

Art in Architecture – open, two-phase Competition

Humboldt Forum in the Berlin Palace

ART LOCATIONS

CEILING ON 3rd STOREY AND/OR CENTRAL AIRSPACE IN THE
STAIRCASE HALL



Competition Brief



Bundesamt
für Bauwesen und
Raumordnung

Masthead

Developer

Stiftung Humboldt Forum im Berliner Schloss

Awarding authority,
coordination and realisation

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Art location

Humboldt Forum in the Berlin Palace, 10178 Berlin
Staircase hall

Cover photos

Left: Rendering, Source: Franco Stella Project Group
(FSPG), right: Aerial photo, Source: Geoportal
Berlin/DOP20RGB

Notes

The use of the enclosed images and planning material for
purposes other than the competition procedure is not per-
missible.

Status

01.08.2017

Table of contents

Introduction	4				
1	Procedure	5	4	Attachments	38
1.1	Type of competition and eligibility	5	4.1	Figure of the design	38
1.2	Preisgericht und Vorprüfung	6	4.2	Details of the design	39
1.3	Processing fee, prize money, implementation costs	8	4.3	Author's declaration 1st phase	40
			4.4	List of submitted documents, 1st phase	42
1.4	Competition documents	9			
1.5	Competition services	10			
1.6	Queries and queries colloquium	12			
1.7	Submission of works, code, anonymity/competitor's declaration	13			
1.8	Evaluation criteria	14			
1.9	Announcement of the competition results and exhibition, further processing, property, publishing, copyright, liability and return	15			
1.10	Schedule overview	17			
2	Das Humboldt Forum in the Berlin Palace	18			
2.1	The building	18			
2.2	The idea of the Humboldt Forum	21			
2.3	The site and its history	23			
3	Competition task	24			
3.1	Competition task	24			
3.2	Art locations	25			
3.3	Basic structural and technical conditions	36			

Introduction

Background and Objectives

In the summer of 2002 the German Bundestag decided by a large cross-party majority to reconstruct the Berlin Palace with three of its outer facades and the Schlüterhof, clarifying its objective again in 2007. The reconstruction of the Berlin Palace complex will create a centre of cultural encounter and a dialogue between world cultures and science that will be of national and international significance.

The Humboldt Forum at the Berlin Palace is one of the largest and most modern culture houses in Europe. The house will present the non-European collections of the Prussian Cultural Heritage Foundation, explaining the history of the location in a permanent exhibition, bringing the research and teaching of Humboldt University to the public and explaining Berlin's integration into the world. With many cultural offerings it will appeal to both the citizens of Berlin and all visitors to the capital. Thus Germany will have an important building for new artistic and cultural experiences as well as a competence centre to promote understanding across the world.

As with all Federal buildings, it will be linked to Art in Architecture. This measure forms a part of the construction project for all Federal building work. The building work and artistic ideas should complement each other. Art in Architecture should engage with the location and function of the building work and strengthen its appeal.

Alongside the newly designed elements, the building possesses an elaborately and artistically designed, reconstructed facade. Behind the facade, a new and modern building is being created with a clear contemporary cultural message. With its artistic finesse, this is something that the facade does not necessarily convey, but the figures with their symbolic and alle-

gorical scenes are of great artistic value and not in any way merely legitimising feudal motives.

An art in architecture project in the central staircase hall that, as a vertical and horizontal distribution zone, provides access to the various museums and event areas, should communicate these new cultural messages of the Forum especially with regard to the topic of this competition – the Humboldt Forum as a “cosmopolitan place”, as a “venue for the world” (see Competition task 3.1). The objective is to create appropriate art in architecture in this sense. To this end, the ceiling area above the 3rd storey and/or the central airspace on the 2nd and 3rd storey in the staircase hall are available for this.

As a cosmopolitan place, the Humboldt Forum should address issues of cultures and nations living together in a completely new and unfamiliar way and thus also raise fundamental questions of nature and art. In this sense, for example, the integrated thinking of Alexander von Humboldt and the defence of cultural autonomy as defined by Wilhelm von Humboldt are themes of the Forum. This should be a thematic guideline for the artistic design.

Part 1 Procedure

1.1 Type of competition and eligibility

1.1.1 Type of competition

The competition is organised in the form of a two-phase, open realisation competition in both the German and English languages. The predominant language of the competition is German. The procedure will be anonymous until completion.

In the 1st phase the competitors must work up conceptual proposed solutions: From the submitted entries, the jury will select up to 20 participants for the 2nd phase.

1.1.2 Principles and guidelines

The invitation to tender shall take place in accordance with the Guidelines of Art in Architecture of the Federal Ministry for the Environment, Nature Conservation, Building and Nuclear Safety (BMUB, 2012) and in accordance with the Guidelines for Planning Competitions (RPW 2013).

Each competitor, juror, preliminary examiner, expert and guest who participates or assists in the procedure declares that he/she agrees to these terms of participation and competition. Only the awarding authority may issue statements of any kind about the contents and sequence of events before and while the procedure is conducted, including the publication of the results.

By participating or being involved in this procedure, each competitor, juror, preliminary examiner, expert and guest agrees to the storage of his/her personal data in connection with the above-mentioned competition in the form of an automatic computer file at the Federal Office for Building and Regional Planning.

1.1.3 Eligibility

The competition is open to professional artists or artist groups worldwide. The eligibility for admission will be verified following the completion of the 1st phase. Selected competitors for the 2nd phase who do not fulfil the eligibility criteria will not be allowed to participate in further procedures.

Proof of professionalism shall be provided. This verification must be submitted in a sealed envelope together with the author's declaration, (see 1.6.1.6).

Professionalism must be described using the vita and a verifiable list of exhibitions. If the author has not received training in an art academy or corresponding establishment, the exhibition list must provide evidence of continuous artistic activity, which satisfies the professional standards. Applicants who do not demonstrate that they meet these requirements cannot be allowed to participate.

Each participant in the competition may only submit one design.

Participation of an artist in several collaborative teams is not allowed. Multiple participation results in the exclusion of all work affected by this.

No competition registration is necessary. The competition documents will be available for download from August 1, 2017 at the BBR website www.bbr.bund.de under "Wettbewerbe".

1.2 Preisgericht und Vorprüfung

The jury may only comprise natural persons with no connection to the competitors.

The jurors, experts and preliminary examiners must perform their tasks personally and independently, and solely according to professional standards. With the exception of persons who are permanently employed by the awarding authority, jurors are prohibited from subsequently undertaking any contractual services in relation to the tasks on which the competition is based.

The jury is mainly made up of judges with a professional qualification of the participants or with art experts (expert jurors); of these, the majority are independent of the sponsor.

The expert jurors must be present during the whole jury session. If a expert juror has to leave a session, the jury will appoint a deputy juror to take their place for the whole of the remaining duration of the jury session, who was continuously present during the jury's session up until that time. The general jurors can be temporarily replaced by their deputies, if they remain included in the opinion-forming process.

Until the jury meets, the works are only accessible to the persons involved in the preliminary checking, who are obliged to maintain secrecy.

Expert jurors

Prof. Dr. Georg Imdahl, Kunstakademie Münster

Prof. Dr. Christiane Lange, Director Staatsgalerie Stuttgart

Prof. Nicolaus Schafhausen, Director Kunsthalle Vienna

Nevin Aladag, Artist, Berlin

Egill Sæbjörnsson, Artist, Berlin

Substitute expert jurors

Prof. Ulrike Rosenbach, Artist, Cologne

Patricia Pisani, Artist, Berlin

Prof. Dr. Dietmar Rübel, Akademie der Bildenden Künste München

Prof. Dr. Dr. h.c. mult. Hermann Parzinger, President of the Stiftung Preußischer Kulturbesitz

General jurors

Prof. Dr. Horst Bredekamp - Founding Director of the Humboldt Forum/Humboldt-Universität zu Berlin, Institut für Kunst- und Bildgeschichte, Berlin

Hans-Dieter Hegner - CTO, Stiftung Humboldt Forum im Berliner Schloss, Berlin

Prof. Franco Stella - Architect, Franco Stella - Berliner Schloss - Humboldt Forum Projektgemeinschaft GbR, Berlin

Monika Thomas - Ministerialdirektorin, Federal Ministry for the Environment, Nature Conservation, Building and Nuclear Safety, Unit B II 6, Berlin

Substitute general jurors

Neil MacGregor - Founding Director of the Humboldt Forum,
Berlin

Karl-Heinrich Mohr - Head of Building Construction, Stiftung
Humboldt Forum im Berliner Schloss, Berlin

Christoph Sattler - Architect, Hilmer & Sattler und Albrecht
Gesellschaft von Architekten mbH, Berlin

Petra Wesseler - President of the Federal Office for Building
and Regional Planning (BBR), Berlin

Guests

Herman Duquesnoy - Architect, Franco Stella - Berliner
Schloss - Humboldt-Forum Projektgemeinschaft GbR

Horst Grothues, Klaus Hölscher - Federal Ministry for the En-
vironment, Nature Conservation, Building and Nuclear Safety,
Unit B II 6, Berlin

Volker Grübener, Michael Herscu, Bundesamt für Bauwesen
und Raumordnung (BBR), Referat IV 1

Preliminary examination

Federal Office for Building and Regional Planning (BBR),
Berlin, Unit A 2

1.3 Processing fee, prize money, implementation costs

1.3.1 Processing fee

Competitors in the 1st phase of the competition will not receive any processing fees.

