BERLIN MUSEUM ISLAND

MASTERPLAN

WORLD HERITAGE INSCRIPTION

Caroline DEPEYRE
Mathilde SCHAAAL

18/05/2017
### Contents:

- Introduction
- **I. QUICK HISTORY OF THE PROGRAM**
- **II. PROGRAM**
  - 1. Complete Renovation and Modernization
  - 2. Welcome and Guidance for Visitors
  - 3. Creation of Connections
    - a. The Archaeological Promenade:
    - b. Ancient Architectures Tour
  - 4. Relocation of Museum-Related Internal Functions
  - 5. Creation of Outside Spaces
    - a. Colonnade Courtyard
    - b. Pergamonmuseum Spree side
    - c. The Pergamonmuseum's court of Honor
    - d. New courtyard
    - e. Small curiosities and illuminated places
- **III. UNESCO & BERLIN MUSEUM ISLAND**
  - 1. Who's UNESCO?
  - 2. Relation between UNESCO and museums:
  - 3. How Berlin Museum Island has been included to Unesco's World Heritage.
  - 4. Why did UNESCO choose Berlin Museum Island?
    - a. The outstanding universal value
    - b. Integrity and Autenticity
    - c. Requirements for protection and management
- **IV. OPENING AND CONCLUSION**

**Bibliographie**

**Liste of figures**
Introduction

For foreigners, the Museum Island is a basis in the touristic tour of Berlin. It is situated ideally in the center of Berlin, in the axes between the Brandenburger Tor and Alexanderplatz, two main touristic monument of the city. Even during the construction of the new buildings, the island was full everyday of tourists and curious looking for all treasures exposed there.

The Museum Island also tells the story of the power, the culture and the curiosity of Germany. At first, it brings together treasures coming from all over the world, antiquities and rare objects. Could we say that Germans were Treasure Hunters? Yes in a sense. Yet, in the good sense if you consider that collect is way to refresh, date, expose and explain many forgot or lost objects and make them accessible for everybody. In a second plane, it's a hudge exhibition of classical, moderne and contemporary architecture. From the Bode Museum and the Altes Museum to the Pergamon and the James Simon Galerie, Museum Island exposes a vast panel of constructions and design styles though ages.

"The Museum Island Master Plan: A Projection into the Future"

The Museum Island Berlin was included in the UNESCO World Heritage in 1999. Being one of Berlin’s main attractions, it is visited by about three million people each year. These two aspects have been taken into account in the Museum Island Master Plan which was agreed upon in 1999. The island, which is located on the Spree River and measures about one square kilometer will be developed into a modern museum complex. At the same time, the unique, historically grown ensemble of architecture and art will be preserved. All measures are being taken in close coordination with the authorities in charge of the protection of historic buildings and monuments. It is expected that the Museum Island Berlin will be completed in 2025/26 in accordance with the Master Plan.”

Stiftung Preußischer Kulturbesitz
I. QUICK HISTORY OF THE PROGRAM

II. PROGRAM

III. UNESCO & BERLIN MUSEUM ISLAND

IV. OPENING AND CONCLUSION
I. QUICK HISTORY OF THE PROGRAM

The north part of the Spree Island was, in Middle Age full of swamps. Therefore it was not used until the XIIIe century, even if it was a part of the Berliner Castel's garden. The south part of the island was, in Xlle century, a little city. During the XVII century, that arm of Spree was canalised to create the island as we know it today. Big constructions of that century also dried the north part of the island to create a pleasure garden. The story of the Museum Island masterplan also began around these times.

We can at first, introduce Master Plan of Museum island in few dates:

- In **1841**, King Friedrich Wilhelm IV of Prussia ordered that “the entire Spree Island behind the museum be redeveloped into a sanctuary for art and science.”

That wish takes place in the golden age of the classicals museum, with the discovering of a lot of antiques ruines in Italie and Greece and pre-antiques ruines in Egypt. In that times were also build in Europe the Trocadero Palace in Paris (1878)

- between **1830** and **1930** has been built the 5 big historicals buildings: The Altes Museum - the Neues Museum - the Alte Nationalgalerie - the Bode-Museum - and the Pergamon museum. Most of them present a neoclassical style in te pure tradition of the XIX century's public buildings.

- in **1989** is Germany reunified after the fall of the Soviet Union.

That enable in the same times to reunify the collections of the Staatliche Museen zu Berlin (National Museums in Berlin) in East and West Berlin under the umbrella of the Stiftung Preussischer Kulturbesitz (Prussian Cultural Heritage Foundation)
in **1993** is organised a competition for the Island master plan. It’s won by controversed italien architect Giorgio GRASSI. Yet, after a lot of moving in the master plan project, Grassi went out of the project and the fundation research a new architect.

- in **1998** SPK, directed by David CHIPPERFIELD, create a new Master Plan for the island. The new plan is approved in 1999 by the foundation and the refreshment of the Neues Museum started in the wake.

