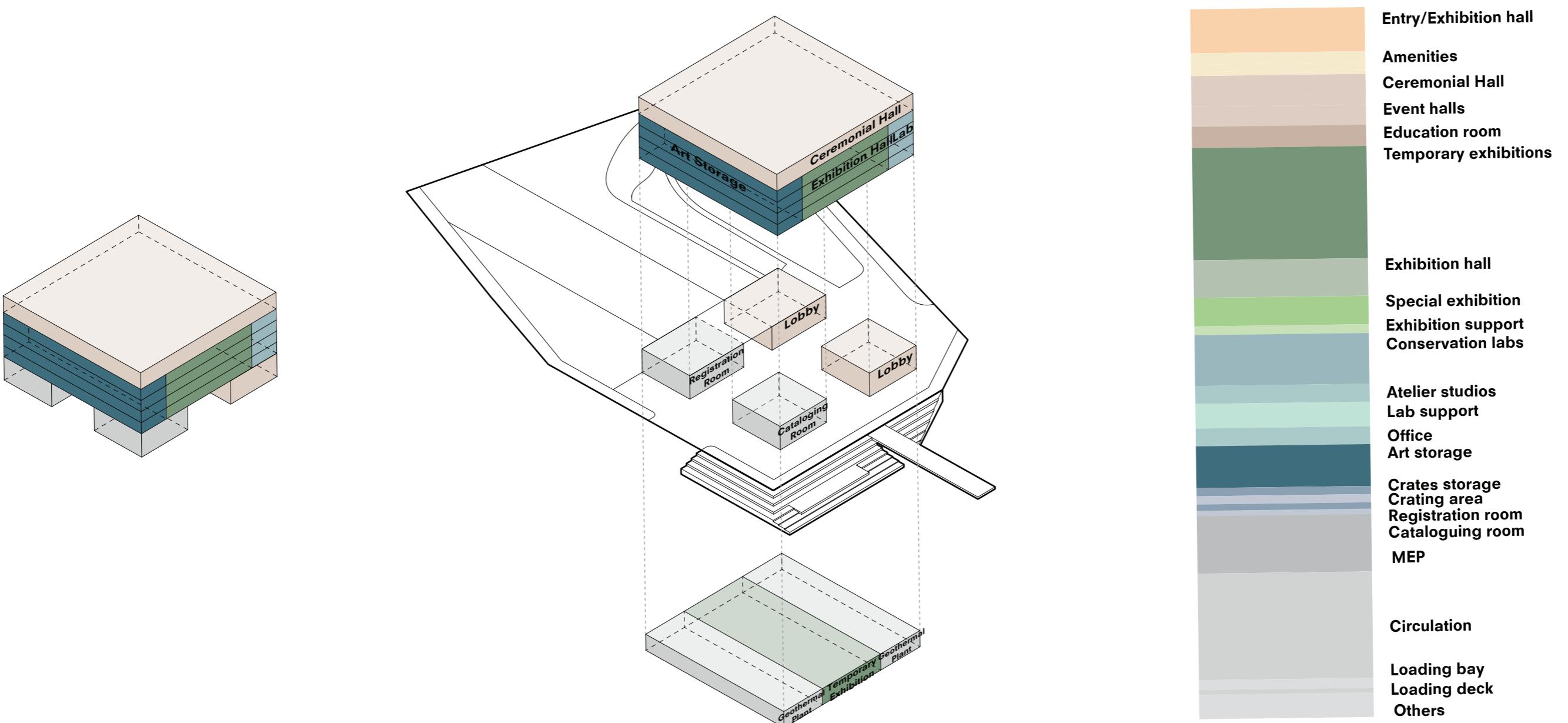
Assigning programs to climate zones depending on functional requirements