Competitors selected for the 2nd phase will receive a processing fee of € 3000 (including VAT¹).

1.3.2 Prize money

There will be three prizes with a total prize fund of € 25000 (including VAT¹).

The total is divided as follows:

1 st Prize	€12,000 (including VAT ¹)
2 nd Prize	€ 8000 (including VAT ¹).
3 rd Prize	€5,000 (including VAT ¹)

A change in the number and amount of the prizes, using up the whole competition sum, is only possible by way of unanimous decision of the jury.

1.3.3 Realisation costs

EURO 300,000. (incl. VAT¹) maximum are available for the realisation of the artistic design of the staircase hall:

This sum includes the artist's fee, production, materials, transport, installation costs and all ancillary costs.

Possible resulting additional changes, for example, separate lighting or structural calculations, must also be covered by this budget and are to be included and shown accordingly in the cost estimate of the 2nd phase.

On awarding the contract, the respective remuneration for the submission work and prize money will be offset against the fee, if the main parts of the competition design are based, unchanged, on the further work.

¹ In the case of issuers of foreign invoices:

Value added tax, currently 19%, will be withheld in accordance with German law and remitted to the Tax Office for Corporations pursuant to Section 13b German Value Added Tax Act ("UStG") (reverse charge procedure).

Flat-rate income tax of currently 16.35% of the net payment will, in accordance with Section 50a German Income Tax Act ("EStG"), be remitted to the Federal Central Tax Office unless the artist proves his/her exemption from double taxation by producing the original copy of a confirmation from the Federal Central Tax Office covering the activities performed within the project.

1.4 Competition documents

The invitation documents may only be used as the basis for this competition.

The invitation text for the 1st phase is available to download from www.bbr.bund.de > Baubereich > Wettbewerbe Ausschreibungen > Kust-am-Bau-Wettbewerbe > Laufende Wettbewerbe > **Humboldt Forum im Berliner Schloss**.

The competition documents include:

- 1 this invitation competition brief**
and the following attachments:
- 2 Plans**
 - 2.1 Floorplan Ground floor – 3rd floor, M 1:200 (pdf, dwg)
 - 2.2 Ceiling layout plan, dimensioned, M 1:50 (pdf)
 - 2.3 Ceiling layout plan (simplified), M 1:50 (pdf)
 - 2.4 Section, staircase hall, M 1:50 (pdf)
 - 2.5 Complete section B-B, M 1:200 (pdf, dwg)
 - 2.6 Cross-section E-E , staircase hall, M 1:200 (pdf, dwg)
 - 2.7 Elevation of Schlossforum West, M 1:200 (pdf, dwg)
 - 2.8 Furnishing plan 3rd floor, pdf
 - 2.9 Two renderings of staircase hall (jpg, pdf)
- 3 Photographs – construction site, model**
- 4 Forms**
 - 4.1 Template to fill in: Figure of the design
 - 4.2 Template to fill in: Explanation
 - 4.3 Author's declaration 1st phase
 - 4.4 List of submitted documents, 1st phase

In the 2nd phase forms (4.5, 4.6) and if applicable additional documents, possible recommendations of the jury will also be made available to download in a separate area, foreseeably from **06.12.2017**.

(The selected participants will be informed of the access data).

1.5 Competition services

1.5.1 First Phase

The following competition services are required:

1. Representation of the idea in sketched form for visual explanation of the work of art with clear dimensions
2. Brief explanatory text with statements
 - on the content and artistic concept
 - on the materials used, dimensions, surfaces and other details relevant for assessment of the work of art
 - on the estimated total costs
3. additional figure of the design **on proforma in Annex 4.1** for the preliminary checking report and the documentation
4. additional explanatory information on the design **on proforma in Annex 4.1 and 4.2**
5. CD of stick: All plans, representations and texts, including forms 4.1 and 4.2, must be submitted in digital form as a jpg or tiff file. **Please note the need to maintain anonymity!**

(Example for the labelling of the files:

six-digit reference number_1_Idea_Concept

six-digit reference number_2_Explanations

six-digit reference number_3_Proforma 4.1

Six-digit reference number_4_Proforma 4.2)

6. Signed **author's declaration** marked with a reference number in **sealed** envelope (according to the proforma in the annex) **together** with the

7. Verification of professionalism (see Eligibility to participate 1.3)

The envelope must be marked with the reference number and contents ("Verfassererklärung und Nachweis").

8. List of the submitted documents (proforma in annex)

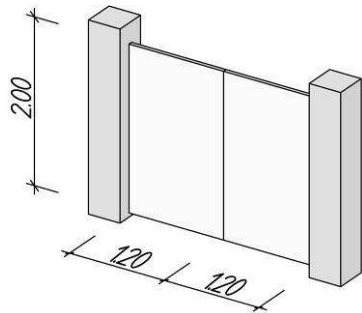
Presentation to the jury and permissibility

In the 1st phase, an area in portrait format (width 90 cm, height 120 cm) is available for presentation of the competition work for the submitted work.

Plans that exceed this format or plans attached to boards cannot be hung. All work exceeding the maximum allowable size will be excluded from the preliminary check. However, a smaller format can be chosen. The competition plans will be fixed to kappa boards using nails for the presentation to the jury.

According to RPW §5 Para. 2, each participant shall only submit one piece of work. Variants are not allowed.

Graphic representation and presentation to the jury



Presentation space for 2 plans

The scope of the presentation plans to be submitted is limited to the area of max. 2 sheets max. 1.20 m wide x 1.80 m high (portrait format). The hanging space named above is available for presenting the competition work to the jury.

The plans must be submitted unfolded and if possible rolled.

1.5.2 Second Phase

The following competition services are required:

1. Explanatory report (max. 3 DIN A4 pages)

- Detailed explanation and reason for the design concept for the artistic design of the competition task described in Part 3
- List of the materials proposed for use, dimensions, surfaces, weights, statements on the life, on the care work, description of the maintenance including details of time intervals and if applicable, other information relevant for evaluation of the work of art.

2. Visualisation of the design, plans

- Representation of the artistic concept in the ceiling underside or wall elevation and at scale 1:50, for comparability of the work with each other.
- Locating on the floorplan in suitable scale
- Detailed elevations at scale 1:10
In case of paintings (frescos), at least 2 panels must be shown.
- Sketches, drawings, photomontages in free scale for visual explanation of the work of art
- Representation of construction and fixing in free scale with dimensioning, if necessary

3. Insert model or insert plan

Insert model of insert plan (of two-dimensional work) in scale 1:20.

In the jury session the model or insert plan will be inserted into an existing working model. At the beginning of the 2nd phase, further information will be provided regarding the modelmaking.

4. Samples: The submission of samples is optional.

5. Cost estimate of the total costs (including VAT), broken down into:

- Fee (if no fee information is given, it will be assumed that the fee is included within the total costs framework)
- Incidental costs
- Material and production costs
- Transport and installation costs
- Follow-up costs, running costs

6. Timetable, details of the realisation period required

7. Signed author's declaration for 2nd phase in a separate, sealed, opaque enveloped marked with the six-digit reference number (see 1.7.2). Envelope (see proforma in the annex)

8. List of the documents submitted for the 2nd phase marked with reference number, openly visible and enclosed with the work (see proforma in the Annex)

9. All graphics, drawings and sketches in digital form as JPEG (150 dpi) and TIFF (300 dpi) with the exact designation of the file content - on CD-ROM or USB stick. Please also note the anonymity required here!

1.6 Queries and queries colloquium

1.6.1 Queries 1st Competition Phase

Queries in writing can be submitted in accordance with the requirement for anonymity at the website of the BBR under

www.bbr.bund.de → [Baubereich](#) → [Wettbewerbe](#) → [Kunst-am-Bau-Wettbewerbe](#) → [Humboldt Forum im Berliner Schloss](#) → [WB 1](#)

The corresponding section/part numbers of the competition announcement to which the questions relate must be specified.

Queries in writing can be submitted up to **20.08.2017**. The questions forum will then be closed.

It is anticipated that the answers will be available by 24.08.2017, ready for download on the above website. The questions and answers will be coordinated with the jury as required. The questions protocol will become an integral part of the competition announcement.

1.6.2 Queries 2nd Competition Phase

In the second phase of the competition procedure the enquiries colloquium will be held with a visit to the site on Tuesday, **14.12.2017**. The selected participants will be informed of the place and time in good time. Representatives of the jury and the sponsor will be present.

Before this session, written questions can be submitted, with maintenance of anonymity and with details of the relevant chapter/subsections of the invitation, to which they refer, by 12.12.2017 at

www.bbr.bund.de → [Baubereich](#) → [Wettbewerbe](#) → [Kunst-am-Bau-Wettbewerbe](#) → [Humboldt Forum im Berliner Schloss](#) → [WB 1](#)

The answers to all questions will form part of the competition announcement and will be available for download on the above website.

Participation in the colloquium is voluntary, however it is recommended. Costs will not be reimbursed.

1.7 Submission of works, code, anonymity/competitor's declaration

1.7.1 Submission of works

The following deadline applies for work submitted for the competition

in the 1st phase by 26.10.2017, 4 pm to the:

Bundesamt für Bauwesen und Raumordnung
Code: KaB-Wettbewerb HUF 4
Referat A 2
Strasse des 17. Juni 112
10623 Berlin

The work submitted for the competition in the 2nd phase must be submitted by 14.02.2018, 4 pm, under the same code, also to the BBR.

To preserve anonymity, the recipient is to be entered as the sender.