- in **2006** open the Bode Museum - first step of the transformation - the to public

We can also notice that **1999** finally marks the inscription of the island in the World Heritage list of UNESCO. It is a huge reconnaissance for the work already done by Chipperfield and the foundation and an advertize for the city of Berlin who was, at that times, still suffering from the DDR’s after-effects and living hidges reconstructions.

"When considering the way forward, it was clear that the ruin should not be interpreted as a backdrop for a completely new architecture but neither was an exact reconstruction of what had been irreversibly lost in the war seen as an option. [...] The key aims of the project were to recomplete the original volume, and to repair and restore the parts that remained after the destruction of World War II. The process can be described as a multidisciplinary interaction between repairing, conserving, restoring and recreating all of its components. The original sequence of rooms was restored with newly built sections that create continuity with the existing structure. The almost archaeological restoration followed the guidelines of the Charter of Venice, respecting the historical structure in its different states of preservation. [...] The restoration and repair of the existing elements of the building were driven by the idea that the spatial context and materiality of the original structure should be emphasised – the contemporary reflects the lost but without imitating it."

Architect of the project : David Chipperfield

David Chipperfield’s plan, 1998

David Chipperfield’s Neues Museum, 2017
I. QUICK HISTORY OF THE PROGRAM

II. PROGRAM

III. UNESCO & BERLIN MUSEUM ISLAND

IV. OPENING AND CONCLUSION
II. PROGRAM

In detail, the Master Plan includes a complete renovation and modernization of all the existing parts; a new area, devoted to welcome and guidance for visitors; the creation of new connections and new courses; the relocation of museum-related internal functions and finally the creation of the outside spaces. The program was decided by the architect Chipperfield and The Foundation both together. We can let, one moment, the architect speak about his project and the concept of his construction:

“The new exhibition rooms are built of large-format prefabricated concrete elements consisting of white cement mixed with Saxonian marble chips. Formed from the same concrete elements, the new main staircase repeats the formal idea of the original without replicating it, and sits within the majestic hall that is preserved only as a brick volume, devoid of its former ornamentation. Other new volumes – the north-west wing, with the Egyptian court and the Apollo risalit; the apse in the Greek courtyard; and the South Dome – are built of recycled handmade bricks, complementing the preserved sections. With the reinstatement and completion of the mostly preserved colonnade at the eastern and southern sides of the Neues Museum, the pre-war urban situation is re-established to the east.”

David Chipperfield in 2009

Berlin Dom, the Berlin Cathedral
Zeughaus, today German History Museum

Evolution of the Museum Island's renovation
1. Complete Renovation and Modernization

At the end of the Second World War, as we can see on photos and more imagine, the museum Island was totally destroyed - more than 70% - most because it was a symbol of power and culture in Germany. After the second World War, while Berlin is divided in sectors, the island is located in the soviet part of Berlin. Thus the monuments of the island assumes a lake of refurbishment and reconditionnement between 1945 and 1987. All the cultural buildings stayed abandoned during that period of times and were described as “visual pollutions”. The Alte Museum assumed at that time some attempts of demolishing. The reunification of the two Germany and of the two Berlin in 1989 leads to Master Plan for reconstruction and development of the island as a cultural master point in the city. Most of them restaure all the buildings, following the official regulations for historical building protection, the Master Plan tempt to develop a modern museum complex and leads the site forward an internatio- nal radiation and recognition.
2. Welcome and Guidance for Visitors

The James-Simon-Galerie is a quite new building, designed by David Chipperfield Architects. Situate between the Neue Galerie and the Spree. His second title is «The Museum Island Welcomes the World». Designed as a reinterpretation of the antiques colonnades, the building will be the new main entrance for the all site and a strategic meeting point in the center of Berlin. The foundation of the Museum Island present it as a new entrance for welcoming the public, presenting information and welcoming point; a meeting point featuring Café, Auditorium, museum shop and a direct access to the two new paths: the Ancient Architectural Tour and the Archaeology Promenade. The building was suppose to open in 2013 but yet the topping out ceremony will finally arrive in 2018, backlog is due to bad qualities materials and difficulties in the construction of the fundations.

That is what Chipperfield say about the architecture:

“A staggering of the building volumes supports the view from the Schlossbrücke into the depths of the Museum Island and to the west façade of the Neues Museum. A new colonnade continues Stüler’s colonnade, which currently ends at the Neues Museum, and forms a small colonnaded courtyard. As if it were built topographically, a high plinth occupies the bank of the Kupfergraben canal. Corresponding with the risalit basis of the Pergamon Museum, this new raised plateau is level with the Pergamon Museum’s main exhibition floor. Large parts of this colonnade on the southwest facing terrace remain publicly accessible outside of opening hours, extending the Museum Island’s attractive open spaces.

