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UNESCO Region: EUROPE AND THE NORTH AMERICA

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**SITE NAME:** Museumsinsel (Museum Island)

**DATE OF INSCRIPTION:** 4<sup>th</sup> December 1999

**STATE PARTY:** GERMANY

**CRITERIA:** C (ii)(iv)

**DECISION OF THE WORLD HERITAGE COMMITTEE:**

Excerpt from the Report of the 23<sup>rd</sup> Session of the World Heritage Committee

The Committee inscribed the site on the World Heritage List on the basis of criteria (ii) and (iv).

Criterion (ii): The Berlin Museumsinsel is an unique ensemble of museum buildings, which illustrated the evolution of modern museum design over more than a century.

Criterion (iv): The art museum is a social phenomenon that owes its origins to the Age of Enlightenment and its extension to all people to the French Revolution. The Museumsinsel is the most outstanding example of this concept given material form and a symbolic central urban setting.

The Observer of Poland emphasized that in this type of properties it was essential to maintain not only the values of the monumental buildings, but also to maintain the integrity of the museum collections.

**BRIEF DESCRIPTIONS**

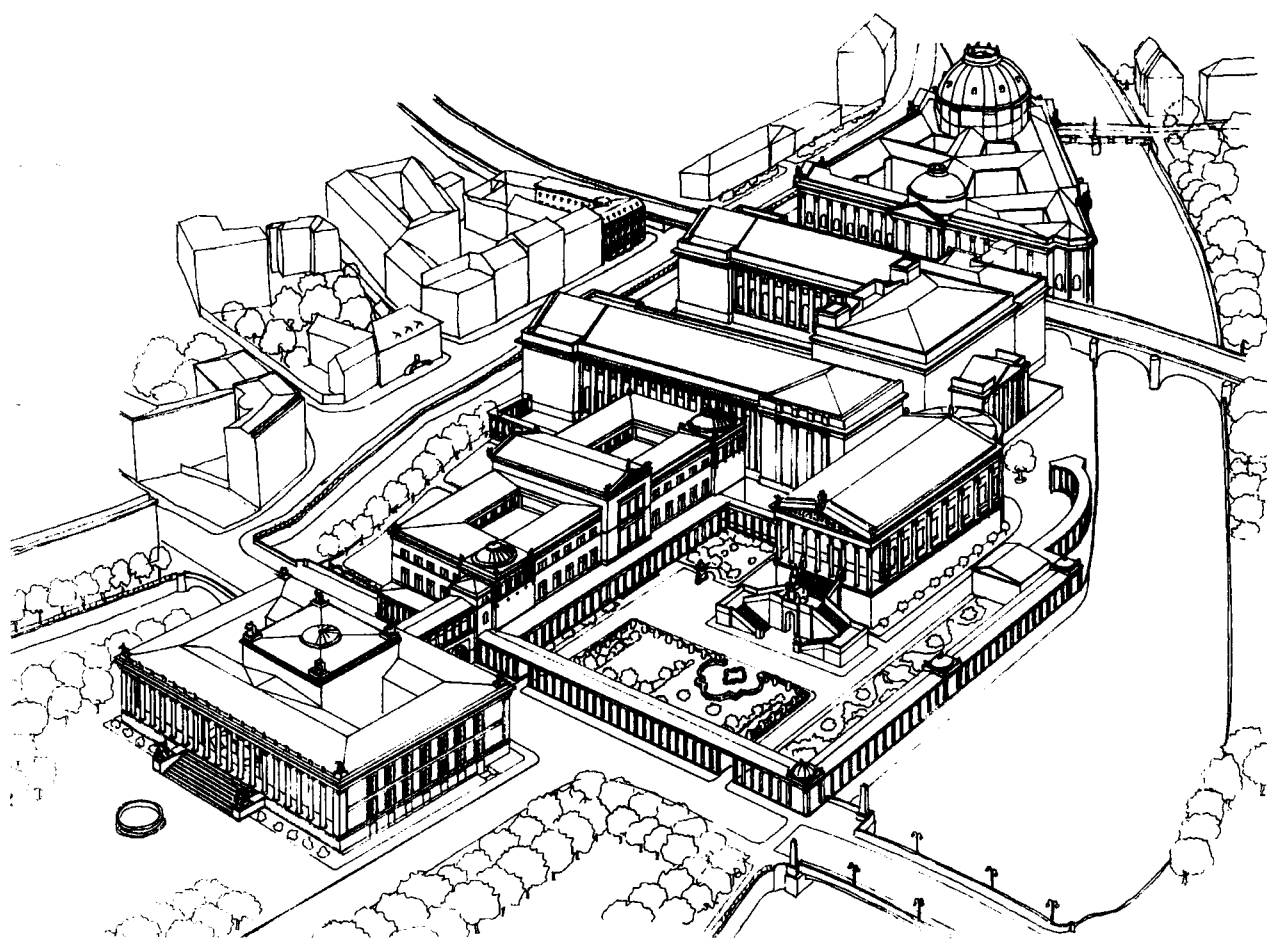
The museum as a social phenomenon owes its origins to the Age of Enlightenment of the 18th century. The five museums on the Museumsinsel in Berlin, built between 1824 and 1930, represent the realisation of a visionary project and the evolution of approaches to museum design over the century. Each museum has been designed with a view to establishing an organic connection to the art it houses. The importance of the museum's collections – which bear witness to the development of civilisations – is enhanced by buildings' urban and architectural qualities.

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**1.b State, Province or Region:** Land Berlin

**1.d Exact location:** 52° 31' N, 13° 23' E

NOMINATION OF THE „MUSEUMSINSEL BERLIN“ FOR INCLUSION ON  
THE WORLD HERITAGE LIST



April 1998

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## **1. Identification of the Property**

### **a. Country**

Federal Republic of Germany

### **b. State, Province or Region**

Land Berlin

### **c. Name of the Property**

Museumsinsel (Museum Island)

### **d. Exact location on map and indication of geographical coordinates to the nearest second**

The Museumsinsel is located in the Berlin Borough of Mitte.

The geographical coordinates according to Hayford are:

1. 13° 23' 58'' longitude east
2. 52° 31' 18'' latitude north
3. Height above mean sea level 35 m

The Museumsinsel ensemble comprises all the building structures north of the Lustgarten (pleasance) on the northern part of the Spree-Insel (island in the Spree) - the Altes Museum (Old Museum), the Neues Museum (New Museum), the Nationalgalerie (National Gallery) with its encircling portico of columns, the Bodemuseum (Bode Museum) and the Pergamonmuseum (Pergamon Museum) - including the open spaces between them, along with the Granitschale (granite basin) in front of the Altes Museum, the Eiserne Brücke (Iron Bridge), the Monbijoubrücke (Monbijou Bridge) and the Stadtbahn (elevated railway) viaduct spanning the island.

### **e. Maps and plans showing boundary of area proposed for inscription and of any buffer zone**

Map of Berlin 1:5000, 423C and 423D

The following pages feature the map sections:

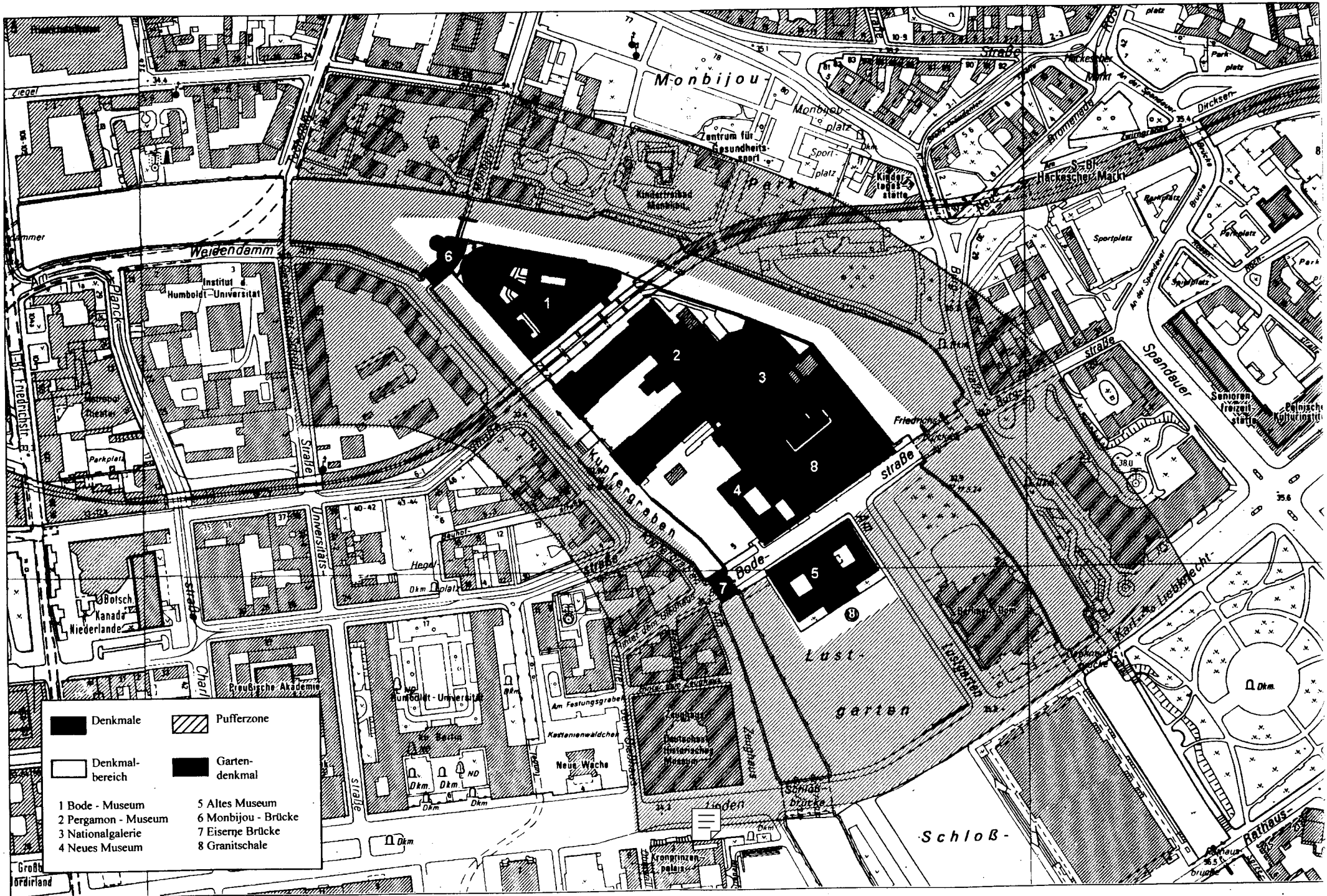
- a) Geographical location with names of the individual buildings
- b) Depiction of the Museumsinsel sector and the buffer zone



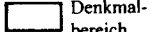
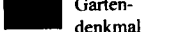


***f. Area of property proposed for inscription (ha.) and proposed buffer zone (ha.) if any***

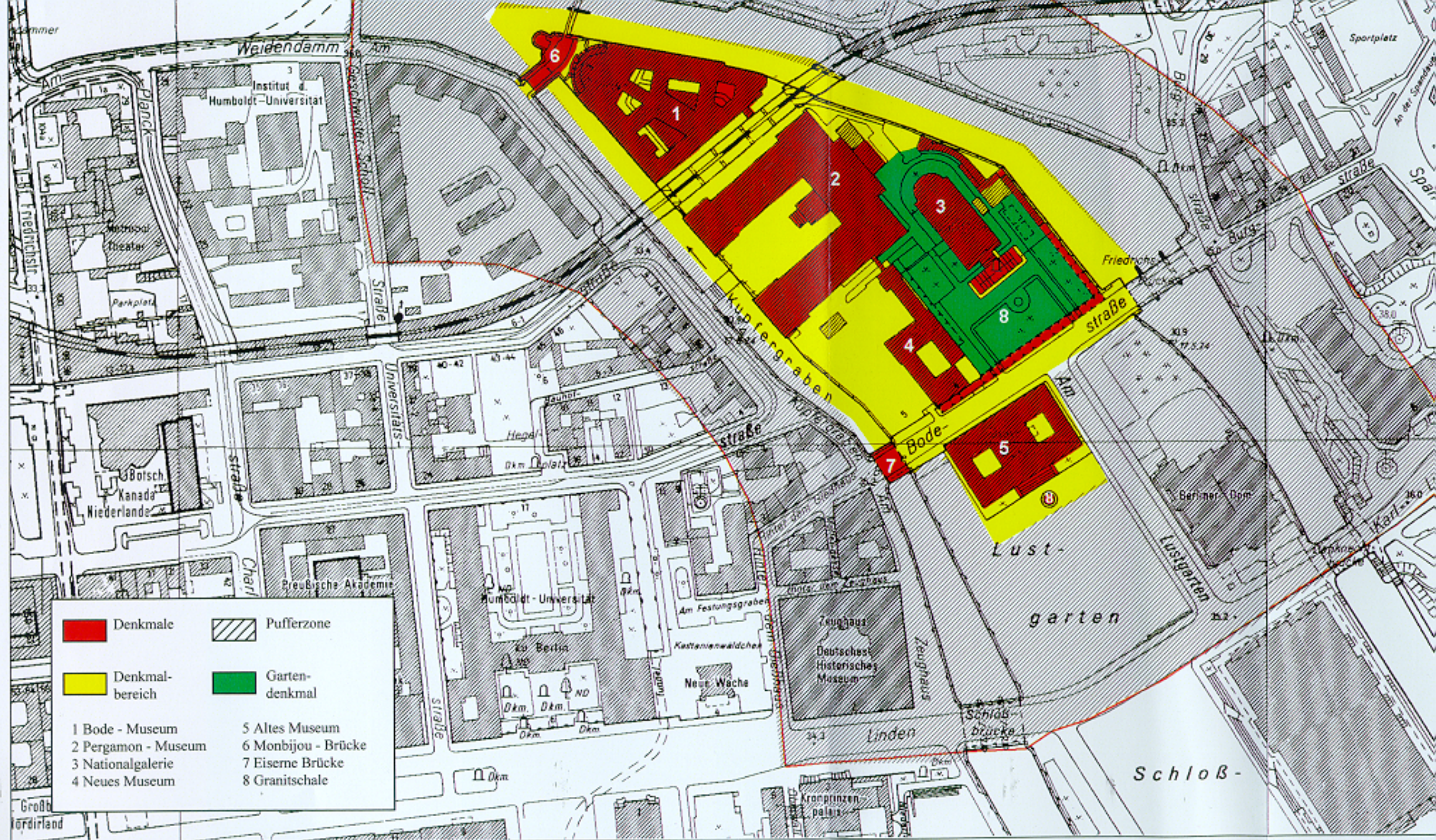
Museumsinsel sector: 8.6 ha





Museumsinsel buffer zone: 23.7 ha



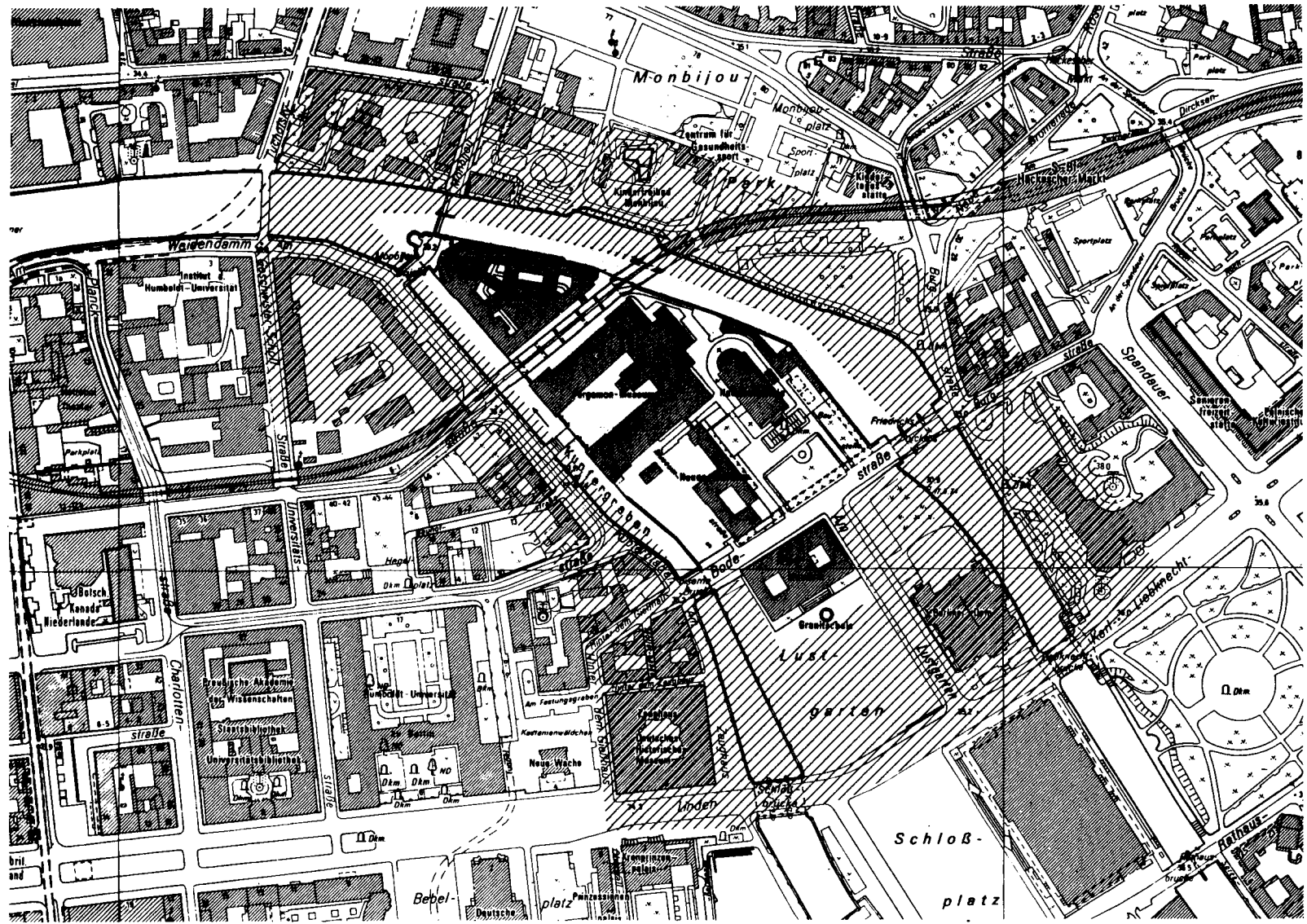
- |  |                |   |                |
|--|----------------|---|----------------|
|  | Denkmale       |  | Pufferzone     |
|  | Denkmalbereich |  | Garten-denkmal |
- 
- 1 Bode - Museum
  - 2 Pergamon - Museum
  - 3 Nationalgalerie
  - 4 Neues Museum
  - 5 Altes Museum
  - 6 Monbijou - Brücke
  - 7 Eiserne Brücke
  - 8 Granitschale

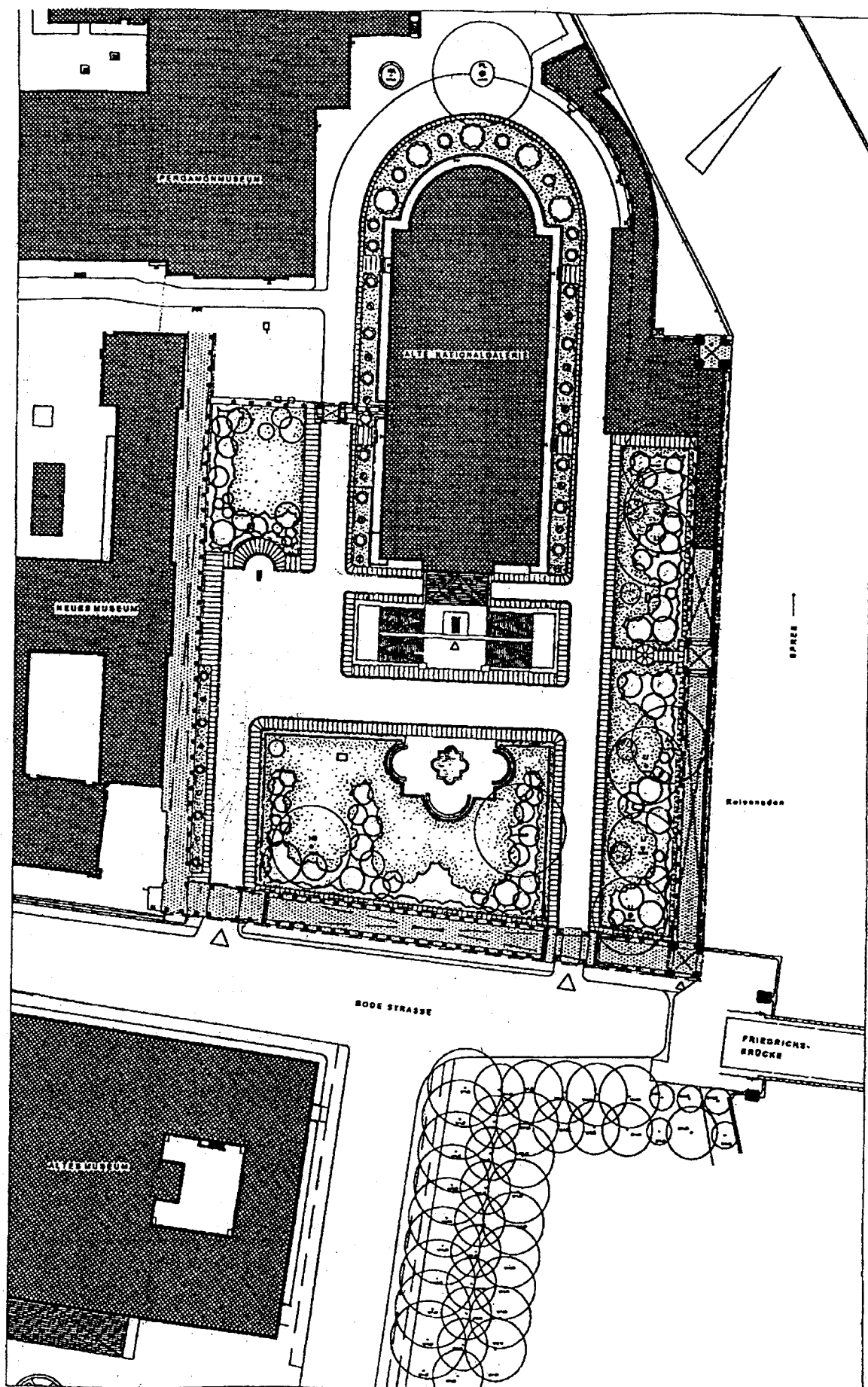




|   |                     |   |                |
|---|---------------------|---|----------------|
|  | Denkmale            |  | Pufferzone     |
|  | Denkmalbereich      |  | Garten-denkmal |
| 1 Bode - Museum   | 5 Altes Museum      |   |                |
| 2 Pergamon - Museum   | 6 Monbijou - Brücke |   |                |
| 3 Nationalgalerie   | 7 Eisene Brücke     |   |                |
| 4 Neues Museum  | 8 Granitschale      |   |                |







Gartenanlagen an der Nationalgalerie

## 2. Justification for Inscription

### *a. Statement of significance*

#### **The Ensemble of Buildings**

Berlin's Museumsinsel with its five museum buildings bears unique intellectual, architectural and urban design testimony to the emergence of the public, metropolitan art museum in Prussia/Germany at the beginning of the 19th century, together with the conceptual and functional changes that it underwent in the course of the century.

The core and starting point of the building development that has become today's museum complex was the Altes Museum built after the Wars of Liberation by Karl Friedrich Schinkel 1825-30 as an urban counter-balance to the Berliner Schloß (Palace) in the immediate vicinity of the Berliner Dom (Cathedral). The Altes Museum is the first building of its kind in Prussia to have been built expressly as an art museum and it is one of the first museums to have been erected in Europe after the French Revolution. Schinkel offset the symbol of political power situated in the centre of the city, the compact cube of the Hohenzollern Palace built principally by Andreas Schlüter 1698-1706 and by Johann Friedrich Eosander 1713-16, with as it were the completely accessible temple of ideas of middle-class culture with its open colonnades and broad, open staircase. In keeping with the middle-class spirit of the day, the royal art collections became public property accessible to all. The architecture of the Altes Museum imitating classical antiquity symbolises the new independence of the bourgeoisie born of education vis-à-vis the feudalism represented by the Hohenzollern Palace.

Today's complex of buildings on the Museumsinsel is based on the urban planning ideas of the Prussian King Friedrich Wilhelm IV, handed down to posterity in a pencil drawing dating from about 1841, whose intention was to develop Schinkel's museum concept further and "turn the whole Spree-Insel behind the museum into a sanctuary for art and learning". Implementation of this concept has resulted over a hundred-year period, albeit with substantive alterations and interludes but ultimately consistently, in one of the most important and extensive museum complexes in the world.

In addition to the importance of Schinkel's Altes Museum - like all the museums built in Europe at the beginning of the 19th century - as representative of the bourgeoisie's ideal of freedom, the ensemble of buildings subsequently built on the Museumsinsel is of further significance as representing the Prussian idea of statehood after the Napoleonic Wars. The Prussian King Friedrich Wilhelm IV felt that, unlike the old European monarchies, the young state of Prussia first had to establish a tradition of statehood. To this end he considered it necessary to provide objects with which the public could identify and which anchored the state in its citizen's awareness. Among such objects of identification in the King's view were Cologne cathedral on which work was to continue, and his proposal to build the Berliner Dom with a Campo Santo between the Palace and the Altes Museum. The same purpose

was to be served by the "sanctuary for art and learning" planned by him on the Spree-Insel for which the architect August Stüler had developed an overall design based on the King's ideas featuring an acropolis-like structure imitating classical antiquity and a central temple-like grand hall which was later erected as the Nationalgalerie. August Stüler described the overall project in keeping with the ideas held by the King in these words: "This building complex should enter into communion with the newly constructed Dom and its funeral hall, and the whole ensemble should form a focal point for the highest intellectual aspirations of the people such as exists in no other capital". An equestrian statue of the sovereign as the patron of art and science was to be erected in an exedra at the end of the development axis, an idea later adopted when the Nationalgalerie was being built and modified in favour of erecting the equestrian statue on the broad open staircase.

In addition to its importance in architectural and urban planning terms, the ensemble of individual museum buildings that has been erected on Museum Island over a hundred year period offers a special insight into the change in the function and importance of the art museum from the beginning of the 19th into the 20th century. It all began with the Altes Museum whose "primary and most exalted purpose" according to Schinkel was to "awaken and develop an appreciation of art" - brought about in particular by the study of the art of Greek antiquity which he expected to have a positive effect on a person's intellectual and moral fibre. The frescos designed by him that adorn the walls of the Museum's stairway duly portray the cultural and intellectual history of mankind as a path "from chaos to light".

With the construction of the Neues Museum, the Antique Collections were joined by Prehistoric and Egyptian ones. As a result the museum's focus on Greek antiquity was superseded by one of a general historic nature containing national elements already. The frescos designed by Wilhelm von Kaulbach on the walls of the staircase of the Neues Museum no longer depicted an abstract intellectual history of mankind; instead they provided a concrete interpretation of the history of mankind which - as befitted the Prussian state in which Protestantism was dominant - culminated in Martin Luther's Reformation. The exhibits and their presentation were now chosen less for the enjoyment of art than for educational art history objectives.

