

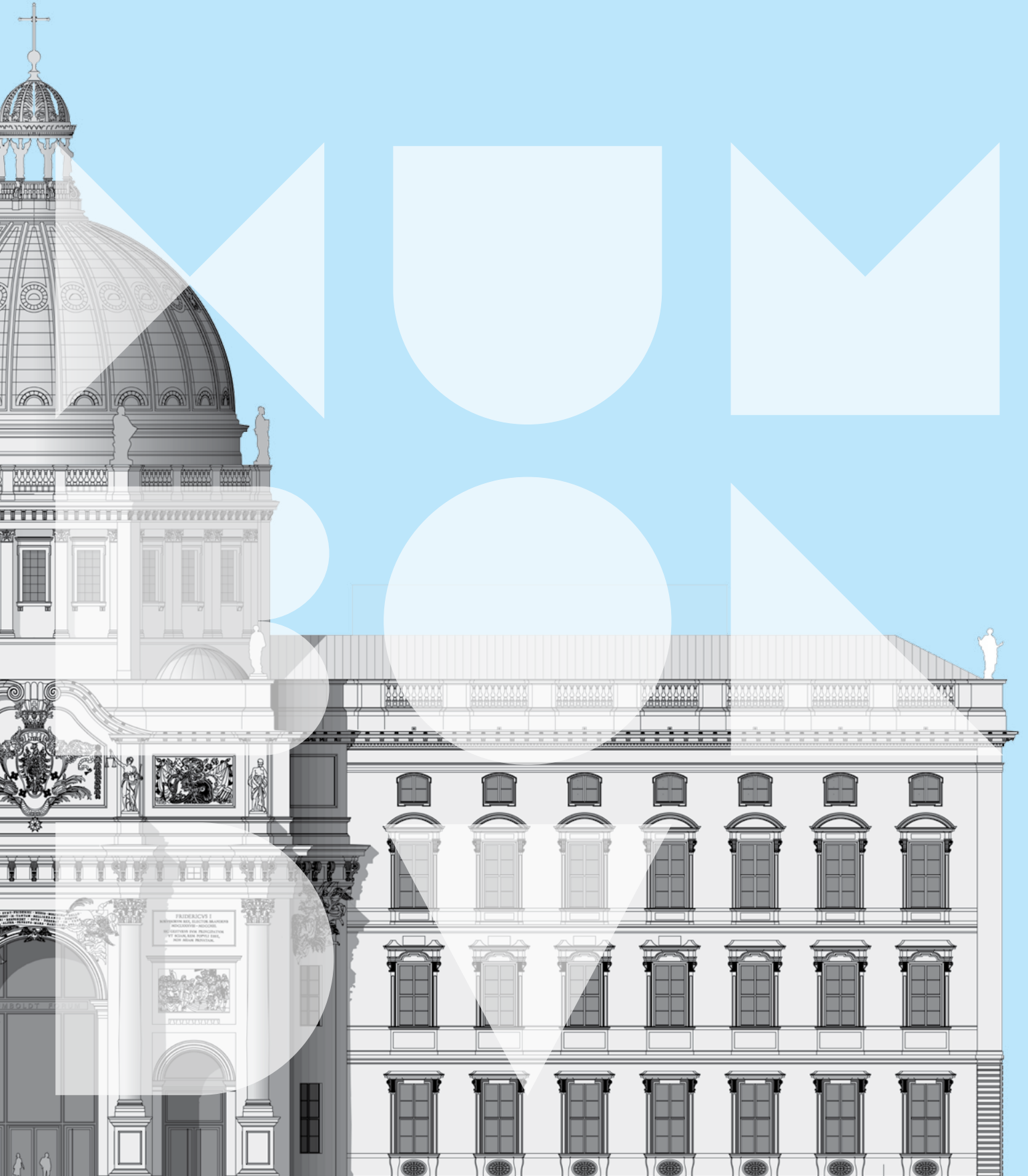
BERLINER SCHIENEN
HUMANITÄT
FORUM

THE BERLIN PALACE

BECOMES THE HUMBOLDT FORUM

The Reconstruction and Transformation of Berlin's City Centre

Manfred Rettig



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Chief Executive Officer and spokesperson for the Berlin Palace—Humboldt Forum Foundation

The Berlin Palace—Humboldt Forum (*Berliner Schloss—Humboldtforum*) will make this historic locality in the centre of the German capital a free centre of social and cultural life, open to all, in a democratic spirit. Here, with the rebuilding of the Berlin Palace, visitors can experience German history in all its event-filled variety. The Humboldt Forum makes the Palace part of a new ensemble looking to the future.

The building was commissioned and is owned by the Berlin Palace—Humboldt Forum Foundation, founded in November 2009 by the German government. A legally responsible foundation in civil law, it is devoted directly and exclusively to public interests in promoting art and culture, education, international orientation, tolerance in all fields of culture and understanding between nations, and to the preservation and curating of historic monuments. The Foundation comes under the auspices of the German president.

The Berlin Palace—Humboldt Forum will change the centre of Germany's capital in a way that no previous construction project within the city has dared to do. Certainly, the imposing buildings created for the German Federal Parliament (*Bundestag*) and the Federal Government at Spreebogen, the construction of the Central Station at Humboldthafen and the high-rise developments at Potsdamer Platz represent new and impressive Berlin landmarks. However, all of these magnificent, grand and prominent buildings connected with politics and commerce stand at the gates of the historic city, or, to be more specific, at the Brandenburg Gate at Pariser Platz and at the former Potsdam Gate at Leipziger Platz.

Now, with the Berlin Palace—Humboldt Forum, the centre of Berlin's inner city will be redesigned and given a new architectural framework. This is not merely a makeshift solution – it is a particularly ambitious challenge to create this new cultural focus in the skin of an old building. There are many lasting and valid justifications for this approach, and the matter has been discussed for almost twenty years. Not only will the project restore the reference point, both proportionally and in terms of content, for all the surrounding historic buildings – the Protestant state church with the cathedral (*Berliner Dom*), and Prussian civic culture with the Museum Island (*Museumsinsel*) – but, more importantly, the historic centre of Berlin will be recognised as such and taken more seriously, after its almost complete destruction as a consequence of war and of the rampant demolition in post-war Germany, alongside Berlin's decades of division as a split city.

With its clearly defined opposites of historic architecture and a forward-looking agenda, this "new historical building" reflects the dialectic of future and past and the necessarily unending German preoccupation with national history and with Germany's future role. This method of re-appropriating a not uncontroversial piece of our cultural heritage is a highly specific approach to the problem. An entirely new building would be devoid of history and would therefore be inappropriate for this site in the centre of the capital, with all its features of historical significance. In a cultural construction project such as this, embracing themes of globalisation and dialogue of world cultures with an ongoing relevance, it is particularly incumbent on us as Germans always to bear in mind the narrative of the past.



INTRODUCTION

THE HUMBOLDT FORUM WILL PROVIDE A PLACE WHERE THE MUSEUMS, LIBRARY AND UNIVERSITY CAN FOSTER A FORWARD-LOOKING DIALOGUE OF WORLD CULTURES.

In the summer of 2002, the German parliament voted on the rebuilding of the Berlin Palace. A cross-fractional majority followed the recommendation of the “Historic Heart of Berlin” international commission of experts. Several months were spent taking advice on the development of the area on the Museum Island, between the Palace Square (*Schlossplatz*) to the south and the pleasure garden (*Lustgarten*) to the north. The decision-making process was accompanied by a lively public discussion.

While in other European countries it is a part of national identity, the rebuilding of destroyed castles or palaces is, quite rightly, regarded critically in Germany. This attitude is primarily the product of recent history: the ending of the imperial era, the ravages of war, the blowing up of the Berlin Palace and the building of the Palace of the Republic (*Palast der Republik*) in its place, and, finally, its demolition as a result of its contamination with asbestos. In no other site is recent German history more evident.

The reconstruction of the Berlin Palace continues the republican tradition of using castles and palaces for the public exhibition of cultural treasures, such as the Louvre in Paris, a museum since the French Revolution.

The Humboldt Forum makes far more than just a museum of the Berlin Palace. A forward-looking dialogue of world cultures is to take place here, featuring major exhibitions with overarching themes, readings, film, theatre, dance and the many other opportunities offered by museums, the library and the university. The result is a kind of new “house of the people” with a vibrant and imaginative programme of events.

As a result, the Berlin Palace has been reconstructed, but as a new building with new content. This decision was supported by the majority of the society, and this political consideration ultimately outweighed the arguments in favour of modern architecture. The reconstruction itself becomes contemporary architecture, something which will have a value in the future as a monument in its own right.

In December 2007, the German Parliament announced that the proposal by the commission of experts to make the planned building on Berlin's Palace Square a centre of world cultures would be a suitable concept for the building's use. The reconstructed palace with its baroque façades will be rebranded in contemporary style as a showcase for world cultures and for the history of knowledge in the spirit of the Humboldt brothers. This is to be the future Humboldt Forum.

The Ethnological Museum's (*Ethnologisches Museum*) non-European collections and the Museum for Asian Art (*Museum für Asiatische Kunst*) will be moved from Dahlem into the centre of the capital. This will also ensure greater international attention for Berlin's world-class collections.

The future Humboldt Forum will be a place where the monuments of European art and cultural history housed on the nearby Museum Island can engage in a well-informed and readily comprehensible dialogue with other world cultures. Supplemented by a series of special exhibitions held by the Humboldt University in Berlin (*Humboldt-Universität zu Berlin*) and the "World of Languages" initiative by the Central and Regional Library in Berlin (*Zentral- und Landesbibliothek Berlin*), a well-judged concentration of art and culture is created in a prominent urban position – a rare event in any world metropolis.

The Humboldt Forum at the Berlin Palace will be a focal point for Germany's capital. The composition of the content – which represents the real mission of the new structure – must therefore be exemplary and forward-looking.

When the German Parliament urged the German government to hold an international competition to implement the project, certain binding conditions were imposed on the structural design.

The reconstruction of the historic façades on the building's south-west and north sides and of the three historical baroque façades of the Schlüterhof (Schlüter courtyard) was imposed as a binding condition.

On 28 November 2008, a jury composed of international experts plus representatives of the German Parliament, the German government, the region of Berlin and future users of the structure unanimously awarded the first prize to Franco Stella's Vicenza-based architecture firm, and unanimously recommended that this design be implemented.

On 6 July 2011, the CDU/CSU, the SPD, the FDP and the Greens – every party in the parliamentary budgetary committee with the exception of the Left – voted in favour of the draft plan for the Berlin Palace–Humboldt Forum, thereby giving the final green light for this ambitious concept. This "project of the century" was therefore supported by an unprecedented political consensus – a very positive sign and an important precondition for success.

This volume presents the current state of progress on the project as of late 2012. It is to be expected that modifications will be made to the plans as they are further discussed and as the details are worked out.

The laying of the foundation stone took place in June 2013, with the above-ground construction work proper beginning in 2014. The building could be finished by early 2018. The Humboldt Forum in the Berlin Palace is to be opened in mid-2019.

The commissioning body, the Berlin Palace–Humboldt Forum Foundation, works closely with its partners – the Prussian Cultural Heritage Foundation – National Museums in Berlin (*Staatliche Museen zu Berlin – Preußischer Kulturbesitz*), the Central and Regional Library in Berlin and the Humboldt University in Berlin. The plan is to create a permanent exhibition on the theme of "The Historic Heart of Berlin – Identity and Reconstruction". The Foundation is also the point of contact for sponsors and for societies involved in supporting the Berlin Palace–Humboldt Forum project.

The Foundation makes information available about the evolution of this project – the most significant ongoing cultural project in the Federal Republic of Germany – through forum events, travelling exhibitions, lectures and publications, and also holds public discussions. Not least, the Foundation makes an effort to attract donations for the reconstruction of the baroque palace façades and the implementation of certain potential features of the construction.



CONSTRUCTION HISTORY

THE HISTORY OF THE BERLIN PALACE AS A FOCAL POINT IN THE CITY'S STRUCTURE AND AS AN ARCHITECTONIC REFERENCE POINT FOR THE SURROUNDING URBAN SPACE SPANS A PERIOD OF MORE THAN 500 YEARS.

The construction of the Berlin Palace was a process of ceaseless extensions, conversions and additions, carried out by the electors of Brandenburg, Prussian kings and German emperors. The architect and sculptor Andreas Schlüter created the design for what was, in art history terms, the most important conversion – the remodelling of the palace in a baroque style at the beginning of the eighteenth century.

