



Stiftung
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Design Competition Jury Report

The Museum of the 20th Century

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Design Competition Jury Report compiled by:

ARGE WBW-M20

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Design Competition Jury Report
"The Museum of the 20th Century"

**This is a translation of the German version.
In cases of doubt or discrepancy the German version shall prevail!**

Location

Kulturforum, Matthäikirchplatz, Special Exhibition Hall, 10785 Berlin

Date

Tuesday, 25 October 2016 (9:15 am to 9:45 pm)

Wednesday, 26 October 2016 (8:30 am to 4:00 pm)

Expert jurors

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

Substitute expert jurors

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

Stakeholder jurors

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

Substitute general jurors

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

Appraisers

- Dr. Marion Ackermann, Kunstsammlung Nordrhein-Westfalen (user interests)
- Werner Arndt, SenStadtUm, Land Berlin (construction planning law)
- Alexander Brandt, DU Diederichs project management (cost evaluation)
- Sigfried Dittrich, Berlin-Mitte Borough Office (traffic planning)
- Prof. Dr. Christina Haak, SMB (user interests)
- Norbert Heuler, Berlin Monument Authority (preservation of historic monuments)
- Prof. Dr. Jörg Haspel, Berlin Monument Authority (preservation of historic monuments)
- Dr. Joachim Jäger, Neue Nationalgalerie (user interests)
- Gang Li, DU Diederichs project management (cost evaluation)
- Ingo Mix, BKM (user interests)
- Dr. Ralf Nitschke, SMB General Directorate

- Ursula Renker, SenStadtUm, Land Berlin (exterior space planning)
- Reinhard Ronkartz, Heister + Ronkartz (fire protection)
- Christoph Schmidt, Grün Berlin GmbH (exterior space planning)
- Ingeborg Stude, SenStadtUm (barrier-free accessibility)
- Sebastian Thönnessen, Grün Berlin GmbH (exterior space planning)
- Prof. Christoph Valentien, landscape architect, Munich

Other parties to the proceedings

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

Guests

- Dr. Claudia Fritzsche, SPK
- Horst Grothues, BMUB
- Prof. Katharina Grosse
- Karl-Heinz Heller, Partnerschaften Deutschland
- Martin Hoffmann, Berliner Philharmoniker Foundation
- Ingolf Kern, SPK
- Egidio Marzona
- Nicole Mylau, BKM
- Reiner Nagel, Federal Foundation of Baukultur
- Daniel Naumann, SPK
- Pastor Christhard-Georg Neubert, St. Matthew's Foundation
- Joachim Rau, SPK
- Michael Vahlert, Partnerschaften Deutschland
- Till Waninger, Federal Office for Building and Regional Planning (BBR)
- Petra Wesseler, President BBR
- Heiko Windhorst, DU Diederichs project management

Competition management and preliminary review

- Christiane Axer, ARGE WBW-M20
- Matthias Below, ARGE WBW-M20
- Thea Cheret, ARGE WBW-M20
- Lorène Goesele, ARGE WBW-M20
- Christian Datz, ARGE WBW-M20
- Christof Kullmann, ARGE WBW-M20
- Daniel Ölschläger, ARGE WBW-M20
- Steffen Samberger, ARGE WBW-M20
- Salomon Schindler, ARGE WBW-M20
- Marc Steinmetz, ARGE WBW-M20

Photography and documentation

- Simon Schneller, author
- Adam Sinclair, cameraman

- Thomas Köhler, photographer

Audio engineering

- Adam Cooper, Brähler ICS conference technology

Welcome / Integrity of the jury

The jury session begins at 9:15 am. Professor Parzinger welcomes all those present and briefly explains the occasion and objective of the design competition as well as the expectations and goals of the museum user.

Afterwards, the floor is given to Mr Schindler (ARGE WBW-M20, competition management). Mr Schindler briefly presents the agenda. Then Mr Schindler verifies the attendance of the jurors. Professor Grütters is initially unavailable for good reason and will be represented by Dr Winands. All the other jurors with voting rights are present. As deputy stakeholder jurors, Ms Högl and Mr Wanderwitz are excused for the entire jury session. The jury is therefore complete and thereby constitutes a quorum.

Mr Schindler subsequently verifies the eligibility of other people to attend the session as non-members of the jury. Concerning the additional attendees, refer to the appendix for the attendance list.

Next follows the election of the chairperson and a deputy chairperson. To maintain continuity with the Ideas Competition, Professor Lederer is nominated as chairperson and subsequently appointed unanimously (himself abstaining). Professor Léon is nominated as deputy chairperson and subsequently appointed unanimously (herself abstaining). Professor Lederer thanks everyone for their confidence and accepts his appointment, as does Ms Léon.

The proceedings are conducted in accordance with the Guidelines for Design Competitions (Richtlinien für Planungswettbewerbe, RPW 2013). Firstly, Professor Lederer makes mention of the relevant framework conditions.

These include assurances by every person present, that he or she

- has not exchanged ideas with competition participants about the competition task and possible solutions,
- will not do so for the duration of the jury,
- has received no information about the entries prior to beginning work on the jury,
- insofar as he or she has not been involved in the preliminary review,
- shall preserve the secrecy of the jury deliberations,
- the anonymity of all entries is maintained from his or her perspective, and
- refrains from expressing speculations on the authorship of an entry.

ARGE WBW-M20 is requested to keep the record of all further proceedings. Then Professor Lederer requests a summary explanation of the general preliminary review report. Mr Steinmetz reports on the result of the preliminary review.