The construction of the Nationalgalerie saw the creation of a museum for contemporary national art - occasioned by the national aspirations to unity in 1848 and reinforced by German unification "from above" in 1871 - for the purpose of the nation's self-representation, its representative design serving principally to depict the central rôle played by Prussia in this unification process. Both the dominant equestrian statue of Friedrich Wilhelm IV, the museum's founder, and the frieze on the walls of the staircase depicting German cultural history from the battle in the Teutoburger Wald to the coronation of Emperor Wilhelm I speak for themselves. The centrepiece of the museum's exhibits were the large design folios by Peter v. Cornelius for the frescos of the Campo Santo planned for the Berliner Dom for which the two main exhibit rooms were reserved. Of importance for the change in the function of the art museum are the later disputes between the then Director Hugo v. Tschudi and Emperor Wilhelm II about Tschudi's removal of the Cornelius folios and their replacement by paintings of French Impressionists which resulted in Tschudi's dismissal. This was not the only occasion which

showed that the Emperor's generous support of the Nationalgalerie was the expression of a one-sided Prussian art policy which served the politics of the day.

Later, construction of the Bodemuseum (formerly Kaiser-Friedrich-Museum) and the Pergamonmuseum were clear examples of a policy of large-scale expansion of the Museumsinsel by Emperor and Government, the object of which was not only to rival the museum exhibits of other European capitals; their museum policy also bore testimony to their imperial aspirations.

To present the works of art, Wilhelm von Bode devised a specific concept modelled on that of private collections which showed works in a historical setting appropriate to them. The individual works of art were not to be seen in isolation but, together with other suitable works, give an impression of their art period. It was part of Bode's fundamental concept to lend support to this impression by designing the exhibit areas as so-called epoch rooms.

Lastly the Pergamonmuseum, whose architecture and exhibits, which in some cases fill an entire room, illustrate the Empire's imperial claim to power more clearly than the Bodemuseum, avails itself of a more modern display technique which uses sparingly decorated interiors so as to show the work of art to greater advantage. Admittedly, von Bode had the idea of devising so-called epoch rooms here too, but after a protracted dispute with Hoffmann, the architect-in-charge, the latter won the day with his more modern concept.

As a specific architectural complex bearing testimony to the change that Prusso/German art policy underwent in the 19th and 20th century, the Berlin Museumsinsel - with its unique location in the centre of the city, with leading German architects of the day having designed it and with its great art treasures of world culture - is not only a unique monument in the Berlin city landscape; it is also a unique architectural ensemble of world standing.

## **The Gardens**

The grouping together of the Nationalgalerie, the Neues Museum and the Altes Museum to form a building ensemble framed with colonnaded halls around the integrated gardens in front of the Nationalgalerie and the Neues Museum points to a unique architectural concept of great significance that emerges already from the first sketches and plans drawn up by Friedrich Wilhelm IV and his architect F.A.Stüler to create a "sanctuary for art and learning". The garden at the Nationalgalerie had its most mature impact in terms of spatial composition in the first design of 1880 in combination with the buildings. The individual open spaces assigned to the buildings making up the Nationalgalerie and the Neues Museum, together with the enclosing colonnades, are developed out of the ground plan of the building ensemble. The dominant rôle of the Nationalgalerie in the overall complex was further accentuated by the inner spatial structure of the garden. The relative independence of the spaces planted with lawns and trees, of which sketches have survived, was stressed by isolated shrubs oriented toward the interior, along with enclosing hedges and festoons. The placement of single trees



and the regularity with which the lawns encompassing the Nationalgalerie were alternately divided up by boxwood and lilac were part of a largely formal objective underlying the character of the complex as a whole, and at the same time part of the historic design drawn up by Eduard Neide, Director of the Tiergarten.

The centrepiece of the garden in design terms is a fountain in line with the stairs of the Nationalgalerie having a quatrefoil sandstone basin with a rich Roman mosaic and a water fountain. The surrounding grounds framed by festoons, hedges and exedra-shaped benches took up the design of the fountain basin. These grounds which are aligned with the entrance to the Nationalgalerie are of the utmost significance in the building ensemble as a landscaping counterpart to the architectural design of the staircase.

The groundplan of the garden is essentially authentic except for alterations made in the thirties when part of the north-west colonnaded hall was demolished and the colonnade between the Nationalgalerie and the Neues Museum was constructed. The garden consists mainly of lawns with some trees dating from the time it was laid out. The fountain basin which at present is dismantled has been placed in storage with all its component parts, including the valuable mosaics, its foundations including the water works having survived. The removal of the shrubs, hedges, festoons and lamp posts, and the simplification of the boundary around the fountain has had an extremely negative effect on the relationship between building and garden landscaping. The colonnades along the Bodestraße and the Spree embankment together with the granite slabs paving the paths have been preserved and largely restored. The north-east section of the colonnades along the Spree embankment has not yet been freed of masonry. The colonnades in front of the east façade of the Neues Museum no longer exist.

The garden of the Nationalgalerie together with the ensemble of buildings that has come about on the Museumsinsel is a unique architectural and landscaping achievement.

***b. Possible comparative analysis (including state of conservation of similar properties)***

The first museum building to be erected on the island in the Spree, the Altes Museum by Schinkel, embodies the idea born in the French Revolution and quickly disseminated throughout educated Europe that the freedom of the people required free access to masterpieces of art, finding appropriate expression in this, and that art belonging to all symbolised the nation's identity. The Louvre which, following the French Revolution, was turned into a museum and an educational institution devoted to the art of all of Europe served as a model for Berlin as well as the rest of Europe. Here, however, unlike Paris and typical of the situation prevailing in Prussia and Germany, the Palace was not replaced by the museum. Instead, the museum was conceived as a deliberate spatial contrast to the seat of the sovereign and as a neighbour of equal standing to the Cathedral church. Located alongside the contemporary representatives of crown and altar, the museum representing culture and history not only illustrates the revolutionary departure into the middle-class 19th century; with its urban location

at the heart of the city it is also without rival amongst the museums of capital cities, a position that was effectively enhanced by the other buildings on the Museumsinsel built on the basis of the ideas of Friedrich Wilhelm IV and expanded to form an outstanding building ensemble which in its location, dimensions and urban compactness is unique.

"The uniqueness of the museum complex that has developed is a result of the close link between the architectural history of the Museumsinsel and the history of Prussian politics and thought. In Paris the Louvre, a gigantic palace no longer used for its original purpose, houses the various collections. By contrast, in London the big museums are scattered throughout the city in separate buildings. In Dresden and Munich art collections are located more closely together, but still in separate buildings. It is only Vienna with its juxtaposition of Kunsthistorisches Museum (Museum of Art) and Naturkundemuseum (Natural History Museum) that has a building complex in which the deliberate relationship of the buildings to each other expresses an all-embracing idea, the equivalence of art and nature. This polarity is static, however, and was not only demonstrated in the immediate vicinity of the Hofburg, but was seen as just as unshakable as the institution of the monarchy" (Börsch-Supan, see Annex 1). In Berlin, however, the buildings on the Museumsinsel not only constitute a cultural contrast to the palace as a symbol of power; the ensemble of museums has also been constantly changing in the course of its hundred-year genesis until it finally achieved a fitting, architectural harmony which has earned the city the title of "Athens on the Spree".

### *c. Authenticity/Integrity*

The Museumsinsel buildings suffered different degrees of damage during the Second World War. The Altes Museum was damaged several times during the War and in 1945 it burnt out. The Neues Museum and the Nationalgalerie suffered severe bomb damage in 1944/45, whilst the Bodemuseum and the Pergamonmuseum were not so severely affected by the granade and bomb attacks of 1944/45. After being made safe, the Altes Museum was reconstructed during the years 1958-66, further restoration work being carried out from 1980-82. Most of the war damage to the Nationalgalerie was repaired by 1954; the more minor damage to the Bodemuseum and the Pergamonmuseum was also repaired stage by stage in the fifties. The Neues Museum has been made safe but is a ruin to this very day. It is to be reconstructed in close adherence to the design by Friedrich August Stüler. In this sense the Neues Museum is at present the most authentic building in the museum complex. The other museums, however, are not only made up of a large proportion of original building material; they also bear witness to the way in which war damage to monuments was approached in the fifties.

*d. Criteria under which inscription is proposed (and justification for inscription under these criteria)*

The Berlin Museumsinsel is a complex of buildings composed of individual museums of outstanding historical and artistic importance located in the heart of the city, and as such meets the World Heritage Convention's criteria for a cultural property.

The individual museum buildings erected in the course of the 19th century by the most renowned German architects form a unique complex that serves purely museological purposes and constitutes a town planning highlight in the fabric of the city in the shape of a kind of city crown. The Museumsinsel meets the following criteria in the Operational Guidelines for the Implementation of the World Heritage Convention in particular:

24 a. II. The Museumsinsel visibly documents the changing human values mentioned in the Operational Guidelines because it bears outstanding architectural testimony to the new institution of the art museum that began to emerge in Europe following the French Revolution as an important institution of middle-class self-perception. The Museumsinsel illustrates in addition - as seen from the chronological order of its individual museums - the change that the institution of the art museum underwent from the beginning of the 19th century up to the 20th, being first the central place of middle-class educational aspirations, then becoming a place of national identity and ultimately allying itself with the gesture of imperial power.

24 a. IV. At the same time the Museumsinsel is an outstanding architectural example of a type of building that testifies to an important stage in the development of human history. The different designs of the Museumsinsel's individual museum buildings illustrate in a confined space the typological development of the European art museum from a middle-class temple of education (Altes Museum) to a place of historical art studies and interpretation of history (Neues Museum, Nationalgalerie) and from there to the exhibit building of plain design which gives pride of place to the work of art exhibited (interior of the Pergamonmuseum). Furthermore, the individual museum buildings harmonise so well with each other in design terms that the Museumsinsel presents the art museum as a building type in a unique architectural and urban design manner.

24 a. VI. Last but not least, the Museumsinsel with its collections of works of art of world renown and its prominent buildings is a place of outstanding artistic significance.

### 3. Description

#### *a. Description of Property*

##### **The Building Ensemble**

On the northern third of the island in the Spree beyond the former settlement of Alt-Kölln to the south, a complex of museum buildings has arisen in the hundred years since 1825 on what was once marshland and come to be known since the mid-19th century as the Berlin Museumsinsel. With its unique location in the centre of the city, with leading German architects of the day having designed it and with its great art treasures of the world, the Berlin Museumsinsel is not only a unique monument in the Berlin city landscape; it is also an unparalleled architectural ensemble of world standing which, as a building genre, gives expression to the change that Prusso/German art policy underwent in the 19th and 20th century.

The building complex of the Museumsinsel is composed of five museum buildings - the Altes Museum (Old Museum), the Neues Museum (New Museum), the Nationalgalerie (National Gallery), the Bodemuseum (Bode Museum) and the Pergamonmuseum (Pergamon Museum). The building ensemble is encompassed to the north, east and west by the two arms of the River Spree - the Spreekanal and the Kupfergraben - and to the south it is separated by the Lustgarten from the rest of the island.

##### **The Altes Museum**

The Altes Museum is a two-storey, shallow-roofed, hexahedral, rendered building of rectangular ground-plan on a high base with exhibit rooms grouped around two inner courts and a central, two-storey-high, domed rotunda with skylight. The two side elevations and the rear elevation are relatively plain, having a fine façade of parallelepipedal-cut stucco with very flattened divisions through corner pilasters, ornamental cornices and prof parapet, together with two rows of simple, tall rectangular windows. By contrast, the elevation facing the former location of the Schloß opens up toward the Lustgarten as a building-high portico supported by 18 Ionic sandstone columns and two corner pilasters. It is reached by a 7-bay wide staircase with broad stringers and two sculptures - the Amazons by August Kiss (1842) and the Lion Tamer by Albert Wolff (1854-61). The rotunda within appears from the outside as a slightly recessed, cubical structure crowning the centre of the building with its corners decorated with four sculptures - two horse tamers by Friedrich Tieck (1827-28) and two Pegasus groups by Hugo Hagen/Hermann Schievelbein to a motif by Peter Cornelius (1861). The entire length of the entablature on the Lustgarten side bears the inscription: "FRIDERICUS GUILIELMUS III STUDIO ANTIQUITATIS OMNIGENIAE ET ARTIUM LIBERALIUM

MUSEUM CONSTITUIT MDCCCXXVIII" (Friedrich Wilhelm III founded this museum for the study of Antiquities of all kinds and the Liberal Arts in 1828"). It is composed of gilded, cast-iron Antiqua lettering designed by Schinkel. The entablature is crowned by 18 eagles designed by Christian Friedrich Tieck and two candelabra-bearing geniuses by Ludwig Wichmann as corner acroterions. In the centre of the building behind the portico - and separated from the latter by a row of four Ionic columns - is a double-flighted staircase running parallel to the façade incorporating the bronze main portal and ending in a vestibule-type upper hall. With the columns positioned as they are, the staircase and vestibule form part of the exterior and interior at one and the same time and exert a fascinating spatial effect on the visitor. Behind the stairs and vestibule is the two-storey domed rotunda which is divided by a circular gallery supported on 20 Corinthian columns. The dome is decorated with caissons painted in relief and has a skylight at the vertex. Modelled as it was on the Pantheon, colourfully painted to Schinkel's specifications, and with the statues of Greek gods located between the columns, the rotunda was designed to be a place of solemnity to attune the visitor to the museum visit as was called for by the ideal of a classical education.

### **The Granite Basin**

In front of the Altes Museum on the building's central axis is a granite basin first placed there temporarily in 1831, then permanently in 1834. After the Lustgarten was turned into a parade ground in 1934 it was moved to the north side of the Cathedral in the interim. Carl Cantian, a builder, had the granite basin, which has a diameter of 5.34 m, fashioned from a large boulder from the Rauensche Berge (Hills) to a design by Schinkel. Originally Schinkel had intended to install the granite basin in the rotunda of his museum - like the basin in the Vatican Museum. However, after its installation there were problems with the load and, as the basin's dimensions were also out of all proportion to the interior, it was decided to place it in front of the museum building.

### **The Iron Bridge**

The Iron Bridge links the Museumsinsel with the embankment roads Am Kupfergraben/Am Zeughaus on the other side of the Kupfergraben on a level with the Bodestraße running between the Altes Museum and Neues Museum. The name is derived from the predecessor to today's bridge, the first cast-iron bridge manufactured in 1796 which in turn replaced a wooden one. Today's bridge, spanning the Kupfergraben in an arch, is an iron construction clad in coquina. It was built in 1914/16 to a design by Walter Köppen in a style suggesting antiquity, in which only the arches of the bridge and the upper edge of the parapet are emphasised by a band of stone trim and the parapets are broken with horizontal rectangular openings. Ornamental/figural bronze lattice-work adorns the openings. The southern parapet wall extends into the Lustgarten where it is interrupted by two flights of stairs flanking a rectangular fountain trough.

## The Neues Museum

The Neues Museum - its ground-plan comparable with that of the Altes Museum - is designed as a flat-roofed, hexahedron encompassing two inner courtyards, the central section (comparable to the rotunda of the Altes Museum) being taken up entirely by the main staircase. The elongated building, which is kept relatively plain in the style of the Schinkel school, has a basement of sandstone blocks and upper floors of fine parallelepipedal-cut stucco. It is given its articulation by a high profile parapet with corner sculptures, plain window frames with the mullion decorated with statues of children, cornices and corner pilasters. The transverse space taken up by the staircase is emphasised on the two longitudinal elevations by a projecting central block with an ornamental pediment, flanked on the east side by corner projections. Some of the figures decorating the building have survived or were able to be salvaged. Before the building was destroyed, the central pediment to the east featured a relief by Friedrich Drake showing artists studying ancient art, mounted in 1854, whilst the one to the west had personified symbols of arts and crafts in sandstone rendering technique to a model produced by August Kiss in 1856. Under the pediment on the east side was the inscription "Museum a Patre Beatissimo conditum ampliavit Filius MDCCCLV" (The museum founded by the most fortunate of fathers was extended by his son in 1855), whilst the west pediment bore the inscription "Artem non osit nisi ignarus" (Only the ignorant man despises art). Four zinc-cast griffins by Wilhelm Wolf crowned the central pediments like acroterions, and four zinc-cast statues modelled in 1855 by Hermann Schievelbein, Gustav Blaeser, Friedrich Drake and Karl Heinrich Möller and representing Borussia, Peace, Art and Flora were mounted on the central pediments and corners of the building. Lastly, atlantes as "allegories of art" had been mounted by the same artists at the top floors of the projecting corner elements. Despite these decorative details, there is no overlooking the fact that the architect was very sparing in the use of design elements on the exterior of the building compared with the neighbouring building by Schinkel to which it was originally linked by a passageway designed by Stüler.

Stüler's design concept contrasted a plain exterior with rich accoutrements in the interior. The central staircase which was destroyed during the war contained a triple-flight marble staircase with a gilded bronze stair-rail at the end of which stood a copy of the Caryatid porch of Erechtheum. His open roof structure, with double hanging truss and gilded animal figures, modelled on Schinkel's design for a royal palace on the Acropolis in Athens, gave the impression of a banquet hall. The walls were decorated with monumental paintings by Wilhelm Kaulbach which depicted the "Cultural Development of all Peoples and Ages" as seen through the eyes of the patron, culminating in Martin Luther's Reformation. The exhibit rooms grouped around the two inner courtyards also had a lavishly decorative design supplemented by colourful murals relating to the exhibits. In the context of the Egyptian Collection on the Ground Floor the northern courtyard, which has not survived, was designed as an Egyptian columned hall modelled on an Egyptian temple. By contrast, the former furnishings of the second inner courtyard, known as the Greek courtyard, with its monumental frieze by Hermann Schievelbein depicting the fall of Pompeii, have largely survived.

Compared with the traditional ceiling construction consisting of timber beams and masonry structure, the construction of low-vaulted ceilings using light-weight ceiling beam construction on the third floor - so-called arch-chord construction made of cast-iron arches and wrought-iron pairs of chords - was a technical innovation with which the architect - in using iron load-bearing structures - rivalled the latest technical developments in other countries or indeed led the field. The reason for opting for new technology was the extremely poor foundation parameters which necessitated light-weight construction. This entailed using clay pots in the production of Prussian cap vaults. It is noteworthy that the architect did not consider use of the light-weight iron construction to be inconsistent with classical tectonics and that he left this type of construction visible, albeit in a form refined by a zinc or brass facing.

### **The Nationalgalerie**

The Nationalgalerie is composed of an ashlar, block-like base with high, rectangular windows, on which a kind of in antis temple in the form of a Corinthian pseudo-dipteral temple has been placed with an open portico. The exterior walls set back between the columns also feature large high, rectangular windows. The rear has the shape of a semi-circular conch. In front of the base is a double-winged, open staircase with five flights of steps, leading up to the portico. The equestrian statue of Friedrich Wilhelm IV with its high pedestal stands on the central landing. The building is clad throughout in Nebra sandstone.

The basic features of the building's exterior and its dominant location are largely in keeping with that of a grand hall with lecture halls below provided for in the original concept for the development of the peninsular, drawn up by August Stüler in 1841 based on the ideas of Friedrich Wilhelm IV.

In designing a temple hall on a high base and with a lavish open staircase, August Stüler drew on ideas of his predecessors. There is, for instance, no mistaking the influence of a design of a monument to Friedrich II on the Leipziger Platz by Friedrich Gilly in 1797, or the monument designed by Karl Friedrich Schinkel for the same purpose, but planned for Bornim, in 1838. The Walhalla building by Leo von Klenze, 1831-42, and the design of the Madeleine in Paris also served as models.

The building which has a rectangular ground-plan with apse-like terminal feature has four storeys - a cellar and an exhibition floor in the basement section and two exhibition floors in the temple-like superstructure. The front of the temple is designed as a pedimented portico with fully plastic Corinthian columns, whereas otherwise the outer walls were set in the column plane to avoid throwing shadow into the exhibition rooms beyond. Under the pediment is the inscription "To German Art MDCCCLXXI".

Given the national character that it embodies, the building is adorned with extensive imagery. The newels of the flight of steps facing each other are formed by two groups of figures executed by Moritz Schulz symbolising art education. The left figure represents Sculpture, the right one Painting. The

bases of the balustrades on the staircase landings carry basins in which fire burnt on festive occasions. On top, the balustrades end in a depiction of the "Technique of Art" by Karl Moser and the "Concept of Art" by Calandrelli. The relief in the pediment depicts "Germania as the Protectress of the Fine Arts". It was designed by Moritz Schulz and executed by Hermann Wittig. The pediment peak is crowned by three female figures by Rudolf Schweinitz personifying Architecture, Sculpture and Painting. The names of 36 artists have been mounted in gilt script over the windows on the long elevations. The rear wall of the portico bears a frieze showing the procession of German artists from the time of Charlemagne to the Reformation (left side), and from Schlüter to Kaulbach (right side), some of the figures having been destroyed by war damage. The imagery is completed by the equestrian statue of Friedrich Wilhelm IV which stands on the central landing of the open staircase. It was cast in bronze by Gladenbeck to a model by Alexander Calandrelli based on a design by Gustav Bläser, and was erected in 1886. Together with the temple elevation behind it, it creates a powerful urban spatial effect. The figures at its base represent Poetry, Philosophy, History and Faith.

The ground-plan of the second exhibition floor of the Nationalgalerie indicates clearly that the building was originally intended to serve as a banquet hall. It shows three rectangular rooms of different sizes arranged axially - a smallish transversely rectangular one (the so-called domed room), a large transversely rectangular one, and a longitudinally rectangular one (the former Cornelius rooms of which the second opens into the semi-circular rear conch). The rooms are two storeys high and have a skylight. They are enclosed by narrow exhibition rooms to the side which receive light from the exterior windows. By contrast, today's ground floor is divided up into symmetrically arranged exhibition rooms of approximately the same size. Today's room plan still contains the original room construction which consisted of two vaulted and colonnaded rooms, the west one housing the Sculpture Collection and the east one the Portrait Gallery. For exhibition reasons it was converted in 1911-13 to form today's division into smaller rooms. The staircase is located to the front of the exhibition rooms.

The building is entered through a vestibule behind the former drive-way that has a broad flight of steps opening onto the adjoining rooms, with semi-circular arches supported on Tuscan columns. Its lavish furnishings were restored in simplified form following war damage. On the first exhibition floor the vestibule has a transverse gallery that acts as a traffic zone. Its dark marble columns and deep yellow, red-veined stuccolustro walls that bear wax paintings by Ernst Ewald depicting the legend of the Nibelungen have survived. The stairwell leading from the vestibule to the left is divided half way up by a stuccoed frieze of figures by Karl Geyer depicting German cultural history from the battle in the Teutoburger Wald to the coronation of the Emperor in 1871. At the upper level the stairwell gives onto the rooms with sky-lighting, of which the first, the domed room, is largely in its original condition, whilst the adjoining Cornelius rooms were modernised as early as 1935.



## The Gardens

The gardens dominated by the building of the Nationalgalerie stretch between the Neues Museum, Bodestraße and the Spree embankment. They have a simple formal design oriented toward the museum buildings and the enclosing colonnades. The individual sections which today are mostly lawns with a few isolated trees still have remains of the original trees and shrubs. Under the central expanse of lawn to the south of the Nationalgalerie surrounded by access roads are remains of the foundations of the Neues Pomeranzenhaus (New Orangery), the orangery of the old Lustgarten, built in 1685/87 on the bastion of the Lustgarten to a design by Johann Arnold Nering.

The plans for the construction of the Nationalgalerie drawn up in 1862/63 by Friedrich August Stüler and approved by Wilhelm I. in 1864 envisaged more generously proportioned environs for the "Temple" than those provided for in the island's Development Plan.

When the Neues Museum was erected, part of the colonnades, in particular in front of its east façade and partly along today's Bodestraße had been built to plans by Stüler. It took until 1878 to finally complete the plain, classicist colonnades which completely surrounded the Nationalgalerie, to the north-west in the half-round. To enliven the sandstone-clad trabeated construction, the colonnades were given three domed pavilions in addition on the side toward the River Spree. In 1875 Wilhelm I himself influenced the construction of these pavilions and the design of the garden. He had semi-circular shrub arrangements already planned modified to the south and the east so as not to interrupt the view from the colonnades to the steps of the Nationalgalerie. In 1880 the buildings in the vicinity of the Nationalgalerie as well as the gardens with the fountain in the centre were completed.

As early as 1910, however, the colonnades to the north-west were dismantled following the erection of the Pergamonmuseum. Further changes were made to the building and garden monument in the mid-thirties of the 20th century when a row of columns was built between Nationalgalerie and Neues Museum. In addition, the central area in front of the Nationalgalerie was redesigned in simplified form, the garden now consisting largely of sparsely planted lawns with a semi-circular fountain square surrounded by a hedge. During the course of the building work to restore the museums, further damage was done to the gardens which had been restored in simpler form by 1960.

Since 1880 important sculptures have stood in the garden. The sculptures displayed there represent three generations of sculptors: the Classicism of the Rauch disciples, the Neo-baroque of the Begas School and Neo-classicism. The following sculptures can be seen in the gardens today at altered locations: the "Amazon" by Louis Tuailon at the south-east edge of the garden; the "Sower" by Constantin Meunier near the eastern entrance and "the "Lion" by August Gaul to the east of the stairs of the Nationalgalerie. The sculpture "Centaur and Nymph" by Reinhold Begas is a new addition standing to the south-west of the Nationalgalerie.

## **The Bodemuseum .**

The neo-baroque Bodemuseum - the former Kaiser-Friedrich-Museum - erected on the north-west tip of the island, has a similarly striking urban position as the Nationalgalerie, albeit in a totally different way. With its semi-circular, domed entrance building at the confluence of the two arms of the River Spree, it forms a landmark in the fabric of the city.

The sandstone-clad museum building in the style of Wilhemine baroque - its two storeys joined together by Corinthian pilasters and crowned with a balustrade, and its low, parallelepipedal-cut stone base with windows throughout - rises directly out of the two arms of the river. The round-arched ground-floor windows of the longitudinal elevations bear key-stone masks, whereas the rectangular top floor windows have plain frames. The longitudinal elevations have two pedimented side projections with double Corinthian three-quarter columns which, at the tip of the island, form the transition to the rounded entrance frontage which is decorated with the same columns and with open round arches. Their roof parapet is decorated with six sculptures designed by August Vogel and Wilhelm Widemann and personifying the arts. The same artists designed the sculptures next to the projecting pediments bearing the coats of arms of famous cities of art. The vertex of the recessed dome crowning the corner building has a balustrade, similar to that of the Palace of Sanssouci.

The dome marks the lavish staircase at the entrance which gives onto two lateral wings and a centre section which, together with the additional administrative tract, are linked by transverse sections in such a way as to form five inner courtyards. The two-storey high, oval, main staircase with its big skylight has two lateral apses into which the two flights of stairs curve. It is given rich articulation by double pilasters bearing entablatures, as well as double columns, fake windows crowned with rounded pediments, and caissons in the ceiling. At the crossing piers are gilt bronze reliefs bearing the portraits of the Great Elector Friedrich Wilhelm, King Friedrich II, King Friedrich Wilhelm IV and Emperor Friedrich III. Above the entrance there is also a relief showing Wilhelm II. In the centre is a copy of the equestrian statue of the Great Elector by Andreas Schlüter mounted on the original base from the long bridge. At the end of the centre section there is another, smaller, circular stairwell, also baroque in style, but modelled on the architecture of Knobelsdorff, with rounded niches bearing the statues of six Prussian generals which originally stood on the Wilhelmplatz. They are Generals Winterfeldt and Schwerin fashioned by François Gaspard Adam, Generals Keith and Seydlitz by Jean Antoine Tassaert and General Zieten and Prince Leopold von Anhalt-Dessau based on originals by Gottfried Schadow. Between the two staircases is the main room of the museum, the two-storey high so-called Basilica modelled on the church of San Salvatore al Monte in Florence and with works of art designed to create the impression of a genuine Renaissance church interior. The rooms mentioned demonstrate the fundamental museological concept of Wilhelm von Bode who did not want to present the individual works of art in isolation; instead he wanted them exhibited in conjunction with related sculptures or paintings as well as contemporary furnishings so that, together with the interior design relating to the exhibits, period rooms were created which sought to give an overall impression of the respective era.