Before its destruction at the end of the Second World War, the Berlin Palace had evolved over 500 years into a focal point of the city's structure and an architectonic reference point for the surrounding urban space – the centre of Berlin. This can be seen in the view of the Linden avenue, and in the open staircase designed by Friedrich Karl Schinkel for the Old Museum (*Altes Museum*) in 1825, which offers a view of the palace's pleasure garden façade.

The era of the Electors

On 31 July 1443 Elector Frederick II, known as "Iron Tooth" (*Eisenzahn*; 1440–1470), laid the foundation stone for the new palace building, the bare structure of which was completed around 1448 on the Cölln side of the Spree, in what was then the modest double town of Berlin-Cölln. Part of Cölln's city wall was integrated into the palace complex – the "green hat" (*Grüner Hut*), which could still be seen there until its destruction in 1950. The Elector moved into the new palace in early 1451.

The extensions undertaken by Joachim II (1535–1571), the conversions by Elector Johann Georg (1571–1598) and the additions by Elector Joachim Friedrich (1598–1608) remained the major influences on the palace's form until the conversion overseen by Schlüter. The complex already included the outer palace courtyard. From 1707 onwards, Johann Friedrich Eosander expanded the dimensions of the palace appropriately.

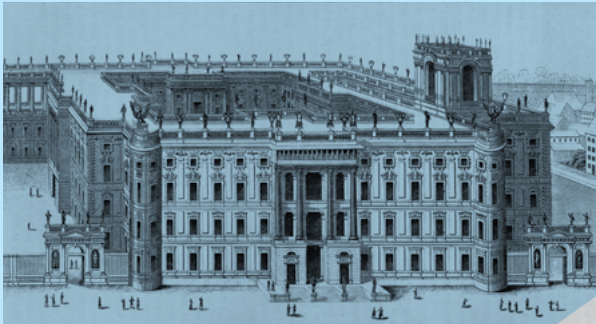


Long Bridge and Berlin City Palace, between 1687 and 1690

The Thirty Years' War, however, interrupted the building work. The architects Johann Gregor Memhardt and Johann Arnold Nering began the baroque conversions during the reign of the Grand Elector Frederick William (*Friedrich Wilhelm*; 1640–1688). However, the pleasure garden, which had been redesigned on the Dutch model, was the elector's main focus of interest.

The King's Palace (*Königsschloss*)

Electoral Frederick III (1688/1701–1713) had a need to draw attention to his new status as king – as Frederick I, King "in" Prussia – and thereby to the political importance and the standing of his state, then a fractured body within feudal Europe. He therefore employed Andreas Schlüter to convert the Elector's residence into a baroque royal palace. Schlüter



SCHLÜTER'S PALACE MODEL

from 1699 on a copper engraving by Johann Ulrich Krauss after a drawing by Constantin Friedrich Blesendorff Berlin, 1701



VIEW OF THE SCHLÜTERHOF
Berlin, circa 1930



VIEW FROM THE STAIRS OF THE OLD MUSEUM
with the figure of the Amazon across the pleasure garden to the palace
Berlin, 1869

had previously worked on the Berlin armoury (*Zeughaus*); as court sculptor, he created the equestrian statue of the Grand Elector on the Lange Brücke.

Schlüter surrounded the Renaissance building with a new baroque façade in the Italian style. However, his triumph was brought to an abrupt end, before the conversion plans could be completed, with the Mint Tower (*Münzturm*) disaster in 1706. The impressive tower 108 metres high that he had designed began to lean threateningly sideways shortly after completion, and ultimately had to be demolished. This cost Schlüter his position as director of building work on the palace; he was replaced by Johann Friedrich von Eosander, called von Göthe.

Frederick William I (1713–1740), the “soldier king”, severely reduced the personnel of the royal household in his father’s city. His money-saving policies led a number of architects and artists to leave Berlin. The palace building was completed by 1716 under the direction of Martin Heinrich Böhme, based upon the existing plans, although the plan for a dome was temporarily abandoned.

The Prussian kings of later years directed their architectural ambitions towards the creation of new sequences of rooms within the palace. Frederick II “the Great” (1740–1786), Frederick William II (1786–1797) and Frederick William III (1797–1840) set up royal apartments there, but, like Frederick the Great, preferred to dwell in other palace buildings. Master architects involved in the project included Carl von Gontard, Carl Gotthard Langhans, Friedrich Wilhelm von Erdmannsdorff and Karl Friedrich Schinkel. Their interior decoration is among the best work ever produced in this classicist style.

The first significant change to the palace’s exterior since its expansion by Johann Friedrich von Eosander took place

under Frederick William IV (1840–1861) from 1845 to 1853, with the building of the dome. The initial plan used was the one created by Schinkel, implemented by his student Friedrich August Stüler in a modified form.

The Imperial Reich and the age that followed

Emperor William I (1861/1871–1888) had the façades of the inner transept building redesigned in a Neo-Renaissance style. His grandson – Emperor William II, known in Britain as “Kaiser Bill” (1888–1918) – planned further changes to and expansion of the palace. The most prominent changes included the royal apartments and the expansion of the White Hall (*Weisser Saal*), but he also had baths and a modern heating system installed.



View of the south façade of the palace with the equestrian statue of The Great Elector on the Long Bridge in Berlin, 1900

The First World War and the revolution of 1918/19 put a premature end to the construction work. Until the destruction of the palace, a forward-positioned wall in the Eosanderhof (Eosander courtyard) remained to bear witness to the expansion of the White Hall. The other courtyard façades were never altered to match.

During the Weimar Republic, the palace museum's items of artwork and craftsmanship were housed in the building, together with other institutions. The building was severely damaged in a bomb attack at the end of the Second World War, in early 1945, and almost completely burned out. It was, however, possible to hold exhibitions in the surviving rooms shortly after the war. In 1946 the architect Hans Scharoun, for example, exhibited the urban plans for the reconstruction of Berlin here.

The first phase of the Berlin Palace's history was brought to an end by the politically motivated destruction of the palace at the behest of Walter Ulbricht, General Secretary of the SED, on 7 September 1950.

The Palace of the Republic

The cleared site was initially used as an open-air festival ground and parade ground for the mass rallies of the GDR. The numerous plans for reconstructing East Berlin as the GDR's capital included plans for high-rise blocks in the style of Stalin's showcase Warsaw and Moscow developments. These plans, however, were never implemented.

More than twenty years after the blowing up of the palace, construction work began on the Palace of the Republic, which was to be the seat of the GDR's chamber of representatives as well as a concert hall and cultural institution. The concept was created by Heinz Graffunder, the chief architect and head of the planning collective. The Palace of the Republic was opened on 23 April 1976. This large building also had restaurants and bars, giving it the character of a venue for public recreation and ensuring that it was positively remembered by many GDR citizens. On 23 August 1990, the first freely elected chamber of people's representatives ratified the treaty of unification between the German Democratic Republic and the Federal Republic of Germany.

The decision to close the Palace of the Republic was taken by the "people's chamber of representatives" before the end of the GDR era, after the danger to health posed by the building's asbestos contamination led to protests by concerned parties. Because the asbestos removal process required the building to be stripped down to the shell structure, the German Parliament ultimately decided to demolish it, and this work was concluded in 2008.

The compelling technical reasons for closing and demolishing the Palace of the Republic became intertwined with the palace debate at an early stage. Wilhelm von Boddien and York Stuhlemmer introduced this idea in an impressive manner in 1993/94 with a 1:1 simulation of the palace façades.



View of the Palace of the Republic, in the background the television tower and the red town hall Berlin, 19 May 1976

Temporary use

The gutted husk of the Palace of the Republic provided many artists and event managers with an interesting setting for various performances and conceptual events, ranging from the annual conference of a management consultancy society to an event that involved flooding the building and steering boats around the steel girders. Another spectacular art performance involved displaying the word ZWEIFEL ("doubt") on the roof of the palace in large letters. All of this shows, once more, the significance of the site where the Berlin Palace—Humboldt Forum is to be built – something that inspires the creation of a fittingly exciting and stimulating programme, but also represents a challenge.

The construction site

From 2008 until the commencement of building work on the whole of the construction site in 2013, the area of the former "palace basin" – the remaining foundations of the Palace of the Republic – was a large meadow, laid out in a minimal pastoral style with wooden platforms. Before construction commenced, the Berlin Monument Authority (*Landesdenkmalamt*) had undertaken extensive archaeological excavations on the adjoining construction site to the west. Parts of the remains of the old palace discovered in the course of these excavations are to be incorporated into the museum dedicated to the history of the site. There is a plan to make the cellar spaces discovered in the former south-west corner of the Berlin Palace accessible to visitors as an "archaeological window". The planned "window" would also allow visitors to see into a gothic architectural space – the remains of a Dominican monastery demolished in the eighteenth century – discovered during the excavations.



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THE ARCHITECTURAL COMPETITION

The competition process and the preconditions relating to content

The conditions for the Berlin Palace—Humboldt Forum architecture competition, which opened on 18 December 2007, were laid down by the 2002 decision of the German Parliament, which specified that the historical ground plan must be retained and that the baroque façades must be recreated. It also specified that the building was to be used by museums, the university and the library as detailed above. The plan was to create a large space for events and meetings on the ground floor.

There were 129 entrants in the first, worldwide open competition that preceded this. In the first stage of the competition, entrants were to produce fundamental statements of design approach. In July 2008, the jury chose thirty of the original eighty-five participants who had submitted their entries in March to go forward to the second stage. The planners were now required to deepen their design concept and to show how the parliamentary decision could be convincingly implemented by producing a pioneering, overarching concept for the Humboldt Forum.

The makeup of the jury

The jury convened on 27 and 28 November 2008, and was headed by Prof. Vittorio Magnago Lampugnani from Milan/Zürich. The panel also included the architects David Chipperfield from London, Prof. Giorgio Grassi from Milan, Prof. Peter Kulka from Dresden and Prof. H. G. Merz from Stuttgart.

The criteria by which the second stage of the competition was judged included, first and foremost, the cost-effectiveness of design and a sustainable energy concept, as well as the design requirements affecting urban planning and the architectural and functional solutions.

The jury unanimously decided to award the first prize to the design by the Italian architect Professor Franco Stella from Vicenza. The outstanding quality of this design was further emphasised by the fact that no second prize was awarded. Instead, four designs were awarded a third prize, and the jury also decided to award a special prize.

