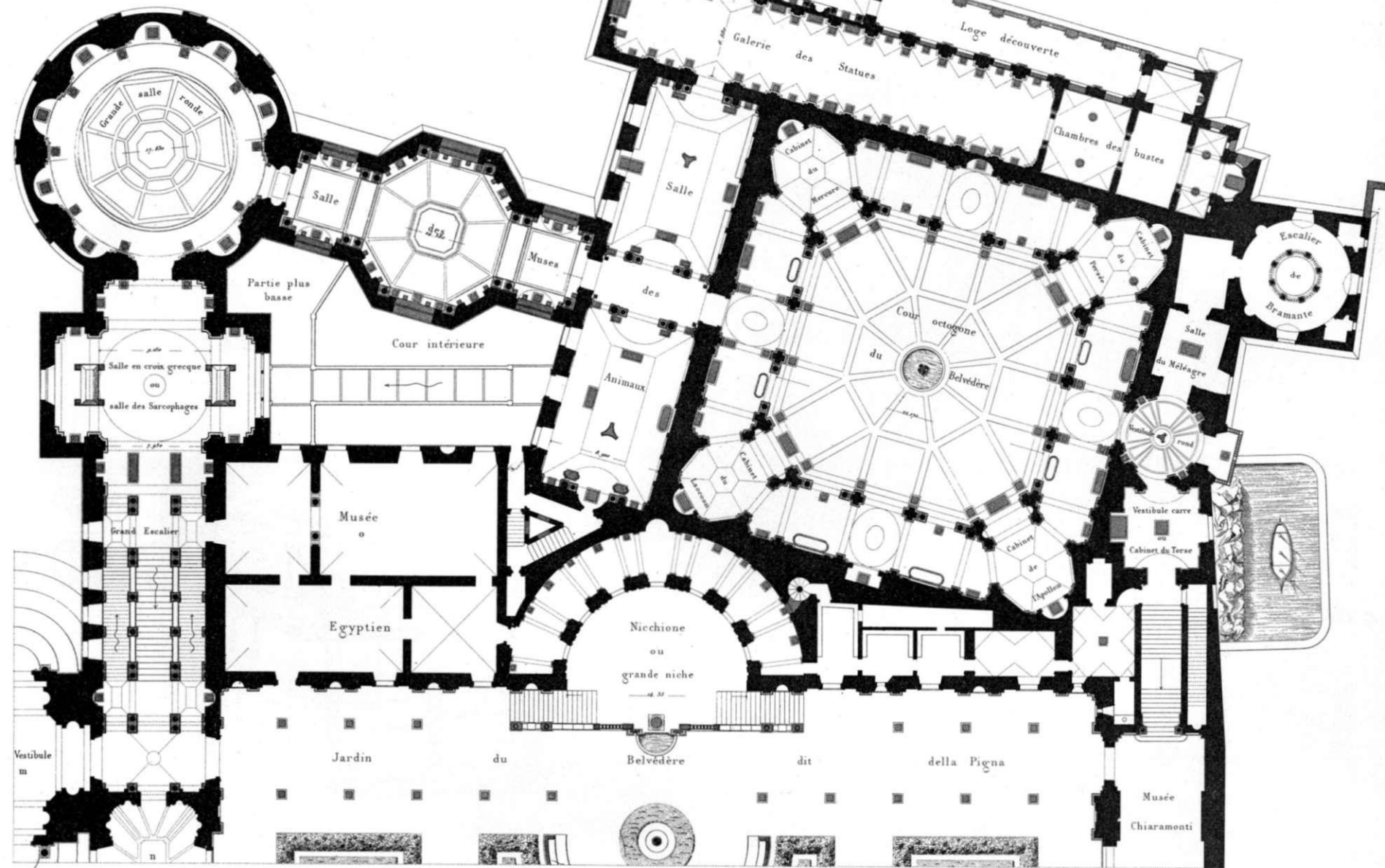


**Michelangelo Simonetti e Giuseppe Camporesi,  
Museo Pio Clementino,  
Città del Vaticano, 1773-80**



1 2 3 4 5 10 25 50 25 Mètres.  
 Echelle de 1:100 pour mètres.

m au dessus. Salle de la Bigue.  
 n au dessus. Salle des Candelabres.  
 o au dessous. Musée Etrusque.





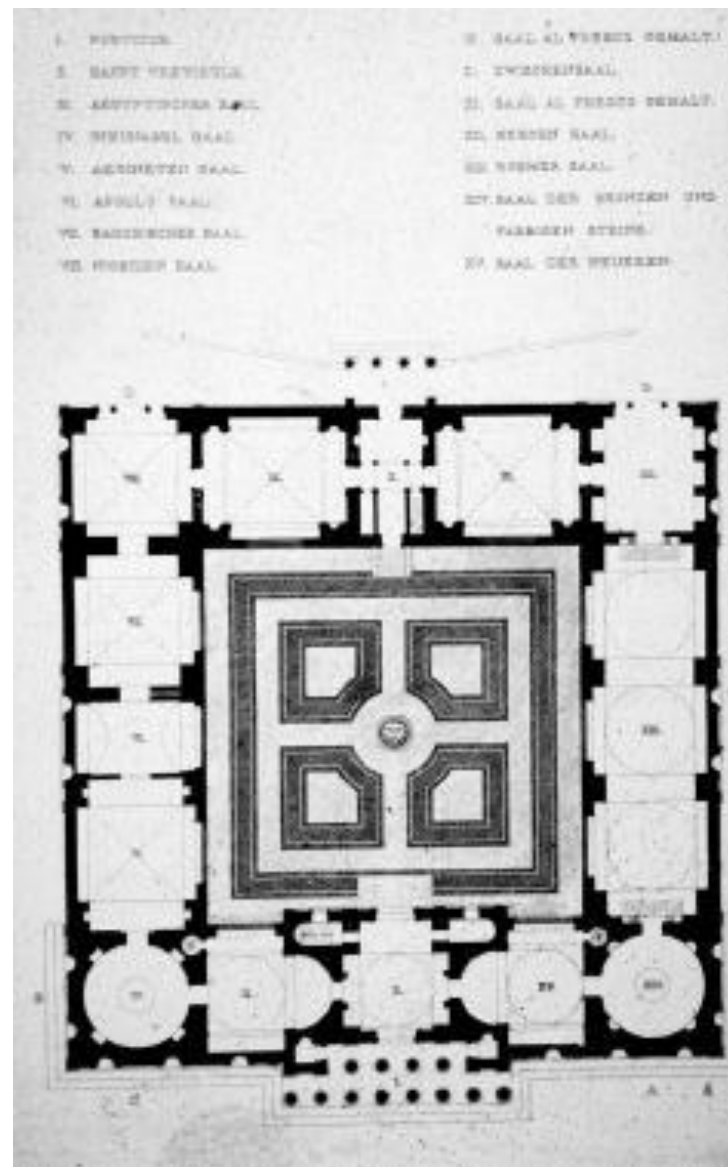


# Leo von Klenze, Glyptothek, Monaco di Baviera, 1816-30

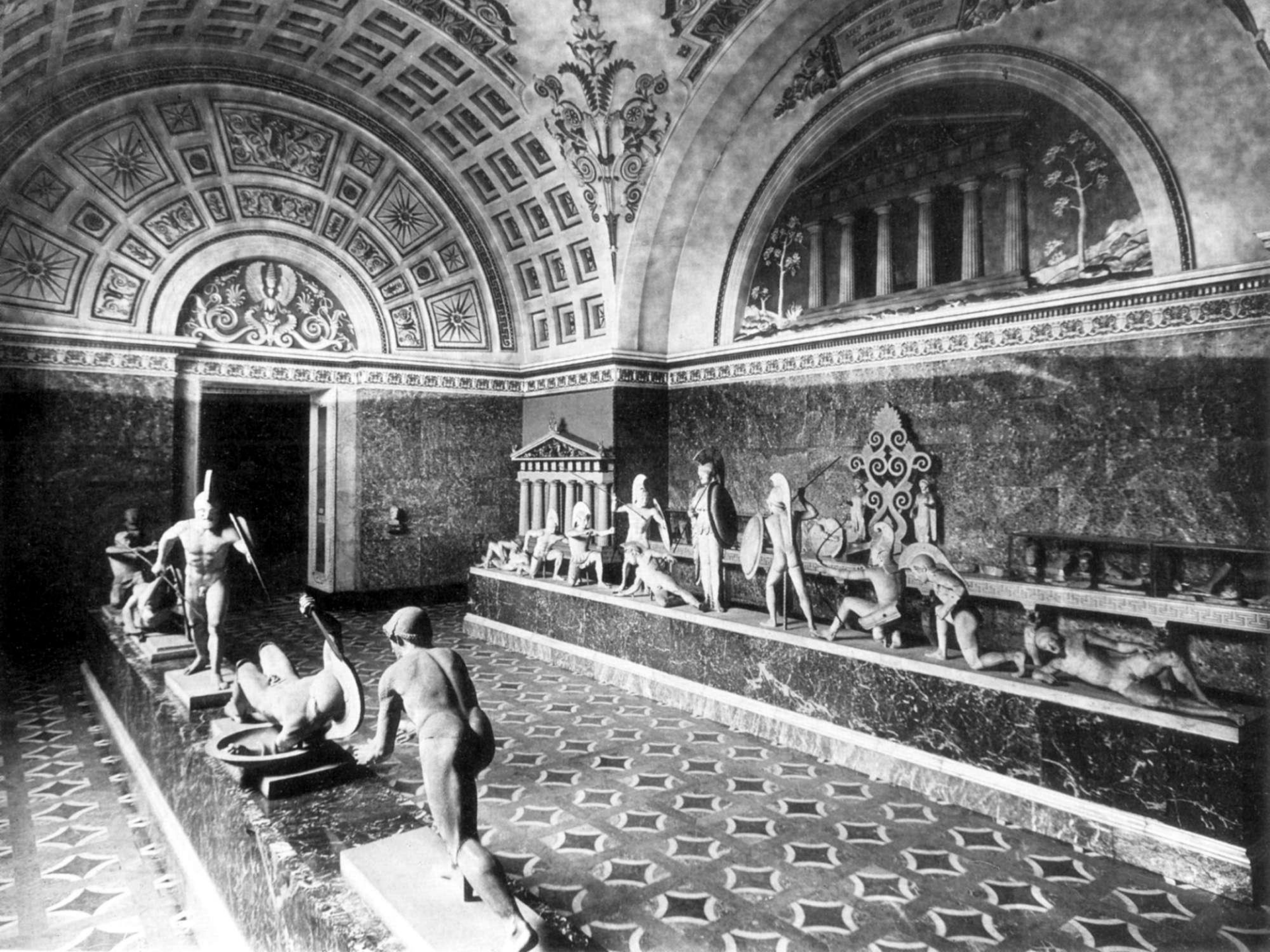


# Leo von Klenze pianta della Glyptothek 1816

Klenze aveva studiato alla Bauakademie di Berlino (1800) frequentando le lezioni di archeologia di Aloys Hirt

