

The three layers



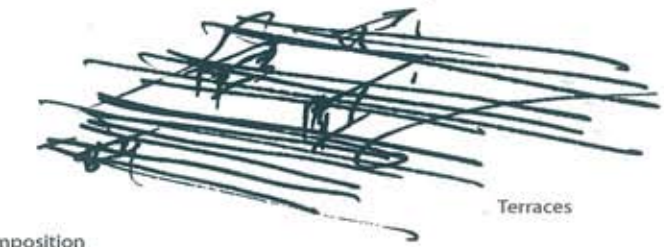
Scarab

Night view

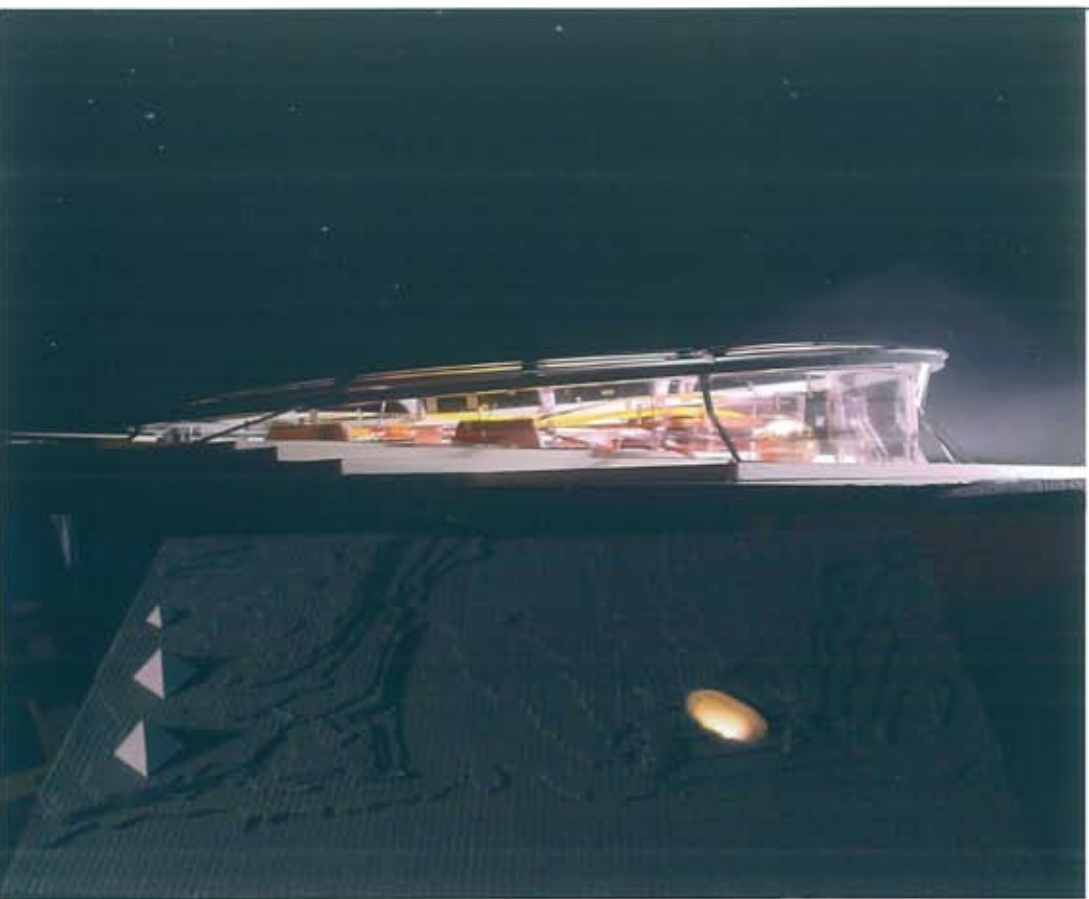


Pathways

The lines of Composition



Terraces



Sketch seen along the terraces toward the new museum

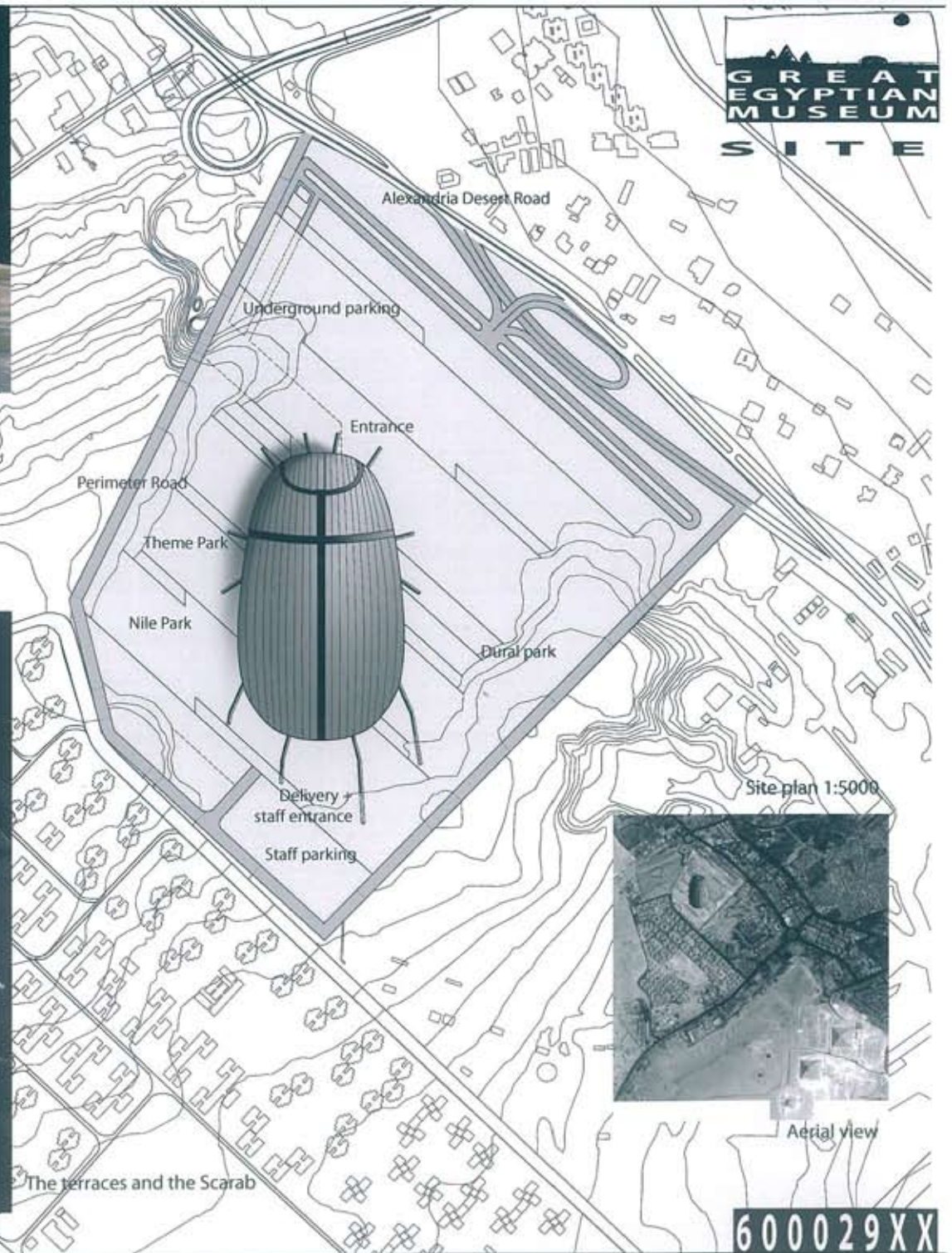




Entrance of the new museum



The terraces and the Scarab