Franco Stella, winner of the first prize

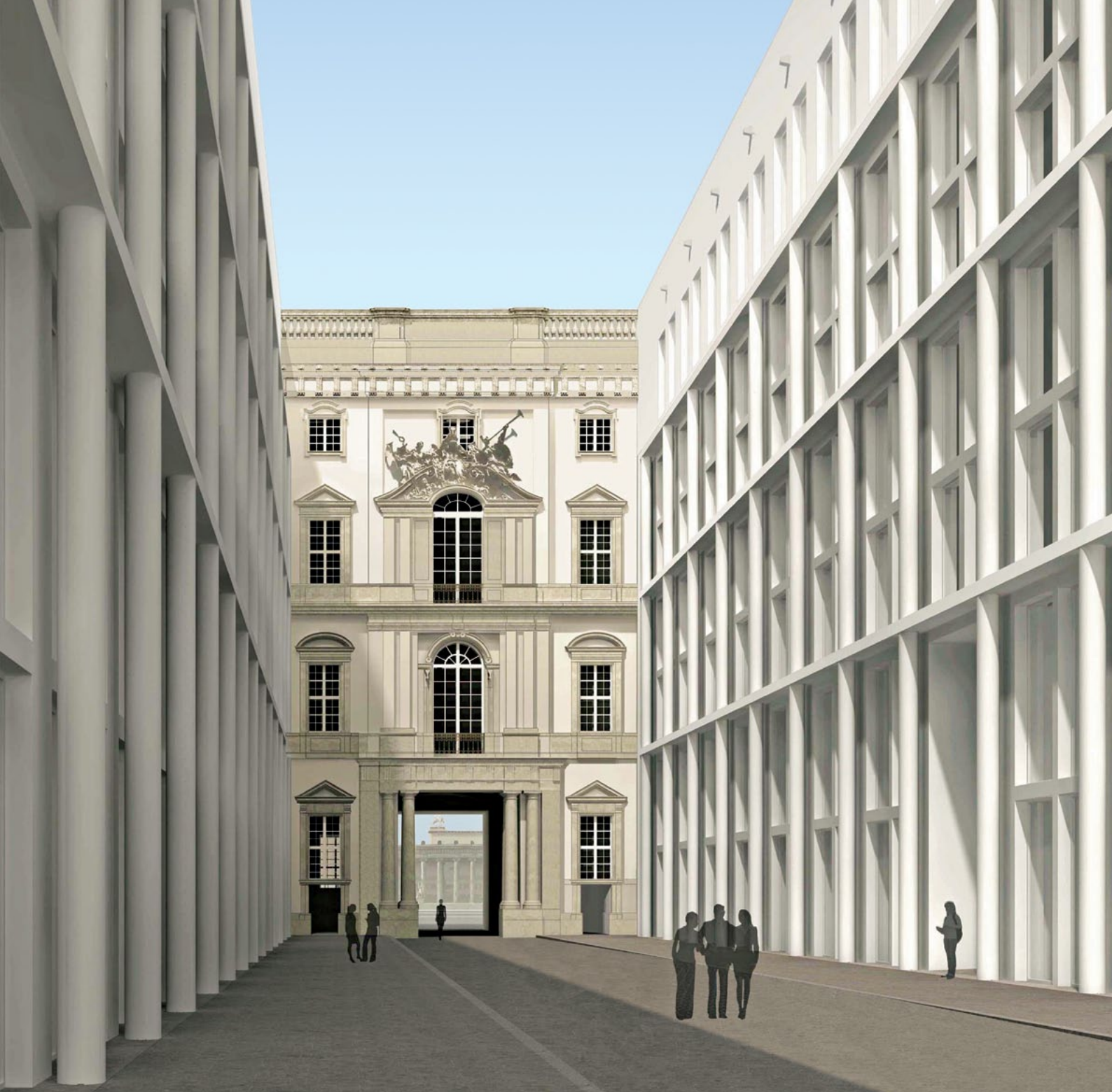
In the opinion of the jury, the outstanding quality of Franco Stella's winning design was primarily a matter of urban planning, by which they meant that the newly created Palace Forum has an innovative quality of its own in the context of the Schlüterhof. All in all, the reconstructed Palace as Humboldt Forum is incorporated into the urban plan in a very natural way. This plan succeeds in reconstructing both the Schlüter façades and the historic dome to their full extent in a highly convincing manner. "The way the new elements respond to historic architectural principles – the dialectic of 'wall' and 'pillar' – [was also] positively received."

The special prize and the other prizewinners

The Berlin office of Kühn-Malvezzi received a special award for the fascinating idea of a roofed "Eosanderhof" that would be open to the public as a new civic public space. Reasons why this concept could be awarded only a special prize included the lack of a dome reconstruction. Third prizes were awarded to the plans by Caja Malcovati Architetti from Milan, Eccheli e Campagnola Architetti Associati from Verona, Kleihues + Kleihues and Prof. Kollhoff, both from Berlin, and Prof. Christoph Mäckler from Frankfurt am Main.

Conditions for the reworking of the winning design

The conditions imposed by the jury for the reworking of the winning design by Franco Stella applied mainly to the design of the east façade. Its deployment as a belvedere – as a pure "viewing structure" consisting of steps and loggias – was the subject of intense discussion, as was the restrained façade design used. The jury also argued for optimised special exhibition and event areas in the Eosanderhof and for the incorporation of the finds unearthed on the building site through a planned Site History Museum.



A view of the Palace Forum through Portal IV, showing Schinkel's Old Museum at the pleasure garden

THE NEW PALACE FORUM CONNECTS THE PLEASURE GARDEN TO THE NORTH WITH THE PALACE SQUARE TO THE SOUTH. THE JURY'S APPROVAL OF THIS NEW SPACE CREATED BY THE ARCHITECT REFLECTED THEIR VIEW THAT IT WOULD ADD A NEW QUALITY TO THE SCHLÜTERHOF.

THE HUMBOLDT FORUM CONTESTS

Exhibition design

The competition for the exhibition design on the second and third floors of the Humboldt Forum was judged in July 2010. The jury named four equal award-winners, all of whom had submitted plans to be put out to tender for both competitions. The winners were Iglhaut + von Grote with Mila/Jakob Tigges, both from Berlin, merz sautter zimmermann GmbH, Stuttgart, with Dr Ulrike Prinz, Munich, Ralph Appelbaum Associates, London, with malsyteufel from Willich at Düsseldorf and Anita Brockmann from Cologne, and raumkontor Innenarchitektur, Düsseldorf, with Dr Karl Müller, Meerbusch. On the recommendation of the jury, all the award-winners were requested to rework their plans.

A process in several stages involving the four winners followed, with Ralph Appelbaum Associates and malsyteufel ultimately emerging as the victors. On 13 April, the working group was commissioned to design an exhibition in the Humboldt Forum. The German-American team's approach did justice to the demands of handling the historic collections – still located in Berlin-Dahlem at the time – in a forward-looking way.

Ralph Appelbaum Associates, based in New York, London and Peking, was founded in 1978. As one of the largest exhibition firms worldwide, Appelbaum has designed major museums and exhibitions in several countries. These include the American Museum of National History in New York, the Holocaust Museum in Houston and the Deng Xiaoping Memorial Museum in Sichuan. malsyteufel can also look back on twenty years of successful work as exhibition designers. Museums equipped by the firm, which was founded by Prof. Victor Malsy and Prof. Philipp Teufel, include the Neanderthalmuseum in Düsseldorf. They have also designed numerous exhibitions in such venues as the Deutsches Filmmuseum in Frankfurt am Main and the Zeche Zollverein in Essen.

Building Corporate Design

The Building Corporate Design competition covered the design of an orientation system and of all the functional furniture for the Berlin Palace—Humboldt Forum, including such items as ticket counters, reception desks, seating etc. The competition assignment required the creation of designs for the Humboldt University's libraries and concept space and fundamental principles for the interior design of the cafés and the auditorium.

The competition was open to working groups consisting of architects and interior architects and designers and, if necessary, library experts. The jury awarded the first prize to the Zürich firm Holzer Kobler Architekturen GmbH with Gourdin & Müller GbR from Leipzig. The second prize went to the interior architecture firm UKW Innenarchitekten from Krefeld, working with Nowakteufelknyrim of Düsseldorf. The design by Aequo bv Architects, a firm based at Assen in Holland, also received special recognition.

The jury's comments on the winning design were: "The design's central idea responds to the form of the building and to the Humboldt Forum logo: from this idea, graphical and spatial concepts are logically developed. [...] The orientation system is particularly rich in signifiers and readily readable, and incorporates an unrestricted access concept [...]; it also offers a high degree of integration with the spaces. The functional furniture is coherently derived from the central idea [...] and shows a great deal of potential for future development."

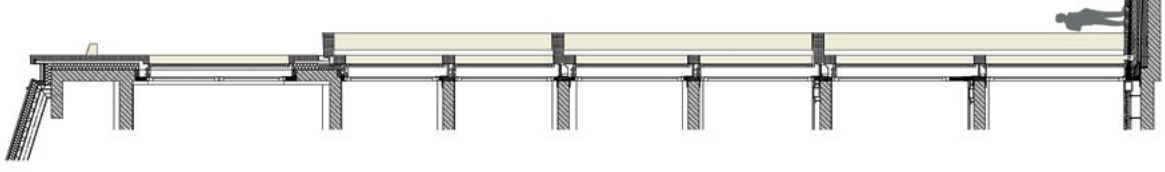
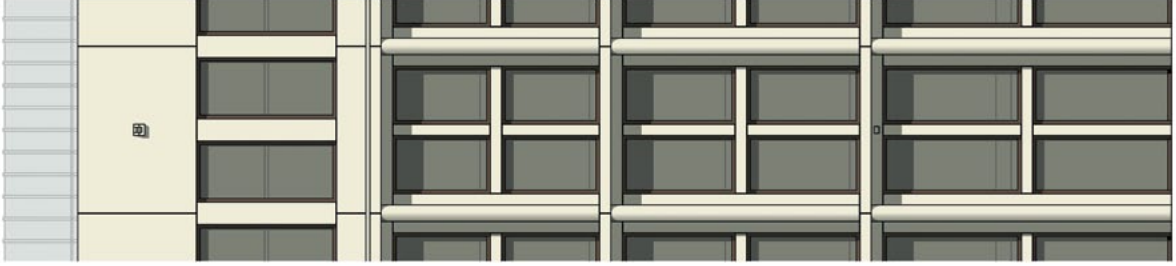
The design by UKW Innenarchitekten and Nowakteufelknyrim convinced the jury because of "an initial approach that was respectful in its treatment of the material and the colours associated with the architecture. It takes existing materials and transforms them by adding new light and media techniques to the guidance system and to the interior design objects." The work of Aequo bv Architects was recognised by the jury as being highly conceptual and forward-looking.



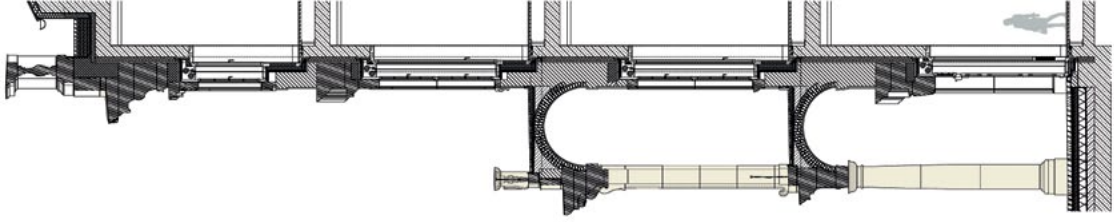
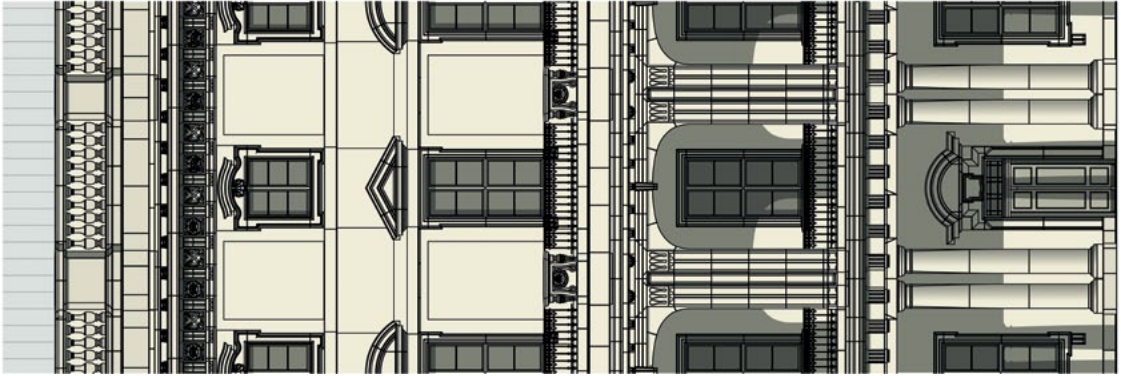
Image 1
 2nd prize in the competition Building Corporate Design in the Humboldt Forum
 Design for the entrance hall by UKW Innenarchitekten with Nowakteufelknyrim

Image 2
 1st prize in the competition Building Corporate Design in the Humboldt Forum
 Design for the entrance hall by Holzer Kobler Architekturen GmbH with Gourdin & Müller GbR

Image 3
 Exhibition design in the Humboldt Forum
 Design for a portal room by Ralph Appelbaum/malsyteufel GbR



Section through the modern façade at the Palace Forum



Section through the historic façade in the Schlüterhof

THE RECONSTRUCTION OF THE FAÇADE

What is being reconstructed?

The conditions imposed by the parliamentary decision to reconstruct the Berlin Palace covered three of the four exterior façades plus the dome, together with the three baroque façades of the Schlüterhof. There was no requirement to reconstruct the historical transept building between the Schlüterhof and the Eosanderhof or the Renaissance wing to the east. No conditions were imposed on the designing of these façades.

To this extent, the intention was for the Berlin Palace—Humboldt Forum to be recognisable, both internally and externally, as a combination of a partial reconstruction and a new building. The element of twentieth-century German history expressed in the destruction of the palace was not, therefore, to be entirely concealed by the reconstruction of the baroque façades – instead, it was to be made visible as a contrast to the past and to the present.

Urban plan significance

The reason for the palace's partial reconstruction lay primarily in the historical building's significance in the urban plan of Berlin, as a point of reference for the architecture and dimensions of the surrounding buildings and for their configuration within the urban plan.

