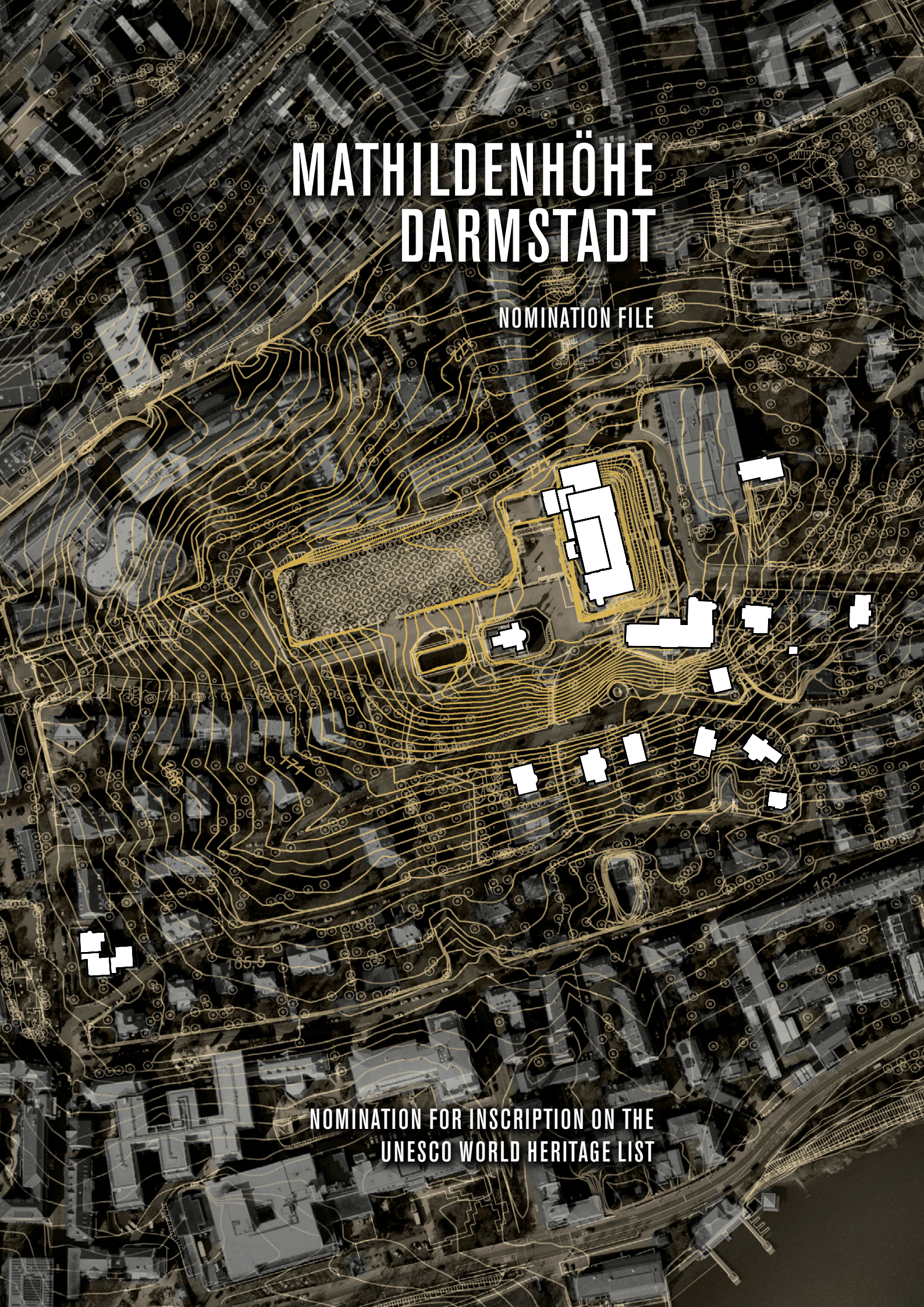




MATHILDENHÖHE DARMSTADT

NOMINATION FILE

NOMINATION FOR INSCRIPTION ON THE
UNESCO WORLD HERITAGE LIST

**» HAVE REVERENCE FOR THE PAST
AND THE COURAGE
TO FRESHLY DARE THE NEW «**

Grand Duke Ernst Ludwig

**NOMINATION FOR INSCRIPTION ON THE
UNESCO WORLD HERITAGE LIST**

MATHILDENHÖHE DARMSTADT

**NOMINATION FILE
2019**



Wissenschaftsstadt
Darmstadt



WELCOME ADDRESS**FROM BORIS RHEIN, HESSIAN MINISTER FOR HIGHER EDUCATION, RESEARCH AND THE ARTS,
ON THE UNESCO WORLD HERITAGE NOMINATION OF "MATHILDENHÖHE DARMSTADT"**

Between 1899 and 1914, the artistic and – for the first time – comprehensive vision of “modern” life was made reality in a globally unique way on the Mathildenhöhe in Darmstadt. On this elevated plateau above the old city, ambitious artists, at the initiative of Grand Duke Ernst Ludwig, set out to design the ensemble of a “new” city. The international attention they received for their artistic and urban accomplishments also meant that generations of architects and landscape planners were duly influenced by the ideas of the Darmstadt Artists’ Colony on the Mathildenhöhe.

With the Wedding Tower, the studio buildings, the artists’ houses, the grounds of the four important exhibitions and the designed landscapes, this “city crown” of Darmstadt with its exemplary design has been preserved today as an urban testimony without parallel. The designs created by the Darmstadt Artists’ Colony show the development of modernist architecture into the International Style of the twentieth century at Mathildenhöhe like nowhere else. We in Hesse are very proud of this artistic innovation which Mathildenhöhe brought to the world and which continues to resonate to the present day.

This outstanding ensemble’s special importance was confirmed to the State of Hesse in 2014, when the Standing Conference of the Ministers of Education and Cultural Affairs of the Federal States resolved to add Mathildenhöhe Darmstadt to the German tentative list. As a driving force and precursor of early Modernism it could contribute to filling typological and thematic “gaps” in the UNESCO World Heritage List.

As Minister of the State of Hesse responsible for monument conservation, I am absolutely aware of the international importance of this unique cultural heritage. The interests of UNESCO World Heritage were explicitly included in the Hessian Act on the Protection and Conservation of Monuments for the first time in 2016 by placing UNESCO World Heritage sites under the particular protection of the Land. With this step, a legal basis has been created which not only safeguards cultural heritage, but also allows it to be passed on to future generations in accordance with the Convention concerning the Protection of the World Cultural and Natural Heritage. In this spirit, the State of Hesse, together with the City of Darmstadt, ensures that this treasure will be preserved for the future.

With the World Heritage nomination of “Mathildenhöhe Darmstadt”, the State of Hesse acknowledges its leading historical role in architecture, urban design and exhibition culture. Awarding “Mathildenhöhe Darmstadt” with the international community’s most important designation for monument protection would be a great reward for the many years of preparations undertaken by the city and state’s World Heritage Team, whom I would like to thank for its commitment.



Boris Rhein

Hessian Minister for Higher Education, Research and the Arts

WELCOME ADDRESS**FROM LORD MAYOR OF DARMSTADT JOCHEN PARTSCH FOR THE APPLICATION DOCUMENTS****CONCERNING THE UNESCO WORLD HERITAGE LIST NOMINATION "MATHILDENHÖHE DARMSTADT" (2019)**

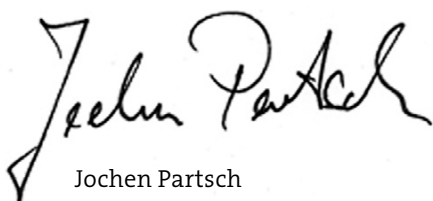
The ensemble of the Mathildenhöhe in Darmstadt, with its buildings, sculptures, and designed landscapes such as the Plane Tree Grove, has been an important symbol of identity for the citizens of our city for many years, and a popular excursion destination for visitors from near and far. It was thus at the beginning of the 20th century, and is all the more so today. The Wedding Tower, as a significant focal point of the ensemble, has, in the meantime, become the landmark and logo of our city. We are delighted that the entire ensemble has been so wonderfully conserved, and that it has attracted such great interest for over a century. We are also proud that the Mathildenhöhe enjoys special monument protection and that, in 2014, it was entered onto the German tentative list for UNESCO World Heritage Status.

"HAVE REVERENCE FOR THE PAST AND THE COURAGE TO FRESHLY DARE THE NEW!"

It was with this rallying cry, which adorns the cupola mosaic of the staircase pavilion leading up to the Exhibition Hall, that the young Grand Duke Ernst Ludwig of Hesse set the course for a radical new beginning in architecture, landscape design, and industrial design.

The artists and architects whom he invited to Darmstadt to carry out his vision did indeed create a new, heretofore unknown artistic design concept during this transitional period between the nineteenth and twentieth centuries. The four major exhibitions on the Mathildenhöhe between 1901 and 1914 set the stage for this movement. They immediately demonstrated an international appeal which is still seen today, and greatly influenced the developments of architecture, urban planning and design. Today, we and our expert advisers are convinced that the ensemble of the Mathildenhöhe, as a groundbreaking Gesamtkunstwerk (total artwork) and as the very first permanent exhibition of modern architecture, is of outstanding and universal significance. Following UNESCO's criteria for inscription in the World Heritage List and after intense research, we have compiled the required documents including a comprehensive and research-based Nomination File that, we hope, will convince the UNESCO of the Mathildenhöhe's outstanding universal value.

To us, the obligation to maintain, conserve, and present this unique cultural heritage is of utmost importance and, of course, a continuous challenge. We will do everything we can with great enthusiasm and together with the responsible authorities and our citizens, as well as in close cooperation with the State of Hesse, to ensure that we meet the requirements and expectations of the UNESCO World Heritage Convention. This includes understanding and conserving the "Mathildenhöhe Darmstadt" in its groundbreaking tradition as a lively place of international encounters, dialogue, and education. Looking to the future, we would like to further develop this unique site, which is so important for us, into a modern, urban living space that lives up to the reputation and way of life espoused by the artists of the Darmstadt Artists' Colony. This vision is clearly outlined as a road map for the Mathildenhöhe in the 2018 Management Plan. It is a guarantor that the City of Darmstadt, together with the State of Hesse, shall live up to its claim as a place of World Heritage.



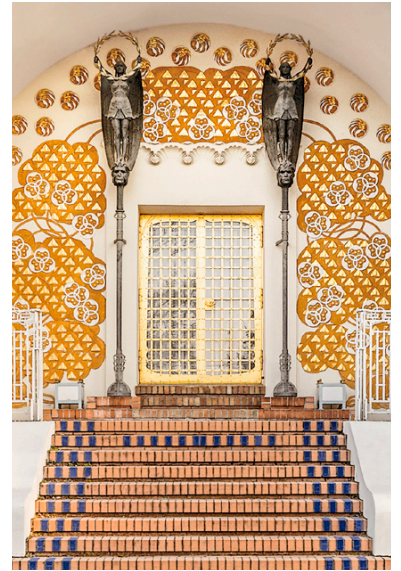
Jochen Partsch

Lord Mayor of the City of Darmstadt



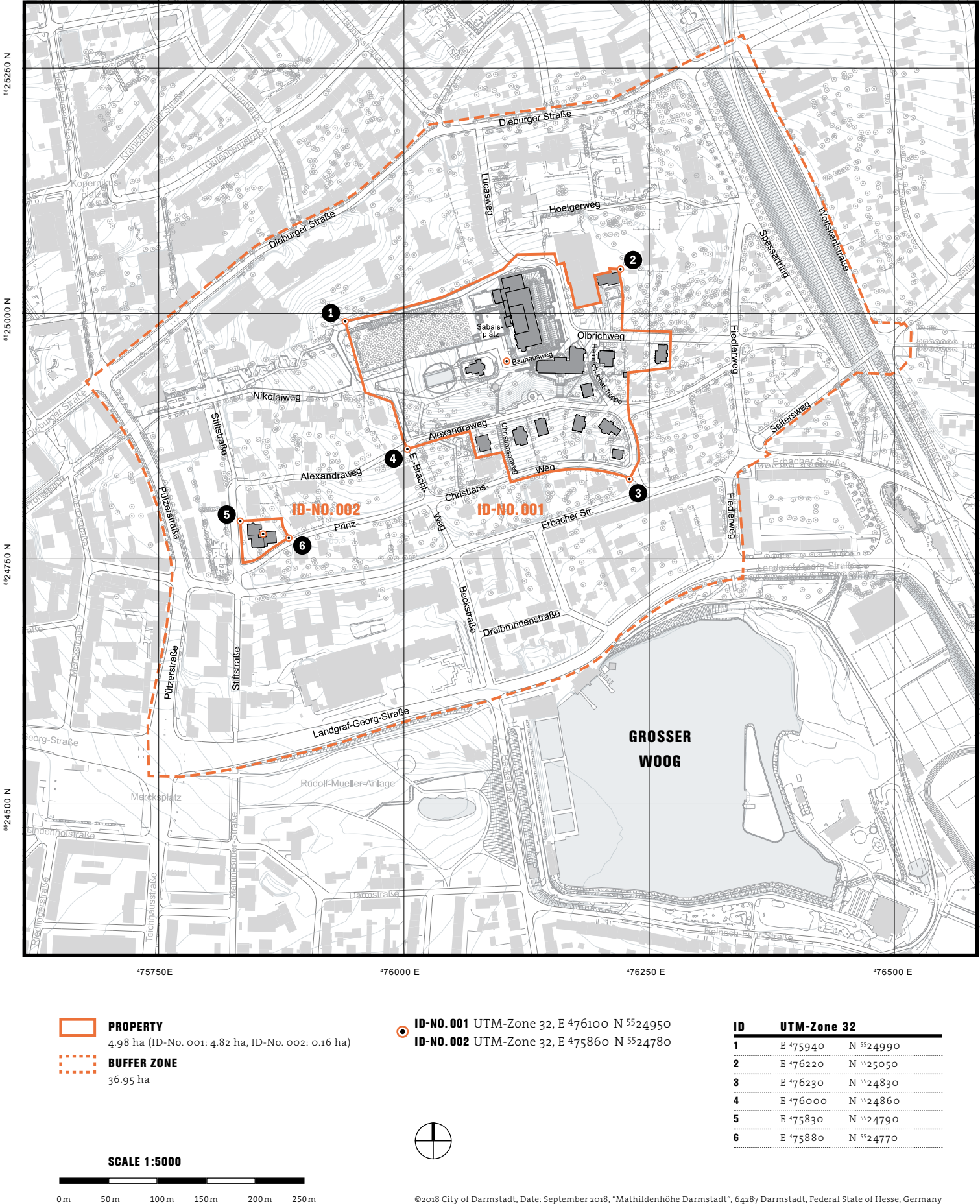
EXECUTIVE SUMMARY

- State Party
- State, Province or Region
- Name of Property
- Geographical coordinates to the nearest second
- Textual description of the boundary(ies) of the nominated property
- A4 or A3 size map(s) of the nominated property, showing boundaries and buffer zone
- Criteria under which property is nominated
- Draft Statement of Outstanding Universal Value
- Name and contact information of official local institution/agency



7.1 Josef Maria Olbrich, Ernst Ludwig House, 1901, detail omega-entrance portal, photo 2014

MAP 01 BOUNDARIES OF THE PROPERTY AND ITS BUFFER ZONE



STATE PARTY

Federal Republic of Germany

STATE, PROVINCE OR REGION

Hesse

NAME OF PROPERTY

Mathildenhöhe Darmstadt

GEOGRAPHICAL COORDINATES TO THE NEAREST SECOND

- **ID-NO. 001** Exhibition grounds 1901, 1908 and 1914
The middle point between the Exhibition Hall, the Ernst Ludwig House, and the Russian Chapel has been marked as the central coordinate:
N 49°52'35", E 8°40'3"
- **ID-NO. 002** Exhibition grounds 1904
The central coordinate is defined by the middle of the Three House Group:
N 49°52'30", E 8°39'50"

TEXTUAL DESCRIPTION OF THE BOUNDARY(IES) OF THE NOMINATED PROPERTY

Next to the Wedding Tower, the exhibition and studio buildings, the ensemble of the nominated property "Mathildenhöhe Darmstadt" also includes the artists' houses, designed landscapes and works of art. Together, these elements and their spatial relationship convey attributes of proposed OUV and inform the boundaries of the nominated property. This is formed out of the overlap of all areas used for exhibitions between 1901 and 1914.

The nominated property consists of two component parts:

- **ID-NO. 001** Exhibition grounds 1901, 1908 and 1914
- **ID-NO. 002** Exhibition grounds 1904

The borders of the nominated property are based on the route of the following roads and paths:

ID-NO. 001 Olbrichweg borders the area to the north, integrating the Plane Tree Grove, the Wedding Tower (No. 11) with the Exhibition Hall, the Studio Building built in 1914 (No. 10), the Upper Hessian House built in 1908 (No. 15) next to the garden house dating back to 1910 and the Sutter House (No. 19). To the east, the property is bordered by Mathildenhöhweg. The Prinz-Christians-Weg forms the southern border up to Christiansenweg. The western border is formed by the western border of the Plane Tree Grove leading down via the extension of the Eugen Bracht Weg to the height of Alexandraweg, continuing on, along the plot of the Behrens House, via the Christiansenweg to Prinz-Christians-Weg.

ID-NO. 002 The area of the Three House Group is the corner plot of Stiftsstraße (No. 12) and Prinz-Christians-Weg (Nos. 2, 4).

A4 OR A3 SIZE MAP(S) OF THE NOMINATED PROPERTY, SHOWING BOUNDARIES AND BUFFER ZONE

See opposite page

CRITERIA UNDER WHICH PROPERTY IS NOMINATED

(ii), (iv)

DRAFT STATEMENT OF OUTSTANDING UNIVERSAL VALUE

a) BRIEF SYNTHESIS

"Mathildenhöhe Darmstadt" is an outstanding early-twentieth century ensemble of experimental buildings and designed landscapes that represents a prototype of Modernism. The place of residence and exhibition grounds of an artists' colony – a forerunner of permanent international building exhibitions – takes its name from a hill above the City of Darmstadt, in the State of Hesse, Germany. The ensemble consists of works which members of the influential Darmstadt Artists' Colony contributed to four internationally acclaimed building exhibitions on the Mathildenhöhe in the years 1901, 1904, 1908, and 1914. It includes the central focus of Wedding Tower and Exhibition Hall, together with studio buildings, and an architecturally diverse range of houses set in designed urban open space with parks, pavilions, fountains, works of art and pathways. The ensemble presents a radical synthesis of architecture, design and art, merged with exemplary, high-quality and aesthetically pleasing living and working environments created in the spirit of modern humanism. This pioneering vision was inspired by international artistic and social reform movements of the nineteenth century and initiated by the progressive and commercially-minded Grand Duke of Hesse. It was realised by now-renowned architects such as Joseph Maria Olbrich and Peter Behrens in the form of a permanent "Gesamtkunstwerk", a total artwork that is seminal in the history of architecture. Today, "Mathildenhöhe Darmstadt" provides a compact and exceptional testimony of the emergence of modernist architecture, urban planning and landscape design, with distinct influences from the Arts and Crafts movement and the Vienna Secession, through to examples of Art Nouveau that led to the International Style of twentieth century Modernism.

b) JUSTIFICATION FOR CRITERIA

– Criterion (ii)

"Mathildenhöhe Darmstadt" is a prototype of Modernism that provides compact and exceptional testimony to the emergence of the International Style of twentieth century modernist architecture and urban landscape design; and of the avant-garde processes by which this happened. Its epochal functional and aesthetic quality reveals a vibrant era of artistic and social reform and embodies a crucial international interchange in the development of architecture and design, urban planning, landscape design and modern exhibition culture. It is a holistic symbol of early Modernism. Four pioneering and internationally-acclaimed building exhibitions were held between 1901 and 1914, attracting large numbers of visitors and gaining widespread publicity in both the architectural and popu-

lar press. The innovative permanency of the exhibitions gave form to the Mathildenhöhe, and all exhibits were developed in collaboration with companies from both Germany and abroad. The exhibitions featured experimental yet functional architecture, innovative room furnishings, and comprehensive landscape design. For the very first time as part of an exhibition, they included the presentation of modern living and working environments that consisted of permanent homes open to the public during the exhibitions.

Members of the Darmstadt Artists' Colony, inspired by various reform movements, worked on the Mathildenhöhe in artistic freedom. Their different styles combine harmoniously to form an unprecedented total artwork. "Mathildenhöhe Darmstadt" was more than a collection of artists' houses and studios. It developed as a semi-utopian community which became a focal point of the relevant trends of early Modernism, and a fundamental influence on numerous international building exhibitions in the twentieth and twenty-first centuries.

– Criterion (iv)

"Mathildenhöhe Darmstadt" is a unique and exceptional ensemble of architectural elements in a designed landscape that represents a prototype of Modernism that documents the emergence of the International Style of twentieth century modernist architecture and urban landscape design. It is a total artwork that is seminal in the history of architecture. Construction took place between 1899 and 1914, during an era of radical experimentation that characterises the revolutionary age of Modernism, a major design influence in the twentieth century most often associated with architecture and art.

The radical synthesis of architecture, design and art includes experimental exhibition buildings that feature progressive architecture, ambitious designed urban landscapes, contemporary spatial art, and innovative artists' houses and studio buildings. Crowning the hill of the Mathildenhöhe is the centrepiece of the ensemble, the iconic "Hochzeitsturm" (Wedding Tower) with its distinctive shape, like an up-raised hand, and its two wrap-around strips of small windows. Adjoining is the massive Exhibition Hall, described at the time as an "acropolis" and a "city crown". Together they form a unique silhouette, a landmark for the citizens of Darmstadt and emblematic in terms of local cultural identity. As buildings, they continue in the function for which they were originally designed. The enigmatic Plane Tree Grove, rectangular in plan, extends to the front and adds another dimension, its many sculptural works and inscriptions shaping a place of cyclical nature and universal culture and spirituality. Parallel to the grove is an axis created by the Russian Chapel and the Lily Basin, the latter serving as a reflection pool linked to the sacred building. Complementing this to the south, east and west are studio buildings and an architecturally diverse range of experimental houses set in designed generous urban open space with parks and pavilions, roads and pathways.

c) STATEMENT OF INTEGRITY (FOR ALL PROPERTIES)

"Mathildenhöhe Darmstadt" has sustained its significance with time: the nominated property is of an adequate size and wholeness to contain all attributes and elements that are necessary to convey its proposed Outstanding Universal Value. The boundary has been drawn to constrain the principal place of residence and exhibition grounds of the artists' colony, including all its most significant buildings and spaces, illustrating clearly its functional integrity and pattern of spatial organisation: in particular, the Wedding Tower (as the highest elevation of the ensemble's silhouette), the Exhibition Hall, the Ernst Ludwig House, the Studio Building of 1914, together with the many artists' houses. These are complemented by the Plane Tree Grove, the fountains and sculptures, as well as the paths in the designed landscape. "Mathildenhöhe Darmstadt" demonstrates exceptional structural, functional, and visual integrity, even though some elements of the site were carefully restored after suffering damage in the Second World War. It is in a good overall state of conservation and does not suffer from adverse effects of development or neglect. The impact of any potential deterioration processes is strictly controlled.

d) STATEMENT OF AUTHENTICITY FOR PROPERTIES NOMINATED UNDER CRITERIA (i) TO (vi)

"Mathildenhöhe Darmstadt" is fully able to convey its significance over time, as expressed by a highly authentic location and setting together with a combination of attributes and elements that are genuine, credible and truthful. The essential ensemble of architectural elements and designed landscape meets a high standard of authenticity in terms of form and design, materials and substance. Furthermore, "Mathildenhöhe Darmstadt" displays a consistent authenticity of the ensemble as a whole. This is reflected in buildings and spaces whereby the original intention has been faithfully retained, and the continuity of traditional function and use has been sustainably managed. Its spirit is sustained in vibrant cultural expression. Assisted by a combination of general lack of disturbance, continued use and constant maintenance, the originality and overall condition of the site is very good. Various elements of the Mathildenhöhe that were damaged by war were carefully restored shortly after hostilities ended, and all subsequent extensions to the property were executed in line with monument protection agencies. "Mathildenhöhe Darmstadt" remains able to clearly display its significance in terms of the emergence of Modernism and as the first international and permanent building exhibition.

e) REQUIREMENTS FOR PROTECTION AND MANAGEMENT

"Mathildenhöhe Darmstadt", with its ensemble of buildings and designed landscapes, is completely protected as a cultural monument under the Hessian Act on the Protection and Conservation of Monuments (Section 2 paragraph 1 HDSchG). The direct surroundings of the ensemble are also subject to monumental protection as an ensemble (Section 2 paragraph 3 HDSchG). Moreover, UNESCO World Heritage sites are subject to special protection by the federal state of Hesse (Section 3 HDSchG).

The buildings of the ensemble are predominantly under state ownership (City of Darmstadt or the State of Hesse) and private ownership. Restoration and renovation works at the ensemble are carried out by the owners in close collaboration with the competent federal authorities. In future, they will also be coordinated by a site manager.

A buffer zone is delineated to ensure that development controls are sufficient to protect the nominated property from potential negative impacts, to conserve the historically and art-historically relevant sightlines to and from the site, and to protect the continuity of character in the setting in a way that is compatible with the proposed OUV of the nominated property. In addition, construction activities within the site itself and in the buffer zone are regulated by way of legally binding, identified areas of historical interest, a land-use plan, and local building plans. These instruments regulate the conservation of the historically and art-historically relevant sight lines to, and from, the site.

In 2015, an Advisory Board was created to integrate existing plans with the World Heritage nomination process.

NAME AND CONTACT INFORMATION OF OFFICIAL LOCAL INSTITUTION / AGENCY

Organization:

The Magistrate of the City of Darmstadt
City Department 1, Mathildenhöhe Development,
World Heritage Office

Address: Frankfurter Straße 71, 64293 Darmstadt, Germany
Tel: +49 (0) 6151 / 13 37 88 Fax: +49 (0) 6151 / 13 37 87
E-Mail: projekt.welterbe@darmstadt.de
Web address: www.mathildenhoehe-darmstadt.de



TABLE OF CONTENTS



13.1 Bernhard Hoetger, Plane Tree Grove, 1914,
detail railing, photo 2013

1. Identification of the Property	15
2. Description	25
3. Justification for Inscription	141
4. State of Conservation and factors affecting the Property	211
5. Protection and Management of the Property	219
6. Monitoring	249
7. Documentation	263
8. Contact Information of responsible authorities	287
9. Signature on behalf of the State Party	293
10. Annex	297



DU SÜßER BRUNNEN
FÜR DEN DURSTENDEN
IN DER WÜSTE
ER IST VERSCHLOSSEN
FÜR DEN
DER REDEN
ER IST OFFEN
FÜR DEN
DER SCHATTEN
KOMM DER SCHATTENDE
SITZENDE ER
DEN BRUNNEN

1.

IDENTIFICATION OF THE PROPERTY



15.1 Bernhard Hoetger, Plane Tree Grove, 1914, detail entrance portal, photo 2013

1.a	Country	17
1.b	State, Province or Region	17
1.c	Name of Property	17
1.d	Geographical coordinates to the nearest second	17
1.e	Maps and plans, showing the boundaries of the nominated property and buffer zone	17
1.f	Area of nominated property (ha.) and proposed buffer zone (ha.)	17



16.1 Mathildenhöhe Darmstadt, aerial view from west, 2012

1. IDENTIFICATION OF THE PROPERTY

1.a COUNTRY

Federal Republic of Germany

1.b STATE, PROVINCE OR REGION

Hesse

1.c NAME OF PROPERTY

Mathildenhöhe Darmstadt

1.d GEOGRAPHICAL COORDINATES TO THE NEAREST SECOND

ID N°	NAME OF THE COMPONENT PART	REGION(S)/ DISTRICT(S)	COORDINATES OF THE CENTRAL POINT	AREA OF NOMINATED COMPONENT OF THE PROPERTY (ha)	AREA OF THE BUFFER ZONE (ha)	MAP N°
001	Exhibition grounds 1901, 1908, 1914	Hesse/ Darmstadt	N 49°52'35" E 8°40'3"	4.82 ha		01, 04
002	Exhibition grounds 1904	Hesse/ Darmstadt	N 49°52'30" E 8°39'50"	0.16 ha		01, 04
TOTAL AREA (ha)				4.98 ha	36.95 ha	01

1.e MAPS AND PLANS, SHOWING THE BOUNDARIES OF THE NOMINATED PROPERTY AND BUFFER ZONE

MAP 01 Boundaries of the Property and its Buffer Zone **SCALE 1:5000** [p. 21]**MAP 04** Boundaries of the Property **SCALE 1:2500** [p. 20]

A list of all maps enclosed with the nomination can be found in the [ANNEX 1, p. 299]

1.f AREA OF NOMINATED PROPERTY (ha) AND PROPOSED BUFFER ZONE (ha)

ID-NO. 001	Exhibition grounds 1901, 1908, 1914	4.82 ha
ID-NO. 002	Exhibition grounds 1904	0.16 ha
AREA OF NOMINATED PROPERTY		4.98 ha
BUFFER ZONE		36.95 ha
TOTAL		41.93 ha

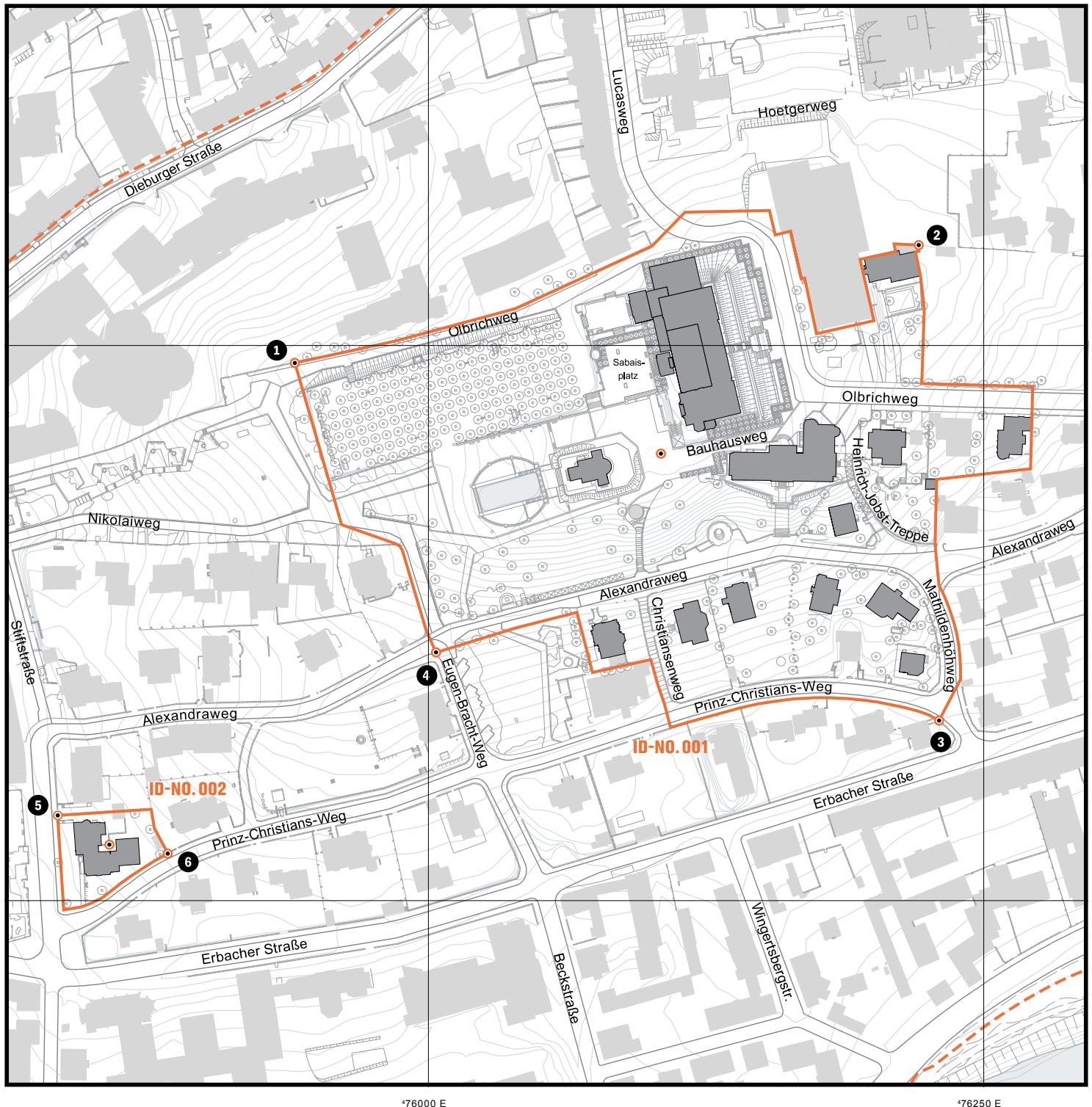
MAP 02 EUROPE



MAP 03 GERMANY



MAP 04 BOUNDARIES OF THE PROPERTY



- PROPERTY**
4.98 ha (ID-No. 001: 4.82 ha, ID-No. 002: 0.16 ha)
- BUFFER ZONE**
36.95 ha

- ID-NO. 001** UTM-Zone 32, E 476100 N 5524950
ID-NO. 002 UTM-Zone 32, E 475860 N 5524780

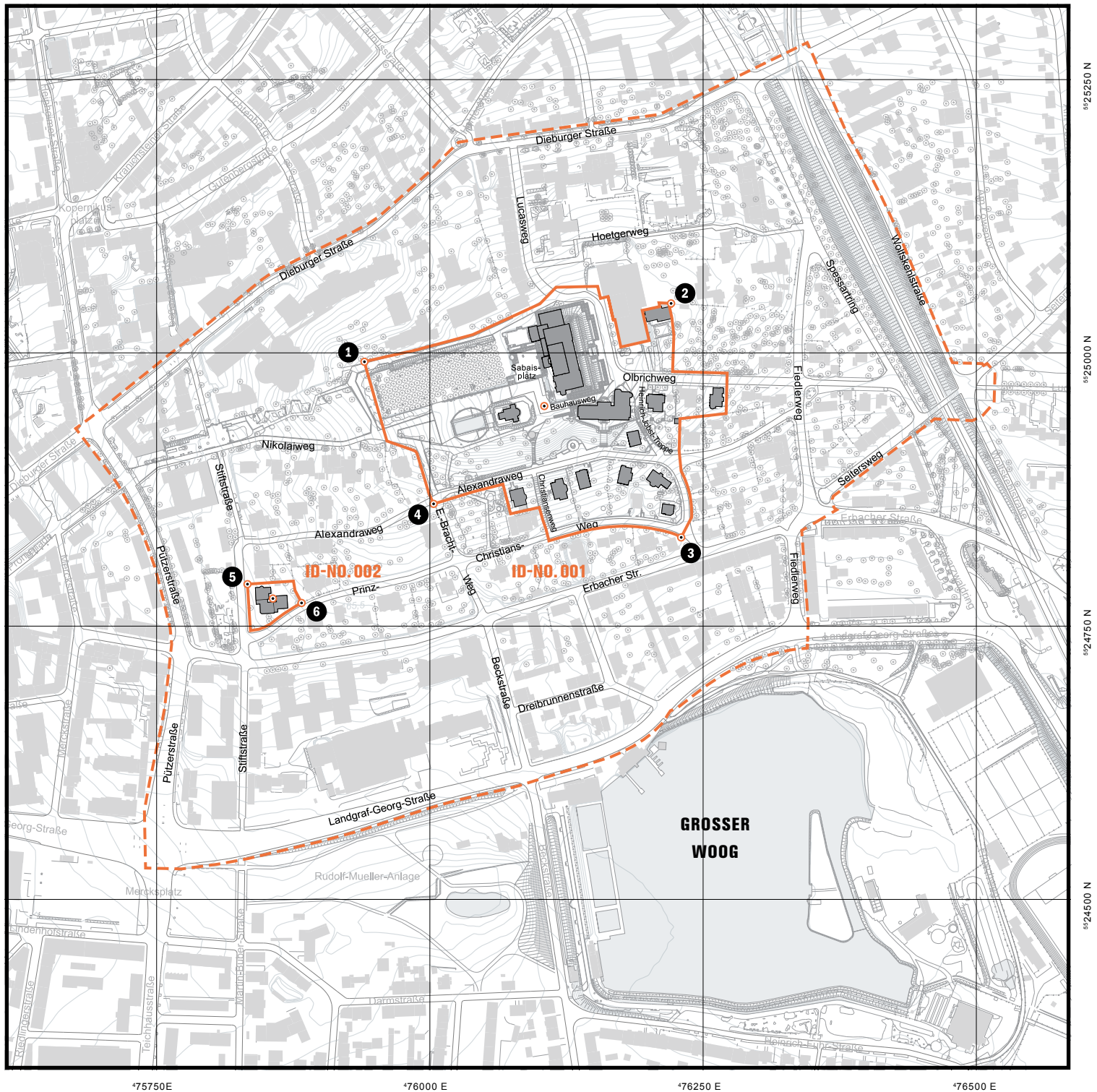
ID	UTM-Zone 32	
1	E 475940	N 5524990
2	E 476220	N 5525050
3	E 476230	N 5524830
4	E 476000	N 5524860
5	E 475830	N 5524790
6	E 475880	N 5524770

SCALE 1:2500

0m 50m 100m



MAP 01 BOUNDARIES OF THE PROPERTY AND ITS BUFFER ZONE

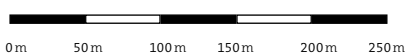


- PROPERTY**
4.98 ha (ID-No. 001: 4.82 ha, ID-No. 002: 0.16 ha)
- BUFFER ZONE**
36.95 ha

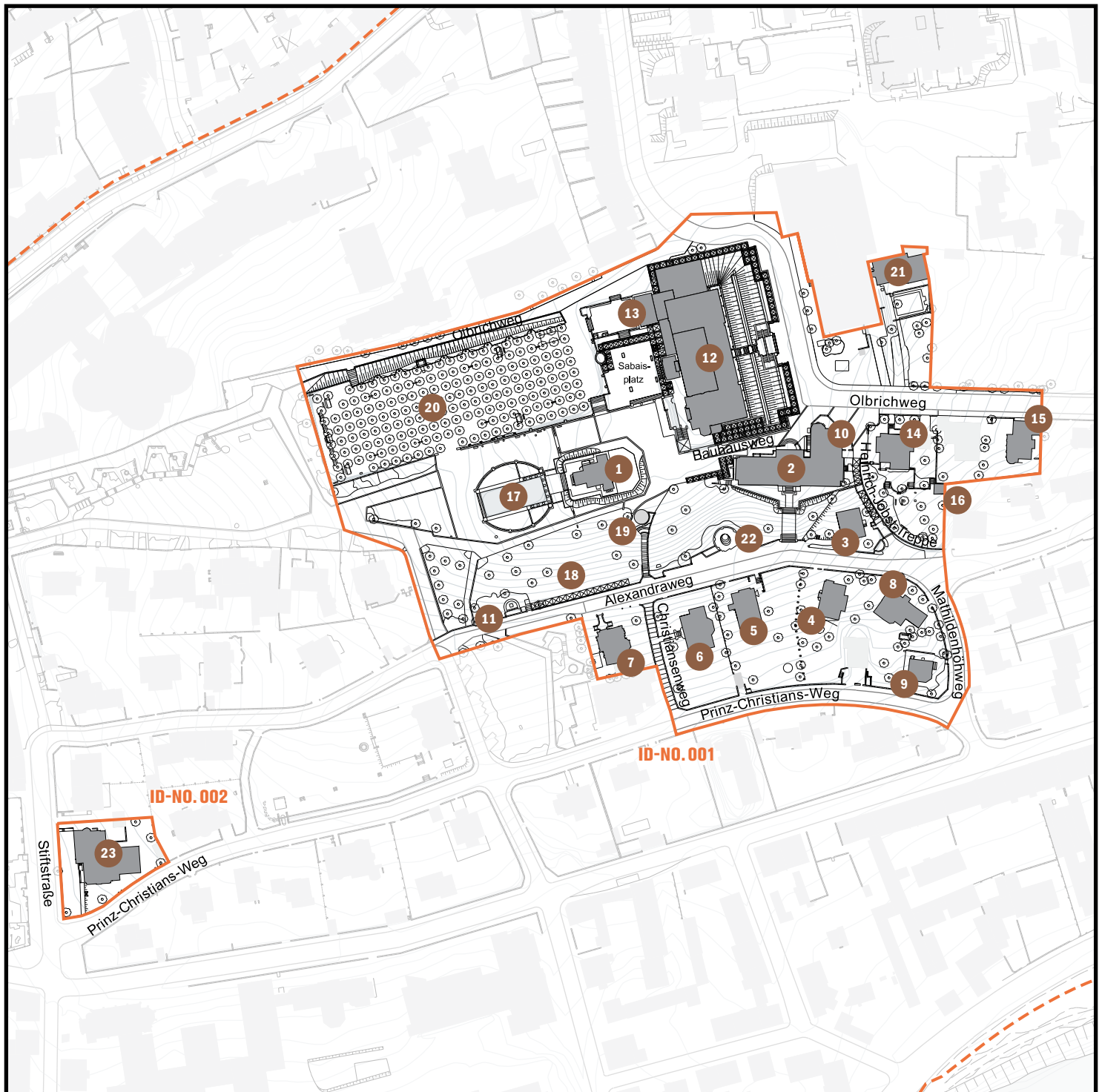
- ID-NO. 001** UTM-Zone 32, E 476100 N 524950
ID-NO. 002 UTM-Zone 32, E 475860 N 524780

ID	UTM-Zone 32	
1	E 475940	N 524990
2	E 476220	N 525050
3	E 476230	N 524830
4	E 476000	N 524860
5	E 475830	N 524790
6	E 475880	N 524770

SCALE 1:5000



MAP 05 INDIVIDUAL FEATURES OF THE PROPERTY "MATHILDENHÖHE DARMSTADT"



- PROPERTY**
4.98 ha (ID-No. 001: 4.82 ha, ID-No. 002: 0.16 ha)
- BUFFER ZONE**
36.95 ha



SCALE 1:2500

0m 50m 100m

ID-NO. 001**1 RUSSIAN CHAPEL**

Leontij Nikolajewitsch Benois, 1899
Nikolaiweg 18

2 ERNST LUDWIG HOUSE

Joseph Maria Olbrich, 1901
Olbrichweg 13 A

3 OLBRICH HOUSE

Joseph Maria Olbrich, 1901
Alexandraweg 28

4 HABICH HOUSE

Joseph Maria Olbrich, 1901
Alexandraweg 27

5 SMALL GLÜCKERT HOUSE

Joseph Maria Olbrich, 1901
Alexandraweg 25

6 LARGE GLÜCKERT HOUSE

Joseph Maria Olbrich, 1901
Alexandraweg 23

7 BEHRENS HOUSE

Peter Behrens, 1901
Alexandraweg 17

8 KELLER HOUSE ("BEAULIEU")

Joseph Maria Olbrich, 1901
Alexandraweg 31

9 DEITERS HOUSE

Joseph Maria Olbrich, 1901
Mathildenhöhweg 2

10 SCULPTOR STUDIOS

Joseph Maria Olbrich, 1904
Olbrichweg 13 A

11 GOTTFRIED SCHWAB MEMORIAL

Ludwig Habich, 1905
Alexandraweg (no house number)

12 EXHIBITION HALL

Joseph Maria Olbrich 1908
Sabaisplatz 1

13 WEDDING TOWER

Joseph Maria Olbrich, 1908
Olbrichweg 11

14 UPPER HESSIAN HOUSE

Joseph Maria Olbrich, 1908
Olbrichweg 15

15 SUTTER HOUSE

Conrad Sutter, 1908
Olbrichweg 19

16 GARDEN HOUSE

Jakob Krug, 1910
Olbrichweg 15

17 LILY BASIN

Albin Müller, 1914
Nikolaiweg (no house number)

18 PERGOLA AND GARDEN

Albin Müller, 1914
Alexandraweg (no house number)

19 GARDEN PAVILION ("SWAN TEMPLE")

Albin Müller, 1914
Christiansenweg (no house number)

20 PLANE TREE GROVE

1833, 1904–14
Olbrichweg (no house number)

21 STUDIO BUILDING [1914]

Albin Müller, 1914
Olbrichweg 10

22 ERNST LUDWIG FOUNTAIN

Karl Hartung and Otto Bartning, 1958/59
Alexandraweg (no house number)

ID-NO. 002**23 THREE HOUSE GROUP**

Joseph Maria Olbrich, 1904
Prinz-Christians-Weg 2, 4 and Stiftstraße 12



2.

DESCRIPTION



25.1 Joseph Maria Olbrich, Deiters House, Entrance, detail, 1901, photo 2015

2.a	Description of Property	27
2.b	History and Development	101



26.1 Mathildenhöhe Darmstadt, aerial view from south-west, photo 2008

2.a DESCRIPTION OF PROPERTY

LOCATION OF THE MATHILDENHÖHE WITHIN THE CITY OF DARMSTADT'S URBAN STRUCTURE

The site "Mathildenhöhe Darmstadt" is located on the peak of a cone-shaped hill, which is flattened at the top, with steep slopes facing north and south, and more gentle slopes to the west and east. It is one of the foothills of the Odenwald, a low mountain range rising up east of the Rhine valley with a difference of two to three hundred metres in altitude. The hill along with the neighbouring Rosenhöhe are the first, comparatively flat foothills of the Odenwald at its northern edge. To this day, the area is characterised by its urban design from 1897 by the architect and town planner Karl Hofmann. The origins of his planning were the curved paths leading to the hill top in the English landscaped garden created in the 1830s, which he widened so that they became residential streets, or used to define the property lines. The significant form of the park delineated by the boundaries of the property is clearly recognisable to this day. The historical centre of the city, with the former residential palace, is located to the west of the Mathildenhöhe. It is within walking distance of the site and connected via the post-war constructed Erich Ollenhauer Promenade featuring numerous sculptures. The important connecting roads of the city only extend, on all sides, to the base of the Mathildenhöhe. Above these connecting roads, there are residential streets which have been laid out vertically and horizontally into the hillside. Until 1918, the City of Darmstadt was the residence town of the Grand Dukes of Hesse and by Rhine, and until 1945 it was the capital city of the People's State of Hesse. It is situated in the southwestern area of Germany and today is part of the Rhine-Main Metropolitan Region in the Federal State of Hesse.

ENSEMBLE AND DEFINITION OF THE SITE [ID-NO. 001, ID-NO. 002]

The streets and paths, built from 1897 onward in the English landscaped garden according to the local building plan by Karl Hofmann, have been very well conserved to this day. These are the Nikolaiweg, which leads up the hill from the west, the Alexandraweg and the Prinz-Christians-Weg, which horizontally divide the southern slope above Erbacher Straße, and the Eugen-Bracht-Weg, Christiansenweg and Mathildenhöhenweg, which cross the former two approximately at right angles. The developments from the north via Lucasweg and from the east via Olbrichweg have also remained unchanged. The site's boundaries are informed by the overlap of all areas of the Mathildenhöhe that were used for exhibitions between 1901 and 1914. Therefore, the site includes the exclave corner plot Prinz-Christians-Weg / Stiftstraße, where the "Three House Group" ("Dreihäusergruppe") was built for the 1904 Artists' Colony Exhibition.



27.1 Mathildenhöhe Darmstadt, aerial view from west, photo 2017



27.2 Mathildenhöhe Darmstadt, aerial view from east, photo 2017



27.3 Mathildenhöhe Darmstadt, aerial view from west, photo 2016

STREET LAYOUT AND DESIGN

The site includes the following streets and paths (the corresponding house numbers of the individual properties are stated in brackets):

ID-NO. 001

- Olbrichweg borders the area to the north and to the east, encompassing the Plane Tree Grove and the Wedding Tower (No. 11) with the Exhibition Hall. In this area, the Ernst Ludwig House (13 A) and the Studio Building from 1914 (No. 10) are located, across from the Upper Hessian House from 1908 (No. 15) with its Garden House from 1910, and the Sutter House (No. 19).
- Alexandraweg runs horizontally to the southern slope. Along this street, the following houses are situated: Behrens House (No. 17), Large Glückert House (No. 23), Small Glückert House (No. 25), Habich House (No. 27), Olbrich House (No. 28) and Keller House (No. 31). In addition, this street also features the Gottfried Schwab Memorial dating back to 1910 and the Ernst Ludwig Fountain by Karl Hartung and Otto Bartning from 1958/59.
- Prinz-Christians-Weg borders the area to the south.
- To the east, the area is bordered by Mathildenhöhweg, starting in the south with the Deiters House (No. 2) leading up past Olbrich House's garden wall along the Heinrich Jobst Stairs to the Sculptor Studios.
- To the west, the border is formed by the narrow side of the Plane Tree Grove and its extension to the property line of Behrens House and Christiansenweg.

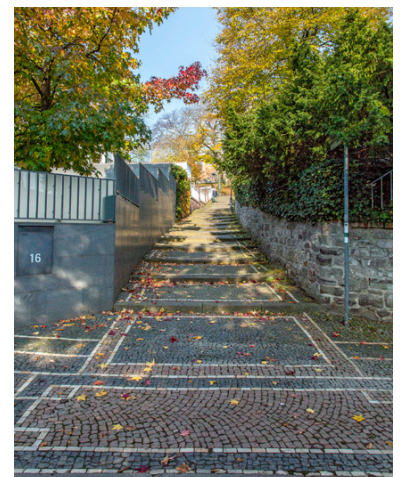
ID-NO. 002

- The corner plot of the "Three House Group" adjoins the Stiftsstraße (No. 12) and Prinz-Christians-Weg (Nos. 2, 4).

Corresponding to the character of the villa colony, the roads are relatively narrow with a width of six metres. In Alexandraweg, Prinz-Christians-Weg as well as Christiansenweg, which is reserved for pedestrians and runs vertically up the hill, the two-metre-wide pavements to the left and right of the road are constructed with elaborate, original mosaic sett pavings. Their geometrical shapes made from various stone materials are not only decorative and lead the eye, but also guide to the individual houses by accentuating their entrances. The paths, characterised by the mosaic sett pavings, together with the elaborately designed garden perimeters of walls and wrought-iron fences, combine the individual street sections into an ensemble.



28.1 Peter Behrens and Joseph Maria Olbrich, Behrens House, Large Glückert House and Small Glückert House, 1901, view from west, photo 2015



28.2 Mosaic pavement, Christiansenweg, photo 2017



28.3 Mosaic pavement, Christiansenweg, photo 2012

ART-HISTORICAL DESCRIPTION AND CLASSIFICATION OF THE SITE

Within a few years, a unique urban, architectural and artistic ensemble of international reputation developed on the Mathildenhöhe Darmstadt, an icon of early Modernism in architecture, sculpture and urban open spaces. The site was expanded in close, successive steps for the spectacular building exhibitions of 1901, 1904, 1908 and 1914, making the site the focal point for all reform approaches within the movement for a renewal in art, architecture, design and life reform around the penultimate turn of the century. This also includes inspirations for the development of a modern Industrial Design, whose foundation was laid by the members of the Darmstadt Artists' Colony.

The innovative concept which was first realised on the Mathildenhöhe included the construction of homes of various typologies, from the detached house, the terraced house, the Workman's Cottage, and the modular holiday home to the metropolitan multi-floor residential building. All houses were completely furnished and surrounded by equally elaborately designed gardens.¹ During the four exhibitions in 1901, 1904, 1908 and 1914, the newly constructed houses were open to the public. They served to present modern living concepts and to promote everyday objects designed by the members of the artists' colony and manufactured by local, national and international companies. This innovative exhibition concept was named the "Darmstadt Principle" as early as 1902.² Based on this first international building exhibition, the following decades of the twentieth and twenty-first century saw the realisation of further building exhibitions based on the same concept, including the 1927 Werkbund Exhibition "Die Wohnung" ("The Housing") in Stuttgart, with the urban development areas and the homes at the Weissenhof-Siedlung.

Buildings for special purposes were added to the residential buildings on the Mathildenhöhe: two studio buildings, two exhibition halls, garden pavilions, pergolas and the Wedding Tower, which is visible from afar. From 1908 on, the Mathildenhöhe was called the "new Acropolis". Until today, the ensemble functions as the city's cultural focal point, the "City Crown", a term coined by Bruno Taut in the same-titled publication from 1919. To this, rich sculptural features were added in the Plane Tree Grove, the oldest part of the complex, as well as some temporary buildings.

ID-NO. 001

BUILDINGS OF THE SITE FROM THE TIME PRIOR TO THE FOUNDING
OF THE ARTISTS' COLONY IN 1899

– RUSSIAN CHAPEL

Leontij Nikolajewitsch Benois, 1899

Nikolaiweg 18

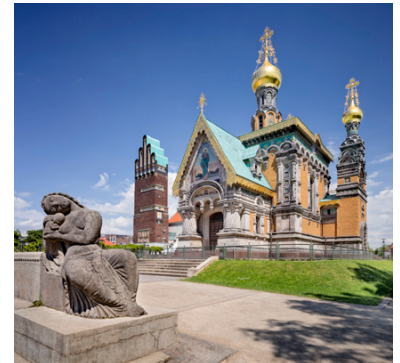
The magnificent Russian Chapel, with its three gilded onion domes, is the oldest building of the site. Construction was started only two years before the artists' colony was founded. Its design typifies the architecture of historicism, common throughout Europe during these years, which draws from the wealth of forms of architectural history and brings it into the present with new materials and designs. An example is the architect's extensive use of faience, not common in historical Russian architecture, on the facades of the chapel. It is, however, seen on Alfred Alexandrowitsch Parland's only slightly older Church of the Resurrection of Christ (1883–1907) in Saint Petersburg, as well as on the Russian Chapel in the town of Bad Homburg vor der Höhe, designed by Benois in 1896. The chapel is an impressive display of the traditional architectural forms against which the architects of the artists' colony, most notably Joseph Maria Olbrich, placed modern design and room concepts as well as structural designs.

ARCHITECTURAL CONCEPT

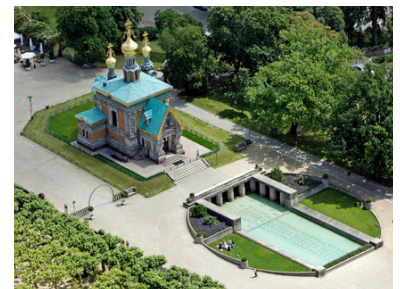
The chapel consists of a square core building extended in all four directions by annexes. Its striking features include rich architectural decoration and three widely visible gilded onion domes above the square core building, apse, and separate bell tower. The Russian Chapel on the Mathildenhöhe has been completely conserved and, today, continues to serve the Russian-Orthodox community.

DESCRIPTION

There is an entrance building at the front end of the chapel on the west side, with a steep gabled roof on two stout columns. The unusually high tympanum displays a mosaic depiction, designed by Viktor Michailowitsch Vasnecow, of a full-length Mary Magdalene in front of a vast landscape. The gable of the entrance is crowned by a gilded cross and its eave and, like all eaves of this building, it is protected by richly carved and gilded fascia boards. While the high building base and the architectural divisions are fashioned from sandstone, the wall surfaces between them consist of light ochre bricks. An ogee arch cornice made of sandstone resting on panels forms the upper edge of the facade of the core building. The wall surface above is decorated up to the roof with coloured, richly ornamented Villeroy & Boch tiles. Above the flat, copper-clad pyramid roof, the core building carries a widely visible crown which consists of a two-tier lantern, a gilded onion roof, and a large, gilded, richly deco-



30.1 Russian Chapel from south-west, photo 2013



30.2 Aerial view of the Mathildenhöhe from north-west, photo 2009



31.1 Interior of the Russian Chapel, photo 2007

rated Latin cross. A low structure cuts through the eastern half of the core building. While the northern annex with the vestry has one storey, its southern counterpart carries the bell tower, with a further gilded onion dome above various clustered arches. The semi-circular apse at the eastern side has three window frames, with the central frame adorned with a mosaic image of an enthroned Jesus. It is covered by a copper roof and holds a low turret with a gilded onion dome. The interior is richly furnished with a very unique combination of traditional and modern shapes and elements.

THE FIRST EXHIBITION OF THE DARMSTADT ARTISTS' COLONY 1901

The first head of the Darmstadt Artists' Colony, architect Joseph Maria Olbrich (1867–1908) who was appointed from Vienna, started to newly design the eastern half of the southern slope of the Mathildenhöhe immediately after his appointment in 1899. In his urban design for the first Artists' Colony Exhibition 1901, Olbrich made changes to Karl Hofmann's 1897 designs at three points: he slightly turned the Studio Building, which was called Artists' Home in Hofmann's design, later the Ernst Ludwig House, ran a middle axis from its central portal vertically down to the bottom of the hill, and built residential houses left and right of this axis, also on the northern side of Alexandraweg. These were the homes of the artists Joseph Maria Olbrich, Hans Christiansen and Ludwig Habich as well as other important persons who were close to the artists' colony. Among these were the executive secretary of the artists' colony, Wilhelm Deiters, and the furniture manufacturer Julius Glückert, who, with the so-called Small and Large Glückert Houses, created a residential house with auxiliary buildings, as well as a large residential building serving as a showroom building, the so-called Large Glückert House. The painter and graphic designer Peter Behrens was the only one, apart from Olbrich, who designed his home himself. All houses were surrounded by elaborately designed enclosing walls and richly adorned fences that strengthened the Mathildenhöhe's appearance as an ensemble.