DESIGN CONCEPT

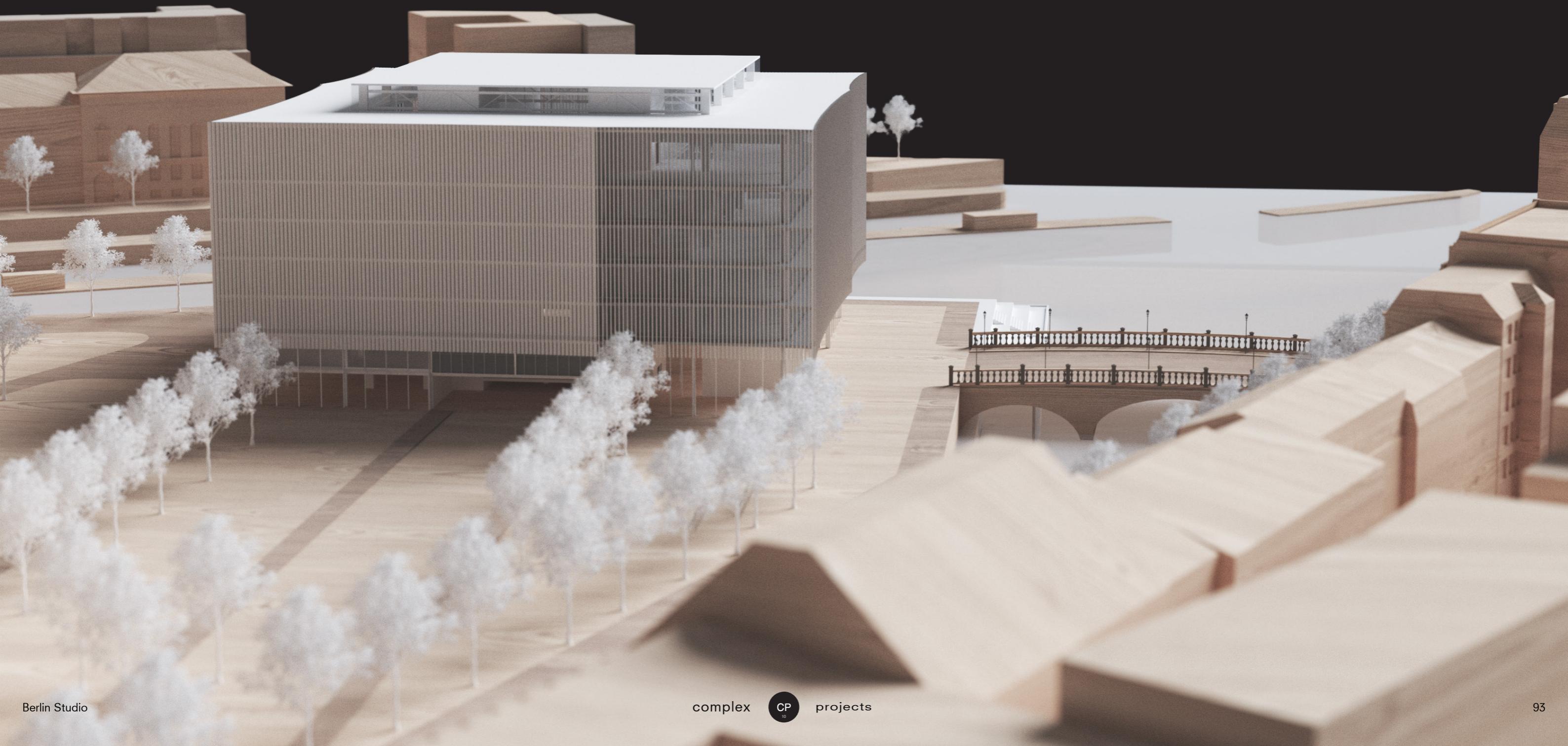


Art distribution arranged on ground floor, visible to visitors

PROGRAM

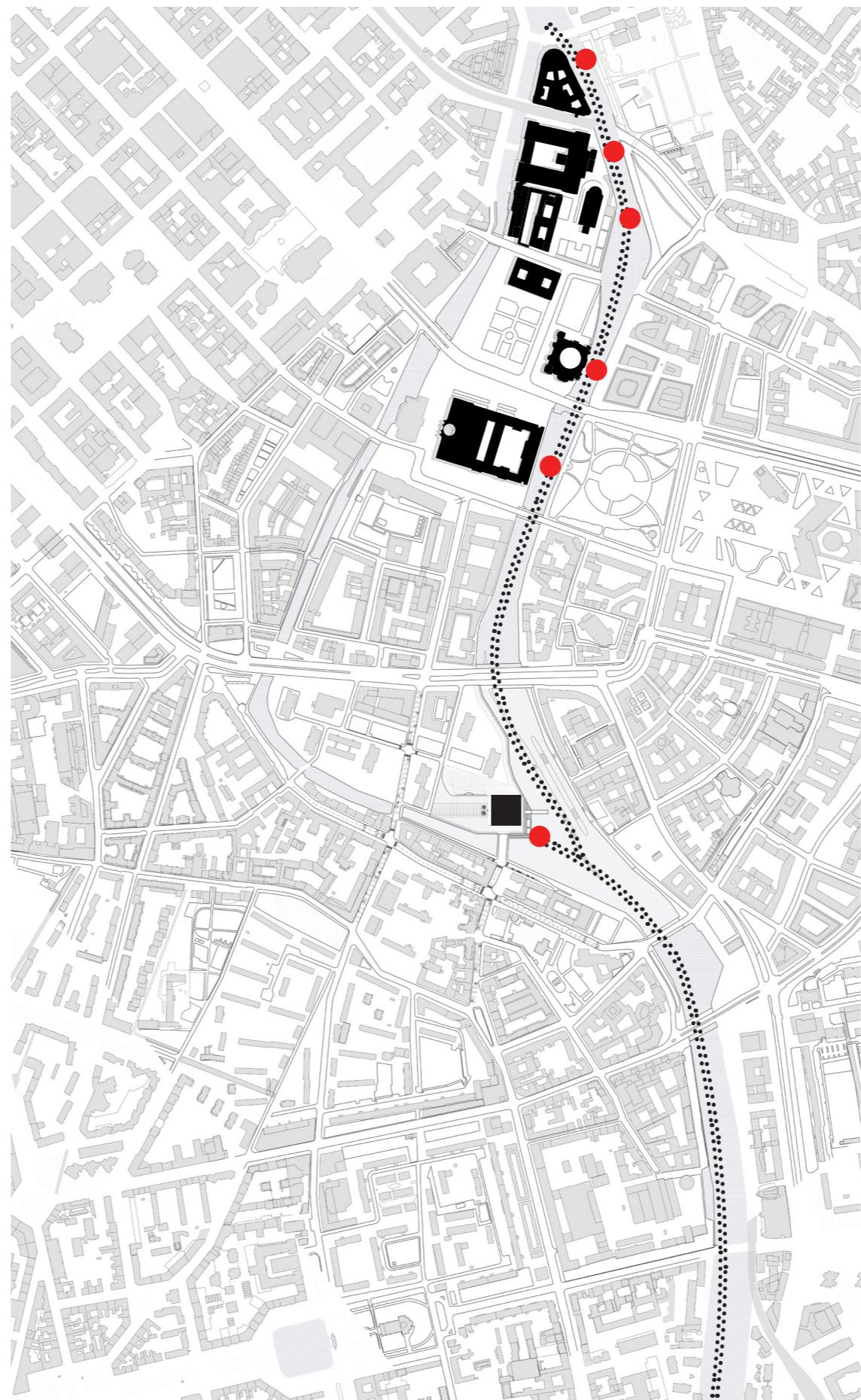






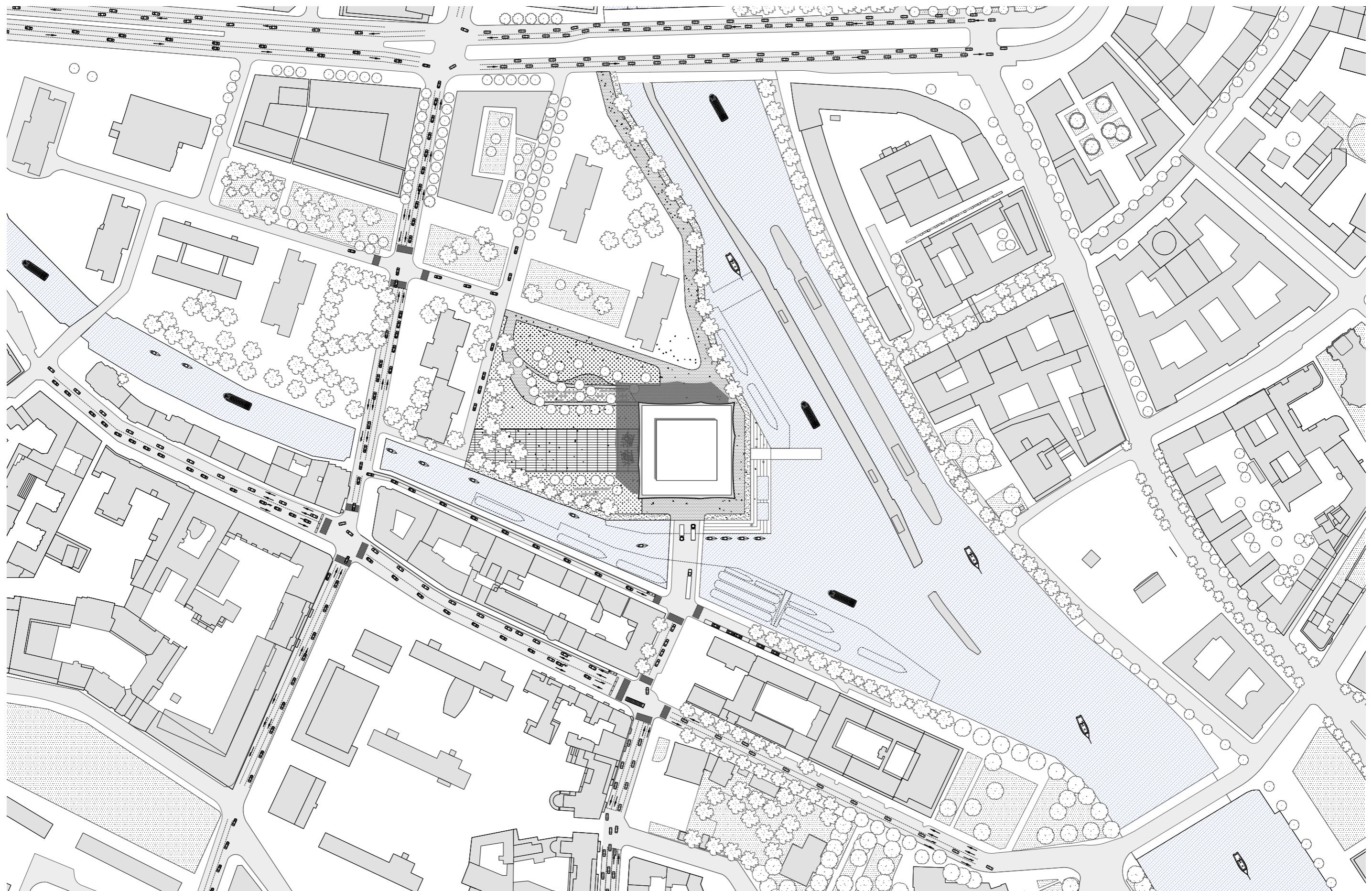
Design

MUSEUM ISLAND





URBAN IMPLEMENTATION





sculpture park

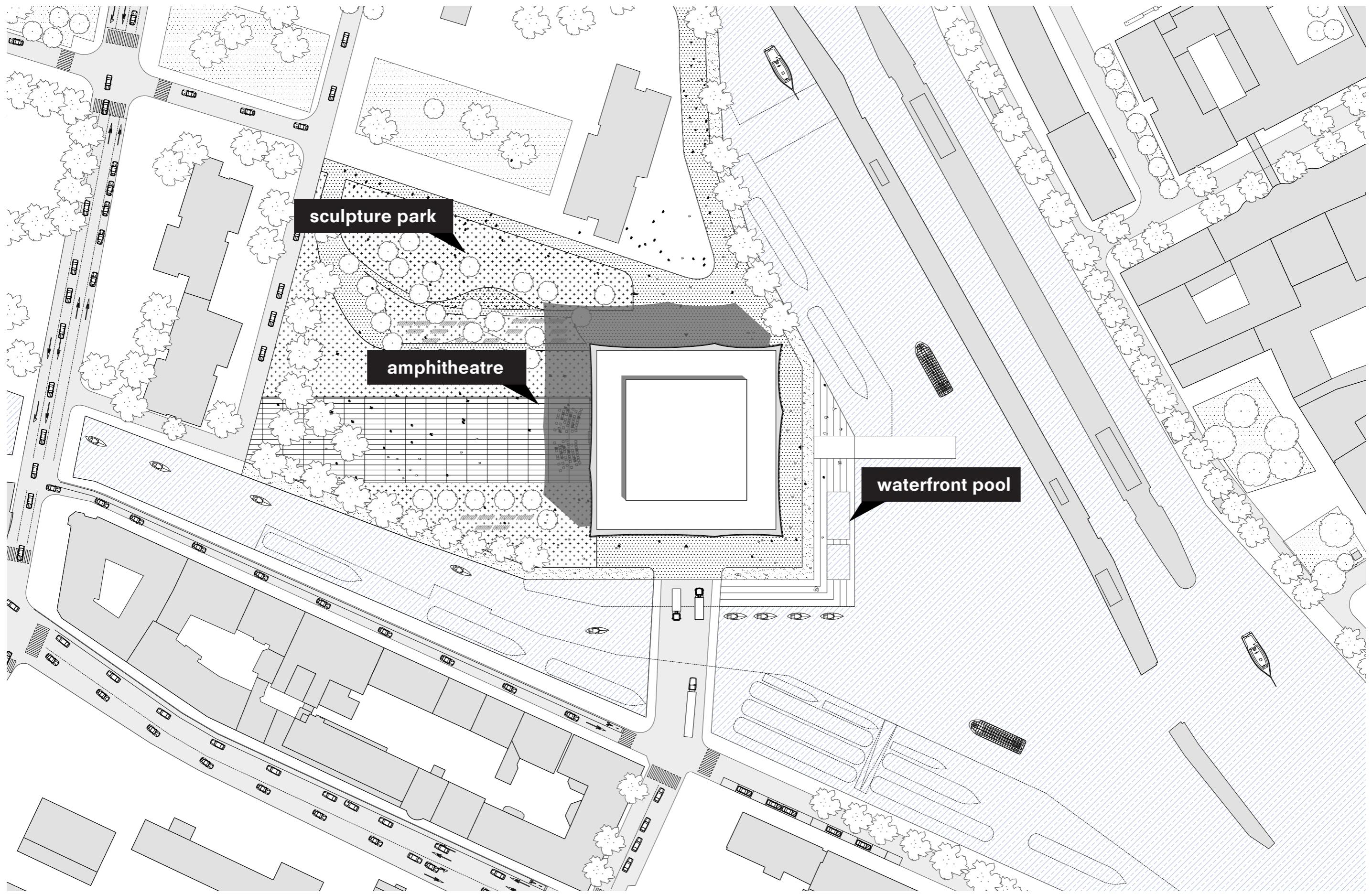


amphitheatre

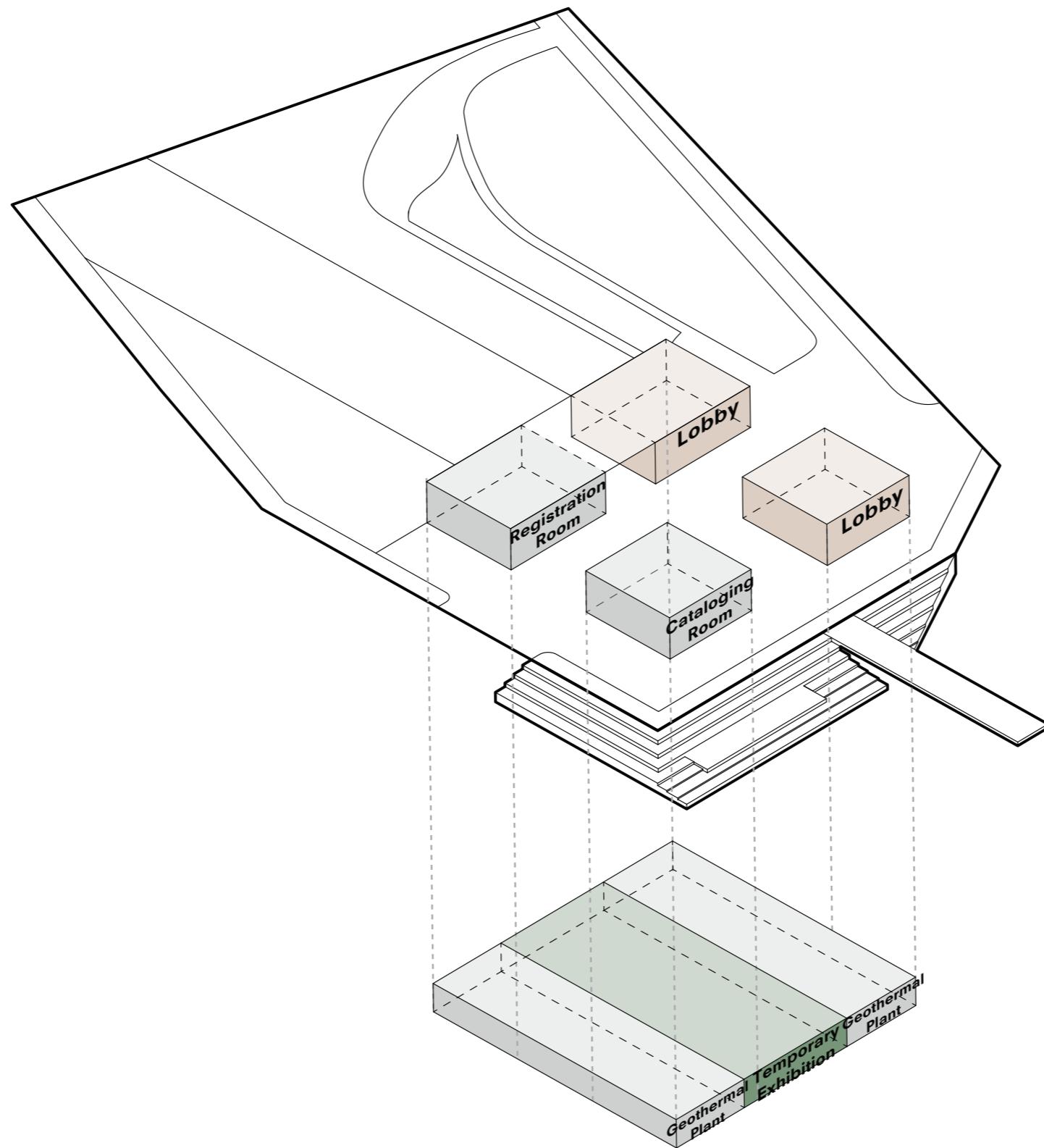


waterfront pool

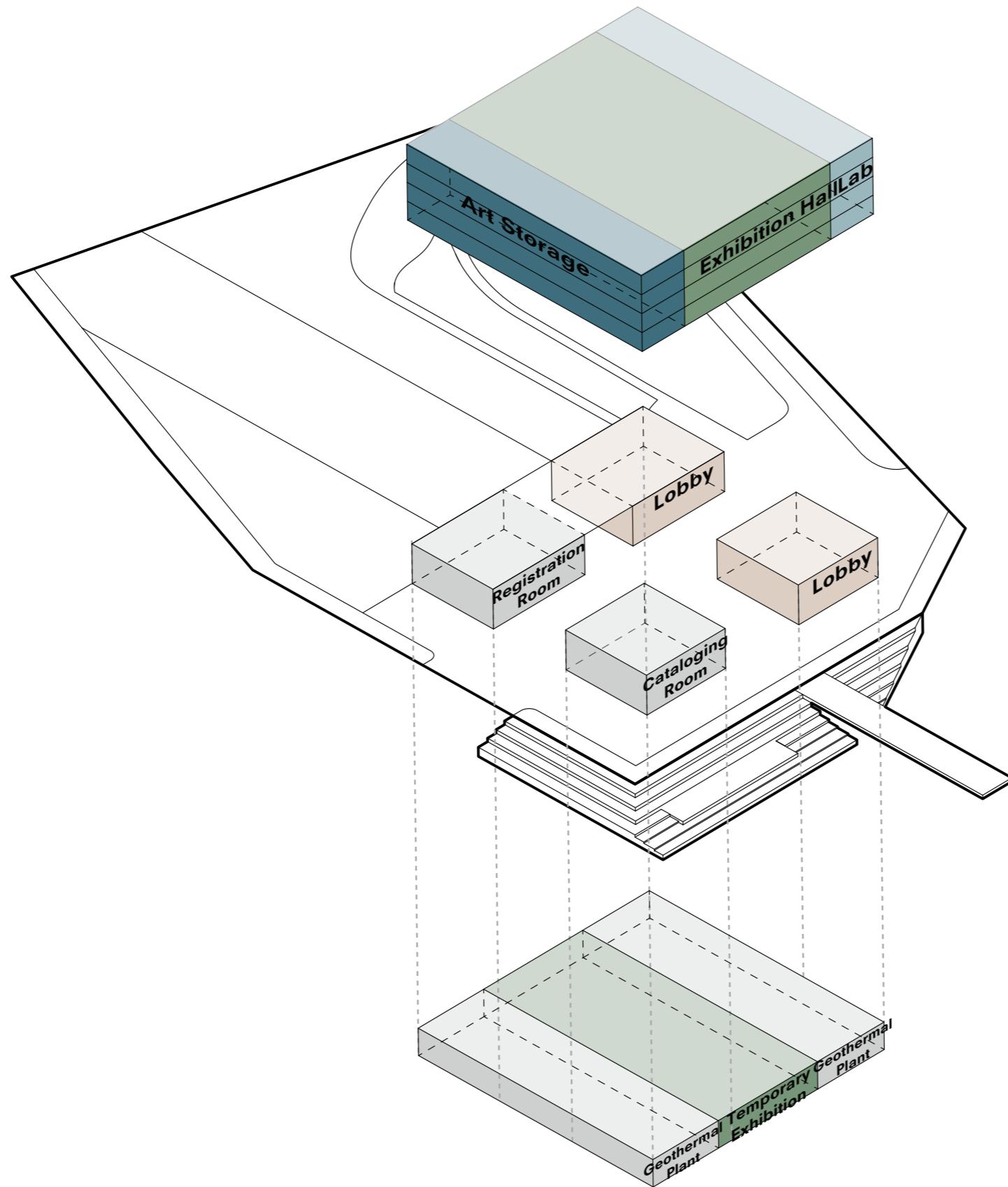
URBAN IMPLEMENTATION



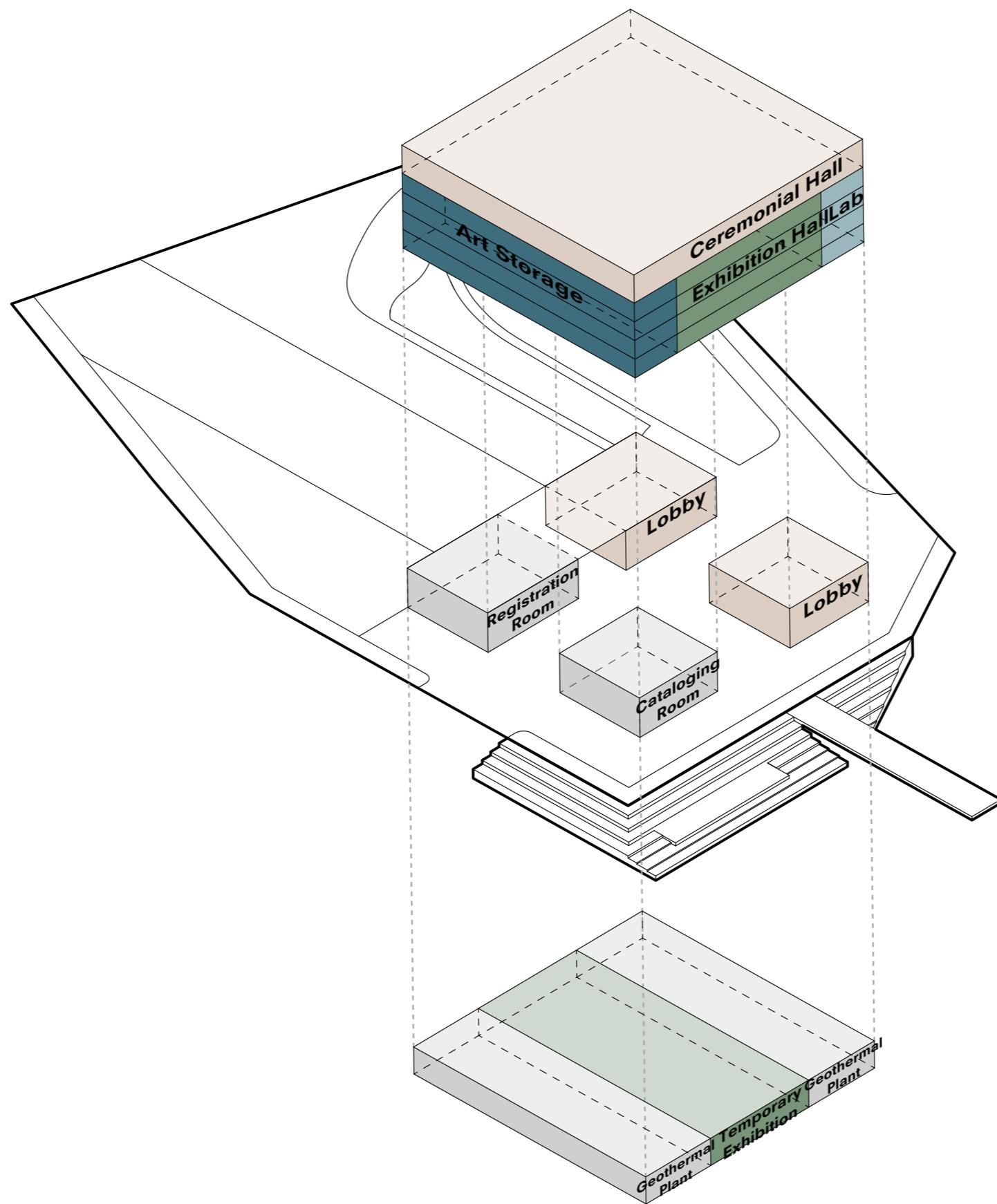
PROGRAM ORGANISATION



PROGRAM ORGANISATION

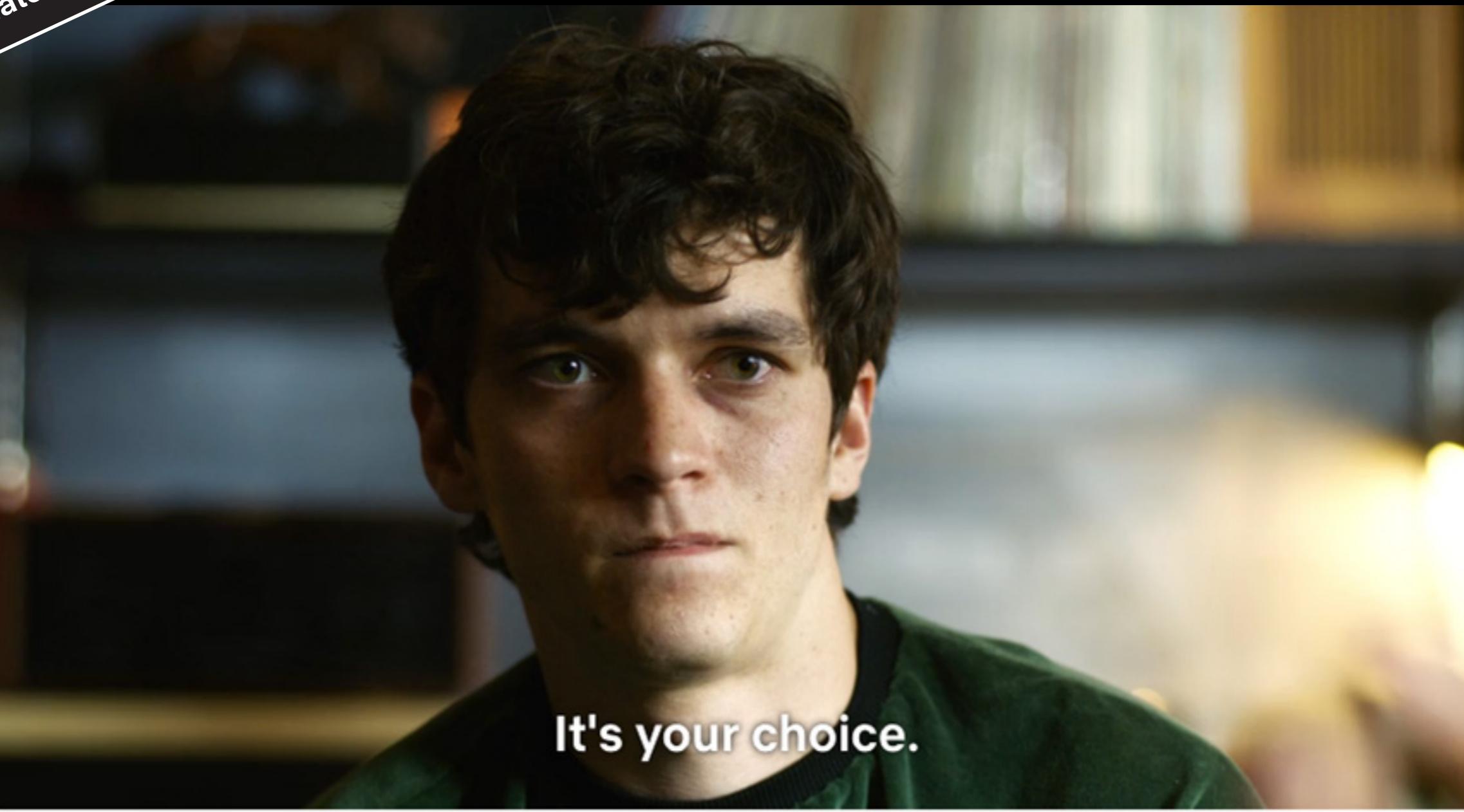


PROGRAM ORGANISATION



THE ARRIVAL EXPERIENCE

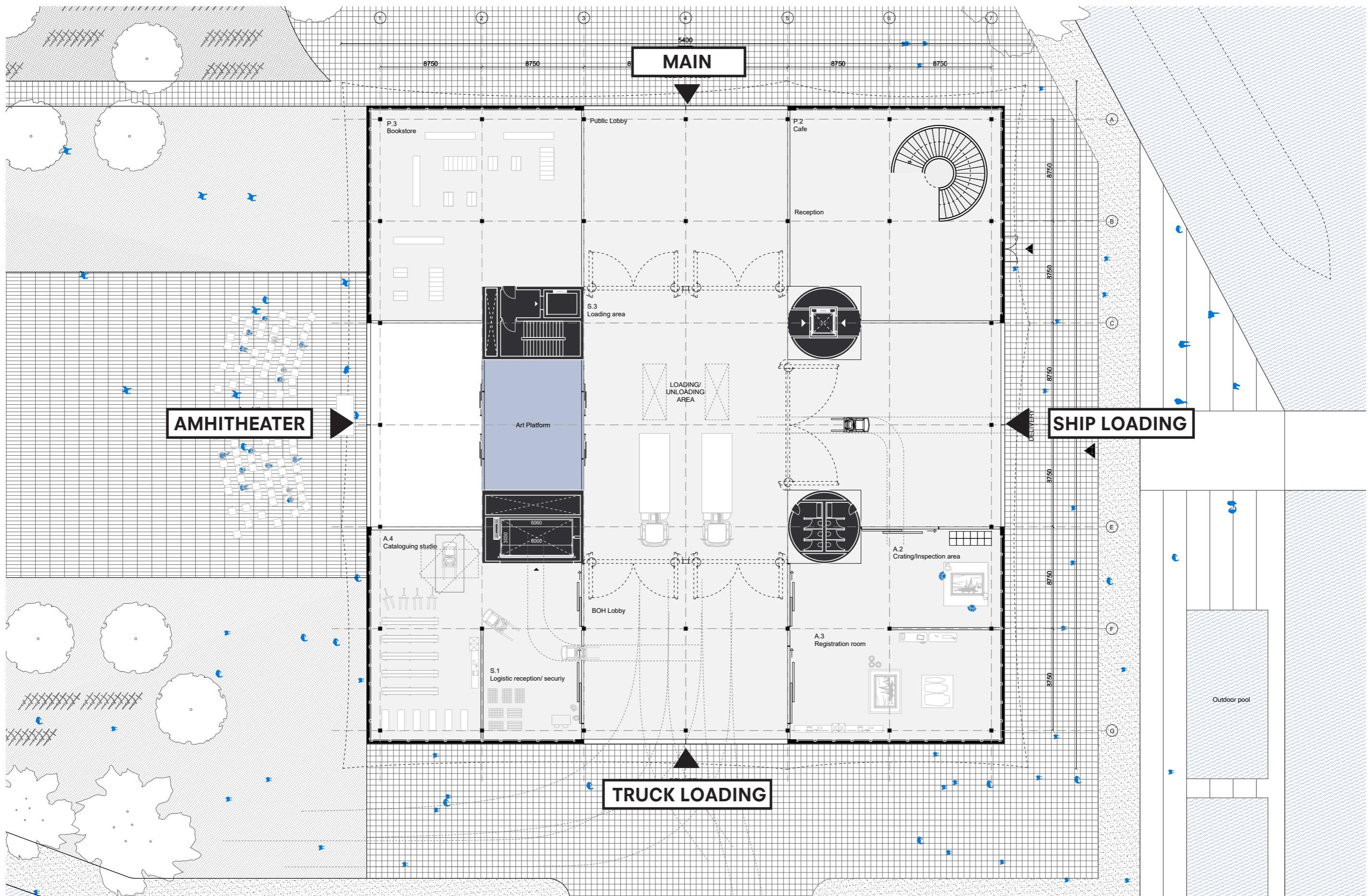
Bandersnatch, 2018



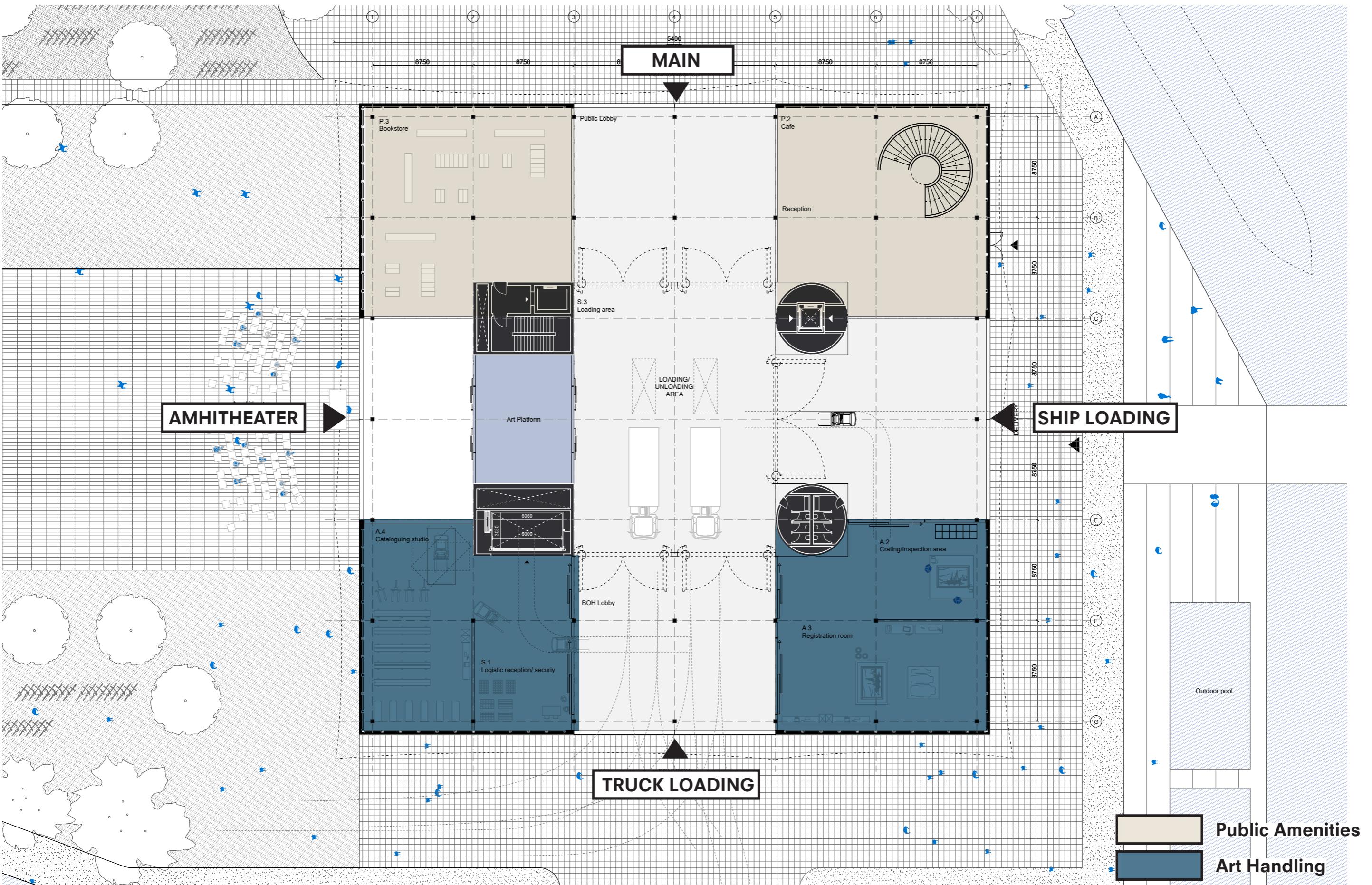
YES

NO

GF



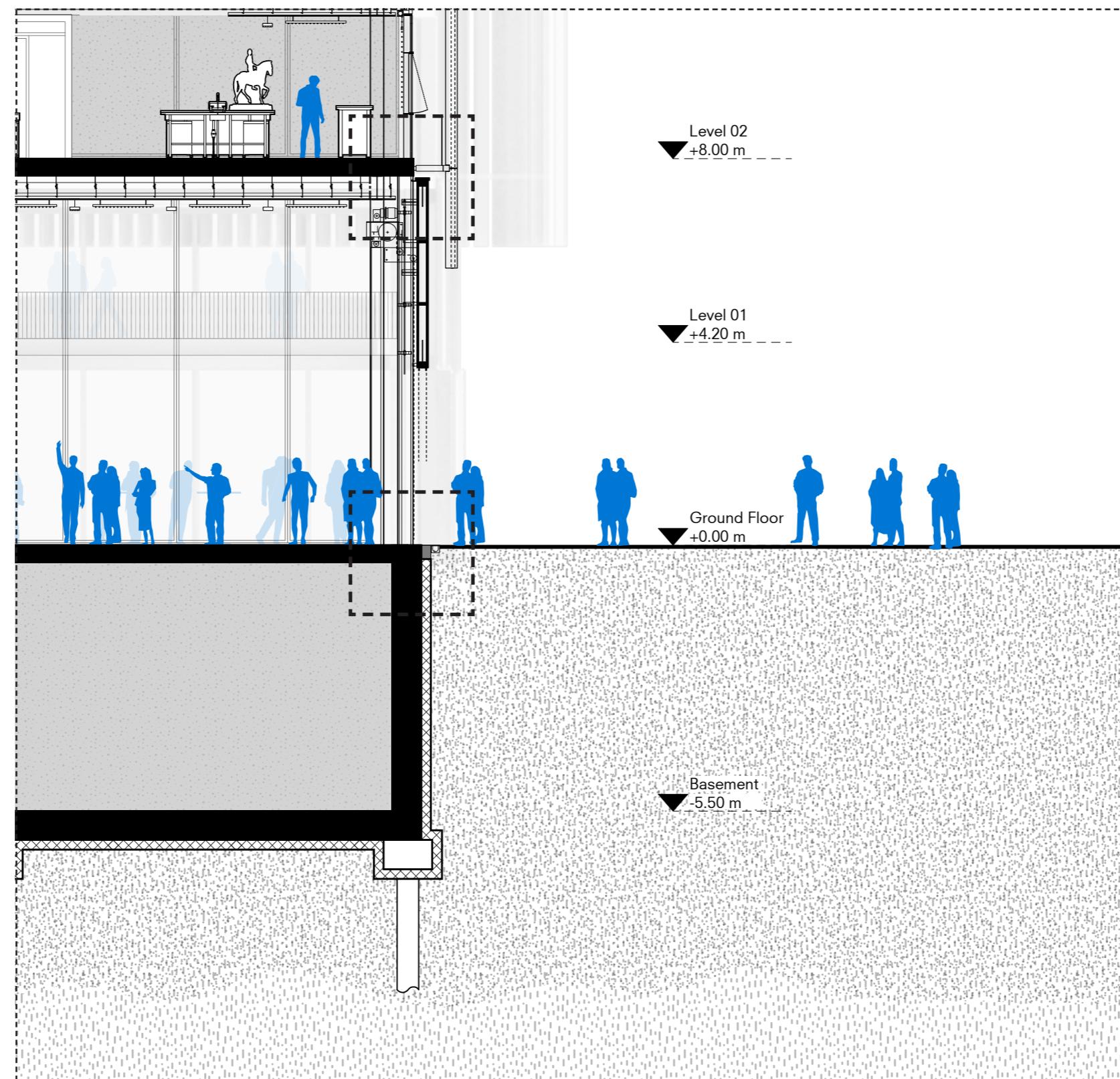
GF



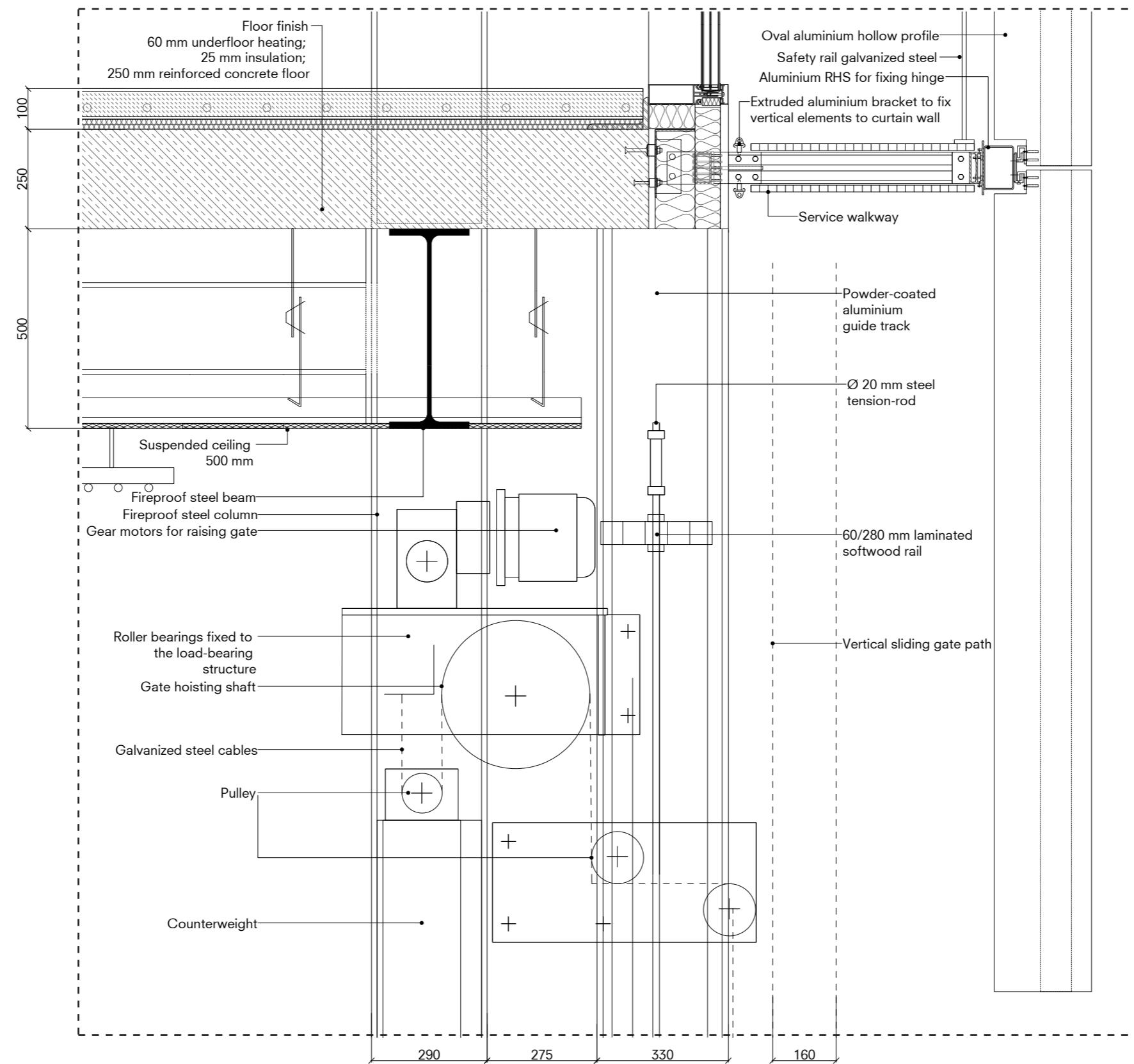




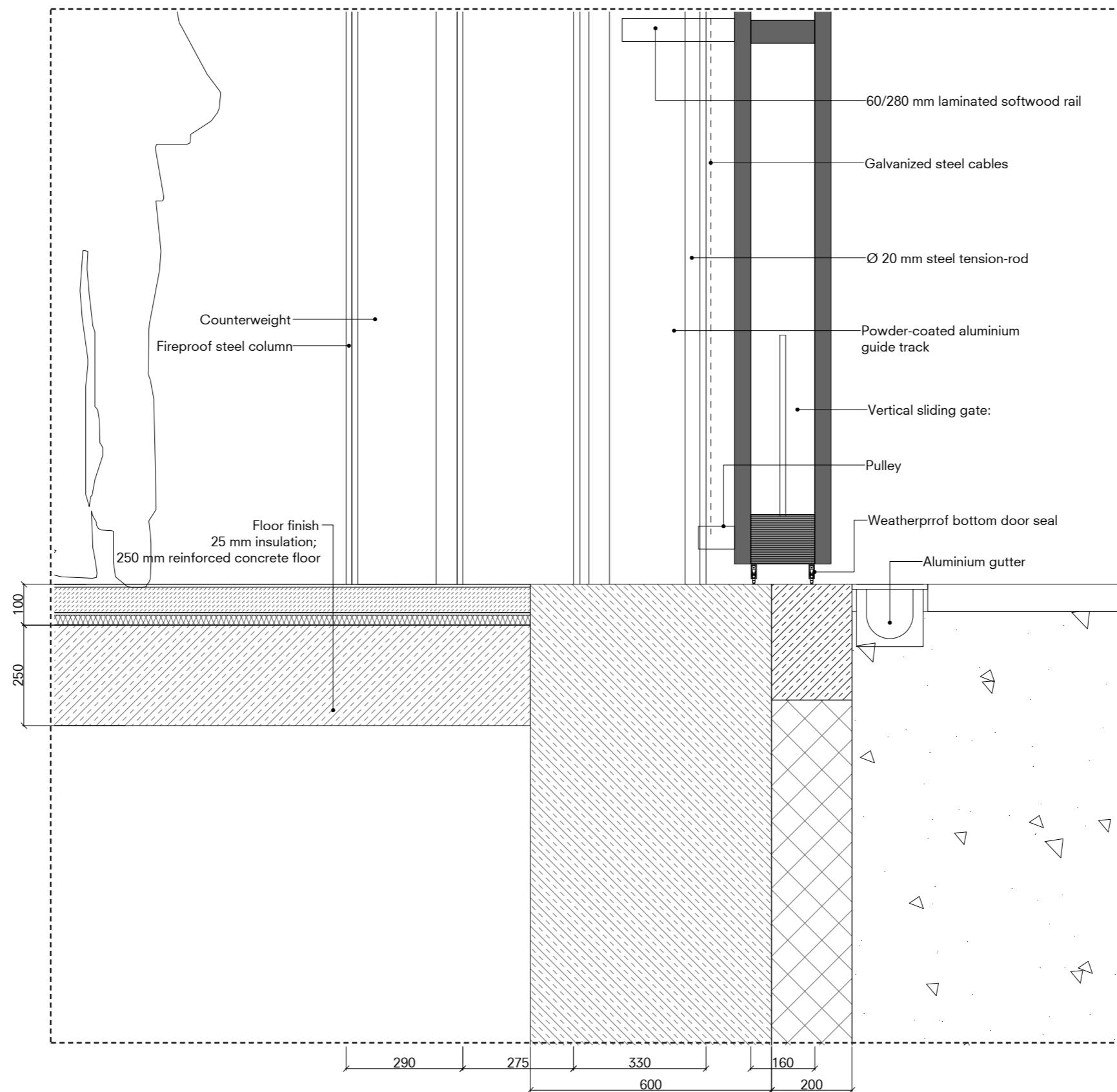
GATE DETAILS



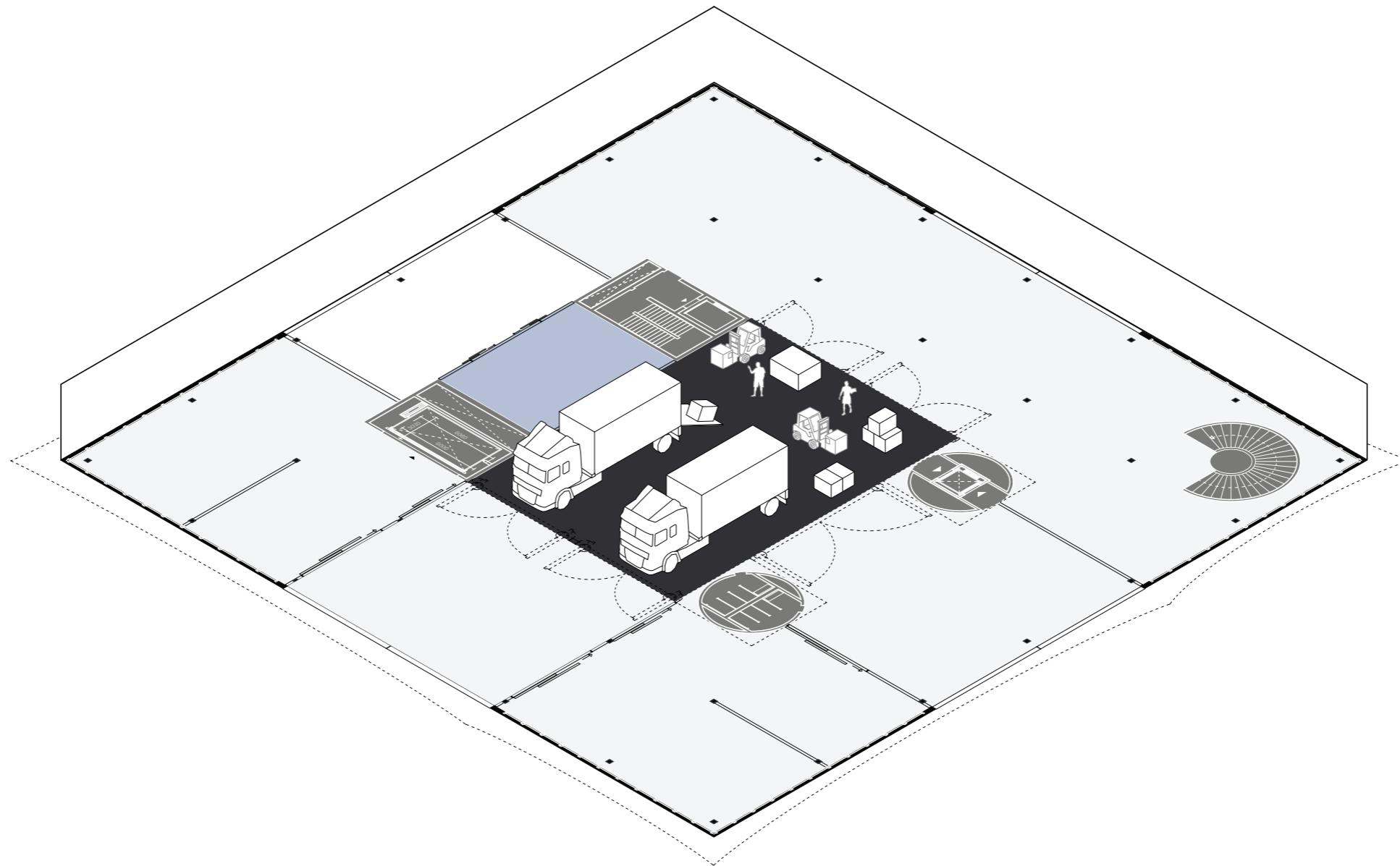
DETAIL 1:5



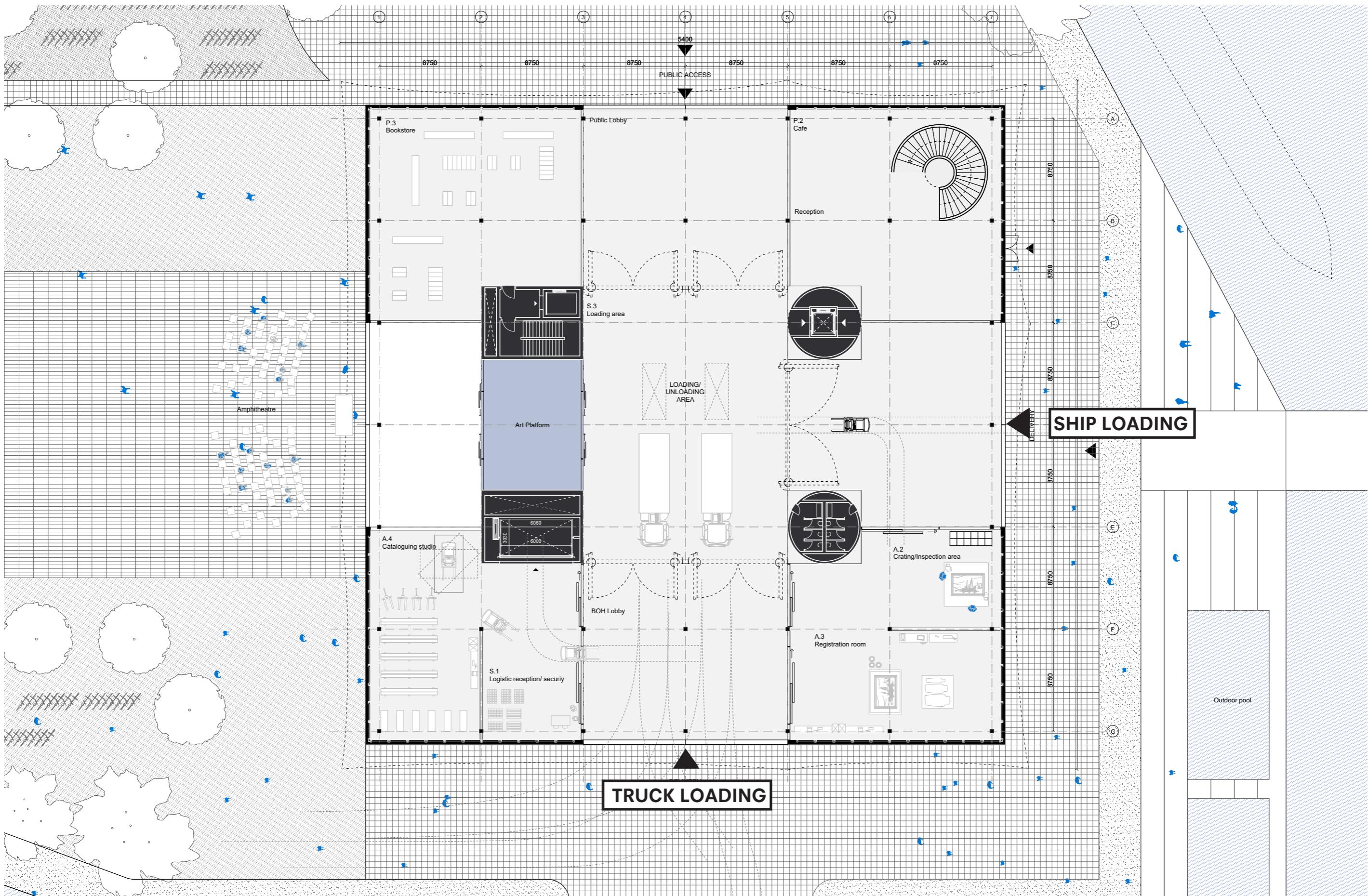
DETAIL 1:5



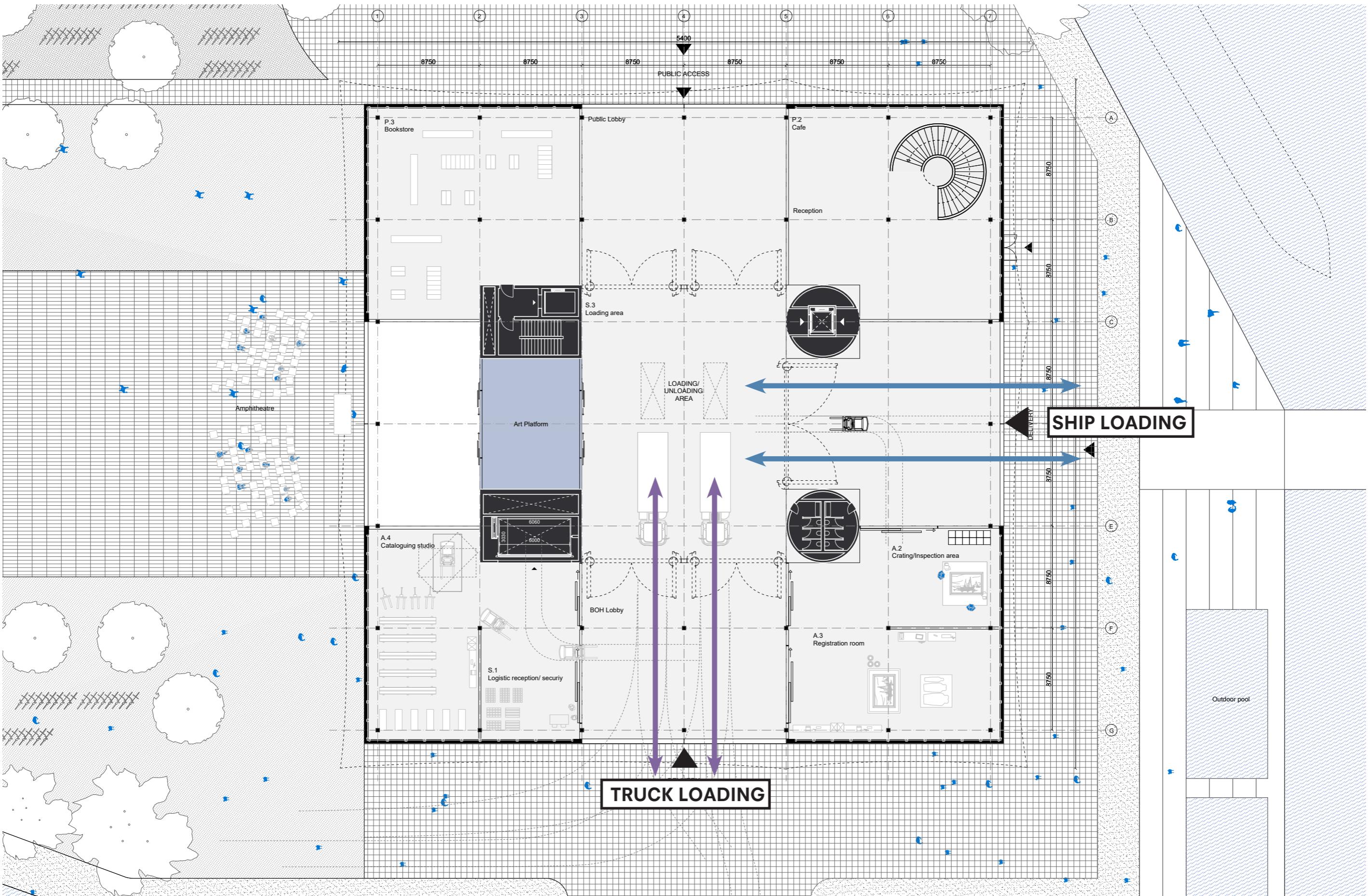
SCHEDULED ART HANDLING



GF ACCESSES



GF - LOGISTIC



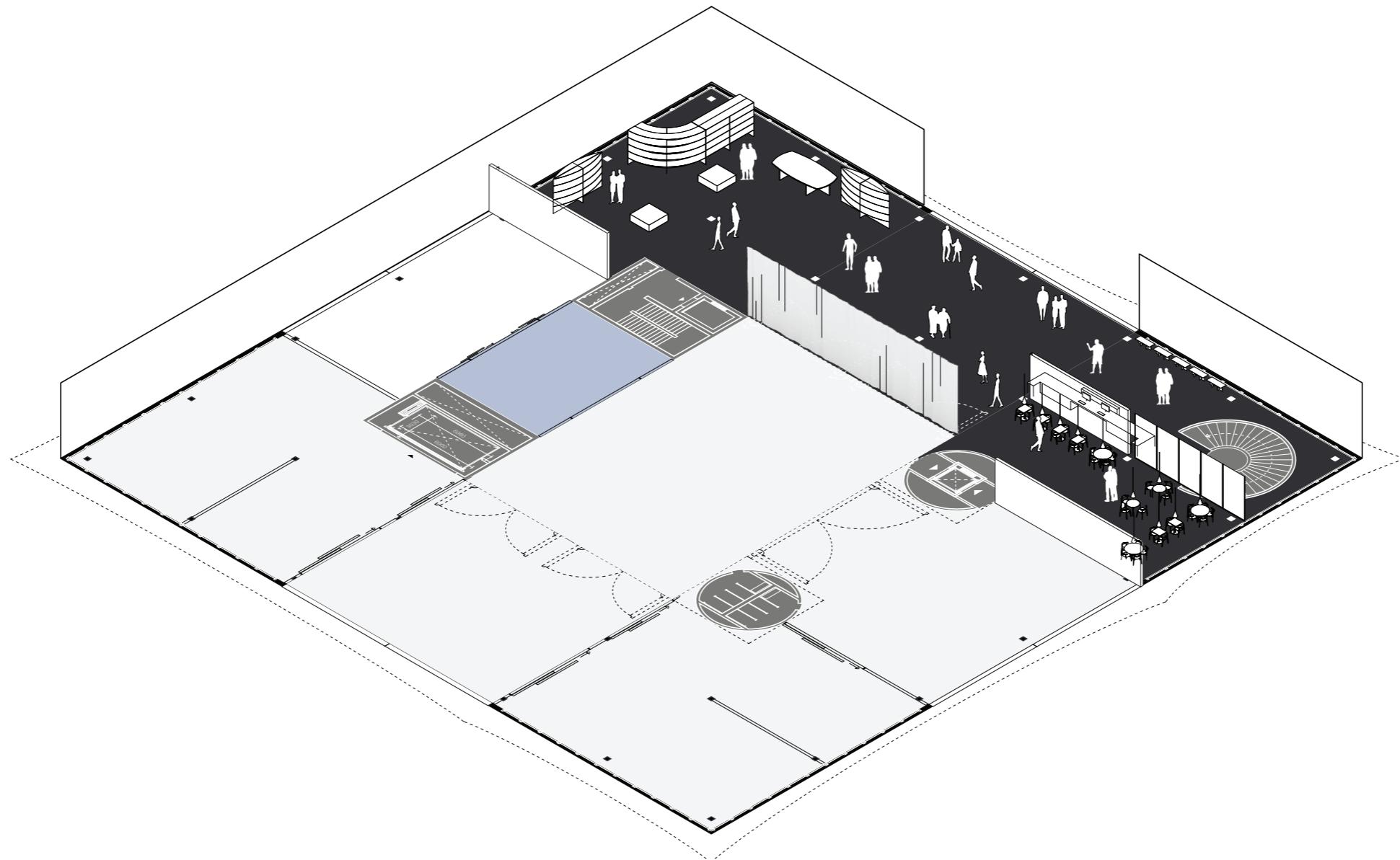
ENTRE FROM MAIN ENTRY



ACCEPT

REFUSE

SCHEDULED ART HANDLING



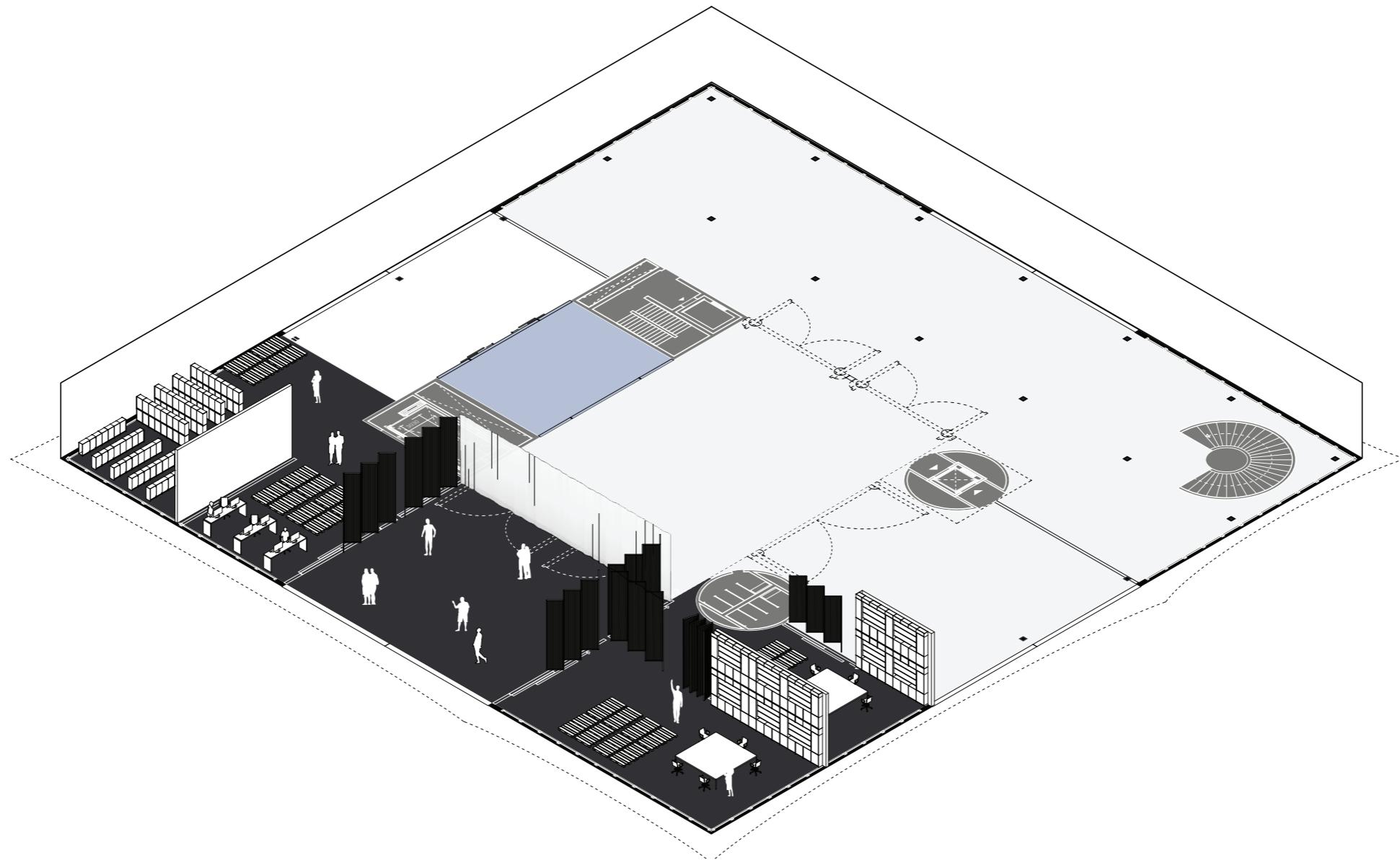
ENTRE FROM
LOGISTIC GATES



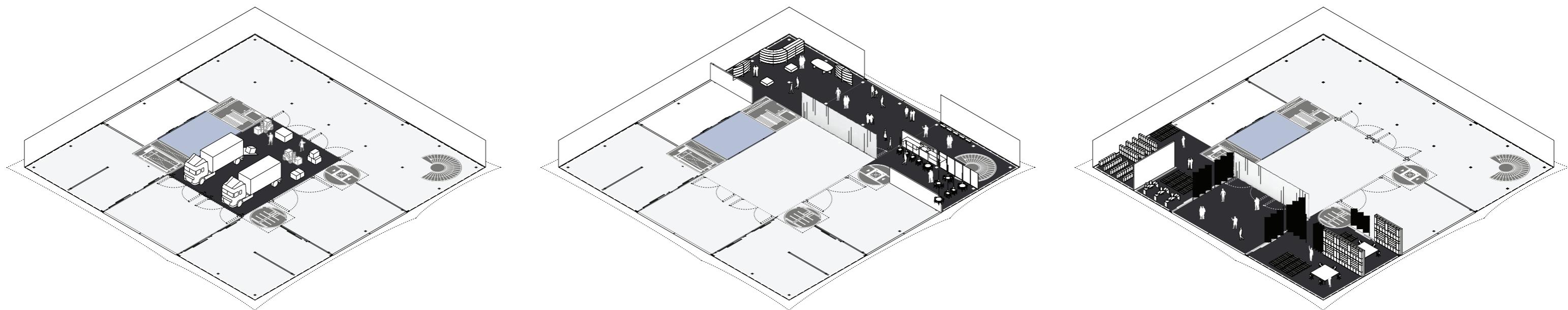
ACCEPT

REFUSE

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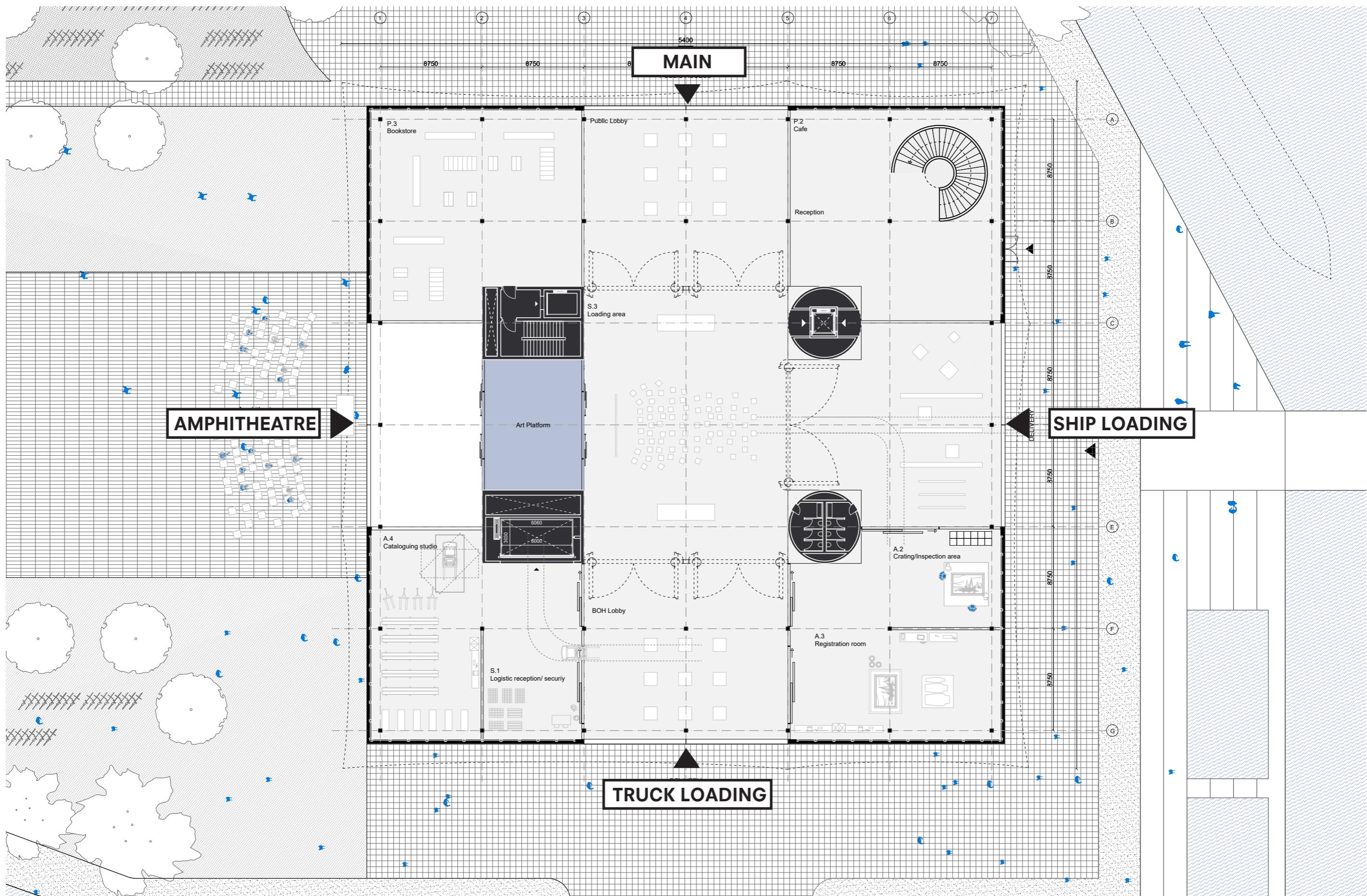


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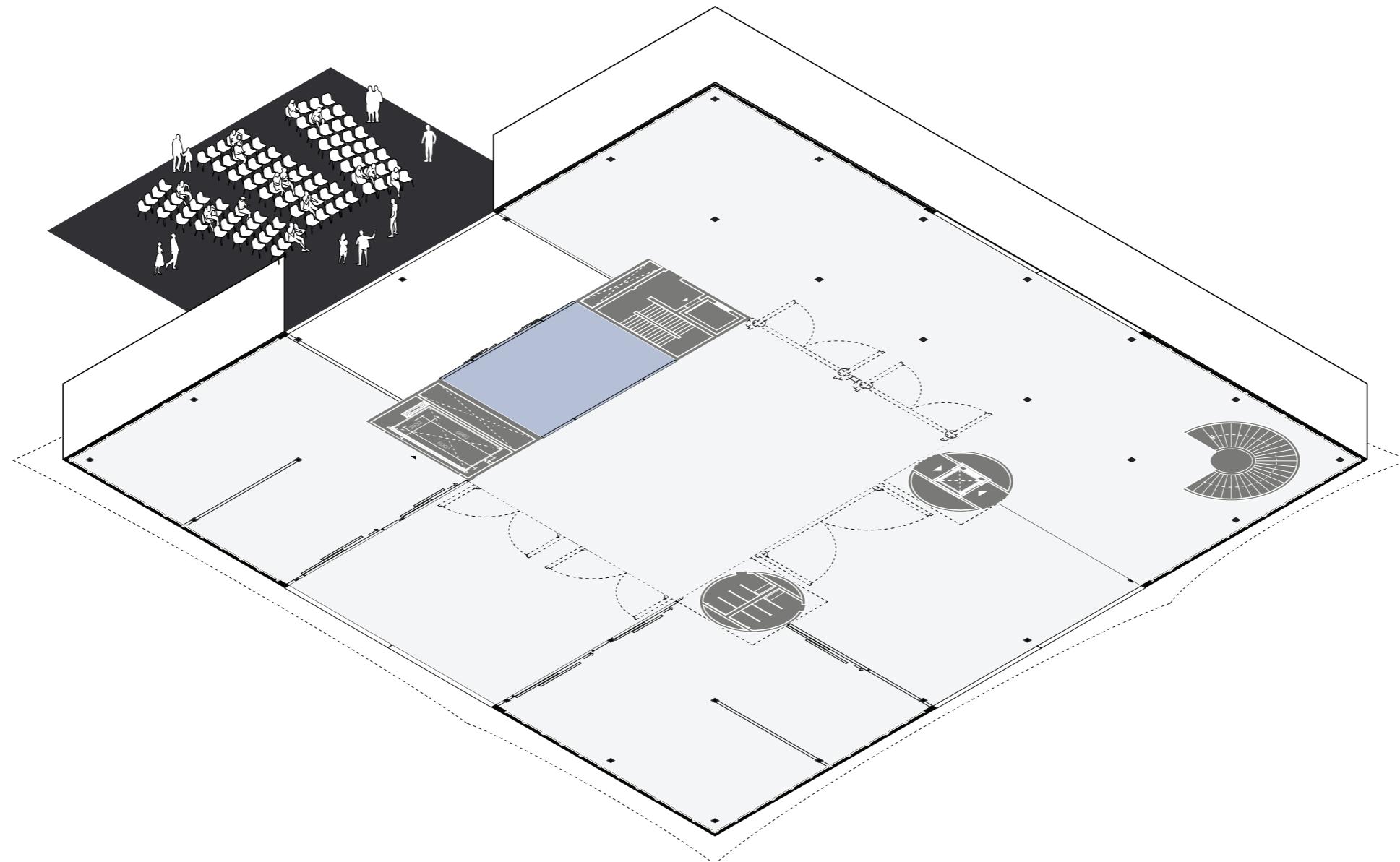