The entry must be made free of duty, postage and delivery charges for the receiver. The work can be delivered in person or using a messenger/courier service, but anonymously.

In the case of a personal delivery, a receipt will be issued. In the case of postal or rail dispatch and courier delivery, the submission time limit is satisfied if the delivery stamp bears the submission date and the submission is received at the aforementioned address no later than seven days thereafter. The author is personally responsible for the legibility of the delivery stamp, and must ensure that he can subsequently prove that delivery was made in time. The delivery documents must therefore be retained up to the end of the procedure.

1.7.2 Code, competitor's declaration/anonymity

To preserve anonymity, the competitor must mark all parts of his/her work with a code number. The code number must be made up of six different Arabic numerals and marked in the top right hand corner on each page and each document, as well as on the model; it may not exceed a total height of 1 cm and a total length of 6 cm.

Failure to ensure anonymity will result in the work not being accepted for appraisal. Photographs depicting artists or finished artworks, previously displayed in the public realm or in exhibitions, should not be used to explain the artistic method underlying the competition submission, as this would also constitute a breach of anonymity.

To preserve anonymity in the sense of RPW 2013, any form of publication of the competition work or parts of the same is not permitted before the first publication by the awarding authority after the competition has been closed. Such a publication before the end of the jury session will result in the exclusion of the work.

The participating artists undertake to submit a work made specifically for this competition task.

By appending their signatures, the competitors give the assurance that they are the intellectual owners of the competition works, that they will accept a commission to further develop the work and are capable and entitled to perform the commission.

Special provisions for participants from abroad:

Occasionally it is not possible for dispatches from abroad to comply with the anonymity requirement. Therefore, participants from abroad can use the following sender information:

BBR Berlin, Ref. A 2
c/o Embassy of the Federal Republic of Germany,
(+ respective address of the embassy in the country of the sender).

In the case of items sent from states which are not members of the EU, the contents are to be described as "DOX" (documents) on the customs declaration, and the value given as "€ 10 (no commercial value)".

1.8 Evaluation criteria

The works submitted will be evaluated according to the following criteria:

A) Fulfilment of the competition task:

- Design concept/Central theme
- Design realisation and spatial quality
- Correspondence between the work and the design of the room (identification possibility), proportion, scale, technique/technology, use of materials and colouring
- Technical feasibility
- Investment costs within the costs framework (2nd phase)
- Reasonableness of the follow-up costs (2nd phase)
- Sustainability and environmental compatibility and robustness in use

B) Fulfilment of competition requirements

- Completeness of competition documents
- Fulfilment of the requirements
- Consistency of the plans with each other (and with the model)
- Transparency of dimensions, costs

1.9 Announcement of the competition results and exhibition, further processing, property, publishing, copyright, liability and return

1.9.1 Announcement of the competition results and exhibition

All participants will be informed of the result of the competition by way of the jury report following completion of the 2nd phase, subject to checking of eligibility to participate. The public will also be informed through the press.

The awarding authority will exhibit in public all work submitted and approved for evaluation for at least two weeks, possibly together with other art competitions. The place and time will be announced in good time.

1.9.2 Further processing

The jury will make a recommendation for the further realisation of the competition task. After consideration of the recommendations and advice of the jury, the awarding authority intends to commission the winner of the 1st prize with further realisation, provided there are no major reasons to the contrary.

If necessary, the artist commissioned with the realisation of his design must adapt it in accordance with the provisions of the recommendations and reworking notes issued by the jury or the technical requirements.

In the event of any further commissioning resulting from services already performed as a result of the competition, the amount of the processing fee and prize money will not be remunerated again if and to the extent that the competition design remains unchanged for further processing in its essential parts.

The contract language is German.

1.9.3 Property, publication, copyright

All the documents and models submitted by the prize winners will be the property of the awarding authority.

As part of the competitive process and the associated reporting and documentation, the awarding authority shall have the right to publish the competition entries that have been submitted. The rights to first publication of the submitted competition work lie with the awarding authority. There will be no separate remuneration for this. Competitors that are members of a collecting society release the awarding authority from any claims by the collecting society.

The awarding authority also has the right to publish free of charge any artistic work by a competitive participant that is realized later, transferred to further planning services, in their own publications or publications of other federal agencies and publications (exhibitions, documentaries, yearbooks etc.) under name of the author and for the intended purpose. Publications by third parties (Federal authorities excluded) and use for advertising purposes is thus excluded. They require special agreement with the consultant. The author and year are to be named in a publication.

The artist and his successors grant the right to make changes within the limits of §14 of the German Copyright Act. This applies both for the competition work as well as for the executed work. The artist is to be consulted prior to a substantial change in the executed work. Any proposals of the artist are to be taken into account insofar as they are not, in the view of the awarding authority, contrary to the economic, functional or design-related reasons, which shall be communicated.

The author(s) of the work(s) of art must ensure that the intellectual property rights of third parties are not infringed.

1.9.4 **Liability and return**

The awarding authority shall be liable for damage to or loss of competition work to the extent of reimbursement of costs for the repair or replacement of the damaged or lost documents, but only if he does not take the care that should apply in his own affairs.

Those works that have not been selected in the 1st and 2nd phase can be collected after the end of the exhibition. A return will only take place on receipt of a written (free-form) request by the participants at the end of the procedure. For the return, it is assumed that the works have been submitted in shippable, reusable packaging.

The competitor bears the risk of dispatch; the sponsor does not accept any liability.

1.10 Schedule overview

Provision of competition announcement	01.08.2017
Submission of queries in writing for the 1 st phase, by	20.08.2017
Answers to the queries	24.08.2017
Submission of the competition work, 1 st phase	26.10.2017
Jury, 1 st phase	27. und 28.11.2017
Notification of selected participants	29.11.2017
Provision of documents for the 2 nd phase	06.12.2017
Submission of queries in writing for the 2 nd phase, by	10.12.2017
Query colloquium on site	14.12.2017
Submission of the competition work, 2 nd phase	14.02.2018
Jury, 2 nd phase	06.03.2018
Exhibition	presumably April 2018
Installation of the work of art	until September 2018

Part 2 Das Humboldt Forum in the Berlin Palace

2.1 The building²

Tasked by a Bundestag decision in 2007 it was decided that the former Berlin Palace would be reconstructed as the Humboldt Forum, but above all as a showcase for world cultures and the history of science in the spirit of the Humboldt brothers. As a part of the UNESCO world cultural heritage with its famous collections, the Museum Island should be completed with the non-European collections of the Ethnological Museum and the Museum of Asian Art. In the future Humboldt Forum, the cultures of the world will appear through urban spatial references to the testimonies of European history of art and culture on the Museum Island, in a tangible and conscious dialogue. Moreover, the Humboldt Forum returns to the origins of collecting in Berlin. The Berlin Palace was once the home of, amongst other things, the *Kunstkammer* - the Cabinet of Curiosities - that was the origin of successive Berlin museums. In addition to museums and exhibitions, scientific and artistic events of all kinds will now complete the new building.



Fig. 1: View from the Castle Bridge, north and west facade (animation)



Fig. 2: Passage (Animation)

In 2008, the winning design of the competition by Franco Stella not only set out the required space program and cultural usage, but also drove forward active urban design. The historic Castle Square and the *Schlossfreiheit* to the south or west (see fig. 1) will be recovered. The passage in a north-south direction will create a new open city area (see fig. 2). The Humboldt Forum within the contours of the Berlin Palace does not separate - it connects. With its six portals, the building is opened on all sides.

The Berlin Palace was the most famous baroque building north of the Alps. With a length of 750 metres, the baroque facade of Andreas Schlüter will now rise again on the north, west and south side as well as on three sides of the *Schlüterhof*. The building itself is highly modern with diverse cultural uses.

Unter den Linden receives a worthy urban conclusion. Similarly, the Berlin Palace also becomes the final stone in a completely modernised Museum Island. The facade and dome of

²Quelle: Stiftung Humboldt Forum im Berliner Schloss

the castle dominate both the island as well as the Unter den Linden boulevard. This will generate special tension in close proximity to the so-called Lustgarten. The feudal, but rather "strict Prussian" facade contrasts with the ionic columns of the Old Museum. The former secular power in the Palace faces the democratic enlightenment opposite and not least its catalyzer: The self-conscious bourgeoisie.



Fig. 3: Belvedere, eastern facade (animation)

The historic facades are being accurately restored in the design by Franco Stella, the architect. The newly designed east side (the so-called Belvedere, see fig. 3) impresses with its clear architectural structure of high quality precast concrete of white cement. The new facades and the use of reconstructed facade elements with original fragments and re-modelled elements form an extensive formal unity.

The facade reconstruction is mainly based on photographic images from the end of the 19th century, detailed photos of

individual elements as well as fragments that were saved at the time and are still preserved. The spolia from the old palace are - wherever possible - reinstalled in the new building and will make the break in the history of the place quite clear.

The new building in an historic setting is based on the plans and heights of the palace immediately before its destruction. The western part of the building is marked by a representative foyer and staircase. The centrally positioned passage offers a thoroughfare through the building and access to all areas of the structure. The eastern part is dominated by the Schlüterhof (see fig. 4).



Fig. 4: Schlüterhof (animation)

The use of the new building is strongly divided horizontally. The second and third floor house the two museums (Ethnological Museum/Museum for Asian Art) that belong to the Staatliche Museen zu Berlin - covering 8,000 m². The ceilings are approximately 5 to 15 m high, providing opportunities for generous exhibition designs. The well-known large objects

from Berlin-Dahlem such as the Pacific ships and the Polynesian village can expect a spectacular presentation in the cubes of approx. 15 m in height.