– ERNST LUDWIG HOUSE

Joseph Maria Olbrich, 1901
Olbrichweg 13 A

The central building of the first exhibition of the artists' colony in 1901 is the Ernst Ludwig House. It is located on the hilltop above the southern slope, and forms the starting point of its central axis. With its two contrasting facades to the south and north, it is radically modern: the programmatically charged south facade, with omega portal, larger than life sculptures of a man and a woman, representing strength and beauty,



32.1 Rudolf Bosselt, *Geniuses of Victory*, 1901, Entrance Portal of the Ernst Ludwig House, photo 2013



32.2 Rudolf Bosselt, *Geniuses of Victory*, 1901, detail, photo 2013

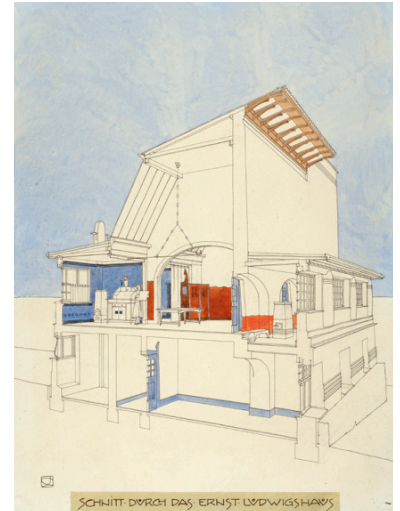


33.1 Joseph Maria Olbrich, Entrance Portal of the Ernst Ludwig House, 1901, with sculptures by Ludwig Habich and Rudolf Bosselt, photo 2007

and the wide and high, smoothly rendered, structureless external wall of the studio under the projecting overhang of the pent roof from the north side, gives the revolutionary impression of a flat-roofed building. In contrast, the north is characterised by the large windows of the studio, which have been inserted in the outside wall at the ground floor as well as the roof areas of the pent roof. This never-seen-before building design corresponded to its use as joint studio for all artists. Olbrich described it thus: "The house of work shall rise on top at the highest strip of land; there the work is deemed a holy ritual like in a temple. Eight large studios with small master rooms, a small theatre, gyms and fencing halls, inviting rooms, showers and baths are all incorporated in a long building. On the sloping terrain are the artists' homes, a peaceful place, to which one descends after a hard day's work from the temple of industriousness, where the artist becomes a human once more."³ The architecture of the building was surely influenced by Olbrich's study tour to Tunisia in 1894, where he discovered the simple, smoothly rendered, white painted cubic North African architecture in Sidi Bou Said. Just like its direct predecessor, the Vienna Secession Building, the Ernst Ludwig House combines cubic forms, smoothly rendered, white painted facades adorned only with a few stucco elements and the use of a programmatic motto on the role of art and the artist. The exterior of the Ernst Ludwig House is presented in its original form as far as possible. The interior also conveys a good impression of the original spatial structure, consisting of the former studio rooms to the east and west of the central hall, the common rooms adjoining to the north as well as the glazed connecting corridor to the south.⁴ Leading up to 1990, changes were made to the direction of the light, the surfaces, and the heating and air conditioning to prepare it for use as the Artists' Colony Museum on the Mathildenhöhe.⁵ The base level houses offices, workshops and storage rooms.

ARCHITECTURAL CONCEPT

The studio building was used in 1901 to provide equal workplaces for the seven founding members of the artists' colony. It is oriented towards the compass directions, as art studios require constant northern light while at the same time direct sunlight must be eliminated. The outer wall of the broad building, which strings together the individual studios on one level, are therefore almost completely closed on the south, east and west sides, while glazed pent roofs on the north side provide the high towering studios with glare-free daylight. On the north and south sides, Olbrich expanded the row of studios with recreation rooms for the artists. While he integrated the northern rooms in the structure of the building, at the southern side he placed two almost two-metre deep, glazed corridors in front of the building structure of the studio. Large, shelving windows which appear as one band provide abundant sunlight to them. In their centre, the main entrance opens up, emphasised by a high recess, covered by an omega arch and decorated with rich, partially gilded stucco work as well as oversized statues, "Man and Woman".



34.1 Joseph Maria Olbrich, Sectional View of the Ernst Ludwig House, 1899/1900, watercolour



34.2 Joseph Maria Olbrich, Ernst Ludwig House, 1901, north facade, photo 2015



35.1 Joseph Maria Olbrich, Ernst Ludwig House, 1901, view from south-west, photo 2015



35.2 Joseph Maria Olbrich, Ernst Ludwig House, 1901, west facade, photo 2015



36.1 Joseph Maria Olbrich, Ernst Ludwig House, 1901, view from south, photo 2013



A wide, open staircase leads down the slope vertically from the omega portal. The portal thus forms the starting point and the northern of the central axis, making it the "backbone" of the Mathildenhöhe.⁶ The Ernst Ludwig House, with its smoothly rendered, white painted facades, has window arrangements that are determined solely by the use of the building's interior, whilst its cubic building structure and the impression of a flat roof is inspired by North African architectural concepts. At the same time, this studio building makes reference to the later architecture styles of New Building and International Style.

DESCRIPTION

The imposing white building is located on the southern peak at almost a right angle to the Exhibition Hall. The building structure has one storey on the north side, while on the south side there are two storeys due to its hillside position. The south and north facades are each designed symmetrically and extend to a width of 55 metres. The depth of the building's main frame is significantly less at ten metres. Glazed corridors with a depth of two metres protrude on its south side, and the more than three-metre-deep entrance building is positioned in front of the north side. In the central axis, the building has a maximum depth of twelve metres. The main view of the building is the south side. It is characterised by great contrasts. The lower area with windows throughout is followed by the completely closed outer wall of the studio. While frameless high rectangular window recesses, which interrupt the stuccoed horizontal cornice with sharp edges, have been carved into the basement level, the string of the large horizontal corridor windows that are segmented by pillar-type wall elements follow via a waveband made of sheet copper and a flat cornice band. This line of windows is topped by a protruding, slightly sloping pent roof which provides shade to the windows in the summer.

Four window axes frame the centre portal of the building, which marks the starting point of the centre axis of the 1901 exhibition grounds. The entrance portal on the south side has a 2.7 metre-deep recess surrounded by an omega arch that reaches the height of the studio. This bears the inscription: "Seine Welt zeige der Künstler, die niemals war noch jemals sein wird" ("May the artist show his world, which never was, nor ever will be.") The author is the Austrian writer, dramatist, and critic Hermann Bahr, who was known to Olbrich from Vienna and for whom he had built a home there. Two larger-than-life sandstone statues by the sculptor Ludwig Habich, who was also one of the seven founding members of the Darmstadt Artists' Colony, flank the entrance: a nude male statue and a female statue wearing a thin and long flowing robe. They are placed on high, squared, and roughly rendered pedestals and personify "Strength" and "Beauty". The centre of the wall below the arch opens into a glazed double door with gilded rungs. Gilded stuccos on a brown, cloud-like base and circular stucco ornaments adorn the end wall of the banqueting hall placed in the centre of the stu-



38.1 Aerial view of the Ernst Ludwig House, from south-east, photo 2015

dio building. Two female bronze figures next to the entrance door on high metal bars are holding laurel wreaths in their raised hands. These geniuses of victory are the works of sculptor Rudolf Bosselt, another founding member of the Darmstadt Artists' Colony. The outer wall above the long, glazed and covered balconies is completely closed and completed in its central part by a wooden roof construction, which extends the pent roof past the upper wall ending. Filigree ornament bands painted with stencils adorn the uppermost cornice as well as the view from below the roof construction. A flagstone mounted on the western part of the wall above the pent roof of the corridors points to the Grand Duke as principal of the building by the inscription "Ernst Ludwig". The south facade conveys the impression of a flat-roofed building. The two side facades facing west and east are superelevated by shield gables, whose upper edge to the north leads down to the lower studio roof. The north facade likewise has frameless windows sharply cut into the outer wall, which is subdivided by narrow horizontal bands. They expose the artists' common rooms with directly visible room heights, as the slightly inclined pent roof completes the building component directly above the rooms' ceilings. The steep glass roofs rise above these roofs.

The foyer on the north side with the music gallery is rising three metres above the building line and is set in correspondence to the deep wall niche of the south facade. Plenty of daylight is provided by large upper-storey windows on three sides. The pilasters carrying the roof are adorned with vegetal stuccos, also framed in white. The main entrance to the Artists' Colony Museum has been located here since 1990; as it was only here possible to build a ramp for barrier-free access. The foyer houses, at present, the original 1908 wall panels originally designed for and installed in the Large Glückert House's hall. The artists' former studios and common rooms today serve as the museum's exhibition rooms.

– OLBRICH HOUSE

Joseph Maria Olbrich, 1901

Alexandraweg 28

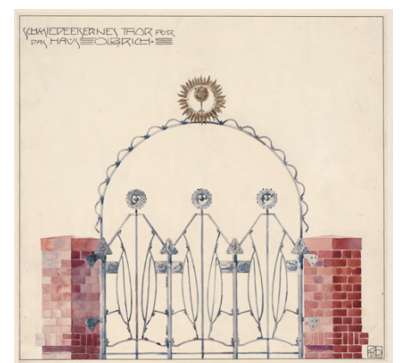
The architect and first head of the Darmstadt Artists' Colony, Joseph Maria Olbrich, used his home to present his ideal concept of an artist's house with the studio and reception rooms on the ground floor, spacious private rooms on the first floor, guest rooms in the attic and the utility rooms in the basement. The rooms were interlinked and interlocked as in a living organism. The interior uses were reflected in the facades without taking into consideration the design principles clearly demanded up to that point, such as symmetry. The windows are found exactly in those places where the interior required light. This need defined also the sizes and formats of the windows. Originally, the house had had a very high, hipped mansard roof with dormers at the south and north sides. As direct precursor of the blue-and-white tile covering of the main floor's



39.1 Foyer of the Ernst Ludwig House, 1901, with furnishings by Joseph Maria Olbrich from 1908, photo 2013



39.2 Joseph Maria Olbrich, Furnishings from the Large Glückert House, 1908, in the Foyer of the Ernst Ludwig House, photo 2013



39.3 Joseph Maria Olbrich, Wrought Iron Gate for the Olbrich House, 1900, watercolour

facade, the Majolica House on the "Rechte Wienzeile" in Vienna is worthy of a mention, having been constructed by Olbrich's tutor Otto Wagner in 1898/99. During those years, Olbrich had worked in Wagner's office. Olbrich did, however, develop the design further, by dispensing any realism to achieve an abstract, rich, curved, three-dimensional repeating pattern. The Olbrich House was badly damaged during the Second World War and rebuilt in a simplified version. The high artistic significance of this urban and culturally central building of the first exhibition in 1901, and the special value attached to it, is demonstrated in the many years of its use by the German Poland Institute.

ARCHITECTURAL CONCEPT

The house is located on the northern side of Alexandraweg, directly below Ernst Ludwig House and east of the middle axis of the first exhibition in 1901. Unlike the houses erected south of Alexandraweg, the plot, which falls off comparatively steeply towards the south and east, was enclosed by a high retaining wall, the garden was levelled, and the height difference between the slope and valley side was reduced by half a storey. The house, erected on a corner plot with a rounded off eastern border, has a rectangular basic shape. Above the basement level, which is fully above the ground level on the south side, there are two full storeys and a protruding pyramid roof. The house was rendered with a smooth finish and painted white. At ground-floor level, the exterior wall is surrounded by a storey-high white-blue row of tiles.

DESCRIPTION

The enclosure of the Olbrich House consists of quarry stone walls at the south and east side, which are completed by a low strip of brick wall and separated by a cornice. The fountain relief, constructed in 1901 with white marble in the south-eastern corner of the wall, "Young Man Drinking Water" by Ludwig Habich, was built into a recess overlaid by a brick segmental arch. The water emanating from the wall flows gently into the hand of the young man and continues into the base of the fountain below the relief. At the east side, a narrow garden gate leads to the former staff entrance of the house. The representative main entrance to the property is located at the western side. It leads to the western side of the house, where the main entrance was located at the south-west corner when the house was built. The garden gate is therefore elaborately designed: a wrought-iron arch with a gilded sun in its centre surrounds the garden gate which has three sections. It consists of two fitted and one movable part made of forged straight stabs, which connect to stylised figures with flower heads. On the garden side is a floor mosaic, which was originally joined by the open stair case leading to the main entrance. The original structure of the basement level has been conserved much like the richly decorated grilles in front of the windows of the utility rooms that are housed on this level. A continuous low cornice covered by tin separates the basement level from the ground level. This is surround-



41.1 Joseph Maria Olbrich, Garden gate of the Olbrich House, photo 2015



41.2 Joseph Maria Olbrich, Tile frieze on the Olbrich House, photo 2017



41.3 Joseph Maria Olbrich, Olbrich House, 1901, view from the south-east, photo 2012



41.4 Ludwig Habich, Wall fountain with relief "Young Man Drinking Water" at the Olbrich House, photo 2013

ed by the blue-white tile frieze conserved in situ, which was made in accordance with Olbrich's designs by the porcelain manufacturer Zsolnay in Pécs, Hungary. During the reconstruction, the asymmetry of the window position on the ground floor and first floor, intentionally designed this way by Olbrich, was altered and the loggia at the main entrance on the west side was closed. Due to these changes, several tiles were repositioned on the exterior forming a seventh row on the southern and western facade. Today, the west side is opened up with two cross-rectangular lattice windows and a French double-winged door instead of the former loggia at the ground floor, which had been cut into the cube-shaped building in front of the characteristic front door. The upper level opens out in a close succession of five post-war double windows placed in the centre. The south side facing Alexandraweg has two cross rectangular lattice windows at the ground floor and three double-winged windows at the first floor. At present, access is provided via the former staff entrance on the east side. An open staircase leads to a landing, and the partially glazed entrance door with its brown frame is joined by a high rectangular window, which is protected by an original vegetal window grid. A square window to the north corresponds to the former window in Olbrich's studio, while the remaining windows of this facade are restoration redesigns. The north side has been opened up by a French door on the ground floor and by three high rectangular windows on the first floor from the post-war era. The design in the basement level has been conserved as it was in its original state: Olbrich placed the kitchen, laundry, the coal bunker, heating room, a toilet and a hallway on this level. The kitchen floor consisting of tiles in accordance with Olbrich's design, is also conserved in its original place, likewise the toilet facility next to the stairs. Another room was added in 1941, below the two-storey hall that originally did not have a cellar. On the ground floor in the southeast corner there are conserved small wall recesses, in front of which candle holders designed by Olbrich were fitted at the time of construction, of which some specimens have been conserved in the possession of the Institut Mathildenhöhe. The original colouring is preserved underneath the white wall paint. The remaining design and room structure corresponds to the post-war era. In 1979, a new open fireplace was built in the former hall. The house is under renovation since 2017. This includes the restoration of the tiles, the transfer of the main entrance back to its original location on the west side, a new open staircase leading to it, and the exposure of the original wall frames in the inner rooms on the ground floor.

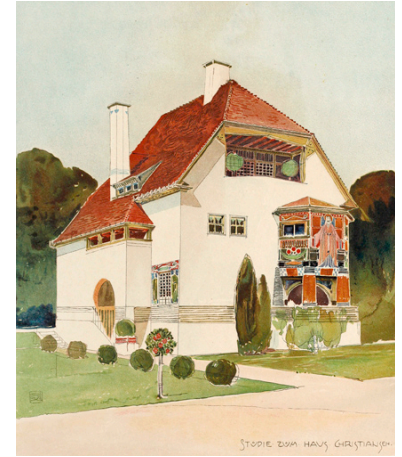
– CHRISTIANSEN HOUSE – VILLA "IN ROSES"

Joseph Maria Olbrich, 1901

Formerly Alexandraweg 28

The so called Villa "In Roses" was the home of the painter and graphic designer Hans Christiansen (1866–1945), who was appointed from Paris

to the Darmstadt Artists' Colony by the Grand Duke in 1899. The positioning of the artist's home emphasised the importance of its occupant: it was erected on the plot west of the stairs leading to the Ernst Ludwig House and thus forms the pendant to the house of architect and head of the artists' colony, Olbrich, as well as to the Small Glückert House on the south side of Alexandraweg. The surrounding fence corresponded to that of the houses on the south side of Alexandraweg. The virtually square, smoothly rendered and white painted building had a steep, hipped roof and was extended on three sides by bays and, on the southern side, by the entrance building. The painting on the facade with its bold colours, created by Christiansen himself, characterised the exterior appearance of the villa and set a strong tone in the ensemble of the houses in the Darmstadt Artists' Colony. The interior was also designed in accordance with designs by Christiansen. The house was badly damaged in 1944 and its ruins were removed in 1958. Numerous objects from the house can today be seen in the Artists' Colony Museum. The Ernst Ludwig Fountain, which was designed by Karl Hartung and Otto Bartning and exhibited in the German Pavilion of the 1958 World Exposition in Brussels, has stood on this property since 1959 [P. 95].



43.1 Joseph Maria Olbrich, Study for Christiansen House, 1901, watercolour

– HABICH HOUSE

Joseph Maria Olbrich, 1901
Alexandraweg 27

The building of the sculptor Ludwig Habich (1872–1949), one of the founding members of the artists' colony, is located on the south side of Alexandraweg. The design of its roof was particularly spectacular, only possible by virtue of Olbrich's studies of North African architecture in Sidi Bou Said in 1894: the cubic building, smoothly rendered with white frames, had a flat roof with a central roof terrace opening to the east. This was not a direct copy of North African architecture: Olbrich combined the flat roof with a wide overhang of the roof in front of the facade, as is typical for Central Europe.

The house was damaged during the Second World War, and the roof was rebuilt in a different shape. This smoothly hipped roof is a nod to the previous design and provokes associations of the former flat roof. The originally asymmetrically positioned windows, which reflect the use of the interior on the facade were partially replaced by symmetrically positioned windows.

ARCHITECTURAL CONCEPT

The Habich House is located on a small squarish plot sloping to the south. The main entrance is on the west side and thus points to the middle axis of the first 1901 exhibition. It corresponds to the main entrance of the Small Glückert House on the other side of the axis. The two houses – the Small Glückert House and the Habich House – thus form a coordinated



44.1 Joseph Maria Olbrich, Habich House, 1901, view from the north-west, photo 2015

building ensemble. The house has a smoothly rendered, light grey exterior with two upper floors above the ground floor. Today, it is finished with a protruding hipped roof. A bay has been constructed at the facade of the east side of the house.

DESCRIPTION

The enclosure of the house consists of the same elements of those in the two Glückert Houses: pillars made of clinkers alternating with quarry stone walls, and white painted iron grilles made of square steel bars at regular intervals. The garden gate is adorned with forged flowers. A paved path leads to the main entrance at the west facade. The front door is reached via three steps, framed by red sandstone and protected by the balcony on the upper floor. Next to the steps are two high wrought-iron candelabras designed by Ludwig Habich. The front door is flanked by two square windows. While the iron bannister of the balcony has been conserved, more windows were added to the west facade than in the original construction. Changes were also made to the south, east and west facades during their restoration. The windows on the basement level still have the original, vegetally rich decorated window grilles. The interior of the Habich House was changed after it was damaged during the Second World War.



45.1 Joseph Maria Olbrich, Habich House, 1901, detail entrance gate, photo 2007

– SMALL GLÜCKERT HOUSE

Joseph Maria Olbrich, 1901
Alexandraweg 25

The Small Glückert House was the private residence of Darmstadt furniture manufacturer Julius Glückert (1848–1911), who, with his company "Möbelfabrik und Möbelhandlung J. Glückert" in Darmstadt, realised numerous furniture designs by members of the Darmstadt Artists' Colony. Glückert took over the house that had initially been designed for the sculptor Rudolf Bosselt (1871–1938), arranged a costly and valuable extension, and used it as his own home. The Small Glückert House was only minimally damaged during the Second World War and therefore has extensive, exquisite original furnishings. Later alterations were made on the south side by mounting balconies and on other facades by modifications due to the use as a condominium.

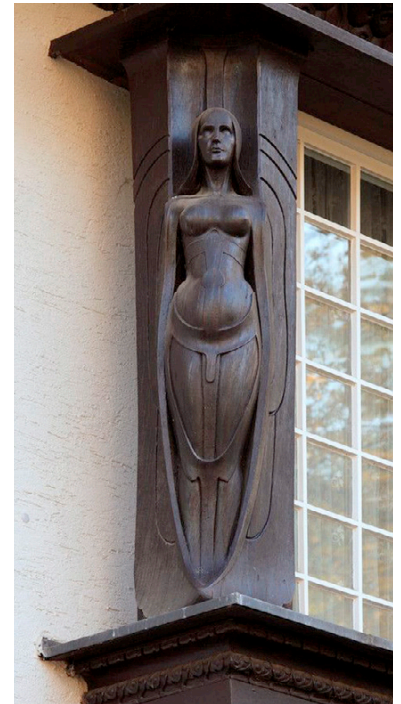
ARCHITECTURAL CONCEPT

The so-called Small Glückert House is located south of Alexandraweg and has a rectangular basic shape, with asymmetrically positioned wide, shallow bays at the north and south sides. It is placed in the middle of a rectangular plot sloping down to the south, east of the Large Glückert House. The entrance to the property is accessed via Alexandraweg and leads to the main entrance of the house at the asymmetrically-designed east side. An open staircase in the middle of the east facade leads to a

landing and, after a 90-degree turn, into the house. The northern half of the house has three storeys, completed by a mansard roof; the southern half has two storeys between the basement level and a roof terrace. Windows of various forms have been fitted into the smoothly rendered white fronts of the house. The positioning of the windows was not determined by symmetry but depending on the internal division of the house. This is another example of Olbrich's style of building from the inside out.

DESCRIPTION

The property is surrounded by a garden fence designed by Olbrich, with square sections of steel alternating with brick pillars. The design of the garden fence combines the design of the Small Glückert House with that of the Large Glückert House and continues to the Habich House. The main view of the house is the north elevation pointing in the direction of Alexandraweg and the Russian Chapel. Like the entire building, it is smoothly rendered with white painted, virtually closed walls. Level with the ground floor, there are two very narrow, high rectangular windows at the side of the shallow bay. The bay ends with a dark brown, flat, mounted curved piece of woodwork and a carved, wooden ledge, above which reliefs of two female caryatids frame two large lattice windows. Its centre has a flat relief decorated with carved flowers and stems. These carvings are by the sculptor Rudolf Bosselt. While the bay is placed asymmetrically in front of the north face, the lucarne above the eave cuts precisely through the centre of the roof. A door flanked by two windows leads up to the balcony. The main entrance at the eastern side of the house was moved during the interior alterations for use as a multi-family house. Today it is rectangular and surrounded by natural stone. The eastern side is opened up by four windows with natural stone window ledges. Above the eave, there are three windows fitted into the segmental shaped gable in front of the mansard roof concealing its lower part. On the south side, a narrow wooden door flanked by barred windows leads to the utility rooms in the basement. The ground floor apartment above, as well as the apartment on the first floor, were subsequently provided with balconies which were fitted in front of the facade. At its end are curved white windboards. The building concludes with the roof terrace. The west side is opened up by axially positioned, cross rectangular muntin windows. In the centre of the facade, an entrance which was added later leads to the main staircase. The design of the gable is analogous to the eastern side. Most of the original fitted interior, designed by Patriz Huber, a founding member of the Darmstadt Artists' Colony, is conserved in situ. This includes the original staircase, the ceilings, doors and fitted furniture decorated with woodwork, and a wash table flanked by fitted wardrobes in the bedroom.



46.1 Rudolf Bosselt, wood carvings on the Small Glückert House, 1901, detail, photo 2013



47.1 Joseph Maria Olbrich, Small Glückert House from the north-east, photo 2015



47.2 Patriz Huber, Furnishings in the Small Glückert House, 1901, photo 2018



47.3 Patriz Huber, Staircase, 1901, photo 2013



48.1 Joseph Maria Olbrich, Small Glückert House and Large Glückert House, 1901, view from north-west, photo 2009



48.2 Joseph Maria Olbrich, Entrance Portal of the Large Glückert House, 1901, photo 2014



48.3 Entrance of the Large Glückert House, 1901, photo 2013

– LARGE GLÜCKERT HOUSE

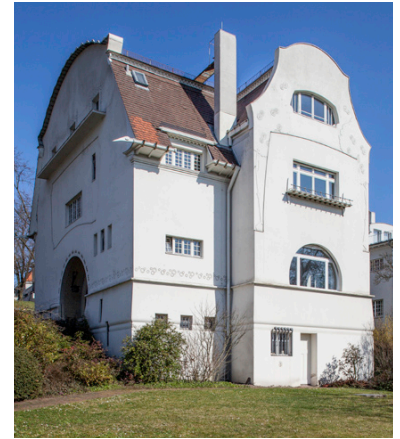
Joseph Maria Olbrich, 1901

Alexandraweg 23

Unlike the Small Glückert House, the Large Glückert House was not designed and used as a home, but as a showroom building. The furniture manufacturer Glückert was able to present his furniture collections in the various rooms on all levels which were proportioned and designed to correspond to modern living concepts. As the Glückert furniture was mostly designed by the members of the Darmstadt Artists' Colony, the designs were presented as complete home environments. The large magnificent house has impressive, richly designed facades under a mighty mansard roof. Unlike the facade designs that were common in historicism, the location and size of the windows were determined with optimal lighting of the inner rooms. The main facade facing west is an example for this: it has an omega arch in the centre of the ground floor, which protects the entrance. The remaining wall openings, as with the other houses designed by Olbrich in 1900/01, have windows of different formats, asymmetrically fitted into the outer walls. This elevation is characterised by an intriguing clash between the symmetrical form of the entire facade and its asymmetrically placed windows. As the building was not damaged during the war, numerous original interior fittings have been conserved. These include the fitted wood panelling, the stairs with their bannisters, the doors including their fittings, built-in furniture, the floors and the stucco ceiling as well as the very well conserved ornamental wall paintings which have been painted over. Only the hall was refurbished in 1968 and restored to its design of the first exhibition of the Darmstadt Artists' Colony in 1901. The furnishings by Olbrich for the 1908 exhibition were hereby removed and installed in the foyer of the Ernst Ludwig House, where they can today be viewed as part of the permanent exhibition of the Artists' Colony Museum.

ARCHITECTURAL CONCEPT

The Large Glückert House is a free-standing structure on a large plot on the southern side of Alexandraweg, next to the Small Glückert House and separated from the Behrens House by the pedestrian way Christiansenweg. Due to the terrain's slope, the house has two full storeys and an attic on the north side supplemented by a visible basement on the south side. The house has a rectangular basic shape, with its narrow sides facing north and south and with protruding bay windows. The main view with the front entrance faces west towards the Behrens House. The centre of the east side has a large fireplace which dominates the hall of the house. The facades are rendered in white and adorned with rich stucco decoration. The clearly constructed floorplan is hierarchically designed. It is characterised by three axes: the east-west axis extends from the garden gate via the main entrance in the centre of the west facade and the vestibule up to the fireplace in the hall. The north-south



49.1 Joseph Maria Olbrich, Large Glückert House, 1901, view from south-west, photo 2016

oriented large transverse axis includes three representative rooms: the reception room to the north, the hall in the centre and the dining room to the south. Olbrich placed the smoking room, the vestibule, the service stairs, the guest toilet, and the pantry parallel to the west. The most important north-south axis of the interior is emphasised on the outside by the height of the bay windows, which runs to ridge height. The mansard roof, which is steep in the bottom part and flat in the lower section, is thus cut through in the eastern half, and has four gable fronts.

DESCRIPTION

The property is accessed on the west side from Christiansenweg via a wrought-iron double gate designed by Olbrich. It has vertical square struts with a frame that tapers upward, with a steel bar on top in the form of an ellipse bent downwards. The gate is decorated with wrought-iron reliefs featuring poppies on either side of its central axis. The door is held in place with brick pillars surrounding the garden, alternating with an iron fence with square rods designed analogously to the garden gate. The Large Glückert House is fully rendered and painted a light colour. The windows are fitted into the smooth outer walls without framings. The basement level with storage rooms is separated from the ground level by a tinplate that is slightly protruding horizontally in front of the facade. The walls above are decorated with stucco work at the sides. An open stone staircase leads to the centrally located main entrance. An omega arch cut into the outer wall of the west side of the house covers the 1.2-metre deep porch leading to the wooden front door, which is also set in an omega arch. Both arches are decorated with gilded flat stucco work consisting of groups of three triangles, following the shape of the arch. The intrados is decorated with symmetrically designed, stuccoed, flat ornamental banding. At the same time, it serves to fix the supports for the two lanterns which light up the porch. The square lamps have clear glass and are decorated on all sides, using pyramid-shaped bulges of faceted glass. These break up the evening light into spectral colours. The omega shaped door opening has four parts: the double-winged door, specially emphasised with elaborate, vegetal carvings, is flanked by two firm side elements. Both the doors and the side elements consist of wooden panels at the bottom part, and of clear glass panes in the top part which, in turn, are protected by filigree, vegetal wrought-iron works. At the side of the portal, recessed into the rendering above the horizontal tinplate, runs a strip of circles with three different sizes, with two or three dots inside each of these. The repetition of the ball form leads one to assume that templates were used. The recessed areas are of an evenly dark colour. At the outer wall at ground floor level south of the portal, there are three high rectangular windows, which provide light to the staircase behind it as well as to the toilet. The window in the middle protects and adorns a wrought-iron flower. The western wall above the ground floor contains windows which have been set symmetrically and asymmetrically. On the first floor, there is a cross-rectangular window with four



50.1 Foyer of the Large Glückert House, 1901, with furnishings by Joseph Maria Olbrich, view from east, photo 2018



50.2 Foyer of the Large Glückert House, 1901, with furnishings by Joseph Maria Olbrich, view from south, photo 2013



51.1 Hall in the Large Glückert House, 1901, with furnishings by Joseph Maria Olbrich, view from west, photo 2016

partitions within a large trapezoidal recess in the rendering, which is protected by an extensively protruding horizontal canopy. Within the rendered area, there is also a narrow high rectangular window which is protected by a vegetal wrought-iron work corresponding to the window at ground level. Above the canopy, there are three windows set into the gable. They are surrounded by circular decorations pressed into the rendering, like the ornamental band at ground floor level; however, the circles here are smaller than at the ground floor and only have one dot. Below the circles runs a curved band of open angles which resemble arrows. The gable is finished by a flat woodwork, which ends in the shape of spirals at the top end. The carved eave is formed by a slightly protruding, wavy tinplate placed on the volutes. As the house was built on a hill, one can see the basement level at the south side of the house where the utility and cellar rooms are located. A horizontal bulge divides the storey above the frameless narrow door fitted into the wall, which originally led into the kitchen. A window with two sections, fitted at the left of the door and protected by a wrought-iron grille, provides daylight to the interior. Three small square windows cleaving through the bulge provide light to other adjoining rooms. The ground floor opens up into an omega-shaped window with three sections, situated directly at the tinplate which separates the basement level from the ground floor. The western section of the facade is decorated with the west facade's ribbon of spheres. Above this ribbon there are horizontal windows at each level, whereby the window at the second floor is designed as a cut out. The dining-room is provided with daylight by an omega-shaped window, which is fitted into the smooth rendering without framing, like the cross rectangular window with four sections of the bedroom above it. In front of the bedroom window, a flower shelf has been fitted on iron mountings. The wall left and right of the central area is very slightly recessed and decorated with flat stucco work. This depicts stylised trees with their crowns facing each other at the level of the copper strip above the first-floor window. A window with three sections is fitted into the gable. It is symmetrical and consists of a flat, buckled arch and lower edges which are curved inwards. The gable curves concavely inwards in the lower part, while the upper part is slightly curved. The bay protrudes in front of the centre of the east side, where the open fireplace of the hall is located. While its central part is closed, the side walls open up in large muntin windows: cross rectangular windows are placed on the tinplate, after the wall segment, the windows have round arches. They are decorated with vegetal, tree-like stucco. The bay ends with a cornice which curves in concavely and is decorated with triangular notches. The north facade is designed like the south facade, except that the base level is not visible due to the course of the terrain and, instead of an omega window, a cross rectangular window provides the light for the reception room.

– BEHRENS HOUSE

Peter Behrens, 1901

Alexandraweg 17

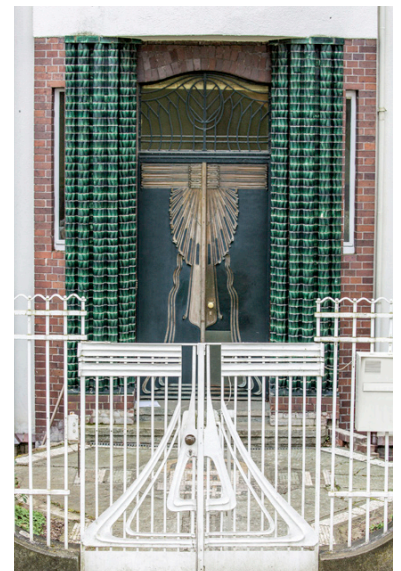
The home of Peter Behrens (1868–1940), one of the founding members of the Darmstadt Artists' Colony, differs from the contemporaneous houses built by Olbrich in many ways: whether in the arrangement of the inner rooms and their fittings or the type of architecture and furnishings, which Behrens had made for his house according to his own designs. In architectural history, the house plays a particularly prominent role, because it is the first architectural work by Peter Behrens. He was appointed to the Darmstadt Artists' Colony in 1899 as painter and graphic designer. It was only here, in planning, designing, and furnishing his own house, that he began to engage in architectural activity. Behrens left the artists' colony in 1903 to take up the position of Director at the Kunstgewerbeschule Düsseldorf (School of Arts and Crafts). From 1907 onwards, he was responsible for the entire corporate design of the Allgemeine Elektrizitätswerke AEG in Berlin which, alongside Siemens, was the largest and most important manufacturer of electric devices of that time. With his designs, Behrens shaped all objects relating to the AEG – from the office stationery and electric appliances to the large factory buildings. His architectural studio in Berlin became the nucleus of the modern architectural scene, where Le Corbusier, Ludwig Mies van der Rohe and Walter Gropius were working at the same time. His house in Darmstadt therefore represents the starting point of his extremely successful and influential oeuvre. After the damage caused during the war, the exterior of the house, with the exception of the south facade, was restored to its original condition as far as possible, while its internal division and designs were changed.

ARCHITECTURAL CONCEPT

The Peter Behrens House is a freestanding structure, located on a virtually square plot which slopes downhill and southward from Alexandraweg. Due to the fact that the plot adjoining to the west was supposed to remain undeveloped, the house was shifted four metres from the western boundary, which left a larger proportion for the garden at the eastern side. Particularly striking is the structure of the exterior with masonry pilaster strips made of green glazed bricks manufactured by Villeroy and Boch. Behrens calls the pilaster strips "the main decoration of the facades, to some extent tectonically interpreted tendrils".⁷ They mark the edges of the house and frame the bays attached on all sides. The remaining light-coloured walls between the bays open out into large windows. The house is in the form of a square, which is extended by flat extensions on all sides: to the north, the porch protrudes in front of the alignment. The east facade is characterized by a closed-in flat bay and a bay divided into three sections opening into large windows. At the south side, a single-storey extension has a terrace that can be reached from the first



53.1 Peter Behrens, Behrens House, 1901, view from north-east, photo 2009



53.2 Peter Behrens, Entrance Portal of the Behrens House, 1901, photo 2015



54.1 Peter Behrens, Behrens House, 1901, view from north-west, photo 2018

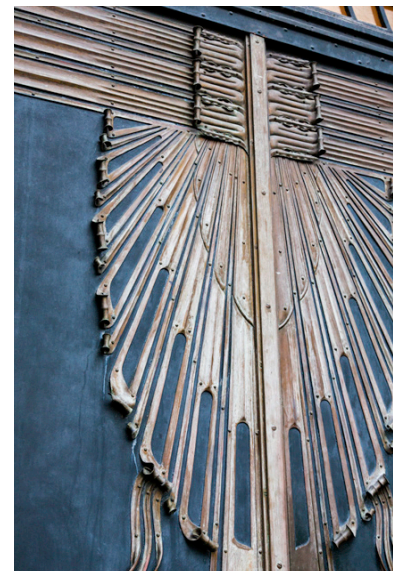
floor. The "flower bay" and the wide flat bay of the staircase open out on the west side. Finally, the steep pyramid-shaped roof emphasises the square shape of the house. Two asymmetrically placed gables, shaped by keel arches, protrude at the height of one storey from the outer walls at the western and northern sides and cut into the respective roof areas. The property is developed from the north via a garden portal framed by pillars, which leads to a forecourt lavishly decorated with elegant mosaics. This forms the "junction" to the various areas of use: one enters the house moving south. To the personnel entrance one has to go around the western corner of the house, and the east leads to an open space laid out in the large strip of land east of the house.

DESCRIPTION

The property is surrounded by a wrought-iron garden fence according to a design by Peter Behrens. It opens at two places: at the southeast corner via a drive created after 1945, and at the northern side with the main entrance to the property from Alexandrastraße. Its two-winged garden gate is flanked by two square, massive brick pillars made of clinkers. In the centre of this main view is a field of green glazed tiles of the same format as those of the pilaster strips of the house. Bronze lamps that are square in their footprint but elegantly vaulted in their outline were designed by Peter Behrens and set on top of the pillars. Two steps lead to the lower-lying forecourt. It is decorated with a mosaic designed by the architect and manufactured in the workshop of Johann Odorico, Frankfurt. This leads the eye to the entrance. Its centre is occupied by the two-winged, smooth, matt black iron entrance door, decorated by wide symmetrically fitted bronze ribbons. These three-dimensionally featured ribbons are partially detached from the base. Above the door, there is a large, softly curved window with a clear glass pane placed at the level of two very narrow, high rectangular side windows. On each side, the entrance portal is flanked by two broad, convex, vertical bands of green glazed tiles adorned with six pear-shaped ribs, which visually carry the protruding bay above. This protects the entrance and opens with a close succession of five high rectangular windows, separated by double ribs with pear-shaped profile. The base of the building consists of dark red clinkers. The rising outer walls are smoothly rendered and painted with a light colour. Green varnished pilaster strips emphasise the corners of the building, the cube shape, and the protruding bays. They give the building an elongated shape. The pilaster strips end below the eave at a richly-faceted cornice of iron clinkers running all around. Two ogee arch shaped gables, rising above the cornice and thus the eave, are framed by wall strips of red and green tiles. The windows of the representational rooms were framed differently by Behrens than the side rooms. While the former are edged with green and red tiles, the windows of the cloak-room, toilet, and staircase are fitted into the walls smoothly and without frames. Behrens used iron girders for the construction of the house. Only one of these is visible: the girder above the staircase windows on the



55.1 Peter Behrens, Glazed bricks of the Behrens House, 1901, photo 2013



55.2 Peter Behrens, Entrance Portal of the Behrens House, 1901, detail, photo 2017

west side. Behrens emphasises this one girder with the words: "Steh fest mein Haus im Weltgebraus" ("Be steady, my house, amid the roaring of the world"). The bronze letters were made according to Behrens' design.

– KELLER HOUSE ("BEAULIEU")

Joseph Maria Olbrich, 1901

Alexandraweg 31

The house, built for the independent gentleman Carl Keller, is located at the south side of Alexandraweg opposite to the Olbrich House. During the Exhibition of 1901, arts and crafts objects produced in Darmstadt workshops were presented in the house. Subsequently it was occupied by Carl Keller. The house was badly damaged during the Second World War and rebuilt in a more simplified version.

ARCHITECTURAL CONCEPT

The former Beaulieu House is located on the corner plot opposite the Olbrich House on the south side of Alexandraweg. The house, with two complete storeys and a top floor, has a rectangular basic shape and a gabled roof. The main view is oriented towards the east, however with a considerably more modest design than the original one from 1901.

DESCRIPTION

The property is surrounded by a quarry stone wall topped with brick pillars alternating with simple grilles constructed with square rods tapering off to a spike at the top, as at the neighbouring Habich House and the Small and Large Glückert Houses. The likewise tapering two-winged garden portal is decorated with forged poppies. In front of the windows of the base level, the ornamental window grilles of the original building are conserved. The rising walls above have a scaled-down design which does not match Olbrich's plans from 1900/01. The inner rooms were also newly designed during the restoration of the building, and no longer exhibit any original fittings.

– DEITERS HOUSE

Joseph Maria Olbrich, 1901

Mathildenhöhenweg 2

The owner of this house was the executive secretary of the Darmstadt Artists' Colony, Wilhelm Deiters (1871–1926). He had a home built by Olbrich, tailored for the corner plot and cleverly utilising sight lines. The ground floor of the house was used as an exhibition venue during the first exhibition in 1901.⁸ The Deiters House was not damaged during the Second World War, and following some minor conversions in the post-war era, it was restored in 1988–92.



56.1 Contemporary building on site of former Keller House, photo 2017



57.1 Joseph Maria Olbrich, Deiters House, 1901, view from east, photo 2016

ARCHITECTURAL CONCEPT

The smallest house of the Darmstadt Artists' Colony Exhibition 1901 is located on the corner plot of Mathildenhöhweg / Prinz-Christians-Weg. The layout of the house is based on a square, with its southeast corner slanted at a 45° angle. A hexagonal corner tower, flanked by two small and fully glazed round turrets, crowns this corner of the building and has the effect that the simple footprint of the building is not perceived by the observer. The house does not have a main facade and features a smooth rendering painted white, topped by a mansard roof. The windows are fitted into the fronts without embrasures. In terms of building construction, it is a masonry construction with steel girders in the ceilings.

DESCRIPTION

The corner plot is surrounded by a low quarry stone wall at its south and east side. It is completed at the top by thick sandstone slabs, and supports a filigree garden fence with square rods designed by Joseph Maria Olbrich. This consists of three vertical rods between each triangle which push through the continuous horizontal upper line of the fence like arrows and which are divided by horizontal struts in the lower part. The entrance to the property is located at the east side of Mathildenhöhweg. The small, exquisitely designed forecourt of the house is reached via a couple of steps, leading – via a perron – to the front door, which is offset a little to the side. A horseshoe-shaped deep wall niche protects the front door, which consists of two fixed side sections and one central door which opens to the inside. All door elements made of dark stained wood have clear glass in their upper sections and are protected with vegetal flat steel grilles. The wall above the canopy is decorated with a golden, ornamental painting. Five small, lime green triangles made of flat steel form the support for the extensively protruding brackets of the roof gutter, which each have three stylised flowers fitted at their upper ends. The southern part of the east facade is slightly shifted in front of the basic square shape of the house, extended into the roof and smoothly rendered. It has only one small square window in the base and a double-winged window at the southern edge in the ground floor. The entire remaining wall is closed and decorated with four stuccoed triangle ribbons which continue around the corner, level to the roof. The end of the wall shifted in front of the building line emphasises a round, slate-roofed small tower with windows throughout, with its top decorated by a stylised flower on an upward-swinging stem. The slanted southeast front points towards the corner of the plot and consists of a smoothly rendered central part above a quarry stone wall, which covers the base level. Its window, like all windows at base level, is protected by a flat steel decorative grille. The ground floor and the first floor open into four-winged muntin windows which take the full width of the wall. A protruding canopy, rounded off at the narrow sides, protects the window at the first floor from the water drained via diagonally-fitted water spouts at the side from the octagonal, curved cover placed directly



58.1 Joseph Maria Olbrich, Deiters House, 1901, view from south, photo 2009



58.2 Joseph Maria Olbrich, Deiters House, 1901, Staircase, photo 2013

above. The south facade adjoining to the left, above the smoothly rendered and white painted base level, which is slightly protruding, opens up with a double-winged window, which is surrounded by a wide rendering strip at the side and top. On this framing there is a further low rendering strip protruding from the frame at the side. Four flat ribbons, divided by shadow joints, decorate the wall up to the eave. The roof gutter mounting, designed analogously to the east side, throws decorative shadows on the smooth wall surface. While the west facade opens up to a wide muntin window, the flat bay of the staircase occupies the centre of the rear facade to the north. It is moved slightly in front of the facade. A small staff entrance leads to the staircase and the utility rooms on the base level. Two rectangular narrow windows at the side of the staircase bay provide light to the side rooms on the ground floor. At the north-east corner, the building's mansard roof is intersected by a dormer that runs around the corner. In the interior, Olbrich dispenses with corridors: the rooms are directly interconnected with each other. While the base level houses the utility rooms, the ground floor serves as reception area. The private rooms are located on the first floor and the tower floor. Numerous integrated fittings are conserved in situ: this includes the staircase, built-in cupboards, profiled cornices, wall finishes, and handles of doors and windows.



59.1 Joseph Maria Olbrich, Deiters House, view from south-east, photo 2009

THE SECOND EXHIBITION OF THE DARMSTADT ARTISTS' COLONY 1904

The 1904 Darmstadt Artists' Colony exhibition was clearly smaller than the first exhibition in 1901. In addition to the main part of the exhibition, "The Three House Group" [ID-NO. 002, P. 97–98], the Ernst Ludwig House was extended with the addition of a studio wing for the sculptors.⁹ The exhibition was supplemented by other temporary buildings.

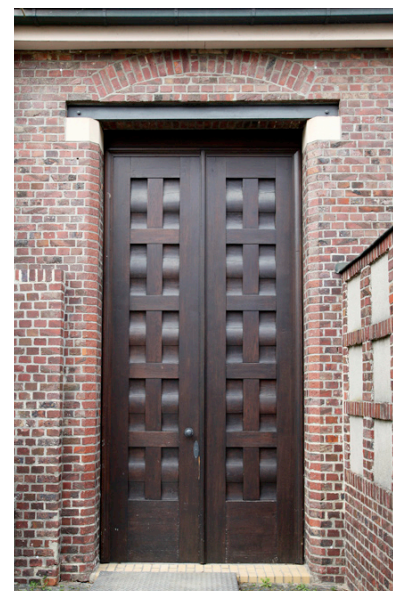
– SCULPTOR STUDIOS

Joseph Maria Olbrich, 1904
Olbrichweg 13 A

To provide better working conditions for the sculptors of the artists' colony and to reduce the impact of their work on other members, a studio extension to the northeast corner of the Ernst Ludwig House was constructed as part of the 1904 exhibition.

ARCHITECTURAL CONCEPT

The basic shape of the large, heated skylight studio is square, integrating an octagonal tower at the northwest corner. The objective of the design was to offer sculptors optimal working facilities. For this, heavy rocks were to be transported into the building via rails, and moved by means of a pulley attached to a steel beam. An open courtyard is enclosed at the



59.2 Joseph Maria Olbrich, Ernst Ludwig House, Sculptor Studios, 1904, Studio Entrance, photo 2010

east side, which facilitated working outdoors. Unlike the directly adjoining and older Ernst Ludwig House, Olbrich designed the Sculptor Studios purely as a utility structure in the sense of a workshop, and designed them as such to be very simple with exposed brickwork and bare iron girders. The exterior of the Sculptor Studios is conserved in its original condition. Security technology was installed as well as insulating glass panes for the building's use as part of the museum. The pulley, attached to a steel beam, can also be seen.

DESCRIPTION

The single-storey extension adjoining the northeast corner of the Ernst Ludwig House has closed outside walls built with dark red brickwork and light-coloured grouting. Daylight was provided via skylights in the form of small glazed gabled roofs fitted on the flat roof in a narrow sequence. The octagonal tower, known as the Octagon, occupies the northwest corner of the extension. Above its ground floor, high muntin windows open on all sides of the Octagon. The building is completed with a steep tent roof covered with plain tiles. The entrance to the Octagon is designed with red bricks alternating with turquoise varnished tiles and, above the lintel, depicts the *sopraporta* "Daphne and Apollo", a sandstone relief by Heinrich Jobst, who worked in these rooms from 1907 until his death in 1943. A large wooden gate at the east side leads to the southern part of the studio building. This facilitated in bringing the working materials into the studios. An exposed steel beam serves as a door lintel, common in industrial architecture during the time around 1900. The openly-displayed construction points to the Sculptor Studios as a production site. The entrance to the sculpture yard, located at the northeast corner, is designed very differently: it is surrounded by six square rendered surfaces and decorated with a green depiction of a flower basket, cut out of a metal plate, according to a design by Olbrich. The inner rooms are rendered and painted white.

THE HESSIAN STATE EXHIBITION OF FINE AND APPLIED ARTS 1908

The objective of the "Hessian State Exhibition of Fine and Applied Arts", opened in 1908, differed fundamentally from the two previous exhibitions in 1901 and 1904. While these focused on the works of the Darmstadt Artists' Colony, in 1908, the aim was to present an overview of "Hessian art of the present". Therefore, the members of the artists' colony, Joseph Maria Olbrich, Albin Müller, Heinrich Jobst, the brothers Friedrich Wilhelm and Christian Heinrich Kleukens, Josef Emil Schneckendorf, Jacob Julius Scharvogel, Daniel Greiner and Ernst Riegel, works alongside other Hessian artists and manufacturers displayed their. In the previous year, the "Deutsche Werkbund", an association of artists, industrialists and political figures, was established in Munich with the active participation of artists and architects connected to the Darmstadt Artists' Colony: Peter Behrens, Joseph Maria Olbrich and Jacob Julius Scharvogel.



60.1 Joseph Maria Olbrich, Ernst Ludwig House, Sculptor Studios, 1904, Octagon, photo 2015



60.2 Joseph Maria Olbrich, Ernst Ludwig House, Sculptor Studios, 1904, Octagon, Entrance Portal, photo 2015



61.1 Joseph Maria Olbrich, Ernst Ludwig House, Sculptor Studios, 1904, view from north-east, photo 2012



61.2 Joseph Maria Olbrich, Ernst Ludwig House, Sculptor Studios, Octagon, Exhibition Hall and Wedding Tower, 1901-08, view from south-east, photo 2015



62.1 Joseph Maria Olbrich, Exhibition Hall and Wedding Tower, 1908, view from south-west, photo 2013



62.2 Mathildenhöhe Darmstadt, aerial view from north, photo 2012



62.3 Mathildenhöhe Darmstadt, aerial view from southeast, photo 2014

The Werkbund named its purpose in its statute as follows: "the refining of commercial work with the interaction of art, industry and trade by way of education, propaganda and unified response to pertinent issues".¹⁰ With this, it addressed ideas which had been implemented for the first time at the first Darmstadt exhibition in 1901, and at the same time was extended to include educational and publicity objectives. The Hessian State Exhibition of Fine and Applied Arts in 1908 was established as a logical consequence of the development since 1901, when emphasis was on the products of the artists' colony. Now the aim was to promote sales of all Hessian manufacturers of objects of fine and applied arts. It was an event with the objective of business development, more so than the two previous exhibitions and the last Darmstadt Artists' Colony exhibition yet to follow. The buildings erected during the exhibition again included both temporary and permanent structures. The most important complex, the ensemble of the Wedding Tower and the Exhibition Hall with its widely visible, iconic silhouette, gave the "New Acropolis" its striking centre. To this day it is the most important landmark of both the ensemble and the City.

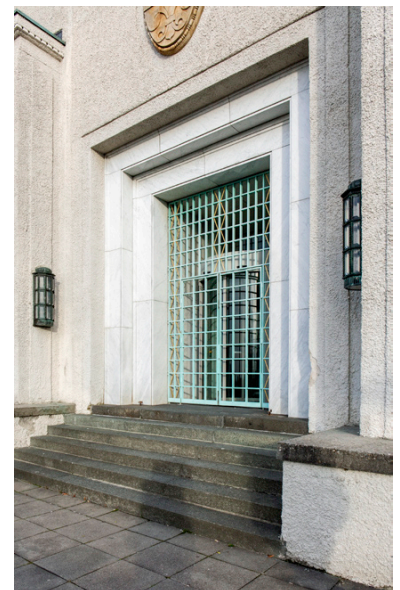
– EXHIBITION HALL

Joseph Maria Olbrich, 1908
Sabaisplatz 1

The broad, massive Exhibition Hall occupies the crest of Mathildenhöhe. It reaches an impressive height due to its placement on the existing Water Reservoir (1877–90). The building, together with the immediately adjoining Wedding Tower, forms an absolutely unique silhouette. The Exhibition Hall was appraised even by contemporary critics as an "Acropolis", which "crowned" the Mathildenhöhe.¹¹ Gustav Adolf Platz gave the following evaluation in retrospect: "Here, the rich talent of Olbrich experienced its most beautiful triumph, here the new "city crown" was created, matched in its contours and mass to the entire city. A fair amount of our new material art and eurhythmic composition is anticipated in the exquisite details of the treatment of bricks and cut stone."¹² The Exhibition Hall continues to serve its original purpose to this day. It was only between 1944 and 1948 that exhibitions could not be held due to damage caused during the war.

ARCHITECTURAL CONCEPT

The Exhibition Hall, which was opened in 1908, uses the Water Reservoir as a base. It is therefore raised on an elevated platform which can be reached via open staircases in the west and east sections of the building. Olbrich's design is based on the idea of a three-wing complex around an open courtyard, which is enclosed by a colonnade of rectangular posts to the west. This classic complex is complemented at the west side, the main view, by porches and extensions: an entrance building that is raised



63.1 Joseph Maria Olbrich, Exhibition Hall, 1908, Entrance Portal, photo 2016

opposite the south wing and which covers the same, reached by a double flight of steps with a covered landing, and the Wedding Tower, also opened in 1908, which intersects the north wing up to the centre. Compared to this, the south, east and north sides are significantly simpler building structures. They divide themselves into clearly differentiated structures on the basis of the projections and recesses as well as the roof shapes. Olbrich concealed the base of the Exhibition Hall, the Water Reservoir, with a three-tiered pergola made of concrete columns and supports, which is surrounded by wild vines and climbing roses.

DESCRIPTION

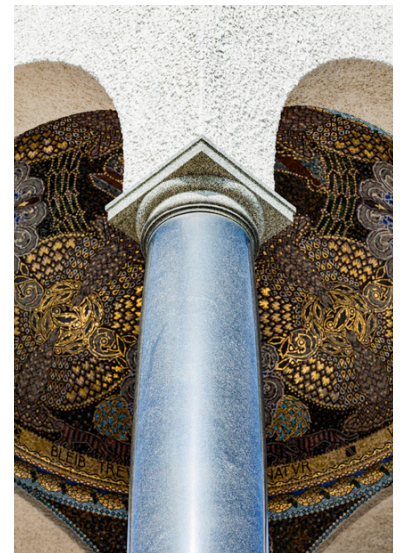
The wide and deep building is located at the crest of Mathildenhöhe. It rises above a base which is mostly surrounded by greenery, thanks to the pergola. The main entrance is reached via a U-shaped stairway located in front of the southwest corner of the viewing platform. It leads first to a landing protected by an open canopy resting on granite columns. Its inner dome is decorated with mosaics and shows the Hessian heraldic animal, the lion, surrounded by stylised animal motives and the motto of its constructor, Grand Duke Ernst Ludwig:

HAVE REVERENCE FOR THE PAST AND THE COURAGE TO FRESHLY DARE THE NEW / REMAIN TRUE TO YOURSELF AND TRUE TO THOSE YOU LOVE ("Habe Ehrfurcht vor dem Alten und Mut das Neue frisch zu wagen / bleib treu der eigenen Natur und treu Menschen die du liebst")

After a 180-degree turn via the second flight of stairs, one reaches the viewing platform and square entrance flanked by robust pylons and finished by a high pyramid roof covered with tiles. At the centre of the entrance is a tall outer entrance gate, the design of which dates back to the modifications from 1974–76 inspired by an original Olbrich design. It leads into the foyer, which is decorated with a gilded ceiling construction presumably designed by Albin Müller, head of the artists' colony from 1907. Above the entrance is an oval relief displaying the coat-of-arms of the House of Hesse-Darmstadt. Adjoining to the north are the rectangular wall openings of the former rose courtyard ("Rosenhof") with windows positioned deep in the soffits of today's "Hall Number Four". The west end of the north wing adjoins this central part without any windows. On the balustrade in front of the west facade, two sculptures by Bernhard Hoetger are placed. He was a member of the Darmstadt Artists' Colony from 1909 to 1914. They belong to his series "Licht und Schattenseiten" ("Light and Shadow") from 1912. They are personifications of the emotional states "Revenge" and "Wrath". Their counterparts "Hatred" and "Avarice" are placed in the area between the Exhibition Hall and the Plane Tree Grove. The south, east, and north wings have a subtly sophisticated wall structure reminiscent of pilaster strips. This wall decoration was created in the 1970s in the style of the original design by Joseph Maria Olbrich of 1907, as the new presentational needs required closed walls for the Exhibition Hall. This is the reason for closing



64.1 Joseph Maria Olbrich, Exhibition Hall, 1908, Staircase pavilion with cupola mosaic, photo 2013



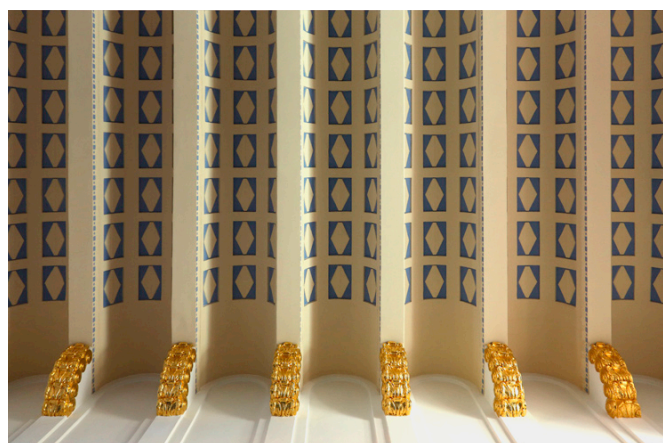
64.2 Joseph Maria Olbrich, Exhibition Hall, 1908, Staircase pavilion, view of the cupola mosaic, photo 2018



65.1 Joseph Maria Olbrich, Exhibition Hall, 1908, view from west with Staircase Pavilion on the right, photo 2015



65.2 Joseph Maria Olbrich, Exhibition Hall, 1908, Entrance Hall, photo 2013



65.3 Joseph Maria Olbrich, Exhibition Hall, 1908, Entrance Hall, view of ceiling, photo 2014



66.1 Joseph Maria Olbrich, Exhibition Hall and Wedding Tower, 1908, view from north-east, photo 2013



66.2 Joseph Maria Olbrich, Exhibition Hall and Wedding Tower, 1908, pencil and watercolour



66.3 Joseph Maria Olbrich, Exhibition Hall and Wedding Tower, 1908, pencil and watercolour

the original window openings. A building containing the workshop was added to the northwest corner in 1976 and adheres to the sloping base of the Exhibition Hall with its roof pitch as well as with the building material used for its construction. The complex is complemented by two further additions: a wall fountain at the west side and a supporting wall made of quarry stone and a seating recess at the east side, designed by Albin Müller in 1914 and decorated with a bird mosaic made by the Berlin firm Puhl und Wagner. The interior of the brick-built Water Reservoir consists of two large underground basins, which are filled with water to this day, with ceilings supported by pillars and vaults. Alongside the completely traditional spaces, all technical facilities of the historical Water Reservoir, which was used until 1994, have been conserved. The above located Exhibition Hall displays its original spatial proportions to this day. From the start, the design of the interior was adapted to the respective presentations and practices during the exhibitions. From 1950, a roof was built above the Rosenhof, thus creating a fourth exhibition hall. This, today, can be seen in the flattened peaks of its shed roof (constructed 1974–76) behind the succession of the high rectangular openings of the former colonnade at the west side, which were already glazed over in the 1950s. During the renovation of the Exhibition Hall in 1974–76, the original window openings in Halls One to Three were closed, as light from the side was not favoured. The structure of the facades dating back to 1908 were therefore rendered over and replaced with a new design, based on the original facade designs by Olbrich which had, however, not been realised. This characterises the visual appearance today. The original window openings and ledges have remained conserved under the rendering. This enabled the glazing of the original window openings at the east facade of "Hall Two" that was requested due to once-again changed requirements during the most recent renovation in 2019.