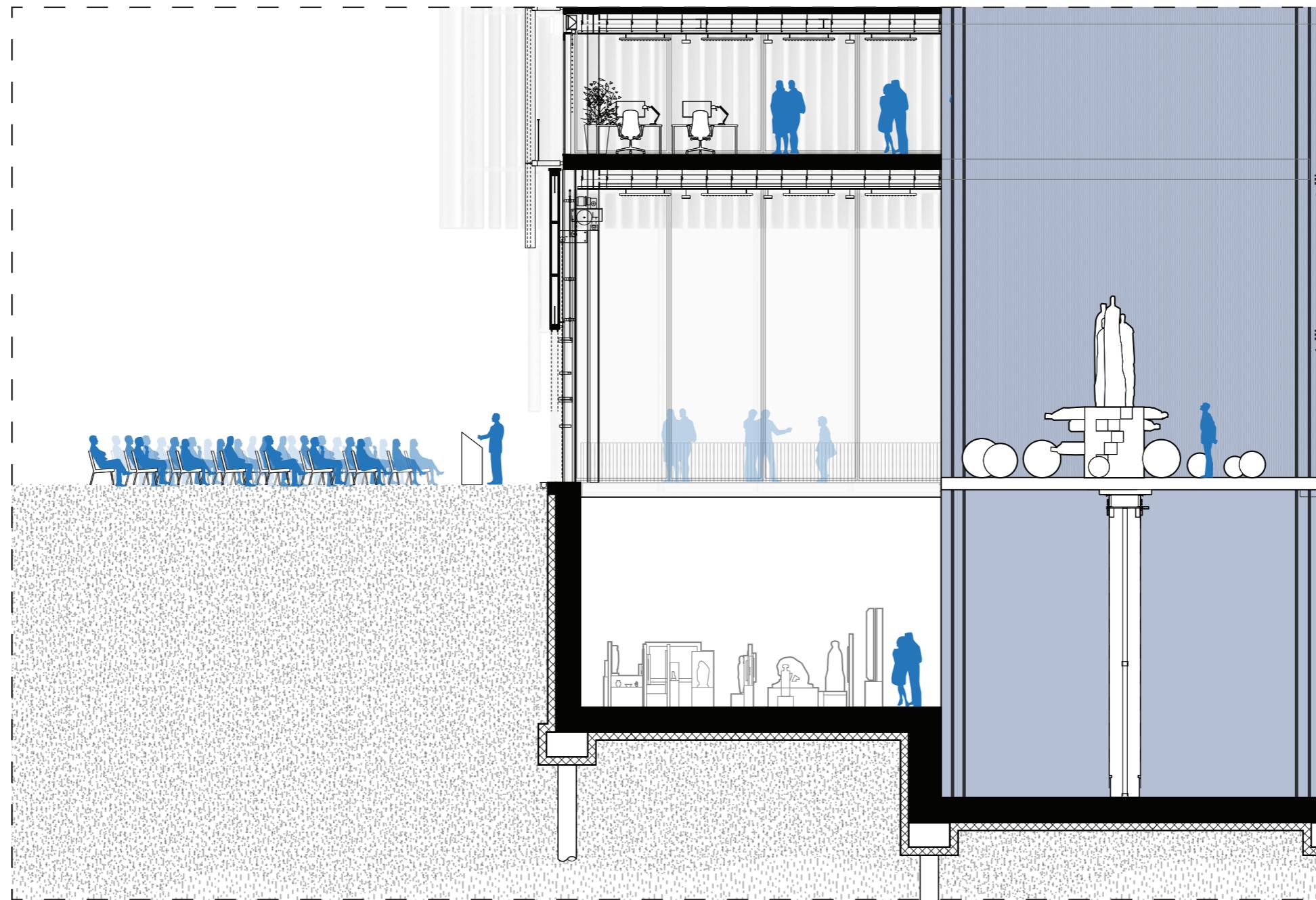
GF



AMPHITHEATRE



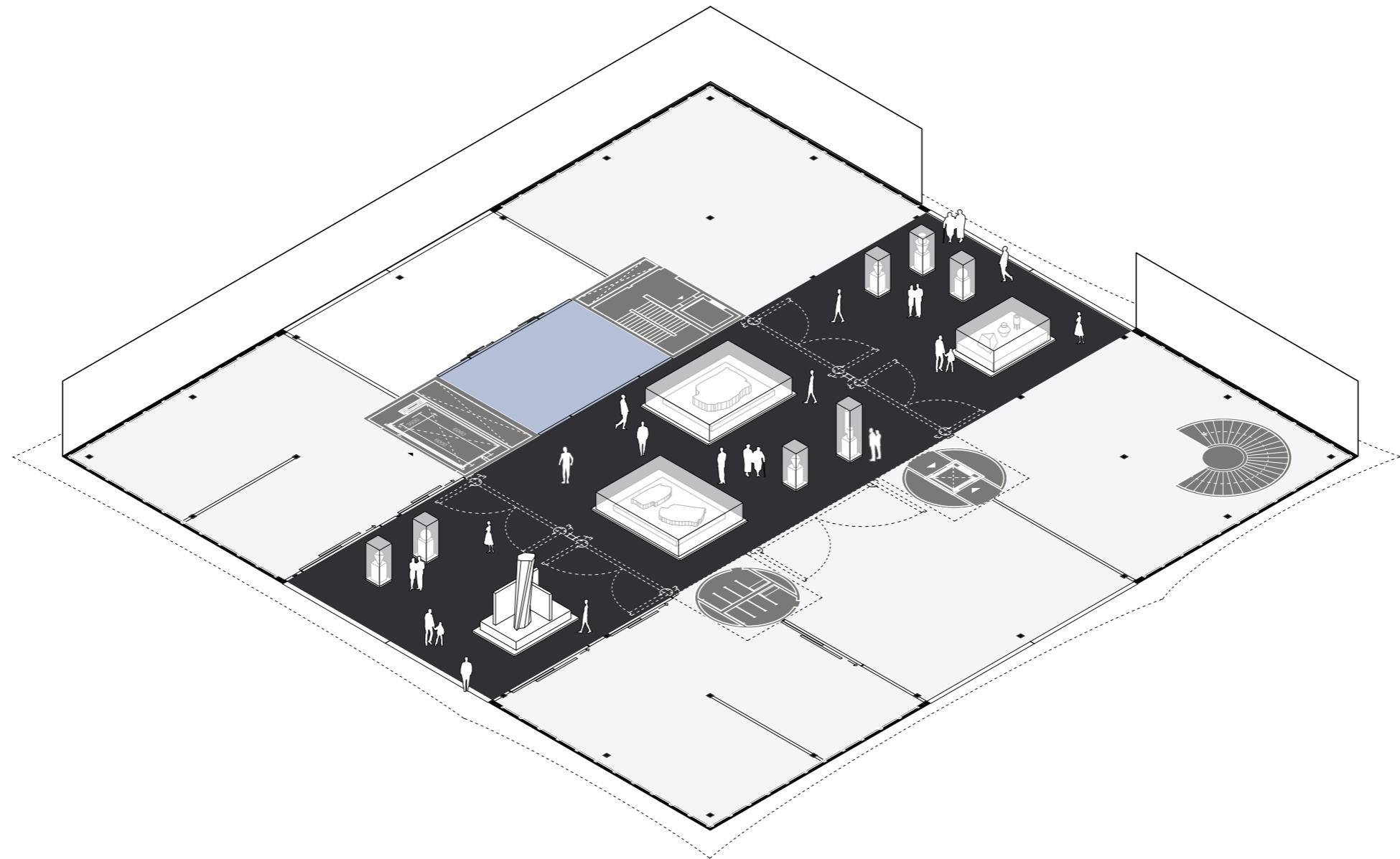
CLERESTORY WINDOW



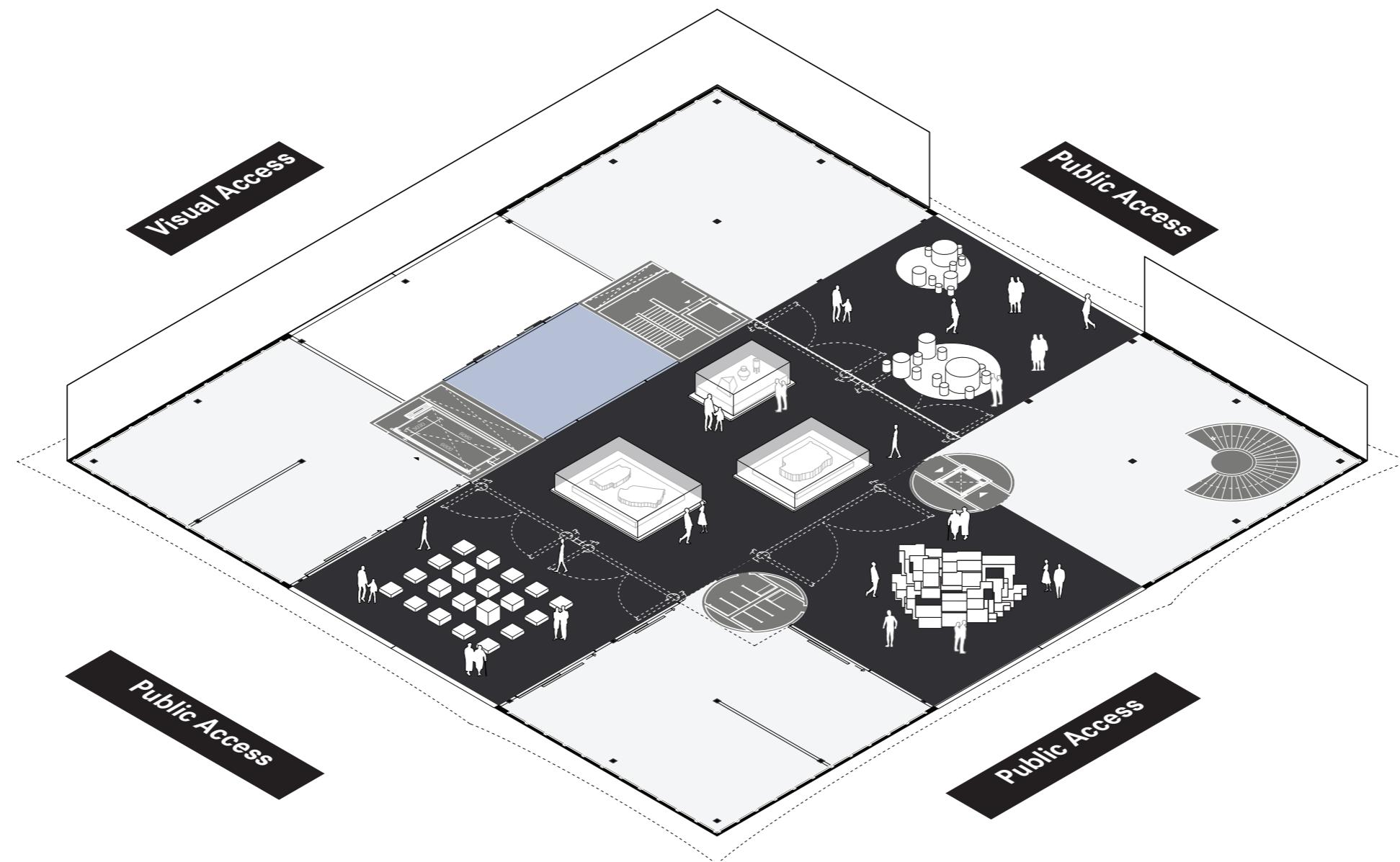




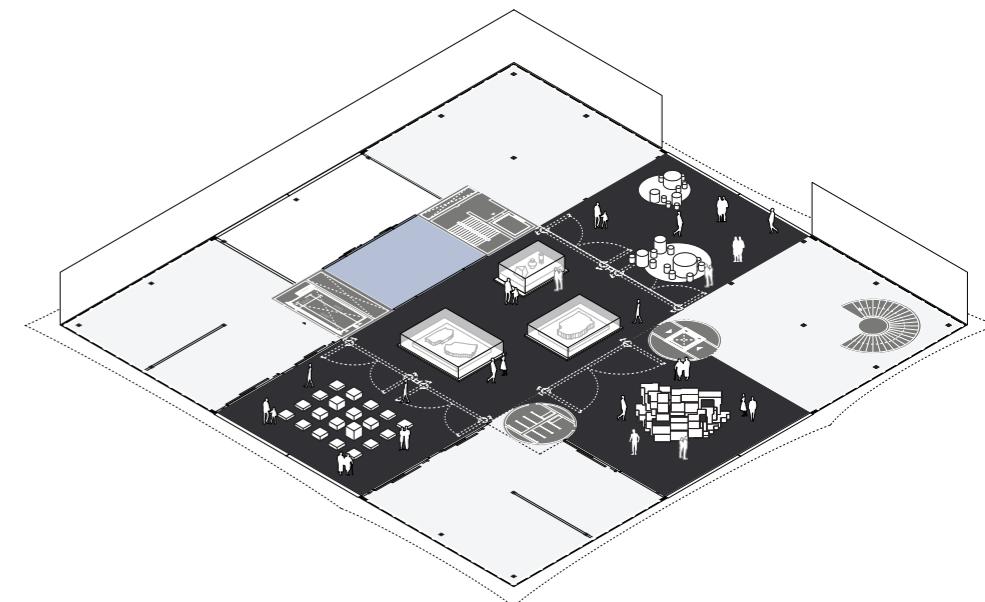
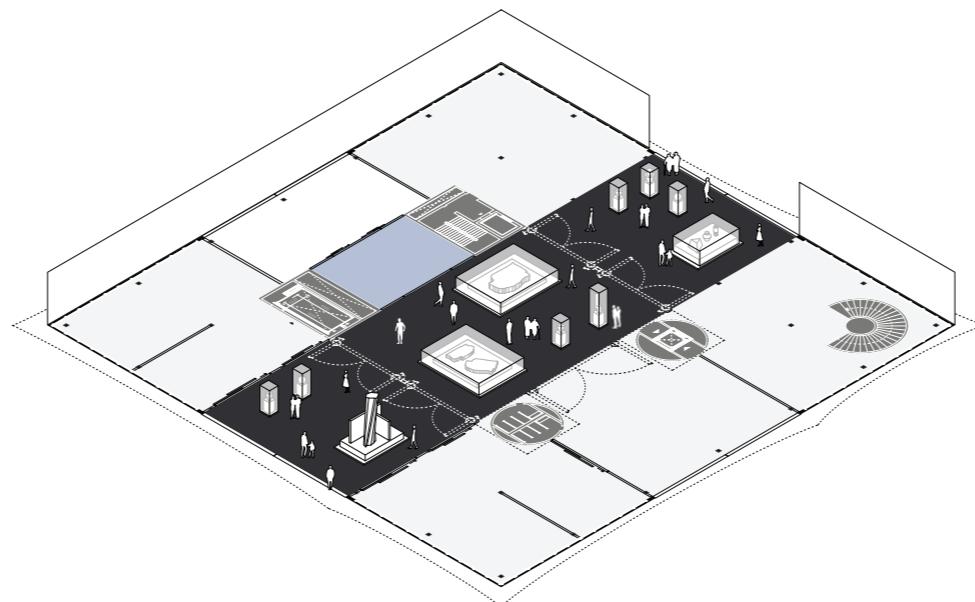
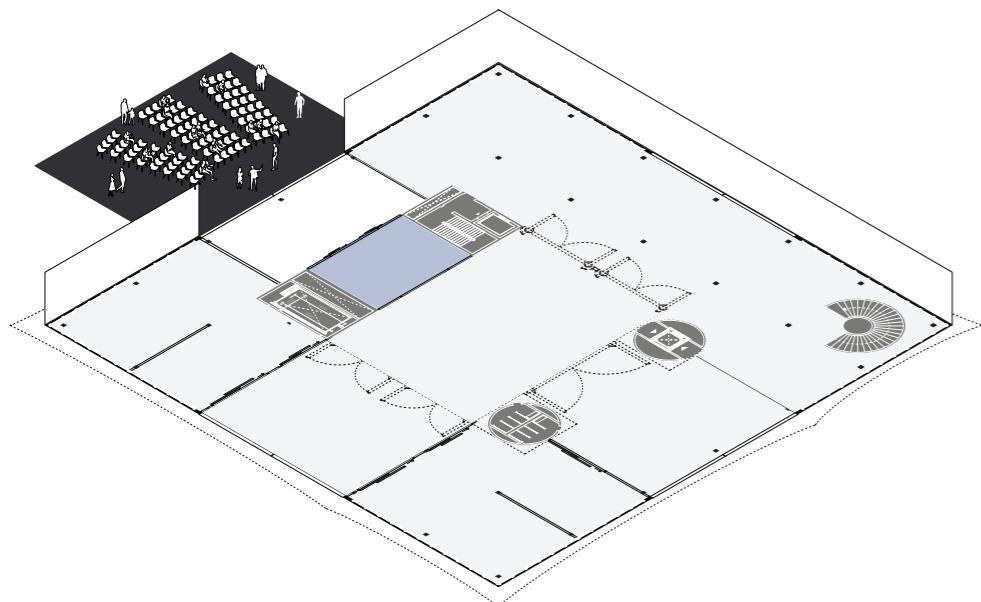
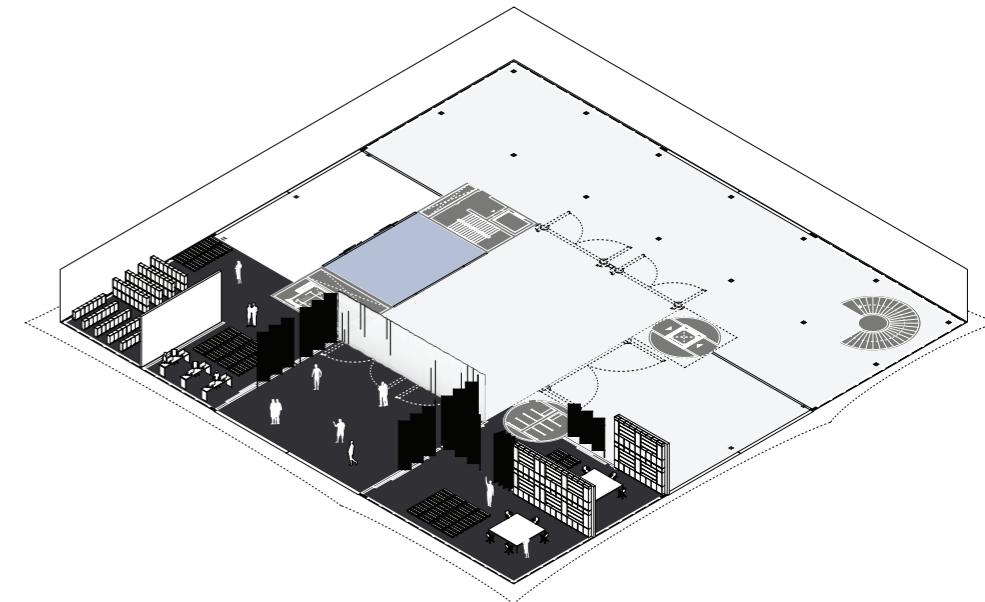
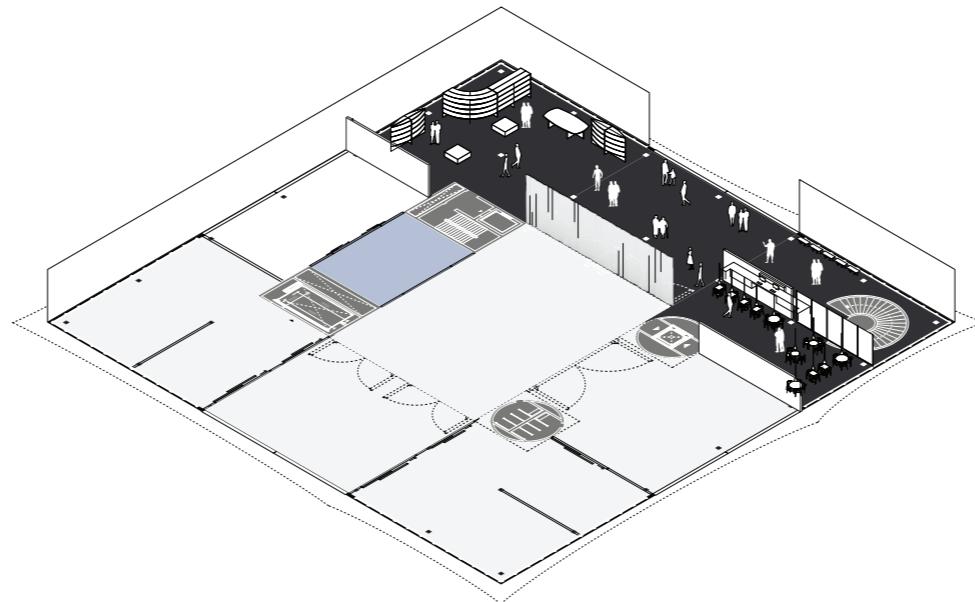
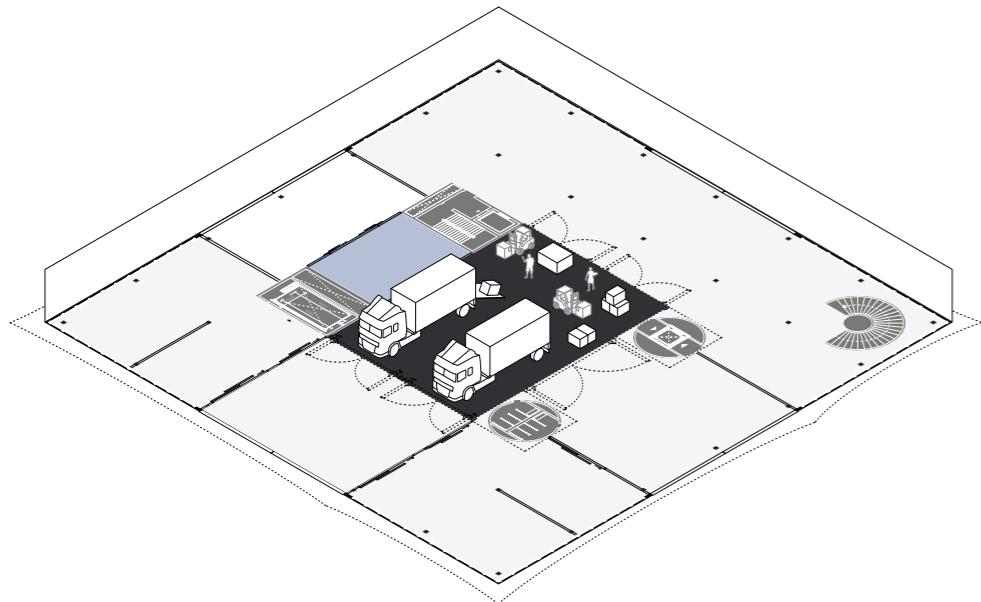
LOBBY SPACE



LOBBY SPACE

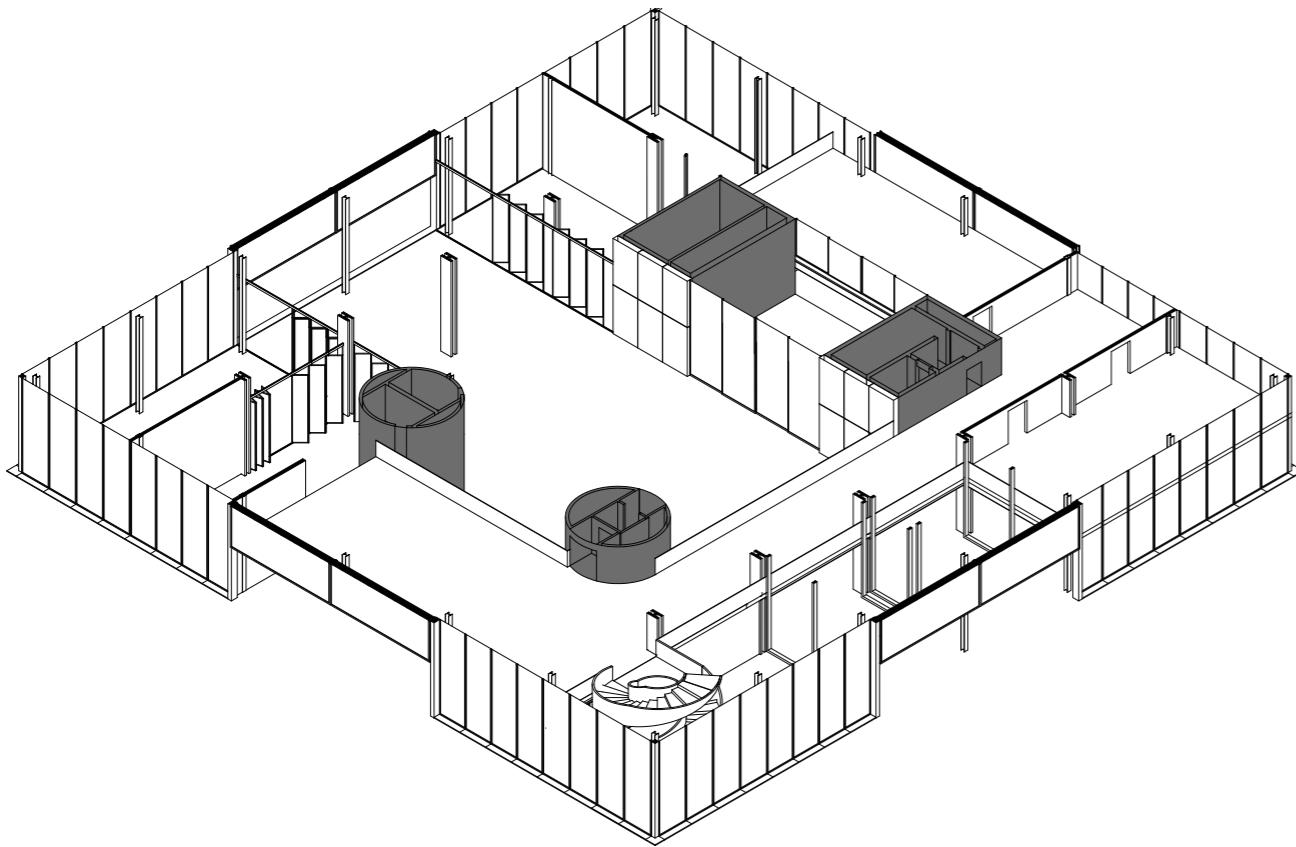




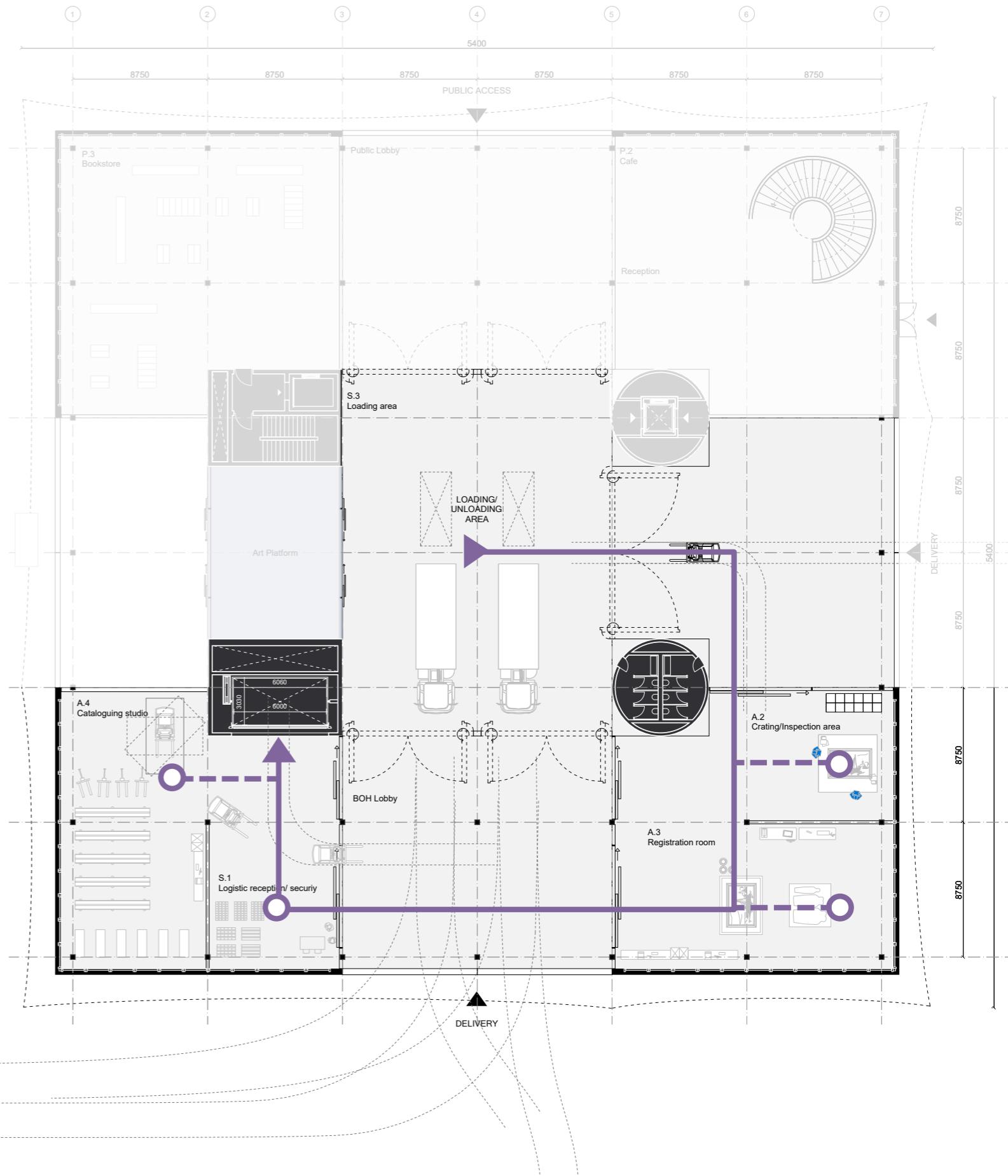


THE VISITING EXPERIENCE

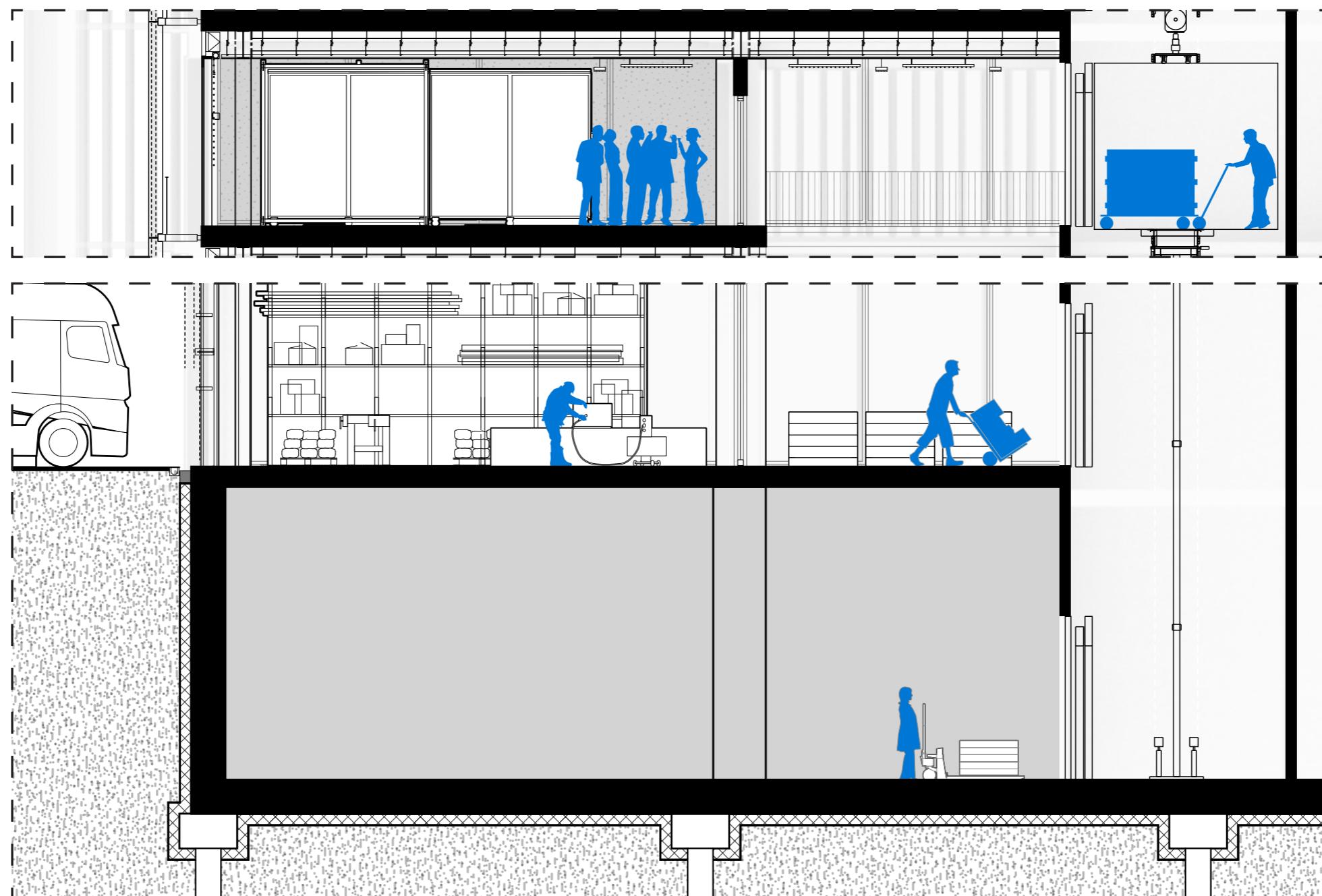
COLLECTION FLOW 1



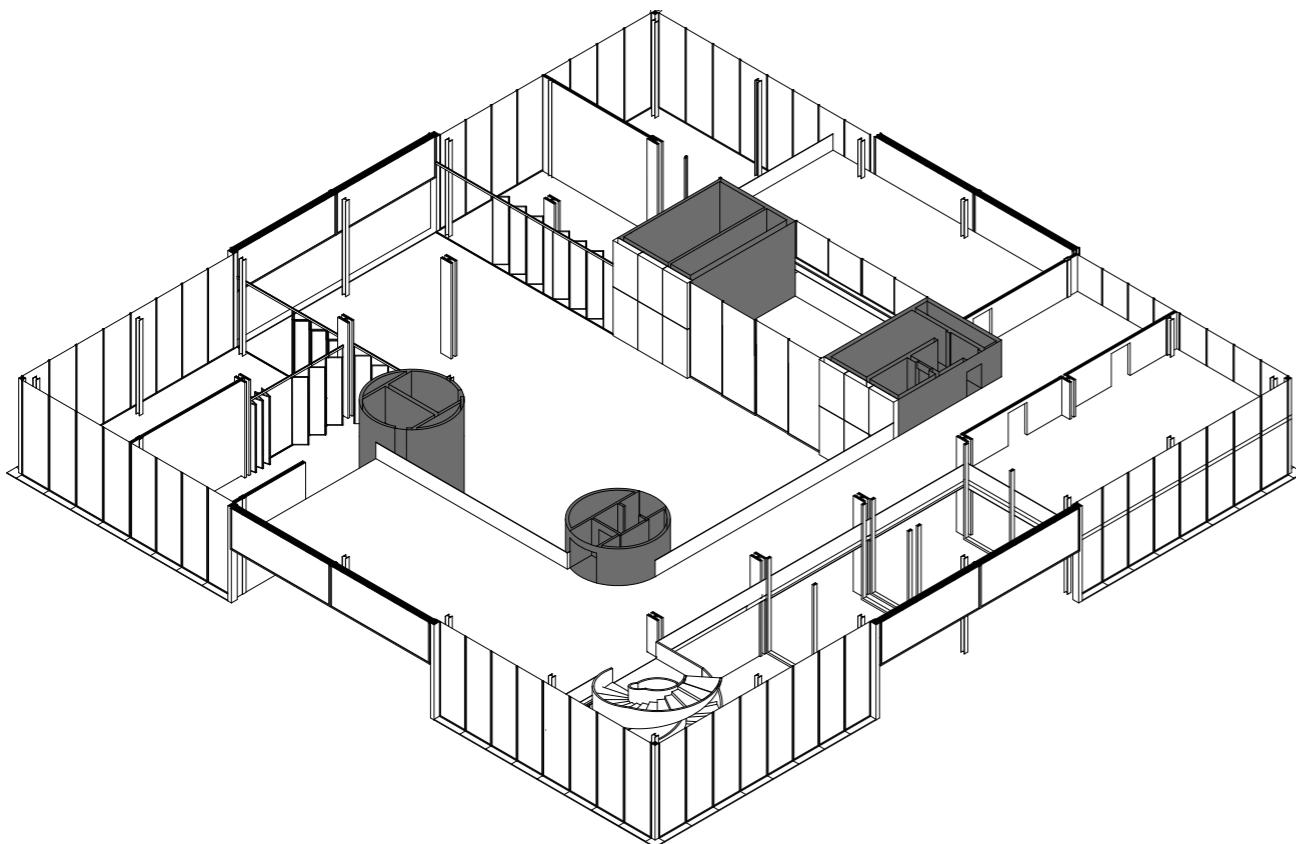
**Ground Floor + Level 1
Public Amenities, Art Handling**