The 1st floor will be used in particular by the State of Berlin. The Humboldt University created the Humboldt-Lab over an area of 1,000 m², including the Berlin research landscape and an interdisciplinary 'Knowledge Stage' that is open to the public. The traditional tasks of research and teaching are expanded to become an open, internationally networked laboratory where the processes of research and reflection are illustrated and activated. The program ranges from lectures, conferences and debates to film screenings and changing exhibitions, experiments, forms of play and performances. The Berlin exhibition in the Humboldt Forum, with over 4,000 m² floor space, will strive to be a place of encounter, discovery and communication, allowing visitors to bring their own ideas, experiences and values and discuss the issues of the present and future against a background of history. The exhibition is commissioned by the State of Berlin as a co-production between the non-profit Kulturprojekte Berlin GmbH and the Stadtmuseum Berlin. The Humboldt Academy will be developed on a further 1,100 m², creating an environment in which children, young people and adults can explore objects and themes within the Humboldt Forum. Networking with the Humboldt University and the services offered by Kulturprojekte Berlin, this creates a knowledge and education portal to the varied worlds of the Humboldt Forum. The unifying theme is the cultural technique of collecting and the acquisition of knowledge - from the past to the present.

The ground floor is characterized by its spacious foyer (see fig. 5) and by rooms that can be used in different ways. Large special exhibition areas and two halls for conferences, concerts, performances and lectures can be configured here. In

addition, gastronomic offers and shopping areas invite visitors to relax for a while. Here too is the Museum des Ortes of the Stiftung Humboldt Forum im Berliner Schloss, home to a 1,500 m² comprehensive permanent exhibition, illuminating the history of the site and also involving parts of the original palace cellar in the basement.



Fig. 5: Foyer (animation)

2.2 The idea of the Humboldt Forum³

2.2.1 A Venue for the World

The Humboldt Forum wants to risk the confrontation which applies to the complex relations between Germany and the world. With a wide range of perspectives and narrative forms, it does justice to the diversity and values of world cultures; questions of worldwide relevance are taken up and made subject to discussion. Curiosity instead of prejudice, clarity rather than ideology are the essential driving forces here. This includes acknowledging one's own history. The history of the site, from the beginnings of the Hohenzollern Residence up to the Palace of the Republic, will be presented to the visitors in an exhibition. This is the responsibility of the client, the Stiftung Humboldt Forum im Berliner Schloss.

An abundance of offers by the Humboldt Forum is the essential prerequisite for an interchange with the world. The Prussian Cultural Heritage Foundation, the Humboldt University of Berlin and the non-profit Kulturprojekte Berlin GmbH come together with the Stadtmuseum Berlin in a close combination of science and art in the broadest, everyday sense.

The Prussian Cultural Heritage Foundation will show the unique non-European collections of their National Museums in Berlin on the 2nd and 3rd floor. On the 1st floor, the "Workshops of Knowledge" draw in the knowledge archives of these museums that partly belong to the UNESCO world cultural heritage. Added to this are the Humboldt Laboratory of the Humboldt University of Berlin and the exhibition "Berlin and the world" from the Kulturprojekte Berlin GmbH with the Stadtmuseum Berlin.

The key to understanding and the potential of the Humboldt Forum is provided by the public areas on the ground floor. A large number of events are to be offered with exhibitions, concerts, conferences, films or performances that will take up contemporary issues. On the public areas of the ground floor, as partners in the building, the Museums and the University create a common horizon and - together with a global network of cooperation - bring the Humboldt Forum to bear as a cross-divisional unit.

Such a constellation is incomparable. It turns the remembrance monument at a historically significant location into a stage of the present. The history of art and civilization meet in the centre of the capital for current issues such as migration, globalisation and climate change.

³ Source: The Stiftung Humboldt Forum in the Berliner Schloss

2.2.2 The Humboldt brothers as name givers

The project gets its name from the von Humboldt brothers.

As a widely-travelled cosmopolitan and researcher, Alexander stands for the versatility of the non-European collections. “He symbolises the curiosity about the world, cross-discipline exploration of the Americas and Asia and the idea of an inseparable unity of nature and culture.”⁴

Wilhelm, the universal scholar, represents the idea of uniting different educational establishments and theories of science (epistemologies) under one roof. “Wilhelm stands for the importance of the classic history of ideas and intellectual thought of Europe, as well as for the understanding of non-European cultures, for the importance of language in the understanding of art and culture [...].

Both were influenced by a cosmopolitan view of the world, which was based on the equality of the world cultures. They stand for enlightenment and for curiosity about that which is different and unfamiliar in the world.”⁵

Like the two brothers in the past, in future the Humboldt Forum will unite natural and cultural sciences.

⁴ Hermann Parzinger/Claudia Lux/Christoph Marksches, Humboldt-Forum – the basic integrative concept, in Flierl/Parzinger, Humboldt-Forum Berlin, Theater der Zeit 2009, p. 18

⁵ p. 4



Fig. 6: Alexander von Humboldt,
Painting by Friedrich Georg Weitsch, 1806



Fig. 7: Lithography by Franz Krüger (-1835)

2.3 The site and its history

Electoral Friedrich II "Irontooth" laid the foundation of the Hohenzollern building on 31 July 1443. Over the following 250 years, his successors developed the residence into an important renaissance building. After the Thirty Years War and the re-emergence of Prussia under the Great Elector, Elector Frederick III (from 1688 Margrave of Brandenburg and Duke in Prussia) wanted to highlight his new position in feudal Europe as Friedrich I, King of Prussia from 1701. For this, Andreas Schlüter was commissioned to rebuild the electoral residence as a baroque royal palace. The "Soldier King" Friedrich Wilhelm I (1713-1740) had the conversion and extension finally completed by Johann Friedrich Eosander von Goethe and Martin Heinrich Böhme by 1716. The palace dome, the design of Friedrich August Stüler, was only added in the middle of the 19th century under Friedrich Wilhelm IV. (1840-1861).

The last German emperor, Wilhelm II. (1888-1914), modernised the palace with, amongst other things, the installation of bathrooms and a modern heating system. The First World War and the revolution ended this work prematurely in 1916. In the time of the Weimar Republic, the Museum of Decorative Arts and various other institutions moved in. Under the Nazi dictatorship the Palace played hardly any prestigious roles. Towards the end of the Second World War the building was severely damaged and almost burned down completely. Nevertheless, in 1946 exhibitions were already taking place again in the White Hall, the former ballroom. In 1950 the demolition ordered by Walter Ulbricht, Chairman of the State Council in the GDR and SED party leader, finished the history of the Berlin Palace for the time being.

The vacant area was used by the GDR for their mass demonstrations over 25 years. It was only on 23 April 1976, that the Palace of the Republic was established as the People's Chamber of the GDR. On 23 August 1990, the first freely elected

People's Chamber voted in the unification treaty. Shortly afterwards, the Palace of the Republic was closed. As part of an asbestos removal programme, it was stripped back to a shell. In 2006, the German federal government finally decided on demolition, which lasted until 2008.

The reasons for the closure and demolition of the palace were overshadowed at an early stage by the debate about the reconstruction of the Berlin Palace. Together with French artist Catherine Feff, Wilhelm von Boddien had the vision of creating a 1:1 simulation of the palace facades in 1993/94, setting the building impressively in scene, having taken up an idea by Goerd Peschken and Frank Augustin. In 2008, the City of Berlin laid out a large plot on the Castle Square as a temporary measure. At the same time, the State Conservation Agency carried out extensive archaeological excavations. Part of the basement rooms are preserved in the Museum des Ortes.

Part 3 Competition task

3.1 Competition task

3.1.1 Aim of the competition

With the Humboldt Forum, a unique place of national and international importance is being created in the historical centre of Berlin.

As a cosmopolitan place, the Humboldt Forum will address the living together of cultures and nations in a special way. In this sense, the brothers Alexander and Wilhelm von Humboldt serve as role models or seminal figures for this concept.

The central theme of the art in architecture in this competition is to reflect the Humboldt Forum as a cosmopolitan place, as a venue for the world.

To this end, two areas in the central staircase hall are specified as the art location: The ceiling above the 3rd storey and / or the central middle airspace on the 2nd and 3rd floor. (See Description of the art location 3.1.3).

The objective of the competition is to develop an artistic intervention for the defined areas in the “staircase hall” of the reconstructed Berliner Schloss, which thematically examines the Humboldt ideas, “the cosmopolitan view of the world, based on the equality of world culture”, while at the same time increasing the quality of stay and which also has a high artistic quality and expressiveness.

The artistic work is expected to be developed especially for this place and the described task.

3.1.2 Costs framework

A maximum of **EURO 300,000** (incl. VAT) is available in total for realisation.

Possible resulting additional changes, for example, separate lighting or structural calculations, must also be covered by this budget and are to be included and shown accordingly in the cost estimate of the 2nd phase.

3.1.3 Execution period

The execution should take place in consultation with the owner and implementing project department IV 1 (Bundesamt für Bauwesen und Raumordnung) regarding timing, if possible by September 2018.