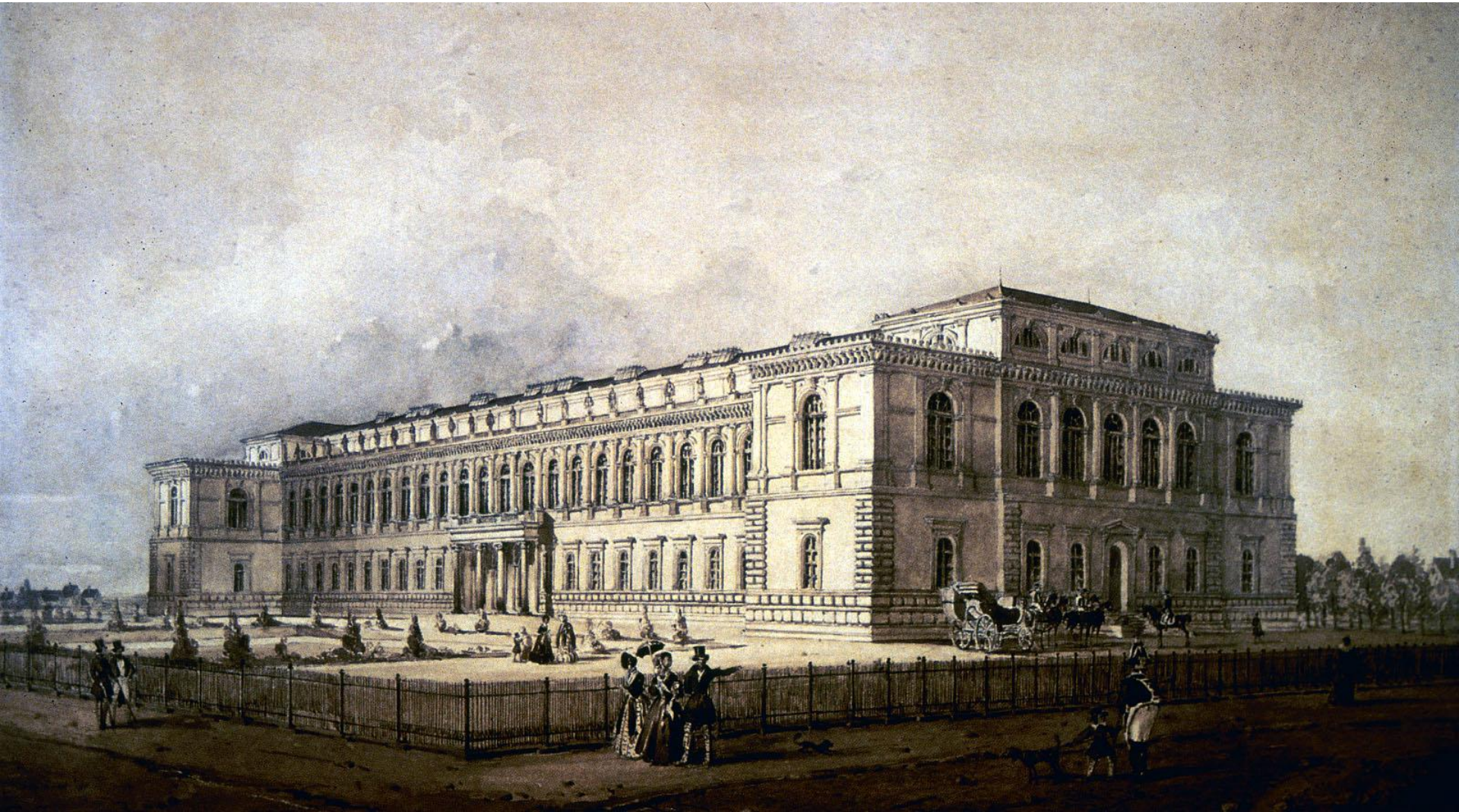


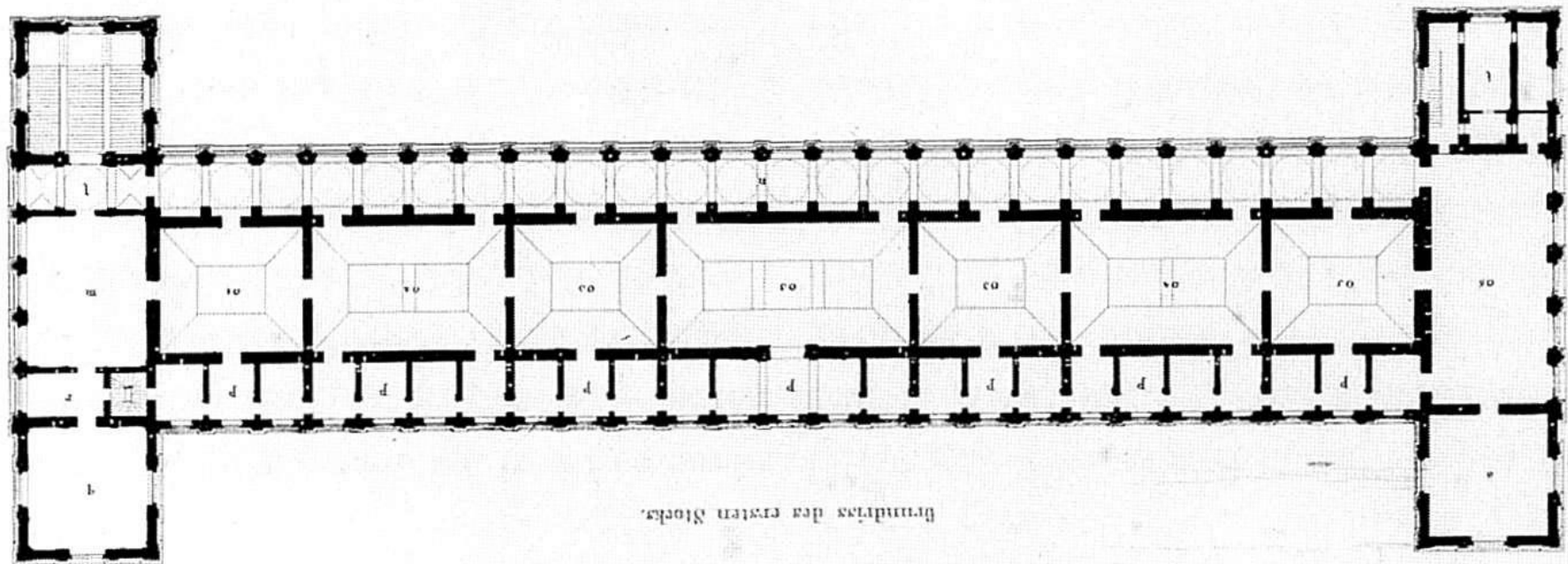
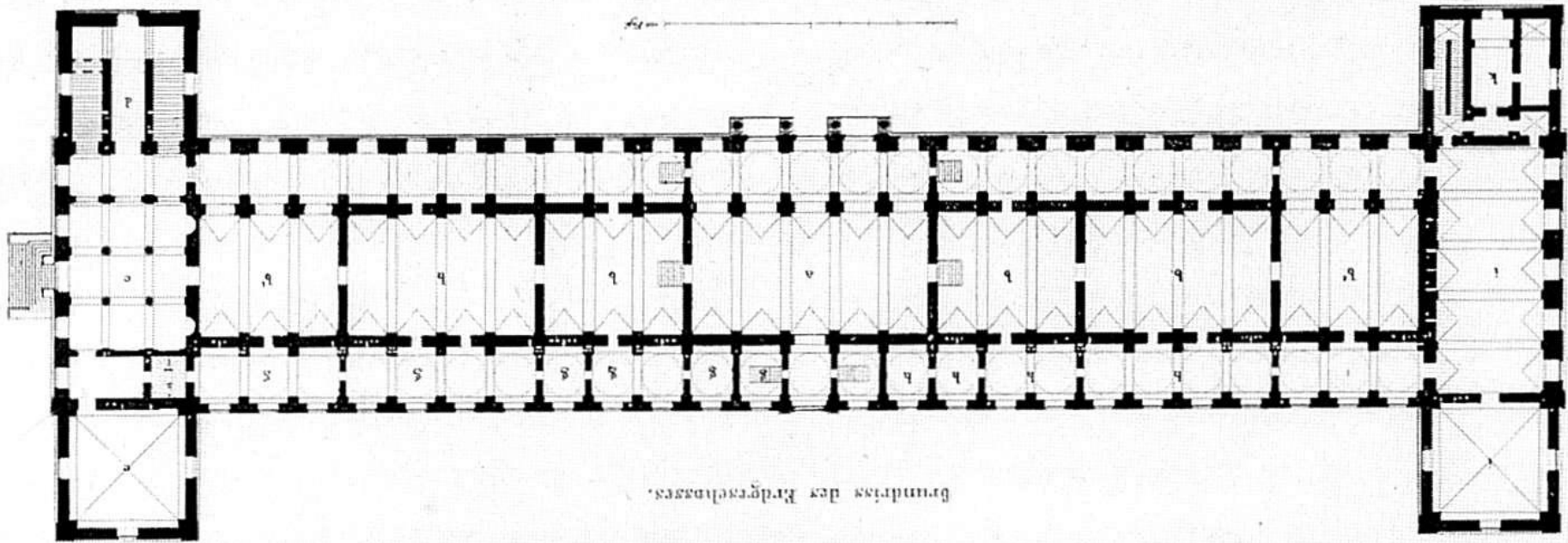