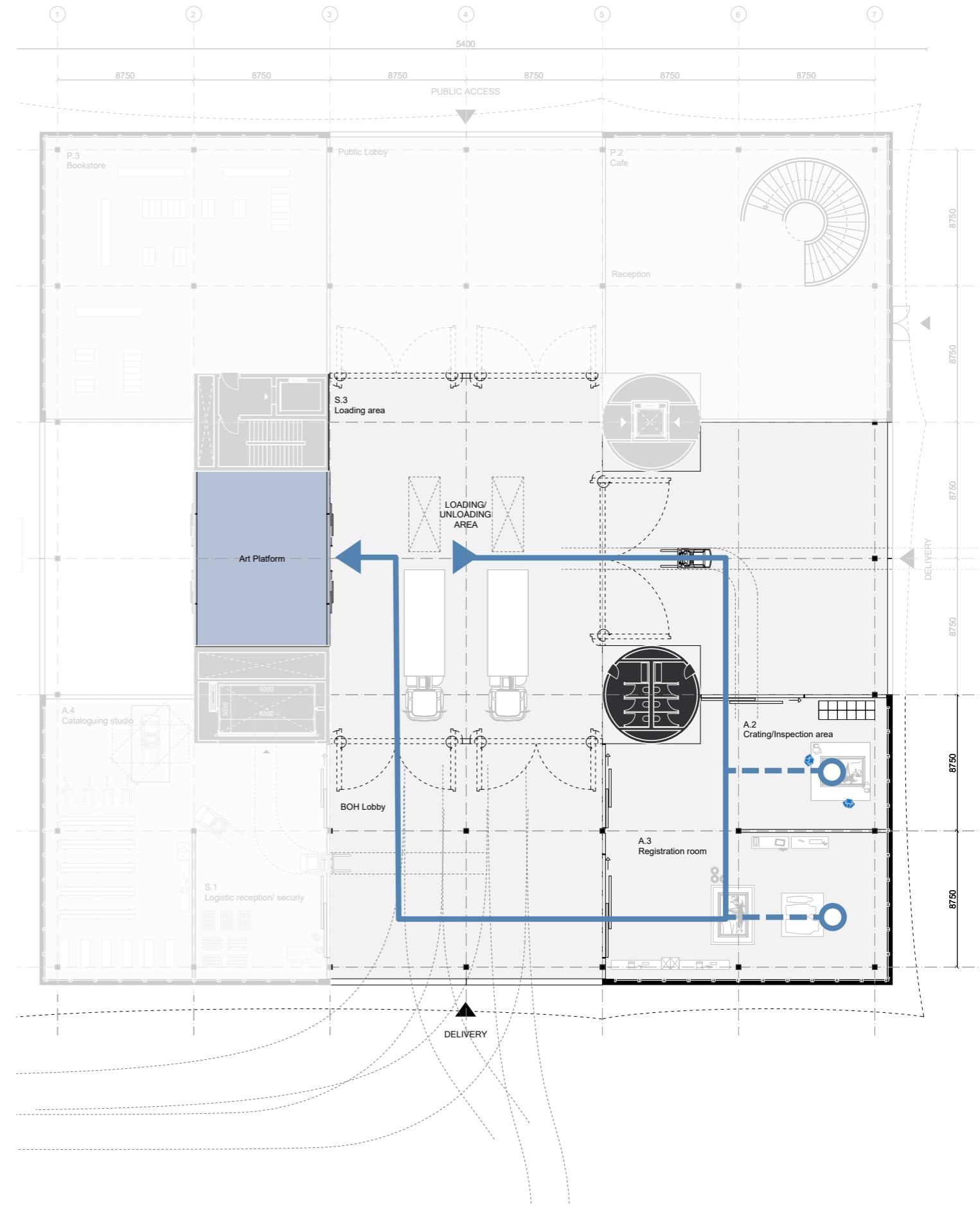
COLLECTION FLOW 1



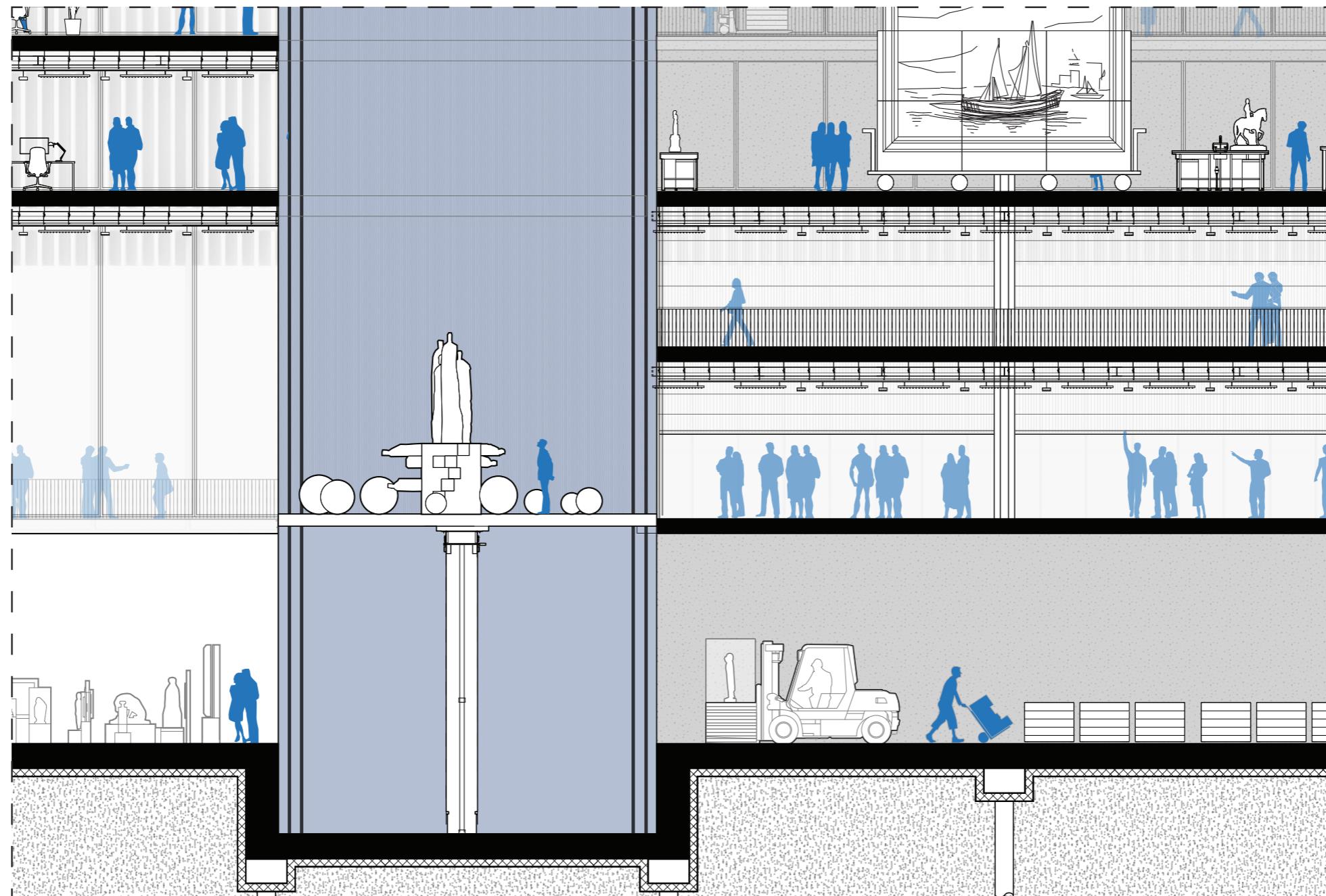
COLLECTION FLOW 2



**Ground Floor + Level 1
Public Amenities, Art Handling**

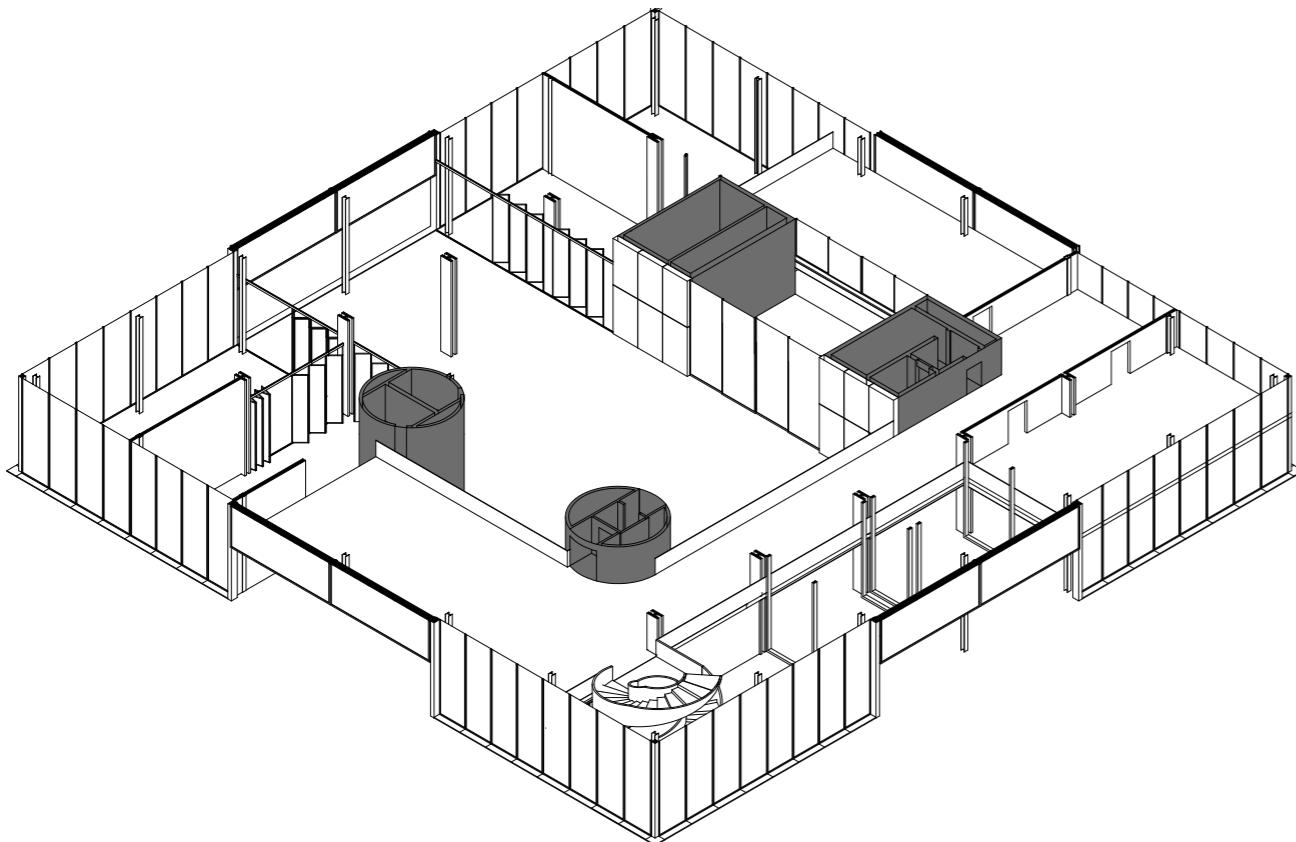




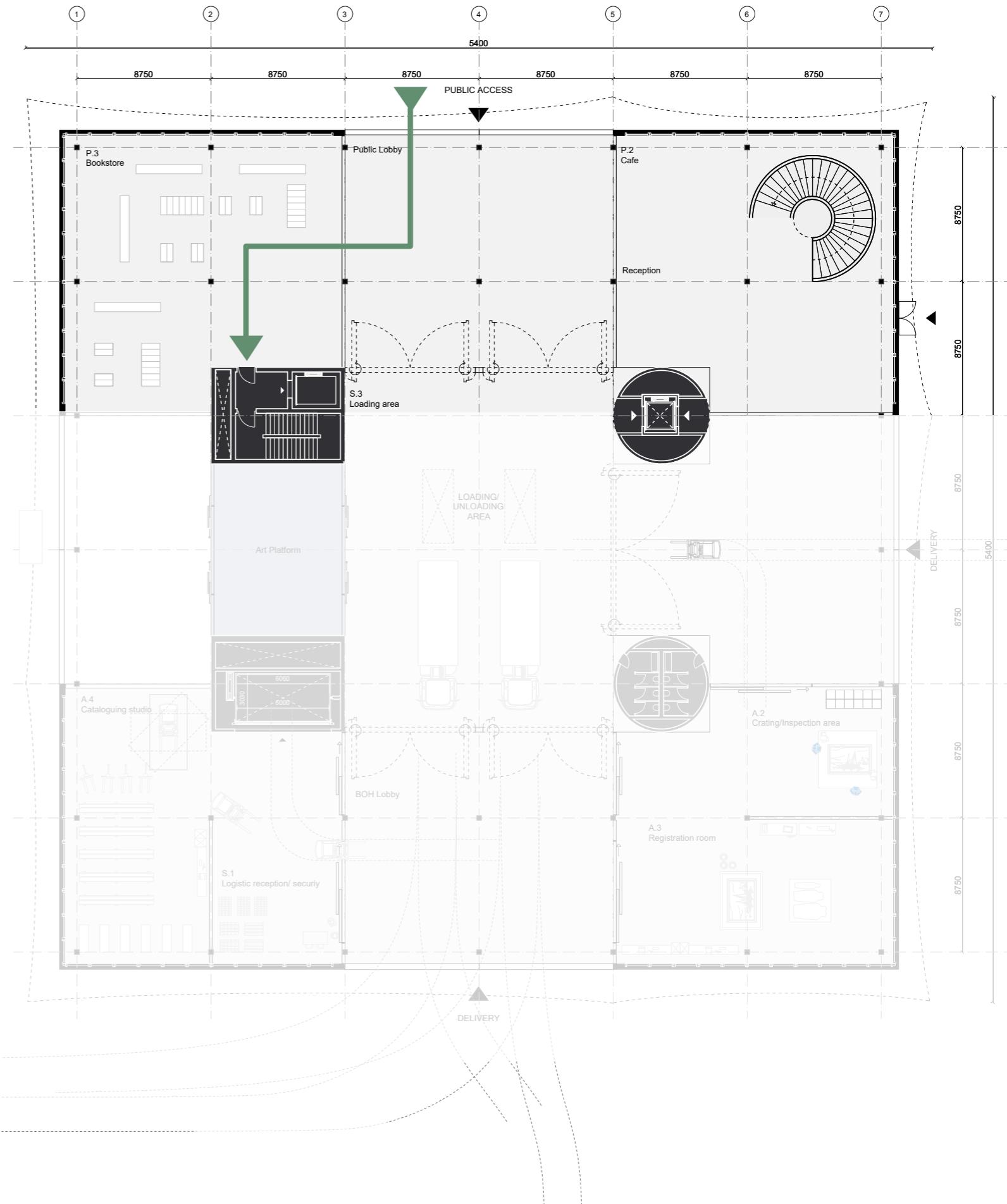


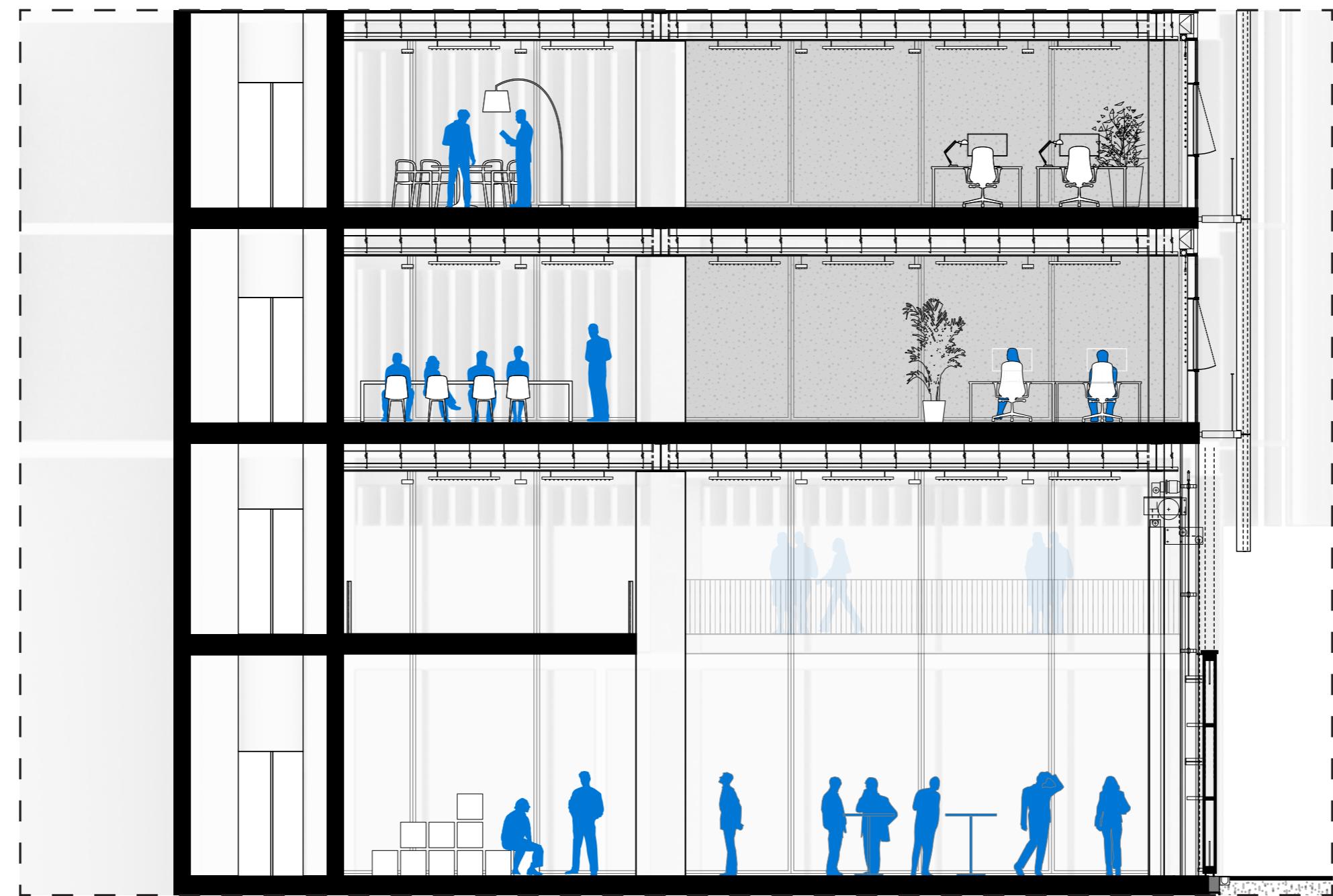


STAFF FLOW

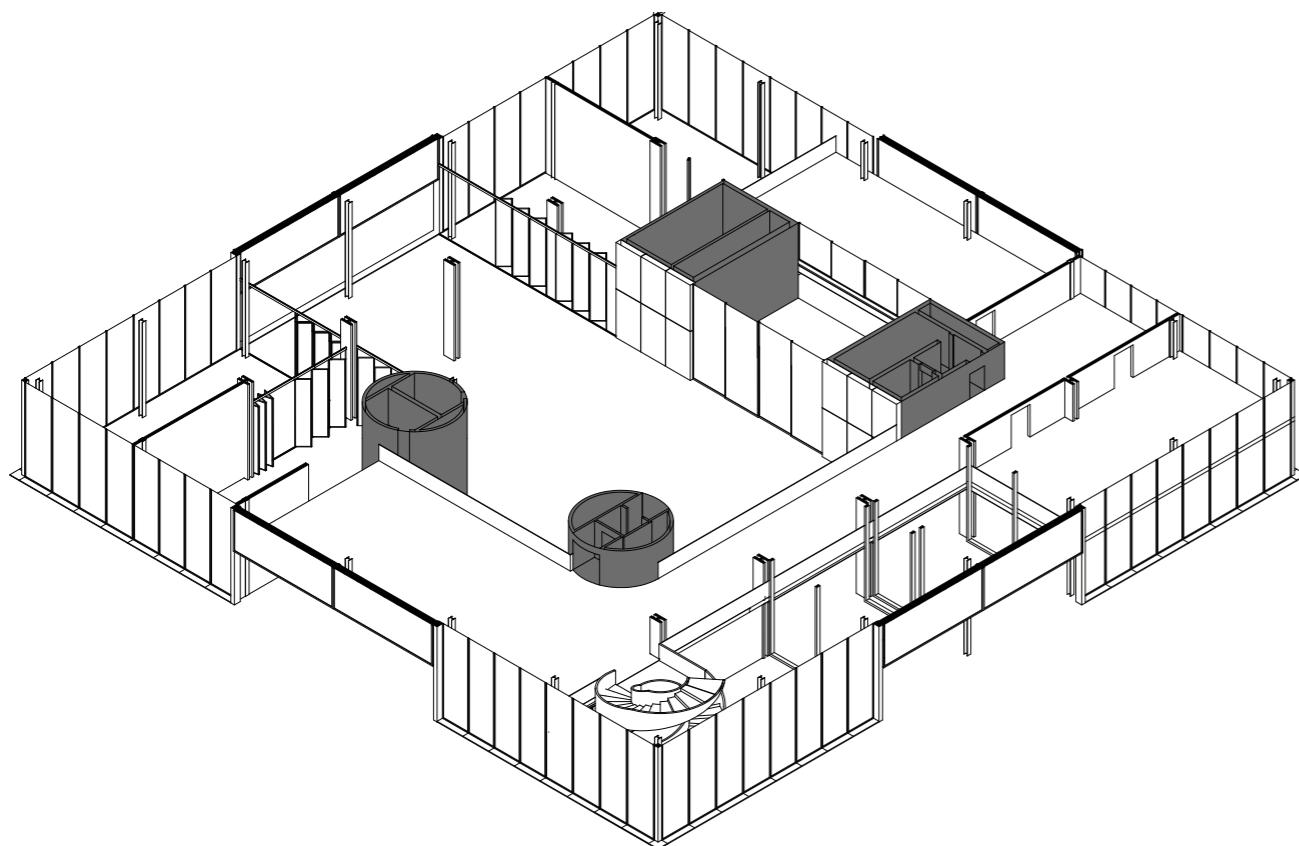


**Ground Floor + Level 1
Public Amenities, Art Handling**

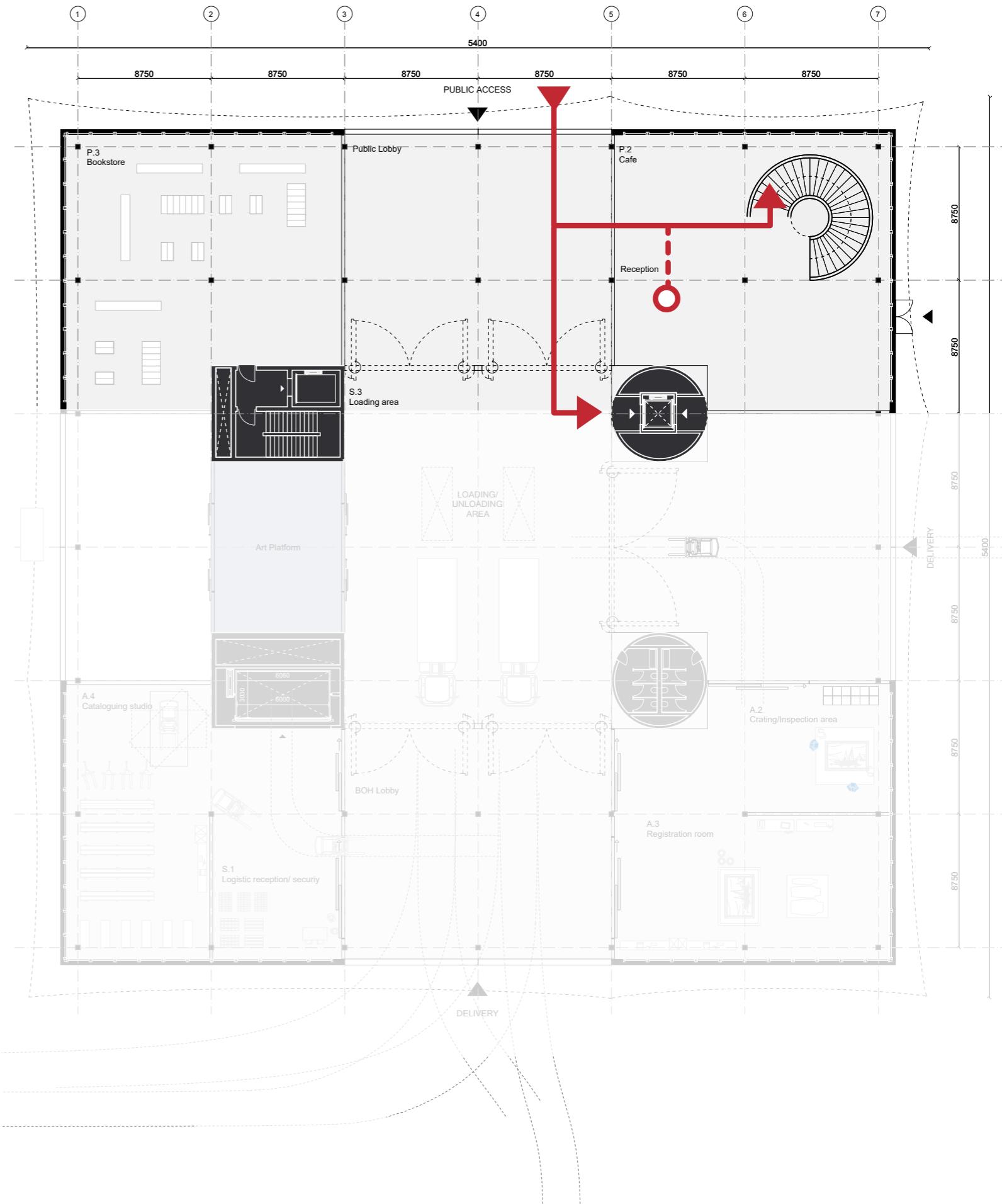




VISITOR FLOW

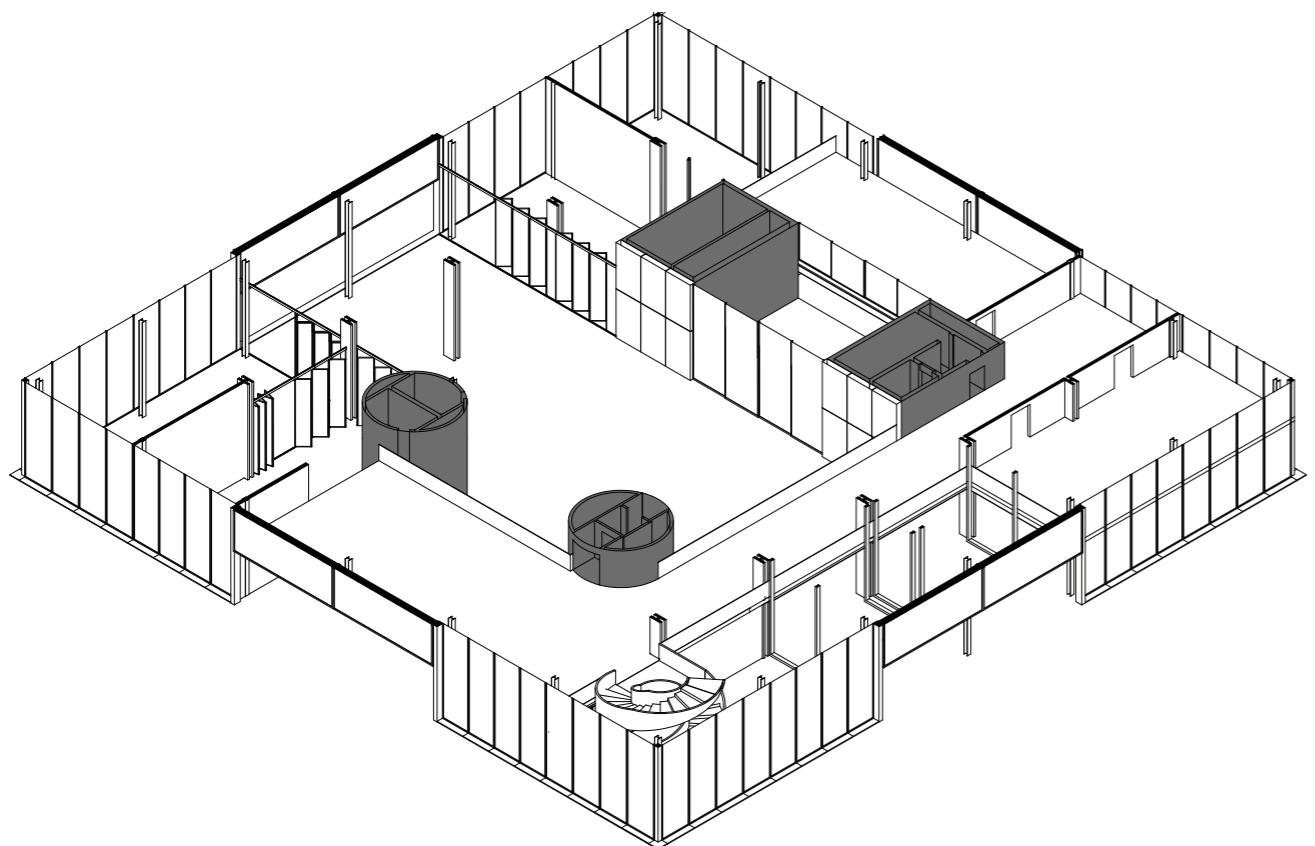


Ground Floor + Level 1 Public Amenities, Art Handling

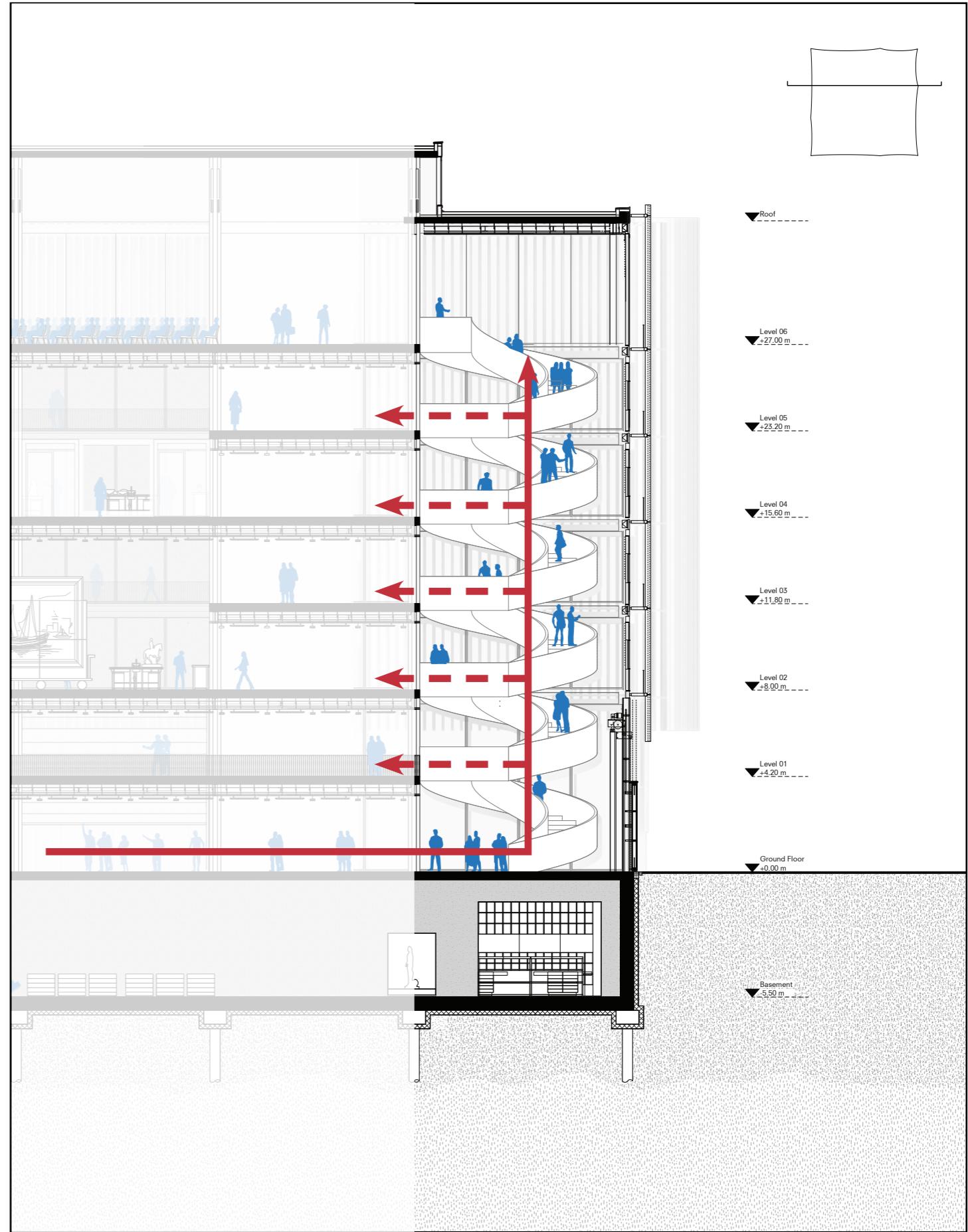




PUBLIC ROUTING

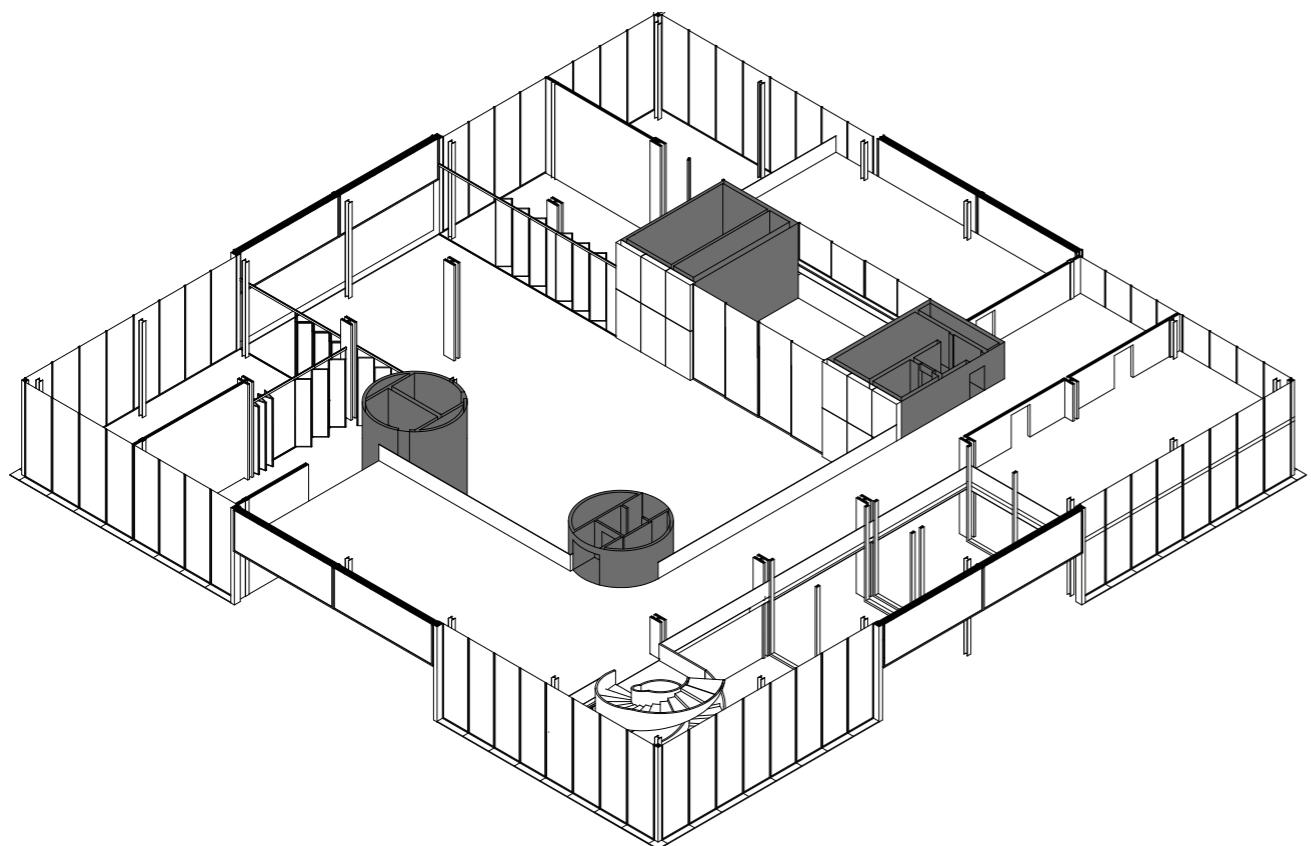


Ground Floor + Level 1
Public Amenities, Art Handling

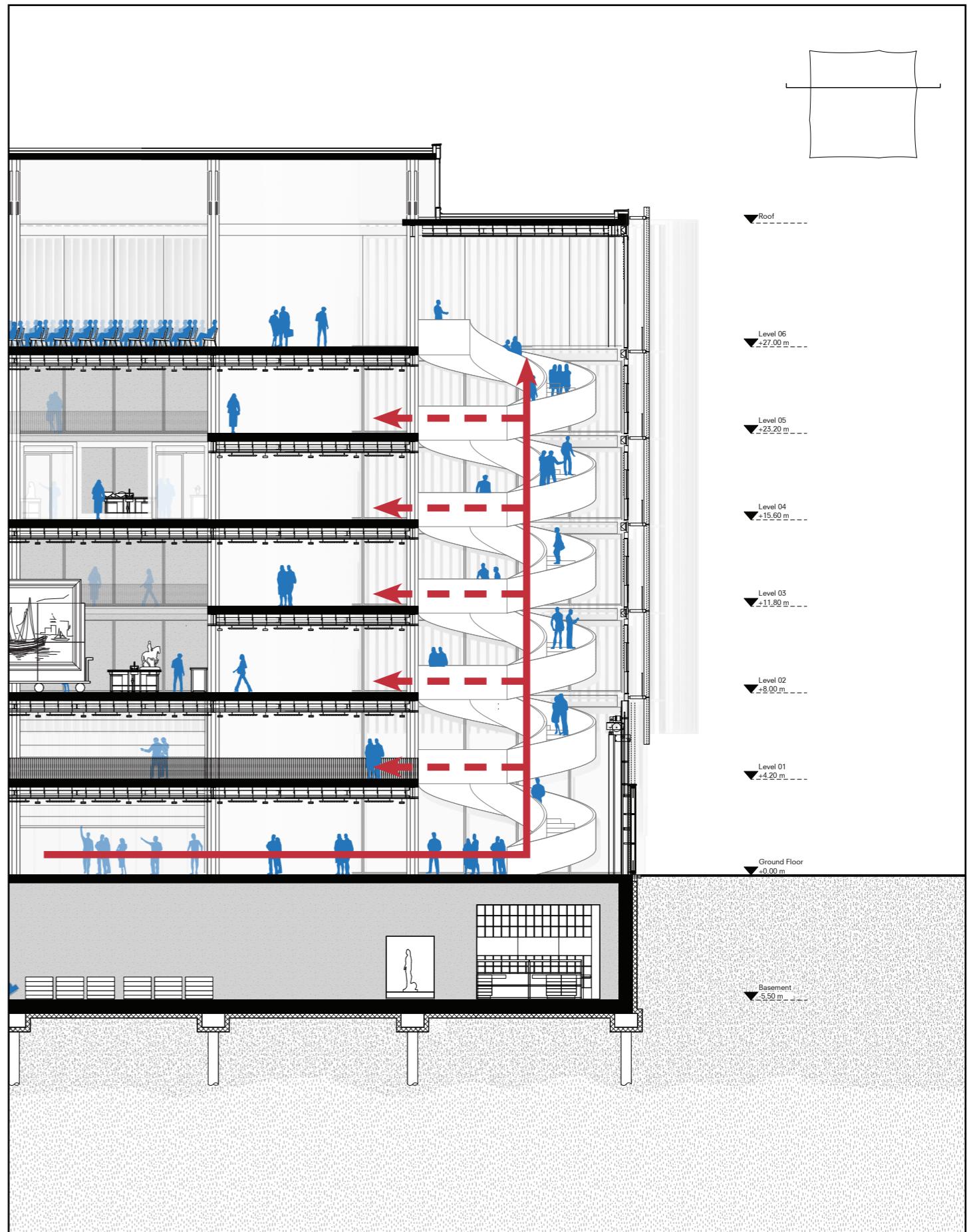


Ground Floor

PUBLIC ROUTING

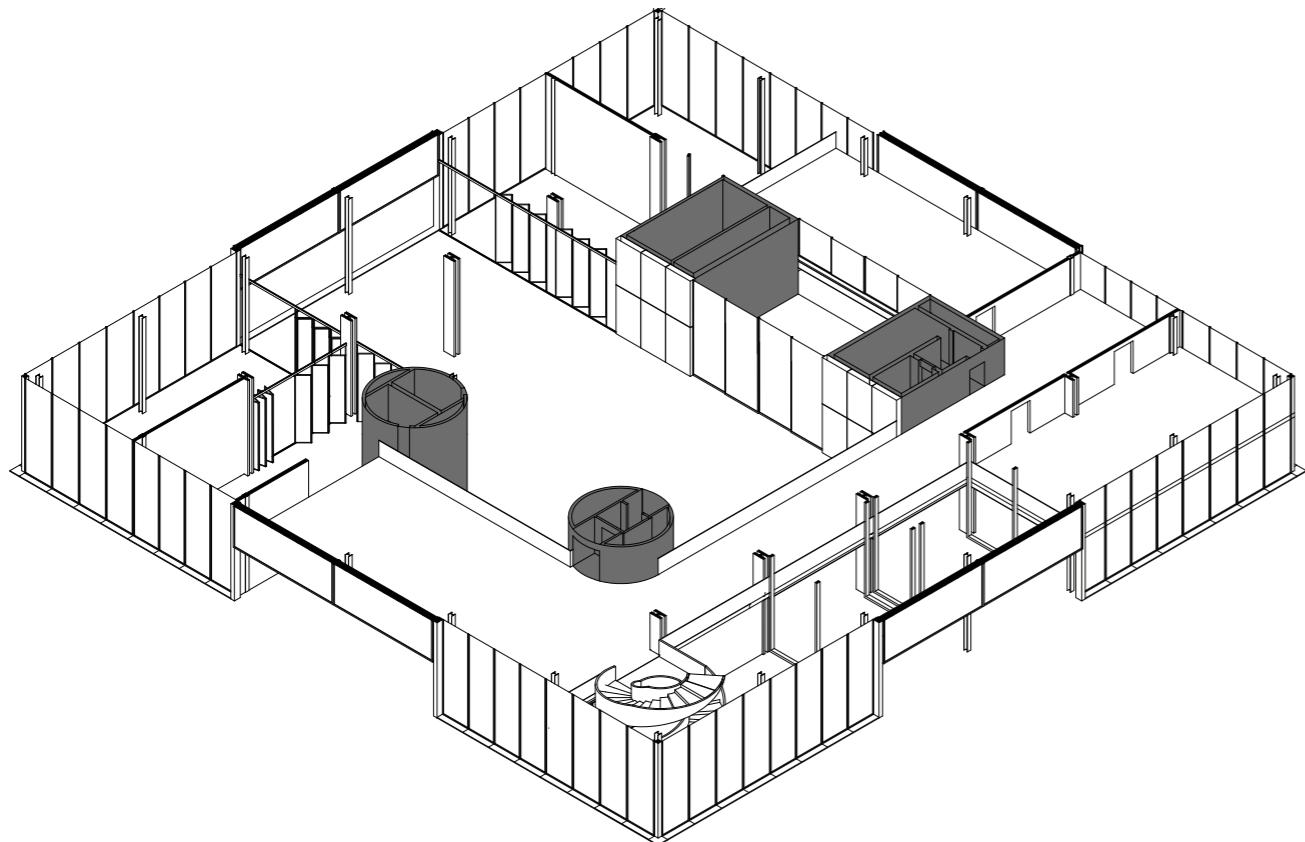


Ground Floor + Level 1
Public Amenities, Art Handling

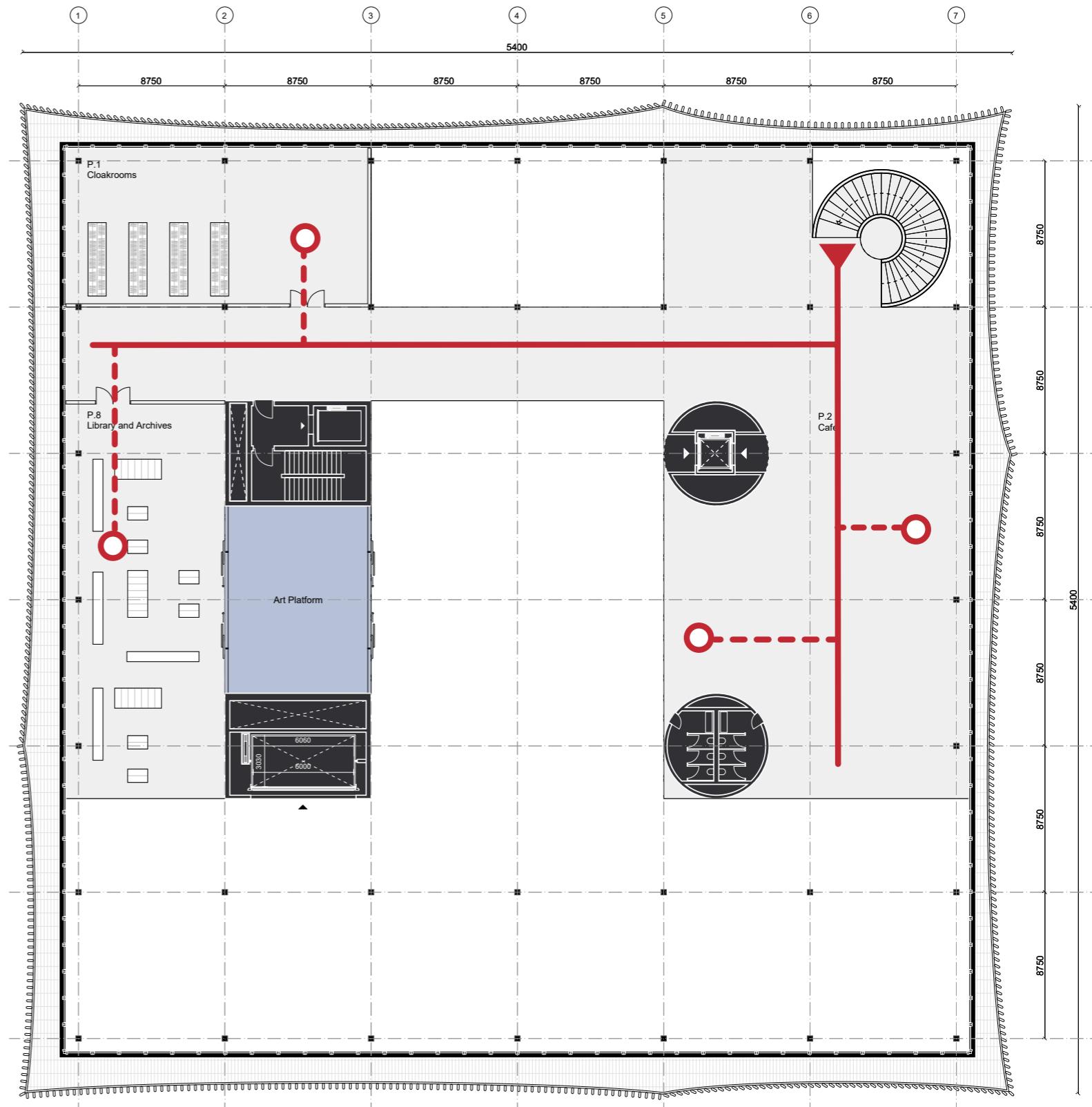