Formal preliminary review

Participants

A total of 42 planning firms and teams were asked to participate in the Design Competition.

Delivery of entries, timely receipt

The submission deadline for the planning documents was 20 September 2016, and the deadline stated in the Competition Brief for submission of the model was 4 October 2016. The date and time stated on the receipt will be regarded as the time of delivery if the work/model is personally handed in at the address stated in the competition brief, or if the work/model is sent by mail, rail or using another transport company, the date stated on the receipt of posting will be regarded as the time of delivery irrespective of the time. The competitors need to ensure their ability to substantiate timely delivery. Competition entries that have been delivered to the postal or rail service or other suitable means of transport on time but arrive later than 14 days after the submission deadline will initially not be admitted for evaluation. The final decision on this is made by the jury (RPW Annex V) subsequent to the information round.

A total of 40 submissions and models were received. One participant had withdrawn at the onset of the competition. Timely shipment was not (clearly) identifiable for all entries and may have to be substantiated by the authors of the designs after conclusion of the jury session.

The date of receipt and the reference number (*Kennzahl*) along with an ID number (*Tarnzahl*) are recorded in a summary list. The entries were anonymised with ID numbers from 1001 to 1040, assigned in such a way that the order of receipt is not discernible. The competitors' sealed envelopes (author's statements) were removed to a secure location.

Violation of the principle of anonymity

Shipment-related information that could indicate the identity of the author has been removed. No deliberate violations of the principle of anonymity were found. The anonymity of the submissions was ensured at all times vis-à-vis the jury, the appraisers and the preliminary examiners.

Completeness of the entries, missing or noncompliant deliverables

Deviations from the deliverables specified in the submission requirements were present only to a small extent. These were ascertained by the preliminary examiners and documented in the preliminary test report. Models of the specified scope and scale have been submitted for all of the entries, mostly on the distributed model bases. Thus all the entries are fundamentally suitable for evaluation. In the opinion of the preliminary examiners, no entry could gain an advantage over the other entries through deviations from the specified deliverables.

Eligibility of entries in accordance with RPW and the Competition Brief

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

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

On the basis of the aforementioned findings, the preliminary review does not identify any significant infringements of these conditions for any of the entries. The jury shall decide on the eligibility of entries after the information round.

Preliminary review

The substantive preliminary review took place from 20 September 2016 to 24 October 2016 in the rooms of the SMB, Stauffenbergstrasse 41, 10785 Berlin. The preliminary review was coordinated by the ARGE WBW-M20 joint venture, Salomon Schindler and Marc Steinmetz. The individual entries were inspected by the following preliminary examiners: Christiane Axer, Christian Datz, Christof Kullmann, Salomon Schindler, Marc Steinmetz. Furthermore, the following appraisers – who are available at the jury session to give the competition jury advice, in their respective subject areas, concerning implementation of the requirements identified in the Competition Brief – were involved in the preliminary review:

Open space planning:

- Christoph Schmidt, Grün Berlin GmbH
- Sebastian Thönnessen, Grün Berlin GmbH

Cost-efficiency:

- Gang Li, DU Diederichs project management
- Alexander Brandt, DU Diederichs project management

Museological issues:

- Dr. Marion Ackermann, Kunstsammlung Nordrhein-Westfalen
- Prof. Dr. Christina Haak, SMB
- Dr. Joachim Jäger, Neue Nationalgalerie
- Dr. Ralf Nitschke, SMB

Legal planning issues:

- Werner Arndt, SenStadtUm, Land Berlin

Preservation of historic monuments:

- Prof. Dr. Jörg Haspel, Berlin Monument Authority
- Norbert Heuler, Berlin Monument Authority

Substantive review

The substantive preliminary review was carried out according to the requirements and evaluation criteria requirements identified in the Competition Brief and in the responses to the queries. The substantive review and preliminary review report for every entry are each split into the following categories. Each entry is presented there on four pages, illustrating the following characteristics and values:

- Quotation from the author(s)
- Urban design, open space (configuration, integration)
- Architecture (organisation, qualities, characteristic values)
- GFAa (above ground, under ground / GFAa in comparison among all participants)
- Area values
- Adherence to room programme / usable areas
- Costs, cost influences
- Depiction of areas

Moreover, the report contains comparative analyses and portrayals for an overview. The preliminary review report is provided to every juror in the form of a brochure.

Parameters

Parameters such as the competitor's volume data regarding area and volume were intensively examined and reproduced. The participant's data concerning areas / room programme, required under deliverable item 14, and the depiction in area review plans were reproduced for every entry and the approaches unified. In the preliminary review report, the author's data are therefore compared to assessment values. The ascertained preliminary review values serve as the basis for the calculation of cost efficiency. In the preliminary review report, the area verification is documented in the form of the graphic representation of usable floor area distribution and the tabular overviews/diagrams of the pertinent numerical values in accordance with DIN 277.

Cost-efficiency and cost evaluation

The cost evaluation was conducted by DU Diederichs project management (Mr Gang Li). The findings are summarised in the preliminary review report in the individual reports, as general statements and comparatively as an overview.

As part of the preliminary review, a cost calculation of each project was carried out based on findings from the competition entries, the participant's data in the cost calculation form sheet (deliverable item 15) and the values ascertained in the preliminary review.