– WEDDING TOWER

Joseph Maria Olbrich, 1908

Olbrichweg 11

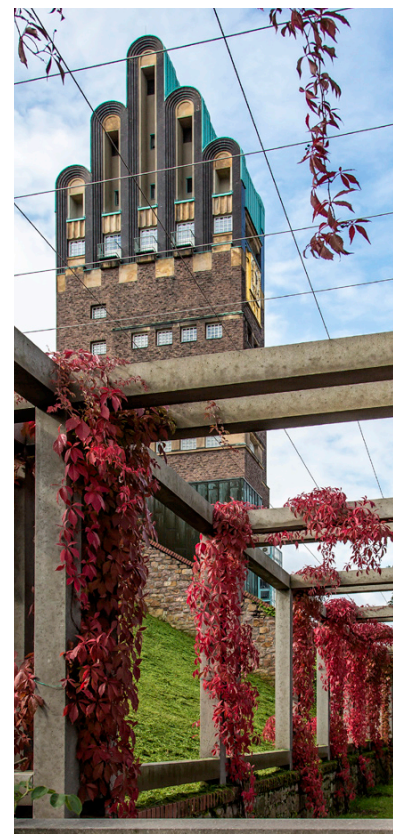
The Wedding Tower, which is visible from a distance, was the wedding present of the City of Darmstadt to the Grand Duke Ernst Ludwig of Hesse and by Rhine, on the occasion of his marriage to Eleonore von Solms-Hohensolms-Lich. A rich iconographic programme therefore decorates the exterior and interior of the tower, which to this day serves as the viewing tower and landmark of the ensemble and the City of Darmstadt. With the Wedding Tower, Olbrich succeeded in the development of a proto-expressionist architecture which refers far into the future and anticipates the repertoire of forms of the architectonic expressionism and the new building philosophy of the 1920s. Consequently, it was one of four buildings Nikolaus Pevsner chose in 1949 for the cover illustration of his book "Pioneers of Modern Design. From William Morris to Walter



67.1 Joseph Maria Olbrich, Exhibition Hall, 1908, view from east, photo 2013



67.2 Otto Lueger, Water Reservoir, 1877–90, photo 2009



67.3 Joseph Maria Olbrich, Wedding Tower and Concrete Pergolas, 1908, photo 2013

Gropius".¹³ Today, the Tower is presented in virtually original condition. During the Second World War, only the roof covering of the Wedding Tower was damaged and subsequently restored.

ARCHITECTURAL CONCEPT

The Tower is located at the northwest corner of the Exhibition Hall and therefore outside the foundation of the Water Reservoir. It consists of a clearly detached base level constructed in reinforced concrete, a high tower shaft with exposed brickwork, and a marked roof of glazed brick and sheet copper.¹⁴ It thus includes the elements of the classic column – base, shaft and capital – but interprets them in a completely new way. Innovative and new are also the bands of windows built around the corner as well as the very unusual top, which consists of five rounded pinnacles arranged at different levels rising towards the centre. The design of the tower – in particular the handling of the materials, the window bands fitted around the corner, the top, and the individual balconies protruding extensively beyond the building line – suggest the architectural forms of architectonic expressionism, which were manifested in the architectonic new beginnings of European architectural history after the First World War.

DESCRIPTION

The external dimensions of the nearly fifty-metre-high rectangular tower are 6.5 × 12.5 metres. It is placed on a grey rendered, subtly staggered base, which opens up, on its west side, via a centrally located portal with lavish mosaics, towards the Plane Tree Grove. Such sense of depth is reminiscent of the archivolts of Roman and Gothic portals. Olbrich, however, uses exclusively angular components instead of arches: supports and architraves, frames and pedestals. The latter flank the open staircase leading to the entrance. Its wrought-iron, glazed gate is closed with an iron construction consisting of five frames fitted together with delicate iron rods with gilded semi-spheres. The entrance door fitted into the middle is decorated with the coloured coat-of-arms of the Grand Dukes of Hesse-Darmstadt, which is surrounded by a laurel wreath. The rectangular portal is adorned by mosaic flower medallions on a golden ground designed by Friedrich Wilhelm Kleukens in 1914.

Above the Entrance Portal, embedded into the wall and surrounded by a frame depicting fruits, there is a sandstone relief in two sections, designed in 1905 by the sculptor Heinrich Jobst (1874–1943) and made in 1907/08. Jobst was a member of the Darmstadt Artists' Colony from 1907 to 1914. In front of the depiction of a tree with wide branches, there is a horizontal stone band pointing to the coat of arms of the Grand-Ducal couple and the illustrative inscription:

TO COMMEMORATE THE WEDDING OF TRH (THEIR ROYAL HIGHNESSES) GRAND DUKE ERNST LUDWIG AND GRAND DUCHESS ELEONORE ERECTED BY THE CITY OF DARMSTADT IN THE YEARS 1907–1908 ("Zum Gedächtnis der Vermählung J.J.K.K.H.H. des Großherzogs Ernst Ludwig und der Großherzogin Eleonore errichtet von der Stadt Darmstadt anno 1907–1908.")



68.1 Joseph Maria Olbrich, Wedding Tower, 1908, view from west, photo 2007



69.1 Joseph Maria Olbrich, Wedding Tower, 1908, tower top, photo 2007



69.3 Joseph Maria Olbrich, Wedding Tower, 1908, corner window band, photo 2007



69.2 Friedrich Wilhelm Kleukens, Sun Dial, 1914, south facade of the Wedding Tower, photo 2006



69.4 Albin Müller, Golden Clock, 1914, north facade of the Wedding Tower, photo 2009



70.1 Joseph Maria Olbrich, Wedding Tower, 1908, Entrance Portal, photo 2013

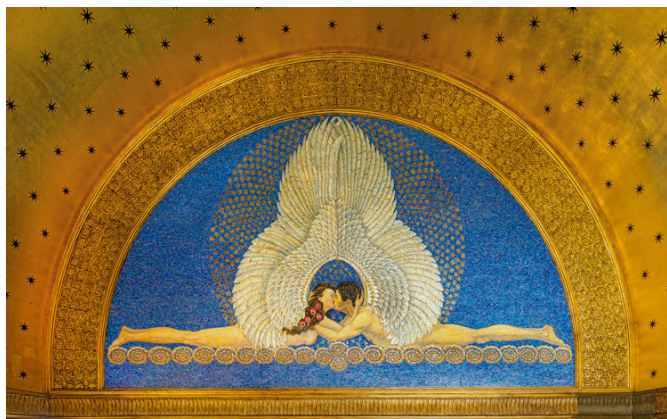
The top half of the relief consists of four female figures which, according to the inscriptions, are understood to be the personifications of the sovereign virtues **STRENGTH AND WISDOM, JUSTICE AND CLEMENCY**. These virtues were to be applied by sovereigns in their leadership since ancient times. With this illustration, the Grand Duke is bound by the century-old tradition of governing well. The date ANNO 1905, inserted centrally between Wisdom and Justice, refers to the year of the Grand-Ducal couple's marriage. The outer walls of the tower rising above the base show dark clinkers in various levels of the masonry as well as bands of windows fitted around the corner. These are framed by sandstone embrasures and are subdivided. This motif was picked up and implemented three years later by Walter Gropius at the Fagus Factory in Alfeld and der Leine. At the south side of the tower, small square windows have been fitted, which – dispensing with window jambs – serve only to provide daylight to the staircase behind. The facade therefore reflects the use of the building. A viewing platform is located on the shaft of the tower, where glazed doors open out towards the west and east, to extensively protruding individual balconies, while towards the north and south there are three small windows respectively. Above follows the five-part crown which rises towards the centre, with its crenelated, copper-clad rounded tops built with glazed tiles. The narrow side facades to the south and north are decorated with clocks. The north side of the tower, directly below the side windows of the viewing platform, bears a tower clock designed by Albin Müller, the second director of the Darmstadt Artists' Colony. The square clock, with black hands and numbers, dating back to 1914 is inserted into a larger square gilded flat relief. Its sides incorporate two upright torches, while three arch alcoves are inserted into the lower, middle part of the relief, in which the cross, flaming heart and anchor represent the Christian virtues of faith, love and hope. A sundial, placed mid-way up the tower on the south side, shows the time. Its design also dates back to 1914 and is by Friedrich Wilhelm Kleukens (1878 – 1956), who was a member of the Darmstadt Artists' Colony from 1906. The design was executed in mosaic. Yellow rays on a white surface form the background of the clock hand, which casts its shadow on the numerals of the virtually square clock face. It is surrounded by the twelve signs of the zodiac in medallions on a stylised dark blue starry sky. The sun for the day and the stars for the night refer to the „Poem for a Sundial“ by Rudolf Binding (1867 – 1938); The poem's first and third verses are written below the sundial:

**THE DAY WANDERS ACROSS MY FACE
THE NIGHT QUIETLY GLIDES ON BY
AND DAY AND NIGHT IN BALANCE
AND NIGHT AND DAY ALL THE SAME
AND SHADOW WRITING ETERNALLY CIRCLING
A LIFETIME YOU STAND IN A DARK GAME
UNTIL THE GAME'S REVELATION HITS YOU
TIME IS UP. YOU HAVE REACHED THE GOAL**

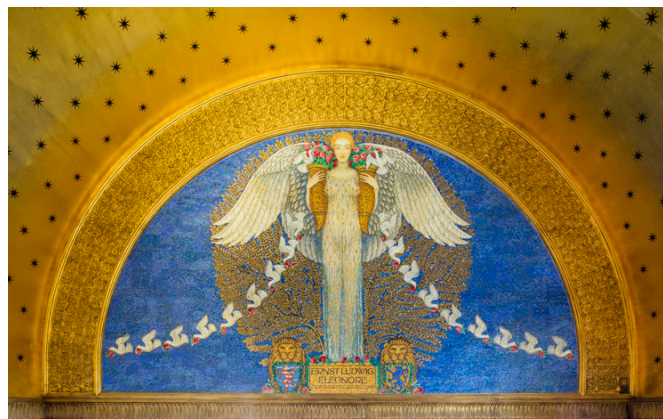
("Der Tag geht / über mein Gesicht / Die Nacht sie / tastet leis vorbei / Und Tag und Nacht / ein Gleichgewicht / und Nacht und Tag / ein Einerlei Und ewig kreist / die Schattenschrift / Leblang stehst du / im dunklen Spiel / Bis dich des Spieles / Deutung trifft / Die Zeit ist um / Du bist am Ziel")

Ten exterior steps and three interior steps on the west side of the tower lead into a transverse rectangular vestibule. The front walls of its gilded barrel vault bears mosaics designed by Friedrich Wilhelm Kleukens as coloured mosaics for the 1914 exhibition. Both motifs, "The Kiss" at the east wall and the winged "Fortuna" at the west wall, refer to the second marriage of Grand Duke Ernst Ludwig of Hesse and by Rhine to Eleonore zu Solms-Hohensolms-Lich. In her arms, Fortuna is holding two cornucopias filled with red roses, which are being pulled out by white doves. The close succession of the flying doves, a symbol of peace, connects to a kind of rose-and-dove festoon. This motif has a particular significance due to the year of its origin being 1914, as this year marked the start of the First World War. Fortuna, dressed in a light, flowy robe, is standing on a plinth which displays the names of the bride and groom and which is flanked by two lions holding the coat of arms. The background is formed by golden branches spreading out in front of a cobalt-blue ground. The mosaic "The Kiss" depicts two naked figures lying prone, a woman and a man, uniting in a kiss. Both are tenderly holding the other's head. Their genitals are covered by their large, high, spread wings and a horizontal band of golden spirals. A large circular area with golden stars surrounds the centre of the depiction which, like Fortuna, has a cobalt-blue background. The south side of the room leads to the spiral staircase and the lift.

Located above the ground floor and two mezzanine floors is the room of the Grand Duke, today called the "Fürstenzimmer" ("regency room"). It contains wall panels made of elm veneer and a ledge with carved reliefs, produced by the firm Julius Glückert, which closely collaborated with the Darmstadt Artists' Colony from the beginning. Both front walls and the suspended barrel vault hold a painting by Fritz Hegenbart, a painter and graphic artist who had trained in Prague, and worked and taught in Munich. Structural physical problems caused damage to the building as early as 1908, which is why Hegenbart had to paint it twice.¹⁵ Further damage led to restoration measures in 1990–92 with subsequent partial reconstruction of the painting. This depicts, in the centre of the barrel vault, a double shell around the ultramarine blue background with the golden initials of the Grand Duke and his wife Eleonore, E L, in a crown. Branches emanating from the shells swing towards the front walls. An ochre, rearing horse is depicted on the west forefront. Its female rider is nude and turned towards the viewer. The counterpart of this depiction, a young male rider on a unicorn, has been lost. Like the entire room, the ceiling vault has a cobalt-blue background with a stencil painting depicting stylised, dark ochre-coloured flower tendrils and ultramarine blue dots in the form of a helix. The wedding room on the fifth level



73.1 Friedrich Wilhelm Kleukens, Mosaic "The Kiss" in the vestibule of the Wedding Tower, 1914, photo 2017



73.2 Friedrich Wilhelm Kleukens, Mosaic "Fortuna" in the vestibule of the Wedding Tower, 1914, photo 2017



73.3 Philipp Otto Schäfer, Wedding room in the Wedding Tower, 1909, photo 2009

depicts a wall panelling of elm wood, also created by the firm Julius Glückert in 1909. The wall painting by Philipp Otto Schäfer, on the wall above the panelling, dates back to 1909. The centre of the depiction shows the wedding of a royal couple dressed in medieval attire in front of a shaped canopy. This is accompanied by numerous putti with laurel wreaths, flower and fruit festoons, and representations of wedding guests. They symbolise the various regions of the Grand Duchy of Hesse-Darmstadt. The figures are standing amid columns, in front of wide landscape views. The painting does not follow the forms of art-nouveau that are commonly applied at Mathildenhöhe. The reason for this is the funding of the room by a private sponsor, knight and nobleman August von Oetinger. He commissioned the Darmstadt historicist painter Schäfer with the painting of the Grand Duchess' room. This room is topped with a flat, panelled stucco ceiling. It appears to be gilded; however, it is covered with an alloy of copper and tin. The level above the Wedding Room contains the clock room, for the operation of the mechanical clock on the north side of the tower. The top level is the viewing platform, which provides a view to the horizon in all four directions. It can be reached via the spiral staircase, as well as by the lift installed in 1986. The east and west sides open out through high rectangular French windows onto extending balconies, while the south and north sides each contain three square windows. The top of the tower is inaccessible.

– UPPER HESSIAN HOUSE

Joseph Maria Olbrich, 1908
Olbrichweg 15

The Upper Hessian House, as its name suggests, serves the presentation of decorative art objects produced in Upper Hesse, a former province of the Grand Duchy of Hesse and Rhine. Designed as a prestigious upper-class home, the interior contained, as it did seven years previously, living areas of different sizes and functions, where the products could be presented in its spatial context. With the Upper Hessian House, Olbrich's architecture displays a clear influence by classical architectural concepts with which he detached his work from his 1901 concept, so importantly and consistently implemented, of an architecture from inside out. The house has been passed down in good condition. Changes are visible, today, mostly on the north side and in the shape of the dormers.

ARCHITECTURAL CONCEPT

The Upper Hessian House is located on a large plot at the corner of Olbrichweg/Heinrich-Jobst-Treppe, which slopes slightly to the east and steeply to the south. Its western counterpart is the Sculptor Studios. Its basic shape is rectangular, with rectangular bays on the east and west sides, and a rectangular loggia on the south side. The exterior of the building is characterised by alternating rendered, light-coloured surfaces,



75.1 Joseph Maria Olbrich, Upper Hessian House, 1908, view from west, photo 2016



75.2 Joseph Maria Olbrich, Upper Hessian House, 1908, view from north, photo 2013



75.3 Joseph Maria Olbrich, Upper Hessian House, 1908, view from south

and wall structures and window reveals made of basaltic lava. A large mansard roof tops the rectangular core building, while the bays and the loggia serve as balconies for the rooms of the first floor.

DESCRIPTION

The north facade is the main view facing the road. A modern entrance portal framed by two modest square pillars is reached via the open stairs to the landing in front of the entrance door, which is not placed centrally, but in the eastern half of the facade. Like the windows, the front door also has a jamb made of basalt. A smooth basalt ledge surrounding the building at ceiling height visually separates the ground floor from the first floor. Its eight rectangular windows are placed in close succession. They are surrounded by basalt jambs, like the square wall areas, which complete the storey up to the edges of the building. Above the wall surfaces, a raised roof ledge separates the rising wall from the roof area with two shingled dormers. The west front is oriented towards the Ernst Ludwig House, and was therefore designed with particular care. Olbrich decorated it with a wide rectangular bay protruding from the facade, with grouping elements made of basaltic lava. Three high rectangular windows are inserted in the centre of each level. The upper end of the bay forms a roof terrace. The south side is characterised by the triaxial single-storey loggia made of basaltic lava, which leads to the garden via an open stair. The loggia serves as an exit from the first floor with its two-winged French door and two windows. The shingled dormers are fitted into the roof at this side. The interior fittings and division was changed after the 1908 exhibition. Today, the ground floor of the house is occupied by the Institut Mathildenhöhe, and the first floor is used as an apartment.

– GARDEN HOUSE

Jakob Krug, 1910
Olbrichweg 15

ARCHITECTURAL CONCEPT

The Garden House is located in the Fuchs Garden, which was laid out south of and below the Upper Hessian House in 1908. It was erected in 1910 for the cooker manufacturer Roeder. The small, square masonry construction has a pyramidal roof and has been passed down in very good condition.

DESCRIPTION

The building is rendered and painted in a light colour. While the north and east sides have closed walls, the west and south sides open up into two-winged French doors, flanked by directly adjoining rectangular windows. The window ledges of these side windows are designed as planter boxes. The doors as well as the windows are sub-divided by glazing bars.



77.1 Upper Hessian House, 1908, view from south-east, photo 2018



77.2 Upper Hessian House, 1908, aerial view of garden, photo 2015



77.3 Jakob Krug, Garden House, 1910, windows, photo 2018



77.4 Jakob Krug, Garden House, 1910, view from south-west, photo 2018

The four fronts of the small building are completed by a staggered scaled cornice. A windboard ending at the lower edge together with the scales forms the connection to the roof edge. The interior is decorated in an unusually lavish manner with a panelling, stucco works, and a sphere dome.

– **WAGNER-GEWIN HOUSE**

Johann Christoph Gewin, 1908

Formerly Olbrichweg 17

The home of the Darmstadt builder L. Wagner, which was built on the occasion of the Hessian State Exhibition of Fine and Applied Arts, was located between the Upper Hessian House of Olbrich and the house of the architect Conrad Sutter. The former upper-class villa was damaged during the Second World War. A detached modern villa was erected in its place.

– **SUTTER HOUSE**

Conrad Sutter, 1908

Olbrichweg 19

The Sutter House is one of the buildings that does not belong to the architects of the Darmstadt Artists' Colony. On behalf of the Grand Duke other architects were supposed to present the stylistic breadth of Hessian architecture within the scope of the Hessian State Exhibition of Fine and Applied Arts. In 1914, it was occupied by Edmund Körner, who was a member of the Darmstadt Artists' Colony from 1911–16 and designed the Fashion Pavilion in 1914, among other things.¹⁶ The house has been passed on in very good condition.

ARCHITECTURAL CONCEPT

The rectangular building is located on a small plot on the south side of Olbrichweg. On the floor plan, the functional areas of the entrance hall, hall, stairs and kitchen are positioned in the east and the living rooms in the west, starting in the north with the reception room, followed by the dining room and the glazed loggia occupying the southwest corner of the building. The exterior of the building is characterised by the triad of white painted outside walls, red sandstone architectural structures, and dark roof covering. This is followed by the interior arrangements and identified by numerous projections and recesses as well as bays. The architecture of the house draws from architectural history, which is cited in particular in the components made of mottled sandstone. For this pasticcio architecture, the architect dispenses not only with symmetry, but deliberately breaks it by placing the expansion rooms in front of the rectangular core building of the house. The steep gabled roof with dormers is intersected from east to west by the gabled roof of a lateral building.



79.1 Conrad Sutter, Sutter House, 1908, view from the northwest, photo 2015

DESCRIPTION

Unlike the other residential buildings of the site, the house does not have a front garden, but rather four steps flanked by rounded stair stringers leading directly from the pavement to the front door. This is fitted into the wall of the eastern third of the north facade, and very elaborately designed. The door is made of wood panels and fitted into a red sandstone doorframe. Its side pilasters have a flat basket arch which frames the oval window above the architrave. The flat gable above the arch tapers sideways into volutes. This elaborate door frame is surrounded by a sandstone frame with visible joints. The centre of the north facade opens into the three-leafed window of the entrance room, which is flanked by two low, stout sandstone pillars. These carry the round arch on which the bay of the first floor is based, followed by the three-leafed window of the curved bay. The facade completes a cornice, which rests on striking sandstone panels. A wide dormer with a swinging centre part extends the bay to the roof area pushing through the eave. At the side of the house, a high wall completes the garden, which can be entered through a portal in the western part of the house. This garden gate is framed by a sandstone lintel which ends in volutes at the sides. The core building, the storeys of which are separated by a low sandstone ledge on every side, has a protruding porch at the western side. Five Tuscan pilasters bear an architrave. The three northern intercolumnar walls have windows, unlike the remaining southern wall. On the two outer sections there are balconies behind faced brickwork with volutes. In contrast, above the three middle axes is a two-storey gable, divided into four at the top, with a wide window in the centre. The vertical supporting structure of the western gable is unusual, in that it has the same colour and therefore visually carries over the framework structure into the stone building. The gabled roof is hipped. In front of the south side there is a hexagonal two-storey bay which opens out into two high muntin windows. The bay serves as an exit from the upper level. The east side is characterised by the bay for the staircase which has four flights and leads to the roof. The interior contains numerous elements of the original fittings: tiling in the eastern part of the ground floor, original door panels with their fittings, windows and fixed fittings such as a window alcove with desk and wall racks.

THE THIRD EXHIBITION OF THE DARMSTADT ARTISTS' COLONY 1914

The Ensemble of the Mathildenhöhe was completed during the third exhibition of the Darmstadt Artists' Colony, under the direction of architect Albin Müller. It was originally supposed to run from May to October 1914, however it was terminated prematurely at the beginning of August 1914, due to the outbreak of the First World War. Again, residential buildings were constructed, this time in the form of tenement houses. From the many apartments, a representative selection was fully refurbished and made open to the public during the exhibition. They were privately

occupied after the end of the exhibition. This approach, named the "Darmstadt Principle", was first adopted in 1901 during the exhibition "A Document of German Art", and taken up by numerous international building exhibitions during the twentieth and twenty-first centuries. Further objects complemented the exhibition, such as the Studio Building, the contemporary garden pavilion named the Swan Temple, the pergola at Alexandraweg, the wrought-iron archways at the western facade of the Russian Chapel next to stone bench seats, the Lily Basin, and the comprehensive artistic design of the Plane Tree Grove. Furthermore, temporary buildings, such as the Dismountable Holiday Home, the exhibition entrance, the Fashion Pavilion, and the restaurant building, were erected for the duration of the exhibition. While the Group of Tenement Houses was destroyed during the Second World War, all other permanent buildings and artistic fittings have been well conserved.

– LILY BASIN

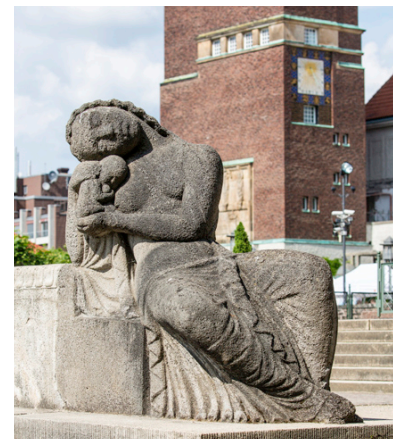
Albin Müller, 1914

Nikolaiweg (no house number)

Albin Müller placed the temporary entrance to the exhibition in 1914 axially in front of the Russian Chapel. It consisted of six pairs of columns with stylised, snarling lions on connecting crossbars. After walking through the Lion Gate, the visitors could see the Lily Basin in front of the Russian Chapel before they were directed towards the left into the Plane Tree Grove, which was elaborately and skilfully furnished with sculptures by Bernhard Hoetger. The initial entrance designed by Albin Müller and realised together with Bernhard Hoetger was iconographically charged. The lions of the portal represent the heraldic animal of the Grand Duchy of Hesse and, combined with the lilies of the basin, also symbolise Darmstadt, the residential town of the Grand Duke. The Christian churches are present in the Russian Chapel, which is crowned by a Latin cross, while Hoetger thematised an entire cosmos of other religions in the Plane Tree Grove. The area around the Lily Basin is the first place worldwide where different religions are presented in the public realm through artistic objects in an interreligious dialogue. Both the Lily Basin and the Plane Tree Grove are very well preserved. Only the columns and the lions have been transferred to other places within Darmstadt. In 1926, the lions were mounted onto new, high brick pedestals, and this new gate was placed at the entrance to the adjoining park at Rosenhöhe where it remains until today.¹⁷ The columns nowadays serve as the front gate to the Technische Universität's sports stadium.

ARCHITECTURAL CONCEPT AND DESIGN

The Lily Basin is located axially in front of the west facade of the Russian Chapel. It therefore serves both as "reflection pool" for the sacred building and to emphasise its architectural uniqueness. At its east side,



81.1 Bernhard Hoetger, "Maria" with child, 1914, photo 2018



81.2 Bernhard Hoetger, "Joseph", 1914, photo 2018



82.1 Albin Müller, Lily Basin, 1914, view from west, photo 2013



82.2 Albin Müller, Columns of the Lily Basin, 1914, photo 2016



82.3 Albin Müller, Tiles of the Lily Basin, 1914, photo 2016



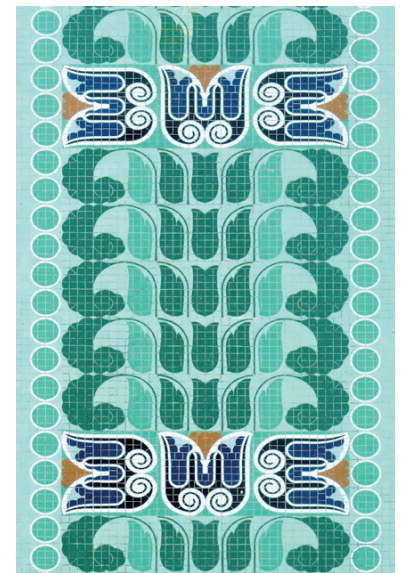
82.4 Albin Müller, Monogram Tile in the Lily Basin, 1914, photo 2016

the lengthwise-oriented basin is situated in the hill below the chapel. In front of the tiled supporting wall below the forecourt of the chapel, there is a colonnade of stout, Doric columns standing in the water. On this side, the colonnade consists of four columns flanked by the two connecting corner columns, while the colonnades in the north and south adjoining at a right angle have three columns each. Square pillars, with a relief decoration in the form of festoons of leaves and a flower in the middle, form the western end. There is a simple, smooth architrave on the columns and pillars, and on the eastern side there is a low wall, which separates the chapel forecourt from the lower-lying basin. On the east side, its centre is adorned with a relief with the initials of the Grand Duke in a central cartouche under the ducal crown, flanked by stylised acanthus leaves and two figures which are sitting on the corner covings. Towards the west, sloped shell limestone surfaces surround the basin, which ends in a low enclosing wall serving as a planting bed. The rectangular basin is contained in a larger circle with a low wall surrounding open, horticulturally designed areas.

ARTISTIC DESIGN

With a series of motives and materials, Albin Müller links the older Russian Chapel with the space in front. This includes the flutes of the columns, which make reference to the stout columns of the chapel's west facade by turning their pipes inside. The walls behind the columns are decorated with cobalt blue tiles, partially in relief. One tile depicts the monogram of Albin Müller, which is reminiscent of Albrecht Dürer, and a further tile is dated 1913/1914. Müller picks up the colours of the Chapel's majolica cornice with the design of the tiled floor of the basin. The tiles, manufactured by Dampfziegelei & Tonwarenfabrik Gail in Gießen in accordance with Müller's design, depict stylised blue lilies in front of a turquoise base. The lily combined with the Hessian lion forms the municipal coat of arms of Darmstadt. "Mary and Joseph – Rest on the run", two sculptures by Bernhard Hoetger made of shell limestone and positioned at the side of the eastern parapet, also refer to the chapel towering behind them. As an extension to the bottom step leading to the Russian Chapel, benches are placed to the north and south of the Chapel square, manufactured with cast stone in accordance with a design by Albin Müller. These are joined by elaborately fabricated wrought-iron arches, also using Albin Müller's design. They are entwined by flowers and leaves.

The plot south of the Russian Chapel and the Lily Basin was developed twice, in 1905 and 1914. In 1905, the memorial for the Darmstadt-born poet Gottfried Schwab was erected; in 1914 a garden area with a pergola was constructed for the dismountable holiday home.



83.1 Albin Müller, Lily Basin, 1914, aerial view, photo 2012



84.1 Ludwig Habich, Gottfried Schwab Memorial, 1905, view from south-east, photo 2002



84.2 Albin Müller, Concrete Pergolas, 1914, view from east, photo 2009

– GOTTFRIED SCHWAB MEMORIAL

Ludwig Habich, 1905

Alexandraweg (no house number)

SPATIAL ARRANGEMENT

The life-size statue of a young man by Ludwig Habich (1872–1949), a founding member of the Darmstadt Artists' Colony, is located on a small, semi-circular space which is fitted and paved into the gently sloping lawn area north of Alexandraweg at the corner of Eugen-Bracht-Weg.

THE STATUE

The young man cast in bronze is depicted with raised arms and upward gaze in a standing/free leg position, recalling the gesture commonly used for depicting prayer in the antiquity. The sculpture is placed on a square base into which a bronze relief with the portrait of the esteemed poet Gottfried Schwab has been set. Three verses from Schwab's poem "Genius des Gesangs" ("Genius of chant") have been engraved into the base, which stands on two plinths.

THE ARCHITECTONIC FRAME AND ITS ARTISTIC FURNISHING

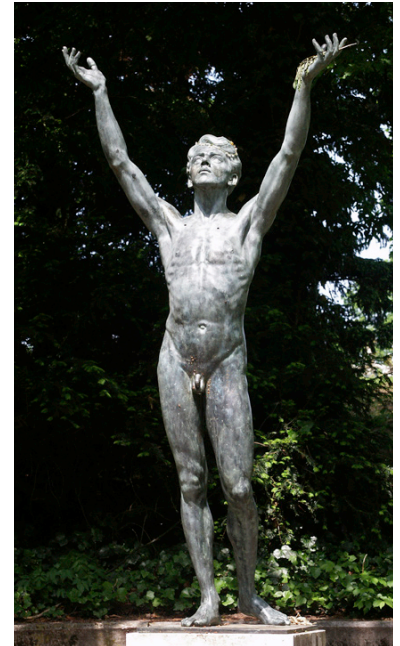
The small semi-circular space is surrounded by a stone bench with backrest. It is inscribed with: **DEDICATED TO THE POET GOTTFRIED SCHWAB** ("Dem Dichter Gottfried Schwab gewidmet"). The front of the bench bears Habich's bronze reliefs. They illustrate passages from texts by Schwab. At the west side, the relief shows men on a small sailing boat with its sail billowing in the wind. The corresponding line of text says: **MICHEL, HEAR THE SEA BREEZE WHISTLING** („Michel horch der Seewind pfeift"). This poem by Schwab from 1900 was set to music by Rudolf Weinwurm, University Music Director from Vienna. The eastern relief shows a grazing horse. The text reads: **I KNOW A SOURCE, RADIANT** ("Weiss eine Quelle wunderhell").

– PERGOLA AND GARDEN

Albin Müller, 1914

Alexandraweg (no house number)

The plot of land between the Gottfried Schwab Memorial and the garden of the Villa "In Roses", belonging to the painter Hans Christiansen, was created by Albin Müller as an ornamental garden in 1914. Its main focus was the temporary building of the Dismountable Holiday Home. The pergola erected along the southern boundary and a large flower pot on the open space at the side of the Lily Basin, both of cast stone, are remnants of the gardens. The pergola is located on a wall of around one metre height which supports the slope south of the Lily Basin and the Russian Chapel and which marked the southern boundary of the Exhibition in 1914. The double-breasted succession of round columns carrying volute capitals hold simply designed horizontal beams, which are square



85.1 Ludwig Habich, Gottfried Schwab Memorial, 1905, photo 2003



85.2 Ludwig Habich, Gottfried Schwab Memorial, 1905, bronze relief, photo 2012



85.3 Albin Müller, Concrete Pergolas, 1914, detail of capital, photo 2018

if viewed in cross-section, and which connect the columns lengthways as well as crossways. The supports and beams could be delicately formed thanks to the iron reinforcement, a still young and rarely-used technique at that time. The capitals also consist of cast stone. With the pergola, Albin Müller referenced the one erected by Olbrich in 1908 on the base of the Exhibition Hall, which, however, was designed as a succession of simple concrete supports without the impression of classic columns with capitals. The volute capital construction connects Müller's pergola much more with the exhibition entrance in 1914.

– GARDEN PAVILION ("SWAN TEMPLE")

Albin Müller, 1914

Christiansenweg (no house number)

The round temple was contemporarily named Garden Pavilion and thus refers to the origins of its architecture in terms of building typology: it corresponds to the monopteros building type found in many European parks, in particular from the Baroque period. This, in turn, picks up the model of the tholos from antiquity common in Greek and Roman architecture. The temple thus makes reference to the consistencies of European architecture and at the same time uses elements of art and architecture of Art Nouveau.

ARCHITECTURAL CONCEPT

The open, round temple has a diameter of 6.5 metres and forms the upper part of the long stairs leading from the Russian Chapel vertically down the hill to Alexandraweg and beyond to Christiansenweg. The temple consists of eight double breasted column pairs standing on a foundation with up to seven steps. An architrave of cast stone carries a flat dome covered by a conical copper roof.

DESCRIPTION

Due to the slope of the plot on the south side, flat steps with concentrically laid bricks lead through the column pairs to the floor of the temple containing a mosaic grid structure. From the north, the temple is accessible stepless. The columns stand on the stylobate without bases. They consist of brown glazed ceramic tiles decorated with stylised flowers and were manufactured by Dampfziegelei & Tonwarenfabrik Gail in Gießen, in accordance with Müller's design. Above five tiled bands, a delicate bead separates the shaft from the low, Dorian fluted ceramic tambours, providing the connection to the cast stone architrave in place of a capital. In front of the gap between the two columns flat ceramic reliefs depict a frontal image of stylised swans with open wings and headdress. The reliefs by Albert Burghardt rise above the architrave and the base of the conical roof. Rainwater is directed via interior downpipes to the swans' bills, which serve as waterspouts. White ceramic tiles on the inside cor-



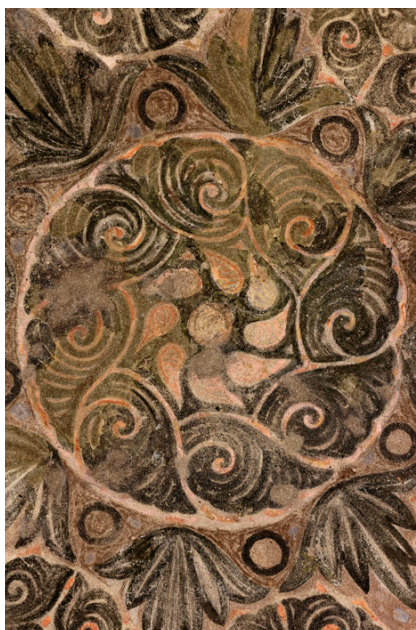
86.1 Albin Müller, Garden Pavilion ("Swan Temple"), 1914, detail of swan relief, photo 2016



87.1 Albin Müller, Garden Pavilion ("Swan Temple"), 1914, view from south-west, photo 2016



87.2 Albin Müller, Garden Pavilion 1914, detail of column, abacus and architrave, photo 2014



87.3 Albin Müller, Garden Pavilion, 1914, view of ceiling, photo 2018



87.4 Albin Müller, Garden Pavilion, 1914, detail of column shafts, photo 2014



88.1 Plane Tree Grove, view from west, photo 2016



88.2 Joseph Maria Olbrich, Bacchus Fountain, 1904, with reliefs by Daniel Greiner and Ludwig Habich, photo 2015

respond to the swan reliefs. They are decorated with three volutes and connected by a sweeping curve. These can also be found at the Lily Basin and thus subtly link the two works by Müller. Inside the small temple, in front of the architrave, there are curved brackets on which the flatly benched foot of the flat dome rests, which is decorated with an ornamental painting in brown tones.

– PLANE TREE GROVE

1833, 1904–14

Olbrichweg (no house number)

The Plane Tree Grove, which has existed since the middle of the nineteenth century, served as a place for visitors to obtain refreshments during the exhibitions in 1901 and 1914, as temporary restaurants were built at its sides. During the exhibitions in 1904 and 1914 it was also elaborately and artistically furnished with fountains, statues in recesses made from trellises, free-standing reliefs, vases, and lamps. The 1914 exhibition followed an extremely complex iconographic programme, developed and implemented by the sculptor Bernhard Hoetger (1874–1949), who had been a member of the artists' colony since 1911. He designed a specific type for the inscriptions, which were indispensable to understand the artistic furnishings. The artistic furnishings of the Grove are conserved in situ.

SPATIAL SITUATION

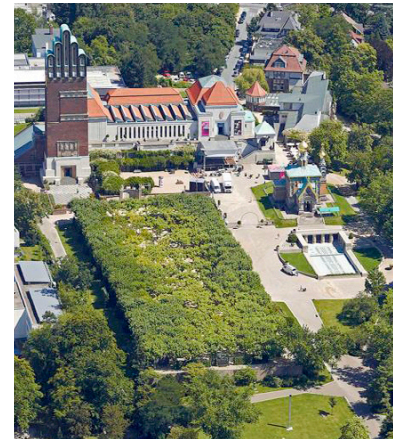
The Plane Tree Grove, measuring around 125 metres long and 40 metres wide, forms the northern boundary of the site. A quarry stone wall encloses the grove on three sides, with lamps by Albin Müller on the south side. The supporting wall on the north side, forming the eastern end with the fountain alcove, was created for the 1904 exhibition by Olbrich, Habich and Greiner. Works of art were permanently installed in the existing grove for the 1914 exhibition.

THE ENCLOSING WALL

The level Plane Tree Grove is surrounded by supporting walls, as the terrain to the west and north is steep. These consist of quarry stone with a horizontal brick covering. Quarry stone pillars inserted at regular intervals provide a rhythm to the walls of the grove. Between these, balustrades made of cast stone are added, ending at the same height as the pillars and forming a clear horizontal line with them.

THE FOUNTAIN ALCOVE OF 1904

The fountain alcove at the east side was fitted in accordance with Olbrich's design into the high supporting wall, which separates the Grove from the forecourt of the Wedding Tower. This can be reached from the grove via an open stair at the side. The concave, high alcove has a vertical,



89.1 Aerial view of the Mathildenhöhe, view from north-west, photo 2012



89.2 Joseph Maria Olbrich, Bacchus Fountain, 1904, detail bacchus relief, photo 2015



90.1 Bernhard Hoetger, Plane Tree Grove, 1914, Entrance Portal, photo 2015



90.2 Bernhard Hoetger, Plane Tree Grove, 1914, Fountain Group, photo 2013

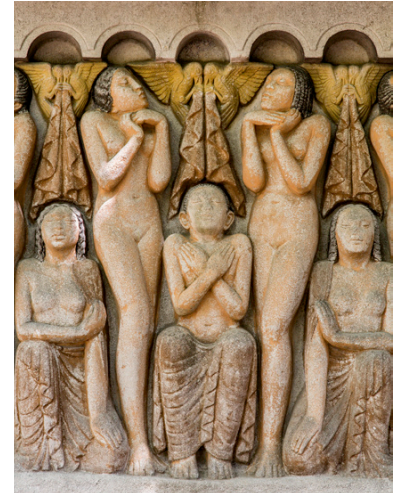


90.3 Bernhard Hoetger, Plane Tree Grove, 1914, Fountain Relief, photo 2013

rendered wall panel, which is decorated in the top section with a bronze relief by Ludwig Habich. This depicts the head of Bacchus, the God of wine, surrounded by grapes and vine tendrils, with fountain water flowing from his mouth into the oval fountain basin that overlaps the wall line. The lateral walls of the alcove are decorated with white, brown and grey pebbles from the Rhine. The lower part of the wall, decorated with brown and dark grey vertical stripes, is adorned with four reliefs at eye level made of lime sandstone, created by the sculptor Daniel Greiner. They depict: "Die Krabbe", "Das sterbende Wasserweib", "Der Märchenvogel" and "Der Wassergreif". ("The crab", "The dying mermaid", "The fairy-tale bird" and "The water griffin"). Stylised vertical waves formed with brown pebbles are placed on a light grey surface at the side of the central strip of the rendering. The upper end of the fountain is formed by a circular, slightly protruding ledge. On top of the two lateral supporting pillars are caps made of cast stone with reliefs depicting the municipal coat of arms of Darmstadt.

THE ARTISTIC FURNISHING OF THE PLANE TREE GROVE BY BERNHARD HOETGER, 1914

Bernhard Hoetger designed a complex artistic furnishing for the Plane Tree Grove, revolving around the topic of the cycle of life, becoming and passing, and utilising many different sources, both in terms of contents and design. The central topic is the encounter between cultures, both European and non-European, the latter in particular represented by ancient Egyptian and Indian inscriptions and texts. The result is a place of universal spirituality. Albin Müller placed the main entrance to the exhibition area at the south side of the Plane Tree Grove. It is marked by dark stone pillars with texts engraved by Hoetger, from the "Großer Sonnenhymnus des Pharaos Echnaton" ("Great Hymn to the Aten" attributed to Pharaoh Akhenaten) and the likewise ancient Egyptian "Brunnengebet" ("Prayer to Toth") from the Papyrus Sallier I. Hoetger invented a typeface reminiscent of hieroglyphs for this purpose. On top of the pillars are wild animals made in bronze, ready to pounce, with children's figures on their backs. The panther on the western pillar symbolises the night, the puma on the eastern pillar symbolises the day. Both ensembles of characters were made by Hoetger. In the visual axis of the entrance, at the northern edge of the Grove is a fountain. It is surrounded by a trellis. The fountain complex consists of a square water basin with a fountain wall rising behind it. It is inscribed with the text by Johann Wolfgang von Goethe **SONG OF THE SPIRITS OVER THE WATERS** ("Gesang der Geister über den Wassern") from 1779. This is engraved with Hoetger's type, already used in the entrance, into a wall panel of dark stone, flanked to the right and left by flat reliefs of sitting pitcher bearers, reminiscent of ancient Egyptian reliefs. They frame the actual fountain complex, consisting of four winged small relief heads with water flowing from their mouths. Above the fountain wall are three pedestals carrying three female figures in long robes. While the middle one uses both hands to hold a pitcher on her head, the two figures at her side are each tilting



91.1 Bernhard Hoetger, Resurrection, 1914, stone relief, detail, photo 2018



91.2 Bernhard Hoetger, Lion vase, 1914, cast stone



91.3 Bernhard Hoetger, Lion vase, 1914, cast stone, photo 2013

their head with their arms and hands towards the middle. The fountain alcove is flanked on each side by three stylised sculptures of lions, and separated from the Plane Tree Grove by gilded grilles.

Seven other Pitcher-Bearers are standing on both sides of the northern fountain complex in alcoves, which are likewise formed from trellises. Their pedestals of dark grey Lungstein (basaltic lava) depict stylised lions sitting back to back. The middle of the west side, precisely opposite the Olbrich wall fountain, is dominated by the cenotaph for the painter Paula Modersohn-Becker, who died in childbirth. It is surrounded by a trellis at three sides and from above. The female figure reclines, exhausted, on a horizontal bed surface, with one hand supporting the back of her child who is sitting upright on her lap. The bed surface rests on five stylised, sitting lions, whose bodies and heads are positioned at a right angle to a vertical stone slab, which in turn forms the back of the monument. This has been engraved by Hoetger, with the twentieth verse of the second song of the Bhagavad Gita, "Geboren nimmer, nimmer mehr gestorben" ("for the soul there is never birth nor death"). The cenotaph is flanked in the adjoining alcoves by two monumental vases of cast stone on a plinth supported by stylised male heads. Two jackal-like animals are sitting beside each vessel, holding on to the upper edge, to look inside with stretched head and cupped ears. In the outermost lateral axes of the Plane Tree Grove, there are four relief walls at the west and east side, with allegorical representations of "Spring", "Summer", "Sleep" and "Resurrection". They all have the same compositional structure: six standing, nude figures – the two on the outside are male, the four on the inside female – alternate with five squatting figures, whereby the middle figure is male, and the two shown on each side are female. The latter wear robes with stylised folds. The reliefs stand on black stone plinths, whereby the frontal view to the respective relief is slanted, and bear texts from the Bhagavad Gita which are engraved in Hoetger's Plane Tree Grove type. At the south of the Plane Tree Grove are ten agave planters born by lions. These are looking towards the east or west, symbolising the sunrise and sunset. The ensemble is almost fully intact. Only the original colours of the cast-stone sculptures and reliefs are partially weathered and some elements have been recast.

– STUDIO BUILDING [1914]

Albin Müller, 1914
Olbrichweg 10

The Studio Building directly adjoined the Group of Tenement Houses, and for the duration of the exhibition it offered the members of the artists' colony – Bernhard Hoetger, Heinrich Jobst, Edmund Körner, Friedrich Wilhelm Kleukens, Emanuel Joseph Margold and Albin Müller – space for studio exhibitions. For the Studio Building, Müller took over the con-



92.1 Albin Müller, Studio Building, 1914, detail window, photo 2015



93.1 Albin Müller, Studio Building, 1914, view from south, photo 2018



93.2 Albin Müller, Studio Building, 1914, view from north-east, photo 2015

cept of all artists working together under one roof, as first presented by Olbrich in the Ernst Ludwig House in 1901. However, Albin Müller chose a completely different architectural language that is free from that iconographic charge that characterises the Ernst Ludwig House. In Müller's Studio Building, various internal uses are reflected in the design of the windows of the main facades towards the south and north. Müller thereby adheres to the motto of the American architect Louis Sullivan of 1896, "form ever follows function", however without adopting Sullivan's ornamental decorations for facades. Müller's Studio Building marks the end of the enormous architectonic development at Mathildenhöhe between 1901 and 1914. This begins with the first buildings by Olbrich of 1901, characterised by the rich forms of the Vienna Secession, but also by North African architecture, and extends via the proto-expressionist architecture of the Wedding Tower of 1908 to the functionalist Studio Building of 1914. Only after the end of the First World War in 1918 was it possible to continue this architectural development in the Neues Bauen and International Style movements. Albin Müller's Studio Building anticipates the aesthetic of white modernism of the 1920s, with its large, frameless windows set into the smoothly rendered, white painted north facade. The Studio Building was restored after damages occurred during the Second World War. It still serves its original function. Today, students of the design faculty at the Darmstadt University of Applied Sciences use the studios.

ARCHITECTURAL CONCEPT

The formerly five-storey Studio Building was constructed with a reinforced concrete skeleton. Together with the no-longer-existing Group of Tenement Houses, it formed the eastern part of the exhibition area of 1914. Müller chose a deliberate objective architecture without any decoration, which served purely to meet the functional requirements of a studio house: as with Ernst Ludwig House, the studios are positioned to the north. Large windows, which supply the high artists' workshops with constant northern light, are smoothly cut into the facade. Movable walls facilitate flexible interior division of the studio. The sunny southern side is used for the common rooms, writing rooms and living areas. Their ceiling heights are only half the heights of the studios. These rooms therefore offer an entirely different quality. In front of the south side, a studio garden facilitates working outdoors.

DESCRIPTION

The facades reflect the various uses: while the north facade is characterised by the large frameless studio windows fitted into the smooth, white rendered outside wall, the south facade of the today four-storey building shows an intriguing play between vertical window axes and horizontal bands of reddish-brown clinkers. These are framed by blue strips of brickwork forming a grid-like structure covering the facade. The walls in between are smoothly rendered and painted with a light colour. The cen-

trally-placed staircase protrudes in front of the building line at the south side and provides with its difference in shape a break in the rhythm of the facade. It is smoothly rendered and its function can be determined by means of the height offset of its three axially arranged windows, as opposed to the windows of the common or living rooms. Today, a glass corridor connects the Studio Building with the main building of the design faculty. The staircase, positioned centrally in the reinforced concrete skeleton and with elegant iron handrails, is well lit by daylight entering from the large windows. It leads to the studios and the former recreation rooms, which are today used as offices and common rooms.

CONTINUITY

– ERNST LUDWIG FOUNTAIN

Karl Hartung and Otto Bartning, 1958/59
Alexandraweg (no house number)

The Ernst Ludwig Fountain, created from Michelnauf tuff, is located at the site of the Villa "In Roses", whose war ruin was removed in 1958. The "Quellenraum" ("Fountain Room"), designed by Berlin sculptor Karl Hartung together with the architect Otto Bartning, was presented as part of the German pavilion at the Brussels Exposition in 1958. The gushing fountain with its lighting from below was removed and transferred to Darmstadt after the end of the exhibition. It thus stands for the continuity of exhibition activity at Mathildenhöhe, and its continued involvement in the international art scene.

SPATIAL ARRANGEMENT

The semi-circular fountain complex is cut into the slope north of Alexandraweg, the same as the Gottfried Schwab Memorial.

THE FOUNTAIN

The round water basin is sunk into the round in the centre of the complex. It is surrounded by three circular flat steps which connect it to the floor area, which in turn is surrounded by a semi-circular relief wall. It consists of sculpturally developed stones joined together, depicting an abstract group of people. A plaque on the relief wall commemorates the founder of the Darmstadt Artists' Colony and namesake of the fountain, Grand Duke Ernst Ludwig of Hesse and by Rhine.



95.1 Karl Hartung and Otto Bartning, Ernst Ludwig Fountain, 1958/59, view from south-west, photo 2011



95.2 Karl Hartung and Otto Bartning, Ernst Ludwig Fountain, 1958/59, view from south-east, photo 2012



96.1 Joseph Maria Olbrich, Three House Group, 1904, aerial view from south-west, photo 2012



96.2 Joseph Maria Olbrich, Three House Group, Blue House, 1904, view from north-west, photo 2017



96.3 Joseph Maria Olbrich, Three House Group, Corner House, Entrance Portal, 1904, photo 2015



96.4 Joseph Maria Olbrich, Three House Group, Corner House, 1904, view from south-west, photo 2015

ID-NO. 002

- THREE HOUSE GROUP

Joseph Maria Olbrich, 1904

Prinz-Christians-Weg 2, 4 and Stiftstraße 12

The second exhibition of the Darmstadt Artists' Colony focused on the topic of condensed living on a small plot of land in a group of buildings, which differed in an exceptional way from the terraced houses that were common at that time. For a triangular plot of land at the corner of Stiftsstraße / Prinz-Christians-Weg, Olbrich designed the "Three House Group", presenting three residential buildings with the same basic layout and individualised facades as well as furnishings in adherence to the "Darmstadt Principle".

The three buildings are named after their materials, colours, or position and one was also named after an occupant: the north-western house is called Blue House because its ground floor is clad in blue tiles, the house in the middle is called Corner House (also known as Timber Gabled House), while the Grey House, adjoining to the east, was home to the Court Chaplain and is therefore also known as the Court Chaplain's House. The Three House Group was damaged in 1944 and was only partially restored: the upper storeys and the roofs of the Blue House and the Corner House originate from the post-war era. From the Grey House at the eastern part of the plot, the cellar foundations, the fire wall and the north facade of the ground floor have been preserved. The rising walls were newly built in the 1950s.

ARCHITECTURAL CONCEPT

The Three House Group represents a special form of a residential construction, where three houses were not built next to each other, but rather were arranged in a corner solution. Olbrich used a typified floorplan, which he mirrored and turned. By using very different designs for the facades and clever interlocking, he managed to present three individually designed houses despite the uniform floor plans. The houses consist of two full storeys and an attic underneath their steep roofs. The ground floors and therefore the main floors each consist of two adjacent rooms, connected to each other by sliding doors, which are used as dining and living room, a kitchen and a smaller second living room, at times called a smoking room. The development is carried out through separated entrances at the various sides of the group of houses.

DESCRIPTION

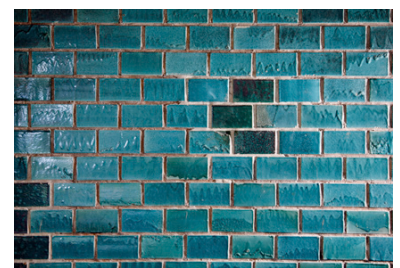
The Blue House at Stiftstraße and the Corner House at Prinz-Christians-Weg occupy the south-western half of the large corner plot. The latter house is surrounded by a low brick wall, which is partially rendered. It is the base of a simple fence consisting of vertical iron rods. The garden wall and entrance to the Timber Gabled House, Prinz-Christians-Weg 2,



97.1 Joseph Maria Olbrich, Three House Group, Blue House, 1904, view from south-west, photo 2016

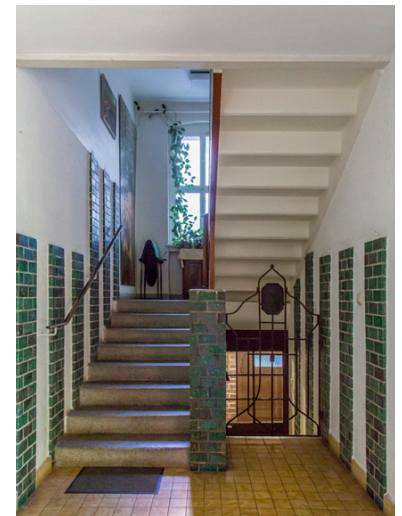


97.2 Joseph Maria Olbrich, Three House Group, Corner House, detail of window lintel, 1904, photo 2016



97.3 Joseph Maria Olbrich, Three House Group, Corner House, 1904, detail of window lintel, photo 2016

are elaborately designed. The garden wall – with light-coloured rendering, flanked by flat, concave niches with exposed brick – ends at the boundary to the property of the former Grey House (Court Chaplain's House) with a super-elevated niche containing a bench made of blue glazed bricks inviting the visitor to sit and linger. A garden gate located slightly to the south, decorated with wrought-iron works, is surrounded by a round arch and leads directly to the front door at the western side of the house. This part of the Corner House is clad with the blue glazed tiles which give the adjoining house its name. Noteworthy is the constructional interlocking of the three houses, as Olbrich avoids the impression of serialisation with this design. The front door of the Corner House, fitted into a round arch, is made of exposed wood and is characterised by a faceted, ogival window surrounded by five frames carved deep into the wood. A small walled forecourt leads to the front door via four steps. The cobalt-blue, glazed clinkers are decorated with stamped abstract roses. The wall at the entrance to the Corner House ends with a rippled cornice made of cobalt-blue tiles, above which horizontal muntin windows are fitted. The pent roof of the porch is positioned directly above the window lintel. The south side of the Corner House is characterised on the ground floor by two flat bays which are slanted at the corners and opened into large muntin windows with a niche between them. The bays and lintel above the round niche carry the balcony, which can be accessed via the rooms on the first floor. Their outer walls are subdivided by vertical brick bars. The very wide, shelving muntin windows have an iron lintel. The high gable holds another two storeys. The eave is protected by a windboard which is cut wavelike at the top edge and is overtaken by an apex at the roof ridge. The Blue House, Stiftstraße 12, adjoins the Corner House to the west. It also consists of two full storeys and two levels below the high gable roof. The simple muntin windows have white folding shutters. In the middle of the lateral facade of the Blue House is the front door, which is cut into the natural stone base of a round bay housing the stairs. While the wall to the right of the bay is completely clad with cobalt-blue tiles, the left side is decorated with blue pilaster strips between the white rendering. Abstract roses are stamped into the blue glazed tiles. The blue tone varies due to the difference in the thickness of the glaze. Inside, the rooms on the ground floor of the Blue House and the Corner House still feature original walls, doors and wall fittings. A new building with a simple design was erected on the foundations of the former Grey House at Prinz-Christian-Weg 4 during the 1950s.



98.1 Joseph Maria Olbrich, Three House Group, Corner House, 1904, detail staircase, photo 2009

¹ The houses – except for the Workman's Cottages, which were torn down or moved, and the holiday home that was also taken down – were subsequently privately occupied. ² Georg Fuchs, "Die Wohnräume des Deutschen Abteilung der Turiner Ausstellung", in: *Deutsche Kunst und Dekoration*, Vol. 11, 1902, p. 45. ³ Joseph Maria Olbrich, "Unsere nächste Arbeit", in: *Deutsche Kunst und Dekoration*, VI, 1900, p. 366–369, here: 368 et seq. ⁴ The interior of the Ernst Ludwig House was damaged during the Second World War, while the exterior remained largely intact. As the Artist's Colony had already been disbanded at the end of the 1920s, a new use was wanted for the building, and in 1950/51 the interior was developed for the Bauhaus archive and the German Church Building Institute. ⁵ Id. Ernst Ludwig House. Reconstruction and development as "Artists' Colony Museum" 1984–1990. ⁶ Its opposite pole, the temporary House for Planar Art, was already taken down in 1901 after the end of the exhibition. ⁷ Haus Peter Behrens. Die Ausstellung der Künstlerkolonie Darmstadt 1901, Darmstadt 1901, catalogue of the house during the first Artists' Colony Exhibition 1901, Collection Institut Mathildenhöhe, Inv. No. 2974/3AR. ⁸ The two upper storeys had already been privately occupied by Wilhelm Deiters and his family. ⁹ Johann Vincenz Cissarz, exhibition poster of the Artists' Colony Darmstadt exhibition, 1904, depicted in: Philipp Gutbrod, *Weltentwürfe – Die Künstlerkolonie Darmstadt 1899–1914*, exhibition catalogue, Darmstadt 2015, p. 8. ¹⁰ Section 2 of the statute of the Deutsche Werkbund, in: *Satzung des Deutschen Werkbundes*, adopted in the first annual meeting of the Deutsche Werkbund in Munich on 12 July 1908, n.p., w.o. (p. 2). ¹¹ "OLBRICH's construction will not only draw attention to its content, which, with its various elements [...], crowns the exhibition hill like an Acropolis. It should be noted how the building is connected with the lower lying terrain, how the individual structures fit together, how the tower stands out, which contours are revealed, how the details are designed [...]" Victor Zabel, *Die Hessische Landesausstellung 1908*, in *ZS Die Werkkunst*, H. 3, 1907/08, p. 369–373, here p. 370. ¹² Gustav Adolf Platz, *Die Baukunst der neuesten Zeit*, Berlin 1927, p. 22. ¹³ Depicted in: Ralf Beil and Regina Stephan (ed.), *Joseph Maria Olbrich 1867–1908. Architekt und Gestalter der frühen Moderne*, exhibition catalogue, Darmstadt 2010, p. 40. ¹⁴ Christiane Geelhaar, *Mathildenhöhe Darmstadt. 100 Jahre Planen und Bauen für die Stadtkrone*, Volume 3, *Ausstellungshallen und Hochzeitsturm – Haus der Künste, Wahrzeichen der Stadt*, Darmstadt 2004, p. 224. ¹⁵ The barrel vault is suspended from the firm concrete ceiling and resting on the brick walls, which react differently to changes in temperature and humidity. ¹⁶ *Adressbuch der Haupt- und Residenzstadt Darmstadt*, Darmstadt 1914, p. 493, <http://tudigit.ulb.tu-darmstadt.de/show/Zs-4159-1914/0521>; retrieved on 7.5.2018. ¹⁷ Today, the columns are in front of the entrance to the stadium of the University of Darmstadt.