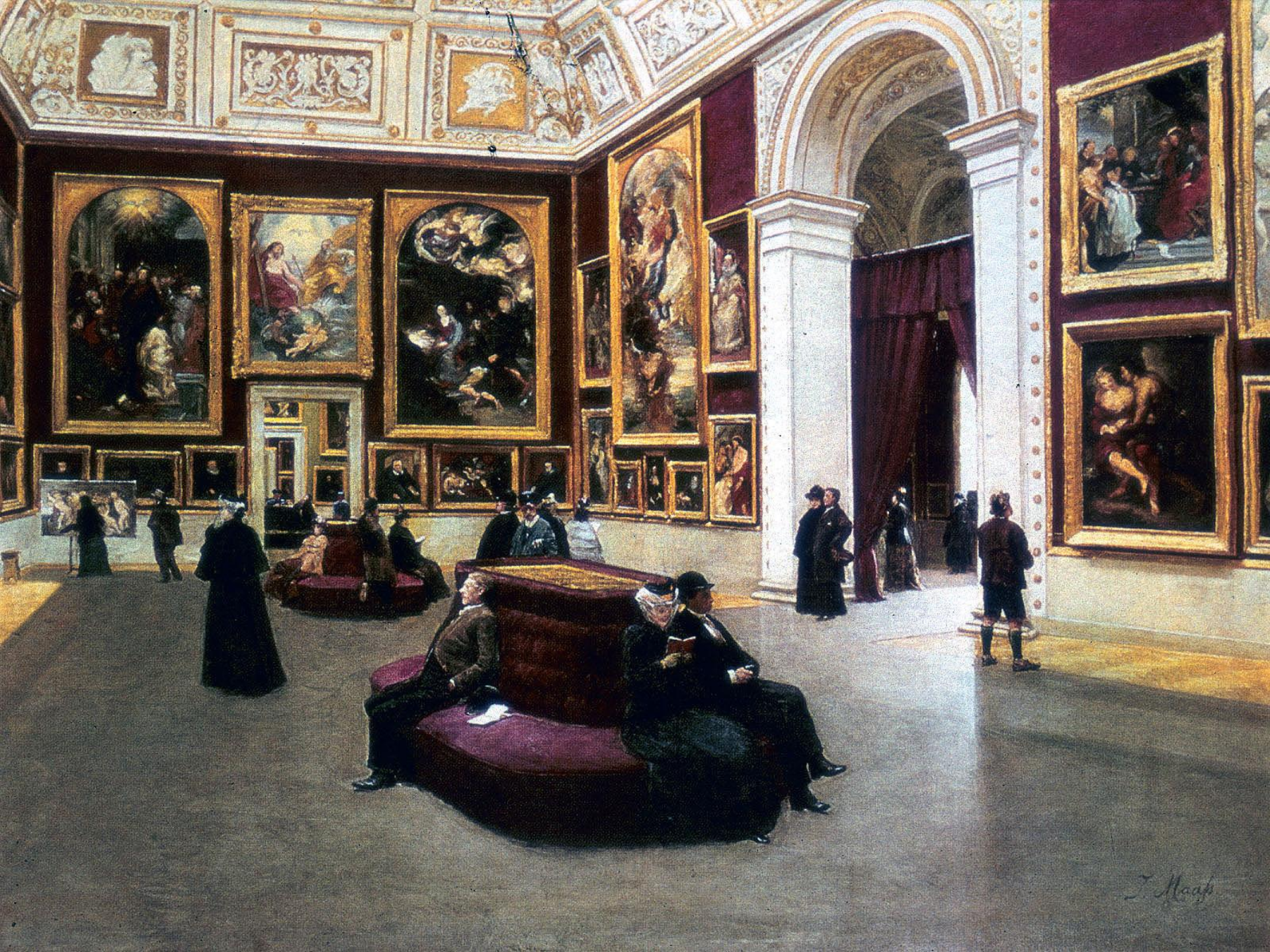




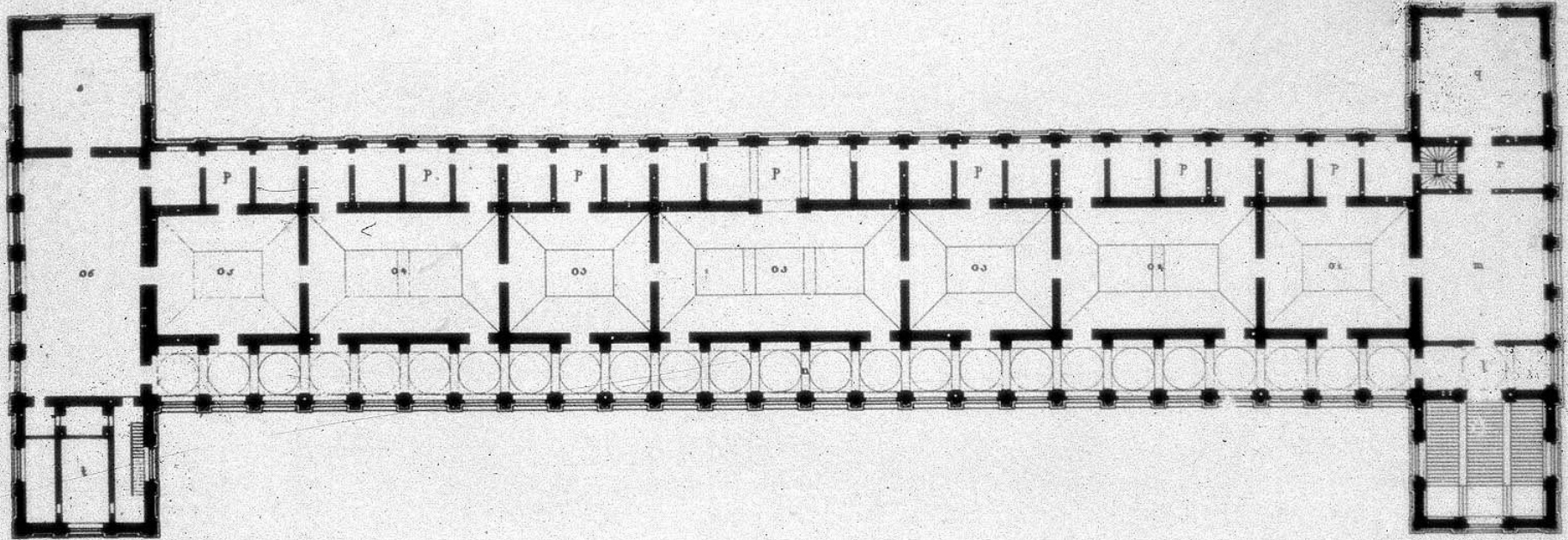
# Leo von Klenze, Alte Pinakothek, Monaco di Baviera, 1824-36