For this purpose, the following comparative diagrams were created (see Part 3 – Comparative Depictions):

- Cost parameters for building costs (cost groups 300/400) in EUR (gross) / m² GFAa
- Cost overview for cost groups 300–500 in Mio. EUR (gross)

In the individual reports (see Part 2), statements are made on the following aspects:

- Substantial cost influences Cost influences with regard to areas and underground volume
- Cost influences with regard to design/materials
- Diagram of cost groups 300–500 in Mio. EUR (gross)

Fire protection

The examination pertaining to fire protection was carried out by Mr Reinhard Ronkartz (Heister + Ronkartz fire-protection experts). The findings were summarily incorporated in the individual reports and taken into account in the cost evaluation.

Evaluation criteria

The following evaluation criteria are mentioned (without weighting) in the Competition Brief:

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

Information round

Following the explanation of the preliminary review report, the information round begins at about 10:00 am. This round is carried out in a plenary session, which means that each entry is presented individually to all the jurors and other attendees, with the aid of the plan depictions (originals) and the model. Additionally, model photos are presented using a digital projector. At the beginning of the information round Professor Grütters arrives and, for the remainder of the day, assumes her function as a stakeholder juror with voting rights.

Consultation and discussion amongst the jurors

After concluding the information round, the jury gathers for an initial summary. The chairperson of the jury expresses his thanks to those who conducted the preliminary review for the comprehensive and unbiased overview of the entries. It is unanimously decided by the jury that all the entries are to be admitted for evaluation. The overview of the submitted entries is then summarised on the basis of the evaluation criteria. The jurors and other parties involved discuss initial questions and findings with regard to the competition task and application of the evaluation criteria. The aspects discussed with regard to the evaluation criteria include the following:

- The Museum of the 20th Century should take up and interpret current social relationships and developments, not reproduce traditional but out-dated exhibition concepts.
- The Museum of the 20th Century must be taken seriously as a neighbour of the existing nearby architecture, not only in terms of urban design but as an overall concept. This also concerns the internal organisation, the circulation paths and the use of light.
- What is sought is a building with a presence in the space of the city. Buildings that are mainly underground do not achieve this, or do so only to a limited extent.
- Sought are courageous designs that provide a forward-looking signal to counter Berlin's enormous cultural heritage.
- From the viewpoint of the jury, this can be better achieved by adding another strong architectural statement rather than by connecting the existing building fabric.
- Urban design relationships should be established not only between the Philharmonie and the Neue Nationalgalerie, but also between the Gemäldegalerie and the Berlin State Library.
- Discussions about what extent of above-ground construction produces a maximum of outdoor space qualities, public spaces and traits that encourage lingering shall be postponed to later rounds.

Professor Lederer points out the great effort taken by all the offices in producing the competition entries and urges the parties involved to treat the designs respectfully, also in the assessment rounds.

First assessment round

In the first round, each of the projects is presented by one of the expert or deputy expert jurors, who shares his or her assessment and then opens up a discussion of the project, based on the evaluation criteria, amongst the jurors. Projects are eliminated if they exhibit shortcomings, particularly with regard to the underlying central idea and/or the criteria of urbanistic placement and/or the quality of the open spaces, or if they fulfil the requirements of the task only to a lesser extent. Petitions are made for eliminating the following projects, and the results of voting are as documented here:

- 1004** is unanimously eliminated
- 1008** is unanimously eliminated
- 1010** is unanimously eliminated
- 1016** is unanimously eliminated
- 1017** is unanimously eliminated
- 1019** is unanimously eliminated
- 1022** is unanimously eliminated
- 1028** is unanimously eliminated
- 1029** is unanimously eliminated
- 1030** is unanimously eliminated
- 1034** is unanimously eliminated
- 1035** is unanimously eliminated
- 1040** is unanimously eliminated

Subsequent to the first assessment round, the jury comes together again for consultation. It is determined that 14 entries have been eliminated. Thus 26 entries remain in the running. The entries that remain are:

1001 1002 1003 1005 1006 1007 1009 1011 1012 1013 1014 1015 1018
1020 1021 1023 1024 1025 1026 1027 1031 1032 1033 1036 1037 1038
1039

The second assessment round is then discussed.

Second assessment round

In the second round, in addition to the other evaluation criteria, the projects shall also especially be discussed with regard to the fundamental spatial and functional requirements of the users. With this in mind, each of the remaining projects is presented from the user viewpoint by a stakeholder juror. After intensive, sometimes controversial discussions, a vote on each project is conducted in the second assessment round.

The result of the voting is as follows:

1001 remains in the running with 13 votes to 0
1002 is eliminated with 2 votes to 11
1003 is eliminated with 2 votes to 11
1005 is eliminated with 5 votes to 8
1006 remains in the running with 13 votes to 0
1007 remains in the running with 13 votes to 0
1009 is eliminated with 0 votes to 13
1011 is eliminated with 4 votes to 9
1012 is eliminated with 1 vote to 12
1013 is eliminated with 0 votes to 13
1014 is eliminated with 1 vote to 12
1015 remains in the running with 13 votes to 0
1018 remains in the running with 11 votes to 2
1020 remains in the running with 12 votes to 1
1021 is eliminated with 0 votes to 13
1023 is eliminated with 0 votes to 13
1024 is eliminated with 4 votes to 9
1025 remains in the running with 13 votes to 0
1026 is eliminated with 0 votes to 13
1027 remains in the running with 7 votes to 6
1031 is eliminated with 2 votes to 11
1032 remains in the running with 13 votes to 0
1033 is eliminated with 0 votes to 13

1036 is eliminated with 0 votes to 13

1037 is eliminated with 0 votes to 13

1038 is eliminated with 0 votes to 13

1039 is eliminated with 1 vote to 12

Thus 9 entries remain in the running. The entries that remain are:

1001 1006 1007 1015 1018 1020 1025 1027 1032

Consultation among the jurors

After completing the second assessment round, the jury comes together again for consultation. It is determined that the remaining 9 entries have, in part, very different but very high potentials with regard to the evaluation criteria.

