

ICOMOS

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES
CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS
МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

WORLD HERITAGE LIST

N° 532

A) IDENTIFICATION

Nomination : Chateaux and Parks of Potsdam-Sanssouci

Location : District of Potsdam

State party : German Democratic Republic

Date : 13 October, 1989

B) ICOMOS RECOMMENDATION

That this cultural property be included on the World Heritage List on the basis of Criteria I, II and IV.

C) JUSTIFICATION

Ten kilometers south-west of Berlin in an attractive post-Ice Age landscape where eroded hills and morainic deposits stopped the River Havel's westward course, forming a series of lakes, Potsdam, mentioned first in the 10th century, acquired some importance only under the Great Elector of Brandenburg, Frederick William (1620-1688). In 1661 he established a residence there where, in 1685, he signed the Edict of Potsdam, whose political importance needs no comment.

Potsdam housed a small garrison from 1640 on. The site's military function was strengthened by the young Prussian monarchy, especially once Frederick William I ascended to the throne in 1713. To populate the town, the "Sergeant King", the veritable architect of Prussian might, called upon immigration. At his death in 1740, Potsdam totaled 11,708 inhabitants living in 1,154 buildings that were the result of two successive urbanization programs.

Under Frederick II the Great (1712-1786), Potsdam changed radically. The new king -his love of literature and the arts brought him into conflict with his father and his relationship with French and English philosophers gave him a reputation as a follower of the "Enlightenment"- wished to establish next to the garrison town and settlement colony of the "Sergeant King", a "Prussian Versailles", which was to be his main residence.

At the time Potsdam was little more than an ensemble of forests spotted with marshes and lakes crossed here and there by star-shaped forest lanes, and criss-crossed by an unorganized arrangement of lawns and passages. In 1744 Frederick II ordered a vineyard to be planted on six terraces on the southern side of a hill, Bald Mountain, 2 kilometers west of the town. On 14 April 1745, the first stone for his summer residence was laid on the upper terrace of the vineyard.

"Sanssouci", a name which reflects the king's desire for intimacy and simplicity, translates the theme of a rustic villa into the marble, mirrors and gold of a rococo-style palace. The one-storey palace included a rotunda with a projected axis (Marble Hall) and, on either side, a suite of five rooms. The east suite was the royal apartment; the west suite, guest rooms. Voltaire stayed in the fourth room from 1750 to 1753, where his mood shifted from enthusiasm to disillusion.

Frederick II was the inspiration for Sanssouci. The architect Georg Wenzeslaus von Knobelsdorff, for whom the king was both friend and patron, owed Frederick II his training in Rome, Venice, Florence, Dresden and Paris. Knobelsdorff seems to have been amenable to the desires of his royal patron, whose concern was for both splendor and simplicity. The iconographic program reflects these paradoxes: to evoke a winegrower's house, the southern facade was punctuated with 36 bacchant and bacchante by a sculptor Christian Glume. They are arranged in carytids which support the cornice under the roofs of the wings and the cupola of the axial rotunda.

The 290-hectare park, designed in two stages, was organized around several buildings. Symmetrically flanking the castle to the east and west, there were, first, the Picture Gallery (Bildergaleria) and the old Orangery, which was redesigned as a guest house (Neue Kammern) in 1771-1774. Also during this first stage a number of constructions were built, the most remarkable of which are Neptune Grotto, the last work by Knobelsdorff (+ 1753), which was begun during his lifetime but completed after his death (1751-1757), and the Chinese Tea House (1754-1756), the exotic masterpiece built under the supervision of Buring, the architect of the Picture Gallery.

After the Seven Years War (1756-1763) Frederick the Great ordered, at the western end of the main axis of "Hauptallee" measuring nearly 2 kilometers long, the construction of the New Palace, a huge rococo-style construction with over 200 rooms, including the famous Shell Room. Other buildings were constructed in the park, including the Antique Temple, the Friendship Temple, Belvedere and the Dragon Pavilion (1770), Claus von Gontar's variation on the theme of William Chamber's pagoda at Kew.

Frederick II's successors did not continue the work undertaken. Only Frederick William IV (1795-1861), who became king of Prussia only in 1840, devoted himself to it during his youth. To enlarge the park of Sanssouci, the crown prince bought a domain to the south. He commissioned Karl-Friedrich Schinkel (1781-1841) to build the small neoclassic chateau of Charlottenhof (1826-1829) and Peter Josef Lenné (1789-1866) to design a romantic park. Lenné also designed the Sicilian Garden and the Nordic Garden, north of Hauptallee.

