BYE BYE BYE MUSEUM

museum of return on the Museumsinsel of Berlin

Research Report

INDEX

INTRODUCTION

01

01 Research topic

One of the most controversial topics around museums in the twenty-first century is the origin and accessioning of their collections (Boyd, 1999). Museums such as the British Museum have been struggling to critically present their collections, while recognizing and addressing how objects were acquired.

In May 2023, the British Museum launched an exhibition titled China's Hidden Century. The collections ranged from imperial artefacts of the Qing Dynasty to ordinary objects, such as a portrait of a Pekingese dog (figure 1). The narrative of the colonised people is that a British soldier took the dog from the old Summer Palace in Beijing during the Second Opium War in 1900 (Entract, 1972). Therefore, he was given with the name "Looty," signifying a private property taken by an enemy during the war.

The objects in museums symbolize more than just previous ownership - they embody culture, colonial history, and the environment. A lack of attention to colonial past in museum practice poses a problem, since it ignores the power imbalances established in the past, resulting in a singular and incomplete perspective (Snickare 2022). Ultimately, it prevents diverse communities from becoming equal and inclusive.

In Europe, decolonization is now a key focus for governments, museums, universities, media, and the public, aiming to create a more inclusive and positive political image (Van Beurden, 2022). For obvious political reasons, many museums are taking the first step to correct historical injustice by returning looted objects.

However, in the political and social context, the subject of the restitution of contested artefacts often sparks extreme views. Looking at Berlin today, the Egyptian Museum is home to one of the most important artefacts from Ancient Egypt (figure 2). The removal of such important colonial objects is a troublesome issue for the institution of a museum, much more so than the decision to acquire (Boyd, 1999).

The recent return of Benin Bronze from Germany, initially petitioned by its prior owner back in 1935, supports this. It took nearly a century for the Prussian Cultural Heritage Foundation to decide, in June 2021, to return the bronzes to Nigeria (Museumsportal,2023).

Nevertheless, circumstances are evolving. In response to public pressure, Germany has expressed willingness to give back looted collections. The German authorities have agreed to let twenty-three items from the Ethnologisches Museum Berlin stay in Namibia permanently (Ballantyne-Way & Harris, 2022). The Ethnologisches Museum, together with the Humboldt forum, filmed this return process and present it in a documentary (figure 3).

Acknowledging the enduring requests, this graduation thesis will challenge the institutional roles - looking at how a new museum can actively engage public with such political and social debate like restitution.

above   figure 001
Exhibition 'Hidden century of China' at the British Museum
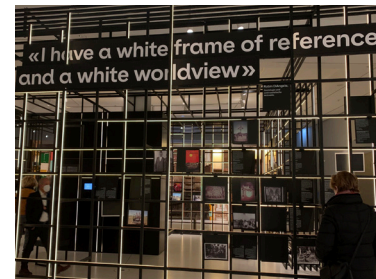
below   figure 002
Nefertiti Bust, Neues Museum

right
figure 003
Tracing German-Namibian Collaborations, film

«I have a white frame of reference and a white worldview»

02 Problem statement

In the case of decolonisation and restitution, Why aren't museums engaging enough?

Firstly, the colonial affects in museums are deep-rooted. Museum space and curatorial practice are long defined and designed under the effects of colonization and Eurocentric views from the past, which are still affecting the present.

For example, in a typical museum with extensive collections of looted objects, the collections in each room are connected by enfilades in a chronological order of display. In terms of architecture, enfilades are architectural expressions of power (Adecorativeaffair, 2015). During the imperial eras, the more doors a person can access through enfilades, the more power he or she has. This architectural element is also commonly being used by museums for circulations and way-finding (figure 4).

However, the linear spatial experience through enfilades are limited to curate a homogeneous display of history for audiences to experience and learn from. From curatorial practice perspective, the detached and academic labels of collections are often general and written by curators and experts who have assumed knowledge about the collections (figure 5).

Moreover, there is a massive stream of objects in demand to be traced and returned (Van Beurden, 2022). By looking at current permanent exhibitions in Berlin, 28% of the exhibitions include looted artefacts on display (figure 6). Besides items brought in from abroad, there were countless properties that vanished during the Nazi Period. Within Germany, their former owners and heirs are still trying to trace them. The search and request map shows that 460 cases are still ongoing within Germany (figure 7). Financialisation of the art market and uncensored auctions in Germany made it more difficult to trace the origins of ancient artefacts (figure 8).
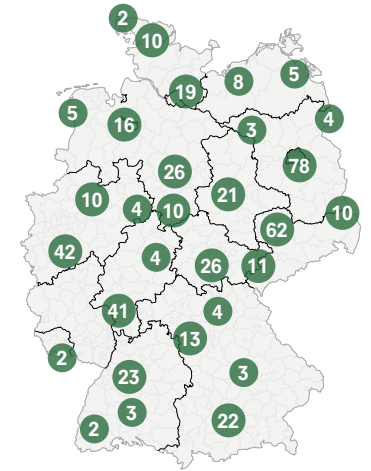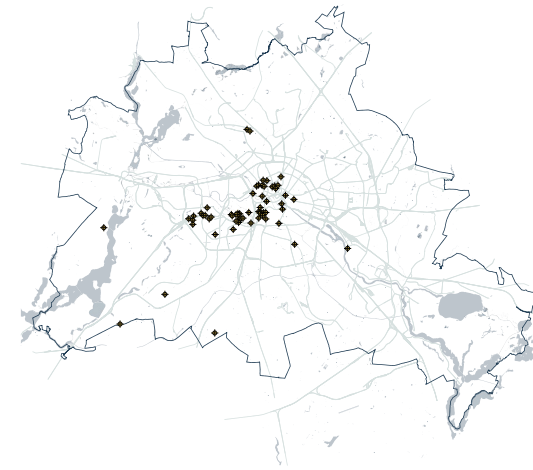
Another issue is that the pain of loss lives on, whether before or after returning the looted objects. The lost of important collections from long-ago still provokes a great deal of emotion – loss, pain, anger (Van Beurden, 2022).

Van Beurden suggests that returning looted objects will not be enough. Nevertheless, the problem arises of how museums can engage the societies with learning critical history and curate the narratives that also respect past trauma.

Government officials and museum authorities recognise that Berlin is home to many valuable collections, and efforts are being made for restitution and decolonization. However, museums requires guidelines and dedicated space to implement these possible changes like returning objects.
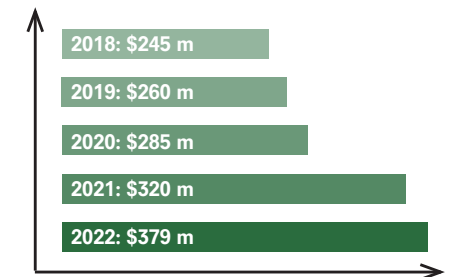
2018: $245 m
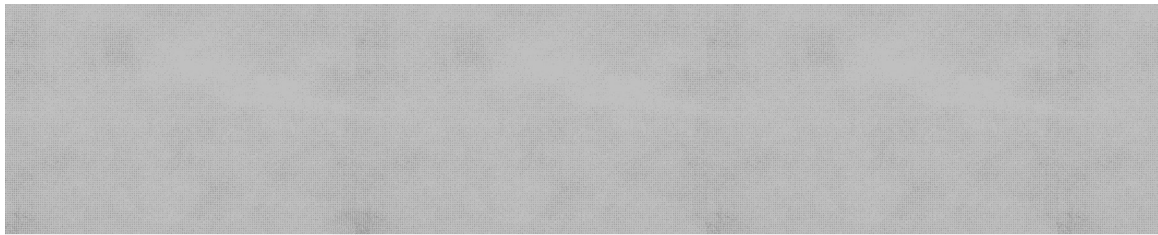2019: $260 m
2020: $285 m
2021: $320 m
2022: $379 m

figure 006
Research question collage

03 Research Question

The future that museums face is certainly complex, two defining issues are access and sustainability (Pitman,1999). Despite, the research topic have pointed out, inevitable restitution demands have expanded on a global scale, so too the emerging demands due to climate change. In the field of architecture, these demands emphasize the importance of museums being more accessible, inclusive, and sustainable for alternative futures.

This thesis aims to explore museum typology and its capacity to adapt and transform in response to the deeply yarning for more provisions. Therefore, it leads to the research question:

How to design a museum that engages the public and facilitates the return of colonial objects?

In other words,
- How to decolonise museums in order to deliver inclusion?
- How to create architectural experience in a museum that are immersive, emotionally resonant and meaningful?
- How to design the permeability of a museum's backstage while maintaining privacy/security?

Based on ideas to decolonise in practice, the research will investigate principles for museums in order to engage societies with socio-political topics. It will then followed by defining dedicated space and logistics for restitution.
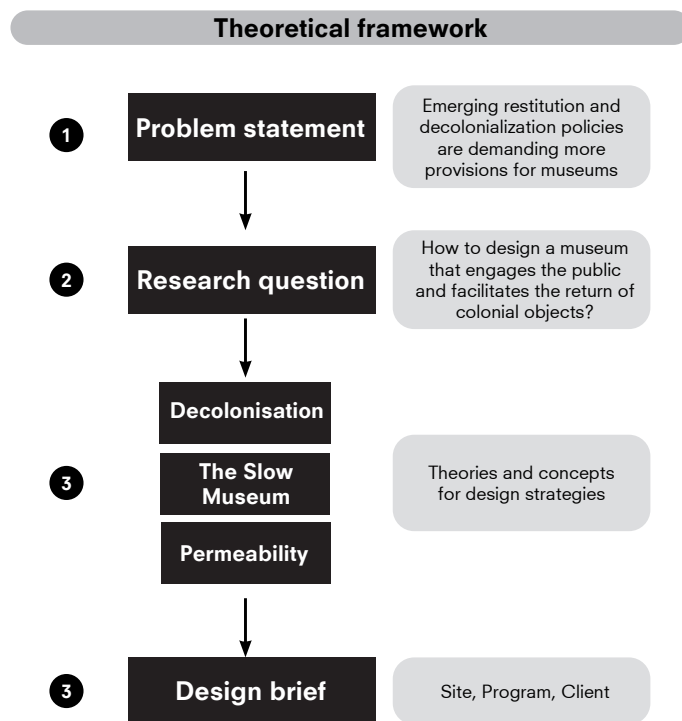
The research question will be answered with a design project that aims to test museums' changing roles and architecture's ability to rewrite the underlying codes of museums.
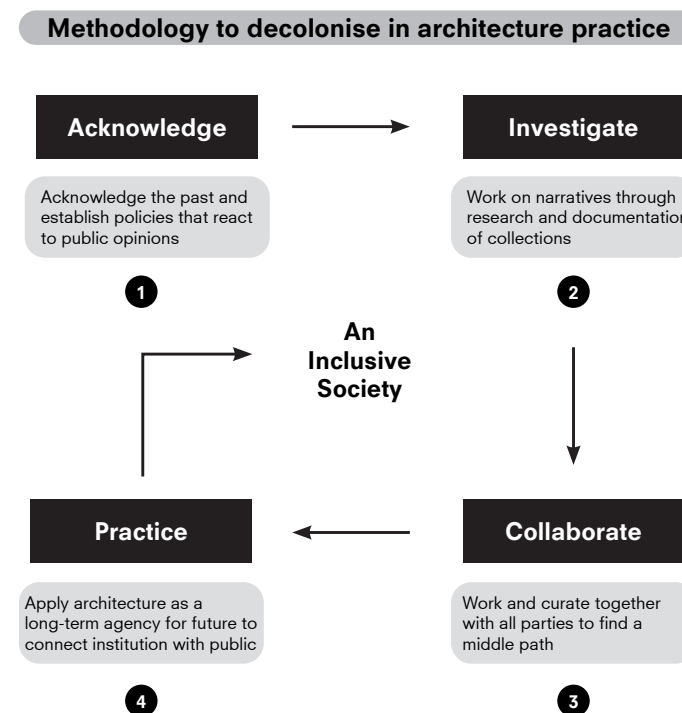
RESEARCH FRAMEWORK

Theoretical framework
Relevance

02

Theoretical framework

figure 009
Theoretical framework diagram

- 1 — **Problem statement** — Emerging restitution and decolonialization policies are demanding more provisions for museums
- 2 — **Research question** — How to design a museum that engages the public and facilitates the return of colonial objects?
- 3 — **Decolonisation / The Slow Museum / Permeability** — Theories and concepts for design strategies
- 3 — **Design brief** — Site, Program, Client

Methodology to decolonise in architecture practice

figure 010
Diagram showing a methodology of decolonisation of architecture in practice

- 1 **Acknowledge** — Acknowledge the past and establish policies that react to public opinions
- 2 **Investigate** — Work on narratives through research and documentation of collections
- **An Inclusive Society**
- 4 **Practice** — Apply architecture as a long-term agency for future to connect institution with public
- 3 **Collaborate** — Work and curate together with all parties to find a middle path

01 Theoretical Framework

Decolonisation

First, the question of "**How to decolonise museums in order to deliver inclusion"** is related to the idea that museums are accessible and welcoming to people and voices from various backgrounds (Martínez, 2021)

The research will define the concepts of decolonization in fields of architecture, curatorial and research institutional practice. As a key concept involved in the research, decolonising means to 1. Reject the old classifications 2. Promote activism (Van Beurden, 2022). Therefore, by looking at theories to decolonise museums, the study will gain insights on how museums can enhance their ability of public engagement and inclusivity (figure 10).

Architecture practice have proven its ability to express inequality in history by using symbolism. The spatial organisation of Jewish museum (1999) by Daniel Libeskind is a great example of a symbolic creation for people with a resilient history. The fragmentation of space throughout the museum is showcasing the send of lost in direction, disorder and emptiness. Kunstmuseum Basel (2016) also uses its inverted corner is a symbolic manifesto to announce that the museum is capable of accommodating new forms of art and the engagement with it (Christ & Gantenbein, 2016).

Inclusion in curatorial practice involves creating new possibilities for remembering the past by displaying and describing collections in alternative approaches (Museums Association, 2023). In the case of Wereldmuseum, curators designed with a participatory approach. The flexible exhibition halls are able to be changed according to different travelling collections, policy changes and public opinions. In Japan during the twenty century, a lack of cultural heritage and richness encouraged museums to curate without collections. The

museums approached a new way of curating to historicise Japanese art by organising themed temporary exhibitions with loaned objects (Morishita, 2010).

Despite museums, research institutions can also take an active role. There is way too little is known about the objects' backgrounds that museums must work on extensive provenance research and publicising it (Van Beurden, 2022). Conservation labs in Depot (2020) offers public learning with the collection preservation and management of colonial objects invite audiences to exchange ideas, opinions and experiences.

Museums are incorporating additional features to cater to increasingly diverse audiences in terms of ethnicity, economic background, physical abilities, and education levels (Pitman, 2010). For example, The Sanxindui Museum (2023) fully exhibits its archaeological research laboratory, allowing the public understanding the profession and complexity of archaeological research.

Similarly, SMK Museum(1896) previously held an experimental conservation studio as an exhibition to stimulate public understanding with hidden profession of preservation and the technical art history.

The Slow Museum

The next question would be "**How to create architectural experience in a museum that are immersive, emotionally resonant and meaningful**?".

The concept of slow movement is a relevant theoretical perspective as it can be applied to promote an evocative spatial experience. Many different Slow Movements have already been identified through research. In the context of Slow travel, the concept involves immersing oneself in the local way of life while traveling and establishing meaningful connections with the place and its inhabitants. (Staniforth, 2010).

As one of the frequently visited museums, the Louisiana Museum aligns with the principles of Slow Movement theory. The client's original aim was to redefine the museum experience by integrating art, architecture, and nature as the foundational elements (Sheridan, 2017). Additionally, the museum was intended to serve as a venue for cultural activities such as music, film, dance, poetry readings, and political debates. By the time when it was finished, many criticised the museum experiences, such as a cafe, was diminishing the museum's function of providing a divine place for viewing art (Sheridan, 2017). Yet, now that Louisiana Museum conceptually achieved to emphasis experiences of a museum as it explored new ways of using and interacting with art.

Permeability

The last question is related to using open accessibility to create a more transparent and democratic relationship between the public and museum institutions: **How to design the permeability of a museum's backstage while maintaining privacy/security?**

Permeable space as a design concept will support the goal for museums to have open displays of the backstage, while maintain a barrier when needed. The permeability of a space is defined by walls (Lau, 2006).