J. Maas





# Facciata della Alte Pinakothek con restauro porstbellico di Hans Döllgast (1946-57)





**Musei di Stato**  
a partire dalla  
Museumsinsel  
(Isola dei Musei)  
1830-1930



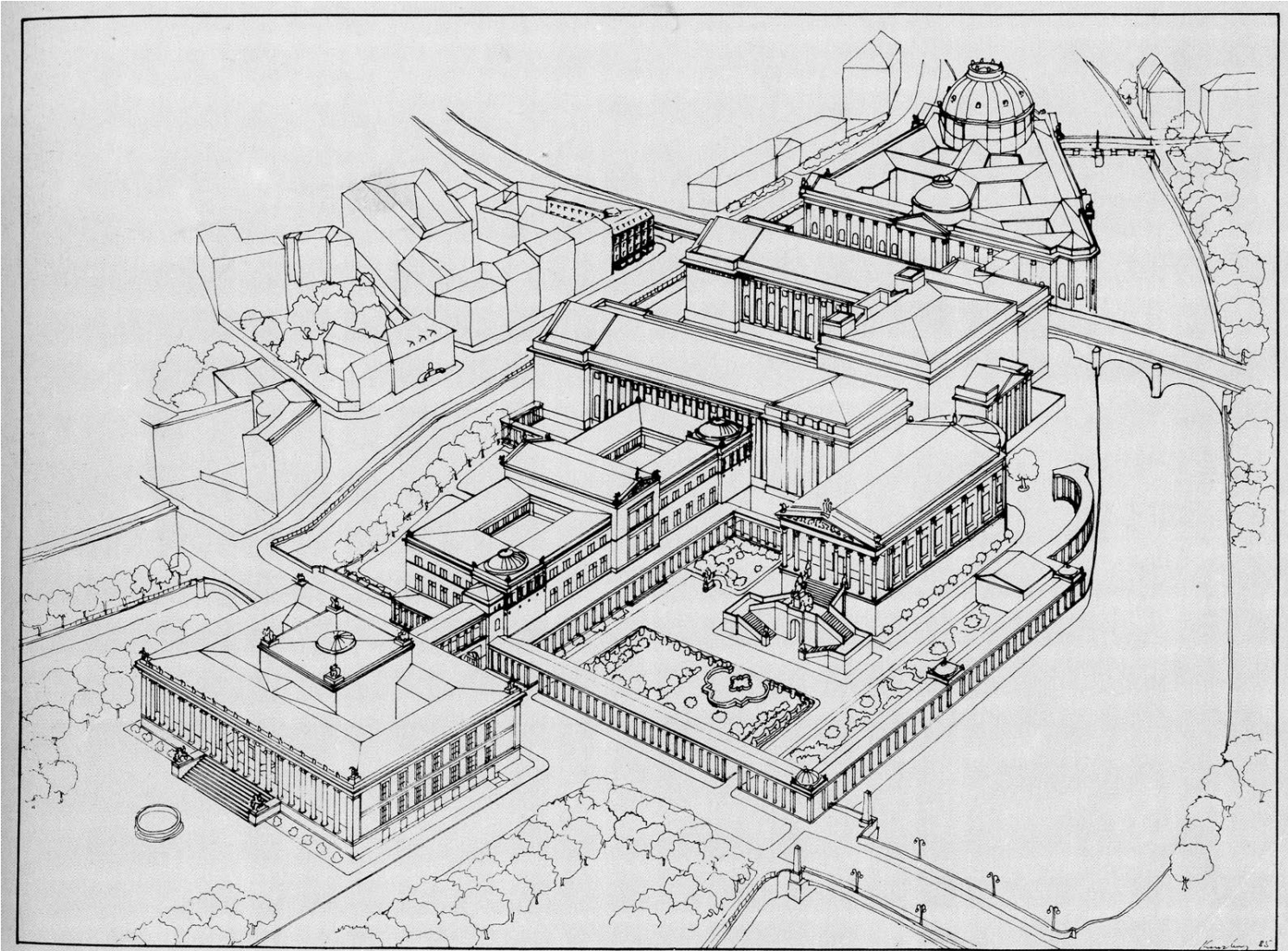


**Paul Ernst Gebauer,  
*Ritratto di Federico  
Guglielmo III,*  
1829  
Berlino, Stiftung  
Stadtmuseum Berlin**

regna 1997-1840

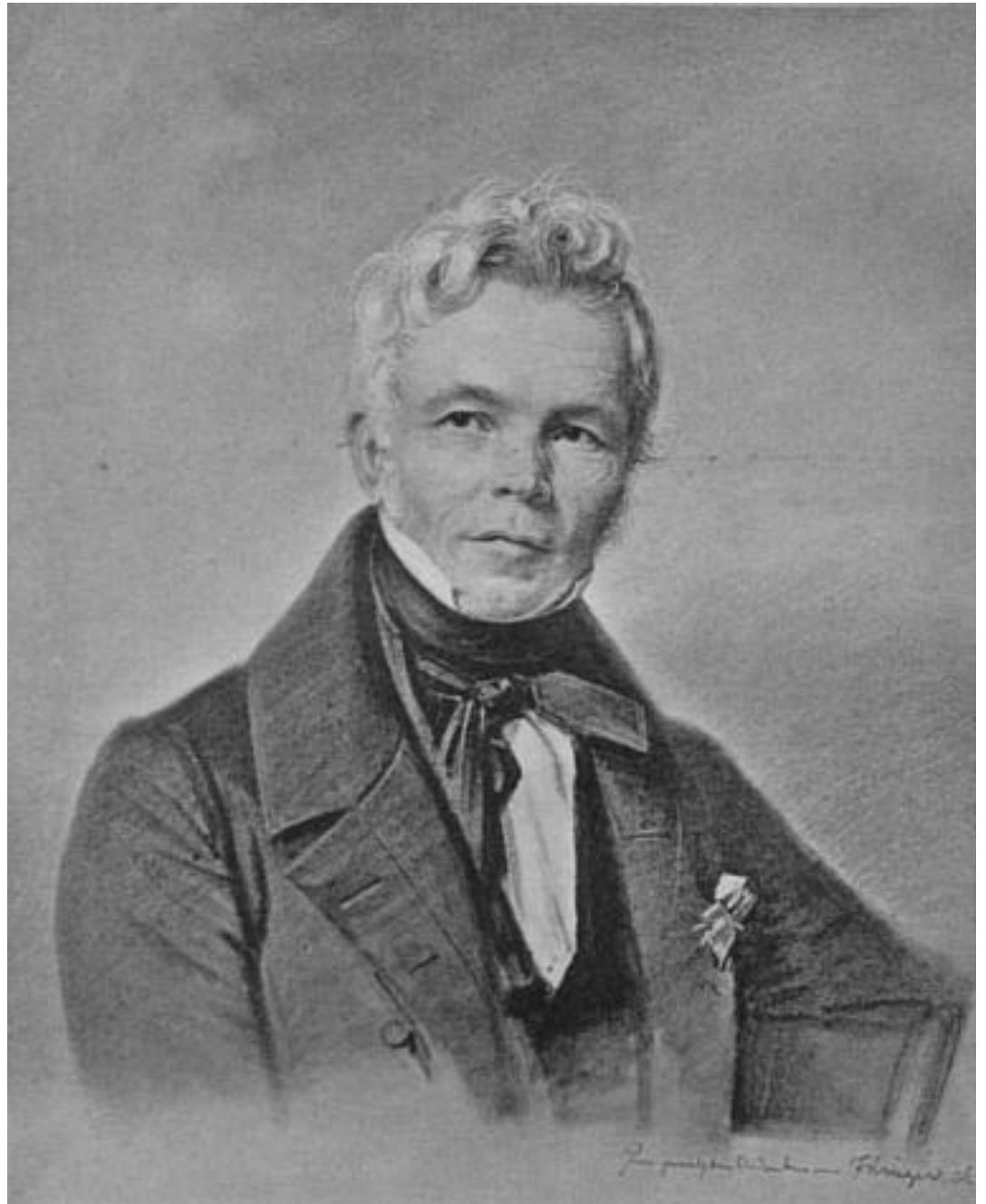


# Berlino, Museumsinsel



**Karl Friedrich  
Schinkel  
(1781-1841)**

Schinkel viaggia in  
Italia nel 1803 e  
1824

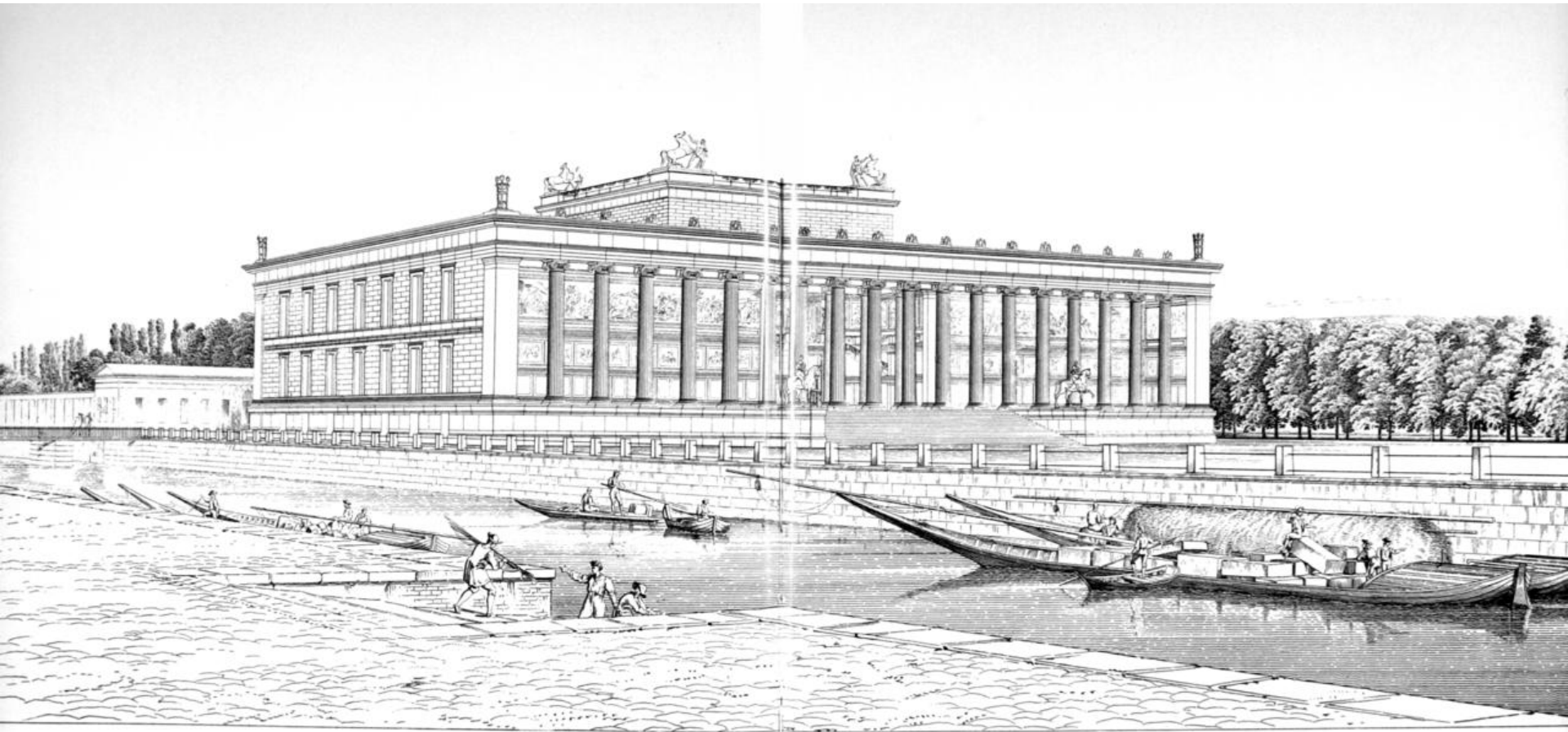


**Lo storico dell'arte Gustav Friedrich Waagen (1794-1868) progetta il museo assieme a Schinkel dal punto di vista concettuale/allestitivo**

Contrariamente all'archeologo Aloys Hirt, che voleva un museo rappresentativo di «tutti i monumenti dell'antichità», Schinkel e Waagen sostengono che un museo deve «erst erfreuen, dann belehren» («prima dilettere e poi istruire): criterio selettivo (niente calchi né Egitto) e dimensione etico-estetica.



# Karl Friedrich Schinkel, Altes Museum (1824-30)







**Fridericus Guilelmus III Studio Antiquitatis  
Omnigenae Et Artium Liberalium Museum  
Constituit MDCCCXXVIII**





**Johann Erdmann Hummel**  
*Die Granitschale im Berliner*  
*Lustgarten*  
**1831**

La grande vasca di granito fu commissionata per l'esterno dell'Altes Museum dal re Federico Guglielmo III che aveva rifiutato l'idea di porre in quel luogo un monumento equestre in proprio onore

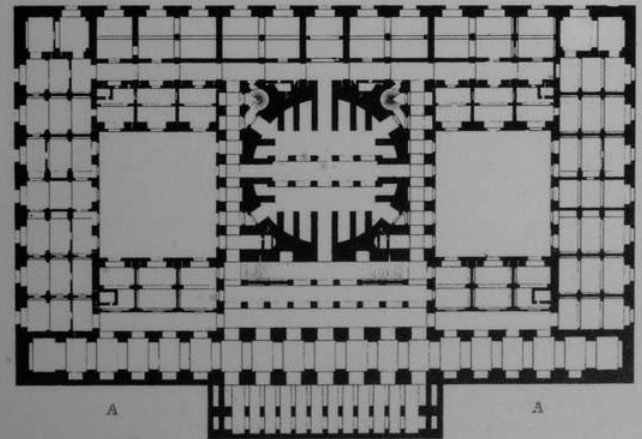
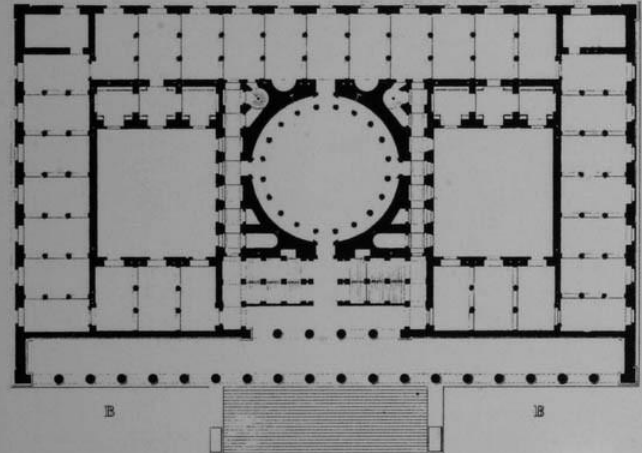
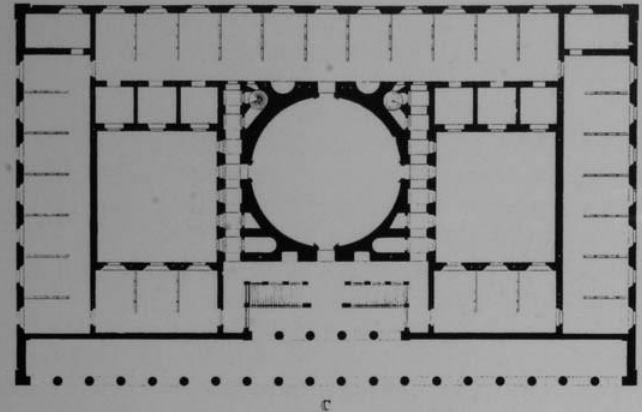




