

**KUNST
MUSEUM
BERN**

**OFFEN FÜR
NEUES**



KUNSTMUSEUM BERN

PROJECT COMPETITION KUNSTMUSEUM BERN OF THE FUTURE

PROGRAMME STAGE 1

In case of unclear translations or contradictions, the original German documents shall prevail.

BERN, 17. NOVEMBER 2022



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**Fuhr Buser Partner
BauOekonomie AG**







KUNSTMUSEUM BERN

PROJECT COMPETITION KUNSTMUSEUM BERN OF THE FUTURE

PROGRAMME STAGE 1

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PROGRAMME APPROVAL

1 BACKGROUND | GOALS | KEY POINTS

1.1 Background

The Kunstmuseum Bern (KMB) is located on Hodlerstrasse in the historic centre of Bern, which was declared a UNESCO World Heritage Site in its entirety in 1983. Plot 863, which covers an area of 3,937 m², comprises the Stettler Building (Hodlerstrasse 12), the extension to Atelier 5 Architekten (Hodlerstrasse 8) as well as the delivery zone along the Aare River (Hodlerstrasse 12a).

The Kunstmuseum Bern was founded in 1849 and is one of the oldest art museums in Switzerland. The historic Stettler Building (designed by architect Eugen Stettler) was constructed from 1876–79 and underwent comprehensive renovation and restoration work in 1999. The first extension was built in 1936 (project by Karl Indermühle, executed by Otto R. Salvisberg). The sgraffito by Cuno Amiet on the south-east façade – the side facing Hodlerstrasse – dates back to this time. The Atelier 5 building, which was developed based on an architectural competition design, was first occupied in 1984. In 1993, the building underwent urgent structural renovations but still has several different shortcomings in terms of its lighting concept, load-bearing structure, building services, safety and escape route requirements and cultural heritage protection.

In order for it to continue satisfying the demands of a professional museum in the future and safeguard its ability to hold exhibitions of national and international calibre, a wide range of different studies and expert opinions have been compiled over the past few years that explore and formulate possible solutions and requirements that would enable the museum to evolve into a fine arts museum of the future. Within the scope of the process, solution concepts that provide for a new building to replace the Atelier 5 building, as well as the renovation and linking of the property at Hodlerstrasse 6, will be deemed constructive and selected for further consideration, whereby the focus is not on maximising the amount of additional space but on creating a convincing overall concept that adheres to the cost framework.



Aerial view Source: <https://www.map.apps.be.ch/>

1.2 Overarching strategic classification

The long project history and the feasibility study from 2018 (*see Section 3.4*) have shown that in order to identify a convincing solution for the future, it is necessary to think beyond the actual plot of land occupied by the Kunstmuseum Bern. The situation at Hodlerstrasse is highly complex due to the variety of factors concerning ownership, usage, responsibilities and public interest. Public dialogue was required to discuss goals, requirements and solutions. As a result, panel events, surveys and more than 50 workshops were conducted over the past few years and the findings have been incorporated into the project competition.

The Museum of Fine Arts of the Future, which is located within a UNESCO World Heritage Site, offers a unique, holistic artistic and cultural experience in the city and canton of Bern with national and international appeal. All its activities are geared equally toward audiences of all ages – from knowledgeable art aficionados to an inclusive population consisting of both residents and visitors in all their diversity. The Museum of Fine Arts of the Future is a vibrant place that is not only centrally positioned in the historic centre of Bern but also features inviting locations to visit around the museum in the newly redesigned Hodlerstrasse and in the virtual sphere. Nestled between bustling city life and a new walkway along the banks of the Aare River (Aarehangweg), the Museum of Fine Arts is an attractive place for people to congregate and for value dialogue. It also offers a space for extraordinary artistic experiences, contemplation, research and discussion. Together with other urban projects planned to upgrade the area between the Federal Palace and Hodlerstrasse, this opens up an opportunity to link urban spaces to the new Museum of Fine Arts and upgrade the entire upper part of the Old City in the process.

The Kunstmuseum Bern currently incurs extremely high costs due to a variety of factors including outdated and inefficient technology, provisional workshops and less-than-optimal operational procedures. The future building complex, including the new building, will make it possible for the museum to operate in a much more efficient and resource-conserving way, which will reduce its operating costs. At the same time, the project will substantially expand the museum's exhibition space. Using space at Hodlerstrasse 6 for the museum's administration is pivotally important in this regard. Despite the increased space provided by the new building, improved efficiency will still keep operating costs stable. On balance, that means an increase in cultural output.

Even if or precisely because relatively high energy consumption is unavoidable through the museum's use of the building complex and due to the strict conservation requirements needed for valuable exhibits, the Kunstmuseum Bern can and must contribute towards creating a sustainable future with the new building. Having room for manoeuvre and being able to potentially influence energy/resource efficiency and sustainability are greatest in the early phases of a construction project. This is why the Kunstmuseum Bern is paying particular attention to observing and taking these aspects into account during the competition phase.

The new building complex will enable the Kunstmuseum Bern of the Future to do justice to the international significance of its collections and strengthen the national and international reputation of Bern as a centre of the arts. Building on Bern's strengths – in the cultural district formed by Hodlerstrasse, Zentrum Paul Klee and the museum district – targeted changes are to be made to the city's profile as a cultural beacon in the Canton of Bern. Strengthening Bern as a centre of culture not only benefits the museum, but also creates added value for retailers, the food service industry, the hotel industry, and the city and canton.

1.3 Goals

The selective, two-stage project competition conducted in accordance with SIA 142 should transition the solution concept from the feasibility study into a comprehensive, high-quality project that can be recommended for further elaboration and has a high potential of being realised. The following specific goals must be met:

Overall urban planning and architectural concept

- Explore the urban setting and volumetrics in consideration of the specifications of the Upper Bern Township Zoning Ordinance (Zone mit Planungspflicht Obere Altstadt), while carefully incorporating the project into the Old City as part of the UNESCO World Heritage
- Develop a complete and contemporary building complex for the Kunstmuseum Bern that carefully integrates the protected Stettler Building and establishes a link to the building at Hodlerstrasse 6 that is sensible from an operational perspective
- Open up the Kunstmuseum Bern as a vibrant publicly accessible location on a human scale that, with its appealing address, helps upgrade Hodlerstrasse as a “cultural district”
- Create attractive urban and outdoor spaces that enrich Bern’s city centre and the slope along the Aare (Aarehang), and that contribute to the urban climate
- Design architecture that is recognisable and appealing as a museum that features flexible spatial qualities suitable for all media and that ensures long-term, forward-looking operations
- Create a comprehensive artistic and cultural experience with national and international appeal by designing impressive and distinctive exhibition spaces that enrich the museum’s existing qualities through the addition of new sensory impressions and places where people can meet and interact
- Make the museum functionally accessible and create an operationally optimal delivery setup that is in line with the future design of Hodlerstrasse and the use of outdoor spaces next to the Aare River
- Implement a cost-effective project that adheres to the construction cost target and promises reasonable operating and maintenance costs

Kunstmuseum Bern of the Future

- Strengthen the Kunstmuseum Bern as a national and international institution that is competitive on an international level (works on loan, collaborations) and ensures its unique cultural heritage
- Diversify and expand the visitor base by using modern modes of presentation befitting the art in question, expanding its overall reach and impact by creating new ways for all segments of society to experience art (diverse offering, museum for everybody)
- Expand and establish trailblazing ways of incorporating fields of research that are relevant to the museum (art history, material-based research, provenance research) and create an interactive knowledge platform with a public research lounge, special library (analogue and digital), documentation office, graphics depository, places to study and a “staging room”
- Focus on CO₂ optimised fabrication and operation of the building complex with a holistic view of the life cycle, regional value creation and the use of resource-conserving materials and renewable energy sources in compliance with the “Swiss Sustainable Building Standard” standard (SNBS) and the SIA 112/1:2017 standard “Sustainable Architecture- Building Construction”.
- Minimisation of energy and resource consumption while creating the necessary climatic conditions, ventilation and lighting to meet the requirements of the exhibits. In addition, the highest architectural and spatial qualities should be sought (optimisation of the shape and orientation of the building, design of the shell of the building and its façade, choice of construction methods and materials)

2 ORGANISATION AND GENERAL PROVISIONS

2.1 Client

Foundation of the Kunstmuseum Bern
Hodlerstrasse 12
3011 Bern

2.2 Contact address of notary

The notary office is responsible for handling all enquiries. Telephone enquiries and questions asked outside the official round of question will not be answered. Direct enquiries of any form to the Kunstmuseum Bern, the jury or the competition secretariat are not permitted.

Kaufmann Rüedi Rechtsanwälte AG

Alpenquai 28a
CH-6005 Lucerne
Contact Person: Dr. iur. Davide Pinelli
Tel.: +41 41 417 10 70
Email: davide.pinelli@krlaw.ch

Opening hours for submission: Monday to Friday, 8.00 a.m. to 5.00 p.m.

Competition website: www.simap.ch
simap project ID: 238461 "Wettbewerb Zukunft Kunstmuseum Bern"

2.3 Competition secretariat, process support

Fuhr Buser Partner BauOekonomie AG
Kapellenstrasse 28
3011 Bern

2.4 Process

The project competition is a selective two-stage process.

The process is subject to the GATT/WTO Agreement on Government Procurement (GPA, SR 0.632.231.422), the Intercantonal Agreement on Public Procurement (PPA 2019, Berne Systematic Collection of Cantonal Law [BSG] 731.2-1), the Law on Joining the Intercantonal Agreement on Public Procurement (IVöBG, BSG 731.2), the Ordinance on the Intercantonal Agreement on Public Procurement (IVöBV, BSG 731.21) and the Ordinance on the Organisation on Public Procurement (OÖBV, BSG 731.22).

SIA Regulation 142 (2009), including supplemental guidelines, will apply secondarily. No public evaluation is planned.

During the pre-qualification round, the leading architectural firms were selected and then formed a team of planners made up of specialists from the fields of landscape architecture and civil engineering. During Stage 1, the teams of planners focus on topics related to urban planning, architectonic expression and provide evidence of functionality in broad terms. Based on inputs from Stage 1, the jury will select the most suitable contributions (approx. 10 teams) for follow-up and clarification during Stage 2. If necessary, the jury may revise shortlisted results with an anonymous optional validation stage. In this case, ranking will only take place following the conclusion of the validation stage. The optional validation stage will be remunerated separately.

Through their participation in the competition, all participants acknowledge this programme, including all the basics mentioned, the answers to the official round of questions and the decisions reached by the jury, also with respect to matters of opinion.

All stages of the project competition are conducted anonymously. All participants must strictly preserve the anonymity of the competition submissions at all stages of the competition. The documents to be submitted must not contain any references to the authors of the project. Violations of the anonymity requirement will result in disqualification from the process. An external notary will be called in to guarantee the anonymity of the process.

The language used for the process is German and all submissions, including labels on the plan, must be written in German. This competition programme is additionally translated into English. In case of unclear translations or contradictions, the original German documents shall prevail. The language for all later business transactions is German. For civil disputes, the place of jurisdiction is Bern; Swiss law is applicable.

Copyrights to the contributions to the competition remain with the authors. By submitting a project, the participants declare that they hold the copyrights to their project. The documents submitted in connection with the competition entries that were awarded prizes and acquisitions will become the property of the client. If competition entries are published by the client, such publication will indicate the author in full; no special consent is needed. All content provided and developed will be treated as confidential throughout the entire process while it is ongoing. Competition entries may only be published once the process has been concluded (publication of the award of the contract following Stage 2).

2.5 Support

Jury for non-cash prizes

Alfons Bichsel, Canton of Bern, Member of the Cantonal Parliament

Jonathan Gimmel, Kunstmuseum Bern – Zentrum Paul Klee umbrella foundation, President

Alec von Graffenried, City of Bern, Mayor

Marieke Kruit, Member of the Executive Council of the City of Bern, Director of Civil Engineering,
Transport and Green Spaces

Benjamin Marti, Canton of Bern, Member of the Cantonal Parliament

Hansjörg Wyss, Chairman of the Wyss Foundation

Nina Zimmer, Kunstmuseum Bern – Zentrum Paul Klee, Director

Alex Wassmer, Kunstmuseum Bern – Zentrum Paul Klee umbrella foundation, Vice-President (substitute)

Expert jury

Elisabeth Boesch, Architect, Elisabeth & Martin Boesch Architekten, Zurich

Jean-Daniel Gross, City of Bern, Mayor's Office, Specialist Department for the Preservation of Historical Monuments, Monument Preservationist

Thomas Hasler, Architect, Staufer & Hasler Architekten, Frauenfeld *Chairman

Anna Jessen, Architect, jessenvollenweider architektur, Basel

Boris Podrecca, Architect, Office of Boris Podrecca, Vienna/Stuttgart/Venice

Sibylle Aubort Raderschall, Landscape Architect, raderschallpartner landschaftsarchitekten, Meilen

Annabelle Selldorf, Architect, Selldorf Architects, New York, USA

Peter Zumthor, Architect, Atelier Zumthor, Haldenstein

Tina Gregorič, Architect, dekleva gregoric architects, Ljubljana, Slovenia (substitute)

Expert advisers (without voting rights)

Thomas Soraperra, Kunstmuseum Bern – Zentrum Paul Klee, Managing Director
 Bernhard Spycher, Kunstmuseum Bern – Zentrum Paul Klee, Head of Facility Management
 Kathleen Bühler, Kunstmuseum Bern, Chief Curator / Head of Collections Exhibitions Research
 Anina Büschlen, Kunstmuseum Bern, Art Education
 René Wochner, Kunstmuseum Bern, Exhibition Management
 Oliver Martin, Federal Office of Culture FOC, Section Head of the Cultural Heritage and Historical Monuments section
 Nadine Heller, City of Bern, Directorate of Civil Engineering, Transport and Green Spaces (TVS), Head of Design and Utilisation of the Civil Engineering Department
 Peter Kuhn, City of Bern, TVS, Head of the Green Spaces and Tree Competence Centre
 Karl Vogel, City of Bern, TVS, Head of Transport Management
 Tobias Würsch, City of Bern, TVS, Head of Development and Implementation at Stadtgrün Bern
 Brian Cody, Energy Design Cody Consulting GmbH, Energy and Sustainability
 Röne Gebhard, Büro für Bauökonomie, Construction Economist
 Simon Nägeli, Brandenberger+Ruosch AG, Developer's Project Manager
 Urs Rohner, smt Ingenieure, Civil Engineering

In the event that a member of the jury drops out, the jury will ensure that the majorities as prescribed in SIA Regulation 142 remain intact. The jury may consult other experts as needed. Additional experts from the areas of exhibition management, building services, lighting design, catering, safety and fire protection could be added in Stage 2. The preliminary review of the projects submitted will be coordinated by Fuhr Buser Partner together with the expert advisers listed.

2.6 Eligibility for participation and team composition

Planners who are eligible to participate must reside in Switzerland, or have a registered office in Switzerland or in a contracting state included in the GATT/WTO Agreement on Government Procurement insofar as that state grants reciprocal rights. The complex competition task must be worked on by one team of planners comprised of qualified experts from the following disciplines:

- Architecture (in charge)
- Civil engineering
- Landscape architecture

While the involvement of other planning experts or specialists is voluntary, it is recommended that a building services expert be consulted. All planning experts and specialists consulted must be listed on the author's sheet. With the exception of planning experts and specialists from the mandatory disciplines, involvement in multiple project teams is permitted. Responsibility for any conflicts that arise as a result of a planning expert's or specialist's involvement in multiple project teams shall be borne by the applicants themselves.

Various studies and expert reports were prepared prior to the competition. The insights obtained from this preliminary work were incorporated into the competition programme and the corresponding documents were made available to the participants. The authors of the preliminary work may participate in the process.

Experts who are closely related to a member of the jury as listed under 2.5 or who have a professional relationship of dependence or affiliation with such a member (SIA 142 Art. 12.2) are excluded from participation.

2.7 Prize money | Acquisitions

The total prize money amounts to CHF 390,000.00 excl. VAT. This is commensurate with the calculation based on SIA 142i-103d, Guidelines to SIA Regulation 142 (2015), governing the determination of prize money for planning and overall project competitions in the field of architecture.

Three to five prizes will be awarded. The jury may, at its own discretion, award a portion of the total prize money as fixed compensation for the Stage 2 teams upon submission of a completed project. No more than 40% of the prize money may be used for any acquisitions made. Prizes, remuneration and acquisitions do not form part of any subsequent fee. The jury may decide that competition entries that deviate from essential aspects of the programme rules will be acquired and, if this decision is reached by a majority and with the consent of all client representatives, ranked. The jury also has the option of recommending a purchased competition entry in the first rank for further processing or the awarding of a contract by unanimous decision.

2.8 Terms and conditions of contract and fee

The jury will provide a recommendation to the client regarding the awarding of a contract to the author of the entry it recommends for follow-up. The client is responsible for and has the authority to reach a decision on the awarding of a contract.

The client intends to follow the jury's recommendation and award a no-bid contract for the planning and implementation of the three sub-projects – the new building, renovation of the Stettler Building and renovation of Hodlerstrasse 6 – including the exterior design of the spaces within the planning perimeter, to the team of planners behind the top-ranked project. Following the conclusion of the competition, the project is to be planned and implemented using the BIM method. At present, it is not known how planning services will be commissioned for the extended planning perimeter outside the plot of land where the Kunstmuseum Bern is situated. This is the responsibility of the City of Bern and may be carried out on the basis of this competition.

If the author is not fully suitable for fulfilling the contract or does not have the capacity to do so, the client is entitled to require that the author, by mutual agreement, call in the necessary sub-planners. Depending on the location of the head office of the lead architectural firm, the client may require that it be assisted by an office based in Switzerland. The client may specify that an external construction management office and/or external site manager be called in for project implementation. In this case, the planner team will still be responsible for providing at least 60.5% of the services provided. In addition, the right to have project implementation carried out by a general contractor remains reserved.

If planning experts or specialists called in on a voluntary basis have made a major contribution to the project, the jury will honour this contribution in its report accordingly. While they are not entitled to the awarding of a contract, the client may also decide to award them a no-bid contract based on their contribution to the project. Any additional planning expert or specialist mandates required will be awarded by the client after the contract has been awarded in accordance with the requirements of procurement law. The client reserves the right to have a general planning team assembled following the competition and to conclude a general planner contract.

As a general rule, 100% of planning will be awarded on the basis of subservices (including phases 51, 52, 53 pursuant to the performance and fees regulation LHO SIA 102, 103, 105, 108, 2020 edition), however, these subservices will be released on a sub-project basis and in phases, on condition to having received permit, implementation and financing approval by the competent authorities. If objections or complaints result in a change in the deadline or the abandonment of the project, this shall give rise to an entitlement to compensation in accordance with Art. 27 of SIA 142 (2009).