Schinkel oriented his Old Museum, with its open staircase, towards the pleasure garden façade of the palace. The Berlin Cathedral, built in the late nineteenth century by the architect Julius Raschdorff, also responds to the greater volume of the palace building. Finally, there is Ernst-Eberhard von Ihne's neo-baroque Marstall (Royal Stables) building on the south side of Palace Square, which references the language of forms in the palace façade.

Above all, however, the palace is significant because it marks the spot where the Unter den Linden avenue ends, with the angled position of the structure making it stand out more prominently as a three-dimensional volume when seen from the Linden than it would if it were positioned at a right angle in the traditional baroque style. After all, this former ride or hunting route of the electors was laid out during the pre-baroque age, in the era of Elector Johann Georg, who had the route constructed in 1573 to provide a link to the Tiergarten (Berlin's central park).

The design of the structure

Taken together, the "old" (or rather, historic and reconstructed) elements of the baroque palace form a single, coherent building which is marked by the unity of the whole and the unmistakable identity of each part. Seen from the outside, three of the building's sides present the historic "face" of the baroque palace. They are accompanied by a modern structure on the east side – the belvedere. The other four new structures – two in the form of cubes and two with a linear form – are positioned in the former Eosanderhof area. The interplay between the old and new elements creates three public piazzas within the building: the Palace Forum pedestrian passage, which links the pleasure garden with the Palace Square, the largely reconstructed Schlüterhof and the covered piazza of the entrance hall behind Portal III.

The Berlin Palace—Humboldt Forum structure has the same height and depth as the historic structure as well as the same roof design and, for the most part, the same storey divisions. The outer walls were executed as massive masonry with the depth and plasticity of the historic originals. The dome is to be a historically faithful reconstruction. The same applies to the inner portals in the Palace Forum and in the entrance hall.

The new division in the building's interior was created in response to user requirements. Future generations will, however, be able to reconstruct historically significant staircases and interior spaces without any need for expensive modifications to the building's configuration and loadbearing structure. The proportions of the major room sequences exist in a "conserved" state within the architecture.

In the modern parts of the building, the architect resists any historicising imitation of the old parts of the building. He demonstrates a respect for the reconstructed baroque façades by applying timeless principles in the construction of the new areas. By giving a mandate for a partial reconstruction of the palace only, the parliamentary decision ensured that the various parts of the ensemble intended for the Humboldt Forum should be recognisable.

*THE PARTLY RECONSTRUCTED PALACE
STRESSES THE IMPORTANCE OF THIS
PLACE IN THE CENTRE OF GERMANY'S
CAPITAL FOR THE HISTORY AND
THE CULTURE OF THIS COUNTRY.*







IF THEIR RECREATION IS NOT TO REMAIN MERELY AN ADAPTATION AND FAÇADE, BUT INSTEAD IS TO EXPRESS THE OVERALL CALIBRE OF ARTISTIC SHAPING DEMONSTRATED BY ANDREAS SCHLÜTER, A QUALITY OF HISTORICAL FAITHFULNESS IS ALL THE MORE IMPORTANT.

Requirements relating to heritage preservation

The context makes the historical faithfulness of the reconstructed baroque façades all the more important. Rather than remaining merely adaptations, the newly erected façades should reveal the erstwhile artistic concept of the baroque master architect Andreas Schlüter. The focus of the reconstruction is on the architectural and sculptural decorative elements. A conference was held in April 2010, "Reconstruction from an art-historical perspective, taking the Berlin Palace as an example", with the aim of drawing up a list of principles for the treatment of historical art in this project. At the international conference held at the Villa Vigoni European Centre for Excellence at Lake Como on 8 and 9 April 2010, art historians and heritage preservation experts produced the "10 Theses of the Villa Vigoni", which appear in the appendix to this brochure. These theses pertain to the significance of this site in the centre of Berlin and to the high quality required by this reconstruction project; they include a call to execute the various sections of the construction of the complex in an optimised chronological progression and in an internally coherent manner.

The palace workshop

The Berlin Palace—Humboldt Forum Foundation founded a kind of “palace construction workshop” to take care of the work on the decorative elements of the façades. The workshop’s initial task was to collect and inspect original fragments and figures previously stored in a number of locations. They also inspected those of the models for sandstone work already manufactured on commissions from the Friends of the Berlin Palace (*Förderverein Berliner Schloss e. V.*), a registered association. These materials were assessed by a committee of experts (art historians and architects) to ensure that they were of sufficient quality to be used in the recreation of the baroque façades. The palace workshop provides a central depot and exercises quality control before and during the construction work.

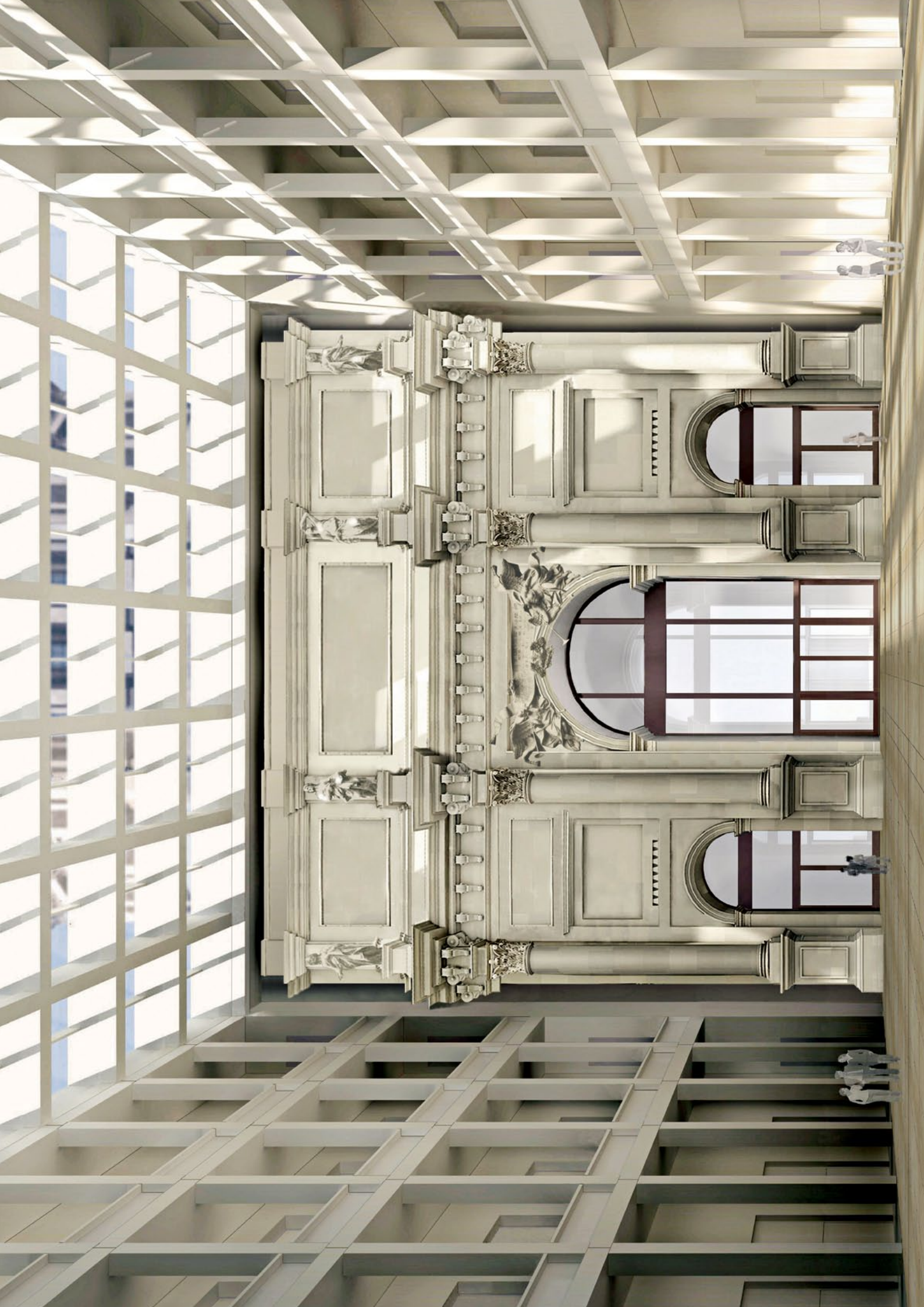
The palace workshop became the workshop and preparation area for the work on natural stone. Nowhere is the fascinating and challenging quality of this construction assignment more clearly revealed than in the place where the baroque pillar capitals and decorative figures are recreated. The palace workshop is therefore to be integrated into the public outreach work for the project, although it cannot be opened to the public for technical reasons. Interested donors are offered the opportunity to view the progress of the stone-carving work onsite in guided tours.

The palace workshop committee of experts whose role is to ensure a high standard of quality in this reconstruction project is composed of specialists from the Humboldt University, the Prussian Cultural Heritage Foundation, the Berlin Monument Authority, the project group of architect Prof. Franco Stella, the workshop of the Prussian Palaces and Gardens Foundation (*Stiftung Preußische Schlösser und Gärten*), the Federal Office for Building and Regional Planning (*Bundesamt für Bauwesen und Raumordnung*) and the Berlin Palace—Humboldt Forum Foundation. This specialist committee will also decide whether the surviving original figures by Schlüter should be erected in the Schlüterhof or whether conservation concerns dictate that they should be placed on display elsewhere – for instance, in a lapidarium near the former “giants’ staircase” (*Gigantentreppenhaus*) behind Portal VI.



The recreation of the baroque decorative figures is demanding and time-consuming. First, items such as the eagles’ heads and coats of arms are modelled in clay, based on isolated individual fragments. These are cast in plaster so that they can be sculpted anew in natural stone using the traditional pointing machine process. The baroque façades had approximately 3,000 decorative elements, for which around 300 different models must be created.





PLANNING DEVELOPMENT

From the competition concept to the draft planning stage

Naturally, the original competition plans had to be thoroughly reworked before they were used as the basis for construction, and will have to be in future. Changes were made in consultation with those concerned, and mainly affected the large multifunctional events area on the ground floor. The belvedere and the access plan were also modified, and intermediate floors were added to the modern built elements where the storey heights of the historical building allowed this.

The ground floor

In his competition design, the architect Franco Stella had envisaged putting parts of the events area in the basement. In the course of the reworking, these facilities were brought up on to the ground floor, putting them into a more prominent position. The cloakrooms, toilets, storage space, in-building systems rooms etc. are largely confined to the basement level. This change eliminated the stairs down that were previously positioned in the centre of the entrance hall, in front of Inner Portal III. This makes the foyer the main zone on the ground floor, with a large hall that extends to its full height and has no supports, and an eye-catching feature in the form of the reconstructed inner portal of the main entrance beneath the dome.

In his competition entry, the architect had positioned the large cubic special exhibition halls to either side of the central foyer, away from the internal façades of the Eosanderhof, to allow for the historical reconstruction of the façades. Subsequently, it was decided to link the new cube structures directly to the corners of the reconstructed palace space to facilitate the enlarging of the foyer hall and to create better connections for users between the interior spaces. All that remains of the historical Eosanderhof façades is the possibility of reconstructing the three inner portals: they could give the roofed foyer piazza and the Palace Forum an unmistakable identity, and, together with the reconstructed Schlüterhof, would make all three of the public piazzas stand out and unify their design concept.

Restaurants and other services were added on the ground floor on the pleasure garden side, towards the Spree and in the Schlüterhof. The stair tower leading to the upper floors would be visible throughout the whole height of the building. With its symmetrical stair and escalator arrangement, it would in itself be an impressive sight.

Secondary spaces required for event management are now located in areas such as a new intermediate storey in the Palace Forum (thanks to the historical storey height of up to 6.50 m).

Cabinet of Art and Curiosities and Site History Museum

As planning progressed, practical, sensible and historically coherent locations had to be found within the building for the Cabinet of Art and Curiosities and the Site History Museum. The Cabinet of Art and Curiosities is now located in the galleries in the foyer. This puts the Site History Museum in an ideal position, directly next to the main entrance of Portal III, linked to the main visitor thoroughfare and the planned "archaeological window". The excavated ruins of the Hohenzollern palace are still in place in the basement beneath. Visitors will be given access to them in the future.

The belvedere

In his competition entry draft, the architect envisaged placing a belvedere on the east side of the building. It was to be a viewing platform offering a vista of the other side of the Spree, across from the palace. The question of public access and of the comfort of visitors inside this slender block structure was a subject of intense discussion among the jury even at the judging stage.