Adding architectural features such as a white wall in a museum to define a space could make that space less accessible and visible, however, in order to ensure physical or visual barriers for transparency and privacy, different architecture elements and spatial arrangements will be further studied and tested.

02 Relevance

Behind the museum's exhibition walls and well-known chambers, there exists a hidden realm - a world of workshops, labs, corridors designated for manoeuvring delicate objects. These scenes of the unknown have been witnessing the life of collections more than written texts and labels.
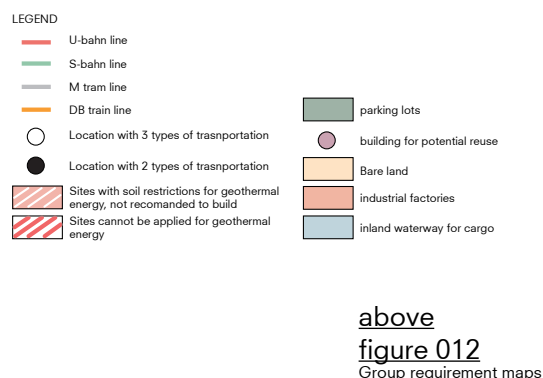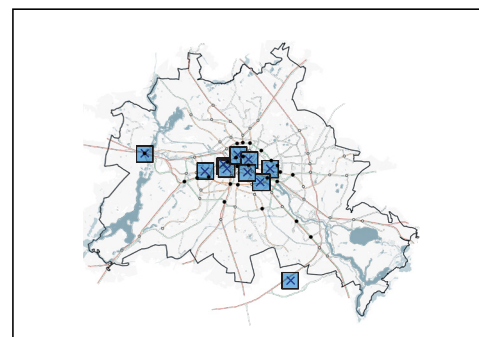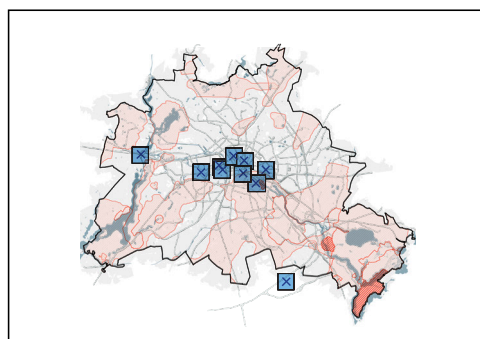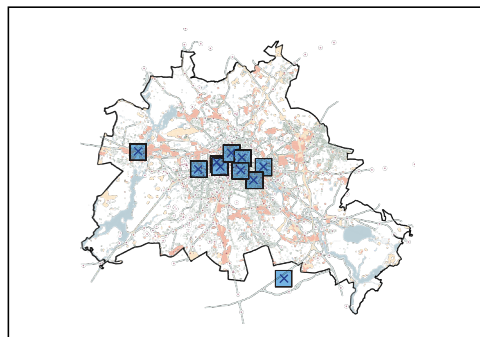
Making museums more engaging and supporting the return of artefacts is relevant to architecture because it helps deal with possible design issues like accessibility, inclusion, and sustainability in museums.

By using a specific museum as a design brief, this research is also interested in architecture to create unconventional museum space and display systems. Should architects dictate an experience, a feeling and a reaction in a particular museum space or display? (Sirefman, 1999)
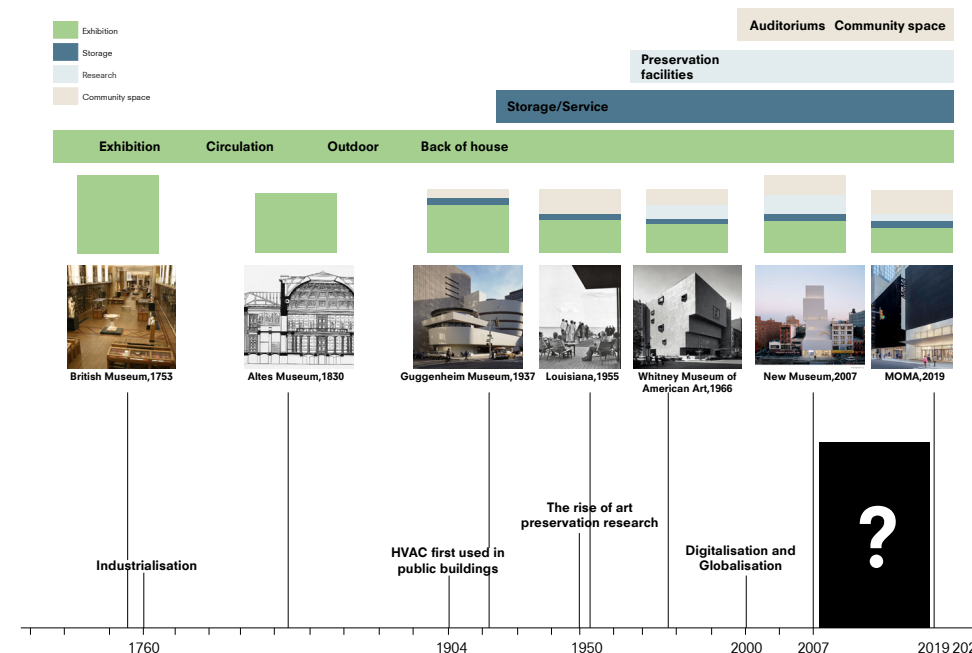
RESEARCH METHOD

Program
Client
Site

03

LEGEND

U-bahn line
S-bahn line
M tram line
DB train line
○ Location with 3 types of trasportation
● Location with 2 types of trasportation
Sites with soil restrictions for geothermal energy, not recomanded to build
Sites cannot be applied for geothermal energy

parking lots
building for potential reuse
Bare land
industrial factories
inland waterway for cargo

above
figure 012
Group requirement maps

Exhibition
Storage
Research
Community space

Auditoriums   Community space
Preservation facilities
Storage/Service

Exhibition   Circulation   Outdoor   Back of house

British Museum,1753   Altes Museum,1830   Guggenheim Museum,1937   Louisiana,1955   Whitney Museum of American Art,1966   New Museum,2007   MOMA,2019

The rise of art preservation research

Industrialisation   HVAC first used in public buildings   Digitalisation and Globalisation

?

1760   1904   1950   2000   2007   2019 2024

above   figure 011
Time line and important precedents that indicates museums' changing role

01 Client

Clients will be proposed through global scale and domestic scale as the topic is also relevant to other museums worldwide. It is also necessary to look at institutions that are in partnership with.

Research will include lenses such as visions and motivations of the client's organisation, previous project, as well as the client's targeting users and partners. Precedent studies of relevant or successful museum models can also help with identifying key design visions which align with the clients.

02 Site

The site for this project will be prioritising group site requirements as Berlin's city master plan and building strategies (figure 12). Research for the final site choice will be organised through photos, analytical diagrams, mappings of Berlin and site areas, 3D modellings.

For analytical mappings of sites, it will be necessary to demonstrate the current surrounding environment, as will as the heritage-listed buildings and sites nearby. Photos of surrounding areas during site visit or online are also helpful for understanding the urban fabric of site surroundings.

03 Program

The research method for program will mainly focus on case studies of museums, in terms of sizes, program areas, functionalities, spatial relationships. It is also not limited to literature reviews, benchmarking, documentaries, films, interviews with museum professionals and analytical diagrams.

In order to understand the roles of a new type of museum, the program analysis will start by looking at the time line of museums as a particular architecture typology, in regard to history and origin, private and public, old and new (figure 11). After comparing museum's changing roles through time, the case studies will be divided into four different categories based on the identified characteristics of museums.

To further investigate current museum practices and their own method to bring inclucivity, research on museums will also include interviews with museum staff through guided tours and documentaries of museum practices.

The program bar will then be developed from analysing typology precedents from the four museum types through benchmarking of critical programs and areas.

Additionally, literature research will support understanding principles for decolonising museums and creating emotionally-resonant experience, which will leads to determine key programs and space for a museum that dedicates to engagement and return of objects.
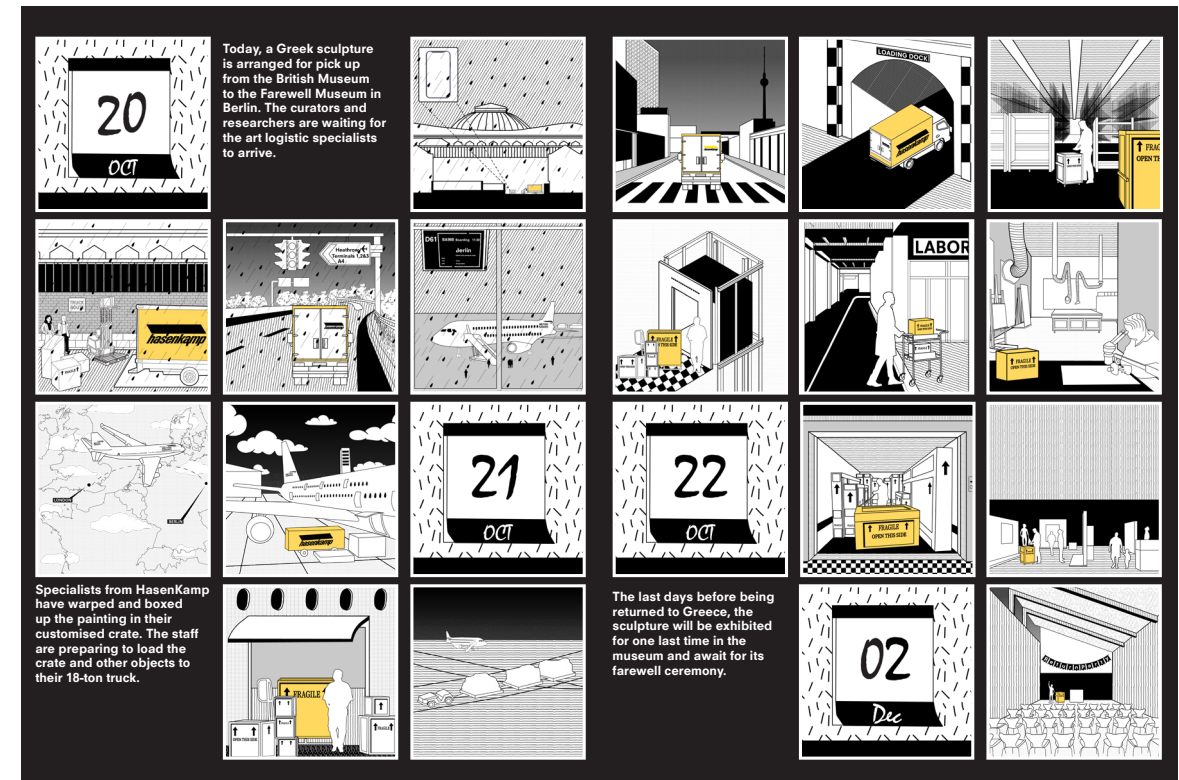
Spatial relation analysis of relevant case studies, documentaries interviews and literature reviews on museum conservation, preservation, exhibition and logistics will help to determine the program flow scheme.

DESIGN BRIEF

Objectives
Client
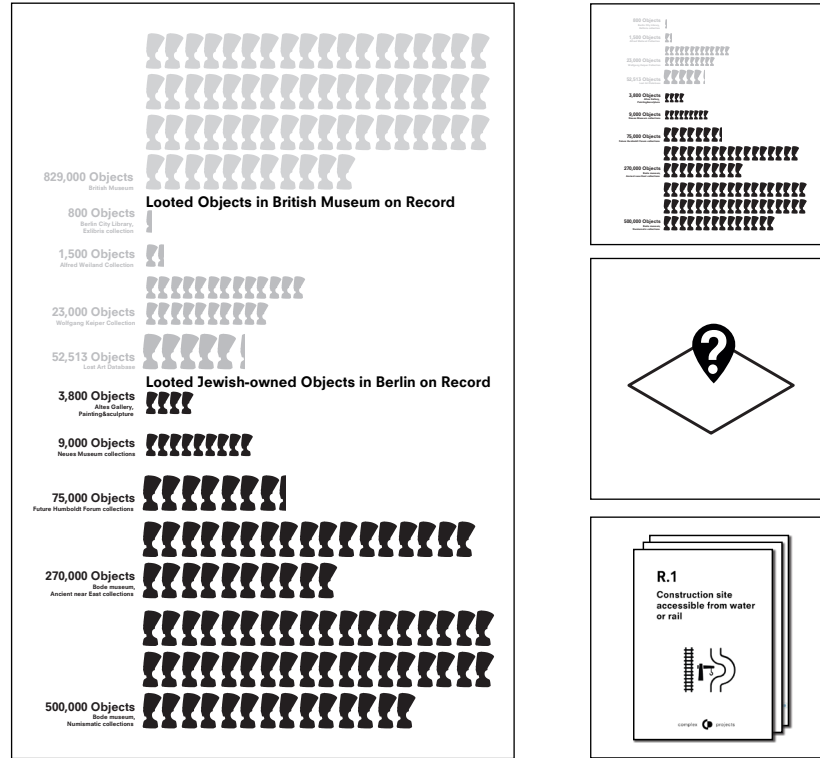Site
Program

03

figure 013
Diagram of collection flow

01 Objective of the brief

The objective of this project is to propose a new cultural space, a temporary display and storage of important collections, for sharing, educating, returning or exchanging its cultural assets from Berlin and Germany's museums with the citizens, tourists and stakeholders.

In addition, the museum will be transparent with regard to the entire museum process, as envisioned from the analytical sketch of museum's backstage during a restitution process (figure 13).

It aims to encourage proactive engagement with its exhibits. Collaborating with world-renowned collections and museums, the project seeks to establish a landmark building that embodies Berlin's self-reflective attitudes towards critical history and innovation, where changes and experimentation coexist.

10x ▮ = ▮ =10000

**National Museums in Berlin
5,300,000 objects**

829,000 Objects
British Museum

800 Objects
Berlin City Library,
Sziláris collection

1,500 Objects
Alfred Weiland Collection

23,000 Objects
Wolfgang Keiper Collection

52,513 Objects
Lost Art Database

3,800 Objects
Altes Gallery,
Painting&sculpture

9,000 Objects
Neues Museum collections

75,000 Objects
Future Humboldt Forum collections

270,000 Objects
Bode museum,
Ancient near East collections

500,000 Objects
Bode museum,
Numismatic collections

Looted Objects in British Museum on Record

Looted Jewish-owned Objects in Berlin on Record

R.1

Construction site
accessible from water
or rail

02 Client

As of today, the number of looted objects in Berlin has considerably increased. Museum Island has become a vast storage area for questionable objects (Figure 14).

Museums also strive to convince us of their inclusivity and engagement in restitution efforts. They hire diverse staff and host public programs. Yet, these efforts primarily benefit the institution's public perception in a space deeply influenced by colonial power. Objects are presented from a singular viewpoint, organized chronologically, with stories narrated by experts assumed to possess knowledge.

In these museum spaces, we are led to believe that museums are incorporating more perspectives on the looted objects. In our group's vision, we also recognize the energy crisis facing all public buildings in Berlin. Museums that house priceless objects will

need to collaborate with locations offering renewable energy and design strategies for a self-sufficient future.

