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History of Museums

A Focus on Museums and Museology in Germany 1900 - 2011

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Abstract

The following article examines museum development in the course of the 20th century in Germany. Numerous of these museums for the Fine Arts, Natural Sciences and Cultural History have their origins already in the 19th century. After the year 1900 were again foundations in different sections and of a progressive typology which developed themselves according to the needs of people. Deutsches Museum Munich (founded in 1903) was and is thanks museum-pioneers until today the extraordinary model for all of the Museums for Science and the Techniques world-wide. The journal “Museumskunde” firstly organized and published (1905) by the famous museum expert Karl Koetschau is also an example that survived the 20th century, and is until now the most important scientific museum publication in Germany. Within the periods of the First World War (1914-1918), National Socialism (1933-1945) and Second World War (1939-1945), the Museum-Landscape in Germany was confronted with serious problems.

The further development after 1945 was characterized by museum experts, and the German Association of Museums (founded in 1917, re-organized after the Second World War). The innovative Memorandum of Deutsche Forschungsgemeinschaft (1974) gave the impetus to further research and communication and the significant changes of museums from a “Temple of the Muses” to museums as institutions keeping the cultural memory and considering the needs of people and education. The typology of Museums was enlarged by Museums for the manifold sections of Contemporary History, Memorial Sites and the technological age. Besides, extraordinary Museum Landscapes were reconstructed after Second World War or came into existence after the Re-Unification of Germany: as e.g. the Munich Art Area and Berlin’s Museum Island. Intercultural approach and international exchange play a very important role at present and for the future.

摘要

本文旨探討二十世紀德國博物館之發展。其中，許多科學、藝術和文化史的博物館源自十九世紀，而在 1900 年之後，這些博物館開始依照人們的需求，發展出新的類型和編制。慕尼黑德國博物館（1903 年設立）因許多人的貢獻，今日已成為世界上許多科學與科技類型博物館的典範。由著名的博物館專家 Karl Koetschau 於 1905 年所出版的《博藝館藝術》期刊，至今仍是德國最重要的科學博物館刊物。在一次世界大戰期間（1914-1918）、德國國家社會主義（1933-1945）、以及二次大戰（1939-1945）年間，德國的博物館地景則面臨了嚴峻的考驗與問題。

1945 年之後，德國的博物館進一步的發展，並由博物館專家及博物館協會（1917 年創立，二次大戰後重整）為主要特色。具創意的德國研究小組（Memorandum of Deutsche Forschungsgemeinschaft）進行相關研究與溝通，將博物館從「謬思女神的殿堂」轉而成為保存文化記憶和符合民眾需求與教育的場所。博物館的類型也擴大，包含如當代史與紀念遺址等。此外，在二次大戰後，德國博物館的地景也大幅重構並於東西德統一後實踐，如柏林博物館島及慕尼黑藝術區。展望未來，研究與國際交流對德國的博物館而言，則扮演著重要的角色。

“The Burlington Magazine asserted, somewhat loftily, that German museum-goers were interested ‘not as much in instinctive taste as classification of minute details’ and that thus a full historical setting was more compatible for the audience of the Kaiser Friedrich. Bode himself argued for some mixture of masterpieces and lesser works, and held that if the visitor has to look around, as he does now, and decide for himself what appears good to him, he will be much more likely to find his way to pleasure and understanding than if people dictate to him what he is to see in advance.” (Alexander, 1907/1983, 219) .

This significant conclusion of the American museum pioneer Edward Porter Alexander (1835-1910) was at the same time the anticipation related to the importance of education in museums. By the beginning of 20th century the museum-landscape in Germany was characterised by creative pioneers.

In his essay “Die Zukunft der Deutschen Museen” (“The Future of Museums in Germany”), Theodor Volbehr, since 1906 the foundation-director of Kaiser Friedrich Museum in Magdeburg, Germany (Greischel, 1932; Volbehr, 1909) made a similar content – related to the growing up of the number of museums. Although museums at present are going to be founded in every capital of Germany, even in fact in each small village museum experts shouldn’t forget to the future development. This was a reminder to the self-sufficiency of many museum-experts who saw the contemporary foundations as a great achievement of that time but didn’t think about the future.