During revision of the plans, the idea developed of assigning the belvedere floorspaces, on their various levels, to the other functions of the building. This approach will allow the belvedere to retain its status as an autonomous building structure with a consciously modern design. The deep, massive construction of the outer walls emphasises this building's identity as distinct from the historic façades, while referencing the historical construction in its wall thickness.

In the belvedere area, the space associated with the historic "giants-staircase", once one of the palace's most noteworthy features, was to be left clear over three floors. In this way, the possibility of recreating this staircase is left open to future generations.

The spatial division and architecture of the two upper storeys were also changed during the further development of the plans. In this area, the main structures were retained, although in the fully detailed stage of constructive planning care was taken that, in these upper storeys, too, it would remain possible to restore some of the significant historic spaces at a later stage.

Further details of planning

Various planning details relating to the area of façade design, such as interior function division and spatial arrangement, were still being discussed by the commissioning body, the users, the architect and the construction management. After a donor pledged sufficient money, the Foundation Council decided to completely recreate the eastern façade end on Palace Square (Schlüter's so-called Eckrondell or "round corner" on the south façade). As with the pleasure garden façade on the north side, the transition from old to new was reworked. The plan now placed the large collection of south-seas marine vessels and the so-called Palau houses in the two-storey halls on the first floor on either side of the foyer hall, rather than in the belvedere.

The principles of technical construction planning

The principles of technical building planning for federal construction projects such as the Berlin Palace—Humboldt Forum embrace requirements of sustainability and energy conservation. For instance, the technical building equipment used brings values down to less than 30 per cent of levels required by the current energy-saving directives. In addition, a geothermal system is in place to reduce the use of fossil fuels (and therefore levels of CO² emissions) by utilising ground-source heating.

The sustainability requirement was factored into the criteria applied to sociocultural aspects and function, technical structure and processes. One example of this is the implementation of unrestricted access. Sustainable processes for operating, using and maintaining the building are now being incorporated into planning.

The dedication of the Friends of the Berlin Palace

The idea of rebuilding the Berlin Palace would not have reached this stage without the impressive dedication of the Friends of the Berlin Palace. It was the Friends association that reawakened the image of the palace in Berlin's inner-city area in 1993–1994, primarily through models of the historic palace façade on scaffolding. At that point the Palace of the Republic was still standing on the site, but had long been closed because of asbestos contamination.

From its founding, the Berlin Palace—Humboldt Forum Foundation acted as commissioning body for all planning and construction commissions, thus following the public procurement laws applicable to this public construction project. The Foundation therefore accepted the planning and implementation work on the reconstruction of the baroque façades that had already been commissioned and carried through by the Friends association as a kind of material donation, so that it could be incorporated into construction management.

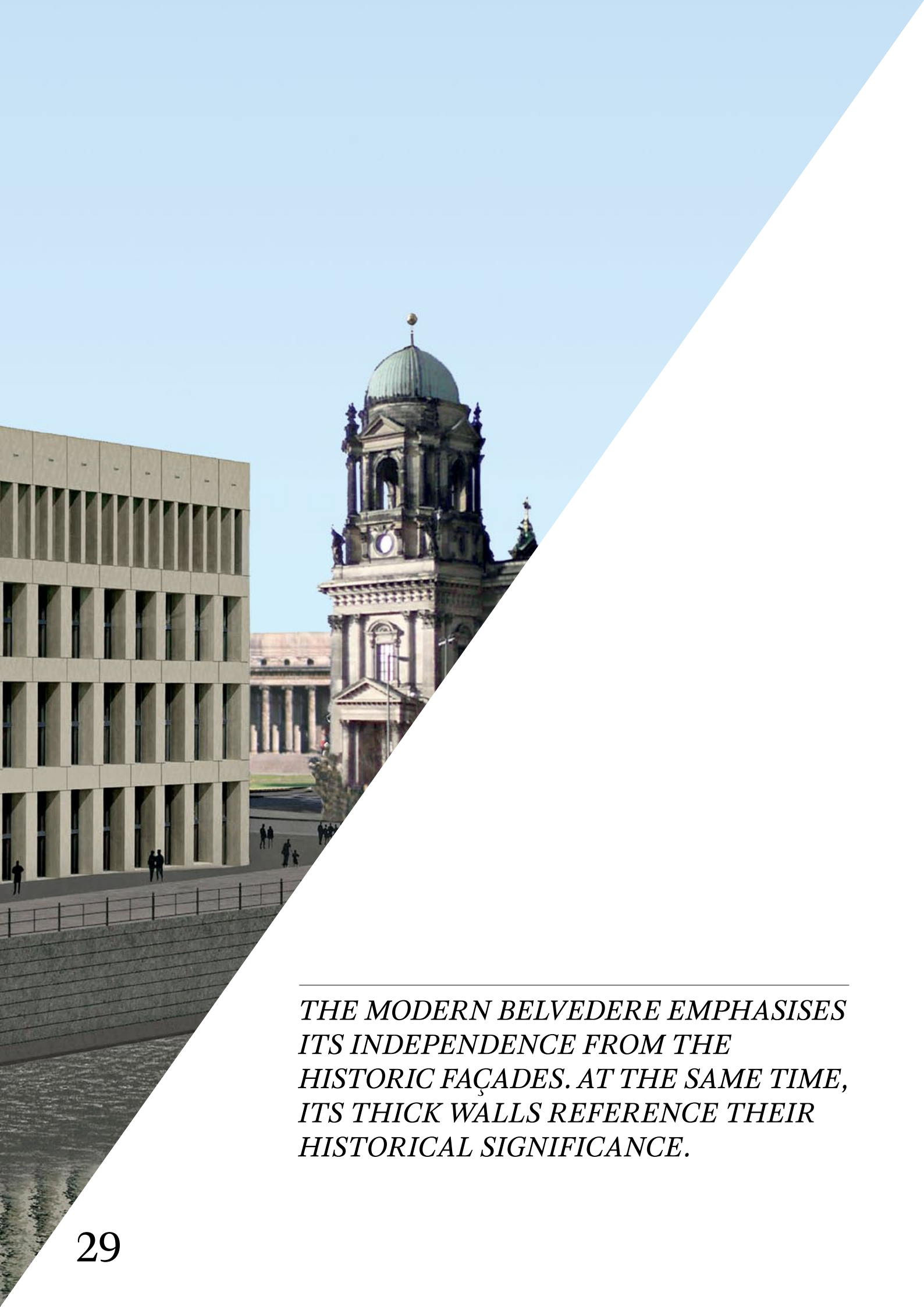
This applies primarily to the sculptures. Two-fifths of the models for sandstone figures were created under the direction of the Friends association, so the association provided a significant proportion of the preliminary work for the decorations on the historic baroque façades. The "expert commission for reconstruction" that assessed the quality of the art and craftsmanship in these pieces of sculptural work delivered a thoroughly positive verdict. The models for decorative baroque façade elements already completed will all be used.

A view of the Palace Forum stair hall, which rises the whole height of the building





HUMBOLDT-FORUM



*THE MODERN BELVEDERE EMPHASISES
ITS INDEPENDENCE FROM THE
HISTORIC FAÇADES. AT THE SAME TIME,
ITS THICK WALLS REFERENCE THEIR
HISTORICAL SIGNIFICANCE.*

FURTHER PLANNING OPTIONS

The inner portals

The parliamentary decision to reconstruct the Berlin Palace's baroque façades was explicitly restricted to the three outer façades to the north, west and south and to the baroque façades of the east courtyard designed by Schlüter (the Schlüterhof or Schlüter courtyard). The building will therefore be recognisable as a new structure to visitors: in the Schlüterhof, with its modern transept relating to the Palace Forum, and in the belvedere on the building's east side; but also in the Palace Forum, the public passageway from the pleasure garden side to Breite Strasse – the former Palace Square – on the south side. According to the architect's vision, this Palace Forum was, if possible, to include the historic inner portals, complete with gateway entrances with a fitting pillar and arch design.

Neither the historic inner portals and their gates nor the impressive inner Portal III beneath the dome are included in the agreed budget of costs. This inner portal, too, was quite rightly described by the architect as a significant element in the design of the magnificent foyer hall, which rises the full height of the building.

Historic dome

The last of the features mentioned here that is not included in the construction budget is the historic design for the dome. The bare structure of the dome could be implemented while remaining within the strict cost limitations, but not its architectural ornamentation, from the lantern at its topmost point to the sandstone garlands at its base.

It is a major challenge for the Berlin Palace—Humboldt Forum Foundation, the Friends of the Berlin Palace and the other private initiatives involved to interest citizens sufficiently in this project, in the central and most prominent area of their capital city, to generate enough donations for the implementation of these elements of the historic structure, essential in design terms. Only with a historic dome and with historic inner portals and gateways can the Berlin Palace—Humboldt Forum inspire the fascination and admiration appropriate to a project like this.

In its decision of 6 July 2011, the Parliamentary Budget Committee explicitly approved the reconstruction of the inner portals and the complete rebuilding of the historic dome. However, the expectation was that the funds to cover the additional expenditure would be raised by means of donations. This represented a major objective for the Berlin Palace—Humboldt Forum Foundation fundraising campaign.

The reconstruction of the historic interior spaces

At present, no reconstruction of the historic interiors has been planned, nor are finances in place for this. Ultimately, the building is to be dedicated to cultural purposes, and this imposes certain requirements on the interior spaces and their fittings. A reconstruction of interior spaces at some point in the future, however, should not be ruled out. The architecture – and above all the structural planning – of the building are designed in such a way that future generations will not be forced to alter its basic structure in order to undertake such a reconstruction. There are only a few places where a reconstruction of the historic interiors will be extremely difficult or impossible, such as the former White Hall on the north-west side of the historic structure. The dimensions of this space – and above all its height – could not be integrated into the Humboldt Forum's museum plan. In many other locations, however, the possibility of a reconstruction remains.

The roof restaurant

Finally, a public terrace and restaurant are planned to go on the roof of the north-west corner of the building. This will ensure an outstanding view of the restored Forum Friedericianum together with the Schlossbrücke (Palace Bridge) and the surrounding historical buildings, plus Unter den Linden and the Museum Island. This project, however, is not covered by the public construction budget. Plans are in place to find private funding for this subdivision of the construction measures.



ORGANISATION

Berlin Palace—Humboldt Forum Foundation: the project's commissioning body

The Berlin Palace—Humboldt Forum Foundation is the commissioning body for this ambitious cultural construction project. As owner of the site and future owner of the building, the Foundation is building for its own use. In line with the statutes, it cedes mutually agreed facilities to the partners of the Humboldt Forum, the National Museums in Berlin, the Central and Regional Library and the Humboldt University – to be used by them free of charge. As future administrator of the site, the Foundation takes steps to ensure sustainable, lasting and, above all, economic methods of construction in planning, in the selection of construction materials and the in-building systems, in the access systems and in the facility management plan. In doing this, it safeguards both its own interests and those of its partners.

Further tasks for the Foundation

In addition to its role as commissioning body, it is the Berlin Palace—Humboldt Forum Foundation's statutory duty to provide information to the public on plans for the Humboldt Forum in the Berlin Palace. In order to achieve this, the Foundation has put together a travelling exhibition that will open in Germany, in neighbouring European countries and overseas. Venues planned for the first stage of the tour included Paris, Warsaw, Brussels, Budapest, Dublin, Bremen, Stuttgart and several other German federal state capitals. In addition, the Foundation holds public discussions on a number of themes connected with the Humboldt Forum. It coordinates the Humboldt Forum's partners in the Humboldt Box, and publishes various information brochures on the Berlin Palace—Humboldt Forum project.

In this way, the Foundation is steadily increasing a positive perception of the project among the general public. Above all, it campaigns to promote the involvement of the people in the project. After all, it is only through a broad base of support by the public – one that is also shown by their financial involvement – that the project can one day become a centre for social and political exchange and for cultural encounters, capable of supporting itself in terms of its content.

Finally, the Foundation is the recipient for all donations towards the project's costs received from the third financial source – the private sphere. It is entitled to do this through

its not-for-profit status. Not least for this reason, it has a legal obligation to create a permanent exhibition on the history of the site in the future Berlin Palace—Humboldt Forum, to maintain and develop it further, and to hold more events to promote art and culture, the principle of understanding between nations, education and tolerance and, not least, the protection and care of historical monuments. In this capacity, the Foundation is itself one of the future users of the Berlin Palace—Humboldt Forum.