New constructions continued to be built in the enlarged park until 1860; the Roman baths by Schinkel and Persius and the Pheasantry by Persius illustrate the interest in Antiquity at that time, reinterpreted sentimentally and poetically.

The Orangery, where Stüler and Hesse used the designs of Ludwig Persius (+ 1845), transposes the elevation of the Villa Medici in Rome, and the Freidenskirche, that of San Clemente Basilica. The surrounding Marly Garden by Lenné accentuates the eclecticism of a program that sought to evoke history through the use of deliberately anachronistic groups.

The nomination form submitted by the government of the German Democratic Republic also covers two other ensembles that include parks, chateaux and buildings.

New Garden (Neue Garten), a park covering 74 hectares to the west of Heiliger See, north-east of Sanssouci. The garden, built during the reign of Frederick William II (1786-1797), was the work of Eyserbeck the Younger, the gardener who landscaped Wörlitz. Lenné redesigned it completely in the 19th century. In the middle of the park stands the Marble Palace, the king's summer residence built by C. von Gontard and fitted out by K.G. Langhaus. At the northern end of the park, the Chateau of Cecilienhof, a pastiche of an English cottage built from 1913 to 1916, was chosen in August 1945 as the site of the signing of the Potsdam accords.

Babelsberg Park, designed beginning in 1833 along with a castle intended for the future William I (1861-1888), was the last phase of joint collaboration between the garden designer Lenné (he supplied the designs which, unfortunately, were not executed) and the architect Schinkel. Schinkel began the gothic phase of his work -the phase most appreciated today- and gave Babelsberg an astonishing example of his knowledge of medieval architecture, equalling the great neogothic masters, from Pugin to Viollet-le-Duc.

With its 500 hectares of parks and its 150 constructions spaced over time from 1730 (hunting lodge) to 1916 (Cecilienhof), the ensemble of parks of Potsdam is a cultural property of exceptional quality. ICOMOS recommends its inclusion on the World Heritage List on the basis of Criteria I, II and IV.

Criterion I. The ensemble of the chateaux and parks of Potsdam is an exceptional artistic achievement whose eclectic and evolutive features reinforce its uniqueness: from Knobelsdorff to Schinkel and from Eyserbeck to Lenné, a series of architectural and landscaping masterpieces have been built within a single space, illustrating opposing and reputedly irreconcilable styles without detracting from the harmony of a general composition, designed progressively over time.

The beginning of construction of Friedenskirche in 1845 is a symbol of deliberate historicism: this "Nazarene" pastiche of San Clemente Basilica in Rome commemorates the laying, on 14 April 1745, of the first stone for Sanssouci, the rococo palace par excellence.

Criterion II. Postdam-Sanssouci -frequently called the "Prussian Versailles"- is the crystalization of a great number of influences from Italy, England, Flanders, Paris and Dresden. A synthesis of art trends in European cities and courts in the 18th century, the castle and the park offer new models that they have greatly influenced the development of the monumental arts and the organization of space east of the Oder.

Criterion IV. Like Versailles (included on the World Heritage List in 1979), Postdam-Sanssouci is an outstanding example of architectural creations and Landscaping development associated with the monarchic concept of power within Europe. By the vastness of the program, these royal ensembles belong to the very distinct category of princely residences such as Würzburg and Blenheim (included on the World heritage List in 1981 and 1987 respectively). The bombing of 14 April 1945 has made it impossible to nominate to the World Heritage List the urban ensemble developed by Frederick William I in two stages: the "first new town", from 1721 to 1725, and the "second new town", beginning in 1733.

