

Press Conference: August 14, 2020, 11 a.m.
Results of the Architectural Competition for the Exilmuseum Berlin



Future Exilmuseum Berlin, First Prize: Dorte Mandrup Arkitekter A/S, Kopenhagen

Date	Friday, August 14, 2020, 11 a.m.
Location	STATION BERLIN, Luckenwalder Str. 4-6, D - 10963 Berlin
Speakers	Joachim Gauck , Former German Federal President and patron of the Exilmuseum Berlin Herta Müller , Nobel laureate and patron of the Exilmuseum Berlin Christoph Stölzl , Founding director, Stiftung Exilmuseum Berlin Regula Lüscher , Head of the Berlin Senate Department for Urban Development and Housing Jórunn Ragnarsdóttir , Expert Juror André Schmitz , Executive Board, Exilmuseum Berlin Clara Herrmann , District Councillor Friedrichshain-Kreuzberg
Available for interviews	Bernd Schultz , Executive Board, Stiftung Exilmuseum Berlin Christoph Rauhut , State Curator, Berlin State Monuments Authority

Please observe the necessary rules for hygiene and social distancing and wear a mask covering your mouth and nose. Thank you very much.

Competition Participants

Bruno Fioretti Marquez, Berlin

Founder: Piero Bruno, Donatella Fioretti, Jose Gutierrez Marquez

Diller Scofidio + Renfro, New York

Partners: Elizabeth Diller, Ricardo Scofidio, Charles Renfro, Benjamin Gilmartin

Dorte Mandrup, Copenhagen

Founder: Dorte Mandrup

Kéré Architecture, Berlin

Founder: Francis Kéré

Nieto Sobejano Arquitectos GmbH, Madrid/Berlin

Founders: Fuensanta Nieto, Enrique Sobejano

SANAA, Tokyo

Founders: Ryue Nishizawa, Kazuyo Sejima

Sauerbruch Hutton, Berlin

Partners: Louisa Hutton, Matthias Sauerbruch, Juan Lucas Young

Staab Architekten, Berlin

General Managers: Volker Staab, Alfred Nieuwenhuizen, Per Pedersen, Hanns Ziegler

ZAO/standardarchitecture, Beijing

Founder: Zhang Ke

URBANA, Dhaka (unable to submit a final draft due to Covid 19)

Founder: Kashef Chowdhury

Parties to the Competition

Organizer	Stiftung Exilmuseum Berlin Ludwigkirchplatz 2 D - 10719 Berlin
In coordination with	Senatsverwaltung für Stadtentwicklung und Wohnen, Berlin und Bezirk Friedrichshain-Kreuzberg von Berlin
Competition Supervisor	a:dks mainz berlin, Marc Steinmetz Helmholtzstraße 42, D - 10587 Berlin Büro Schindler Friede Heinersdorfer Str. 50, Gartenhaus, D - 13086 Berlin

Jury, Appraisers, Preliminary Review

Expert Jurors	Armand Grüntuch, architect, Berlin Francine Houben, architect, Delft Petra Kahlfeldt, architect, Berlin Jórunn Ragnarsdóttir, architect, Stuttgart Benedetta Tagliabue, architect, Barcelona
Stakeholder Jurors	Kristin Feireiss, AEDES, Berlin Clara Herrmann, District Councillor, Friedrichshain-Kreuzberg, Berlin Regula Lüscher, Berlin Senate Director of Building, State of Berlin Berlin André Schmitz, Stiftung Exilmuseum Berlin Bernd Schultz, Stiftung Exilmuseum Berlin
Deputy Expert Jurors	Verena von Beckerath, architect, Berlin Andreas Krawczyk, architect, Frankfurt am Main Jan Musikowski, architect, Berlin
Deputy Stakeholder Jurors	Stéphane Bauer, District Office for Friedrichshain-Kreuzberg, Berlin Bernhard Heitele, Berlin Senate Department for Urban Development and Housing Christoph Stölzl, Founding Director, Stiftung Exilmuseum Ruth Ur, Stiftung Exilmuseum
Appraisers	Birgit Beyer, District Office for Friedrichshain-Kreuzberg, Berlin Gesa von Grote, Ausstellungskonzept/Kuratorin/Museum (curator) Jacob van Ommen, DGI Bauwerk, economic efficiency Matthias Peckskamp, District Office for Friedrichshain-Kreuzberg, Berlin Dietmar Poguntke, MEP Systems Christoph Rauhut, State Curator, Berlin State Monuments Authority Bjoern Schmidt, Berlin State Monuments Authority Meike-Marie Thiele, Stiftung Exilmuseum Berlin Cornelia Vossen, Stiftung Exilmuseum Berlin Eva Walter, DGI Bauwerk, fire safety Ingo B. Wessel, hospitality development
Other Parties to the Competition	Peter Kever, competitions and procurement, Berlin Chamber of Architects