The structure of the Foundation

The Foundation fulfils its obligations through the work of a small team divided into a number of departments: planning and in-building systems, public relations, financial records auditing and legal support. The Foundation is headed by Dipl.-Ing. Architekt Manfred Rettig, its CEO and spokesperson, and Johannes Wien, Chief Financial Officer. The board reports to the Foundation Council, which includes five representatives of the German Parliament and three ministries of the German federal government: traffic, construction and urban development; finance; and the Federal Commissioner for Culture and the Media. In addition, the regional administration of Berlin and the three user groups are represented. The Foundation Council is the highest decision-making body within the Foundation. It is supported by the Trustees – a body of individuals with relevant experience appointed by the Foundation Council who represent the thinking of the Foundation and are prepared to actively promote the Foundation's interests.

The construction management

The German Federal Office for Building and Regional Planning has responsibility for the construction management and execution of the project for the Berlin Palace—Humboldt Forum Foundation. All planning services commissioned, all contracts for construction tasks concluded etc. are thus transacted exclusively through this government office, in the name of and on behalf of the Berlin Palace—Humboldt Forum Foundation, the project's commissioning body. The Federal Office for Building and Regional Planning is a higher federal authority subordinate to the Federal Ministry of Transport, Building and Urban Development. The Foundation has concluded an

implementation agreement with this federal office concerning the project. This federal office therefore acts for the Foundation free of charge.

The federal government office had already realised the competition for the Berlin Palace—Humboldt Forum construction project from which architect Prof. Franco Stella emerged as the winner. A “planner house” has been set up on the Gertraudenstrasse/corner Fischerinsel – close to the construction site – for the use of the federal office unit responsible for the project, the architect’s studio and the specialist planners. In May 2011, the Foundation also moved into premises in the vicinity of the construction site – the former palace of the crown prince at Unter den Linden 3 – so that the commissioning body, the construction management body, the architects and the specialist planners now all have an active presence on the site.

The planners

To meet the extensive planning requirements for the Berlin Palace—Humboldt Forum, competition winner Prof. Franco Stella from Vicenza put together a project group that included the firms of Hilmer, Sattler, Albrecht Gesellschaft von Architekten GmbH und gmp von Gerkan, Marg & Partner. There is a division of tasks within the group, with the firm of Hilmer, Sattler, Albrecht taking responsibility for the drafting and implementation of planning and gmp taking responsibility for directing construction work. Prof. Stella retained sole responsibility for planning. He is sole liaison for architectural matters with the Foundation in its capacity as commissioning body.

Research and basic planning for the reconstruction of the historical façades was implemented by the firm of Stuhlemmer Architekten, Berlin, again under commission from the Friends of the Berlin Palace. York Stuhlemmer provides ongoing advice to the architect on this.

THE VILLA VIGONI RECOMMENDATIONS

agreed at the conference of experts “Reconstruction from an art-historical perspective, taking the Berlin Palace as an example” on 9 April 2010

A new structure that is intended to replace a lost historic building and to evoke that building by imitating it simultaneously continues a tradition and marks the beginning of new traditions. Even a reconstruction belongs to the era during which it was actually built.

In the case of the German Parliament’s decision to reconstruct some façades of the Berlin Palace on the future Humboldt Forum building, this means that:

1. The location, in the historic centre of Germany’s capital, is not significant merely in terms of state authority and political openness, but also in terms of the history of the early collection, how it is seen by the world, and enlightenment. Its future function should incorporate the idea of a “house of the people” by creating a place open to all cultures of the world.

2. The extensive preserved areas of the foundations and cellar – which define the authentic site for the planned reconstruction project – are an essential consideration in the parliamentary decision to reconstruct the palace façades. The palace cellar located in the westerly area – preserved and protected as a historic monument – is to be incorporated and made visible.

3. The preserved fragments (figures, pillars, etc.) and archaeological finds, plus other significant parts of the palace building, are to play a role in the Humboldt Forum, either through installation in their “historic location”, through presentation in a museum context or through appropriate storage.

4. The façade reconstructions must be carried out based on the best knowledge and using the best techniques available, using historic materials and implementation/technique. Reductions in form are to be avoided. The heritage preservation authority should be consulted on the implementation and on any alterations in the materials, proportions and forms used. It is recommended that a “palace workshop” be set up in order to exercise quality control.

5. The parts of the building/the façades that are not to be reconstructed are to be made recognisable as contemporary constructs through their form and materials; they should play a role in making visitors aware of upheavals in the history of the Berlin Palace. The sections of the façade that are to be reconstructed should relate to them in a dialogue.

6. The staircases, gateways and inner portals are, from a technical point of view, part of the reconstruction assignment. The historical ground plan and access functions should also be taken into account for the upper floors.

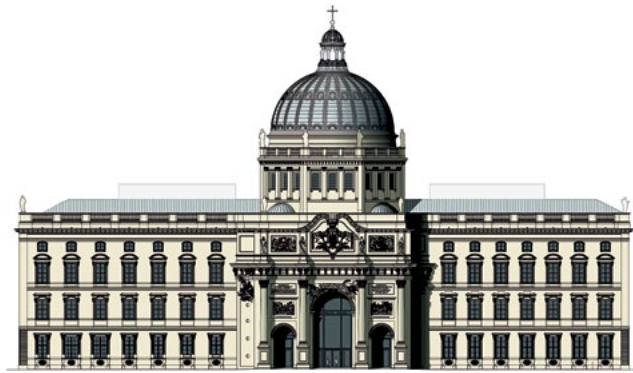
7. The dome is to be reconstructed based on the historical original, or, failing this, the construction should be put in place for a future implementation.

8. The construction work should not preclude the possibility of reconstructing significant room sequences, either in the floor plan or in the elevation. Surviving historical fittings may also be mentioned in this context.

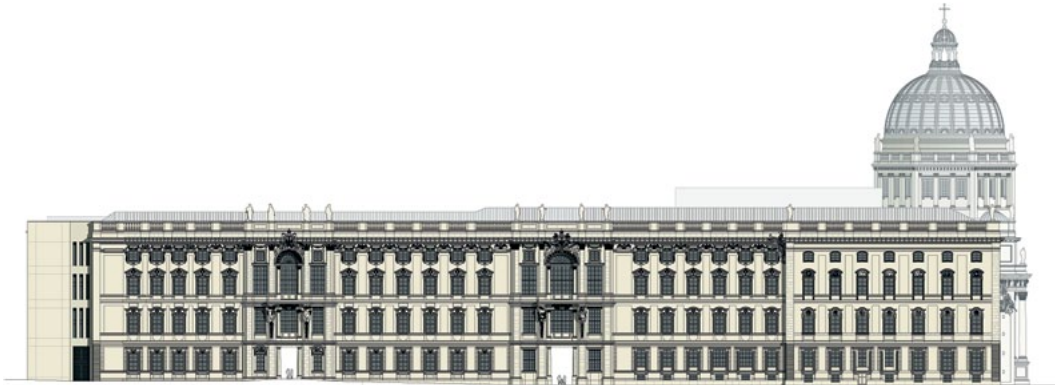
9. Those responsible should give thought to places within the structure where contemporary art compositions can be housed.

10. The various phases of the construction work should be implemented in the optimum chronological progression and in an internally coherent way.

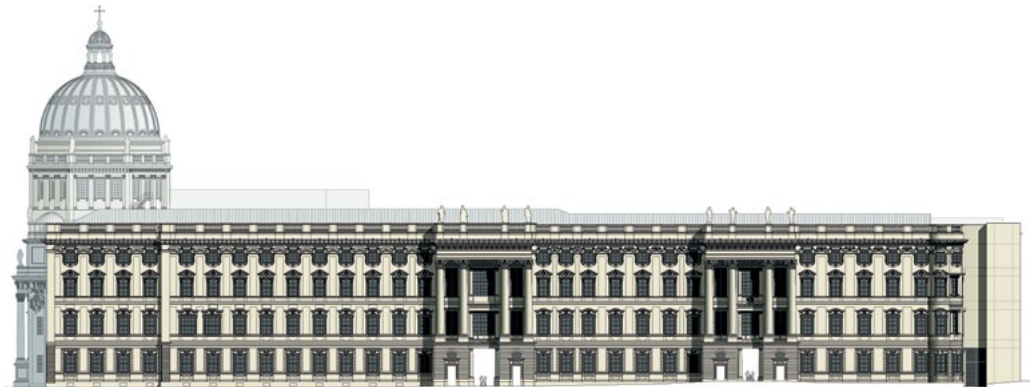
The ten Villa Vigoni theses were signed by Prof. Gabi Dolff-Bonekämper, Berlin; Dr Vydas Dolinskas, Vilnius; Prof. Dr Hartmut Dorgerloh, Potsdam; Dr Johannes Erichsen, Munich; Prof. Alberto Grimoldi, Milan; Prof. Dr Jörg Haspel, Berlin; Prof. Gottfried Hauff, Potsdam; Dipl.-Ing. Günther Hoffmann, Berlin; Prof. Dr Hermann Parzinger, Berlin; Prof. Dr Goerd Peschken, Berlin; Prof. Dr Michael Petzet, Munich; Prof. Dr Marco Pogacnik, Venice; Dipl.-Ing. Manfred Rettig, Berlin; Prof. Dr Barbara Schock-Werner, Cologne; Prof. Franco Stella, Vicenza/Berlin; PD Dr Peter Stephan, Freiburg, and Prof. Dr Andrzej Tomaszewski, Warsaw (f).



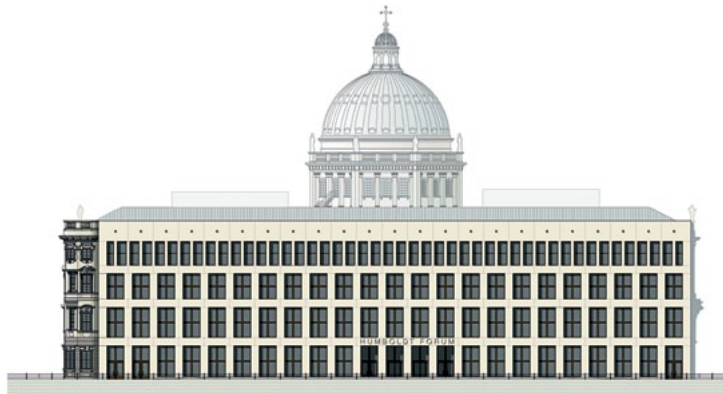
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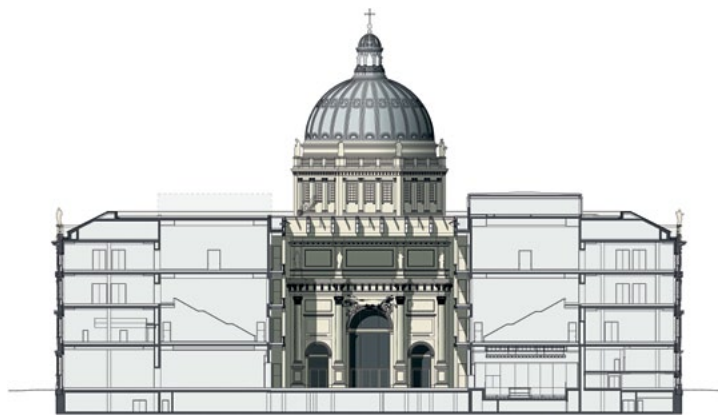


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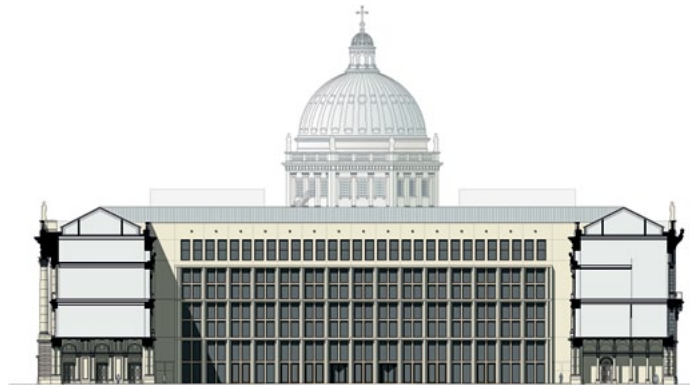