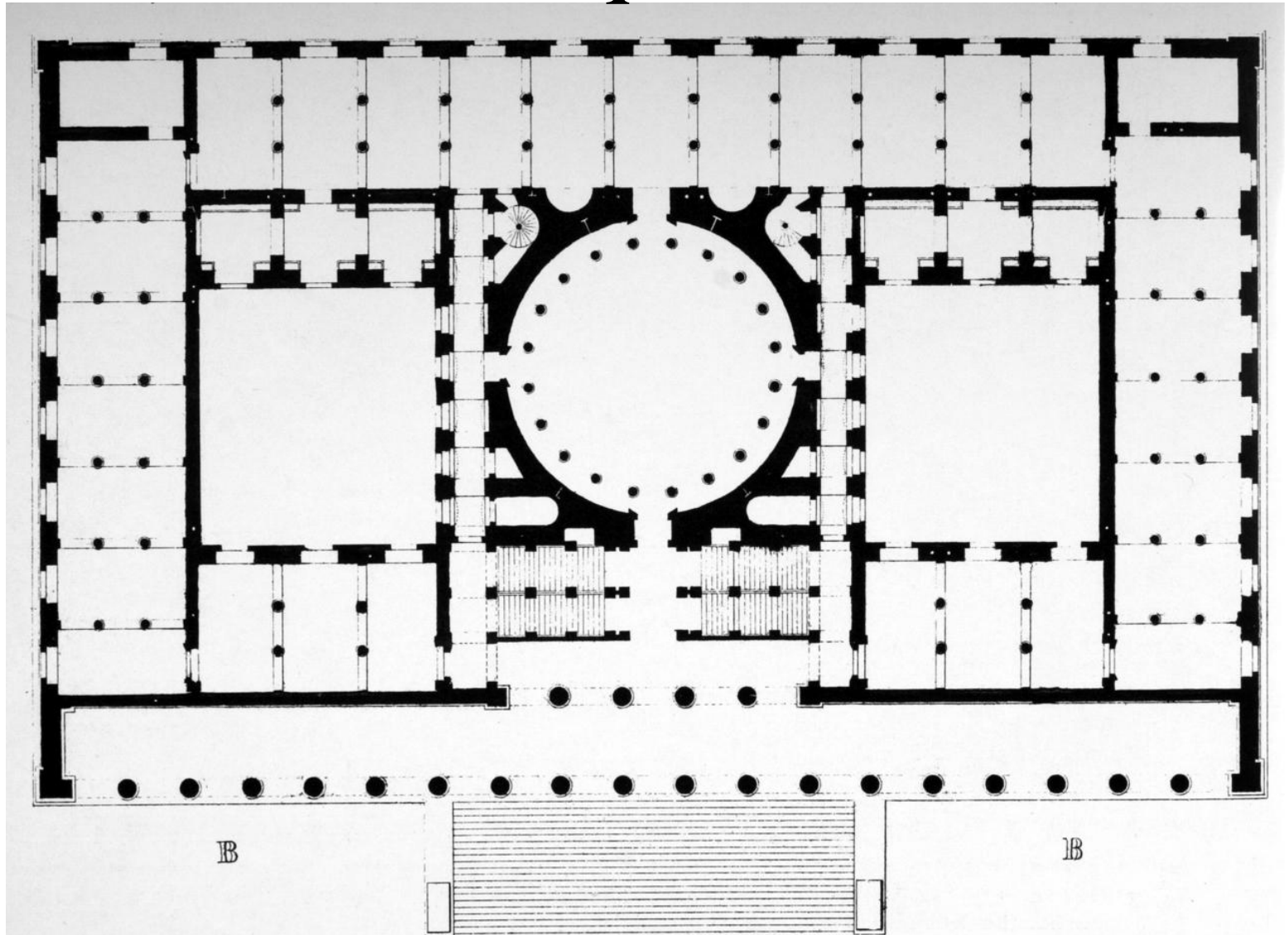
# August Kiss, *Amazzone combattente*, 1842

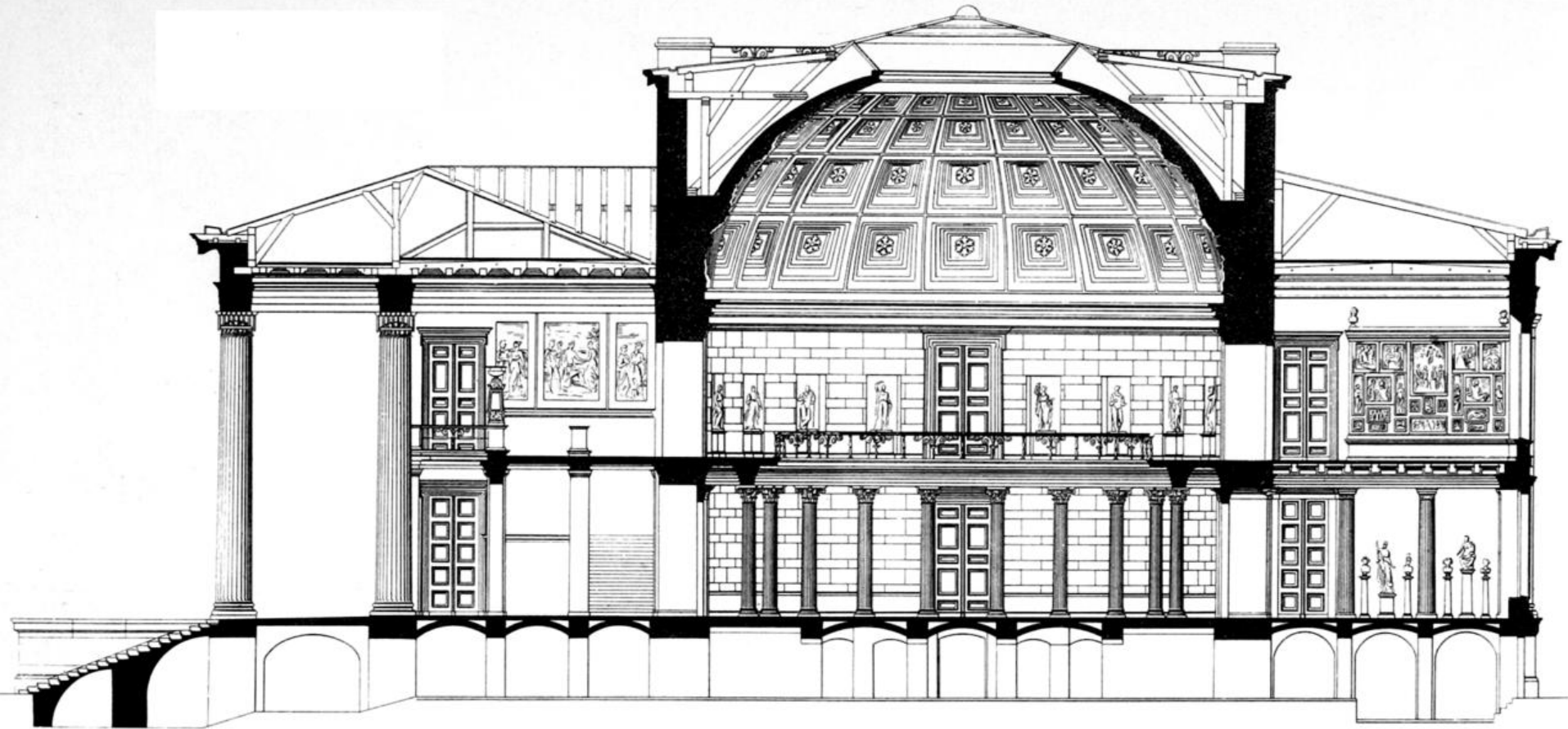


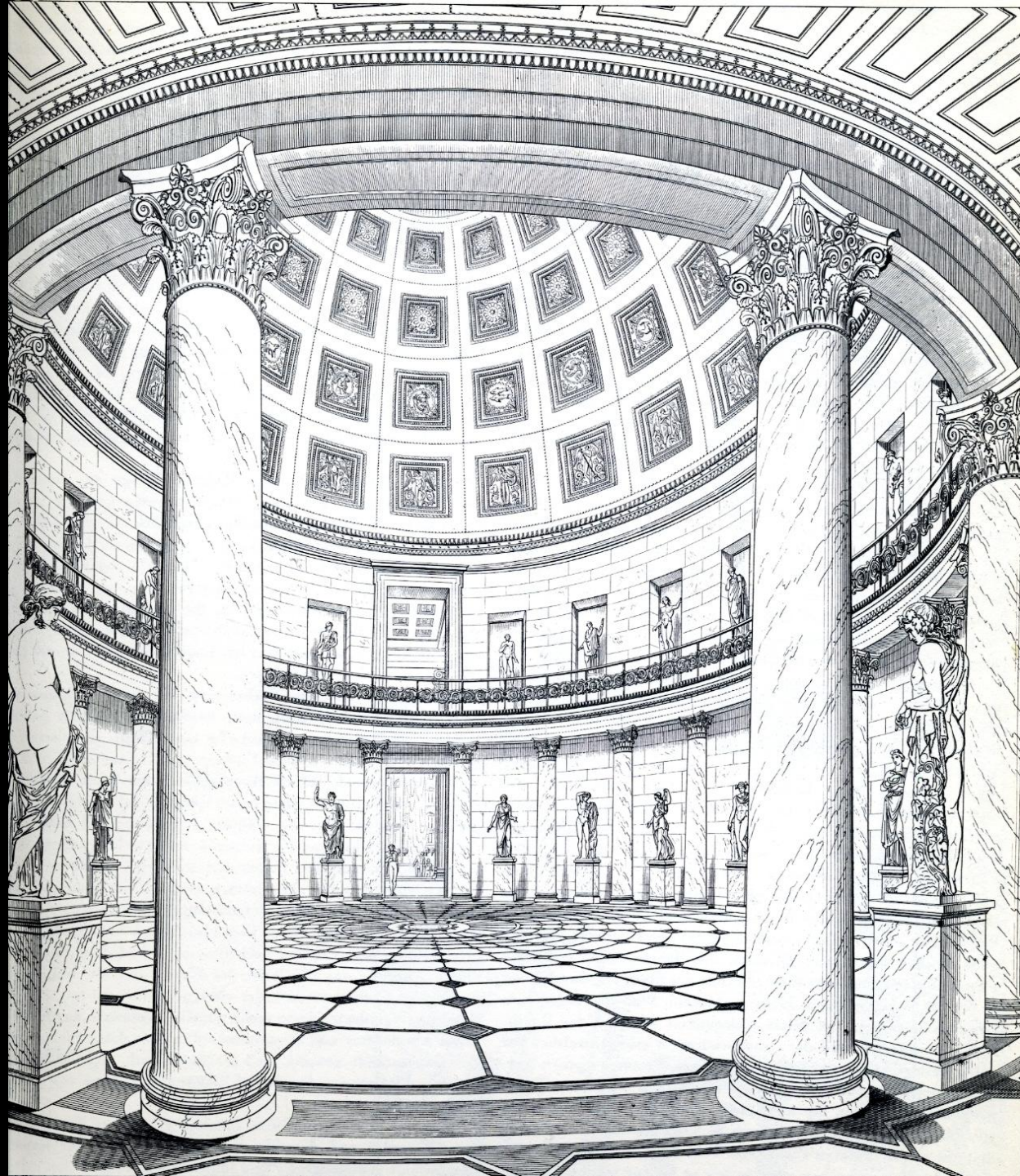
**I tre piani del  
museo (dal basso):  
interrato  
rialzato  
primo piano**