As a positive example Volbehr mentioned the Deutsches Museum in Munich, Germany, a Museum for Science and the Techniques that would get a particular rank in the museum world particularly as a location for National Education (Volbehr, 1909, pp. 5-15).

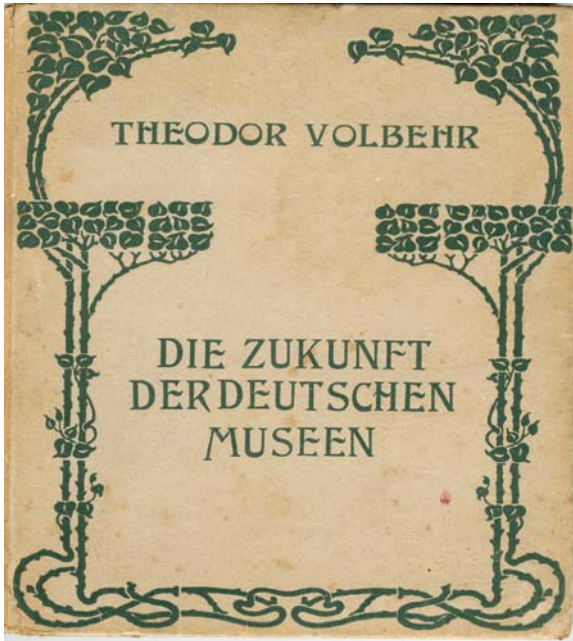


Fig. 1 Theodor Volbehr: Die Zukunft der Deutschen Museen (The Future of Museums in Germany, ed. 1909). (Copyright: Archive 90, Vieregg)

Alfred Lichtwark, the famous museum director of Kunsthalle Hamburg and at the same time a pioneer of the art movement in a similar way emphasized on the importance of education. Already in 1903 he maintained that the museum of every type will as a place for education become an important addition to schools and universities. More than schools and universities ever can, museums from his point of view should lead to the things and talk about the things (Volbehr, 1909).

“Der Deutsche der Zukunft” is one of the many publications created by Lichtwark (Lichtwark, 1905). That is specifically related to the change and development of museums in the 20th century. Both, Theodor Volbehr (1862-1931) and Alfred Lichtwark (1852-1914) belong to a very small group of the most important experts on Museology in the early 20th century in Germany. While Volbehr connected his ideas in particular to the progress of museums for cultural history, Lichtwark considered more the relationship between the Museums of the Fine Arts and the audience. Considering the challenges to museums at present the ideas of both of them are even today path-breaking with regard to the faraway future.

The educational purpose in co-operation between schools and museums was firstly expressed by Philipp Hofmann, a teacher on a Secondary School in Munich

(Hofmann, 1912).

Already one hundred years have passed. Therefore this article will examine how museums in Germany really developed, if and how the museum landscape was enriched not only by an enormous enlargement of the numbers of museums (Mertin, 1988) rather more by an improvement of its nature. Mertin describes the number of museums in Germany: 1835: 15; 1900: about 179; 1982: about 2000.

Considering the numerous foundations of museums in the 20th century there can only be an exemplary overview. Museum development in the 20th century was more a continuation of the typology of museums. The 19th century was on the first place the period for the foundation of Art Museums, as e.g. Altes Museum in Berlin (1925/30), Glyptothek (1830), Alte Pinakothek (1836) and Neue Pinakothek/Munich (1852), Gemäldegalerie Dresden (1847/55), Kunsthalle Hamburg (1863/69) et alia. The initiatives in Munich go back to the famous King Ludwig I. (1779-1868), the foundation of the Art Gallery in Dresden to Gottfried Semper (1803-1879). The Art Exhibition Hall in Hamburg (1817/1846 and 1869/1921) as another prototype of a museum was characterized by the citizens or the middle-class (Vieregg, 1991).