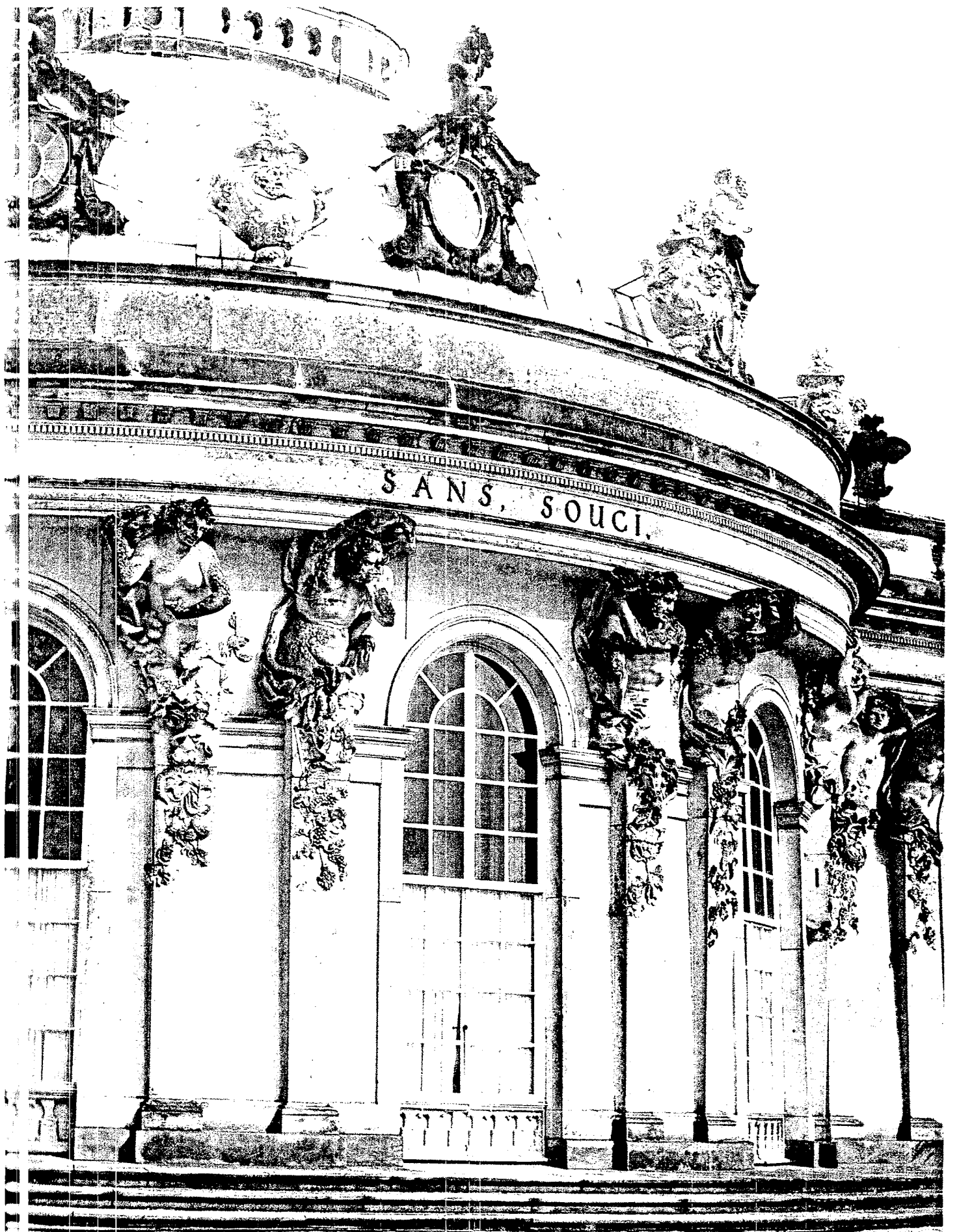
However, the unique feature of this capital, a veritable colony of human settlement, should be kept in mind. In 1685, the Edict of Postdam invited French Protestants to settle in Brandenburg. Subsequently, Frederick William I resumed the policy of the Great Elector and welcomed to Postdam immigrants from all over Europe.

The press has recently voiced alarm at the abandon and destruction of some of the baroque quarters of Postdam, such as the Dutch quarter (1734-1742) of bourgeois houses built under the supervision of the Dutch architect Boumann that form an architecturally coherent and historically significant ensemble. ICOMOS aware of the problems faced by the authorities of the German Democratic Republic with respect to the conservation of the quarters of Postdam and, further more sensitive to the efforts carried out on the prestigious ensemble of parks and gardens, recommends that the city of Postdam should be considered a buffer zone and that simple conservation measures should be adopted to prevent permanent deterioration -therefore destruction- of a part of this cultural property that cannot be disassociated from the property which will be included on the World Heritage List.