[…]

The architectural language of the James Simon Galerie adopts existing elements of the Museum Island, predominantly from the outdoor architecture, such as built topography, colonnades and outdoor staircases. A contemporary building is developed from this context, whose architectural language reflects classical architecture without mimicry. The materiality of the building in reconstituted stone with natural stone aggregate blends in with the polychrome material palette of the Museum Island with its limestone, sandstone and rendered façades”
3. Creation of Connections

All the reorganisation of the buildings enable the reorganisation of the collection. For made it more fluid and transversal, the Stiftung Preussischer Kulturbesitz had created two new paths which are connecting all the archaeological collections on the Museum Island. That two ways are news parallels itinerary in the museums, like a “directly to essential” path:
- Archaeological Promenade, an underground passage who link 4 of the 5 historicals museums.
- Ancient Architectures Tour, in the fourth wing of the Pergamon museum.

a. The Archaeological Promenade

That way is a tunnel, crawling under all the length of the island. His main entrance is in the James Simon Galerie, yet you can join it from all the galleries. It’s at first a free-barrier connection between four of the six main buildings, linked buildings and presenting a global and a linear vision of all the collections.

Themes of Humanity as the Underlying Concept, declined in nine points of views:

All the topics will occupies an entiere room, yet we can notice that the topics have already change since the official publication of that rooms titles. In any cases, “it will present the large themes of cultural history, drawing on all the archaeological collections housed on the Museum Island. [...] Some large themes have emerged over and over again in the history of humanity, and found expression in cultural and artistic objects at different times and places. The Archaeological Promenade will present these themes in a succession of rooms, drawing on objects from the various collections. In a first concept draft, nine topics were established as the basis of designing the individual showrooms”

Stiftung Preussischer Kulturbesitz

In all that promenade, the exhibition and the architectural envelope are working as a whole entity. Fundations wanned to create a path who can be transversal and give a global idea of all the different collections in surface, topics treated by the museums and the architecture attached to that topic. The current concept borned after the experience that more attention needs to be payed by the different founctions of the rooms. The architecture of each room is also a reflect of the attached building and the presented objects are a condensed of each buildings collections and topics. So the latter stays easlily perceptible for visitor.
b. Ancient Architecture Tour

Localised in the main level of the Pergamonmuseum, the Monumental Architectural Exhibits is, for visitors, a close-up encounter with antiquity.

The idea is to create a circuit uniquely composed by impressive architectural monuments for different times and parts of the world: - Pergamon Altar, Greece, -744 - Market Gate of Miletus, Asia Minor, 100 - The Ishtar Gate of Babylon, Babylon, -604/-562 - The Ishtar Gate of Babylon, Babylon, -604/-562 - Façade of the Rulers’ Palace of Tell Halaf, Northern Syria, 9th Century before Christ - Temple of Sahu-Rê, Egypte, -2400 - The Kalabsha Gate, Egypt, 2nd Millenar before Christ - Mschatta Façade, Jordania, 743.

It’s designed by neo.studio Neumann Schneider Architekten, the own topic and links between all that objects is teir monumentality. Some are so big that there can be seen from the other wings of the museum. The new entrance for the James-Simon-Galerie permite a direct access for visitors to that floor and create so a second transversal path and a starting point for few other collections path.
4. Relocation of Museum-Related Internal Functions

The site of the former Friedrich-Engels-Kaserne on the Kupfergraben welcomes now the out-of-exhibition program. Master Plan order to gain news exhibits places on the island. To permit that, a new administrative building where constructed in the other side if the Spree. The building also proposes storerooms, and workshop facilities from the island to the immediate vicinity.

It have been designed and constructed by Harris + Kurrle Architekten in response to a public competition for ideas for urban development on the site of the “Museum Courtyards in 2005.

“Stuttgart-based architects Harris + Kurrle have designed a building that creates the optimal conditions in which to carry out research, documentation, conservation care, and restoration. Study and reading rooms have been conceived in such a way that users can work with text sources and artefacts at the same time. This is just one of the reasons why the Archäologisches Zentrum acts as a magnet for specialists from both within Germany and abroad, for students and the next generation of scholars and scientists. Its transparent and open style of architecture creates spaces for the spontaneous interaction between scholars of various disciplines, facilitating the sharing of ideas and experiences, as well as creating room for researchers to develop joint project ideas.”

Staatliche Museen zu Berlin

Archäologische Zentrum finally opened in 2012, it contain:
- Central archives of the staatliche Museum zu Berlin (National Museums in Berlin)
- Administrative storeroom, and workshop facilities
- Archeological Library
- Scholarship and research center
- Public Auditotium
- Offices of the Berliner Antike-Kolleg

Archäologische Zentrum

Archäologische Zentrum

Archäologische Zentrum : Library
5. Creation of Outside Spaces

« The sanctuary for art and science » that want to build Friedrich Wilhelm IV can not be without outside spaces. It also remind the past of the site which was a pleasure garden until 1841. It also refers to the philosophical gardens of the Vth century before Jesus-Christ in Athens, where philosophers and scientists were discussing during the epicurian movement. So, five outside spaces takes places in the masterplan: the Colonnade Courtyard, the Pergamonmuseum Spree side, the New courtyard, the Pergamonmuseum’s court of Honor and some also small curiosities and illuminated places. All outside spaces will be accesible by nights and days and present different amciances, folowing the day times. All the garden and places will be linked to finally create a long path following the different buildings and permeet a contemplation of them.