Fig. 2 Alte Pinakothek in Munich is since 1836 the extraordinary and leading Museum for the Fine Arts in Munich, Germany. There is a permanent development – on presentation, conservation, education, museum Ethics etc., and above that, the development of a great sculpture-Garden around the Museum (since 1984). (Copyright: Archive 90, Vieregg)

Since the second part of 19th century other types of museums came into existence. There were :

- *National Museums*: as e.g. German Museum Nuremberg 1852 – later entitled as “German National Museum” (Schulz, 1927); National Museum of Bavaria in Munich, 1855 founded under the responsibility of King Maximilian II.; Kaiser-Friedrich-Museum Berlin (1904).
- *Museums for Ethnology*: e.g. Völkerkundemuseum München (1868); Lindenmuseum Stuttgart; 1882
- *Museums for Arts and Crafts*: e.g. Arts and Crafts Museum Berlin, 1867; Hamburgisches Museum für Kunst und Gewerbe 1866/1876 (Mundt, 1974).

The most of these museums were founded in order to collect the tangible heritage of the Nation at a central site, to preserve the treasures and to promote one of the most appreciated political virtues: the patriotism (Schulz, 1927). Schulz, in this period the director of German Museum Nuremberg, after a total reorganisation 1921 described the goals of the museum in the following way: “The German Museum is a museum dedicated to the entire German people. It serves the purpose to preserve and to further the knowledge on the pre-history, namely to rescue the important memorials and monuments of German History, Art and Literature from oblivion and to advance their understanding in any way” (Schulz, 1927).

Additionally, many museums situated in small cities or even villages – so-called “Heimatmuseen” (museums of local history) – were founded by initiatives of the citizens, a group of inhabitants or sometimes by very much engaged single personalities.

Deutsches Museum Munich

After those numerous foundations of Art Museums, Museums for Arts and Culture, National Museums and Museums for Ethnology in Germany in the course of the 19th or at the beginning of 20th century, Deutsches Museum in Munich, Germany (foundation 1903) was and is the first and most important Museum for Science and the Techniques world-wide until now. In the course of decades it became also a model for many museums all over the world (e.g. Museum of Science and Industry in Chicago, USA founded in 1933. The great patron was Julius Rosenwald, 1862-1932). After a visit in the Deutsches Museum 2011, Rosenwald transformed the former Palace of Fine Arts in Chicago into a museum of techniques and industry.

The Deutsches Museum in Munich was initiated particularly by two pioneers: the famous experts Oskar von Miller and Georg Kerschensteiner.

Oskar von Miller (1855-1934), an engineer and pioneer of water power (founder of the hydroelectric power station “Walchenseekraftwerk”), realised his idea in 1903 for the Deutsches Museum. Famous scientists as Max Planck (expert on theoretical physics), Hugo Junkers (engineer), Wilhelm Conrad Röntgen (physician) and Emil Rathenau (mechanical engineer and employer) gave him advice related to the setting up of different museum departments. Because of the importance of this museum, the laying of the foundation stone was done by the German Emperor Wilhelm II (1906). Opening of the large museum complex took place in 1925, on the occasion of Oskar von Millers 70th birthday.

Georg Kerschensteiner (1854-1932) was a former teacher for mathematics and physics. After he had become the responsible schools inspector in Munich, he developed important upgradings for schools on the basis of Reform Pedagogy. One of them was to consider a museum as a place for active and experimental learning. His acquaintance with Oskar von Miller enabled him to develop a didactical conception for Deutsches Museum. Therefore since the opening in this early-20th-century foundation methods of “hands-on” and experimentation were most important goals.