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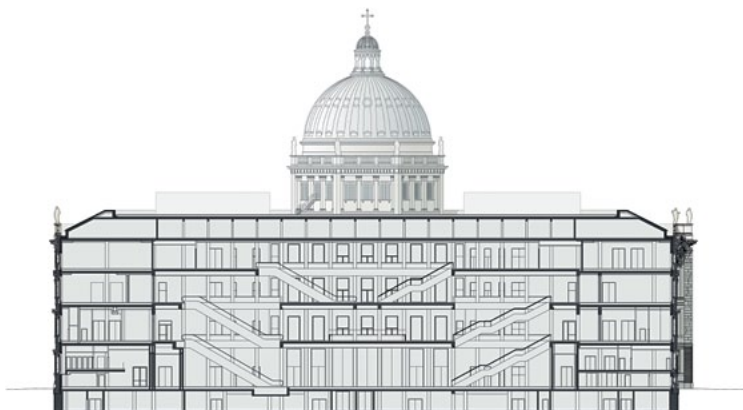
Façades: 1 west 2 north 3 south 4 east



1



2

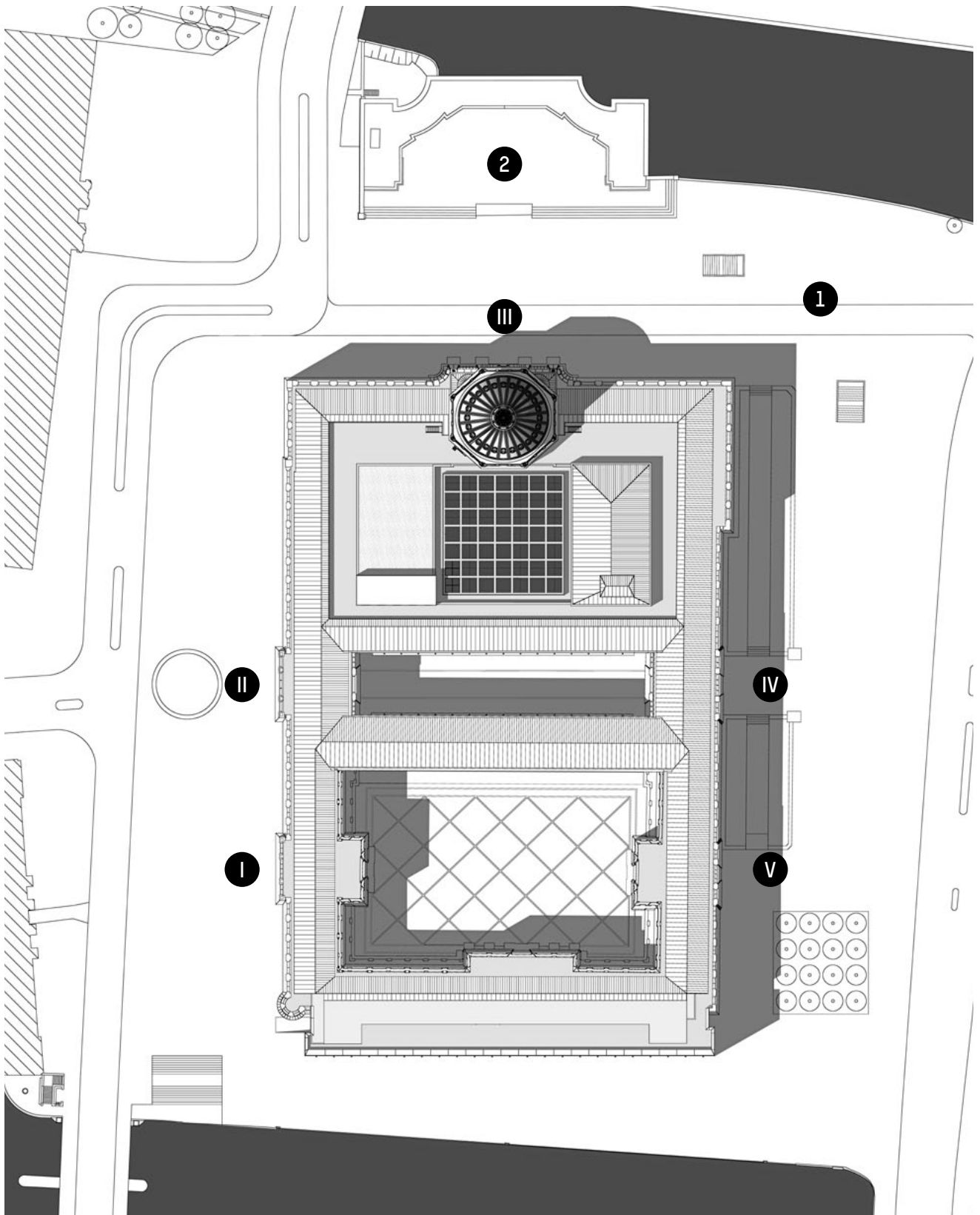


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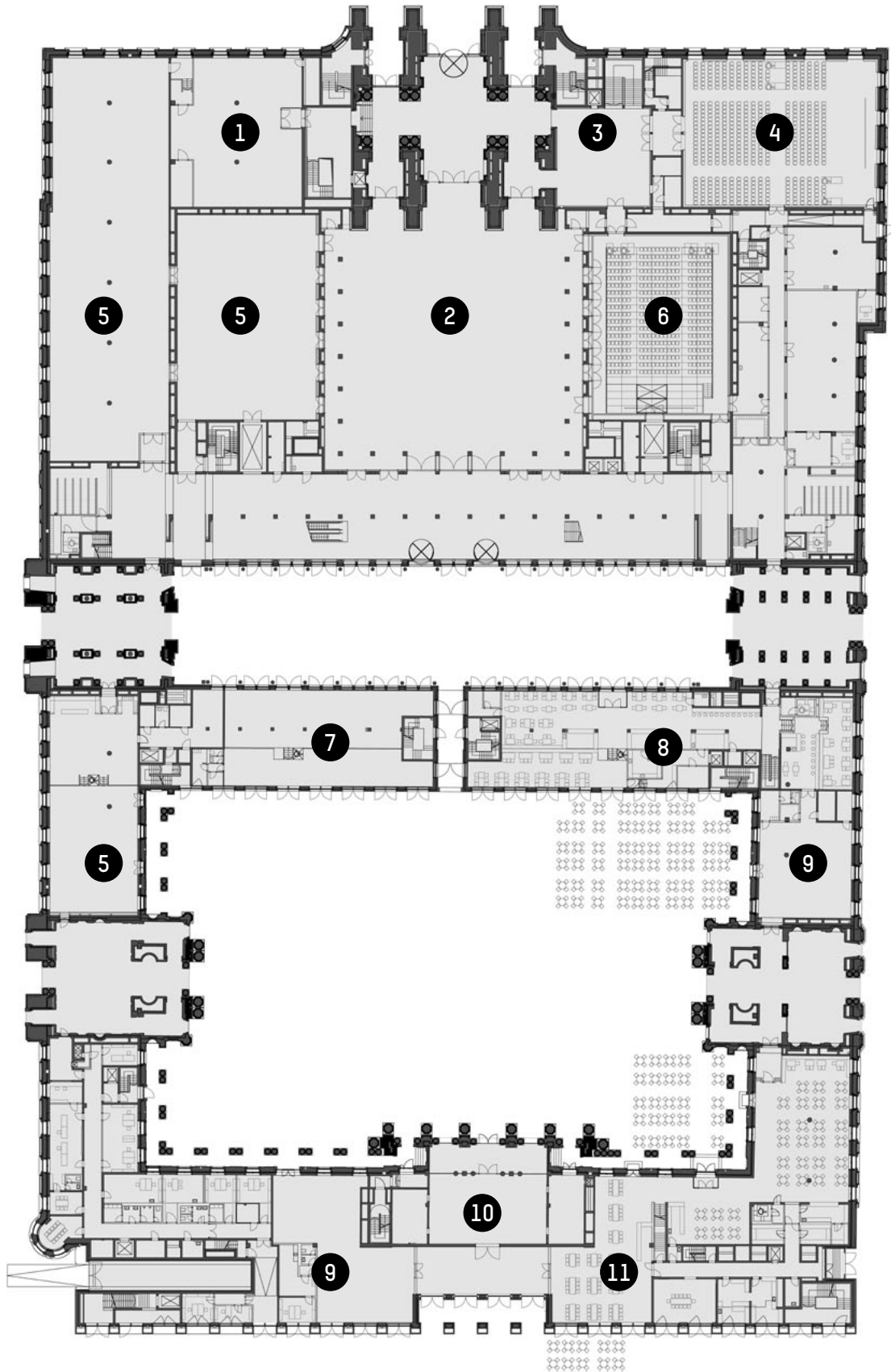
Sections: 1 entrance hall 2 palace forum 3 staircase 4 longitudinal section



Site plan, infrastructure, portals I – V:

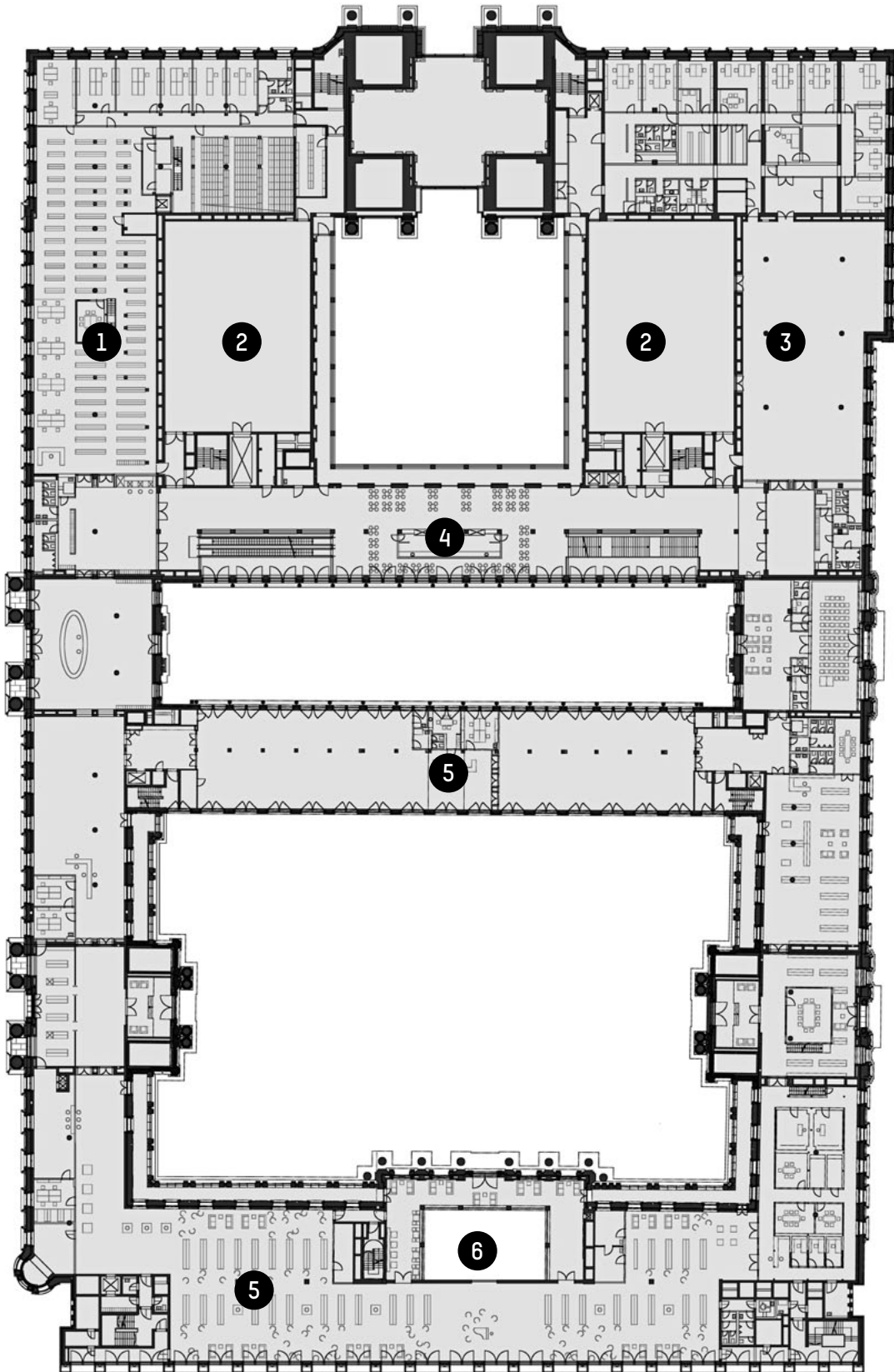
1 underground accesses

2 location of monument to freedom and unification



Layout ground floor:

- | | |
|--------------------------------|---------------------------------|
| 1 site history museum | 7 museum shop/bookstore |
| 2 entrance hall/reception area | 8 Bistro of World Cultures |
| 3 foyer halls | 9 trade |
| 4 auditorium | 10 lapidarium |
| 5 special exhibitions | 11 Restaurant of the Continents |
| 6 multifunctional hall | |



Layout 1st floor:

1 specialized libraries (SMB)

4 café

Ethnological Museum (SMB)

Central and Regional Library Berlin

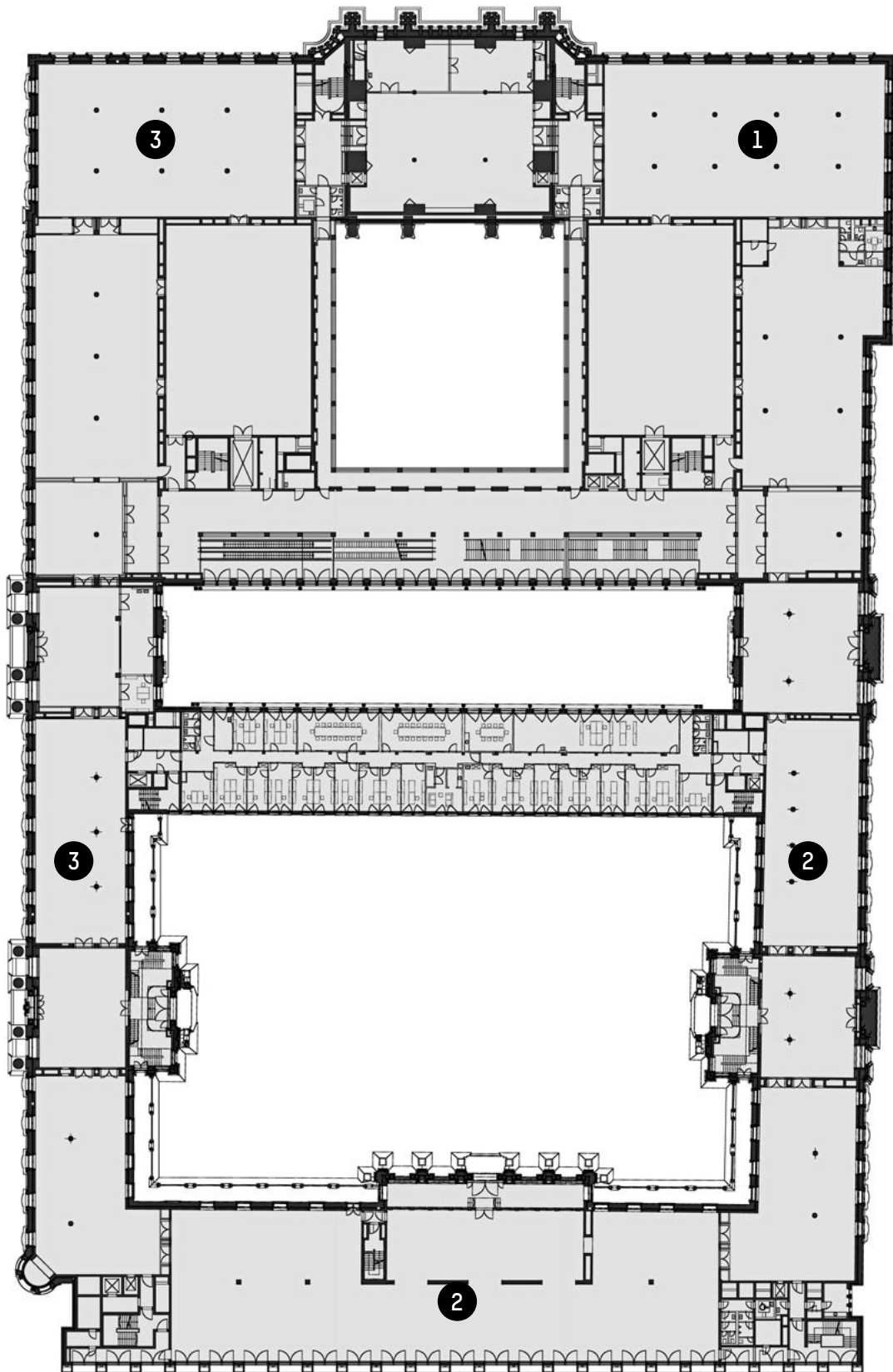
2 Oceania

5 library rooms

Humboldt University

6 café

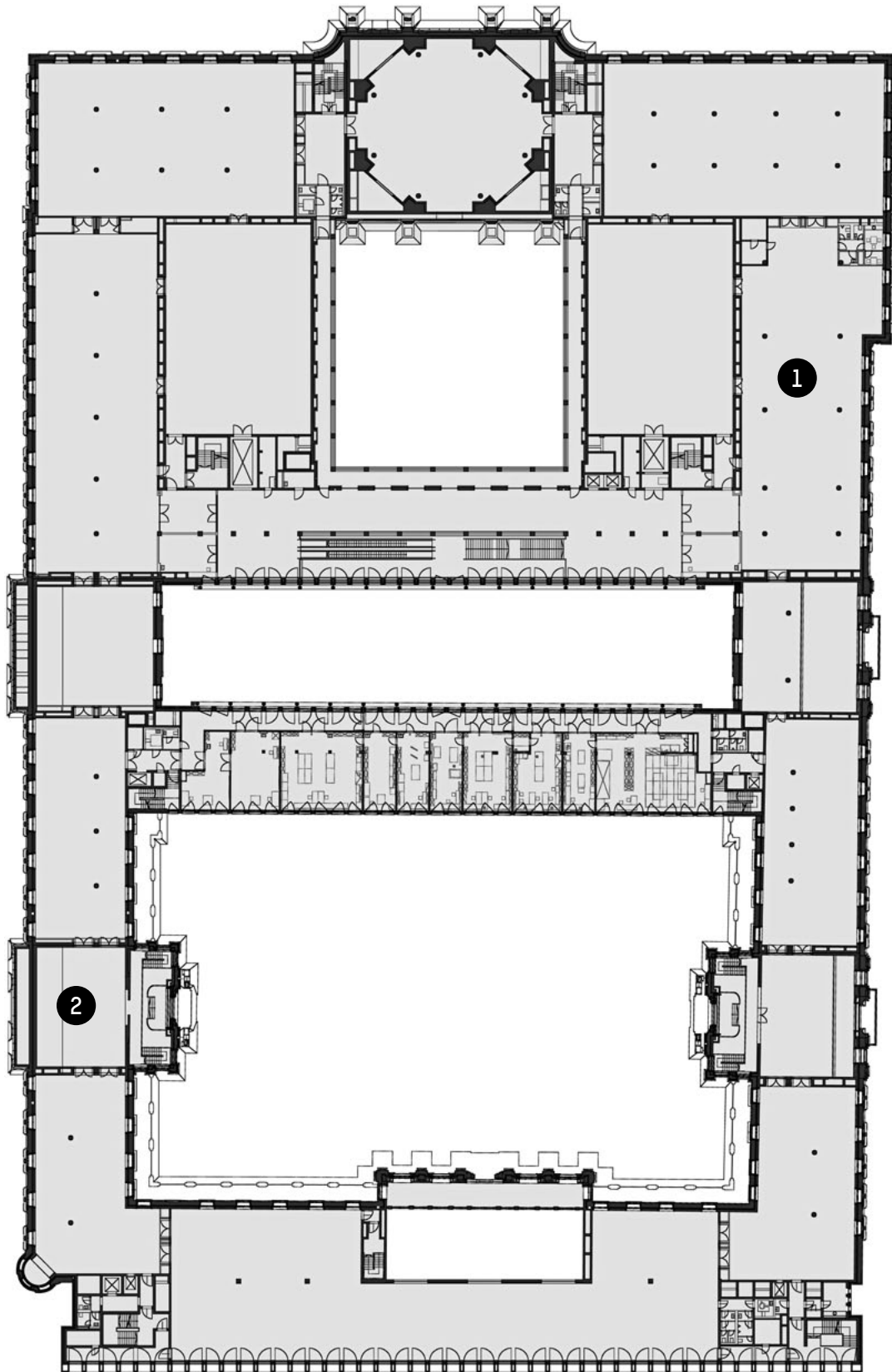
3 conceptual space



Layout 2nd floor:

Ethnological Museum (SMB)

- 1 Oceania
- 2 America
- 3 Africa



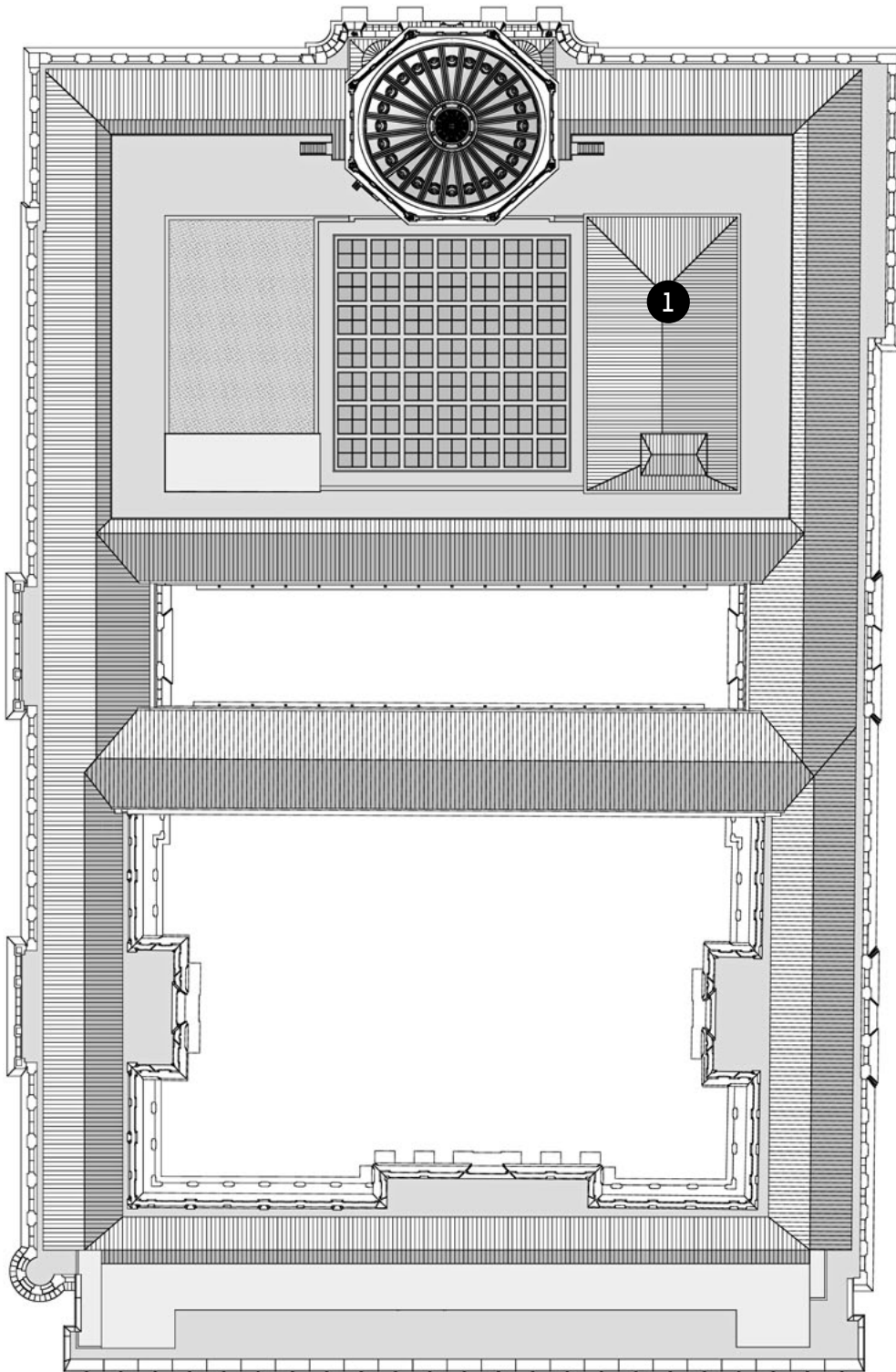
Layout 3rd floor:

Museum for Asian Art (SMB)

1 Asia

Ethnological Museum (SMB)

2 Asia



Roof level:

1 roof terrace with café (option)

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Visit the Humboldt Box, the information centre for the Humboldt Forum within the Berlin Palace, at Schlossplatz in Berlin

HumboldtBox 
Berlin

www.humboldtbox.com/en