## **The Monbijoubrücke**

In front of the rounded Bodemuseum at the confluence of Kupfergraben and River Spree is a bridgehead which, contrary to Friedrich August Stüler's overall concept, used to feature the equestrian statue of Friedrich III after whom the Museum was originally named and which was lost in the War. From here two arches of Neo-baroque design in keeping with that of the Museum designed by Ernst von Ihne spanned the River Spree until 1904, the one leading toward Spandau being detonated in the last days of the War whilst the one spanning the Kupfergraben was preserved or rather partially restored in about 1950. Both approaches are flanked by columns crowned with spherical lamps, their pedestals and capitals richly decorated with bronzework.

## **The Stadtbahn (elevated railway) Viaduct**

As early as 1871 August Orth had submitted a development proposal for the northern part of the island in connection with his Stadtbahn projects, integrating the building of the S-Bahn into the museum complex and providing for a domed building at the tip of the island. The project did not meet with approval, however, and from 1875 onwards the S-Bahn was erected as an isolated structure on brick viaducts. The island was reached from the east over a stone bridge, whilst the Kupfergraben and the island itself were spanned by a steel truss bridge which was replaced by a box-girder bridge with solid wall section in the thirties.

## **The Pergamonmuseum**

The three-winged building of the Pergamonmuseum located to the south of the Bodemuseum and separated from it by the S-Bahn line is the last link in the chain of museum buildings on the island. It was built mainly to house the much enlarged Antiquities Collection resulting from the excavations in Pergamon and other Greek sites in Asia Minor, as well as the Vorderasiatisches Museum (Near Eastern Museum) with its rich excavation finds from Mesopotamia.

The Pergamonmuseum with its severe architecture suggestive of antiquity and taking up Schinkel's ideas in modern form is the magnificent culmination of an architectural development of the Museumsinsel which, whilst not always proceeding in a direct line, was ultimately astonishingly consistent for all that and has resulted in one of the most impressive museum complexes in the world.

Just like the neighbouring Bodemuseum, the Pergamonmuseum building also rises directly out of the Spree embankment. The coquina cladding of the visible sides is also a result of the Emperor's sense of uniformity. It was also Messel's intention to approximate the cubature of the Pergamonmuseum to that of the Bodemuseum. The same obviously goes for individual design details as is apparent from the façade of the wings with round-arched windows on the ground floor and almost square ones above. Messel also wanted the Pergamonmuseum to have the same eaves height as the Bodemuseum.

Nevertheless Messel's Pergamonmuseum building differs unmistakably from the Wilhemine Baroque-style architecture of the Bodemuseum: with the block-like outlines of the windowless centre block, the side wings also windowless on the upper floor and given structure by flat, giant pilasters, the angular tops of the fronts of the wings and their steep pediments, together with archaic-looking details such as the Doric half-columns, the stepped central super-structure and the lateral landings of the central block, Messel harks back to the period around 1800 and the architecture of Gilly and Langhans. In so doing he gives it an artistic stamp of his own in which an austere severity lends his architecture a modern aspect.

The outward monumentality of the Museum corresponds to its contents: the central block is composed of house-high halls which accommodate the Pergamon Altar and the Market Gate of Miletus and other sections of temple fronts of antiquity. Then there are the Ishtar Gate and the Processional Way in the south wing. Otherwise the wings housing Roman and Gothic art, the Sculpture Gallery (north wing) and Islamic art (south wing) were largely multi-storey in design.

At Bode's request Messel had provided for "epoch rooms" in the interior with Gothic and Roman vaulting to house the Roman and Gothic art, similar to the concept for the Bodemuseum. In the 'museum dispute' Hoffmann had this changed against Bode's wishes in favour of a modern museum design. By contrast, the changes made by Hoffmann to the exterior strike one as conventional and insipid. The most obvious features are the increase in the eaves height, the flattening of the pediments and the addition of a metope and triglyph frieze. The latter is probably to be interpreted as conforming with the Brandenburg Gate. Despite such softening, the strict, block-like modernity which marks Messel's last work has largely been retained in the building.

### ***b. History and Development***

Development of the part of the Spreeinsel known today as the Museumsinsel began with the laying out of the Lustgarten (pleasance) for the Stadtschloß (palace) in the 16th century. The site did not begin to assume its present-day importance until today's Altes Museum was built to a design by Karl Friedrich Schinkel in 1824-28.

During the reign of Friedrich Wilhelm IV (1840-1858) a start was made on redeveloping the part of the Spreeinsel located behind Schinkel's Altes Museum, hitherto used for commercial purposes, and turning it into a "sanctuary for the arts and sciences" in accordance with this monarch's ideas.

The court architect Friedrich August Stüler drew up the design for this "sanctuary" in 1841. The Neues Museum was the first structure to be built behind the Altes Museum under this concept in 1843-1847.

As a result of general developments in Prussia no further construction work was carried out in the next twenty years, until in 1866 the Nationalgalerie designed by Johann Heinrich Strack was built on the basis of the overall concept of 1841.

After a further interval of more than another two decades, the reign of Wilhelm II saw the construction of the Kaiser-Friedrich-Museum (today's Bodemuseum) in 1897-1904 by Ernst von Ihne and that of the Pergamonmuseum to plans by Alfred Messel in 1909-1930. Thus, despite aberrations, the original development plan of 1841 for the entire island was brought to completion.

*c. Form and date of most recent records of property*

The buildings of the Museumsinsel were last described comprehensively on pages 109 to 189 of the Inventarband der Bau- und Kunstdenkmale der DDR (Inventory List of Building and Art Monuments of the GDR), Hauptstadt (Capital) I, Berlin 1984. The extract from the text is attached to this application. In addition, given the general overhaul and renovation work due to be carried out, conservation expertises which are to form the basis for the general overhaul work to be performed in the years to come have been drawn up for each of the buildings. They contain the building history of the monument, a survey and evaluation of its building structure, an appraisal and list of documentation available on the existing building and the alterations made since its construction, the importance and relevance of its various construction stages in conservation terms and a statement of the key conservation areas and approaches. The main expertises are as follows:

Conservation Expertise on the Altes Museum by Dr. Ing. Helmut Maier, commissioned by the Bundesamt für Bauwesen und Raumordnung, Berlin 1998

Building Research and Stock-taking at the Neues Museum Berlin, AG Bauforschung Borgmeyer, Diller, Pommer, Spaenle, Berlin 1992

Kurzraumbuch for the Neues Museum, Bundesbaudirektion, Berlin 1993

Conservation Expertise on the Alte Nationalgalerie, Bureau für Baugeschichte W. Hildebrandt, P. Lemburg, J. Wewel-Blake, commissioned by the Bundesbaudirektion, Berlin 1994

Conservation Expertise on the Bodemuseum, by architect Christoph Fischer, Berlin, commissioned by the Stiftung Preußischer Kulturbesitz, represented by the Bundesbaudirektion, Berlin 1996:

Conservation Expertise on the Pergamonmuseum. Büro für Bauforschung, Restaurierung und Architektur Gerschler-Splett, commissioned by the Stiftung Preußischer Kulturbesitz, represented by the Bundesbaudirektion, Berlin 1997.

In addition, numerous restoration studies have been conducted on specific areas of the various museums in the last ten years.

#### *d. Present state of conservation*

In general the individual buildings are currently in the following state of conservation:

The work done after 1945 to repair the very serious war damage suffered by the museum buildings on the whole (notably Nationalgalerie, Pergamonmuseum, Bodemuseum) has exceeded the limits of durability in some cases because of poor materials and defective workmanship. Structural and fire-proofing deficiencies, damage to load-bearing structures and outdated plumbing equipment necessitate a general overhaul throughout. In the case of the Neues Museum the difficult terrain made new foundations necessary, and this work was carried out between 1990 and 1995. Damage caused by ageing and weathering has emerged on original structures, in particular stonework, windows as well as on building sculptures and on the monuments. The historical open spaces are to be restored. Following the reunification of Berlin, museum exhibits which were moved to safety to avoid war damage are to be restructured and rehoused, and made accessible to the public in a manner that meets international standards.

The state of conservation of individual museums is as follows:

##### Altes Museum

State of restoration between 1958 and 1966. The building's exterior is partially original and partially restored as a reconstruction after the War and maintained in this form after completion of the last work in 1966. In the interior, the rooms have been restored structurally, i.e. without Schinkel's architectonic details. These have only been preserved in the domed hall largely as a restoration in keeping with objects salvaged after the War. The museum was last renovated in 1981.

##### Neues Museum

Its state of conservation is largely that of 1945, although in the last 40 years extensive structural and conservation work has been carried out (e.g. work to secure the colonnades, extensive work on the museum's foundations, sealing of the roof and the exterior walls) to make reconstruction and various items of restoration work possible. Numerous interior furnishings have been salvaged and in the course of the reconstruction work they will partly be reinstated and partly serve as a basis for restoration.

##### Nationalgalerie

It is in the condition that it was following reconstruction between 1948 and 1970. The original building exterior has largely been preserved, whilst in the interior rich use has been made of original fixtures and those added or altered during the period before 1939.

## Bodemuseum

The Bodemuseum suffered the least damage of all the museums on the island. It was restored between 1949 and 1956 with much of the original furnishings being preserved.

## Pergamonmuseum

War damage repaired by 1959, renovated in the eighties, portico erected in 1981.

### *e. Policies and programmes related to the presentation and promotion of the property*

## 4. Management

### *a. Ownership*

The Museumsinsel with its buildings and open spaces is owned by the Stiftung Preußischer Kulturbesitz (Prussian Cultural Foundation) which is a foundation under public law directly accountable to the Federation, with its offices in Berlin. The Lustgarten together with the roads and bridges is owned by Land Berlin.

### *b. Legal status*

The Museumsinsel with all its buildings and open spaces, together with the bridges linking it to the surrounding area, is a protected conservation area under the "Law on the Protection of Monuments in Berlin" (Denkmalschutzgesetz Berlin - DSchG Bln) dated 24 April 1995 (Gesetz- und Verordnungsblatt)(Berlin Gazette 1995, P. 274). In addition, this Law protects every individual museum building, the Monbijoubrücke (Monbijou Bridge) and the Eiserne Brücke (Iron Bridge) as building monuments, and the gardens at the Nationalgalerie as a landscape monument.

### *c. Protective measures and means of implementing them*

The authority responsible for the conservation of monuments is the Landesdenkmalamt Berlin (Berlin Office for the Protection of Historical Monuments). Given the importance of the Museumsinsel, measures are overseen by the Landesdenkmalamt Berlin direct, whereas the Bezirksamt Mitte von Berlin, the local authority of the Borough of Berlin-Mitte, which is the conservation authority responsible mainly issues the formal permit for conservation measures agreed beforehand.

The main provisions of the Law on the Protection of Monuments in Berlin are summarised below:

The Stiftung Preußischer Kulturbesitz, as authorised agent, is required to maintain and repair the monuments, treat them with proper care and protect them against hazards within the limits of what is reasonable. The conservation authority responsible can require it to carry out certain maintenance measures. Alternatively, and where the monuments are at immediate risk, the conservation authority responsible can have the necessary work carried out itself.

The outer aspect of monuments may not be altered, repaired or restored, nor may they be put to a different use except with the approval of the conservation authority responsible. This also applies to their accessories and furnishings. The erection, alteration or removal of installations in the immediate vicinity of the Museumsinsel also requires approval from the conservation authority responsible if this has an effect on the state or appearance of monuments. Conditions and requirements can be attached



to the permits mentioned. All alterations to monuments and work done on them must be documented. In the event of unauthorised work being carried out, the authority may issue an order suspending the work or requiring that the building be restored to its previous state. The authorised agents are required to grant the conservation authority representatives access to properties, buildings and interiors so that they may perform their duties, and provide them with the necessary information and documents. Breaches of the above Law on the Protection of Monuments can incur fines of up to 1 million Deutschmarks.

***d. Agency/Agencies with management authority***

Stiftung Preußischer Kulturbesitz (Prussian Cultural Foundation)

***e. Level at which management is exercised (e.g. on property, regionally) and name and address of responsible person for contact purposes***

The Bundesamt für Bauwesen und Raumordnung (BBR)(Federal Office for Construction and Regional Policy) - formerly the Bundesbaudirektion (Federal Building Directorate) - as the Building Department responsible for planning and conducting all the structural work on the historical monuments of the Museumsinsel on behalf of the Stiftung Preußischer Kulturbesitz ensures that the above provisions are observed. Planning and work done on the monuments hitherto has been coordinated in regular planning meetings attended by the Stiftung Preußischer Kulturbesitz, the BBR, the Landesdenkmalamt Berlin and the Bezirksamt Mitte von Berlin, thus ensuring that the conservation principles and criteria are adhered to and the conservation objective is achieved. The following specific institutions and individuals are responsible for administering the conservation sector, for its day-to-day supervision and for the budget funds needed to run it:

- Stiftung Preußischer Kulturbesitz (Prussian Cultural Foundation)
- Senatsverwaltung für Wissenschaft, Forschung und Kultur (Senate Department for Science, Research and Culture)
- Bundesamt für Bauwesen und Raumordnung (Federal Office for Construction and Regional Policy), Präsident (President) Florian Mausbach
- Bundesministerium für Raumordnung, Bauwesen und Städtebau (Federal Ministry for Regional Policy, Construction and Town Planning)

*f. Agreed plans related to property (e.g. regional, local plan, conservation plan, tourism development plan)*

The following plans have so far been agreed by the responsible institutions involved:

#### Altes Museum

Overall concept on how to treat the Altes Museum in future. A study undertaken by the Bundesbaudirektion (Federal Building Directorate) on behalf of the Staatliche Museen zu Berlin (Berlin State Museums)/Stiftung Preußischer Kulturbesitz, November 1996:

The study details how the concept for exhibiting and using the Antiquities Collection in the Altes Museum can be implemented, reverting largely to the basic ideas set out in Karl Friedrich Schinkel's design. It recommends removal of the glass wall erected between staircase and colonnaded portico in the 1990ies and adaptation of the interior to the new usage requirements. A decision will be taken on implementation of this concept as part of a general overhaul. The Bundesamt für Bauwesen und Raumordnung launched an international planning and execution competition for this work in March 1998. The planning is based on:

Conservation Expertise by Dr. Ing. Helmut Maier commissioned by the Bundesamt für Bauwesen und Raumordnung, Berlin 1998

#### Neues Museum

Design for the reconstruction of the Neues Museum by the architect David Chipperfield, London, 1997:

Following a multi-phase competition, the Stiftung Preußischer Kulturbesitz, the Bundesamt für Bauwesen und Raumordnung and the Landesdenkmalamt Berlin agreed on the design for the reconstruction of the Neues Museum submitted by the architect David Chipperfield, London. It draws closely on Friedrich August Stüler's design, and in essence provides for the restoration of the structure of the main parts of the museum such as the stairwell, the Egyptian Court and the Greek Court and their surrounding exhibit rooms which have been in ruins since the end of the Second World War.

#### Nationalgalerie

Building proposal for the general overhaul and reconstruction of the Nationalgalerie, September 1997, architect Gerhard Merz, commissioned by the Bundesamt für Bauwesen und Raumordnung:

The Nationalgalerie has been closed since March 1998 and before it is reopened it is going to be renovated and restored to meet present-day requirements for restructuring the collections/exhibits.

The major changes envisaged in the plans is the construction of two hitherto non-existent exhibit rooms above the illuminated ceilings suspended into the two two-storey rooms (Cornelius rooms) in the thirties. In addition, original substance dating from the building's construction period, or important later conversions such as the so-called Justi cabinets will be preserved and restored.

### Bodemuseum

Expertise on the conservation of the Bodemuseum, by architect Christoph Fischer, Berlin, commissioned by the Stiftung Preußischer Kulturbesitz, represented by the Bundesbaudirektion, Berlin 1996:

The expertise forms the basis for the general overhaul and reconstruction work to be carried out in the years to come for the museum to be used as a sculpture gallery. It contains a survey and evaluation of the building's structure, an appraisal and list of documentation available on the existing structure and the alterations made since its construction, the importance and relevance of its various construction stages in conservation terms and a statement of the key conservation areas and approaches.

Planning for the general overhaul and the reconstruction work tailored to the future collection was begun in February 1998 and is discussed regularly amongst those involved. The architect Prof. Heinz Tesar, Vienna, has been commissioned with the planning.

### Pergamonmuseum

Expertise on the conservation of the Pergamonmuseum. Büro für Bauforschung, Restaurierung und Architektur Gerschler-Splett, commissioned by the Stiftung Preußischer Kulturbesitz, represented by the Bundesbaudirektion, Berlin 1997:

The expertise is the basis for the general overhaul to be carried out in the years to come. It contains a survey and evaluation of the building's structure, an appraisal and list of documentation available on the existing structure and the alterations made since its construction, the importance and relevance of its various construction stages in conservation terms and a statement of the key conservation areas and approaches.

Currently preparations are under way for a major overhaul of the roofs which is necessary. This is the first stage in a comprehensive renovation and restoration programme. Plans for this are expected to be drawn up in 1999 in consultation with the above-mentioned parties concerned.

### Museumsinsel overall

Overall design concept for the Museumsinsel in Berlin-Mitte, Heinz und Jahnen, Berlin/Aachen, commissioned by the Senate Department for Urban Development, Environmental Protection and Technology, Berlin 1997:

The concept deals with the public spaces on the Museumsinsel and its environs (buffer zone) which are to be designed and furnished in a manner befitting the importance of the conservation area. The historic elements in existence such as the surface coverings of squares, paths and roads, gardens, lighting fixtures, wrought-iron work, embankments, cascades, trees and other features are to be preserved and form the basis of a uniform design of the open spaces commensurate with the importance of the area.

#### Concept for the open spaces

The garden of the Nationalgalerie is to be restored on the basis of the spatial composition prevailing in about 1920. The landscape-gardener and -architect Achim Röthig has submitted a concept for the garden's restoration.

#### *g. Sources and levels of finance*

The Stiftung Preußischer Kulturbesitz is supported and financed by the Federal Republic of Germany and the Länder (States) of the Federal Republic of Germany.

#### *h. Sources of expertise and training in conservation and management techniques*

The Stiftung Preußischer Kulturbesitz has several academic members of staff, as a rule art historians, at its disposal for the conservation and maintenance of the Museumsinsel conservation area. The Building Department responsible - the Bundesamt für Bauwesen und Raumordnung - has allocated the Museumsinsel a department manned by several members of staff, on the whole architects and civil engineers as well as special experts, to handle the current renovation work and the subsequent on-going maintenance work. Teams of architects with experience in this field are commissioned with planning the general overhaul work. The Landesdenkmalamt Berlin has at least two members of staff charged with overseeing the conservation work on a permanent basis. Architects specialising in conservation are commissioned to perform conservation work in concert with the Landesdenkmalamt on a case by case basis depending on the complexity of the task.

#### *i. Visitor facilities and statistics*

In 1997 1,302,343 people visited the Museumsinsel. Of this number, the Nationalgalerie had 261,714 visitors, the Altes Museum 288,990, the Bodemuseum 159,395 and the Pergamonmuseum 592,244.

***j. Property management plan and statement of objectives (copy to be annexed)***

***k. Staffing levels (professional, technical, maintenance)***

## **5. Factors affecting the property**

### ***a. Development pressures (e.g. encroachment, adaptation, agriculture, mining)***

We are not aware of particular development pressures that might endanger the properties on the Museumsinsel. The urban singularity of the Museumsinsel, its use and linkage with its environs is taken account of in existing urban planning documents (Development Plan, Inner City Plan, Area Development Plan of the Borough of Berlin-Mitte). Changes in utilisation relate solely to the exhibits of the museums, some of whose collections are being restructured. This does not have any negative effect on the conservation area.

### ***b. Environmental pressures (e.g. pollution, climate change)***

Environmental pressures are within the limits of what can be expected for a metropolis. We know of no particular damage exceeding the normal levels of wear and tear/pollution. The pollution and environmental damage to roofs and façades and the ornamentation on the museum buildings will be removed in the course of the general overhaul in a manner compatible with conservation. Renewal of the S-Bahn (elevated railway) line running through the conservation area has led to a reduction in noise emissions from rail traffic. After renewal of the main line railway track and its electrification is completed (autumn 1998), a further improvement will have been achieved compared to the past situation (steam/diesel engines).

### ***c. Natural disasters and preparedness (earthquakes, floods, fires, etc.)***

The only conceivable disasters are fires. Fire-protection meets the relevant provisions of the German, in particular the Berlin building regulations and the relevant technical building regulations and norms. It is not proposed to install a sprinkler system in the rooms of the museum buildings because of the possible risk to the cultural treasures on display there or in storage. There is an agreed Fire Brigade procedure in the event of fire.

### ***d. Visitor/tourism pressures***

The museum area is one of the sights in Berlin most frequently visited by tourists. As a result of the proposed renovation and restoration work on the museums and open spaces, the number of visitors is expected to increase appreciably when the collections are reopened. Action will be taken to keep the pressures on the museum area within conservationally acceptable limits.

***e. Number of inhabitants within property, buffer zone***

Approx. 1000

***f. Other***

## **6. Monitoring**

### ***a. Key indicators for measuring state of conservation***

After reconstruction of the Neues Museum and completion of the general overhaul or specific renovation work to be done on the other museum buildings a state of conservation of the highest conceivable order will have been achieved. As all parts of the museum area are subject to constant monitoring and maintenance by the Stiftung Preußischer Kulturbesitz, the Bundesamt für Bauwesen und Raumordnung acting on its behalf and the conservation authorities responsible, it is not necessary to have recourse to key indicators for measuring the state of conservation.

### ***b. Administrative arrangements for monitoring property***

The state of the conservation area is constantly monitored by the Stiftung Preußischer Kulturbesitz, the Bundesamt für Bauwesen und Raumordnung and the Landesdenkmalamt Berlin. On completion of the extensive reconstruction and repair work, the parties involved will draw up and establish a monitoring plan.

### ***c. Results of previous reporting exercises.***

See under 3c and 4f.