All the open spaces are designed by the agency Landscape Architects Levin Monsigny, who won the competition for the “In-between Spaces – Design of the Open Spaces on the Museum Island” in 2001. They connected all places on using the same sand natural-colored stone which is a distinctive characteristic of the buildings on the Museum Island to create a harmonic ensemble.
a. Colonnade Courtyard

The Colonnade is a space wish of Friedrich Wilhelm IV. There were already some in the east side of the Neues Museum, build between 1853 and 1860 and another one on the bank on the Spree. The new one were built by the architect Peterson. He tried to make them looks as close as possible to the original ones, using original stones which resists to the war's burn.

The Colonnade Courtyard himself was designed by the architect Monsigny like all the rest. It was build in the same time than the Neues Museum and the Alte Nationalgalerie to link them and create a surrounding landscape.

"Museum Island provides a magical setting, as it is secluded and yet in the midst of the city. Our garden design reinvigorates that magic. To emphasise the feeling of being on an island, we have created a single entity from its many individual parts. In doing so, we have taken our cue from the themes of the old Colonnade Courtyard. We have refrained from too much historicising and have given the open space a modern and individual character. The result is a harmonious entity."

Stiftung Preußischer Kulturbesitz
b. Pergamonmuseum Spree side

The landscape planer speaks about the development of the Pergamonmuseum side as the first way to create a more global project: it is a way to contour the obstacle of the Pergamonmuseum and create a path toward the Bode Museum. Passages in the south and in the north of the museum represents the future of the connections between the different fitted out spaces around the main courts. All the court are in stone, with some grass areas protected by the shadows of sycamores. The area is facing the Spree, opening a large vision to the Spree and the James-Simon Park, other side of the river, for visitors.

“In the future, that new open space will welcome visitors strolling along the colonnaded hallway to the Alte Nationalgalerie and Neues Museum. Tall sycamores and many seating accommodations will invite them to stay for a rest. Visitors crossing the square will reach the new alley walkway along the railroad viaduct “

Stiftung Preußischer Kulturbesitz

Views of the Monsigny’s Pergamonmuseum Spree side


c. The Pergamonmuseum's court of Honor

The Pergamonmuseum’s court of Honor is mostly thought as an entrance and passage area. It’s a hub in the center of the Museum Island, between the Neues Museum and the Colonnade Courtyard to the south, and people can even go on to the square on the Spree side of the Pergamonmuseum. In the south, it is connected to the square on the Spree side through the railroad viaduct. This main place is accessible by a bridge over the Kupfergraben, that leads the visitors to pass under the new fourth wing of the Pergamonmuseum. So, it will be a closed place, surrounded by the Pergamonmuseum.

Views of the Monsigny’s Pergamonmuseum’s court of Honor
d. New courtyard

Between the James-Simon-Galerie and the Neues Museum is a long court. It is, as analogy with the ancien Nationalgalerie court, a new colonnades area, the Stiftung Preußischer Kulturbesitz call it the Modern Colonnades. It’s divided in two spaces: an upper terrace accessible over the large outside staircase on the side, facing the Kupfergraben, and the New Courtyard at himself. It's a free area, which brings slowly the visitor to the entrance of the James-Simon-Galerie, the new main entrance to the museum complex; it is the new «place of arrival and orientation for visitors». The superficie is guided by the size of the stone which is used for all the outsides floors and the colonade are using a modern vocabulary. The new place is also described as a place for chilling, strolling and lingering. There is benches for visitors and the strategic point in the middle of the outside path allowed people to relax during their visits. The place also present a waterfall at the norther end of the courtyard.

As the Pergamonmuseum Spree side, the New Courtyard presents a Night and Day space, on the west side of the building. It’s an elevated terrace, accessible to the James-Simon-Gallerie stairs with a great view towards the south to the Humboldt-Forum.
e. Small curiosities and illuminated places

All the further places are little facilities designed by the landscape planner Levin Monsigny to focus and put the spotlight on (in the first and the second sens) the gap between the Pergamonmuseum and the Bode-Museum. This fissure is due to the passage of the railroad line which ran across the Museum Island since 1882, before the construction of the two buildings. That area is substantially abandoned today, reminding more an industrial architecture.

The landscape planner says that the area under the railway is principally in steel, yet visitors will be able to cross three spaces which are created by the pillars supporting the railroad viaduct. A strength bright yellow light penetrate the space throughout the cracks and holes in the ceilings, increase the power of the place. The light is a part of the overall illumination concept for the Museum Island.
I. QUICK HISTORY OF THE PROGRAM

II. PROGRAM

III. UNESCO & BERLIN MUSEUM ISLAND

IV. OPENING AND CONCLUSION
III. UNESCO & BERLIN MUSEUM ISLAND

1. Who’s UNESCO?


UNESCO is an organization which is responsible to the consolidation of connections between nations and society all over the world. Its vocation consists to coordinate the international cooperation in education, sciences, culture and communication.

UNESCO was created in 1946 in Paris, after the end of the Second World War. Twenty states in the world came together to sign a first common act which marks the birth of the group. Germany signed only in 1951.