Fig. 3 One of the many important Departments and Representations of Deutsches Museum in Munich, Germany, is the Museum for Science and the Techniques. Here is the presentation of special-purpose vehicle in the coal-mines in the underground of the museum. (Copyright: Archive 90, Vieregg)

Deutsches Museum is at present in a very close connection to both the Munich Centre for the History of Science and the Techniques in Munich. The focus of this museum is recently particularly on four points:

- collection and objects-related research together with the International Centre of the Research of our Technical Culture
- innovation-research on historical issues
- science, techniques and the public
- museological research and evaluation of the needs of people (Trischler, 2003). In 1995, the Deutsches Museum came into existence. Since 1997 an additional exhibition in the Flugwerft Schleißheim (closely situated to Munich), a Museum for Air and Space, represents the connection between art and the techniques realized by the famous German-Swiss artist Paul Klee (1879-1940) who was partially also an airplane-designer. Another Branch-Museum is the Verkehrszentrum (Museum for transport and communications), opened in 2003 on the site of the former exhibition centre.

Apart from Deutsches Museum most of the other Museums for Science and the Techniques are also related to social history or social sciences (Museum für Technik und Arbeit, Museum for Techniques and the manual labour, in Mannheim and Hamburg), industrial culture (e.g. Westfälisches Industriemuseum) or Computer technologies (Heinz-Nixdorf-Museums-Forum in Paderborn).

In 1993, DASA (Deutsche Arbeitsschutz Ausstellung) has been opened. It is a specific type in the large museum landscape and a connection between the classical museum and modern exhibition didactics. Therefore it is not directly comparable with a museum for the techniques or a Science Centre. Rather more it is a specific place for education related to the maintenance of industrial health (safety standards) and industrial medicine. The permanent exhibition gives information about the working world and its rank in the society (DASA Dortmund, 12.02.1011).

Besides, the Science Centres in comparison to Museums for Science and the Techniques were over many decades not well received in Germany (Lepénies, 2003). At present there is sometimes a step-by-step transmission from the type of a museum up to a kind of Science Centre.

The Journal “Museumskunde”

Another focus is on the institutionalisation of media for the museums and the great support of museum development by research. Already in 1905 the first volume of the journal “Museumskunde” (Hilgers, 2005) was published by the very famous Karl Koetschau (1868-1949). He was at that time museum director in Dresden (Klausewitz, 2007), from 1909-1913 director of the Kaiser-Friedrich-Museum in Berlin, and from 1913-1933 director of the Städtisches Kunstmuseum in Düsseldorf. “Museumskunde” is since 1905 the representative journal of the German Museums. It is like a mirror of museum development, museology and the politics.

The edition of this journal was one of the most important initiatives of those years. Koetschau as the first editor intended particularly to show two points: Firstly, insufficiencies and outranges in the essence of German museums. Secondly, to focus on the knowledge and the enlargement of the character of a museum, to deal with problems of museum policy and to create the museum presentations and all of the exhibits in close relationship to the public. Besides, he expected the museum as a place for both Museum Sciences and a seat for national education.



Fig. 4 The Journal “Museumskunde” – created by Karl Koetschau (1905). (Copyright: Archive 90, Vieregg)

In 1917 Deutscher Museumsbund (the German Association of Museums) was brought into being. This was also arranged by Karl Koetschau, Gustav Pauli (1866-1938), Georg Swarzenski (1876-1957) and supported by numerous other museum directors in Germany of both Museums of the Fine Arts and Museums for

Cultural History. All of them met on May 23, 1917 in the Städelsches Kunstinstitut, Frankfurt and founded this important Museum Association (Klausewitz, 1984). The German Museum Association is until now and will be of great importance for the future. The recent edition (Band 75, 2/2010) was published in spring 2011 in regard to the title: “Kulturelles Erbe und Transformation” (“Cultural Heritage and Transformation”).

The Periods of the First World War (1914-1918), National Socialism (1933-1945) and Second World War (1939-1945) in Germany

The continuous development of museum foundations in Germany (since the 19th century) was seriously interrupted by the First (1914-1918) and Second (1939-1945) World Wars. However, the period of National Socialism (NS, 1933-1945) was the most far-reaching break in the history of museums in Germany. This related particularly to three aspects: personal, ideological and organizational measures arranged by the NS Art- and Museum-Policy.

In this concern during the totalitarian Regime between 1933 and 1945 in Germany, many of the museum directors and curators who did not apply for Nationalsozialistische Deutsche Arbeiter Partei (NSDAP), the National Socialistic German Workers Party, were suspended from their posts or had to retire (Klausewitz, 1984).