3.2 Art locations

The staircase hall – the central distribution room



Fig. 8: Rendering, view into the staircase hall from the 1st floor, Source: FSPG

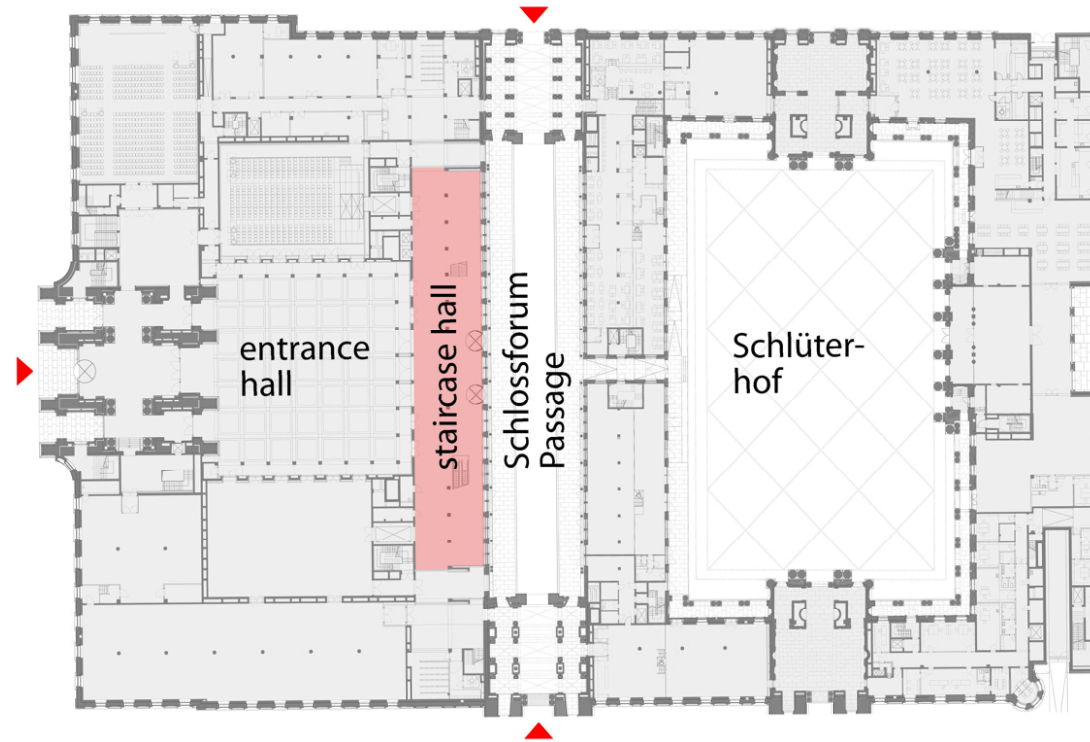


Fig. 9: Ground floor floorplan. Source: FSPG, prepared by BBR

The staircase hall is the central distribution room in the Humboldt Forum. It is located between the entrance hall in which the ticketing takes place and the public north-south passage, which links the Unter den Linden road to the Schlossplatz square, the so-called Schlossforum.

With a length of over 60m (66.90m on the ground floor, 62.80m on the 3rd floor) and width of approx. 11.80m, the staircase hall is directly adjacent to the north and south wing of the Schloss (palace). As a vertical distribution zone, it connects the ground floor with the three upper storeys via stairs, escalators and lifts.

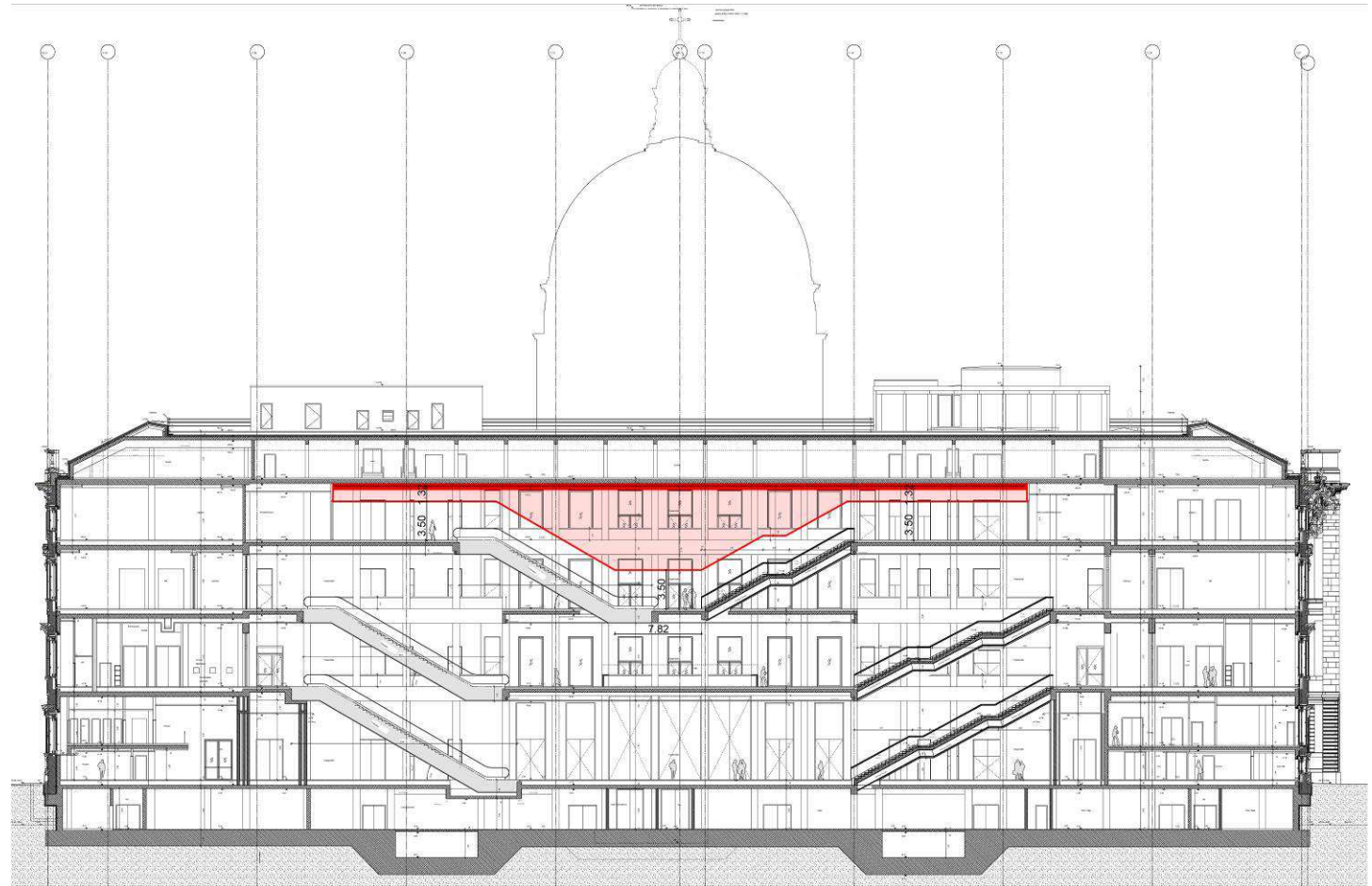


Fig. 10: Section / elevation with view to the west / entrance courtyard with art locations marked in red, Source: FSPG, prepared by BBR

On all levels, the staircase hall is characterised by the greatest possible symmetry of access. Coming from the entrance hall, on the left-hand side (in the direction of the north) there are single-flight stairs, and stair flights partly arranged offset above each other, on the right-hand side there are escalators, also arranged offset above each other.

The lifts are located in the access cores with further escape staircases in the Schloss wings.

At the respective heads of the staircase hall there are smaller foyer zones, which lead into the adjacent Schloss wings.

Both the façades facing the entrance courtyard and those facing the north-south passage are contemporarily designed by

the architect Franco Stella and are almost identical in their design and layout with room-high metal windows in a dark bronze colour.

On the ground floor, several two-leaf doors lead into the entrance hall and into the passage. The doors in the three middle axes between the staircase hall and entrance hall are generally open and are concealed in niches in the walls. They will only be closed on special occasions.

The room surfaces – such as ceilings, walls and floors - should be kept in neutral light colours. A subtle grey shade (NCS S2002y) is planned for the surrounding walls of the staircase hall, the inner columns, ceiling undersides and ceiling edges in the airspace are white (L95 C3 H106). The floor and stair surfaces will be fitted with light-coloured natural stone (Jura limestone in beige, slab size approx. 1m x 1m, finely ground surface, impregnated). The balustrades are made of transparent glass panels with an architectural bronze cover. The stair handrail is also made of architectural bronze.

The light mood should be bright and uniform. Suspended ceiling lights in the form of cubic elements made of white glass and bronze are planned on the ground floor. A café will be installed on the 1st floor, which is planned to have a mirror ceiling.

As art locations, two areas in the staircase hall are optionally earmarked for artistic design:

The ceiling on the 3rd floor and/or the central airspace above the 2nd and 3rd floor. Both areas can be artistically designed individually or together.