The UNESCO would stress very important points on earth, within our society:

Some childrens will never go to school. Two-thirds of the population is illiterate. There is girls and women in our population who have no rights. Freedom of expression is forbidden in too many countries. The access to knowledge, to culture and science stays the privilege of only a little part of world’s population. Pollution is the problem of the others and everybody decry the dangers of global warming without changing its habits. Heritage and knowledge of our predecessors are fragile, neglected, and sometimes contested.

Thus, in order to fight against these stress points, UNESCO try to support as many people and childrens as possible to:

• have access to an education with quality - that made them citizens of the world - fundamental human rights, and essential condition to the sustainable development.

• grow up and live in a cultural environment which is rich in diversity and dialogue, where heritage serves as the principal connection between every generations of people, where outstanding cultural sites are protected and valued.

• takes full advantages of scientific advances. Water, oceans and biodiversity have to be considered as an invaluable good.

• ensure that everyone respects freedom of expression and freedom of the press, the first requirement of democracy, of development and human dignity.

UNESCO is reflecting an important thought in a global world, where connections and miscegenation are so many opportunities to build peace in the minds of men and women. The main thought of UNESCO is to build a better «living together».
2. Relation between UNESCO and museums:

A museum is a place where objects are collected, where they are preserved and exposed with the problematic to bring education and culture in our society. Since its creation in 1946, the definition of the word «museum» evolved over time, according to changes in society. ICOM (International Council of Museums) adopted a new definition which was awarded during the 22nd General Assembly in Vienna, Austria on August 24th, 2007:

« A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.»

Today, we see that numbers of museums augmented over the last decades, passing from 22,000 in 1975 to 55,000 today, thanks to the spectacular evolution of tourism. Now we can find different category of museums: Museums of archaeology; Museums of art; Museums of fine arts; Museums of the decorative arts; Museums of history; Museums of sciences or Natural history museums; Museums of techniques, and finally the Museums of ethnology.

Museums can play a leading role in the support to local and regional creative economy. However, as the previously mentioned definition of museum says, museums are not simple places where objects are preserved and exhibits. A museum is a place where can take place social exchanges and debates, which talk about complex problems into our society. And this place makes the chance to civil society to participate to these debates. At least, a museum can build an opinion of a specific subject to someone or a group of people.

That's why the Unesco is supporting museums development. The organization wants to facilitate social cohesion into local communities and underprivileged group. In civils troubles or conflictual situations like in Egypt, Afghanistan, Irak or Mali, where museums were persecuted by looting and destruction, the Unesco has intervened to protect and restore these museums. They also work on the capacity building of museum’s specialists in the field of preservation of every collections, inventory and some documentation in order to fight against the illicit traffic of cultural property.
3. How Berlin Museum Island has been included in Unesco's World Heritage.

During the 1990s, the Government decided that the major museums in Berlin should be restored and modernized. In 1999, the Stiftung Preussischer Kulturbesitz's trustees (General Director) decided to design a masterplan for the buildings' renovation and for the modern development of the museum complex as a whole. Then, six months later, Deter-Klaus Schuster took over set in motion a more ambitious program intended to turn Berlin Museum Island into a Louvre on the Spree.

This masterplan was a crucial part of the island's application to be officially recognized as a place of World Cultural Heritage Site by UNESCO in 1999.

4. Why did UNESCO choose Berlin Museum Island?

a. The outstanding universal value

In order to be included on the World Heritage List, the sites have to be an outstanding universal value and meet at least one out of ten selection criteria that UNESCO decreed. These criteria are explained in the Operational Guidelines for the Implementation of the World Heritage Convention which, besides the text of the Convention, is the main working tool on World Heritage. The criteria are regularly revised by the Committee to reflect the evolution of the World Heritage concept itself.

Until the end of 2004, World Heritage sites were selected on the basis of six cultural and four natural criteria. With the adoption of the revised Operational Guidelines for the Implementation of the World Heritage Convention, there is only one set of ten criteria which is existing now:

(i) to represent a masterpiece of human creative genius;

(ii) to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;

(iii) to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;

(iv) to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;

(v) to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;

(vi) to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. (The Committee considers that this criterion should preferably be used in conjunction with other criteria);

(vii) to contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;
(viii) to be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;

(ix) to be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;

(x) to contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation.

Actually, Berlin Museum Island corresponds with 2 criteria: the 2nd and the 4th.

The second criteria (ii) means that Berlin Museum Island shows a testimony of considerable exchanges of different influences during a certain period, or inside a determined cultural area, on the development of architecture or technology on this defined area. But it also shows considerable exchanges of influences on the development of monumental arts, city-planning or a landscape creation over a defined period.

The fourth criteria (iv) says that Berlin Museum Island offers an outstanding example of a type of building on a unique architectural or technological ensemble, or a landscape which illustrates one or several significant periods in human history.

Berlin Museum Island is a unique group of museums which shows the evolution of the design of modern museums over more than a century: from 1823 - with the construction of the Altes Museum by Karl Friedrich Schinkel; then in 1843 when King Friedrich Wilhelm IV of Prussia ordered to build an entire <sanctuary dedicated to art and science> inside the Spree Island - until today in 2017, with the James Simon Gallery designed by David Chipperfield architects; the last modern building which was opened recently.