ICOMOS, April 1990



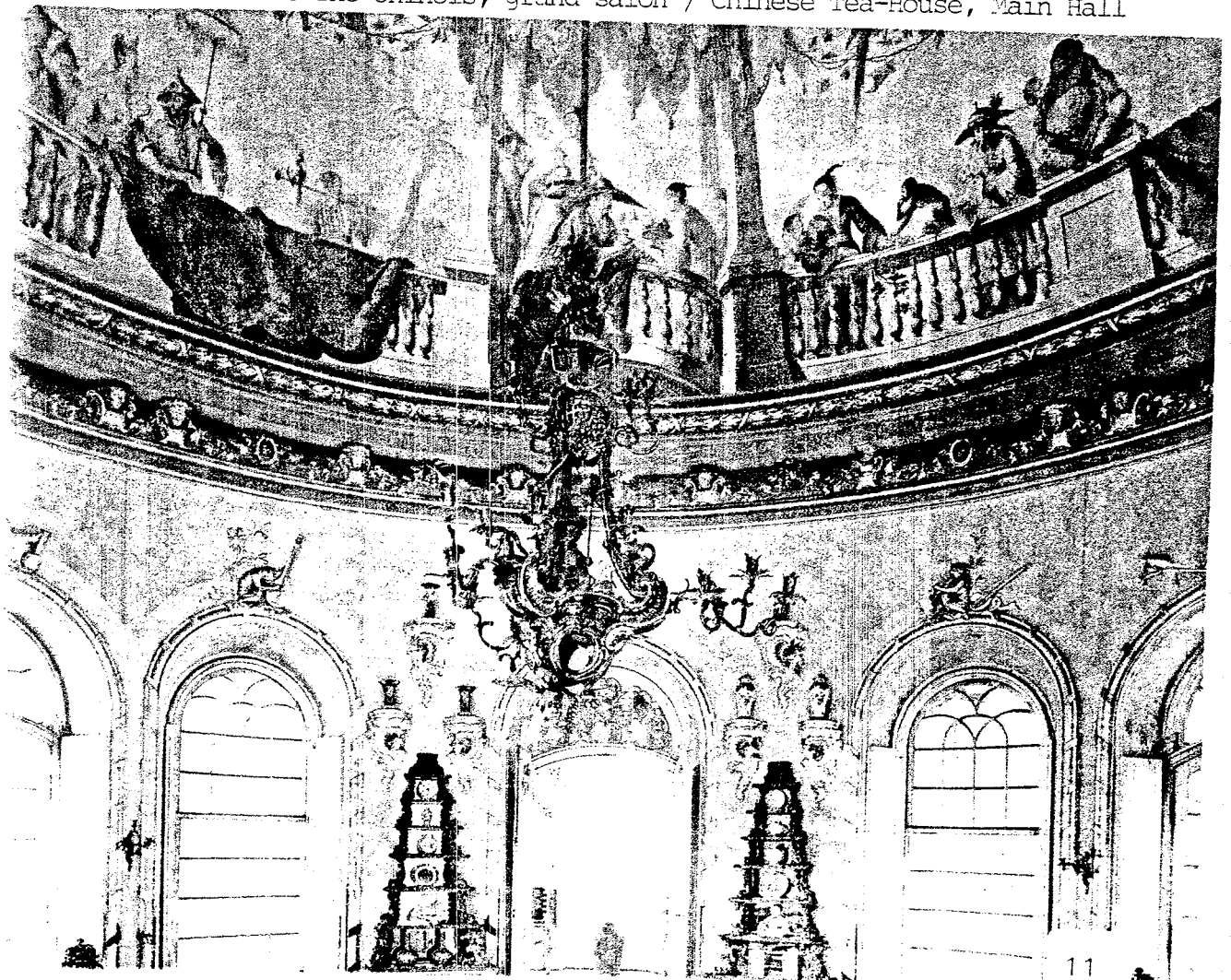
Châteaux et parcs de Potsdam-Sanssouci /
Castels and Parks of Potsdam-Sanssouci, 1985



Château de Sanssouci, façade sur jardin
/ Sanssouci Palace, garden facade



1. Pavillon de Thé chinois / Chinese Tea-House
2. Pavillon de Thé chinois, grand salon / Chinese Tea-House, Main Hall



ICOMOS

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES
CONSEJO INTERNACIONAL DE MONUMENTOS Y SIOS
МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

WORLD HERITAGE LIST

N° 532

A) IDENTIFICATION

Nomination : Castels and Parks of the district of Berlin-Zehlendorf.