Instead of co-operation and an international development of Arts and Culture the National Socialistic (NS) propaganda proclaimed the so-called “Deutsche Kunst” (“German National Style”). Besides, Munich as the capital of Bavaria was proclaimed as the “Capital of German Fine Arts” (1933). Only artists who followed the ideological ideas of the National Socialists were accepted – all of the others were condemned.

On the occasion of opening of the by the Nazis so-called Haus der Deutschen Kunst (House of German Fine Arts) on July 18, 1937, an Exhibition Hall in Munich, started a demonstration unfavourably titled: “Degenerated Art”. This meant all works of artists who were not in accordance to National Socialism and its so-called “German style” became eliminated from the museums in Germany. Many of the artists had to go into exile to other countries or abroad in order to escape with one’s bear life (Vieregg, 2000). Among them were those famous artists as John

Heartfield, Paul Klee, Max Beckmann, Ernst Ludwig Kirchner, Carl Hofer, Jankel Adler, Otto Dix, Otto Pankok, Henri Matisse, Ernst Barlach.

During the period of National Socialism (1933-1945) and the Second World War (1939-1945) many museums in Germany were seriously damaged or even destroyed by bombing – not only in Munich, Berlin, Dresden, Hamburg and Würzburg – but also in regions around the capitals.

Development after 1945

After 1945 the “Deutscher Museumsbund” (German Association of Museums) was reorganized by several very much engaged museum experts, as e.g. Ferdinand Stuttmann (1897-1968) who was the Chair from 1960 to 1965.

Besides, already 1946 in Paris the International Council of Museums (ICOM/UNESCO) was founded. All of the states world-wide had the possibility to settle National Committees of ICOM. One of them was ICOM Germany.

Nevertheless, the building up of the “Berlin Wall” 1961 caused newly a very complicated and serious situation because of the division of Germany in a Western part (Federal Republic of Germany) and an Eastern Part (German Democratic Republic). This meant for the museums in the West on the one hand a democratic, and on the other hand in the East a centralistic, socialistic and totally different development and politicization.

Finally, the serious museum-crisis after the Second World War was followed by a reorientation. The development of democratic structures in the Federal Republic of Germany became of great influence to the museums.

As one of the first Gerhard Bott, at that time the director of Hessisches Landesmuseum Darmstadt, related together with many museum experts in the publication “Das Museum der Zukunft” (“The Museum in the Future”) to the challenges and changes. The most important intention was to describe that museums will permanently be in transformation (Bott, 1970). (In 1975 Bott became the General Director of the Museums in Cologne, and in 1980 of Germanisches Nationalmuseum in Nuremberg.) Already Bott had stressed that the right for museums to exist and get support from the Ministry particularly lies in the field of education (Möbius, 1985).

The Memorandum of Deutsche Forschungsgemeinschaft 1974

In this concern I will particularly relate to the very important *Memorandum of Deutsche Forschungsgemeinschaft* (German Research Community) “Zur Lage der Museen” (Report about the Situation of Museums in West Germany). This memorandum was created by excellent museum experts (Schäfer et al., 1974; Vieregg, 2008). This was related to the most important functions on museums keeping in the times: Museums and the Public, Museums of Natural Sciences and Natural History, Museums of Cultural History and the Fine Arts, the specific tasks of a museum and the current Museum Politics. There was also a future perspective concerning science and education. By these desires many important achievements in museums of different regions of the Western part of Germany were triggered. The Annual Meetings of German Association of Museums dealt with many main topics and central ideas, as e.g. changes in the inner structure of museums of different type, science and research, the foundation of Centres for Museum Education, the decentralisation of museum goods to Branch Museums (as e.g. according to the Museum Development Program of Bavaria), conservation and environmental protection, recent problems of Museums of the Fine Arts, trends to commercialisation of the museum, protection of the cultural heritage and problems of restitution, further education of museum personnel, the “popularisation” of museums concerning the audience and media-policy (Klausewitz, 1984).