Ground Floor

PUBLIC ROUTING

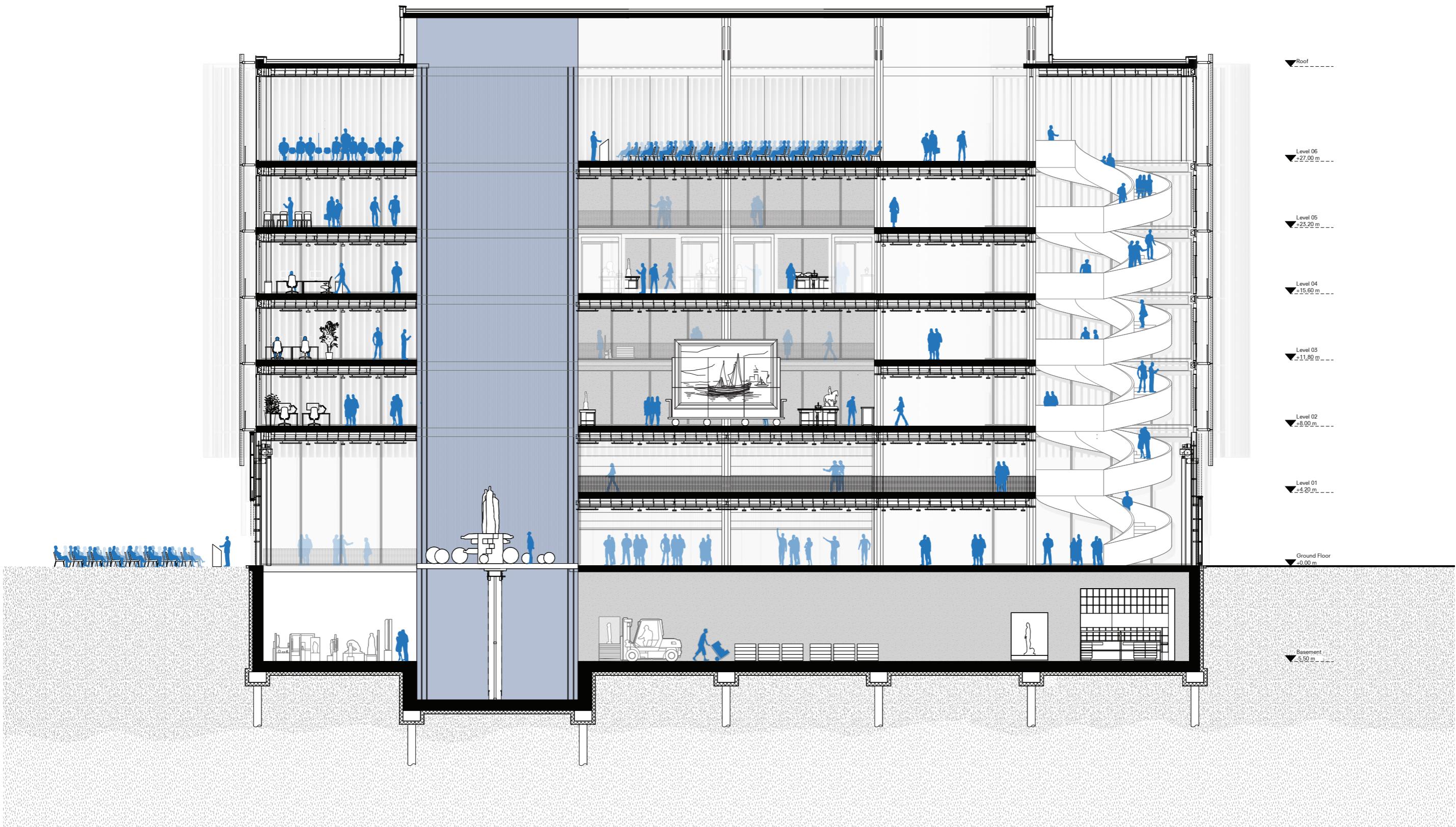


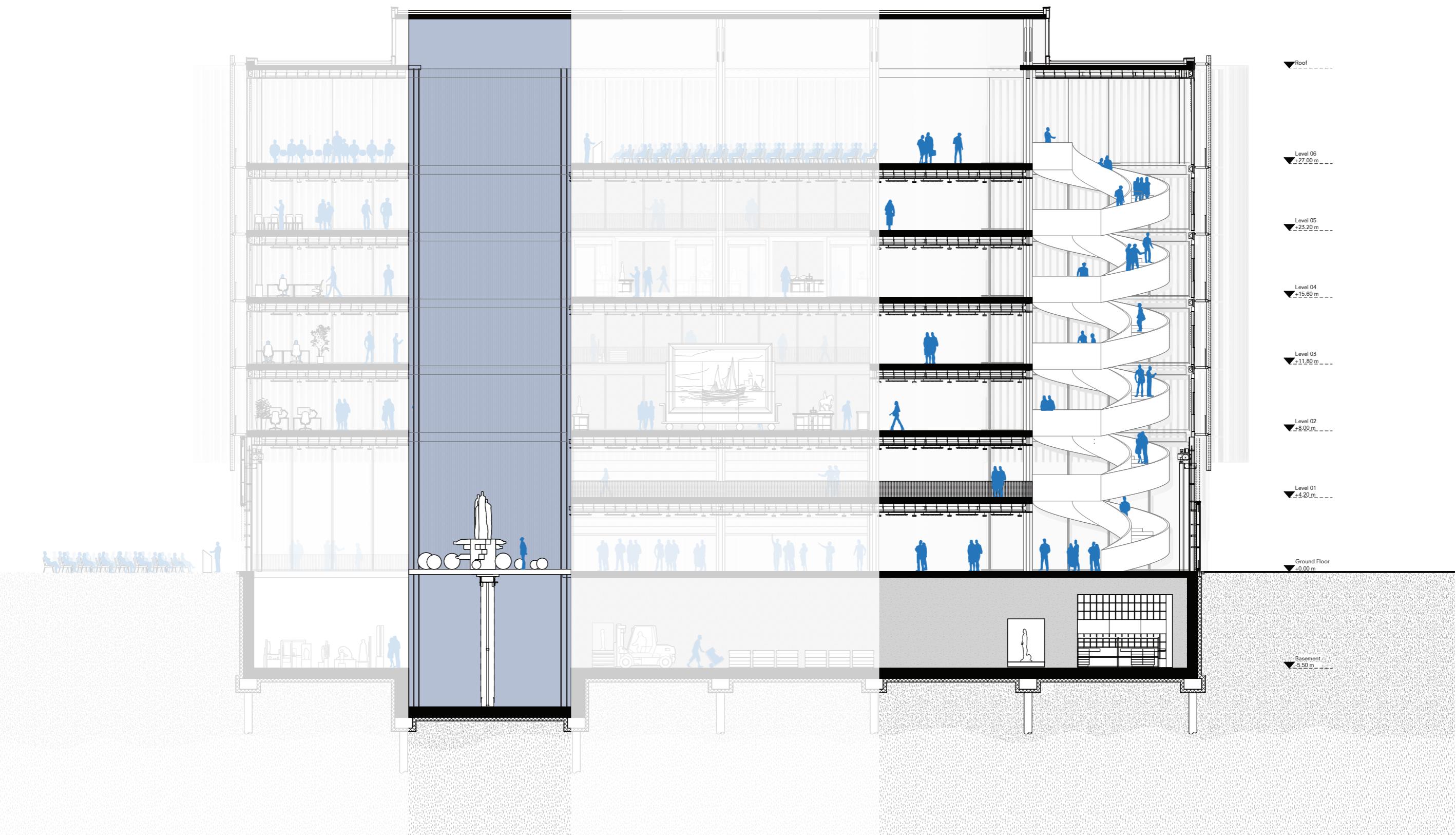
**Ground Floor + Level 1
Public Amenities, Art Handling**

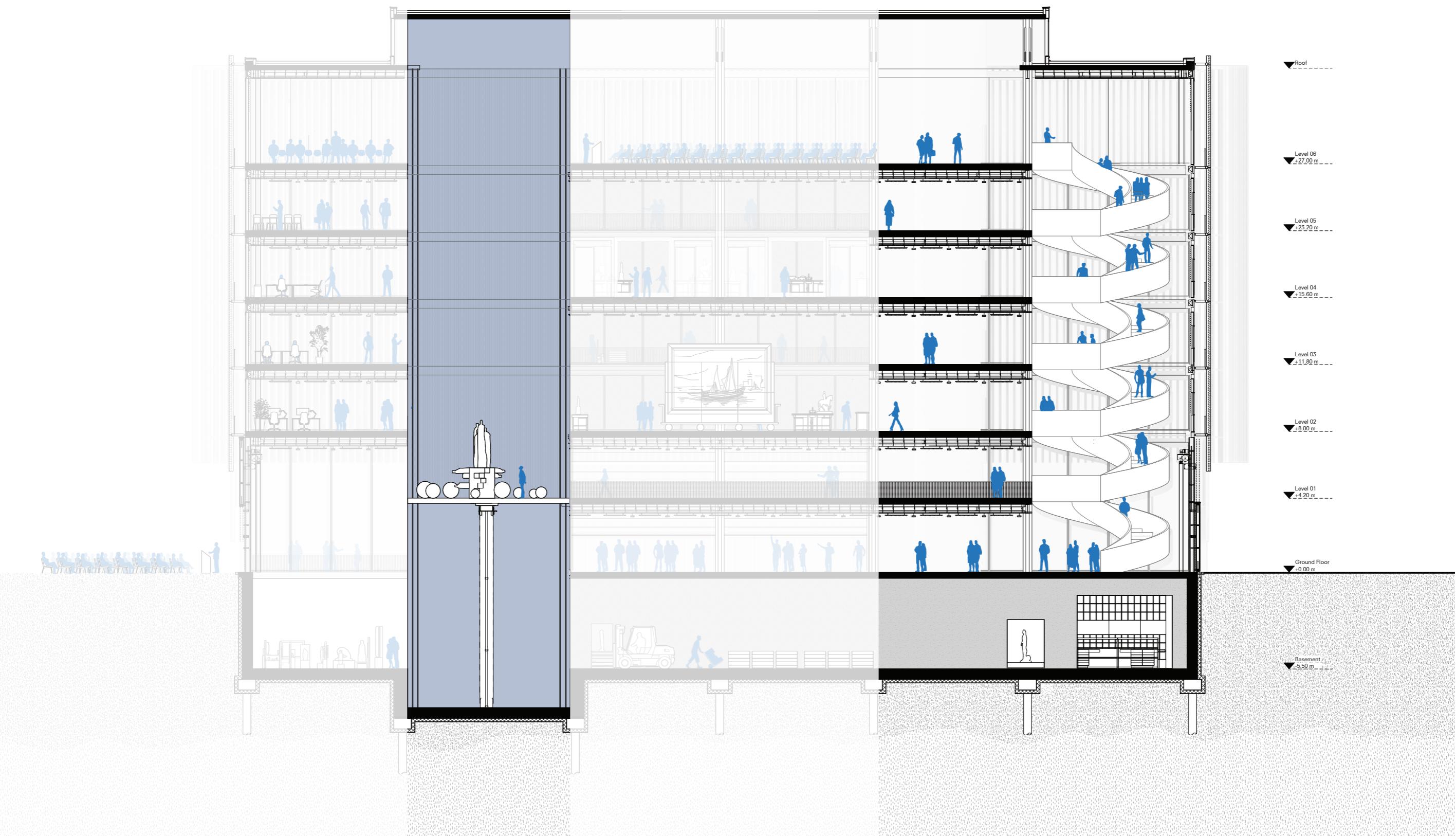


TRANSITING FLOW





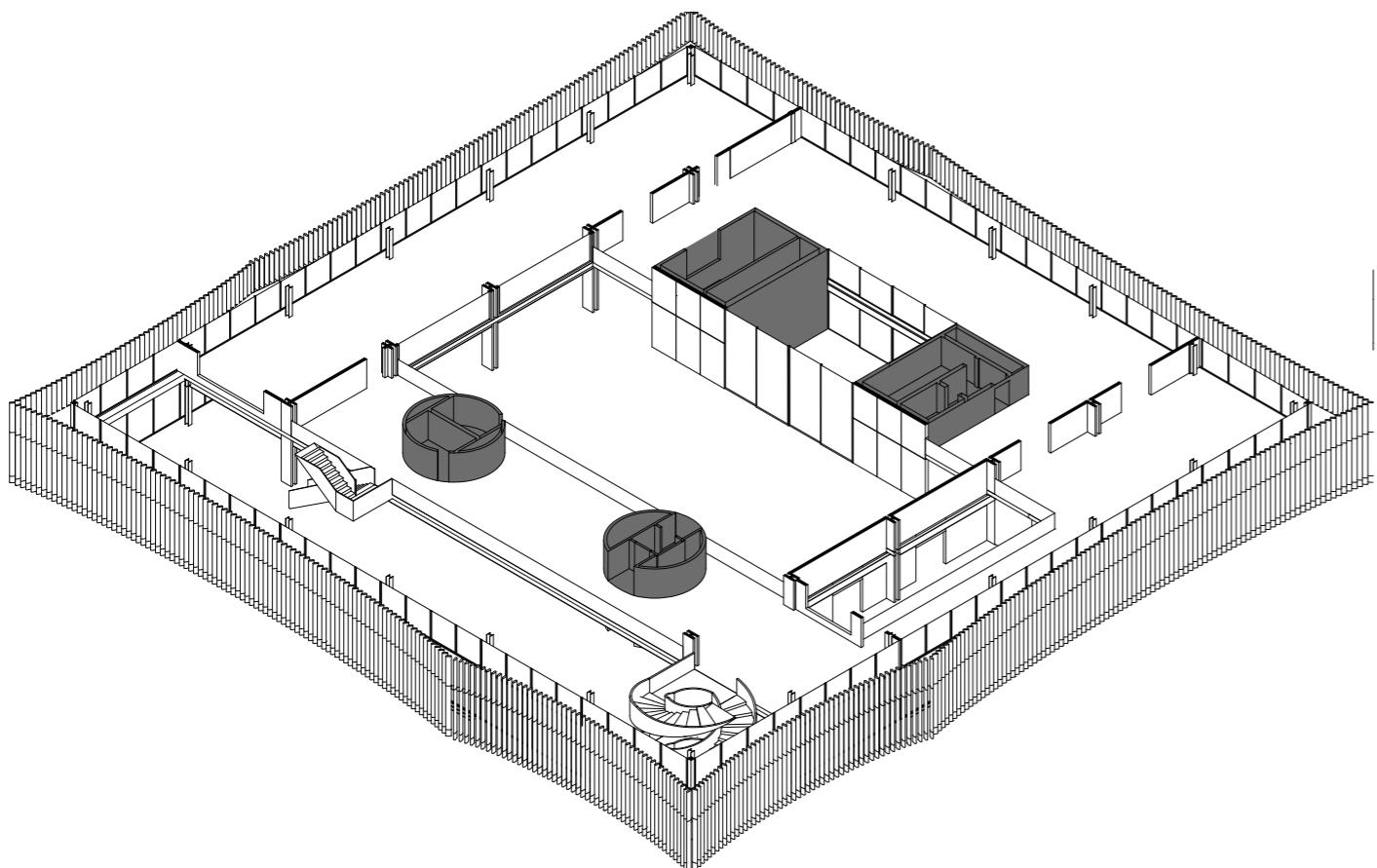




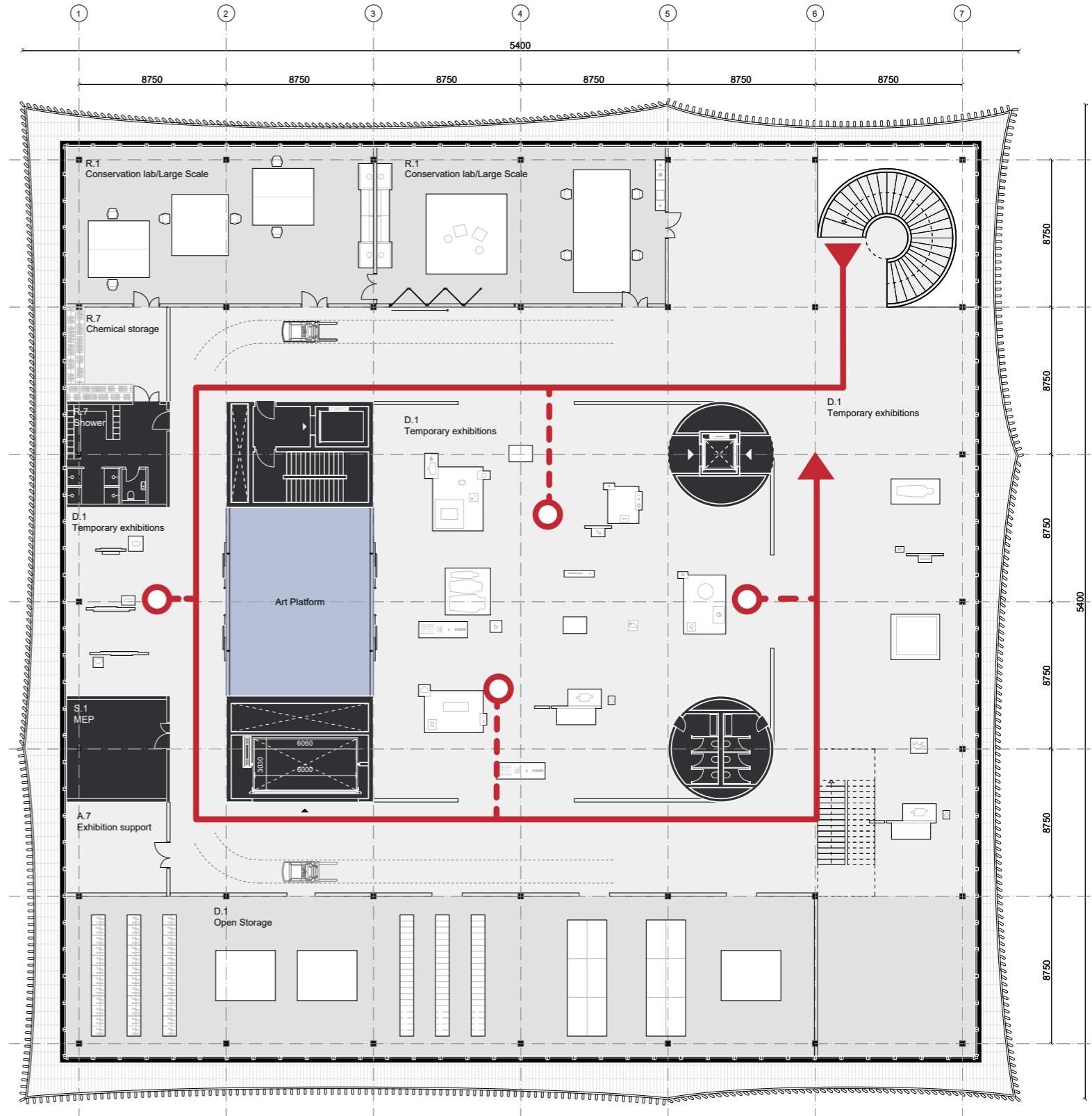




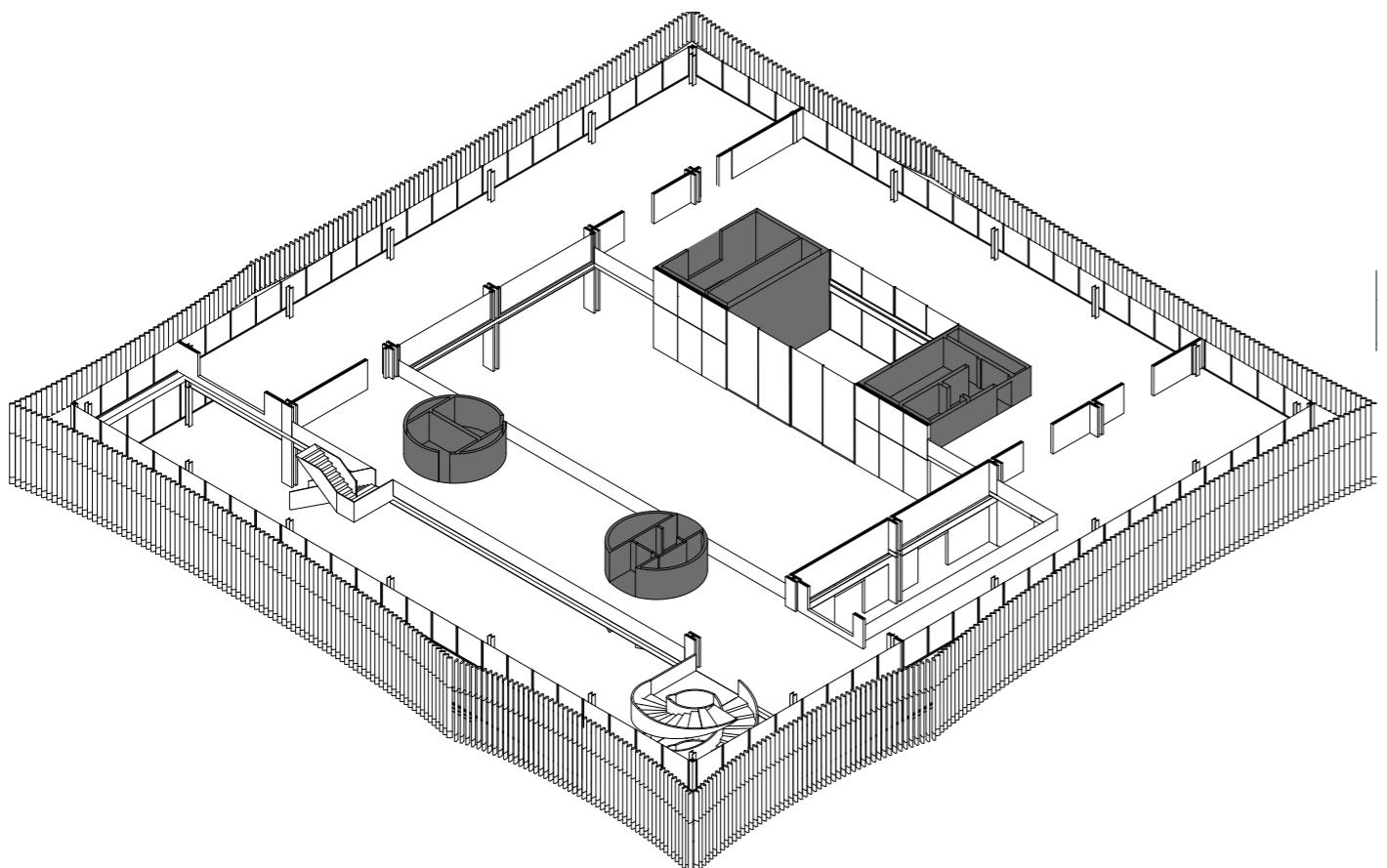
FIRST GALLERY



Level 2 + Level 3 Exhibition, Storage, Labs

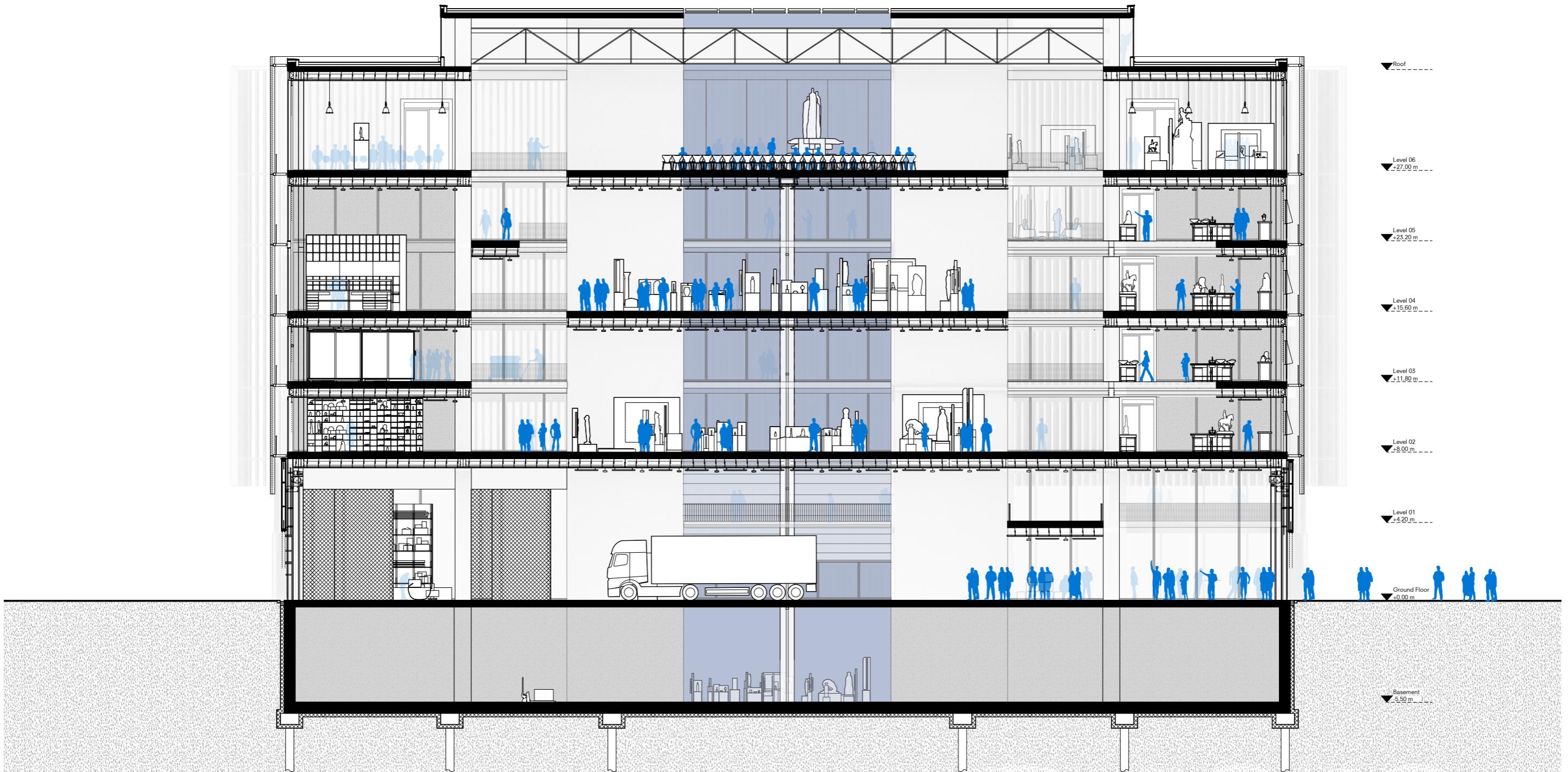


FIRST GALLERY



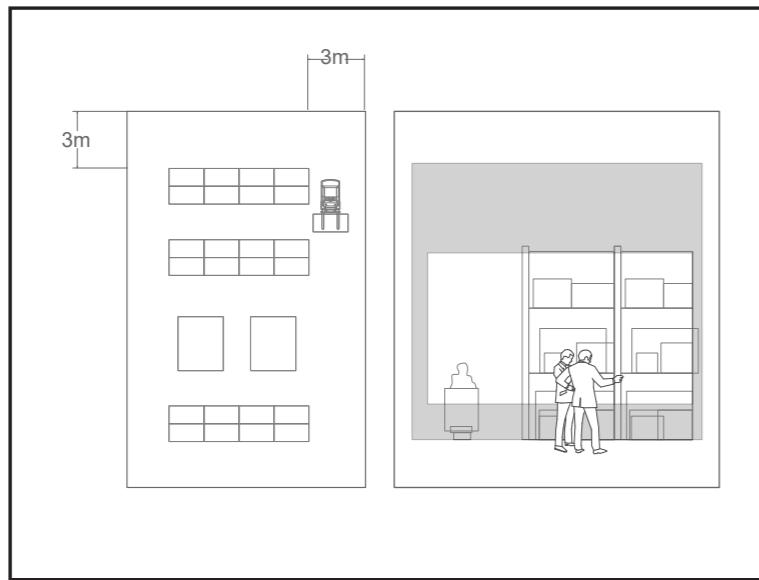
**Level 2 + Level 3
Exhibition, Storage, Labs**



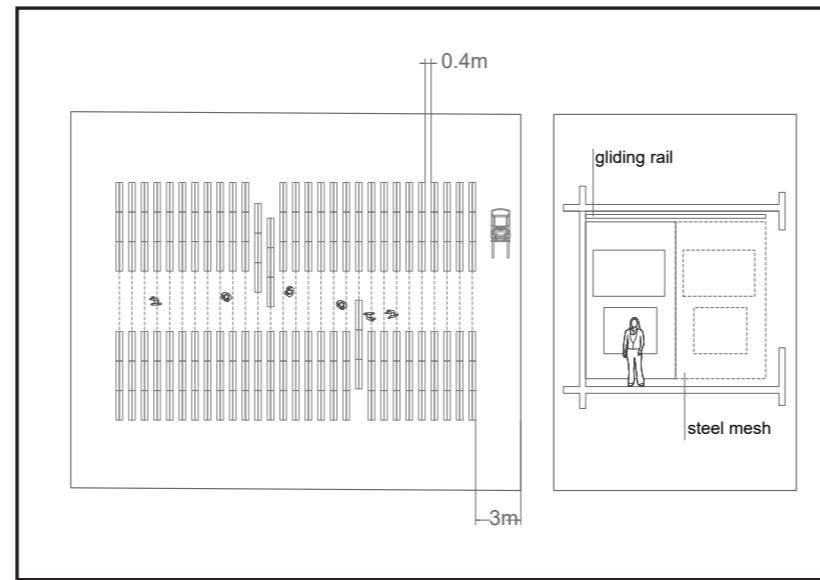


STORAGE

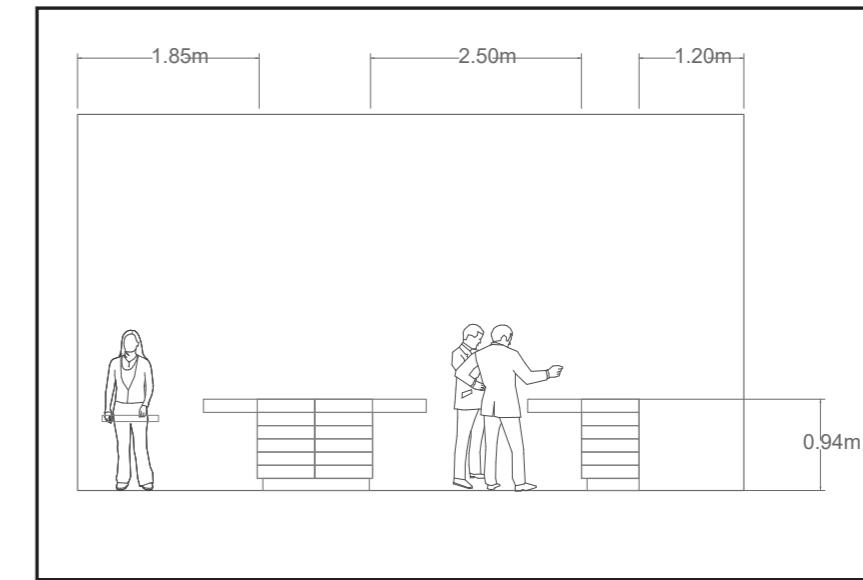
plan and elevation



plan and elevation



elevation

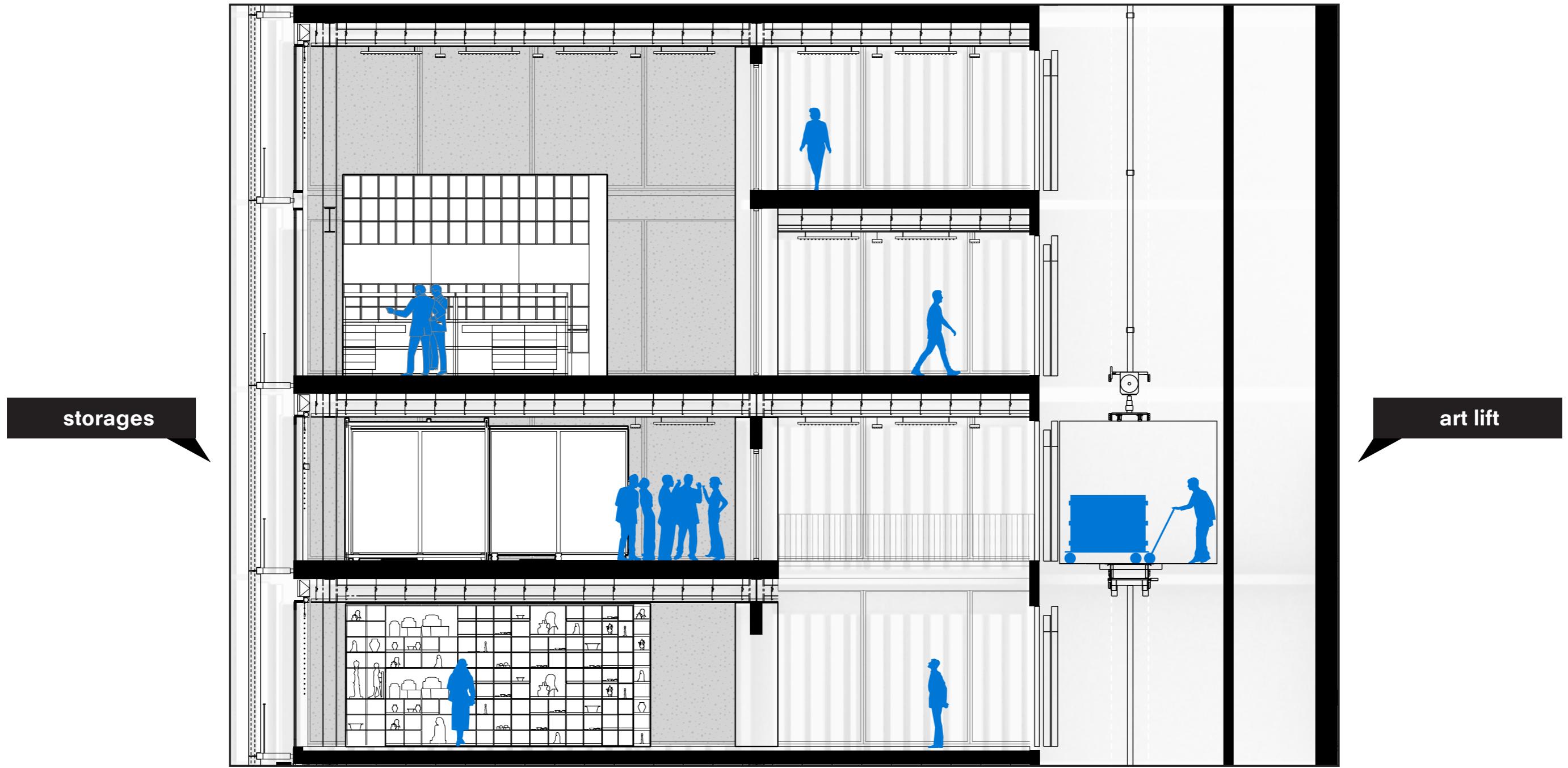


A typical storage shelf system

A typical sliding mesh frame system
(appointment only)

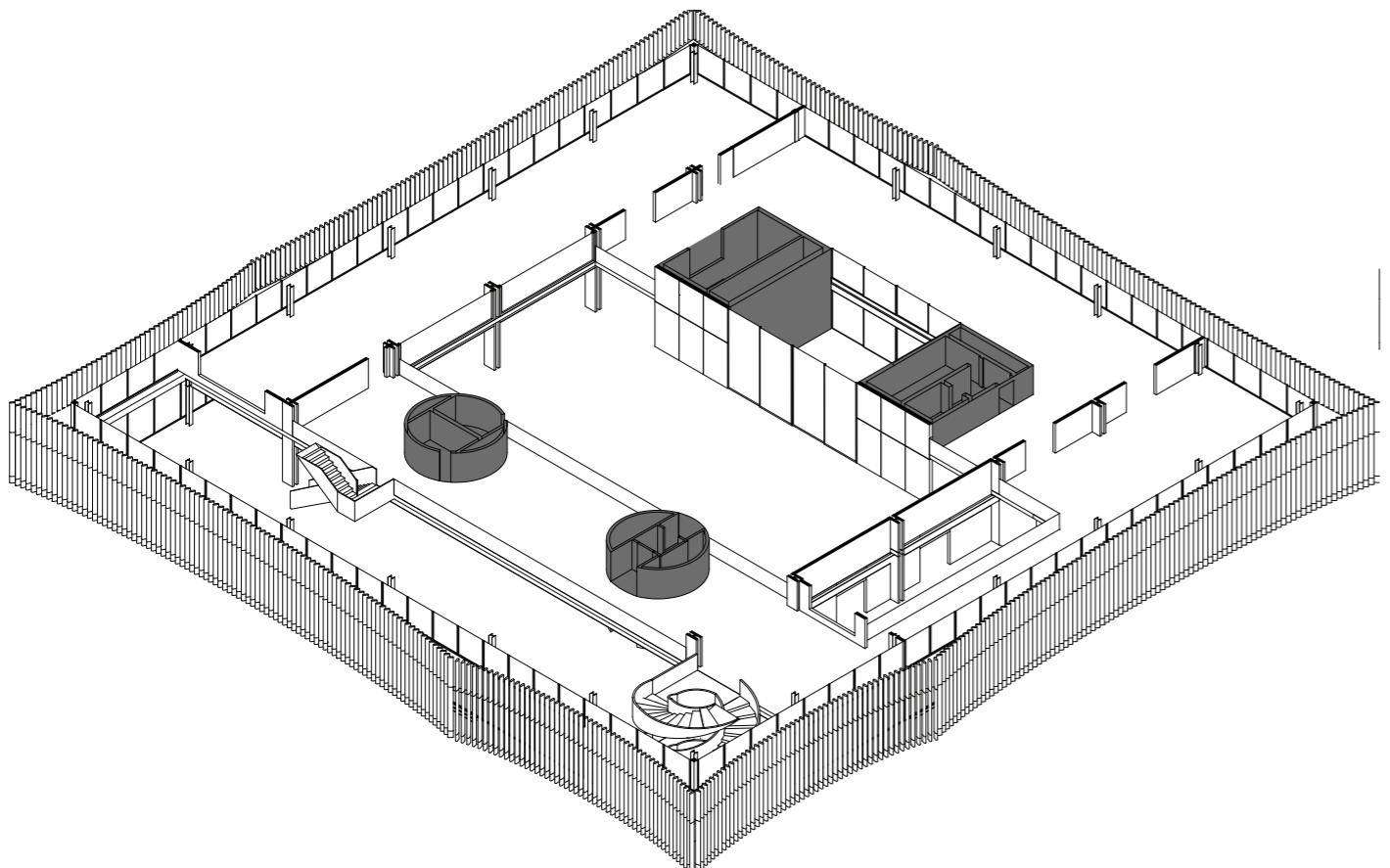
A typical storage cabinet system
(appointment only)