It is envisaged that fees will be based on the total sum of construction costs for the three sub-projects. Once the project and cost estimates are available, the construction costs that determine the expenditure will be calculated on the basis of the service description and in accordance with SIA Regulations 102, 103, 105, 108 (2020 Edition). The following fee parameters (mixed amount composed of the three sub-projects) in accordance with SIA Regulations 102, 103, 105 and 108, 2014 Edition, form the basis for contract conclusion:

Parameter		
Z values (2017)	Z1	0.062
	Z2	10.580
Level of difficulty: Office category IV, museum category VII	n	1.2
Adjustment factor	r	1.0
Factor for renovation, maintenance, preservation of historical monuments	U	1.1
Team factor/special services	i/s	1.0
Median hourly rate (excl. VAT)	CHF/h	135

The fee is calculated using the following formula: $T_p = B \times \frac{Z1 + \frac{Z2}{\sqrt[3]{B}}}{100} \times n \times \frac{q}{100} \times r \times U \times i$

2.9 Dates and procedure

The following dates comply with the deadlines pursuant to public procurement practices and the recommendations of SIA. The start of the competition could become delayed as a result of the political approval processes and related decisions. Even if the dates are changed, compliance with the processing time specified in Annex A of the programme guidelines (www.sia.ch/142i) is always guaranteed.

Dates for Stage 1 of the project competition

Week 2, 2023	Start of project competition, competition documents accessible Link to download will be sent by email Model can be obtained during the site visit or at the model builder's shop
Mon 23.01.2023	Site visit, not obligatory Final registration by Wed 18.01.2023 by email to annick.schirmer@bau-oek.ch
Wed 01.02.2023 by 12.00 p.m.	Submission of questions by email to the notary's office, see Section 2.2 davide.pinelli@krlaw.ch Questions answered within approx. 2 weeks (approx. 15.02.2023)
Fri 28.04.2023	Submission of plans and documents Labelled "Zukunft Kunstmuseum Bern" and keyword Place of submission: notary's office, see Section 2.2
Fri 12.05.2023 by 12.00 p.m.	Model submission Labelled "Zukunft Kunstmuseum Bern" and keyword Place of submission: notary's office, see Section 2.2
July 2023	Judging, selection for stage 2

Dates for Stage 2 of the project competition (provisional)

- Competition documents accessible for Stage 2 August 2023
- Round of questions August 2023
- Submission of plans and documents November 2023
- Submission of model December 2023
- Judging of Stage 2 January 2024
- Publication of results and decision regarding the awarding of the contract February 2024
- Exhibition March 2024

Project planning work is scheduled to begin immediately following the conclusion of this process and the following milestones are planned:

- Procurement of planning team (open tendering) 1st + 2nd quarter, 2024
- Project planning and building permit 3rd quarter, 2024 – 4th quarter, 2026
- Tendering/implementation planning 1st – 4th quarter, 2026
- Implementation 2027–2029
- Commissioning / occupation 2030

Competition documents accessible

The competition documents will be made available to participants for download in the second week of 2023. The teams will be notified by email if documents (answers to official round of questions, etc.) are newly available.

The model can be collected during the site visit of the Kunstmuseum Bern. Alternatively, the model can be obtained directly from the model maker by appointment. Care should be taken to ensure that pre-registration is carried out at least one week in advance and that collection takes place during opening hours. The model must be obtained between 16.01.2023 and 24.02.2023.

Modellbau Zaborowsky GmbH
Feldstrasse 43
8004 Zurich, Switzerland
Tel.: +41 44 252 22 16
Email: info@zaborowsky.ch

Site visits

A group visit of the site and existing buildings is scheduled for the teams on Monday 23.01.2023. The following groups are planned: Group 1 8.00–09.30 a.m., Group 2 10.00–11.30 a.m., Group 3: 1.30–3.00 p.m., Group 4: 3.30–5.00 p.m.

Participation is not mandatory. A maximum of 3 people per team are permitted to attend the site visit. Email Ms Annick Schirmer at annick.schirmer@bau-oek.ch to register the number of participants that would like to attend and the preferred group by Monday 16.01.2023.

The visitor rooms of the Kunstmuseum Bern can also be visited during opening hours (Tues: 10.00 a.m. – 9.00 p.m., Wednesday to Sunday: 10.00 a.m. – 5.00 p.m. (closed on Mondays). From from the time the documents are issued to 28.04.2023, participants can gain free admission to the museum by registering at the ticket kiosk with their office's names.

Round of questions

No verbal information will be provided regarding the tender. Telephone enquiries and questions that do not relate to answers provided directly in response to the official round of questions will not be answered. Direct enquiries of any form to the Kunstmuseum Bern, the jury or the competition secretariat are not permitted. The questions are to be sent in writing by email to the notary's office no later than 12.00 p.m. on 01.02.2023 (*see Section 2.2*). Questions that are not submitted by this deadline will not be answered. The answers will be made available to the participants by email. The information stemming from the answers to questions is binding and supplements this competition programme.

Submission conditions and observance of anonymity

The plans and documents can be submitted at the notary's office address (*see Section 2.2*) during opening hours against issuance of an anonymous acknowledgement of receipt. If delivered by post, the postmark or barcode receipt issued by the post office of the respective country determines compliance with the deadline (company postmarks are not considered to be valid postmarks.). The comment made by SIA Commission 142 regarding "Postal dispatch of competition entries [Postversand von Wettbewerbsbeiträgen]" will also apply (www.sia.ch > Wettbewerbe > Wegleitungen).

Jury report | Public exhibition

After the competition has been completed, the jury report will be written and sent to the participants. All projects will be publicly exhibited for 10 days and will be attributed to their authors. The participants will be informed of the location and opening hours of the exhibition by post or email. The awarding of the contract to the winning team recommended by the jury will also be published on www.simap.ch.

Retrieval of submitted projects

The documents submitted in connection with the competition entries that were awarded prizes and acquisitions will become the property of the client. The remaining projects can be collected by the participants within one month after the exhibition. The participants will be informed of the date and collection point by post or email. Uncollected work will be disposed of after the deadline.

3 CONTEXT

3.1 Location and neighbourhood

Bern's Old City has been on UNESCO's World Heritage List since 1983. The City of Bern's development is based on a medieval city plan, which retains its validity to this day. The Old City's foundational plan of 1191 formed the basis of its urban development and spatial characteristics. The incorporation of the topography, the structure of the plots of land, the layout of the wide streets and the administrative and church buildings on the edge of the city are medieval elements that are still in evidence today (Source [in German]: <https://www.bern.ch/zu-gast-in-bern/sehenswuerdigkeiten/unesco-weltkulturerbe>). The Old City must be understood as a whole and carefully developed. New construction projects must not adversely affect its importance as a World Heritage Site.

According to the UNESCO definition, the construction of new buildings is not prohibited in the Old City. Building legislation takes into account the UNESCO designation. The basic building code regulates where and how construction is permitted in the City of Bern. The code is binding for all landowners. The electorate of the City of Bern decides on changes to the basic building regulations in a referendum.

Buildings occupied by the Bern cantonal police adjoin on the east side. On the west side, small-scale development runs up to the area at the end of the Lorrainebrücke. On the south side of Hodlerstrasse, there are large-scale buildings such as the PROGR (formerly the Progymnasium and now the Center for Cultural Practice).



Museum of Fine Arts Bern District Source: <https://www.map.apps.be.ch/>



3.2 Open space

The Kunstmuseum Bern is located on Hodlerstrasse, which is the northernmost street in the upper part of the Old City and connects Waisenhausplatz with the Lorrainebrücke. Today's visitors access the museum via the magnificent steps in front of the historic Stettler Building. A ramp for disabled visitors has been added to the originally symmetrical entrance steps. The administrative entrance is located on the east side of the Atelier 5 building and is accessible via a set of stairs.

The areas on and immediately around Hodlerstrasse are used in many different ways (traffic, culture, commercial and service businesses, social institutions, a court of law and access to the Aare River). There is a lack of ground floor zones on Hodlerstrasse that could help revitalise the open space. The aim of the new building – and especially the ground floor plan – is to ensure that the city and museum spaces interconnect as effectively as possible and that the museum helps to revitalise the area.

The area behind the Kunstmuseum Bern adjoining the Aare River, known as the Aarehang, is currently not open to the public. The majority of the open space on the plot is occupied by the delivery area, museum parking spaces and the temporary carpentry workshop. Only the green roof on the lower ground floor of the Atelier 5 building is used as a terrace by the museum's employees. The terrace boasts a view of the forested slope down to the Aare River (Aarehang). An additional thoroughfare along the Aarehang near to the museum is envisaged over the medium term (*see Operational and design concept for the area around the Kunstmuseum Bern (in German) by landscape architect Maurus Schifferli, June 2022*).

3.3 Traffic access and parking

Hodlerstrasse functions as a one-way street in an east-west direction. The exit from the Metroparking car park joins Hodlerstrasse on the east side of the Atelier 5 building. The roads (Speichergasse/Hodlerstrasse) immediately next to the Kunstmuseum Bern intersect in a way that is typical for the existing urban infrastructure, however, they are private roads. The roads that link the museum to the Waisenhausplatz are rather unattractive, especially for pedestrians and non-motorised traffic, due to the aforementioned exit from the Metroparking and the fact that there are no suitable crossing points to access the museum. The road infrastructure meets a wide range of parking requirements (bicycles, motorcycles, cars). The parking spaces necessary for operating the museum are currently located on the north side of the Stettler Building on the museum's land.

In 2015 and 2018, the City Council approved building development loans for planning the redevelopment of essential sites in the upper part of the Old City (Bärenplatz and Waisenhausplatz) and for the improvement of the Hodlerstrasse area. Traffic calming measures are expected to be implemented on Hodlerstrasse as well as measures to make this street look more attractive. Keeping Hodlerstrasse open during rush hour, but closing it to motorised through traffic at other times has been found to be the most effective traffic management system. Delivery and emergency services as well as street cleaning continue to operate even when the road is closed to through traffic. By moving the exit of the Metroparking car park and merging it with the current access ramp, valuable space is created that can be used to design Hodlerstrasse in a more attractive way.

The projects for Bärenplatz and Waisenhausplatz and the adaptation of the Hodlerstrasse's traffic management system, including the Metroparking, are mandatory requirements for the competition procedure.

3.4 Climate

The climate of Bern is characterised by very cold, snowy winters and warm, pleasant summers. Temperatures range from around -15°C to above 30°C. The annual average temperature is about 9°C. Rain occurs throughout the year, with the greatest amounts expected to fall during the summer months. Annual global radiation is approximately 1,200 kWh/m²a. The average wind speed is between around 1.5 and 2 m/s. The wind direction is generally evenly spread across all cardinal points, however, westerly winds are the strongest. In principle, due to the annual temperature curve at the site, the use of near-surface geothermal energy and the ground as seasonal storage is possible and practical. Possible future climate changes should be considered in the planning.

3.5 Project history

The planning of the development of the Kunstmuseum Bern of the Future has been underway for some time. As early as 2006, a project competition was held for an extension to the contemporary art section, which envisaged an increase in exhibition space of around 1,250 m². However, the two first prize-winning projects entitled “angebaut” and “Scala” could not be realised due to reasons relating to building conservation and financial constraints, respectively. The modernisation project that was subsequently launched aimed to renovate and expand the Atelier 5 building had to be abandoned due to allocation guidelines.

At the beginning of 2018, the Kunstmuseum Bern commissioned the architect firm Flury Rudolf Architekten AG to carry out a feasibility study and enlisted experts from the fields of urban planning, architecture and monument preservation to provide in-depth support. A wide range of scenarios and options were investigated, including extending the area under consideration in order to offer a holistic solution. Part of the feasibility study involved working with the Preservation of Historical Monuments Office of the City of Bern to evaluate the fundamental question of whether to replace the Atelier 5 building. Key factors in these considerations included the limited usability, the high renovation and investment costs, and urban planning considerations (see *Principles Kunstmuseum Bern, “New building instead of A5 building”: Preservation of Historic Monuments Assessment (in German), 19.03.2018*). The rationale for a replacement building was explained to the authors of the building plan, the Atelier 5 office, and received as comprehensible.

After clarifying the basic question of whether to replace the building, the feasibility study considered essential issues such as the urban setting, the possible volumetrics of a new building and how they would align within the context of Hodlerstrasse and Bern’s Old City. This meant that special attention was paid to the derivation of the height (see *Chapter 6.2 Preservation of Historic Monuments, documents relating to the 2018 feasibility study (in German)*). After examining the different approaches, the various stakeholders recommended that the building complex should be modified and extended. The recommended solution concept envisages that the Stettler Building would remain as a protected listed building, the Atelier 5 building, which is classified as worthy of preservation, would be replaced by a new building and that the Hodlerstrasse 6 building would be integrated into the building complex. The feasibility study was accompanied by extensive public dialogue to ascertain what visitors and the public would require from a future-oriented museum building.

Image of the Stettler Building, Museum of Fine Arts Bern ©Kunstmuseum Bern



KUNST
MUSEUM
BERN

4 KUNSTMUSEUM BERN

4.1 Kunstmuseum Bern – Zentrum Paul Klee

Bern is one of Switzerland's leading national and internationally acclaimed art venues. The close partnership between the Kunstmuseum Bern and the Zentrum Paul Klee enables the city to offer unique and comprehensive artistic and cultural experiences.

The Kunstmuseum Bern and the Zentrum Paul Klee have been under joint management since 2016. As closely connected yet independent institutions for art and culture, they both aim to facilitate encounters with and discussions about the visual arts and related genres. They provide an overview of international trends and values in the visual arts up to the modern day. The Zentrum Paul Klee is a cultural centre that primarily focuses its museum work on the field of modernism, while the Kunstmuseum Bern focuses on the late Middle Ages to the present day. Since its foundation in 1849, the Kunstmuseum Bern has acquired one of the most important and diverse art collections in Switzerland.

Both institutions complement each other. They are embedded in the cultural, social, political and media environment of the canton of Bern and the capital of Switzerland. Through their national and international collaboration agreements, the programmes managed by both venues aim to enrich the social environment in Switzerland. The Kunstmuseum Bern and the Zentrum Paul Klee are open to visitors of all ages, who are invited to enjoy and experience art and to engage creatively with the key challenges of our times.

4.2 Organisation

The umbrella foundation “Kunstmuseum Bern – Zentrum Paul Klee” acts as the governing body of the boards of trustees for the “Zentrum Paul Klee – Maurice E. and Martha Müller Foundation” and the “Kunstmuseum Bern Foundation” (Stiftung Kunstmuseum Bern). This means that the three boards of trustees have the same members. The “Kunstmuseum Bern Foundation” is the body responsible for the Kunstmuseum Bern. The strategic management of the umbrella foundation lies with the board of trustees. The Board of Trustees consists of 14 to 16 members and constitutes itself. The canton of Bern appoints four representatives, including the President (*current appointments: https://www.kunstmuseumbern.ch/de/service/ueber-uns/organisation_0/dachstiftung-9.html*).

Operational management is carried out by the five-member Executive Board, chaired by the Director (*current directorate: https://www.kunstmuseumbern.ch/de/service/ueber-uns/organisation_0/abteilungen_0/direktion-10.html*).

4.3 Ownership structure of the collections at the Kunstmuseum Bern

The Kunstmuseum Bern is distinguished by the unique high quality of its deposits – approximately half of all objects – in relation to its own holdings. The works are often owned by foundations and associations, which entrust the works of art to the museum as deposits. These foundations are closely connected to the Kunstmuseum Bern through commitments stipulated in the foundation charters and statutes. They have their own executive bodies and pursue specific objectives in line with their own mandates. The following foundations and associations are involved:

- The Expressionism Foundation
- The Bern Foundation for Photography, Film and Video FFV
- Bernese Art Society
- Stiftung Gegenwart
- Othmar Huber Foundation
- Johannes-Itten Foundation
- Ernst Kreidolf Foundation
- Kunsthalle Bern Foundation

- Anne-Marie and Victor Loeb Foundation
- Hermann and Margrit Rupf Foundation
- Paul Senn Project
- Adolf Wölfli Foundation
- Society of Friends of the Kunstmuseum Bern

4.4 History and significance of the Kunstmuseum Bern

The roots of the Kunstmuseum Bern lie in art education and state collections. The first art school was established in 1779. This was followed in 1805 by the founding of the Bernese Academy (Bernische Akademie). A “Hall of Antiquities” was set up to house plaster casts of antique statues which were gifted to Bern by the Napoleonic government. These casts formed the cornerstone of the “State Art Collection”. In 1820, part of the collection owned by the enterprising art publicist and dealer Sigmund Wagner was purchased.

The roots of the Kunstmuseum Bern equally lie in art collecting and engagement on a civic level. The Bernese Art Society (Bernische Künstlergesellschaft), established in 1813, aimed to promote both Swiss art and the exchange of ideas. Its activities included collecting art and organising regular exhibitions. From 1840 to 1854, the society organised a national art exhibition every two years.

Bern’s public art collections were on view at various temporary locations until 1864. These included the Late Gothic Antonierhaus, which today is located on the Postgasse, the Baroque Stiftsgebäude near the cathedral and a room in the Erlacherhof. The State Art Collection was united with the society’s collection in 1849. This act of unifying the state and civic collections marked the actual foundation of the Kunstmuseum Bern. The unified collection was exhibited in the chancel of the Französische Kirche until 1864. By this time, the way the art was presented already had the character of a public institution, which was even mentioned as an attraction in the travel literature of the time. But the art was only to remain at the Französische Kirche for a short time. The collection was on display in the west wing of the newly built Federal Palace for 15 years from 1864.

In his capacity as member of the Upper Council of the canton of Bern, in 1874, Albert Anker strongly advocated the construction of an art museum. The Bernese architect Gottlieb Hebler bequeathed 350,000 francs for the construction of an art museum and following his death it was possible to channel the efforts of the various interested parties into one concrete building project. To help achieve this end, in 1871, the State Council of the canton of Bern granted corporation status to the trusteeship of the future art museum. The corporation comprised the state, the municipality, the Bern civic community and the Bernische Künstlergesellschaft and the Kantonal Kunstverein art associations. The corporation oversaw the construction of the magnificent Neo-Renaissance museum building from 1876 to 1878. The building was designed by the city architect Eugen Stettler and was located on the edge of the historic city plateau, forming an urban counterpart to the Federal Palace. The Kunstmuseum Bern opened its doors to the public on 9 August 1879. In 1917, the corporation’s responsible body became a public foundation, which was incorporated into the umbrella foundation in 2015. It continues to oversee the museum as its owner, acquiring its own works and caring for the collections entrusted to it by former corporation partners. In 1892, the art museum acquired its first work of art: Arnold Böcklin’s *Meeresstille* from 1887.