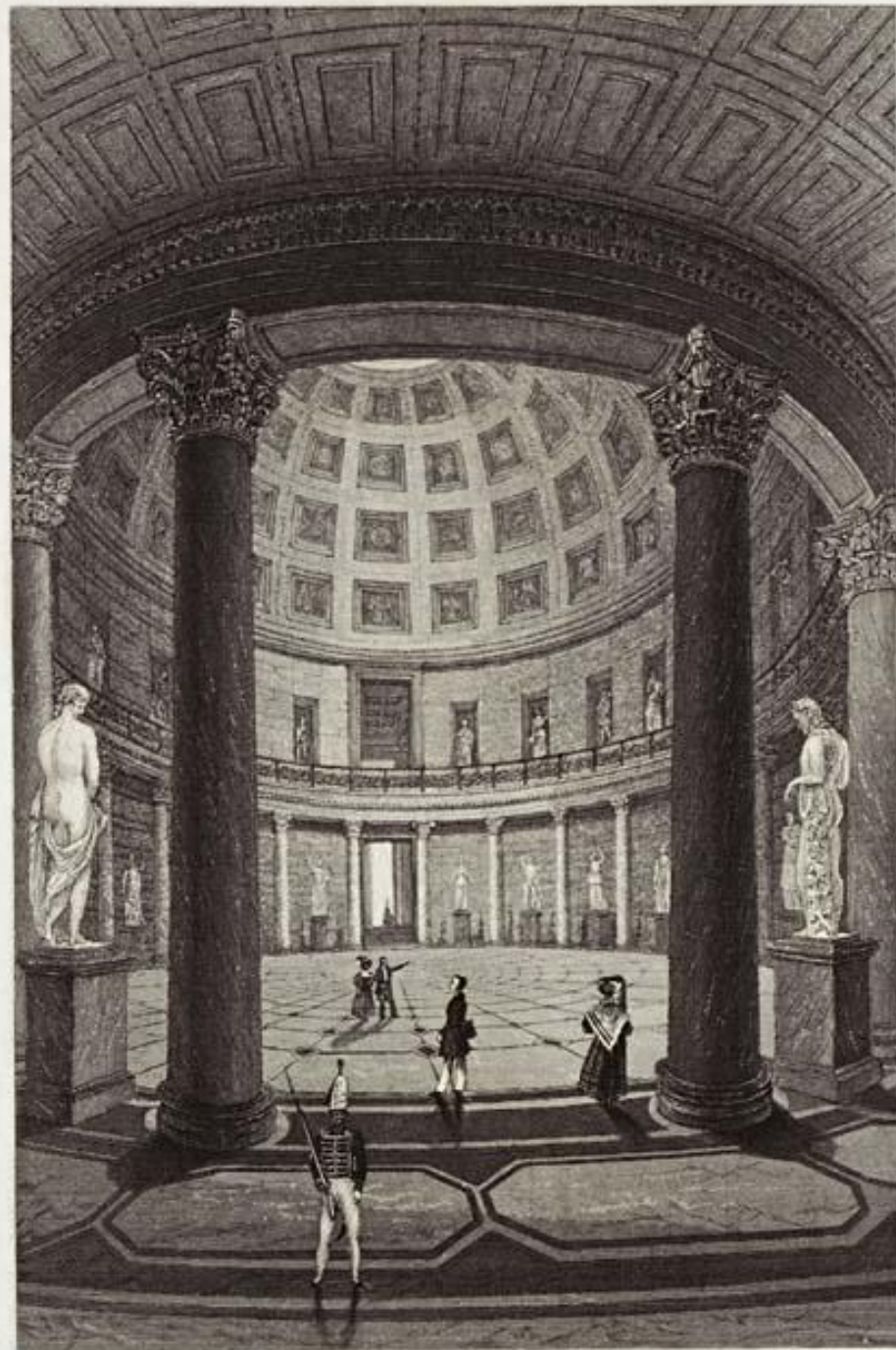


# Piano rialzato (per la collezione antiquaria)









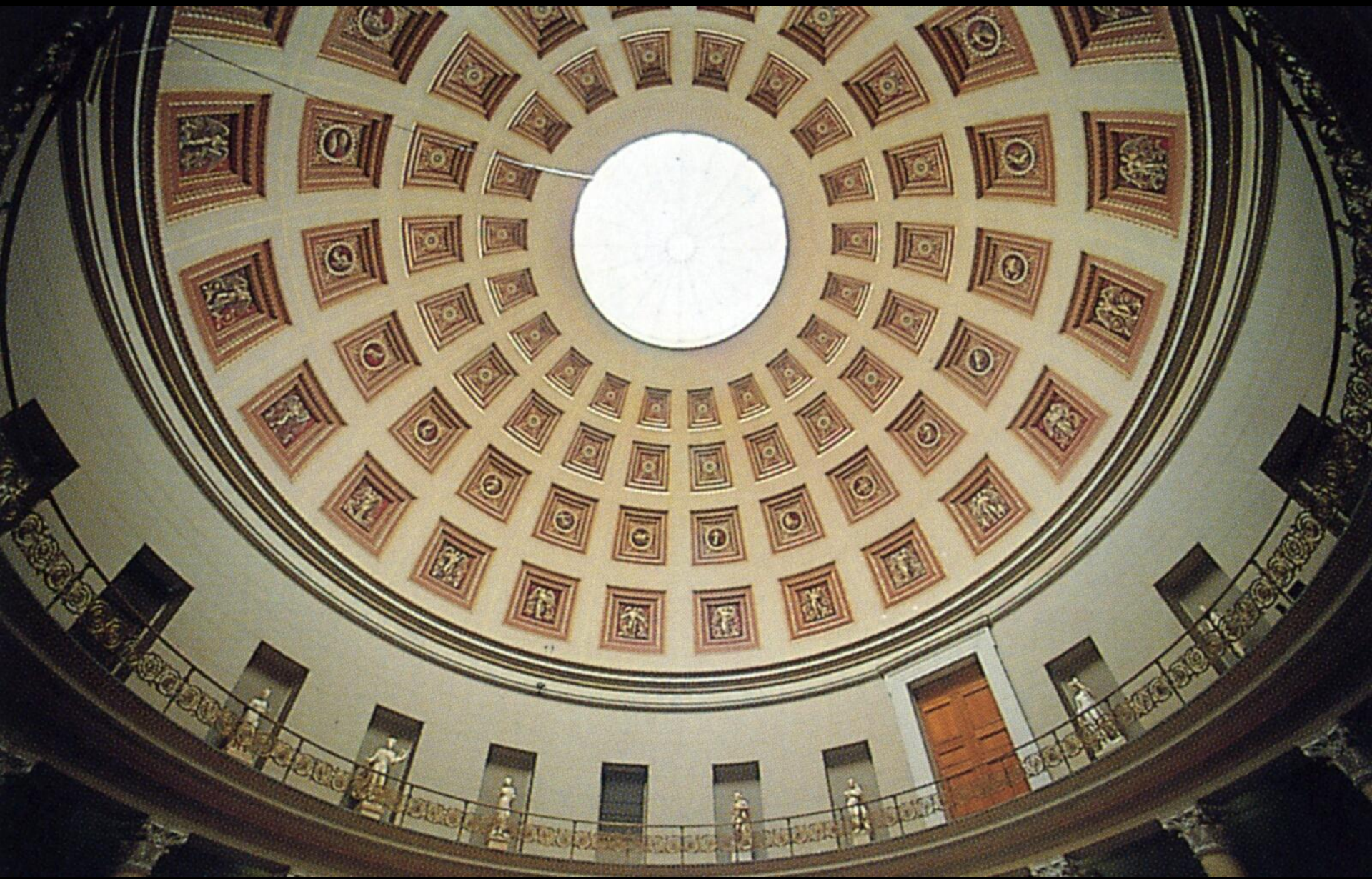
gest. v. Kluge

Vorlag. von George Gropius in Berlin.