STORAGE

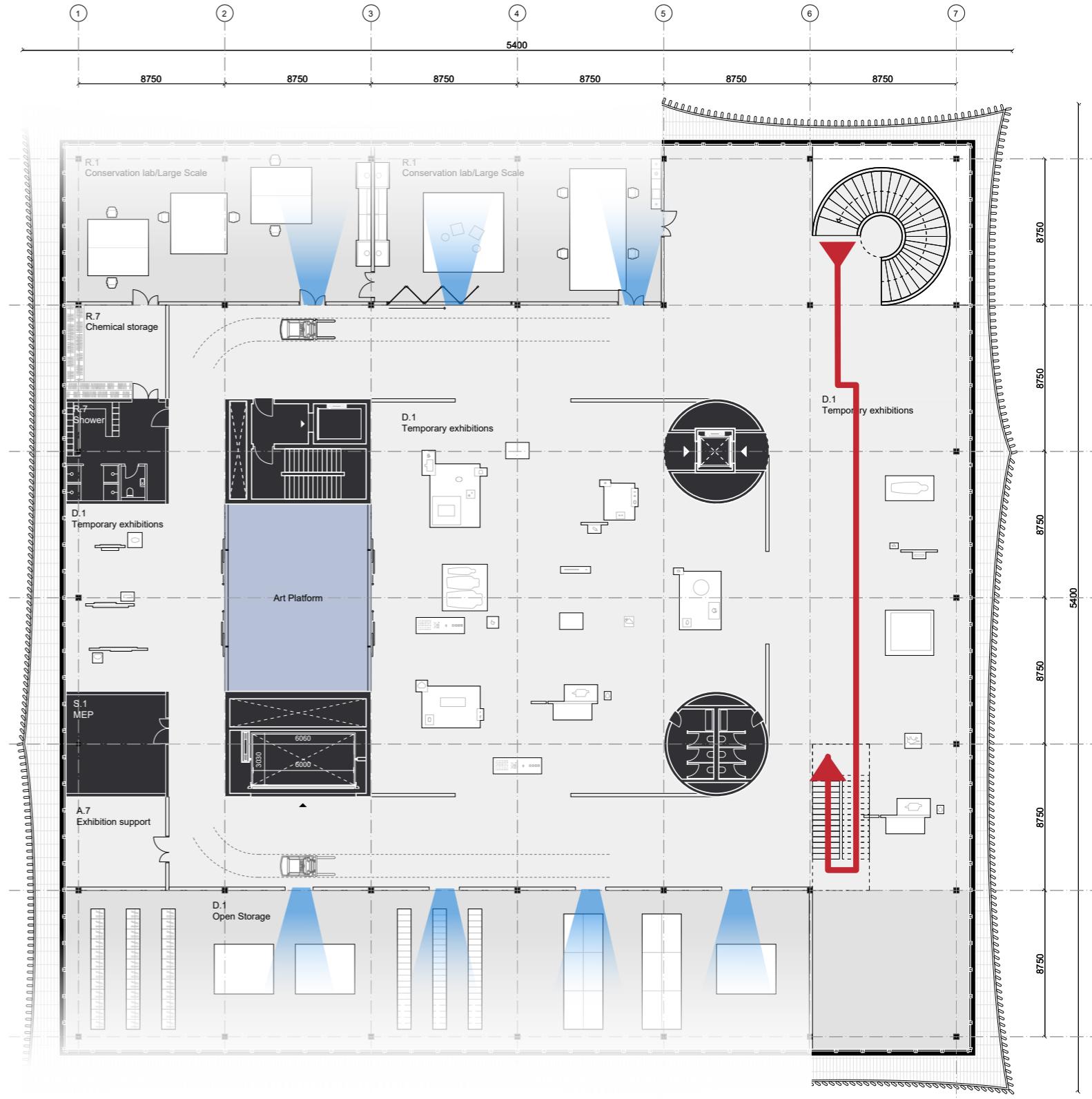




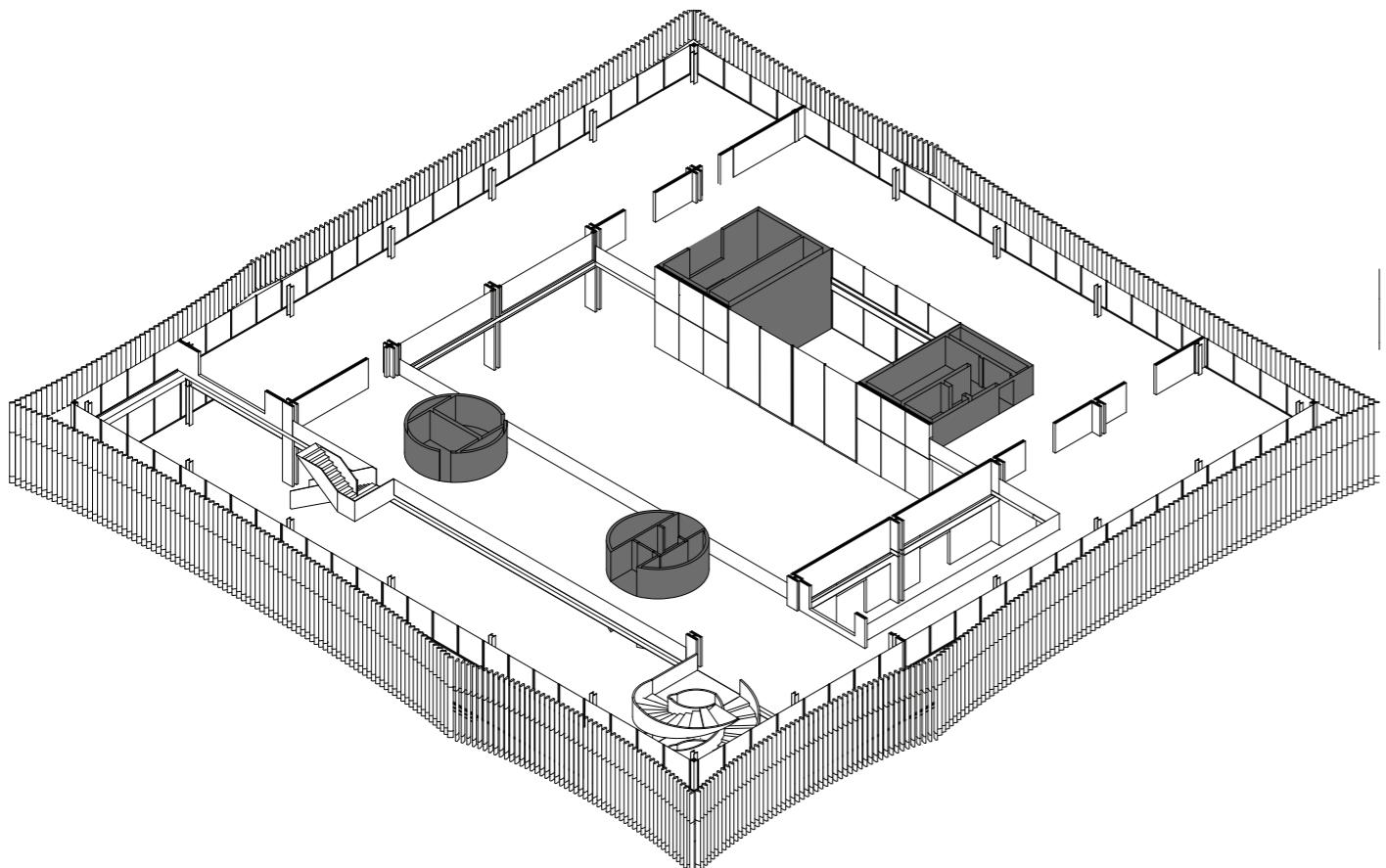
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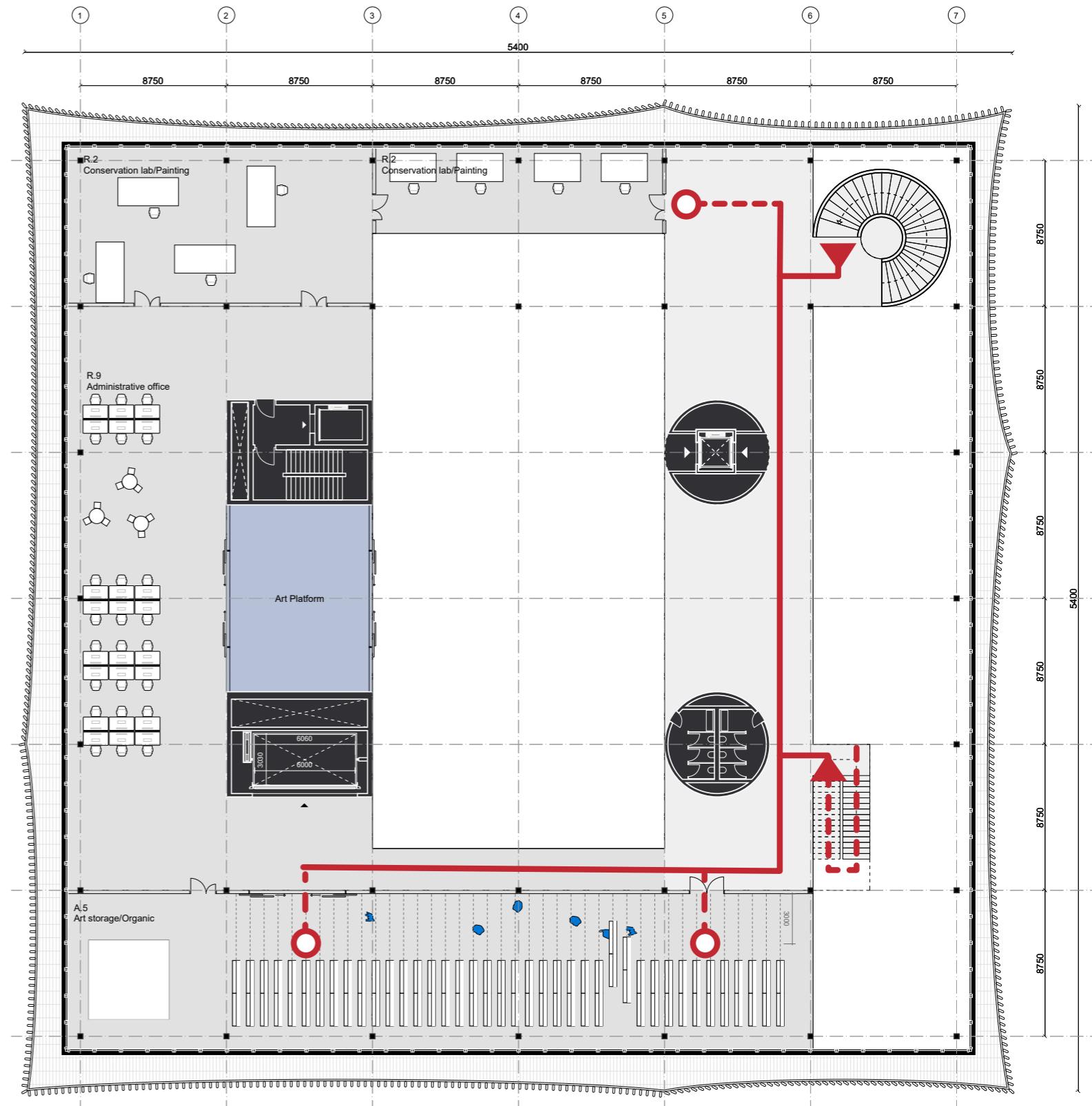
**Level 2 + Level 3
Exhibition, Storage, Labs**



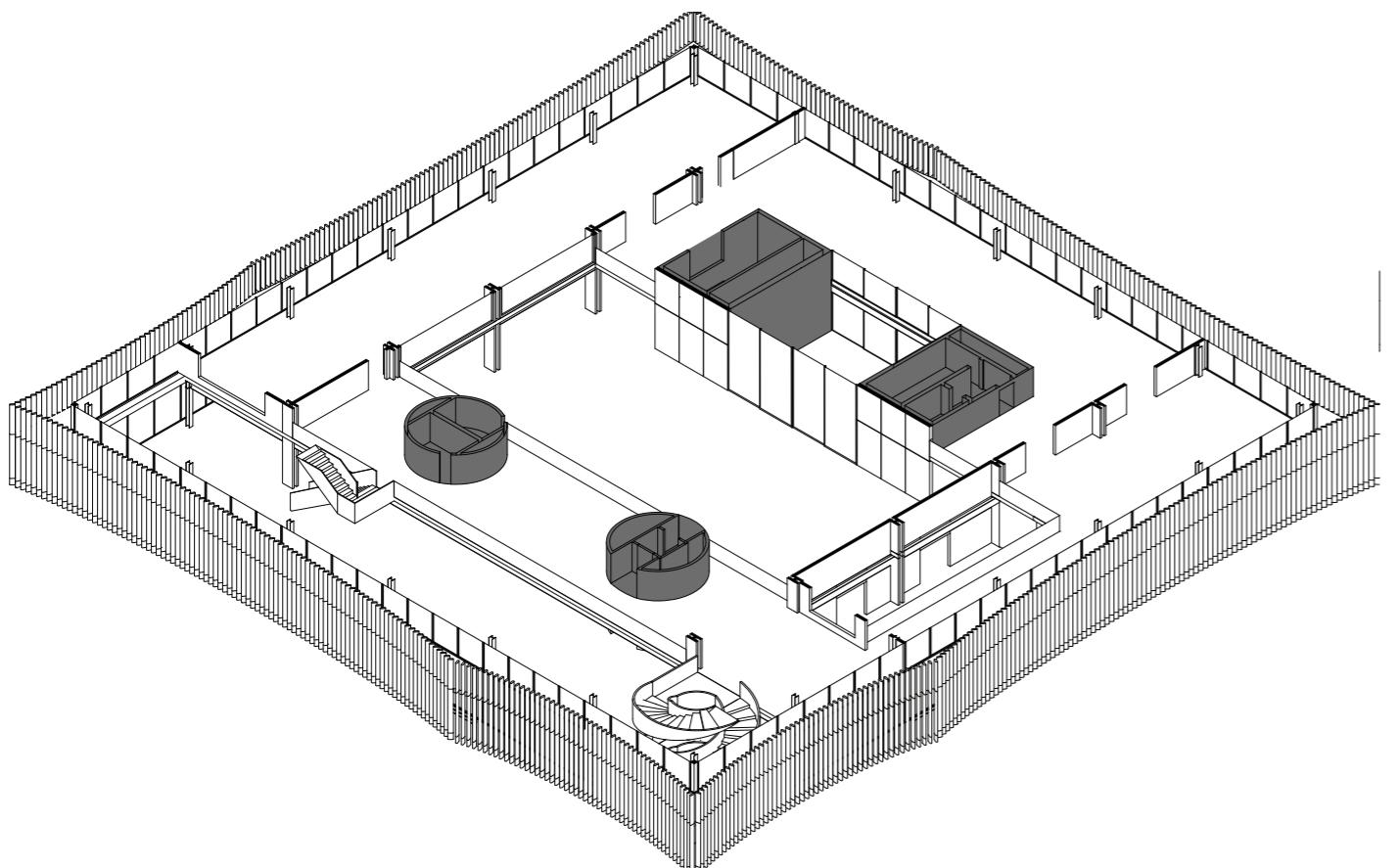
FIRST GALLERY



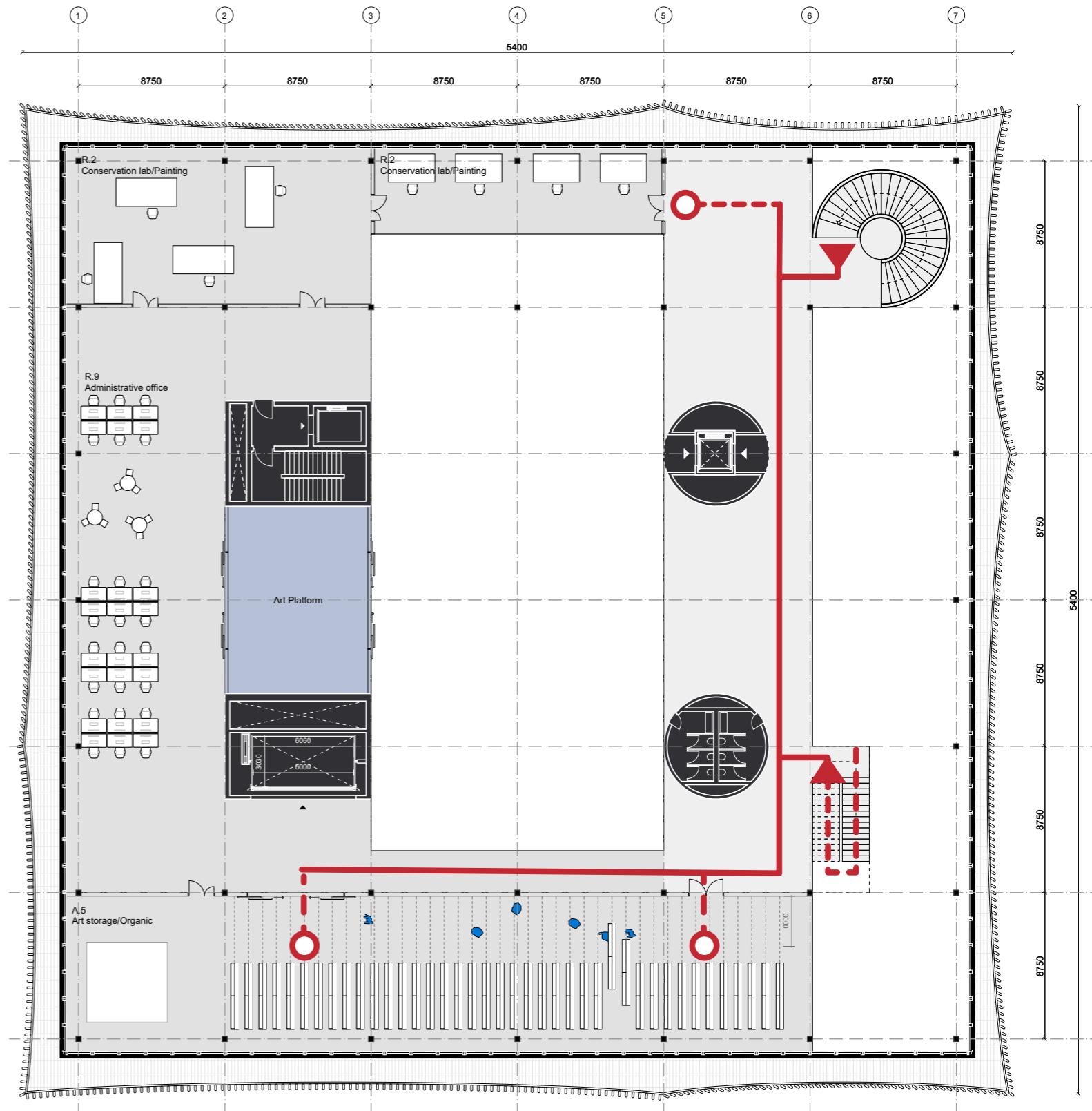
**Level 2 + Level 3
Exhibition, Storage, Labs**



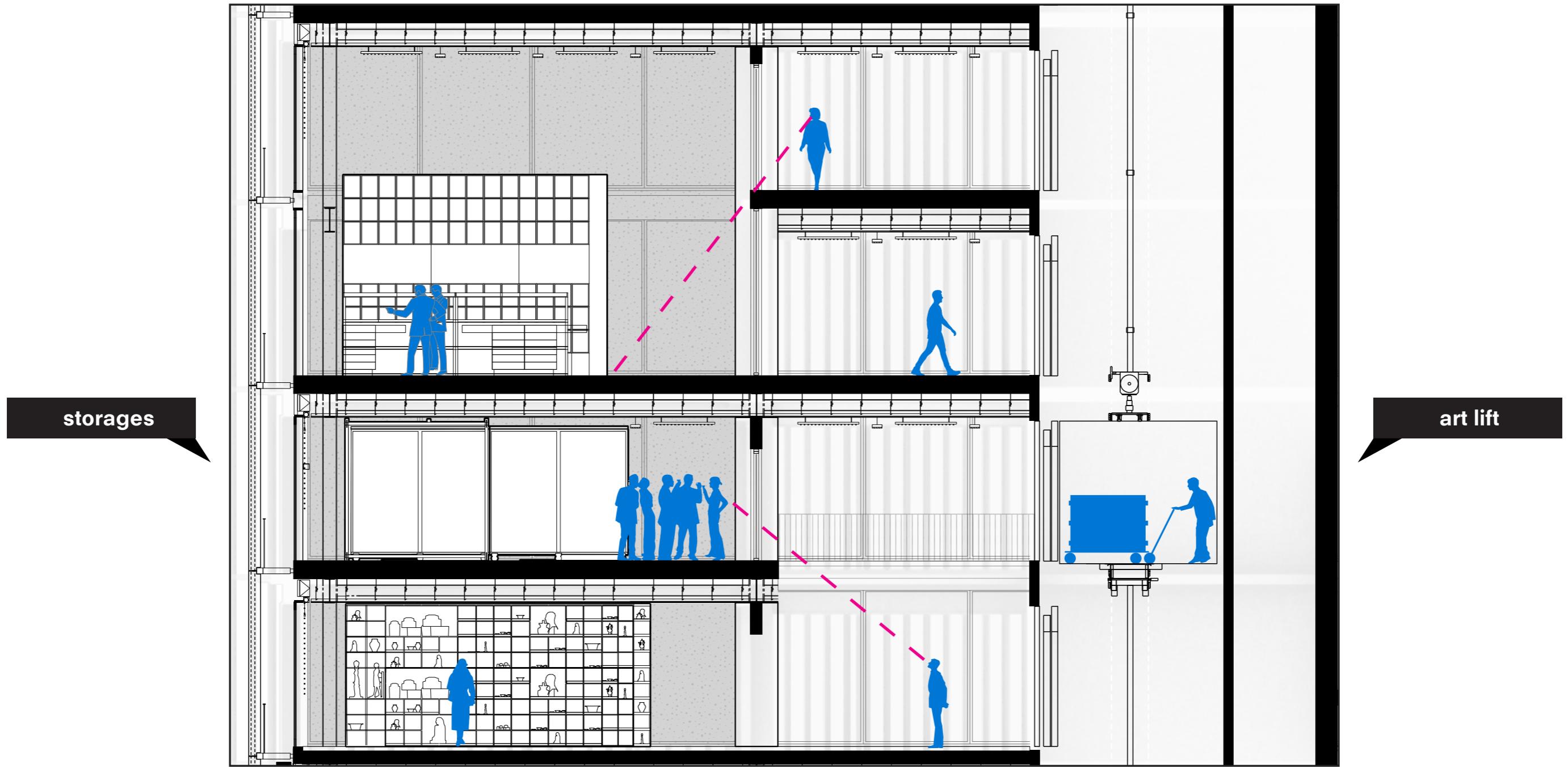
OBSERVATION CORRIDORS



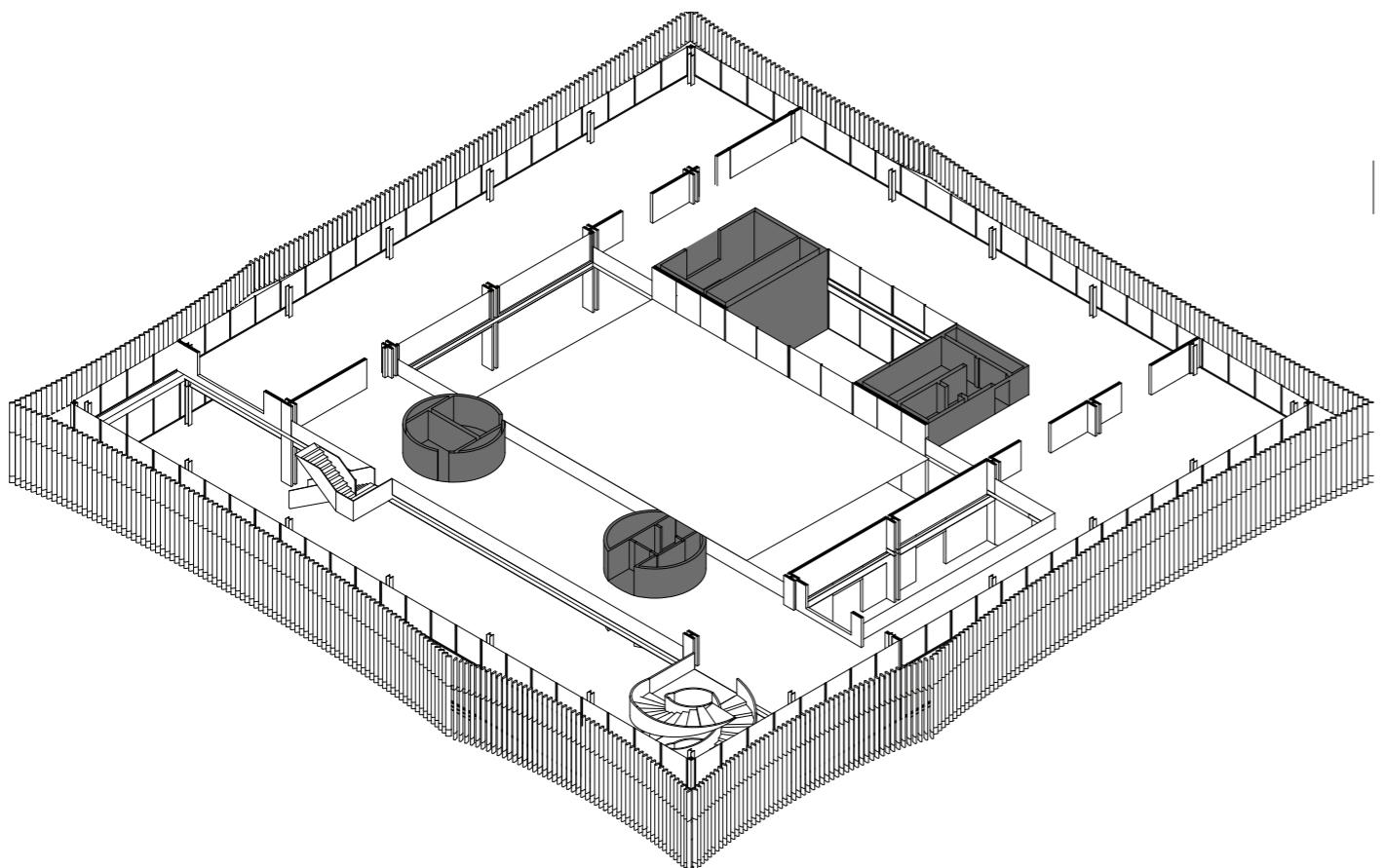
Level 2 + Level 3 Exhibition, Storage, Labs



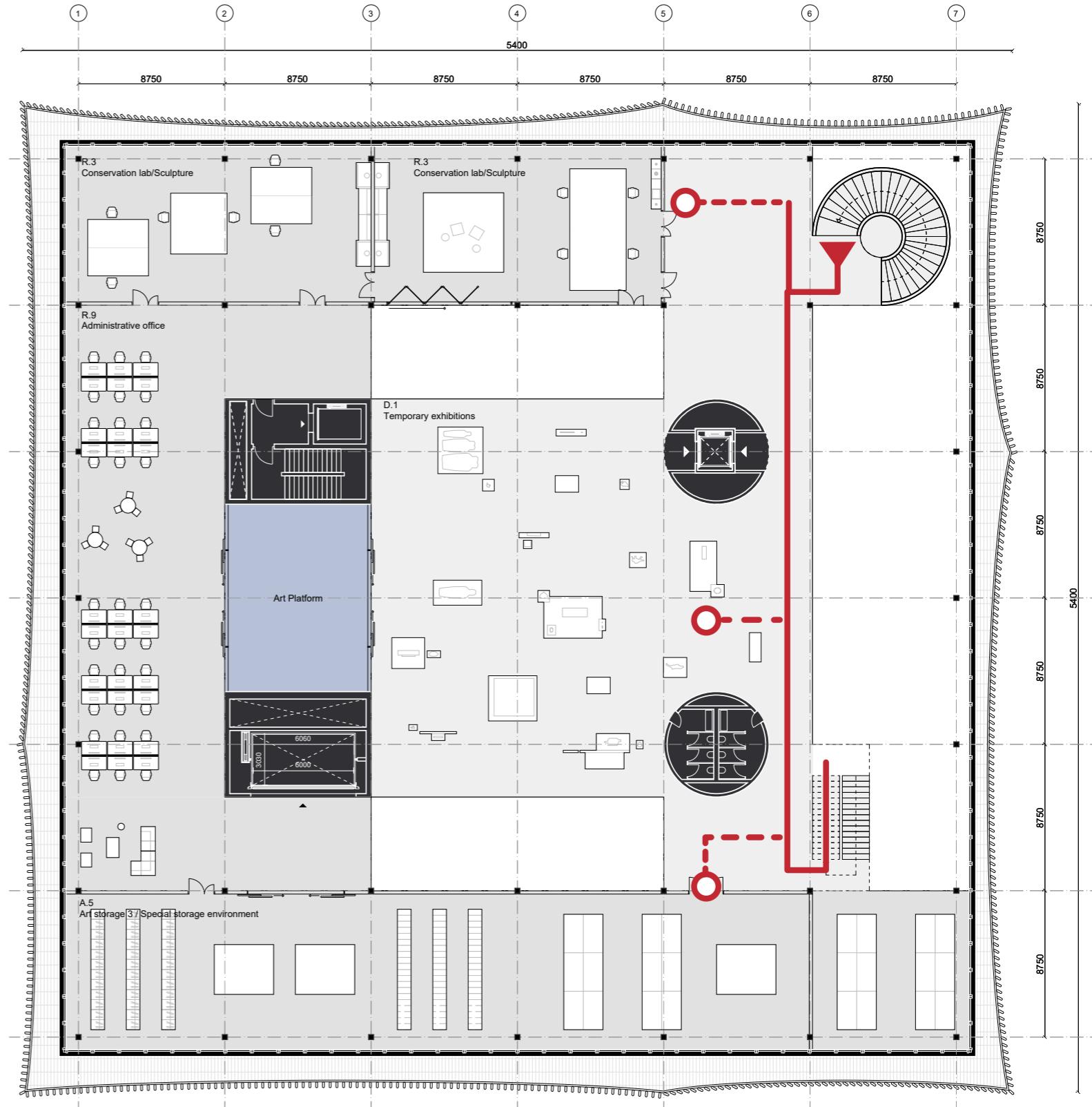
STORAGE



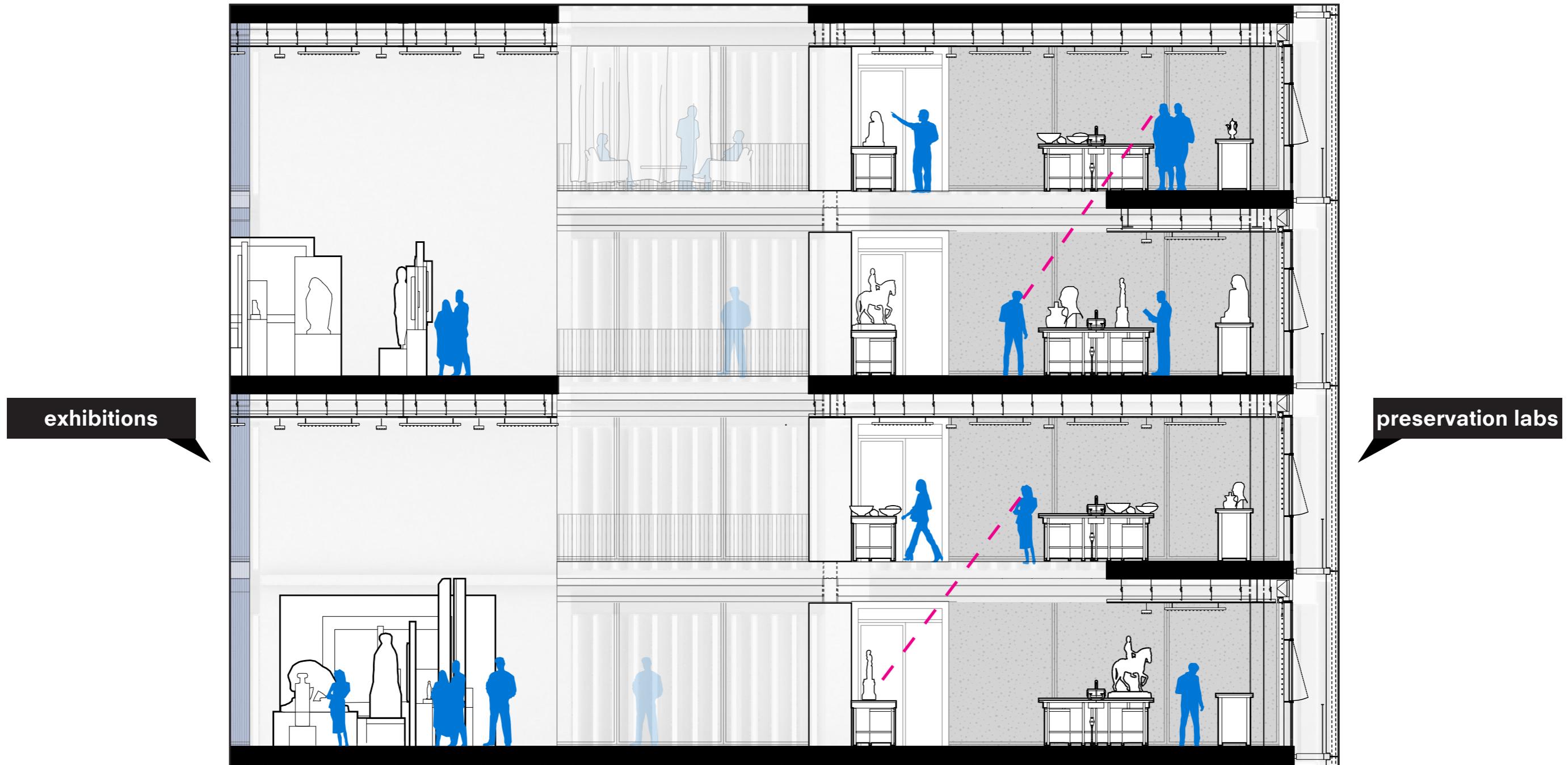
PRESERVATION LAB



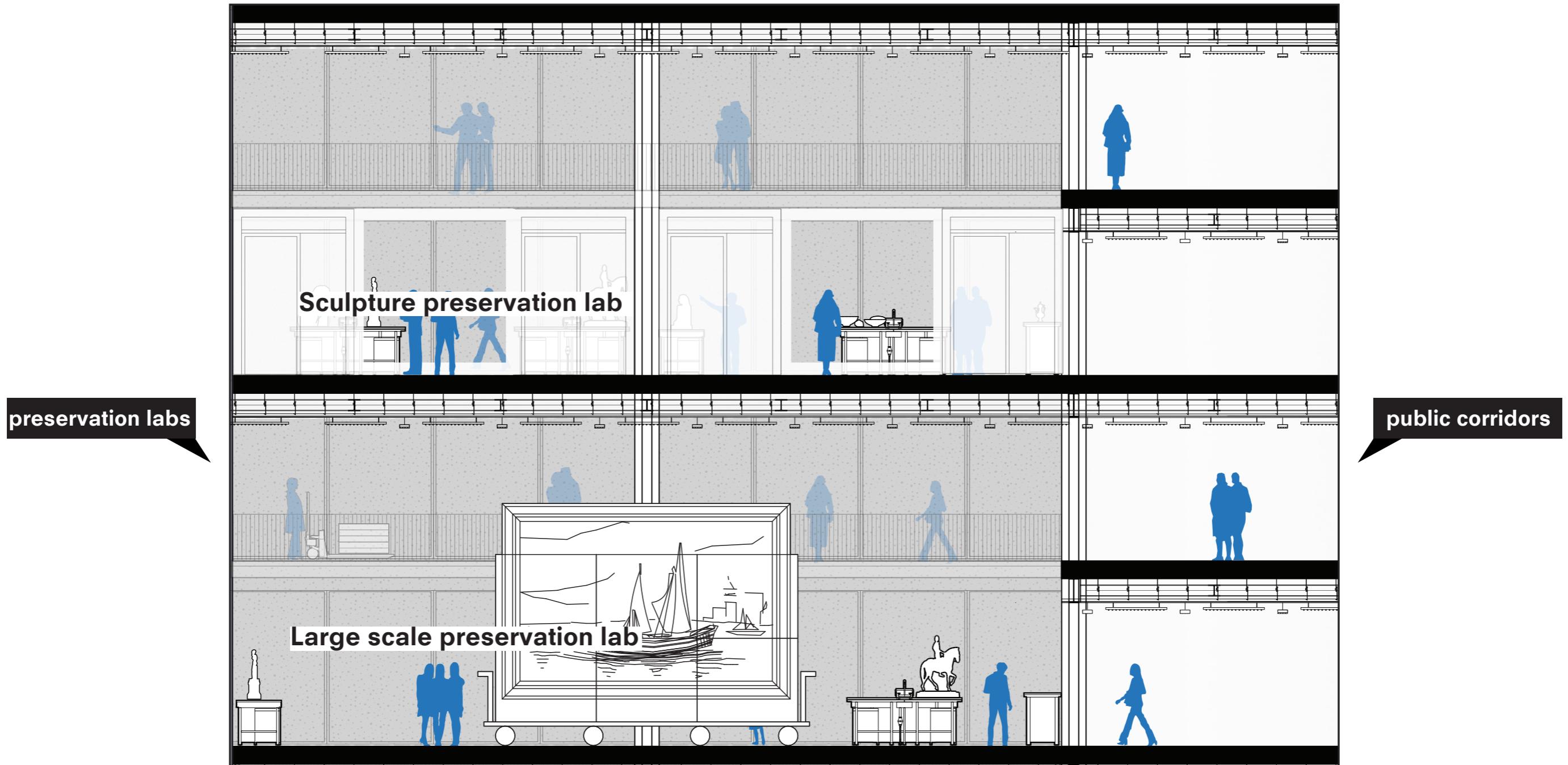
**Level 4 + Level 5
Exhibition, Storage, Labs**