**GREAT  
EGYPTIAN  
MUSEUM**  
**SITE**

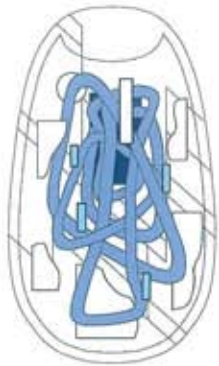
Site plan 1:5000



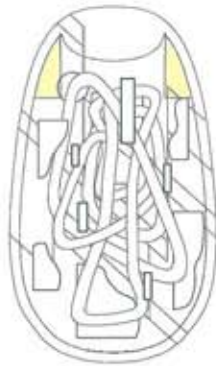
Aerial view

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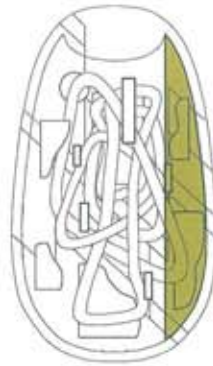




1. Exhibition areas



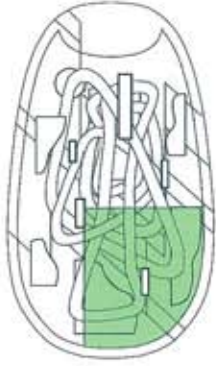