Location : Land of Berlin

State Party : Federal Republic of Germany

Date : June 19, 1990

B) ICOMOS RECOMMENDATION

That this property be included on the World Heritage List.

C) JUSTIFICATION

The reunification of Germany makes the proposal presented by the Federal Republic of Germany to the Bureau of the World Heritage Committee at its session of June 1990 all the more logical, i.e. submitting a nomination to complement that which the authorities of the German Democratic Republic submitted for the ensemble of parks and chateaux of Potsdam-Sanssouci. From 1945 to 1990 an arbitrarily drawn border bisected the unique historic and cultural ensemble created by several generations of Prussian princes, architects and landscape designers on the two banks of the Havel and Glienicke Lake.

The unity of an ensemble where monuments were set in deliberate perspective within the natural site composed of the morainic hills of the Berliner Forst and, in the middle, numerous sparkling finger lakes and strands, was not destroyed in 1961 with the iron curtain. Beyond the border West Berliners could still see the Potsdam skyline, the chateau and the park of Babelsberg, several parts of the site of Sanssouci (the Pfingstberg and Ruinenberg hills), the Heilandskirche in Sakrow park.

The properties proposed in June 1990 by the Federal Republic of Germany are therefore an integral part of an indissociable ensemble. The only justification for examining them separately from the Potsdam-Sanssouci properties is that of exceptional historic circumstances. Chronologically, the development of a zone that until recently was situated on territory of the Federal Republic of Germany corresponds to the final phase of enhancement of the hereditary domain of the princes of Prussia.

Although the Great Elector annexed the Glienicke zone to his residence in Potsdam in 1680, and had a park and later a hunting lodge built there, it was not until the great royal road, or

Königsstrasse, was laid in 1796-1798 linking Berlin and Potsdam that the sector, now accessible, was enhanced. This was on the initiative of a number of great aristocrats, such as Prince Hardenberg, and particularly after 1824, Prince Karl of Prussia. In that year he acquired Klein-Glienicke and ordered the summer residence to be remodeled by his chief architect, Karl-Friedrich Schinkel. After creating the casino, Schinkel reconstructed the chateau from 1825-1827, and during the same period built the Small Belvedere and the small manor house, followed soon after by a game warden's house near Moorlake (1827-1828). Not far from there, on the Pfaueninsel (Peacock Island), in accordance with the royal orders of Frederick William III, he built Dantzig house, the gardener's house and the greenhouse-palmgrove. Architectural and landscaping activity, the latter mostly the work of Peter-Josef Lenné, continued until Prince Karl's death in 1883. From 1889 to 1893 activity briefly revived when the Great Elector's hunting lodge, the oldest monument in the area, was enlarged by the architect Geyer.

Completed for the most part between 1824 and 1883, the creation of landscapes and monumental ensembles in the park zone of West Berlin carries the eclectic marks of an epoch that favored English gardens. Yet, such famous architects as Karl-Friedrich Schinkel or Ferdinand von Arnim, and a galaxy of lesser known creators added, individually or concurrently, references to antiquity (Grosse Neugirde), the Middle Ages (Klosterhof; the Kavalierhaus on Peacock Island), the Italian Renaissance (Kavalierbau in Glienicke) or even eastern European vernacular styles (Nikolskoe Isba).

All the charm of this ensemble of parks, which prolongs in time and space that of Potsdam-Sanssouci derives from the eclecticism of historicist architecture discreetly influenced by romantic landscape designers.

ICOMOS is favorable to the inclusion of this unique cultural property on the World Heritage List on the basis of Criterion IV of the Convention. Following the destruction caused by the Second World War and such isolated disasters as a fire in 1984 in the Nikolskoe Isba, an overall plan was defined for the restoration of the parks and gardens. Their inclusion on the World Heritage List ought to heighten awareness of the exceptional value of this heritage and hasten the accomplishment of work concerning the entire area included in the proposals submitted jointly in 1990 by the Federal Republic of Germany and the German Democratic Republic.

ICOMOS, October 1990