In the design brief, the client—Berlin State Museums—is partnering with the World Heritage Convention. As the main client, museums in Berlin, especially those on Museum Island, are collaborating with international museums to manage their shared collections. The building will serve three groups: Staff, Visitors, and Objects.

left   figure 014
Looted objects in Berlin, compared with British Museum

right   figure 015
Berlin Museum's Dilemma
1. Large repository of questionable objects
2. Lacking dedicated space for engagement and inclusion
3. Sustainability goals for culture and climate

INITIATORS

UNESCO

Staatliche Museen zu Berlin
Preußischer Kulturbesitz

Berlin State Museums

CLIENTS

Museum Island Berlin

CLIENT PARTNERS

USERS

World-Renowned Museums

Museum User Group
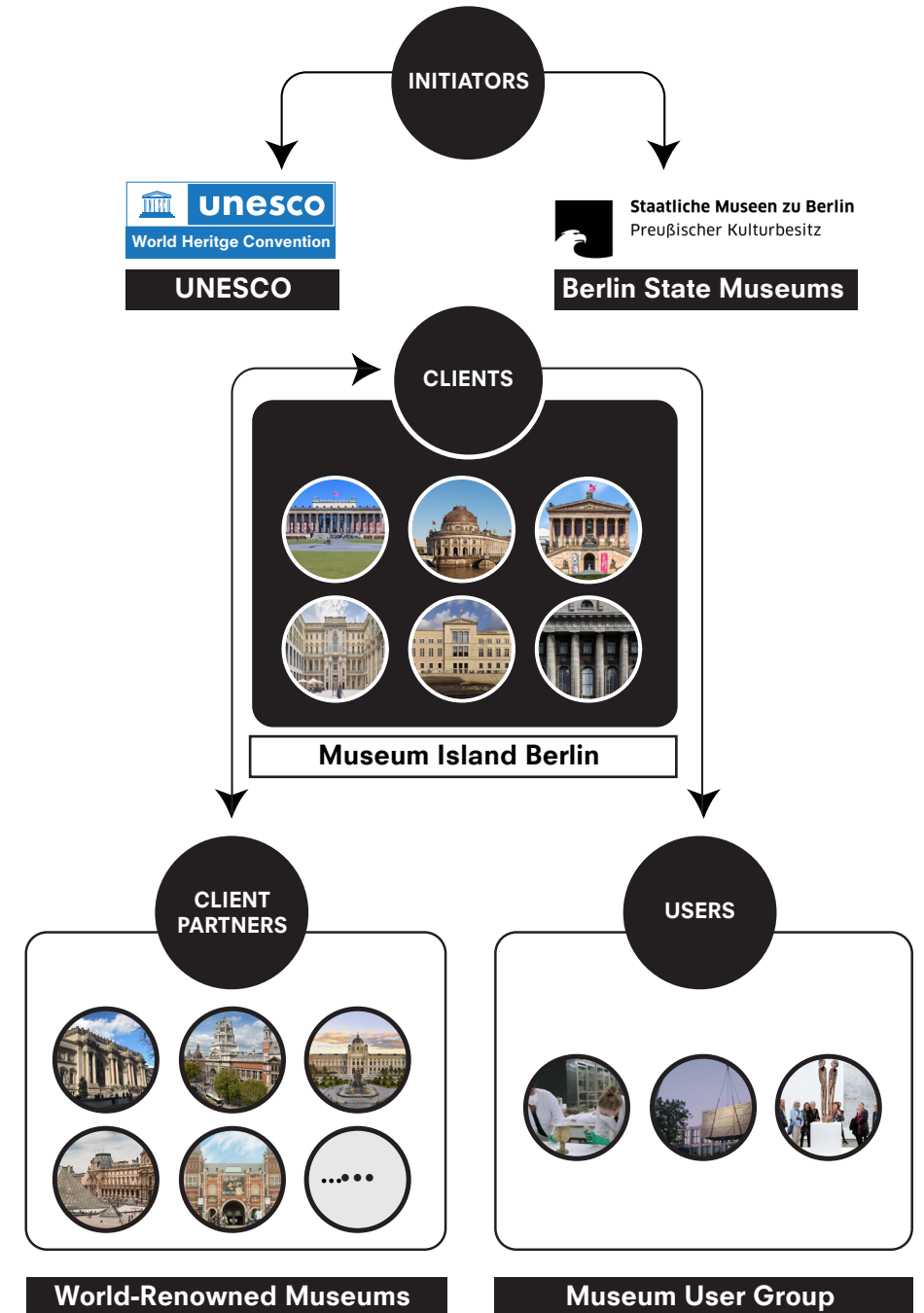
above   figure 016
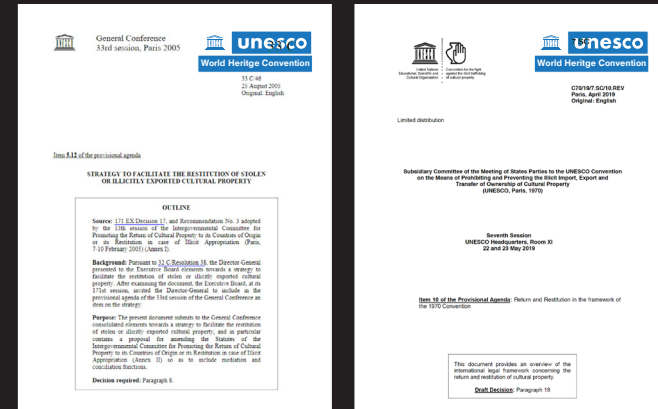Relation diagram between initiators, clients and users

International and German principles and guidelines for return and restitution

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 committe), 2005

4 Return and restitution in the framework of the 1970 Convention, 2019

Additionally, the importance of the return and restitution of cultural objects to promote just, peaceful and inclusive societies is reflected in target 16.4 of the Sustainable Development Goals, which aims at "Significantly reduc[ing] illicit financial and arms flows, strengthen the recovery and return of stolen assets and combat all forms of organized crime". In this regard, the Secretariat deploys its efforts to implement activities aimed at attaining this goal through capacity-building and technical meetings[5].

4 Guidelines for German Museums: Care of Collections from Colonial Context, DE

5 Guide to the work of the Restitution Committees, Germany

Guide to the work of the Restitution Committees

Five ways of resolving claims
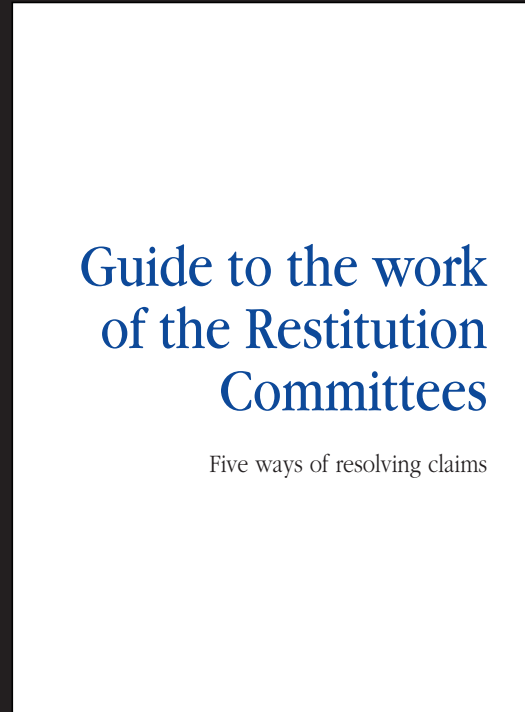
Provenance Reserach

Preservation

Exhibition and information

Return

Cultural exchange

left figure 017
International and German principles and guidelines for return and restitution

above figure 018
Initiator ambitions

2.1 Initiators

Since the 1970 UNESCO conventions, the organization has implemented legal documents and strategies for countries to follow. They emphasize that returning and restitution aim to create a peaceful, inclusive society, targeting Sustainable Development Goals (Figure 17). In addition to documents, UNESCO has funded projects such as virtual museums to raise awareness.

Museum associations in Germany have collaborated on principles provided by UNESCO and have published several working guidelines for themselves. From these documents, their shared objectives include responsibly handling collections and fostering conversations between countries to facilitate returns (Figure 18).

Individual museums working guidlines for return and restitution worldwide

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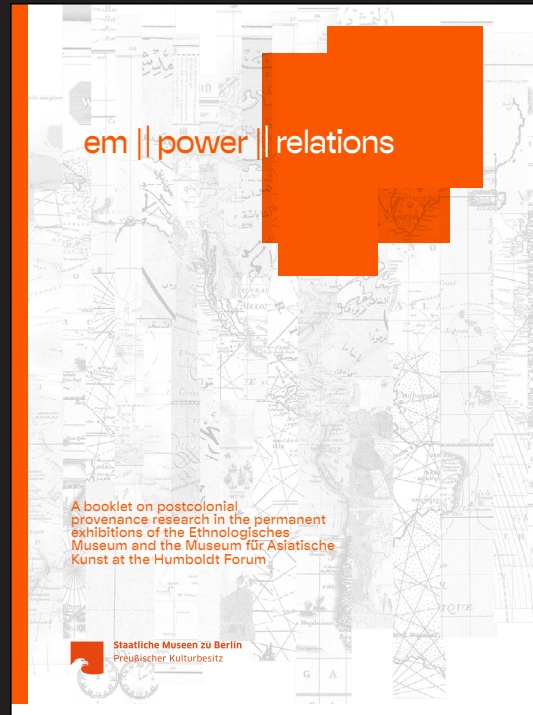
2 Repatriation, Sydney University Museums, AU

4 Restitution and Repatriation guildlines, UK

A Step-by-Step Guide through the Repatriation Process
NATIONAL MUSEUM OF THE AMERICAN INDIAN | 2014

Smithsonian
National Museum of the American Indian

REPATRIATION DEPAI

SYDNEY

Chau Chak Wing Museum

COLLECTIONS
GUIDELINES

Version: Feb 2022

Restitution and Repatriation:
A Practical Guide for Museums in England

ARTS COUNCIL ENGLAND
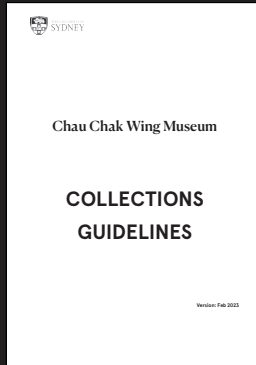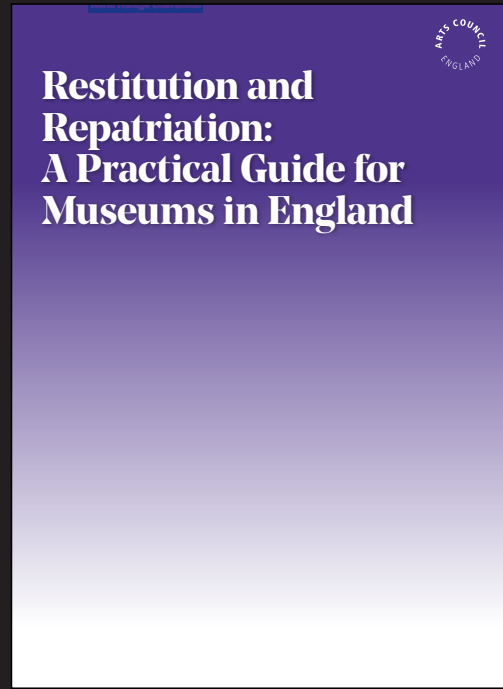
1 Confronting Colonial Pasts, Envisioning Creative Futures, Ethnological Museum, DE
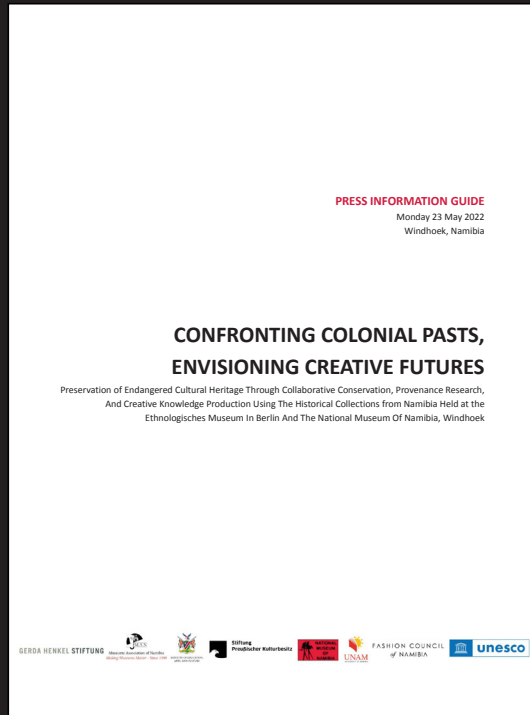
2 A booklet for postcolonial provenance research Committees, Ethnological Museum, DE

PRESS INFORMATION GUIDE
Monday 23 May 2022
Windhoek, Namibia

CONFRONTING COLONIAL PASTS,
ENVISIONING CREATIVE FUTURES

Preservation of Endangered Cultural Heritage Through Collaborative Conservation, Provenance Research,
And Creative Knowledge Production Using The Historical Collections from Namibia Held at the
Ethnologisches Museum In Berlin And The National Museum Of Namibia, Windhoek

GERDA HENKEL STIFTUNG   Stiftung Preußischer Kulturbesitz   FASHION COUNCIL of NAMIBIA   UNAM   unesco

em ‖ power ‖ relations

A booklet on postcolonial
provenance research in the permanent
exhibitions of the Ethnologisches
Museum and the Museum für Asiatische
Kunst at the Humboldt Forum

Staatliche Museen zu Berlin
Preußischer Kulturbesitz

International Collaboration

Collection Handling

Landmark for Berlin

2.2 Clients

As the main client, museums in Berlin, especially museum island, is partnering with international museums to handle their shared collections

These museums worldwide have been individually developing their own work procedures. And so does Museums in Germany.

In this project, Museums are aiming to collectively work on controversial objects together. Our client's objective, is to have a collaborative museum, show they are actively engaged with its collections, that requires a building that can effectively handles collections going in and out, a landmark that represent their political agendas for the audiences.

left   figure 019
Individual museums working guidelines
for return and restitution worldwide