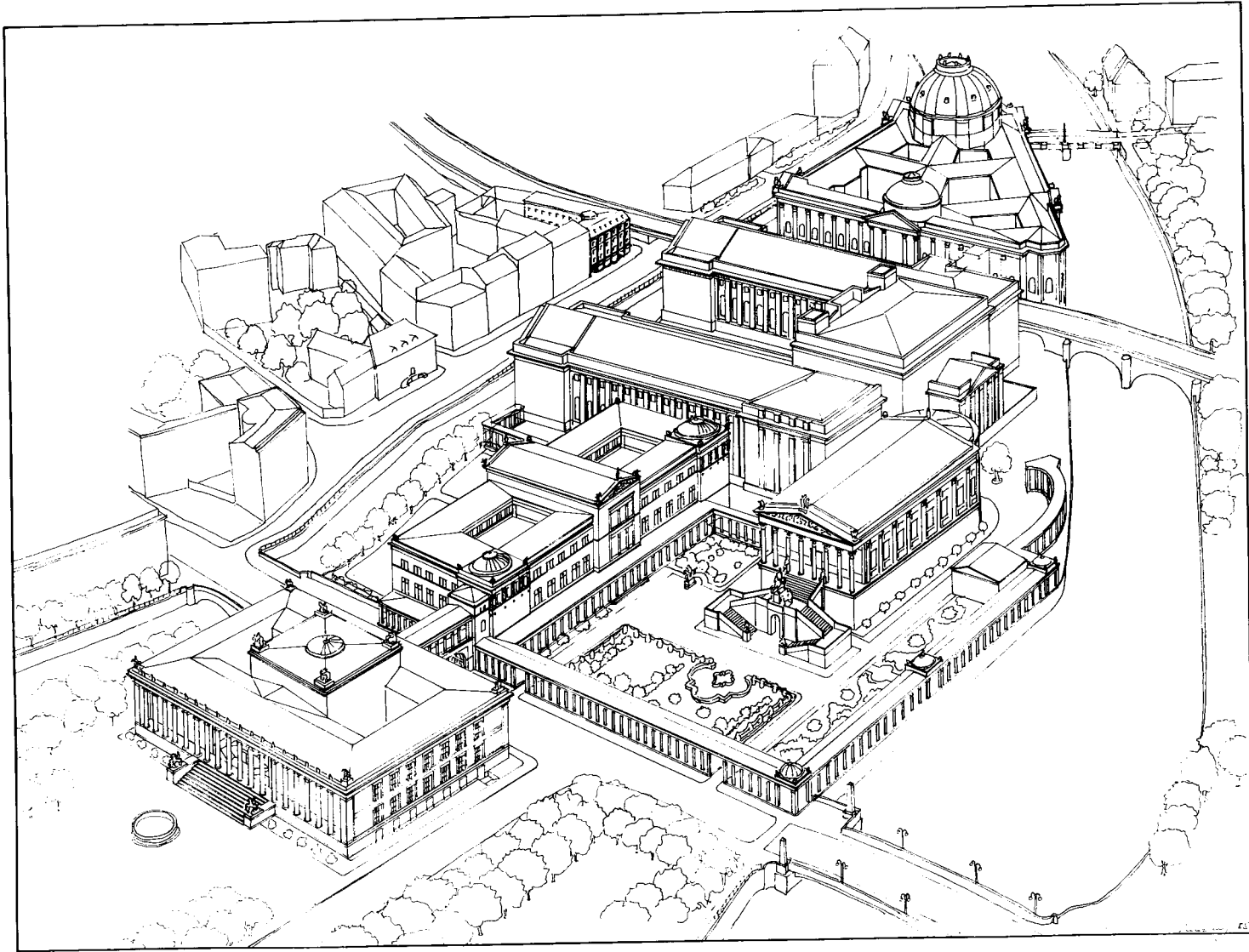
## **7. Documentation**

### **a. Photographs**

**Aerial photograph of the Museumsinsel c. 1930**

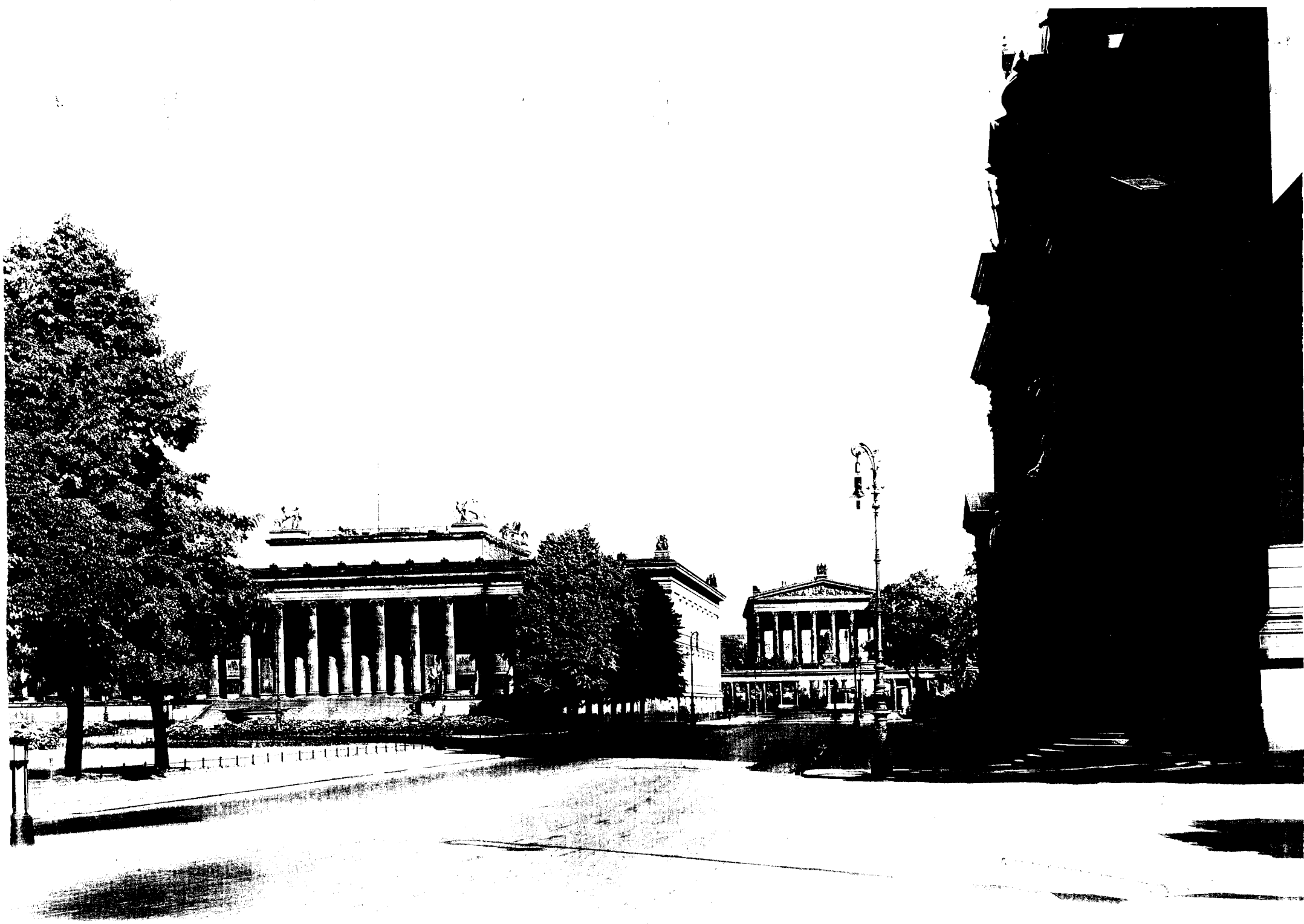


## **Diagram of the Museumsinsel**



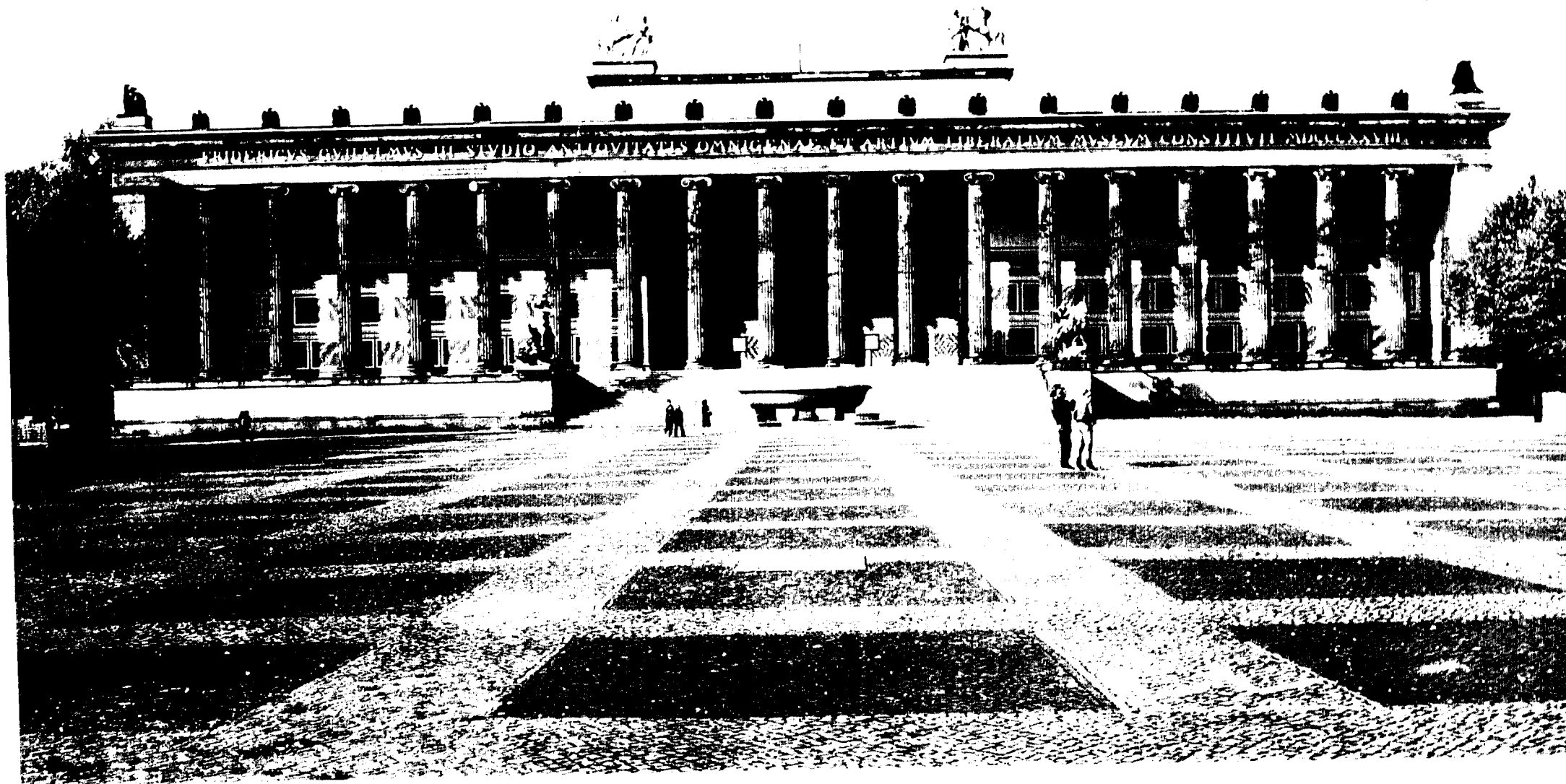
Staatliche Museen zu Berlin Museumsinsel Bl. 1

**View of the Lustgarten, Altes Museum, Nationalgalerie and Berliner Dom  
c. 1930**



**Front façade of the Altes Museum facing onto the Lustgarten,  
with Granite Basin**



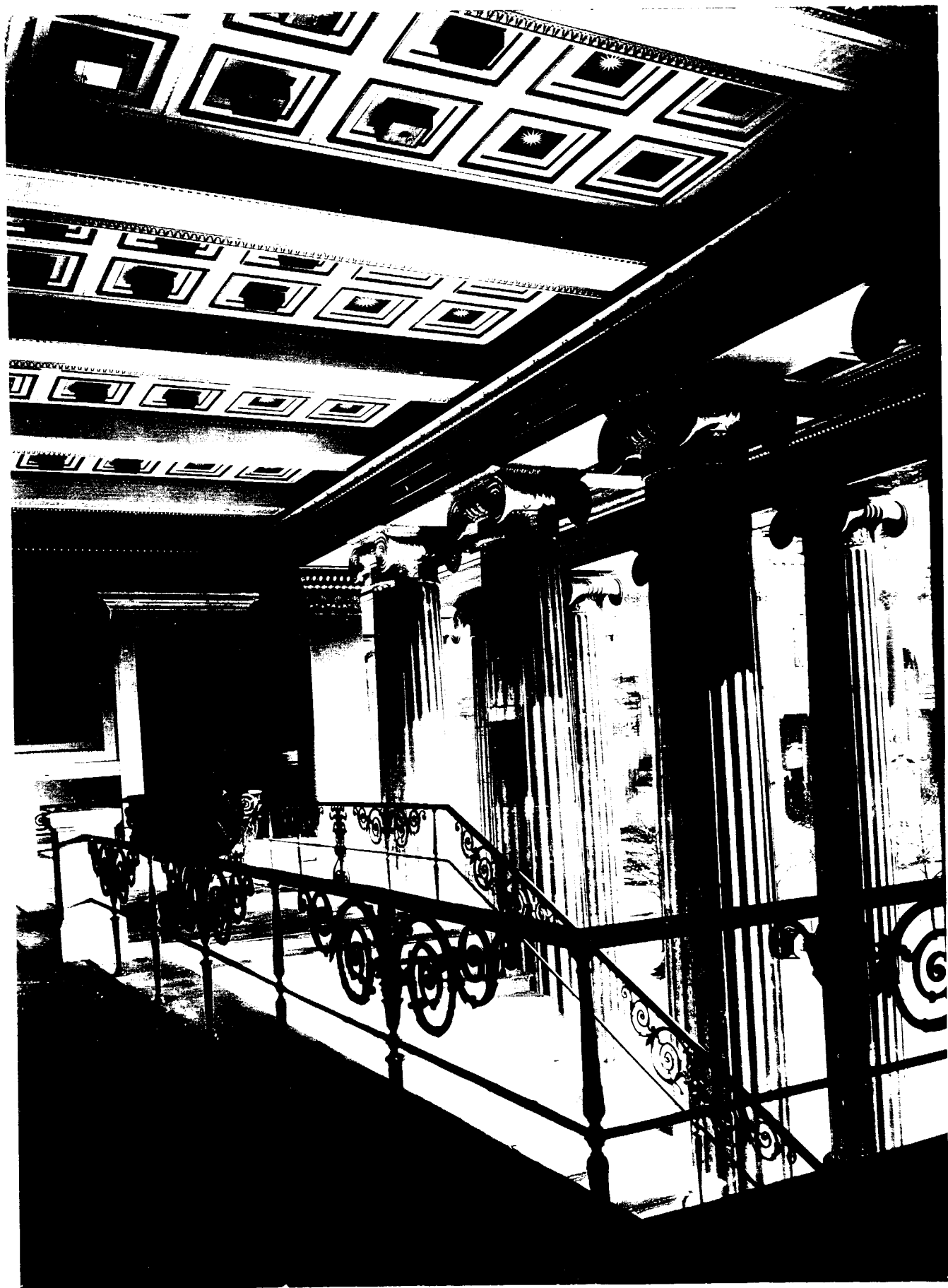




**Main entrance to the Altes Museum, with Granite Basin**



## **Staircase in the Colonnaded Hall of the Altes Museum**



## **Rotunda of the Altes Museum**





**West façade of the Neues Museum, c. 1940**



**East façade of the Neues Museum, c. 1990**



**Neues Museum, Niobid Room 1936**



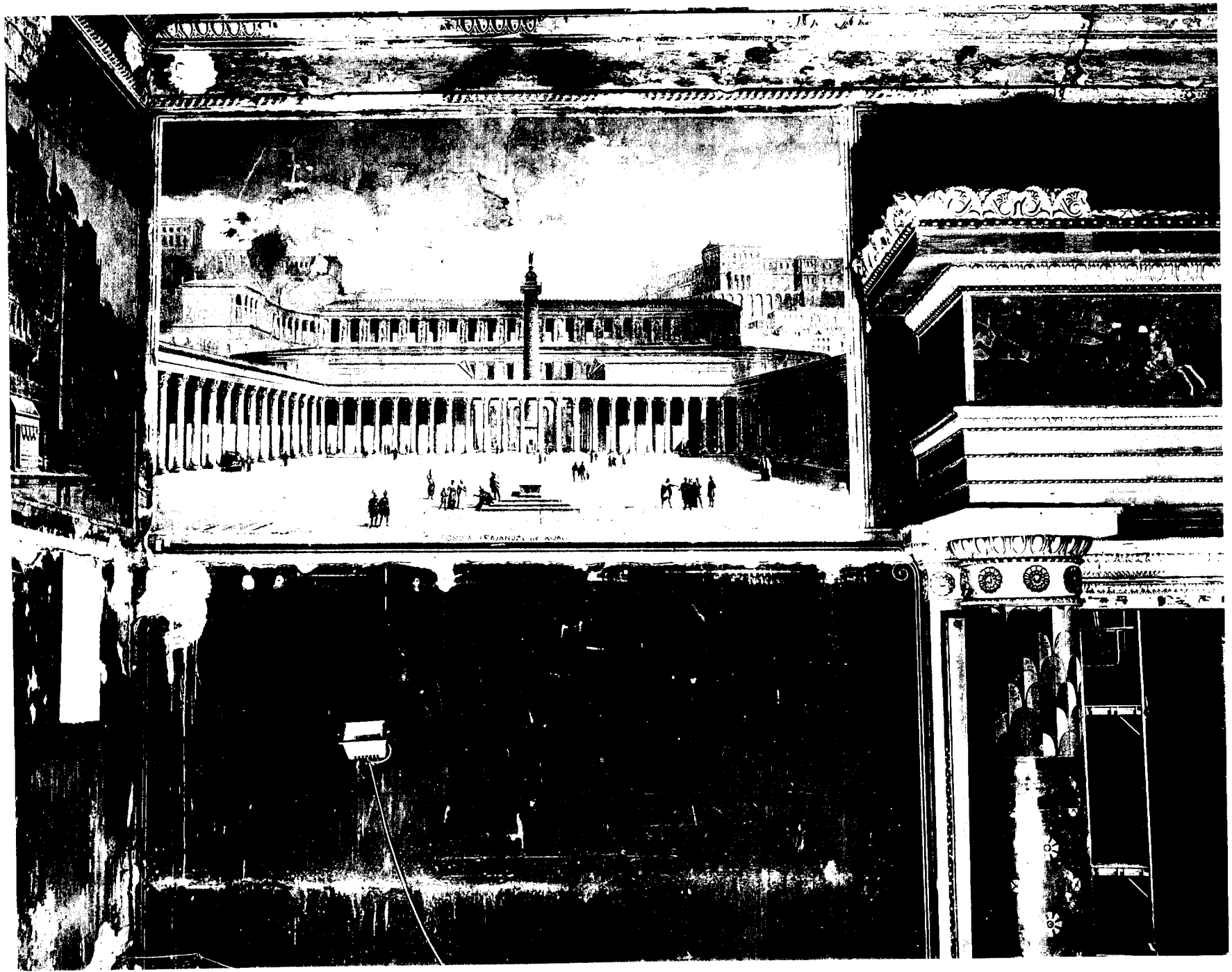
LKB F2989B Berlin, Neues Museum,  
Kleiner Saal, (Aufn. 1936)

**Neues Museum, Niobid Room 1993**

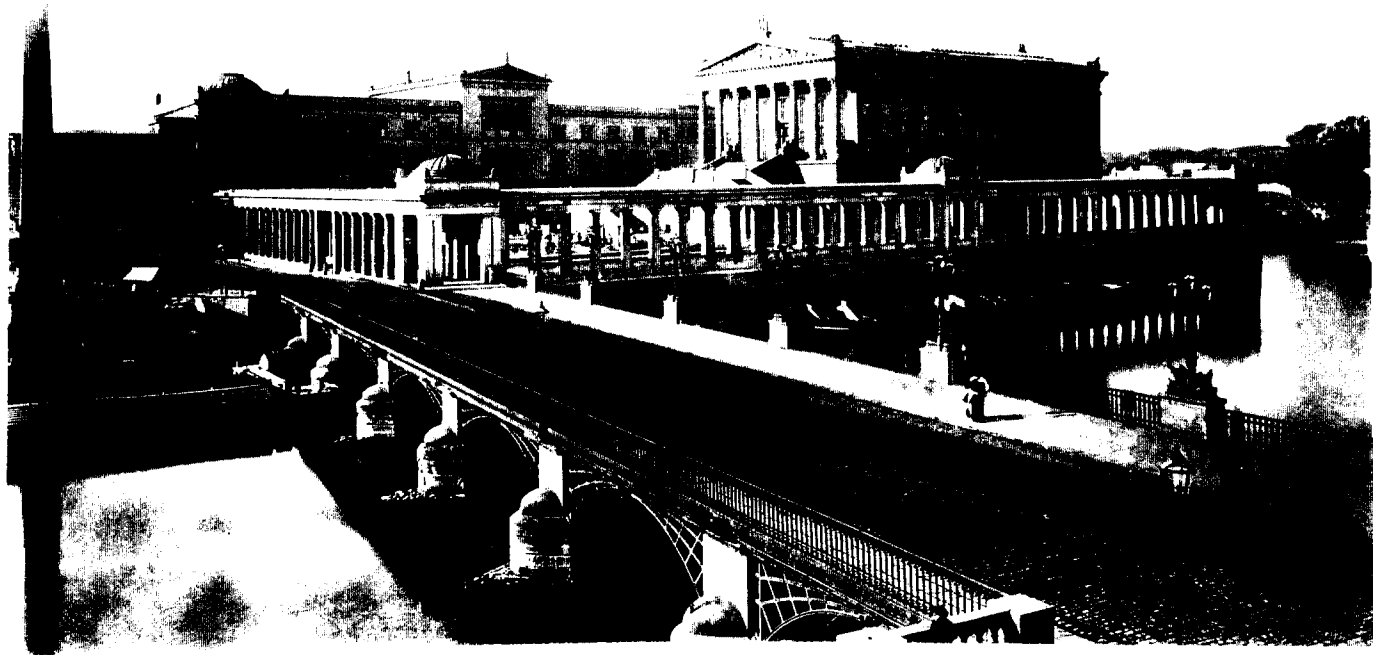




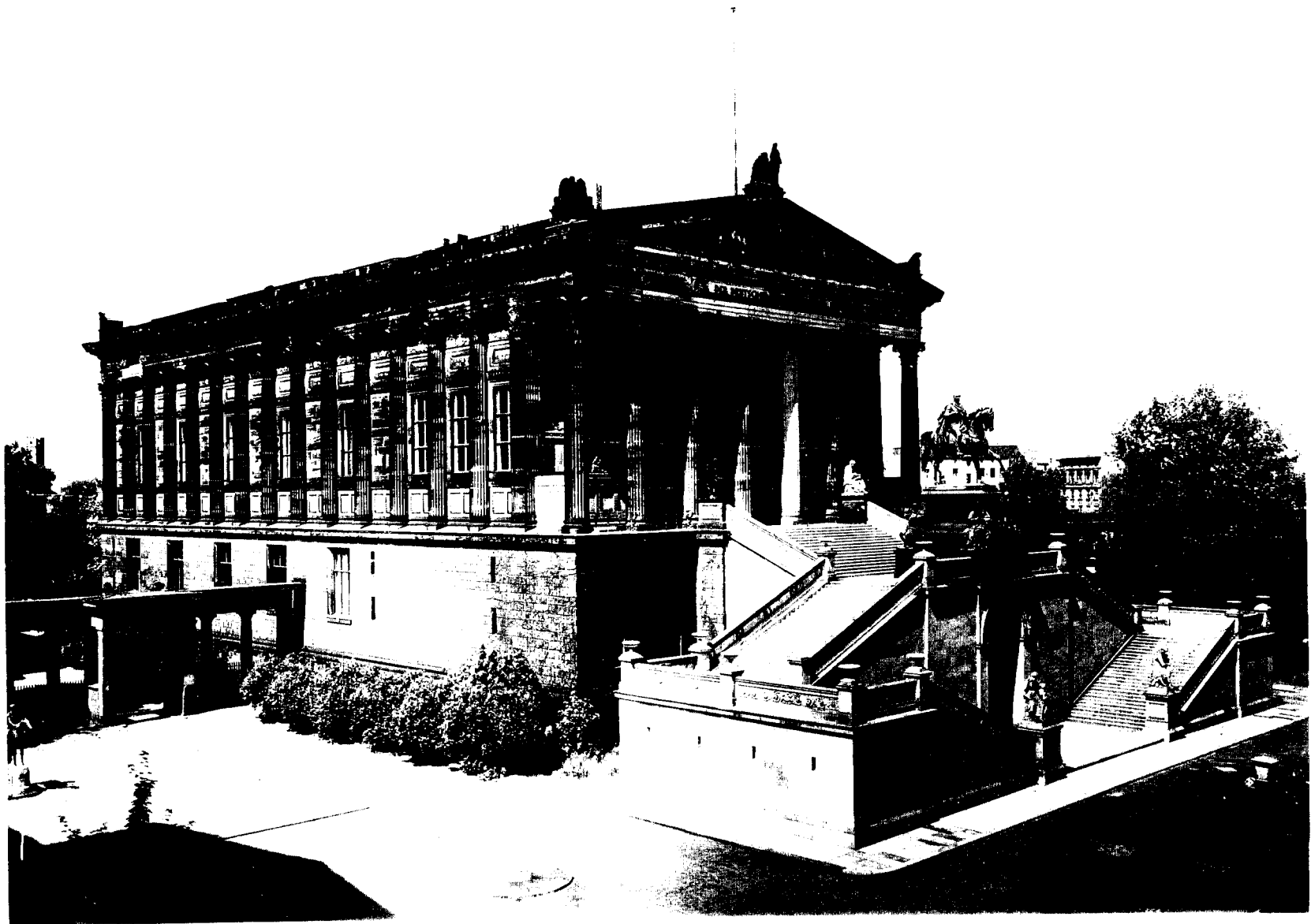
**Neues Museum, Detail of a mural in the Roman Room 1993**



**View across the Friedrichsbrücke (Friedrich Bridge) to the Museumsinsel  
showing the Nationalgalerie and Neues Museum,  
c. 1880**