The Foundation

A civic initiative started by the art dealer and co-founder of the Villa Grisebach, Bernd Schultz, and the Nobel Prize laureate Herta Müller provided the impetus for in the Exilmuseum Berlin. The associated foundation, the Stiftung Exilmuseum Berlin, was established in 2018. The Exilmuseum strives to forge partnerships and collaborations with existing institutions and archives working on the topic of exile.

Patrons

Herta Müller
Joachim Gauck

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Meike-Marie Thiele

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Sarah Blendin
Dana Müller
Philipp Sukstorf

For Immediate Release

Winner Announced in the Architectural Competition for the Future Exilmuseum Berlin

August 14, 2020: The winning architectural design has been chosen for the future Exilmuseum Berlin on the site of the Anhalter Bahnhof. The ten-person jury of architects and representatives from politics and society considered a group of nine submitted proposals on August 13, 2020. First prize was awarded to the architectural firm of Dorte Mandrup of Copenhagen. Ten internationally known firms with a background in museum architecture were invited to propose designs for a new building, which will incorporate the portico ruins of the former Anhalter Bahnhof. The Exilmuseum Berlin plans to open its doors in 2025.

The competition brief asked participants to plan approximately 3,500 square meters of usable space, with adequate room for museum functions ranging from the permanent exhibition and special exhibitions to dining and museum education. The foyer will also include a space free and open to all that is devoted to the history of the site and the enormous railway station that once stood on it. Additionally, a separate space of some 700 square meters is intended for recreational and cultural use by the Berlin district of Friedrichshain-Kreuzberg and third parties. Costs for building construction and technical equipment are currently projected to be about 27 million euros, according to the competition brief.

The future Exilmuseum's permanent exhibition will focus on the lives of those who were forced to flee Nazi Germany and found refuge abroad. For a long time in postwar Germany, the theme of exile, overshadowed by Holocaust remembrance, received only minimal attention. Now, as movements of refugees and migrants sharpen the public's sensitivity to such themes as expulsion, emigration, exile, and genocide, German history is also being reexamined. The Exilmuseum's core project addresses the years 1933 to 1945, but it also keeps an eye fixed on the present, bridging the gap between Nazi-era exile and exile in our own times. The overarching issue is the human experience of exile, which unites stories of exile from different eras and places.

The museum, in addition to providing historical facts and contextual analysis, will also present many individual biographies of exiled people, tracing their labyrinthine, tragic, and astonishing life paths. In doing so, it will put less emphasis on the display of material objects and instead work in a very media-intensive way with scenographically conceived spaces. This will enable the public to experience narratives of exile at very close range.

All nine architectural designs for the Exilmuseum Berlin will be on view in an exhibition at the Staatsbibliothek on Potsdamer Straße from September 29 to October 17, 2020.