Twenty years after the foundational building was opened, it was becoming clear that it could no longer accommodate the rapidly growing collection. Consequently, work was started on building an extension on the east side of the building in 1932. The architect Karl Indermühle died in 1933 during the ongoing construction work. His successor Otto Salvisberg implemented his design of a modern wing directly next to the Stettler Building in the style of the New Objectivity movement. The building opened on 29 February 1936. It was in keeping with museum design of the time and provided the ideal architectural environment for displaying modern art, with its plain white walls that were lit by

skylights on the upper floor. However, modern art only found its way into the museum at a later date. Instead, during its founding years, the museum's walls were dominated by Swiss artists who subscribed to a rustic-style Realism that paid tribute to the zeitgeist of "spiritual national defence". This is exemplified by the sgraffito *Apfelernte* by Cuno Amiet on the façade facing the street. In 1983, an extension to the museum designed by the Bernese architects' collective Atelier 5 was opened, providing additional space for the collection, a cinema, a café, space for offices, and seminar and library rooms. The plot of land could not accommodate a third building. The extension created by Karl Indermühle and Otto Salvisberg had to make way for the new building. The lower ground floors were extended into the slope to include several new floors. An unbroken wall that formed the previous street façade was left in tact and supplemented by a simple steel structure clad in sheet metal. Working in close collaboration with the artist Rémy Zaugg, the entire extension was designed with the intention of creating the most restrained and non-auratic setting possible for the artwork. The aim was to avoid anything distracting from the works of art on display. In 2006, a project competition was held to find a design for an extension to increase the exhibition space, especially for contemporary art. The two first prize-winning projects entitled "angebaut" and "Scala" were never realised – the first because of building conservation concerns and the second due to financial reasons. A renovation and expansion project for the Atelier 5 building ended in failure in 2017 due to the tender procedure.

4.5 Vision and mission

The Kunstmuseum Bern aims to serve as an adaptable platform for diversified and interdisciplinary discourse on works of art ranging from the Middle Ages to the present day. Its goal is to foster a lively, dynamic interplay, involving collection, preservation, research, exhibitions and education.

We foster social discourse and create space for discussions about controversial issues. We approach the works entrusted to us not only in their historical context but also by recognising their sensual and occasionally subversive nature. This enables us to expose the layers of meaning contained in such works and to underscore their current relevance, regardless of the period in which they were created. We aim to identify synergies between physical and virtual effects in all forms of outreach. The starting point for this is the collections of the Kunstmuseum Bern, which boast highlights from important bodies of works from different eras and often have a clear connection to the city and canton of Bern. These multi-layered collections are an expression of our historical relationship with Bern and a specific history of collecting.

Creating new perspectives through art

Our work aims to contribute towards shaping an enlightened and critical society that faces a wide variety of challenges of global proportions.

Building the collection

An interesting and multilayered collection does not have to represent all positions in the canon of art history. This means deliberately building on our current strengths and leaving historical gaps in place as the characteristics and profile of the collection. New additions to the collection focus mainly on promoting contemporary art, except in the case of individual, supplementary bequests and donations. We aim to increase the diversity of the collection and to include the works of previously under-represented or excluded artists.

Preservation and restoration

We are committed to preserving the materially diverse and fragile physical artefacts as well as new digital works for future generations. This concerns the research, conservation and restoration of works and the art museum's role as an institution in connection with the research, education and publication of findings on the preservation of artworks of all kinds.

Research

Research at the Kunstmuseum Bern covers the combination of art-historical collection and provenance research as well as studies of materials and technologies. With the acceptance of Cornelius Gurlitt's bequest, the Kunstmuseum Bern committed to systematic provenance research and conducting transparent restorations. The key questions of provenance research touch on approaches related to specific works and art history. They also concern biographies, political structures, art trading and the history of collecting art. We aim to break new ground not only as a research institution but also in terms of how we use methods and processes and enable the results of our research to become part and parcel of our communications with visitors. We aim to discover new ways to present these connections in a clear and succinct manner to the widest possible audience in order to communicate our material and intellectual heritage to all.

Variety and experience – it's all about outreach

Within an ever-changing, increasingly plural and digital society, the education and outreach work of the Kunstmuseum Bern has assumed an essential new role in enabling broader cultural participation. The Kunstmuseum Bern paves the way for a broad audience to discover and engage with art, irrespective of individual prerequisites. The goal is to give everyone access to the museum and its contents. We want to permanently improve access opportunities. This also applies to communicating in a clear and simple manner. All people, regardless of their origin, age, gender or social background, should be provided with interesting and enriching offers on an individual basis in a way that considers their special requirements. This applies especially to those who do not yet use the Kunstmuseum Bern in a self-evident way.

Pause and reflect; meet and enjoy

The Kunstmuseum Bern invites visitors to pause and reflect and to meet with others and exchange ideas. We regard the museum as a public place that encourages people to engage with each other and enjoy enriching experiences in Bern's city centre. The museum offers spaces – a café, bookshop and outdoor areas – where people can enjoy spending time without having to pay an admission fee. At the same time, we establish connections to our natural surroundings and the nearby Aare River, to the art venues on Hodlerstrasse from the Reithalle to the Kornhausforum, and to the entire urban area.

4.6 Curatorial concepts

The Kunstmuseum Bern as an exhibition venue

The Kunstmuseum Bern aims to be a place where art can be experienced and knowledge and ideas shared. It should be possible to experience visual art of all genres and sizes (graphics, paintings, sculpture, installations, video, digital art, large-format and small-format works, etc.) at the museum in a way that is appropriate to the work on show. To make this possible and to be able to plan and hold exhibitions in a way that is completely open and supports artistic freedom, a flexible and versatile spatial concept is required that places itself at the service of art and the entire museum operations. Despite the desire for adaptability, the differently sized museum spaces should have their own character, atmosphere and individual aura.

Exhibition formats

The Kunstmuseum Bern currently presents two large and several small exhibitions each year, lasting an average of four months (see <https://www.kunstmuseumbern.ch/de/sehen/kalender-564.html>).

At least one exhibition of works, which varies in size and scope depending on the theme, is presented at any given time. However, these are rearranged at regular intervals, re-contextualised and presented in varying spaces. An essential part of the exhibition programme is formed by the special exhibitions, such as exhibitions on artists with a connection to Bern, thematic exhibitions or monographs of contemporary artists. Special exhibitions are usually the main reason why people visit the museum and, therefore, are of particular importance for the Kunstmuseum Bern. It should be noted that all of the museum's exhibition rooms are used both for the collection and special exhibitions.

The exhibitions are composed of the museum's own displays, which are developed by the museum itself. Where appropriate, they are moved on to other venues, developed through partnerships with other museums and transferred to other institutions. The reconstruction periods between each exhibition usually last two to three weeks and overlap so that only part of the exhibition area needs to be closed at a time. Exhibitions that are spread across the entire exhibition space are only held in exceptional cases. It is essential that the spatial arrangement for all exhibitions intuitively guides visitors through all the exhibition rooms without the need to study a room plan, regardless of the exhibition's size and the number of museum rooms that are used.

(Source: Draft museum concept as a basis for the KMB and ZPK guiding principles, 07.04.2021, Kunstmuseum Bern)



5 TASK

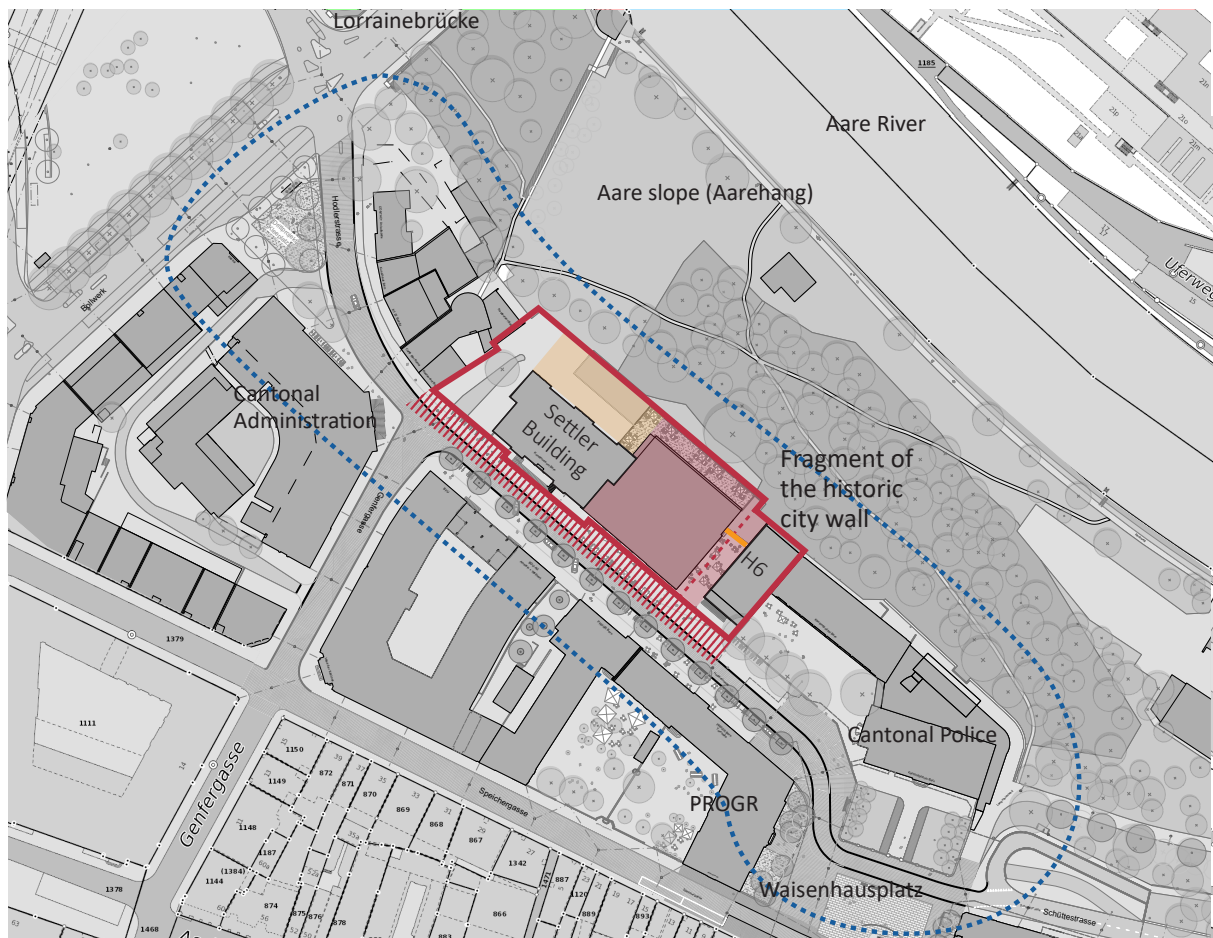
5.1 Planning perimeter

The planning perimeter comprises plot 863 in its entirety (property of the Kunstmuseum Bern), as well as a portion of plot 864 including the western wing of the building on Hodlerstrasse 6 (H6), for which building rights are to be transferred to the Kunstmuseum Bern.

The parcel belonging to the Kunstmuseum Bern is located in the midst of the historical fabric of Bern's city centre, which was declared a UNESCO world heritage site in the 1980s. A thoughtful approach to this exceptional location is imperative and must be taken into account when working on the urban planning for the new building. In addition to Bern's Old City, the design of the new building must also take the perimeter of observation into consideration, which includes the immediate area in and around Hodlerstrasse as well as other landmark structures such as the PROGR building and the cantonal administration buildings. No project proposals will be expected for the perimeter of observation. The existing projects for Bärenplatz and Waisenhausplatz as well as the traffic management system for Hodlerstrasse and the Metroparking car park must be factored in without any changes.

The planning perimeter of the new building, including its connections to the existing buildings, is limited to the portion of the land on the east side of the Stettler Building and the area up to the Hodlerstrasse 6 building. Here, the requisite clearances to the street, building and woods must be factored in.

- Planning perimeter
- Extended planning perimeter
- Perimeter of observation
- Perimeter of new building
- Perimeter of Cultural Asset Protection Room



Perimeter source: Concept plan by Maurus Schifferli and <https://www.map.apps.be.ch/>



Within the extended planning perimeter, the building complex of the Kunstmuseum Bern must be harmonised with the design concept for the street and open spaces developed by landscape architect Maurus Schifferli. This is crucial with respect to the topics of addressing and use planning.

A single project proposal should be drawn up; variants are not permitted.

5.2 Overall urban planning and architectural concept

One project proposal should be developed for a new building that replaces the current Atelier 5 building. Together with the historic Stettler Building and the building at Hodlerstrasse 6, this new building forms an overall ensemble that houses the Kunstmuseum Bern. As a museum of fine arts, the new building's positioning and volumetrics should demonstrate a presence that is appropriate for the city and its skyline. The Kunstmuseum Bern is one of a series of traditional Bernese sandstone buildings, making it a part of the cityscape that is seen from the Lorrainebrücke and the slope on the opposite bank of the Aare River. This view is immensely important, both with respect to the museum's presence as well as the overall appeal of the Old City and the art museum's incorporation into its surroundings (*see Section 6.2 Preservation of historical monuments*).

At the same time, the new building should also blend into its immediate urban context and serve as a link between the two existing protected buildings – the Stettler Building and Hodlerstrasse 6 – which should gain even greater urban and architectural appeal through the addition of the new building. When it comes to revitalising the buildings that are classified as worthy of protection and creating a cohesive complex of buildings, the type and scale of the connections between the new building and the existing buildings as well as their architectural design play a pivotal role.

The historic Stettler Building and the building at Hodlerstrasse 6 are to be renovated. The building at Hodlerstrasse 6 should be given over to the umbrella foundation so that new academic pursuits can be carried out by the Kunstmuseum Bern and so that both establishments (Kunstmuseum Bern and Zentrum Paul Klee) can use it for administrative purposes. The focus of the competition is not on drawing up detailed restoration measures for the existing buildings but instead on preparing an overall concept for the exhibition rooms, harmoniously linking the operational processes as well as the different areas of use of the entire building ensemble. Important thereby are the compatibility of the storeys and position of the main entrance. The link to the Stettler Building and Hodlerstrasse 6 should be designed in such a way that it respects the existing substance of the building as a protected landmark, while also taking the building's basic concept as well as structural and design elements into consideration. When designing the link between the new building and Hodlerstrasse 6, the protected fragment of the historical city wall must be preserved and taken into consideration (*see section 6.2 Preservation of historical monuments*).

A timeless museum architecture with international appeal, identity-establishing design and the creation of an attractive, prestigious address should result in an enhancement of the surrounding part of the Old City and trigger initiatives to develop the Hodlerstrasse as a cultural district. At the same time, the new building's architecture should be inspired by the context of the surrounding Old City and be perceived as an integral part of the Old City. The focus here is not only on the expression and choice of materials, but must also include factors on a structural and conceptual level. Special attention should be paid to the roof's shape, its architectural design and expression as well as the choice of materials, which is especially important when designing the fifth façade.

The new building should be recognisable as a museum and open up invitingly both towards the street and the slope along the Aare River (Aarehang) so that communication and interaction take place between the indoor and outdoor spaces and the entire ensemble is more strongly linked to public urban spaces. The goal is to create a publicly accessible location in Bern's Old City that appeals to a broad and non-art-savvy public. One crucial aspect of this is to design an open, transparent entrance

PROGRAMME STAGE 1

area that offers enough space for people to spend time and encounter but is accessible regardless of whether or not they are visiting the museum.

The Kunstmuseum Bern should meet the requirements of a modern and sustainable museum. The goal is to create an energy- and resource-efficient, sustainable building that also makes a positive ecological contribution to its immediate surroundings. At the same time, the current operational processes and building life cycle costs should be optimised so that the museum can operate sustainably and in line with modern energy standards. During Stage 1, the shape and configuration of the proposed building structure are particularly important. The design decisions made during this phase are of great importance for the energy efficiency and sustainability of the project. During Stage 2, the focus should be expanded to include the building shell, construction, material selection and technical construction concepts.

The new building should supplement the existing exhibition rooms in the Stettler Building through the addition of new spatial qualities and offer visitors unique art experiences in flexible room configurations. All areas of the museum must be designed to be barrier free (*see Section 6.6 Barrier-free construction | Cultural inclusivity*). The focus should therefore be on creating exhibition rooms that are highly functional and capable of flexibly accommodating both future developments and making the venue attractive for visitors because it meets their needs. The objective is to create exhibition spaces and a delivery set-up that meet the requirements of international lenders and insurance companies which, in turn, will permit long-term international collaborations.

The following floor space requirements must be fulfilled for the Kunstmuseum Bern to function as a sustainable operation:

	Usable areas [m ²]
01 Entrance, multifunctional space, catering and education	785
Foyer Ticket office Museum shop Museum bistro Multifunctional space Art education studio Cloakrooms and toilets First-aid room	
02 Exhibition	4,655
Exhibition rooms Research lab Staging room	
	of which to be preserved in the Stettler Building approx. 1,780
03 Studios and workshops	705
Art handling rooms Restoration rooms Photo and documentation room Museum technology studio Carpentry workshop Paintings Staff toilets	
04 Administration	920
Offices Meeting rooms Break rooms Staff kitchen and dining room Archive Staff toilets	
05 Depositories & storerooms	1,735
Receiving and issuing rooms Quarantine Vehicle lock Storerooms Cultural Asset Conservation Room Ancillary rooms for museum bistro Refrigerated rooms for catering services Storerooms Delivery (non-art)	
06 Technical, Supply & Disposal	Project-specific
Technical facilities Wastewater treatment and disposal Heating and hot water Electric power supply Room ventilation systems	
TOTAL excl. project-specific areas	8,800

See detailed room specifications with room-specific details in Annex 01.

5.3 Space requirements

A superior building complex concept

The museum's space requirements are to be divided coherently among the three buildings of the building complex: the Stettler Building, the new building and Hodlerstrasse 6. In doing so, the three buildings are to function autonomously as far as possible while allowing the greatest possible flexibility. The Stettler Building and the new building are to be designed as public exhibition and education spaces. The building at Hodlerstrasse 6 is primarily intended for administrative uses. The ground floors of the three buildings should be connected to each other and, in particular, the link between the Stettler Building and the new building to Hodlerstrasse is to be carefully designed. The individual floors in the two buildings must be accessed independently so that it is possible to respond flexibly when exhibitions are being constructed or changed. Based on operational considerations, it can be assumed that the first floor of the Stettler Building and the first floor of the new building as well as the second basement floor of the Stettler Building and the first basement floor of the new building are on the same level respectively.

The "Kunstmuseum Bern of the Future" concept envisages an open museum. Views into and out of the building should be used wherever possible to carry the art outward and draw visitors inward. The concept for an appropriate entrance area and the design of the ground floor play a central role and should enable the exterior space to be visible from Hodlerstrasse through to the slope down to the Aare River. The new building offers the opportunity to reflect on the current access layout and enables the design to be rethought. This includes the repositioning of areas currently located in the Stettler Building, such as the entrance, ticket office, shop and cloakroom. No fundamental changes are planned in the Stettler Building on the exhibition room level (with the exception of the space freed up by the possible relocation of the cloakrooms etc. to the lower ground floor, e.g. for exhibition uses). However, these assumptions must be aligned with the overall concept and design of the exhibition spaces in the new building.