2. General service area



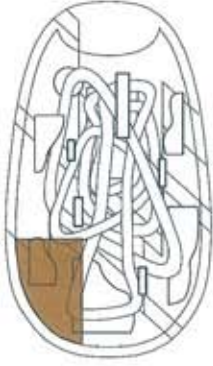
3. Commercial areas



4. Administration



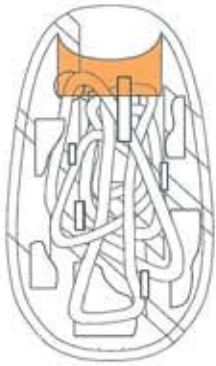
5. Security and services area



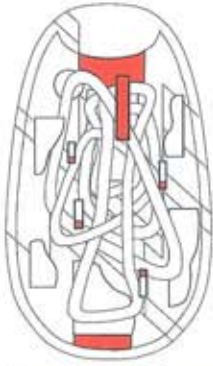
6. Conservation area



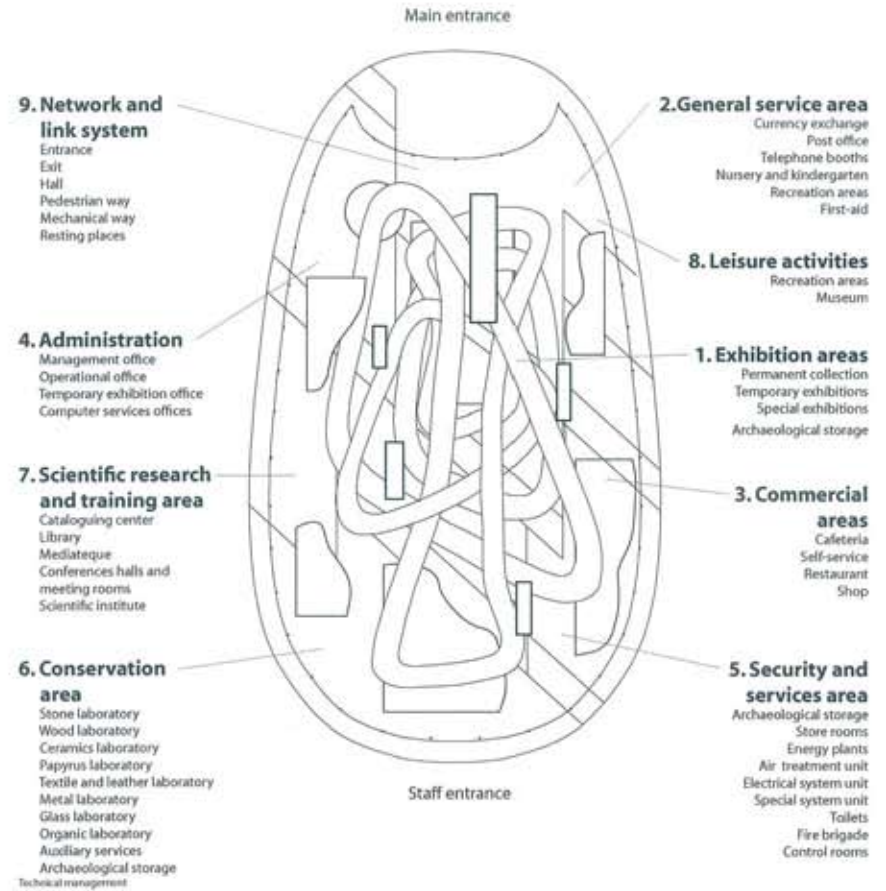
7. Scientific research and training area