Establishing the shortlist

A petition is made to assign the remaining entries to the shortlist. This proposal is accepted unanimously with 13 votes to 0.

Subsequent procedure, interruption of the session

In view of the late hour, the jury session shall be interrupted and continued the next day. As the course of action for the following day, it is agreed that to begin with, the entries on the shortlist will be evaluated in writing by teams comprising expert and stakeholder jurors supported by the appraisers. The session is suspended at 9:30 pm.

Continuation of the session

The session is continued on the following day, starting at 8:30 am with written formulation of the evaluation texts. After the teams have finished creating the written commentaries, the texts are read aloud in plenary, intensively discussed, amended and elaborated upon in some cases, and then adopted. The written commentaries for the individual entries are as follows:

1001



The project, which features an organic pavilion that flows curvaceously in and out of the Kulturforum, captivates with its pleasant form. The building appears independent and creates exterior spaces that sinuously connect with the greater urban realm. The form ultimately allows for easy access to the museum from all sides. The outer skin coherently dissolves into glass at the base, above which there is a frieze of vertical slats that appears

somewhat unfriendly. The circumferentially consistent design avoids entering into an inappropriate dialogue with the church, the Philharmonie and the Neue Nationalgalerie. In the vicinity of St. Matthew's Church, the building does not seem too big, but the proximity of dissimilar materials remains.

The organic form also convincingly continues inside. The various public areas benefit from the flowing spaces and the open relationship to the outside and promise a particularly lively experience for the visitors. Even the back-of-house spaces (workshops, restoration) benefit from the curved enclosure and receive ample daylight. The disposition of spaces is well resolved and the delivery area is cleverly positioned. The location of the catering area is not convincing – it lacks proximity to the Piazzetta.

The exhibition space for changing presentations of the collection is well placed, communicates with the outdoors and can be easily separated when needed. It reveals the same openness and is circumscribed by curved walls, which can be seen as equally inspiring and restrictive.

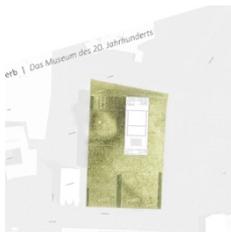
The exhibition spaces for the collections are arranged in an orthogonal layout at the basement level. This conventional form is in evident contrast to the spatial configuration of the ground floor, yet it is convincing by virtue of its clear disposition, which also promises ample flexibility. Some exhibition spaces extend up from the second basement level in order to attain the specified room heights. The connection to the Neue Nationalgalerie is well thought-out and can be expediently implemented in the future. The building structure of the basement levels is of reinforced concrete, in contrast to the superstructure above it, which is proposed as a steel structure. The area balance is good, and the ratio between usable area and building volume is relatively high.

The connection between the entrance level and the exhibition areas in the basements is located in the centre and its position is understandable. It is a round opening, which is accompanied by a stair and connects the various levels. At its centre is a cylinder that guides the light through the roof and down into the basement levels. As a link between the two different spatial systems, this central point of the project does not seem fully developed architecturally.

The thoughtful design of the outdoor spaces with gravel surfaces and deciduous trees emphasises the park-like character of the project. Even carefully coordinated lighting for the evening has received consideration. It complements the atmospheric impression of this design.

Remarks by the Monument Authority: The position, volume and height of the building, which takes on an amoeba-like form above ground, do not affect the radius of impact of the many architectural incunabula and monuments at the Kulturforum and enrich the urban ensemble of historic monuments with an independent and organic contribution.

1006



This entry is convincing due to the way it is set into the urban context, defining a free-floating, solid concrete frame above a slight hill. The ephemeral, monumentality of the building seems to be a reversal of the principals governing the Neue Nationalgalerie and Philharmonie. Landscape and tectonic principals are overlaid here, lending the museum a sense of grandeur, radical in a way that is reminiscent of archetypes of South American architecture from the period of classic modernism. But at the same time, the urban landscape of the Kulturforum is taken up and incorporated into the museum building. The openness of the construction is not the usual transparent openness that can lead to a trivialisation of the public space, but the uncompromising idea of a landscape that seems almost peripheral, and which intentionally avoids a designed stylistic idiom. The close proximity of St. Matthew's Church at the southwest corner of the building seems a provocative gesture, however it allows the church to maintain its presence and impact within the urban space. Thus it remains the centre point between the Neue Nationalgalerie and the Kulturforum. The existing plane tree is thereby carefully framed. An "expectant emptiness" emerges, one that extends an invitation to be filled by the city, by visitors and users, hence giving a clear, simple and direct response to the challenge of creating a participatory, unconventional space.

Unfortunately the circulation concept is inadequately explained, leaving it unclear if there is, for example, adequate barrier-free access. In some cases the spatial sequences also appear somewhat forced, such as with the main stairway and the round tour: one must negotiate an entire storey to reach the actual exhibition area in the basement. The elaborate structural concept suggests increased building costs. Building physics issues concerning insulation and sustainability have not been sufficiently explained. There is no depiction of a connection to the Neue Nationalgalerie.