100.1 Unknown artist, Darmstadt from the Mathildenhöhe, 1808, lithograph with watercolour

2.b HISTORY AND DEVELOPMENT

MATHILDENHÖHE DARMSTADT IN THE NINETEENTH CENTURY

The history of the Mathildenhöhe begins around 1800, when Prince Christian of Hesse-Darmstadt arranged the creation of an **ENGLISH LANDSCAPE GARDEN** open to the public, on the hill above the City of Darmstadt. Prince Christian was the youngest brother of Landgrave Ludwig X, who, as from 1806, bore the title of Grand Duke Ludwig I of Hesse and by Rhine.

The landscaped garden, which contained groves, avenues and lawn areas, had widely curved, intersecting footpaths which opened onto squares. From a "spacious platform", people could enjoy the view of the city, the Rhine Valley, the Odenwald Forest and the low mountain ranges of the Taunus and the Donnersberg that could be seen in the distance.¹ Hereditary Grand Duke Ludwig, grandson of the first Grand Duke and from 1848, Grand Duke Ludwig III, married Princess Mathilde Karoline of Bavaria in 1833. He gifted her the park above the city. Coming from Munich, she was familiar with the local English Garden with its numerous garden pavilions, created by Ludwig von Sckell starting in 1779.

Hereditary Grand Duchess Mathilde added garden houses and pavilions to her grounds in Darmstadt and arranged the creation of a **PLANE TREE GROVE**. A grove is a cultivated and enclosed wood, used to worship a divinity. Since the publication of the ode "Der Hügel und der Hain" by Friedrich Gottlob Klopstock in 1767, the grove has been an important motif of German Romanticism.² The Plane Tree Grove makes reference to this central work of German sensibilities. It is the oldest conserved part of the hill that is named after Grand Duchess Mathilde.

During the following decades, the landscaped garden on the Mathildenhöhe became surrounded by developments to the north, west and south. On its east side, the single-track Odenwaldbahn was built from 1869 onwards, whereby its Rosenhöhe station (today called Ostbahnhof), built in the same year, is also used in particular by visitors to the Mathildenhöhe.³

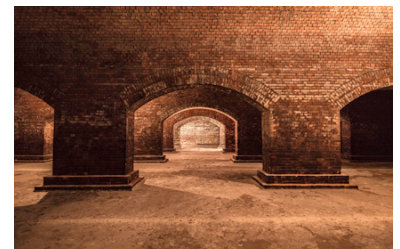
The **WATER RESERVOIR**, built during 1877–80 on the top of the hill in accordance with the plans by civil engineer Otto Lueger, provided running water to the households in Darmstadt. Lueger was an expert in the construction of buildings for the municipal water supply and wastewater disposal at home and abroad.⁴ The elevated reservoir, built in brickwork, consists of two large, barrel-vaulted chambers and since 1908 forms the base of the Exhibition Hall.



101.1 Plane Tree Grove, View facing east, photo 2013



101.2 Darmstadt Mathildenhöhe "once upon a time", view of the Mathildenhöhe from the end of the nineteenth century. The building on the left is the municipal water reservoir with the viewing platform, postcard 1907 / 1908



101.3 The interior of the water reservoir, photo 2017



102.1 Plan of the residential city Darmstadt, detail, 1860



103.1 Plan of the capital and residential city Darmstadt, detail, 1878

MATHILDENHÖHE UNDER THE REIGN OF GRAND DUKE ERNST LUDWIG OF HESSE AND BY RHINE 1892–1918

Grand Duke Ernst Ludwig was only 23 years old when he took over the reign of the Grand Duchy of Hesse and by Rhine in 1892. With him began a period of great innovations in the state. He was heavily influenced by developments in Great Britain, which he visited often due to his close relationship with Queen Victoria, who was his grandmother. From his own experience, he was very much aware of the industrial, artistic and infrastructural innovations in Great Britain.

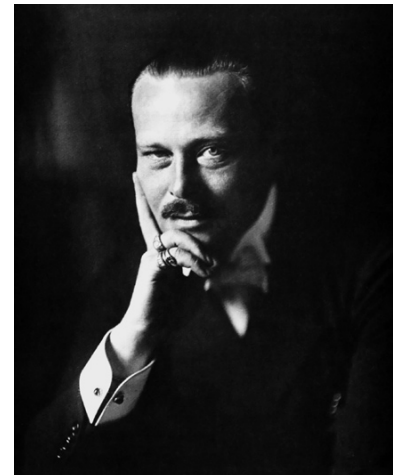
Immediately after taking over the reign, Ernst Ludwig ordered numerous measures to improve the municipal infrastructure, and at the same time initiated the restructuring of his own residence, the "Neue Palais". In 1897, the Grand Duke commissioned Mackay Hugh Baillie Scott, one of the leading artists of the English Arts and Crafts movement, to redesign his reception and breakfast room. The artist collaborated with Charles Robert Ashbee, who founded the "Guild and School of Handicraft" in 1888 and completed the reception room with the latter, as well as with Darmstadt furniture factory Julius Glücklich for the creation of the breakfast room.

In 1897, the Grand Duke also instructed **ARCHITECT KARL HOFMANN**, a professor at the Darmstadt University of Technology⁵, to prepare a **LOCAL BUILDING PLAN FOR A COLONY** of detached single villas and semi-detached houses, as well as terraced houses in groups of three to four units on the site of the Grand-Ducal park on the Mathildenhöhe.⁶ Hofmann's urban concept created a picturesque urban development according to the requirements of around 1900. This differed fundamentally from the contemporary approach to urban development which gave priority to geometry over natural characteristics, therefore placing its grid-like road network uniformly over hills and through valleys. In contrast, this picturesque urban development not only takes its cue from the landscapes and natural characteristics, but also uses these as the basis of its design. This is illustrated perfectly by the ensemble on the Mathildenhöhe.

In his plan, Hofmann kept the existing curved paths in the park leading up the hill, widened them to residential roads, or defined them as property lines. This can still be seen today in the Mathildenhöhweg, Olbrichweg and the park at Eugen-Bracht-Weg. The advantage of this approach was that the trees along the park paths could be included in the villa district.⁷

While he subdivided the southern and southwestern part of the park and designated it for residential buildings, the Plane Tree Grove, the area around the Water Reservoir and the paths and green areas of the park remained mostly unchanged.

See biographies most relevant to the "Mathildenhöhe Darmstadt" nomination
[ANNEX 2]



104.1 Portrait of Grand Duke Ernst Ludwig, 1905, photograph



105.1 Karl Hofmann, Building plan of the Mathildenhöhe, 1897

THE RUSSIAN CHAPEL

The **RUSSIAN CHAPEL OF ST. MARIA MAGDALENA** was built in 1897–99 in the central area of the park on the Mathildenhöhe. The occasion for its construction was the marriage of Princess Alix, the younger sister of Grand Duke Ernst Ludwig, with Russian Tsar Nikolaus II in November 1894. The Tsar commissioned St. Petersburg architect Leontij Nikolajewitsch Benois with the design of the court chapel so that he could visit a Russian Orthodox place of worship when coming to Darmstadt. It was built by local craftsmen under the direction of the architects Gustav Jacobi and Friedrich Ollerich, both from Darmstadt, while the artistic features were designed by Viktor Michailowitsch Vasnecow. He first worked in the Artists' Colony of Abramcevo and in 1898 designed the Russian Pavilion for the Exposition Universelle in Paris in 1900.

While Hofmann's residential buildings and the Russian Chapel were still under construction, the Grand Duke changed his plans for the use of the park area. He had adopted the ideas of **ALEXANDER KOCH**, a publisher in Darmstadt, who, as promoter of "modern decorative art from the home perspective", presented the "Erste Darmstädter Kunst- und Kunstgewerbeausstellung" ("Darmstadt's first arts and crafts exhibition") in the Kunsthalle Darmstadt in 1898 with completely furnished bourgeois rooms.⁸ Koch convinced the Grand Duke of the idea to establish an artists' colony to support not only art, but also the economy.⁹

THE FOUNDING OF THE DARMSTADT ARTISTS' COLONY AND FIRST PARTICIPATION IN EXHIBITIONS

During the summer and autumn of 1899, the Grand Duke appointed seven artists to the **DARMSTADT ARTISTS' COLONY**. They committed to work in Hesse for three years, and for this received a salary graded by experience and age, as well as work materials and studios. They were able to freely develop their artistic talents and therefore did not have any teaching responsibilities.

The management of the Darmstadt Artists' Colony was passed to the architect and designer **JOSEPH MARIA OLBRICH**, who until then was based in Vienna.¹⁰ He had caught the Grand Duke's attention with the building of the Vienna Secession, which had been completed the previous year. This first exhibition hall presented the concept of the "white cube" for the first time in European architecture. This presented a new architectural approach free of historical reminiscences and was therefore exactly what the Grand Duke was looking for in relation to his artists' colony.

Olbrich's artistic development spans from the historic architecture of Vienna's Ringstraße designed by his teacher Carl von Hasenauer, his ex-



106.1 Leontij Nikolajewitsch Benois, Facade design of the Russian Chapel Mathildenhöhe Darmstadt, 1897, watercolour

periences in Italy and Tunisia during his study tour as winner of the Prix de Rome awarded by the Vienna Academy of Fine Arts, and his subsequent collaboration in the studio of Otto Wagner to the building of the Vienna Secession. In the design of this exhibition hall, which presents the white, smooth, rendered cube for the first time in Europe, Olbrich was inspired by his travel experiences to Sidi Bou Said, Tunisia, where he stayed in the spring of 1894, and which are recorded in numerous sketches. These modest, cubic, smoothly plastered, simple houses with few openings left a lasting impression on him.

Other founding **MEMBERS OF THE DARMSTADT ARTISTS' COLONY** were the artists Peter Behrens, Paul Bürck, Rudolf Bosselt, Hans Christiansen, Ludwig Habich and Patriz Huber, who were all personally chosen by the Grand Duke. In 1899, 33-year old Christiansen, who came to Darmstadt from Paris, was the oldest founding member of the Darmstadt Artists' Colony; 20-year old Bürck, educated at the Applied Arts School in Munich, and 21-year old Huber from Stuttgart, educated at the School of Applied Arts in Mainz and Munich, were the youngest. At 31, the Grand Duke was still a young man himself. He had faith in these young, almost youthful artists. They were expected to meet his expectations regarding innovation in art, architecture and applied arts. He thereby departed from the general tendency to rely on experienced specialists. The Grand Duke was a connoisseur of the current art scene. Only three years before, the magazine "Die Jugend", on which the name of the "Art Nouveau" (in German, "Jugendstil") art movement would subsequently be based, had been established in Munich. On 24 March 1900, during the laying of the cornerstone for the studio building where the artists would work together, he announced his wish regarding the founding of the Darmstadt Artists' Colony: **"MEIN HESSENLAND BLÜHE UND IN IHM DIE KUNST"** (**"MY HESSE COUNTRY SHALL FLOURISH AND IN IT, THE ARTS!"**)

Unlike other artists' colonies during the period around 1900, the Darmstadt Artists' Colony was a group of artists which had been chosen and invited by a patron in accordance with his conceptions, not a voluntary association. The Grand Duke was deliberately looking for friction between the competing artists, in order to drive them to achieve their best. On the Darmstadt Artists' Colony, he wrote: "There were only about seven artists at any time, because this number proved to bring results. Fewer artists would not generate sufficient ambition and friction. More would lead to a lack of bonding. As soon as larger assignments came in, they were supposed to – if possible – help each other, which they did."⁴⁴ In 1899 the artists convened and worked in Prince George's Palace, located in the north-eastern corner of the Darmstadt park named Herrngarten, until the buildings on the Mathildenhöhe were ready for occupancy. In addition to the development of the designs for the buildings, the gardens and the facilities for the 1901 exhibition, designs for what was known as the **"DARMSTADT ROOM"** – which brought success



107.1 Joseph Maria Olbrich, Sidi Bou Said, 4th Book of Sketches, Tunis 3. – 9.5.1894, watercolour

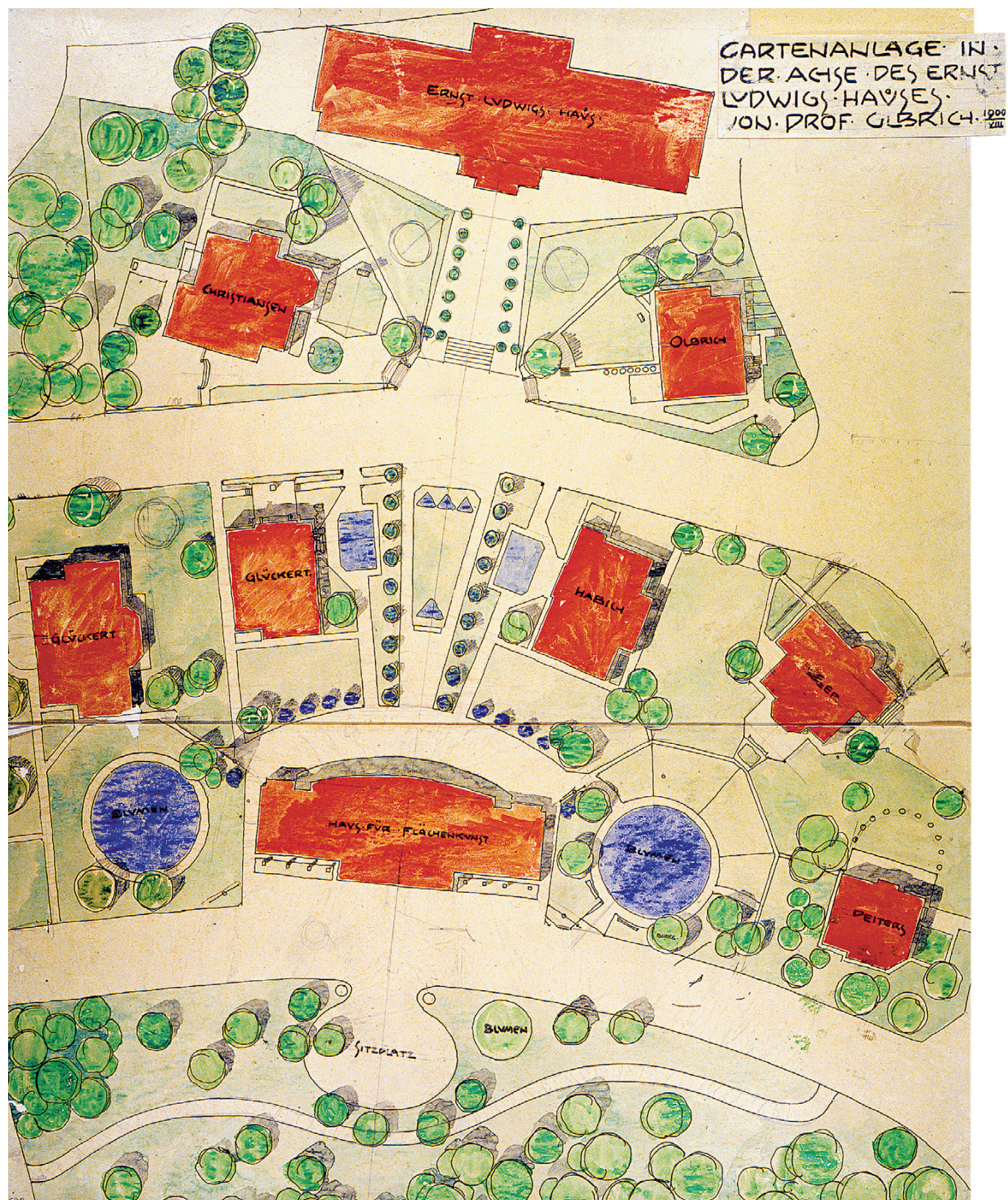


107.2 Artists Paul Bürck, Rudolf Bosselt, Hans Christiansen, Ludwig Habich, Peter Behrens and Patriz Huber in the garden of Prince Georg Palais, Darmstadt, 1899–1901, photograph

to the Darmstadt Artists' Colony at the Exposition Universelle in Paris in 1900 – were also developed there. With the furnishing of the Darmstadt Room, under the leadership of Joseph Maria Olbrich, the artists achieved the first presentation of their works, which received much attention on the international stage. The room created its own entity within the German arts and crafts section, unexpectedly achieving the greatest success in the entire exhibition. In the following years, the Artists' Colony successfully participated in other exhibitions, such as the International Exhibition for Modern Decorative Arts in Turin in 1902, the Moscow International Exposition in 1902/03, the World's Fair in St. Louis in 1904 and the World's Fair in Brussels in 1910. The participation at these exhibitions strengthened the international reputation of Darmstadt Artists' Colony, which quickly established itself within the art form.¹²

CONSTRUCTION BY THE DARMSTADT ARTISTS' COLONY ON THE MATHILDENHÖHE

Immediately after his appointment in 1899, Olbrich began to redesign the eastern half of the southern slope of Mathildenhöhe. This was separated from the western part, which continued to be developed according to the urban design of Karl Hofmann, by a section of the English landscaped garden. Olbrich had the opportunity to apply his ideas, formulated in 1898, in the real world: "A city, we need to build an entire city! Anything else would be nothing! The government shall give us, [...] a field, and we will create a world there. It means nothing to build merely a house. How can it be beautiful, if the one next to it is ugly? What good are three, five, ten beautiful houses, when the street is not beautiful, or if the plates are not beautiful? No – a field, there is no other way. [...]. In the centre, however, like a temple in a holy grove, there will be a house of work, serving as both artists' studio and craftsmen's workshop, where the artist would always have the reassuring and organising craft, the craftsman always the liberating and cleansing art within him, until both would grow together to one single person! That is what we need."¹³ This comprehensive concept, formulated more than twenty years before the 1919 Bauhaus manifesto, forms the **NUCLEUS OF THE EXCEPTIONALLY SIGNIFICANT DEVELOPMENT OF ARCHITECTURE, URBAN DEVELOPMENT, APPLIED ARTS AND INDUSTRIAL DESIGN AT THE BEGINNING OF THE TWENTIETH CENTURY**. It also includes, in particular, the new redefinition between artist and craftsman. For centuries, artists and architects had enjoyed an artistic education as pupils of a master, to train pupils themselves as masters after travelling and apprenticeship. Only the introduction of academic standards during the nineteenth century resulted in a clear division between craftsmen and academically educated artists. In the view of many contemporaries, this led to a significant deterioration of the architectural and artistic performances until the end of the nineteenth century. It was therefore Olbrich's fervent wish to overcome this.



109.1 Joseph Maria Olbrich, Location map of the building development of the eastern part of the southern slope of Mathildenhöhe, named: "Gartenanlage in der Achse des Ernst Ludwig Hauses von Prof. Olbrich, VIII 1900"



His fulfilment from 1899 onwards in the founding of the Darmstadt Artists' Colony, initiated and sponsored by the Grand Duke Ernst Ludwig of Hesse and by Rhine, was one of the most significant, internationally effective strategic steps in the recent history of art, architecture and design. The Darmstadt Artists' Colony was the initial impulse of the fundamental restoration of art, architecture, applied arts and industrial design of the twentieth century emanating from Germany; the Bauhaus, established in 1919, is its immediate successor. Its founding manifesto states: "Architects, sculptors, painters, we all must return to the craft! Because art is not a profession. There is no difference in the artist's and craftsman's nature. (...) Let us therefore form a new guild of craftsmen without class-dividing pretension, which tried to build an arrogant wall between craftsmen and artists!"¹⁴

From Olbrich's visions of their realisation at Mathildenhöhe, there is a direct line to the best-known school of arts of the twentieth century, architecturally manifested in Walter Gropius' construction of the Bauhaus and the associated artists' houses in Dessau.¹⁵

In his urban design for the first Artists' Colony exhibition in 1901, Olbrich modified Hofmann's design at three points: he changed the position of the studio building, called "artists' residence" on Hofmann's plan, the subsequent Ernst Ludwig House, and from its central portal, he placed a central axis vertically to the bottom of the hill, where he erected the temporary building for Planar Art in 1900/01. While the studio building and the open staircase leading to it above Alexandraweg were conserved in situ, its extension down to Prinz-Christians-Weg was removed just after the end of the 1901 exhibition. Since then, private gardens belonging to the individual residential buildings are in its place. The third deviation from Hofmann's plan is the development of the land on the northern side of Alexandraweg with one artist's villa on each side of the central axis.

THE FIRST EXHIBITION OF THE DARMSTADT ARTISTS' COLONY 1901

In 1901, the Darmstadt Artists' Colony presented the **WORLDWIDE FIRST PERMANENT EXHIBITION OF MODERN INTERNATIONAL ARCHITECTURE** titled "A Document of German Art". The underlying exhibition concept of fully furnished homes that were open to the public during the exhibitions, and subsequently served as homes, was called the "**DARMSTADT PRINCIPLE**" by Georg Fuchs in 1902.¹⁶

In the first exhibition of the Darmstadt Artists' Colony on the Mathildenhöhe, upper-middle-class living was the focus. It was presented to the public in the form of seven exemplary homes complete with artistic and decorative furnishings. This also included an extensive high-quality landscape design of the whole Mathildenhöhe featuring decorative elements and sculptures.

Within the group of the residential buildings, by creating three **ARTIST'S HOUSES**, for the sculptor Ludwig Habich, the painter Hans Christiansen, and himself, Olbrich took up an intensively discussed topic, for which many respected solutions have been offered over the years by important architects such as Frank Lloyd Wright, Victor Horta, and Henry van de Velde. Artists' houses were deemed to be combinations for living and working, they therefore provided studio spaces along with the usual living areas and utility rooms. Olbrich presented exemplary buildings for artists working in three principal categories: for a painter, a sculptor, and an architect/designer. His solutions took into account the requirements for space and light in respect of artists' workplaces, therefore the studio is located at the northern side of the house, where large windows provide a uniform and generous amount of glare-free light.

On both sides of the central middle axis positioned vertically to the hill, residential buildings were constructed in 1900/01 in accordance with Olbrich's design: north of Alexandraweg artists' houses were built for Olbrich and Christiansen, and, to the south, the Habich House as well as homes for other important personalities closely connected to the Artists' Colony were constructed. Among these houses the two buildings of furniture manufacturer Julius Glückert stand out who, with what is known as the Small Glückert House, created a home with auxiliary structures for himself and his wife, as well as a large residential building serving as a **SHOW ROOM BUILDING**, known as the Large Glückert House. The Executive Secretary of the Darmstadt Artists' Colony, Wilhelm Deiters, had a home built and furnished at the corner of Mathildenhöhweg/Prinz-Christian-Weg.

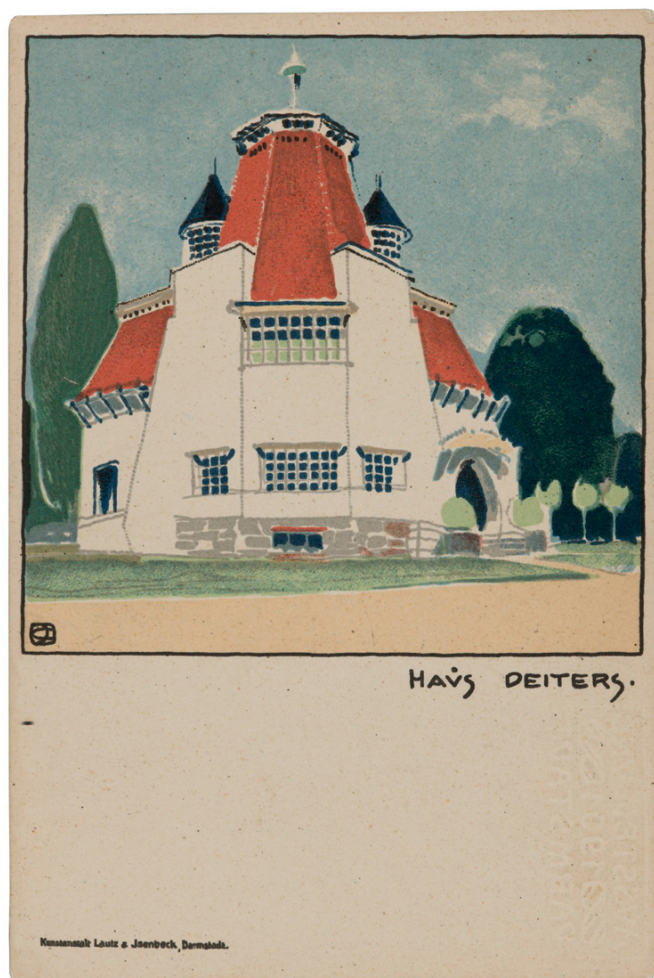
For the 1901 exhibition, the graphic artist Peter Behrens was the only one, besides Olbrich, who designed his house and garden, as well as the interior fittings, himself. It is located west of the Large Glückert House on a plot below the Russian Chapel.

For the very young artists Bürck and Huber, who were unable to afford to build their own homes despite the favourable conditions provided by the Grand Duke, living accommodations were offered in the studio building. The central building of the 1901 Darmstadt Artists' Colony exhibition was the **STUDIO BUILDING** at the edge of the hill, called **ERNST LUDWIG HOUSE**, named after the initiator and protector of the Artists' Colony. This is where the studios of the seven founding members of the Artists' Colony were located in 1901. It marks the northern end of the middle axle of the buildings of the Darmstadt Artists' Colony, positioned vertically to the hill. Steep stairways lead up from the south, starting at the temporary House for Planar Art, uphill to the main portal, which is formed like an omega arch.

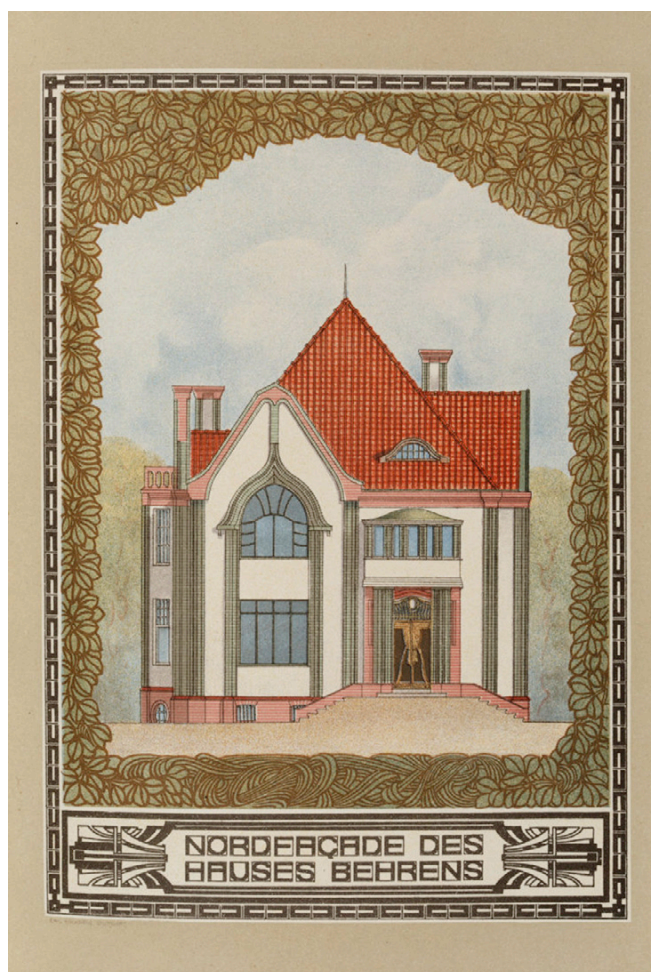
On 15 May 1901, the first Darmstadt Artists' Colony exhibition was opened on the steps between Alexandraweg and the Ernst Ludwig House's ome-



113.1 View from Ernst Ludwig House to the temporary House for Planar Art and to the Artists' Houses of the Darmstadt Artists' Colony, 1901, postcard



113.2 Joseph Maria Olbrich, Deiters House, 1901, postcard



113.3 Peter Behrens, north facade of the Behrens House, 1901, lithograph

ga portal with the opening play "Das Zeichen" ("The Sign"). This musical play was conceived by Artists' Colony member Peter Behrens with music by Willem de Haan and texts by Georg Fuchs. The central figure of this play was named "Proclaimer" and he presented a crystal to the Grand Duke as a symbol of the "new era".

A series of temporary buildings, also designed by Olbrich and removed after the exhibition, were also part of the exhibition. These temporary structures included the spectacular entrance building, the Flower House positioned on a slope, a restaurant in the Plane Tree Grove, a playhouse theatre, stalls for the sale of postcards, as well as the House for Planar Art, built at the southern end of the central middle axis.

In summary, the first exhibition by the Darmstadt Artists' Colony, with its constellation of a studio building and completely furnished artist houses, constituted a sensational innovation and increased awareness of the Artists' Colony on the Mathildenhöhe Darmstadt as a type of brand firmly in the minds of the international art public. As the first permanent international building exhibition, it became the starting point of numerous others, starting with the later exhibitions held on the Mathildenhöhe Darmstadt in 1904, 1908 and 1914, the Werkbund exhibitions in Cologne in 1914, Stuttgart 1927, Breslau 1929, Vienna 1932, the Constructa in Hannover in 1951, Interbau in Berlin 1957, and the IBA in Berlin in 1987, to name but a few.¹⁷

Despite their individuality, the buildings of the first Darmstadt Artists' Colony exhibition clearly form a harmonious ensemble that laid the foundation for the Mathildenhöhe's corporate identity. It was also a great success in terms of visitor numbers, catalogue sales, national and international reports in newspapers and magazines as well as raising the status of the City and the Grand Duke. Only the expectations regarding the sales of the products of the Artists' Colony were not met. It closed with a financial deficit.



114.1 Opening of the first Darmstadt Artists' Colony exhibition in 1901 with the play "Das Zeichen" ("The Sign"), detail, photo 1901

THE SECOND EXHIBITION OF THE DARMSTADT ARTISTS' COLONY 1904

During 1902, there were already such major disagreements between the artists that five of the seven founding members left the Colony by 1903. This included **PETER BEHRENS**, the only member who had designed his own house on the Mathildenhöhe, apart from Olbrich. He took a lot of inspiration from Darmstadt with him and used it in his later works. In 1907, after his appointment as Creative Advisor to Allgemeine Elektrizitätsgesellschaft (AEG) with its headquarters in Berlin, and with his designs for posters, typography, product design, street lamps, and pioneering factory buildings of AEG in Berlin, Behrens developed a comprehensive corporate design for the international company, which informs our understanding of corporate identity today. In his designs, Behrens picked up on the Darmstadt works of Olbrich for the textile manufacturer Stadel and developed these further. Walter Gropius, Ludwig Mies van der Rohe, Adolf Meyer, Le Corbusier and others worked in his Berlin office from 1908 onwards; these architects became important personalities in the development of modern architecture after the First World War, and, with the exception of Le Corbusier, all taught at the Bauhaus. After the departure of the five founding members, the Grand Duke appointed other artists: Daniel Greiner, Paul Haubert and Johann Vincenz Cissarz. They presented their works, together with the remaining members of the first group – Olbrich and Habich – in the second exhibition of the Darmstadt Artists' Colony in 1904. Again, the focus was on modern living. This time, however, multiple-family housing on a small property was emphasised.

Olbrich designed the **THREE HOUSE GROUP**, a property in triangular form at the corner of Stiftsstraße / Prinz-Christians-Weg.¹⁸ This was done by utilising a standardised layout, which he mirrored and turned, to obtain an overall complex created from three single-family houses. Joint walls were supposed to save building costs, the different forms and materials of the facades were intended to facilitate a clear distinction between the individual houses, while visually interlocking them at the same time. Olbrich enabled the three parties to live undisturbed despite the small private properties allocated to each house. The Three House Group was intended to appeal to a clientele that was unable to afford the construction of a large villa, as represented by the houses in the 1901 exhibition. For the purpose of the exhibition, the Three House Group was also fully equipped with everyday objects designed by the members of the Darmstadt Artists' Colony and opened to the public. The most eastern house located is the Grey House, which, after the exhibition, was occupied by the Grand-Ducal Court Chaplain, Ludwig Ehrhardt, who moved in on 10 October 1904. The builder of this house was the Grand Duke himself. For several years, he was even registered as the owner in the directory. The other houses, the Blue House and the Corner House, were subsequently occupied by private persons.



115.1 Joseph Maria Olbrich, Three House Group, 1904, postcard

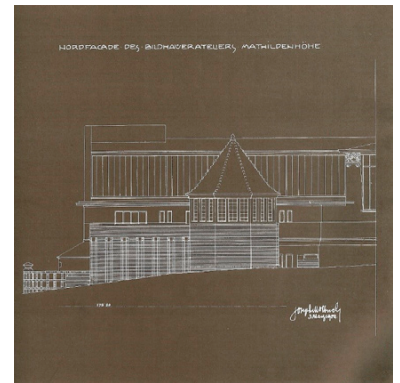
Artist collaboration in the Ernst Ludwig House, opened in 1901, proved difficult and conflictual, due to the different requirements and working methods of the various art forms being carried out in open-plan studios. **SCULPTOR STUDIOS** were added at the northeast corner of the Ernst Ludwig House for the second Darmstadt Artist's Colony exhibition in 1904.

The exhibition was also supplemented by temporary buildings. An open concert hall and five pavilions were constructed in a large park area below the Behrens House. Following the experiences from 1901, the Grand Duke himself assumed the financial risk of the second exhibition. This exhibition, however, generated a surplus of more than 4,000 Marks.¹⁹ More personnel changes occurred over the subsequent years. Some artists left the Artists' Colony, others were called to it. Significant new members included the sculptor Bernhard Hoetger, the ceramist Jacob Julius Scharvogel, and architect **ALBIN MÜLLER**.

THE HESSIAN STATE EXHIBITION OF FINE AND APPLIED ARTS 1908

The next large exhibition on the Mathildenhöhe took place in 1908: the "Hessian State Exhibition of Fine and Applied Arts". The preparations for this exhibition lasted several years. As a condition for the necessary state funding, all art forms had to be given "free rein to compete".²⁰ It was, after all, a competitive show of art and architecture in the Grand Duchy of Hesse. Consequently, the artists of the Darmstadt Artists' Colony, alongside other artists in Hesse, participated in the building projects always including complete interior furnishings. The exhibition thus continued the distinct character of the previous exhibitions on the Mathildenhöhe featuring fully furnished living environments.²¹ Since 1899, the west side of the southern slope has been developed and furnished with homes by architects following other creative ideas and styles, including, among others, historicism, traditional styles, and a country house style. In 1908, various architects dealt with housing construction, which was also a central topic at the Hessian State Exhibition. In terms of building typologies, two types of housing were realised: the **UPPER-CLASS VILLA** and the **WORKMAN'S COTTAGE**.

Joseph Maria Olbrich, Johann Christoph Gewinn and Konrad Sutter were building upper-class villas on Olbrichweg. Olbrich's "**UPPER HESSIAN HOUSE**" was constructed on behalf of the Society for Upper Hessian Tradesmen. The furnishings presented inside the house during the exhibition were all manufactured by companies and craftsmen from Upper Hesse. A **TEMPORARY SMALL HOUSING** estate was added east of the three villas. This estate consisted of six exemplary **WORKMAN'S COTTAGES** in accordance with the plans of Hessian architects, built on behalf of the "Ernst-Ludwig-Verein, Zentralverein für die Errichtung billiger Wohnungen" (Central association for the construction of cheap housing).



116.1 Joseph Maria Olbrich, north facade of the Sculptor Studio Mathildenhöhe, 1904, brownprint



116.2 Joseph Maria Olbrich, Upper Hessian House, photo 1908



116.3 Exhibition of Workman's Cottage on the Mathildenhöhe, 1908, postcard



Its specifications were: the Workman's Cottages must contain at least three living areas, they must be built with indigenous building materials and be fully furnished. The maximum specified costs were 4,000 Marks for the one-family house, 7,200 Marks for the two-family house and 1,000 Marks for the interior.²² Houses designed and furnished in a large stylistic variety by Joseph Maria Olbrich, Arthur Wienkoop, Josef Rings, Georg Metzendorf, Ludwig Mahr and Heinrich Walbe were removed after the exhibition ended. Only three of them, the Metzendorf, Wienkoop and Mahr Houses, were reconstructed elsewhere.

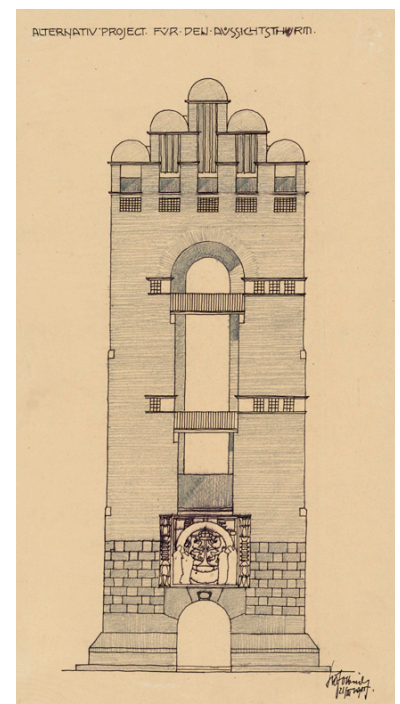
The 1908 exhibition pursued further objectives beyond the topic of modern living: increasing the visibility of the Mathildenhöhe, presenting the Grand Duke with the **WEDDING TOWER** as a wedding present on the occasion of his second marriage to Eleonore zu Solms-Hohensolms-Lich, and creating new, spacious exhibition opportunities. In all this, with the **EXHIBITION HALL** and the Wedding Tower designed by Joseph Maria Olbrich, the exhibition was a success.²³

Olbrich designed a whole series of viewing towers as early as 1900, not all of which, however, were built.²⁴ The objective from the start was to provide the Mathildenhöhe with a 'crown' to make an impression on the City by means of a tower. When the City decided to give the Grand Duke an exhibition tower for his wedding, the moment had come: the tower and the accompanying Exhibition Hall were constructed.

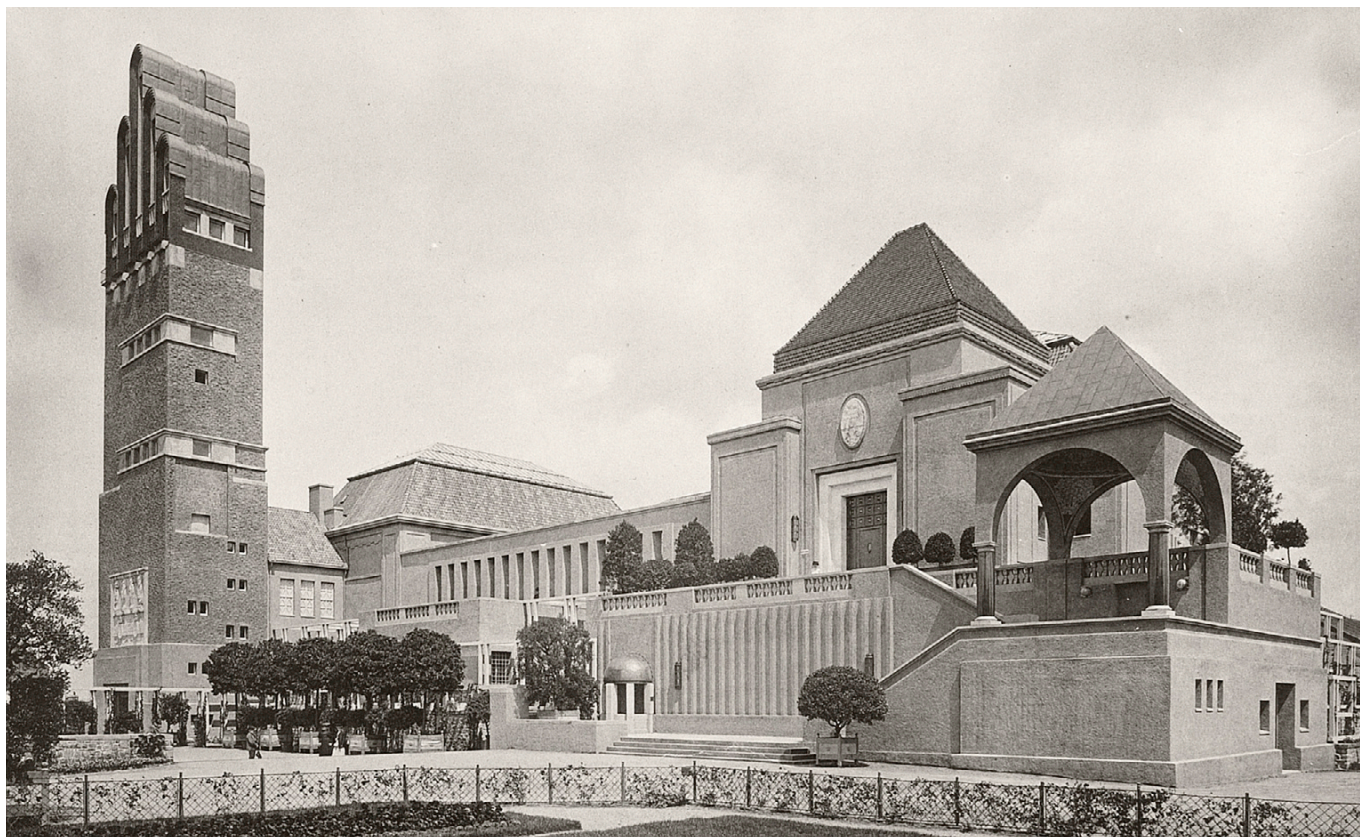
As early as 1908, the Wedding Tower and the Exhibition Hall ensemble was likened to the **ACROPOLIS**: "OLBRICH's construction will not only draw attention to its content, which, with its various elements [...], crowns the exhibition hill like an acropolis. It should be noted how the building is connected with the lower lying terrain, how the individual structures are fitting together, how the tower jumps out of the structure, which contours are revealed, how the details are designed [...]"²⁵ The innovative form of the tower, opened in 1908 with its striking design features – the massive shaft with its rough tiled areas, the asymmetrically arranged line of windows which extend around the corners, as well as the tower with its staggered round arches – is so memorable, that it became the unmistakable landmark of the Mathildenhöhe and to date remains the defining landmark of Darmstadt. The comparison with 240 other "Bismarck towers" that were contemporaneously constructed, in memory of the first Reich Chancellor, Otto von Bismarck, after his death in 1898, and which are characterised by a historical stylistic idiom, demonstrates how innovative and future-oriented the design by Olbrich is. In its innovative strength, the Wedding Tower alone can be likened to the Eiffel Tower, constructed by Gustave Eiffel on the occasion of the world exposition in 1889, which, however, is less influential in terms of historical construction than the Wedding Tower. This illustrates the use of a **LINE OF WINDOWS LEADING AROUND CORNERS** as well as the use of **OFFSET BRICKED IRON CLINKER** in the 1920s and during the period after the Second World War.



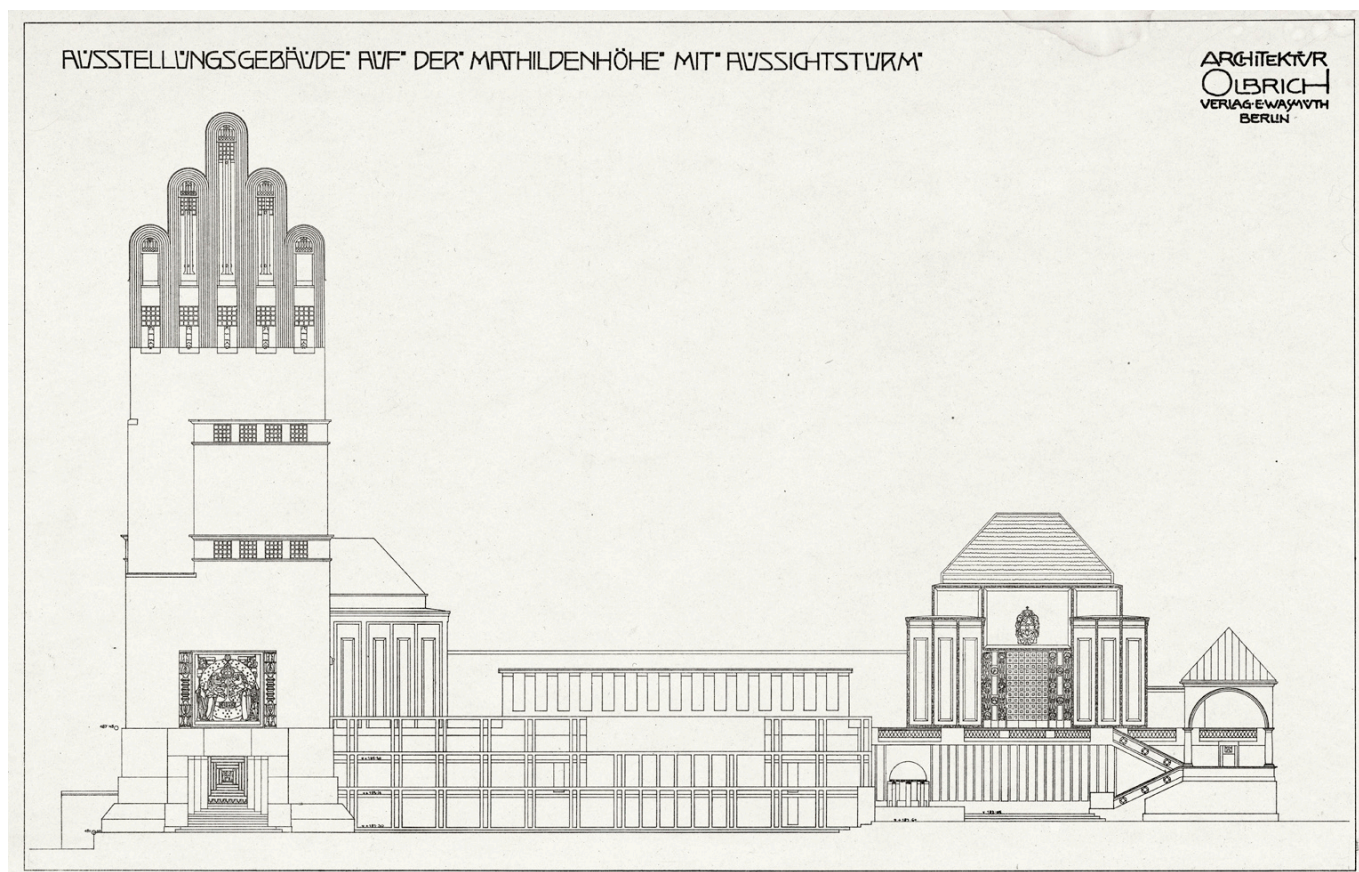
118.1 Joseph Maria Olbrich, Opel Workman's Cottage, view from south-west, Darmstadt, photo 1908



118.2 Joseph Maria Olbrich, Alternative Project for the Observation Tower, 1905/06



119.1 Exhibition Hall and Wedding Tower, photo 1908



119.2 Joseph Maria Olbrich, Exhibition Hall on the Mathildenhöhe with Observation Tower, elevation drawing, 1908

While the tower received its own foundation, the Exhibition Hall is set on the massive brick water reservoir dating back to 1877–80, which retained its function of supplying water to the city. The addition on top of the reservoir was made in the form of a three-wing complex around an open rose court used for the presentation of sculptures. In front of the west side, a wide viewing terrace remains, with a view of the city below and the Rhine Valley to the Taunus and the Donnersberg.

The 1908 exhibition was also supplemented by temporary buildings: on a property to the east of the Exhibition Hall, right across the street that is today called Olbrichweg, Albin Müller erected the temporary building for applied arts. He had won the competition for the exhibition design in 1906, which made him the new head of the Darmstadt Artists' Colony. This temporary building was joined, to the east, by a similarly temporary building for architecture. Both were removed after the end of the exhibition. The 1908 exhibition ran from 23 May to 1 November. It generated an income surplus of 75,000 Marks.²⁶

THE THIRD EXHIBITION OF THE DARMSTADT ARTISTS' COLONY 1914

As in 1904, the Grand Duke again assumed the financial risk for the third Darmstadt Artists' Colony exhibition on the Mathildenhöhe, which took place in 1914, according to his wishes, and opened on 16 May.²⁷ It was intended to remain open until October, but due to the involvement of the German Reich in the First World War, it was prematurely closed on 2 August 1914. It explored further the already existing developments on the Mathildenhöhe in artistic, garden planning and building typology terms. The oldest part of Mathildenhöhe, the **PLANE TREE GROVE**, was furnished with sculptures and reliefs by the sculptor **BERNHARD HOETGER**. He was a member of the Darmstadt Artists' Colony from 1909, and realised his large-scale sculptural composition based on the theme of "Werden und Vergehen" (growth and decay) and thus dealt with European and non-European motifs, events and texts.

At the western side of the Russian Chapel, Albin Müller built a water basin that reflects the enchanting Russian revival building with its gilded onion domes and lace-like interrupted windboards while taking up its majolica features in the tiled floor of the basin. Müller's intervention transformed the Russian Chapel into a spiritual point of departure for an ensemble whose centre constitutes the meeting of cultures. As a **PLACE OF UNIVERSAL SPIRITUALITY**, the Mathildenhöhe ensemble thematises buildings and sculptures as well as European and non-European cultures. On the eve of the First World War, a forum of the world's religions was formed at Mathildenhöhe Darmstadt, the foundations of which were based on the Plane Tree Grove's old Egyptian and Indian texts as well as a pantheist poem by Johann Wolfgang von Goethe.



121.1 Bernhard Hoetger, Spring, 1913, stone relief, Plane Tree Grove, photo 2015



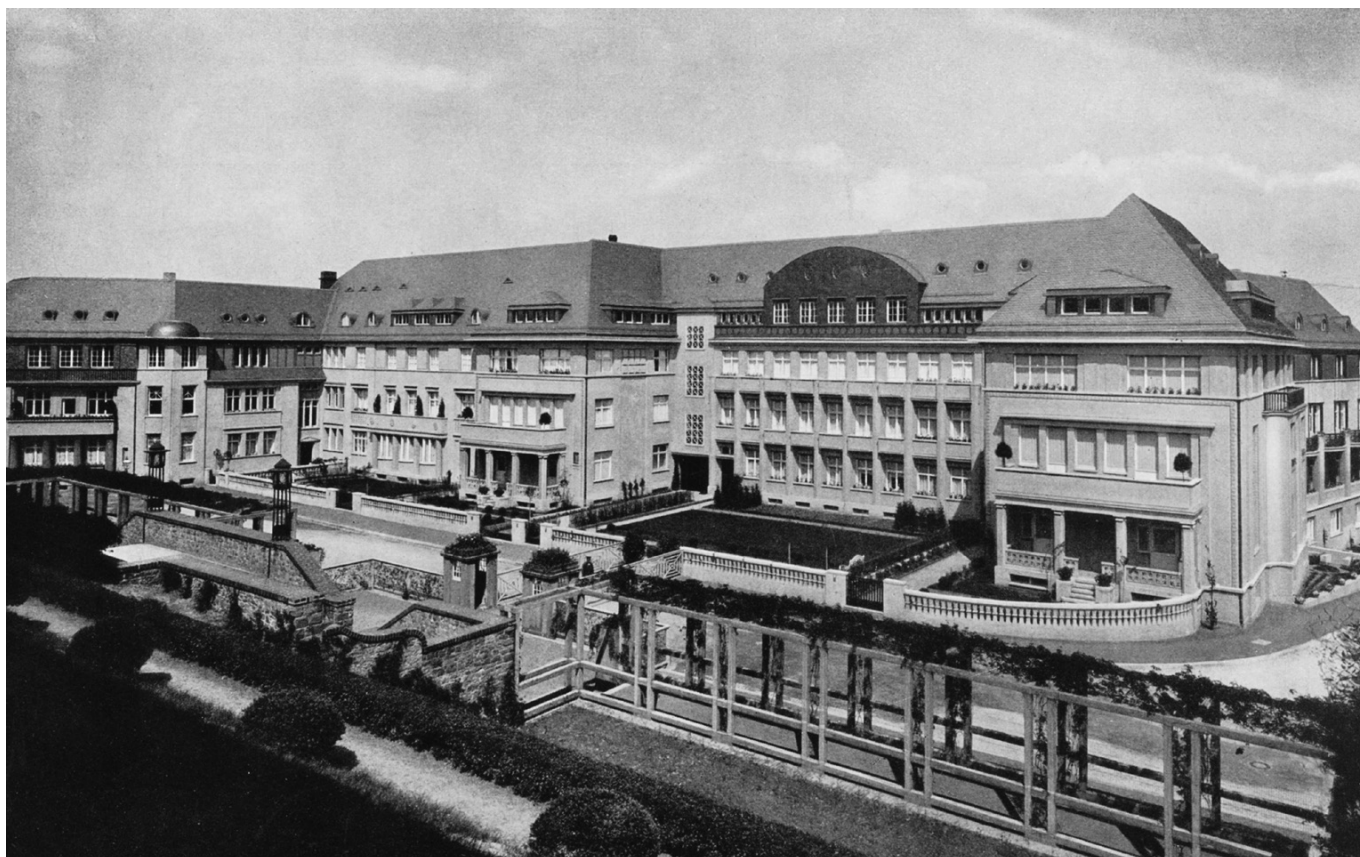
121.2 Bernhard Hoetger, Summer (detail), 1913, stone relief, Plane Tree Grove, photo 2018



121.3 Bernhard Hoetger, Sleep, 1913, stone relief, Plane Tree Grove, photo 2016



122.1 Albin Müller, Entrance Portal of the Darmstadt Artists' Colony Exhibition, 1914, view from west, photo 1914



122.2 Albin Müller, Group of Tenement Houses, 1914, view from west, photo 1914

South of the Russian Chapel stands the Garden Pavilion, also known as the **"SWAN TEMPLE"**, designed by Albin Müller. Its columns and swan reliefs are all made of ceramic tiles, thus showing the various possibilities for design and use of structural ceramics.

MODERN LIVING was again the main focus of the 1914 exhibition. As in 1901, 1904 and 1908, the "Darmstadt Principle" was applied featuring modern living environments in newly-built, completely furnished housing structures. Multi-storey building as well as a holiday home, designed as a transportable wooden house, were exemplarily presented.

At the northeastern border of the Mathildenhöhe, Albin Müller erected the Group of Tenement Houses, consisting of eight tenement houses with three full storeys each, which surround the Wedding Tower and the Exhibition Hall in an agraffe-like manner. The apartments were designed for upper-middle-class urban tenants. They were furnished by members of the Darmstadt Artists' Colony in a functional and aesthetically high-quality manner. The participating artists included Edmund Körner, Emanuel Josef Margold, and Albin Müller, whose designs were implemented by firms in Darmstadt.

East of the Group of Tenement Houses, Müller added the five-storey **STUDIO BUILDING [1914]** with its studios lit via north-facing windows. This building became necessary because the Ernst Ludwig House, built in 1901, had become too small for the members of the Artists' Colony. The 1914 Studio Building's large studio windows are flush with the smooth exterior wall of the building, while the southern side with the recreational rooms have structured areas made of red and blue glazed tiles creating a striking graphic effect.

A comparison between the studio building by Olbrich and Müller demonstrates clearly the rapid architectural development unfolding on the Mathildenhöhe between 1900 and 1914 and continuing into the 1920s. It extends from Olbrich's 1901 Ernst Ludwig House which is characterised by the rich forms of the Vienna Secession in combination with motifs of North African architecture, on through the establishment of the Sculptor Studios of 1904 (where Olbrich mostly refrained from the use of decorations in his design and instead emphasised the character of the workshop by using unplastered brick walls with iron girders), to the functionalist studio construction of Müller in 1914. The latter points far into the 1920s, with its utilitarian facade constructions.

The Dismountable Holiday Home by Müller, presented on the southern slope, constituted the beginning of the development of standardised, pre-fabricated building elements, which became very important after the First World War, as this helped to alleviate the serious housing shortage.²⁸ The holiday home, consisting of pre-fabricated wooden elements, was a temporary building which was removed at the end of the exhibition, as were other temporary buildings such as the restaurant pavilion in the Plane Tree Grove and the Lion Gate, whose columns and crowning lions found alternative use elsewhere in Darmstadt.²⁹



123.1 Albin Müller, Swan Temple, photo 2016



123.2 Albin Müller, Studio Building, photo 1914



123.3 Albin Müller, Dismountable Holiday Home, photo 1914

FURTHER DEVELOPMENT OF THE MATHILDENHÖHE AFTER THE END OF THE LAST ARTISTS' COLONY EXHIBITION

The arrival of the war in August 1914 not only effected the closure of the exhibition, but it also heralded the end of the Darmstadt Artists' Colony itself, as the Grand Duke was now focusing on the war, given his function as Supreme Commander of the Hessian troops. The artists were also enlisted into military service. Although the Artists' Colony officially continued to exist until 1929, from 1914 onwards there was not sufficient strength and concentration for further work.³⁰

During the 1920s, there were several large and highly respected exhibitions held in the Exhibition Hall: thus the Darmstadt Secession presented, as early as 1920, the exhibition "German Expressionism in Darmstadt 1920", in the Mathildenhöhe's Exhibition Hall, consisting of nearly 1,000 exhibits. The houses and apartments were occupied by private persons who were, by this time, only partially connected with the Darmstadt Artists' Colony, such as Claire Olbrich, who continued to live in Olbrich House until 1941. Photographs of the Mathildenhöhe from this time show the buildings surrounded by lush nature. Also at this time, the Ernst Ludwig House served, among other things, as an architect's office.³¹

During the Second World War, the Mathildenhöhe remained unscathed for quite some time. This changed during late summer in 1944, when the houses of Behrens, Christiansen, Habich, Keller and Olbrich dating back to 1901, the Three House Group built in 1904, the Exhibition Hall that was erected in 1908 and the Group of Tenement Houses built in 1914 were damaged, while buildings in their immediate vicinity, such as the Large and Small Glückert Houses, the Deiters House, the Wedding Tower, the two studio buildings and the Russian Chapel remained (almost) undamaged.

MATHILDENHÖHE DARMSTADT IN THE SECOND HALF OF THE TWENTIETH CENTURY

During the course of the 1950s, some of the damaged buildings on the Mathildenhöhe were removed. This included the ruins of Albin Müller's house next to the Plane Tree Grove, the Wagner-Gewin house, and two buildings which had been erected on the occasion of the first two Darmstadt Artists' Colony exhibitions: the Grey House from the Three House Group built in 1904 and the house of Hans Christiansen built in 1901. Others were converted or rebuilt differently, thus demonstrating the necessity typical of the post-war era and the willingness to adapt the inventory to new uses. This included covering the open rose court of the Exhibition Hall to create a fourth exhibition hall in 1950/51, which was also used as conference room for the city council, and the addition of a connecting building between the Wedding Tower and the Exhibition Hall in 1959. In 1951 the City of Darmstadt was able to purchase the Ernst Ludwig House from the House of Hesse and convert it for use by the Academy of



124.1 Mathildenhöhe, photo c. 1940



124.2 Pergola of the Exhibition Hall, photo c. 1940

Language and Literature, the Institute for Church Building, the Bauhaus Archive and the "Deutsche Werkbund".