The cultural area is limited by the island of Berlin, defined by the Spree River. We can say the term of «cultural area» because the place shows different styles of buildings in different times of construction: neo-classical, historicist, neo-baroque, until the modern vernacular style of the new extension of Chipperfield. Also, these different architectural influences are connected together thanks to the presence of the Island as a whole plot. And this plot is connected to the other parts of the city. People who are walking in Berlin's streets can take the chance to enter inside a urban typology, only dedicated to culture.

The piece shows an architectural evolution in a whole area, located in the center of the city, where important traffic roads (cars, railways for trains and subways, walking paths,...) are going through the Site by pointing directions of closer important places in the city: Alexanderplatz, Unter den Linden Strasse, Brandenburger Tor, Friedrichstrasse.

The five museums in the Island represent the construction of a visionary project and put in light the building evolution of these museums.

Every museums where thought in organic relation with the different collections: Prehistoric and Ancient Artefacts; Classical Antiquities, ancient Greek or Roman; Islamic Art; from Middle-Age to 18th collections of European sculptures; paintings from Romanticism and Neo-Classicism; ancient Egypt collections; archaeological sites...

Every spaces are connected with the collections and these spaces were designed in relation with the collections because some parts of the collections takes the architectural part too.

We can take the example of the Pergamon museum, where it takes place the most breathtaking of all artworks that people from all over the world come to admire: the eponymous Pergamon...
Altar, which the collection of Classical Antiquities presents here together with other magnificent archaeological reconstructions like the Blue Isthar Gate from Ancient Near East, and also the Markttor von Milet from Roman style.

Collections create spaces museums and not the opposite.

These collections are the testimony, the proof, of the civilisation evolution. And the significance of these collections is emphasized double by a great architecture and urban value. Everything is connecting!

The site is a social phenomenon which owes its origins to era of the Lights, in the 18th century. Berlin Museum Island is the most remarkable example of the concept which takes form in a symbolic urban frame.

So, this group of museums represent metaphorically a crown in the city.

In fact, Museumsinsel of Berlin is an example of an architectural and urbanistic achievement of a public urban forum which takes - for the city- the symbolic role of Acropolis. Because there is a rare architectural continuity in its conception. And everything is coherent between the buildings and the urban scale. Just like the continuity of the construction since 1823.

The cultural value is bound to his historical role in its conception and the construction of a whole set typology: art and archaeology modern museum. Museumsinsel of Berlin is one of the most important and impressive example in the world.

b. Integrity and Authenticity

When a site is considered of outstanding universal value, an asset must also satisfy the conditions of integrity and / or authenticity and must have an appropriate system of protection and management to ensure its safeguarding.

About Integrity, the Museumsinsel is the exemple of a public urban forum which takes the symbolic role of Acropolis. It's a unity and everything is connecting.

The word «Acropolis» means in greeck, upper city. It is a citadel built in the most upper level in a city in order to assume the defense of the city in Ancient Greek period. It is a refuge.

We can compare Berlin Museum Island to the Acropolis of Athens, which is one of the older protected site in the world. The Acropolis of Athens and its monuments are universal symbols of the classical spirit and civilization and form the greatest architectural and artistic complex bequeathed by Greek Antiquity to the world.

The site illustrates a period where art and mind were in blooming, because a group of artists tried to implement the Pélicles plans, and transformed the rocky hill into a monument of spirits and art. Berlin Museum Island has been influenced by the Acropolis in its construction. The Acropolis is an exemplary model in its time, just like in the contemporary period. All over the world, neo-classical monuments are inspired by the Acropolis system.

The integrity in Athens Acropolis site shows the perfection of ancient construction technicals which guaranteed the strength of the monuments against the time and its natural forces. They are still beautiful and strong in spite of inevitable damages. They convey their inestimable artistic and historic value by protecting the set of the characteristics which are associated directly and materially to the huge ideas of democracy and philosophy. In fact, the greeck Agora is a social and political meeting place. Just like the Roman forum which is a place of social mix where people from all the social categories have a freely access and the intersect each other.

To put it in a nutshell, Berlin Museum Island, as the Acropolis, is a defined space and a place where takes place free social exchanges, discussion about the society in a democratic background.

About Authenticity, Berlin Museum Island has retained a high level of this authenticity in its
historic buildings, functions, design and context. Despite the damages caused by the World War and also the long series of conservation interventions, the authenticity of the historical characteristics and the evolution of the museum functions has also been preserved in its character, style and thematic content of the collections exhibited. As well as in the organic link between the collections and the architectural spaces.

c. Requirements for protection and Management

The zone is protected until the beginning of the 20th century. Museumsinsel was included on the Monument Central List of German Democratic Republic as a remarkable ensemble of monuments with a national and international importance.