In a particular way the Memorandum paid attention to the establishment of new museums for the techniques related to the needs of people. Besides, the Memorandum was followed by several scientific and practicable plants for the museum development in general, and an interdisciplinary focus on the techniques, culture and social sciences. Because of the importance of Science and Techniques for the future of mankind and besides, in the field of Museology already since the 1970s numerous museums for the techniques were established (Berlin, Mannheim, Nürnberg, Westfälisches Industriemuseum etc.).

Not to forget a publication whose authors were completely committed to the new ideas: The Museum should not longer be only a kind of temple for the muses much more a seat for public education (Spickernagel & Walbe, 1976; Rojas, Roberto/Crespán, José Luis et alia, 1977).

Museums in a Changing World

Long before other museum colleagues Hugo Borger (1925-2004) dealt with the

radical changes in the social and political conditions, and he was aware of the demands and expectations of the public to the museums. So he opened the traditional “Museum-Temple” (Nestler, 1990).

Already in 1974 the Römisch Germanisches Museum (Museum of Roman German History) in Cologne was opened. Hugo Borger, as the director at that time, was convinced that public relations and museum-didactics are the right way to open the museum to all of the citizens and levels of society. There was also one of the first means for additional visualisation of the context of objects in a German museum.

Although many of the scientists and museum experts refused this spectacular museum’s conception, the public understood the progressive ideas. Anyway, this museum became the turning point in the view on a museum (e.g. in its presentation it involved a “Roman Market place”). Besides, it finished the museum-crisis and was a very important step in the further museum development in Germany.

There was another excellent example in Cologne in 1986 with the realisation and opening of the Wallraf Richartz Museum as a new Cultural Centre. Hugo Borger, now as successor of Gerhard Bott, the General Director of the Museums in Cologne, emphasised on the audience, new concepts on presentation and didactical methods again. This museum was from the very beginning open to the public. The idea of an approachable museum was finally realised, with a kind of museum roads, the art as the main attraction, the public as “the king” (Glozer, 1986).

In August, 1983 a meeting of the International Council of Museum (ICOM) took place in Barbican Centre London to the topic: “Museums in a Changing World”.

The different lectures and workshops dealt particularly with the following problems:

- The international co-operation on the sphere of Museum Sciences, Museology and Museography.
- The problems of restitution with the example of “Parthenon-Frieze” (Athens /Greece).
- Functions of a modern museum in relationship with important contemporary questions as protecting the Natural Environment. Besides, the enquiry according to the positions of Museums for Natural History, Ethnography or Industry and the possibilities to change their traditional role and to contribute to constructive

transformations.

- The possible changes by the use of the computer and virtual means.
- Museums and the Audience (Mander, 1983).

Museums for Contemporary History

After the Second World War a new type of museums was created with Museums of Contemporary History and Memorial Sites related to the former NS concentration Camps or other central spaces. While the former Museums for Military History usually belong to the category of History-Museums, the Museums of Contemporary History are related to the First World War and the Second World War, to the period of National Socialism and to Resistance against this Regime, also in other European countries (as e.g. Poland, Czech Republic and France).

Not only in Germany rather more at several places in Europe Museums related to the History of the First World War came into existence, as e.g. the Museum for Military History in Ingolstadt, Germany (1994) or museums in Péronne and Verdun, France or the Imperial War Museum in London, England. The Second World War was also recognized in museums as in Caen, France.



Fig. 5 Contemporary Museums existing in Europe are of different typology. There are Museums related to the First World War and the Second World War, the Resistance against National Socialism, Memorial Sites on former Concentration Camps – but also Museums for Contemporary Fine Arts and Museums for the Literature of the 20th century.

Here is Marbach, opened in 2006, a Museum for the Literature of 20th century.
(Copyright: Archiv 90, Vieregg)



Fig. 6 The Memorial Site of Dachau closely situated to Munich. A Model of the former concentration camp (1933-1945) on the Memorial Site Dachau. (Copyright: Archive 90, Vieregg)

Museums for Contemporary History are museums according to different viewpoints: History of the Wars, History of Resistance Movements, History of Totalitarian States as National Socialism or History of the Persecution of the Jewish people in Europe.