above   figure 020
Client ambitions

above figure 021
User Journey
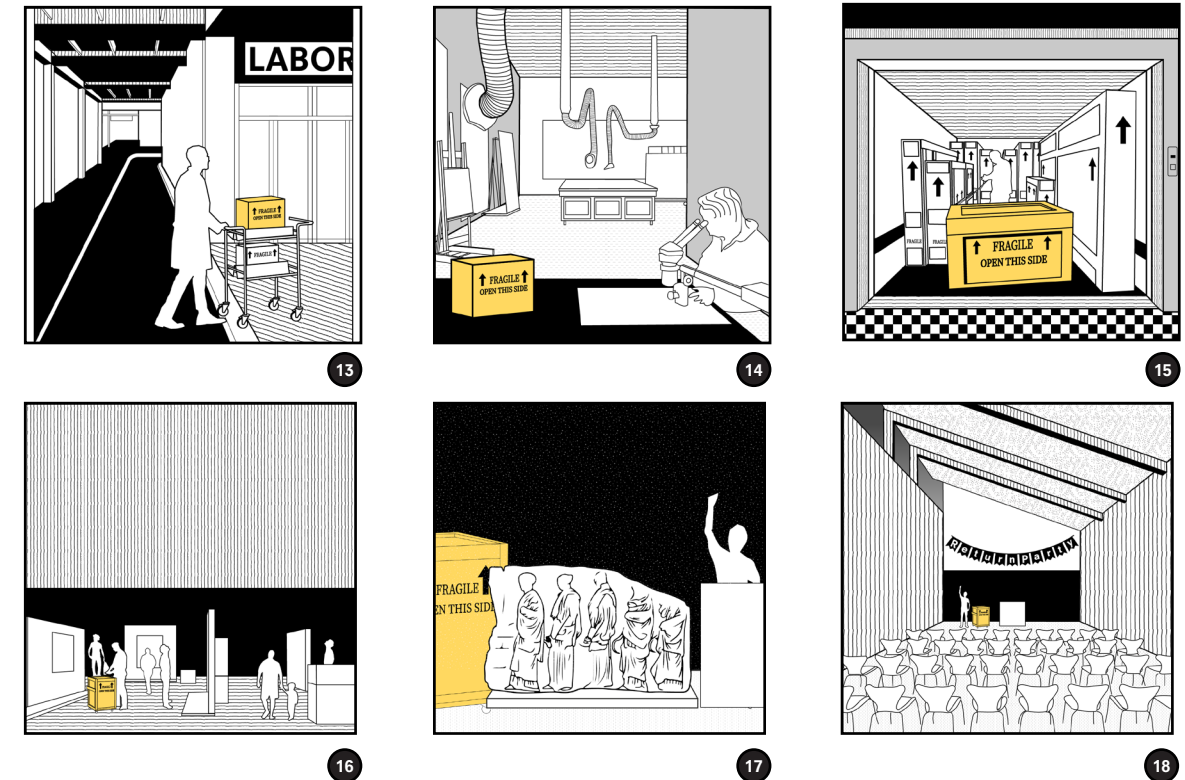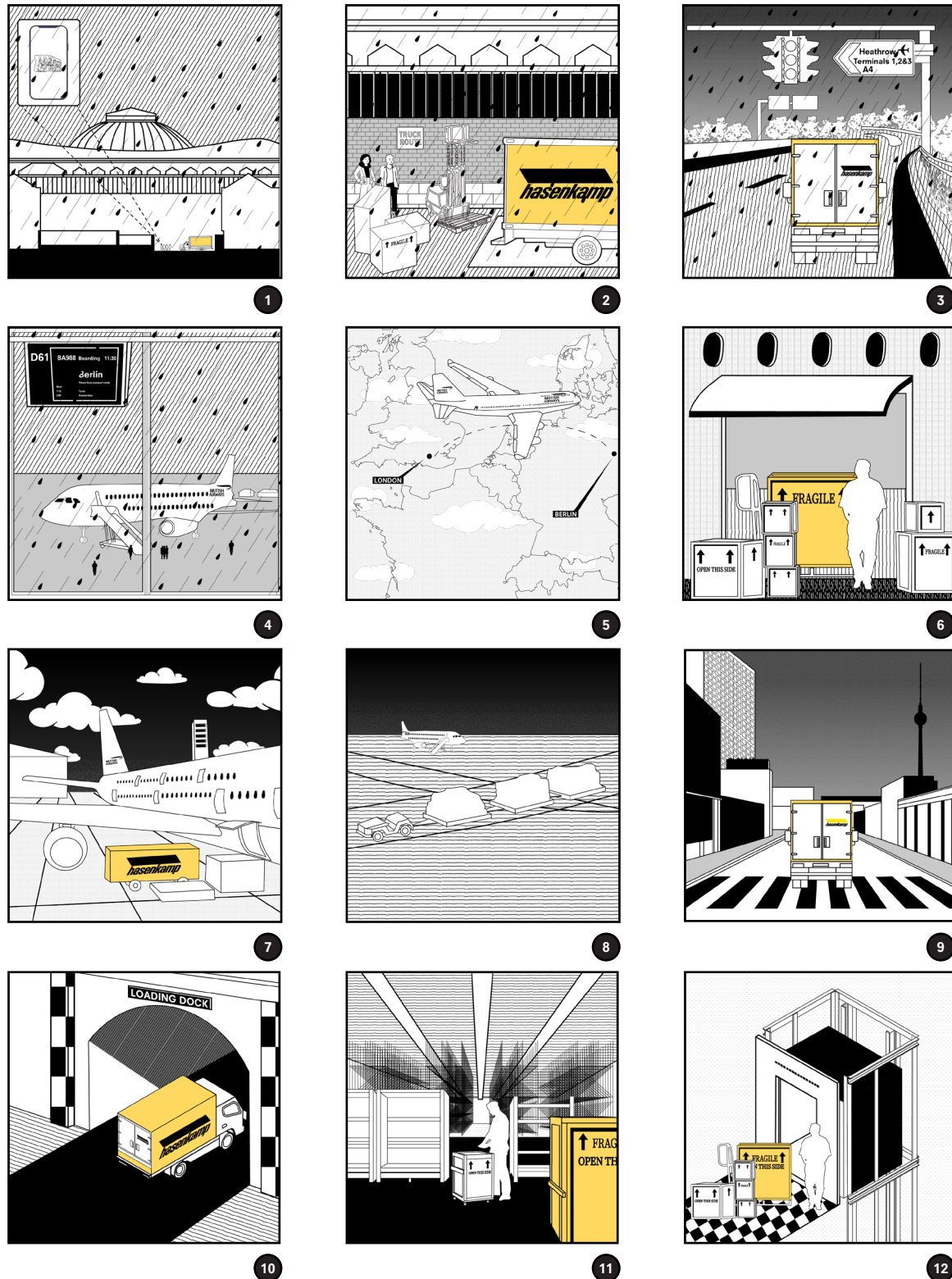
2.3 User Journey

A user journey is used to describe the desired functionality of the new museum. Here, a step-by-step description explains how a typical object might move from its previous holding place to the new building, and how it might move through the new building and use different kinds of space, as illustrated.

1. 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.

2. 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.

3. 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.

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

5. Flight on route to Berlin Airport.

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

7.

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

9.

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

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

12.

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

14.

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

16.

17. With a planned exhibition for 2 month after getting out of the lab, there will be a grand ceremony held for press release and celebration in the special return hall.

18.

L

M

S

03 Site

The project, located at Fischerinsel, is nestled within a residential area that lies discreetly to the south of Museum Island, Berlin. Fischerinsel stands out for its tranquil surroundings, offering a stark contrast to the towering skyscrapers that dominate the nearby landscape.

The clients representing Museum Island expressed a desire to identify a location that would serve as more than just a building site—it needed to embody Berlin's essence as a cultural and political hub. They envisioned a landmark structure that would not only symbolize the city's rich history and political significance but also facilitate large-scale logistical operations efficiently.

The site location have been decided though mapping analysis of the museum clusters, political centres and logistic centres in Berlin.

<u>left</u>   <u>figure 022</u>
Site location

The project area is adjacent to Gertraudenstrasse, one of the most important traffic routes in the historic centre of Berlin. The area is bordered by Museumsinsel and the ongoing creative quarter development of Markisches Museum and in close proximity to the Spree River. At the project site, different structures meet and encounter a void - an area with little attention paid. The project area forms a pit stop at the border of several waterfront urban structure. To the Northwest, there is the museum island, which has been developed through time. To the East is the Markisches Museum development that will become a creative quarter in the city centre.

The site is positioned between current and future museums, with existing logistic flow both road and waterway. Forming a new gateway to the museum island with a cultural landmark, which is key to the project brief.

Legend

- ⊠ Museumsinsel
- ⊞ Cultural Forum
- ⊠ Federal Ribbon
- ⊞ Ministergärten
- ⊠ Logistic Centre Potsdamer Platz
- ⊠ Logistic Centre Siemensstadt
- ▢ Water
- ▢ Districts
- — Federal highway through town
- — Federal highway

1. Märkisches Museum
2. Humboldt Forum
3. Altes Museum
4. James-Simon-Galerie
5. Neues Museum
6. Alte Nationalgalerie
7. Pergamonmuseum
8. Bode-Museum
9. Archäologisches Zentrum
10. Neue Nationalgalerie
11. Gemäldegalerie Kulturforum
12. Decorative Art Museum
13. Museum of Musical Instruments
14. Topography of Terror
15. Asisi Panorama
16. The Feuerle Collection
17. German Museum of Technology
18. Science Centre Spectrum

1. BSH Hausgeräte Service Wohlrabedamm 15
2. BLG LOGISTICS GROUP Wohlrabedamm 28
3. Siemens AG Nonnendammallee 101
4. Siemens AG Rohrdamm 85
5. Verbände, Netzwerke und Initiativen Leipziger Str. 8
6. Deutsche Bahn Potsdamer Platz 2

1. German Chancellery
2. Paul Loebe Building
3. Reichstag Building
4. Marie-Elisabeth-Lüders-Haus
5. Office buildings German Bundestag
6. Helene-Weber-Haus
7. Federal Ministry of Economy and Climate Action
8. Federal Ministry of Transport and digital Infrastructure
9. British Embassy
7. Verbände, Netzwerke und Initiativen Potsdamer Str. 7
8. Toll Collect GmbH Linkstr. 4

10. German Bundestag - Matthias Erzberger House
11. Federal Ministry of Health
12. USA Embassy
13. Ministergärten
14. Federal Ministry for the Environment, Nature Conservation, Nuclear Safety and Consumer Protection
15. Federal Ministry of Finance
16. Federal Ministry for Economic Cooperation and Development

3.1 Site Research

In the search for the ideal location, various areas surrounding Museum Island and the Cultural Forum were explored, considering their proximity to key cultural institutions and historical landmarks.
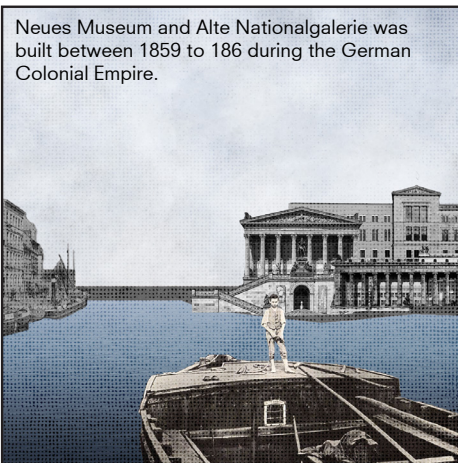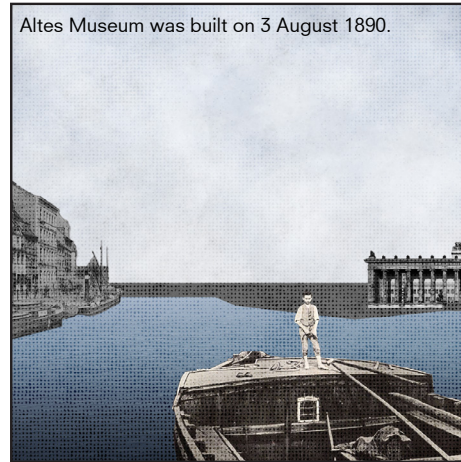
Additionally, political centers such as the Federal Ribbon and Minister Garden were examined, recognizing their potential to amplify the museum's presence within Berlin's political landscape. Furthermore, logistic hubs endorsed by Berlin authorities were evaluated, understanding their role in supporting the operational needs of the proposed museum.

Ultimately, Museum Island emerged as the preferred choice for the site due to several compelling factors. Beyond its renowned museums and extensive collections, Museum Island holds profound historical and political significance. Situated on the Spree Island, it represents the very beginnings of Berlin, making it an ideal location to showcase the city's cultural heritage and political legacy.

above   figure 023
Site location research

"At the beginning of the Spree island - where the twin cities Berlin - Cölln was created. "Berlin was built from a barge." The barges unloaded here. "

Altes Museum was built on 3 August 1890.

Neues Museum and Alte Nationalgalerie was built between 1859 to 186 during the German Colonial Empire.

The Spree has been an important East-West trade connection for thousands of years.

The city was split up, urban development took over the old city centre.

Over time, Berlin grew and evolved into the dynamic metropolis it is today, but its origins remain rooted in its early history on the banks of the Spree.

3.2 Site History - the Harbour

The site sits on the tip of museum island, where roots of Berlin can be tracked back to when the city was found. The Spree island, located in what is now central Berlin, is where the roots of the city can be traced back to. Berlin and Cölln eventually merged to form what we now know as Berlin

Berlin was built from a barge, the urban development began in a modest manner. The earliest settlements and structures of Berlin may have originated from materials transported on barges along the Spree River. The harbour along the Spree River played a vital role in shaping Berlin's cultural landscape, contributing to its richness in museums and art. As Berlin expanded over time, it transformed into the vibrant metropolis it is today, while still retaining its historical roots along the banks of the Spree River.
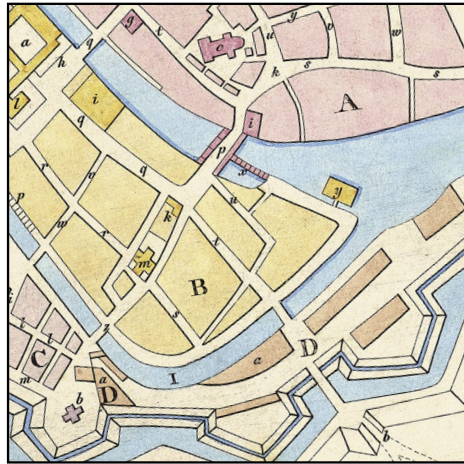
1688

1910

1956

1966

1960

1977
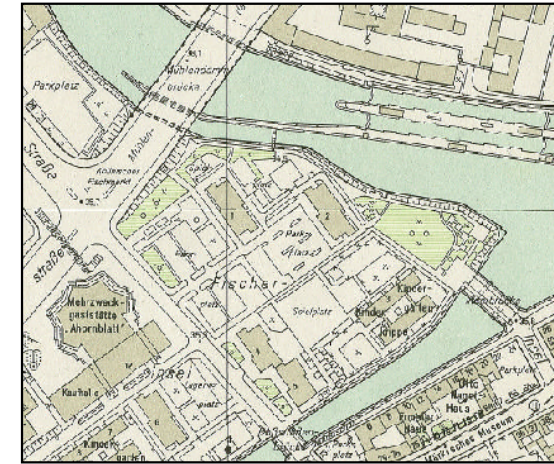
1993
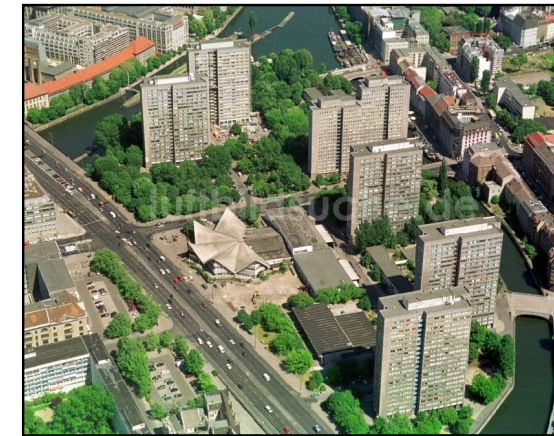
right figure 025
Historical Maps of the Site

left figure 026
Historical Map and Ariel image of the site

3.2 Site History - Planning

Historically, this section of the Spree Island served as the market district within the historic area of Alt-Kölln.

The project surrounding area have gone through changes including major road access relocation, street block transformations and new built-up areas.

From 1954 onwards, a residential area was planned on the eight hectare area south of Gertraudenstrasse and the name Fischerinsel was introduced. After the historical development was completely demolished in the 1960s, this part of Alt-Kölln has been dominated by high-rise residential buildings since the 1970s.

During GDR period in 1972, five high-rise apartment buildings in a ring were developed around city centre. With little consideration for the historic city layout, the harbour became hidden. The former name 'Fischerkietz' dates back to the first half of the 20th century, there was no historical Kietz on this part of the island.

3.3 Site Conditions - Public Transport Proximity
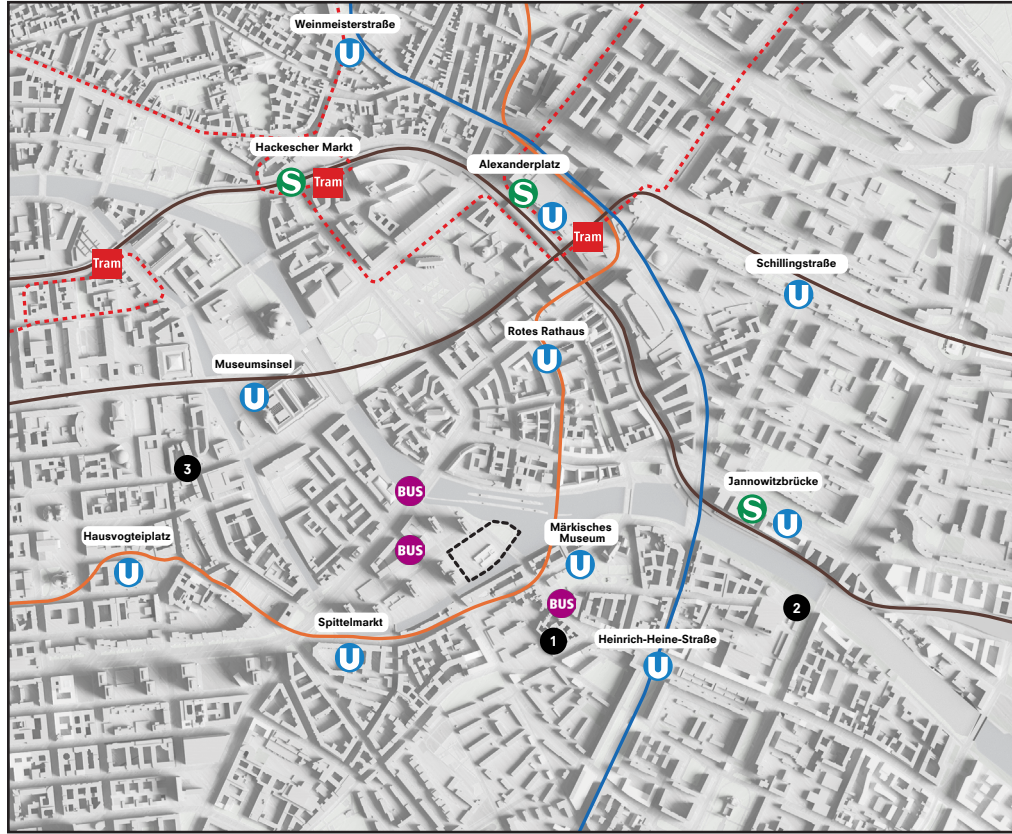
The project area has excellent access by all modes of transportation.