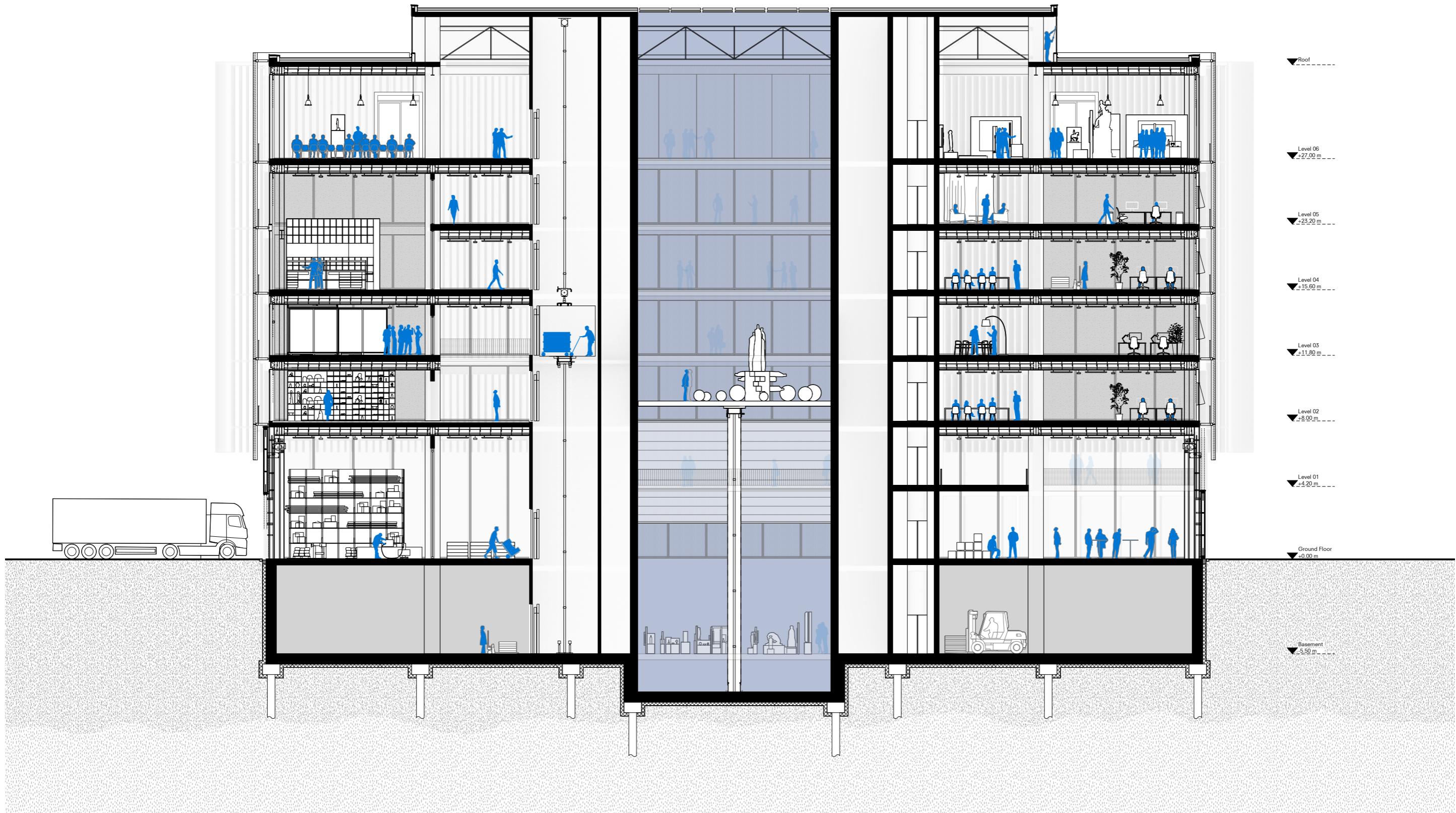


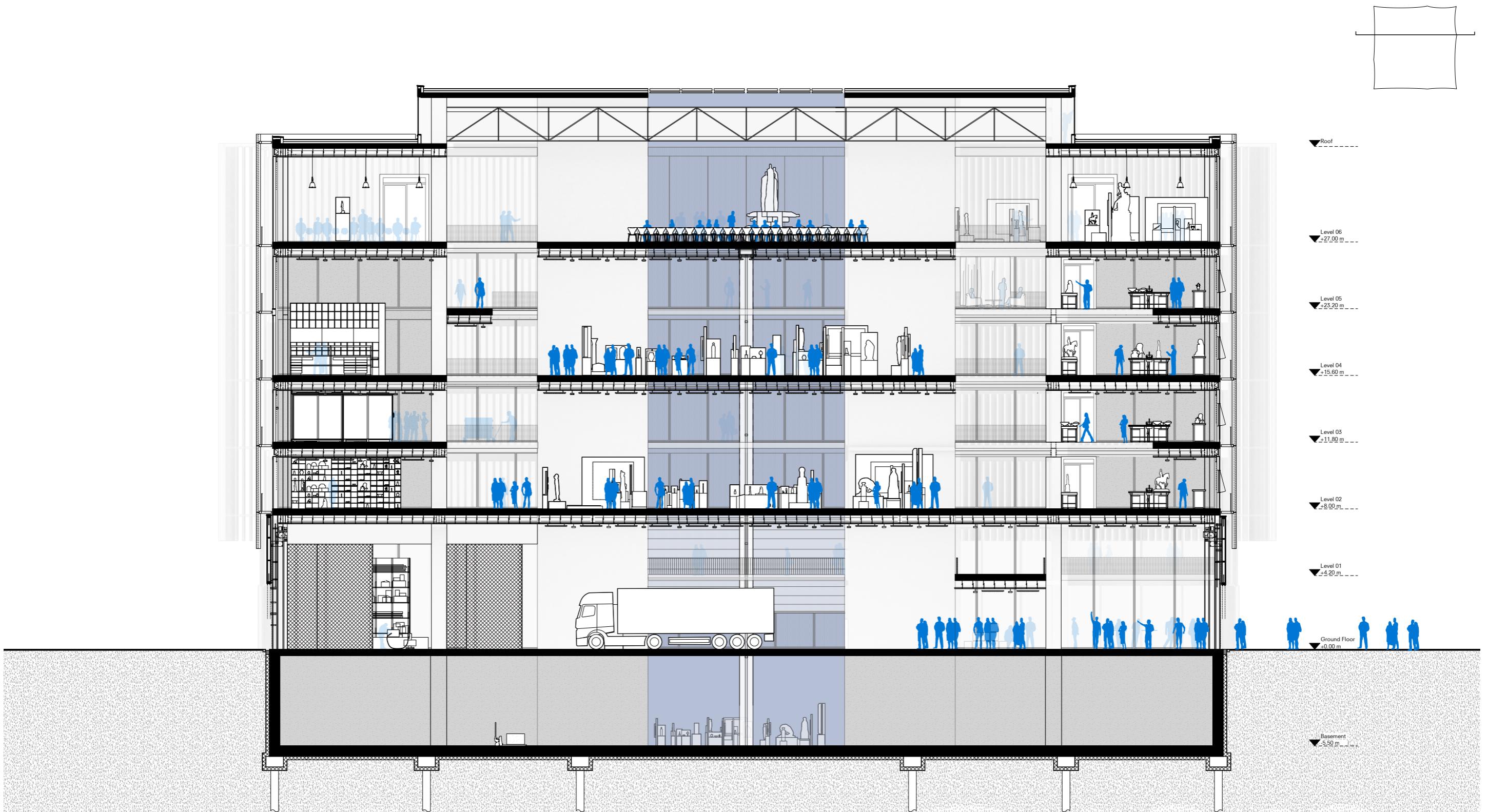
PRESERVATION LAB



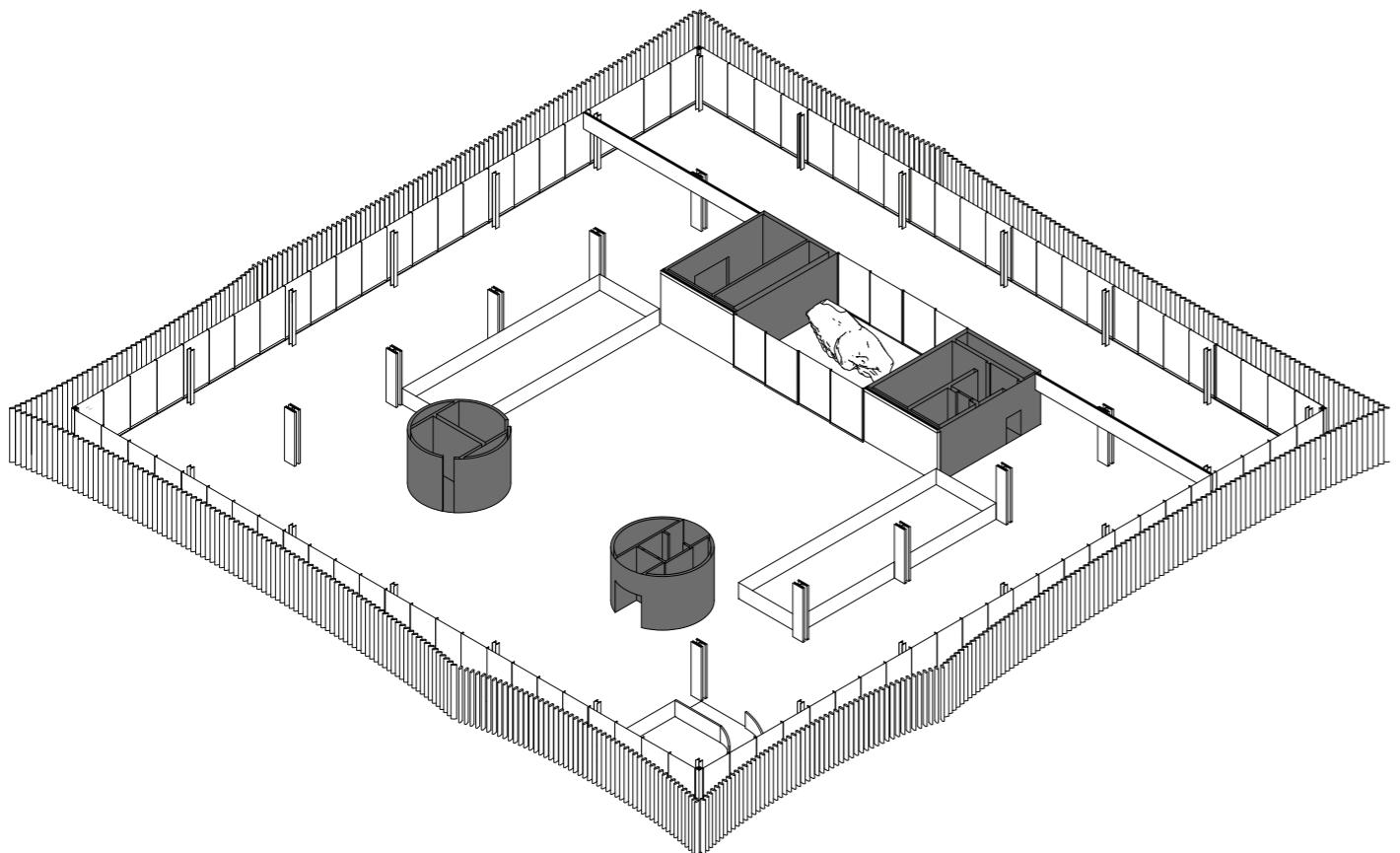
PRESERVATION LAB



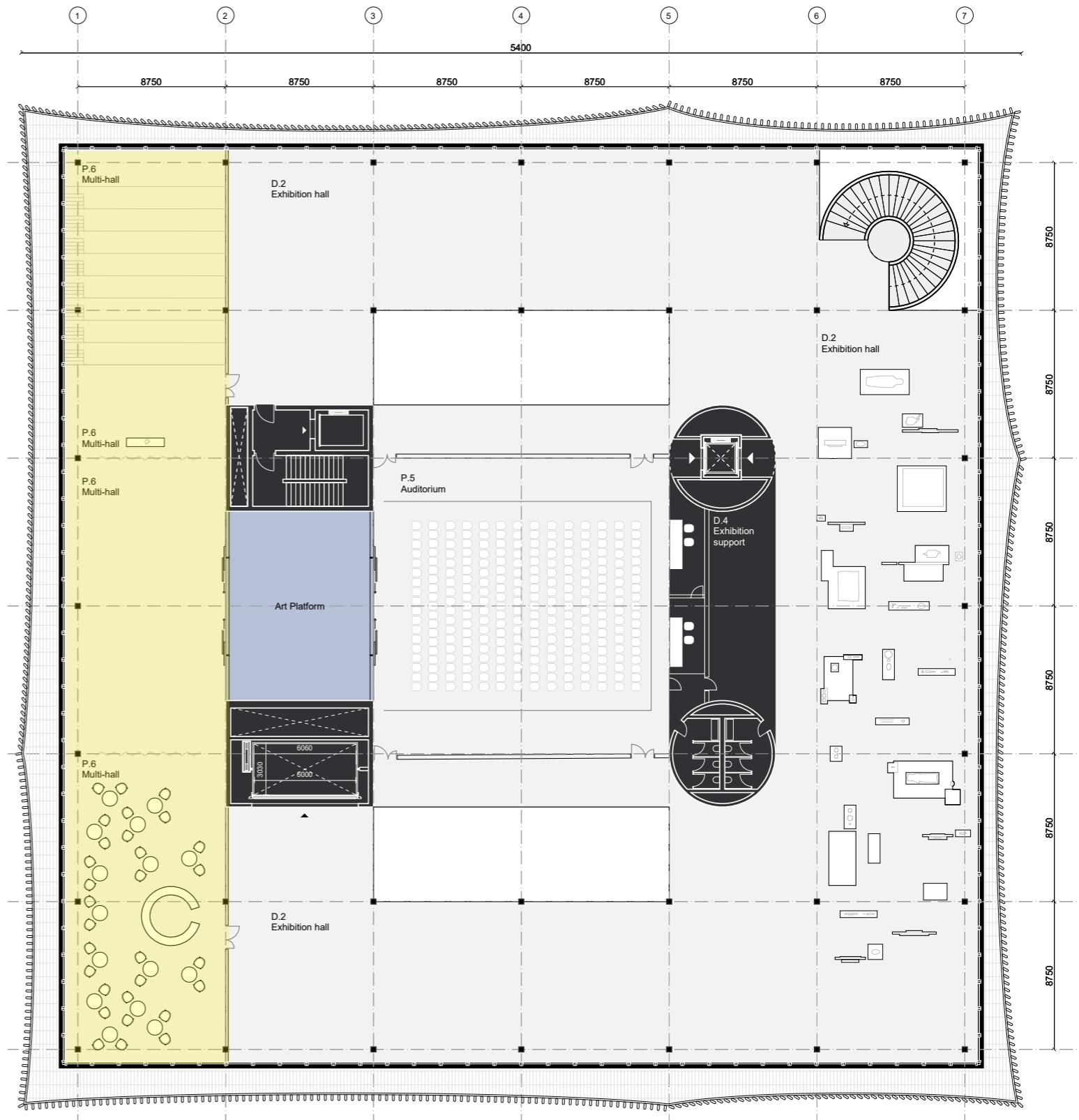




CEREMONY HALL



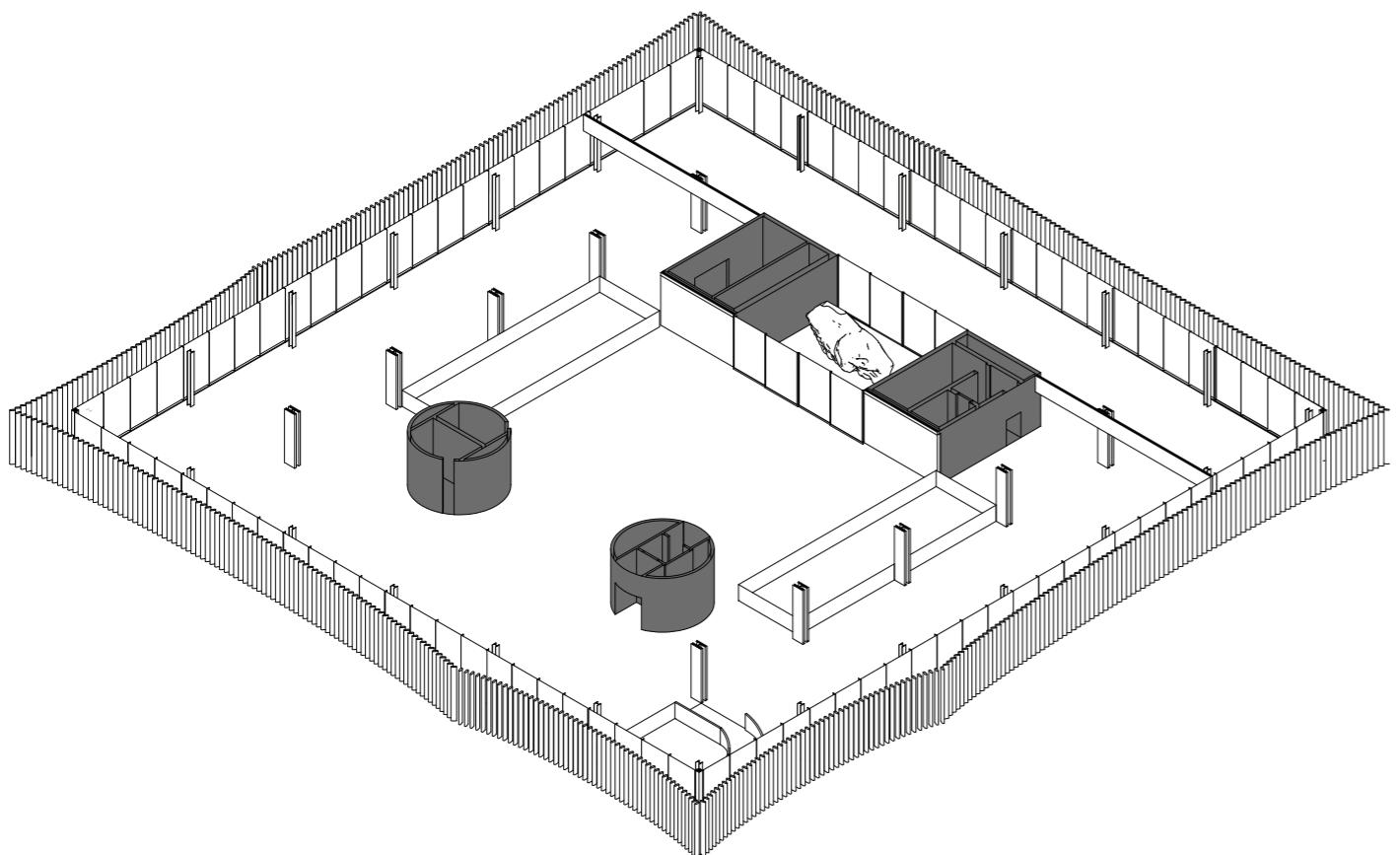
Level 6 Exhibitions, Ceremony hall



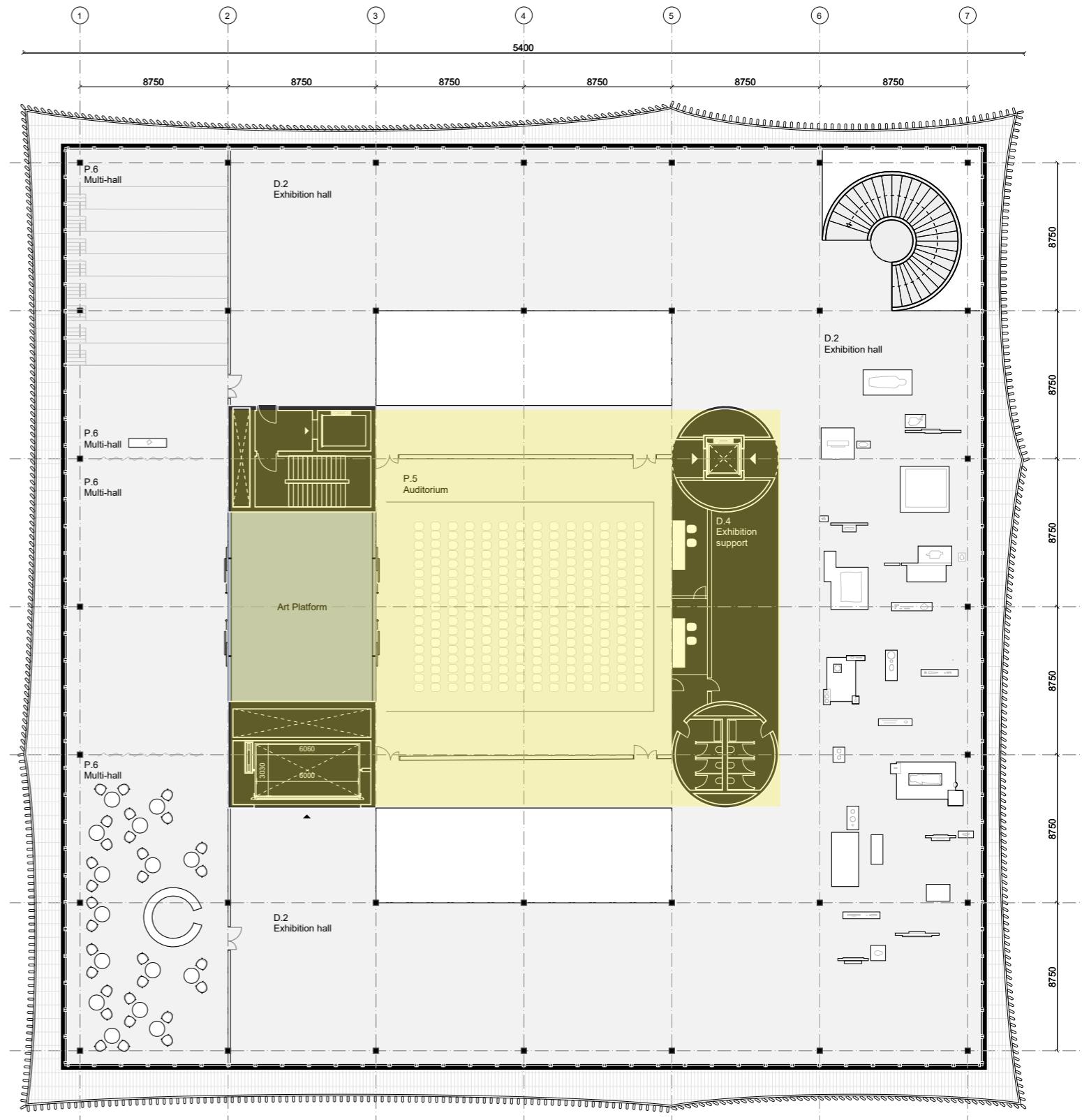




CEREMONY HALL



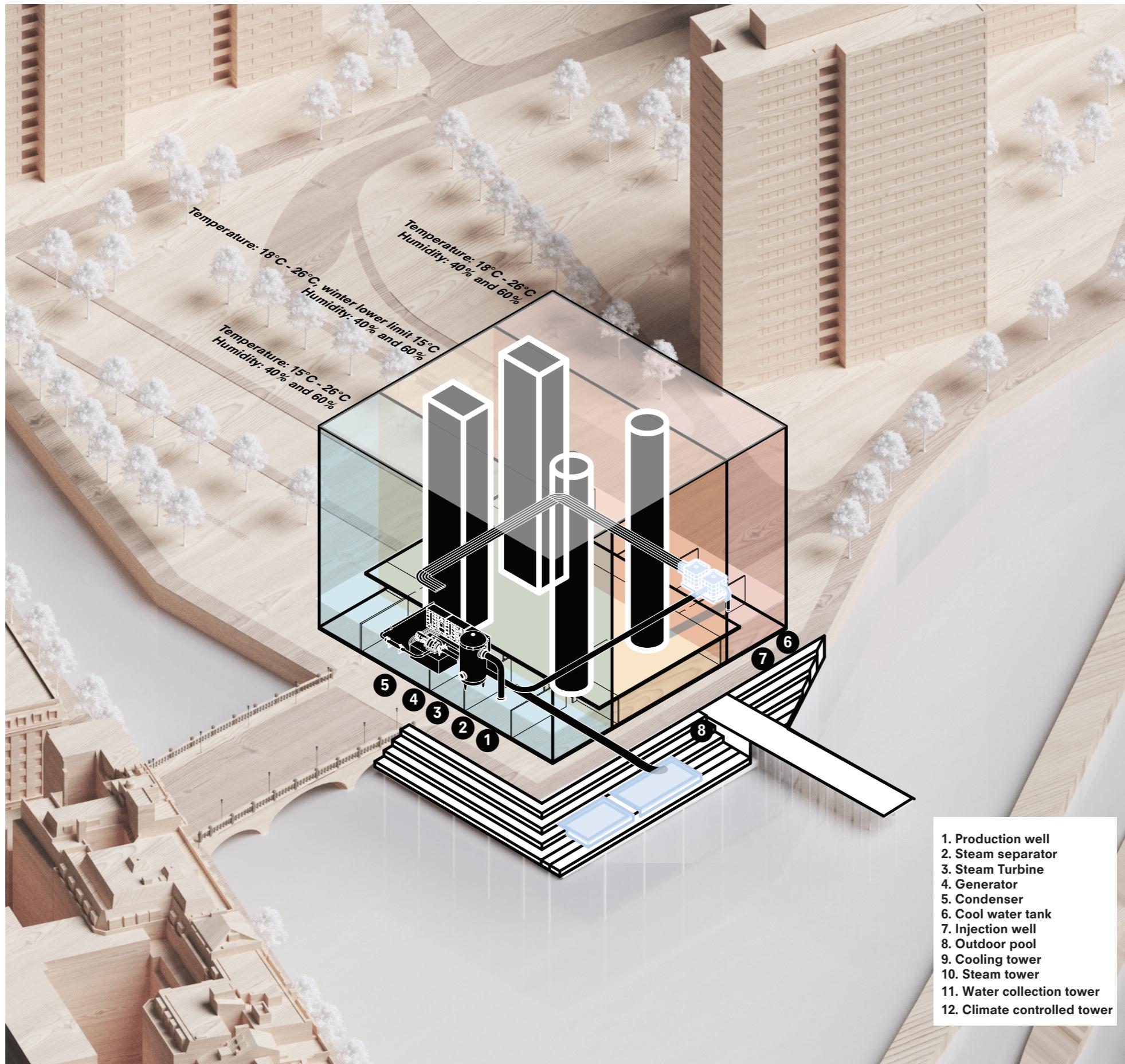
Level 6
Exhibitions, Ceremony hall



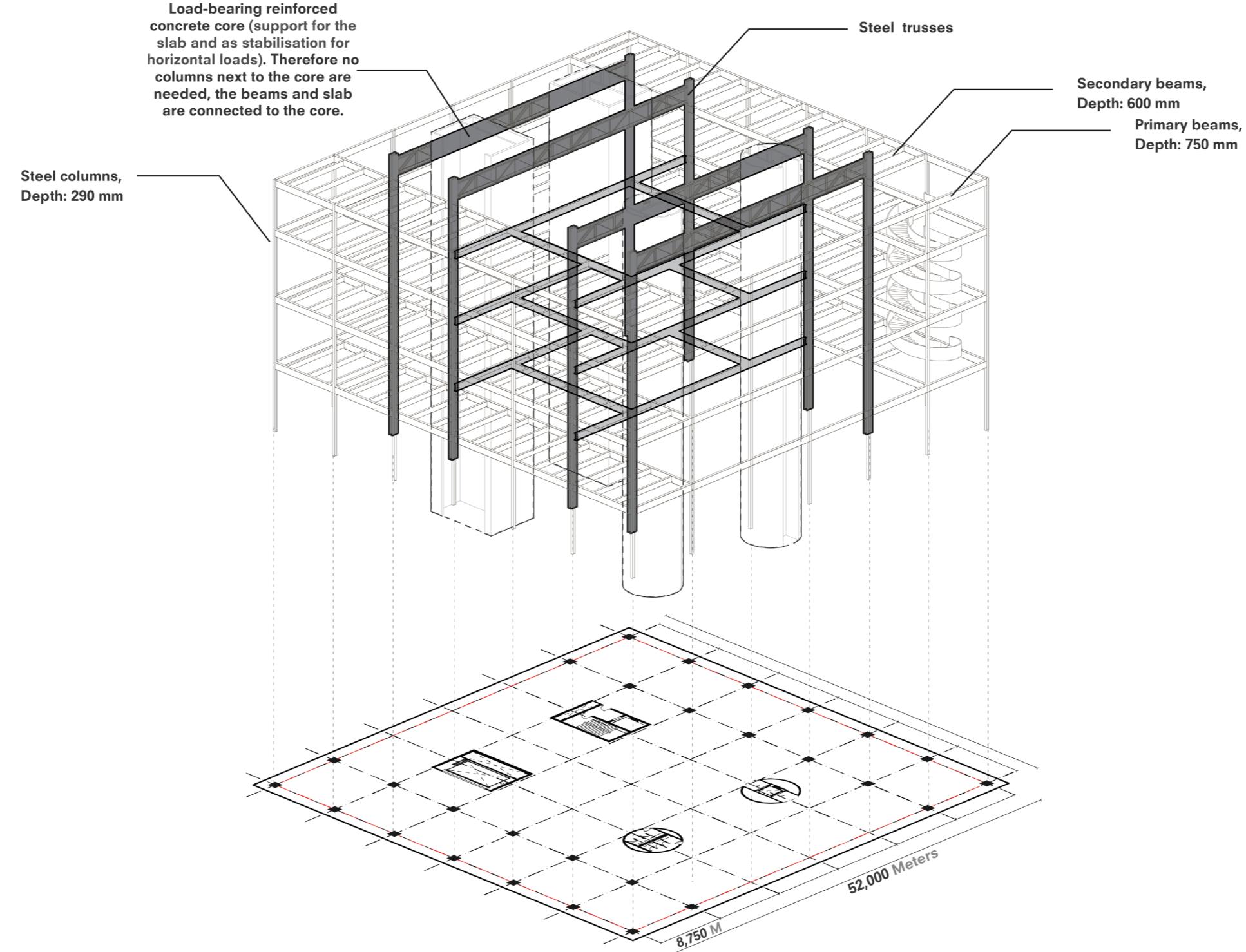


Development

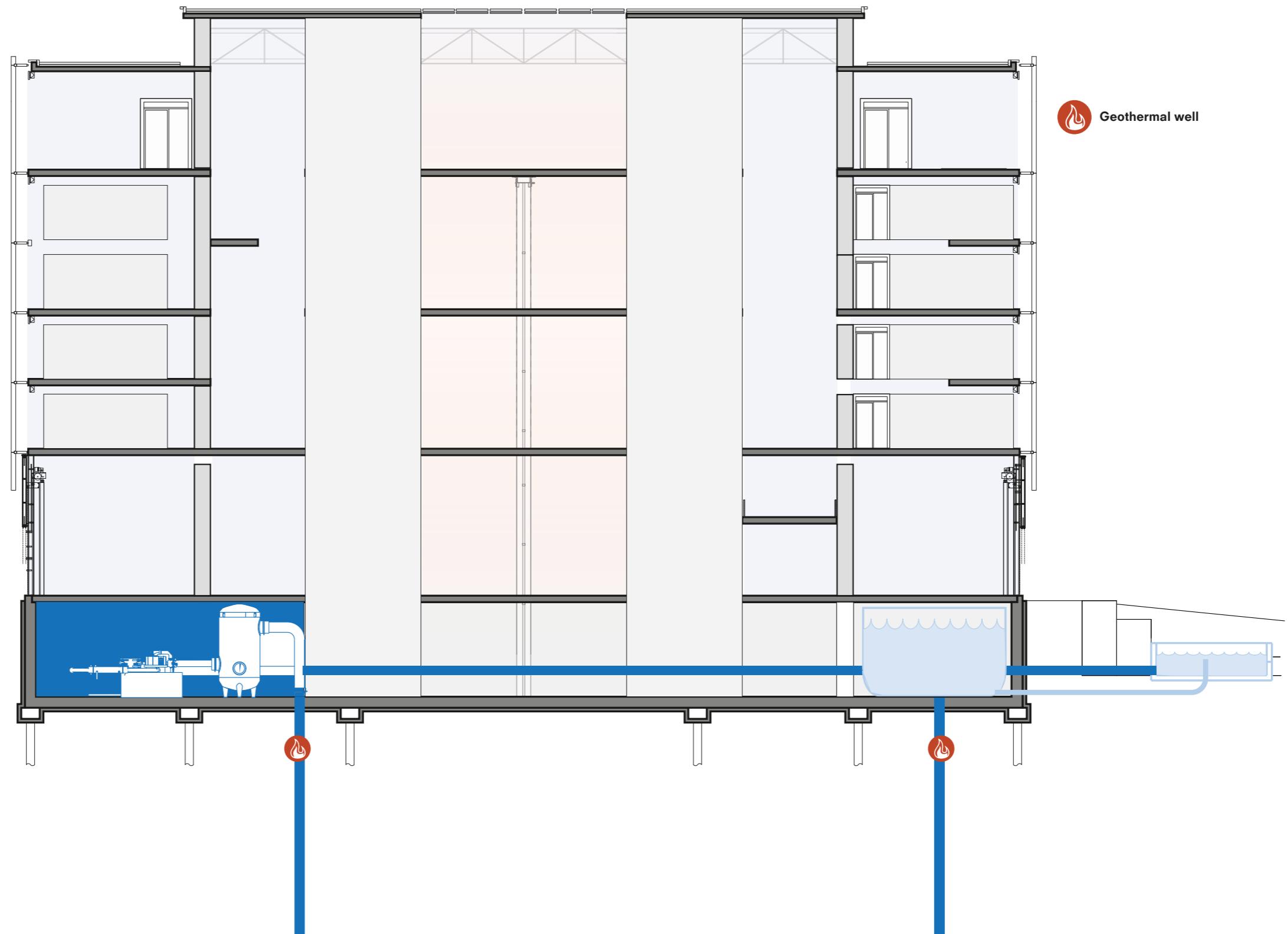
CORE



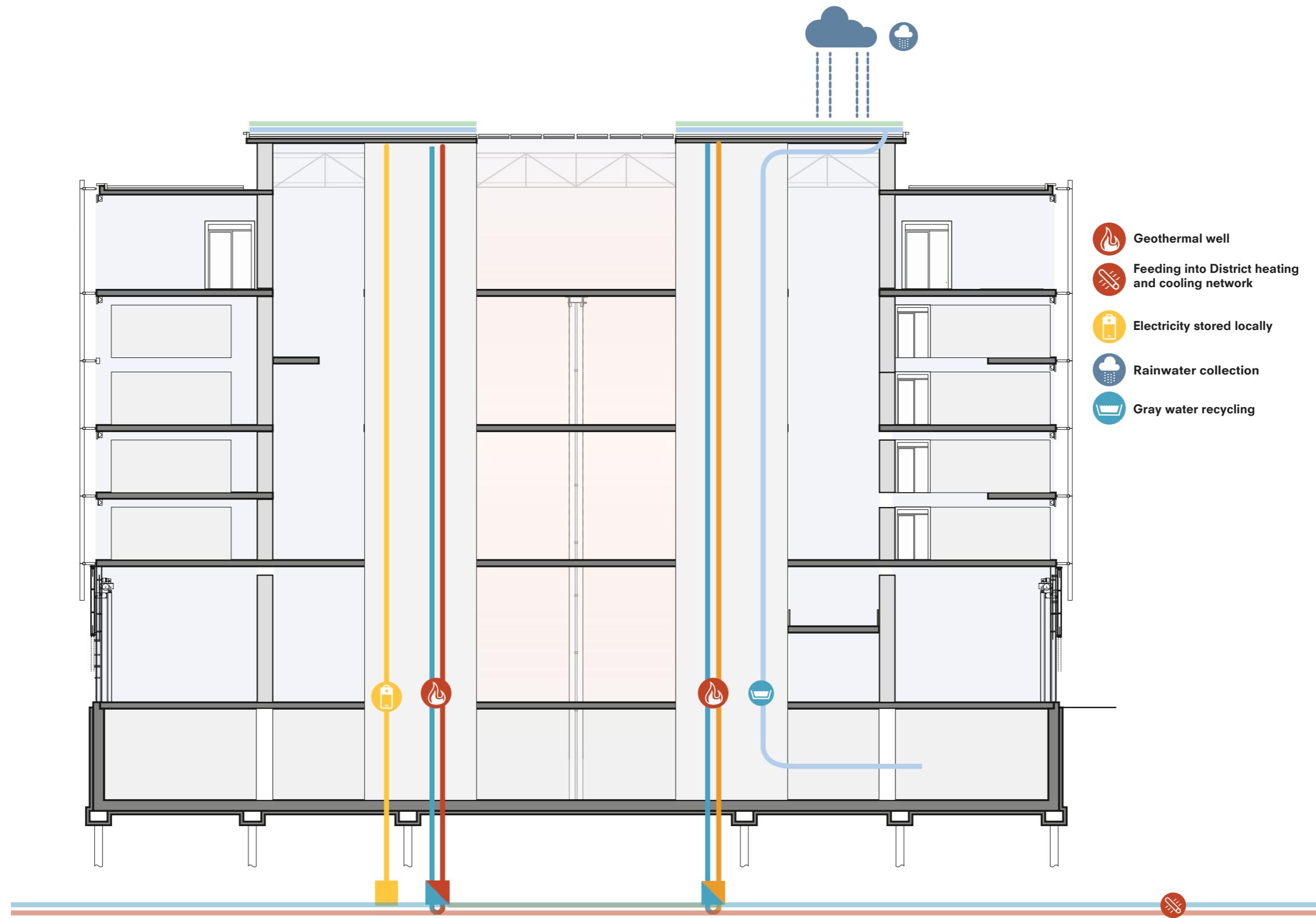
TRUSS



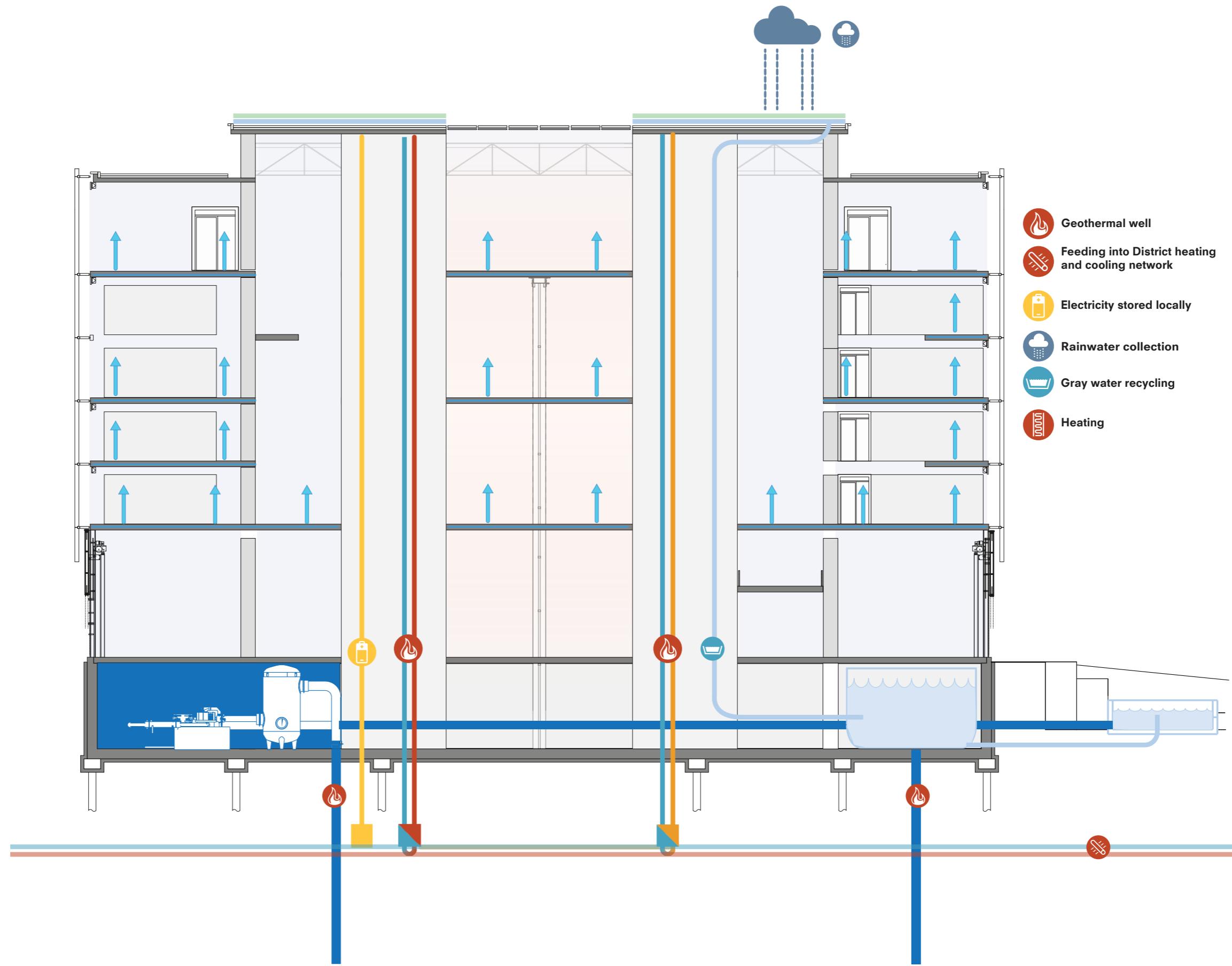
GEOTHERMAL POWER PLANT



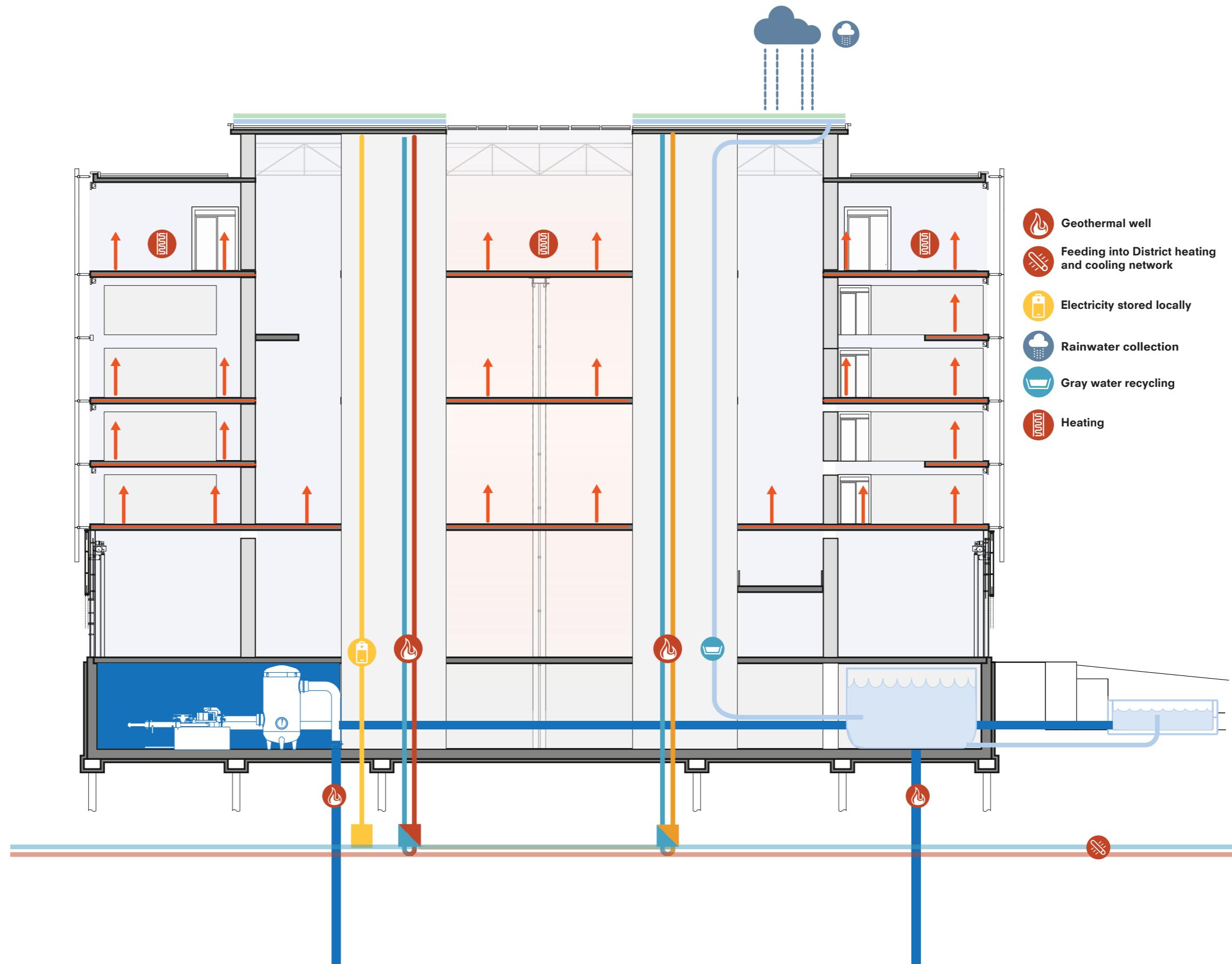
SERVICE CORES



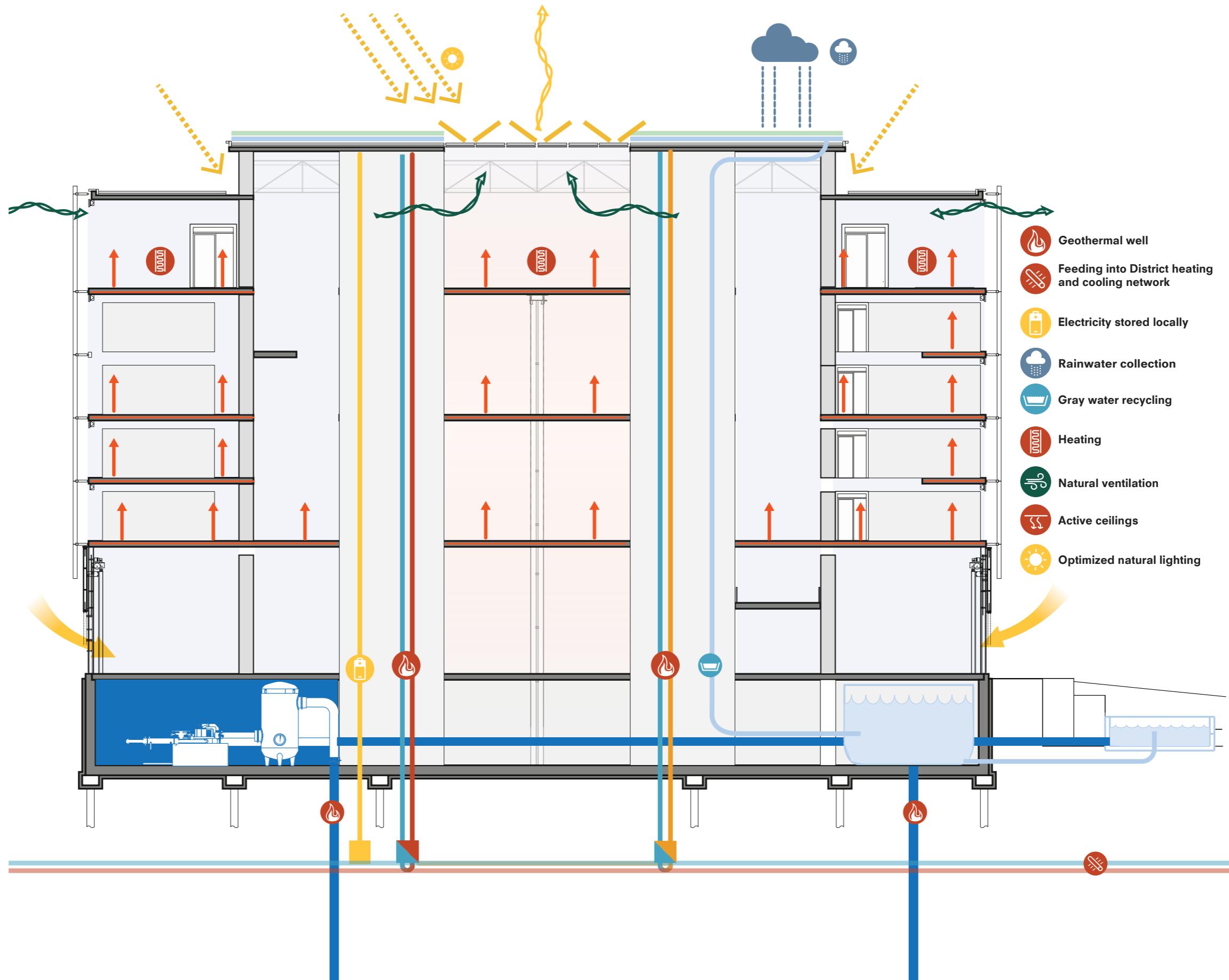
COOLING



HEATING

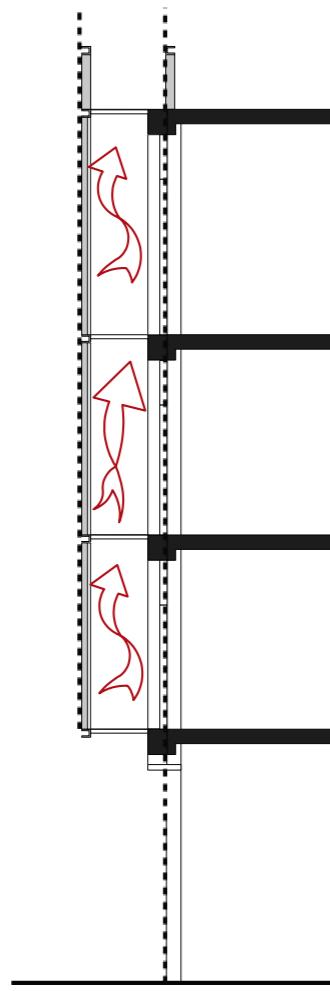


NATURAL LIGHT AND VENTILATION

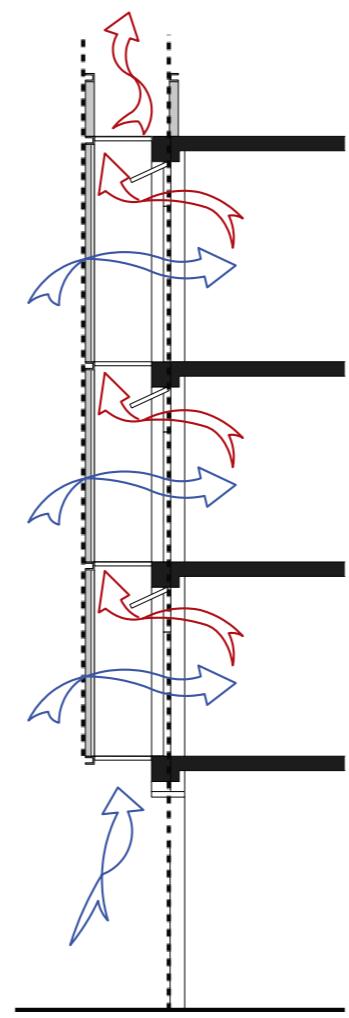


FACADE

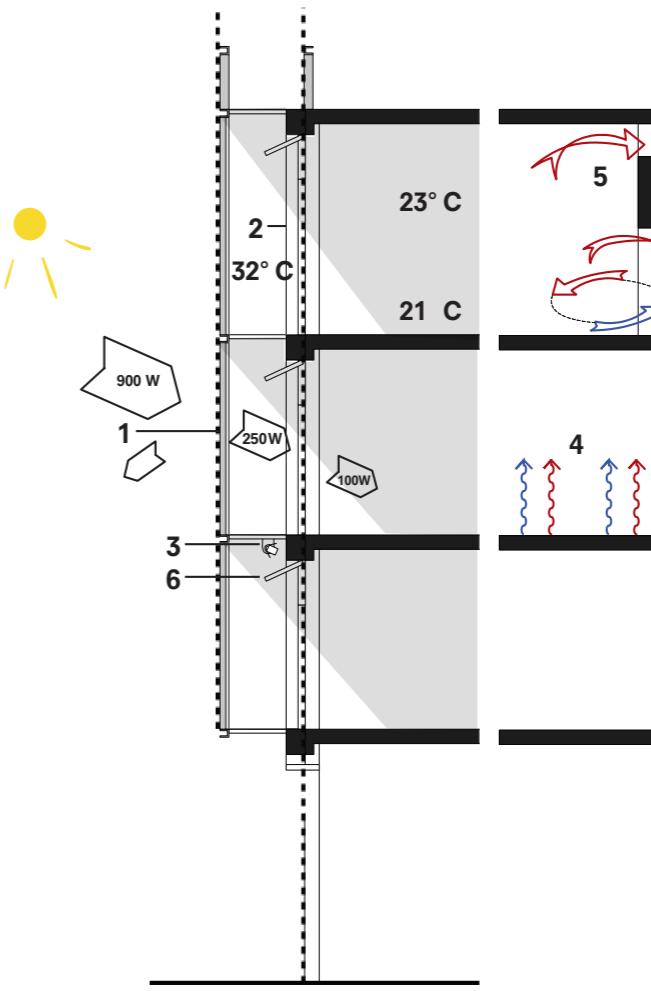
Air pre-heated by sun



Natural ventilation shaft



Climate-controlled zones



Technical data

Heated area	17,0000 m ²
End use energy demand:	