Starting in the 1960s many memorial sites with small museums were set up at previous concentration camps in Germany, Czech Republic and Poland. In 2005 the Central Holocaust Memorial Site in Berlin was established. This site keeps the memory of the European Jews alive who were murdered by the National Socialistic tyranny.

Another very important foundation in the Federal Republic of Germany is Stiftung Haus der Deutschen Geschichte (House of German History) with three branches in Bonn, Leipzig and Berlin. It is also a Museum of Contemporary History particularly related to the Political Development in Germany East and West.

- The main focus in the House in Bonn is on a journey in the course of German Contemporary History from 1945 to the present. Besides, there are many special exhibitions to interesting topics, multimedia-offers and measures on museum-education for visitors of all ages (<http://www.hdg.de/bonn>, 09.02.2011).

- Zeitgeschichtliches Forum Leipzig (A Forum for Contemporary History) shows the History of political repression, the every day life in the socialistic/communistic

dictatorship, and the “Peaceful Revolution” in the context of the political system of DDR (former German Democratic Republic) (<http://www.hdg.de/leipzig>, 09.02.2011).

- Kulturbrauerei Berlin has another focus to the History of Design & everyday-Culture in both parts of the divided Germany, German Democratic Republic (DDR) and Federal Republic of Germany (BRD). In autumn 2011 an additional building, the “Tränenpalast” (Palace of the Tears) will be opened. It is situated on the train station of Friedrichstraße in Berlin, the place of the former boarder between the Western and the Eastern part of Germany. The main purpose is to create a memorial-site on the cruel division of Germany and the process of the German Unification (<http://www.hdg.de/berlin>, 09.02.2011).

Munich Art Area

After the year 2000 two capitals in Germany, Berlin and Munich made extraordinary advance in developing the Museum Landscape. In Munich several new museums came into existence:

- The Pinakothek der Moderne (2002) with different departments: International Contemporary Fine Arts, Architecture, Design, Graphics.
- The Museum Brandhorst (2009), a private collection of modern and contemporary art, donated by the couple Udo and Anette Brandhorst.
- The Museum for Egyptian Art (opening expected for December, 2011).



Fig. 7 Pinakothek der Moderne – a Museum for International Contemporary Fine Arts, Architecture, Design, Graphics. (Copyright Archiv 90, Vieregk)



Fig. 8 Munich Museum for the Copies of Sculptures in the Period of Greek and Roman Classicism – in the international context of Europe and China.
(Copyright: Archive 90, Vieregg)

Additionally, the Munich Art Area includes Alte Pinakothek (European Painting 13th to 18th centuries), Neue Pinakothek (European Painting and Sculptures 18th to 19th centuries), Palais Pinakothek (Centre for Art Education), Türkentor (Exhibition Hall), Glyptothek München (sculptures from the Ancient Greece and Rome), Staatliche Antikensammlungen (collections from the Ancient Greek and Roman Periods), Städtische Galerie im Lenbachhaus (City Art Gallery) (Expressionismus, International Painting and Sculptures 20th and 21st centuries), Museum für Abgüsse klassischer Bildwerke (Museum for the Copies of Greek and Roman Sculptures from classicism).

Some Museums for the Natural Sciences are also closely situated to this Museum Area: the Paläontologisches Museum (Museum for Paleontology), Museum Reich der Kristalle (Museum for crystal objects) and Geologische Staatssammlung (Museum for Geology).

Berlin's Museum Island

There is a very important pendant to the Munich Art Area on Berlin's Museum Island, situated on the one-square-kilometre island of the River Spree.

Berlin's Museum Island – a Museum Area of World Art - was originally planned by the famous museum expert Wilhelm von Bode (1845-1929) since about 1900. He made Berlin a centre of World Art. Bode “regarded art forms of different cultures and nationalities as historical and understandable dialects of a universal human speech, and he saw Asia as the source of European Art” (Alexander, 1907).