Despite these functional and technical questions about implementation, the design is convincing in terms of its attitude towards urban design and its clear conceptual approach, which proposes a flexible, contemporary museum with clear and generously laid out spaces.

Remarks by the Monument Authority: The shape and scale of the elevated, block-shaped building atop the hill-like landscaped site takes a strong, if not excessively strong position, which imposes severely on the tower front of St. Matthew's Church and in the context of the surrounding freestanding buildings, stakes an inappropriate claim as the "city crown" of the Kulturforum.

1007



The ensemble perceives itself as a mediator between the Neue Nationalgalerie and the Philharmonie. The Berlin State Library with its setbacks is also been incorporated into this concept. This entry, with its ascending and fragmented positioning of the building elements, draws on the idea of the Scharoun-inspired cityscape and consciously subordinates itself to the existing, dominant structures. This approach was a subject of controversial discussion on the jury: Some perceive the museum to be autonomous, elegant and appropriately reserved, while others regard this approach as displaying conceptual timidity.

In contrast to the discrete presence that the building has within the urban space, inside it develops a spatial clarity and architectural precision. The strength of the project is the circulation from north to south, which however contradicts the east–west geometry of the overall form of the building. The building welcomes visitors beneath a striking cantilevered element in the north. This position at the hub of all movement is judged as harmonious. The restaurant has also been positioned correctly. One could well imagine the restaurant to be open in the evenings, irrespective of the museum’s opening hours. This is also offered by the inviting, open area around the plane tree, which has enough space around it to allow it to survive the construction work.

The space is initially narrow, and the museum world subsequently opens up with a route that alternates between wide and narrow zones and leads down to the basement level, whose spatial quality was assessed differently by various jury members. In this concept, the transition to the Neue Nationalgalerie is absolutely necessary as a point de vue. Rather than forming a bottleneck, this transition is part of the spatial sequence. The stairway and intermediate levels (that can be reached via detours by people with reduced mobility) avoids the impression of a basement.

The museum, with its collections and visitor services, is well organised with clearly implemented spaces that meet the requirements. Spacious rooms that can be used in various ways are available for the collection. Consistently precise solutions have been found for the internal organisation, including delivery, administration and workshops. Overall, the construction is clear and a distinguishing feature is the striking design of the roof, which strongly impacts the space with its skylights. On the interior, the entire project is well conceived and has been elaborated upon in detail.

However, the jury feels that the proposal lacks a strong innovative concept and interpretation of a museum. The design is, in the best sense, reminiscent of familiar spatial

concepts for museums, yet does not transcend these.

Remarks by the Monument Authority: The sequence of four slightly offset building sections stepped towards the Neue Nationalgalerie and St. Matthew's Church give a differentiated response to the surrounding architectural monuments and the urban spaces, hence largely ensuring that their scope of impact is not jeopardised.

1015

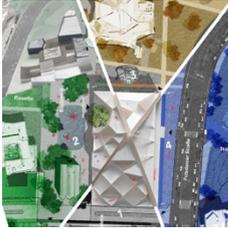


The building volume occupies the entire site with a polymorphous structure that combines several building volumes at the ground floor level under a common roof. Between them, a public open space is created that links the building to its surroundings and gives visitors and everyday passers-by the chance to approach it quite naturally. As a logical move, the foyer entrances have been located in these public passageways. The outdoor catering facilities are grouped around the existing plane tree, which has been convincingly integrated into the building and thematically supplemented by further tree plantings in atriums. In the northeast corner, a multi-storey pinnacle anchors the building within the urban fabric and creates a visible identification point. This strengthens the east-west connection, which leads across Scharounplatz and Matthäikirchplatz into the spatial depth to the other museum buildings: the Gemäldegalerie, the Museum of Decorative Arts, and the Museum of Prints and Drawings. The extension of the formal structure onto Scharounplatz and Matthäikirchplatz, as well as in the form of pavilion buildings on the Piazzetta and adjacent to the Berlin State Library, is not very convincing. The polymorphous structure is also continued inside the building. Exhibition spaces of different sizes are linked together in a coherent system that allows for both linear and network-like round tours. Long enfilades are provided, as are individual, small contemplative rooms. This yields very individual exhibition spaces, which inspire the visitor to linger and view the art, but also possibly create a moment of "losing oneself". The practical usability of the museum as a building is also questioned, with regard to visitor orientation and the flexibility of the exhibition design, delivery, etc.

Overall, however, this proposal represents a very autonomous design that succeeds in generating communication both inside and outside. Just as the visitor encounters the exhibited art, the museum interacts with the surrounding urban space and hence contributes to the events of the city. The proposal creates a multifaceted and appealing place that enhances the Kulturforum as a special attraction, yet in the opinion of the jury, it does not have sufficient force to strengthen the Kulturforum ensemble as a whole.

Remarks by the Monument Authority: The "cultural park", perceived as a further development of the open urban landscape, takes the surrounding architectural monuments into account with its building heights and the pathways between the interlinked, low-rise buildings. However, the exhibition and viewing tower blocks important visual axes as well as the impact of St. Matthew's Church tower in the public thoroughfare.