The Hodlerstrasse 6 building is a suitable location for the administration facilities with office spaces, and meeting and break rooms, due to its spatial configuration, distinct gridded façade and the existing entrance from Hodlerstrasse. Elaborate changes to the existing structure should be avoided. Please refer to Section 6.2 Preservation of historical monuments. Targeted measures should be used to design suitable internal connections for employees. Access for the public is only to be provided if the Hodlerstrasse 6 building is going to be designed to include space for public use. The Hodlerstrasse 6a building will continue to be used by the Bern's cantonal police. In addition, existing technical areas used by the cantonal police and the Directorate of Civil Engineering will remain in the lower ground floors of the Hodlerstrasse 6 building, which will be defined as easements after the competition. The entire second and third basement floor and the northern part of the first basement floor (*see the foundational plans*) are therefore not available for use by the Kunstmuseum Bern. The interface requirements are set out in Section 6.8 "Easements" and are mandatory. A subterranean connection from the new building to Hodlerstrasse 6 could, if necessary, be constructed via the three-storey engineering room located on the fourth basement floor in Hodlerstrasse 6. In this case, it must be guaranteed that the fragment of the city wall will remain intact.

Entrance, multifunctional space, catering and education areas

Access for visitors will be via Hodlerstrasse and attractive new open spaces that have to be created around the museum. An inviting, transparent and spacious entrance area is to be created. This will include a foyer, museum shop, catering areas and multifunctional space. The entrance area will open onto Hodlerstrasse and offer seating areas and places to meet that do not require a museum visit. Another aim of this area is to facilitate interaction with the public. This semi-public area, including the cloakroom and toilets, should be available for events, lectures and conferences. It should also function independently of the museum's opening hours. The positioning and design of the multifunctional space is a key component of the design.

The museum bistro with its inviting indoor and outdoor dining areas, should be large enough to seat approximately 70 people indoors and approximately 70 people outdoors. The bistro should be able to function even when the museum is closed. In addition to the museum bistro's kitchen, storage and refrigerated areas, team changing rooms and a small office should also be provided. It would be advantageous to position the museum bistro's kitchen and the serving area on the same level as the bistro area. The storage, cloakroom and office spaces can also be located on a floor below or above the bistro, but should be directly connected to the bistro. Deliveries should be decentralised and separate from art deliveries. They should avoid interfering with the visitor's flow as much as possible.

In addition to and independent of the museum bistro's kitchen, a service kitchen is needed for externally catered events for approximately 150 to 200 people. It should be possible to cater to events in the multifunctional space when the museum is closed. In addition to the kitchen, this catering kitchen should include storage and refrigeration areas. The service kitchen should have its own dish washing line. The catering kitchen should be located on the same floor as the multifunctional space where the catered events take place. Deliveries should be separate from art deliveries and not conflict with visitor flows. If possible, other deliveries should work synergistically with the bistro deliveries.

The areas for art education should be positioned centrally in order to be able to function independently of the museum's opening hours, in the same way as the multifunctional space. The studio and the workroom used for art education activities should be located close to the foyer and the exhibition rooms. They should be multifunctional spaces and sufficient daylight should be allowed to enter the space. It should be possible to divide the studio into different rooms. At the same time, it should also be possible to use this area as a coherent space for large-scale experimental formats. In addition to the studio space with wash basins and the acoustically isolated workshop, the art education space should include an adjoining room with storage space and small-scale sanitary facilities.

Exhibition spaces

If possible, the exhibition rooms should be directly accessible from the foyer. The aim is to ensure that visitors can be guided clearly, easily and intuitively around the museum and exhibitions. It should be possible to tailor the routes to suit each exhibition. Visitors should be able to easily select which way to go and it should be possible to easily plan tours that do not include any dead ends. The exhibition rooms should be equipped with movable seating/seating configurations and provide a high-quality space where people enjoy spending time. It is necessary to establish a relationship between the indoor and outdoor space by maximising views that open to the outside of the building. Spatial diversity, different room sizes and ceiling heights should be used to create the greatest degree of openness to accommodate a wide variety of exhibition formats. See exhibition types with room-specific details in the room specifications in Annex 01.

The floor plan concept should permit a clear and modifiable spatial structure that allows for various exhibition scenarios. This means there should only be a minimal number of fixed elements that are allocated for specific uses. It should also be possible to make any necessary changes to the wall structures. It should be noted that it must be possible to use all of the museum's exhibition rooms for both the collection and special exhibitions. All rooms must be suitable for accommodating both analogue and digital education offerings. It should be possible to use the museum in a varied and flexible way that allows the greatest freedom of design and scope to change so that it can adapt easily to change in the future.

In the staging room, new forms of education will be created through presenting special works of art under restoration. There is a public study room attached to the research lab and the graphics collection.

Studios and workshops

The studios and workshops, including the art handling rooms, restoration studios, the museum's technical studio, the carpentry workshop and painting studio, perform important and varied tasks, including re-framing artworks on site, cutting walls, storing wall sections and setting up exhibitions. They must be able to continue operating during the museum's opening hours without disturbing visitors. Furthermore, this area must be clearly separated from the exhibition area due to safety issues and the high levels of dust and dirt that can be generated here. To ensure operational processes function as optimally as possible, it is vital to ensure that there are easy access routes to the exhibition areas – preferably via direct routes – between the workshops, the delivery area, the storeroom and the separately lockable entrances. Planning should incorporate art handling, which should flow continuously from delivery through to the exhibition rooms.

Administration

All office and meeting spaces used for administration purposes should be located together as much as possible to allow the creation of an efficient, coherent and synergistic administration department. An office environment should be created that is attractive for employees. It should include individual and open plan offices as well as suitable breakout areas and meeting spaces. A staff kitchen (extended kitchenette) with a dining room and an appropriate range of break rooms should be provided for employees directly next to the offices.

Depositories & storerooms

The Cultural Asset Conservation Room (CACR) should be designed in accordance with cultural asset preservation provisions for art depositories (paintings and sculptures). It needs to be designed as an underground structure and should be air-conditioned and bomb-proof. This conservation room must have a painting storage facility (e.g. mesh pull-out racks and/or mobile museum shelving). There should also be a two-storey sculpture storage area that includes appropriate storage technology. The interdependencies with the art delivery areas and the graphics depository should be taken into account in the floor plan according to the room disposition scheme in Annex 02.

All deliveries (art, catering and goods) will be made from Hodlerstrasse via the western entrance to the site and to the rear of the Stettler Building, as is currently the case. If possible, deliveries should be made without the need to reverse onto Hodlerstrasse. The necessary turning area should be located on land belonging to the Museum of Fine Arts (*see Basic Principles "Memo on deliveries to the Kunstmuseum Bern incl. tractrix curves" (in German), Emch+Berger Verkehrsplanung AG*). A new covered delivery area should be created on the land belonging to the museum, which will accommodate separate merchandise and art logistics areas. Art deliveries are made via an internal space that is accessible to delivery vehicles. The spatial relationships in the delivery area and for the art delivery process are clearly specified and are to be designed according to the room disposition scheme in Annex 02.

For safety reasons, deliveries must be separated from the exhibition spaces. Furthermore, it must be possible to make deliveries without restrictions when an exhibition is being run. To ensure processes run as optimally as possible, the distances between the receiving and issuing rooms, storage area and workshops should be short. The proportions of the delivery area in the new building, including the gate, internal delivery routes and goods lift with a manoeuvring radius must allow the transportation of the following items:

- Transport crates (L x W x H): approx. 6.0 x 3.0 x 3.50 m
- Sculptures: approx. 4 m high
- Large-format walls (L x W): approx. 3.50 x 2.0 m
- Weight: approx. 2,000 kg

5.4 Open spaces

The operational and design concept for the area around the Kunstmuseum Bern by landscape architect Maurus Schifferli (*see Basics "Betriebs- und Gestaltungskonzeption Umfeld Kunstmuseum Bern" by landscape architect Maurus Schifferli, June 2022*) shows the target state of the streets and open spaces in the vicinity of the Kunstmuseum Bern.

The choice of materials should follow the basic principles that apply to Bern's historic centre, but solutions that will enhance climatic conditions are expected in terms of the urban climate and the visitor experience. The City of Bern laid the groundwork for achieving its climate protection goals through its 2025 Energy and Climate Strategy that was formulated in 2015. Hodlerstrasse is as an important street in the city centre and a heat-intensive location. This area can play a key role in helping to improve the urban climate in Bern's Old City. Climate-adapted design is therefore essential in shaping the future appearance of the area, the visitor experience and can also have an influence on the microclimate. Themes such as "sponge cities", stormwater retention, evaporative cooling, percolation areas, groundwater recharge, greening and shading etc. should be incorporated into the planning of the "sustainable museum" as much as possible.

The outdoor spaces available on the plot should align with the design concept and should be used and enhanced in a targeted way in accordance with the specific qualities of the location. They should play a part in opening the museum out on to the street and in helping to achieve the desired interplay between indoor and outdoor spaces. Outdoor catering areas should be included in the plan for the museum. It should also be possible to use the outdoor space for special exhibition concepts or events, if this is possible.

A desirable goal is to create a transparent and harmonious connection between the urban space in the Old City and the green slope along the Aare River with its view over the river. The "space in-between" the new building and Hodlerstrasse 6, with the protected fragment of the historic city wall, plays a central role here.

The outdoor spaces located on the parcel towards the Aare River are not abundant and must meet building logistics requirements in particular. It should be noted that a zone with a width of 5 metres (measured from the forest line) must be kept free of uses and pathways.

In order to create the desired spatial relationships between the art museum and the street space, special attention must be paid to the height differences between the street, the Aare slope and the entrance floors of the museum. It is mandatory to ensure barrier-free accesses to all buildings of the ensemble.

The design concept by Maurus Schifferli Landscape Architects shows a target image whose realisation depends on various approval processes. It must therefore be demonstrated that the proposed measures and the uses envisaged for the outdoor space also work with the existing street area and with the fallback scenario for parking shown in the design concept (*see Chapter 6 in the Basic Principles "Operational and design concept for the area around the Kunstmuseum Bern" (in German) by landscape architect Maurus Schifferli, June 2022*). These measures should also ensure that the Kunstmuseum Bern has an appropriate appearance.

5.5 Construction | Structure | Statics

The Atelier 5 building will be largely dismantled, with the exception of the two lowest floors on the side towards the Aare River. As the distance to the forest has to be maintained (*see Section 6.3*), these floors are to be integrated into the new building using specific adaptations and extensions. Due to confined space conditions and the distance from the forest, it is imperative that the construction pit is created on museum land. It cannot be closer than 5 metres to the official forest perimeter line in any area. Also refer to geological information, Section 6.6 Various specifications.

Wall, ceiling and floor concept

The walls and ceilings must be able to bear the weight of heavy works of art and loads (guideline 500 kg). Fastening by screws, nails, wall plugs, etc. and the removal of the resulting marks must be possible on all floors, walls and ceilings without significant operational effort. The materials for floors, walls and ceilings should be selected to ensure they are user friendly.

A modular wall system (e.g. Kub2) should allow the flexible partitioning and structuring of the exhibition spaces. It must be possible to illuminate the exhibition rooms in a uniform manner with and without mobile wall systems. Extra high exhibition rooms (6 m in the light) are not absolutely necessary for museum operations, but selective extra high spaces could be attractive.

5.6 Technical requirements

A key goal of the project is to minimise the consumption of energy and resources while creating the necessary room climate, ventilation and lighting conditions from a conservation point of view, and at the same time achieving the best possible architectural and spatial qualities. The following aspects are important to consider: Daylight, conservation aspects, the atmospheric quality achieved in the premises, stability of the indoor climate (temperature and air humidity), energy requirements and thermal comfort for staff and visitors. The provision of the required indoor climatic conditions should not be considered as a technical problem that should be solved by the appropriate technical equipment alone, but rather as an integral part of the architectural design. This should be supported by the optimisation of the shape and orientation of the building, the design of the building shell and façade, and the choice of construction methods and materials. Minimising grey energy during construction by means of appropriate material and construction choices can also reduce energy consumption and associated CO₂ emissions during the construction phase and at the end of the life cycle.

Lighting concept and indoor climate

A top priority is to prevent damage to the valuable exhibits. In terms of lighting, compliance with relevant annual radiation dose limits is essential for the exhibits that have varying levels of sensitivity. The aim of the lighting concept is therefore to create a pleasant lighting atmosphere with appropriate contrasts, illuminance levels and atmospheric qualities. This should take into account relevant visual-physiological aspects that allow adequate perception of the exhibition space and exhibits while avoiding any damage to the exhibits.

The museum's collection consists of paintings, sculptures, sketches, prints, photographs, videos and films. Many of the exhibits are made of hygroscopic material and can suffer damage due to fluctuating climatic conditions, especially relative air humidity. This leads them to swell or shrink due to moisture absorption or release. It is vital that the indoor climate remains stable to prevent this from happening.

The thermal inertia of the building fabric can help maintain the required stability of the indoor climate. This stability can be counteracted by factors such as a lightweight construction method or a decoupling of the thermal storage mass of the building fabric with the indoor climate through intermediate insulating layers (suspended ceilings or similar), a high proportion of glazing or high internal loads due to visitors, lighting and equipment. An active climate control system with heating, cooling, air humidification and dehumidification is vital and should be able to run under normal modern museum operating conditions, regardless of the extent of the thermal storage mass that is exposed. The

dimensioning, degree of complexity and energy efficiency required to operate the necessary technical systems can still be significantly influenced by the building design. A significant advantage of thermal storage mass is that it provides a certain redundancy and buffer effect if technical systems should fail. The use of materials with hygroscopic properties (ability to store moisture) could also be considered as an interesting way to support the use of passive climate control in the museum exhibition spaces.

As many of the exhibits are made of different materials, with some having different climatic requirements from a conservation perspective, the climatic requirements listed in the room specifications represent a compromise – as is the case in any modern museum exhibition space. This compromise also includes the need to consider the thermal comfort of the people working there and the visitors. This means the indoor climate must be primarily oriented to the materials that the exhibited objects are made of. From a conservation perspective, it should also be noted that the absolute values of the specified reference values for temperature and relative air humidity are far less important than their stability over time or the lowest possible rate of change.

Air conditioning and building services technology

As explained above, appropriate ventilation systems are required to provide the necessary indoor climatic conditions from a conservation perspective. The cooling load arises from external and internal cooling loads. In terms of internal loads, the optimisation of the lighting concept is extremely important due to the potentially high thermal loads of the light sources for the general lighting and for the illumination of the exhibits. Solar radiation is the most significant of the external loads. The main influencing factors are the amount of glazing used, the properties of the glazing and the solar shading.

Separating the cooling and ventilation functions is advantageous for energy conservation reasons. The routing of water pipes through museum rooms with sensitive and valuable exhibits must be evaluated very critically. All ventilation systems must be planned and operated using 100% external air. The location of the external air suction system should be chosen with particular care due to the potential exposure to traffic and other sources. Due to the location of the art museum, a high level of general air pollution must be expected. This means adequate air filtration is essential. Consideration should be given to which areas of the building complex, such as the office spaces, can be naturally ventilated or benefit from natural ventilation.

The client would like as much flexibility and adaptability as possible to allow the different spaces to be used in varying ways in the future. This should be reflected in the choice of building concepts. Similarly, the proposed systems should be flexible enough to accommodate future technological change. Power outlets and busbar trunking systems should be provided in the ceiling to allow for flexible exhibition lighting/design. To ensure rooms can be laid out as flexibly as possible and to ensure compliance with the required load capacities, it is vital that technical connections such as ventilation etc. are routed above the floor. When designing the building services, it is essential to consider the aspect of redundancy in terms of maintaining the required stability of the indoor climate.

Each sub-project (Stettler Building, the new building, Hodlerstrasse 6, Cultural Asset Conservation Room) is to have its own building services technology, which must be serviced and maintained separately. All building services technology must include a building control system so that existing synergies can be used. Sufficient technical areas and the necessary volumes to provide a suitable infrastructure both horizontally and vertically within the building complex are to be provided and verified. The existing spaces in the Stettler Building and at Hodlerstrasse 6 are to be maintained and adapted to the concept as needed. The easements listed in Section 6.8 are mandatory for the Hodlerstrasse 6 building. Due to the exceptional location and value of the building complex from a conservation perspective, it is necessary to avoid placing building services technology on the roof surfaces. The height of the new building must be shown with any technical structures.

The client would like on-site sources of renewable energy to be integrated to meet the building's energy needs. The use of geothermal probes is possible on the site, but according to the legal requirement stipulated by the City of Bern, they must be located on museum land and outside the buildings. Due to the planned underground structures (Cultural Asset Conservation Room) and the existing utility lines, it can be assumed that there is not sufficient space on the property to install geothermal probes. The use of water from the Aare River for cooling, e.g. in addition to free cooling (output of 2.2 MW, Aare water temperature up to 17.5°C) already occurs in the area surrounding the Kunstmuseum Bern. The position of the heat exchangers must be considered. If they are located above the Aare River, the water must be pumped up, which can cause the pumps and pipes to become silted up. The positioning of the heat exchangers on the bank of the river Aare is considered critical in terms of gaining approval. District heating is available and the greenhouse gas emission factor is given as 46 kg CO₂-eq per MWh of district heat (2021).

Daylight and lighting concept

The use of daylight in museums poses considerable technical and design challenges. These primarily result from the high intensity of sunlight and the constantly changing conditions caused by the sun's position and the clouds. Nonetheless, due to energy efficiency and health considerations, the use of daylight should be maximised as much as possible in the project. In each case, the various spatial areas of the building project should be considered in a differentiated manner – the old building, the new building, exhibition areas with sensitive exhibits and areas with less sensitive exhibits, transit areas between the exhibition spaces where daylight and views are possible and desired, as well as other areas such as studios, workshops, offices, etc. All rooms where people remain for a while, plus staircases and connecting zones that do not contain any art, including areas for art education, should, if possible, be illuminated with daylight and help to allow the art museum to open out towards the outdoor space. Also refer to the details set out in the room specifications.

Special attention must be paid to the lighting concept in the exhibition rooms. According to the museum concept, it should be possible to use the lighting flexibly. In accordance with international standards and for conservation reasons, sensitive exhibits, e.g. works created on paper, are to be displayed in a controlled lighting environment (max. 30 lux without any diffused light). This should not be provided by elaborate darkening devices, but should be part of the room design. An architectural solution is therefore required that offers an optimal and simple way to manage lighting on an operational basis. At the same time, the lighting should create a high-quality ambience that provides a connection to the outdoor spaces and guides visitors intuitively around the museum.