1 The U2 subway station can be reached in 2 minutes via the site, there is a bridge connected to the Markisches Museum station.

2 The Jannowitzbrucke station can be reached within walking distance.

- S3
- S5
- S7
- S9

3 The U5 line stops at Museumsinsel which is within 15 minutes walk. It is also connected with several museums that attracts most of the visitors flow.

Legend

- Ⓢ S banh
- Ⓤ U banh
- Tram Tram
- — U ban line 2
- — U ban line 8
- — U ban line 5/S9
- --- Tramlines
- ▨ Buildings within walking distance
- ▨ Walking radius
- ▨ Open Green space
- ⬌ Suggested green corridor

3.3 Site Conditions - Walk Proximity

The project area is located in the heart of Berlin, in the Mitte district and at the edge of Museumsinsel.

1 The area is bordered by Museumsinsel and the ongoing creative quarter development of Markisches Museum and in close proximity to the Spree River.

2 Within 5 mins walking radius, the site area is covered with residential and open space, which becomes a visible border between the two museum clusters that are 10 to 20 minutes away.

3 At the project site, different structures meet and encounter a void - an area with little attention paid.
- The project area forms a pit stop at the border of several waterfront urban structure.
- To the Northwest, there is the museum island, which has been developed through time.
- To the East is the Markisches Museum development that will become a creative quarter in the city centre.
- To the southeast, in the area south and north parallel to the Spree River, a large number of private projects were realized as part of the Media-Spree urban development project.

Legend

- Ⓢ S banh
- Ⓤ U banh
- Tram Tram
- — U ban line 2
- — U ban line 8
- — U ban line 5/S9
- --- Tramlines
- ▨ Buildings within walking distance
- ▨ Walking radius
- ▨ Open Green space
- ⬌ Suggested green corridor

left   figure 027
Public Transport Proximity

right   figure 028
Walk Proximity

3.3 Site Conditions - Open Green Space

The project area is covered with large open space and greenery.

1 The site is located on Museum Island which has a already defined urban planning strategy for open space.

- In the future, expansive courtyards and new walkways will enable visitors to experience the essence of Museum Island at any time of the day or night.
- Once the open space concept is realized, all areas surrounding the museum buildings will be seamlessly interconnected.

2 The site is located at the transition of different quarters with quite different urban planning scheme.

- The location possesses the potential to utilize public open space to unify various museum clusters, creating a cohesive and appealing coexistence. This vision positions it as a highly attractive destination with diverse qualities catering to a wide range of user groups.

Legend

- Ⓢ S banh
- Ⓤ U banh
- Tram Tram
- — U ban line 2
- — U ban line 8
- — U ban line 5/S9
- - - - Tramlines
- ▦ Buildings within walking distance
- ▦ Walking radius
- ▦ Open Green space
- ◀▶ Suggested green corridor

3.3 Site Conditions - Surrounding Building Age

The project surrounding area includes buildings with a variety of building ages.

1 The site is located on the northeast edge of Museum Island which is at the interface between public buildings and large-scale residential areas.

- The immediate surroundings includes three concrete towers from 1961 to 1970, which are currently used as residential and small commercial.

Legend

- ▦ til 1910
- ▦ 1911-1920
- ▦ 1941-1950
- ▦ 1961-1970
- ▦ 1981-1990
- ▦ 1991-2000
- ▦ 2001-2010
- ▦ 2011-2015
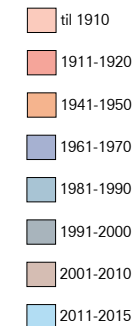
left   figure 029
Open Green Space

right   figure 030
Surrounding Building Age

3.3 Site Conditions - Car and Bike Accessibility

1 Logistic

- Designated loading zone are available along Fischerinsel for public access.

2 Public transportation

- Bus and U banh stations are readily available.

3 Cycling and pedestrian access

- The bike lane connection along Wallstraße is part of the bicycle priority network, while Fischerinsel is assigned to the supplementary network.
- Bikes share with pedestrian access along waterfront.

4 Parking

- Existing street parking are limited while existing parking lot serves for the residential area nearby.

Legend
- Bike path available
- Primary traffic flow
- Shared mobility flow
- Bus flow
- Secondary traffic flow
- **P** Parking available
- **P** Parking extension

3.3 Site Conditions - Surrounding Buildings
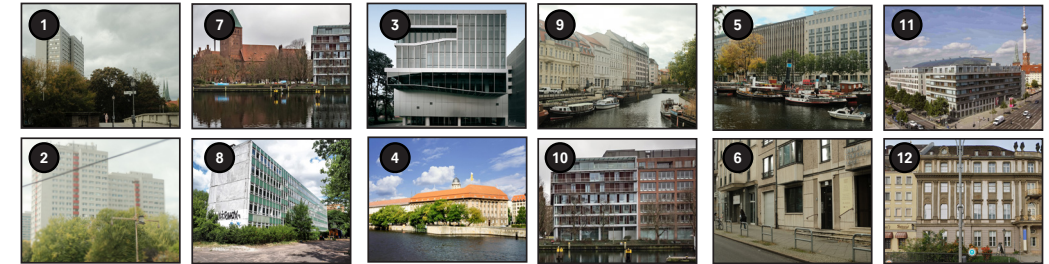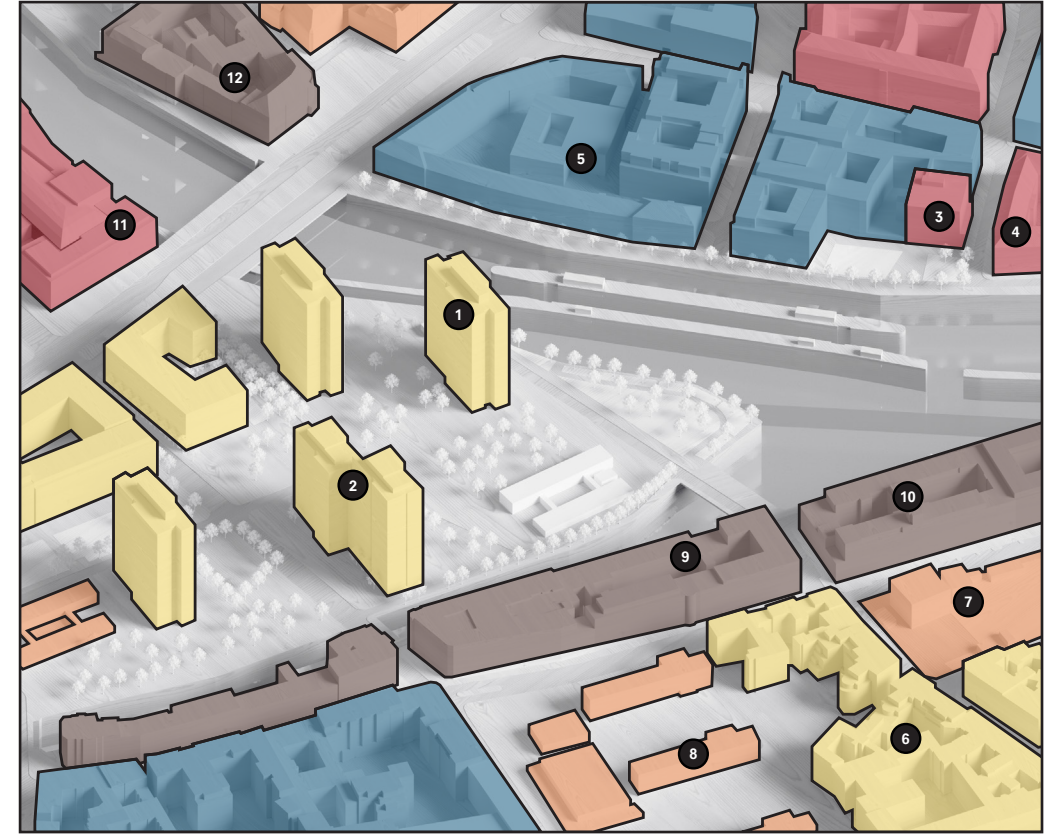
1 Fischerinsel 2, Berln
2 Fischerinsel 5, Berln
3 Dutch embassy Berlin
4 Senate Department of Finance,
5 Mixed-use block
6 Resi block
7 Märkisches Museum
8 Theaterhaus Berlin
9 Mixed use with small businesses
10 Mixed use with small businesses 2
11 Administration and office building
12 Mixed use with small businesses 3

Legend
- Residential
- Public amenity
- Administration
- Mixed use with small businesses
- Mixed use with large commercial and offices

left   figure 031
Car and Bike Accessibility

right   figure 032
Surrounding Buildings

3.4 Site Conditions & Responses - Views to the Site
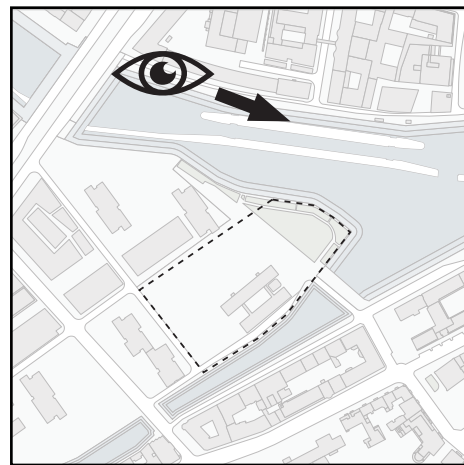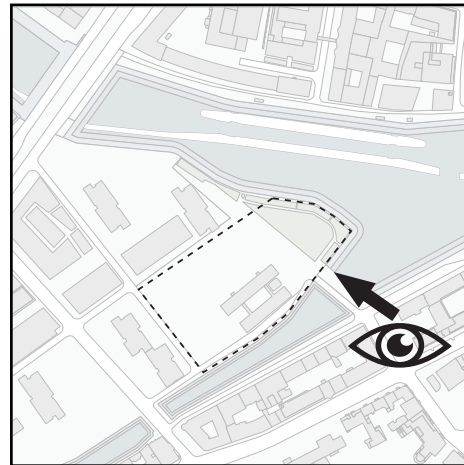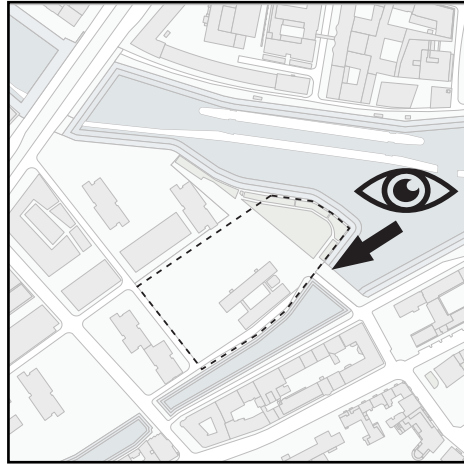
3.4 Site Conditions & Responses - Connectivity
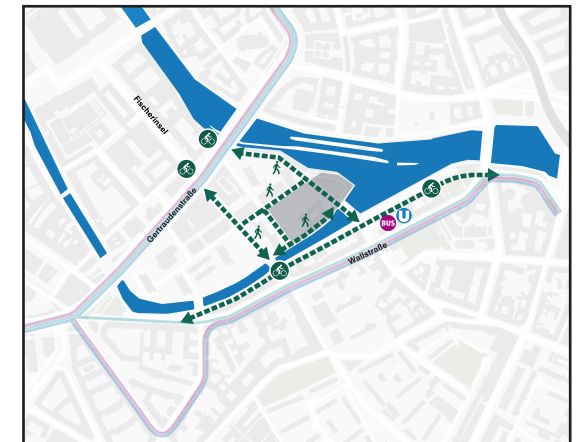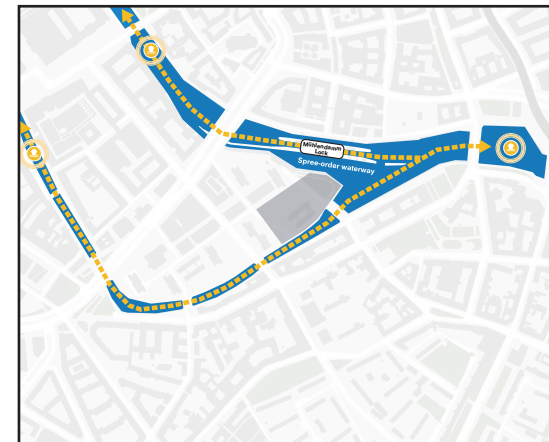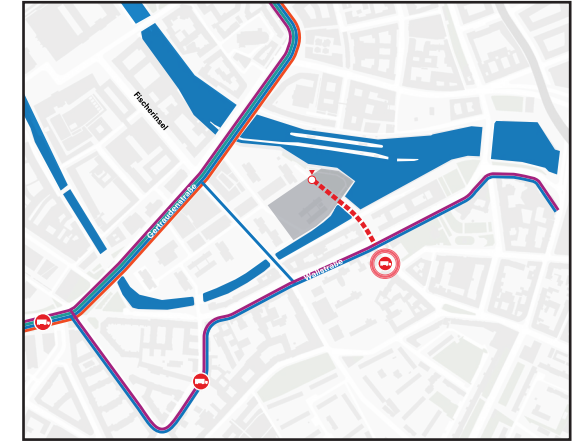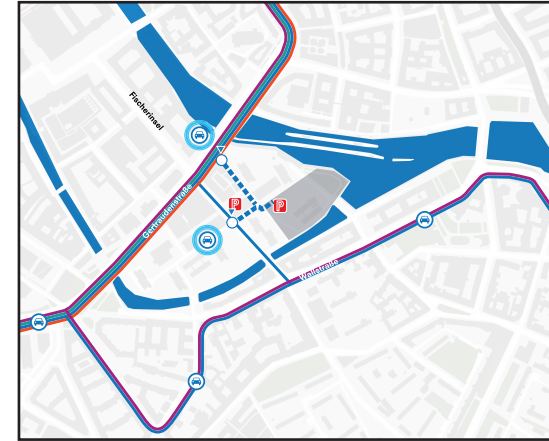
1 The diagram on the above right is the suggested mobility strategies for new parking extension.

- Minimizing ground floor parking impact which is responding with multi-floor parking extension.
- Provision of parking spaces according to new changes in traffic behaviour that will adapted by new underground parking

2 The diagram on the above left is the suggested logistic strategies for artwork and other deliveries.

- Minimize possible traffic congestion by locating main truck access to point A, which is separated with residential access.
- The traffic network consist a main circulation for artwork delivery which is used as a public display of artwork transportation, a secondary circulation for other deliveries such as supplies which does not require public access.

3 The diagram on left below indicates waterway access for future logistics

4 The diagram on the right below is the suggested mobility strategies for cycling and pedestrian access.

- Defined shared space for soft mobility in site area and two surrounding museum cluster
- Separating traffic flows between pedestrian, cyclists and logistics to minimise conflict.