This **CONCENTRATION OF CULTURAL INSTITUTIONS** on the Mathildenhöhe compensated for the loss of Darmstadt's function as capital of the Federal State of Hesse to Wiesbaden after the Second World War. Subsequently, art and the Mathildenhöhe played a particularly important role in the City's search for a new meaningful function. This became apparent in several ways: the safeguarding of the damaged buildings that were under public ownership right after the end of the war, including the Exhibition Hall, the presentation of exhibitions from 1949 onwards, and the implementation of the **"DARMSTÄDTER GESPRÄCHE"** ("Darmstadt Dialogues") from 1950 onwards.

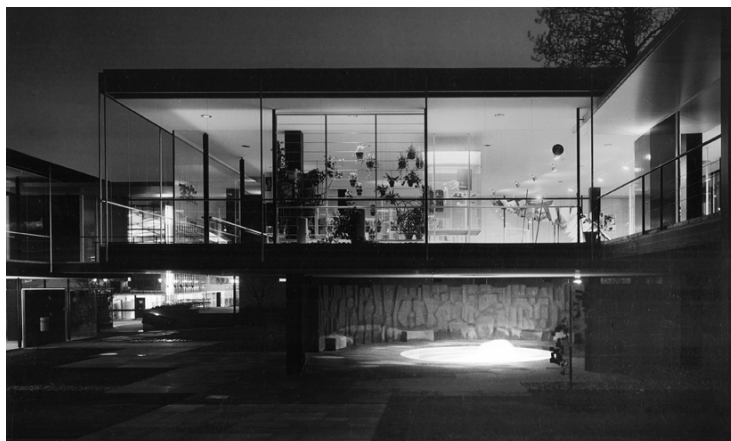
In 1951, the architect Otto Bartning moved to Darmstadt. In 1919, he had provided Walter Gropius with ideas that entered the Bauhaus programme of 1919, and, in 1925, after the Bauhaus moved from Weimar to Dessau, Bartning assumed direction of the Weimar University. In Darmstadt, the City provided him with an apartment in the west wing of the Ernst Ludwig House. Together with Peter Grund, the chief planning officer for Darmstadt, he collaborated in the "Darmstadt Dialogues", which developed into an important forum for the **INTELLECTUAL, CULTURAL AND ARCHITECTURAL REORIENTATION** in Germany after the years of Nazi terror and the severe damage during the war.

"Mensch und Raum" ("People and Space") was the topic of the second Darmstadt Dialogue of 1951, where the numerous participating architects and intellectuals included Martin Heidegger and José Ortega y Gasset. In the history of modernist architecture, it is seen as one of the most significant discussions regarding the topic of reconstruction. At the same time, eleven designs for public buildings by renowned architects were presented in the Exhibition Hall. With these **"MEISTERBAUTEN"** ("master buildings"), Darmstadt intended to explicitly link itself with the heritage of the Darmstadt Artists' Colony on the Mathildenhöhe.³² Not all "Meisterbauten" could be realised; those that were, like the Single Men's Hostel at the western slope below Mathildenhöhe, erected in 1955 by Ernst Neufert, former colleague of Walter Gropius and Otto Bartning, and Bartning's women's hospital are examples of the endeavours to implement the reconstruction of the City not only quickly, but also while ensuring a very high quality of design and functionality.³³

In 1958 Otto Bartning was heavily involved in the German contribution to the World's Fair in Brussels, the first platform for the self-presentation of the young Federal Republic at an international level. The simple and transparent chain of pavilions, designed by Egon Eiermann and Sep Ruf, presented their programmatic "attitude towards restraint", clearly committed to modernism. Bartning took over the design of the department "Helfen und Heilen" ("Help and heal") where, together with sculptor Karl Hartung, he designed a **"QUELLENRAUM"** ("Fountain Room"), an enclosed space with a fountain and a large wall relief. After the exhibition, this fountain with the wall relief by Hartung was translocated to Darmstadt



126.1 Exhibition Hall, Second Darmstadt Dialogue "People and Space", photo 1951



126.2 German Pavilion with "Fountain Room" by Karl Hartung and Otto Bartning at the World's Fair in Brussels, 1958, photo 1958



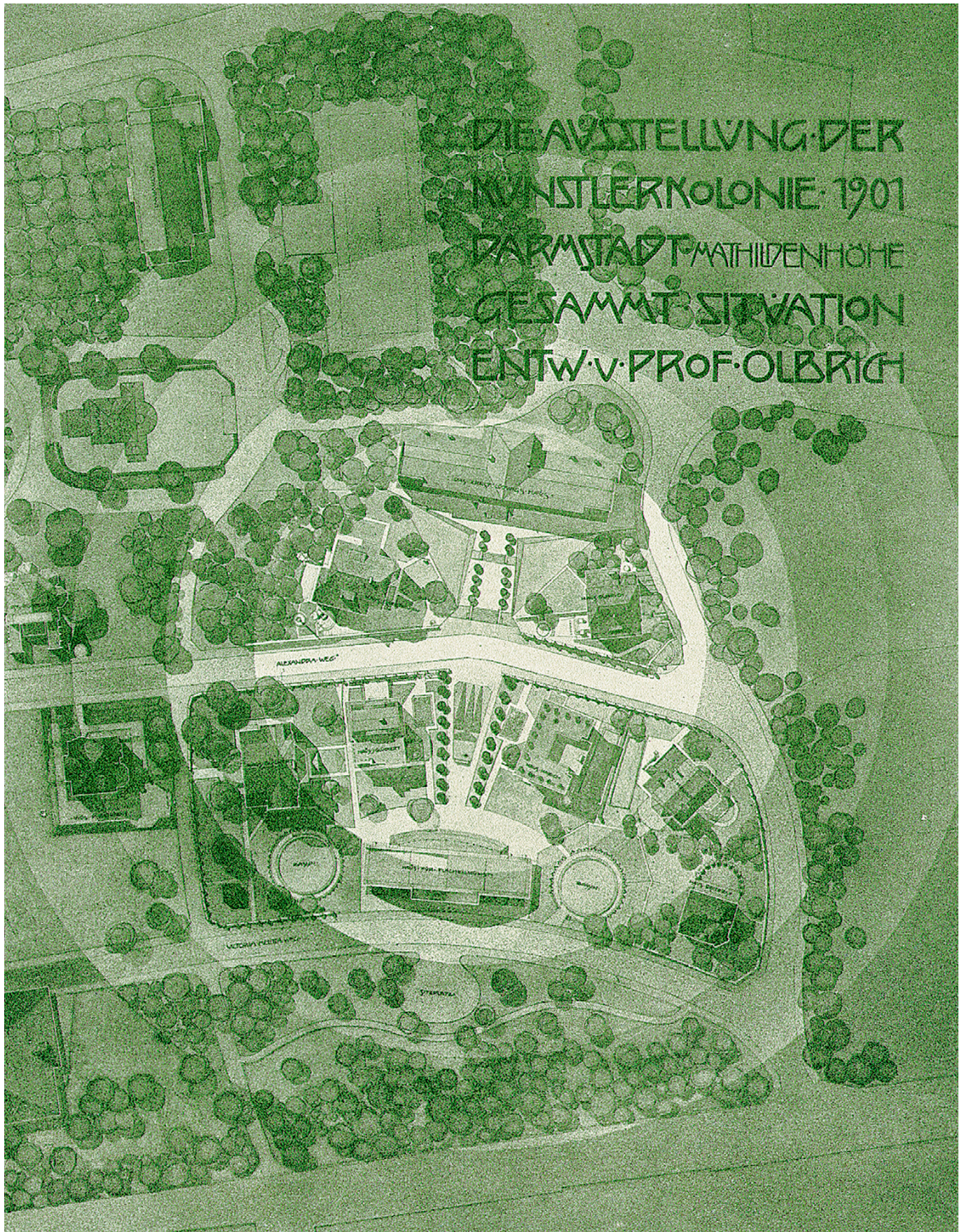
126.3 Karl Hartung and Otto Bartning, Ernst Ludwig Fountain, photo 2012

and installed on the site of Christiansen's "Villa in Roses", which had been severely damaged in the war, and where, to this day, it recalls its presentation in Brussels which holds a special importance in German post-war history.³⁴

In 1960, the **BAUHAUS ARCHIVE** was established at its first domicile in the Ernst Ludwig House, combined with the objective, following plans by Walter Gropius, to create a large new building to house archives and a museum on the history of this institution central to modernism of the twentieth century, the basic ideas of which were formulated by Joseph Maria Olbrich in 1898. However, as funding could not be secured in Darmstadt for a new building on the neighbouring Rosenhöhe, the archive was moved to Berlin in 1971, although Walter Gropius' plans for the construction of the museum had already progressed well. They were implemented in Berlin with only minor changes.

During the 1960s, there was an increasing appreciation of the buildings on the Mathildenhöhe and a growing interest in its history. The City of Darmstadt gradually acquired some houses of the Darmstadt Artists' Colony from private ownership and carried out repairs to these houses. This included the buildings of the first Darmstadt Artists' Colony exhibition, the Large Glückert House, which was purchased in 1961, the Olbrich House, which was bequeathed to the City in 1975, and the Deiters House, which was purchased in 1986.³⁵ The Wedding Tower was renovated from top to bottom between 1980 and 1994. The Exhibition Hall underwent extensive renovations during several periods in the 1970s to meet the requirements for international exhibitions, and, at the same time, an extension for a workshop annexe was added to the north side.³⁶

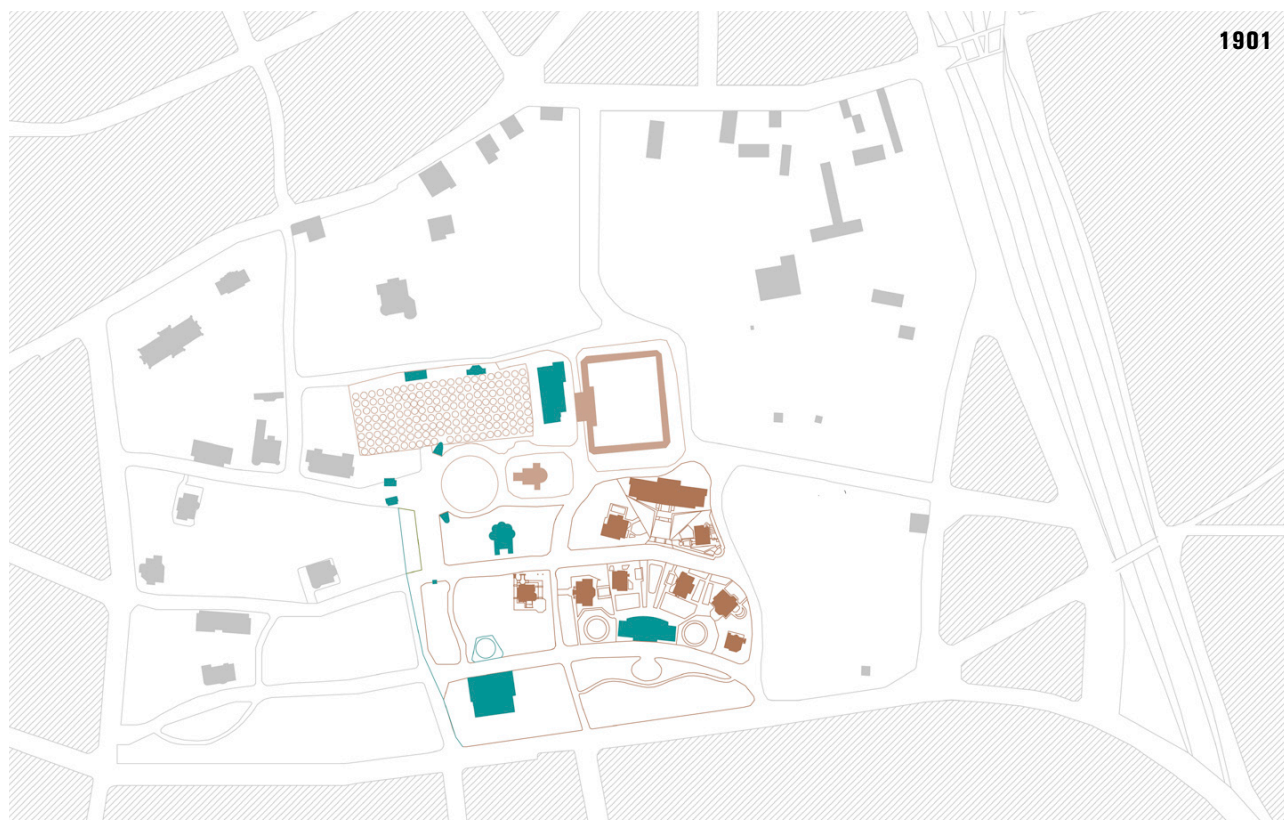
Several large exhibitions in the Exhibition Hall shed light on the artistic and cultural-historical importance of the Mathildenhöhe. Of particular significance was the first large retrospective on the occasion of the 75th anniversary of the first Darmstadt Artists' Colony exhibition, which opened in the autumn of 1976.³⁷ Presented one year after the European Architectural Heritage Year (1975), this exhibition marked the turning point in dealing with the buildings and parks of the Mathildenhöhe. From now on, the city consistently strived to prevent subsequent changes to the site, to explore its history, and to make it accessible to the general public. Preparations for the 100th anniversary of the first Darmstadt Artists' Colony exhibition involved an authentic restoration of the parklands. Additional buildings were restored. During 2008, an investment programme was provided for this purpose. At this time, preliminary works were already being carried out for nomination to the UNESCO World Heritage List, which led to inscription in the German tentative list in 2014.



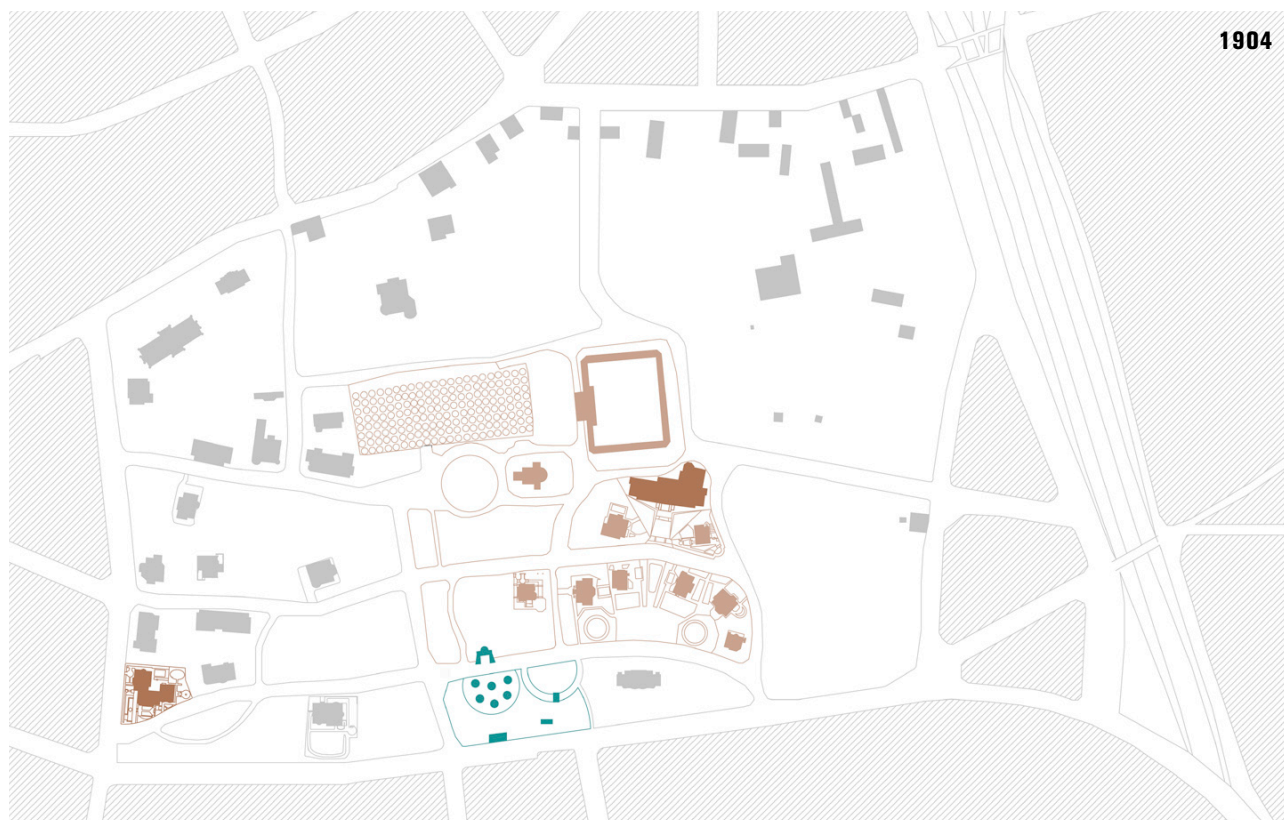
128.1 Joseph Maria Olbrich, Masterplan for the 1901 Darmstadt Artists' Colony Exhibition, 1901

**A CITY,
WE NEED TO BUILD
AN ENTIRE
CITY!**

Joseph Maria Olbrich, 1901

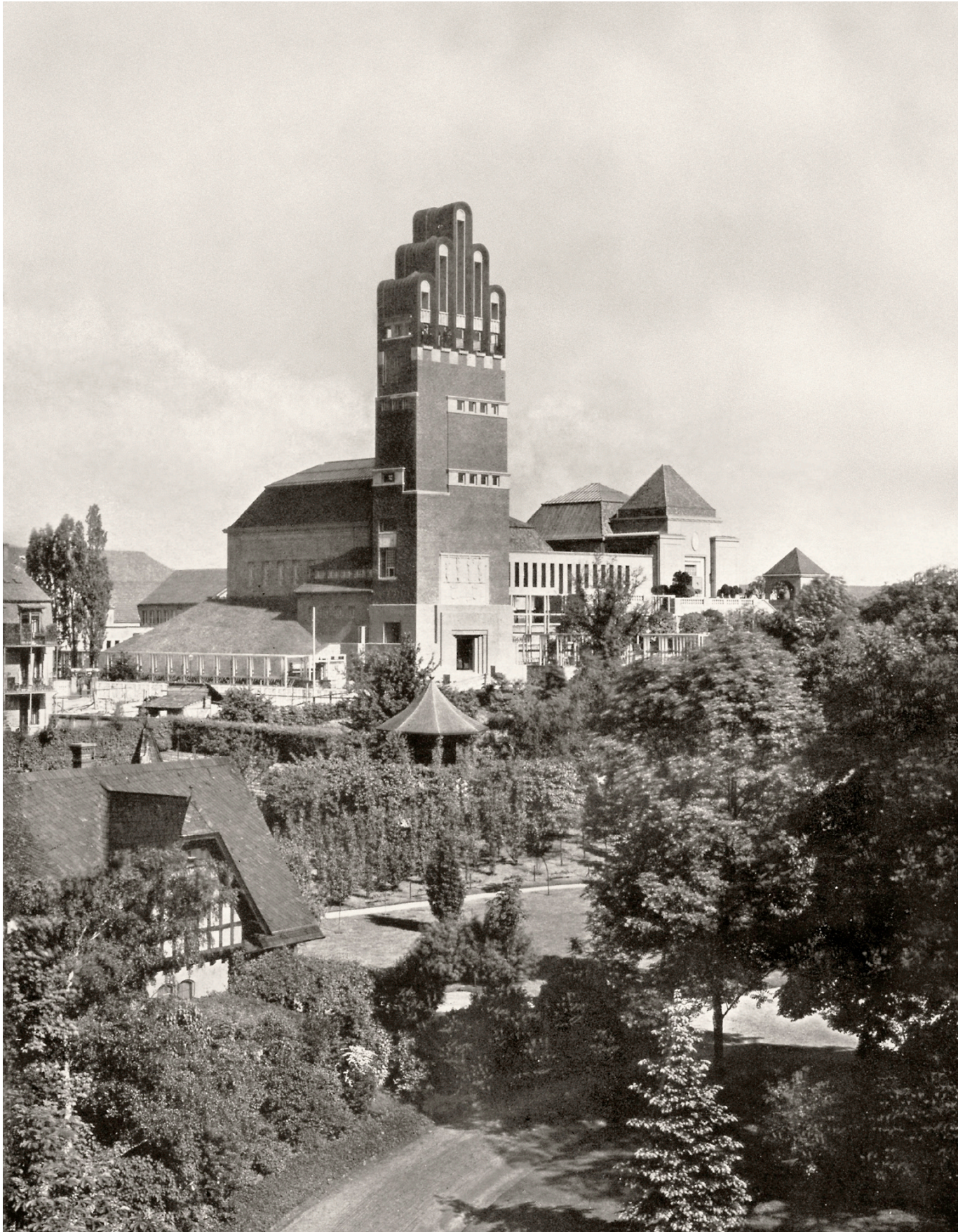


130.1 Site plan of the 1901 Exhibition of the Darmstadt Artists' Colony



130.2 Site plan of the 1904 Exhibition of the Darmstadt Artists' Colony

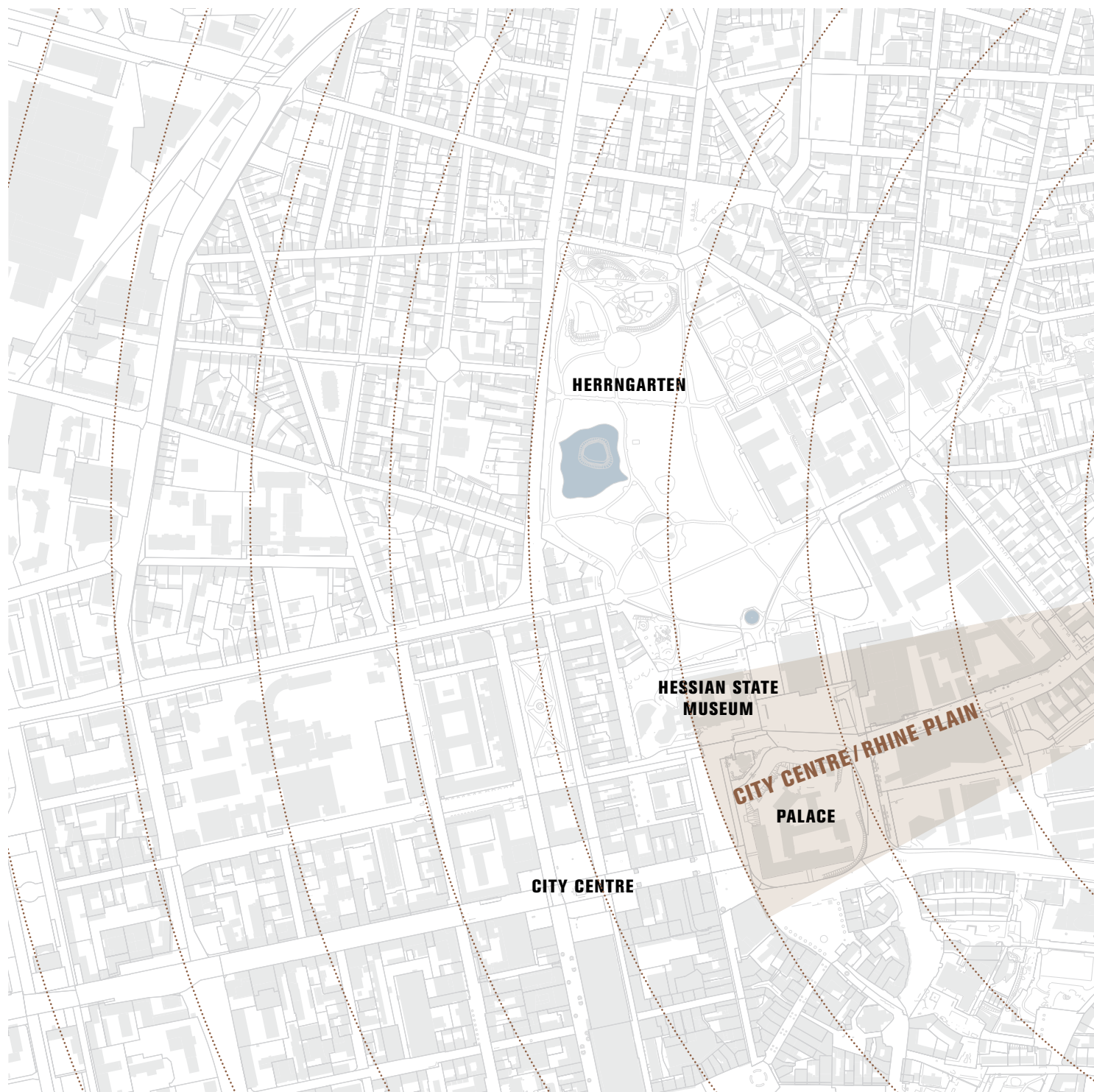
- Permanent building of the respective year's exhibition
- Permanent building not part of the respective year's exhibition
- Temporary building of the respective year's exhibition



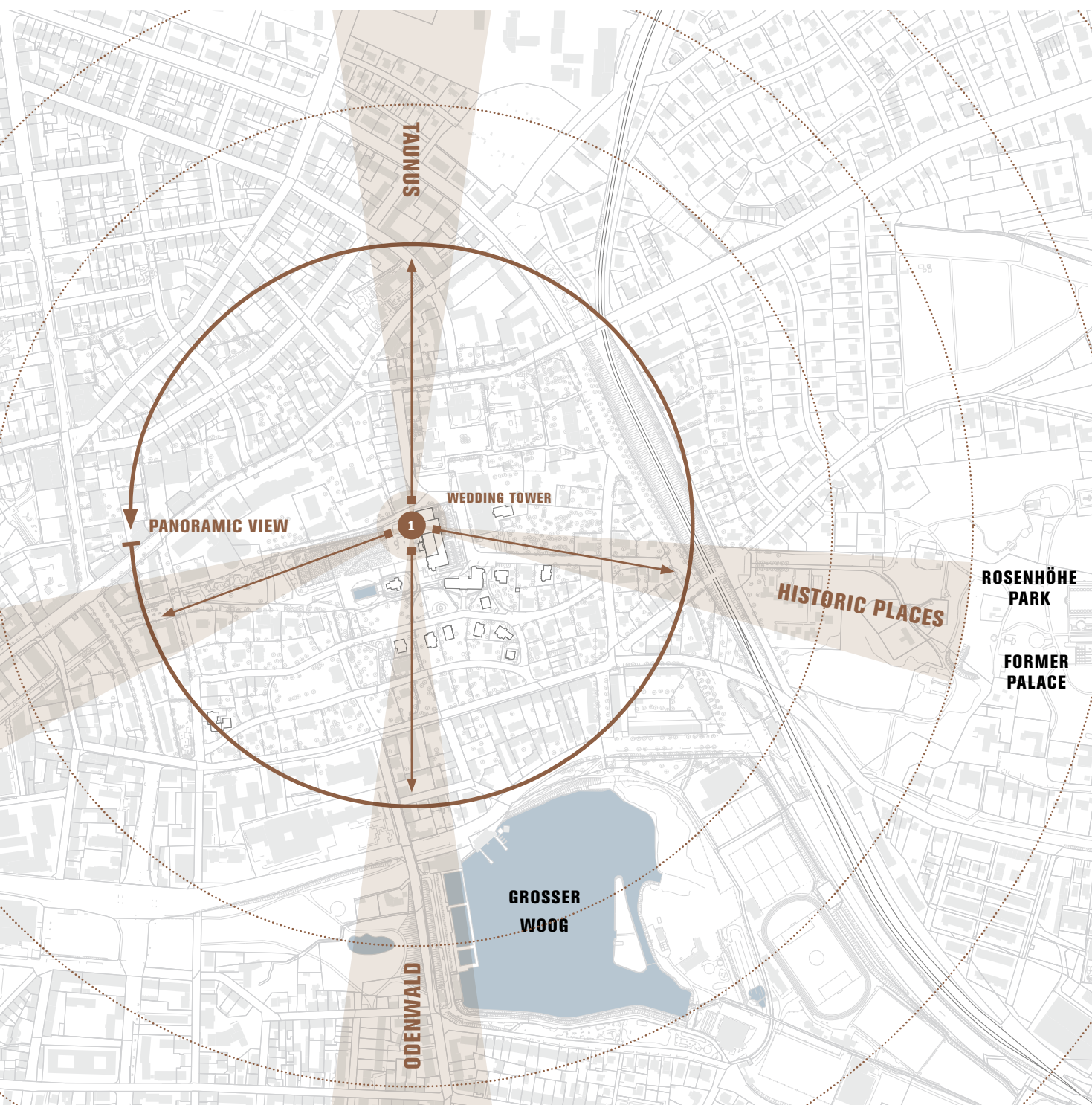
132.1 Wedding Tower with Exhibition Hall, 1908, view from north-west, photo 1908

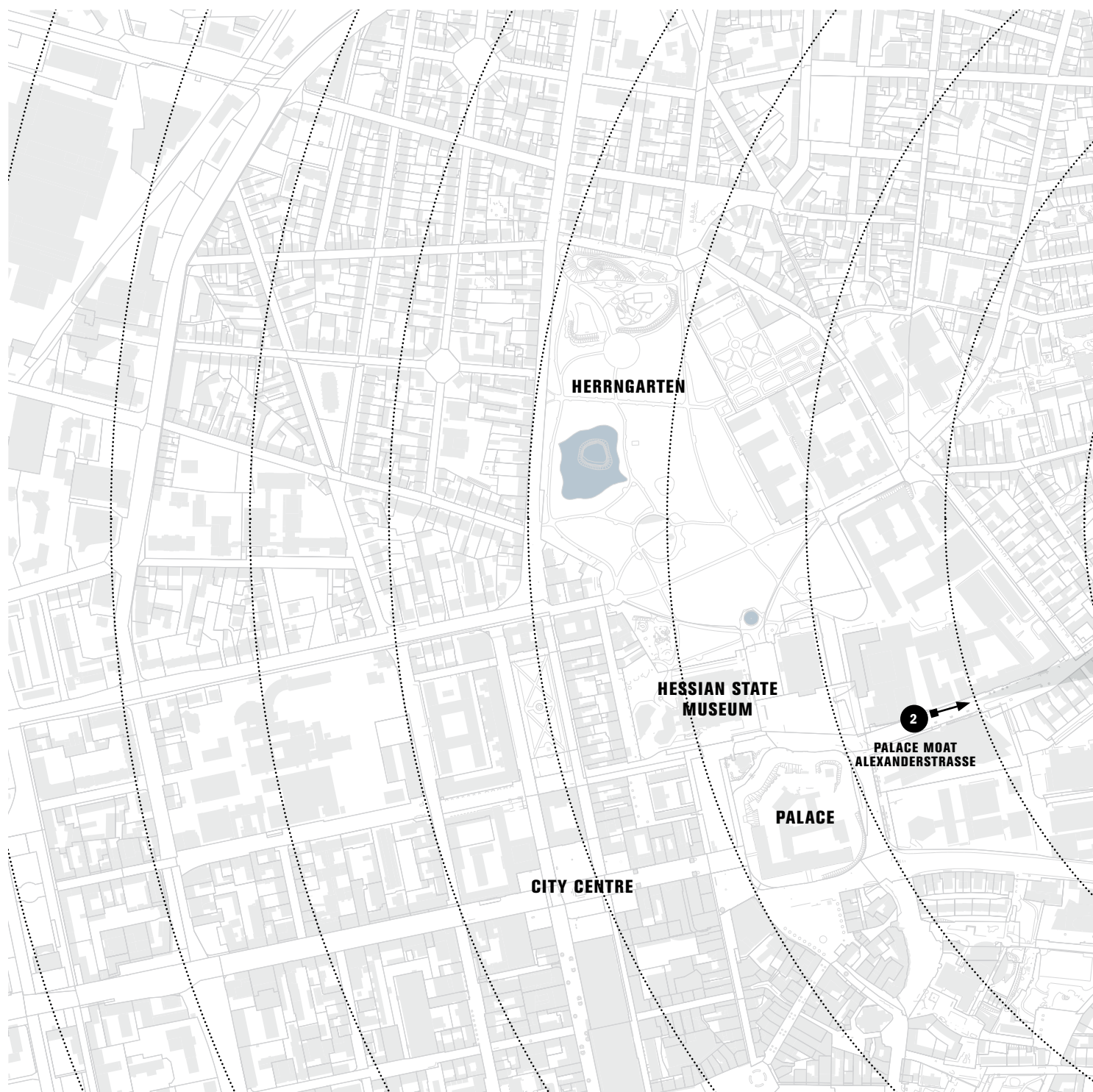
**MORE THAN ITS CONTENT,
OLBRICH'S BUILDING
ITSELF WILL BE THE FOCUS
OF ATTENTION.
ITS VARIOUS ELEMENTS,
ALONG WITH THE SOARING
WEDDING TOWER [...]
CROWN THE EXHIBITION HILL
LIKE AN ACROPOLIS**

Victor Zabel, 1908

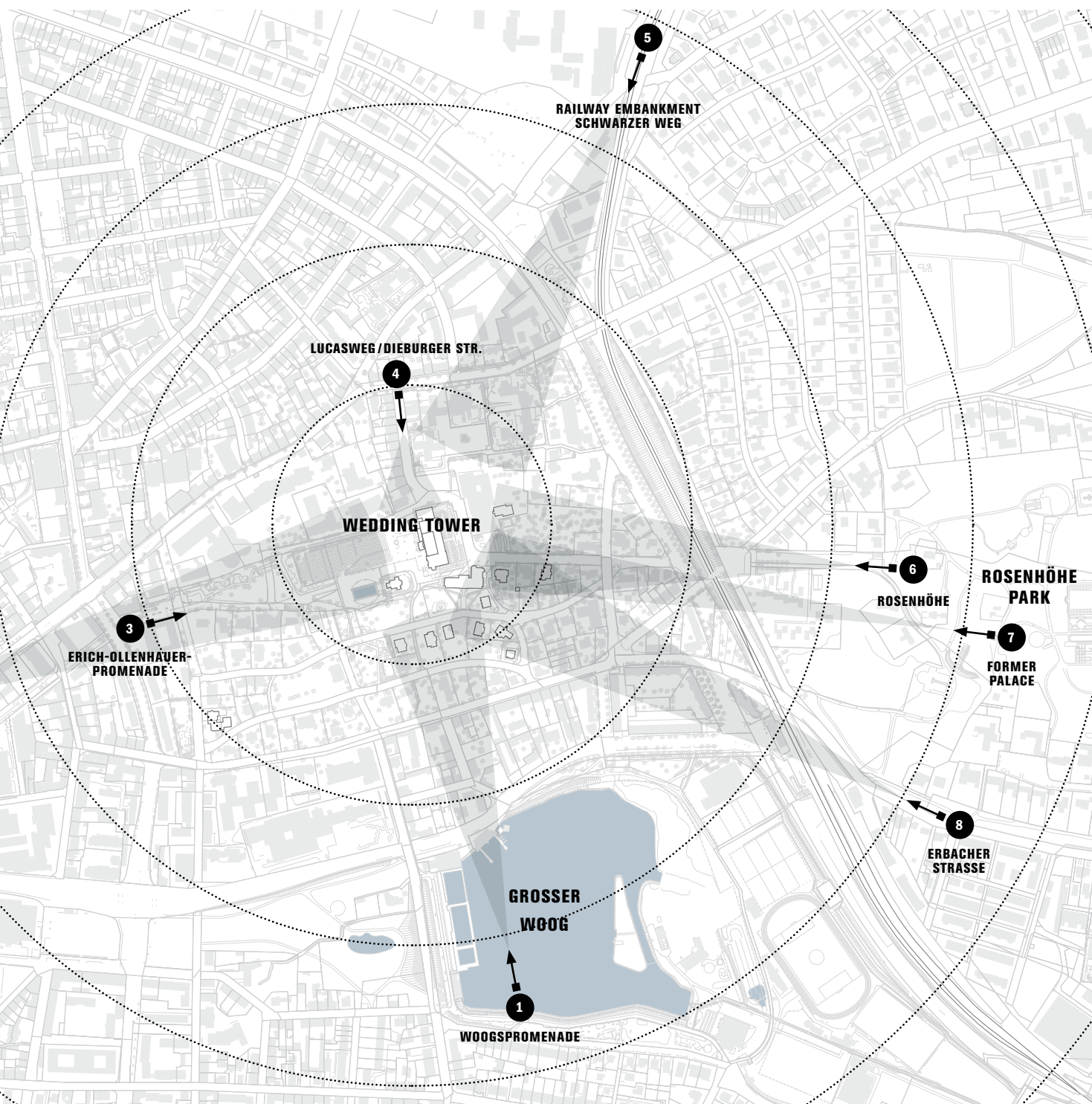


134.1 Panoramic view with sight lines from the Mathildenhöhe Darmstadt, see Management Plan [CHAPTER 4.3]





136.1 Sight lines to the Mathildenhöhe Darmstadt, see Management Plan [CHAPTER 4.3]



¹ Description of the park by Philipp August Pauli, in: id. *Gemälde von Darmstadt, Darmstadt 1821*, p. 5 et seq. quoted from: *Kulturdenkmäler in Hessen. Stadt Darmstadt*, published by the Hessian State Office for Monuments and Sites in collaboration with the City of Darmstadt, Monument Protection Authority, Günter Fries, Nikolaus Heiss, Wolfgang Langner, Irmgard Lehn, Eva Reinhold-Postina, Braunschweig, Wiesbaden 1994, p. 305. ² See among others Friedrich Gottlieb Klopstock: *Oden*, Vol. 1, Leipzig 1798, pp. 280–288. <http://www.zeno.org/Literatur/M/Klopstock>; retrieved 07.09.2017. ³ On the infrastructural development of the City of Darmstadt see: Dieter Schott, *Die Vernetzung der Stadt. Kommunale Energiepolitik, öffentlicher Nahverkehr und die "Produktion" der modernen Stadt. Darmstadt – Mannheim – Mainz 1880–1918*, Darmstadt 1999; on Lueger, see chapter: "Wasserversorgung: Der schwierige Weg zum lebenswichtigen Gut", pp. 170–172. ⁴ Kurt Mael, "Lueger, Otto" in: *Neue Deutsche Biographie* 15 (1987), p. 465–466 [online version]; URL: <https://www.deutsche-biographie.de/gnd117667358.html#ndbcontent>; retrieved 07.09.2017. ⁵ At the time the university was called Großherzogliche Technische Hochschule Darmstadt, nowadays it's name is Technische Universität Darmstadt. ⁶ "Bebauungsplan der Mathildenhöhe", in: First supplement to no. 250 of "Darmstädter Tagblatt", dated 25 October 1897, Stadtarchiv Darmstadt. ⁷ Hofmann himself planned the houses at Nikolaiweg 4, 6 and 14. The residential buildings, designed in eclectic styles, flanked the main entrance to the Mathildenhöhe on the west side, on the ascent from the lower lying city. They were badly damaged during the Second World War and subsequently removed. ⁸ See: Schott, as per note 3, p. 247 et seq. ⁹ Ibid. ¹⁰ In 2010, the Institut Mathildenhöhe presented a comprehensive retrospective on Joseph Maria Olbrich, which was subsequently displayed in the Leopold Museum in Vienna. Ralf Beil, Regina Stephan (ed.), *Joseph Maria Olbrich (1867–1908). Architekt und Gestalter der frühen Moderne*, exhibition catalogue, Institut Mathildenhöhe Darmstadt, Ostfildern Ruit 2010. ¹¹ Eckhart G. Franz (ed.), *Erinnertes, Aufzeichnungen des letzten Großherzogs Ernst Ludwig von Hessen und bei Rhein* with a biographical essay by Golo Mann, Darmstadt 1983, p. 115. ¹² On the contributions by the Artists' Colony to the exhibitions, see Paul Sigel, "Most charming examples". Contributions by the Darmstadt Artists' Colony to international exhibitions around 1900, in: Hessian State Office for Monuments and Sites (ed.): "A city, we need to build an entire city!" *The Darmstadt Artists' Colony on the Mathildenhöhe*, (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30), Wiesbaden 2017, pp. 69–80. ¹³ Quoted from Hermann Bahr, "Ein Dokument Deutscher Kunst", in: *Bildung. Essays*. Leipzig 1900, p. 45. ¹⁴ Quoted from Ulrich Conrads, *Programme und manifeste zur Architektur des 20. Jahrhunderts*, Braunschweig/Wiesbaden 1981, p. 47. ¹⁵ This thesis of a direct connection between Darmstadt Mathildenhöhe and the Bauhaus in Dessau, based on textual analyses and comparison of the designs and buildings, formed the conclusion of the exhibition by Joseph Maria Olbrich, architect and designer of early Modernism, Institut Mathildenhöhe Darmstadt, 2010. ¹⁶ Georg Fuchs, "Die Wohnräume des Deutschen Abteilung der Turiner Ausstellung" in: *Deutsche Kunst und Dekoration*, Vol. 11, 1902, pp. 45–64, here: p. 45. ¹⁷ See: Comparative Analysis, (chapter 3.2) ¹⁸ Johann Vincenz Cissarz, exhibition poster of the Artists' Colony Darmstadt exhibition, 1904, depicted in: Philipp Gutbrod, *Weltentwürfe – Die Künstlerkolonie Darmstadt 1899–1914*, exhibition catalogue, Darmstadt 2015, p. 8. ¹⁹ Annette Wolde, *Daten zur Geschichte der Darmstädter Künstlerkolonie*, in: *Ein Dokument Deutscher Kunst – Darmstadt 1901–1975*, exhibition catalogue, Darmstadt 1976, Vol. 5, pp. 41–48, here: p. 44. ²⁰ Zweite Kammer, Drucksachen, 1903/06, 569, p. 2 et seq., quoted from Annette Wolde, *Der ökonomische Hintergrund der Künstlerkolonie*, in: *Ein Dokument Deutscher Kunst*, as note 18, pp. 49–55, here: p. 53. ²¹ See: Regina Stephan, *Die gebaute Architekturdebatte. Mathildenhöhe, der Großherzog und seine These von "Ehrgeiz und Fiktion"*, in: Hessian State Office for Monuments and Sites (ed.): "A city, we need to build an entire city!" *The Darmstadt Artists' Colony on the Mathildenhöhe*, (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30), Wiesbaden 2017, pp. 190–200. ²² Bärbel Herbig, Doris Schröder, *Darmstadt Mathildenhöhe. Architektur im Aufbruch der Moderne*, Beiträge zum Denkmalschutz in Darmstadt, issue 8, Darmstadt 2014, p. 18. ²³ Annette Wolde, see note 18, p. 45. ²⁴ See Staatliche Museen Preussischer Kulturbesitz (ed.), Joseph Maria Olbrich. *Die Zeichnungen in der Kunstbibliothek Berlin*. Critical catalogue, edited by Karl Heinz Schreyll with the assistance of Dorothea Neumeister, Berlin 1972, pp. 75–78. ²⁵ Victor Zabel, *Die Hessische Landesausstellung 1908*, in: *Die Werkkunst*, issue 3, 1907/08, pp. 369–373, here: p. 370. ²⁶ Wolde, see note 19, p. 47. ²⁷ Ibid. p. 47 et seq. ²⁸ In 1911, Heinrich Tessenow had erected pavilion buildings in Dresden's Hellerau quarter which were used as residential homes for teachers of the "Educational institution for Music and Rhythm of Émile-Jaques Dalcroze". They used pre-fabricated wooden wall panels, which were, however, filled with bricks. Müller's Dismountable Holiday Home in Darmstadt was a purely wooden construction. ²⁹ Since 1926, the lions mark the entrance to the Rosenhöhe Park, where they are standing on new, high brick columns designed by Albin Müller. Since 1939, the columns stand at the entrance to the stadium of the Technical University Darmstadt. ³⁰ Birgit Wahmann, *Gärten der Mathildenhöhe*, in: *Mathildenhöhe Darmstadt. 100 Jahre Planen und Bauen für die Stadtkrone 1899–1999*. Vol. 1, Die Mathildenhöhe – ein

Jahrhundertwerk, published by the City of Darmstadt, Darmstadt 2004, pp. 60–79, here: p. 77.

³¹ Christiane Geelhaar, Wiederaufbau und Umbau im Geist der 50er Jahre. Ausstellungshallen, Hochzeitsturm, Ernst-Ludwig-Haus 1946–1952, in: Mathildenhöhe Darmstadt, see note 30, pp. 80–85, here: p. 80. ³² For financial reasons, only five could be realised, <http://www.darmstadt-stadtlexikon.de/m/meisterbauten/>; retrieved on 6.10.2017. ³³ The success of the Darmstadt activities justified the appointment of Otto Bartning as advisor for urban development in West Berlin, where he was involved in numerous projects. In his function as organiser of the international building exhibition Interbau in West-Berlin in 1957, he significantly shaped this excellent event on the building culture of the post-war era. His underlying plan for urban development formed the basis of the design of the new urban district as a relaxed and green cityscape. ³⁴ See Werner Durth, Wert und Wandel. Zur Entstehungs- und Wirkungsgeschichte der Künstlerkolonie in Darmstadt, in: Hessian State Office for Monuments and Sites (ed.): "A city, we need to build an entire city!" The Darmstadt Artists' Colony on the Mathildenhöhe, (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30), Wiesbaden 2017, pp. 271–282, here: p. 279 et seq. ³⁵ Christine Geelhaar, Großes Glückert-Haus. Renovierung des Hauses 1965–1968, in: Mathildenhöhe Darmstadt, see note 30, pp. 94–99, id. Haus Olbrich. Umbau für das Deutsche Poleninstitut, *ibid.* pp. 110–111, id. Haus Deiters. Rekonstruktion, Umbau für öffentliche kulturelle Nutzungen 1988–1992, *ibid.* pp. 126–130. ³⁶ *Ibid.* pp. 80–84 and 100–104. ³⁷ Ein Dokument Deutscher Kunst, Darmstadt 1901–1976, 5-volume exhibition catalogue, Darmstadt Mathildenhöhe, Hessian State Museum, Kunsthalle; 22 October 1976 to 30 January 1977, Darmstadt 1977.



3.

JUSTIFICATION FOR INSCRIPTION



141.1 Joseph Maria Olbrich, Ernst Ludwig House, 1901, east facade, photo 2015

3.1.a	Brief synthesis	142
3.1.b	Criteria under which inscription is proposed (and justification for inscription under these criteria)	145
3.1.c	Statement of Integrity	152
3.1.d	Statement of Authenticity (for nominations made under criteria (i) to (vi))	152
3.1.e	Protection and management requirements	156
3.2	Comparative Analysis	159
3.3	Proposed Statement of Outstanding Universal Value	206

3. JUSTIFICATION FOR INSCRIPTION**3.1.a BRIEF SYNTHESIS****i) SUMMARY OF FACTUAL INFORMATION**

On the Mathildenhöhe, the highest elevation above the City of Darmstadt in southern Hesse in Germany, stands a prominent ensemble of buildings, sculptures and designed landscapes created by artists between 1899 and 1914. The nominated property of "Mathildenhöhe Darmstadt" was constructed by members of the artists' group called the "Darmstadt Artists' Colony" in a close succession of building stages and through successive structural expansions undertaken as part of building exhibitions on the Mathildenhöhe in the years 1901, 1904, 1908 and 1914.

Protagonist and founder of the Darmstadt Artists' Colony was Grand Duke Ernst Ludwig of Hesse and by Rhine. A grandson of Queen Victoria, Ernst Ludwig became acquainted with the Arts and Crafts Movement during visits to his relatives in Great Britain. The movement developed in the second half of the nineteenth century and had begun as a countermeasure to the industrial mass production of goods. Young Ernst Ludwig, who became Grand Duke in 1892 at age 23, recognised the modernity and pioneering potential of this new style coming from Great Britain. Since Hesse did not have a great number of valuable resources, Ernst Ludwig decided to instigate an economic upturn through a focused increase in quality in the factories of his Grand Duchy. Following his cultural interests, he set out to create a centre for the new reform movements in architecture and arts and crafts. Thus, in doing so, he sought to combine the promotion of the arts with a strengthening of the economy. With this task in mind, he summoned outstanding artists to his "artists' colony" in Darmstadt where they could work in artistic freedom, and be sustained by a steady income. In return, the artists created designs for businesses in the region and beyond, whose implementations were presented with much publicity through exhibitions featuring newly constructed buildings on the Mathildenhöhe. These publicly accessible buildings included several artists' houses that were erected by members of the Darmstadt Artists' Colony for their own families. With few exceptions, all the exhibits in the houses or in the designed landscapes could be purchased. With these activities, the Grand Duke aimed to establish Darmstadt's prominence as a progressive place of innovative architecture and exhibition culture. The presentation of contemporary fine and applied art, as well as the support and promotion of industry in Hesse, were goals which remained relevant during the entire history of the Darmstadt Artists' Colony. The building exhibitions on the Mathildenhöhe aimed at a holistic and modern approach to life, and were able to demonstrate the potential to improve one's own life, substantially and aesthetically, by creating a fully designed environment in the sense of a total artwork (Gesamtkunstwerk). Joseph Maria Olbrich, the first chief architect at the

Darmstadt Artists' Colony, summarised this grand designing of life with the following quote: "A city, we need to build an entire city!" Under this programmatic guiding principle, beyond the centre of Darmstadt, a centre of work culture and life culture for modern life was created in the midst of designed landscapes. Early twentieth century reforms in urban planning, architecture, garden design, and handicrafts thus became tangible at "Mathildenhöhe Darmstadt" in a unique way.

The structures created on the Mathildenhöhe as part of the first Darmstadt Artists' Colony exhibition in 1901 demonstrate an abundance of diverse building shapes, all of which however are characterised by user-orientated floor plans as well as irregular fenestration, often resulting from the function of the interior spaces. With the major building exhibition of 1908, Mathildenhöhe was given its distinct silhouette, composed of the Exhibition Hall and the Wedding Tower, which is still prominent and visible from several points of the city and its surroundings today. As all of the buildings on the Mathildenhöhe were designed as parts of exhibitions and as parts of an ensemble, the connecting paths are characterised by carefully developed sightlines. The designed landscapes, like the Plane Tree Grove, which was furnished with sculptures for the last exhibition of the Darmstadt Artists' Colony in 1914, play an important role amidst the ensemble of the "Mathildenhöhe Darmstadt". They not only served as a venue for exhibitions in the early twentieth century, but also provided popular spaces for leisure activities, a function they serve to this day.

ii) SUMMARY OF QUALITIES

The significant attributes of the nominated property are visible in the ensemble of buildings and designed landscapes that comprise the "Mathildenhöhe Darmstadt". The ensemble, unique in its modernity in 1900, was created by the Darmstadt Artists' Colony, which – unlike other former and contemporary often escapist artists' colonies – had a comprehensive design standard. As an excellence project steered by the Hessian Grand Duke and the City of Darmstadt for the development of innovation projects on a wide scale, the Darmstadt Artists' Colony was able to breathe new life into the ideas being discussed around 1900 on the concept of an "artists' colony" by applying a targeted and commercial focus. This idea was facilitated by the fact that, around 1900, Darmstadt had direct connections, through the Grand Duke, to leading personalities of the various British design reform movements. In addition, members of the Darmstadt Artists' Colony were able to further develop ideas on the Mathildenhöhe from other centres of artistic reform, such as Vienna, Munich and Paris. The "Mathildenhöhe Darmstadt" was thus ideally located in the internationally connected City of Darmstadt, which around 1900 was distinguished as a melting pot for artistic reform trends and which was home to international companies like

Alexander Koch's modern publishing empire. This internationality is also evident in Bernhard Hoetger's permanently exhibited sculptures and text plates in the Plane Tree Grove, integrating global influences from North African and Asian cultures into a residential area in a unique way. An international network of architects, artists, and designers were aware of or visited the exhibitions on the Mathildenhöhe and were inspired by the buildings' architectural design characteristics that would later come to characterise modern architecture. The ensemble of the "Mathildenhöhe Darmstadt" therefore embodies, in a globally unique and exceptional way, the development of modern architecture and landscape design, from the Arts and Crafts movement and the Art Nouveau style of the nineteenth century to the International Style of the twentieth century. In addition to Mathildenhöhe's formal and functional qualities, the Darmstadt Artists' Colony's central conceptual formulations for the design of living, working and educational environments were also more developed in the ensemble in the years between 1901 and 1914 than anywhere else during this time.

The highly concentrated, complexly designed and therefore extremely multifaceted ensemble on the Mathildenhöhe directly influenced prominent twentieth century architects such as Frank Lloyd Wright, Erich Mendelsohn and Ludwig Mies van der Rohe. The Mathildenhöhe also inspired such pioneering groups and institutions as the Deutsche Werkbund (German Association of Craftsmen), founded in 1907, and the objectives and identity of the Bauhaus, formed in 1919. It was mainly the institutions that took inspiration from the strategy of the Mathildenhöhe exhibitions to present complete ensembles designed from the smallest fixture to the full architectural draft. For the first time, these physically accessible total artworks, in line with the ideas of the "Gesamtkunstwerk", were created for an international permanent exhibition within an urban framework, and thereby – in contrast to most other temporary exhibitions in Germany and abroad around 1900 – could be conserved for posterity. The influence of the exhibitions was seen as early as 1902 at the International Exhibition of Modern Decorative Art in Turin as well as at the 1904 International Exposition in St. Louis and many other building exhibitions. The Wedding Tower and Exhibition Hall, within the framework of the Mathildenhöhe exhibitions, created an architectural landmark which was described in 1908 as an "acropolis" crowning the exhibition hill. Such a lively cultural site, on the highest point of the city landscape and central to the city's identity, continues to influence today's constructions of identity-shaping cultural and educational buildings that stand in prominent urban spaces. An essential component of the cultural ensemble on the Mathildenhöhe consists of the innovative artists' houses and studio buildings, permanently constructed for the exhibitions, which were conceived and built by the artists themselves according to their needs and aesthetic visions. These multi-perspective structures embody, through their asymmetrically placed windows

on the facades, the principle of building 'from the inside out' and form, with their white rendered surfaces – sometimes nearly completely without ornament – a precursor to the later arising International Style. The public accessibility of the private houses during the Darmstadt Artists' Colony exhibitions underscores the collaboration of the exhibiting artists with the executing companies. The collaboration of the Darmstadt Artists' Colony members in the design of living and working environments is exemplified by the grouping of its individual buildings into an ensemble. Overall, the unique ensemble of buildings, artworks, and designed landscapes formed the prototype of a permanent modern building exhibition and influenced numerous international building exhibitions in the twentieth and twenty-first centuries that likewise explored modern living environments. The design and use of the outdoor areas were of great importance from the very beginning. The members meticulously designed the external areas of their houses with gardens and ornamental grilles. The designed landscapes, contributing significantly to the overall image of the ensemble, were also created with sustained use in mind and continue to provide recreational spaces until this day. Through the development of the Mathildenhöhe's historic park grounds into an artistically designed urban landscape with a high quality of life, the members of the Darmstadt Artists' Colony placed emphasis on the new role of private and public landscapes within the context of urban reform trends in the early twentieth century. It was in this spirit that, for the last Darmstadt Artists' Colony exhibition in 1914, the sculptor Bernhard Hoetger created sculptures and inscriptions in the Plane Tree Grove which, in referencing ancient Egyptian and Indian cultures, formed a place of universal spirituality and the meeting of cultures. He integrated these into the surrounding environment – a first for a public space. The characteristics of "Mathildenhöhe Darmstadt" named here verify its importance as an outstanding ensemble, with international appeal, which demonstrates the development of modern architecture and landscape design from the late-nineteenth to the early-twentieth century in a unique and exceptional way. It also highlights its standing as the world's first permanent international building exhibition.

3.1.b CRITERIA UNDER WHICH INSCRIPTION IS PROPOSED (AND JUSTIFICATION FOR INSCRIPTION UNDER THESE CRITERIA)

CRITERION (ii)

"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, townplanning or landscape design"

"Mathildenhöhe Darmstadt", with its Wedding Tower, exhibition halls, studio and residential buildings, together with its designed urban landscape, embodies a crucial interchange in the development of architec-

ture and landscape design from the late-nineteenth to early-twentieth centuries. The building exhibitions between 1901 and 1914, which gave shape to the Mathildenhöhe through experimental architecture, innovative room furnishings and comprehensive landscape design, presented, for the very first time, staged, modern, permanent habitats in collaboration with companies from both Germany and abroad. Despite the different styles of the members of the Darmstadt Artists' Colony who worked on the Mathildenhöhe under the influencing factors of various reform movements, the site constitutes an unprecedented total artwork. The focus of the Mathildenhöhe is on the architecture of the Wedding Tower and the Exhibition Hall, which contemporary reports described as forming an "acropolis" crowning the exhibition hill, and which, as the core of the city's identity, influenced urban cultural centres all over the world. The furnishing of the Plane Tree Grove with sculptural works, directly in front of the Exhibition Hall, adds to the significance of the Mathildenhöhe and opens up a new level of meaning: this grove is where pictorial works and inscriptions were created referencing ancient Egyptian and Indian cultures and hereby shaping a place of universal spirituality and the meeting of different cultures. The epochal functional quality of the Mathildenhöhe did not only meet with a favourable contemporary international response but moreover, becoming an icon of early Modernism, it also significantly influenced the further development of architecture, townplanning, design, garden design, and exhibition culture.

– ARTISTS' COLONIES AROUND 1900

Unlike other previous or contemporary artists' colonies, only the Darmstadt Artists' Colony possessed a comprehensive design concept. No other artists' colony created a successively constructed comprehensive ensemble that is comparable in its modernity. Also unique is the organisation of the Darmstadt Artists' Colony as an excellence project, steered by the Hessian Grand Duke and the City of Darmstadt, for the development of innovation projects on a variety of levels. This productive, targeted definition of a comprehensive design reform was created by the members of the Darmstadt Artists' Colony in close collaboration with industry in the region and beyond. Consequentially, the members of the artists' group in Darmstadt were individually summoned by Grand Duke Ernst Ludwig of Hesse and by Rhine, and did not form an independent group as was usual in other artists' colonies. The members of the Darmstadt Artists' Colony invited by the Hessian Grand Duke Ernst Ludwig at the beginning of the twentieth century, eventually 23 in all, breathed new life into the much-discussed concept of an artists' colony by giving it a goal-driven, commercial focus.