Fig. 11: View into the staircase hall, construction site, Photo BBR, July 2017

(3rd floor = 3. OG in German, 2nd floor = 2. OG or 2. Obergeschoss)

Art location: Ceiling on the 3rd storey of the staircase hall

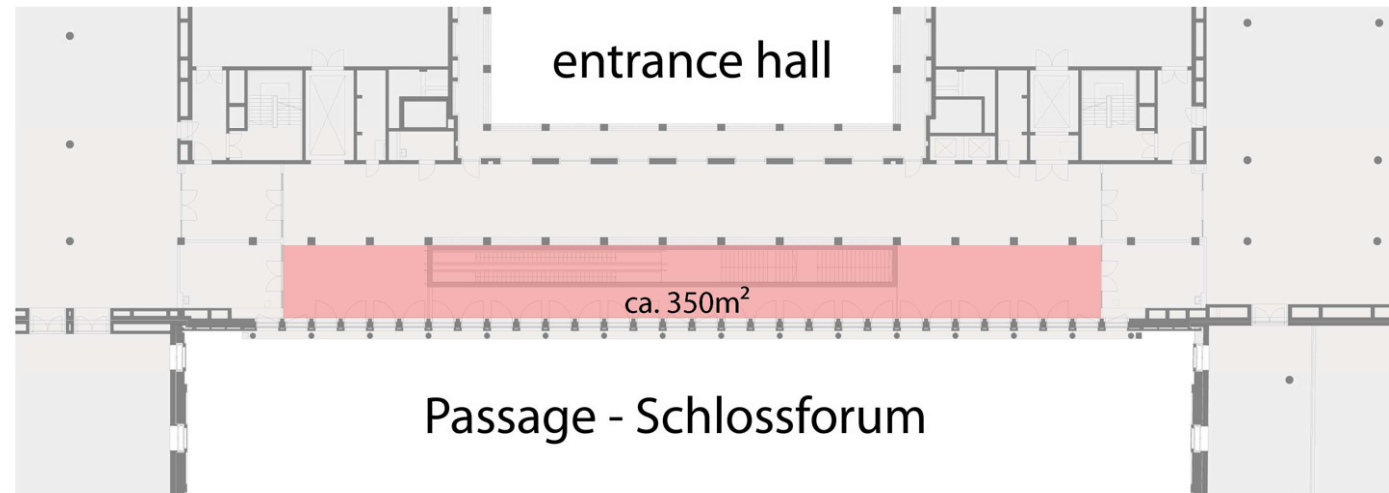


Fig. 13: Floorplan of 3rd storey with marked ceiling area, Source: FSPG, prepared by BBR

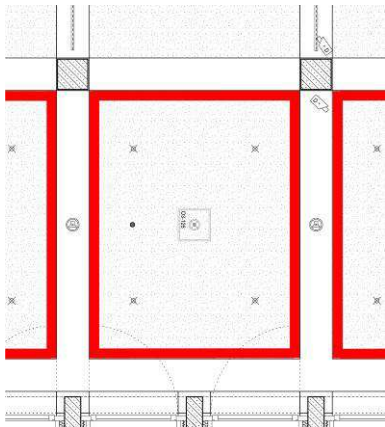


Fig. 12: Excerpt of ceiling panel,
Source: FSPG, prepared by BBR

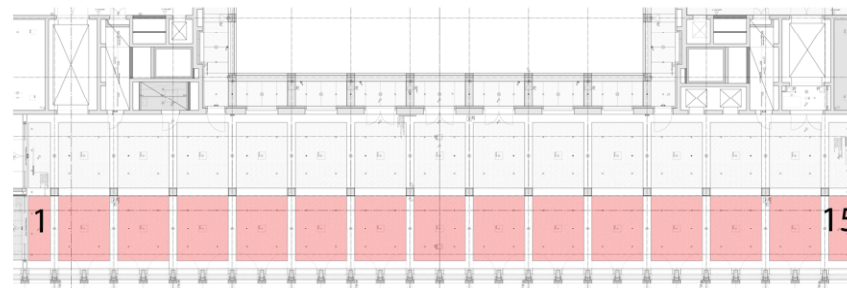


Fig. 14: Ceiling layout with marked ceiling panels to be artistically designed,
there are 15 panels in total, Source: FSPG, prepared by BBR

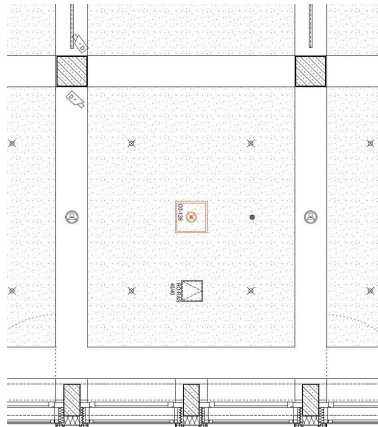


Fig. 15: Excerpt from ceiling panel with inspection opening (panel 8)

The visible ceiling of the staircase hall on the 3rd floor is a suspended coffered ceiling, which consists of two parallel strips made of 15 coffers each (in total, 30 coffers made of gypsum board). The eastern strip is available for artistic work.

13 coffers are approx. 20 m² in size (L 4.95m x 3.90m). The two outer perimeter coffers with an area of 4.95m x 1.70m are approx. half the size. The ceiling panels are around 7.5 cm higher than the surrounding ribs.

Within the coffers there is a middle light (luminaire) (60 x 60cm), 4 sprinkler heads and one small nozzle each or a small hole for the smoke extraction system (RAS) attached to the middle of the ceiling panels.

The lighting is a suggestion of the architects, which can also be changed depending on the artistic concept.

The size of the nozzle/opening for the smoke extraction sys-

tem is approx. 1.5cm. It will probably be slightly raised and very unobtrusive. The sprinkler heads for the sprinkling are also visually unobtrusive. They are white, but can be coloured/painted if required and have a diameter of approx. 4cm.

Loudspeakers and supply air slots are located in the ribs. Furthermore, there are individual elements such as surveillance cameras and an inspection opening in the area to be designed (see ceiling layout plan). In the sides of the ribs there are slots for the smoke extraction (see detailed section of the ceiling).

The main strip of the ceiling panels is on the entrance hall side. Here the coffers are coated with an acoustic plaster and are therefore not suitable for artistic design.



Fig. 16: View into the staircase hall from north to south with ceiling underside on the 3rd floor, rendering, the left-hand ceiling panel can be artistically designed, Source: FSPG

Art location: Airspace on the 2nd and 3rd storey

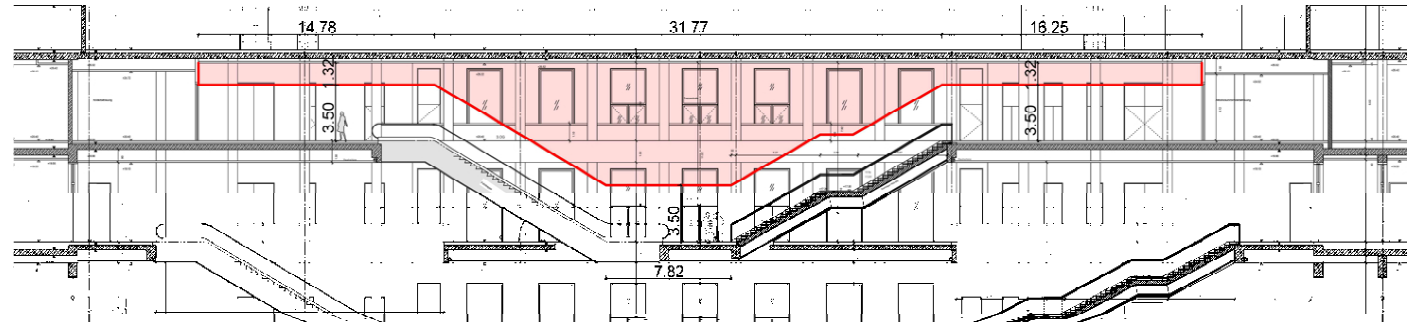


Fig. 17: Excerpt from cross-section, Source: FSPG, prepared by BBR

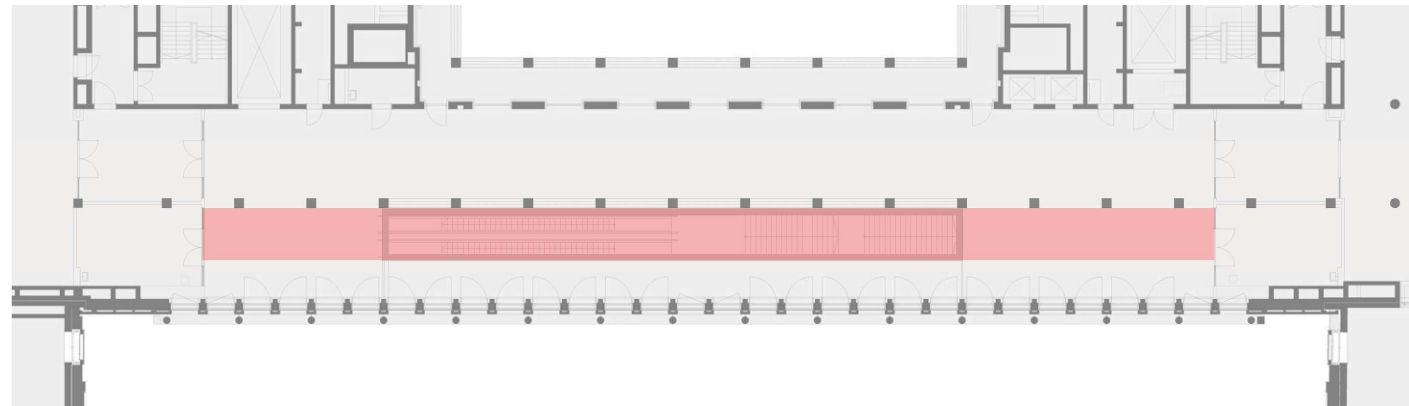


Fig. 18: Marking of the airspace area on the 3rd floor, Source: FSPG, prepared by BBR

The single-flight stairs and the escalator, which lead from the 2nd floor to the 3rd floor, bound an airspace that is 36m long and approx. 5.60m wide. The clear room height is approx. 11m.