Safety and security

The required personal and fire protection measures comply with the official requirements contained in the currently valid standards and guidelines.

Safety and security must be ensured not only within the framework of structural and technical measures but also organisational measures. An appropriate arrangement of the rooms should reduce the number of zone changes to a minimum. It should be noted that it must be possible to operate under different scenarios without much additional effort. The safety/security zone concept that will be developed is based on the zone arrangements in the room specifications. This is where access authorisations for the various groups of people can be seen. The following safety/security zones must be observed:

- Zone 0 – publicly accessible areas without restrictions (freely accessible areas outside the premises)
- Zone 1 – time-limited public area (entrance, multifunctional space, catering areas, education zone, non-art delivery zones)
- Zone 2 – internal staff areas (administration, stores, workshops)

- Zone 3 – areas with technical facilities (technical services, supply & disposal)
- Zone 4 – safety/security-critical areas (exhibition rooms, studios, receiving and issuing room, art delivery zones)

5.7 Stage planning

It is envisaged that the work on the Cultural Asset Conservation Room will be brought forward. After this is completed, construction will start on the new building along with the renovation of the Stettler Building and Hodlerstrasse 6. It is currently undecided whether work on the new building and the renovation of Hodlerstrasse 6 will take place at the same time as the renovation of the Stettler Building. It is also conceivable that the renovation of the Stettler Building will not take place until a third stage. It can be assumed that museum operations will be completely disconnected from the site during specific construction phases.

5.8 Overall economic efficiency

Economic efficiency is of great importance. This relates to both construction costs and, especially, operating and maintenance costs. The entire life cycle should be taken into account when developing the design and considering overall economic efficiency that is necessary in this process. This should be based on well-structured floor plans, operational processes that can be most suitably implemented and appropriate material choices. Compliance with the target costs is a prerequisite at all times. If it becomes apparent that costs will be exceeded, an appropriate response during planning is to use a design-to-cost process, if necessary.

Construction costs

A maximum of CHF 80 million (incl. VAT) is available for the new construction and the renovation of the Hodlerstrasse 6 property. Additional costs of a maximum of CHF 18 million (incl. VAT) are assumed for the renovation of the Stettler Building. The driving forces behind the construction costs for the new buildings are notably the amount of space that will be constructed, their fixtures and fittings and the materials used. The room specifications were critically reviewed with this context in mind. In addition, the chosen degree of intervention plays an important role in the renovation work.

Financing is provided by means of public and private funds. Funding from the public sector should equal the same amount that would have had to be spent on repairing the existing buildings anyway. The remaining funds needed were/are being raised by the Kunstmuseum Bern itself.

Operating and maintenance costs

The analyses carried out in the run-up to the competition have shown that the goal of only marginally increasing the current operating costs, despite the expansion of the space, is possible through a clever arrangement of the rooms and access routes. It is necessary to provide an optimal design from the outset for the areas that will subsequently be in operation in conjunction with Facility Management who will accompany the planning and construction process. To create a good starting position, the following parameters should be taken into account in the project competition:

- Optimal operational processes through a suitable sequence of rooms
- Optimal supply and disposal through corresponding logistics routes, taking into account the different requirements (art, catering, offices)
- Clear and simple zoning (visitors, staff)
- Creation of spatial structures and relationships that enable staff to be deployed in the most optimal ways possible
- Preservation of appropriate flexibility of use
- Creation of an optimal starting position to facilitate resource-saving and low-maintenance building services technology
- Creation of an optimal starting position to facilitate efficient cleaning

The maintenance of components during their life cycle must be taken into account at the design phase. The costs related to maintenance and upkeep activities naturally also play a significant role when considering operating costs overall. The choice of components – namely the floors – also has a direct impact on the cleaning concept in terms equipment, products and operational planning.









Operating and maintenance costs are financed by public funds. These costs must be minimised in order to allow enough leeway to complete the core task.

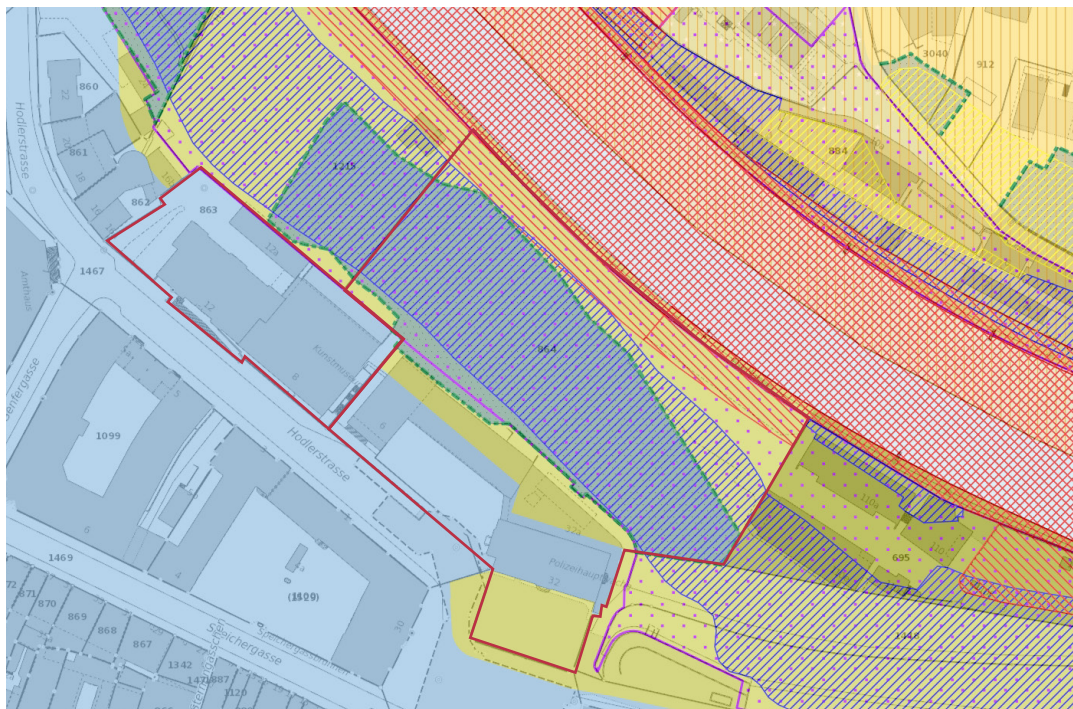
6 GENERAL CONDITIONS

6.1 Construction and planning law

Relevant laws, regulations and guidelines, especially:

- City of Bern Building Regulations (Bauordnung der Stadt Bern — BO), 24.09.2006 (version dated 19.08.2021)
- Building Act (Baugesetz), 09.06.1985 (version dated 01.08.2020)
- Building Code (Bauverordnung — BauV), 06.03.1985 (version dated 01.11.2020)
- Regulation on the Terms and Methods of Measurement in Construction (Verordnung über die Begriffe und Messweisen im Bauwesen — BMBV), 25.05.2011 (version dated 01.07.2019)
- Federal Law on Spatial Planning (Bundesgesetz über die Raumplanung — RPG), 22.06.1979 (version dated 01.01.2019)
- Federal Law on Forests (Bundesgesetz über den Wald — WaG), 04.10.1991 (version dated 01.01.2017)
- Law on Lakes and River Banks (Gesetz über See- und Flussufer — SFG), 06.06.1982 (version dated 01.11.2020) with the associated bank preservation plan (Uferschutzplan) for Langmauerweg-Schütte, 27.06.1991
- Federal Law on Environmental Protection (Bundesgesetz über den Umweltschutz — USG), 07.10.1983 (version dated 01.01.2022)
- City of Bern Tree Protection Regulations (Baumschutzreglement Stadt Bern — BSchR), 01.07.2014
- SIA 500 for barrier-free buildings (SIA 500 hindernisfreie Bauten) (2009), Kultur inklusiv
- VKF standards (01.01.2015), with associated guidelines

	Protection zone A (SZA) Landscape + cityscape protection		Hazardous area, significant hazard		USP Langmauer / Schuette
	Upper Old City, zone with planning obligation		Hazard area, medium hazard		Riparian zone (densely built-up) in accordance with Art. 36A GschG
			Hazardous area, low hazard		Legally established forest boundary



Zoning plan for the City of Bern Source: <https://www.map.apps.be.ch/>



- Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict (UNESCO Convention for the Protection of Cultural Property in the Event of Armed Conflict, First Protocol 1954 and Second Protocol 1999)
- Standards from the International Council of Museums (ICOM), ICOM Switzerland and the Association of Swiss Art Museums VSK

Construction and zoning plan

According to the latest valid zoning plan, plot no. 863 – measuring 3,937 m² – is located entirely in the zone covered by the Upper Bern Township Zoning Ordinance (zone with planning obligation — Zone mit Planungspflicht (ZPP) Obere Altstadt). The Upper Bern Township zone with planning obligation aims to preserve and protect the existing historic structure of the buildings, especially in terms of the building sizes, number of stories and heights, building lines, roof shapes and designs, and façades that characterise the old historic centre. Replacement buildings are not intended and therefore boundary distances, maximum building lengths and heights etc. are not specified in the ZPP (*City of Bern Building Regulations (BO) Art. 77 Section 2 lit. a*).

According to the latest valid zoning plan, plot no. 864 on which the Hodlerstrasse 6 building is located, measures 15,633 m², is partly assigned to the Upper Bern Township ZPP, partly to protection zone A (SZ A) – area under landscape and urban character protection – and partly to the remaining forested area. “In SZ A, there is a construction ban on non site-related buildings. Existing buildings, however, may be changed within the framework of the vested rights guarantee [...]” (*BO Art. 25 Section 2 lit. a*). No building lines are established along plots 863 and 864.

Zoning regulations

Based on Art. 93, Section 1, lit b of the Building Act and Art. 122A of the Canton of Bern Building Code (BauV), the building owner intends to obtain an exemption from the zoning ordinance. The project competition approved by the SIA forms the basis of this procedure. The competition programme was submitted to the Municipal Council for approval prior to the tender. At a meeting held on June 29, 2022, and subject to Art. 122A, Section 4 of the Building Code (BauV), the Municipal Council decided to provisionally waive the issuance of the zoning ordinance. The Municipal Council decides on whether the zoning ordinance will be definitively waived in the planning permission process, whilst being aware of any objections.

Extent of use and integration into the city, neighbourhood and streetscape

“The planning value for the extent of use is the preservation of the existing development” (*BO Art. 79*). The calculation of the extent of use is based on the above-ground floor area. Above ground is defined as the floor area of all floors that are not lower ground floors (*BO Art. 16*). In the case of lower ground floors, the upper edge of the finished floor of the full storey above should project beyond the façade line by no more than 1.2 m on average for all façades (*BO Art. 29 Section 1*). No change in use is expected for the Stettler Building and the building at Hodlerstrasse 6 because both buildings will be retained in their current form. In the case of the construction volume for new buildings, it is primarily the urban integration and, in particular, the elevation profile that will be of importance in assessing the appropriateness of the usable area. It is important to note that the solutions for the above-ground floor area should not be larger in size compared to the existing development.

Art. 6 of the Building Code is important when assessing urban integration. This specifies that the following elements are decisive for this:

- “a. Location, position and shape (building cube and roof) of the building;
- b. Structure of exterior surfaces (façades and roof), especially for the lower ground level, edge of the roof, [...] bay windows and attics;
- c. Materials and colours;
- d. Entrances [...];
- e. Exterior space, especially the boundary with respect to the street space [...]”

6.2 Preservation of historical monuments

Bern's Old City and the existing buildings in the planning perimeter are listed in various inventories:

- Bern's Old City: UNESCO World Heritage Site since 1983
- Bern City: Entry in the Federal Inventory of Swiss Sites of National Importance (ISOS), with specific reference to Hodlerstrasse 12 (preservation of original substance)
- Bern's Upper Old City: Building group in the municipal heritage inventory
- Hodlerstrasse 12 (Stettler Building): cantonal heritage inventory, classified as worthy of protection
- Hodlerstrasse 8 (Atelier 5 building): cantonal heritage inventory, classified as worthy of preservation
- Hodlerstrasse 6: cantonal heritage inventory, classified as worthy of protection
- City fortification Langmauerweg: cantonal heritage inventory, classified as worthy of protection

City of Bern building ordinance (*BO Art. 76 Section 3*) makes the entries on the architectural inventory owner-binding (worthy of protection = protected).

The unique location of the Kunstmuseum Bern in Bern's historic centre, which is classified as a UNESCO World Heritage Site, as well as the protected status of the existing buildings mean that competition teams must closely examine the parameters for the preservation of historic monuments.

The Preservation of Historical Monuments Office of the City of Bern provided input during the feasibility study in order to explore the possibility of expanding the space within the spatially restricted conditions. The concept of dismantling the Atelier 5 building and replacing it with a new building on the same site, which is considered to be a target-oriented solution in the feasibility study, is also supported by the Preservation of Historical Monuments Office and is classified as proportionate (*see Basics Kunstmuseum Bern, "Neubau anstelle A5-Bau": Historic Preservation Assessment, 19 March 2018*). The two statements by the Preservation of Historical Monuments Office prepared during the feasibility study are included with the basics, but the partially deviating specifications applicable to the project competition are included in this competition programme.

Urban and architectural integration of the new building

Building law set out by the canton of Bern stipulates two requirements that a new replacement building must meet: the new building must have at least equivalent architectural qualities as its predecessor and it must not affect the surrounding historic buildings. The competition process ensures architectural quality. The second condition concerns the integration of the new building, which must be sensitively integrated into the Old City through its volumetrics, architectural expression and choice of materials.

Bern's Old City centre has been a UNESCO World Heritage Site in its entirety since 1983. UNESCO substantiates the entry on the World Heritage List by stating that, notwithstanding the changes the city has undergone since its founding in the 12th century, Bern "is a positive example of a city that has conserved its medieval urban structure whilst responding, over time, to the increasingly complex functions [...]" (*Source: <https://whc.unesco.org/en/list/267>*). The continuity of the urban morphology is remarkable. Even in the late 19th and early 20th centuries, new buildings were carefully incorporated into the urban fabric. Each building is first and foremost part of the urban fabric and designed according to common criteria, which it forms together with all the other buildings. Only after that does it represent an individual expression of its builders or function. This approach led to the uniform appearance of the city, which was deliberately promoted in the 18th century and which was always maintained even after the end of the Ancien Régime.

The development of the peripheral areas of the Upper Old City, which found their present form in the late 19th century, is based on the fanning out of older alleyways and streets. Its architecture and

uniform use of building materials (sandstone) give it a compact and homogeneous character. These areas of the Upper Old City also remain true to the basic principles of authentic Bernese urban planning. The art museum's new building can only be developed with this knowledge and respect of this context in mind.

A peculiarity of Bernese urban planning is the positioning of the most important grand public buildings. These buildings were always constructed on the edges of the urban body. On the south side from east to west, these buildings are the Erlacherhof town mansion, the cathedral (Münster), the Stiftsgebäude, the Casino and the federal buildings, including the Federal Palace. On the north side, we find the Antonierkirche, the City Hall (Rathaus), the Church of St. Peter and Paul (Christkatholische-Kirche), Bern Theatre (Stadttheater), the Old Orphanage House (Waisenhaus) and finally the Kunstmuseum Bern. All these buildings connect strongly inwards, i.e. to the city and its streets, but they are also designed to have an outward effect, i.e. in terms of the view of the city from the surrounding countryside (from beyond the Aare River). The basic urban planning principle is reflected in the city skyline, with the uniform basic height of the Old City which is punctuated by the more elevated heights of the grand buildings.

The new building must respect the logic of the city skyline in terms of volumetrics and effect, and it should be carefully integrated into it. A convincing solution that takes into account the urban situation must be found architecturally and in terms of volumetrics for the elevation profile of the new building that would project over the northern edge of the Upper Old City and therefore over the Stettler Building. This has been considered plausible in the feasibility study. Deviations from the maximum building height should be conclusively determined and justified. These heights been defined as an objective in the expert report by the Historical Monuments Office. They are also predefined by the roof line of the PROGR (see *"Considerations and Principles for Building in the UNESCO World Heritage Site"*, 6 June, 2018) and within the dimensions in the feasibility study.

Use of materials

The City of Bern's building regulations provide clear guidelines on the use of materials in new buildings within the Old City perimeter. It states that façades facing public space should be built in Bernese sandstone (*BO Art. 83 Section 1*). This specification can be traced back to the time of the Great Fire, which took place around 1405. Even then, the building materials requirement was not just in place for fire protection reasons but aimed to ensure that the city of Bern was reconstructed in a characteristic fashion. Since then, this principle has been followed with few exceptions. The uniform appearance of the city is essentially due to this constantly renewed regulation, as well as the entry in the UNESCO World Heritage List. The choice of materials is therefore also an integral part of the competition task.

Proposals are sought which seek an affirmative approach to this task. It should be viewed as an opportunity to develop a contemporary museum building that will become an integral new part of Bern as a UNESCO site. While doing so, the aim is to prompt a comprehensive understanding of the topic of material use and to propose solutions that have been consistently thought through in terms of both design and construction.

Roof

The City of Bern's Building Code (BO) further specifies the use of materials for the roof surfaces and requires them to be covered with plain bullnose tiles (*BO Art. 83 Section 1*). This specification refers to the iconic sloped roofs of the primary urban space and cannot be applied a priori to the art museum's new building. The northern flank of the city, for example, already has two exceptions that characterise the cityscape: Bern Theatre (Stadttheater) and the historic part of the art museum (Stettler Building). The task at hand therefore does not necessarily require a tiled roof, but rather an architecturally convincing solution for the roof design must be found that is able to be integrated into the urban context in a meaningful way.

Settler Building

This structure was originally two-storey and free-standing on all sides. It is considerably higher towards the north due to the terrain. The building is considered to be an important example of 19th-century Swiss museum architecture. The building is fundamentally protected both in terms of its substance and its effect.

It is possible to perceive the architect's thoughts about a possible extension on the east side in the Settler Building's original plans. Both the first extension by Indermühle and Salvisberg from 1934 and the second Atelier 5 extension from 1984 adjoined the eastern façade. The new building is intended to restore the integrity of the Stettler Building and strengthen its impact. Possible goal-oriented interventions include exposing the original plinth of the building, which is now obstructed by a ramp system and light well, and restoring the original symmetry. For building preservation reasons, exposed parts of the façade are to be reconstructed according to the Stettler Building's original design.

The transition from the historic Stettler Building to the area of the new building should be structurally strengthened inside the building and made coherent again for future visitors to experience.