– ARTISTIC REFORM MOVEMENT AROUND 1900

In the founding and promotion of the Darmstadt Artists' Colony on the Mathildenhöhe, Grand Duke Ernst Ludwig of Hesse and by Rhine pursued his cultural interests, viewing the creation of a centre for the Arts and Crafts reform movement in Darmstadt as an opportunity to combine the development of culture with that of commerce. The implementation of this pioneering idea on the Mathildenhöhe was possible due to the fact that Darmstadt at around 1900 was one of the places on the European continent where direct relations between the Grand Ducal Court and the British Royal Family meant that close contacts were maintained with leading personalities in the various pioneering design reform movements in Great Britain. In addition to those influences, members of the Darmstadt Artists' Colony also brought ideas from other centres of artistic reform, including Vienna, Munich, and Paris to the Mathildenhöhe, integrating these ideas into their work. Darmstadt was also an ideal place to receive this abundance of international ideas as it was home to a number of art publishers, including the publishing empire of Alexander Koch, whose many globally distributed magazines and books reflected the different trends in design reform and documented the "Mathildenhöhe Darmstadt" in countless articles and photo series. Darmstadt thus developed into an influential and international benchmark-setting focal point of art reform from 1900, the core of which was tangibly formed by the "Mathildenhöhe Darmstadt" ensemble created after 1901. However, unlike the reform colonies with their escapist tendencies, the artists at Mathildenhöhe pursued the implementation of a comprehensive design reform, the results of which became powerful permanent documentations of new forms of architecture, interior design and landscape design. Moreover, Bernhard Hoetger's permanent sculptures and text panels in the Plane Tree Grove integrated global influences from North African and Asian cultures into the surrounding environment. The artist's willingness to breach the boundaries of his own cultural space, and to place a monument signalling great respect for their achievements in the public sphere of his own country, is unique and exceptional in this form. The Plane Tree Grove is thus substantively in harmony with the Mathildenhöhe's international orientation.

– PIONEER AND ICON OF EARLY MODERNISM AROUND 1900

Around 1900, "Mathildenhöhe Darmstadt" developed – parallel to London, Vienna and Brussels – into a centre of design reform. Through diverse lines of communication, these European centres of innovation were connected to one another as well as with architects and designers worldwide, thus forming a network for sharing and disseminating new ideas, artistic forms, and production processes. The achievements on the Mathildenhöhe were presented and received within this network

almost simultaneously. Thus, the asymmetrical placing of windows, characteristic in the buildings of the first exhibition of 1901, found wide dissemination revealing a clear departure from the canonisation of the facade found in Historicism architecture. This window arrangement, which later became typical in Modernism, had been developed on the "Mathildenhöhe Darmstadt" with the objective of maximising the light influx to the rooms. This method of building 'from the inside out' thus corresponded with Modernism's credo "Form follows function". Further architectural features which anticipate twentieth century design trends are the largely unadorned surfaces of the Ernst Ludwig House and the Deiters House, as well as the entirely unadorned concrete pergolas surrounding the Exhibition Hall. The Wedding Tower in particular, erected in 1908, with its band of windows carrying around a corner of the building and its dynamically expressive and exposed brick facade, anticipates design features which would characterise Modernist architecture in years to come. The "Mathildenhöhe Darmstadt", however, not only created outstanding and innovative individual buildings with extraordinary characteristics; its ensemble also shows, due to successive phases of further development, other themes and formulations on the design of spaces for work, education, and living in the years between 1901 and 1914. The elements of the "Mathildenhöhe Darmstadt" thus form an ensemble that is highly concentrated, complex, and extremely multifaceted in terms of design. Taken as a whole, it was viewed as an outstanding site of early Modernism even at the time of its creation. Numerous structures and design details at Mathildenhöhe also point to later developments in Modernism: prominent architects of the twentieth century, among them Frank Lloyd Wright, Erich Mendelsohn and Ludwig Mies van der Rohe, expressly named the Mathildenhöhe as a source of inspiration and disseminated its influence into the world through their works. In addition to its influence on individuals, Mathildenhöhe, with its universally manifested aspiration reflecting all levels of design, also served as a model for such pioneering groups and institutions as the Deutsche Werkbund, founded in 1907, and for the objectives and identity of the Bauhaus, formed in 1919.

– INTERNATIONAL EXHIBITION CULTURE AROUND 1900

Right from its first exhibition at the 1900 Paris International Exposition, the Darmstadt Artists' Colony was able to successfully position itself in international exhibitions as a protagonist of design reform. The colony's strategy of presenting ensembles that were completely designed from the smallest fixture to the architectural concept, followed precisely there and in all subsequent exhibitions, established the Darmstadt Artists' Colony's "trademark". But it wasn't until the four major building exhibitions on the Mathildenhöhe, following one another in quick succession, that the ambitious and holistic design aspirations of the

Darmstadt Artists' Colony could be comprehensively presented. Only then would its pioneering role for reform trends in early Modernism be fully established. Beginning with the first Darmstadt Artists' Colony exhibition in 1901, the steady work towards the creation of a Gesamtkunstwerk became a core characteristic of the exhibitions on the Mathildenhöhe. Many of the buildings erected for the exhibitions were intended to be accessible, permanent structures and thus could be preserved for prosperity as testimony to the emergence of Modernism, in contrast to most of the temporary exhibitions in Germany and abroad around 1900.

Unlike in previous international expositions, the newly built houses at Mathildenhöhe were permanently placed in an urban framework so that the site could also be used as a place of private homes, company buildings, cultural structures and recreational use beyond the exhibitions. Just one year after the 1901 exhibition on the Mathildenhöhe, its influence could be seen in the International Exhibition of Modern Decorative Art in Turin, the 1904 International Exposition in St. Louis, and many other building exhibitions including the first show of the Deutsche Werkbund in 1914 in Cologne, and the Werkbund exhibition in Stuttgart in 1927 featuring the pioneering Weissenhof-Siedlung built for the exhibition. The aspiration repeatedly realised in the exhibitions on the Mathildenhöhe, i.e. to present design reform through the processes of urban planning, architecture, landscape design, interior design, and Arts and Crafts in new forms, had a significant influence on later major exhibitions. On the whole, "Mathildenhöhe Darmstadt" inspired numerous innovations at exhibitions in Germany and abroad.

– "NEW ACROPOLIS" OF EARLY MODERNISM

The "Mathildenhöhe Darmstadt" ensemble occupies the city's highest elevation, east of the city centre, with a focus on the architecture of the Wedding Tower and the Exhibition Hall. Even at the period of their construction, these were described as an "acropolis" crowning the exhibition hill. This ensemble stands at the core of the city's identity and forms its landmark, hereby influencing urban cultural centres all over the world. Such a vibrant and influential cultural site, on the highest point of Darmstadt's urban landscape and central to its identity as a city, has a long-standing impact. This spans the period from Bruno Taut's publication "Stadtkrone" (city crown, 1917–19) to the present, in which buildings for exhibitions and educational use, as well as general cultural structures, are conceived as new, identity-shaping places. "Mathildenhöhe Darmstadt" is located outside the historical city centre, but is easily accessible from there by foot. It continues to provide exhibitions, concerts and dining opportunities to the people of Darmstadt, and to visitors from across the world, as well as the year-round opportunity to spend leisure time in the designed landscape.

CRITERION (iv)

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

Between 1899 and 1914, a globally unique and truly exceptional architectural and designed landscape ensemble was constructed at "Mathildenhöhe Darmstadt". This features progressive architecture, new spatial art and ambitious landscape design, and includes innovative artists' houses and studio buildings that exemplify the model of the modern building exhibition with permanent buildings and designed landscapes. The Mathildenhöhe forms a focal point of the relevant trends of early Modernism and influenced numerous international building exhibitions during the twentieth and twenty-first centuries. Consequently, it not only permanently documents the first international building exhibition in the world, but also the trajectory of artistic and cultural ideas that led to the emergence of Modernism, together with its development from the end of the 19th century throughout the entire twentieth century.

– INNOVATIVE ARTISTS' HOUSES AND STUDIO BUILDINGS AROUND 1900

As a site, "Mathildenhöhe Darmstadt" provides a unique opportunity to experience an ensemble comprising innovative artists' houses and studio buildings from the turn of the twentieth century in a structured landscape. The artists' houses of Joseph Maria Olbrich and Peter Behrens, completed in 1901, stand out by the exceptional circumstance of their creation within the scope of a building exhibition. At the same time, they correspond fully, both inside and out, to the aesthetic and functional visions of the artists. As an exhibition with permanently erected and accessible artists' houses and studio buildings, it was the first of its kind. The free-standing buildings on the Mathildenhöhe appear in various ways depending on the perspective of the viewer and embody, with their asymmetrically placed windows on their facades, the principle of building 'from the inside out'. The almost completely unadorned white rendered facades of some buildings, for example the Deiters House from 1901, demonstrate a precursor to the later International Style. The Darmstadt Artists' Colony's first studio building, the Ernst Ludwig House, shows, left and right of the entrance portal, a simplified at times ornamentless facade, and, on the opposite side, functional large ribbon windows facing north. The exhibit character of all the houses, built as part of the Darmstadt Artists' Colony exhibitions, was especially emphasised by their accessibility. This accessibility also underscored the collaboration of the exhibiting artists with commercial enterprises, as it allowed for the advertisement and sale of the works of applied art exhibited in the houses. Although the buildings on the Mathildenhöhe are part of a great tradition of artists' houses, their existence transcends this tradition

through their creative innovation and their programmatic function as part of an exhibition. The individual buildings also present a clear community character through their grouping as an ensemble. This group of houses and shared studio building demonstrates the communal aspect of the artists' work in their design approach to the modern world.

– PERMANENT BUILDING EXHIBITIONS

"Mathildenhöhe Darmstadt", as a unique crystallisation point of early modernist trends, forms the first and exemplary location for permanent exhibitions of modern architecture combined with presentations of modern design and visual arts. The Darmstadt Artists' Colony's exhibitions on the Mathildenhöhe, with their unique ensemble of buildings, artworks, and designed landscapes, became the prototype for permanent building exhibitions. "Mathildenhöhe Darmstadt" influenced numerous international building exhibitions in the twentieth and twenty-first centuries that also pursued the exploration of new avenues of modernism. The first exhibition of the Darmstadt Artists' Colony in 1901 found such great international resonance that the following year's Exhibition of Modern Decorative Art in Turin, and the 1904 International Exposition in St. Louis, incorporated features of Mathildenhöhe exhibits. Later building exhibitions, such as the international Werkbund exhibit in Stuttgart in 1927, with its large-scale Weissenhof-Siedlung, directly referenced the Mathildenhöhe, confirming its importance as a prototype of permanent building exhibitions.

– MODERN URBAN LANDSCAPE AND SCULPTURE PARKS

During the exhibitions from 1901 to 1914, as well as the years in between and even today, "Mathildenhöhe Darmstadt" has been considered an internationally significant place of artistic landscape design. The members of the Darmstadt Artists' Colony who built their own houses on the Mathildenhöhe for the first exhibition there in 1901, such as Joseph Maria Olbrich and Peter Behrens, designed the external areas surrounding their houses with great care and creativity. The other houses also had artistically designed gardens and grilles, as can still be seen today in the garden of Olbrich's Upper Hessian House, the gates to the Large Glückert House, the Deiters House, and others. The aesthetic and functional quality of the "Mathildenhöhe Darmstadt" is also expressed beyond the artists' villas in the elaborate design of the green areas and landscapes, greatly contributing to the overall image and continued use of the ensemble. The interplay of the pathways and structured open spaces form impressive sightlines on the Mathildenhöhe. The artistic planning of the landscapes and gardens on the Mathildenhöhe continued in later development phases, particularly for the exhibitions in 1908 and 1914, with

the redesign of the areas surrounding the Russian Chapel and the Exhibition Hall together with the Wedding Tower, as well as the Plane Tree Grove. As a whole, the members of the Darmstadt Artists' Colony developed Mathildenhöhe's historical park grounds into an artistically designed urban landscape offering a high quality of life, thereby placing emphasis on the new meaning of private and public landscapes within the context of urban reform trends in the early twentieth century. Moreover, global influences from North African and Asian cultures were integrated into the public space for the first time, as seen in the sculptor Bernhard Hoetger's permanently erected sculptures and text plates in the Plane Tree Grove.

3.1.c STATEMENT OF INTEGRITY

"Mathildenhöhe Darmstadt" comprises all elements that are necessary to convey the attributes of proposed Outstanding Universal Value. These include the Wedding Tower in particular as the architectural landmark's highest point, and in its role as an icon of modern architecture. The Ernst Ludwig House, as nucleus of the first exhibition in 1901 and as an innovative and functional studio building, is also integral to the site, as are the most important Artists' Houses located on Mathildenhöhe's southern slope. Elements of the structured landscapes are still vivid at the site today in the artistically created fountains and the sculptural ensemble of the Plane Tree Grove. The paths through Mathildenhöhe's designed landscapes have been conserved and remain fully accessible today. The property is of adequate size to ensure the complete representation of the features and processes which convey its significance. It does not suffer from adverse effects of development or neglect. The integrity of the site remains intact even though elements of the site have been carefully restored after the war. Numerous protective measures safeguard the nominated property and a comprehensive Management Plan has been developed. A buffer zone has been designated to safeguard elements and their attributes that convey the proposed Outstanding Universal Value of the nominated property, and to mitigate any uncontrolled development in its setting that may have the potential to negatively impact on values. The nominated property, as designated by its boundaries, represents the total historic area of the artists' colony.

3.1.d STATEMENT OF AUTHENTICITY (FOR NOMINATIONS MADE UNDER CRITERIA (i) TO (vi))

The overall authenticity of "Mathildenhöhe Darmstadt" is very high. The ensemble is authentic in all its significant elements in terms of the location and setting, form and design, and materials and substance. Due to a long-standing continuous and sympathetic maintenance programme, the overall state of conservation of "Mathildenhöhe Darmstadt" is good, and this

has contributed positively to sustaining authenticity. Concerning the more intangible attributes of use and function, traditions, techniques and management systems, and of spirit and feeling, the nominated property retains compatible regimes that positively support their respective authenticity.

– LOCATION AND SETTING

The nominated property in its general context is undisturbed and, in terms of its location and setting, is still able to display its significance as the first international building exhibition permanently and unchanged. The most important elements within the nominated property are authentically situated in their original location. The important physical proximity of the individual buildings to one another, and their characteristic position in the ensemble, remain unchanged. Mathildenhöhe's exposed location atop the city's highest elevation east of the city centre also remains authentic and is safeguarded through various protection measures. This clear separation of Mathildenhöhe from the historical city centre in the urban framework is especially important for the proposed Outstanding Universal Value of the site. It complements the visions of the members of the Darmstadt Artists' Colony in creating a cultural place of work and life beyond the city centre within a designed landscape for people in the modern world to enjoy.

– FORM AND DESIGN

The form and design of the innovative building structures and landscape designs are authentic. The Wedding Tower, for example, with its unrendered clinker masonry and its window bands, which carry around the corner, thus appears as it did at the time of its completion, with no form-changing ornamentation or other installations added after 1914. The other characteristic buildings of "Mathildenhöhe Darmstadt", such as the Large Glückert House and the Small Glückert House, are authentic in form and design. Form and design remain authentic even in the buildings which were carefully restored after the war through the use of Joseph Maria Olbrich's original plans, for example the Ernst Ludwig House and the Deiters House. In addition, the inscriptions and reliefs found in the designed landscape of the Plane Tree Grove, important for the nominated property's proposed Outstanding Universal Value, are authentic in their form and design.

– MATERIALS AND SUBSTANCE

Mathildenhöhe Darmstadt's individual elements demonstrate a high degree of original materials and substance. The original wall masonry

of the Wedding Tower, the Exhibition Hall, the artists' houses and the Sculptor Studios are authentic and have been conserved. The many ceramic elements of the Garden Pavilion by Albin Müller, and the tiles on the Three House Group as well as on Olbrich House are authentic. Furthermore, the most important inventory objects of the designed landscapes – such as the decorative grilles in front of the artists' houses, Albin Müller's wrought iron arches, and Bernhard Hoetger's ensemble of sculptures in the Plane Tree Grove – are original in material and substance.

– USE AND FUNCTION

The buildings, fountains and gardens have retained their original use and function. Since 1901, questions regarding the aestheticisation of the human habitat have been thematised in international exhibitions with considerable continuity regarding the "Mathildenhöhe Darmstadt", and social challenges have been repeatedly discussed. The Exhibition Hall, built in 1908, and the Ernst Ludwig House, built in 1901, are still used for exhibitions today, accordingly demonstrating an almost uninterrupted authentic use of these buildings as exhibition structures. The outdoor areas are also frequently used for exhibitions, theatre performances, and concerts. "Mathildenhöhe Darmstadt" thereby continues to fulfil its mission as a lively, international cultural site and remains an identity-building cultural centre for the city to this day.

– SPIRIT AND FEELING

The importance of the spirit of the Mathildenhöhe for the post-war period in Darmstadt can be seen in its elements. Respect for this spirit is not only reflected in the careful restorations of damages caused by war and extensions in line with monumental protection, but also in the fact that, from its restoration and use as a forum, decisive ideas came into being for the architectural and cultural renewal of the Federal Republic of Germany after National Socialism. Thus, the Ernst Ludwig Fountain, built in 1958/59 by the sculptor Karl Hartung and the architect Otto Bartning, makes reference to the City of Darmstadt's successful new start after 1945 in relation to the creative and vivid spirit of the Mathildenhöhe. In his apartment in the Ernst Ludwig House, Bartning, together with Darmstadt's chief planning officer Peter Grund, prepared the "Second Darmstadt Dialogue" after 1951 for the 50th anniversary of the first Darmstadt Artists' Colony exhibition, with the theme "Man and Space" ("Mensch und Raum"), breathing new life into the concepts of the "Mathildenhöhe Darmstadt". In all, the Mathildenhöhe ensemble's innovative ideas since 1901 inspired post-1945 Darmstadt to undergo a highly noted and exemplary transformation from a city heavily marked by war to a centre of culture and science, with the Mathildenhöhe as its "city crown".

ATTRIBUTE	FURTHER DESCRIPTION	ELEMENTS AND FEATURES
Groundbreaking early-20th century ensemble	Progressive architecture and designed urban landscapes	Overall spatial plan (including roads and pathways) Exhibition buildings Wedding Tower Studio buildings Artists' houses Designed landscapes and artworks (including sculptures, inscriptions, parks, pavilions, fountains)
Radical synthesis of architecture, design and art	Contemporary spatial art Goal-driven commercial focus	Exhibition buildings Wedding Tower Studio buildings Artists' houses Designed landscapes and artworks
Functional and aesthetic quality, prototype of Modernism	Innovative artists' houses and studio buildings	Wedding Tower (wrap-around strips of small windows) Exhibition Hall Ernst Ludwig House Artists' houses
Emergence of the International Style	Innovative artists' houses and studio buildings	Wedding Tower (wrap-around strips of small windows) Ernst Ludwig House Deiters House
Total artwork, seminal in the history of architecture	Integration of global influences and international orientation	Plane Tree Grove (including sculptures, inscriptions, fountain)
Forerunner of permanent international building exhibitions	Four pioneering and internationally-acclaimed building exhibitions between 1901 and 1914	Exhibition buildings Wedding Tower Studio buildings Artists' houses Designed landscapes and artworks
Place of residence and exhibition grounds of the influential Darmstadt Artists' Colony (invited individually by Grand Duke Ernst Ludwig) featuring relevant trends of early Modernism	Development of culture integrated with commerce Close collaboration with industry Close contacts with leading personalities in various pioneering design reform movements Influential and international bench-mark-setting focal point of art reform	Studio buildings Exhibition buildings Individual artists' houses with asymmetrical windows Garden Pavilion Lily Basin
Influences from the Arts and Crafts movement and the Vienna Secession	Floral and abstract decorations on facades	Portal of Ernst Ludwig House Large Glückert House Olbrich House tiles
Presentation of modern living and working environments	Artists' houses and studio buildings open to the public during exhibitions	Studio buildings Artists' houses
Unique and influential silhouette defining the city's identity	The iconic "city crown" and "New Acropolis"	Wedding Tower Exhibition Hall
A site of universal culture and spirituality	Integration of global influences and international orientation	Plane Tree Grove (including spatial plan, boundary wall, trees, sculptures, inscriptions and setting in relation to Russian Chapel and Lily Basin)
Authenticity of use since 1901	Continued function as cultural, recreational, and residential site with exhibitions and events	Exhibition Hall Ernst Ludwig House Designed landscapes (including parks)

TABLE Attributes

3.1.e PROTECTION AND MANAGEMENT REQUIREMENTS

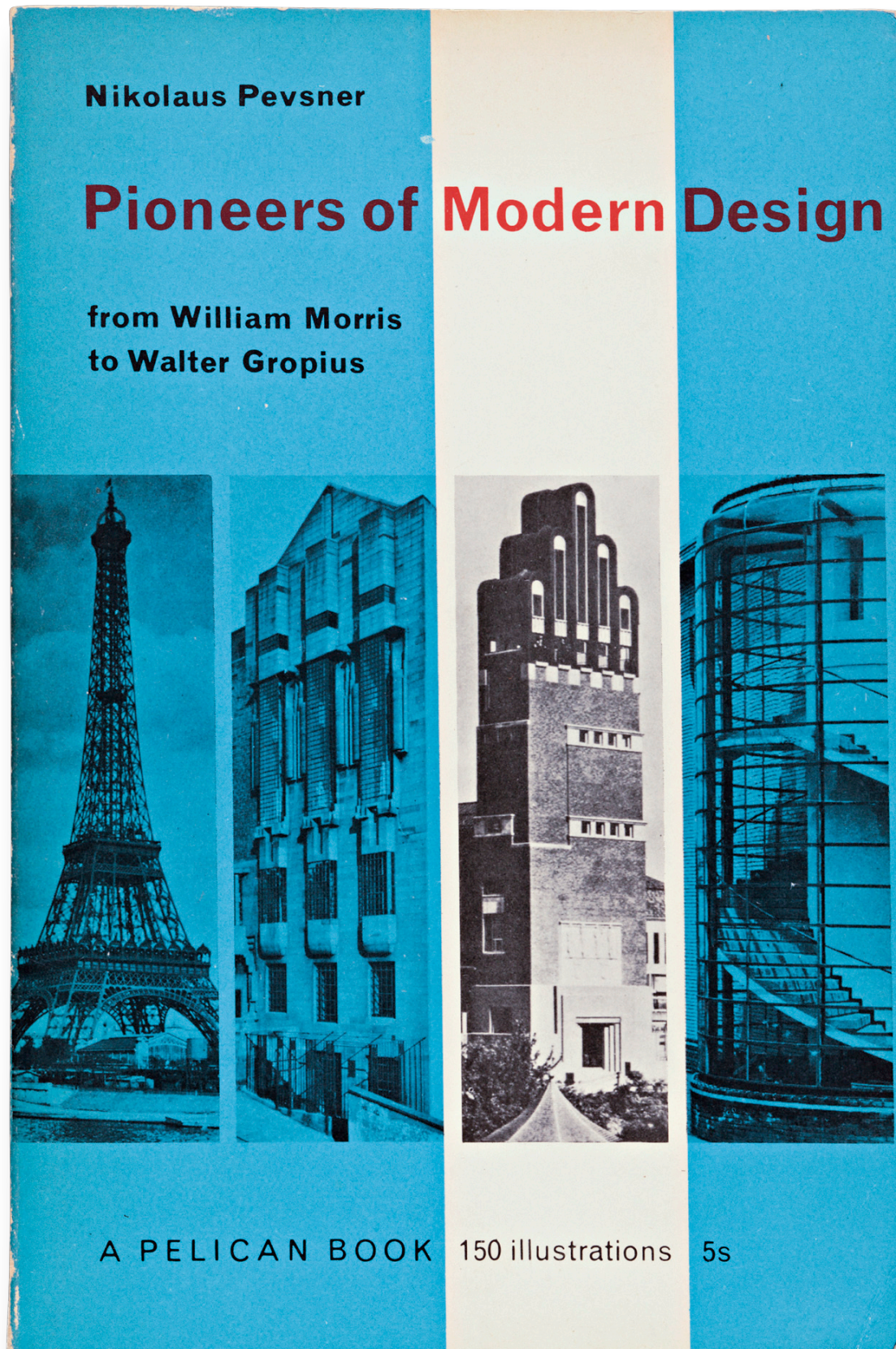
The nominated property of "Mathildenhöhe Darmstadt", with its buildings, landscapes, and sculptures, enjoys protection through national legislation and international agreements. The UNESCO World Heritage Convention (1972), the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict and the Convention for the Protection of the Architectural Heritage of Europe, from Granada (1985) and Malta (1992), have particular relevance for UNESCO World Heritage sites. The regulations of international agreements which were ratified by the Federal Republic of Germany are to be observed according to the jurisdiction of the Federal Constitutional Court under national law. At the national level, these in particular are the Federal Building Code (1960/2017) and the Hessian Act on the Protection and Conservation of Monuments (HDSchG [new version: 28/11/2016]).

The nominated property "Mathildenhöhe Darmstadt" enjoys full protection as a cultural monument in accordance with Section 2 paragraph 1 HDSchG. The direct surroundings are also subject to monumental protection as an ensemble pursuant to Section 2 paragraph 3 HDSchG. As a result, the boundaries of the nominated property lie within the scope of protection of the Hessian Act on the Protection and Conservation of Monuments, which guarantees the greatest possible compatibility of national legislation with the UNESCO World Heritage Convention. Furthermore, UNESCO World Heritage sites in Hesse are in conformity with Article 4 of the UNESCO World Heritage Convention under the special protection of the federal state (Section 3 HDSchG). Modifications and construction measures on monuments are subject to approval in accordance with Section 18 HDSchG. With reference to paragraph 103 of the Operational Guidelines for the Implementation of the World Heritage Convention, a buffer zone was designated for "Mathildenhöhe Darmstadt". This is designed to protect the values of the nominated property from potential negative impacts, and guarantees additional protection for the property's immediate surroundings and wider setting, its experientiality, and its essential visual relationships. The buffer zone includes the setting of the property up to its manifest or logically selected edges. Protection is accorded through the Hessian Act on the Protection and Conservation of Monuments, which regulates peripheral protection in Section 2 paragraph 3. The property and its buffer zone are additionally protected through legislation instruments on urban planning. Construction activity in the nominated property and in the buffer zone is regulated through the land-use plan and the following local building plans: O 27 (Mathildenhöhe South, legal effect: 2015), O 31 (Mathildenhöhe North-West, in preparation), O 32 (Mathildenhöhe East, in preparation), O 33 (Elisabethenstift, in preparation) and O 34 (Landgraf-Georg-Straße / Erbacher Straße, in preparation). These instruments likewise regulate the conservation of the historically and art-historically relevant

visual relationships to, and from, the property. The nominated property "Mathildenhöhe Darmstadt" is largely state-owned. It comprises municipal properties, a federal state property, and a church property, as well as privately owned buildings and gardens. Its network of roads and footpaths is likewise owned by the state.

The City of Darmstadt, as lower monument protection authority, is responsible for the nominated property (Section 8 paragraph 1 HDSchG). It involves the central specialist authority in Hesse, i.e. the Hessian State Office for Monuments and Sites, in its decision-making. If the lower monument protection authority and the central specialist authority are unable to reach agreement, they are to apply to the supreme monument protection authority, i.e. the Hessian State Ministry for Higher Education, Research and the Arts, for direction (Section 20 paragraph 5 HDSchG). Conversely, for the Studio Building of Albin Müller as federal state-owned property, the Hessian State Office for Monuments and Sites makes decisions regarding projects which are carried out by Landesbetrieb Bau und Immobilien Hessen (Hesse State Office for Construction and Real Estate, or LBIH). If measures however require approval and are not carried out by LBIH, the lower monument protection authority is the approving authority. For both procedures, the matter will be submitted to the supreme monument protection authority for a decision if no decision or no consensus can be reached between the Darmstadt University of Applied Sciences/LBIH and the Hessian State Office for Monuments and Sites or the lower monument protection authority and the Hessian State Office for Monuments and Sites (Section 8 paragraph 2 HDSchG, Ordinance on competencies according to the Hessian Act on the Protection and Conservation of Monuments from 21 June 2018 [Gazette of Laws and Ordinances of Hesse 2018, p. 341] and Section 20 paragraph 5 HDSchG). Restoration and renovation works at the ensemble are planned and carried out by the owners in close collaboration with the competent federal authorities. The continued monitoring and conservation of "Mathildenhöhe Darmstadt" is carried out by the City of Darmstadt in close collaboration with the Hessian State Office for Monuments and Sites. Specialist planners and firms are employed when necessary.

In 2015, the City of Darmstadt established an advisory board in order to coordinate existing plans with the intention of a UNESCO World Heritage nomination. This international committee meets twice a year and advises the city and the federal state on current measures concerning "Mathildenhöhe Darmstadt" and its setting. To provide a broad basis for the conservation, management, mediation and sustainable development of the nominated property, a Management Plan was developed for the representatives of the authorities and institutions involved in the management of "Mathildenhöhe Darmstadt", residents, tourism, and the public. If "Mathildenhöhe Darmstadt" is inscribed on the UNESCO World Heritage List, the City of Darmstadt shall create a position of Site Manager for coordination.



3.2 COMPARATIVE ANALYSIS

BRIEF DESCRIPTION OF THE NOMINATED PROPERTY

Around 1900, "Mathildenhöhe Darmstadt" acted in an international context as a crystallisation point for various approaches to art, architecture, design and the life reform movement. It provided the impetus for further developments in Early Modernism.

A unique and internationally appealing ensemble was created on the Mathildenhöhe in close consecutive steps and, in particular, by means of gradual structural extensions in the course of exhibitions in 1901, 1904, 1908 and 1914.

Mathildenhöhe's exceptional quality was recognised from the outset in numerous contemporary commentaries. The historiography of Modernism also repeatedly refers to the site's pivotal "joint function" in the concentration, density and further development of important trends of Early Modernism. In Nikolaus Pevsner's standard work on the "Pioneers of the Modern Movement", which appeared in the original English edition in 1936, Mathildenhöhe is also mentioned prominently as a driving force in this development history. The cover of the 1960 edition of this internationally acclaimed publication illustrates the Wedding Tower at "Mathildenhöhe Darmstadt" in side by side pioneering achievements alongside the Eiffel Tower in Paris, the Glasgow School of Art by Charles Rennie Mackintosh, and Walter Gropius's staircase in the model factory building at the Deutscher Werkbund exhibition of 1914.

The Darmstadt Artists' Colony, founded in 1899, set pioneering accents with its first sensational exhibition in 1901. This entirely new concept of the public presentation of permanently erected and completely furnished buildings, as well as the combination of studio building, residential buildings and landscape design underlined the Darmstadt artists' group's claim to comprehensive design reform.

The complex of the Exhibition Hall and the Wedding Tower erected for the 1908 Exposition gave Mathildenhöhe its unmistakable crowning, still powerful today, which, with its innovative design between form abstraction and the finding of new forms, was pioneering in the development of new architectural forms of expression. At the same time, this exhibition importantly expanded the thematic field by presenting examples of fully furnished small dwellings for low-income groups, thereby making a significant contribution to the discussion on the social reform challenges of the time.

The last large exhibition in the summer of 1914 also forged new directions. On the one hand it brought forth the construction of the Group of



159.1 Mathildenhöhe Darmstadt, aerial view from southwest, 2008

Tenement Houses as an example of reform-orientated, metropolitan residential architecture, and on the other hand, the creation of the Studio Building, connected to the Group of Tenement Houses, which drew attention with its objective form concept. But further components emerged which were vital to the ensemble, especially through the new design of the landscapes around the Exhibition Hall: the addition of sculptural works by Bernhard Hoetger to the Plane Tree Grove gave Mathildenhöhe a new dimension of meaning. Here were sculptures characterised by, among other things, reference to ancient Egyptian and Indian cultures. These, together with ancient Egyptian and Indian inscriptions, were to form a place of universal spirituality that – in the immediate run-up to the First World War – placed the theme of the meeting of cultures at the centre.

Overall, between 1901 and 1914 emerged an incomparable ensemble of experimental architecture, new interior design, innovative design, and sophisticated landscape design, with a density and successive complexity of content which formed a unique crystallisation point of the relevant international trends of Early Modernism, and a radiant power which had a major impact on the further development of the movement.

"FILLING THE GAPS"

In its 2005 report on the inventory of the World Heritage List (WHL), ICOMOS made proposals for a further development of the World Heritage List based on the analysis of various categories (typological framework, chronological-regional framework, thematic framework), which recommend a "filling the gaps", i.e. concentration on underrepresented topics.¹ The overall result showed that the topic of Modern Heritage is so far still clearly underrepresented. The central topic in this nomination of the emergence of Modernism around 1900 – with its diverse aspects of innovation in form, new forms of community, integrated strategies of urban development, architecture and landscape design, and new forms of housing for all strata of society – is so far underrepresented on the WHL. Artists' colonies and garden city movements have also not been subjects of consideration to date. "Mathildenhöhe Darmstadt" represents this topic in all its complexity and is therefore exceptionally well suited to contribute to filling this "gap" towards a more balanced and credible WHL.

- **MATHILDENHÖHE DARMSTADT
IN THE TYPOLOGICAL FRAMEWORK**

"Mathildenhöhe Darmstadt" is typologically classified in the category of "Historic Towns and Urban Ensembles". Within this group, according to the Filling the Gaps report, examples from Europe and North America account for approximately 50 % of entries on the WHL and 55 % of entries on the Tentative List (TL). Mathildenhöhe can furthermore be placed into the group of "Architectural and Artistic Monuments and Ensembles", for which examples from Europe and North America make up 58 % of the WHL entries and 51 % of the TL entries. "Mathildenhöhe Darmstadt" however belongs above all to the category **"MODERN HERITAGE"**, where examples from Europe and North America make up 80 % of the WHL entries and 79 % of the TL entries. Overall, however, entries from the Modern Heritage category account for only 1 % of all WHL entries, whereby examples that illustrate the development of Early Modernism around 1900 are particularly underrepresented.²

- **MATHILDENHÖHE DARMSTADT
IN THE CHRONOLOGICAL-REGIONAL FRAMEWORK**

With regard to region, "Mathildenhöhe Darmstadt" belongs to the "group of examples from European countries (III)". 49 % of the WHL entries fall into this group. Chronologically, "Mathildenhöhe Darmstadt" belongs in the category of "Europe from the French Revolution to the First World War: 1789–1914 (No. 12)" more specifically in the time of Early Modernism between 1890 and 1914. "Mathildenhöhe Darmstadt" primarily spans an intersection between examples before 1914 and the modern developments since 1914, therefore it can also be seen as a direct precursor to examples from the group VIII.1 ("From the First World War until the Second World War"), which are classified as examples of the **"MODERN WORLD"** with global cultural relevance, and can be compared with these.³

- **MATHILDENHÖHE DARMSTADT
IN THE THEMATIC FRAMEWORK**

Thematically, "Mathildenhöhe Darmstadt" falls in category (II), **"CREATIVE RESPONSES AND CONTINUITY"** and within this category, belongs to examples of **"URBAN SETTLEMENTS/INHABITED URBAN AREAS"** (No. 16 b) as well as **"RECREATIONAL ARCHITECTURE"** (No. 5) and in particular to the group **"MUSEUMS AND EXHIBITION BUILDINGS"**.⁴

METHODOLOGY OF THE COMPARATIVE ANALYSIS

The comparative analysis examines the nominated property with regard to chronological-regional, typological and thematic frameworks as defined by ICOMOS and compares it with properties already on the WHL and with entries on national TLs. There are also comparisons with other relevant examples beyond the WHL and the TL. **COMPARATIVE PROPERTIES** are primarily selected from **EUROPE AND NORTH AMERICA** (the same geo-cultural region) as well as from **NORTH AFRICA, MESOAMERICA, ASIA AND AUSTRALIA**. These are further filtered by the relevant chronological period of the second half of the nineteenth century and the twentieth century. Such comparative properties fall in the categories **"HISTORIC TOWNS AND URBAN ENSEMBLES"**, **"ARCHITECTURAL AND ARTISTIC MONUMENTS AND ENSEMBLES"**, **"RECREATIONAL ARCHITECTURE, URBAN SETTLEMENTS"** and **"MODERN HERITAGE"**.

In addition to the textual argumentation, the Comparative Analysis also uses a graphical representation in the form of a table which positions "Mathildenhöhe Darmstadt" in relation to the comparative properties, and above all makes the value-determining attributes of "Mathildenhöhe Darmstadt" the basis of its comparisons. An important basis was provided by the conference organised by the City of Darmstadt, the Hessian State Office for Monuments and Sites and the German National Committee of ICOMOS in April 2016, during which the unique characteristics and the extraordinary cultural-historical significance of the property were embedded and placed in the international context through historical analyses and typological comparisons.⁵

The result of the Comparative Analysis shows that the subject areas of Early Modernism / Reform Movements around 1900 are underrepresented on the WHL overall. Further attributes of Mathildenhöhe, above all the development of an urban ensemble as a synthesis of consecutive building exhibitions and as a new central Early Modernism site characterised by art and culture, have not yet been included on the WHL.

[Table]

COMPARATIVE ANALYSIS

PRELIMINARY REMARK

Nominated property "Mathildenhöhe Darmstadt"
compared to similar properties:

COMPARATIVE PROPERTIES

- WORLD HERITAGE PROPERTIES
- TENTATIV LIST PROPERTIES
- SIMILAR PROPERTIES ACROSS THE WORLD

COMPARATIVE PROPERTIES

NO.

country

site (city)

ref. no. word heritage list

WORLD HERITAGE PROPERTIES

DE MATHILDENHÖHE DARMSTADT

1	AU	ROYAL EXHIBITION BUILDING AND CARLETON GARDENS (Melbourne)	1131
2	BE	MAJOR TOWN HOUSES OF THE ARCHITECT VICTOR HORTA (Brussels)	1005
3	BE	STOCLET HOUSE (Brussels)	1298
4	BR	BRASILIA: CAPITOL (Brasilia)	445
5	CZ	TUGENDHAT VILLA (Brno)	1052
6	DE	BAUHAUS AND ITS SITES IN WEIMAR, DESSAU AND BERNAU: BAUHAUS SCHOOL BUILDING (Weimar)	729
7	DE	BAUHAUS AND ITS SITES IN WEIMAR, DESSAU AND BERNAU: BAUHAUS BUILDING (Dessau)	729
8	DE	BAUHAUS AND ITS SITES IN WEIMAR, DESSAU AND BERNAU: MASTER'S HOUSES (Dessau)	729
9	DE	BAUHAUS AND ITS SITES IN WEIMAR, DESSAU AND BERNAU: ADGB TRADE UNION SCHOOL (Bernau)	729
10	DE	MUSEUMSINSEL (<i>MUSEUM ISLAND</i>) (Berlin)	896
11	DE	BERLIN MODERNISM HOUSING ESTATES: HUFEISENSIEDLUNG (<i>HORSESHOE ESTATE</i>) (Berlin)	1239
12	DE	BERLIN MODERNISM HOUSING: GARTENSTADT FALKENBERG (Berlin)	1239
13	DE	SPEICHERSTADT AND KONTORHAUS DISTRICT WITH CHILEHAUS (Hamburg)	1467
14	DE	FAGUS FACTORY (Alfeld)	1368
15	DE	THE ARCH. WORK OF LE CORBUSIER, AN OUTSTANDING CONTR. TO THE MODERN MOVEMENT: HOUSES AT WEISSENHOF-SIEDLUNG (Stuttgart)	1321
16	ES	WORKS OF ANTONI GAUDÍ (Barcelona)	320
17	ES	WORKS OF ANTONI GAUDÍ: PARK GÜELL (Barcelona)	320
18	ES	PALAU DE LA MÚSICA CATALANA AND HOSPITAL DE SANT PAU (Barcelona)	804
19	FR	BANKS OF THE SEINE: MUSÉE D'ART MODERNE (Paris)	600
20	FR	BANKS OF THE SEINE: PALAIS DE CHAILLOT (Paris)	600
21	FR	BANKS OF THE SEINE: GRAND AND PETIT PALAIS (Paris)	600
22	FR	BANKS OF THE SEINE: EIFFEL TOWER (Paris)	600
23	FR	THE ARCH. WORK OF LE CORBUSIER, AN OUTSTANDING CONTR. TO THE MODERN MOVEMENT: LE CABANON (Roquebrune-Cap-Martin)	1321
24	GB	SALTAIRE (West Yorkshire, England)	1028
25	GB	NEW LANARK (South Lanarkshire, Scotland)	429
26	IN	THE ARCH. WORK OF LE CORBUSIER, AN OUTSTANDING CONTR. TO THE MODERN MOVEMENT: COMPLEXE DU CAPITOLE (Chandigarh)	1321
27	MX	LUIS BARRAGÁN HOUSE AND STUDIO (Mexico City)	1136
28	NL	RIETVELD SCHRÖDERHUIS (<i>RIETVELD SCHRÖDER HOUSE</i>) (Utrecht)	965
29	NL	VAN NELLEFABRIEK (Rotterdam)	1441
30	PL	CENTENNIAL HALL (Wrocław)	1165

TABLE Comparative Analysis

NO.	date of inscription on world heritage list	criteria	monument	groups of buildings	serial property	FRAMEWORK	TYPLOGICAL FRAMEWORK historic towns and urban ensembles / architectural and artistic monuments and ensembles / modern heritage			CHRONOLOGICAL-REGIONAL FRAMEWORK Europe from the French Revolution to the First World War (1789–1914) / modern world	THEMATIC FRAMEWORK creative responses and continuity: urban settlements (inhabited) / recreational architecture	VALUE-DETERMINING ATTRIBUTES	CRITERIA ii development of innovative architecture and urban landscape around 1900	artists' colony around 1900	artistic reform movement around 1900	pioneer and icon of Early Modernism around 1900	international exhibition culture around 1900	"new acropolis" of Early Modernism	CRITERIA iv innovative ensemble of living, working and exhibiting in a modern urban landscape	innovative artists' residences & studios around 1900	permanent building exhibitions	modern urban landscape and sculpture parks
		ii, iv	x				x	x	x				x	x	x	x	x		x	x	x	
1	2004	ii, iv, vi	x	-	-		x	-	x				-	-	-	x	-		-	x	x	
2	2000	i, ii, iv	-	-	x		x	x	x				-	x	x	-	-		-	-	-	
3	2009	i, ii, iv	x	-	-		x	x	x				-	x	x	-	-		-	-	x	
4	1987	i, iv	-	x	-		x	x	x				-	-	-	-	x		-	-	x	
5	2001	ii, iv	x	-	-		x	x	x				-	-	-	-	-		-	-	-	
6	1996; 2017	ii, iv, vi	x	-	x		x	x	x				-	x	x	-	-		x	-	-	
7	1996; 2017	ii, iv, vi	x	-	x		x	x	x				x	-	-	-	-		x	x	x	
8	1996; 2017	ii, iv, vi	x	-	x		x	x	x				x	-	-	-	-		x	x	x	
9	1996; 2017	ii, iv, vi	x	-	x		x	x	x				-	-	-	-	-		-	-	-	
10	1999	ii, iv	-	x	-		x	x	x				-	-	-	-	x		-	-	x	
11	2008	ii, iv	-	x	x		x	x	x				-	-	-	-	-		-	-	x	
12	2008	ii, iv	-	x	x		x	x	x				-	x	x	-	-		-	-	x	
13	2015	iv	-	x	-		x	x	x				-	-	x	-	-		-	-	-	
14	2011	ii, iv	x	-	-		x	x	-				-	x	x	-	-		-	-	-	
15	2016	i, ii, iv	-	x	x		x	x	x				-	-	-	x	-		-	x	x	
16	1984, 2005	i, ii, iv	-	-	x		x	x	x				-	x	x	-	-		-	-	x	
17	1984, 2005	i, ii, iv	x	-	x		x	x	x				-	x	x	-	-		-	-	x	
18	1997	i, ii, iv	-	-	x		x	x	x				-	-	x	-	-		-	-	-	
19	1991	i, ii, iv	x	-	x		x	x	x				-	-	-	x	-		-	x	x	
20	1991	i, ii, iv	x	-	x		x	x	x				-	-	-	x	-		-	x	x	
21	1991	i, ii, iv	x	-	x		x	x	x				-	-	-	x	-		-	x	-	
22	1991	i, ii, iv	x	-	x		x	x	x				-	-	x	x	-		-	x	-	
23	2016	i, ii, iv	x	-	x		x	x	x				-	-	-	-	-		x	-	-	
24	2001	ii, iv	-	x	-		x	x	x				-	x	-	-	-		-	-	-	
25	2001	ii,iv,vi	-	x	-		x	x	x				-	x	-	-	-		-	-	-	
26	2016	i, ii, iv	-	x	x		x	x	x				-	-	-	-	x		-	-	x	
27	2004	i, ii	x	-	-		x	x	x				-	-	-	-	-		x	-	-	
28	2000	i, ii	x	-	-		x	x	x				-	-	-	-	-		-	-	-	
29	2014	ii, iv	x	-	-		x	x	x				-	-	-	-	-		-	-	-	
30	2006	i, ii, iv	x	x	-		x	x	x				-	-	x	x	-		-	x	x	

no.	country	site (city)	ref. no. tentative list
-----	---------	-------------	-------------------------

DE MATHILDENHÖHE DARMSTADT

1	BE	L'ŒUVRE ARCHITECTURALE D'HENRY VAN DE VELDE: BLOEMENWERF HOUSE (Uccle)	5356
2	HU	ÖDÖN LECHNER'S INDEPENDENT PRE-MODERN ARCHITECTURE (Budapest and Kecskemét)	5366
3	MA	CASABLANCA, VILLE DU XXÈME SIÈCLE, CARREFOUR D'INFLUENCES (Casablanca)	5848
4	US	FRANK LLOYD WRIGHT BUILDINGS: TALIESIN WEST (Scottsdale, Arizona)	5249
5	US	FRANK LLOYD WRIGHT BUILDINGS: TALIESIN (Spring Green, Wisconsin)	5249
6	US	FRANK LLOYD WRIGHT BUILDINGS: FREDERICK C. ROBIE HOUSE (Chicago, Illinois)	5249

1	AT	SECESSION BUILDING (Vienna)
2	AT	WIENZEILEN-HOUSES (Vienna)
3	AT	ARTISTS' COLONY ON THE HOHE WARTE (Vienna)
4	CH	ARTISTS' COLONY (Monte Verità)
5	DE	HELLERAU GARDEN CITY (Dresden)
6	DE	MOSSE HOUSE (Berlin)
7	DE	STERNEFELD HOUSE (Berlin)
8	DE	VILLA STUCK (Munich)
9	DE	MÜNTER HOUSE (Murnau)
10	DE	BRUNO TAUT'S HOME AND STUDIO (Dahlewitz)
11	DE	ERICH MENDELSON HOUSE AM RUPENHORN (Berlin)
12	DE	HÖCHST AG ADMINISTRATION BUILDING (Frankfurt am Main)
13	DE	REFORM COLONY EDEN (Oranienburg)
14	DE	ARTISTS' COLONY (Ahrenshoop)
15	DE	ARTISTS' COLONY (Worpswede)
16	DE	HOHENHAGEN ARTISTS' COLONY (Hagen)
17	DE	INDUSTRIAL VILLAGE (Kuchen)
18	DE	INDUSTRIAL VILLAGE GMINDERSDORF (near Reutlingen)
19	DE	MARGARETHENHÖHE GARDEN CITY (Essen)
20	DE	MUSEUM ABTEIBERG (Mönchengladbach)
21	DE	THEATER EXHIBITION (Magdeburg)
22	DE	GeSoLei EXHIBITION (Düsseldorf)

NO.	date of inscription on world heritage list					FRAMEWORK	TYPOLOGICAL FRAMEWORK historic towns and urban ensembles / architectural and artistic monuments and ensembles / modern heritage			CHRONOLOGICAL-REGIONAL FRAMEWORK Europe from the French Revolution to the First World War (1789–1914) / modern world	THEMATIC FRAMEWORK creative responses and continuity: urban settlements (inhabited) / recreational architecture	VALUE-DETERMINING ATTRIBUTES	CRITERIA ii development of innovative architecture and urban landscape around 1900	artists' colony around 1900	artistic reform movement around 1900	pioneer and icon of Early Modernism around 1900	international exhibition culture around 1900	"new acropolis" of Early Modernism	CRITERIA iv innovative ensemble of living, working and exhibiting in a modern urban landscape	innovative artists' residences & studios around 1900	permanent building exhibitions	modern urban landscape and sculpture parks
	criteria	monument	groups of buildings	serial property																		
	ii, iv	x				x	x	x				x	x	x	x	x				x	x	x
1	i, ii	x	-	-		x	x	x				-	x	x	-	-			x	-	-	
2	i, ii, iii, iv	-	-	x		x	x	x				-	x	x	-	-			-	-	-	
3	ii, iv	-	x	-		x	x	x				-	x	x	-	-			-	-	-	
4	i, ii	x	-	x		x	x	x				-	-	-	-	-			x	-	-	
5	i, ii	x	-	x		x	x	x				-	-	-	-	-			x	-	-	
6	i, ii	x	-	x		x	x	x				-	-	-	-	-			-	-	-	
1						x	x	x				-	x	x	x	-			-	-	-	
2						x	x	x				-	x	x	-	-			-	-	-	
3						x	x	x				-	x	x	-	-			x	-	-	
4						x	x	x				x	x	-	-	-			-	-	-	
5						x	x	x				-	x	x	-	-			-	-	x	
6						x	x	x				-	-	-	-	-			-	-	-	
7						x	x	x				-	-	-	-	-			-	-	-	
8						x	x	x				-	-	-	-	-			-	-	-	
9						x	x	x				x	x	-	-	-			x	-	-	
10						x	x	x				-	-	-	-	-			x	-	-	
11						x	x	x				-	-	-	-	-			x	-	-	
12						x	x	x				-	-	-	-	-			-	-	-	
13						x	x	x				-	x	-	-	-			-	-	-	
14						x	x	x				x	x	-	x	-			x	-	-	
15						x	x	x				x	x	-	x	-			x	-	-	
16						x	x	x				-	x	x	-	-			-	x	-	
17						x	x	x				-	x	-	-	-			-	-	-	
18						x	x	x				-	x	x	-	-			-	-	-	
19						x	x	x				-	x	x	-	-			-	-	-	
20						x	x	x				-	-	-	-	x			-	-	x	
21						x	x	x				-	-	-	-	-			-	x	-	
22						x	x	x				-	-	-	-	-			-	x	-	

COMPARATIVE PROPERTIES

NO.
country
site (city)

SIMILAR PROPERTIES ACROSS THE WORLD

	DE	MATHILDENHÖHE DARMSTADT
23	DE	INTERBAU 1957 EXHIBITION (Berlin)
24	ES	GUGGENHEIM MUSEUM (Bilbao)
25	ES	INTERNATIONAL EXPOSITION 1929 (Barcelona)
26	FR	BARBIZON SCHOOL (Barbizon)
27	GB	RED HOUSE (Bexleyheath, London)
28	GB	THE ORCHARD (Chorleywood, Hertfordshire)
29	GB	HILL HOUSE OF CHARLES RENNIE MACINTOSH (Glasgow)
30	GB	ART SCHOOL OF CHARLES RENNIE MACINTOSH (Glasgow)
31	GB	WHITECHAPEL ART GALLERY (London)
32	GB	CHEAP COTTAGES EXHIBITION (Letchworth)
33	HU	ARTISTS' COLONY (Gödöllő)
34	IS	EINAR JONSSON MUSEUM (Reykjavik)
35	NL	HET SCHIP <i>(THE SHIP)</i> (Amsterdam)
36	NL	TOWN HALL (Hilversum)
37	NO	VIGELAND SCULPTURE PARK (Oslo)
38	PL	CULTURE PALACE (Warsaw)
39	RU	RJABUSCHINSKIY HOUSE (Moscow)
40	RU	KONSTANTIN MELNIKOWS HOME AND STUDIO (Moscow)
41	RU	KUČUK KOJ ARTISTS' COLONY (Crimea)
42	RU	ARTISTS' COLONY (Abramcevo)
43	RU	ARTISTS' COLONY (Talashkino)
44	US	FRANK LLOYD WRIGHT'S HOME AND STUDIO (Oak Park, Illinois)
45	US	STOUGHTON HOUSE (Cambridge, Massachusetts)
46	US	GETTY-CENTER (Los Angeles)
47	US	COONLEY HOUSE (Riverside, Illinois)

NO.																			
	criteria					monument					groups of buildings					serial property			
ii, iv																			
x																			
FRAMEWORK																			
TYPOLOGICAL FRAMEWORK historic towns and urban ensembles / architectural and artistic monuments and ensembles / modern heritage																			
CHRONOLOGICAL-REGIONAL FRAMEWORK Europe from the French Revolution to the First World War (1789–1914) / modern world																			
THEMATIC FRAMEWORK creative responses and continuity: urban settlements (inhabited) / recreational architecture																			
VALUE-DETERMINING ATTRIBUTES																			
CRITERIA ii development of innovative architecture and urban landscape around 1900																			
artists' colony around 1900																			
artistic reform movement around 1900																			
pioneer and icon of Early Modernism around 1900																			
international exhibition culture around 1900																			
“new acropolis” of Early Modernism																			
CRITERIA iv innovative ensemble of living, working and exhibiting in a modern urban landscape																			
innovative artists' residences & studios around 1900																			
permanent building exhibitions																			
modern urban landscape and sculpture parks																			

23		x	-	x		-	-	-	-	-		-	x	x
24		x	x	x		-	-	-	-	x		-	-	-
25		x	x	x		-	-	-	x	-		-	x	x
26		-	x	-		x	-	-	-	-		-	-	-
27		x	x	x		-	x	x	-	-		x	-	-
28		x	x	x		-	x	x	-	-		-	-	-
29		x	x	x		-	-	x	-	-		-	-	-
30		x	x	x		-	-	x	-	-		-	-	-
31		x	x	x		-	-	x	x	-		-	-	-
32		x	x	x		-	x	x	x	-		-	-	-
33		x	x	x		x	x	x	x	-		x	-	-
34		x	x	x		-	-	-	-	-		-	-	x
35		x	x	x		-	-	x	-	-		-	-	-
36		x	x	x		-	-	-	-	-		-	-	-
37		x	x	x		-	-	-	-	-		-	-	x
38		x	x	x		-	-	-	-	x		-	-	-
39		x	x	x		-	-	x	-	-		-	-	-
40		x	x	x		-	-	-	-	-		x	-	-
41		x	x	x		x	-	-	x	-		x	-	-
42		x	x	x		x	-	-	x	-		x	-	-
43		x	x	x		x	x	-	x	-		x	-	-
44		x	x	x		-	-	x	-	-		x	-	-
45		x	-	x		-	-	x	-	-		-	-	-
46		x	x	x		-	-	-	-	x		-	-	-
47		x	x	x		-	x	x	-	-		-	-	-

[Criterion ii]

DEVELOPMENT OF INNOVATIVE ARCHITECTURE AND URBAN LANDSCAPE AROUND 1900:

MATHILDENHÖHE DARMSTADT AS INTERFACE IN THE DEVELOPMENT TOWARDS MODERNISM

PRELIMINARY REMARK

The first part of the Comparative Analysis of "Mathildenhöhe Darmstadt" is based on the following attributes, which are examined in the context of relevant comparative examples:

- **ARTISTS' COLONIES AROUND 1900**
- **ARTISTIC REFORM MOVEMENT AROUND 1900**
- **PIONEER AND ICON IN EARLY MODERNISM AROUND 1900**
- **INTERNATIONAL EXHIBITION CULTURE AROUND 1900**
- **"NEW ACROPOLIS" OF EARLY MODERNISM**

MATHILDENHÖHE DARMSTADT IN THE CONTEXT OF ARTISTS' COLONIES AROUND 1900

The artists called to Mathildenhöhe by the Hessian Grand Duke Ernst Ludwig around 1900 filled the much-discussed idea of an artists' colony with new life by giving it a goal-driven, economic focus. The central idea of the Darmstadt Artists' Colony was that of a holistic view of life, and the opportunity to improve one's own life through the creation of a well-designed aesthetic environment, in the sense of a complete work of art. Unlike the previous artists' colonies being established around 1900, the Darmstadt colony was founded as a largely state-initiated project of excellence for the development of innovation in art, crafts and architecture at all levels. The integration of local businesses in all design and construction projects, for example the integration of the two Glückert Houses into the colony or the invitation of industrial companies to support the workers' housing programme, was to accompany and support the goal of comprehensive design reform at an entrepreneurial level.

Numerous other artists' colonies since the middle of the nineteenth century have aimed at breaking new artistic ground beyond the academic institutions and strengthening this new direction through collaborative work. Often founded away from cities and institutions of art, most artists' colonies centred on the need for concentration, intellectual freedom and, in many cases, the intense exploration of nature and the surrounding traditional and rural culture.⁶ This applies to both the famous painters' colonies of the mid-nineteenth century, such as the **BARBIZON SCHOOL**, as well as to countless other colonies founded largely at the end of the nineteenth century, such as the artists' colony founded by Paul Müller-Kaempf at **AHRENSHOOP** on the Baltic Sea peninsula Fischland-Darss-Zingst, where numerous painters grappled intensively with the local nature and folk culture; it also applied to ceramicists and other artisans who likewise built upon and further developed existing traditions. Over time, numerous houses, studios and exhibition buildings were also built, which in many cases were committed to a creative approach to the regional architectural tradition of thatched roof houses; only one building, the Künstlerhaus St. Lukas, built specifically as an artists' residence, had its own distinct, picturesque design inspired by homeland protection. Later buildings, like the "Bunte Stube" designed by Hans Brass and Walter Butzek and built in 1929 as a salesroom and artists' meeting place, demonstrate in turn an exploration of Bauhaus architecture. An artists' colony was established in **WORPSWEDE**, near Bremen, as early as in 1889. Fritz Mackensen and Otto Modersohn, inspired by the moors and fens, settled here and began an intense artistic examination of the natural surroundings as plein air painters. Other artists joined them in the 1890s, including Paula Becker, who later married Otto Modersohn. A converted Art Nouveau style building known as the Barkenhof became the centre for artists working in Worpswede.

COMPARATIVE PROPERTIES

SIMILAR PROPERTIES ACROSS THE WORLD

- Ahrenshoop Artists' Colony (DE)
- Worpswede Artists' Colony (DE)
- Barbizon School (FR)
- Gödöllő Artists' Colony (HU)
- Kuçuk Koj Artists' Colony, Crimea (RU)
- Abramcevo Artists' Colony (RU)
- Talashkino Artists' Colony (RU)

It wasn't until after the First World War, however, that further significant buildings were added at Worpswede. Bernhard Hoetger, who resided in Worpswede from 1914 following his years in "Mathildenhöhe Darmstadt", designed a series of notable structures for Worpswede in which he continued the development of early expressionistic forms adopted in the Darmstadt colony, as well as the tangible confrontation, already seen in Mathildenhöhe's Plane Tree Grove, of universal spirituality synthesised from different cultural circles.