Winners of the Architectural Competition for the Future Exilmuseum Berlin

First Prize	Dorte Mandrup Arkitekter A/S, Copenhagen Designer: Dorte Mandrup Design Team: Lars Almgren, Lise Gandrup Jørgensen, Senta Schrewe, Otto Lutz Lundberg, Amalie Rafn Mogensen, Jiakun He Consultants, Specialist Planners, and Experts: Dipl.-Ing. Martin Rein-Cano (Landscape Architect: Topotek 1); Sebastian Nagel (Architect and Engineer: Höhler+Partner Architekten); Paul Roberts (Engineer: Buro Happold Engineering)
Second Prize	Diller Scofidio + Renfro New York
Third Prize	Bruno Fioretti Marquez, Berlin
Honorable Mention	Nieto Sobejano Arquitectos, Madrid/Berlin
Honorable Mention	SANAA, Tokio

The Exilmuseum and its Concept

The Stiftung Exilmuseum Berlin was established in 2018 as a civic initiative by Nobel laureate Herta Müller, former German President Joachim Gauck, and the art dealer and cofounder of Villa Grisebach, Bernd Schultz. The foundation's aim is to support the construction of a museum in a central location in Berlin that will make the word exile and all it signifies tangible for all and shed light on the parallels and differences with today.

Thanks to significant support for this project from the public, politicians, and government administration, it was possible to secure the state-owned property near one of Berlin's most important architectural monuments: the portico ruins of the former Anhalter Bahnhof on Askanischer Platz. In a place of great symbolic power, where thousands once set out toward an uncertain future in an anguished effort to flee the Nazi regime, a museum will be created that makes tangible the life stories of these exiles, provides historical context, and draws attention to parallels with the present.

Today's large movements of refugees and migrants have given rise to a new sensitivity to the themes of expulsion, emigration, exile, and genocide. Heated debates on these topics are playing out in politics, the media, and society at large. With them comes greater public awareness of exile as a historical phenomenon. From 1933 to 1945, about 500,000 people managed to escape Nazi Germany and its occupied territories. They were fleeing discrimination, persecution, violence, and, terror. In postwar Germany, however, the theme of exile received only minor attention, overshadowed as it was by Holocaust remembrance on both sides of the Iron Curtain. Even today public opinion does not consider those who managed to save their lives through exile to be victims of Nazism.

By putting the spotlight on the era of exile that began in 1933, the museum allows us not only to consider the vast loss and destruction caused by these expulsions but also to reflect on what the exiles themselves were able to preserve. In doing so, the Exilmuseum deliberately sets aside the German perspective in order to look closely at how exiles sought to make new lives for themselves around the world and how they were received in their new countries. The museum also explores the atemporal, transnational qualities of the historical theme of exile. When tracing the individual threads of exile—from Paris, to Shanghai, Moscow to Rio de Janeiro—we grasp that the history of exile from 1933 on anticipated many of the features that today define the world as a matter of course: mobility, worldwide communication, hybrid identities and cultures: in short, globalization.

Rather than focus its account on material objects, the Exilmuseum sees special advantages in taking a media-oriented, scenographic approach to storytelling. For at the heart of the museum are the 500,000 émigrés and their stories—not as statistics but in all the diversity and distinctiveness of their lives. The people themselves are the bearers of the history of exile; they are its actors. Their experiences are made vivid through sound and image, texts, multimedia scenographic installations and film as well as through encounters with original artifacts.

German and international research into exile can already look back on decades of intensive work in the field. For this reason, the Exilmuseum also wants to offer a "Berlin showcase" to those institutions currently researching, collecting, and exhibiting on the topic. Partnerships and collaborations with many of these actors are already underway.

Ten architectural offices were invited to develop designs:

Bruno Fioretti Marquez, Berlin

Piero Bruno, Donatella Fioretti, and José Gutierrez Marquez established their office in 1995 in Berlin. Their work is consistently inspired by the fruitful tension between their Italian and Argentinian backgrounds and the architectural culture in Berlin and Germany, where most of their buildings are located. The firm's wide spectrum of projects includes museums, libraries, schools, and housing. In particular, the office has won numerous prizes for projects that convert and expand historically listed buildings. Monolithic constructions and materials characterize the studio's main design interests.