8. Leisure activities



9. Network and link system



Footprint: 5600 m<sup>2</sup>  
Exhibition area: 41000 m<sup>2</sup>

Plans 1:500

Plan 1:250

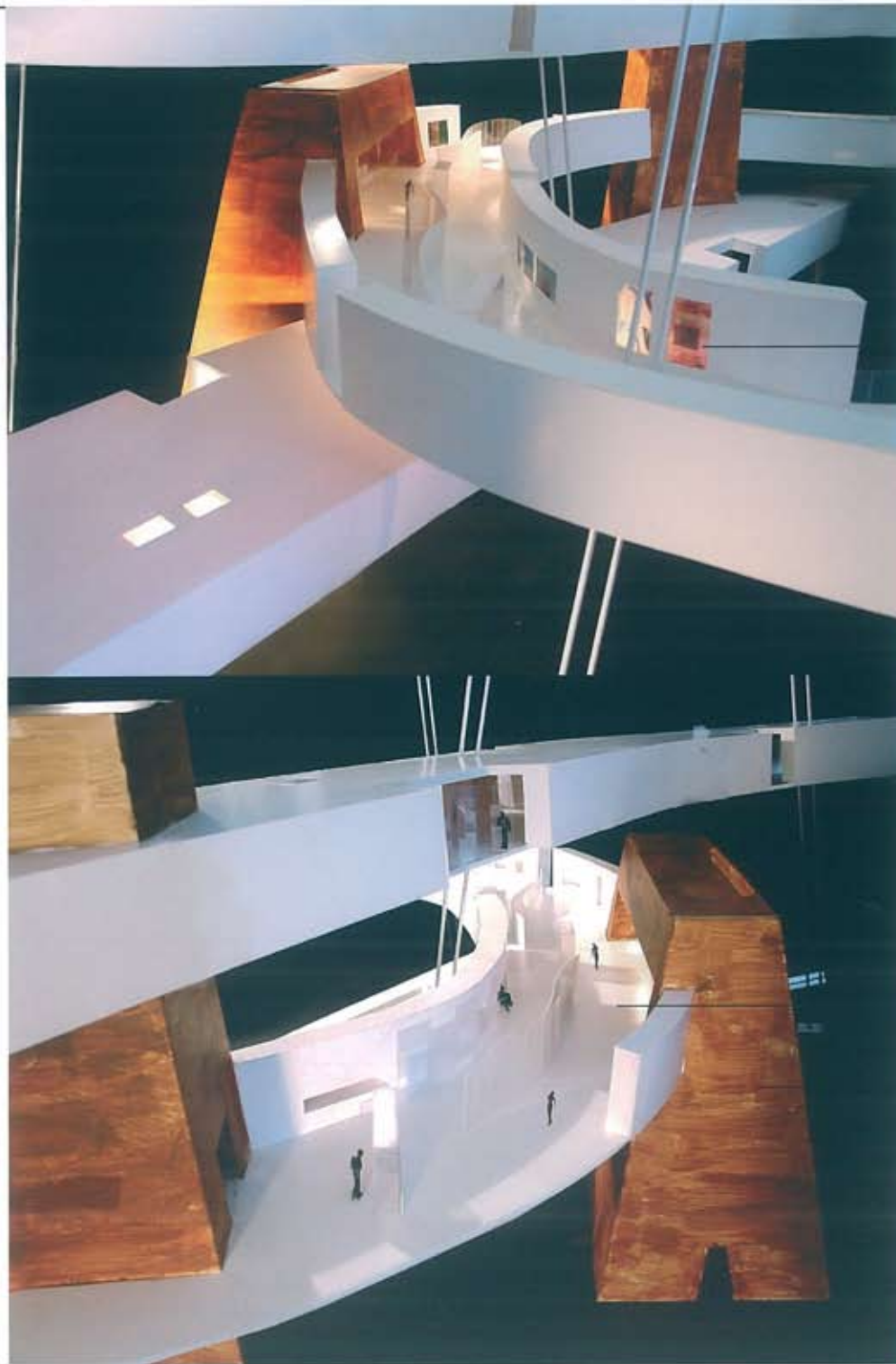
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Sketch, pathway in exhibition