The Darmstadt colony was also a source of inspiration for the establishment of an artists' colony in Russia. In 1905, Iakow Zukovsky initiated the establishment of an artists' colony on his estate in **KUČUK KOJ**, Crimea, which, under the name "Blue Rose", was to develop a work of art in its own right similar to that of "Mathildenhöhe Darmstadt". However, the project was not able to grow beyond the construction of a "house for art lovers", and never continued beyond concept phases. On the other hand, Mikhail Vrubel, who was initially considered to become leading artist at Kučuk Koj, settled in **ABRAMCEVO** near Moscow, where he worked alongside other renowned Russian artists, most notably Ilya Repin. The Abramcevo Colony became one of the most important artistic centres in Russia in the late nineteenth century.⁷ Architecturally, the village is characterised by numerous cabins from the 1880s and other wooden structures, bearing witness to a renewal and new interpretation of typical Old Russian buildings. The **TALASHKINO** Artists' Colony, located south of Smolensk and founded in 1893 by the Russian Princess Tenisheva, also became famous for the artistic rediscovery and reinterpretation of traditional Old Russian art, crafts, and architecture and became Russia's second influential artists' colony around 1900, alongside Abramcevo.

The state-subsidised artists' colony founded in 1901 by the painter Aladár Kriesch-Körösfői in **GÖDÖLLŐ**, Hungary, likewise focussed on a return to regional folk traditions but was also strongly influenced by works of the Vienna Secession. This not only applied to fine arts and to crafts, but also to the buildings erected for the Gödöllő colony, which were designed by István Medgyaszay, a pupil of Otto Wagner. Like the Darmstadt artists, the Gödöllő artists also placed great value on publicity and presence at international exhibitions. Like their Darmstadt colleagues, representatives of the Gödöllő colony participated regularly in the large exhibitions around 1900, including the Paris International Exposition in 1900, the International Exhibition for Modern Decorative Art in Turin in 1902, and the St. Louis Exposition in 1904.

The idea of a Modernist artists' colony was also reflected by those associated with the setting of the Vienna Secession around 1900, amongst others by Joseph Maria Olbrich. It was Olbrich's colleague Josef Hoffmann who took up and pursued this idea after the former's departure for "Mathildenhöhe Darmstadt". In 1902 an artists' colony was planned



172.1 Worpswede Artists' Colony, Kaffee
Worpswede, Bernhard Hoetger, 1925–27



172.2 Abramcevo Artists' Colony, Teremok House,
Ivan Ropet, 1877/78



172.3 Gödöllő Artists' Colony, Sandor Nagy House,
István Medgyaszay, 1904–06

for the **HOHE WARTE**, a hill north of the Vienna city limits, featuring a number of prominent Vienna artists as residents, such as the Secession artist Koloman Moser, the composer Gustav Mahler and the author Franz Werfel together with his wife Alma Mahler-Werfel.⁸ Hoffmann himself designed the Moll House (1906/07) and the Moll-Moser House (1900/01), both strongly inspired by contemporary English country house style. However, this ambitious project at Hohe Warte ultimately could not achieve an impact comparable to the great European artists' colonies and remained unfinished.

CONCLUSION

Comparisons show that "Mathildenhöhe Darmstadt" was the only example of an artists' colony with an extensive and robust structure, both with regard to the modernity of the successively created ensemble, and with regard the fact that the colony itself was founded as a state-initiated excellence project for the development of innovation projects at all levels. The integration of local businesses was to accompany and support this goal of extensive design reform at entrepreneurial level.

MATHILDENHÖHE DARMSTADT IN THE CONTEXT OF ARTISTIC REFORM MOVEMENTS AROUND 1900

Numerous "reform colonies" emerged around 1900 as centres of societal and cultural innovation.⁹ Colonies motivated by social reform strived for the reform and reorientation in modern life towards social justice, hygiene, health, and a connection with nature. "**EDEN**" life reform colony established in 1893 in Oranienburg north of Berlin, developed on a cooperative organisation and founding concept orientated specifically on reforms to the production and sale of rural products, strived for the reform and reorientation in modern life towards social justice, hygiene, health, and a connection with nature. The artists' colony at **MONTE VERITÀ** near Ascona in Switzerland, founded around 1900 as an informal centre of the early "drop-out" movements, placed an even stronger connection to nature, a healthy vegetarian lifestyle, spiritual freedom, pacifism, and theosophy at the centre of its activities. Aspects of social reform were combined with artistic ambitions, above all through the place's appeal which had been developing since 1906 as a meeting place for numerous artists temporarily staying on Monte Verità. These include Hans Arp, later also Alexej von Jawlensky and Paul Klee. Monte Verità developed a large attraction and had a high level of recognition amongst European intellectuals and artists. Hermann Hesse stayed here, as did Ernst Bloch; however, the constellation of guests and residents remained a rather loose amalgamation of individual groups and circles. Architecture as a characteristic motif remained subordinate on Monte Verità; nevertheless, there are remarkable buildings, in particular the Casa Anatta, the house of the colony founders. This is a wooden house with a flat roof and barrel vaults, as innovative as it was programmatic, or the Casa Francesco with fresco furnishings by Alexander de Beauclair. It was not until the 1920s, however, that Monte Verità achieved greater architectural significance. After the German banker Eduard von der Heydt had purchased the entire site, Monte Verità found architecturally modern significance in 1929 with the construction of a hotel according to plans by Emil Fahrenkamp.

In contrast to these colonies, which were mainly motivated by the life reform movement and tended towards escapism, Darmstadt colony distinguished itself as a centre of comprehensive design reform and as a source of inspiration for further developments in early Modernism. At Mathildenhöhe, examples of habitat, interior design, and design reform for different social strata were created in several successive steps. Darmstadt colony presented itself as a centre of excellence for design reform in many respects. The Hessian sovereign residing in Darmstadt showed himself to be open to design innovation at all levels. As early as the 1890s, his initiative in "Mathildenhöhe Darmstadt" had seen significant impulses from the English **ARTS AND CRAFTS** movement. Hugh Baillie-Scott and Charles Robert Ashbee, prominent representatives of what was

COMPARATIVE PROPERTIES

WORLD HERITAGE PROPERTIES

- Berlin Modernism Housing Estate (DE)
- New Lanark (GB)
- Saltaire (GB)

SIMILAR PROPERTIES ACROSS THE WORLD

- Vienna Secession buildings (AT)
- Monte Verità Artists' Colony, Ascona (CH)
- Kuchen Industrial Village (DE)
- Eden Reform Colony, Oranienburg (DE)
- Hellerau Garden City, Dresden (DE)
- Margarethenhöhe Garden City, Essen (DE)
- Red House, Bexleyheath (GB)
- The Orchard, Hertfordshire (GB)
- Cheap Cottages Exhibition, Letchworth (GB)



174.1 Reform Colony Eden, Oranienburg, photo, c. 1907



174.2 Monte Verità, Ascona, Casa Anatta, c. 1908

arguably the most influential reform movement in the arts and crafts sector of the second half of the nineteenth century, worked by order of the Grand Ducal House and established the Neue Palais in Darmstadt. The interiors became a fully programmatic document of contemporary design reform. In 1900, when the Darmstadt publisher Alexander Koch announced in his magazine "Innendekoration" the competition for a design for a "House for an Art Lover", Hugh Baillie Scott participated, as did Charles Rennie Macintosh from Glasgow – who presented a detailed design, enriched by numerous illustrations, which he developed together with his wife Margaret MacDonald. Although it was not awarded a prize at the time, it received a high degree of recognition through numerous later publications.

In mid-nineteenth-century England, a key international reform movement was established with the Arts and Crafts movement. This focussed in the critical analysis of the results of industrialised handicraft production (which was seen as problematic), on a new consciousness regarding truth to material, artisanal quality, and function. The writer John Ruskin, one of those who inspired the movement, was viewed as an important initiator of theory. He was also widely known on the European continent and in North America, and his ideas had a lasting resonance some decades later in the works of the "Deutscher Werkbund". Together with such artists as William Morris, Arthur Mackmurdo, Charles Robert Ashbee, Charles Voysey und Charles Rennie Mackintosh, architects and artisans cooperated on many approaches to design reform that altogether carried out a clear distinction from a superficial and overused historicism and instead aimed for discipline of form and truth to materials and works. In turn, the newly established standards in quality were to be disseminated in new "guilds", meaning education and production centres. Supported by numerous publications, such as the regular issues of the magazine "The Studio" which was first published in 1893, the activities of the Arts and Crafts movement took place on both the national and international levels.

Buildings like "**RED HOUSE**" in Bexleyheath in southeast London were exemplary for the aims of the movement. Built in 1859 for William Morris according to designs by Philip Webb, its floor plan is oriented to the functions of the spaces, its irregular window arrangement corresponding to needs for light, and its renunciation of superficial ornamentation demonstrated a composition resulting from the requirements of its use. Its specific aesthetic resulted from the succinct exterior of the L-shaped, red brick structure with high, slightly staggered hip roof and striking chimneys. Construction and fitting out was to be done programmatically as a joint effort by architects and artisans, and the quality standards were to demonstrate a joint endeavour resulting from the rejuvenation of handicrafts. Charles Voysey's home **THE ORCHARD**, completed in 1900 in Chorleywood, Hertfordshire, could also be viewed as a work of art in its own right in terms of its fusion of architecture and interior design. The



175.1 Darmstadt, New Palais, Reception Hall, Mackay Hugh Baillie Scott/Robert Ashbee/Guild and School of Handicraft, 1897



175.2 Mathildenhöhe Darmstadt, Large Glückert House, Entrance Hall, Joseph Maria Olbrich, 1901



175.3 Red House, Bexleyheath, Entrance Hall, Philip Webb/William Morris, 1859

architecture combined influences of traditional English country house style with a tendency to objectification. With its high artisanal qualities, both the architectural design and the interiors were worked out down to the smallest detail and were meant to serve as a calling card for the architects.

The different tendencies of English design reform and above all the new English residential building style, were well-received worldwide particularly in Germany. Hermann Muthesius travelled to England in 1896 on behalf of the Prussian Ministry of Commerce to study the latest developments in architecture there. His findings were conveyed to a broad German audience through publications, in particular the multi-volume book "Das englische Haus" published in 1904/05.¹⁰ These tendencies were already seen in "Mathildenhöhe Darmstadt" during the 1901 exhibition. Buildings such as the Olbrich House took up and creatively developed themes of English house reform with open-plan living areas, user-oriented floor plans, and irregular window arrangements resulting from the function of the rooms. Alongside the English influences, however, "Mathildenhöhe Darmstadt" was also highly influenced by the ideas of the **VIENNA SECESSION** and other European centres of reform; above all by Munich whereby, in particular, Joseph Maria Olbrich, Hans Christiansen and Peter Behrens acted as intermediaries. Buildings like the cubic Habich House, with projecting flat roof and roof terrace, show parallels to the contemporaneous buildings of Otto Wagner in Vienna.¹¹ As a result, "Mathildenhöhe Darmstadt" evolved into a centre of different aspects of design reform in around 1900 and beyond – above all through the exhibitions which followed on another in short succession between 1901 and 1914 – and into a driving force for further developments in Early Modernism.

In addition to the reform of middle-class housing, the question of financially viable yet architecturally sophisticated housing presented itself as one of the greatest political and planning challenges reflected upon, both at the political and planning levels as well as in the context of numerous exhibitions. As early as the beginning of the nineteenth century, various often socially utopian projects sought answers to the challenges of industrialisation and, above all, to the solution of the issue of low-income housing. These included the industrial settlement **NEW LANARK** in southern Scotland, founded in 1800 by textile manufacturer and philanthropic social reformer Robert Owen. The second half of the nineteenth century saw the creation of numerous model workers' estates, many supported by paternalistic industrialists. These included the industrial village of **SALTAIRE** in Yorkshire, England, built in 1851, and the industrial village in **KUCHEN**, Württemberg, established in 1858. A model house for workers was presented in the first International Exposition in London in 1851. In 1905 the "**CHEAP COTTAGES EXHIBITION**", initiated by the magazine "The Spectator" in the grounds of Letchworth Garden City near London, focused fully on the topic of the small residential house.

The English garden city movement, based on the writings, theories and ideas of Ebenezer Howard, found widespread reception on the continent and above all in Germany. In 1902, just four years after Howard's publication of "Tomorrow. A Peaceful Path to Real Reform", the Deutsche Gartenstadt-Gesellschaft (German Garden City Society) was established. This was followed by the start of numerous projects for garden cities or garden suburbs as new, alternative settlement and community reforms for workers and employees – in renunciation of high-density, exploding cities with their socially and hygienically problematic residential quarters. The **HELLERAU GARDEN CITY** (now part of Dresden) was created in 1906 at the initiative of Karl Schmidt, the owner of the Dresdner Deutschen Werkstätten für Handwerkskunst and was the first German garden city created in connection with factories, apartments and communal facilities. It was also supported by the Deutscher Werkbund, founded in 1907 and which also established its head office there.¹² Hellerau, with its typical residential buildings designed with high aesthetic standards, quickly developed into one of the most important centres of reform culture with international appeal in Germany – especially the terraced houses built by Richard Riemerschmid in the first construction phase, and the Festspielhaus (festival house) built in 1911 according to plans by Heinrich Tessenow as a place of innovative dance and theatre work. Alongside Hellerau, numerous other garden city projects with different characteristics came into being, in particular numerous workers estates following the garden city concept. The garden city concept was also seen in "Mathildenhöhe Darmstadt". Between 1906 and 1907 Olbrich worked specifically on plans for the "Hohler Weg" garden suburb, which was to be built in 1908 but was abandoned after Olbrich's death. Nevertheless, the reform of residential construction for different social strata was an important topic of exhibitions and structural characteristics at "Mathildenhöhe Darmstadt".

Similar to the Cheap Cottages Exhibition shown three years earlier in Letchworth, the presentation of workers' houses shown at the 1908 "Mathildenhöhe Darmstadt" exhibition – for example the Workman's Cottage designed by Joseph Maria Olbrich for the automobile manufacturer Opel, or Georg Metzendorf's semi-detached house – was intended to show ways in which design quality and functionality could be achieved on a large quantitative scale at low cost through typification. At the same time, Metzendorf also dealt intensively with the construction of the workers' residential building at other locations in Darmstadt. In 1909 the Krupp plant commissioned him with plans for the **MARGARETHENHÖHE GARDEN CITY** in Essen, one of the most impressive examples of reformed residential housing oriented to the concepts of the garden city movement.¹³ At the International Exposition in Brussels in 1910 Metzendorf showed two further examples of typical small-residence construction, now as prototypes in wood construction, which received great international recognition.



177.1 Saltaire, Yorkshire, Terraced Houses, started 1851



177.2 Gartenstadt Hellerau, Dresden, Festspielhaus (festival house), Heinrich Tessenow, 1911



177.3 Mathildenhöhe Darmstadt, State Exhibition of Hesse 1908, view from southeast with Workers' Houses

Ernst May, who began his architecture studies in Darmstadt in 1908, was a visitor to the workers' houses presented at Mathildenhöhe in the same year. His visit provided him with inspiration during his later work as a city building councillor in Frankfurt am Main, where he mainly initiated and supported large-scale and pioneering non-profit housing construction programmes. In Frankfurt am Main in 1929, May organised the 2nd conference of the Congrès International d'Architecture Moderne (CIAM) on the topic "The apartment for minimum subsistence". In the 1920s, the challenge of housing became one of the decisive international tasks of politics, urban planning and architecture, and was dealt with at various levels. Pioneering concepts for housing issues were developed both at the CIAM congresses and in the activities of the Bauhaus, as well as in numerous examples of charitable housing construction, including the **BERLIN MODERNISM HOUSING ESTATES**.

The integrated planning of architecture and landscape design was also an essential element of reform-oriented urban development and residential concepts. This especially applies to Mathildenhöhe Darmstadt. The care with which Olbrich and his successors planned the garden and landscape designs at Mathildenhöhe, as an important artistic element of the overall concept, represents this new prominence of private and public green spaces in the context of urban reform trends around 1900. Bernhard Hoetger created one of Mathildenhöhe's outstanding late works on the occasion of the 1914 exposition, in particular in the area of the Plane Tree Grove, directly in front of the Exhibition Hall and the Wedding Tower. Through the integration of free-standing relief walls, fountains, and stelae with inscriptions, the **PLANE TREE GROVE** became an independent work of art, which also gave the entire Mathildenhöhe a new, specific dimension of meaning as an intersection and meeting of different cultural influences. Financially supported by the banker August von der Heydt, Hoetger created a place that expressed the artist's vision of universal spirituality and the meeting of the world's cultures. Such a constellation of themes from different cultural circles was previously only conceivable within museums or in the context of temporary events, for example at International Expositions. The stelae bear inscriptions with passages from the ancient Indian script of the Bhagavad Gita (one of the most important texts of Hinduism) on the one hand, and from the late-thirteenth-century-BCE Old Egyptian Prayer to Toth and the mid-fourteenth-century-BCE Great Hymn to the Aten by Akhenaten, on the other.¹⁴ The sculptures of the Plane Tree Grove, such as the fountain on the northern side of the grove with its depictions reminiscent of ancient Egyptian sunken reliefs, also demonstrate intensive examination of non-European cultures. Iconologically, the inscriptions and artistic representations are condensed into a "cycle of life", which is presented as a central motif of human spirituality. The passages from ancient Indian and ancient Egyptian spiritual texts give, in particular, non-European, non-Christian cultures a prominent place in the public space. Such place-



178.1 Margarethenhöhe Garden City, Essen, Presentation Drawing, Georg Metzendorf, published 1919



178.2 Horseshoe Estate, Berlin, aerial view from east, Bruno Taut/Martin Wagner, started 1925



178.3 Mathildenhöhe Darmstadt, Plane Tree Grove, stela with inscription of Akhenaten's Great Hymn to the Aten

ment, with an eye to the Russian Chapel, becomes a harmonising of cultures – a vision of peace that had particular meaning in the summer of 1914, shortly before the beginning of the First World War. Unparalleled at the time, this artistic creation has lost none of its fascination.

CONCLUSION

Darmstadt around 1900 was one of the places on the European continent where direct relations between the Grand Ducal Court and the British Royal Family meant that close contacts were also maintained with leading personalities in the various design reform movements in Great Britain. In addition, the members of the Artists' Colony provided numerous impulses from other centres of artistic reform such as Vienna, Munich and Paris, which were integrated into the work of the Darmstadt Colony and further developed. Darmstadt itself developed into an influential and international, standard-setting crucible of art reform around 1900, with the Mathildenhöhe ensemble that emerged from 1901 onwards at its centre, thanks in part to the active work of Darmstadt art publishing houses reflecting current trends in design reform. Unlike the reform colonies with their escapist tendencies, such as the Monte Verità Colony, a comprehensive design reform was pursued at "Mathildenhöhe Darmstadt", the results of which became powerful permanent documents of new forms of architecture, interior design and landscape design. Moreover, for the first time, global influences from North African and Asian cultures were integrated into the public space in the permanent erected sculptures and text panels of the Plane Tree Grove.

MATHILDENHÖHE DARMSTADT AS PIONEER AND ICON OF EARLY MODERNISM AROUND 1900

Starting in 1901, the ensemble of "Mathildenhöhe Darmstadt" led to the creation of one of the most important and iconic places of the emergence of Early Modernism. Mathildenhöhe developed into one of the European centres of design reform in a very short time. Starting from the initial ideas from England and other European reform centres such as Vienna and Munich, Mathildenhöhe developed into a successively expanded, multi-layered ensemble that took up themes of international design reform, developed them further and set new themes.¹⁵ The buildings erected on the occasion of the first exhibition in 1901 not only showed references to international trends in design reform, but also transcended beyond that. The many smooth, white rendered facades with irregular windows following the functional logic of the interiors, the cubic character of buildings like the Habich House with flat roof and roof terrace – all these elements pointed towards future international Modernist themes of the 1920s and 1930s. The emphasis on the building material, especially the rough clinker, visible in later buildings such as the Wedding Tower, or the demonstrative use of unrendered concrete in the pergolas surrounding the Exhibition Hall also anticipate later developments in architecture. Similarly innovative were the dynamic bands of windows which lead around the corner of the Wedding Tower, and the clear objectivity of the facades of Albin Müller's Studio Building, erected for the 1914 exhibition. A comparison with other iconic buildings and ensembles of Early Modernism is made below.

Alongside William Morris's **RED HOUSE** and Charles Voysey's **THE ORCHARD**, the building designs by Charles Rennie Mackintosh in collaboration with his wife Margaret MacDonald are also some of the most influential works of the British design reform movement. With his design for the 1902/03 **HILL HOUSE** near Glasgow and especially his outstanding 1886–89 and 1907–09 **GLASGOW SCHOOL OF ART**, masterpieces of early Modernism emerged. This, like the art school, worked through the integrated design of innovative architecture. Vividly elaborate facades and functional large-area glazing as well as the detailed furnishings with their unmistakable signature in the design of lamps or seating, were a pioneering and inspiring effect on the development of Modernism. Even Charles Harrison Townsend's designs for the 1899 **WHITECHAPEL ART GALLERY** in London can be called on for comparison. The extensive facade, the monumental round arch motif of the asymmetrically placed entrance, and the accentuated horizontal line of the banded windows demonstrated the search for new forms of expression beyond the vocabulary of Historicism.

The Darmstadt Artists' Colony also exhibited a very close relationship to the work of the **VIENNA SECESSION**, one of the most radiant centres of art reform around 1900. With the appointment of the young and

COMPARATIVE PROPERTIES

WORLD HERITAGE PROPERTIES

- Stoclet House, Brussels (BE)
- Major Town Houses of the Architect Victor Horta, Brussels (BE)
- Tugendhat Villa, Brno (CZ)
- Fagus Factory, Alfeld (DE)
- Bauhaus and its Sites in Weimar, Dessau and Bernau: Bauhaus Building, Weimar (DE)
- Bauhaus and its Sites in Weimar, Dessau and Bernau: Bauhaus Building, Dessau (DE)
- Bauhaus and its Sites in Weimar, Dessau and Bernau: ADGB Trade Union School, Bernau (DE)
- Speicherstadt and Kontorhaus District with Chilehaus, Hamburg (DE)
- The Architectural Work of Le Corbusier, an Outstanding Contribution to the Modern Movement: Houses at Weissenhof-Siedlung, Stuttgart (DE)
- Works of Antoni Gaudí, Barcelona (ES)
- Palau de la Música Catalana and Hospital de Sant Pau/Lluís Domènech i Montaner, Barcelona (ES)
- Rietveld Schröderhuis (Rietveld Schröder House), Utrecht (NL)
- Van Nellefabriek, Rotterdam (NL)
- Centennial Hall, Wrocław (PL)

TENTATIV LIST PROPERTIES

- L'œuvre architecturale d'Henry van de Velde: Bloemenwerf House (BE)
- Ödön Lechner's independent pre-modern architecture (HU)
- Casablanca, Ville du XXème siècle, carrefour d'influences (MA)
- Frank Lloyd Wright Buildings: Frederick C. Robie House, Chicago, Ill. (US)

SIMILAR PROPERTIES ACROSS THE WORLD

- Secession Building, Vienna (AT)
- Wienzeilen-Houses, Vienna (AT)
- Mosse House, Berlin (DE)
- Sternefeld House, Berlin (DE)
- Höchst AG Administration Building, Frankfurt am Main (DE)
- The Orchard, Hertfordshire (GB)
- Hill House of Charles Rennie Macintosh, Glasgow (GB)
- Glasgow School of Art by Charles Rennie Macintosh, (GB)
- Whitechapel Art Gallery, London (GB)
- Het Schip (The Ship), Amsterdam (NL)
- Town Hall, Hilversum (NL)
- Rjabuschinskij House, Moscow (RU)
- Stoughton House, Cambridge, Mass. (US)
- Coonley House, Riverside, Illinois (US)

ambitious Vienna artist Joseph Maria Olbrich to "Mathildenhöhe Darmstadt", whom Grand Duke Ernst Ludwig had met in Vienna, was given the perspective of taking on the project he propagated for the building "of an entire city" and, as a result, a completely new dimension of encompassing environmental design.

With his design for the 1898 **SECESSION BUILDING** in Vienna at the latest, Olbrich moved to the top tier of progressive Viennese architects. He distinguished himself alongside his teacher Otto Wagner and Josef Hoffmann, another Wagner pupil, as one of the most prominent protagonists of Early Modernism in Vienna. The Secession Building's combination of abstraction, monumentality, striking silhouette and the dome formed from gilded laurel leaves, in charming contrast to the massiveness of the building, demonstrates it to be an innovative and programmatic building. The inscription on the dome base, "Der Zeit ihre Kunst – Der Kunst ihre Freiheit" (To every age its art, to every art its freedom), clearly stipulates the unconditional reference to time in art while calling for full creative and intellectual freedom. Gustav Klimt's Beethoven Frieze, which dominates the central exhibition space, refers to a universal, mankind-reconciling impetus which should be essentially supported by artistic work in the design of the present and the future.

Two years later, Olbrich's presented aspiration to build "an entire city", thereby striving for a design activity that permeated all areas of life, was certainly also influenced by his teacher Otto Wagner. Wagner called for the primacy of a "contemporary art" and an offensive examination of issues regarding modern urban planning and urban design on various levels through project planning – above all, in his work for a general regulation plan for Vienna in 1893, as well as his journalistic work, and his fundamental work "Moderne Architektur" in 1895. With his designs for the Vienna Urban Rail Network (Stadtbahn) built in the late 1890s, and with numerous residential buildings, especially the **WIENZEILEN-HOUSES** built in 1898/99 which were to be part of a comprehensive redesign of the streets along the Wien River, Wagner made a major contribution to the development of a new architecture that clearly distinguished itself from historicism. The Wienzeilen-Houses provided early examples of Modernist design, the partial appeal of which lay in the facade design, which exhibits an exciting contrast of objective-repetitive overall composition and flat ornamentation, often executed as abstract floral patterns. The **MAJOLICA HOUSE** at Rechte Wienzeile 40 in particular, with its facade of floral ornamented majolica tiles, impressively demonstrated Wagner's innovative design strategy. This working with the interplay between flatness and ornamentation which tends towards the abstract, and the targeted use of ceramic tiles, also inspired his pupil Olbrich who took up similar design patterns in his "Mathildenhöhe Darmstadt" works of 1901. Olbrich further developed them into abstract geometric patterns, for example in his own house at Mathildenhöhe.



181.1 Mathildenhöhe Darmstadt, Ernst Ludwig House, Omega-Entrance Portal, Joseph Maria Olbrich, 1901



181.2 Secession Building, Vienna, Joseph Maria Olbrich, 1898



181.3 Mathildenhöhe Darmstadt, Olbrich House, Joseph Maria Olbrich, 1901



181.4 Majolica House, Vienna, Detail with tiles, Otto Wagner, 1898

CONCLUSION

Alongside its contact with various reform tendencies from Great Britain, "Mathildenhöhe Darmstadt" was also influenced by the Vienna Secession. Above all, through Olbrich's appointment to the Darmstadt Artists' Colony, themes from the Vienna Secession were brought to the Mathildenhöhe and fruitfully developed on a new scale.

The works in "Mathildenhöhe Darmstadt" were also directly comparable with a number of other endeavours at artistic and architectural reform. The comprehensive design of **STOCLET HOUSE** near Brussels, created according to plans by Josef Hoffmann between 1905 and 1911, illustrates a combination of innovative architecture comparable to the Mathildenhöhe houses: consistently designed interior fittings and the integration of the house into a horticultural environment, also designed by Hoffmann.¹⁶ By cooperation with other artists of the Vienna Secession – above all Gustav Klimt, who designed what is known as the Stoclet Frieze in the dining hall of the Stoclet House – a work of art of Early Modernism was created. This took up and further developed numerous aspects of artistic reform around 1900, bearing witness to the international reputation of the Vienna Secession. Like Paris and Vienna, Brussels had developed into another point of gravitation of artistic-architectural reform shortly before the turn of the century.¹⁷ Representative of this are the works of **VICTOR HORTA**, in particular the **HÔTEL TASSEL** built in 1893, the **HÔTEL SOLVAY** built in 1894, the **HÔTEL VAN EETVELDE** built after 1895 and, especially his own house and studio, completed in 1901. These examples also clearly show how the search for design innovation was conceived and consistently implemented down to the smallest detail as a work of art in its own right, both in terms of the architecture and the design of the interiors.

As mature examples of Art Nouveau – similar to the reform approaches of "Jugendstil" and the Vienna Secession – these buildings illustrate fantastical decorations that overpower the historicist ornament with linear or vegetal structures, and bring architecture and decoration into a new, dynamic relationship. The early works of **HENRY VAN DE VELDE**, for example his 1895 **BLOEMENWERF HOUSE** in Uccle, Belgium, demonstrates important aspects of further strands of the development of Early Modernism. Here, like in his works realised in Germany in later years, Van de Velde's importance in the transition from Jugendstil to an approach that was increasingly objective and defined by aspects of functionality and truth to material, is illuminated: in particular in his residential buildings in Chemnitz and Weimar, but also in his design works for Karl Osthaus in Hagen, and above all in his **BUILDINGS FOR THE GRAND DUCAL ART SCHOOL AND FOR THE SCHOOL FOR APPLIED ARTS IN WEIMAR**, which were used by the Bauhaus after 1919.

Another place of Early Modernism was Catalonia, with the works of the Catalan Modernism movement which provided striking examples of



182.1 Palais Stoclet, Brussels, Joseph Hoffmann, 1905–11



182.2 Hôtel Tassel, Brussels, Victor Horta, 1893

form innovation around 1900, especially in Barcelona, but also in other Catalan cities and in Palma de Mallorca.¹⁸

The seven works by **ANTONI GAUDÍ** in Barcelona which were inscribed on the World Heritage List in 1984 (including **PARK GÜELL** of 1900–14, **CASA BATTLÒ** of 1904–06, **CASA MILÀ** of 1906–10 and the parts of the **SAGRADA FAMÍLIA** Basilica which were completed before Gaudí's death), as well as the buildings by **LLUÍS DOMÈNECH I MONTANER** in Barcelona which were inscribed on the World Heritage List in 1997 (the **PALAU DE LA MÚSICA** from 1905–08 and the **HOSPITAL DE SANT PAU** built after 1902) – impressively document the outstanding significance of Catalan Modernism. Gaudí's work is characterised by a demonstrated creativity and innovative power, both in terms of form finding and the use of new construction techniques, which impressively demonstrate the overcoming of historicism and the search for design forms in Early Modernism. With his imaginative facade designs, the moving, organically formed buildings, the use of vegetable and skeletal forms rich in associations, and the noticeable experimentation with new construction techniques, especially as seen in the example of the Sagrada Família, Gaudí's work stands impressively at the beginning of the Modernist form development. This, together with the buildings of other representatives of Catalan Modernism, especially the works of Lluís Domènech i Montaner, represent the outstanding significance of this reform movement at the transition to the twentieth century.

Around 1900, reform approaches in architecture and decorative art can also be seen in the works of numerous other artists within and outside Europe. The oeuvre of the Hungarian architect **ÖDÖN LECHNER**, for example, shows completely independent approaches to a renewal of architecture that – inspired by the themes of the Arts and Crafts movement – sought innovation from an imaginatively creative examination of vernacular traditions. In Russia, meanwhile, it was above all **FYODOR OSIPOVICH SCHECHTEL** who attracted attention with his innovative designs for residential buildings in Moscow from the 1890s onwards. Starting from historicist works around 1900, he began to deal intensively with the styles of Art Nouveau and the Viennese Secession.¹⁹ Above all, the **RJABUSCHINSKIY HOUSE** in Moscow, constructed in 1902 from his designs, clearly illustrates the influences of Parisian Art Nouveau, the Brussels residential buildings of Victor Horta, and parallels to the works of Olbrich. On the occasion of the 1901 exhibition, works by Russian painters were shown in "Mathildenhöhe Darmstadt" on the initiative of the internationally acclaimed Russian intellectual, art broker and ballet impresario Sergei Diaghilev. Joseph Maria Olbrich and Hans Christiansen were, in turn, invited to Moscow for the International Exhibition for Architecture and Art Industry in 1902/03. This was on the initiative of the Russian Grand Duchess Elisabeth, a sister of the Hessian Grand Duke Ernst Ludwig, and Olbrich not only presented furniture designs but also caused a stir with his architectural designs.



183.1 Mathildenhöhe Darmstadt, Habich House, Joseph Maria Olbrich, 1901, photo c. 1901



183.2 Rjabuschinskiy House, Moscow, Fjodor Ossipowitsch Schechtel, 1902

Impressive examples of architectural design reform and Art Nouveau can be found outside of Europe as well. For example **CASABLANCA "VILLE DU XXÈME SIÈCLE, CARREFOUR D'INFLUENCES"**, Morocco, with its **20TH CENTURY URBAN DEVELOPMENT** alongside Maghrebi characteristics, also reveals significant European – especially French – as well as American influences. Particularly in view of numerous Art Nouveau buildings built at the beginning of the twentieth century, it becomes clear how the influence of international reform trends was also taken up and further processed in Casablanca.

In the USA, meanwhile, further trends were emerging from a search for a new twentieth-century architecture. From the 1880s onwards, for example, **HENRY HOBSON RICHARDSON** attracted attention with his residential buildings. Like the 1883 **STOUGHTON HOUSE** in Cambridge, Massachusetts, these had strikingly clear compositions and a harmonious balance of striking roofscapes and accentuated horizontals in the facade design on the one hand, and new, well-received solutions through the use of a shingle cladding that was both weather-resistant and attractive in design on the other. **FRANK LLOYD WRIGHT** in turn demonstrated, in his complete works, the decades-long debate over new residential building concepts, office buildings, sacred structures, and museum architectures culminating in radically new urban concepts. In the continuous development of typologies and formal concepts, his work shows essential and formative tendencies of Modernism, from its early beginnings around 1900 to the 1960s. In his early work he mainly dealt with the development of new types of residential buildings, known as "Prairie Houses". The **COONLEY HOUSE**, built around 1908 in Riverside, Illinois or the **Frederick C. ROBIE HOUSE** from 1908–10 show quite unique and new architectural solutions with emphasised horizontals, open floor plans, suspenseful dialogue between exterior and interior, and an aesthetically motivated special emphasis on wood, brick, and quarry stone. Wright's early architecture took inspiration from the American country house style while also integrating influences from traditional Japanese houses, which Wright had discovered during his first trip to Japan in 1905. In Germany, Wright was perceived quite early as one of the most important protagonists of Early Modernism, especially through the publication of his early work, conceived during Wright's European trip during 1909/10 and published by Ernst Wasmuth in 1910.²⁰

While in Europe in 1909, Wright visited "Mathildenhöhe Darmstadt" in order to study the works of Olbrich, who had died just the year before. Wright had already explored his work in connection with Olbrich's contributions to the 1904 St. Louis International Exposition. This left such an impression on Wright that he considered Olbrich to be one of the most important European designers: "When I came to Europe in 1909 only one architect interested me, Joseph Maria Olbrich, for his work at Darmstadt."²¹



184.1 Mathildenhöhe Darmstadt, Wedding Tower, Joseph Maria Olbrich, 1908

CONCLUSION

Around 1900, "Mathildenhöhe Darmstadt" developed into a focal point of design reform which, alongside London, Vienna and Brussels, quickly became a network of innovation centres in Europe and North America linked by numerous communication lines. It also becomes clear that "Mathildenhöhe Darmstadt" not only has outstanding individual buildings that reflect the respective innovative substance, but that the ensemble has gradually developed into a highly condensed, complex and multi-layered ensemble, above all through the integration of further historically current themes and tasks, which in its entirety became an outstanding site of Early Modernism.

As comparatively analysed, "Mathildenhöhe Darmstadt" can be seen around 1900 as a crystallisation point of various artistic reform tendencies with international appeal. In addition, numerous ideas emanating from Mathildenhöhe point directly or indirectly to further, upcoming topics of Modernism. The development of Modernist architecture, visual arts and design of the twentieth century – from Art Nouveau and parallel trends to International Style – can be traced in the buildings of Mathildenhöhe like no other ensemble, from Ernst Ludwig House with its ornamental portal to the proto-expressionist Wedding Tower of 1908 to the functional Studio Building of 1914.

ERICH MENDELSON, for example, was lastingly captivated by a visit to Mathildenhöhe in 1910, especially with the Wedding Tower, completed two years earlier. Years later, in 1919, in a lecture to the workers council for the arts (Arbeitsrat für Kunst) in Berlin, he made it clear how much the asymmetrical and cornered window bands – "incisions in the surface that is invincible"²² – impressed him and inspired him to important motifs in his own work. Buildings such as the reconstruction of the **MOSSE HOUSE** in 1923 together with Richard Neutra, or **STERNEFELD HOUSE** in 1924, both in Berlin, exemplify how Mendelsohn took up and further developed the motif of the accentuated horizontals of the Wedding Tower leading around the corner of the building. This design motif was also taken up by **WALTER GROPIUS**, for example in his unexecuted design for the **CHICAGO TRIBUNE TOWER** of 1923. The exciting, asymmetrical architectural composition of stockinged and towering limbs of the ensemble of the Wedding Tower and the Exhibition Hall can also be found in the later development of Modernism in numerous other examples. These include the **HILVERSUM TOWN HALL** by **WILLEM MARINUS DUDOK** from 1928–31. The expressive material effect of the Wedding Tower with its brick facades in turn shows numerous parallels to later expressionist buildings, such as the architecture of the Amsterdam School – for example the **HET SCHIP** (The Ship) residential ensemble in Amsterdam from 1921 by **MICHEL DE KLERK**. Here, a regionally-based tradition of brick construction is combined with new design forms and great expressiveness. The buildings of the **HAMBURG KONTORHAUS DISTRICT** built after 1921 – most notable



185.1 Sternefeld House, Berlin, Erich Mendelsohn, 1924



185.2 Het Schip, Amsterdam, Michel de Klerk, 1921



185.3 Chilehaus, Hamburg, Fritz Höger, 1922–24



185.4 Mathildenhöhe Darmstadt, Studio Building, south facade, Albin Müller, 1914, photo 2015

the iconic **CHILEHAUS** by **FRITZ HÖGER** – also derive their power from the combination of material effect and symbolic architectural composition. This also applies to the **HÖCHST AG ADMINISTRATION BUILDING** built in 1924 by **PETER BEHRENS** in Frankfurt am Main, and which, with its dominating Treppenturm (staircase tower), furthermore appears to be a successor to the "Mathildenhöhe Darmstadt" ensemble's Exhibition Hall and Wedding Tower.

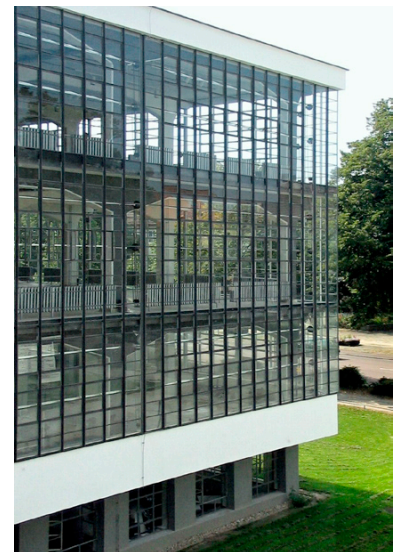
Numerous other buildings and design details of Mathildenhöhe also anticipate later-coming developments of Modernism. The use of exposed concrete, particularly prominently visible in the concrete pergolas on the terraces of the Exhibition Hall, point to the future significance of concrete, from a Modernist building material used by **AUGUSTE PERRET** and most notably in Max Berg's monumental concrete dome for the **WROCLAW CENTENNIAL HALL** from 1913 into the Brutalism of **LE CORBUSIER** and many other architects. With its decidedly unornamented and functional facades, the Studio Building, built according to plans by **ALBIN MÜLLER** for the 1914 exhibition, can clearly be seen as a precursor of the objective Modernism of the 1920s. The design of the Studio Building, with sliding interior walls and the studios facing north, followed functional aspects. The specific aesthetic of this building, in turn, results in particular from the effect of the materials used; while the northern facade anticipates the aesthetic of 1920s White Modernism with its cut-out, frameless windows in the white-rendered, smooth facade, the south facade boasts a regular orthogonal structure of windows, rendered surfaces and strips of clinker. The construction anticipates the emphasised objectivity of numerous later icons of Modernism, such as **HANNES MEYER'S ADGB TRADE UNION SCHOOL IN BERNAU** near Berlin, completed in 1930. The "Mathildenhöhe Darmstadt" buildings thus rank prominently among buildings of early Modernism which provided important inspiration for further developments in architecture. The buildings of Mathildenhöhe thus stand parallel to the new buildings of the **FAGUS FACTORY** in Alfeld an der Leine, built in 1911 according to plans by **WALTER GROPIUS**. Here too, one sees innovations which are relevant as precursors of later developments. The Fagus Factory sets a pioneering accent not only through its functional objectivity but above all through its glass facades, which, in turn, allude directly to later **BAUHAUS STRUCTURES IN DESSAU** built after 1925 – in particular to the workshop wing of the Bauhaus Building. It also exhibits parallels to other outstanding Modernist buildings, such as **JOHANNES BRINKMANN** and **LEENDERT VAN DER VLUGT'S VAN NELLEFABRIEK** in Rotterdam, built between 1923 and 1931. The buildings at "Mathildenhöhe Darmstadt" can also be placed in relation to other iconic Modernist buildings of the 1920s. Similar to the Darmstadt artists' houses from the beginning of the twentieth century, with their integrated architecture and interior design, **GERRIT RIETVELD'S SCHRÖDER HOUSE** in Utrecht from 1924 and **LUDWIG MIES VAN DER ROHE'S TUGENDHAT VILLA** in Brno from 1929/30 also document the continued aspiration to



186.1 ADGB Trade Union School, Bernau, Hannes Meyer, 1930



186.2 Fagus Factory, Alfeld an der Leine, Walter Gropius/Adolf Meyer, 1911



186.3 Bauhaus Building, Dessau, Studio Wing, Walter Gropius, 1925



186.4 Van Nellefabriek, Rotterdam, Johannes Brinkmann/Leendert van der Vlugt, 1923–31

a comprehensive design of the modern living environment already presented in Mathildenhöhe.

In a different, more general way, Mies van der Rohe also alluded to the Mathildenhöhe Darmstadt model in his urban planning for the **WEISSENHOF-SIEDLUNG**, built in Stuttgart in 1927. He explicitly alluded to the urban significance and Mathildenhöhe's programmatic concept as a permanent building exhibition. He hoped, as he wrote in a letter in 1925, that the planned Weissenhof-Siedlung would attain an importance "like Mathildenhöhe Darmstadt achieved in its time".²³ Olbrich's aspiration to develop a vision of Modernism that "rushes ahead of the world and embraces issue about the future"²⁴, refers programmatically to the future orientation of the Artists' Colony's work. His idea of "house as machine"²⁵, presented in 1900, preceded the definition of the house as "machine à habiter" formulated years later by Le Corbusier in his programmatic essay collection "Vers une architecture".²⁶

In 1907, two members and a former member of the Artists' Colony – Joseph Maria Olbrich, Julius Scharvogel, and Peter Behrens – were among the founders of the Deutscher Werkbund, that extremely influential association of artists, architects, industrialists and politicians that provided important ideas for the development of Modernism in art, architecture and industrial design, and highlighted the interdependence of design and quality in the manufacture of quality products. Julius Scharvogel, director of the Grand Ducal Ceramic Manufactory in Darmstadt, gave the opening speech. The programme of comprehensive environmental design, presented by Joseph Maria Olbrich in 1898 in his publication "Ideen von Olbrich", formed the foundation for the Bauhaus Manifesto of 1919. "The ultimate goal of all art is the building", the manifesto emphatically states. But Gropius was convinced that this goal could only be achieved through the collaboration of all visual arts and crafts. The early years of the work and education of the Bauhaus was programmatically defined by the fusion of art and crafts. In this sense, the Bauhaus can be viewed as a continuation and completion of the ideas and concepts which were first developed in the studios at the Darmstadt Artists' Colony, and later in the "Grand Ducal Studio-School for Applied Art" (1907–14).

CONCLUSION

Numerous other buildings and design details at "Mathildenhöhe Darmstadt" anticipate later developments of Modernism. Important architects such as Erich Mendelsohn and Ludwig Mies van der Rohe explicitly referred to "Mathildenhöhe Darmstadt" as a model and source of inspiration. "Mathildenhöhe Darmstadt", with its manifest universal aspirations reflecting all levels of design, furthermore had an exemplary impact on the programme of the "Deutscher Werkbund", founded in 1907, and ultimately also on the self-image and objectives of the Bauhaus, founded in 1919.



187.1 Rietveld Schröderhuis (Rietveld Schröder House), Utrecht, Gerrit Rietveld, 1924



187.2 Villa Tugendhat, Brno, Ludwig Mies van der Rohe, 1929/30



187.3 Weissenhof Siedlung, Stuttgart, semi-detached house, Le Corbusier, 1927

MATHILDENHÖHE DARMSTADT IN THE CONTEXT OF INTERNATIONAL EXHIBITION CULTURE AROUND 1900

During the 19th century, exhibitions held in Germany and abroad developed into effective advertising platforms for innovation, forums for competitive encounters between the participating exhibitors, and stages for national representations. It was above all the International and Universal Expositions since the second half of the 19th century which formed splendid celebrations of progress through spectacular architectural stagings. From Joseph Paxton's Crystal Palace, built for the London's "Great Exhibition" in 1851, to the Eiffel Tower and the Galerie des Machines, built for the 1889 Paris "Exposition Universelle", in all these cases the exhibitions set the stage for spectacular innovation. Ambitions of national representation factored as well, as shown above all in the example of the "Rue des Nations" at the 1900 Paris Universal Exposition as a collection of "nationally typical" state pavilions, mostly inspired by the respective national architectural histories.²⁷ Most of the architecture of these international exhibitions was conceived from the beginning as merely temporary buildings; only a few examples have survived to this day. These surviving structures include the **EIFFEL TOWER** from the 1889 Paris Universal Exposition, the **GRAND PALAIS AND PETIT PALAIS** from the **1900 PARIS UNIVERSAL EXPOSITION** and the **ROYAL EXHIBITION BUILDING** from the **1880 INTERNATIONAL EXPOSITION IN MELBOURNE**.

The Darmstadt Artists' Colony was prominently represented in international exhibitions from the start. Just one year after the Artists' Colony was founded, the interplay of the various artists at Mathildenhöhe was impressively presented to an international public at the first group exhibition on the occasion of the 1900 Paris Universal Exposition. The "Darmstadt Room", designed and furnished under Olbrich's direction in cooperation with his colleagues, formed a platform of its own within the German section of the arts and crafts department at the Universal Exposition. Here the first works of the young colony immediately became the most successful of the entire exposition. Later participation by the Darmstadt Artists' Colony in the International Exhibition for Modern Decorative Arts in Turin in 1902, the Moscow International Exposition in 1902/03, the Universal Exposition in St. Louis in 1904 and the Universal Exposition in Brussels in 1910 solidified its reputation.²⁸ "Mathildenhöhe Darmstadt" quickly established itself as a name within the art reform movement.

This was even more so at the first exhibition in "Mathildenhöhe Darmstadt", where the constellation of studio building and completely furnished artist houses constituted a sensational innovation. This solidified awareness of "Darmstadt" as a concept firmly in the minds of the international art public. During the exhibitions of the subsequent years, Mathildenhöhe developed into a unique ensemble. With each exhibition, debates with new challenges were arising at Mathildenhöhe. Unlike many national

COMPARATIVE PROPERTIES

WORLD HERITAGE PROPERTIES

- Royal Exhibition Building and Carlton Gardens, Melbourne (AU)
- Banks of the Seine: Eiffel Tower, Paris (FR)
- Banks of the Seine: Grand and Petit Palais, Paris (FR)
- The Architectural Work of Le Corbusier, an Outstanding Contribution to the Modern Movement: Houses at Weissenhof-Siedlung, Stuttgart (DE)
- Centennial Hall, Wrocław (PL)

SIMILAR PROPERTIES ACROSS THE WORLD

- Cheap Cottages Exhibition, Letchworth (GB)



188.1 Universal Exposition Paris 1900, Rue des Nations, (detail)



188.2 Universal Exposition Paris 1900 "Darmstädter Zimmer" (Darmstadt Room) as a contribution to the International Arts and Crafts Department

and international exhibitions held at that time, such as the Universal Expositions and the international themed exhibitions, the "Mathildenhöhe Darmstadt" exhibitions were intended to be permanent from the very beginning. The majority of the exhibits constructed remained conserved even after the end of the actual exhibitions, growing together to form a unique ensemble. The central goal of the "Mathildenhöhe Darmstadt" exhibition of 1901 was the reform of bourgeois living through new interior design. This was also the subject of other exhibitions of the day, including the Universal Expositions in Paris in 1900, St. Louis in 1904 and Brussels in 1910, and the international interior design exhibitions such as in Turin in 1902 and in Germany on the occasion of the Third German Arts and Crafts Exhibition in Dresden in 1906. The reform of dense urban housing reflected on at the "Mathildenhöhe Darmstadt" exhibition of 1914 was also the subject of pioneering urban planning exhibitions in Berlin, Düsseldorf and London in 1910 and 1911. Above all, however, the issue raised at the 1908 "Mathildenhöhe Darmstadt" exhibition about affordable and architecturally sophisticated apartments was one of the greatest political and planning challenges since the second half of the nineteenth century. This was reflected both at the political and planning levels and at numerous exhibitions. A model house for workers was introduced back in the first International Exposition in London in 1851. The **CHEAP COTTAGES EXHIBITION**, initiated by the magazine "The Spectator" on the grounds of Letchworth Garden City near London in 1905, focused fully on the topic of small houses. Most of the houses constructed at that time are still standing, albeit often in very modified form.

The presentation of workers' houses in "Mathildenhöhe Darmstadt", in particular Olbrich's Workman's Cottage for the automotive company Opel in the 1908 exhibition and Georg Metzendorf's semi-detached house, was also intended to show ways in which design quality and functionality could be achieved on a large quantitative scale at low cost through typification. Most of the workers' houses, for which a design competition was held back in 1905 – at the same time as the presentation of the London Cheap Cottages Exhibition – could only be viewed temporarily during the exhibition, but at least the Metzendorf House could be translocated together with two other houses to another part of Darmstadt after the end of the exhibition and remain permanently conserved not far from Mathildenhöhe. At the same time, Metzendorf also dealt intensively with the construction of the workers' residential building at other locations. In 1909 he was commissioned by the Krupp works to plan the Margarethenhöhe Garden City in Essen, one of the most impressive examples of a reformed residential house oriented to the concepts of the garden city movement. At the 1910 Universal Exposition in Brussels he showed two further examples of typical small-residence construction, now as prototypes in wood construction, which received great international recognition. A "Lower Rhine village" planned by Metzendorf, which represented a further development of his work on the



189.1 Mathildenhöhe Darmstadt, opening ceremony of the artists' colony 1901

construction of workers' housing, was presented for the first Werkbund exhibition in Cologne in 1914.

Despite some buildings being only temporary, the majority of the exhibition architecture at "Mathildenhöhe Darmstadt" was conceived from the very beginning as permanent, thus establishing the principle of a permanent building exhibition. Numerous exhibition grounds such as the 1913 Wrocław Exhibition Grounds with the Centennial Hall and later building exhibitions, such as the Werkbund exhibition at Weissenhof in Stuttgart in 1927, the 1957 Interbau in Berlin and the 1984/87 International Building Exhibition in Berlin, were inspired by the exhibition model at Mathildenhöhe and referred explicitly to this tradition.

CONCLUSION

The artists at "Mathildenhöhe Darmstadt" were immediately able to position themselves at international exhibitions as protagonists for design reform. In particular, the strategy of presenting ensembles that were wholly designed – from the architectural plans to the smallest furnishings – contributed significantly to recognition of the "Darmstadt Artists' Colony" brand. This comprehensive design concept, however, was above all presented in the exhibitions shown in "Mathildenhöhe Darmstadt". The exhibitions, held at short intervals between 1901 and 1914, were pioneering for reform currents in Early Modernism. Many of the buildings erected for the exhibitions were erected as permanent buildings, could be viewed, and – unlike most of the buildings in other national and international exhibitions around 1900 – were conserved as witnesses to the dawn of Modernism. On the whole, "Mathildenhöhe Darmstadt" acted as an inspiration for numerous innovations at exhibitions in Germany and abroad. The claim that was realised time and again in the "Mathildenhöhe Darmstadt" exhibitions, to present design reform in new forms – from urban planning, architecture, landscape design and interior design to arts and crafts – had a significant influence on later major exhibitions. The first exhibition of the "Deutscher Werkbund" in Cologne in 1914 was likewise inspired by the Darmstadt model, as was the Werkbund exhibition in Stuttgart in 1927 and the pioneering Weissenhof-Siedlung built for it.

MATHILDENHÖHE DARMSTADT AS "NEW ACROPOLIS" OF EARLY MODERNISM

With its striking, iconic silhouette, the ensemble on the Mathildenhöhe is still a city landmark and indispensable for the Darmstadt's self-image and identity. Conceived as a centre of innovation and created in several stages built upon one another and differing in form and content, "Mathildenhöhe Darmstadt" forms a new, central place which is no longer defined by the vertical tokens of religious, political or commercial centrality, but rather focuses on culture, education and design in modern life. In this sense, the ensemble created at Mathildenhöhe provides a modern reinterpretation on the idea of the Acropolis, that identity and community-forming centre of ancient Greek cities. It builds on a tradition which, based on utopian and ideal city concepts from the Renaissance, proclaims centrality as a community-building and emblematic architecture, while repeatedly placing the idea of building for education and culture at the centre of the ideal concept. The idea of redefining urban centrality through education and culture had also stimulated the project pursued in Berlin since 1841 of a "sanctuary for art and science". In connection with Schinkel's museum construction at the Lustgarten, this was to redefine the entire northern part of the Spree Island in the centre of Berlin, thus forming a counterweight to its existing character created by the Berlin Palace and Cathedral. The subsequent gradual development of **BERLIN'S MUSEUMSINSEL (MUSEUM ISLAND)** embodies this idea of a new, culturally shaped central location to this day. The island location and the surrounding colonnades define the ensemble like a Greek temenos from the surrounding city, but it remains accessible and has an effect far out into the surrounding cityscape, especially because of its island location.

"Mathildenhöhe Darmstadt" was also to become a sanctuary for art but built on the city's highest hill and since 1908 dominated by the iconic silhouette formed by the Exhibition Hall and the Wedding Tower. The distinctive ensemble, visible from afar at its prominent elevation, appeared to be a Modernist acropolis even to contemporary observers. Victor Zabel, in his critique of the buildings erected at Mathildenhöhe for the 1908 exhibition, assessed them as an ensemble that "crowns the exhibition hill like an acropolis".²⁹ This interpretation of a new, urban centrality also inspired Bruno Taut, who explicitly praised Olbrich as being the forefather of his utopian designs for an "Alpine architecture".³⁰ Taut's visions of new cities for a new society, which he developed together with other artist friends in the "glass chain" in the face of the horrors of the First World War, and summarised in numerous sketches, letters, and publications, took up again and further prepared the vision of an architectural centre which created a new identity and community. **TAUT'S PUBLICATION "STADTKRONE" (CITY CROWN)** was first published in 1919 and since then has become a well-received source of inspiration in the search for new

COMPARATIVE PROPERTIES

WORLD HERITAGE PROPERTIES

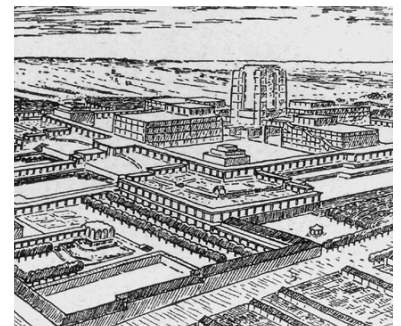
- Brasilia, Capitol (BR)
- Museumsinsel (Museum Island), Berlin (DE)
- The Architectural Work of Le Corbusier, an Outstanding Contribution to the Modern Movement: Complexe du Capitole, Chandigarh (IN)

SIMILAR PROPERTIES ACROSS THE WORLD

- Museum Abteiberg, Mönchengladbach (DE)
- Guggenheim Museum, Bilbao (ES)
- Culture Palace, Warsaw (PL)
- Getty-Center, Los Angeles (US)



191.1 Mathildenhöhe Darmstadt, Wedding Tower and Exhibition Hall, Joseph Maria Olbrich, 1908, photo 2013



191.2 Bruno Taut, Illustration in "Die Stadtkrone" (city crown), detail, 1917

forms of identity and urban centrality brought about by community.³¹ Mathildenhöhe was repeatedly described retrospectively as "city crown", first in the publication "Die Baukunst der neuesten Zeit", published in 1927 by Gustav Adolf Platz.³²

Ideas for city crowns as places of new urban centrality were developed during the entire twentieth century. However, unlike "Mathildenhöhe Darmstadt", with its cultural magnetism, in many cases these new central sites were conceived as symbolic political centres. Le Corbusier's designs for the **COMPLEXE DU CAPITOLE** in **CHANDIGARH**, begun in 1952 as the composition of large sculptures in innovative form concepts, constitutes a particularly striking example. Oscar Niemeyer's **CAPITOL** in **BRASILIA**, with its striking composition of towering skyscrapers and flat dome construction, also reinterprets the idea of a modern political centre. On the other hand, a number of examples show the attempt to define new urban centrality as cultural buildings visible from afar. Socialist palaces of culture, for example, such as the towering **WARSAW CULTURE PALACE**, built between 1952 and 1955, aimed to create new central locations with high social standards through significant representative architecture that had an impact far into the urban environment. While these buildings were highly ideologically motivated, more recent examples once again clearly aim to reinterpret the idea, already preconfigured at Mathildenhöhe, of a central, shining centre for culture and science. These later examples include Hans Hollein's 1982 **MUSEUM ABTEIBERG** in **MÖNCHENGLADBACH**, Frank Gehrys 1997 **GUGGENHEIM MUSEUM** in **BILBAO** and Richard Meier's **GETTY-CENTER** in **LOS ANGELES**, likewise completed in 1997. These later examples demonstrate in particular the idea, already in place at Mathildenhöhe, of a new, culturally-defined "city crown". The complexity and diversity of the ensemble at Mathildenhöhe, however, has remained unique.



192.1 Getty-Center, Los Angeles, Richard Meier, 1997

CONCLUSION

The ensemble at "Mathildenhöhe Darmstadt" is situated on the highest elevation within the city, and to this day fulfils its mission as crown (acropolis) and symbol of the city. The construction of a living cultural site as the high point of the city landscape, in which exhibitions and educational buildings are conceived as new central, identity-shaping places, is an idea which spans from Bruno Taut's 1917–19 publication "Stadtkrone" until today.