## **Nationalgalerie**



## **Nationalgalerie, staircase**

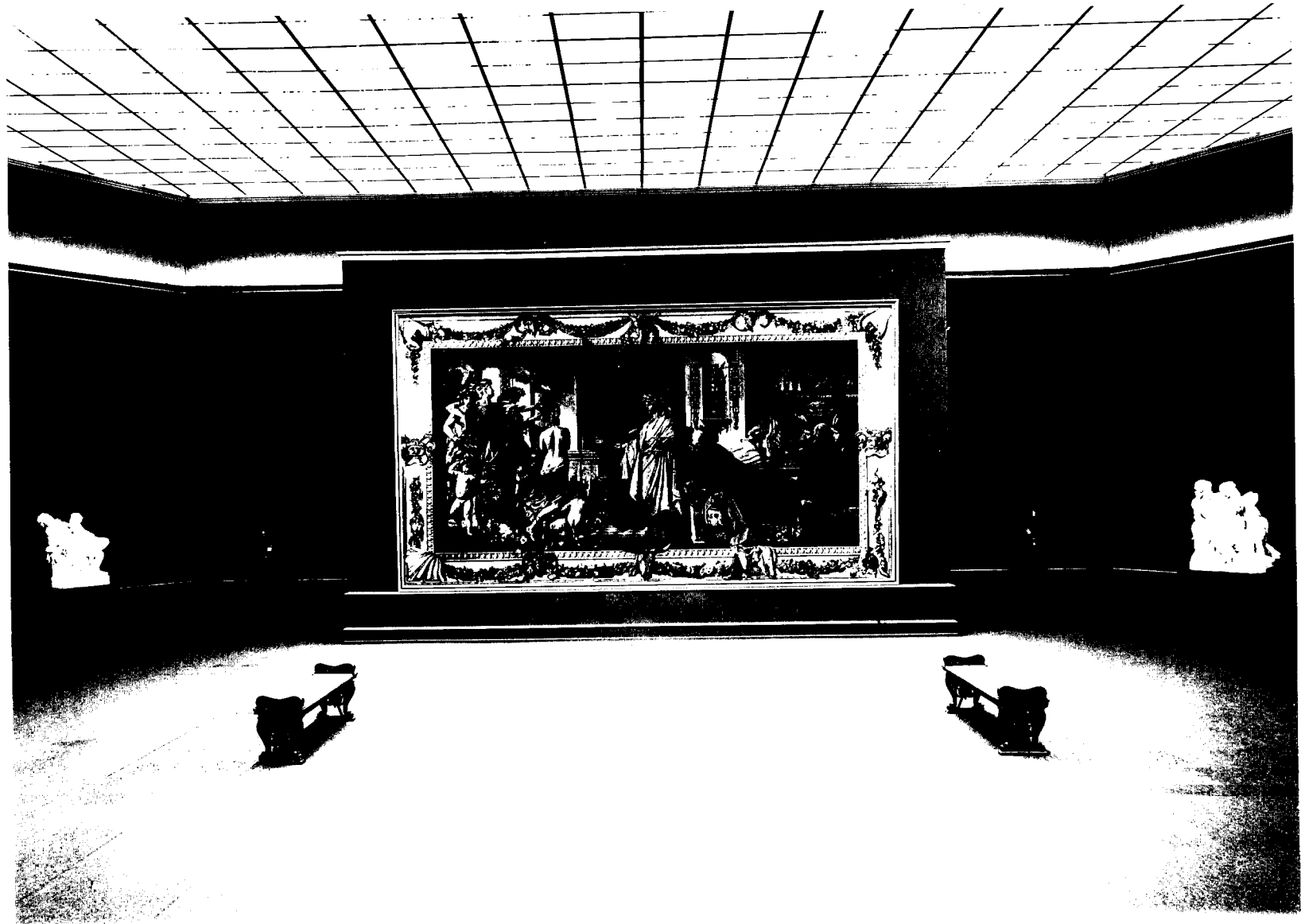




**Nationalgalerie, staircase**



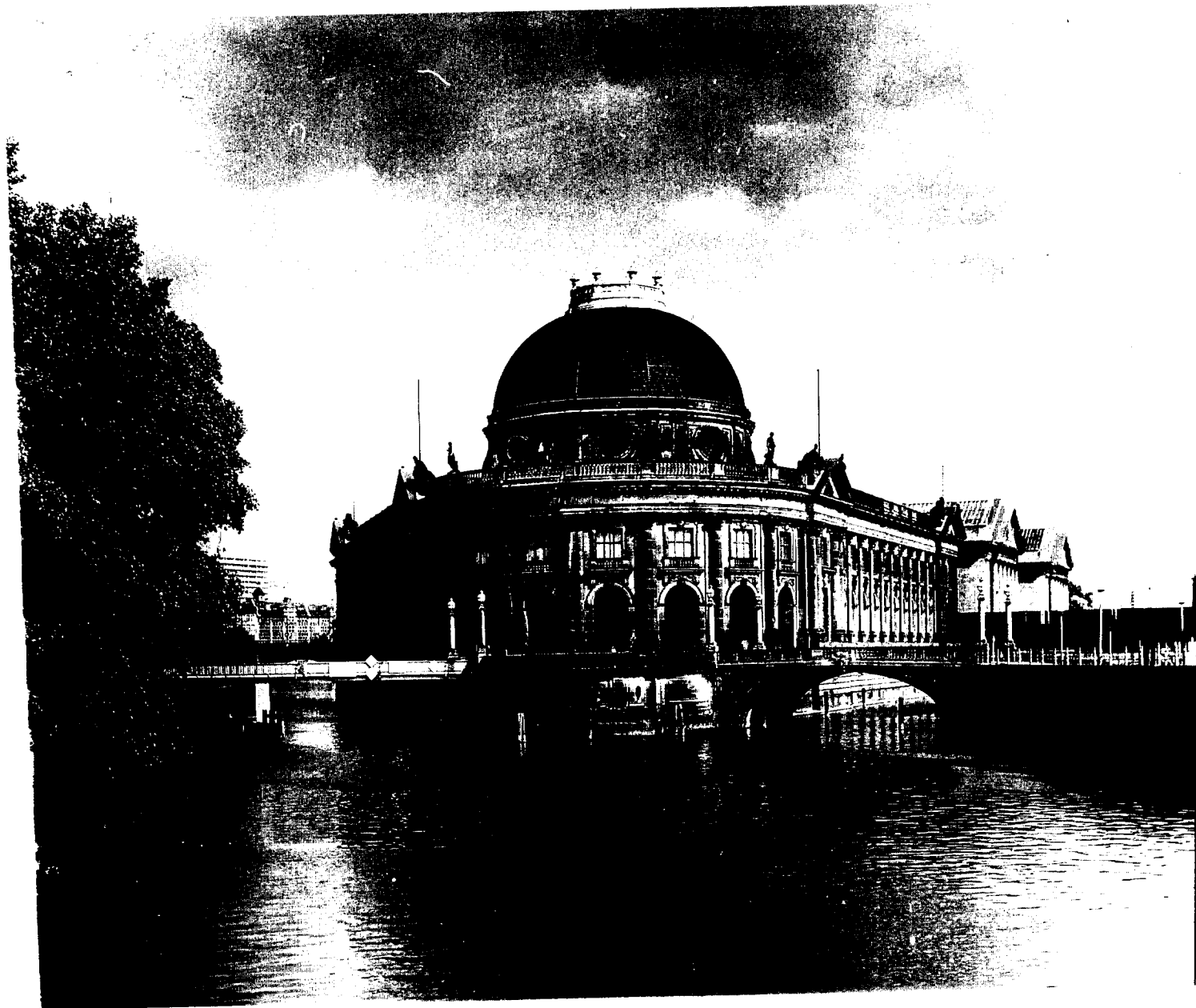
**Nationalgalerie, Cornelius Room**



**Nationalgalerie, exhibit room on 1st floor**



**Bodemuseum, view from the north**





**Bodemuseum, Grand Staircase with equestrian statue of the Great Elector**



## **Bodemuseum, second staircase**



## **Bodemuseum, Basilica**

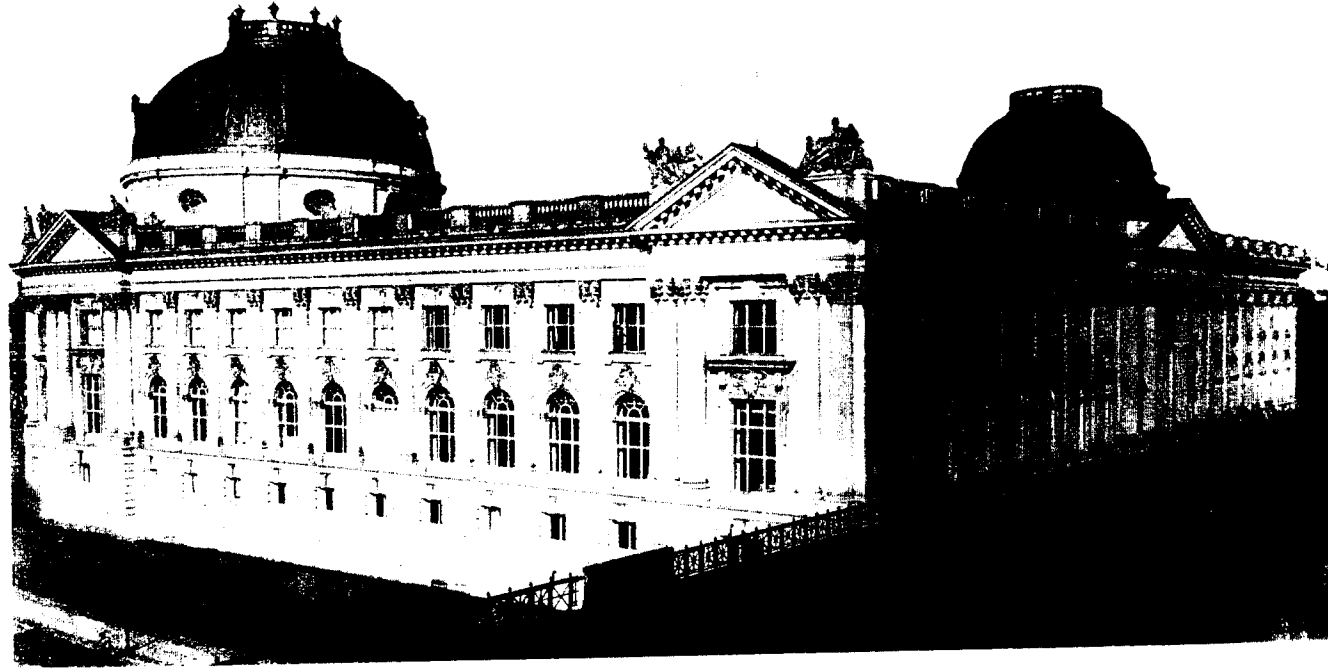


**Bodemuseum, passage between the Grand Staircase  
and the Basilica**

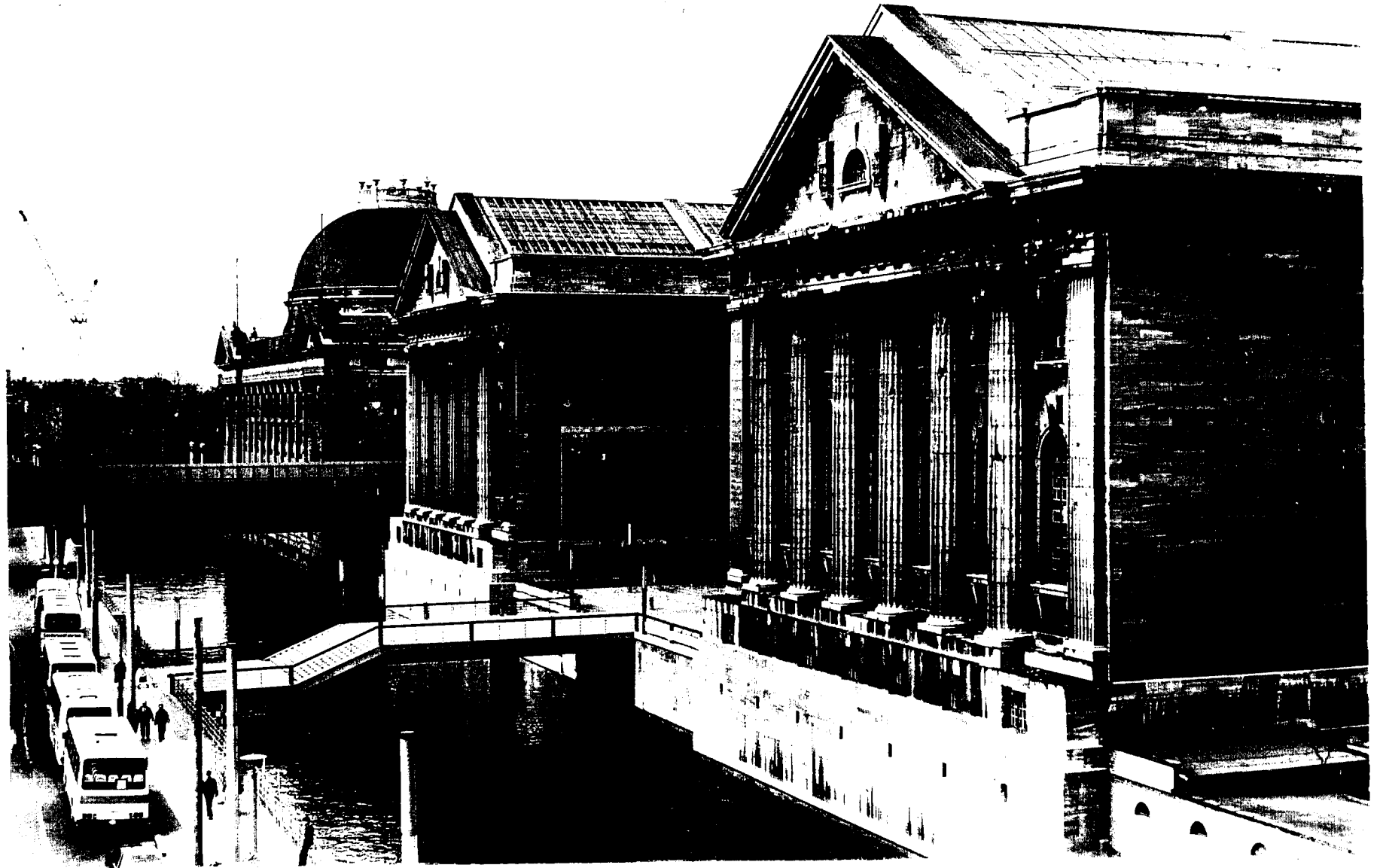




**View of the Bodemuseum from the Stadtbahn (elevated railway)**



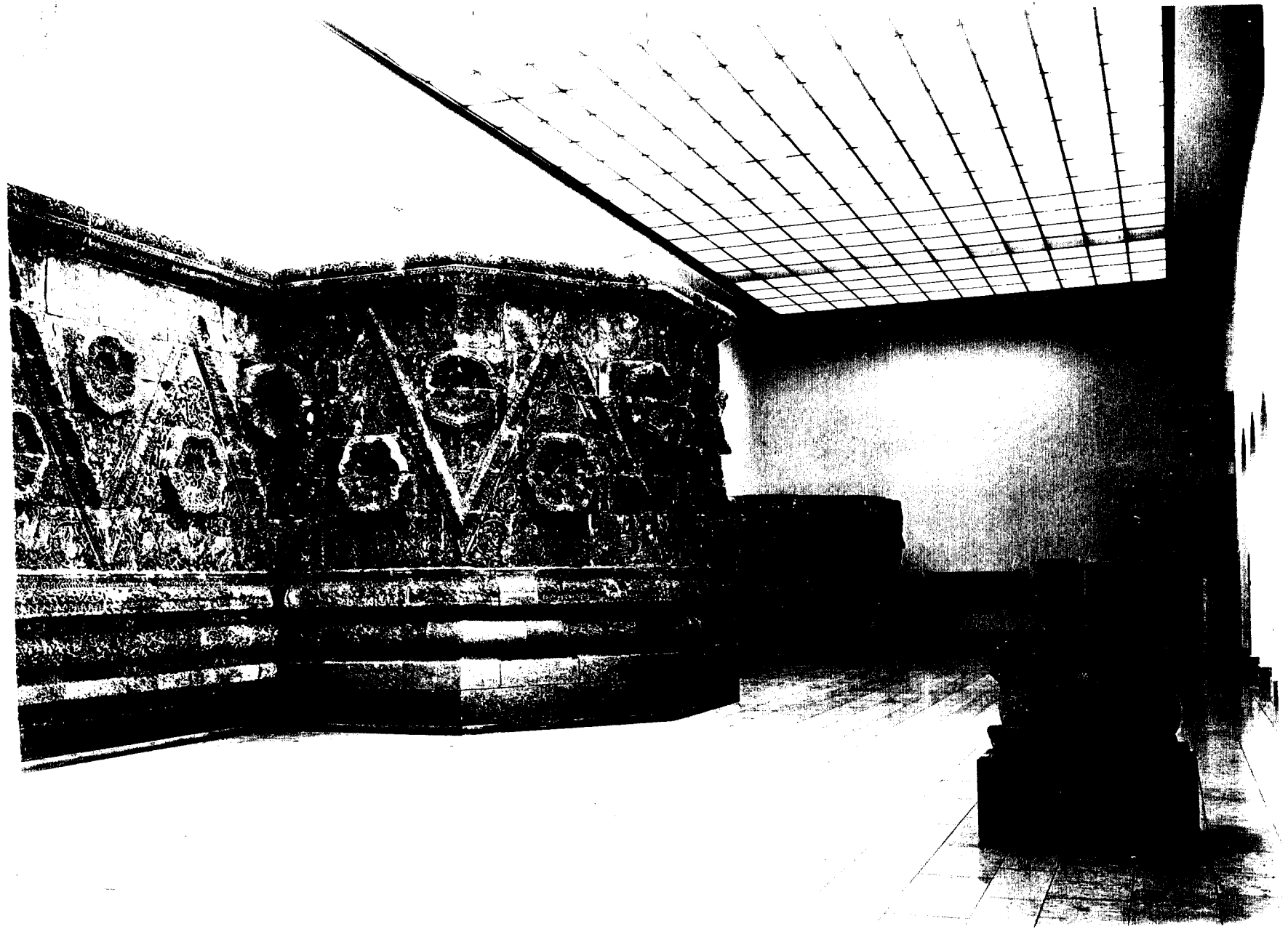
**View of the Pergamonmuseum from the Kupfergraben, with the  
Bodemuseum in the background**



**Pergamonmuseum, exhibit room featuring the Processional Way**

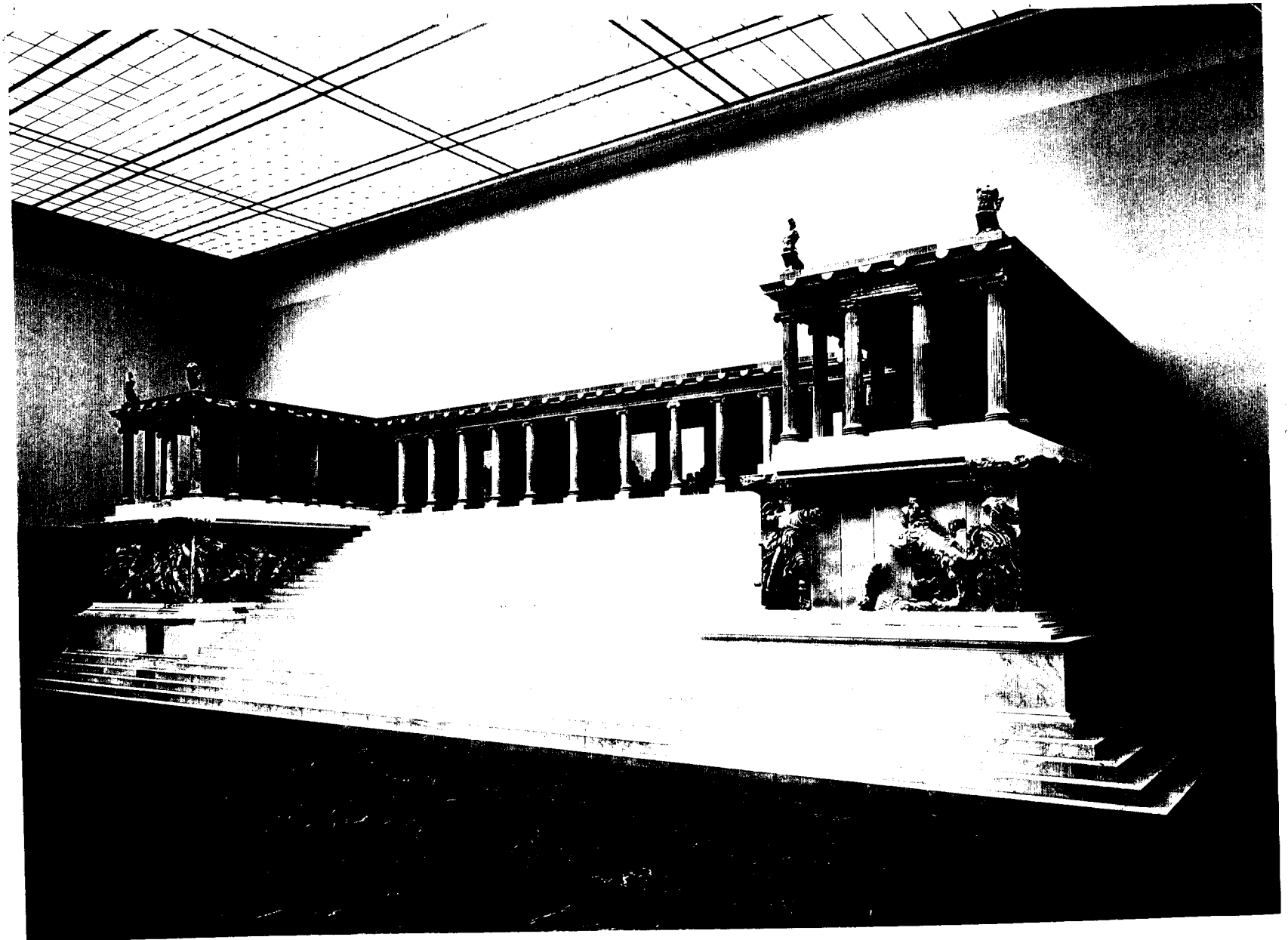


**Pergamonmuseum, exhibit room featuring the façade of the Palace of  
Mschatta**

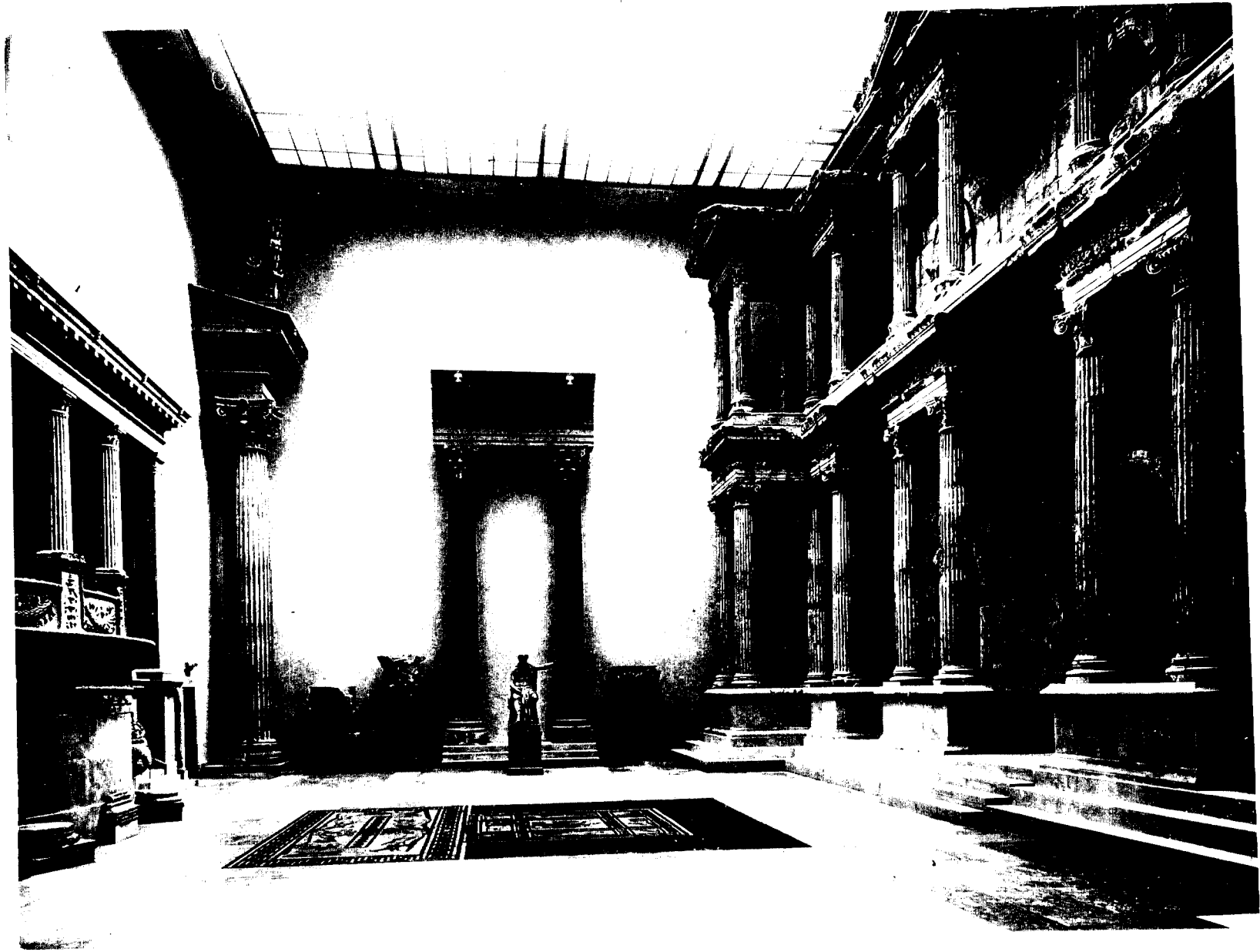




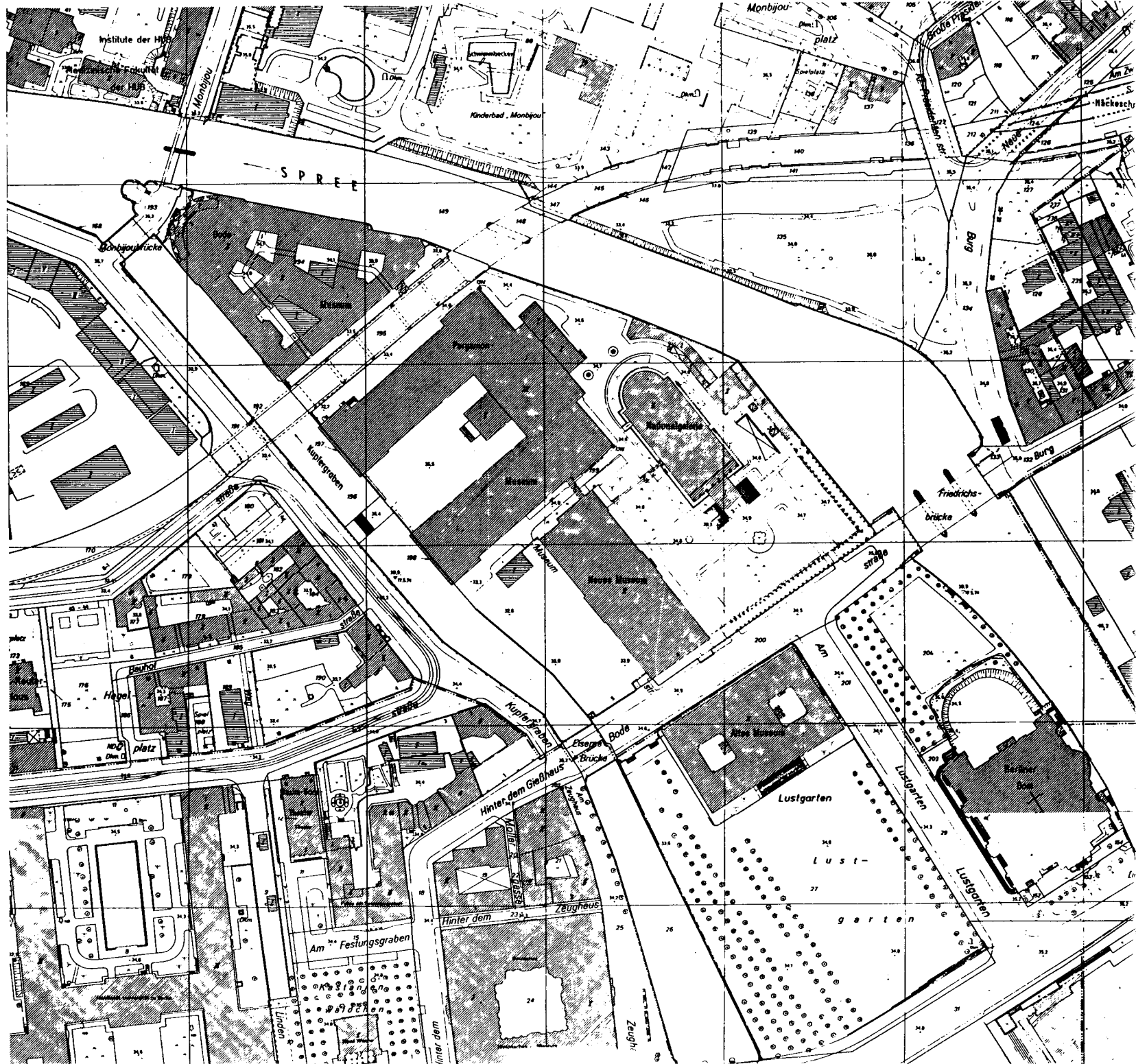
## **Pergamonmuseum, Pergamon Altar**



**Pergamonmuseum, exhibit room featuring the market gate of Milet**



*b. Copies of property management plans and extracts of other plans relevant to the property*



UNBEGLAUBIGTER  
AUSZUG AUS DEM LIEGENSCHAFTSKATASTER  
- Liegenschaftsbuch -

FLURSTÜCK 110001-920-00198/000 0  
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DATUM 27.05.1998 04

\*\*\*FLURSTÜCKS-/EIGENTÜMERNACHWEIS\*\*\*

SEITE 1

VERMESSUNGSAMT 0001

BEZIRKSAMT  
MITTE VON BERLIN  
ABT. ÖKOLOGISCHE STADTENT-  
WICKLUNG, BAUEN UND WOHNEN  
VERMESSUNGSAMT  
ROSA-LUXEMBURG-STRASSE 14  
10178 BERLIN

GEMARKUNG 110001  
BEZIRK 11000001  
FINANZAMT 1134

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MITTE  
MITTE  
MITTE/TIERGARTEN

GMKG FLR FLURST-NR P  
110001 920 198 0

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|             |               |
|-------------|---------------|
| ENTSTEHUNG  | 1991          |
| FORTFÜHRUNG | 1997/20422-52 |
| FLURKARTE   | 41920         |
| BAUBLOCK    | 102/020       |

LAGE 40378 BODESTR. 1, 2, 3, 4, 5

TATSÄCHLICHE NUTZUNG  
58 M2 21-110 GEBÄUDE- UND FREIFLÄCHE

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FLÄCHE \*\*\*\*\*58 M2  
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HINWEISE 46 BAUDENKMAL

AMTSGERICHT 1112 MITTE/FRIEDRICHSHAIN/  
PRENZLAUER BERG

GRUNDBUCHBEZIRK 110300 MITTE

BESTAND 110300-1156N 4 BVNR 3 (N) EIGENTUM

=====

1  
BUNDESREPUBLIK DEUTSCHLAND  
(WASSER - UND SCHIFFAHRTSVERWALTUNG)  
:WASSER - UND SCHIFFAHRTSAMT BERLIN,  
:POSTFACH 262, 10124 BERLIN

VERMESSUNGSAMT 0001

BEZIRKSAMT  
MITTE VON BERLIN  
ABT. ÖKOLOGISCHE STADTENT-  
WICKLUNG, BAUEN UND WOHNEN  
VERMESSUNGSAMT  
ROSA-LUXEMBURG-STRASSE 14  
10178 BERLIN  
-----

GEMARKUNG 110001  
BEZIRK 11000001  
FINANZAMT 1134

MITTE  
MITTE  
MITTE/TIERGARTEN

GMKG FLR FLURST-NR P  
110001 920 195 0

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|-------------|---------------|
| ENTSTEHUNG  | 1991          |
| FORTFÜHRUNG | 1997/21230-52 |
| FLURKARTE   | 41920         |

LAGE STADTBAHNVIADUKT

TATSÄCHLICHE NUTZUNG  
2 288 M2 21-548 VERKEHRSFLÄCHE

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FLÄCHE \*\*\*\*\*2 288 M2  
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HINWEISE 46 BAUDENKMAL

AMTSGERICHT 1112 MITTE/FRIEDRICHSHAIN/  
PRENZLAUER BERG

GRUNDBUCHBEZIRK 110300 MITTE  
BESTAND 110300-193N 3 BVNR 71 (N) EIGENTUM  
=====

1

DEUTSCHES REICH - REICHSEISENBAHNVERMÖGEN -  
:VERWALTUNG DES EHEMALIGEN REICHSBAHNVERMÖGENS  
:FRANKFURTER ALLEE 216  
:10365 BERLIN



VERMESSUNGSAMT 0001 BEZIRKSAMT  
MITTE VON BERLIN  
ABT. ÖKOLOGISCHE STADTENT-  
WICKLUNG, BAUEN UND WOHNEN  
VERMESSUNGSAMT  
ROSA-LUXEMBURG-STRASSE 14  
10178 BERLIN  
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GEMARKUNG 110001 MITTE  
BEZIRK 11000001 MITTE  
FINANZAMT 1134 MITTE/TIERGARTEN

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| GMKG   | FLR | FLURST-NR | P |                           |
|--------|-----|-----------|---|---------------------------|
| 110001 | 920 | 193       | 2 |                           |
| =====  |     |           |   | ENTSTEHUNG 1991           |
|        |     |           |   | FORTFÜHRUNG 1997/20418-52 |
|        |     |           |   | FLURKARTE 41920           |

LAGE MONBIJOURBRÜCKE

TATSÄCHLICHE NUTZUNG  
636 M2 21-510 VERKEHRSFLÄCHE

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FLÄCHE \*\*\*\*\*636 M2  
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LANDESGRUNDBESITZVERMÖGEN 69 GESCHÄFTS- U. AUFGABENBEREICHE  
DER BEZIRKSVERWALTUNG  
MITTE  
636 M2 69-421 TIEFBAU