Hodlerstrasse 6

The building at Hodlerstrasse 6, together with the wing connected to the east, is currently used as an administrative building by the Bern cantonal police. The clean façade structure and the architectural appearance are to be respected in the design of the new building and its connection. This also applies to the exterior design of the "intermediate space" between the new building and Hodlerstrasse 6. The non-structural interior layout can be adapted, if this is operationally necessary, for its new use, while preserving the primary structures. The requirement to ensure barrier-free access (access from Hodlerstrasse, internal access) should be fulfilled without the need to extensively modify the substance of the building and the new elements should be carefully integrated.

Langmauerweg city fortification

The Bluturm and the Haldensperrmauer were constructed between 1468 and 1470. The Haldensperrmauer runs from the Aare River uphill to the Wurstembergerturm (Hodlerstrasse 16) and continued from there as a simple city wall along the edge of the slope up to the Waisenhaus's terrace. The Bluturm and the Haldensperrmauer form the largest remaining part of the third western fortification, which once bordered the Old City with the Christoffelturm serving as the most prominent city gate. The wall along the northern edge in the area between Waisenhausplatz and Hodlerstrasse 16 was destroyed in different stages in the 19th and 20th centuries. Today, only the fragment of the circular wall (Ringmauer) remains, which is now located between the Atelier 5 and Hodlerstrasse 6 buildings. This section is about 7 metres long and is the only remnant of Bern's entire late medieval city fortification. Its battlements with a gable roof have been preserved along with two embrasures with shallow lintels. The external height up to the roof support is about 4.8 metres and the ridge height is 6 metres. The wall at ground level is approximately 1.1 metres thick and the battlement parapet wall is still 0.5 metres thick and 1.8 metres high. (Source: Publication, Paul Hofer, *Die Wehrbauten Berns. Burg Nydegg und Stadtbefestigung vom 12.–19. Jahrhundert, Bern 1953*).

The battlement is part of the scope of protection and must be preserved as an integral element of the exterior space. In terms of topography, it is necessary to ensure that the new museum building remains coherently integrated into the rising slope edge or, if possible, strengthened. Any impairment of the existing protected buildings (Stettler Building, Hodlerstrasse 6 and the fragment of the circular wall) by the new building or its exterior design must be completely avoided.

The Cuno Amiet sgraffito

The sgraffito *Fruit Harvest* by the artist Cuno Amiet, created in 1936, can be found on the south façade of the current extension of the Kunstmuseum Bern. This section of the south façade originates from the time the extension was built by the architect Indermühle and was later integrated into the new Atelier 5 building.

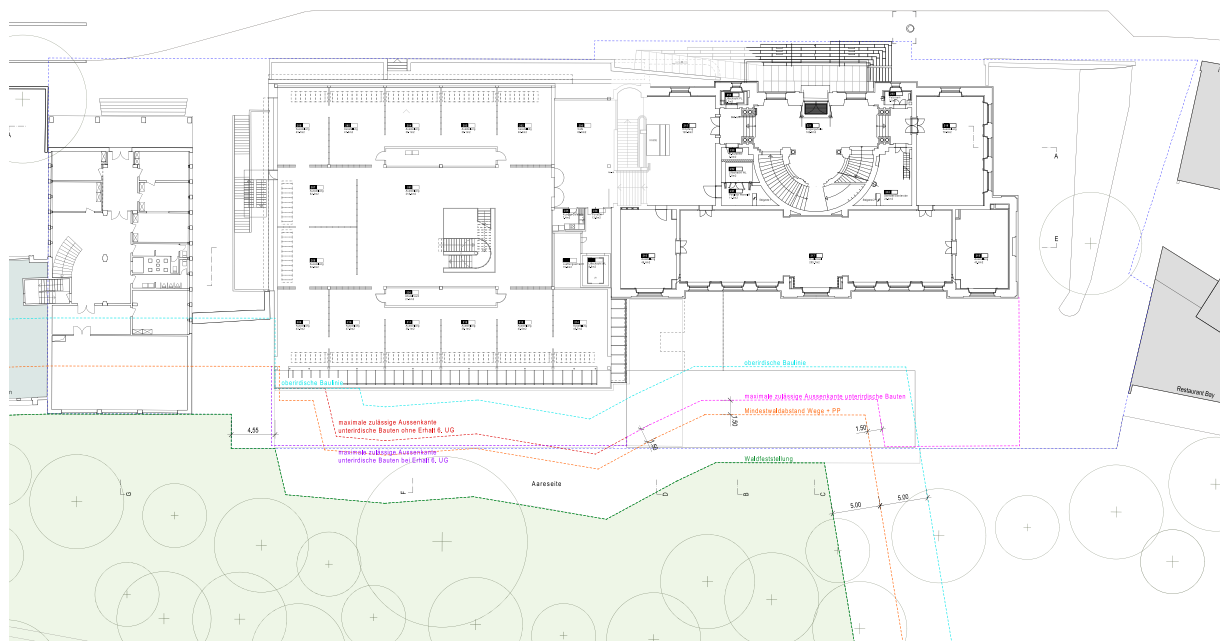
The sgraffito is protected and must be preserved, although not necessarily in its current location. A sensible solution for integrating the work into the new museum building complex should be proposed as part of the project competition. Placing the sgraffito inside the complex is also an option. A convincing and comprehensive solution should be found. If possible, this should take into account the recommendations provided by expert Franz Müller (*See Basic Principles "Comments concerning the sgraffito Fruit Harvest by Cuno Amiet on the façade of the Kunstmuseum Bern" (in German), Franz Müller, June 2018*).

6.3 Distance from woodland and tree protection

The planning perimeter directly borders the forest boundary line (static forest boundary), which in principle prescribes a distance from the forest of at least 30 metres (*WaG Art. 25*). In addition to providing a barrier against shallow landslides, the forest has an important impact on the landscape and helps to balance the climate of the city. It is therefore considered particularly worthy of protection.

The current Atelier 5 building was subject to an exemption permit that allowed this distance to be reduced to 10 metres above and below ground. For all construction measures within the legally prescribed forest perimeter, it is necessary to prove that these measures are best undertaken at this specific location, rather than somewhere else, and that the planned measures do not impair the current situation.

It is therefore imperative to ensure that the new building is located at least the same distance from the forest perimeter as the current Atelier 5 building above and below ground, although it would be permissible to fall below this measurement at selective points. Alternatively, the existing sixth lower ground floor, especially the retaining wall on the side facing the Aare River, can be preserved. In terms of the Cultural Asset Conservation Room in the western part of the plot, it would be conceivable to go below the 10 metres, but it is essential that the excavation pit maintains a minimum distance of 5 metres.



Forest boundary distance Source: Basic Plan, November 2022



The management, maintenance and preservation of the forest must be guaranteed at all times during the construction work. The 5-metre forest clearance line must not be encroached at any time.

The City of Bern’s entire tree population on both public and private property is protected according to the City’s tree protection regulations. The planning perimeter lies entirely within the tree protection zone A. This means that a permit is required for the removal of trees with a trunk circumference of more than 30 cm (roughly equivalent to a diameter of 10 cm) measured 1 metre above the ground (*BSchR Art. 3 Section 1–4*). The elm tree to the west of the Stettler Building is also included within the planning perimeter and should be preserved as far as possible. If its preservation is not compatible with the construction measures, planning should include the replanting of a tree with a similarly large crown (native tree species) with a root ball of at least 36 m³, which should be buried completely inside the topsoil.

6.4 Traffic and parking

Hodlerstrasse is a link road that connects different districts. In parallel with the feasibility study, Emch + Berger AG worked in partnership with the Directorate of Civil Engineering of the City of Bern to develop a new traffic management system for Hodlerstrasse (see press release “*Neues Kunstmuseum und sanierte Plätze in der Oberen Altstadt*”, Municipal Council of the City of Bern and Kunstmuseum Bern, 19.07.2021). This system includes plans to move the Metroparking exit from Hodlerstrasse to Schüttestrasse so that the road can be narrowed and the pavement and area in front of the buildings can be significantly enlarged. Surface parking is to be kept to a minimum and reserved for deliveries. Hodlerstrasse is to be closed to private motorised vehicles outside peak traffic hours (11.00 a.m. – 4.30 p.m. and 6.00 p.m. – 11.00 p.m.) and only open during peak hours during the mornings and evenings.

This concept for Hodlerstrasse forms the basis of the design concept developed by landscape architect Maurus Schifferli. The design process was closely supported by various municipal departments and representatives from the Kunstmuseum Bern. In addition to the redesign of Hodlerstrasse, the design concept envisages extending the existing pedestrian path network on the Aare slope, which is located in the area to the north of the museum called the “Schütte”. The concept is based on the criss-crossing network of pathways on the northern slope of the Aare River which already exist or have been planned. This should improve the link between the urban space in the area occupied by the Museum to the Aare Valley and increase pedestrian use of Hodlerstrasse. The measures proposed in the design concept are intended to significantly upgrade the streetscape and enhance the visitor experience.

- Traffic area to be abolished in the future
- Future road layout



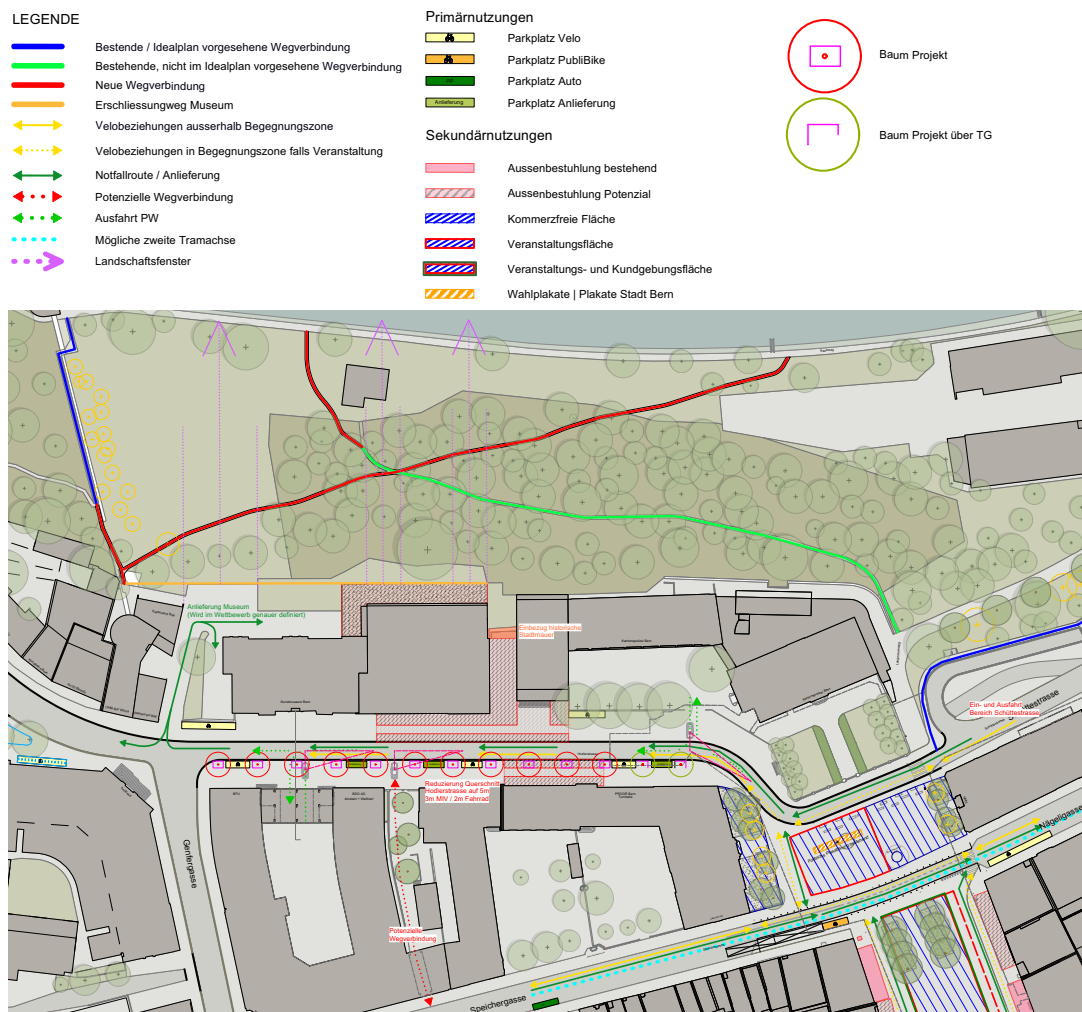
Hodlerstrasse traffic concept Source: Emch+Berger/City of Bern, October 2019



No additional public or private parking facilities are permitted to be created in the Upper Old City, unless they replace parking spaces that have been removed to make way for pedestrian-friendly zones (BO Art. 65 Section 1 lit. a). Developers who are unable to provide the legally required number of parking spaces will be charged a compensation fee (BO Art. 66). Within the scope of the architecture competition, the parking spaces needed for operation are to be maintained as they currently stand.

6.5 Open space

The design concept created by landscape architect Maurus Schifferli includes, in addition to the traffic concept explained in Chapter 6.4, further details on the remaining outdoor space, which are made possible by the adjustments to the traffic management system. For example, along the south side of Hodlerstrasse from the eastern corner of the PROGR building to the Genfergasse intersection, a regularly spaced row of trees should be placed that are sufficiently spaced out to allow for parking, deliveries and outdoor seating. By setting the row of trees on one side, the museum should be able to appropriately display its spatial effect and presence within the urban space. In addition, the design concept envisages that both the Kunstmuseum Bern and the PROGR can develop towards the street area over the long term thanks to the traffic calming measures and the generous amount of land in front of the buildings. "In principle, in terms of its character and use, Hodlerstrasse should function in the future as a link between the two cultural centres of the Schützenmatte and Waisenhausplatz. This creates a coherent cultural mile, which promotes revitalisation within the Hodlerstrasse streetscape,



Land use plan Source: Maurus Schifferli Landscape Architect, 15.03.2020



strengthens the presence of the Museum in the City of Bern and increases the frequency of visitors who are interested in culture.”

(Source: see Basics "Betriebs- und Gestaltungskonzeption Umfeld Kunstmuseum Bern" by landscape architect Maurus Schifferli, June 2022)

6.6 Various specifications

Adjacent planning instruments

The planning perimeter borders the Aare Valley conservation area and the area covered by the Längmatte-Schütte bank protection plan. Parts of plot 864 are also located in the flood hazard area where there is a medium risk of flooding from the Aare River. The adjacent planning instruments are located outside the planning perimeter and have no influence on whether construction work can be carried out within the planning perimeter. *(See ÖREB cadastre (other area-specific regulations) <https://www.map.apps.be.ch/>).*

Geology

Subsoil investigations have shown that the planning perimeter is located in an area with complex and heterogeneous geological conditions. Artificial landfill, moraines, alternating deposits (fluvial deposits, glaciolacustrine sediments and glacial lake deposits), ground moraines, and molasse must be expected within the new construction perimeter. Although the measurements did not register groundwater, there is still the possibility of sedimentary or slope water.

The prevailing conditions permit a rear-supported, partially strutted bored pile wall on the road side and the two transverse sides to close off the excavation pit for the new building. On the side next to the Aare River, a projecting retaining wall or a separate bored pile wall should be provided. The same system can be applied in the area where the new Cultural Asset Conservation Room will be created. The bored pile wall will be positioned close to the foundations of the historic Stettler Building. This means that the Stettler Building's adjacent foundations on the side next to the Aare River must be stabilised. This can be done by using short injection piles that are inserted at an angle under the foundation. The geological conditions that have been identified allow for shallow foundations for the new building and Cultural Asset Conservation Room.

Noise

The planning perimeter has been assigned a noise sensitivity level (ES) of III. No specifications need to be considered as part of the project competition. During the project planning phase, it will be determined whether measures are necessary for Hodlerstrasse 6 and the noise-sensitive rooms (office spaces) planned there.

Contaminated sites

Plot 863 is not listed in the Cadastre of Contaminated Sites. Partial areas of plot 864 are listed in the Cadastre of Contaminated Sites. No harmful or troublesome effects are expected. When devising submissions for the architecture competition, any possible soil contamination can be discounted because the excavation pit will be located outside the affected perimeter. *(See Cadastre of Contaminated Sites (in German) <https://www.map.apps.be.ch/>)*

Barrier-free construction | Cultural inclusivity

The Kunstmuseum Bern aims to be awarded a "Kultur inklusiv" certification. This means that all areas, regardless of whether they are accessible to visitors or not, must comply with barrier-free construction requirements in accordance with the Swiss standard SIA 500, issued in 2009.

Fire protection

The new buildings must comply with the current fire protection requirements in accordance with the fire protection standard and guidelines issued by the Association of Cantonal Fire Insurers (Ver-

einigung Kantonaler Feuerversicherungen — VKF). This standard must also be taken into account for the distances that are required between buildings. Necessary measures that are proportionally possible should be implemented for the existing buildings.

6.7 Positioning as a “sustainable museum”

The 2030 Agenda for Sustainable Development adopted by the United Nations provides a global framework for action on the transformation needed at all levels to secure a future worth living for all.

The Kunstmuseum Bern aims to develop and implement the project in keeping with the goals of this charter. The global approach is to be further developed and regionally classified on the basis of the standard SIA 112/1:2017 “Sustainable Building Construction” and the detailed structure of the standard “Sustainable Building Switzerland” (SNBS) that is based on it. The mission comprises the three overarching areas of sustainability: environment, economy and society. Of the 45 indicators in the “Sustainable Construction Switzerland” (SNBS) standard, the Kunstmuseum Bern focuses on the following seven key object- and site-specific characteristics:

1. Society – urbanism and architecture

The Kunstmuseum Bern aims to achieve an architectural language that ensures the building is clearly recognisable as a museum, ensuring that it fits perfectly into the urban space and that it opens out towards the city and the Aare slope. Based on the existing strengths, the cultural profile should be strengthened in the Hodlerstrasse triangle with the Kunstmuseum Bern, the Zentrum Paul Klee and the developing museum district in the Kirchenfeld quarter.

2. Society – barrier-free construction/inclusivity:

The requirements that help to create an inclusive society are taken into account in all planning processes undertaken by the Kunstmuseum Bern. With a “Kultur inklusiv” certification, the Kunstmuseum Bern, like the Zentrum Paul Klee, is striving for a comprehensive plan of measures to ensure the museum is barrier-free and open to all people in all areas. There are offerings available which enable people with disabilities to get involved and provide feedback.



3. Economy – life cycle assessment/operating concept:

The museum's operating concept reflects a holistic view of the life cycle. The requirements flow into the planning and construction process.

4. Economy – regional value creation:

The use of short transportation routes should be taken into account during the construction and operations procurement process in order to support regional value creation. As an institution supported by public funds, the Kunstmuseum Bern is subject to the public procurement law of the canton of Bern. Sustainable procurement criteria are also associated with this, such as the application of economic, ecological and social factors as well the assessments that need to be undertaken when procuring items with other institutions.

5. Environment – resource conservation and availability:

The use and handling of resource-saving materials are integrated and evaluated during the development process. Transport routes and other supply chains are also taken into account.