1018



The architects occupy the urban space in a striking manner by almost completely building over the entire site and hence allocating new qualities to the outdoor spaces. As a result, based on the existing landscape planning design, a promenade lined with groups of trees will be created in the west, which places the existing protagonists of the Kulturforum into an striking relationship with one another and allows for different activities that vary from movement to repose to action. Along this "promenade architecturale", important architectural icons of the 20th century can be seen and experienced in a completely different way, due to interventions in the form of shady squares, info kiosks and seating groups. In contrast, Scharounplatz will remain open, allowing it to visually integrate the Gemäldegalerie and Potsdamer Strasse as well as to use the acquired space in a variety of different ways. The main entrance to the Museum of 20th Century has been placed, quite naturally, along this promenade and in line with the plane tree. The neighbouring Matthäikirchplatz itself has been enhanced with a water surface incorporating artistic installations. A striking feature of this design is the "mountain-like", upward-towering building mass, which has been unconventionally divided by diagonal cuts into four sectors, each of which relates directly to and interacts with its surroundings.

Differentiated terraces and loggias with exhibition areas and space for installations and events open out towards the Neue Nationalgalerie. These areas are publicly accessible from outside along very narrow stairways in the diagonal cuts.

In addition to the main entrance, the sector facing the Piazzetta also accommodates all the general service facilities and the administration. The relationship to St. Matthew's Church in terms of distance and relative building height has been well resolved.

The authors propose a stepped, bleacher-like setting oriented towards the Philharmonie, thus enabling Scharounplatz to be used as a stage. It can be accessed equally from outside, via the diagonally aligned stair, and from inside, via the counter-diagonal. Finally, by using folding walls on the ground floor, the building edge facing Potsdamer Strasse can provide generous views of temporary exhibitions and arouse interest in them.

The central foyer is accessed via the main entrance next to the plane tree and an entrance for groups in the northeast corner. From here, there is a direct view of the lifts that link all

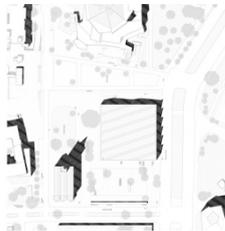
of the storeys. The central goods lift and emergency egress stair are also found here. A narrow stairway leads from here only into the basement. On the building interior, the circulation areas are subordinate to the central design concept and would benefit from more spaciousness. The stacking of the stairs within the diagonal incision poses questions about their usability.

Another aspect that provoked functional criticism is the use of a vehicle lift for deliveries. The welcomed complexity of this unconventional design makes detailed individual solutions necessary with regard to access, barrier-free accessibility, fire protection and building physics.

The exhibition areas provide spatial variety, which is also appealing to exhibition makers. The room programme has been implemented and augmented in an interesting way through the various uses of the roof and terraces, something which is however reflected in the estimated capital outlays. The jury values the author's approach of making it possible to use the outdoor spaces, which have been enlarged to a maximum, at all times of day and night. However, there was controversial debate regarding the extent to which this approach could really be successfully implemented with the available means and resources.

Remarks by the Monument Authority: The concept of a terraced, stacked building disturbs many of the visual axes and the familiar scope of impact of the surrounding architectural monuments. Although these could be perceived in new ways from the outdoor seating of the terraced hill, they seem instead to be degraded to involuntary teammates of the new museum building.

1020



The design is convincing because it is sensitively embedded into the built context of the Kulturforum and creates a well-proportioned plaza that establishes a respectful relationship with its neighbours. This is particularly true of the orientation towards St. Matthew's Church. The volume of the building exemplifies a scale that shows respect for its neighbours. The diagonal sawtooth pattern gives the roof structure a unique, specific orientation. The character of the building is strongly emphasised by this roof, which, however, mainly serves to provide daylight to the administrative spaces and a so-called Schaudapot.

The design exhibits a spacious foyer that establishes a visual axis to the Neue Nationalgalerie and provides access to the exhibition spaces as well as to service spaces

such as the restaurant and lecture room. The exhibition spaces are generously dimensioned and follow a labyrinthine sequence of equally proportioned rooms that permit only a small degree of variability for presenting art. The "quiet zones" in the collection rooms, however, are welcomed.

The use of concrete, brick and wood is in a dialogical relationship with the character of other buildings at the Kulturforum. The building design's compactness and palette of materials suggest a sustainable use. In general, however, the design lacks pioneering ideas for a museum at the beginning of the 21st century.

Remarks by the Monument Authority: In its subtly chosen urbanistic placement, the compact museum building skilfully respects the surrounding historic monuments and their visual relationships and – towards the Neue Nationalgalerie and St. Matthew's Church, for example – opens up new urban spaces of high quality that also enhance the monuments at the edge of the space.

1025



This submission makes a strong impression with its finely calibrated volumetric form and the precise placement within the urban space. The resulting exterior spaces create a relaxed setting for the individual architectural moments in the urban realm. The precise placement of the new building has nevertheless been "bought" at the high price of removing the protected plane tree. The Neue Nationalgalerie is acknowledged from a respectful distance. By exposing St. Matthew's Church on two sides, it can be logically incorporated into the newly structured overall space of the Kulturforum. The existing planning for Scharounplatz can still be implemented even with this proposal. The proposed tall element also serves as a visible symbol within the urban landscape and was a subject of contentious debate in the jury. It poses the question as to whether a new museum building in the cityscape of the Kulturforum can achieve visibility solely with the idea of a tall element. Making reference to the church tower, the Berlin State Library, the high-rise buildings of Potsdamer Platz, and the Philharmonie is not understood in this form and with this intention.