Sketch, permanent exhibition-hall

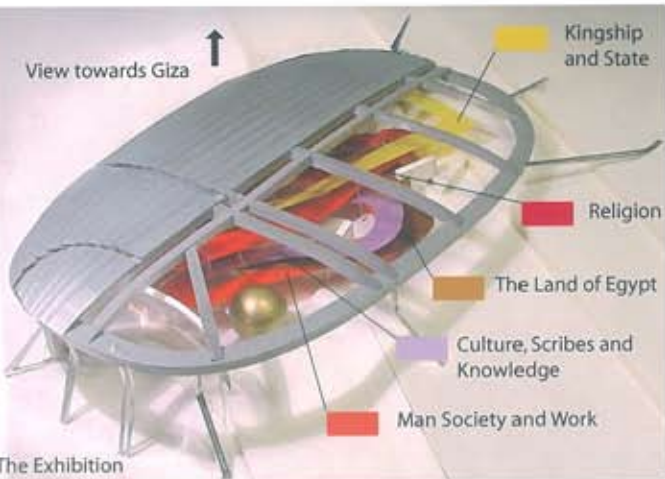


Informationpole

Void

Information pathway

Sarcophagus



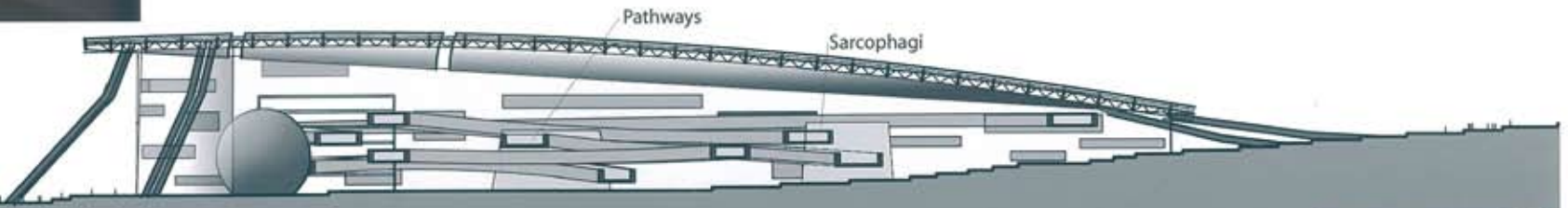
The Exhibition





Sketch, section

Longitudinal section 1:150



# The Great Egyptian Museum



## Vision

The Scarab is the new icon of the Great Egyptian Museum and is situated on a flight of terraces that like an excavated archaeological site organize the exterior spaces.

Inside the scarab the journey into the Egyptian past is designed as a three-dimensional network of pathways that leads the visitors back into history.

The interior becomes a time-travel where you travel back to the great Egyptian culture, and the entrance is both an opening to the history and the port of origin to the visitor to the Pyramid of Giza.