Installations here can be hung from the ceiling above the single-flight stairs and the escalator as well as in the adjacent staircase areas (marked in fig. 18) - with particular attention to the distances to be maintained from the floor, balustrades/railings, etc. (see 3.2.2).

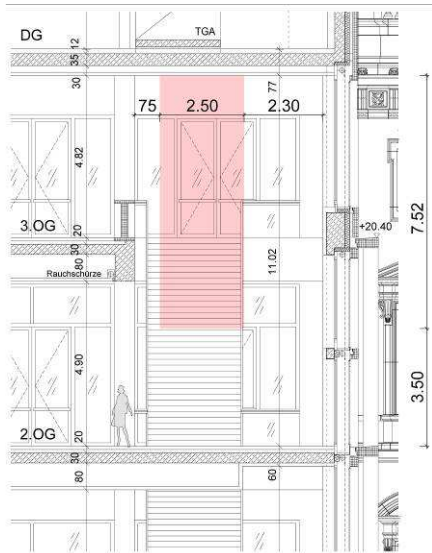


Fig. 19: Excerpt from section, Source: FSPG

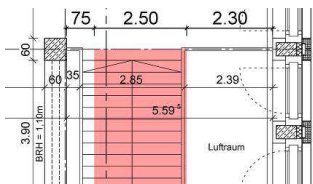


Fig. 20: Excerpt from floorplan, Source: FSPG, prepared by BBR

The airspace above the stairs and escalators to be used artistically covers the whole width of the stairs of **2.50m** and has a total length of approx. **62.80m**.

As the distance to the floor or stair steps must be at least 3,50m, suspended heights of approx. 1.32m to 7.52m result; (see Fig. Section).

Above the suspended coffer ceiling there is a load-bearing concrete ceiling. Objects cannot be fixed directly on the suspended ceiling, only via load-spreading substructures on the concrete ceiling. (See Chapter 3.2.2 – basic structural and technical conditions)

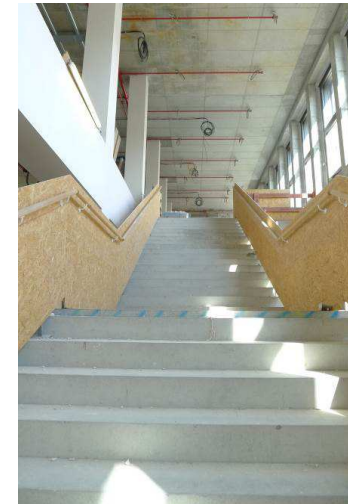


Fig. 21: View into the staircase hall, construction site, Photo BBR, July 2017



Fig. 22: View into the staircase hall (2nd/3rd floor) direction of the west, rendering, Source: FSPG

The Staircase Hall – General Information

Functions on the storeys

The building is essentially accessed via the single-flight stairs and escalators of the staircase hall.

On the **ground floor** the cloakrooms and toilets in the basement are accessed via these stairs. During large multi-room events in the entrance hall the staircase hall will also be used as a cashiers and information room.

On the **1st floor** there is a café in the middle of the staircase hall.

Low, dark-coloured installations are planned for counters and seating. The strong structuring due to window fronts on two sides and the middle row of columns is supported by a lengthwise-orientated layout of the installations. The seating offered varies between high tables located at the counters, a long bench and group seating areas equipped with benches and low bistro tables on the east side.

Indirect illumination is planned in the area of the café, which will be supplemented by walllights and standard lamps.

A mirrored ceiling surmounts the room.



Fig. 23: Rendering of interior perspective of café on the 1st floor with mirror ceiling, Source: HKA

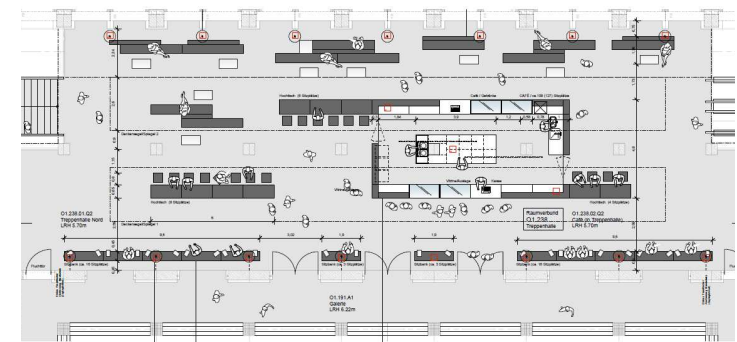


Fig. 24: Furnishing design (Top figure: east side) – 1st floor; Source: Holzer Kobler (HKA)

On the **2nd and 3rd floor** the staircase hall functions solely as a distribution zone in which, however, individual seating invites people to stay a while.

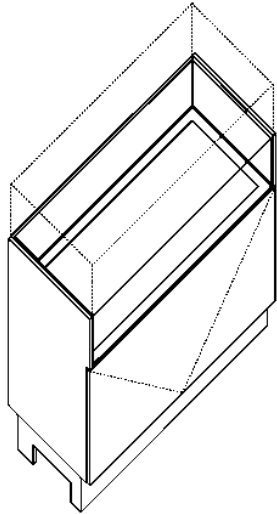


Fig. 25: Presentation module, Source: HKA

Furniture and presentation modules

Seating and information stela and possibly optional media terminals will be provided in places on all storeys within the movement zones of the staircase hall.

Furthermore, the plan is to arrange presentation modules or show cases for flyers and books underneath the rising stairs and escalators.

On the 3rd floor, offset bench modules including a media station are located at the end of the single-flight stairs. No bench elements are planned in the area of the escalators. (See 2.8 Furnishing plan). The bench elements will be made of black sheet metal and will have a synthetic leather cushion/seat.

On the 2nd floor the seating is planned below the rising flights of stairs.



Fig. 26: Example bench Type 2.225 (L/W/H = 225 x 45 x 40 cm), Source: HKA

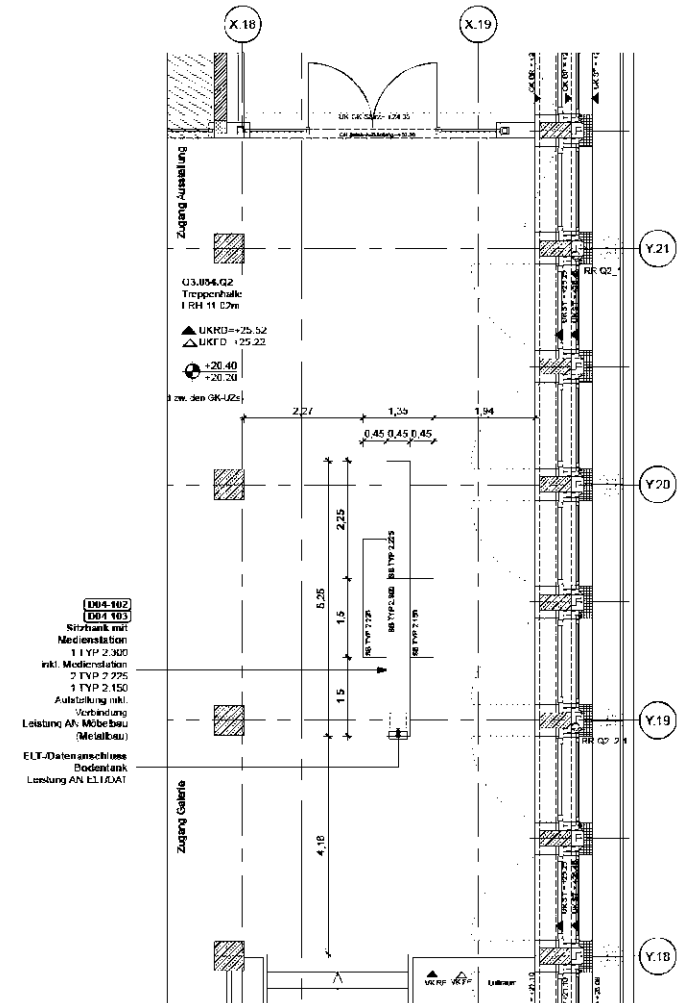


Fig. 27: Floorplan excerpt 3rd floor, arrangement of the benches, Source: HKA

The guide system

The corporate design for the guide, orientation and information system of the Humboldt Forum has been designed by the collaborative team of Holzer Kobler Architekturen and Gourdin & Müller (HKA), which was awarded the 1st prize following a competition held by the BBR. In addition to stela, tablets, etc., add-on modules have also been designed, for example, furniture groups (café on 1st floor or seating groups in the staircase hall), which will be placed in different locations.

The central theme of the design is to deliberately separate the information and guide system from the architectural substance. “The object-like, independent word elements want to respond to the structural background without intervening in it.” Quote: HKA

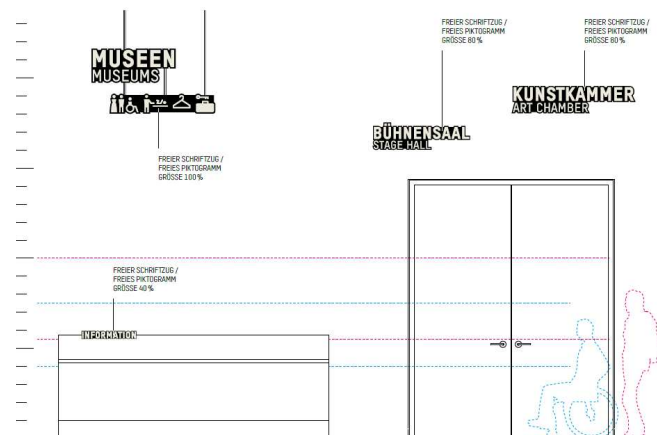


Fig. 28: Free lettering, Source: HKA

The orientation in the staircase hall is provided by free black & white lettering that will be hung from the ceiling. They guide visitors coming from the entrance hall in the direction of the stairs/escalators.