HINWEISE 46 BAUDENKMAL

AMTSGERICHT 1112 MITTE/FRIEDRICHSHAIN/  
PRENZLAUER BERG

GRUNDBUCHBEZIRK 110300 MITTE  
BESTAND 110300-28N 0 BVNR 1 (N) EIGENTUM  
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2  
LAND BERLIN

UNBEGLAUBIGTER  
AUSZUG AUS DEM LIEGENSCHAFTSKATASTER  
- Liegenschaftsbuch -

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DATUM 27.05.1998 07

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VERMESSUNGSAMT 0001 BEZIRKSAMT  
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WICKLUNG, BAUEN UND WOHNEN  
VERMESSUNGSAMT  
ROSA-LUXEMBURG-STRASSE 14  
10178 BERLIN  
-----

GEMARKUNG 110001 MITTE  
BEZIRK 11000001 MITTE  
FINANZAMT 1134 MITTE/TIERGARTEN

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| GMKG   | FLR | FLURST-NR | P |                           |
|--------|-----|-----------|---|---------------------------|
| 110001 | 820 | 27        | 4 |                           |
| =====  |     |           |   | ENTSTEHUNG 1991           |
|        |     |           |   | FORTFÜHRUNG 1997/21326-52 |
|        |     |           |   | FLURKARTE 41820           |
|        |     |           |   | BAUBLOCK 102/033          |

LAGE 44807 LUSTGARTEN

TATSÄCHLICHE NUTZUNG  
20 933 M2 21-420 ERHOLUNGSFLÄCHE

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FLÄCHE \*\*\*\*\*20 933 M2  
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HINWEISE 45 GARTENDENKMAL

AUSFÜHRENDE STELLE E0001 SENATSVERWALTUNG FÜR  
BAUEN, WOHNEN UND VERKEHR  
STÄDTEBAULICHE  
ENTWICKLUNGSMAßNAHME  
- HAUPTSTADT BERLIN -

VERFAHREN E00000 (83) VORBEREITENDE MAßNAHME  
TEILWEISE EINBEZOGENES  
FLURSTÜCK

AMTSGERICHT 1112 MITTE/FRIEDRICHSHAIN/  
PRENZLAUER BERG

GRUNDBUCHBEZIRK 110300 MITTE

BESTAND 110300-345N 7 BVNR 9 (N) EIGENTUM  
=====

1

EIGENTUM DES VOLKES

:RECHTSTRÄGER:

:MAGISTRAT VON BERLIN, HAUPTSTADT DER DDR

:ABT. VERKEHRS - UND NACHRICHTENWESEN

UNBEGLAUBIGTER  
AUSZUG AUS DEM LIEGENSCHAFTSKATASTER  
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DATUM 27.05.1998 03

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SEITE 1

VERMESSUNGSAMT 0001

BEZIRKSAMT  
MITTE VON BERLIN  
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WICKLUNG, BAUEN UND WOHNEN  
VERMESSUNGSAMT  
ROSA-LUXEMBURG-STRASSE 14  
10178 BERLIN

GEMARKUNG 110001  
BEZIRK 11000001  
FINANZAMT 1134

MITTE  
MITTE  
MITTE/TIERGARTEN

GMKG FLR FLURST-NR P  
110001 920 199 4

ENTSTEHUNG 1991  
FORTFÜHRUNG 1997/21307-52  
FLURKARTE 41920  
BAUBLOCK 102/020

LAGE 40378 BODESTR. 1, 2, 3, 4, 5

TATSÄCHLICHE NUTZUNG  
43 604 M2 21-110 GEBÄUDE- UND FREIFLÄCHE

FLÄCHE \*\*\*\*\*43 604 M2

HINWEISE 45 GARTENDENKMAL  
46 BAUDENKMAL

AMTSGERICHT 1112 MITTE/FRIEDRICHSHAIN/  
PRENZLAUER BERG

GRUNDBUCHBEZIRK 110300 MITTE  
BESTAND 110300-41N 1 BVNR 2 (N) EIGENTUM

2

STIFTUNG PREUBISCHER KULTURBESITZ, BERLIN  
:VON - DER - HEYDT - STR. 16 - 18  
:10785 BERLIN

UNBEGLAUBIGTER  
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WICKLUNG, BAUEN UND WOHNEN  
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ROSA-LUXEMBURG-STRASSE 14  
10178 BERLIN

GEMARKUNG 110001  
BEZIRK 11000001  
FINANZAMT 1134

MITTE  
MITTE  
MITTE/TIERGARTEN

GMKG FLR FLURST-NR P  
110001 920 200 5

===== ENTSTEHUNG 1991  
FORTFÜHRUNG 1995/20111-52  
FLURKARTE 41920

LAGE 40378 BODESTR.

TATSÄCHLICHE NUTZUNG  
4 759 M2 21-510 VERKEHRSFLÄCHE

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FLÄCHE \*\*\*\*\*4 759 M2  
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LANDESGRUNDBESITZVERMÖGEN 69 GESCHÄFTS- U. AUFGABENBEREICHE  
DER BEZIRKSVERWALTUNG  
MITTE  
4 759 M2 69-421 TIEFBAU

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PRENZLAUER BERG

GRÜNDBUCHBEZIRK 110300 MITTE  
BESTAND 110300-24N 0 BVNR 1 (N) EIGENTUM

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LAND BERLIN

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DATUM 27.05.1998 02

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VERMESSUNGSAMT  
ROSA-LUXEMBURG-STRASSE 14  
10178 BERLIN

GEMARKUNG 110001  
BEZIRK 11000001  
FINANZAMT 1134

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MITTE  
MITTE  
MITTE/TIERGARTEN

GMKG FLR FLURST-NR P  
110001 920 194 6

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ENTSTEHUNG 1991  
FORTFÜHRUNG 1997/20417-52  
FLURKARTE 41920  
BAUBLOCK 102/019

LAGE MONBIJOURBRÜCKE 3

TATSÄCHLICHE NUTZUNG  
9 322 M2 21-110 GEBÄUDE- UND FREIFLÄCHE

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FLÄCHE \*\*\*\*\*9 322 M2  
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HINWEISE 46 BAUDENKMAL

AMTSGERICHT 1112 MITTE/FRIEDRICHSHAIN/  
PRENZLAUER BERG

GRUNDBUCHBEZIRK 110300 MITTE  
BESTAND 110300-41N 1 BVNR 1 (N) EIGENTUM

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2

STIFTUNG PREUßISCHER KULTURBESITZ, BERLIN  
:VON - DER - HEYDT - STR. 16 - 18  
:10785 BERLIN

UNBEGLAUBIGTER  
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BEZIRKSAMT  
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WICKLUNG, BAUEN UND WOHNEN  
VERMESSUNGSAMT  
ROSA-LUXEMBURG-STRASSE 14  
10178 BERLIN

GEMARKUNG 110001  
BEZIRK 11000001  
FINANZAMT 1134

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MITTE  
MITTE  
MITTE/TIERGARTEN

GMKG FLR FLURST-NR P  
110001 920 197 7

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| ENTSTEHUNG  | 1991          |
| FORTFÜHRUNG | 1997/20421-52 |
| FLURKARTE   | 41920         |
| BAUBLOCK    | 102/020       |

LAGE 40378 BODESTR. 1, 2, 3, 4, 5

TATSÄCHLICHE NUTZUNG  
62 M2 21-110 GEBÄUDE- UND FREIFLÄCHE

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FLÄCHE \*\*\*\*\*62 M2  
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HINWEISE 46 BAUDENKMAL

AMTSGERICHT 1112 MITTE/FRIEDRICHSHAIN/  
PRENZLAUER BERG

GRUNDBUCHBEZIRK 110300 MITTE  
BESTAND 110300-1156N 4 BVNR 2 (N) EIGENTUM  
=====

1

BUNDESREPUBLIK DEUTSCHLAND  
(WASSER - UND SCHIFFFAHRTSVERWALTUNG)  
:WASSER - UND SCHIFFFAHRTSAMT BERLIN,  
:POSTFACH 262, 10124 BERLIN

UNBEGLAUBIGTER  
AUSZUG AUS DEM LIEGENSCHAFTSKATASTER  
- Liegenschaftsbuch -

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BEZIRKSAMT  
MITTE VON BERLIN  
ABT. ÖKOLOGISCHE STADTENT-  
WICKLUNG, BAUEN UND WOHNEN  
VERMESSUNGSAMT  
ROSA-LUXEMBURG-STRASSE 14  
10178 BERLIN

GEMARKUNG 110001  
BEZIRK 11000001  
FINANZAMT 1134

MITTE  
MITTE  
MITTE/TIERGARTEN

GMKG FLR FLURST-NR P  
110001 820 28 8

===== ENTSTEHUNG 1991  
FORTFÜHRUNG 1997/20436-52  
FLURKARTE 41820  
BAUBLOCK 102/033

LAGE 40378 BODESTR.  
44807 LUSTGARTEN

TATSÄCHLICHE NUTZUNG  
5 852 M2 21-110 GEBÄUDE- UND FREIFLÄCHE

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FLÄCHE \*\*\*\*\*5 852 M2  
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HINWEISE 46 BAUDENKMAL

AMTSGERICHT 1112 MITTE/FRIEDRICHSHAIN/  
PRENZLAUER BERG

GRUNDBUCHBEZIRK 110300 MITTE

BESTAND 110300-61N 4 BVNR 1 (N) EIGENTUM

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STIFTUNG PREUBISCHER KULTURBESITZ IN BERLIN

:BEVOLLMÄCHTIGT:  
:DER PRÄSIDENT  
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## 7. Documentation

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Senator for Urban Development,  
Environmental Protection and Technology

**Peter Strieder**

## 9. Appendices

Annex 1: Expertise on the Berlin Museumsinsel by Prof. Dr. Helmut Börsch-Supan

Annex 2: List of illustrations and letter granting UNESCO authority to publish them

## **Annex 1**

### **Expertise on the Berlin Museumsinsel**

Prof.- Dr. Helmut Börsch-Supan

The hundred or so years between 1823 and 1930 during which the five buildings of the museum complex making up the Museumsinsel came into being coincide with the period during which the capital of Prussia became that of Germany and the city with a population of some 230,000 grew to a metropolis of 4 million people. No other European city of the day expanded so rapidly. During this time-span the Second Empire was founded in 1871, ending after a mere 47 years in the revolution of 1918. This epoch full of dramatic events borders on the Third Reich and the virtual destruction of the city in the Second World War and the post-war period.

The museum construction period was preceded by roughly a decade of inner consolidation after the end of the Wars of Liberation, the Napoleonic era and the epoch of bourgeois Enlightenment after the end of the Seven Year War in 1763 which was so fertile for Berlin and in which the idea of a public museum gradually ripened.

It is not only its location therefore but also the embedding of its building history in a decisive phase of urban development that makes the Museumsinsel a sensitive and central point of Berlin whose treatment calls for a high degree of responsibility.

The weight of its historical testimony weighs all the heavier as, in the immediate neighbourhood, everything that remained of the medieval city of Cölln on the Spree at the end of the Second World War has been demolished. The only building dating from the time when the Electorate of Brandenburg became the Kingdom of Prussia is the Zeughaus (Armoury) which Schinkel's museum responds to as a building serving a peaceful purpose, a relationship emphasized by the Schloßbrücke and its sculptural ornamentation. Above all the loss of the Schloß which had developed over a five hundred year period made the Museumsinsel a torso, albeit one which as such can still bring home the grandeur and the uniqueness of the idea originally underlying the whole complex. Only the compelling greatness of this idea can explain why no cost was spared to lay the foundations of the Altes Museum in the marshy grounds. Schinkel's idea was to contrast the museum as a tool of popular education by art with the Schloß (Palace) as the seat of the monarchy and, together with the baroque Cathedral with its then Classicist aspect, visualise the three pillars of the state.

The revolutionary aspect of this idea lay in regarding art of past ages as a living intellectual force that inspires the present and is absolutely essential for the state to exist. Last but not least, this building to house art on a prominent site was intended to correct the one-sided view of Brandenburg-Prussia as a militarist state, widely held since the 17th century. Art and science had been promoted in Prussia earlier too for the purpose of providing a balance, as evidenced, for example, by the iconography of the Brandenburg Gate. Schinkel gave this balance compelling expression in building his museum at

this location. In this he agreed with the thinking of the Crown Prince and later King Friedrich Wilhelm IV who went on to develop this idea with consistency on the Museumsinsel.

The old Lustgarten of the Elector around which the three buildings were grouped and which had become a drill ground under Friedrich Wilhelm I and Friedrich dem Großen (Frederick the Great) was once more to represent formed nature to give the people pleasure.

The granite basin with a diameter of almost 7 metres in front of the museum which had been fashioned by Christian Gottlieb Cantian from 1827-1831 out of a giant boulder found near Fürstenwalde conveyed two things in those days in addition to the beauty of its form: being virtually the only stone found in the sand of the Brandenburg March, the granite boulders were attended by patriotic feelings; furthermore the fashioning of this hard material into a work of such size and perfection of surface was considered to be evidence of the highest technical achievement. The granite basin was therefore marvelled at as a kind of wonder of the world. It was also a guiding principle with the later buildings on the Museumsinsel to unite art and technology, beauty and practicality and so offset the shortcomings of the soil conditions.

Schinkel illustrated the museum's purpose of serving the public by the portico with its 18 Ionic columns taking up the entire width of the building, and the open staircase behind it offering a view of the city from the top. This makes the museum building far more than just a protective shell for its contents; it is the link between the city with its vibrant present and the works of art as the cultural achievements of other countries and ages. The sculptures adorning the museum and the murals of the portico that have been lost added a cosmic dimension as well to the building's rôle as intermediary. Both the classical architecture and the themes of the sculptures and paintings taken from the myths of antiquity were intended to show that classical antiquity was still the main foundation of western culture.

The Rotunda with its circle of classical statues which enfolds the visitor entering the interior develops the idea of the portico in that the dome is not only suggestive of the Pantheon in Rome and thus to be interpreted as Berlin's homage to the Eternal City; as an image of the firmament it also provokes thought regarding man's place in the universe.

These powerful impressions were intended to prepare the visitor to meet the works of antiquity and the paintings of modern times which were originally on display here. This was an early museological concept which was demanding in the extreme, far removed from the consumer approach of today's mass tourism. To no other building did Schinkel give so much thought, for more so than the later Bauakademie (Academy of Architecture) in the immediate vicinity, it illustrates the meaning and purpose of the artist's work in society. In its ideas it follows not only chronologically but also conceptually on the Schauspielhaus (Theatre), completed in 1921, and may be seen as the peak of Schinkel's art. Berlin has no more important work of architecture. Despite the damage suffered by the building, Schinkel's conviction that a museum has primarily an educational rôle to play still stands as

a visible demand which every other usage, be it economic or as an object of state representation, has to address.

Schinkel's idea of enlightenment which was shared by important contemporaries such as Wilhelm and Alexander von Humboldt found its natural development in the idea of Friedrich Wilhelm IV to add further buildings to Schinkel's museum and make the area a "sanctuary for the arts and sciences". In recognising the sciences as the real driving force behind the growth of museums, a special approach was adopted which was to distinguish Berlin's museums from those of other German cities. This was not only an expression of self-assurance; it was also based on a deficit that had to be overcome.

The riches of the museums in Munich and Dresden, as well as in Kassel and Brunswick are owed to the collecting fervour of princes who had an eye to representation, mainly in the 18th century. In Vienna this was a tradition of even longer standing. These museums were largely considered to be closed collections to which there was nothing major to add. The Hohenzollerns had not been able to amass art treasures in their residences to the same degree as the Wettins or the Wittelsbachs because the country was relatively poor and other expenditure, for example on the military, appeared more pressing. In the picture gallery at Sanssouci and the Antikentempel (Temple of Antiquity) Friedrich der Große (Frederick the Great) had merely sought to furnish his private living quarters with collections. It seemed hopeless to try to rival the other great collections - as would have befitted Prussia's political standing - by pooling all his works of art scattered throughout the palaces. After the Wars of Liberation, however, it became imperative to present a cultural achievement in the museum sphere too as a counterpart to the political power based on military success.

The lead enjoyed by the other museums could not be made good solely by purchasing entire collections. What was needed was to conduct research, above all in less well-known areas such as the sculpture of the Middle Ages and the Renaissance, and to make acquisitions by discoveries as well as upgrade what one had by academic study. Consequently the Berlin museums have engaged such prominent scholars as Gustav Friedrich Waagen, Karl Friedrich von Rumohr, Richard Lepsius, Leopold Freiherr von Ledebuhr, Max J. Friedländer, Wilhelm von Bode and Theodor Wiegand. By adopting a scientific approach to museum work, the Berlin museums have exercised influence worldwide, especially in America. Research, in particular excavations, accelerated the growth of the museums and so largely influenced the architectural shape of the Museumsinsel.

This applied already to the first extension building, the Neues Museum by Friedrich August Stüler built 1841-46 and with the interior equipped by 1855. Its plain exterior distinguishes it from Schinkel's building. The moral appeal of the predecessor needed no repeating. In creating something new and different, Stüler not only adhered to a creative principle espoused by Schinkel; he also used the site for the first time to illustrate development and variety as opposed to something complete that confines itself to the polarity between antiquity and Christianity of the day.

The three-storey design of the Neues Museum indicates that different museum exhibits are on display here - originally the Egyptian Collection, the "Nordic and national antiquities", the Ethnology



Collection with sections on America, Australia, Africa and Asia, plaster casts of classical, medieval and later sculptures, the *Kunstkammer* (Art Chamber) as the core of the later *Kunstgewerbemuseum* (Arts and Crafts Museum) and the *Kupferstichkabinett* (Copper Engraving Section). As the exhibits were displayed either free-standing or in glass cases and cupboards, the upper sections of wall were free for extensive cycles of pictures intended to inform the observer about the parts of the world from where the exhibits originated. Almost all notable Berlin painters of the day were engaged for this. The most intricate design was reserved for the grand staircase whose open beam ceiling construction harks back to a design by Schinkel for the Acropolis, whilst standing out distinctly from the latter's open staircase at the *Altes Museum* as something different. The six monumental frescos by Wilhelm von Kaulbach depicting epochs of history from the destruction of the Tower of Babylon to the Reformation confront myth with history as the medium for learning about ancient and foreign cultures.

The *Neues Museum* was never appreciated in the way that its great artistic and museological importance merited because the dynamism in the development of the museums of necessity exceeded the confines of the way contents and furnishings were arranged here. Departments had to move out if they grew. Added to this was the pressure to put the era of Friedrich Wilhelm IV, which was generally felt to be one of political weakness, behind one.

The *Alte Nationalgalerie* with its impressive temple structure built on a high pedestal is based on an idea of Friedrich Wilhelm IV who wanted a building with lecture halls and an auditorium erected here in keeping with the call for a sanctuary for the arts and sciences. The proximity to the University and the *Akademie der Künste* (Academy of Arts) on *Unter den Linden* gave this idea additional weight. Whereas Schinkel with his portico had wanted to hark back to the Agora in Athens with its *Stoa poikile*, the "Colourful Hall", Friedrich Wilhelm IV had in mind the *Forum Romanum*. The Doric colonnades in front of the temple which delineate a landscaped garden in the north-east from the Spree embankment and in the south-east from today's *Bodestraße* - in the south-west they were originally placed in front of the *Neues Museum* - were intended as a covered walk for discussion, contemplation and recreation.

When immediately upon the death of Friedrich Wilhelm IV in 1861 his successor Wilhelm I was bequeathed the contemporary art collection of the businessman Johann Heinrich Wilhelm Wagener on condition that it was used to form the basis of a gallery of contemporary art, Stüler designed the present building in 1862-65 which Johann Heinrich Strack completed in 1866-76. The building bears testimony to the Bismarck era which turned Prussia and Germany into a major European power, but its design concept going back to the forties and rooted in the classical architecture of Schinkel and old Prussia is still discernible in the structure. Not only does it face in the same direction as the *Altes Museum* in spatial terms. In front it rightly features the equestrian statue of Friedrich Wilhelm IV, executed by Alexander Calandrelli in 1886, a late work of the Christian Daniel Rauch school of sculpture. It is characteristic of the three classical buildings in the south-east section of the

Museumsinsel that all of them are decorated with sculptures indicating the prominent rôle of the Berlin school of sculpture in Germany.

The groups of figures on Schinkel's museum which are visible from afar, in particular the Dioskuri as a further reverence to Rome, created by Friedrich Tieck in 1827/28, relate to other sculptures crowning buildings in the surrounding urban landscape, such as the sculptures on the Schauspielhaus (Theatre) at the Gendarmenmarkt and Schadow's Quadriga on the Brandenburg Gate which, quasi as the prelude to Berlin and the beginning of the boulevard Unter den Linden, also bears a relationship to its end-point which Schinkel made the Lustgarten and its museum. The representational needs of the now imperial royal court which had grown following the victory of 1871, and the Gründerzeit - the period of rapid industrial expansion in Germany - with its non-committal attitude to stylistic form influenced the way in which the Museumsinsel developed. The Stadtbahn (elevated railway) which has cut through the island since 1882 brings home how much a modern metropolis with its pace, its social conflicts and its new living requirements conflicts with the vision of an island idyll devoted solely to the arts and sciences.

The break with the tradition of old Prussia became apparent in the royal house too with the death in 1888 of the 91 year-old Emperor Wilhelm I, who was the son of Friedrich Wilhelm III and Queen Louise, the only 99-day rule of his son, Friedrich III, and the accession to the throne of Wilhelm II who was just 28 years old. The museums were fortunate in having Wilhelm von Bode, an exceedingly capable museologist, who met the needs of the time exactly and accelerated the expansion of the museums dramatically. He made them world-famous.

Such growth first necessitated the building of the Kaiser-Friedrich-Museum, now the Bode-Museum, by Ernst von Ihne in 1897-1904 at the northern tip of the Museumsinsel. It became the home of Islamic art, the Sculpture Collection, the Numismatic Collection and the Portrait Gallery.

This museum's departure from the classical tradition of its predecessors is not only apparent from its neo-baroque style of architecture preferred by the Emperor, but from its opposite orientation from north-west to south-east and the greater use of water to enhance the impact of the architecture. Seen from the west, the Museumsinsel suggests a building structure seemingly occupying the entire terrain. The walls rise directly out of the water, and a flat dome effectively marks the rounded end of the island which is linked by two bridges to the Spree embankments. The architect has succeeded here in creating a picture which is just as unmistakable as Schinkel's portico at the Altes Museum and yet is entirely different from it. The magnificent staircase with its sculptural decoration praising the merits of the Hohenzollerns as patrons is both a rejoinder to Schinkel's rotunda as well as to Stüler's broad staircase, whilst historical thinking is now reduced to surveying two hundred years of dynastic history. A copy of Schlüter's equestrian statue of the Great Elector on its original pedestal in the centre of the room legitimates the neo-baroque, at the same time calling to mind the foundation of Prussian power, whilst a second smaller staircase at the end of the central axis features six original marble statues of distinguished generals of Frederick the Great which originally stood on the Wilhelmsplatz/in the Lustgarten, together with a copy of Schadow's statue of the King, Stettin 1792. Here too, therefore, military achievements are stressed as the precondition for a cultural flowering.

Bode's new museological concept provided for paintings, sculptures, furniture and even false fire-places and other original structural elements to be assembled together so as to enable the observer to understand their original functional context, a concept that was imitated throughout the world. This was the purpose served by designing a large hall in Florentine Renaissance style as a basilica.

In 1907, soon after completion of this building, a start was made on planning the Pergamon-Museum which fills the gap between the Kaiser-Friedrich-Museum and the Nationalgalerie and Neues Museum. Alfred Messel from Darmstadt, who had made a name for himself in his home city as the architect who had built its Landesmuseum in 1892-1905, designed a hitherto unprecedented three-wing building which was to be furnished with colonnades - not executed - along the Kupfergraben, so giving the Museumsinsel a third aspect. The Pergamon-Museum, now located in the centre of the entire ensemble and exceeding the older buildings in height, is to be seen as the culmination and conclusion of the complex. In choosing forms of classical architecture, albeit with a modern touch, Messel sought not only to hark back to the tradition of Schinkel but to match the main contents of the new museum, the Pergamon Altar acquired since 1873 and other important works acquired during excavations in Asia Minor.

The display of house-high architectural exhibits in interiors, something quite new, called for larger dimensions. This, above all, explains the monumentality of the Messel building, but that was also quite in keeping with the rôle that archaeology played in the Empire's foreign policy. In this sector German interests competed with English, French and American ones.

As Messel died in 1909 already, Ludwig Hoffmann assumed responsibility for building the museum. However, by reverting to a conventional classical architecture he robbed the original plans of much of their modernity. Due to the First World War and unforeseen problems in connection with the foundations, the building which was begun in 1912 was not completed until 1930. With the death of Wilhelm von Bode a year earlier an era had also come to an end.

Since then no further construction work has been carried out on the Museumsinsel that added a new idea to the complex. It must be considered complete, just like the historical epoch that it belongs to. The value of these historical buildings has not only risen as a result of the tremendous loss of old buildings due to war damage and demolition for reasons of ideology, speculation or simply ignorance; in future it will gain in importance as a haven of peace and a historical reference point in an increasingly vibrant and future-oriented metropolis. In addition, the museum's commitment to conserve and its espousal of authenticity will find a reliable anchor in preserving the building monument. The uniqueness of the museum complex that has developed is a result of the close link between the architectural history of the Museumsinsel and the history of politics and thought in Prussia and Berlin. In Paris the Louvre, a gigantic palace no longer used for its original purpose, houses the various collections. By contrast, in London the big museums are scattered throughout the city in separate buildings. In Dresden and Munich art collections are located more closely together, but still in separate buildings. It is only Vienna with its juxtaposition of Kunsthistorisches Museum (Museum of Art) and Naturkundemuseum (Natural History Museum) that has a building complex in which the deliberate relationship of the buildings to each other expresses an all-embracing idea, the

equivalence of art and nature. This polarity is static, however, and was not only demonstrated in the immediate vicinity of the Hofburg, but was seen as just as unshakable as the institution of the monarchy.

The contents of the museum buildings will probably always bear testimony to history. How these exhibits were collected is also history, and history - problematic history too - is after all what the buildings themselves reflect. If it is true that humanity can only be sustained by remembering, in other words by insight into history, then the museums on the Museumsinsel located in the centre of the city will have a central task to perform.