The museum will become a cultural icon of Egypt but also of the rest of the world, and therefore the ambitions of the program and, hereby, the challenge of the architect equally high. The competition brief is an inspiring venture into the Egyptian heritage, but also into a vision of how the museum of the 21. century should and could be organized.

In the process of designing the museum the project group has both worked in the field of creating a strong visual icon and kept up an open mind to the process of programming a museum without losing the symbolic value.

The visitor's navigation in the great Nile civilization gives the opportunity of establishing a both chronological and thematic structure in which it is possible to make a hypertextual framework.

The program is a starting point for a mindmap where the different visions are expressed, and the proposal should be able to cope with changes, and to use museal challenge and functional demands as a creative tool in designing the architecture.

The idea of making two stages in the competition is seen as a unique way of focusing, in the first stage, on the vision of the architecture, and especially on the concept of the exhibition.

In the process, the project team has worked with different scale models, and has been zooming into the vision of the new museum with the priority in mind, that the vision should be stretching from the overall impact of the cultural and symbolic aspects of the new museum, to the actual exhibition space.

The process has been generated through a series of workshops in which the team has been very specific in the focus of creating a cultural and architectural vision as a frame for the unique museum.

The headlines in this network process have been; The Vision, The Site, The Function, The Exhibition and The Materiality. The five boards reflect this work process.

In order to make the design process flexible, the proposal has a high focus on this vision, and contains a more open approach to the specific design which, together with the more specific floor layout, is an integrated part of the second phase of the competition.



## **The site**

The steep site where a series of terraces lead up to the new museum, is used as a major motif in the project. The composition takes its formal inspiration from the pyramids of Giza and the direction of the new Egyptian museum takes the same direction as the great pyramids.

The flight of stairs and terraces are leading up to the main entrance and the terrace takes the direction of the Alexandria desert road.

The proposal uses the character of the landscape and the terraces are organized like a hyperbolic curve where the first terrace is wider and the following gradually get steeper and more dramatic. The terraces is the main motif and the wide stairs connecting each terrace is seen as integrated element.

The dunes are used as a motif of the terraces that take up the inspiration of the archeological excavations. Each terrace is used in creating the exterior activities.

The Dunalpark is situated in the stylized dunes towards the Gizaplateau in the eastern part of the site, and the Nile and themeparks is situated towards the west.

The ambition is that the terraces is the welcoming to The Great Egyptian Museum and therefore, instead of establishing fences, the borderline of the museum is defined by the height of one of the terraces.

## **Traffic and organization**

The El Remayah Square is the logistic center of the trafficstructure, and the proposed new layout of the Alexandria Desert Road is incorporated in the design of the projekt.

Furthermore it is proposed to make a secondary road in front of the entrance and the flight of terraces where bus, taxi and carpassengers can be loaded/unloaded in a shorttime parking zone.

The museumsite will be equipped with a perimeterroad that will function both as a serviceroad to the exterior areas and give access for staff and delivery of daily supply and artifacts.

The public parking is placed under the terraces and will give direct access to the museum entrance plaza. The underground parking is made equivalent to 12.500 m<sup>2</sup>.

When there are official visitors it is possible to drive directly to the entrance from the perimeterroad, or to use the underground parking and access by the public elevator.

The security is situated so that it functions both as entrancegate to the underground parkingarea and as access to the perimeterroad leading to the staffentrance.

The staff parking is situated towards the south and is placed under sunshielding pergola.

When larger transports of artifact arrive to the museum a dockingarea is created beside the staffentrance, where the loading and unloading can happen in a controled and secure enviroment.

## **Security**

The border of the museum is defined by the first terrace towards the Alexandria Desert Road, and on the right side of the entrance, there is access to the internal road that either goes to the parking basement under the terrace or to the staff parkingarea on the south side of the museum.

The entrance to the exterior area is controlled by a entrancepavillon situation at the bottom of the terraces, and in the museumplazza inside there will be a combined information and securitycounter.