The treatment of the topography is simple and efficiently conceived. The entrance setting, which extends from Scharounplatz to the newly created square for the Neue Nationalgalerie, is welcomed by the jury. However, the planting of trees and the interpretation of a city garden of the proposed character is hardly feasible with the envisaged roof covering. The resulting concealment of the main entrance by the dense

groups of trees is questionable. By locating ancillary uses on the ground floor, an inappropriate setting is created towards Potsdamer Strasse and the main entrance to the Berlin State Library.

The design has been carefully worked out architecturally. The concept, with a public entrance level and exhibition spaces above and below that, is feasible and simple in terms of its orientation but it suffers from an image of museums that is too customary and conventional.

The outward appearance of the facades is perceived by the jury as lacking scale and seems hardly feasible to implement in this abstract, almost diagrammatic form. The exhibition spaces in the basement have been laid out functionally and, with the proposed column grid, provide a good degree of flexibility. The exhibition spaces on the upper floor, by contrast, are subdivided by shear walls required for structural purposes. In the long term this will leave very little possibility for adaptation and hence little scope for changes motivated by curatorial decisions. The exhibition spaces will be lit fundamentally with artificial light. The views from the upper storey are appealing and conceivable as large display windows.

Constructing the building with double concrete walls is conceivable and creates a durable facade that will retain its value in the long term.

On the whole, the overall comparison shows this project has a below-average gross floor area and its usable area is close to the orientation value. This is indicative of good space efficiency and appropriate circulation areas. In the cost comparison, the project has one of the lowest costs of the submitted designs.

Remarks by the Monument Authority: While the compact square plinth construction of the museum complex keeps open, or rather frees up the surrounding architectural monuments and important visual relationships, the exhibition building, set as a kind of landmark, weakens the urbanistic presence of the surrounding architectural monuments and blocks the visual axis from Potsdamer Platz to the tower of St. Matthew's Church.

1027



The idea of creating a lively meeting and communication point for the city and the Kulturforum that has relevance beyond the activities of the museum is valued by the jury. It is conceivable that such a place could become a centre of attraction for visitors,

especially under bad weather conditions. Expanding the proposed "winter garden concept" in the form of a garden that goes beyond the site and extends across Matthäikirchplatz and the Piazzetta, however, was the subject of contentious discussion. This idea does not seem to fit with maintaining the existing traffic patterns around Scharounplatz.

Credit was given to the fact that the winter garden is open and accessible on all sides, but the above-ground entrance plateau of the museum itself seems to lack sufficient qualities. The modest stairs and ramps, inappropriately aligned for their function, give rise to insufficient opportunities for orientation and establishing a prominent address for the museum. The high proportion of subterranean spaces means that the museum is clearly overshadowed by the garden landscape. This is not in line with the competition task.

From an economic perspective, the concept is questionable in terms of the large proportion of subterranean spaces and the cost and effort required for the construction and maintenance of the winter garden and vegetation.

The design provides a valuable and unique contribution to the debate. With a radical and alternative concept, it achieves an enhancement of the urban space and, from an urban design perspective, of the Kulturforum. However, the jury ultimately doubts that this proposal can exude a suitable symbolic presence for a Museum of the 20th Century in this location.

Remarks by the Monument Authority: In the spirit of "urban gardening", the design of a "public winter garden" can be perceived as the further development of the cityscape concept, offering a covered, landscaped place of encounter between the public and the museum, and forming a shared green point of reference for the Kulturforum's freestanding architectural monuments.

1032



The proposed building works with the archetype of the "house", or, stated another way, the basic form of a market hall or a "party tent". In this way, a new and autonomous position can be assumed between the existing architectural characters at the Kulturforum. The scheme is in the best sense irritating and odd. The idea of creating a museum as a "tent" made of brick has wit, is provocative and offers a fascinating interpretation of a contemporary museum. The large building is striking because it fills the existing void of the Kulturforum and, at the same time, as a volumetric form it is precisely and decidedly

positioned in relation to all its neighbours. St. Matthew's Church is spatially integrated and reframed, but the small distance between the buildings is critical and must be increased. The rather low building partakes in a productive dialogue with the height of the Neue Nationalgalerie and, with its flat gable roof, picks up on the Kulturforum's roof landscape that Scharoun created with his buildings.

The internal circulation centres on two hall-like "boulevards": one on the ground floor that adopts the east–west direction and another at the basement level, at right angles to the other, that forms the north–south axis. Both "boulevards" bring the outdoor space inside, thus enabling relationships among the different areas of the Kulturforum to be established in a convincing way. The alignment of the proposed building adopts the axis between the Philharmonie and the Neue Nationalgalerie, which is so important for the Kulturforum. The entrance to the Berlin State Library and the Gemäldegalerie with the Piazzetta are brought together in a similarly strong way, and at the same time, St. Matthew's Church is incorporated into the path sequence of the main circulation.

At the centre of the museum building, where the two halls cross, there is a light-filled, double-height space with a large stairway that affords access to the exhibition spaces in the basement and enables the future link to the Neue Nationalgalerie. Visitors are guided very well; views into the exhibition spaces are already possible from the foyer. The exhibition spaces on each floor are divided into four different areas – quadrants – each of which intrinsically reveals a great vitality yet remains of manageable size in its dimensions. Interaction among the various collection themes can be well implemented in this building. The exhibition spaces absolutely correspond in a positive sense to the principle of the "white cube", although other spatial options and design variations should be added. The closed nature of the facade restricts any dialogue between the interior spaces and the public realm.