Major projects include the Università della Svizzera italiana in Lugano (2010), the Mittelpunktbibliothek, a library in Berlin's Köpenick district (2010), the Neue Meisterhäuser at the Bauhaus Dessau (2014), and the conversion and extension of Schloss Wittenberg (2017).

Diller Scofidio + Renfro, New York

Diller Scofidio + Renfro is an interdisciplinary design studio integrating architecture, the visual arts, and the performing arts. Elizabeth Diller and Ricardo Scofidio established the studio in 1981, with Charles Renfro and Benjamin Gilmartin becoming partners in 2004 and 2015, respectively. DS+R has achieved international prominence in particular for the redevelopment and expansion of the Lincoln Center for the Performing Arts in New York (2010) and the High Line, an urban park on a disused elevated railway line on Manhattan's west side. Other prominent projects include the blur building (for the 2002 swiss expo), Boston's Institute of Contemporary Art (2006), the Broad, a museum in Los Angeles (2015), the expansion of the Museum of Modern Art in New York (2019), and the cultural center the Shed (2019), also in New York.

Dorte Mandrup, Copenhagen

Dorte Mandrup launched her office in 1999 in Copenhagen, beginning her independent practice with conversion projects, community centers, kindergartens, and residential buildings. She had studied the natural sciences before turning to architecture and sculpture. With her Wadden Sea "trilogy" of buildings (in Denmark, Germany, and the Netherlands), her studio has acquired a strong reputation for museums and visitor centers—and for strong formal language in close dialogue with the natural environment. Mandrup's honors include the Berlin Art Prize from the Akademie der Künste in 2019, awarded the same year AW magazine named her Architect of the Year.

Among the studio's significant designs are the Jemtelandsgade Neighborhood Center (2001) and the Amager Children's Culture House (2013)—both in Copenhagen, the Wadden Sea Center in Ribe, Denmark (2017), the Bestseller Tower in the Danish village of Brande (in planning), and the Whale, an exhibition center in Andenes, Norway (in planning).

Kéré Architecture, Berlin

Francis Kéré studied architecture in Berlin and established his office there. His first building, a school in his home village of Gando, Burkina Faso (2004) won the Aga Khan Award. Additional projects in Africa followed, including the acclaimed Opera Village, a project in Burkina Faso initiated by Christoph Schlingensiefel. Kéré's work is marked by a communal approach to design and his commitment to sustainable materials.

He and his Berlin-based team have realized projects around the world. These include the Léo Surgical Clinic & Health Center in Léo, Burkina Faso (2014), the Lycée Schorge Secondary School in the Burkinabe city of Koudougou (2016), the 2017 Serpentine Pavilion in London, the Xylem Pavilion for Tippet Rise Art Center in Fishtail, Montana (2019), and the Burkina Faso National Assembly in Ouagadougou (in planning).

Nieto Sobejano Arquitectos, Madrid/Berlin

Fuensanta Nieto and Enrique Sobejano founded their office in Madrid in 1985 and set up an additional office in Berlin in 2007. Both architects studied first in Madrid and later at the Columbia University School of Architecture. Today both are committed to university teaching. Many of their designs are marked by a decisively modern approach and involve the sensitive transformation of historical structures. Their creative output is now quite extensive and has garnered numerous prizes, publications, and exhibitions.

The duo's major works include the Madinat al-Zahra Museum in Córdoba (2009), the Kunstmuseum Moritzburg in Halle/Saale (2008), the Museum San Telmo in San Sebastián (2011), the Saragossa Congress Center (2008), the expansion of the Joanneum in Graz (2011), and the Center for Contemporary Art in Córdoba (2013).

SANAA, Tokyo

Kazuyo Sejima and Ryue Nishizawa founded SANAA (Sejima And Nishizawa And Associates) in Tokyo in 1995 after working with architect Toyo Ito. Their practice is grounded in a specific Japanese school of architecture that melds innovative design with an interest in how people will live together in the future. Challenging the boundaries between inside and outside is one of the firm's hallmarks. Its portfolio has meanwhile expanded to include numerous museum buildings around the world. In 2010 Sejima and Nishizawa received the profession's highest award, the Pritzker Prize. Major projects include, among others, the Louvre Lens (2006), the Rolex Learning Center in Lausanne (2010), the 2009 Serpentine Pavilion in London, the New Museum of Contemporary Art in New York (2006), and the Zollverein School of Management and Design in Essen (2006).