Legend

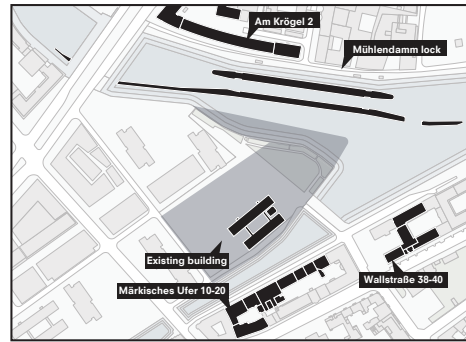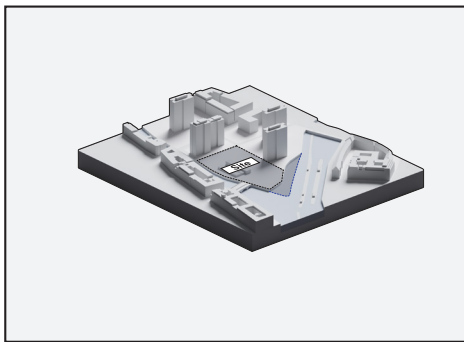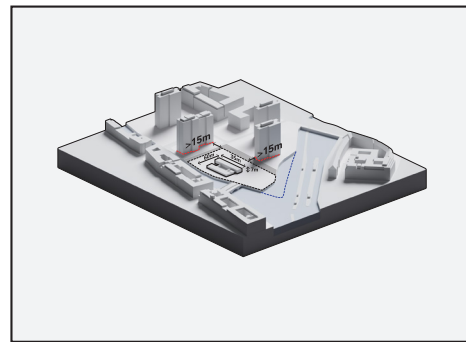|	
Bike path available	⬤ Residential access
Primary traffic flow	⬤ Loading zones
Shared mobility flow	⬛ Truck flow
Bus flow	⬤ Loading zones
Secondary traffic flow	⬛ Ship flow
🅿 Parking available	⬛ Pedestrian flow
🅿 Parking extension	

3.4 Existing Site Conditions and Constraints
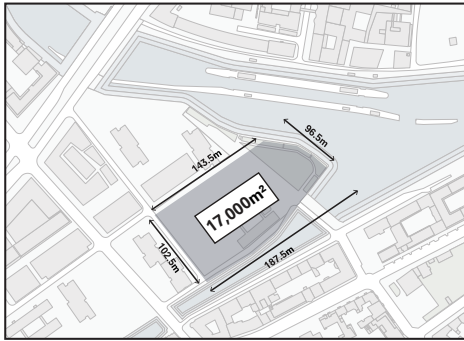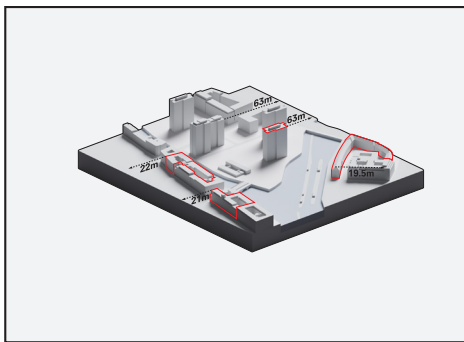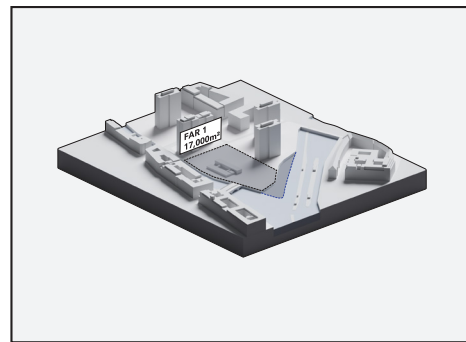

1
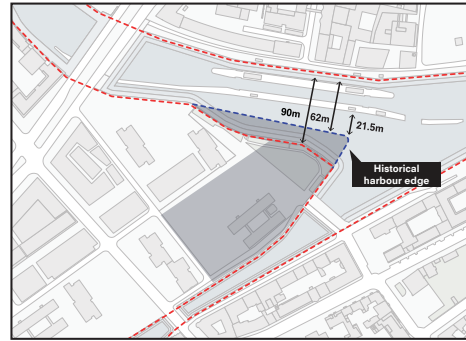
2
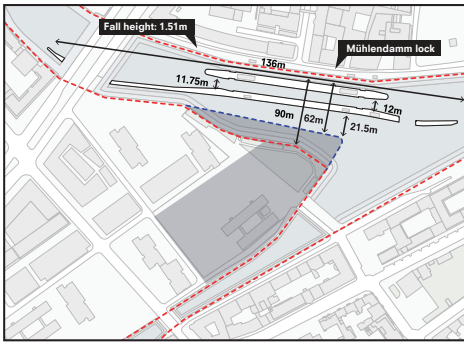
3

4

5

6
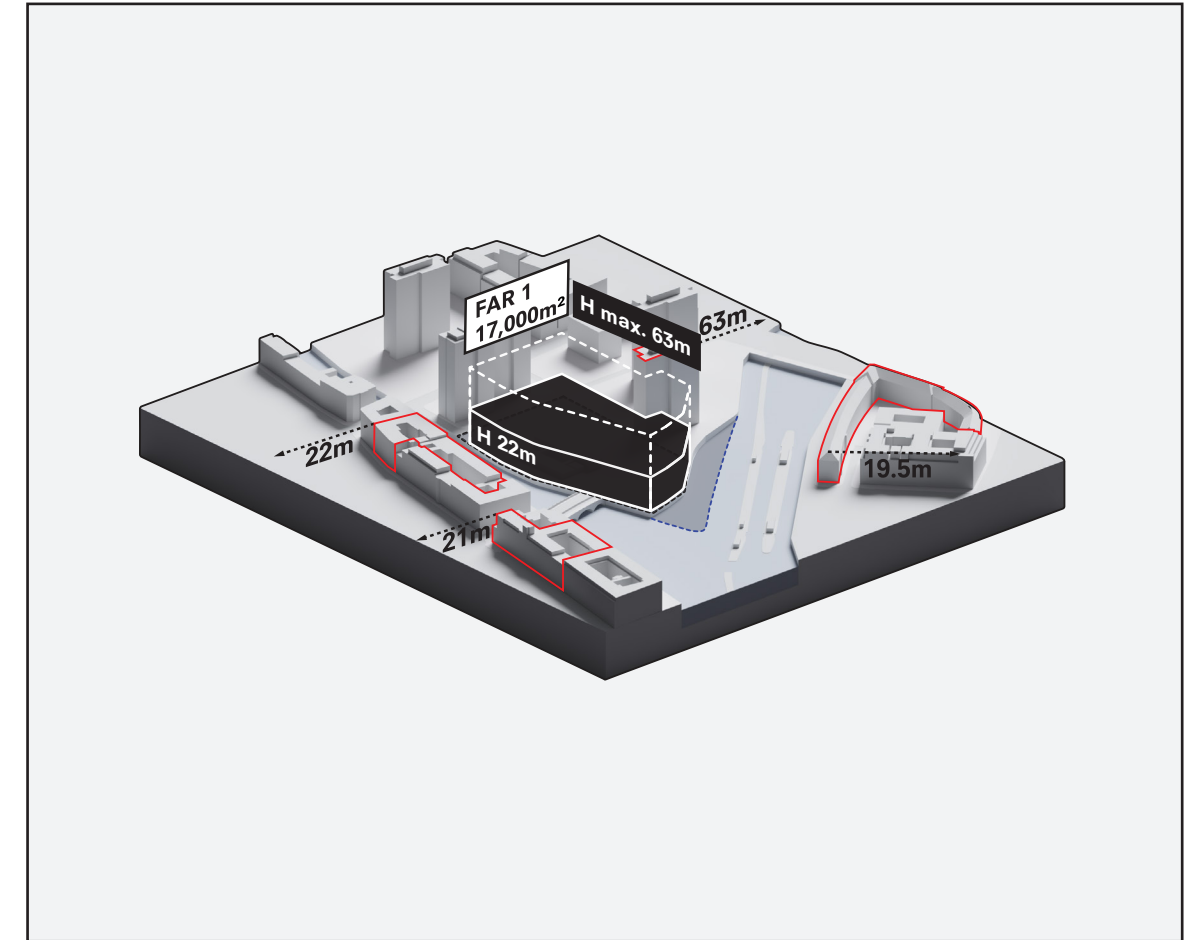

7

8

3.5 Buildable Area

9

1   The plot line is limited to 17,000 sqm.

2   The site is directed to integrate its historical harbour edge as the boundary, offering potential for a building footprint along the riverbank.

3   Moreover, the proximity of a nearby lock adds another dimension that could impact design decisions.

4   It is also imperative to consider the surrounding monuments as integral elements shaping the site's contextual landscape and historical significance.

5   The proposed site location is determined from the area of existing plot line and historical working harbour infrastructure which have been ignored at the head of southern spree island.

6   Building regulation requires an offset distance of minimum 15 meters to the adjacent residential towers.

7   Maximum heights are conditioned by surrounding residential towers and monuments.

8   Lastly, the Zoning plan ask for an FAR ratio of 1.

9   The outer perimeter edge is defined as a distance from roadside and waterside boundaries which contains the required programs as compactly as possible. The site attempts to match the length of the historical harbour.

The significant monuments informed the height of proposed building envelope but the existing residential tower also doesn't limit its height.

| OPEN ART HANDLING CENTRE | RETURN & RESTITUTION RESEARCH CENTRE | RETURN CEREMONY HALL | TEMPORARY EXHIBITIONS OF LOOTED OBJETCS |

04 Program

Throughout history, museums have made various provisions to meet the specific needs of their users, driven by technological advancements and social developments. These needs can be categorized into four main aspects: exhibition, storage, preservation facilities, and community space.

The functional programs of the brief buildings ensures that these four activities can occur seamlessly. Additionally, the buildings prioritize spaces crucial for the return and restitution process.

Contemporary museums have become more tailored to specific needs. For instance, depots allocate much more space for storage, with a focus on the technical aspects of storage space becoming central to museum depots. Through studies of contemporary museum precedents, four different categories of museums have been further explored.

Contemporary museums often cater to small collections with a constant rotation of exhibits. They typically feature temporary exhibition rooms, embodying the characteristics of a kunsthalle, a typology dedicated to providing art for all. Museums focusing on research respond to the needs of research staff, with the divisions of functionalities being self-explanatory in their space planning. Generous lighting is always

provided. Similarly, museums with open storage are specific about the systems and climate needs for storing objects, with clear distinctions between storage and display spaces. Contemporary museums allocate more space to public programs rather than art. This emphasis on public programs fosters engagement between institutions and the community.

Looking at the examples, there's always clear divisions of the four functions, depending on its main design purpose and museum operational choices including collections, public programs, staff numbers.
In the design brief, a total of 17,000 square meters is divided into four functionalities. The new building is commissioned to showcase a total journey of objects, therefore, the back-of-house is required to be integrated into space divisions where staff closely operate.
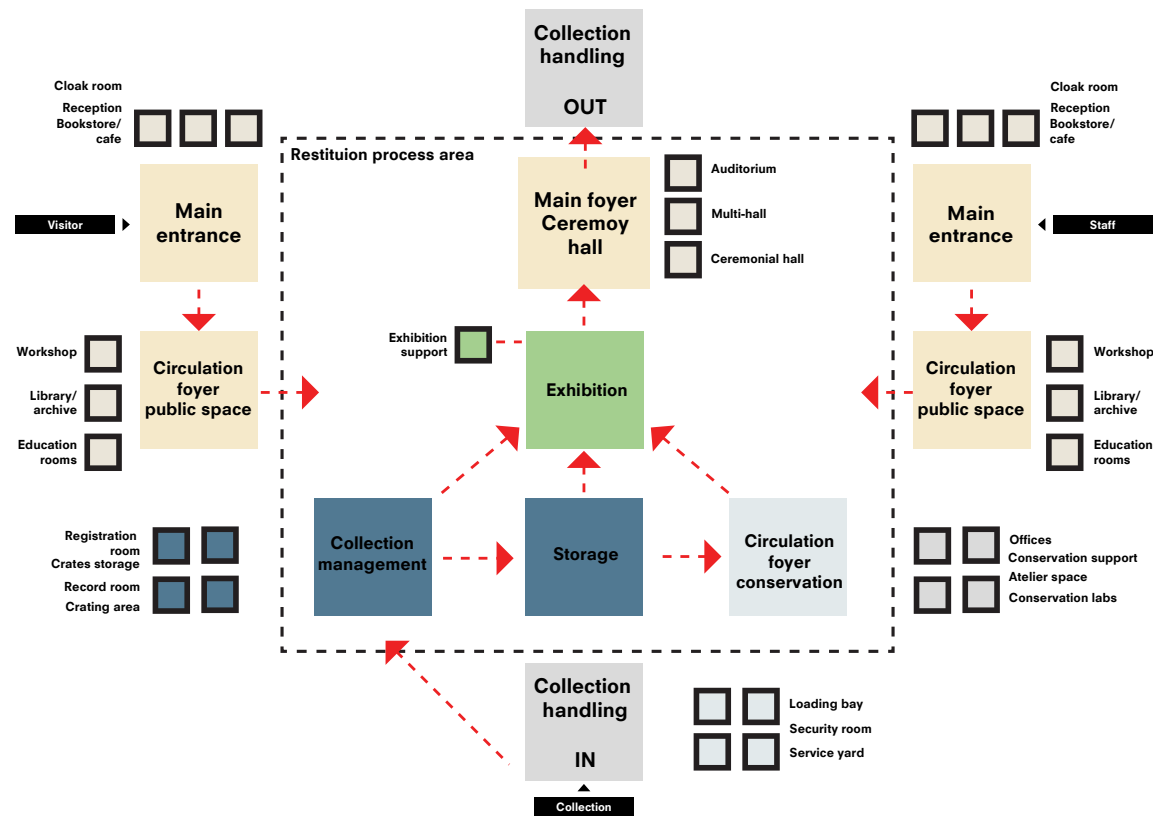
Given the continuous flow of collections in and out, storage and exhibition halls cater to temporary stays. The project brief emphasizes the art handling process, highlighting the start and end of an object's journey in the museum. The brief specifically ask to treat the art handling as a focal point. It is required to position the handling area as a main entrance to attract new visitors, providing a platform for them to explore any chosen process they wish to visit.

GFA: 17,000 m²

50 % Public

50 % Semi-public

Public Space 4,250 m²	Entry/Exhibition hall 918 m²
	Amenities 480m²
	Ceremonial Hall 442m²
	Event halls 1074m²
	Education room 442m²
	Temporary exhibitions 2550 m²
Exhibitions 4,250 m²	Exhibition hall 850 m²
	Special exhibition 646 m²
	Exhibition support 204 m²
	Conservation labs 1292 m²
Conservation labs 2,550 m²	Atelier studios 459 m²
	Lab support 629 m²
	Office 459 m²
	Art storage 867 m²
Storage 1,700 m²	Crates storage 170 m²
	Crating area 170 m²
	Registration room 136 m²
	Cataloguing room 136 m²
	MEP 1190 m²
	Circulation 2244 m²
Service 5,835 m²	Loading bay 204 m²
	Loading deck 102 m²
	Others 510 m²

left   figure 033
Program Ambition

right   figure 034
Program Bar

4.2 Program Relation Diagram

4.2 Program Organisation Scheme

left   figure 035
Program Relation Diagram

right   figure 036
Program Relation Scheme

The relation diagram illustrates the logistical flow of objects within the museum, delineating designated areas for collection management, storage, labs, exhibitions, and public spaces like the return ceremony hall. These functional spaces, arranged in a sequence, serve the restitution and return process, which is central to the design program's ambition.

With a simple envelope, the programs are tested in four organisational principles. Option 1 is derived from the concept of maintaining vertical connectivity among functional areas while still preserving diversity on each floor, offering visitors the opportunity to explore various areas on the same level.

Option 2 follows an organizational principle that provides a sequential visiting experience. Beginning with art handling on the entrance floor, visitors progress through the entire restitution and return process by following circulation from bottom to top.

Option 3 separates programs on the same floor while maintaining vertical connections between the same functional areas every two floors.

Option 4 involves mixing functional areas on each floor, intended to encourage visitors to engage with each program as extensively as possible.