The Re-unification of Germany East and West created the extraordinary chance to bring the museum collections together again and to develop a unique scenery for education.

This complex of the Museum Buildings is since 100 years a representation for museum architecture in the Centre of Berlin. In 1999 the Museum Island became UNESCO World Heritage.

Already in 1999 a Masterplan had been decided with the purpose according to the re-building and conservation of the Ensemble including five historical buildings: Altes Museum, Neues Museum, Alte Nationalgalerie, Bode-Museum, Pergamonmuseum. They should on the one hand be appreciated as a unity as regards content and on the other hand pay attention to the autonomy of the architecture. The Masterplan provides measures for the completion until 2015 (Museumsinsel Berlin, 2011, 12 February).

In this concern I will only relate to Neues Museum, reopened in 2009 – more than 60 years after the destruction during the Second World War. In former times the famous architect Friedrich August Stüler (1800-1865) created the building (1843) as a kind of three-dimensional History of the Arts. It was an idealistic panorama in a chronological sequence of the architecture in the Ancient Egypt, Greece and Italy (Rome), Gothic, Renaissance and Classicistic styles. Originally also wall-paintings and reliefs demonstrated both the development and passing of cultures. The building as a whole was a model of the Erechtheion of the Acropolis in Athens, Greece. Therefore the re-construction was extremely difficult.

The English David Chipperfield was the architect responsible for the re-building and re-construction of Neues Museum after the year 2000. He arranged it according to a new concept: Instead of the ruins of the building left from the Second World War, he created a three-dimensional Work of Art. The former magnificent rooms inside were conserved according to the remainders and the circumstances of the original equipment (Bartetzko, 2009).

Humboldt Forum Berlin

At the moment, one of the most spectacular projects in Germany is the construction of Humboldt Forum (the former urban castle) in the City Centre of Berlin that is intended to become a Museum for Ethnology in keeping with the times. While this museum until now is situated in Berlin-Dahlem the move to Humboldt

Forum is an outstanding chance.

That means to develop an up-to-date conception and progressive ideas for the presentation of the artefacts of one of the most important Museums for Ethnology all over the World.

One of the recent recommendations since 2001 was made by the art historians Hans Belting and Horst Bredekamp. Both of them focus on the aesthetic quality of the masterpieces that lie dormant in Museums for Ethnology in Germany. They also consider the equal status of artefacts from Africa and Oceania in comparison with masterpieces of modern as classical European Art as well as a new valuation of ethnological collections (Kohl, 2011).

The Musée du quai Branly opened 2006 in Paris, France already realized this intention, and the catalogue definitely expresses this link: “The original idea behind this new Musée du quai Branly which is devoted entirely to the arts and civilisations of Africa, Asia, Oceania and the Americas stemmed from the political will to see justice rendered to non-European cultures. ... The museum sees itself at the heart of a dialogue between cultures and civilisations. This dialogue made possible by the universal element common to us all, enriched by the individual singularity each one has to offer. This dialogue between cultures and civilisations is essential...” (Chirac, Jacques, 2006).



Fig. 9 Musée du quai Branly in Paris – opened in 2006 as a model for the dialogue among the various cultures. (Copyright: Archive 90, Vieregg)

How can we realise this dialogue in Museums for Ethnology? The museum conceptions should not only be done by the conservators. Much more the

co-operation between museum experts and indigenous people or ethnical groups may be a way to improve the cultural dialogue. The National Museum of the American Indian in Washington D.C., USA (opened in 2005) is one of the recent models of realisation (Vieregg, 2006; 2008).

Conclusion

This contribution is only a very small focus on museum development and museums in Germany. There is really a more far reaching multiplicity and diversity. Besides, is particularly to focus on the intercultural approach and international exchange.

Every year the very important Institute for Museumsforschung (Museum Research) in Berlin publishes a statistic about museums/exhibition halls and museum visits in the Federal Republic of Germany. Although the data-bank of the Institute contains 6562 museums, it really counted only 6190 working museums in 2008. Some hundreds are not open to the public. The number of museum visits in 2008 was 104,852,334 (2010, 27. December).

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