The main security for both the site and museum is situated in connection with the staffentrance and the storage.

## **Architecture**

The architecture of the new museum takes its starting point in the creation of a significant symbolic expression that on one hand gives the new museum its own identity and on the other hand creates a formal dialogue with the great pyramids.



In short, the sentence could be; a great space for a great museum.

Three main motifs reflect the organization of the museum:

1. the stylized excavation illustrated by the terraces.
2. the curved pathways that illustrate the dynamic of the interior.
3. The Scarab-shaped roof that, like a cocoon, shields the interior.

This dialog between the terrain, the freefloating pathways and the large space will give the architecture a very dynamic interaction between space, movement, and massive elements.

Because of this motif all the functions are designed as either pathways or pavilions so the spectator always understands and feels the impact of the scarab-shaped space.

The floor is shaped by the terraces.

The interior of the scarab is a dynamic change between massive volume covered with natural stone and steel pathways curving through the inner space as bridges containing the cultural message of the great Egyptian culture.

The architecture of the exterior will be the scarab volume growing up from the dunes stretching out over the landscape, and the experience will have a strong symbolic impact.

The architecture of the interior is still very symbolic with the large roof, but the inner space opens up for a visual and cultural travel in the different pathways, where the curved design is contrasted by the massive parapets over the sarcophagi that rise from the terrace floor.

### **Functions**

The museum must be like an image of the modern world where networking, the access to fast information and travel is integrated parts of daily life and is constantly giving new definitions and setting new standards.

The complexity of the modern culture should be reflected in the new museum. The dynamic organization of the different functions and especially the exhibitions is an important statement of this complexity.

This dynamic should not result in a chaotic spatial organization, but in a structure where the museum is looked upon as a mental chamber in which each visitor chooses his own degree of complexity.

The organization of the different functions of the museum is therefore inscribed in a very simple structural zoning, where the exhibition space is the heart of the structure.

Towards the entrance the public facilities are placed in connection with a museum piazza. This piazza gives access both to the exhibition area, conference area, leisure area and the public facilities such as café, shops and service facilities.

As stated in the program, the new museum frame should be able to cope with the latest demands, and still be able to create a significant architectural frame for the exhibition.

As described in the competition brief the new museum is not a classical entity but an organic workshop where the Egyptologist of the world can use the museum for research and the storage facilities, the laboratories and workshop will, in cooperation with the library and administration create a strong tool in the scientific world.

The technical support to the museum is situated in the basement under the terraces and supported by smaller, decentral technical spaces, to contain server capacity, situated in the sarcophagi. The sarcophagi also contain elevators and staircases to connect the different levels of the pathways.

In the vision of this proposal one of the choices is to make a powerful visual icon, and therefore the architectural expression should be established in the first structure, whereas adjustment, adaptation and extension should be secondary to the architectural expression.

The demand of both a flexible interior and the possibility of extension is solved by using the storage area as a buffer zone. So in relation to a future extension the storage area would be incorporated as a part of the museum and the storage facilities moved into a new underground basement situated as an extension of the scarab-shaped roof.

### **Exhibition**

The exhibition is made with the programmatic vision of a hypertextual exhibition that creates a space which gives the experience of travelling through history and into the past.



The matrix of the themes, The land of Egypt - Man, society and Work – Kingship and State – Religion – Culture, Scribes and Knowledge, and the chronological routes makes a three-dimensional framework that the proposal uses as an inspiration for the design of the exhibition area.

The structure of the exhibition area: On the floor and in connection with the terraces is the temporary exhibition area and from this area the five thematic lines define each a pathway, where both theme and chronology is enhanced. Each of the five themes is made by the information pathways that is curved through the interior space.

The terraces is the floor in the exhibition area and from this floor a series of sarcophagi rises to create a massive stonewall in the space, that interacts through each pathway.

The periodic themes is expressed through colour codes in the information pathways and fixpoints is the sarcophagi stretching up through the space.