Fig. 27: Staircase hall on ground floor, Source: HKA

Choice of lettering

The TSTAR PRO font is used for the guide, orientation and information system of the Humboldt Forum.

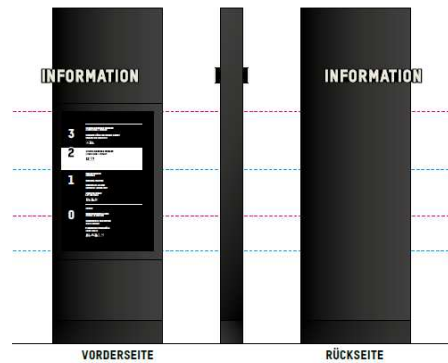


Fig. 30: Stela in the staircase hall,
Source: HKA

Stela

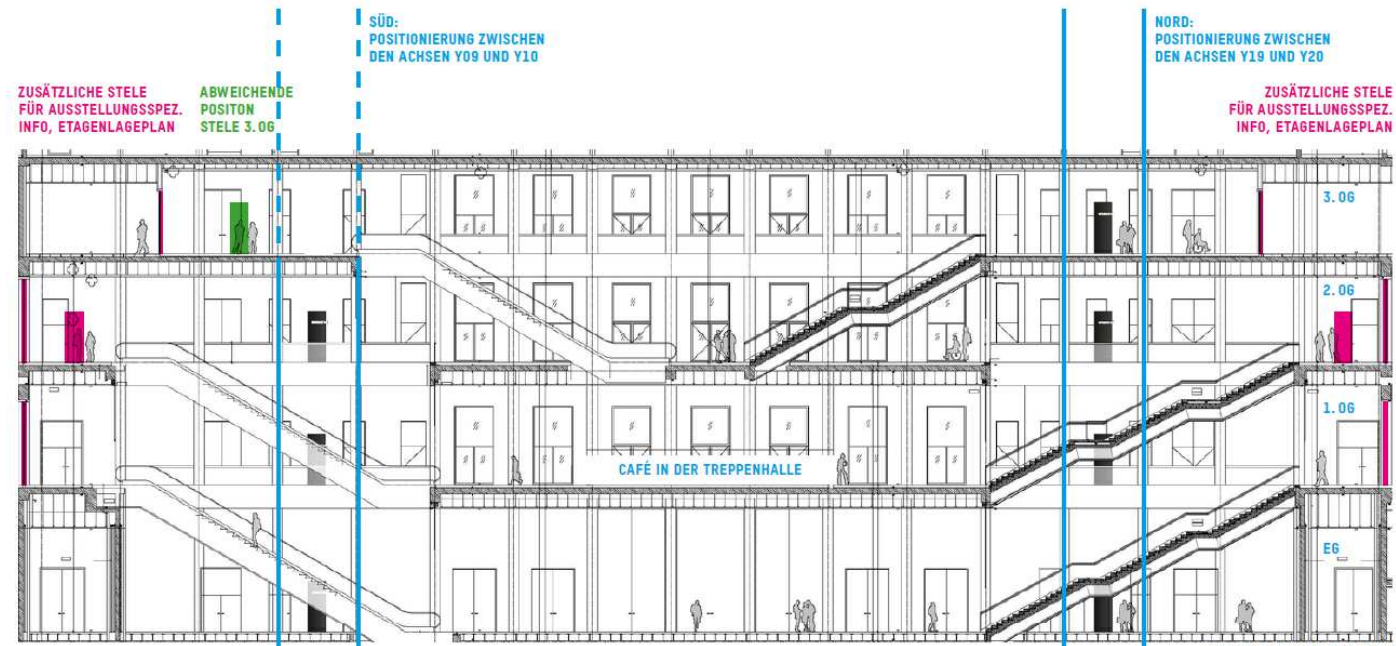


Fig. 31: Location of the stela, Source: HKA

On each storey, there are two information stela with notes on the infrastructure or exhibitions in the staircase hall. They each include a building overview and signs/directories.

Apart from a few exceptions (see the green position in the 3rd floor = “3.OG”), the stela are in the same position on all storeys.

The stela are 2.90m high and 97cm wide. Offset lettering positioned on the top on both sides (e.g. Information) can be seen from a distance. They are made of black sheet metal with silky matt surface on the sides and glass fronts at the front and rear.

3.3 Basic structural and technical conditions

Minimum distances to be kept:

The airspace above the stairs and escalators on the 3rd and 2nd floor to be used artistically is defined by mandatory minimum distances:

Distance from the gallery railings:	0.75m.
Distance from the floor or top edge (OK) of the stairs step or escalator:	3.50m.

Structural calculations:

Above the suspended ceiling there is a load-bearing concrete ceiling with joists. The load-bearing ceiling is dimensioned with a finishes load (roof structure and suspended ceiling) of 3.5 kN/m² and an imposed load (maintenance load) of 10.0 kN/m². As heavy air conditioning units are installed in the attic, despite the structural load-bearing capacity of the ceiling, the suspension of works of arts must be checked by the structural engineer in each individual case following the competition. Very high loads, e.g. due to cast metal or stone objects are to be avoided.

Building services:

The space between the suspended ceiling and reinforced concrete ceiling is around 30cm. In the suspended ceiling there are installations, especially for sprinkling and the electrics. Separate power connections for the work of art and the illumination of the art must be designed and laid separately if necessary. Costs for separate lightning must be covered by the art in architecture budget.

Fire protection:

The following fire safety requirements apply to the staircase hall, which in building code terms is a foyer according to the model meeting place regulations (“Musterversammlungsstättenverordnung” - MVStättV), for the introduction of a work of art:

Non-flammable (construction material class A1 or A2) or flame resistant materials (construction material class B1) must be used for the work of art. Following the competition, consultations with the fire safety expert are possible.

A1 = non-flammable construction material without or with only few flammable constituents, e.g. sand, natural stone, cement, limestone, gypsum, mortar, concrete, reinforced concrete, mineral fibres, clay brick, ceramic, glass or metals.
A2 = non-flammable construction material with few flammable constituents, (e.g. gypsum boards to DIN 18180 and closed surface).

B1 = construction materials in this class must not continue to burn independently after removal of the heat source that ignited them. These controlled construction materials are listed in DIN 4102-4, including gypsum boards with perforated surface, wood-wool lightweight construction boards (HWL boards), synthetic resin plasters or thermal insulation plaster systems. Construction materials that are not listed are classified in construction material class B1, if they pass the fire shaft test to DIN 4102-1, which represents the fire of an object in the room (e.g. paper basket) in an exemplary way.

Cleaning and maintenance:

Cleaning, maintenance and if necessary repair of the work of art/works of art must be ensured. It must be possible to open the windows for cleaning and maintenance. The use of a cherry picker (mobile crane with elevated work platform) will be necessary for this. The specified distance space from the external façade/wall already takes this into account.

Realisation period:

The execution should take place in consultation with the owner and implementing project department IV 1 (Bundesamt für Bauwesen und Raumordnung) regarding timing, if possible by September 2018.

Part 4 Attachments

4.1 Figure of the design

Reference number:.....

Please fill in / insert figure!

Use the separate Form 4.1 in the attachments.

Materials:

Dimensions:

Estimated costs:.....

4.2 Details of the design

Reference number:.....

Explanatory text:

Please fill in! One page!

Use the separate Form 4.2 in the attachments.

4.3 Author's declaration 1st phase

Reference number:

Art in architecture competition: **Humboldt Forum Staircase Hall – WB 1 – 1st Phase**

Author of the design:		
Employees:		
Address (private):		
	Phone/Fax:	Email:
Address (studio):		
	Phone/Fax:	Email:
Specialists / professional title:		
Consultants :		

Reference number.....

Art in architecture competition: **Humboldt Forum Staircase Hall – WB 1 – 1st Phase**

Bank account details:	IBAN:	BIC:
Account holder:		
Tax number:		

Declaration: With my (our) participation in the competition, I (we) undertake to accept and carry out the further work necessary if commissioned for the work.

With my (our) signature (s), I (we) declare (n) that I (we) am (are) the author of the work and have designed the work especially for the task set. The authors thus declare that they agree to their personal data, contained in this proforma, relating to this competition be kept by the Bundesamt für Bauwesen und Raumordnung in the form of an artist database.

Place / Date

Signature

4.4 List of submitted documents, 1st phase (see 1.5.1)

Please place the list open in the roll of work –
while safeguarding anonymity!

Reference number.....

	Submitted documents:	Scale:
<input type="radio"/>	1 Representation of the idea, sketched with dimensions
<input type="radio"/>	2 Explanatory text
<input type="radio"/>	3 Additional figure of the design on proforma 4.1
<input type="radio"/>	4 Additional explanation on proforma 4.2 /4.1
<input type="radio"/>	5 CD ROM or stick with digitised documents
<input type="radio"/>	6 Author's declaration in sealed envelope
<input type="radio"/>	7 Verification of professionalism

submitted on

submitted (please mark with cross as applicable)

in person

Post

courier

received by

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