The 1995 law about Berlin historic protection prepares 3 degrees of juridic protection of Museumsinsel:

1 - The law provides a historic protected zone in its territory, buildings, open spaces between the buildings, and also bridges. Every monuments are classified individually, (buildings, viaduct, Iron Bridge and Monbijou Bridge as architectural monuments, or Baudenkmal, and gardens as landscaped monuments, or Gardendenkmal). And protection of the surroundings of each of these monuments and the conservation area.

2 - The Urbanism Town Plans (Planwerk Innere Stadt), and others official development plannings of Berlin, contain provisions for the preservation of the fabric Urban development of the protected settlements of the Berlin-Mitte district. The legal instruments enable the Land authorities to intervene in any procedure relating to urban development plans and to approve building permits.

3 - Museumsinsel management - buildings and collections - is surrounded by a lot of cultural foundations which manage the quality of the site. The Federal Office for Planning and Regional Planning (Bundesamt für Bauwesung und Raumordnung - BBR) examines and approves various aspects of planning, conservation work, expertise, designs, technical proposals for federal projects, as well as building permits. The Department of Town Planning and Environment at the Senate (Senatsverwaltung für Stadtentwicklung und Umwelt - SenStadtUm) oversees the planning and construction of the Museumsinsel, The Berlin Monument Office (Landesdenkmalamt Berlin - LDA) defines all protection and conservation measures.

To summarize, there are many interventions that interact by the various foundations, which leads to the conservation of the site in its temporality, its efficiency, its integrity with the city inside and its authenticity.

The question that becomes a large debate subject is about the new extension of Berlin Museum Island: how the James Simon Gallery is using the existing museums already there in the island? How Chipperfield appropriates himself the site of Museumsinsel for the creation of its extension - which would also be listed into the continuity of the heritage and the preservation of the whole site?

James Simon Gallery is transforming the Museum Island of the XXI century with its form. The building is taking classical elements from Schinkel and Stüler with a modern construction. The impressive stairs takes the role of the typical house, as a welcoming place for the whole museum complex. The materials that were chosen for the construction are glass with reconstituted stone, and some parts of natural stones too.

David Chipperfield said that the James Simon Gallery is not only a building, but a public place in the city. Apart the role of completing the museological program, space relations are created in the urban background and the accessibility is more easier to go inside the Museum Island. It's a house which is not characterized by its functions but by its responsibility to be a public building in the city center.
I. QUICK HISTORY OF THE PROGRAM

II. PROGRAM

III. UNESCO & BERLIN MUSEUM ISLAND

IV. OPENING AND CONCLUSION
IV OPENING AND CONCLUSION

Why should we keep any heritages on a new potential of constructible plot?

Since 1946, UNESCO is protecting sites with an outstanding universal value, in order to give to every generations in this world, a chance to be connected together. Connected by the testimony of history, of what happened before. And these connections are building memory, history, and peace into our society.

The protected sites can be a source of knowledge to the young generations. And before building new spaces, with a new idea of planning the cities, architects and city planners are automatically inspired by the old, the already built, the testimony and the proof of existing buildings, in the drawings of our concepts of re-building a new society.

Thanks to the protected testimony of sites, we can participate to the process of re-build the city, without destroy everything. And obviously with taking part to the existing places. It’s important to keep them for the future generations, who will understand different periods of thinking and try to live in the idea of the evolution of the city.

The topic of re-using a site in its historic fabric introduce the conflicts between preservation and change in Heritage Sites. They involve different perspectives of discourses as the heritage conservation concerned with the preservation, the urban development for a prosperous and a livable city. With the architectural production to bring contemporary architecture. And this theoretical discourse is a kind of analysis, for building in a long-term, with a historical background. They analyse the different historical faces that the re-builder can take as a value in his new re-build project: accessibility, authenticity, bottom-up, character, design, development, economic value, environmental value, esthetics, heritage, image, integrity...

Authenticity and integrity are two values write in the UNESCO Heritage Convention. And these values are several stress points to define if any site will be protected or not.

Also, re-use an old building is an additional value because if we not re-use the building, the site can’t be maintained in the long run of the history process, of urbanization. The Museumsinsel in Berlin is an example of an outstanding universal value, part of the UNESCO World Heritage List: over more than a century, museums buildings don’t stop growing up. And they put the site of the Spree Island on their World Heritage List because the government decided to rehabilitate the whole group of museums after the Cold War. Today in 2017, a new building opened with a modern vernacular style from David Chipperfield architects which is integrating very well its protected context.