	17,493,000 kWh/m ² a
• Heating and Domestic hot water	128,9 kWh/m ² a
• Cooling	37,7 kWh/m ² a
• Lighting	34,0 kWh/m ² a
• Ventilation	41,9 kWh/m ² a

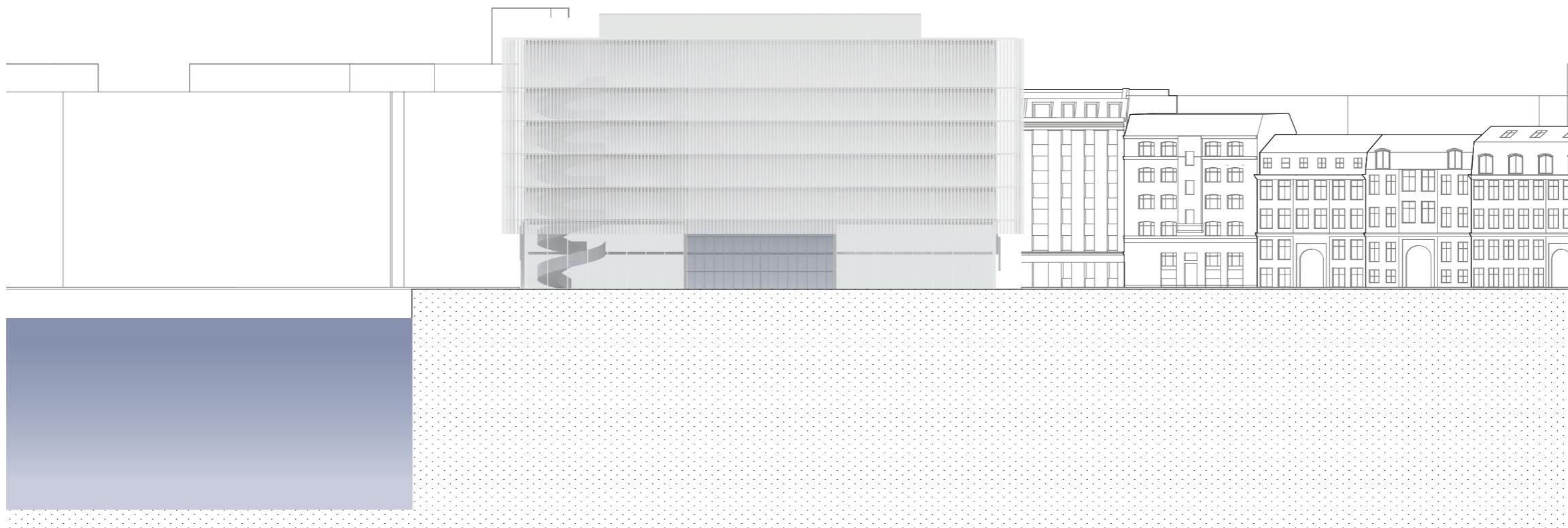
Climate-control concepts

1. Extruded aluminium louvres
2. Double glazing
3. Facade spinkler with reused water from geothermal power plant
4. Cooling and heating
5. Mechanical air extraction
6. Fresh air intake through curtain wall





MATERIALITY

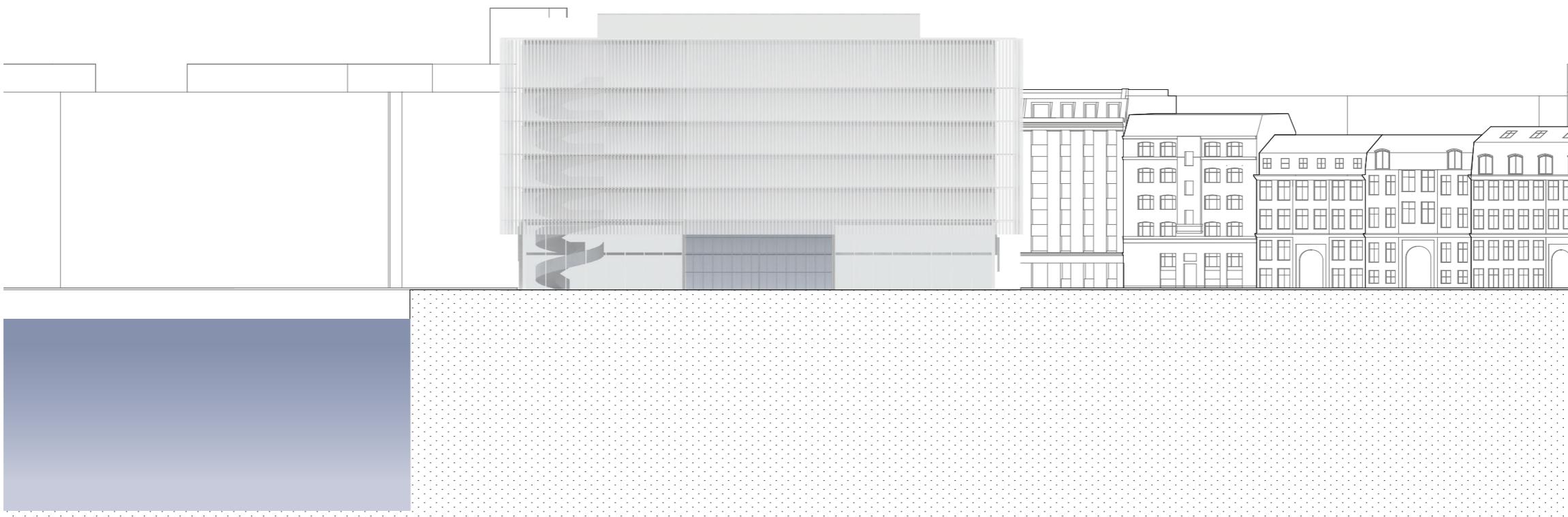


Aluminium



Polycarbonate

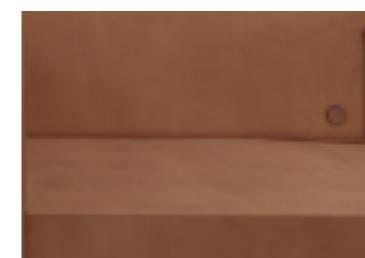
MATERIALITY



Aluminium



Polycarbonate



Painted Concrete



Smooth Concrete



Stone



Stone Floor

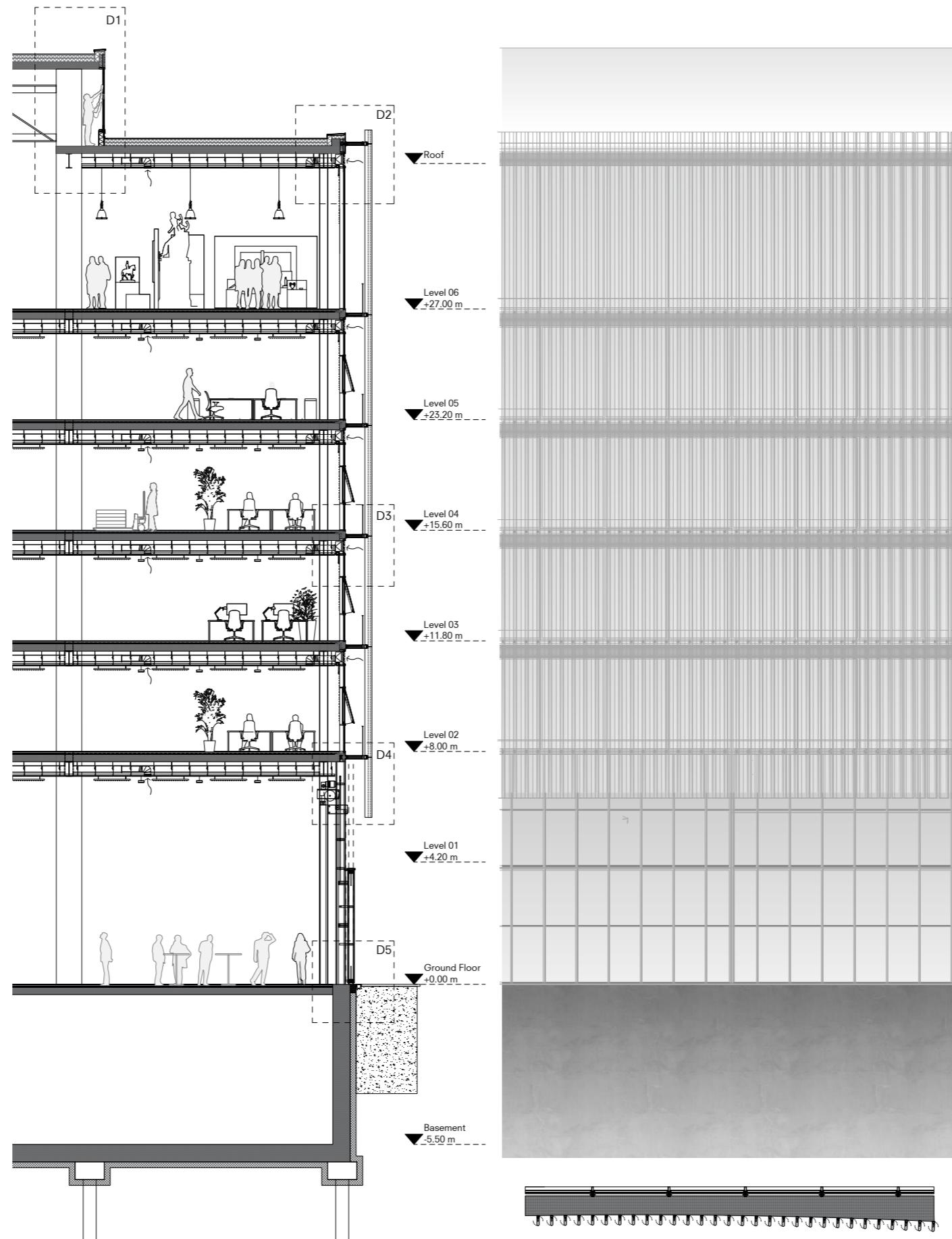


Wood Ceiling

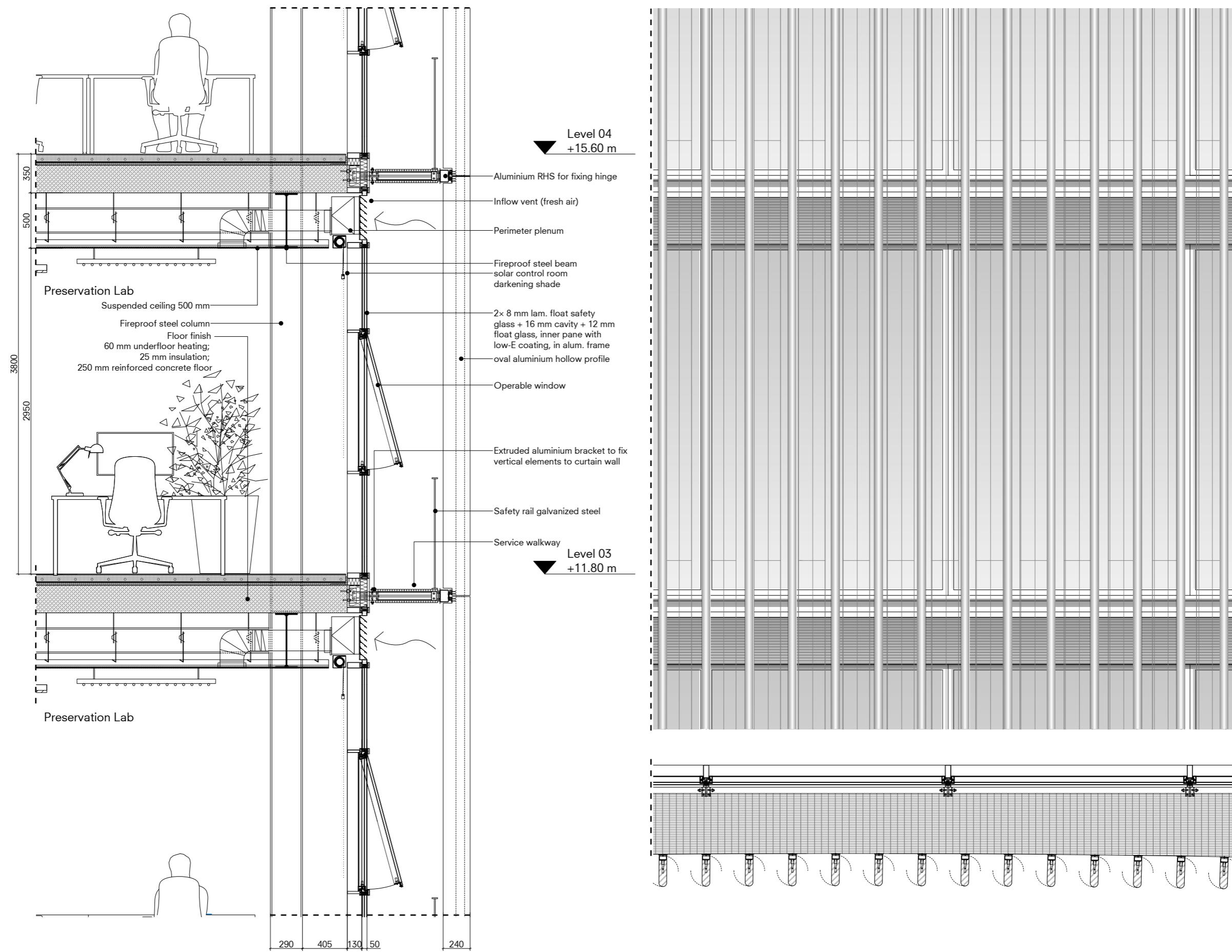


Worn Concrete

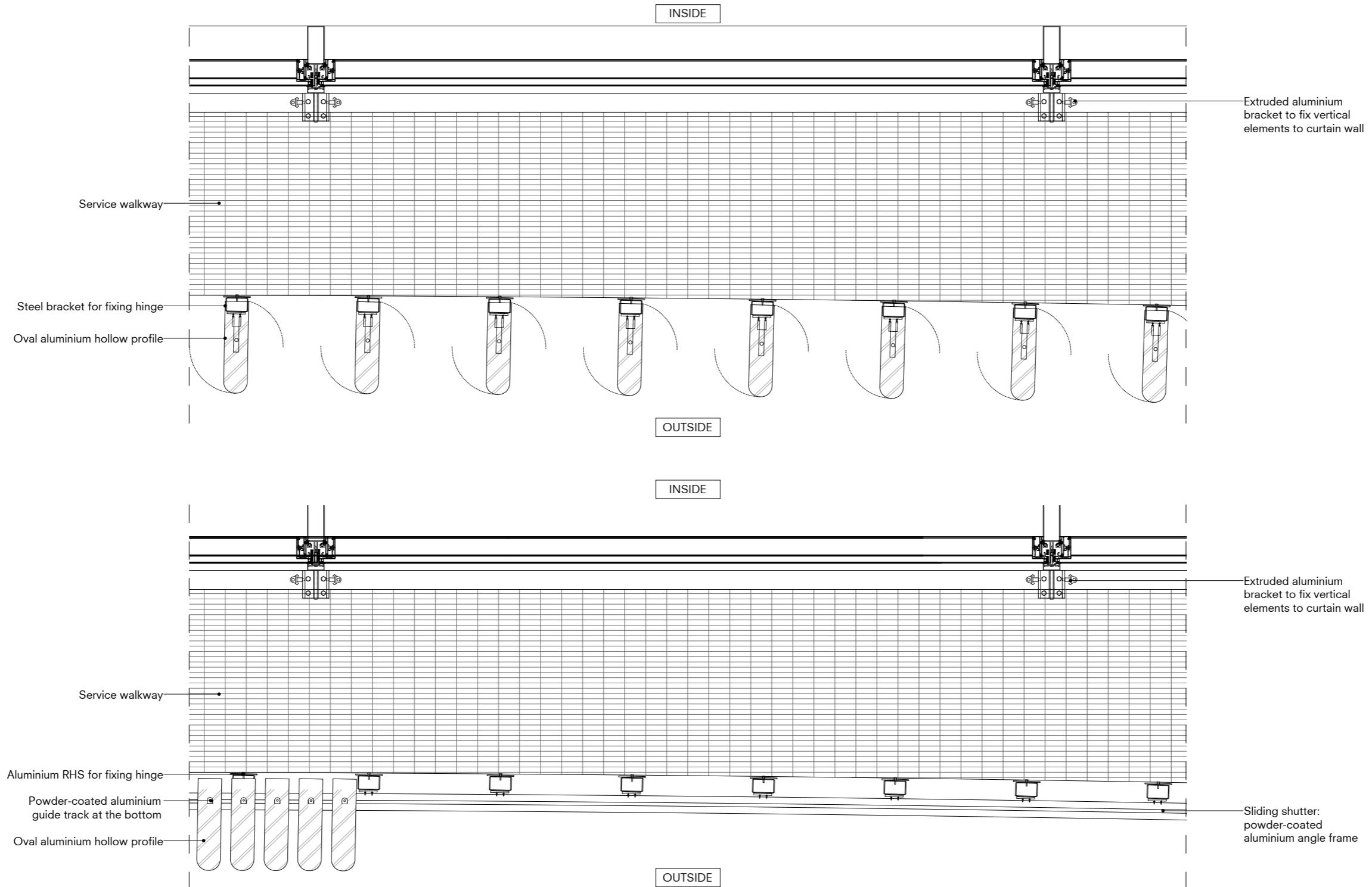
FACADE



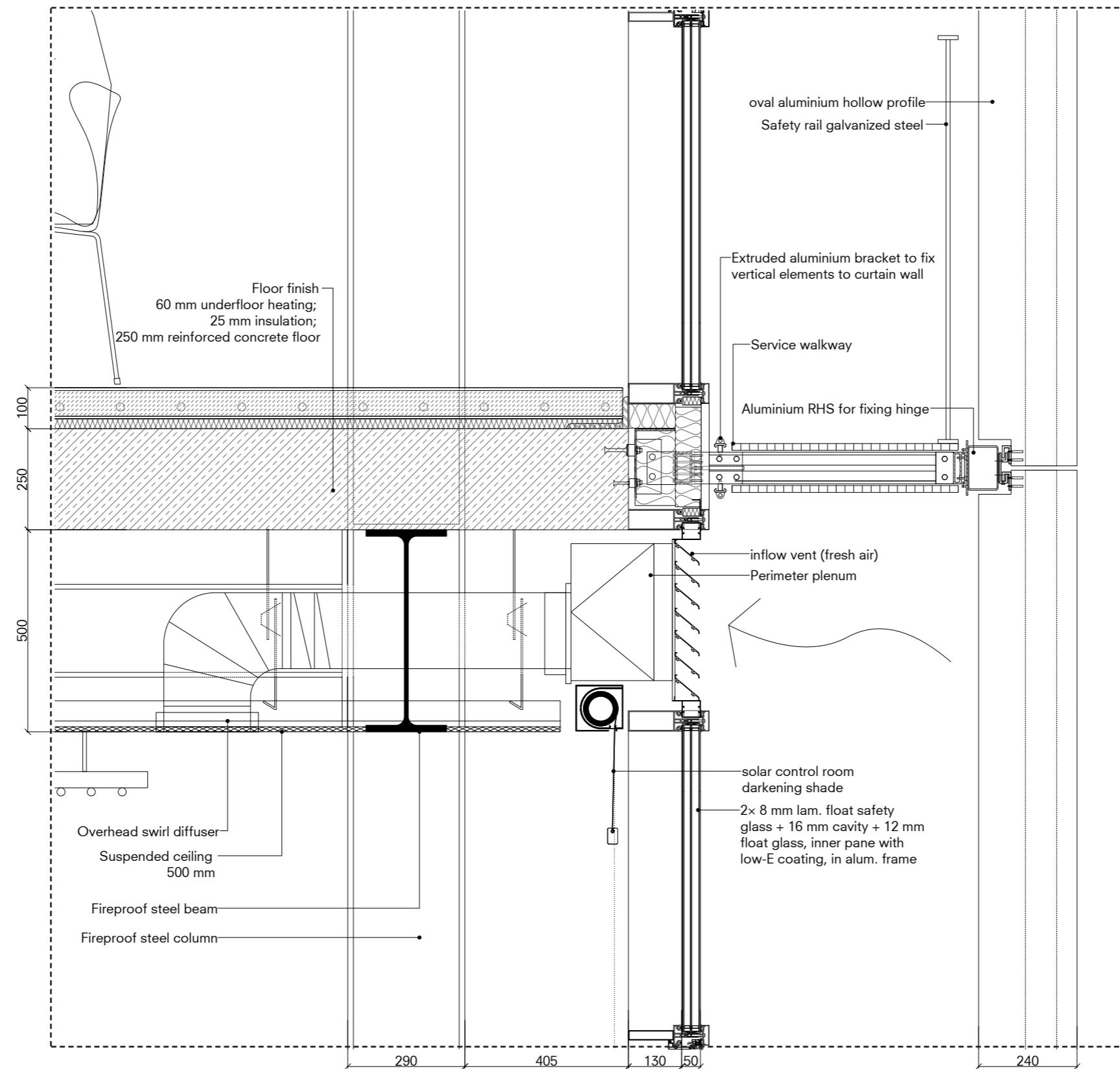
FACADE MODULES



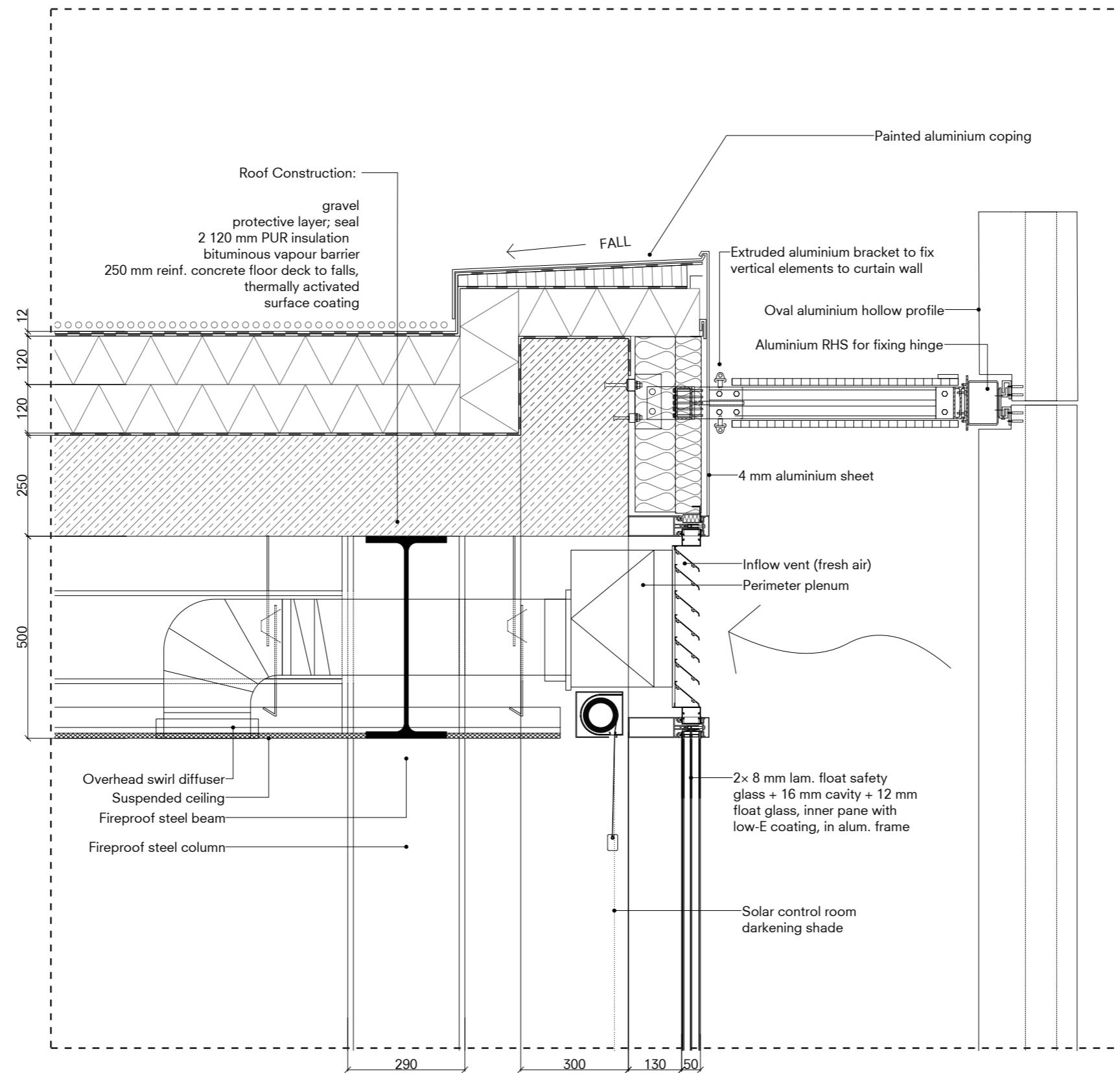
FACADE MODULES



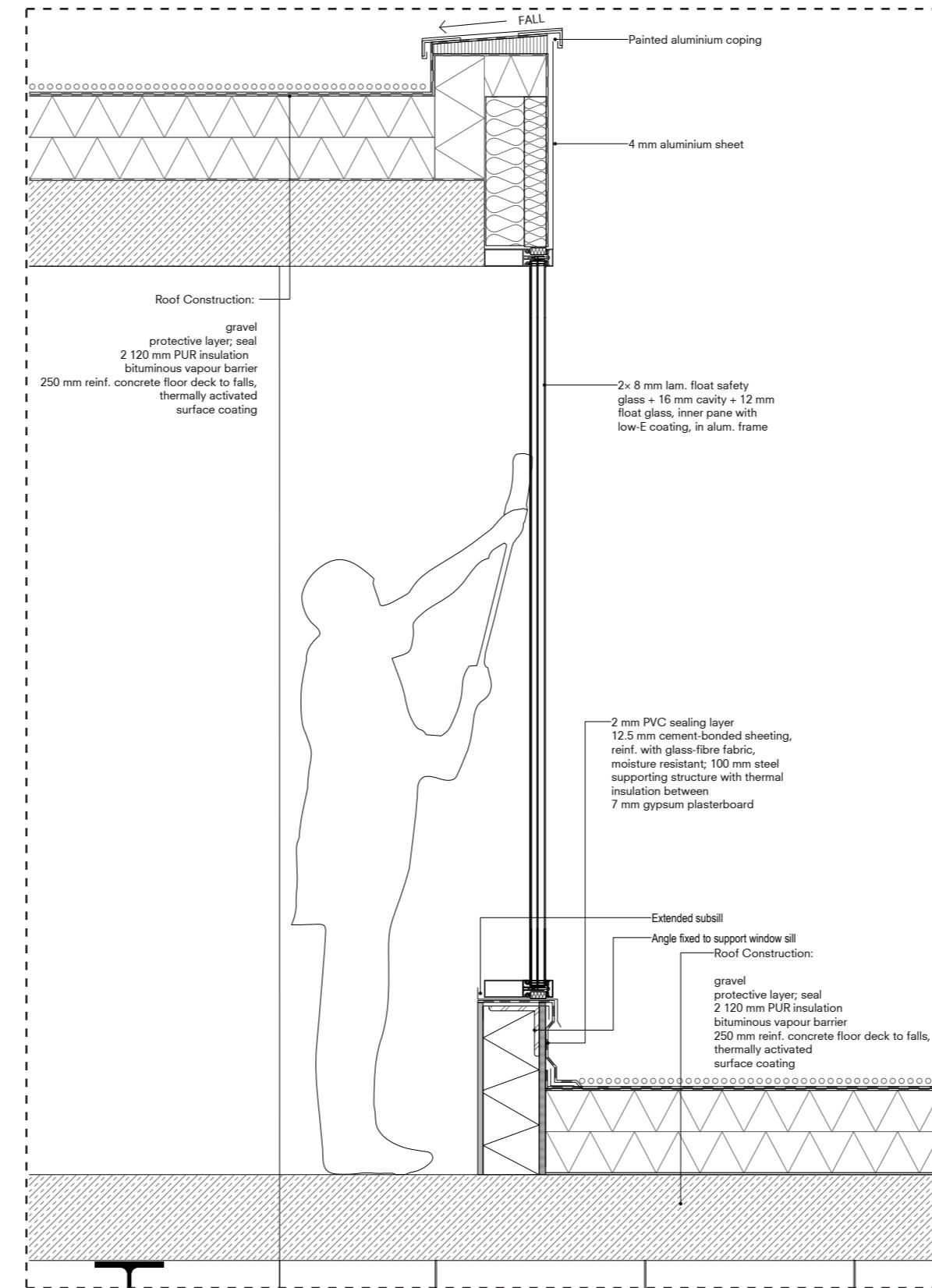
1:5 DETAILS



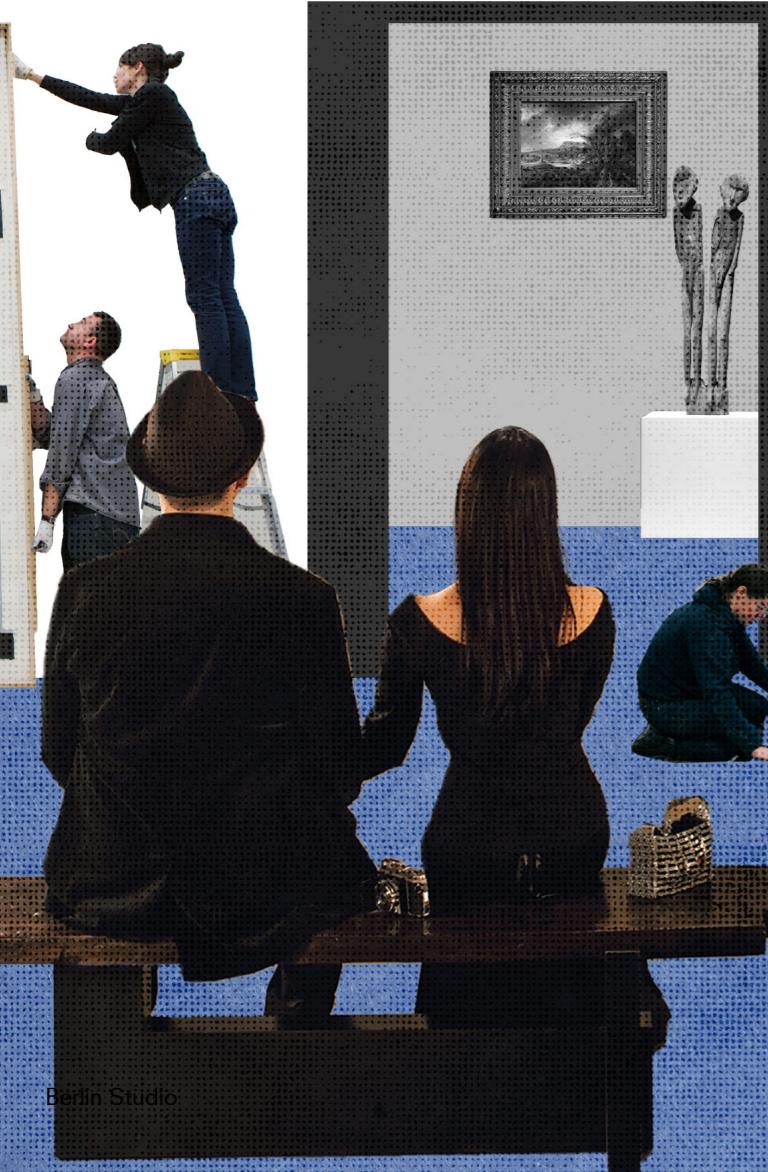
1:5 DETAILS



1:5 DETAILS



Conclusion





THANK YOU