gest. v. Enden

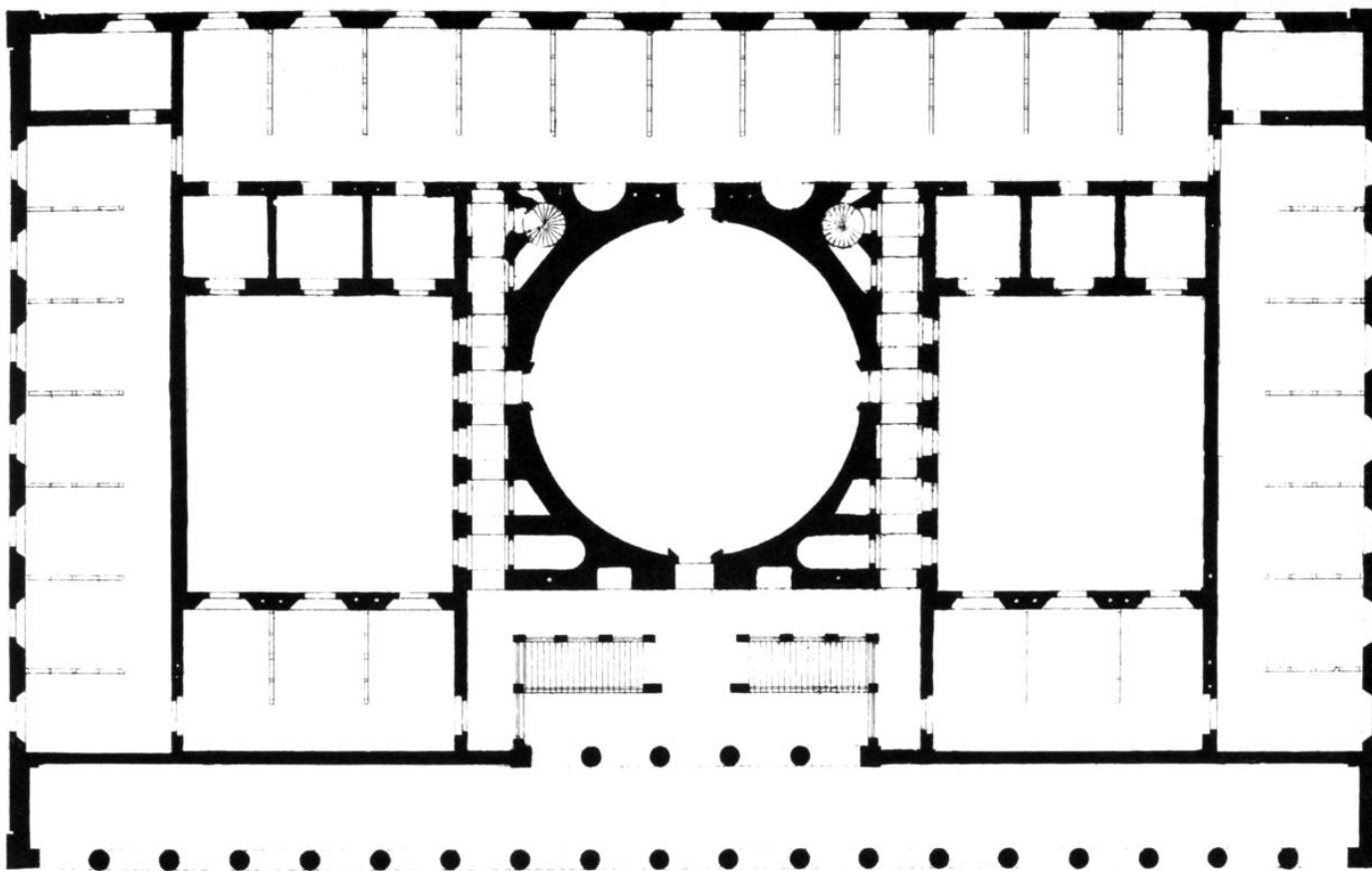




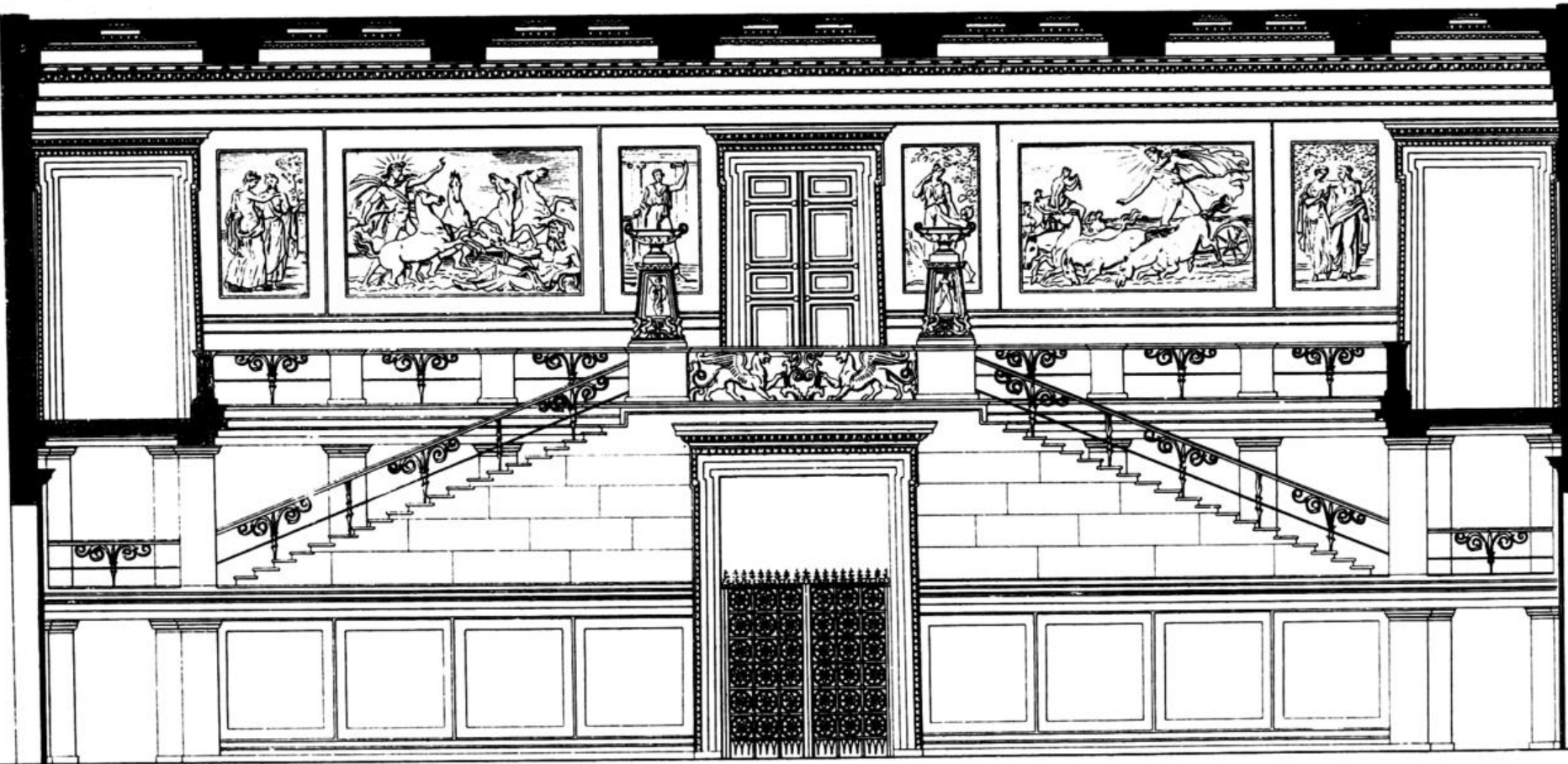


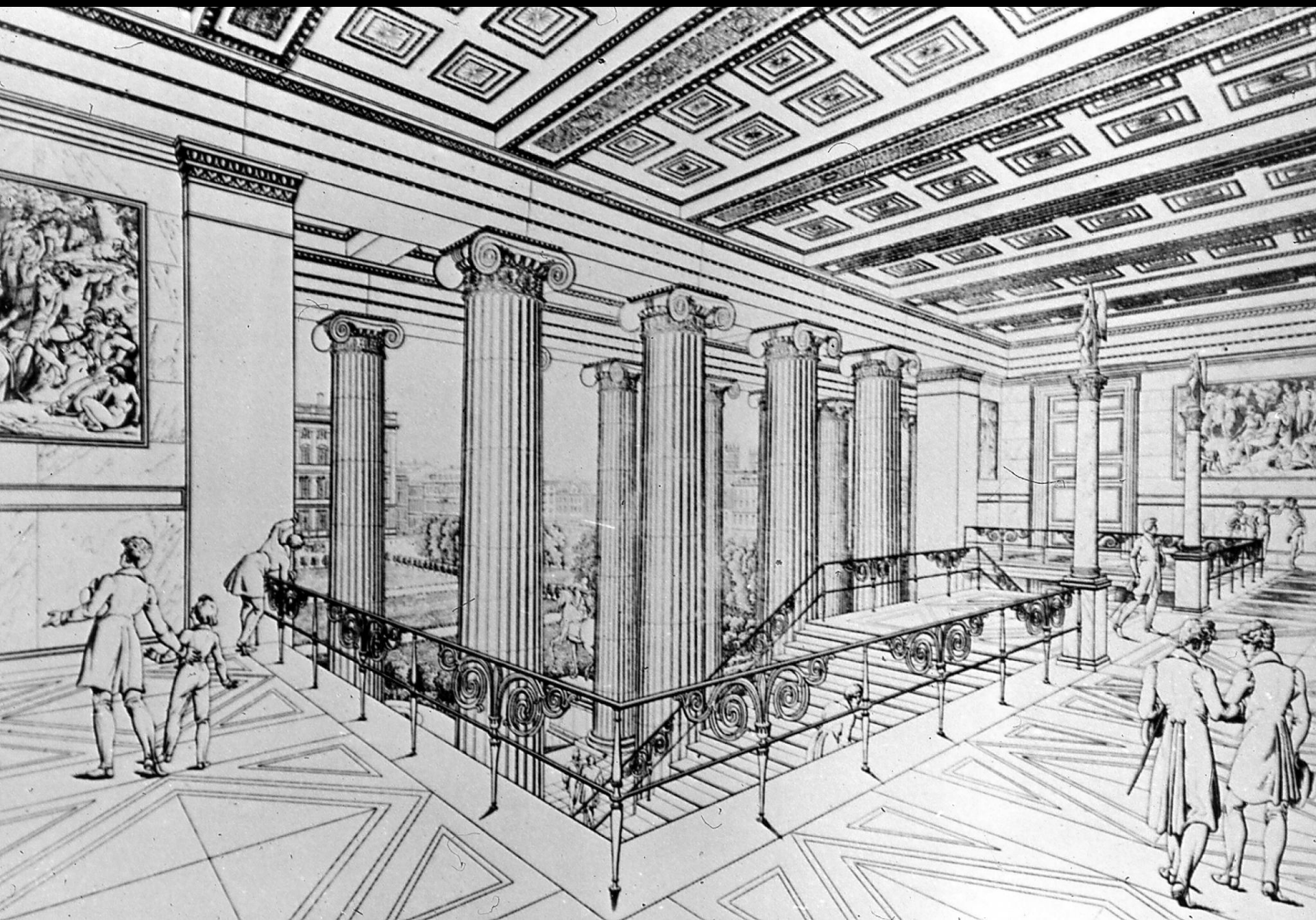


# Primo piano (per la pittura)





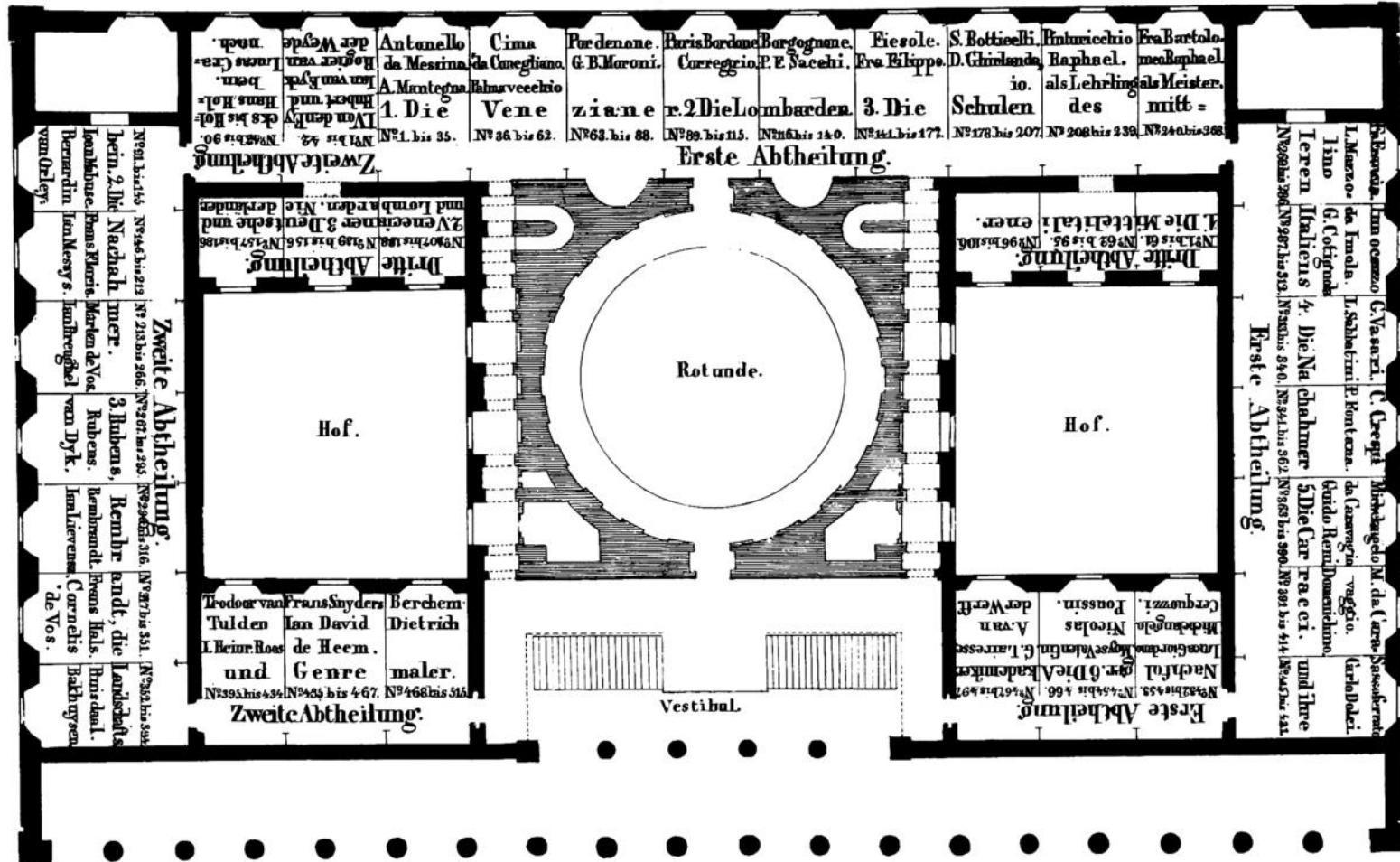




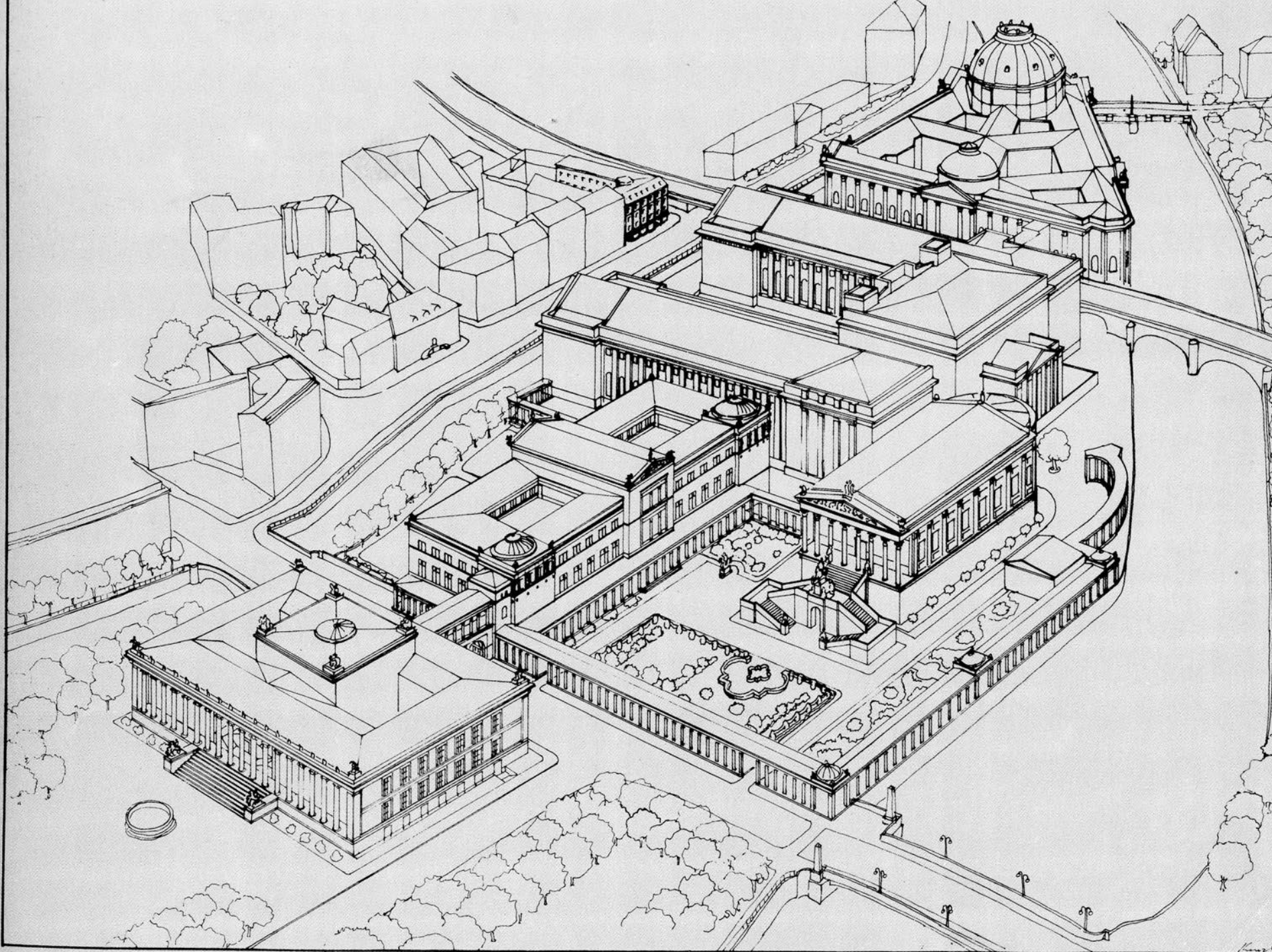




# Primo piano con distribuzione della collezione di pittura



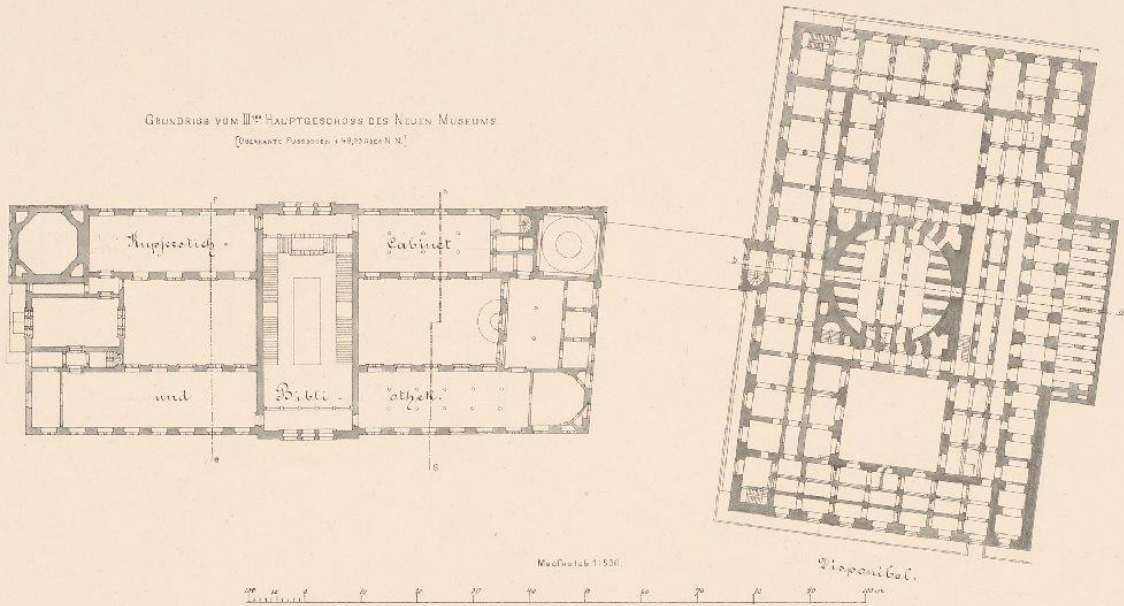




ÖFFENTLICHE KONKURRENZ  
WEGEN BEBAUUNG DER MUSEUMSINSEL  
ZU  
BERLIN.

GRUNDRISS VOM UNTERGESCHOSS DES ALTEN MUSEUMS.  
(Gesamte Fassade 133,20 Meter M.M.)

GRUNDRISS VOM II<sup>ten</sup> HAUPTGESCHOSS DES NEUEN MUSEUMS  
(Gesamte Fassade 148,20 Meter M.M.)



NÖRDLICHE ANSICHT  
DES STADTBHNS VIADUCTES AUF DER MUSEUMSINSEL.