Sauerbruch Hutton, Berlin

The award-winning office is headed by Matthias Sauerbruch, Louisa Hutten, and Juan Lucas Young. It was founded in London in 1989, moving to Berlin in 1993. Its practice unites attentiveness toward sustainable urban development with a strong interest in creating environments that stimulate the senses. The firm's numerous museum projects include the M9 Museum Quarter in Venice-Mestre (2018), the Experimenta in Heilbronn (2019), and the Museum Brandhorst in Munich

(2009). Other buildings include the German Environmental Agency in Dessau (2005), the ADAC headquarters in Munich (2012), and the Immanuel Church in Cologne (2013).

Staab Architekten, Berlin

Volker Staab founded the studio in 1991 and was joined by Alfred Nieuwenhuizen in 1996. Per Pedersen and Hanns Ziegler became managing partners in 2008. The practice is committed to condensing the complex conditions of architecture into simple, plausible designs. In addition to buildings devoted to education, research, and administration, Staab Architects has designed many museums, most recently the extension building for the Bauhaus-Archiv/ Museum für Gestaltung in Berlin (in planning). Other museums include the Albertinum in Dresden (2010), the Museum of the Bavarian Kings, near Neuschwanstein Castle (2011), the Neue Galerie Kassel (2005–11), Kunstmuseum Ahrenshoop (2013), the LWL-Museum für Kunst und Kultur in Münster (2013), the Richard Wagner Museum in Bayreuth (2015), the German Museum of Medical History in Ingolstadt (2016), and the museum at Berlin's Spandau Citadel (2016).

ZAO/standardarchitecture, Beijing

Founded by Zhang Ke in 2001, ZAO/standardarchitecture is a leading design firm engaged in practices of planning, architecture, landscape, and product design. Based on a wide range of realized buildings and landscapes over the past ten years, the studio has emerged as one of the most critical and innovative protagonists among the new generation of Chinese architects.

Recent works by Zhang Ke include the Novartis Campus Building in Shanghai, a number of hutong and courtyard transformation projects in Beijing's city center, and various buildings embedded in the landscape of Tibet. Although the completed works often yield provocative visual results, the buildings and landscapes are always rooted in the historic and cultural settings with a certain degree of intellectual debate.

Zhang Ke and his studio have won many honors, including the Alvar Aalto Medal (2017), the Aga Khan Award for Architecture (2016), the International Award Architecture in Stone (2011), and inclusion on Architectural Record's Design Vanguard list of 2010.

URBANA, Dhaka

Kashef Mahboob Chowdhury presented his design to the jury at the intermediate colloquium in February 2020. Unfortunately, due to the special circumstances caused by the Corona pandemic, he was not able to submit a final design.

Kashef Mahboob Chowdhury founded the URBANA office in Dhaka (Bangladesh) in 1995. His designs always deal with social and ecological issues and are rooted in the history of the region, its climate and materials. Chowdhury received the Aga Khan Prize for the Friendship Centre in Gaibanda (Bangladesh, 2011). The Chandgaon Mosque he built also became famous (Chittagong/Bangladesh, 2007).

Exhibition

Results of the Architectural Competition for the Exilmuseum Berlin

From September 29 to October 17, 2020, the Stiftung Exilmuseum Berlin is showing the nine designs submitted for the future Exilmuseum at Anhalter Bahnhof in an exhibition in the Staatsbibliothek zu Berlin (Berlin State Library) on Potsdamer Straße.

September 29 through October 17, 2020

Vernissage: September 28, 2020, 7 pm

Press preview: September 28, 2020, 4 pm

Staatsbibliothek zu Berlin - Preußischer Kulturbesitz

Potsdamer Straße 33, 10785 Berlin

Free entrance

Press Contact

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