6. Environment – energy demand/decarbonisation (CO₂ optimisation):

The Kunstmuseum Bern operates with a minimal amount of non-renewable energies and minimal amounts of greenhouse gas emissions. It purchases renewable energy from local suppliers. The cantonal energy law and the associated specifications are considered to be minimum requirements for achieving the goal of building and operating the building in a climate-friendly manner.

7. Tools for achieving objectives – digital transformation (interdisciplinary theme):

The Kunstmuseum Bern is driving forward digital transformation in all areas of the museum, namely: administration, the preparation of collections and collection preservation, exhibition management, education, communication, marketing and visitor services.

In addition to the globalised guidelines and the legal requirements, there are the industry-specific norms and standards for international and national museums that must be adhered to. In particular, the findings of ICOM International, ICOM Switzerland and the Association of Swiss Art Museums (Vereinigung Schweizer Kunstmuseen — VSK) should be taken into account. Many committees are currently focusing on developing in-depth documentation. Efforts are therefore being made to gain certifications and labels, which requires accessing relevant and comprehensible specifications. Developments and findings are to be taken into account in all process steps and project phases.

6.8 Easements

Plot 863 is not covered by any design-defining easements.

New easements will be specified as part of the building lease transfer for the Hodlerstrasse 6 building and the portion of plot 864. These will be formulated and contractually agreed following the project competition. The following interface requirements are mandatory for the project competition:

- Clear spatial separation between the different sections of the Hodlerstrasse 6 and 6a buildings (see walls and doors marked in red on the plan), ensuring that the part of the Hodlerstrasse 6a building can be evacuated at any time via Hodlerstrasse 6, including during the construction period
- Preservation of the technical areas on the second and third basement floor and northern part of the first basement floor, while ensuring it is possible to evacuate users of these floors via the main staircase and the exit on the first lower ground floor in the direction of the new building (see plan)

When developing competition entries, it can be assumed that, in addition to the areas occupied by the police and the Directorate of Civil Engineering on the second and third lower ground floor, there is sufficient space for the technical areas that are required to serve the upper floors of Hodlerstrasse 6. Consequently, these areas do not need to be mapped out.

For security reasons, it is imperative that the inner courtyard of Hodlerstrasse 6a is protected from view. Measures for this will be developed in consultation with the Preservation of Historical Monuments Office as part of project planning. This aspect can be taken as a given in the competition procedure. For the arrangement of the uses it can be assumed, that there will be sufficient natural daylight inside the Hodlerstrasse 6 from the side of the inner courtyard.

7 ASSESSMENT CRITERIA

7.1 Pre-assessment criteria

Prior to evaluation, the projects are subjected to a formal and content-related preliminary review according to the criteria listed below. Failure to comply to essential points of the formal criteria will result in disqualification from the process. The content-related criteria serve as the basis for the jury's evaluation.

Formal criteria

- Timely submission of documents
- Completeness of the submitted documents
- Compliance with specifications described
- Anonymity

Content-related criteria

- Fulfilment of the competition task
- Fulfilment of space requirements and essential operational processes
- Compliance with mandatory framework conditions

7.2 Assessment criteria

When evaluating the projects, the jury will apply the following evaluation criteria. The order of criteria does not correspond to any weighting. A decisive factor is the interplay of all aspects to create an overall good solution in compliance with the specified cost targets.

For Stage 1, the criteria are applied in a stage-appropriate manner according to the submission requirements.

Society – urbanism and architecture

- Guiding principle and concept
- Volumetric setting of the new building, its incorporation and presence
- Architectural design and appearance in the urban space
- Appeal and attractiveness for visitors and the public

Open space and streetscape

- Attractiveness of the outdoor spaces around the Kunstmuseum Bern and their connection with Hodlerstrasse and the Upper Old City
- Contribution of open spaces to the urban climate
- Interaction between indoor and outdoor spaces
- Enhancement of the reference to the slope down to the Aare River (Aarehang)

Functionality and operation

- Spatial implementation of the room specifications and functionality of the operational processes
- Usability, distinctiveness and flexibility of the exhibition spaces
- Organisation of access and delivery zones
- Energy efficiency and sustainability

Economic efficiency

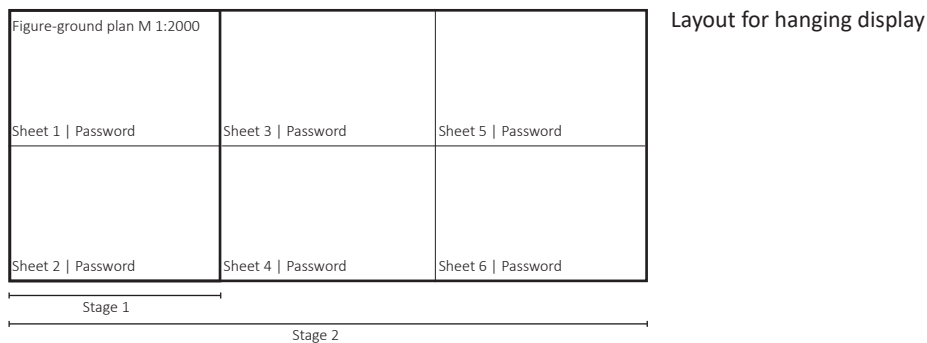
- Choice of construction methods and materials
- Compliance with the cost target for the construction costs
- Expenditure for maintenance and operation

8 SUBMISSION DOCUMENTS

All participants must submit one project proposal only. Variants are not permitted and will result in disqualification of the competition entry.

All documents submitted must be written in German, marked "Zukunft Kunstmuseum Bern". They must be submitted anonymously using a keyword.

The plans are displayed in two sets overlapping one another, with two A0 sheets for Stage 1 and six A0 sheets for Stage 2. The hanging order must be noted on the bottom right-hand side of the plans. The first sheet on the left must contain the figure-ground plan M 1:2000, otherwise the layout can be chosen as desired. All scaled plans must have a graphic scale in the lower right-hand corner to ensure that documents remain informative when plans are reduced in size. The type of presentation should be chosen in such a way that the project idea can be conveyed in an appropriate manner and so that it is easy to read even from a distance.



8.1 First stage

The plans, illustrations and explanations described below should be presented on a maximum of 2 sheets, landscape format DIN A0 (H 841 x W 118.9 mm) and are to be submitted in the following way and quantity:

- 1 set of A0 presentation plans, unfolded, on sturdy paper (not mounted or glossy)
- 1 set of A0 preliminary review plans, folded
- 1 set of A3 plans, reduced in size

Plans

- **Figure-ground plan M 1:2000**
The figure-ground plan is to be presented with North toward the top.
- **Ground floor plan with surrounding areas 1:500**
The plan should completely encompass the planning perimeter specified in Chapter 5.1 and as large a section of the perimeter of observation as possible. This plan has to be marked with an arrow pointing North. The ground floor plan (access floor) should show the design of the immediate surrounding area with the corresponding elevations of the site that is being developed. It is necessary to show the envisaged road layout, which reduces the width of Hodlerstrasse, as well as the current road layout (dashed or marked in grey).
- **Floor plans | Sectional drawings | Elevations 1:500**
All above and below ground floor plans, sectional drawings and elevations that are necessary to understand the project. All floor plans must be uniformly oriented and include an arrow pointing North. The natural terrain, areas to be developed and most important elevations must be indicated on the sectional drawings and elevations. It is important to ensure that at least the northern and southern elevation are included in street elevations.

Conceptual explanations

The following explanations are to be integrated textually, pictorially or schematically on the A0 sheets:

- Core idea, urban planning and architectural concept
- Relationship with and connection to historical substance
- Structural measures schema (new building red, demolition yellow, existing building black)
- Spatial exhibition concept (sequence of rooms, exhibition arrangements, lighting)
- Museum appeal, integration of Hodlerstrasse/Aarehang
- Rough security zone concept, art and goods logistics, functional relationships in the museum
- Rough energy and resource efficiency concept with positioning on the topic and declaration of position (Question: How is it possible to minimise energy demand during fabrication and operation for heating, cooling, artificial lighting and air flow?)

Verification of room specifications and surfaces

- Usage diagram M 1:1000, verification of the room specifications (main categories with room numbers) on all floor plans, list of safety/security zones
- Verification of quantity according to the form "Mengenmatrix"

Visualisations | Sketches | Model photography

Visualisations or illustrations such as sketches, model photography and axonometric drawings to show the environment and architectural approach are desirable. No interior visualisations are required in the first stage. Images should only be used to a reasonable extent and at a level of detail that is appropriate to the given phase.

Model 1:500

The model insert with a volumetric representation of the new building in matt white is to be submitted. This will be used for the assessment in an urban planning model. In order to preserve the anonymity of the participants, the model builders should not attach any labels to the model (address labels or similar). The model box must be marked with the keyword on the top and on one of the long sides so that the labelling is visible when the model boxes are stacked.

Digital data

The documents listed below are to be submitted anonymously (removal of authorship references) and unprotected (not password-protected) on an electronic data carrier (USB stick) in a neutral and sealed envelope, which is to be labelled on the outside only with "Digitale Daten" and the keyword. All files must contain the keyword in the first position in the file name. The following requirements must be met for digital submissions:

- A0 plans, original and small version A3 [pdf]
- Conceptual explanations, text only [Word]
- Visualisations [jpg]
- Usage diagram
- "Mengenmatrix" form [Excel and pdf]

Authorship envelope

The following information must be submitted in an opaque, neutral, sealed envelope that only bears the word "Verfasserschaft" and the keyword on the outside:

- "Angaben zur Verfasserschaft" form, completed with details of all professional planners and specialists who were involved
- Self-adhesive address label for delivery of the jury report

8.2 Second stage (provisional, specification after stage 1)

The plans, illustrations and explanations described below should be submitted on a **maximum of 6 sheets**, landscape format DIN A0 (H 841 x W 1189 cm) and are to be submitted in the following type and number:

- 1 set of A0 presentation plans, unfolded, on sturdy paper (not mounted or glossy)
- 1 set of A0 preliminary review plans, folded
- 1 set of A3 plans, reduced in size

Plans

- **Figure-ground plan M 1:2000**
The figure-ground plan is to be presented with North toward the top.
- **Ground floor plan with surrounding areas 1:200**
The plan should completely encompass the planning perimeter specified in Chapter 5.1 and as large a section of the perimeter of observation as possible. This plan has to be marked with an arrow pointing North. The ground floor plan should show the layout of the immediate surrounding area with the corresponding elevations of the site that is being developed. It is necessary to show the envisaged road layout, which reduces the width of Hodlerstrasse, as well as the current road layout (dashed or marked in grey).
- **Floor plans| Sectional drawings | Elevations 1:200**
All above and below ground floor plans for the three sub-projects: Stettler Building, the new building and Hodlerstrasse 6. All floor plans must be uniformly oriented and include an arrow pointing North. All rooms should be labelled with the room numbers, room names and projected room sizes specified on the room specifications. All sectional drawings and elevations that are necessary to understand the project. The natural terrain, areas to be developed and most important elevations must be indicated on the sectional drawings and elevations. Northern and southern elevations are to be submitted as a minimum. Elevations or sectional drawings showing links to the Stettler Building and Hodlerstrasse 6 must also be submitted.
- **Façade sectional drawing and elevation 1:50**
A section of the façade with elevation from the first lower ground floor on the slope side up to the roof must be submitted. The structural design of all relevant interfaces and the intended use of materials for the project should be shown. The materials and dimensions of the individual construction layers as well as the overall structure must be described and marked up.

Conceptual explanations

The following explanations are to be integrated textually, pictorially or schematically on the A0 sheets:

- Core idea, urban planning and architectural concept
- Relationship with and connection to historical substance
- Museum appeal, integration of Hodlerstrasse/Aarehang
- Spatial exhibition concept and usage diagrams for exhibition scenarios
- Supporting structure concepts, open spaces, delivery zones
- Functional processes concept (exhibition, logistics, security) in the museum
- Energy and resource efficiency concept with positioning on the topic and declaration of position (Question: How is it possible to minimise energy demand during fabrication and operation for heating, cooling, artificial lighting and air flow?)

The conceptual contributions of the specialist planners are to be incorporated into the plans that are to be submitted and, where necessary, to help support the understanding of the project, supplemented by means of diagrams on the A0 sheets. The level of detail of the concepts must be provided in a manner appropriate to each given stage.

Verification of room specifications and surfaces

- Usage diagram M 1:1000, verification of the room specifications (main category and subcategory with room numbers) on all floor plans, list of art and goods logistics areas and safety/security zones
- Verification of quantity according to the form
- Diagrams of area and volume verification according to SIA 416

Visualisations | Sketches | Model photography

Informative visualisations and/or other representations such as sketches, model photography, mood images, and axonometric drawings that express a clear architectural approach are desired. Images should only be used to a reasonable extent and at a level of detail that is appropriate to the given phase.

Model 1:500

The 1:500 volumetric model in matt white showing the areas to be developed and open space must be created. Planted areas can be represented as desired. In order to preserve the anonymity of the participants, the model builders should not attach any labels to the model (address labels or similar). The model box must be marked with the keyword on the top and on one of the long sides so that the labelling is visible when the model boxes are stacked.

Digital data

The documents listed below are to be submitted anonymously (removal of authorship references) and unprotected (not password-protected) on an electronic data carrier (USB stick) in a neutral and sealed envelope, which is to be labelled on the outside only with "Digitale Daten" and the keyword. All files must contain the keyword in the first position in the file name. The following requirements must be met for digital submissions:

- A0 plans, original and small version A3 [pdf]
- Conceptual explanations, text only [Word]
- Visualisations [jpg]
- "Mengenmatrix" form [Excel and pdf]
- Diagrams of area and volume verification according to SIA 416 [pdf]

Authorship envelope

The following information must be submitted in an opaque, neutral, sealed envelope that only bears the word "Verfasserschaft" and the keyword on the outside:

- "Angaben zur Verfasserschaft" form, completed with details of all professional planners who were involved
- Payment slip for possible prize money
- Self-adhesive address label for delivery of the jury report

9 BASICS

01 Competition programme with annex containing room specifications and room disposition scheme pdf

02 Information

- Feasibility study
 - Entscheidungsdossier mit drei Lösungskonzepten incl. Annexes, KMB et al, 10 Sept. 2019 pdf
 - Machbarkeitsstudie Zusammenfassung, Flury und Rudolf Architekten AG, 15 May 2018 pdf
 - Machbarkeitsstudie, Bericht der Experten, Ueli Laedrach, Thomas Hasler, Rolf Mühlethaler und Markus Peter, 09 May 2018 pdf
- Press release “Neues Kunstmuseum und sanierte Plätze in der Oberen Altstadt” Municipal Council of the City of Bern and Kunstmuseum Bern, 19 July 2021 pdf
- Preservation of historical monuments
 - Kunstmuseum Bern, «Neubau anstelle A5-Bau»: Einschätzung Denkmalpflege, City of Bern, Mayor’s Office, Specialist Department for the Preservation of Historical Monuments, 19 March 2018 pdf
 - Neubau für das Kunstmuseum Bern: Überlegungen und Grundlagen für das Bauen im UNESCO-Weltkulturerbe «Altstadt von Bern» aus Sicht der Denkmalpflege, City of Bern, Mayor’s Office, Specialist Department for the Preservation of Historical Monuments, 06 June 2018 pdf
 - Bemerkungen zum Sgraffito «Obsternte» (1936) von Cuno Amiet an der Fassade des Kunstmuseums Bern, Franz Müller, June 2018 pdf
 - Kunstmuseum Bern, Bauhistorisches Gutachten, Büro für Architektur, Denkmalpflege und Baugeschichte, 10 Sept. 2018 pdf
- Museum concept
 - Entwurf Museumskonzept Kunstmuseum Bern, KMB, 07 April 2021 pdf
 - Vision Dachstiftung Kunstmuseum Bern- Zentrum Paul Klee, KMB-ZPK, 02 Dec. 2021 pdf
- Zustandsanalyse Stettlerbau und Atelier 5 Bau, Büro für Bauökonomie, 02 Nov. 2022 pdf
- Betriebs- und Gestaltungskonzeption Umfeld Kunstmuseum Bern, Grundlage zum Architekturwettbewerb Zukunft Kunstmuseum Bern incl. Annexes, Maurus Schifferli Landschaftsarchitekt, July 2022 pdf
- Memo Anlieferungen Kunstmuseum Bern inkl. Schleppkurven, Emch+Berger Verkehrsplanung AG, incl. Annex, 26 April 2022 pdf
- Photo documentation Hodlerstrasse 6, Fuhr Buser Partner AG, 22 June 2022 pdf

03 Plans

- Foundational plans with cadastre, surveyor contour lines, tree population, usage plan by Maurus Schifferli landscape architect, floor plans, elevations, sectional drawings of the entire building complex dwg/pdf
- Extract 3D model City of Bern (Basis plaster model, 2D Plans take precedence) dwg

04 Forms

- Flächen und Mengennachweis (Mengenmatrix) excel
- Formular Verfasserschaft word

05 Model

- Plaster model with insert M 1:500

PROGRAMME APPROVAL

The architecture competition programme was approved by the jury on 17.11.2022.

The SIA Commission for Competitions and Studies has reviewed Stage 1 of the programme. It complies with the Regulation for Architectural and Engineering Competitions SIA 142, 2009 edition.