Berlin, April 1998

## Annex 2

### List of illustrations and letter granting UNESCO authority to publish them

| Illustration   | Origin/Date   | Authority for UNESCO to publish them |
|--|---|--------------------------------------|
| Aerial photograph of the Museumsinsel c. 1930                          | Prussian Cultural Foundation (SPK)                                  |                                      |
| Diagram of the Museumsinsel  | SPK/1985  |                                      |
| View of the Lustgarten, Altes Museum, Nationalgalerie and Berliner Dom | Berlin Office for the Protection of Historical Monuments (LDA)/1920 |                                      |
| Front façade of the Altes Museum                                       | SPK/1983  |                                      |
| Front façade of the Altes Museum                                       | LDA/1916  |                                      |
| Main entrance to the Altes Museum, with Granite Basin                  | SPK/1983  |                                      |
| Staircase in the Colonnaded Hall of the Altes Museum                   | SPK/vor 1945  |                                      |
| Rotunda of the Altes Museum  | SPK/1995  |                                      |
| West façade of the Neues Museum  | SPK/um 1940   |                                      |
| East façade of the Neues Museum  | LDA/ca. 1990  |                                      |
| Neues Museum, Niobid Room  | SPK/1936  |                                      |
| Neues Museum, Niobid Room  | LDA/1993  |                                      |

| Illustration  | Origin/Date                   | Authority for UNESCO to publish them |
|---|-------------------------------|--------------------------------------|
| View across the Friedrichsbrücke to the Museumsinsel                    | SPK/um 1880                   |                                      |
| Nationalgalerie   | SPK/1968                      |                                      |
| Nationalgalerie, staircase  | SPK/1968                      |                                      |
| Nationalgalerie, staircase  | SPK/1989                      |                                      |
| Nationalgalerie, Cornelius Room   | SPK/1965                      |                                      |
| Nationalgalerie, exhibit room on 1st floor                              | SPK/1935                      |                                      |
| Bodemuseum, view from the north   | LDA/1985                      |                                      |
| Bodemuseum, Grand Staircase with equestrian statue of the Great Elector | SPK/um 1917                   |                                      |
| Bodemuseum, second staircase  | SPK/1987                      |                                      |
| Bodemuseum, Basilica  | SPK/1987                      |                                      |
| Bodemuseum, passage between the Grand Staircase and the Basilica        | Landesbildstelle Berlin, 1991 |                                      |
| View of the Bodemuseum from the Stadtbahn                               | LDA/um 1910                   |                                      |
| View of the Pergamonmuseum from the Kupfergraben                        | SPK/1987                      |                                      |
| Pergamonmuseum, exhibit room featuring the Processional Way             | SPK/1953                      |                                      |

| Illustration  | Origin/Date | Authority for UNESCO to publish them |
|---|-------------|--------------------------------------|
| Pergamonmuseum, exhibit room featuring the façade of the Palace of Mschatta                 | SPK/1988    |                                      |
| Pergamonmuseum, Pergamon Altar  | SPK/1960    |                                      |
| Pergamonmuseum, exhibit room featuring the market gate of Miletus                           | SPK/1988    |                                      |
| Map of Berlin 1:5000, diagram of Museum Island with designation of the individual buildings | LDA/1998    |                                      |
| Map of Berlin 1:5000, diagram of Museum Island and the buffer zone                          | LDA/1998    |                                      |
| Diagram of the gardens  | LDA/1998    |                                      |

Translation: Mary Höcker

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Place

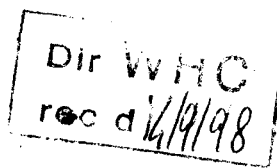
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## Museumsinsel - Antrag auf Weltkulturerbe

### Liste der Dias



#### 1. Altes Museum

1. Hauptfassade des Alten Museums zum Lustgarten
2. Hauptfassade des Alten Museums zum Lustgarten
3. Eingangsbereich des Alten Museums mit Granitschale
4. Altes Museum, Hauptfassade mit „Löwenbändiger“
5. Altes Museum, Attikaplastik „Roßbändiger“
6. Treppenhaus in der Säulenhalle des Alten Museums
7. Altes Museum, Rotunde
8. Altes Museum, Kuppel der Rotunde
9. Altes Museum, Ausstellungssaal im Obergeschoß

#### 2. Neues Museum

10. Neues Museum, Ansicht vom Südwesten
11. Westfassade des Neuen Museums
12. Neues Museum, Niobidensaal
13. Neues Museum, Niobidensaal, Deckendetail
14. Neues Museum, Niobidensaal, Wandbild
15. Neues Museum, Saal der ehemaligen ethnographischen Sammlung
16. Neues Museum, Nordischer Saal

#### 3. Nationalgalerie

17. Nationalgalerie
18. Nationalgalerie, Treppenhaus
19. Nationalgalerie, Corneliussaal
20. Nationalgalerie, Ausstellungssaal im 1. Geschoß
21. Nationalgalerie, Kuppelsaal
22. Nationalgalerie, Säulenhalle mit Skulpturensammlung
23. Nationalgalerie, Säulenhalle mit Plastik der späteren preußischen Königin Luise mit ihrer Schwester Friederike von Mecklenburg-Strelitz von Johann Gottfried Schadow
24. Nationalgalerie, Raumflucht in der Apsis
25. Nationalgalerie, Raumflucht

#### 4. Bodemuseum

26. Bodemuseum, Ansicht vom Norden
27. Bodemuseum, Ansicht vom Norden
28. Bodemuseum, Westfassade am Kupfergraben
29. Bodemuseum, Eingangsbau mit Monbijoubrücke
30. Bodemuseum, Großes Treppenhaus mit Reiterstandbild des Großen Kurfürsten
31. Bodemuseum, Großes Treppenhaus mit Reiterstandbild des Großen Kurfürsten

## 5. Pergamonmuseum

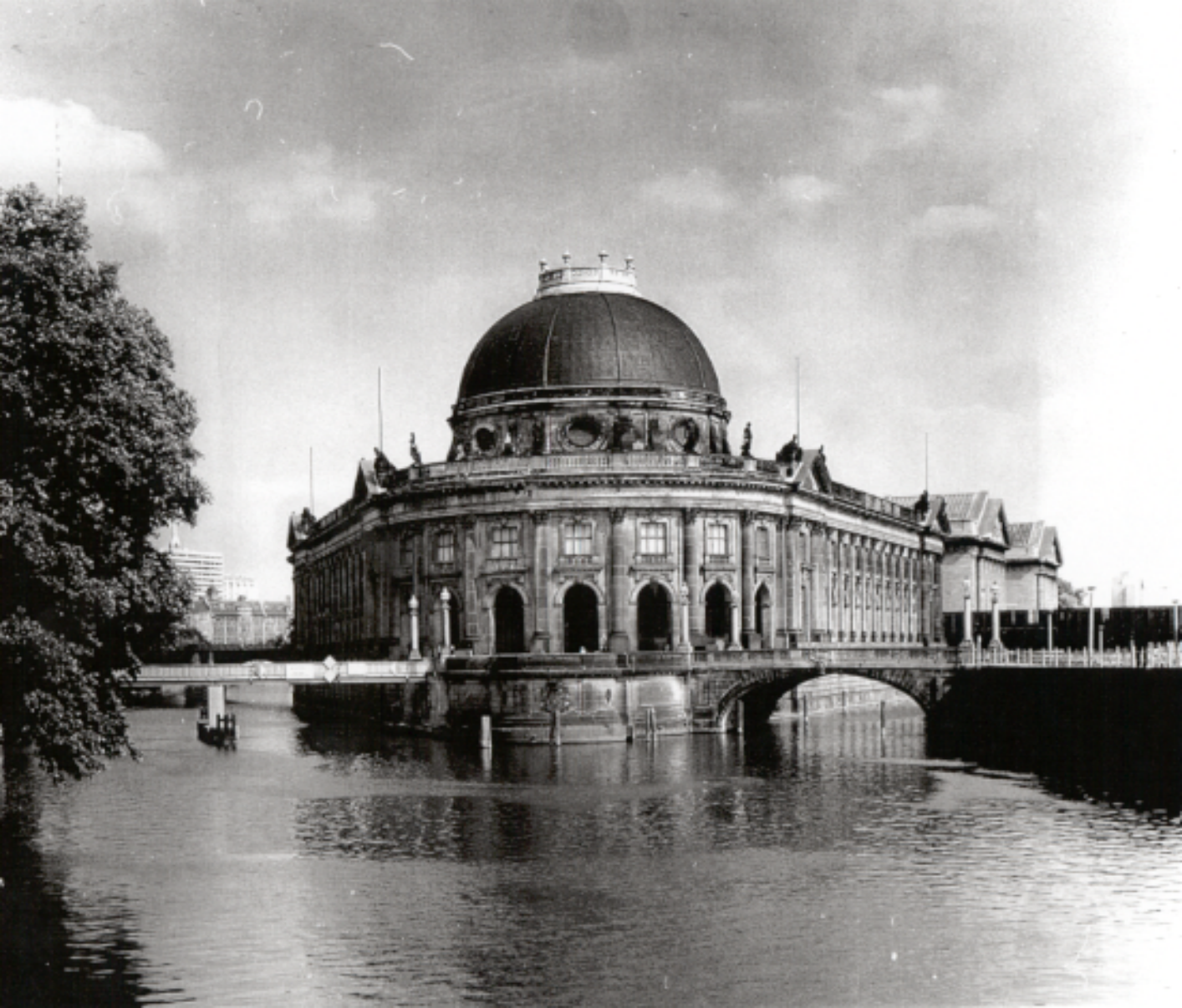
32. Pergamonmuseum, Ansicht vom Kupfergraben, im Hintergrund Stadtbahnbrücke und Bodemuseum
33. Pergamonmuseum, Hof
34. Pergamonmuseum, Südflügel
35. Pergamonmuseum, Ausstellungshalle mit Prozessionsstraße
36. Pergamonmuseum, Ishtar-Tor
37. Pergamonmuseum, Seitenfront am Ishtar-Tor
38. Pergamonmuseum, Pergamonaltar
39. Pergamonmuseum, Ausstellungshalle mit dem Markttor von Milet



ARBEIT









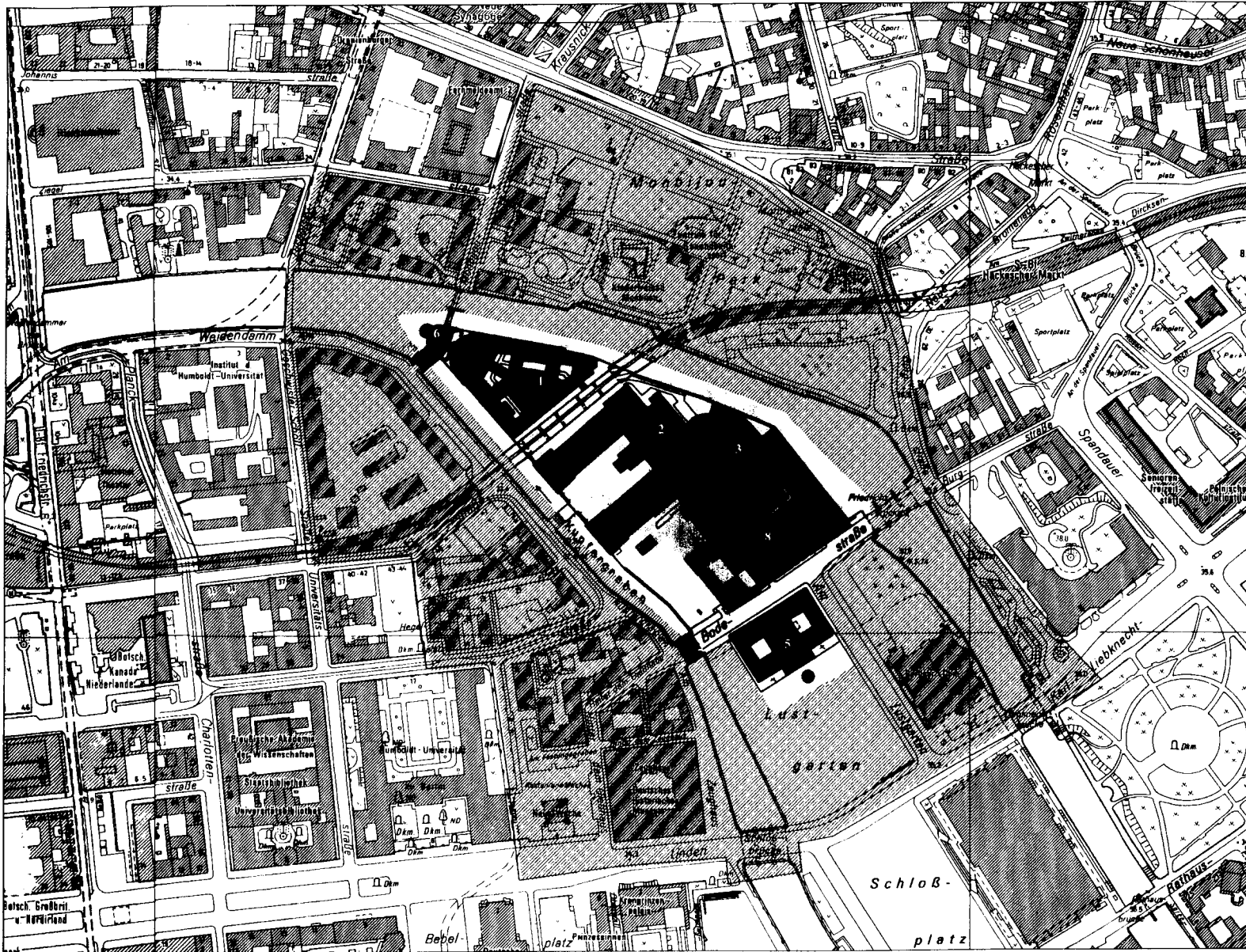


**Demande de l'inscription du *Museumsinsel* dans la liste du patrimoine culturel du monde Explication d'une modification de la zone tampon**





Avec l'extension proposée de la zone tampon, les structures architectoniques historiques encadrant le *Museumsinsel* gagnent l'attention qui leur convient.

Ces terrains font déjà partie des ensembles de la *Spandauer Vorstadt* et de la *Dorotheenstadt*, tous les deux classés monuments historiques. Dans l'ouest, l'ancien palais du Prince Heinrich, aujourd'hui *Humboldt-Universität*, ne fait plus partie de la zone, pour éviter que le *Forum Fridericianum*, ensemble de monuments historiques d'une grande importance, soit coupé en deux. Dans le nord, le parc de *Monbijou* est entièrement inclus, alors que la ligne de démarcation orientale suit l'alignement de la situation agglomérée, précisément de l'aile occidentale de l'hôtel, influant énormément l'aspect de l'île. Dans le sud enfin, la zone comprend le *Schloßbrücke* (pont de château) si important pour le domaine historique du château.

La détermination modifiée de la zone de protection complète les matériaux accompagnant la demande de l'inscription de la *Museumsinsel* dans la liste du patrimoine culturel du monde. Il s'agit par là du résultat auquel les discussions du 13.2.1999 avec Prof. Dr. Todor Krestev ont abouti et qui a été accordé avec lui.

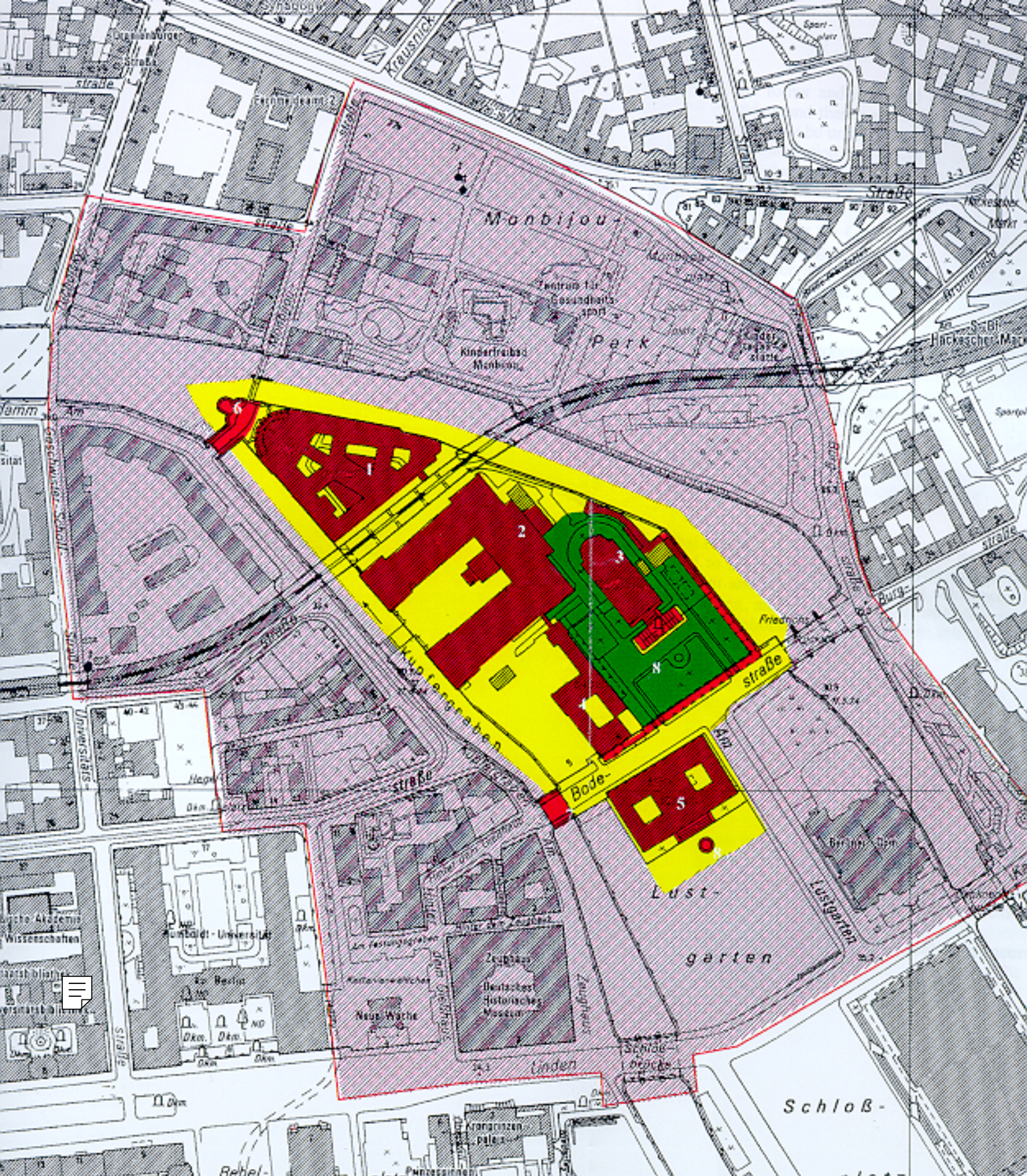


**Legende**

-  Denkmale
-  Denkmalbereich
-  Pufferzone
-  Gartendenkmale

1. Bode - Museum
2. Pergamon - Museum
3. Nationalgalerie
4. Neues Museum
5. Altes Museum
6. Monbijou - Brücke
7. Eiserne Brücke
8. Granitschale





Monbijou

Park

Kindertrabbe  
Monbijou

Zentrum für  
Gesundheits sport

Kinder-  
trabbe  
straße

S-Bf  
Hackescher Markt



Kupferstraben

Bode-  
straße

Freuden-  
straße

Lust-  
garten

Zeughaus

Deutsches  
Historisches  
Museum

Neue Wache

Linden

Schloß-



*f. Area of property proposed for inscription (ha.) and proposed buffer zone (ha.) if any*

Bereich Museumsinsel: 8,6 ha

Pufferzone Museumsinsel: 30,4 ha

## Museumsinsel (Germany)

No 896

### Identification

|                    |                              |
|--------------------|------------------------------|
| <i>Nomination</i>  | Museumsinsel (Museum Island) |
| <i>Location</i>    | Land Berlin                  |
| <i>State Party</i> | German Federal Republic      |
| <i>Date</i>        | 25 June 1998                 |

### Justification by State Party

The Berlin Museumsinsel is a complex of buildings composed of individual museums of outstanding historical and artistic importance located in the heart of the city, and as such meets the World Heritage Convention's criteria for a cultural property.

The individual buildings erected in the course of the 19th century by the most renowned German architects form a unique complex that serves purely museological purposes and constitutes a town-planning highlight in the fabric of the city in the shape of a kind of city crown.

The Museumsinsel visibly documents the changing human values mentioned in the *Operational Guidelines for the Implementation of the World Heritage Convention* because it bears outstanding architectural testimony to the new institution of the art museum that began to emerge in Europe following the French Revolution as an important institution of middle-class self-perception. The Museumsinsel illustrates in addition – as seen from the chronological order of its individual museums – the change that the institution of the art museum underwent from the beginning of the 19th century up to the 20th century, being first the central place of middle-class educational aspirations, then becoming a place of national identity, and ultimately allying itself with the gesture of imperial power.

#### Criterion ii

At the same time the Museumsinsel is an outstanding architectural example of a type of building that testifies to an important stage in the development of human history. The different designs of the Museumsinsel's individual museum buildings illustrate in a confined space the typological development of the European art museum from a middle-class temple of education (Altes Museum, Nationalgalerie) and from there to the exhibit building of plain design which gives pride of place to the work of art exhibited (interior of the Pergamonmuseum). Furthermore, the individual museum buildings harmonize so well with each other in design terms that the Museumsinsel presents the art museum as a building type in a unique architectural and urban design manner.

#### Criterion iv

The Museumsinsel with its collections of works of art of world renown and its prominent buildings is a place of outstanding artistic significance.

#### Criterion vi

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

### History and Description

#### History

Development of the part of the Spreeinsel now known as the Museumsinsel began when the pleasure garden (Lustgarten) for the Stadtschloß (palace) in the 16th century. However, its present importance began when the Altes Museum was built to the designs of Karl Friedrich Schinkel in 1824-28.

A plan to develop the part of the island behind this museum, hitherto used for commercial purposes as a "sanctuary for the arts and sciences," was drawn up in 1841 by the court architect, Friedrich August Stüler, on the orders of Friedrich Wilhelm IV. The first element of this plan to be built was the Neues Museum (1843-47). The next step did not take place until 1866, when the Nationalgalerie, the work of Johann Heinrich Strack, was built.

Another two decades passed before the Kaiser-Friedrich-Museum (now the Bodemuseum) was built in 1897-1904 to the designs of Ernst von Ihne, and Stüler's plan was completed in 1909-30 with the construction of Alfred Messel's Pergamonmuseum.

#### Description

The complex of the Museumsinsel consists of five museum buildings.

#### - The Altes Museum

This is a two-storey structure with a rectangular ground plan on a high base with its exhibition rooms ranged round two inner courts and a central two-storey domed rotunda with skylight. The side and rear elevations are relatively plain, but that facing the site of the former Schloß is a high portico supported on eighteen sandstone Ionic columns and two corner pilasters. Access is by means of a seven-bay wide stairway with broad stringers.

#### - The Neues Museum

The layout of the Neues Museum is comparable with that of the Altes Museum, but the rotunda of the latter is replaced by the monumental main staircase. Unlike the Altes Museum, to which it was originally linked by a passageway, it is a relatively plain structure, more in the style of the Schinkel school. Its articulation comes from a high profile parapet with corner sculptures, plain window frames with the mullions decorated with figures of children, cornices, and corner pilasters. Much of the decorative sculpture was destroyed by wartime bombardment, but some elements have been restored and replaced.

The richly decorated interior contrasts with the plain exterior. Much of the original ornamentation was destroyed, but the furnishings around the second inner courtyard (the "Greek

Courtyard”), including the monumental frieze depicting the destruction of Pompeii, have survived virtually intact.

There is an interesting innovative structural feature. The traditional low-vaulted ceilings of timber beams and masonry are replaced on the third floor by an arch-cord construction using cast-iron arches and pairs of wrought-iron chords. This lightweight form of construction was necessitated by the poor foundation parameters.

#### - The Nationalgalerie

A high ashlar block-like base with rectangular windows is surmounted by a Corinthian pseudo-dipteral temple of *in antis* type with an open portico. There are also high rectangular windows in the exterior wall set back behind the columns. The rear is in the form of a semi-circular conch. A double-winged open staircase with five flights of steps leads up to the pedimented portico with its Corinthian columns. The building is clad throughout with Nebra sandstone.

The four-storey building has a rectangular ground plan with apse-like terminal features. There is a cellar and an exhibition floor in the basement section and two exhibition halls in the superstructure. It is lavishly decorated with symbolic imagery in the form of sculptures, reliefs, and paintings. The upper exhibition floor was originally laid out as a vast banquet hall, but is now converted for displays.

#### - The Gardens

The gardens overlooked by the Nationalgalerie fill the space defined by the Neues Museum, the Bodestraße, and the embankment of the Spree. They are laid out in a simple formal design, replacing the original elaborate layout with colonnades and pavilions.

#### - The Bodemuseum

This Neo-Baroque structure is in a commanding position on the north-western tip of the island. Clad in sandstone and with a low stone base, it rises to two storeys, linked by Corinthian pilasters and crowned with a balustrade. The longitudinal elevations have two pedimented side projections with double Corinthian three-quarter columns. The rounded entrance frontage is decorated with the same columns and with rounded open arches.

The entrance with its impressive staircase is beneath the smaller of the two domes. It gives on to two lateral wings and a centre section which are linked by transverse sections so as to form five inner courtyards. The main room of the museum, the so-called Basilica, is modelled on the domed church of San Salvatore al Monte in Florence, and is embellished with works of art that give it the appearance of a Renaissance church interior.

#### - The Pergamonmuseum

This three-winged museum was built to exhibit the greatly expanded collections of antiquities resulting from German excavations at Pergamon and other Greek sites in Asia Minor as well as those from Mesopotamia formerly housed in the Vorderasiatisches Museum.

In style it is restrained, in the Schinkel tradition but in a modern idiom and also suggestive of classical architecture. It rises directly from the Spree, like the Bodemuseum, with which it is harmonized in scale and proportions. The centre block and the side wings are windowless, given structure by flat giant pilasters and steep pediments; there are archaic

features such as the Doric half-columns and the stepped central superstructure. Some changes to elements of the exterior design were imposed upon the architect, Alfred Messel, but the overall block-like modernity of his conception overcomes the increase in the eaves height, the flattening of the pediments, and the addition of a metope and triglyph frieze.

#### - The Bridges

The nominated area also includes the Montbijou Bridge, in front of the Bodemuseum, a two-arch structure in Baroque style, and the Iron Bridge at the end of the Bodestraße.

## Management and Protection

### *Legal status*

The nominated area has been protected since the beginning of this century (laws of 1907, 1909, and 1923). In 1977 the Museumsinsel was inscribed on the Central List of Monuments of the GDR as an exceptional group of monuments of national and international importance. The 1995 Law on the Protection of Monuments and Sites in Berlin makes provision for three levels of protection for the Museumsinsel: protection as a Listed Historic Monument-Group, covering the entire area, including buildings, the open spaces between them, and the bridges; protection as individual Listed Monuments (the buildings, the viaduct, the Iron Bridge, and the Montbijou Bridge as architectural monuments and the gardens as landscape monuments); and protection of a defined buffer zone around each individual monument.

The adjacent areas to the west, north, and east (partially) of the Museumsinsel are also statutorily protected as a Listed Historic Monument-Group. Part of this area is included in the nomination dossier as the buffer zone around the Museumsinsel.

The urban plans currently in force – the Land-Use Plan and the Management Plan – contain provisions relating to the protection of the urban fabric of protected groups in the Mitte district. Statutory measures in force allow the competent authorities of the *Land* (State) to act in all matters relating to the urban plans and to make use of building permits.

(For the buffer zone, see “ICOMOS recommendations” below for future actions.)

### *Management*

Management of the Museumsinsel group, its buildings, and its collections is carried out by the Prussian Cultural Foundation (*Stiftung Preussischer Kulturbesitz* – SPK), which ensures that its qualities are maintained and cooperates with other partners to whom it delegates specialized preservation activities. As responsible bodies at governmental level, the Federal Government and all the *Länder* participate in the work of the SPK, which is the source of substantial potential funding, of strength, and of flexible management.

The Federal Ministry of Regional Policy, Construction and Town Planning is responsible for professional control of building works, whilst the Federal Office of Public Works and Planning (*Bundesamt für Bauwesen und Raumordnung* – BBR) deals with aspects of planning, conservation work, expert advice, design, technical proposals, etc, which the

SDK must submit to it. At *Land* level, the Department of Planning, Environment, and Technology of the Senate of Berlin oversees planning and works on the Museumsinsel, whilst the Berlin Monuments Office (*Landesdenkmalamt Berlin – LDA*) specifies all protection and conservation measures. In the Mitte District the local conservation authorities are concerned with the protected area outside the island.

As a result of the continuous interaction between the main partners (SPK, BBR, and LDA), and also the participation of the other bodies involved, effective management is assured.