Through the open spaces that gives a series of junctions between the five pathways there will be different views, tripplehigh spaces, voids and views out into the landscape, especially towards the Pyramids of Giza. And it would be possible to make a close interaction between exhibition and vistas.

The public will through the visual impact of balcony, views to the other themes and the crossing from one pathway to another, get a unique possibility to create a very structural experience into one thematic subject, or have a much more networklike experience where, as mentioned in the program, jewellery could be one of the many keywords.

The pathways are made with a doublewall construction that can be used both as exhibition vitrines and as a hightech installation unit with computer generated image projections and a large variety of possibilities of using modern technology.

All the technical installations is placed in the doublewall which gives an optimal flexibility in the exhibition, additioning and using the newest experience in exhibition knowledge.

The sarcophagi are both used as junctions where the public can change thematic pathway and as an element of scenography is used in the setup of the exhibition. Like a Egyptian tomb or a section of Luxor over a inner part of The Great Pyramids.

All together the exhibition is an icon of the hypertextual vision that The Great Egyptian Museum has presented, and opens up for a large variation in the future programming.

### **Materiality, construction and installation**

Together with the terraces, the roof creates the main motif and materiality of the new museum.

The roof surface is constructed of steel coated with a mixture of grey lead and soft yellow goldpower. The impact is a greyish, goldlike shield over the scarab.

The terraces are light yellow, the main construction a dark alloy colour, and the sarcophagi is either covered with lightshaded limestone or has a painted surface in the colours of the ancient culture.

The pathways has colour codes according to the themes as a monochrome colour so the hypertextual context of the museums thematic network is visual for the public.

The light in the new museum is in connection with the exhibition artificial lighting.

As a spine stretching along the rooftop there is a skylight with woodslats as sunblinds.

The facades is made with adjustable sunblinds in horizontal organized sections.

The colour of the museum is made to interact with the sanddunes and still creates a unique new experience.

The terraces is a concrete construction covered with local limestone.

The scarap is a made as a large grid construction design as a space frame construction.

The main roof construction is a curved space frame construction in steel with a height changing from 3000mm to 5000mm highest over the center.

To establish a cantilever construction along the facade the space frame construction is supported by precast iron cast columns.

The stabilisation of the building is made by the freestanding steel columns placed along the facade.

The wind influence is delt with through the principle of structural glazing and the glass facade is supported by space frame beams in steel.

The space frame is cladded with steel plates that like shields covers all of the space frame.



The sarcophagi is made in cast concrete and the pathways are made of steelbeams as a bridestructure in order to create the free spand through the interior of the museum.

The climatecontrole is very important for guestcomfort, but especially for the artifact.

In defining the ventilation and aircondition it will be taken into account both to comply with the guestcomfort and the presavation of the unic artifacts that often has specific demands concerning humindity and temperature.

Where it would be natural to make at physical section, the climate will be controled seperately in the different types of spaces.

One of the dominant factors in relationship to the climate is the sun and the heatimpact on the building, and here primarily upon the glasswindows. In relation to this it is important to choose the optimal type of glass and to design the sunblinds so the balance between the view and limitation of sun/heat is optimal.

The roofconstruction is beside the more conventinal roofcladding also made with a series of shields that function as reflector of the sunbeams. Also it hides the ventilationunits to make the roof appear as one continuing steel surface.

### **The Great Egyptian Museum**

The Scarap will become the icon of The Great Egyptian Museum and in dialog with the Pyramids of Gizas punctual skylinie the curved roof will create an unique addition to the experience of Giza.

The composition of the museum is in a formal dialog with the pyramid of Giza, and the symbolic inspiration, history and modern time will meet in a focuspoint stretching towards the future.

Allready in the vision of the museum activities, there is a great programmatic vision of a hypertextual museum.

A focuspoint in which the worlds finest egyptian collections and informations meet and is presented to the guest, scientist and forthcoming generations.

It will become a museum of today a gateway and timetravel to the cradle of the human culture and, with the new architectonical frame, it will point towards the future.