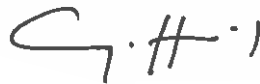
Alfons Bichsel



Jonathan Gimmel



Alec von Graffenried



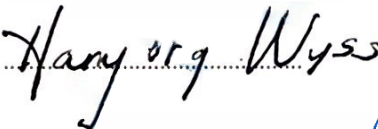
Marieke Kruit



Benjamin Marti



Hansjörg Wyss



Nina Zimmer



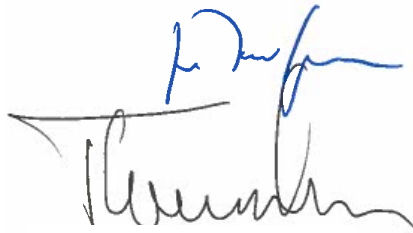
Alex Wassmer (substitute)



Elisabeth Boesch



Jean-Daniel Gross



Thomas Hasler



Anna Jessen



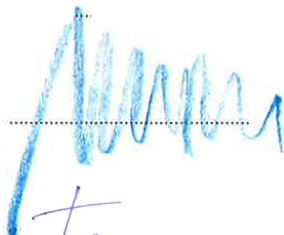
Boris Podrecca



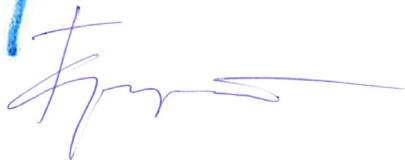
Sibylle Aubort Raderschall



Annabelle Selldorf



Peter Zumthor



Tina Gregorič (substitute)

ANNEXES OF THE PROGRAMME STAGE 1

- 01 Room specifications
- 02 Room disposition scheme

ROOM SPECIFICATIONS

Room	Room name	Room specification	Total usable floor space FS [m ²]	Room height	Floor Load	Lighting	Climate
01 ENTRANCE, MULTIFUNCTIONAL SPACE, CATERING AND EDUCATION			785 m2				
1.01	Foyer	<ul style="list-style-type: none"> – During normal operation: Accommodates at least 100 people – Sufficient space in “entrance area” for events in the multifunctional space – Can be used during drinks receptions Accommodates at least 200 people and 400 people when combined with the multifunctional space 	Plan for appropriate size			Link to exterior	
1.02	Ticket office	<ul style="list-style-type: none"> – 2 workstations – Also a location to sell products from the museum shop – Imperative that there is a visual link to the shop 	Plan for appropriate size				
1.03	Museum shop (sales area)	<ul style="list-style-type: none"> – No separate checkout – Shop does not have to be separated from the foyer – Lockable furniture on castors 	50 m2				
1.04	Museum bistro	<ul style="list-style-type: none"> – Approx. 70 seats inside – Additional 100 m2 in outdoor area with approx. 70 additional seats 	100 m2			Link to exterior	
1.05	Kitchen Museum bistro	<ul style="list-style-type: none"> – Directly next to the museum bistro – Food preparation kitchen facilities – Separated from other areas to close off odours – Well connected to refrigerated rooms, catering facilities, and supply and disposal facilities 	50 m2				
1.06	Multifunctional space	<ul style="list-style-type: none"> – Space for 200 people – Column-free – It must be possible to divide the room in two to close off odour and noise – Ideally rectangular with an aspect ratio of approx. 2:3 – Reverberation time 0.8–1.0 seconds – Ceiling with suspension points (150kg) per m² – Separate ventilation, option to include emergency ventilation – Can be opened to the foyer – No fixed stage, storage space for stage elements, chairs and tables – Hollow floor recommended 	300 m2	min. 5.5 m floor to ceiling height	5.0 kN/m2		
1.07	Storeroom for multifunctional space	<ul style="list-style-type: none"> – Directly adjacent to the multifunctional space 	10 m2				
1.08	Catering kitchen for multifunctional space	<ul style="list-style-type: none"> – Well connected to the multifunctional space and foyer – Well connected to the refrigerated room for catering services and to the supply and disposal facilities – Food preparation kitchen facilities – Positioned to allow external catering companies to access the building even when the museum is closed 	50 m2				
1.09	Art education studio	<ul style="list-style-type: none"> – Modular studio spaces (2 x 70 m2) with at least 5 washbasins for both rooms – Work/preparation room team art education (30 m2) – Adjoining room with storage space (30 m2) – Own small-scale sanitary facilities (1 gender neutral WC) and cloakroom, especially suitable for children – Short distances to the exhibition space – Good acoustics, good ventilation – Must be possible to darken this space 	200 m2	At least 3m floor to ceiling height	5.0 kN/m2	Daylight	
1.10	Cloakroom	<ul style="list-style-type: none"> – +/- 200 lockers (Dimensions: Width 42 x height 36.5 x depth 50 cm) – Must also work when the exhibitions are closed – Front area with seating 	Plan for appropriate size				

Room	Room name	Room specification	Total usable floor space FS [m ²]	Room height	Floor Load	Lighting	Climate
1.11	Toilets Visitors	– For visitors in accordance with legal requirements – Appropriate proportion of toilets must also be accessible when exhibition rooms are closed – Changing table(s), family WC if necessary, separated/labelled according to modern standards – Separate IV toilet	Plan for appropriate number and size				
1.12	First-aid room	– Good access for paramedics (with stretcher) required	25 m ²				

02 EXHIBITION		4'655 m ²					
2.01	Exhibition rooms Type 1	– Space currently available in the Stettler Building	1'780 m ²	According to inventory	According to inventory	According to inventory	45 – 55% rH Change in rH/ day ≤5% Temperature corridor at 18 – 23°C, fluctuating acc. to the season Change in T/day ≤2°C
2.02	Exhibition rooms Type 2	– Together with type 3 exhibition rooms, these rooms should allow visitors to move around in an effective and coherent way – The required room height of 6m in the light allows large works of art to be exhibited – Logistics routes (corridors, elevators, doors, etc.) must have the required dimensions throughout from the first delivery point transport crate (LxWxH) approx. 6x3x3.5m	1'200 m ²	6m floor to ceiling height	15.0 kN/m ² ; Lateral force (LF) 10.0 kN; Suspended load ceiling 5.0 kN/m ²		45 – 55% rH Change in rH/ day ≤5% Temperature corridor at 18 – 23°C, fluctuating acc. to the season Change in T/day ≤2°C
2.03	Exhibition rooms Type 3	– Together with type 2 exhibition rooms, these rooms should allow visitors to move around in an effective and coherent way – Logistics routes (corridors, elevators, doors, etc.) must have the required dimensions throughout from the first delivery point transport crate (LxWxH) approx. 6x3x3.5m	800 m ²	min. 4.5m floor to ceiling height	15.0 kN/m ² ; LF 10.0 kN; Suspended load ceiling 5.0 kN/m ²		45 – 55% rH Change in rH/ day ≤5% Temperature corridor at 18 – 23°C, fluctuating acc. to the season Change in T/day ≤2°C
2.04	Exhibition rooms Type 4	– Can be separated from the exhibition rooms types 1–3 and allow an effective tour to be carried out separately – Logistics routes (corridors, elevators, doors, etc.) must have the required dimensions throughout from the first delivery point. Transport crate (LxWxH) approx. 6x3x3.5m	770 m ²	min. 4.5m floor to ceiling height	15.0 kN/m ² ; LF 10.0 kN; Suspended load ceiling 5.0 kN/m ²		45 – 55% rH Change in rH/ day ≤5% Temperature corridor at 18 – 23°C, fluctuating acc. to the season Change in T/day ≤2°C
2.05	Research lab	– To carry out work with original artworks – Furnishing as graphics depository / study room for max. 15–20 people – If daylight enters the room, it should be possible to darken it completely	45 m ²				45 – 55% rH Change in rH/ day ≤5% Temperature corridor at 18 – 23°C, fluctuating acc. to the season Change in T/day ≤2°C
2.06	Staging room	– To carry out work with original artworks – Documentation, maintenance and restoration of large-scale installations with multiple components as well the restoration of large formats – Room is partly used internally only and is partly open to visitors – Enables the promotion of interdisciplinary collaborations – Logistics routes (corridors, elevators, doors, etc.) must have the required dimensions throughout from the first delivery point. Transport crate (LxWxH) approx. 6x3x3.5m	60 m ²	6m floor to ceiling height	15.0 kN/m ² ; LF 10.0 kN; Suspended load ceiling 5.0 kN/m ²	Artificial light	45 – 55% rH Change in rH/ day ≤5% Temperature corridor at 18 – 23°C, fluctuating acc. to the season Change in T/day ≤2°C

03 STUDIOS AND WORKSHOPS		705 m ²					
3.01	Art handling rooms	– Packing and unpacking of artworks, if they are not brought directly to the exhibition rooms in transport crates – Spatial dependencies are mapped out in the Room disposition scheme	95 m ²	min. 5m floor to ceiling height	15.0 kN/m ² ; Suspended load ceiling 5.0 kN/m ²	Daylight	45 – 55% rH Change in rH/ day ≤5% Temperature corridor at 18 – 23°C, fluctuating acc. to the season Change in T/day ≤2°C
3.02	Restoration office	– 6–8 workshops that are not continuously occupied – As close to 3.03 and 3.04 as possible	30 m ²			Daylight (can be darkened)	

Room	Room name	Room specification	Total usable floor space FS [m ²]	Room height	Floor Load	Lighting	Climate
3.03	Restoration Painting/sculpture (PS)	– Ideally divided into two rooms, directly adjacent to each other – Extraction system	140 m ²	min. 5m floor to ceiling height		Daylight (can be darkened)	For rooms 3.02–3.09: 45 – 55% rH Change in rH/ day ≤5% Temperature corridor at 18 – 23°C, fluctuating acc. to the season Change in T/day ≤2°C
3.04	Restoration Graphics/photography /records (GPR)	– Ideally divided into two rooms, directly adjacent to each other – Extraction system	100 m ²	min. 5m floor to ceiling height		Daylight (can be darkened)	
3.05	Photo and documentation room	– Adjacent to 3.03 and 3.04	30 m ²	min. 5m floor to ceiling			
3.06	Restoration Media/ installations (MI)	– Adjacent to 3.09 – Well separated acoustically	40 m ²				
3.07	Restoration Wet room / laboratory	– Extraction system – Laboratory fume cupboard – Adjacent to 3.03 , 3.04 and 3.06	30 m ²				
3.08	Frame restoration studio		30 m ²		5.0 kN/m ²	Daylight	
3.09	Museum technology studio	2 separate rooms: – Museum technology graphics (40m ²) incl. 2 WP – Museum technology MediaLab (30m ²) incl. 2 WP	70 m ²	min. 5m floor to ceiling height	15.0 kN/m ²	Daylight	
3.10	Carpentry workshop	– Ceiling with overhead travelling crane – Well separated acoustically from the other rooms – Access opening clearance 4.00 x 5.00m (width x height)	120 m ²	min. 5m floor to ceiling height	15.0 kN/m ² ; LF 10.0 KN	Daylight	
3.11	Paintings	– Access opening clearance 2.50 x 3.00m (width x height)	20 m ²	min. 3m floor to ceiling height	15.0 kN/m ² ; LF 10.0 KN	Daylight not imperative	
3.12	Staff toilets	– In accordance with legal requirements (guidelines to Ordinance 3 of the Occupational Health and Safety Act) – For approx. 15–20 employees from the studios and workshops area	Plan for appropriate number and size				

04 ADMINISTRATION		920 m ²					
4.01	Offices	– Contemporary office spaces with different work areas with 1-4 workplaces per office – For approx. 70 employees	750 m ²		3.0 kN/m ²	Daylight	
4.02	Meeting rooms	– Wide range of meeting rooms, divided into different sizes	140 m ²		3.0 kN/m ²	Daylight	
4.03	Break rooms		Plan for appropriate size		2.0 kN/m ²	Daylight	
4.04	Staff kitchen and dining room		Plan for appropriate size		2.0 kN/m ²	Daylight	
4.05	Archive (records management)		30 m ²		10.0 kN/m ²		
4.06	Toilets	– In accordance with legal requirements (guidelines to Ordinance 3 of the Occupational Health and Safety Act) – For approx. 70 employees from the administration department	Plan for appropriate number and size				

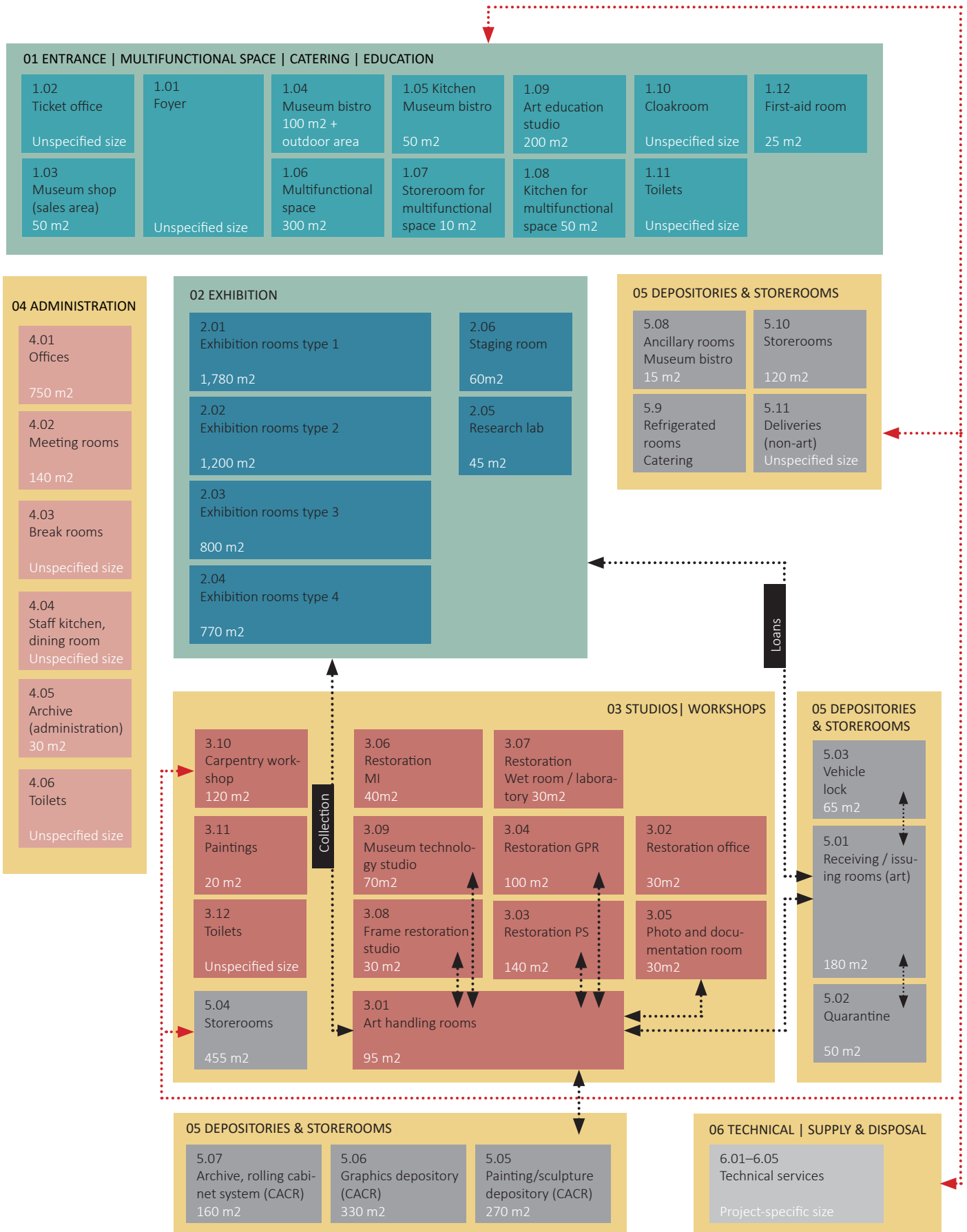
05 DEPOSITORIES & STOREROOMS		1'735 m ²					
5.01	Receiving and issuing rooms (art)	– Unloading and loading as well as temporary storage of packed items of art – Directly close to 5.03 and the goods lift – Can also be used for temporary storage of empty crates (for art) during exhibitions	180 m ²	6.0 m floor to ceiling height	15.0 kN/m ² ; LF 10.0 KN		45 – 55% rH Change in rH/ day ≤5% Temperature corridor at 18 – 23°C, fluctuating acc. to the season Change in T/day ≤2°C
5.02	Quarantine	– Separate and hermetically sealed room for 5.01, next to 5.01 – Temporary storage to prevent introduction or spread of pests	50 m ²	5.0 m floor to ceiling height	15.0 kN/m ² ; LF 10.0 KN		45 – 55% rH Change in rH/ day ≤5% Temperature corridor at 18 – 23°C, fluctuating acc. to the season Change in T/day ≤2°C

Room	Room name	Room specification	Total usable floor space FS [m ²]	Room height	Floor Load	Lighting	Climate
5.03	Vehicle lock (art)	<ul style="list-style-type: none"> – Vehicles used for art transportation must be loaded and unloaded in a lock inside the building – Weight of vehicles up to 28t – Maximum vehicle mass Euro truck: 12.00 m (length), 2.60 m (width), 4 m (height) 	65 m ²		Vehicles Up to 28t, Suspended load ceiling 5.0 kN/m ²		45 – 55% rH Change in rH/ day ≤5% Temperature corridor at 18 – 23°C, fluctuating acc. to the season Change in T/day ≤2°C
5.04	Storerrooms	<ul style="list-style-type: none"> min. 3 rooms: – 380 m² for exhibition materials and furniture, museum technology, restoration – 50 m² for facilities management – 25 m² for the shop 	455 m ²	min. 3 m	15.0 kN/m ² ; LF 10.0 KN		
5.05	Painting and sculpture depository (CACR)	<ul style="list-style-type: none"> – Connected with the Cultural Asset Conservation Room (CACR) in accordance with Art. 46 BZG and Art. 37 ZSV – Access opening clearance 4.0 x 5.0 m (width x height) – Floor with passive insulation (protects the object from vibrations from the environment) – Area of approx. 60 m² with intermediate floor (room height 2.45 m) – Approx. 1,350 m³ room volume 	270 m ²	min. 5 m	5.0 kN/m ² ; LF 4.0 KN		Constant curves. 18–20°C (fluctuating acc. to the season), target rH: 50%
5.06	Graphics depository (CACR)	<ul style="list-style-type: none"> – Rooms are located on the fifth lower ground floor of the Atelier 5 building, can be retained depending on the concept – Cultural Asset Conservation Room (CACR) according to Art. 46 BZG and Art. 37 ZSV – Approx. 900 m³ room volume 	330 m ²	2.8 m (inventory)	5.0 kN/m ² ; LF 4.0 KN		Constant curves. 18–20°C (fluctuating acc. to the season), target rH: 45%
5.07	Archive and rolling cabinet systems (CACR)	<ul style="list-style-type: none"> – 2 rooms for rolling rack systems and archive cabinets – Passage height 3.0 m – Approx. 480 m³ room volume 	160 m ²	min. 3 m	5.0 kN/m ² ; LF 4.0 KN		Constant curves. 18–20°C (fluctuating acc. to the season), target rH: 45%
5.08	Ancillary rooms Museum bistro	<ul style="list-style-type: none"> – Team cloakroom, small office 	15 m ²				
5.9	Refrigerated rooms Catering	<ul style="list-style-type: none"> – For bistro and catering 	90 m ²		10.0 kN/m ²		
5.10	Storerrooms	<ul style="list-style-type: none"> – Electric lifting vehicles, cleaning machines, other machines – Separate zone for charging batteries (fire protection) – Large, centralised cleaning room – One decentralised cleaning room per floor 	120 m ²		2.0 kN/m ²		
5.11	Deliveries (non-art)		Plan for appropriate size				

06 TECHNICAL, SUPPLY & DISPOSAL							
6.01	Technical		Project-specific size		5.0 kN/m ²		
6.02	Wastewater treatment		Project-specific size		5.0 kN/m ²		
6.03	Heating and hot water supply		Project-specific size		5.0 kN/m ²		
6.04	Electric power supply		Project-specific size		5.0 kN/m ²		
6.05	Room ventilation systems		Project-specific size		5.0 kN/m ²		

TOTAL excluding project-specific areas, 06 Technical	8'800 m²
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ROOM DISPOSITION SCHEME





**FUHR BUSER
PARTNER**