## **Conservation and Authenticity**

### *Conservation history*

During World War II the buildings on the Museumsinsel, and in particular the Altes Museum, the Neues Museum, and the Nationalgalerie, suffered damage, in places partial destruction. A series of conservation projects were undertaken after the war, in 1950, 1960, 1980, and 1990, with the object of making good the results of this damage. Interventions carried out to date cover conservation, restoration, reconstruction (to restore sections and features of buildings using old materials or new materials with surviving elements integrated into them, in accordance with precise documentation), consolidation of structural elements, maintenance, repair of deteriorated surfaces, and, to a limited extent, the addition of new elements (eg the windows between the colonnade of the Altes Museum, which it is planned to remove). Some conservation carried out soon after the war which showed the use of poor materials or workmanship of inferior quality has now come to the end of its life and is at the present time the subject of corrective actions.

A large-scale overall conservation strategy is currently being implemented, with guaranteed funding, professional expertise, and level of management. This has been developed as a result of detailed knowhow derived from each of the works that have been carried out. It provides the framework for designs, proposals, and plans at different levels for the future preservation and improvement both of the whole group and of its individual elements, in relation to the priorities, authenticity criteria, requirements for museum displays, etc.

### *Authenticity*

Despite the wartime damage and the long series of conservation interventions that followed, the Museumsinsel has retained a high degree of authenticity in its historic buildings, in their functions, in their design, and in their context. Even the authenticity of the historical characteristics and of the development of the museum role has survived: the character, the style and thematic content of the collections on display, the organic link between the collections and the architectural spaces, etc. Conservation interventions at present being carried out respect the imperatives of authenticity to a high degree.

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS expert mission visited the Museumsinsel in February 1999.

### *Qualities*

The Museumsinsel of Berlin is a remarkable example of the urban and architectural realization of an urban public forum which has the symbolic value of the Acropolis for the city. It is appropriate to emphasize its rare planning and architectural continuity and the consistency with which for more than a century a concept has been realized, ensuring its integrity and its urban and architectural coherence at each stage in the creation of the ensemble.

The cultural value of the Museumsinsel is linked with its historic role in the conception and development of a certain type of building and ensemble, that of the art museum. In this respect the Berlin Museumsinsel is one of the significant and most impressive ensembles in the world.

Finally, the urban and architectural values of the Museumsinsel are inseparable from the important museum collections that they house, which bear witness to the evolution of civilization. The connection is a direct one, since the architectural spaces in each museum were designed in an organic relationship with the collections on display.

### *Comparative analysis*

Comparisons between the Berlin Museumsinsel and other museum complexes around the world highlight here for the first time the urban and architectural identity of the museum as an institution that makes a claim for equality with the symbols of religion and monarchy. This characteristic of the Museumsinsel becomes apparent when it is compared with the many European museums installed in former royal palaces (the Louvre in Paris) or which do not have this compactness (the museums in London) or central position in the urban fabric.

The Museumsinsel is in itself unique urban and architectural testimony to the changes in the functions, types, style, and importance of museums in the 19th and 20th centuries as an extension of the ideas that appeared after the French Revolution, proclaiming the right of all people to free access to art.

### *ICOMOS recommendations for future action*

The ICOMOS mission studied the boundaries of the buffer zone put forward in the nomination dossier with care. As a result, it recommends that the zone should be extended to the west and the north so as to include the associated areas which are already protected as Historic Monument-Groups. Proposals were also made for modification of the boundaries on the east and south. These proposals were accepted by the competent authorities of the *Land* of Berlin and a revised plan was provided which was completely in accordance with the ICOMOS proposals.

**Brief description**

The five museums on the Museumsinsel in Berlin, built between 1824 and 1930, represent the realization of a visionary project and the evolution of the approaches to museum design over this seminal century.

**Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria ii and iv*:

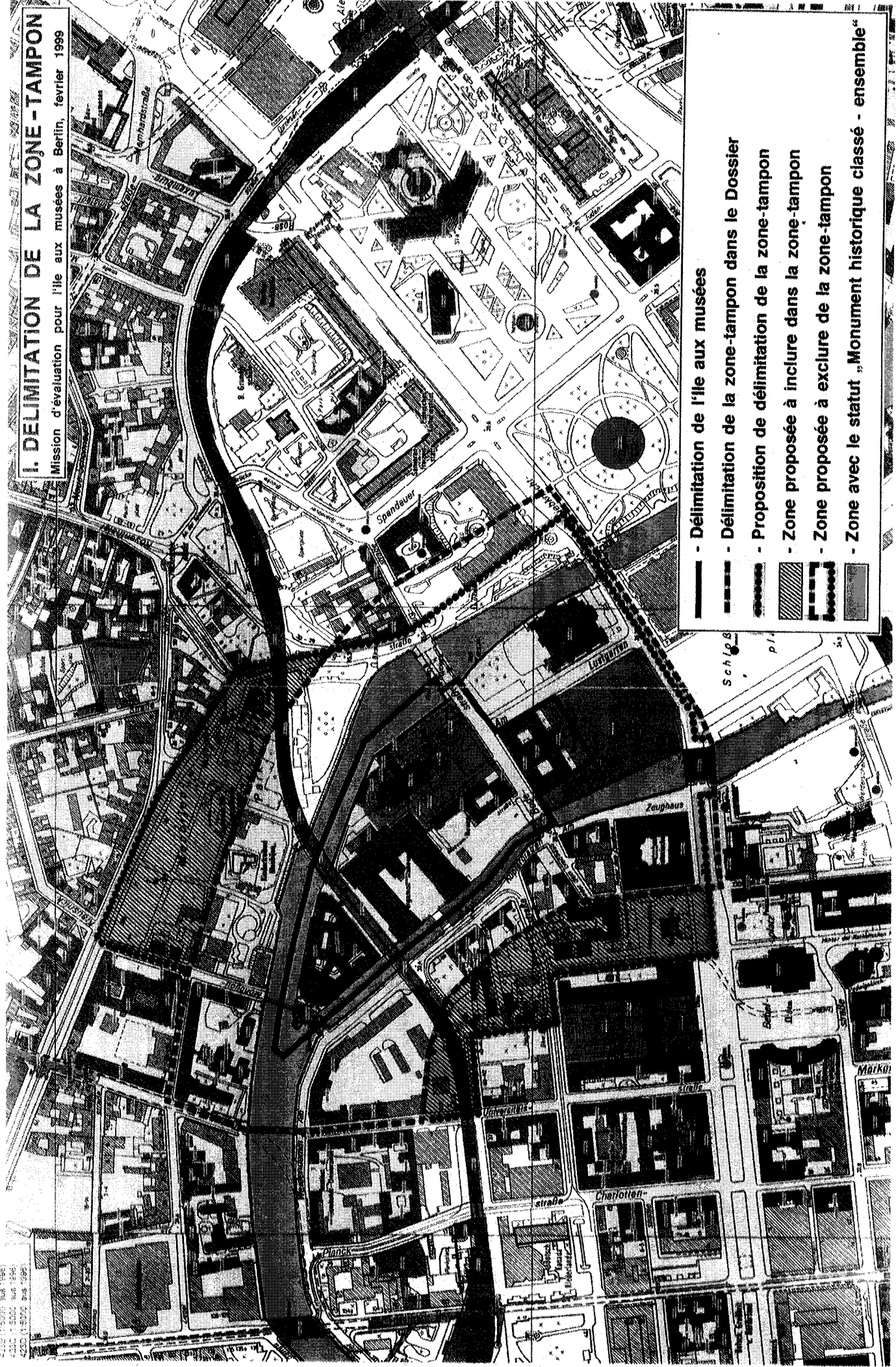
*Criterion ii* The Berlin Museumsinsel is a unique ensemble of museum buildings which illustrates the evolution of modern museum design over more than a century.

*Criterion iv* The art museum is a social phenomenon that owes its origins to the Age of Enlightenment and its extension to all people to the French Revolution. The Museumsinsel is the most outstanding example of this concept given material form and a symbolic central urban setting.

ICOMOS, September 1999

# I. DELIMITATION DE LA ZONE-TAMPON

Mission d'évaluation pour l'île aux musées à Berlin, février 1999



- - - - - Délimitation de l'île aux musées
- - - - - Délimitation de la zone-tampon dans le Dossier
- - - - - Proposition de délimitation de la zone-tampon
- - - - - Zone proposée à inclure dans la zone-tampon
- - - - - Zone proposée à exclure de la zone-tampon
- - - - - Zone avec le statut „Monument historique classé - ensemble“

50 100 150 200 250 300 350 400 450 500 550 600 650 700 750 800 850 900 950 1000 1050 1100 1150 1200 1250 1300 1350 1400 1450 1500 1550 1600 1650 1700 m

Museumsinsel (île des musées) / Museumsinsel (Museum Island) :  
Plan indiquant la zone proposée pour inscription et la zone tampon / Map showing nominated area and buffer zone

DEUTSCHENSKES ARCHIV  
4234 (1-5200) BUS 1786  
4235 (1-5200) BUS 1787  
4236 (1-5200) BUS 1788  
4237 (1-5200) BUS 1789

## Museumsinsel (Allemagne)

No 896

### Identification

*Bien proposé* Museumsinsel (île des Musées)

*Lieu* Land de Berlin

*État partie* République fédérale d'Allemagne

*Date* 25 juin 1998

### Justification émanant de l'État partie

La Museumsinsel de Berlin est un complexe d'édifices composé de musées individuels d'une importance historique et artistique remarquable, situé au cœur de la cité, et, en tant que tel, il satisfait les critères de la Convention du patrimoine mondial pour les biens culturels.

Les édifices individuels érigés au cours du XIX<sup>e</sup> siècle par les architectes allemands les plus renommés forment un complexe unique dont la seule raison d'être est muséologique ; ce complexe, en forme de couronne, constitue l'un des fleurons du tissu urbain.

La Museumsinsel est une archive visible de l'évolution des valeurs humaines mentionnées dans les *Orientations devant guider la mise en œuvre de la Convention du patrimoine mondial* car elle représente un témoignage architectural remarquable du nouveau concept de musée d'art qui vit le jour en Europe après la Révolution française et s'adressait notamment à la classe moyenne. La Museumsinsel illustre en outre – comme le montre l'ordre chronologique de ses musées individuels – l'évolution qu'a connu le musée d'art du début du XIX<sup>e</sup> siècle au XX<sup>e</sup> siècle : d'abord lieu central des aspirations à l'éducation de la classe moyenne, puis lieu d'identité nationale, et enfin allié du pouvoir impérial.

### Critère ii

Dans le même temps, la Museumsinsel est un exemple architectural remarquable d'un type de construction qui atteste une étape importante dans le développement de l'histoire de l'humanité. Les différentes conceptions des bâtiments individuels de la Museumsinsel illustrent dans un espace confiné le développement typologique du musée d'art européen, depuis le temple de l'éducation de la classe moyenne (Altes Museum, Nationalgalerie) au bâtiment d'exposition à la conception sobre qui tire tout son orgueil des œuvres exposées (intérieur du Pergamonmuseum). En outre, les musées individuels s'harmonisent si bien les uns avec les autres en termes de conception que la Museumsinsel présente le musée d'art comme un type d'édifice, selon

une approche architecturale et urbaniste unique.

### Critère iv

La Museumsinsel, avec sa collection d'œuvres d'art de renommée mondiale et ses magnifiques édifices, est un lieu d'une signification artistique exceptionnelle.

### Critère vi

### Catégorie de bien

En termes de catégories de biens culturels, telles qu'elles sont définies à l'article premier de la Convention du Patrimoine mondial de 1972, il s'agit d'un *ensemble*.

### Histoire et description

#### Histoire

Le développement de la partie de la Spreeinsel aujourd'hui connue sous le nom de Museumsinsel a commencé avec le jardin d'agrément (*Lustgarten*) pour le *Stadtschloß* (palais) au XVI<sup>e</sup> siècle. Toutefois, elle n'a pris son importance actuelle qu'avec la construction de l'Altes Museum d'après les dessins de Karl Friedrich Schinkel en 1824-1828.

Un plan de développement de la partie de l'île située derrière ce musée, jusque là utilisée à des fins commerciales, comme un « sanctuaire des arts et des sciences », fut élaboré en 1841 par l'architecte de la cour, Friedrich August Stüler, sur les ordres de Frédéric-Guillaume IV. Le premier élément de ce plan à être construit fut le Neues Museum (1843-1847). L'étape suivante n'eut pas lieu avant 1866, quand la Nationalgalerie, œuvre de Johann Heinrich Strack, fut construite.

Vingt ans encore passèrent avant que le Kaiser-Friedrich Museum (aujourd'hui Bodemuseum) ne soit construit en 1897-1904 selon les plans d'Ernst von Ihne, et le plan de Stüler fut achevé en 1909-1930 avec la construction du Pergamonmuseum d'Alfred Messel.

#### Description

Le complexe de la Museumsinsel se compose de cinq musées.

- Altes Museum (Ancien Musée)

Il s'agit d'une structure sur deux niveaux, de plan rectangulaire et à la base haute, dont les salles d'exposition s'organisent autour de deux cours intérieures et d'une rotonde sur deux niveaux dotée d'un lanterneau. Les élévations sur le côté et l'arrière sont relativement neutres, mais celle qui fait face au site de l'ancien *Schloß* est un haut portique soutenu par dix-huit colonnes ioniques de grès et deux pilastres d'angle. L'accès se fait au moyen d'un escalier d'une largeur de sept travées, doté de larges limons.



#### - Neues Museum (Nouveau Musée)

La disposition du Neues Museum est comparable à celle de l'Altes Museum, mais la rotonde de ce dernier est remplacée par un escalier principal monumental. À l'encontre de l'Altes Museum, auquel un passage le reliait à l'origine, c'est une structure relativement sobre, plus dans le style de l'école Schinkel. Son articulation provient d'un haut parapet, avec des sculptures d'angle, de fenêtres dont les meneaux sont décorés de figures d'enfants, de corniches et de pilastres d'angle. Une grande partie des sculptures décoratives a été détruite par les bombardements de la guerre, mais certains éléments ont été restaurés et remplacés.

L'intérieur richement décoré contraste avec la sobriété de l'extérieur. Une grande partie de l'ornementation originale a été détruite, mais la décoration de la seconde cour intérieure (« la cour grecque »), notamment la frise monumentale illustrant la destruction de Pompéi, est quasiment intacte.

On note une caractéristique structurelle novatrice et intéressante. Les voûtes basses traditionnelles des plafonds, avec des poutres de bois et de la maçonnerie, sont remplacées au troisième étage par une structure dotée d'arcs de fonte et de paires de membrures de fer forgé. Cette construction légère était rendue nécessaire par des fondations médiocres.

#### - Nationalgalerie (Galerie nationale)

Une base haute en pierres de taille, en forme de bloc et dotée de fenêtres rectangulaires, est surmontée d'un temple corinthien pseudo-diptère de type *in antis*, à portique ouvert. On remarque également de hautes fenêtres rectangulaires dans le mur extérieur, derrière les colonnes. L'arrière est en forme de conque semi-circulaire. Un escalier ouvert à deux rampes, avec cinq volées de marches, mène au portique à frontons et à ses colonnes corinthiennes. L'édifice est revêtu de grès Nebra.

Cet immeuble à quatre niveaux présente un plan rectangulaire et des caractéristiques sur la façade arrière évoquant une abside. Une cave et un étage d'exposition se trouvent au sous-sol, et deux salles d'exposition dans la superstructure. La décoration luxuriante reprend une imagerie symbolique, sous forme de sculptures, de reliefs et de peintures. L'étage d'exposition supérieur était à l'origine disposé comme une salle de banquet, mais il accueille maintenant des expositions.

#### - Jardins

La Nationalgalerie donne sur les jardins qui occupent l'espace circonscrit par le Neues Museum, la Bodestraße et la rive de la Sprée. Leur conception formelle et simple, remplace la disposition élaborée d'origine avec des colonnades et des pavillons.

#### - Bodemuseum (Musée Bode)

Cette structure néo-baroque occupe une position dominante à la pointe nord-ouest de l'île. Revêtu de

grès, dotée d'une base de pierre peu élevée, elle se dresse sur deux niveaux, liés par des pilastres corinthiens et couronnés d'une balustrade. Les élévations longitudinales présentent deux projections latérales à frontons, avec des doubles colonnes adossées corinthiennes. La façade arrondie de l'entrée est décorée des mêmes colonnes et d'arcs ouverts en plein cintre.

L'entrée, avec son impressionnant escalier, se trouve sous le plus petit des deux dômes. Elle donne sur deux ailes latérales et une section centrale, reliées par des sections transversales, formant ainsi cinq cours intérieures. La salle principale du musée, dite Basilique, prend modèle sur l'église à dôme de San Salvatore al Monte, à Florence, et est embellie d'œuvres d'art qui lui donnent l'apparence d'un intérieur d'église de la Renaissance.

#### - Le Pergamonmuseum (Musée de Pergame)

Ce musée à trois ailes a été construit pour présenter les collections d'antiquités qui s'étaient considérablement accrues après les fouilles allemandes à Pergame et dans d'autres sites grecs d'Asie mineure, ainsi que les antiquités mésopotamiennes abritées précédemment par le Vorderasiatisches Museum (Musée du Proche-Orient).

De style sobre, il se conforme à la tradition de Schinkel, mais dans une optique moderne et suggérant également l'architecture classique. Il s'élève directement depuis la Sprée, comme le Bodemuseum, avec lequel il s'harmonise en termes d'échelle et de proportions. Le corps central et les ailes latérales, sans fenêtre, sont structurés par de gigantesques pilastres plats et des frontons abrupts ; on note en outre des traits archaïques tels que les demi-colonnes doriques et la superstructure centrale à degrés. Certains changements des éléments extérieurs ont été imposés à l'architecte, Alfred Messel, mais la modernité globale de sa conception a dépassé l'augmentation de la hauteur des avant-toits, l'aplatissement des frontons et l'ajout d'une frise à métopes et à triglyphes.

#### - Ponts

La zone proposée pour inscription inclut également le pont Montbijou, en face du Bodemuseum, une structure à deux arches de style baroque, et le pont de Fer à l'extrémité de la Bodestraße.

### Gestion et protection

#### *Statut juridique*

La zone proposée pour inscription a été l'objet de protection dès le début du siècle (législations de 1907, 1909 et 1923). En 1997 la Museumsinsel a été inscrite à la « Liste centrale des monuments de la RDA » comme un ensemble remarquable de monuments d'importance nationale et internationale. La Loi de protection des monuments et des sites à Berlin, adoptée en 1995 prévoit trois degrés de protection juridique de la Museumsinsel : une protection en tant que Monument historique classé-ensemble englobant tout son territoire avec les

bâtiments, les espaces libres entre ces derniers et les ponts attenants ; une protection en tant que monuments individuels classés : monuments architecturaux (les bâtiments, le viaduc, le Pont de Fer et le Pont de Monbijou et les jardins comme monuments paysagers) ; une protection en tant qu'abords autour de chacun de ces monuments.

Le territoire contigu du côté ouest, nord et partiellement est de la Museumsinsel se trouve aussi sous protection juridique en tant que Monument historique classé - ensemble. Une partie de ce territoire protégé est incluse dans le dossier d'inscription comme zone tampon autour de la Museumsinsel.

Les plans d'urbanisme en vigueur - Plan d'occupation des sols (FNP) et Plan d'aménagement- contiennent des dispositions pour la sauvegarde du tissu urbain des ensembles protégés de l'arrondissement Mitte. Des instruments juridiques en vigueur permettent aux autorités compétentes du *Land* d'intervenir lors de toute procédure en rapport avec les plans d'urbanisme et d'agir par le moyen des permis de construire.

(A propos de la zone tampon voir les « Recommandations de l'ICOMOS pour des actions futures »).

#### *Gestion*

La gestion d'ensemble de la Museumsinsel, de ses bâtiments et ses collections est exercée par la Fondation Patrimoine culturel de Prusse (*Stiftung Preussischer Kulturbesitz* - SPK) qui assure la maintenance des valeurs et coopère avec d'autres partenaires en leur confiant des activités spécialisées de préservation. En tant qu'organismes étatiques responsables, le Gouvernement fédéral et tous les *Länder*, participent aux travaux de la SPK, ce qui est pour la Fondation une source de grandes possibilités financières, de force et de souplesse dans la gestion.

Au niveau fédéral, c'est le ministère fédéral de la Politique régionale, du Bâtiment et de l'Urbanisme qui exerce le contrôle professionnel sur les travaux de construction, tandis que l'Office fédéral des Travaux publics et de l'Aménagement du territoire (*Bundesamt für Bauwesen und Raumordnung* - BBR) prend soin de la planification, des interventions de conservation, des travaux de construction, des expertises, des conceptions, des propositions techniques, etc. que la Fondation (SPK) doit lui confier. Au niveau du *Land* de Berlin, c'est le Département de l'urbanisme, de l'environnement et de la technologie auprès du Sénat du Land qui supervise la planification et les travaux dans la Museumsinsel, tandis que l'Office des monuments du Land de Berlin (*Landesdenkmalamt Berlin* - LDA) définit toute les mesures de protection et de préservation. Enfin, au niveau de l'arrondissement Mitte, les autorités locales de la conservation sont compétentes pour tout ce qui concerne les zones protégées en dehors de la Museumsinsel.

Grâce à l'interaction constante entre les principaux partenaires SPK – BBR- LDA et également avec la participation des autres acteurs, l'efficacité de la gestion du bien est garantie.

#### **Conservation et authenticité**

##### *Historique de la conservation*

Pendant la Deuxième guerre mondiale les bâtiments de la Museumsinsel, et surtout l'Ancien musée, le Nouveau musée et la Galerie nationale subirent des dommages, parfois même une destruction partielle. Après la guerre toute une série de travaux de conservation ont été réalisés (dans les années 1950, 1960, 1980 et 1990) visant à éliminer les conséquences de ces dégâts. La typologie des interventions effectuées jusqu'à présent comprend la conservation, la restauration, la reconstruction (qui rétablit des parties et des éléments de bâtiment détruits à l'aide de matériaux anciens ou nouveaux avec réintégration d'éléments préservés, d'après une documentation précise), la consolidation d'éléments de la construction, la maintenance, la réparation de substance détériorée et, dans des cas limités, l'inclusion d'éléments nouveaux (par exemple les vitres entre la colonnade de l'Ancien musée, dont l'élimination est prévue).

Certains travaux de conservation réalisés tôt après la guerre et accusant de mauvais matériaux ou une exécution de qualité insuffisante ont dépassé les limites de leur durée de vie et sont maintenant l'objet de révisions et d'actions correctives.

Actuellement toute une stratégie de conservation intégrale et de grande envergure est en voie de réalisation, avec des garanties en matière de financement, de savoir professionnel et de qualité de la gestion. Cette stratégie est conçue à partir d'expertises détaillées pour chaque chantier Elle fournit le cadre des conceptions, propositions et plans, aux différents niveaux pour la préservation et la mise en valeur futures aussi bien de l'ensemble tout entier, que de chacun de ses éléments, selon l'ordre de priorité des valeurs, les critères d'authenticité, les impératifs en matière d'expositions de musée, etc.

##### *Authenticité*

En dépit des dommages causés par la guerre et de la longue série d'interventions de conservation qui ont suivi, la Museumsinsel a conservé un degré d'authenticité élevé dans ses bâtiments historiques, leurs fonctions, leur conception et leur contexte. L'authenticité des caractéristiques historiques et de l'évolution des fonctions de musée a également été conservée : le caractère, le style et le contenu thématique des collections exposées, le lien organique entre ces dernières et les espaces architecturaux, etc.. Les interventions de conservation en voie de réalisation respectent à un degré élevé les impératifs d'authenticité.

## Evaluation

### *Action de l'ICOMOS*

Une mission d'expertise de l'ICOMOS a visité la Museumsinsel en février 1999.

### *Caractéristiques*

La Museumsinsel à Berlin constitue un exemple remarquable de réalisation urbanistique et architecturale d'un forum public urbain remplissant pour la ville le rôle emblématique d'acropole. Il est opportun de souligner la continuité urbanistique et architecturale rare et la conséquence avec laquelle pendant près d'un siècle a été successivement réalisée toute une conception assurant à chaque phase de la formation de l'ensemble son intégrité et sa cohérence urbanistique et architecturale.

La valeur culturelle de la Museumsinsel est liée à son rôle historique dans l'affirmation et le développement d'un certain type de construction et d'ensemble - celle du musée des arts. La Museumsinsel à Berlin est à cet égard un des complexes les plus importants et les plus impressionnants dans le monde.

Enfin, les valeurs urbanistiques et architecturales de la Museumsinsel sont inséparables de l'importance des collections muséales qu'elle abrite comme témoignage de l'évolution de la civilisation. Il s'agit d'un lien très direct puisque les espaces architecturaux de chaque musée ont été conçus en rapport organique avec les collections exposées.

### *Analyse comparative*

Les comparaisons entre la Museumsinsel à Berlin et d'autres complexes de musées dans le monde mettent en évidence le fait que pour la première fois ici se trouve révélée l'identité urbanistique et architecturale du musée comme institution qui prétend à l'égalité avec les symboles de la religion et de la couronne. Cette caractéristique de la Museumsinsel apparaît nettement en comparaison à de nombreux musées européens installés dans d'anciens palais royaux (le Louvre à Paris) ou qui n'ont pas cette compacité urbanistique (les musées de Londres) ou cette position centrale dans la structure urbaine.

La Museumsinsel constitue un témoignage urbanistique et architectural unique en son genre quant aux changements dans les fonctions, la typologie, le style et l'importance du musée au XIXe - XXe siècle comme une prolongation des idées apparues après la Révolution française qui proclamaient le droit des hommes au libre accès de l'art.

### *Recommandations de l'ICOMOS pour des actions futures*

La mission de l'ICOMOS a étudié attentivement les limites de la zone tampon proposées dans le dossier d'inscription. Il a été proposé, suite à cette étude d'étendre la zone à l'ouest et au nord afin d'y inclure

des zones intégrantes et déjà protégées par leur statut de Monument historique classé-ensemble. Il a également été proposé de corriger la délimitation de la zone tampon à l'est et au sud. Les propositions ont été acceptées par les autorités compétentes du *Land* de Berlin et un plan révisé satisfaisant entièrement les conditions de l'ICOMOS a été fourni.

## Brève description

Les cinq musées de la Museumsinsel à Berlin, construits entre 1824 et 1930, représentent la réalisation d'un projet visionnaire et l'évolution de l'approche de la conception des musées au cours de ce siècle fertile.

## Recommandation

Que ce bien soit inscrit sur la Liste du patrimoine mondial sur la base des *critères ii et iv* :

*Critère ii* La Museumsinsel de Berlin est un ensemble unique de musées illustrant l'évolution de la conception des musées modernes sur plus d'un siècle.

*Critère iv* Le musée d'art est un phénomène social qui doit ses origines à l'époque des Lumières et son extension universelle à la Révolution française. La Museumsinsel est l'exemple le plus remarquable de ce concept ayant pris forme matérielle dans un cadre urbain central symbolique.

ICOMOS, septembre 1999

# I. DELIMITATION DE LA ZONE-TAMPON

Mission d'évaluation pour l'île aux musées à Berlin, février 1999



- - - - - Délimitation de l'île aux musées
- - - - - Délimitation de la zone-tampon dans le Dossier
- - - - - Proposition de délimitation de la zone-tampon
- - - - - Zone proposée à inclure dans la zone-tampon
- - - - - Zone proposée à exclure de la zone-tampon
- - - - - Zone avec le statut "Monument historique classé - ensemble"



Museumsinsel (île des musées) / Museumsinsel (Museum Island) :  
Plan indiquant la zone proposée pour inscription et la zone tampon / Map showing nominated area and buffer zone

DEUTSCHENSKES ARCHIV  
4234 (1-5200) AUS 1986  
4235 (1-5200) AUS 1986  
4236 (1-5200) AUS 1986  
4237 (1-5200) AUS 1986