① Program Organisation option 1
Vertically connected / Mixed programs per floor

② Program Organisation option 2
Horizontally connected / Single program per floor

③ Program Organisation option 3
Vertically connected / 2 main programs per floor

④ Program Organisation option 3
**Vertically and horizontally mixed / Mixed programs**

4.4 Key Spaces - Art Handling

5 ton truck

S.3
Loading area
204 m²

S.4
Loading deck
102 m²

loading
buffer area

A.1
Crating/Inspection area
170 m²

S.5
Art Lift foyer
57 m²

Loading bay door

S.3
Loading area
204 m²

S.4
Loading deck
102 m²

A.1
Crating/Inspection area
170 m²

S.5
Art Lift foyer
57 m²
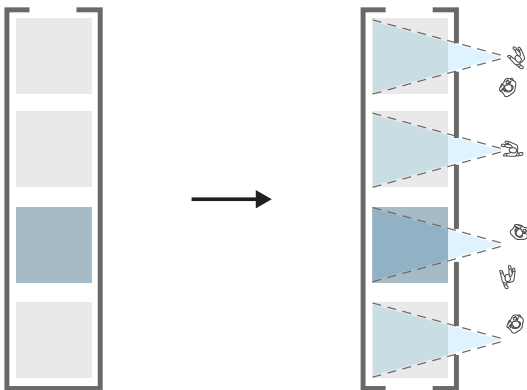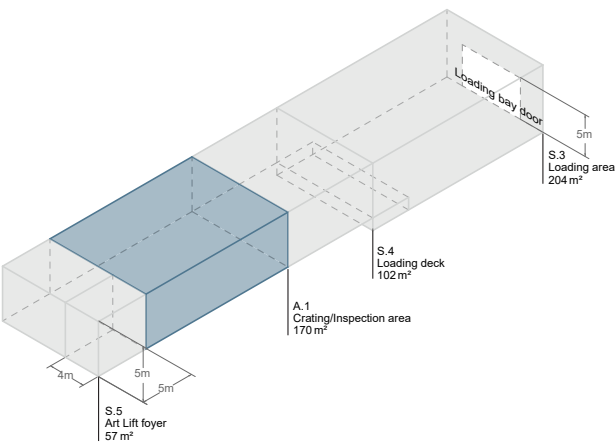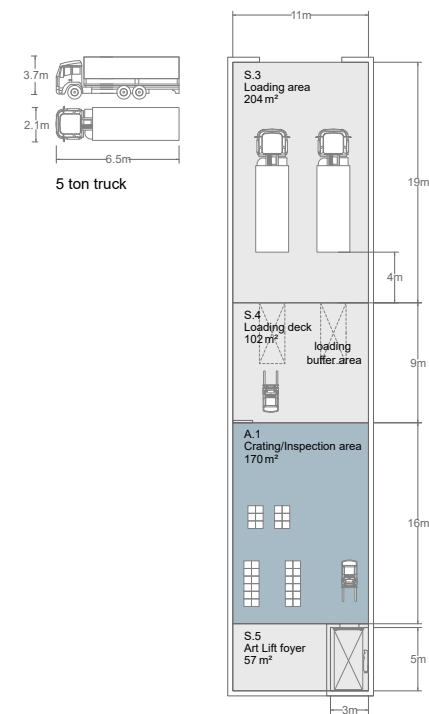
1 Back of House

Staff work in open space, some areas will have front windows or fully operable walls to showcase procedures, allowing visitors to observe, also accommodating oversize pieces

4.4 Key Spaces - Art Storage
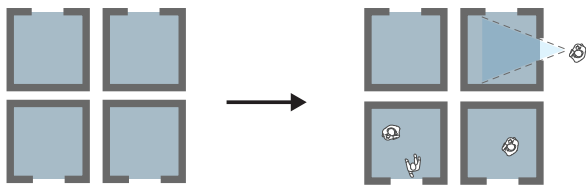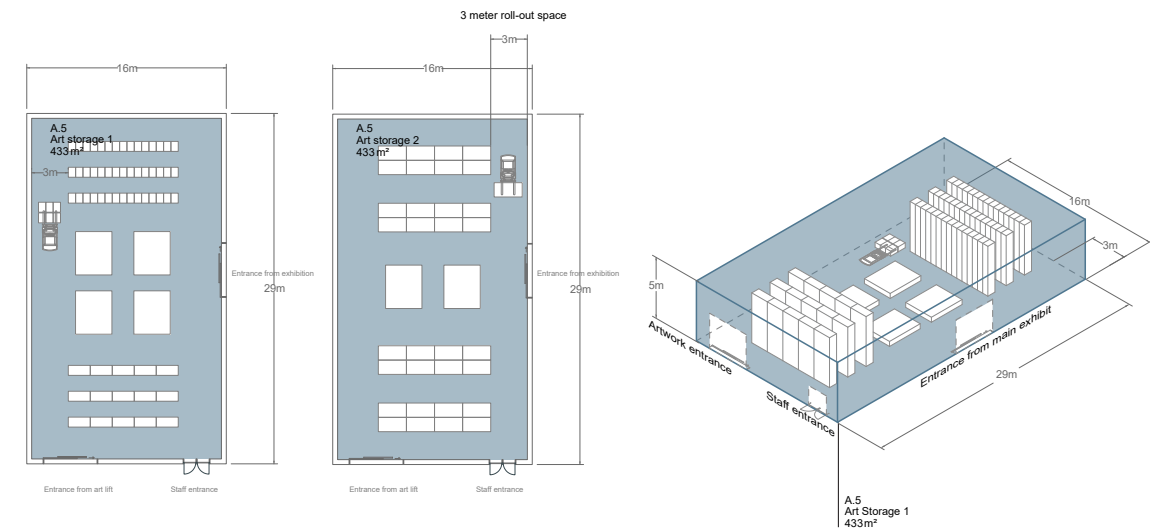
2 Art Storage

Different configurations of storage space, allowing more public engagement for visitors, including open and visible storage types

Grouping collections by material and storage mode

Material	Storage Mode	Display Mode
Inorganic		
1 Ceramics	Shelf / drawer	Walk-in/Walk-through
2 Minerals, Stone	Shelf	Walk-in/Walk-through
3 Natural materials	Shelf	Walk-in/Walk-through
4 Glass, Jade	Shelf / drawer	Walk-in/Walk-through
5 Metal	Separated room, Shelf	Walk-in/Walk-through
Organic		
5 Animal materials	Shelf /drawer	Peek-in/Walk-in
6 Bone, Ivory, Shell	Shelf /drawer	Peek-in/Walk-in
7 Wood	Shelf	Peek-in/Walk-in
8 Painting, Calligraphy	Folding screen, display rack, drawer	Peek-in/Walk-in
9 Feather, Wool, Fur	Shelf /drawer	Peek-in/Walk-in
Special storage environment		
10 Oil paintings, Watercolour	Folding screen, display rack, drawer	Peek-in/Walk-in
11 Textiles, Clothing	Display rack, hanger, drawer, roll	Peek-in/Walk-in
12 Paper, Photography	Separated room, shelf, tray	Peek-in/Walk-in
13 Synthetics	Shelf /drawer	Peek-in/Walk-in

Other guidelines

1. Storage method A: Categorize the artwork depending on its most vulnerable part of material
2. Storage method B: Categories the artwork by separating them into different materials
3. Climate control: Each Storage requires specific control system for temperature and humidity
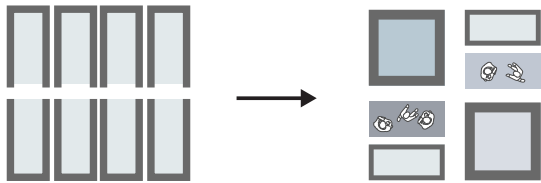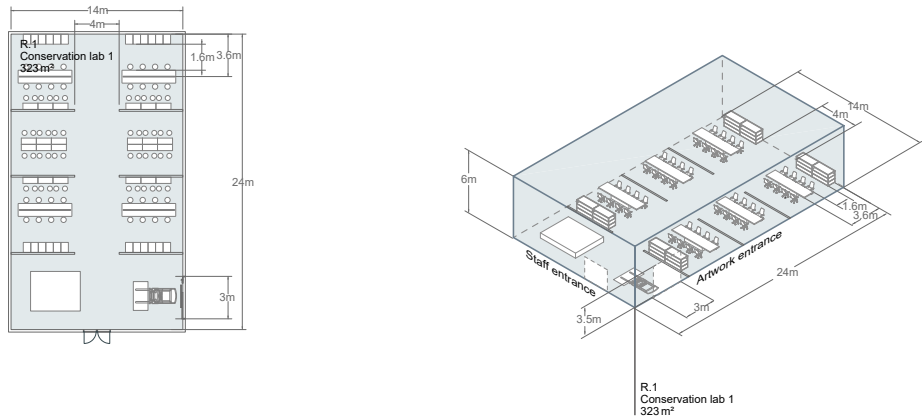
Peek-in storage

A typical storage shelf system

Walk-in storage

A typical sliding mesh frame system
(appointment only)

Walk-through storage

A typical storage cabinet system
(appointment only)

4.4 Key Spaces - Conservation Labs

③ **Conservation Labs**

The conservation area will offer a mixed of shared space, and in a format that visitors can observe its functions: open conservation lab, technique display area, multi-use studios, department studios

Grouping conservation labs by mediums & materials

Conservation categories	Dimentions
Conservation lab 1 - Sculpture	min 3.5m(H)
3 Sculpture, Ceremics	
4 Glass, Jade	
5 Metal, etc	
Conservation lab 2 - Paper/Texitile	min 3.5m(H)
11 Textiles, Clothing	
12 Paper, Photography, etc	
Conservation lab 3 - Painting	min 3.5m(H)
5 Painting, Calligraphy, etc	
Conservation lab 4 - Large scale	min 5m(H)
1 Large scale artwork	
2 Woodwork, etc	

Other guidelines

1. Equipments: Each lab studio requires a separate space for forced ventilation of chemicals and dust, and exhaust facilities are designed considering the installation of local exhaust devices.
2. Doors: All entries within the lab area will be designed with doors that facilitate collection movements according to their size, with seperate entry for staff.
3. All circulation: consider a 3m corridor width for the forklift
4. Adjacency with storage and equipment rooms should be designed for efficiency

4.4 Key Spaces - Conservation Labs
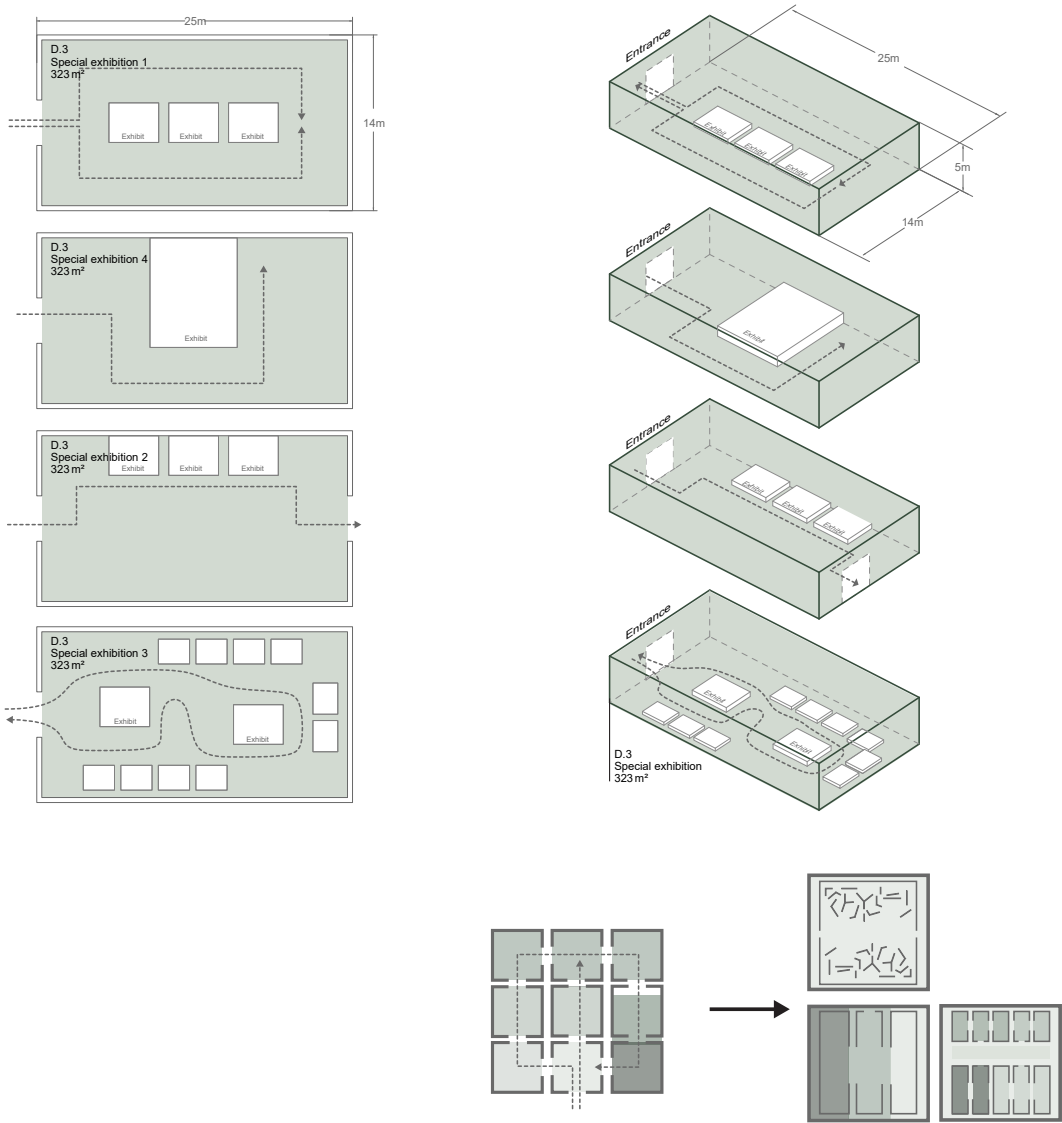
4 **Exhibition Rooms**

In order to accommodate that the museum is actively collecting, exhibiting and returning, a building grid that adapts flexible exhibition layouts will be needed to respond to the museum's constantly changing curation plans

4.4 Key Spaces - Ceremony Hall
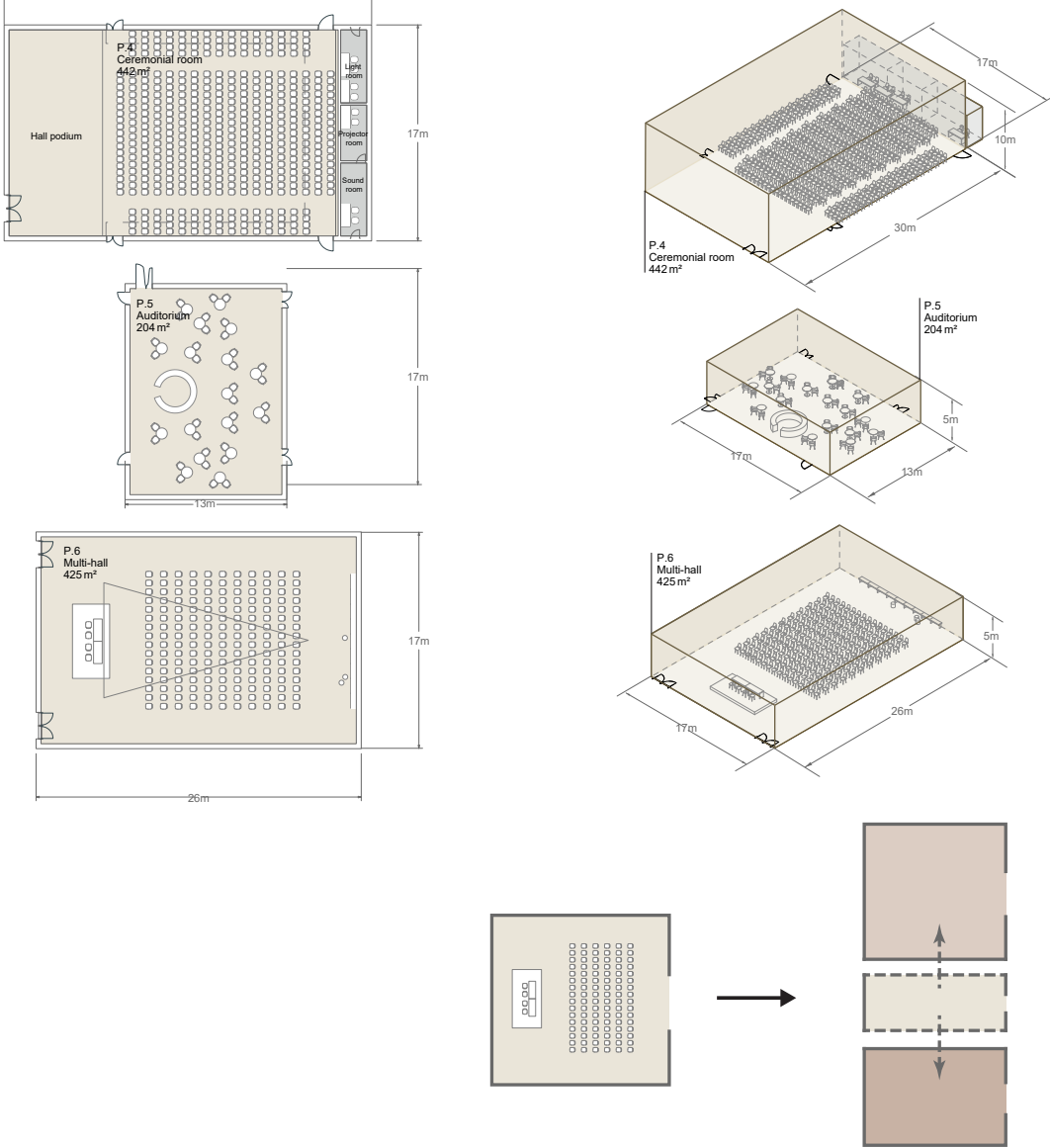
5 **Event Space**

Ceremonial space is reserved for either a public press conference or private ceremony of objects or human remains. The space will be adaptable and adjoined if needed, to allow these two different departure ceremonies for a large amount of participants