The elementary material of the brick, which also derives from St. Matthew's Church, imparts a strong identity to the new building. Behind the permeable layer of a perforated brick screen is a glass plane, which serves as skylights in the roof above the circulation axes. With the help of this "perforated" skin, an exciting ambivalence is generated between solid and transparent, material and immaterial, that also emanates into the city at night.

For the outdoor spaces, the brick material of the church is used as a paving. The visual relationship between the church and Tiergarten park is disrupted by the design of a dense group of trees on the western side of Scharounplatz. The entire complex can be used flexibly and the chosen materials are robust and of lasting value, so the museum can support both physically and intellectually stimulating use over the long-term. The construction costs are in the middle range, slightly above the envisaged budget.

Remarks by the Monument Authority: In the choice of materials and its pitched roof, the building makes reference to the brick architecture of St. Matthew's Church, the oldest building in the surrounding area. The cross-shaped circulation establishes a direct connection with the neighbouring architectural monuments. The project is irritating,

however, in its sheer dimensions, through the formation of an "alleyway" along St. Matthew's Church and with the long main facade facing Potsdamer Strasse, which, vis-à-vis the neighbouring cultural buildings, seems in this form to be neither capable of dialogue nor sufficiently fine-grained.

Ranking

Subsequent to formulating the evaluation texts, the entries shall be ranked. Based on the evaluation criteria, options for ranking are discussed and argumentations are exchanged. For the pursuant ranking, votes are taken and decided as follows:

1032	1st place (13:0 votes)
1001	2nd place (8:5 votes)
1020	3rd place (10:3 votes)
1018	4th place (13:0 votes)
1027	4th place (13:0 votes)
1015	4th place (13:0 votes)
1006	4th place (13:0 votes)
1007	5th place (13:0 votes)
1025	5th place (13:0 votes)

Conferral of the prizes and commendations

It is proposed that the conferral of prizes and commendations be done in a manner analogous to the ranking. Accordingly, the results are as follows:

1032	1st prize
1001	2nd prize
1020	3rd prize
1018	Commendation
1027	Commendation
1015	Commendation
1006	Commendation

Thus entries **1007** and **1025** remain on the shortlist.

Allocation of the prize money

Due to the conferral of 4 commendations, the prize money for the competition must be reallocated. In order to honour the high quality of the designs, the competition sponsor consents to an increase of €20,000 in the total prize money. Accordingly, the prize money shall be allocated as follows:

€100,000	1st prize
€65,000	2nd prize
€40,000	3rd prize
€20,000 each	Commendations

This proposal is accepted unanimously with 13 votes to 0.

Position changes

The jury decides that in the event that an entry within the prizewinner group is subsequently eliminated, no replacement will be made for the vacant position. In the event that an entry is subsequently eliminated, the competition prize money will be reallocated proportionally to the remaining entries in the group of prizewinners.

Recommendations of the jury

The jury unanimously recommends making the submission by the first-prize winner the basis for further work and also recommends commissioning the first-prize winner to provide the additional planning services. Moreover, the following recommendations ought to be taken into consideration for all further planning:

- The small distance between the building and St. Matthew's Church is viewed critically and must be increased.
- The possibility of reducing the overall volume of the building should be investigated.
- In this connection, the treatment of the existing plane tree and its formal integration into the building should be examined.
- The design and structure of the interior spaces should be further developed in consultation with the curators. Above all, this concerns the exhibition areas.
- A possibility for dialogue / opening the building to the outside should be investigated for the area near the café.
- The proposals for the design of the open spaces beyond the competition site are not part of the competition task or the award. The further course of action with regard to a high-quality, feasible integration of the project into the surrounding open spaces shall be coordinated with the affected institutions and parties concerned.
- It is suggested to support the further development of the project with an advisory panel that is included in the further planning and implementation. Members of the jury should be included in the panel.

Conclusion of the jury

As chair of the jury, Mr Lederer satisfies himself regarding the integrity of the envelopes containing the declarations of authorship. All declarations of authorship are opened and the authors' names are read aloud. The result is documented in the appendix.

Finally, the chairperson thanks the competition managers for their helpful and objective work, as well as the jurors, their deputies and the appraisers for the enthusiastic and constructive discussions. The preliminary examiners are relieved of their duties. Professor Lederer then cedes the chair back to the competition sponsor.

State Minister Professor Grütters expresses thanks to chairperson Professor Lederer for his excellent leadership of the session. Ms Grütters likewise highlights the achievements made in the design competition by the participants, who have developed a wide range of proposed solutions for a highly complex task in difficult surroundings.

Professor Grütters stresses the high quality of the discussions in the jury – already witnessed in the ideas competition – as well as the substantive and organisational performance of the competition managers and the preliminary examiners. In addition, Ms Grütters expresses her gratitude to the Berlin Chamber of Architects for its constructive support of the proceedings. In the name of the Prussian Cultural Heritage Foundation, Professor Parzinger underscores the words of Ms Grütters and stresses his great satisfaction with the result of the competition.

The competition results shall initially be presented on 27 October at a press conference. The opening for the exhibition of all the competition entries will take place on 17 November in the foyer and the special exhibition hall at the Kulturforum, Matthäikirchplatz, 10785 Berlin. All those involved with and participating in the competition will receive a separate invitation. The jury session concludes on the afternoon of 26 October 2016 at about 4 pm.

Date: 4 November 2016

Signatures of the jurors / Attendance lists / Determination of authorship:

See German version