The image of the city is a value which is discuss in an article by Wolfrum and Nerdinger. World and cities are connotated and understood via images. We all have mental images in our minds about famous and touristic cities. That’s the same with protected sites like the Acropolis of Athens, the Pyramids in Egypt... And when we visit these spaces, the image becomes perception of spaces, the feeling of the experience to visit the place. The feeling that the place passes on us its history. It is not the same than an image. But images become the first attractions to visit specific spaces. So an image of a place, a site, an architecture, a landscape is a value that UNESCO can have the right to protect, in order to attract the society, and transmit society knowledge and history; when they come to visit the site. For instance, tourists are taking the best images for their Instagram profile, in order to attract other people to come visit the site, so the effect of history transmission into the society becomes repetitive (by different communicative forms).
The Masterplan of Berlin Museum Island answers to a very well question of renovation and modernization of a whole museum complex. This Masterplan is the basic way to organize the site of the Spree Island as a modern museum, «a sanctuary dedicated to art and science», adapted to the society of our century. It takes every problematics of how to project a cultural heritage into the future. And in order to communicate this cultural heritage, the Masterplan of Berlin Museum Island have to create connections of the site with the city. It connects a «sanctuary dedicated to art and science» with the city, by creating a public place. And this public place tells the story of history to the society. Following this Masterplan makes people and visitors feel more curious about history, culture and knowledge, philosophy, education, art and sciences : the great values of a peace world.
Bibliography:


- Anonyme, « D8e70ed5b38c4412004aa4872c21e0bd.jpg (Image JPEG, 800 × 585 pixels) », https://s-media-cache-ak0.pinimg.com/originals/d8/e7/0e/d8e70ed5b38c4412004aa4872c21e0bd.jpg, sans date, consulté le 24 avril 2017.

- Chipperfield David, « David Chipperfield Architects », https://davidchipperfield.com/,

- Reed Paul, « Military Berlin », on Military Berlin, https://militaryberlin.wordpress.com/, online on 2013,


- unesco.org :
  - The Organization's history.
  - Museums
  - Museumsinsel
  - The Criteria for Selection
  - The Acropolis of Athens


- http://www.bbr.bund.de/SiteGlobals/Functions/Hauptspalte/DE/BBR/Buehne_Box/inhalt/jsg.html Richtfest auf der Museumsinsel:
  Die James-Simon-Galerie erhält Konturen, April 2016, © Copyright by BBR. Alle Rechte vorbehalten.

- Heike Oevermann, Harald A. Mieg, Industrial Heritage Sites in Transformation

- S. Wolfrum, W. Nerdinger, Multiple City / City as Image 2008
Liste of figures:

Page 1:
View of the Museum Island [https://www.museumsinsel-berlin.de/home/]

Page 2:
Nefertiti's room [https://davidchipperfield.com/]

Page 3:
Berlin today, situation of the Museum Island [openstreetmap.com]

Page 4:
David Chipperfield's Neues Museum, 1993 [https://davidchipperfield.com/]

Page 5:
Berlin 1652, map of the Museum Island [de.wikipedia.org]
Friedrich August Stüler's plan, 1841 [https://www.museumsinsel-berlin.de/home/]
Friedrich August Stüler's plan, 1841 [https://www.museumsinsel-berlin.de/home/]

Page 6:
David Chipperfield's plan, 1998 [https://davidchipperfield.com/]
David Chipperfield's Neues Museum, 2017 [https://davidchipperfield.com/]

Page 7:
Photos of the colonade countryard, 2017 [https://davidchipperfield.com/]

Page 8:
Evolution of the Museum Island's renovation [https://www.museumsinsel-berlin.de/home/]
Berliner Dom, the Berlin Cathedral [https://militaryberlin.wordpress.com/]
Zeughaus, today German History Museum [https://militaryberlin.wordpress.com/]

Page 9:
Friedrich August Stüler's Neues Museum, 1855 [https://davidchipperfield.com/]
Friedrich August Stüler's Neues Museum, 1948 [https://davidchipperfield.com/]
Neues Museum's model, 2009 [https://davidchipperfield.com/]
David Chipperfield's Neues Museum, 2017 [https://davidchipperfield.com/]

Page 10:
David Chipperfield's sketch of the James-Simon-Galerie, 2013 [https://davidchipperfield.com/]
David Chipperfield's view of the James-Simon-Galerie, 2013 [https://davidchipperfield.com/]
David Chipperfield's view of the James-Simon-Galerie, 2013 [https://www.museumsinsel-berlin.de/home/]

Page 11:
The Archaeological Promenade [https://www.museumsinsel-berlin.de/home/]

Page 12:
The Kalabsha Gate, Egypte, -2400 [https://www.museumsinsel-berlin.de/home/]
Mschatta Façade, Jordania, 743 [https://www.museumsinsel-berlin.de/home/]
Pergamon Altar, Greece, -744 [https://www.museumsinsel-berlin.de/home/]
Market Gate of Miletus, Asia Minor, 100 [https://www.museumsinsel-berlin.de/home/]
Temple of Sahu-Rê, Egypte, -2400 [https://www.museumsinsel-berlin.de/home/]
Façade of the Rulers' Palace of Tell Halaf, Northen Syria, - 9th CenturY [https://www.museumsinsel-berlin.de/home/]
Processional Street of Babylon, Babylon, -604/-562 [https://www.museumsinsel-berlin.de/home/]
The Ishtar Gate of Babylon, Babylon, -604/-562 [https://www.museumsinsel-berlin.de/home/]
The Ancient Architecture Tour [https://www.museumsinsel-berlin.de/home/]

Berlin Museum Island, World Heritage Inscriptipon, Masterplan - Museology coursework
Mathilde Schaal, Caroline Depeyre - 18/05/2017