BIBLIOGRAHY

List
Appendix

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Films for understanding thesis topic and typological studies:
□The Last Vermeer, 2019
□The Art Dealer(L'Antiquaire), 2015
□The European Dream, 2020
□The Square, 2017
□Bauer I, 1907
□The Monuments Men, 2014
□The Rape of Europa, 2006
□Martha Liebermann: A Stolen Life, 2023
□La Ville Louvre, 1990
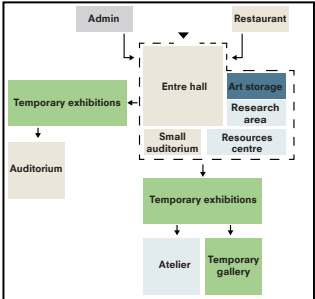□Museum Hours, 2012

Seminar analysis of precedent projects:
□Neue Nationalgalerie, Berlin
□New Museum, New York
□Zeitz Museum of Contemporary Art Africa, Cape Town
□Stedelijk Museum, Amsterdam
□Previous student museum project
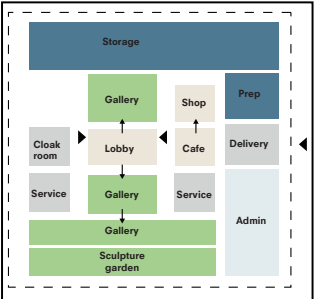
04

Louvre Lens

14,000 m²/ 200 objects

11.9%	Service 1279 m²
	Admin 395 m²
50%	Exhibition space 7,000 m²
3.6%	Storage space 510 m²
	Atelier space 870 m²
9.1%	Research space 410 m²
	Restaurant 236 m²
22.6%	Entry hall 3,000 m²

Neue Nationalgalerie

13,900 m²/ 4,000 objects

36.3%	Other 2,606 m²
	Delivery 220 m²
	Admin 1240 m²
	Service 710 m²
	Cloak room 298 m²
46.9%	Exhibition 6,519 m²
7.9%	Prep 310 m²
	Storage 802 m²
8.4%	Cafe 192 m²
	Shop 120 m²
	Lobby 883 m²

The Broad Museum

11,148 m²/ 2,000 objects
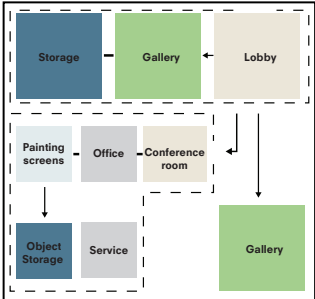
32.6%	Other 2,844 m²
	Cargo lift 9 m²
	Service 313 m²
	Office 487 m²
41.6%	Gallery 4,645 m²
17.4%	Storage 1950 m²
8%	Lobby 900 m²

Houston Museum of Fine Arts

2,210 m²/ 70,000 objects
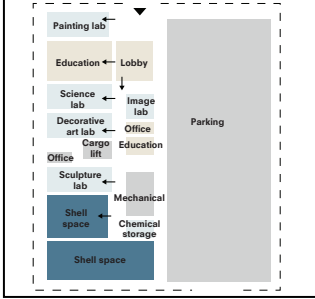
19.3%	Others 382 m²
	Office 38 m²
	Cargo lift 43 m²
	Service 160 m²
28.3%	Storage 626 m²
39.5%	Education 194 m²
	Research 682 m²
3.8%	Lobby 85 m²

Harvard Art Museums

18,952 m² / 250,000 objects
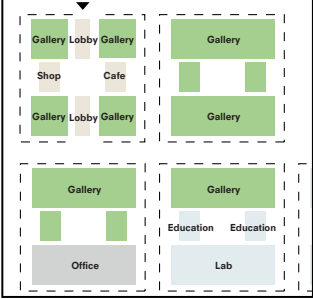
54.3%	Office 696 m²
	Service 10,243 m²
23.6%	Gallery 4,544 m²
16.5%	Education 621 m²
	Research 2,524 m²
	Shop 81 m²
1.5%	Cafe 69 m²
	Lobby 174 m²

Narbo Via Museum

7,386 m²/ 6,000 objects
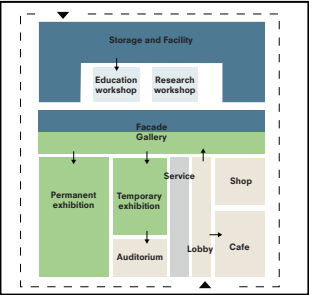
24.6%	Other 1,534m² Service 289 m²
36.2%	Gallery 2,680 m²
19.6%	Storage facility 1,455 m²
4.7%	Education labs 143 m² Research labs 207 m²
	Auditorium 189 m²
14.2%	Shop 183 m² Restaurant 352 m² Lobby 354 m²

CollectiveCentrum

31,500 m²/ 500,000 objects
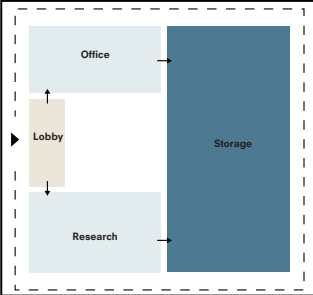
35.9%	Outdoor 9,500 m² Office 935 m² Mobility 960 m²
	Quarantine facility 293.5 m²
63.9%	Storage 19,000 m²
4.7%	Conservation 1,000 m²
0.5%	Lobby 163 m²

Depot

15,000 m²/ 15,000 m²
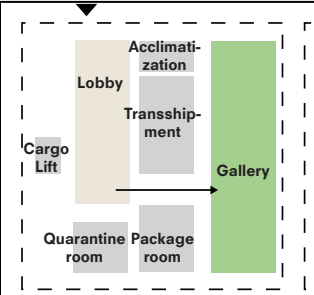
8.5%	Outdoor 9,500 m² Service 1,280 m²
17.4%	Gallery 2,620 m²
37.2%	Storage 5,580 m²
3%	Research labs 459 m²
13%	Restaurant 360 m² Lobby & Amenity 1,590 m²

New Museum

5,453 m²/ temporary objects
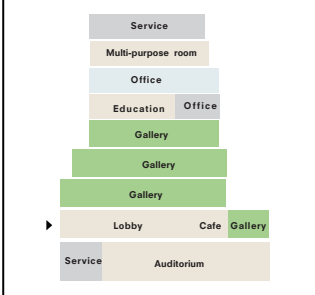
42.4%	Other 293 m² Service 2,028 m²
25.6%	Exhibition space 1,401 m²
4.2%	Storage 234 m²
9.1%	Office 501 m²
16.9%	Education 207 m² Auditorium 170 m² Shop/cafe 393 m² Lobby 163 m²

Garage Museum of Contemporary Art

5,685 m²/ temporary objects
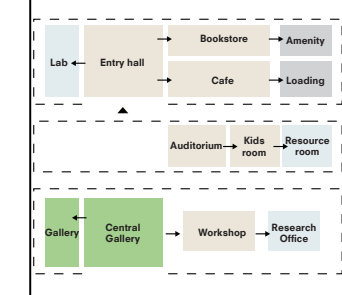
32.2%	Roof terrace 980 m² Amenity 916 m² Service 814 m² Admin 107 m²
26.3%	Exhibition hall 1,496 m²
18.6%	Entry hall/Exhibition hall 1,062 m²
12%	Resource room 263 m² Research Lab 412 m²
10.7%	Workshop 157 m² Education 351 m² Entry 112 m²

| Space and functions	Contents	Gross m²
Display		
D1 Temporary exhibitions	For objects which are waiting for return	2,735.5 m²
D2 Exhibition hall	For objects which are loaned/exchanged	911.8 m²
D3 Special exhibition	For conservation&large artwork	692.9 m²
D4 Exhibition support	Facilitates exhibition rooms	218.8 m²
Archive		
A1 Crates storage	For temporary transit of crates	150 m²
A2 Crating area	For packing of artworks from specialists	200 m²
A3 Registration room	For sorting, register artwork, visible to public	200 m²
A4 Cataloguing room	For cataloguing collections	150 m²
A5 Art storage	For different collections storage	867 m²
Research		
R1 Conservation lab 1	For daily repair, conservation work	350 m²
R2 Conservation lab 2	For daily repair, conservation work	350 m²
R3 Conservation lab 3	For daily repair, conservation work	350 m²
R4 Conservation lab 4	For daily repair, conservation work	350 m²
R4 Atelier space	For artists residency program	500 m²
R5 X-ray room	For x-ray scanning	150 m²
R6 Chemical storage/shower	For chemicals storage, emergency shower	50 m²
R7 Lab temp. storage	Temporary storage for repaired/restored	500 m²
R8 Office	With separate access routes for 120 staff	500 m²
Public		
P1 Entry/Exhibition hall	Capable for temporary exhibitions&events	1000 m²
P2 Cafe	Light catering for large number of visitors	270 m²
P3 Book store	Cultural and creative stores	73 m²
P4 Ceremonial room&garden	Ceremony for about 150 people	477 m²
P5 Auditorium	250 seats with clear visibility to the stage	300 m²
P6 Multi-hall	Flexible event space	300 m²
P7 Workshops	Several rooms accommodate 50 ppl each	100 m²
P8 Library and Archives	Cultural and creative stores	100 m²
P9 Education room	Equipped with digital devices	480 m²
Service		
S1 Mechanical room	For objects which are waiting for return	1276 m²
S2 Circulation/common area	Meets various needs of public	3829 m²
S3 Loading bay	For logistics, visible to public	150 m²
S4 Loading deck	For unload/load, visible to public	100 m²
S5 Others	others	547 m²

Back of house
Staff work in close-off space for collection loading and management
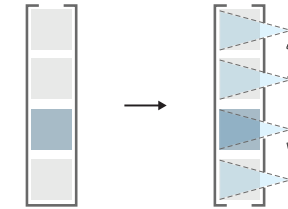
Back of house
Staff work in open space, some areas will have front windows or fully operable walls to show procedures, allowing visitors to observe, also accomandating oversize pieces
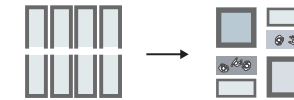
Art Storage
Artefacts are stored in a secured confined space and not allowed for public access
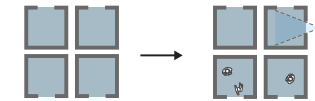
Art Storage
Different configurations of storage space, allowing more public engagement for visitors, including open and visible storage types

Conservation labs
Conservators has little choice of studio workspace. Each lab work in specialised studio with suitable equipment for its purpose.

Conservation labs
The conservation area will offer a mixed of shared space, and in a format that visitors can observe its functions: open conservation lab, technique display area, multi-use studios, department studios
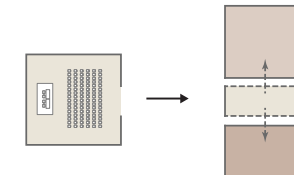
Exhibition space
Artefacts are stored in a secured confined space and not allowed for public access
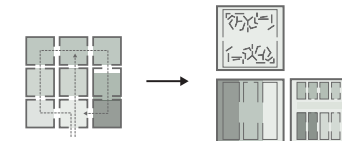
Exhibition space
Different configurations of storage space, allowing more public engagement for visitors, including open and visible storage types

Event space
Artefacts are stored in a secured confined space and not allowed for public access
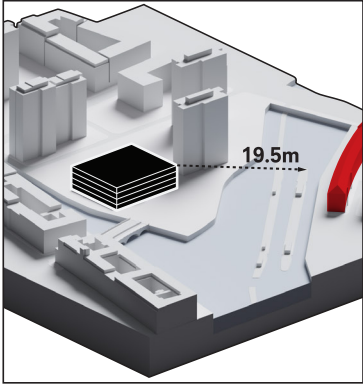
Event space
Ceremonial space is reserved for either a public press conference or private ceremony of objects or human remains. The space will be adaptable and adjoined if needed to allow these two different departure ceremonies for a large amount of participants
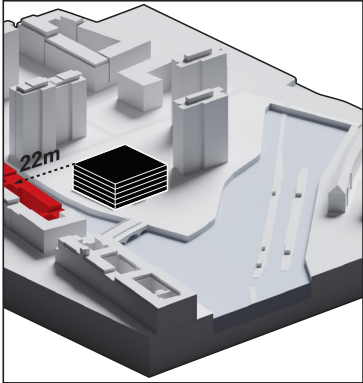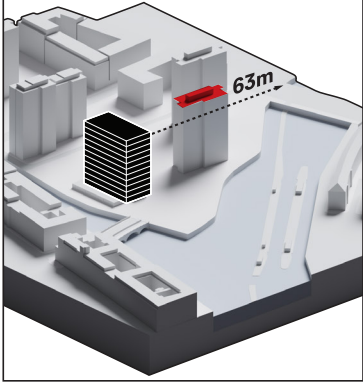
Envolope suggestions

Option 1 Reuse-driven

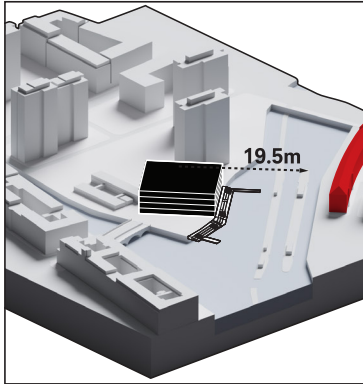**Floor height: 4.8m**
Floor levels: 4 floors

Floor height: 5m
Floor levels: 5 floors
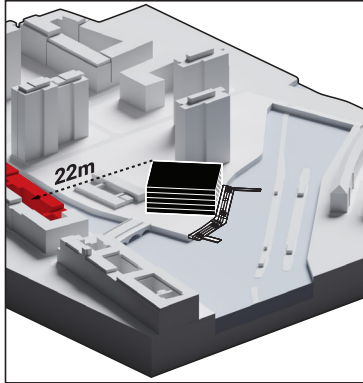

Floor height: 5.7m
Floor levels: 11 floors

Option 2 Visitor-driven

Floor height: 4.8m
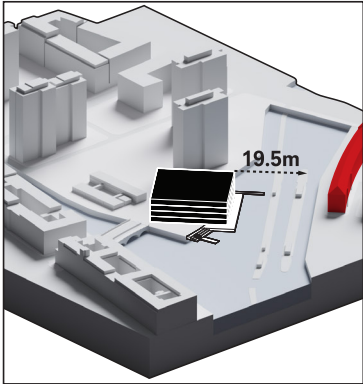**Floor levels: 4 floors**
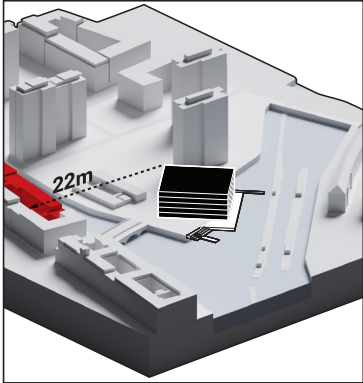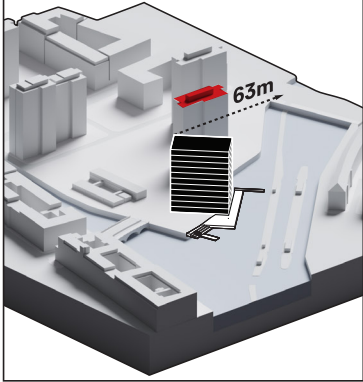

Floor height: 5m
Floor levels: 5 floors
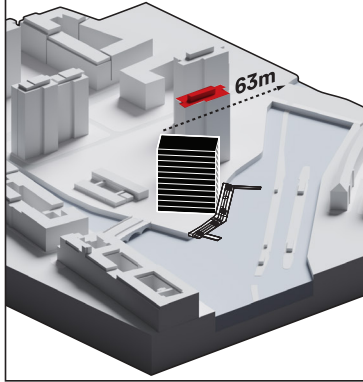
Floor height: 5.7m
Floor levels: 11 floors

Option 3 Ship-friendly

Floor height: 4.8m
Floor levels: 4 floors

Floor height: 5m
Floor levels: 5 floors

Floor height: 5.7m
Floor levels: 11 floors