[Criterion iv]

MATHILDENHÖHE DARMSTADT AS INNOVATIVE ENSEMBLE OF LIVING, WORKING AND EXHIBITING IN A MODERN URBAN LANDSCAPE

PRELIMINARY REMARK

The second part of the Comparative Analysis of Mathildenhöhe Darmstadt is based on the following attributes, which are examined in the context of relevant comparative examples:

- **INNOVATIVE ARTISTS' RESIDENCES AND STUDIOS AROUND 1900**
- **PERMANENT BUILDING EXHIBITIONS**
- **MODERN URBAN LANDSCAPE AND SCULPTURE PARKS**

INNOVATIVE ARTISTS' RESIDENCES AND STUDIOS AROUND 1900

The houses built in “Mathildenhöhe Darmstadt” for the participating artists of the first exhibition in 1901 stand as artists' houses in a longer typological tradition, and at the same time point to later developments of this type. The artist's studio residence developed as a special type of building since the Renaissance period. On the one hand it was intended to fulfil the living and working functions of the socially established artist, and on the other hand was also intended to serve for artistic self-expression.³³ Artists like Giorgio Vasari, Giulio Romano and the Zuccari brothers in the sixteenth century, and Peter Paul Rubens in the seventeenth century, designed their own houses as places of representation and mediation of artistic identity. Above all, starting at the end of the nineteenth century, however, established artists such as the so-called “Painter princes”, Hans Makart in Vienna, Franz von Lenbach and Franz von Stuck in Munich, present their social rank via particularly representative residential and studio buildings. The **VILLA STUCK** in Munich, for example, the first phase of which was built between 1897 and 1898 following designs by the painter Franz von Stuck, conveys an overall picture both through its imposing size and through the combination of classicism, Art Nouveau and – above all in the interior design – an abundance of symbolic details meant to express the prominent social position of the “painter prince” on the one hand, and form an identification of the artistic work of Stucks on the other. In contrast to these city palaces of the “painter princes”, the artists' houses, which were built at the same period of the artistic reform movement around 1900, mostly had a rather reserved – but nevertheless representative – and programmatic character. The **MÜNTER HOUSE** in the Upper Bavarian town of Murnau, where the painter Gabriele Münter lived together with Wassily Kandinsky from 1909, integrates into the surrounding landscape with its reserved country-house character, and was furnished by Münter and Kandinsky with numerous detailed artistic works. Unlike this rather modest self-presentation, William Morris's **RED HOUSE** in Bexleyheath from 1858–60, **VICTOR HORTA'S MAISON AND ATELIER** from 1898 in Brussels and **HENRY VAN DE VELDE'S BLOEMENWERF HOUSE** in Uccle from 1895 were conceived much more as self-conscious architectural self-representations which, through innovative floor plan solutions, facades and interior designs, are meant to be documents of this reform-orientated position. The houses and studios that Frank Lloyd Wright designed for himself also rank among these examples of artists' houses of early Modernism. **THE HOME AND STUDIO OF FRANK LLOYD WRIGHT** in Oak Park, near Chicago, was created between 1889 and 1909 through successive expansions and modifications to an existing house. It demonstrated numerous aspects of Wright's architectural oeuvre in the early twentieth century, with its functional floor plan, building mass structures, and the materials emphasised. The same applies to his home and studio building in **TALIESIN**, Wisconsin, built from 1911 onwards, and

COMPARATIVE PROPERTIES

WORLD HERITAGE PROPERTIES

- Major Town Houses of the Architect Victor Horta: Maison and Atelier Horta, Brussels (BE)
- Bauhaus and its sites in Weimar, Dessau and Bernau: Masters' Houses, Dessau (DE)
- The Architectural Work of Le Corbusier, an Outstanding Contribution to the Modern Movement: Le Cabanon, Roquebrune-Cap-Martin (FR)
- Luis Barragán House and Studio, Mexico City (MX)

TENTATIV LIST PROPERTIES

- L'œuvre architecturale d'Henry van de Velde: Bloemenwerf House (BE)
- Frank Lloyd Wright Buildings: Taliesin, Spring Green, Wisconsin (US)
- Frank Lloyd Wright Buildings: Taliesin West, Scottsdale, Arizona (US)

SIMILAR PROPERTIES ACROSS THE WORLD

- Villa Stuck, Munich (DE)
- Münter House, Murnau (DE)
- Bruno Taut's Home and Studio, Dahlewitz (DE)
- Konstantin Melnikov's Home and Studio, Moscow (RU)
- Art School of Charles Rennie Macintosh, Glasgow (GB)
- Frank Lloyd Wright's Home and Studio, Oak Park, Illinois (US)



194.1 Mathildenhöhe Darmstadt, Ernst Ludwig House, flanked by Christiansen House (left) and Olbrich House (right), Photo 1901

the one completed in 1937 in **TALIESIN WEST** in Arizona. Later Modernist artists' houses also show this programmatic character as places of self-portrayal for the Modernist artist. **BRUNO TAUT'S HOUSE** in Dahlewitz near Berlin, built in 1927, shows essential aspects of his architecture – with its emphasis on basic geometric elements, the significant flat roof and the striking use of colour. **KONSTANTIN MELNIKOV'S** 1930 **HOME AND STUDIO** in Moscow, due to its striking, free form as a constellation of intersecting cylinders, was to be understood as a statement of the Modernist architect working freely and creatively. **ERICH MENDELSON'S** own **HOUSE AM RUPENHORN** in Berlin, and **LE CORBUSIER'S** 1952 seaside cabin studio **LE CABANON** at Cap Martin on the French Riviera are further examples of Modernist artist houses, as is the 1948 **HOUSE AND STUDIO OF LUIS BARRAGÁN** in Ciudad de Mexico. In contrast to these singular buildings, which emphasise the individuality of each artist's personality, the "Mathildenhöhe Darmstadt" artists' houses emphasised the group character of the colony. With the exception of the Behrens House, all the houses were designed by Olbrich. The ensemble of artists' houses has a harmonious overall character and the individual design of the buildings emphasises the independence of the various artists. The overall composition of residential buildings and a shared studio building crowning the ensemble underlined this ideal, programmatic balance of individual freedom of development and group togetherness. The enlargement of the "Mathildenhöhe Darmstadt" ensemble in 1914 by Albin Müller's functional Studio Building consistently pursued this aspect. This specific character of the Mathildenhöhe also had a particularly exemplary influence on later Modernist artists' houses. The **DESSAU MASTERS' HOUSES**, for example, which Walter Gropius designed for himself and other Bauhaus employees in 1926, follow the group character of the houses in Mathildenhöhe as an ensemble. But they also reflect the design goals of the Bauhaus under Gropius quite systematically through their typified designs, as well as through their objective purism and the large individual studio areas which can also be recognised in the exterior design. Similar to the Darmstädter artists' colony houses, these buildings had exhibit functions, were frequently included in publications, and even documented in films in order to present them to a wider audience.

CONCLUSION

The Darmstadt buildings at Mathildenhöhe are part of a great tradition of artists' houses, while at the same time pointing beyond this tradition through their creative innovation as well as through their programmatic exhibit function and their community character. As a grouping of independent buildings that nevertheless form an ensemble, as well as through the constellation of residential buildings and the communally used studio building, the Darmstadt buildings represent the community aspect of artists working together to design the modern world. The exhibition character of the houses is specifically enhanced by the comprehensive architectural design and interior fittings as well as by their opening and accessibility of the buildings during the exhibition dates.



195.1 Masters' Houses, Dessau, Walter Gropius, 1925/26



195.2 Home and Studio Luis Barragán, Ciudad de México, 1948

PERMANENT BUILDING EXHIBITIONS

The ensemble on Mathildenhöhe, which was created in swift succession between 1900 and 1914 for exhibitions, each with its own themes and focal points, forms a unique ensemble with its combination of comprehensively designed living and working space on the one hand and the programmatic exhibition character of the buildings on the other hand. In contrast to the temporary presentations at the International Expositions of the nineteenth and early twentieth centuries, a new presentation format was developed here, in which many buildings were conceived as permanent structures from the start. Of the temporary events of the International Expositions – those platforms of innovation in an international context – only individual buildings have been preserved to this day. The **CRYSTAL PALACE**, designed by Joseph Paxton for the first Universal Exposition in London in 1851 and deemed one of the most important icons of Early Modern architecture, had been initially preserved and then translocated to London-Sydenham after the exhibition, but was destroyed by fire in 1936. Nevertheless, some iconic buildings, such as the **EIFFEL TOWER**, erected for the 1889 Paris Universal Exposition, the **GRAND AND PETIT PALAIS** from the 1900 Paris Universal Exposition, and the **ROYAL EXHIBITION BUILDING AND CARLTON GARDENS** in Melbourne ensemble, built for the exhibitions of 1880 and 1888, remain today as testimonies to the glory and architectural sophistication of these exhibitions. Larger building ensembles and landscapes created and designed for International Expositions have survived only in a few cases, for example the **PALAU NACIONAL** and its terraced gardens on the northern slope of Barcelona's Montjuic, created for the International Exhibitions of 1923 and 1929, or the buildings of the **PALAIS DE CHAILLOT** and the **MUSÉE D'ART MODERNE**, from the 1937 Paris International Exposition. In contrast to these often ephemeral buildings of the International Expositions, the "Mathildenhöhe Darmstadt" exhibitions aimed from the very beginning to permanently integrate a large part of its buildings and landscape designs into the further development of the entire ensemble and to supplement them with exhibition buildings which were temporary but also programmatically designed, such as the workers' houses of 1908 or the dismountable and transportable wooden house designed by Albin Müller in 1914. The ensemble, conceived as an exhibit, was rounded off by landscape designs with sculptural decoration, and also offered a stage for musical performances as well as dance and theatre programmes during the exhibitions.

The "Darmstadt concept" to create innovative ensembles as permanent exhibits spread from Darmstadt to the Westphalian city of Hagen, where, initiated by Karl Ernst Osthaus and with the buildings and furnishings of Henry van de Velde and Peter Behrens, architectural innovations were also constructed as a permanent urban ensemble with a program-

COMPARATIVE PROPERTIES

WORLD HERITAGE PROPERTIES

- Royal Exhibition Building and Carlton Gardens, Melbourne (AU)
- The Architectural Work of Le Corbusier, an Outstanding Contribution to the Modern Movement: Houses at Weissenhof-Siedlung, Stuttgart (DE)
- Banks of the Seine: Eiffel Tower, Paris (FR)
- Banks of the Seine: Grand and Petit Palais, Paris (FR)
- Banks of the Seine: Palais de Chaillot and Musée d'Art Moderne, Paris (FR)
- Centennial Hall, Wrocław (PL)

SIMILAR PROPERTIES ACROSS THE WORLD

- Artists' Colony Hohenhausen, Hagen (DE)
- Theatre Exhibition, Magdeburg (DE)
- GeSoLei Exhibition, Düsseldorf (DE)
- 1957 International Building Exhibition Interbau, Berlin (DE)
- 1929 International Exposition, Barcelona (ES)



196.1 Royal Exhibition Building and Carlton Gardens, Melbourne, Joseph Reed, 1880/88

matic character of an exhibit. In 1907, **BEHRENS** drew up the design for a garden suburb to be named "**HOHENHAGEN**", the realisation of which he ultimately worked on together with **HENRY VAN DE VELDE** and which, similar to "Mathildenhöhe Darmstadt", was to be significantly effective, with a cultural centre as a city crown. The project remained unfinished, however, and was ultimately abandoned in 1917. Other examples which refer to the Darmstadt model can be found in Wrocław, Magdeburg and Düsseldorf. At the 1913 **CENTENNIAL EXHIBITION** in Wrocław, Max Berg's Centennial Hall formed the center of large exhibition grounds including Hans Poelzig's Four Dome Pavilion; today, the whole area still serves as a space for exhibitions, concerts, theatre and opera. Nearby, the 1929 Werkbund Exhibition "Wohnung und Werkraum" (WuWA), with buildings by Hans Scharoun, Adolf Rading and further prominent modernist architects, continued this tradition of permanent building exhibitions. At the "**GROSSE AUSSTELLUNG FÜR GESUNDHEITSPFLEGE, SOZIALE FÜRSORGE UND LEIBESÜBUNGEN**" **EXHIBITION (GESOLEI EXHIBITION)**, held in 1926 in Düsseldorf, impressive and expressionist brick structures were erected according to plans by **WILHELM KREIS**. These include the "Tonhalle", the "Rhine terraces" and the "Ehrenhof" (today a museum), all of which are still among the most important cultural spaces in Düsseldorf today. In Magdeburg, parts of the buildings erected for the **GERMAN THEATRE EXHIBITION OF 1927**, remain today, such as **JOHANNES GÖDERITZ** und **WILHELM DEFFKE'S** clinker-clad "Stadthalle" and above all the adjacent "Albin Müller Tower", designed by **MÜLLER** and which, as a vertically dominant structure of the exhibition grounds, both referred directly to the model of the Wedding Tower in "Mathildenhöhe Darmstadt" and also showed influences of Bruno Taut's new "city crown" concept.

"Mathildenhöhe Darmstadt", with its innovative concept of a permanent building exhibition, set the trend for the development of a new exhibition format for years to come. The purpose of International building exhibitions which, in cooperation with various planners and architects, was the development of new concepts for urbanistic and architectural innovation as strategic proposals for overcoming current challenges, created important experimental Modernism sites for twentieth-century architecture, continuing to the present day.³⁴ In addition to matters of aesthetics and technology, the building exhibitions increasingly focused on social and ecological challenges as well as aspects of planning culture. They developed into laboratories in which proposals for solutions to issues of social change could be presented in an exemplary manner and with international appeal. Ludwig Mies van der Rohe made a firm reference to the Darmstadt model in the urban master plan for the **WEISSENHOF-SIEDLUNG** in **STUTTGART**, built in 1927 as part of an international building exhibition. In Stuttgart, the international character of the event was made the central theme of the exhibition, with the participation of numerous architects from Germany and abroad. Yet it aimed, with the presentation of fully-furnished sample houses, to develop



197.1 Centennial Hall, Wrocław, Max Berg, 1911–13

proposals for solutions for Modernist housing construction in international dialogue. In addition to German architects such as Ludwig Mies van der Rohe, Peter Behrens, Walter Gropius, Bruno Taut or Hans Scharoun, architects from other European countries also participated, such as the Dutch architects Mart Stam and Jakobus Johannes Pieter Oud, Victor Bourgeois from Belgium, Josef Frank from Vienna and **LE CORBUSIER** from Paris. Two of his buildings – a single-family house as a further development of his type "Maison Citrohan", and the semi-detached house on slim supports and with movable interior walls – were both sensational and provocative, and made the exhibition event a much-discussed scandal on the one hand. On the other hand, however, this was precisely what fulfilled the exhibition's self-image as a platform for experimental innovation.

The **1957 INTERNATIONAL BUILDING EXHIBITION INTERBAU in BERLIN** provided fresh ideas after the devastating destruction of the Second World War and during the tensions of the Cold War. Programmatically conceived as a debate on the "city of tomorrow", an entire urban district with a relaxed and green composition was created in the Hansaviertel quarter on the edge of the Tiergarten for which architects from Germany and abroad, such as Walter Gropius, Alvar Aalto and Oscar Niemeyer, provided designs for residential buildings. It embedded the reconstruction in the western part of the city in the context of the western international Modernist currents, formulating a counterstatement to the reconstruction in the "socialist" eastern part of the city. Subsequent international building exhibitions with ever newer themes at ever newer locations continuously renewed this exhibition format into the present day, thus continuing the tradition of the building exhibition as an innovation laboratory that began in "Mathildenhöhe Darmstadt" in 1901.

CONCLUSION

"Mathildenhöhe Darmstadt" as a unique ensemble of buildings and artworks, as well as designed landscapes, forms the first and exemplary location for permanent exhibitions of modern architecture combined with presentations of modern design and visual arts. The type of building exhibition developed by the Darmstadt Artists' Colony at Mathildenhöhe, a unique, permanent ensemble of buildings and artworks as well as designed landscapes, was the nucleus of numerous other international building exhibitions in the twentieth and twenty-first centuries in which the exploration of new Modernist living environments was pursued. The ensemble of houses for the first exhibition in 1901 was met with such a great international response, that it was not only regarded as the first international building exhibition, but also as a prototype of all such presentations, and formative for later building exhibitions.



198.1 Weissenhof-Siedlung, Stuttgart, 1927



198.2 Hansaviertel, Interbau 1957, High-rise Residential Buildings at Bartning-Allee, Berlin

MODERN URBAN LANDSCAPE AND SCULPTURE PARKS

"The Florence Charter on Historic Gardens", drafted by ICOMOS in 1981 and published in 1982, emphatically underlined the artistic historical relevance of historical gardens and parks as well as urban landscape designs. It formulated criteria for their conservation in line with generally accepted conservation practice.³⁵ Modernism garden and landscape designs were also intended to be acknowledged in detail, not least in connection with the analysis of urban ensembles. From the very beginning, the comprehensive artistic design of the entire "Mathildenhöhe Darmstadt" site also included the careful planning and furnishing of the external areas, open spaces and green spaces. Detailed plans for the design of domestic gardens, enclosure walls, fences, and the placement of sculptural works rounded off Joseph Maria Olbrich's overall plans for the Darmstadt Artists' Colony ensemble from 1901.³⁶ The subsequent expansion phases at Mathildenhöhe also continued the careful planning of the landscapes and gardens, especially in connection with the exhibitions of 1908 and 1914 in which the surroundings of the Russian Chapel and the Exhibition Hall were redesigned and the Plane Tree Grove refurbished. All in all, the ensemble that was created from 1901 onwards, transformed the existing historical park grounds on Mathildenhöhe into a green and well-designed urban space. The private ornamental gardens and vegetable beds of the domestic gardens were combined with the public green spaces, esplanades, terraces and water basins to create an extremely varied overall picture. The care with which Olbrich and his successors planned the garden and landscape designs of Mathildenhöhe represented a new prominence of private and public green spaces in the context of urban reform trends around 1900. Most of the exhibit buildings created for the large National and International Expositions of the late nineteenth and early twentieth centuries were integrated into opulently designed landscapes and green spaces, some of them have been conserved to this day, for example: the **CARLTON GARDENS**, which were newly designed for the International Exhibitions at **MELBOURNE** in 1880 and 1888, the Exhibition Grounds for the 1913 Wrocław **CENTENNIAL EXHIBITION**, the redesigning of the northern slope of the Montjuic for the **1929 INTERNATIONAL EXPOSITION** in **BARCELONA**; and the gardens of the **PALAIS DE CHAILLOT**, created for the 1937 Paris International Exposition. National and international horticultural exhibitions, such as the 1st and 2nd International Horticultural Exhibitions in Dresden in 1887 and 1896, as well as the **FLORA** Horticultural Exhibition in **COLOGNE** in 1906 and the **MANNHEIM HORTICULTURAL EXHIBITION** in 1907, in which **JOSEPH MARIA OLBRICH** was involved to a significant extent, addressed artistic, botanical, agricultural, social and health-related issues of garden design on a broad level with specific emphasis on urban garden planning and landscaping. The major urban planning projects and exhibitions of the period around 1900, such as the 1909 Plan of Chicago by Daniel Burnham

COMPARATIVE PROPERTIES

WORLD HERITAGE PROPERTIES

- Royal Exhibition Building and Carlton Gardens, Melbourne (AU)
- Berlin Modernism Housing Estates, Berlin (DE)
- Works of Antoni Gaudí: Parc Güell, Barcelona (ES)
- Banks of the Seine: Palais de Chaillot, Paris (FR)
- Centennial Hall, Wrocław (PL)

SIMILAR PROPERTIES ACROSS THE WORLD

- 1929 International Exposition, Barcelona (ES)
- Einar Jónsson Museum, Reykjavík (IS)
- Vigeland Sculpture Park, Oslo (NO)



199.1 Mathildenhöhe Darmstadt, aerial view from west

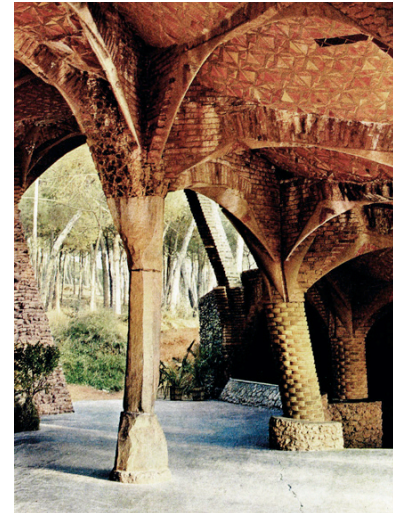


199.2 Palais de Chaillot Gardens, Paris, 1937

and Edward Bennett, or the Greater Berlin Competition of 1910 as well as the subsequent urban planning exhibitions in Berlin, Düsseldorf and London, also addressed the topic of urban green spaces as a central aspect of a new planning culture.³⁷ This topic came even more into focus within the context of the garden city movement. Garden cities like **LEITCHWORTH** near London, **FALKENBERG** near Berlin and **HELLERAU** near Dresden exhibited a new combination of public green spaces and private kitchen gardens and recreational gardens in an exemplary way. Often, recommendations were also made by the planners for the design of private domestic gardens, for example in the **FALKENBERG GARDEN CITY** by the garden designer **LUDWIG LESSER**. **ANTONI GAUDÍ'S PARC GÜELL**, created between 1900 and 1914 in Barcelona, in turn emphasised other aspects. Originally planned as a garden suburb, the project could only be realised in fragments; nevertheless Gaudí succeeded in creating an impressive green space, mainly by means of the imaginatively designed terrace areas and esplanades following the natural topography of the elevation, which on the one hand emphasises the natural attractions of that topography and on the other hand creates a place of high artistic significance. "Mathildenhöhe Darmstadt" is also characterised by a unique combination of a green public space and an intensive artistic design. Indispensable components were created for the ensemble, in particular with the new design of the landscapes around the Exhibition Hall, implemented especially for the 1914 exhibition. Moreover, the addition of sculptural works by Bernhard Hoetger to the Plane Tree Grove gave Mathildenhöhe a new dimension of meaning. Here – within view of the Russian Chapel – sculptures were created, characterised by, among other things, reference to ancient Egyptian and Indian cultures. Together with inscriptions with ancient Egyptian and Indian texts, these were meant to create a place of universal spirituality. With passages from spiritual texts of ancient India and ancient Egypt, non-European, non-Christian cultures are given a prominent, permanent place in public space. In the immediate run-up to the First World War, this had the effect of a harmonious fusion of cultures, which was unparalleled in its time. Later examples of sculpture parks, such as **EINAR ERLENDSSON** and **EINAR JÓNSSON'S EINAR JÓNSSON MUSEUM** with its sculpture gardens, built between 1916 and 1923 in Reykjavik, and **GUSTAV VIGELAND'S VIGELAND SCULPTURE PARK** in Oslo built between 1924 and 1949, with their Nordic-mythology iconography, can be seen to some extent as successors to the Darmstadt model, albeit without adhering to its cross-cultural, spiritual approach.³⁸

CONCLUSION

The aesthetic and functional quality of "Mathildenhöhe Darmstadt" is also expressed in the elaborate designing of the green areas and landscapes, which greatly contribute to the overall image of the ensemble. Moreover, for the first time, global influences from North African and Asian cultures were integrated into the public space in the permanently erected sculptures and text panels of the Plane Tree Grove.



200.1 Park Güell, Barcelona, Colònia Güell Crypt, Antoni Gaudí, started 1908



200.2 Mathildenhöhe Darmstadt, Plane Tree Grove, relief "Summer", Bernhard Hoetger, 1914



200.3 Mathildenhöhe Darmstadt, Plane Tree Grove, stele with inscriptions of the ancient Egyptian spring prayer of the Sallier I papyrus

**WHEN I CAME TO
EUROPE IN 1909
ONLY ONE ARCHITECT
INTERESTED ME,
JOSEPH MARIA
OLBRICH, FOR HIS
WORK AT DARMSTADT**

Frank Lloyd Wright, 1910

SUMMARY

This Comparative Analysis demonstrates that "Mathildenhöhe Darmstadt" was a crystallisation point in an international context for various approaches to art, architecture, design and approaches to life reform around 1900 and provided the impetus for further developments in Early Modernism. An internationally appealing ensemble was created in a unique and exceptional way in close consecutive steps, and in particular by means of gradual structural extensions during the course of the exhibitions at the Mathildenhöhe in 1901, 1904, 1908 and 1914. This provided key inspiration for subsequent developments towards Modernism.

"Mathildenhöhe Darmstadt" is the outstanding example of an artists' colony with an extensive structure, both with regard to the modernity of the successively created ensemble, as well as with regard to the fact that the colony itself was founded as a state-initiated project of excellence for the development of innovation projects at all levels. The integration of local businesses was to accompany and support this goal of extensive design reform at entrepreneurial level.

The Darmstadt colony artists' houses are part of a great tradition of artists' houses, while at the same time pointing beyond this tradition through their creative innovation and programmatic function as part of an exhibition, together with their communal character. As a grouping of independent buildings that nevertheless form an ensemble, as well as through the constellation of residential buildings and the communally used studio building, the "Mathildenhöhe Darmstadt" buildings firmly represent the required community aspect. The exhibition character of the houses is specifically enhanced by the comprehensive architectural design and interior fittings as well as by the opening and accessibility of the buildings during the exhibition.

"Mathildenhöhe Darmstadt" in and around 1900 was one of the most important design reform centres on the European continent, where different currents of contemporary design reform were being taken up and developed further. In addition to the intensive debate with English reform tendencies and the temporary presence of representatives of the Art and Crafts movement, many important ideas from other artistic reform centres, such as Vienna, Munich and Paris, were taken up and integrated into the work of the Darmstadt Colony.

Darmstadt, alongside London, Vienna, and Paris, developed into an influential and international, standard-setting melting pot of art reform around 1900, with the Mathildenhöhe ensemble emerging from 1901 onwards at its centre, thanks in part to the active work of Darmstadt art publishing houses reflecting current trends in design reform. Unlike the reform colonies with their escapist tendencies, such as the Monte Verità

colony, a comprehensive design reform was pursued in "Mathildenhöhe Darmstadt", the results of which came into effect as permanent records of new forms of architecture, interior design, and landscape design.

"Mathildenhöhe Darmstadt" not only exhibits outstanding individual buildings that reflect the respective innovative substance; a decisive aspect of Mathildenhöhe is that this is an ensemble which has successively developed into a highly condensed, complex and multi-layered ensemble, above all through the integration of other historically current themes and tasks, and which in its entirety has become one of the outstanding sites of Early Modernism.

In addition, numerous buildings and design details of Mathildenhöhe anticipate subsequent developments in Modernism. Important Modernist architects such as Erich Mendelsohn, Ludwig Mies van der Rohe, Bruno Taut, or Frank Lloyd Wright explicitly referred to "Mathildenhöhe Darmstadt" as a model and a source of inspiration. "Mathildenhöhe Darmstadt", with its manifest universal aspirations reflecting all levels of design, furthermore had an exemplary effect on the programme of the Deutscher Werkbund, founded in 1907, and ultimately also on the self-image and objectives of the Bauhaus, which was founded in 1919.

The artists at Mathildenhöhe were immediately able to position themselves at international exhibitions as protagonists for design reform. In particular, the strategy of presenting ensembles that were designed from the architectural plans down to the smallest item of interior furnishing contributed significantly to the image of the of the "Darmstadt Artists' Colony" brand. This comprehensive design concept, however, could above all be presented in the exhibitions shown at "Mathildenhöhe Darmstadt" itself. The exhibitions, held at short intervals between 1901 and 1914, were pioneering for reform currents in Early Modernism. Most of the buildings created for these exhibitions were erected as permanent structures, could be viewed, and – unlike most buildings in other national and international exhibitions around 1900 – were conserved as witnesses to the dawn of Modernism.

The ensemble at "Mathildenhöhe Darmstadt" is situated on the highest elevation within the city area, and to this day fulfils its mission as city crown and symbol of Darmstadt. The construction of a living cultural site as the most prominent site of the city landscape and central to its identity is an idea which spans from Bruno Taut's 1917–19 publication "Stadtkrone" until today, in which exhibitions and educational buildings are conceived as new central, identity-shaping places.

Mathildenhöhe, as a unique ensemble of buildings and artworks, as well as designed landscapes, forms the first and exemplary location for permanent exhibitions of modern architecture combined with presentations

of modern design and visual arts. The type of building exhibition developed from the activities of the Darmstadt Artists' Colony at Mathildenhöhe was a unique, permanent ensemble of buildings and artworks as well as designed landscapes. This became the nucleus of numerous other international building exhibitions in the twentieth and twenty-first centuries, in which the exploration of new Modernist living environments was pursued. The ensemble of houses for the first exhibition in 1901 was met with such a great international response, that it was not only regarded as the first international building exhibition, but also as a prototype of all such presentations, and formative for later building exhibitions.

The aesthetic and functional quality of "Mathildenhöhe Darmstadt" is also expressed in the elaborate designing of the green areas and landscapes, which greatly contribute to the overall image of the ensemble. Moreover, for the first time, global influences from North African and Asian cultures were integrated into the public space in the permanently erected sculptures and text panels of the Plane Tree Grove.

Overall, between 1901 and 1914, an incomparable ensemble of experimental architecture, new interior design, innovative design, and sophisticated landscape design emerged. This had a density and successive complexity of content which formed a unique crystallisation point of the relevant international trends of Early Modernism, and a radiant power which had a major impact on the further development of the movement.

¹ International Council on Monuments and Sites (Editor): *The World Heritage List: Filling the gaps – An Action Plan for the Future*, Paris 2005. Online resource: https://www.icomos.org/world_heritage/gaps.pdf and https://www.icomos.org/world_heritage/gaps-annexes.pdf (last accessed: 12/06/2018) ² Cf. *ibid* Table 5, p. 38 and Table 6, p. 40. ³ Cf. *ibid*, pp. 54–55 and p. 65. ⁴ Cf. *ibid*, pp. 74–75. ⁵ Hessian State Office for Monuments and Sites/ICOMOS Germany (Editors): "Eine Stadt müssen wir erbauen, eine ganze Stadt!". *Die Künstlerkolonie Darmstadt auf der Mathildenhöhe / "A city, we need to build an entire city!"*. The Darmstadt Artists' Colony on the Mathildenhöhe (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30, ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV), Wiesbaden 2017. Online Resource: https://www.icomos.de/icomos/pdf/buch_icomos_lxiv.pdf (last accessed: 16/05/2018). ⁶ Klaus Pese: *Künstlerkolonien in Europa – im Zeichen der Ebene und des Himmels*. Exhibition catalogue of the Nuremberg Germanisches Nationalmuseum, Nuremberg 2002. ⁷ Marina Dmitrieva: The cottage industry revival at the Gödöllő and Abramcevo artists' colonies; in: "A city, we need to build an entire city!". The Darmstadt Artists' Colony on the Mathildenhöhe (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30, ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV), Wiesbaden 2017, pp. 97–108. ⁸ Gerd Pichler: Joseph Maria Olbrichs nie gebaute Künstlerkolonie in Wien und Josef Hoffmanns Künstlerkolonie auf der Hohen Warte; in: "A city, we need to build an entire city!". The Darmstadt Artists' Colony on the Mathildenhöhe (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30, ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV), Wiesbaden 2017, pp. 83–88. ⁹ Eva Battis / Britta Rudolf: Das Welterbepotential europäischer Reformstätten des späten 19. und frühen 20. Jahrhunderts; in: "A city, we need to build an entire city!". The Darmstadt Artists' Colony on the Mathildenhöhe (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30, ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV), Wiesbaden 2017, pp. 159–168. ¹⁰ Hermann Muthesius: *Das englische Haus: Entwicklung, Bedingungen, Anlage, Aufbau, Einrichtung und Innenraum*, Vol. 1–3, 1st edition, Berlin 1904/05. ¹¹ Peter Haiko: *Joseph Maria Olbrich, Sezession Wien – Mathildenhöhe Darmstadt. Ausstellungsarchitektur um 1900*, Berlin 2006. ¹² Nils M. Schinker: *Hellerau im Spannungsfeld sozialer und künstlerischer Reformansprüche des*

frühen 20. Jahrhunderts; In: "A city, we need to build an entire city!". The Darmstadt Artists' Colony on the Mathildenhöhe (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30, ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV), Wiesbaden 2017, pp. 135–144. ¹³ Werner Durth / Paul Sigel: Baukultur. Spiegel gesellschaftlichen Wandels, 1st edition, Berlin 2009, pp. 80–81, pp. 92–93, pp. 103–106. ¹⁴ Cf. Dieter-Tino Wehner: Bernhard Hoetger. Das Bildwerk 1905 bis 1914 und das Gesamtkunstwerk Platanenhain zu Darmstadt, Alfter 1994; Cf. Katja Lemke: Hannovers Nofretete. Die Bildnisse der Sent M' Ahesa von Bernhard Hoetger, Regensburg 2012; Cf. Ralf Beil / Philipp Gutbrod (Editors): Bernhard Hoetger. Der Platanenhain. Ein Gesamtkunstwerk auf der Mathildenhöhe Darmstadt, Darmstadt 2013. ¹⁵ Kathleen James-Chakraborty: Darmstadt in Context – Architecture and Design Reform c 1900; in: "A city, we need to build an entire city!". The Darmstadt Artists' Colony on the Mathildenhöhe (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30, ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV), Wiesbaden 2017, pp. 61–68. ¹⁶ Anette Freytag: Das Palais Stoclet in Brüssel vom Garten aus betrachtet; in: "A city, we need to build an entire city!". The Darmstadt Artists' Colony on the Mathildenhöhe (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30, ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV), Wiesbaden 2017, pp. 221–234. ¹⁷ Françoise Aubry: Victor Horta et les débuts de l'Art Nouveau à Bruxelles; in: "A city, we need to build an entire city!". The Darmstadt Artists' Colony on the Mathildenhöhe (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30, ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV), Wiesbaden 2017, pp. 235–242. ¹⁸ Marina Linares: Modernismus in Barcelona: Antoni Gaudí – ein Gestaltungswille durchdringt den Raum; in: "A city, we need to build an entire city!". The Darmstadt Artists' Colony on the Mathildenhöhe (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30, ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV), Wiesbaden 2017, pp. 211–220. ¹⁹ Alena Griorash: Die Darmstädter Künstlerkolonie und ihre Rezeption in Russland am Anfang des 20. Jahrhunderts; in: "A city, we need to build an entire city!". The Darmstadt Artists' Colony on the Mathildenhöhe (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30, ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV), Wiesbaden 2017, pp. 245–250. ²⁰ Frank Lloyd Wright: Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright, edited by Ernst Wasmuth, Berlin 1910. ²¹ Cited in Anthony Alofsin: Frank Lloyd Wright. The Lost Years 1910–1922. A Study of Influence, Chicago University Press, Chicago 1993, S. 35. ²² Quoted from Werner Durth: "... seine Entwürfe Übermenschten sich in der Fülle der Anregungen" (... his designs surpass themselves in the abundance of suggestions"). On Olbrich's reception from May, Mendelsohn, Taut, and Le Corbusier, in: Ralf Beil / Regina Stephan (Editors): Joseph Maria Olbrich, 1867–1908. Architekt und Gestalter der frühen Moderne, Darmstadt / Ostfildern 2010, pp. 401–407, here p. 404. ²³ Quoted from Werner Durth: "... seine Entwürfe Übermenschten sich in der Fülle der Anregungen" (... his designs surpass themselves in the abundance of suggestions"). On Olbrich's reception from May, Mendelsohn, Taut, and Le Corbusier, in: Ralf Beil / Regina Stephan (Editors): Joseph Maria Olbrich, 1867–1908. Architekt und Gestalter der frühen Moderne, Darmstadt / Ostfildern 2010, pp. 401–407, here p. 406. ²⁴ Quoted from Ralf Beil: „Das Haus wird zur Maschine!“. Joseph Maria Olbrich: Dynamik und Pathos der Moderne, in: Ralf Beil / Regina Stephan (Editors): Joseph Maria Olbrich, 1867–1908. Architekt und Gestalter der frühen Moderne, Ostfildern 2010, pp. 21–31, here p. 21. ²⁵ Quoted from Ralf Beil, *ibid.*, p. 22. ²⁶ Le Corbusier: Vers une architecture, 2nd edition, Paris 1924, p. 83. ²⁷ Paul Sigel: Exponiert. Deutsche Pavillons auf Weltausstellungen, Berlin 2000. ²⁸ Paul Sigel: "Most charming examples" – Beiträge der Darmstädter Künstlerkolonie auf internationalen Ausstellungen um 1900; in: "A city, we need to build an entire city!". The Darmstadt Artists' Colony on the Mathildenhöhe (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30, ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV), Wiesbaden 2017, pp. 69–80. ²⁹ Victor Zabel: Die Hessische Landesausstellung 1908, in: Die Werkkunst, Vol. 3, 1907/08, pp. 369–373, here p. 370. ³⁰ Bruno Taut: Neue Baukunst in Europa und Amerika, Stuttgart 1929, p. 24. ³¹ Bruno Taut: Die Stadtkrone, Jena 1919. ³² Gustav Adolf Platz: Die Baukunst der neuesten Zeit, Berlin 1927, p. 22. ³³ Hans-Peter Schwarz: Das Künstlerhaus: Anmerkungen zur Sozialgeschichte des Genies, Braunschweig 1990. ³⁴ Werner Durth / Paul Sigel: Baukultur. Spiegel gesellschaftlichen Wandels, 1st edition, Berlin 2009, pp. 53–59, pp. 168–180, pp. 480–492, pp. 594–610, pp. 700–718. ³⁵ ICOMOS (Publisher): Historic Gardens (The Florence Charter 1981). Adopted by ICOMOS in December 1982. Online Resource: https://www.icomos.org/images/DOCUMENTS/Charters/gardens_e.pdf (last accessed: 16/05/2018). ³⁶ Christiane Geelhaar: Ein Stück lebendiger Kunst. Olbrichs Gartengestaltungen; in: Ralf Beil / Regina Stephan (Editors): Joseph Maria Olbrich 1867–1908. Architekt und Gestalter der frühen Moderne, Darmstadt / Ostfildern 2010, pp. 313–319. ³⁷ Harald Bodenschatz / Christina Gräwe / Harald Kegler / Hans-Dieter Nägelke / Wolfgang Sonne (Editors): Stadtvisionen 1910–2010. Berlin, Paris, London, Chicago. 100 Jahre Allgemeine Städtebau-Ausstellung Berlin 1910, Berlin 2010. ³⁸ Cf. Małgorzata Stepnik: Modernist Sculpture Parks and their ideological contexts – On the basis of the oeuvres by Gustav Vigeland, Bernhard Hoetger and Einar Jónsson, in: The Polish Journal of Aesthetics, 47, 2017, H. 4, pp. 143–169.

3.3 PROPOSED STATEMENT OF OUTSTANDING UNIVERSAL VALUE**a) BRIEF SYNTHESIS**

"Mathildenhöhe Darmstadt" is an outstanding early-twentieth century ensemble of experimental buildings and designed landscapes that represents a prototype of Modernism. The place of residence and exhibition grounds of an artists' colony – a forerunner of permanent international building exhibitions – takes its name from a hill above the City of Darmstadt, in the Federal State of Hesse, Germany.

The ensemble consists of works which members of the influential Darmstadt Artists' Colony contributed to four internationally acclaimed building exhibitions on the Mathildenhöhe in the years 1901, 1904, 1908, and 1914. It includes the central focus of Wedding Tower and Exhibition Hall, together with studio buildings, and an architecturally diverse range of houses set in designed urban open space with parks, pavilions, fountains, works of art and pathways. The ensemble presents a radical synthesis of architecture, design and art, merged with exemplary, high-quality and aesthetically pleasing living and working environments created in the spirit of modern humanism.

This pioneering vision was inspired by international artistic and social reform movements of the nineteenth century and initiated by the progressive and commercially-minded Grand Duke of Hesse. It was realised by now-renowned architects such as Joseph Maria Olbrich and Peter Behrens in the form of a permanent "Gesamtkunstwerk", a total artwork that is seminal in the history of architecture.

Today, "Mathildenhöhe Darmstadt" provides a compact and exceptional testimony of the emergence of modernist architecture, urban planning and landscape design, with distinct influences from the Arts and Crafts movement and the Vienna Secession, through to examples of Art Nouveau that led to the International Style of twentieth century Modernism.

b) JUSTIFICATION FOR CRITERIA**– Criterion (ii)**

"Mathildenhöhe Darmstadt" is a prototype of Modernism that provides compact and exceptional testimony to the emergence of the International Style of twentieth century modernist architecture and urban landscape design; and of the avant-garde processes by which this happened. Its epochal functional and aesthetic quality reveals a vibrant era of artistic and social reform and embodies a crucial international interchange in the development of architecture and design, urban planning, landscape design and modern exhibition culture. It is a holistic symbol of early Modernism. Four pioneering and internationally-acclaimed building exhibitions were held between 1901 and 1914, attracting large numbers of visitors and gaining widespread publicity in both the architectural and popular press. The innovative permanency of the exhibitions gave

form to the Mathildenhöhe, and all exhibits were developed in collaboration with companies from both Germany and abroad. The exhibitions featured experimental yet functional architecture, innovative room furnishings, and comprehensive landscape design. For the very first time as part of an exhibition, they included the presentation of modern living and working environments that consisted of permanent homes open to the public during the exhibitions.

Members of the Darmstadt Artists' Colony, inspired by various reform movements, worked on the Mathildenhöhe in artistic freedom. Their different styles combine harmoniously to form an unprecedented total artwork. "Mathildenhöhe Darmstadt" was more than a collection of artists' houses and studios. It developed as a semi-utopian community which became a focal point of the relevant trends of early Modernism, and a fundamental influence on numerous international building exhibitions in the twentieth and twenty-first centuries.

– Criterion (iv)

"Mathildenhöhe Darmstadt" is a unique and exceptional ensemble of architectural elements in a designed landscape that represents a prototype of Modernism that documents the emergence of the International Style of twentieth century modernist architecture and urban landscape design. It is a total artwork that is seminal in the history of architecture.

Construction took place between 1899 and 1914, during an era of radical experimentation that characterises the revolutionary age of Modernism, a major design influence in the twentieth century most often associated with architecture and art.

The radical synthesis of architecture, design and art includes experimental exhibition buildings that feature progressive architecture, ambitious designed urban landscapes, contemporary spatial art, and innovative artists' houses and studio buildings. Crowning the hill of the Mathildenhöhe is the centrepiece of the ensemble, the iconic "Hochzeitsturm" (Wedding Tower) with its distinctive shape, like an up-raised hand, and its two wrap-around strips of small windows. Adjoining is the massive Exhibition Hall, described at the time as an "acropolis" and a "city crown". Together they form a unique silhouette, a landmark for the citizens of Darmstadt and emblematic in terms of local cultural identity. As buildings, they continue in the function for which they were originally designed. The enigmatic Plane Tree Grove, rectangular in plan, extends to the front and adds another dimension, its many sculptural works and inscriptions shaping a place of cyclical nature and universal culture and spirituality. Parallel to the grove is an axis created by the Russian Chapel and the Lily Basin, the latter serving as a reflection pool linked to the sacred building. Complementing this to the south, east and west are studio buildings and an architecturally diverse range of experimental houses set in designed generous urban open space with parks and pavilions, roads and pathways.

c) STATEMENT OF INTEGRITY (FOR ALL PROPERTIES)

"Mathildenhöhe Darmstadt" has sustained its significance with time: the nominated property is of an adequate size and wholeness to contain all attributes and elements that are necessary to convey its proposed Outstanding Universal Value.

The boundary has been drawn to constrain the principal place of residence and exhibition grounds of the artists' colony, including all its most significant buildings and spaces, illustrating clearly its functional integrity and pattern of spatial organisation: in particular, the Wedding Tower (as the highest elevation of the ensemble's silhouette), the Exhibition Hall, the Ernst Ludwig House, the Studio Building of 1914, together with the many artists' houses. These are complemented by the Plane Tree Grove, the fountains and sculptures, as well as the paths in the designed landscape.

"Mathildenhöhe Darmstadt" demonstrates exceptional structural, functional, and visual integrity, even though some elements of the site were carefully restored after suffering damage in the Second World War. It is in a good overall state of conservation and does not suffer from adverse effects of development or neglect. The impact of any potential deterioration processes is strictly controlled.

d) STATEMENT OF AUTHENTICITY FOR PROPERTIES NOMINATED UNDER CRITERIA (I) TO (VI)

"Mathildenhöhe Darmstadt" is fully able to convey its significance over time, as expressed by a highly authentic location and setting together with a combination of attributes and elements that are genuine, credible and truthful.

The essential ensemble of architectural elements and designed landscape meets a high standard of authenticity in terms of form and design, materials and substance. Furthermore, "Mathildenhöhe Darmstadt" displays a consistent authenticity of the ensemble as a whole. This is reflected in buildings and spaces whereby the original intention has been faithfully retained, and the continuity of traditional function and use has been sustainably managed. Its spirit is sustained in vibrant cultural expression. Assisted by a combination of general lack of disturbance, continued use and constant maintenance, the originality and overall condition of the site is very good. Various elements of the Mathildenhöhe that were damaged by war were carefully restored shortly after hostilities ended, and all subsequent extensions to the property were executed in line with monument protection agencies.

"Mathildenhöhe Darmstadt" remains able to clearly display its significance in terms of the emergence of Modernism and as the first international and permanent building exhibition.

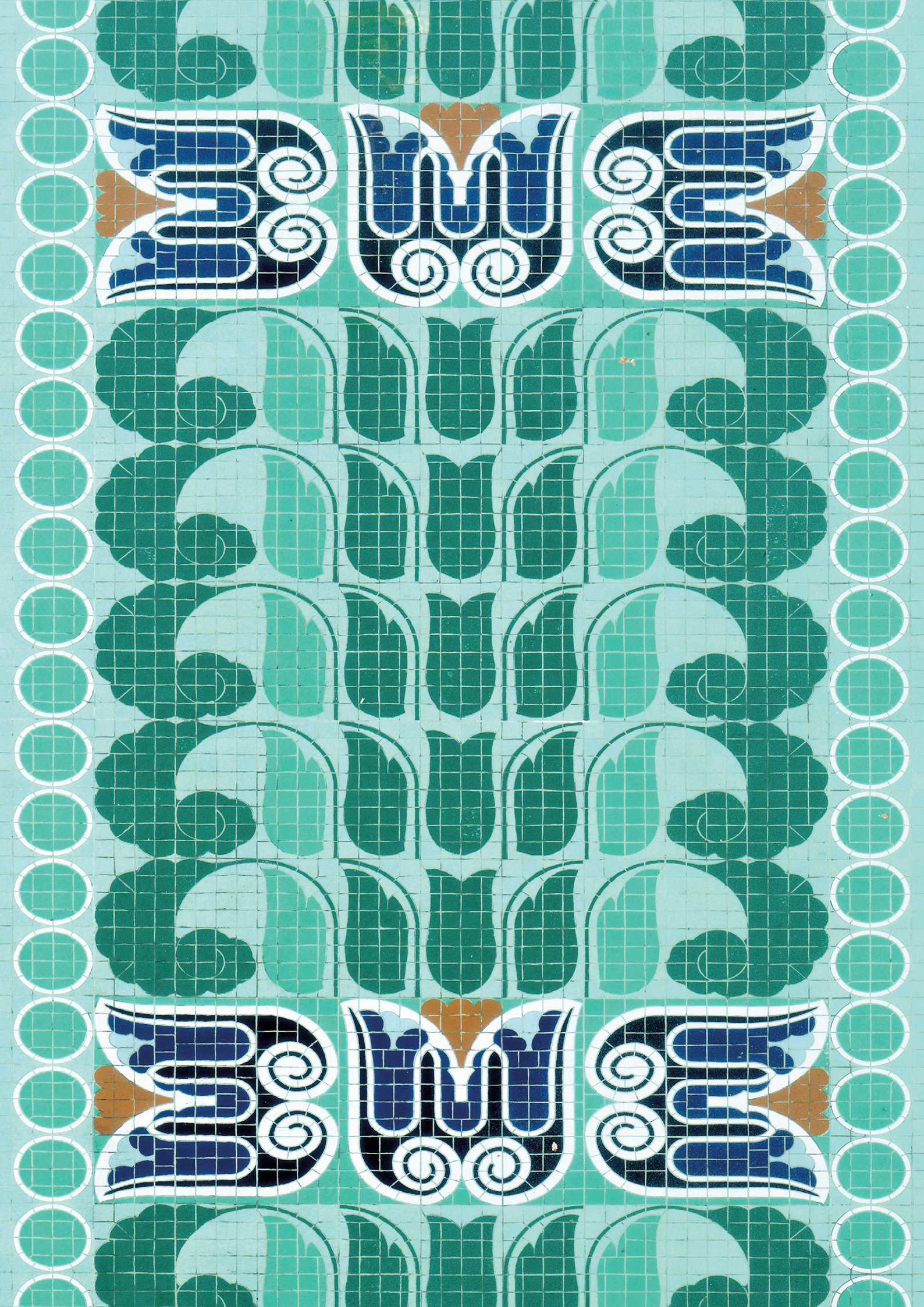
e) REQUIREMENTS FOR PROTECTION AND MANAGEMENT

"Mathildenhöhe Darmstadt", with its ensemble of buildings and designed landscapes, is completely protected as a cultural monument under the Hessian Act on the Protection and Conservation of Monuments (Section 2 paragraph 1 HDSchG). The direct surroundings of the ensemble are also subject to monumental protection as an ensemble (Section 2 paragraph 3 HDSchG). Moreover, UNESCO World Heritage sites are subject to special protection by the Federal State of Hesse (Section 3 HDSchG).

The buildings of the ensemble are predominantly under state ownership (City of Darmstadt or the State of Hesse) and private ownership. Restoration and renovation works at the ensemble are carried out by the owners in close collaboration with the competent federal authorities. In future, they will also be coordinated by a site manager.

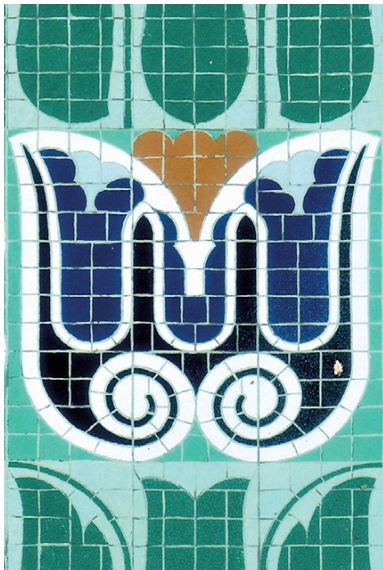
A buffer zone is delineated to ensure that development controls are sufficient to protect the nominated property from potential negative impacts, to conserve the historically and art-historically relevant sightlines to and from the site, and to protect the continuity of character in the setting in a way that is compatible with the proposed OUV of the nominated property. In addition, construction activities within the site itself and in the buffer zone are regulated by way of legally binding, identified areas of historical interest, a land-use plan, and local building plans. These instruments regulate the conservation of the historically and art-historically relevant sight lines to, and from, the site.

In 2015, an Advisory Board was created to integrate existing plans with the World Heritage nomination process.



4.

STATE OF
CONSERVATION
AND FACTORS
AFFECTING
THE PROPERTY



211.1 Albin Müller, Lily Basin, 1914,
aerial view, photo 2012

4.a	Present state of conservation	212
4.b	Factors affecting the property	213
(i)	Development pressures	213
(ii)	Environmental pressures	213
(iii)	Natural disasters and risk preparedness	215
(iv)	Responsible visitation at World Heritage sites	215
(v)	Number of inhabitants within the property and the buffer zone	217

4. STATE OF CONSERVATION AND FACTORS AFFECTING THE PROPERTY

4.a PRESENT STATE OF CONSERVATION

The nominated property of "Mathildenhöhe Darmstadt" is in a very good state of conservation, which largely reflects the ensemble's situation from 1914. The assessment is based on the following key elements:

KEY ELEMENTS	DETAILED
Spatial Plan	Ensemble (nominated property) "City crown"
Experimental Buildings	Wedding Tower and Exhibition Hall with landmark qualities and iconic form and design Studio buildings with functional and modernist facade and window design Individual artists' houses with functional and modernist facade and window design
Sculptures	Plane Tree Grove with sculptures and fountains Sculptures, inscriptions
Designed Landscape	Parks Pavilions Fountains

TABLE Key elements

The City of Darmstadt, the Federal State of Hesse and the private owners have been constantly aware of the property's importance and accordingly have sustained a continuous effort in its care. In addition, the damages suffered during the Second World War were repaired relatively quickly after 1945, so that the nominated property, pursuant to its founding principle, remained in cultural use without any extended interruptions. The necessary renovations and repairs were quickly carried out by professional firms overseen by the monument protection authorities, in order to prevent losses to the historical substance of the site's architecture, art works, and designed landscapes. The decades-long experience of the overseeing expert authorities has fed into the current policies fundamental for conservation: the building maintenance catalogue and park maintenance scheme. The ensemble's professional care is guaranteed long-term. All renovation plans are carried out after critical preliminary examination under the control of the monument protection authorities, and are each based on the results of building research. The property's well-preserved state, including that of the art objects in the external area, is also attributable to the continued commitment of Darmstadt's citizens, who alone in the past two decades raised approximately € 500,000 for the restoration of individual objects in the site. Detailed presentations and explanations for medium-term and long-term planned procedures can be found in the Management Plan [CHAPTER 5.2.2].

4.b FACTORS AFFECTING THE PROPERTY

Factors which have the potential to affect the property are discussed in detail in the Management Plan [CHAPTER 5.3] and summarised below.

(i) DEVELOPMENT PRESSURES

The "Mathildenhöhe Darmstadt" has preserved its unique silhouette that forms, still today, the "city crown" of Darmstadt. The whole ensemble of buildings, designed landscapes and artworks has retained, to a large extent, its function and gives testimony to the first permanent international building exhibitions. Cultural, academic, residential, and religious use have been united. In general, demand for residential and commercial spaces is high. The possibility for area expansion is very limited, however, as Darmstadt is largely surrounded by protected woodlands. Consequently, a further building density is anticipated, involving not only horizontal space but vertical space as well. Nevertheless, no negative effects are anticipated on the nominated property as a result of foreseeable or unforeseeable developments in the urban environment. All building projects which touch on the concerns of the property are subject to strict examination and control by the competent and overseeing authorities. "Mathildenhöhe Darmstadt", with its buildings, designed landscapes and artworks, enjoys monument protection under Section 2 HDSchG (Hessian Act on the Protection and Conservation of Monuments). Interventions which could damage the substance, authenticity or integrity of the property are ruled out, as likewise are those which could affect its visual integrity. Structural and traffic-related changes in the buffer zone and its surroundings are subject to the local building plans protecting the property (legally binding or in preparation). Impacts and measures are continually assessed in order to monitor long-term changes to the nominated property.

(ii) ENVIRONMENTAL PRESSURES

The exposed area "Mathildenhöhe Darmstadt" has occasionally experienced strong wind storms, whilst stronger rainfall has been registered in recent years, corresponding to generally observed climate change. The danger from wind damage is prevented through regular inspection of the health and stability of the trees by the municipal Parks and Gardens Authority. Occasional heavy rainfall can cause water-bound road surfaces to wash away in places; these too are subject to continuous monitoring by the Parks and Gardens Authority. A soil stabilisation with porphyry paving was prepared in areas which are especially vulnerable to erosion. In extended periods of drought, like in the summer of 2018, the possible impact on vegetation in the nominated property is the responsibility of the Parks and Gardens Authority. It responds with intensified monitoring and adjustments to the irrigation system as needed. Even if the Mathildenhöhe's exposed location provides a continuous supply of fresh air, and air pollution does not represent a risk factor, the consequences of influences caused by weather are to be monitored. While weathering



214.1 Bernhard Hoetger, Lions supporting Sculpture "Dying Mother with Child", 1914, detail, Plane Tree Grove, photo 2012

on facades and roofs is remedied through building maintenance, the artworks found outdoors are subject to special protective measures. The original Hoetger sculptures in the Plane Tree Grove and in front of the Exhibition Hall have already been extensively restored. Historically reconstructed trellises help protect the sculptures from further damages, including from frost. In the winter, wooden covers are placed over the sculptures.

(iii) **NATURAL DISASTERS AND RISK PREPAREDNESS**

The risk from fire and break-ins to Mathildenhöhe Darmstadt's buildings are minimised through modern technical systems. Moreover, the implementation of fire services systems in all building measures ensure the property's continuous passive protection, while active protection is guaranteed by direct response from Darmstadt's professional fire services in case of fire. Darmstadt's location at the northern end of the Rhine Rift Valley means that minor earthquakes with magnitudes of between 3.5 and 5 on the Richter scale are not to be ruled out. Earthquakes of these magnitudes, however, pose no danger to the structural stability of buildings. Shifts in the Earth's surface are continually monitored by Germany's institutes for seismology and geophysics and analysed for seismic risks. The City pays special attention to the prevention of vandalism through appropriate controls and camera surveillance of potentially sensitive areas.

(iv) **RESPONSIBLE VISITATION AT WORLD HERITAGE SITES**

"Mathildenhöhe Darmstadt" has experienced a constant increase in visitor numbers in recent years. This fact, auspicious as it is for the mediation of the site's value, requires preventative protection measures to preserve its integrity.

The increase in the number of visitors is accompanied by an increase in the volume of traffic at Mathildenhöhe itself and in its surroundings. This applies to public transportation as well as to the increase in individual traffic. Traffic statistics are used as a basis for the measures of the urban mobility concept, implemented in order to limit and, if possible, prevent harmful effects on the condition of the nominated property. This may include the establishment of a shuttle bus circular route around the city centre which links parking areas and car parks with "Mathildenhöhe Darmstadt", the designation of additional parking areas for times of high demand, and the development of the nearby East Station ("Ostbahnhof") into a visitor hub. In preparation for the UNESCO World Heritage Nomination, the City of Darmstadt, in 2016, created a tourism concept and a traffic concept. These provide strategies to accommodate a large influx of visitors and to protect the outstanding universal value of the site and its key elements. Planned procedures can be found in [ANNEX 7] and the Management Plan [ANNEX 1]. Current information on the number of visitors and local attendance serves as the basis for further protective measures. On the basis of a representative extrapolation by the Amt für Wirtschaft

und Stadtentwicklung – Statistik und Stadtforschung (Economic and Urban Development Authority – Statistics and Urban Research) of the City of Darmstadt, a total annual figure of 435,812 visitors to Mathildenhöhe Darmstadt may be assumed (Version: Autumn 2017). The data collection on visitor numbers and the mediation of the nominated property are also observed by two municipal institutions: the municipal tourist agency Darmstadt Marketing GmbH, and Institut Mathildenhöhe. Each creates detailed visitor statistics on the nominated property by evaluating guided tours, ticket sales, and special events. The number of visitors was recorded for the successive years 2015–17.

– GUIDED TOURS ORGANISED BY DARMSTADT MARKETING GMBH

YEAR	NUMBER OF GUIDED TOURS (APPROX. 15–18 PERSONS PER TOUR)	NUMBER OF VISITORS
2015	675	12,150
2016	716	12,888
2017	543	9,774

Source: Guided tour statistics, Darmstadt Marketing GmbH

– VISITORS DURING THE "JUGENDSTILTAGE" (family-oriented festival with illuminations)

YEAR	NUMBER OF VISITORS
2015	25,000
2016	26,000
2017	22,000

Source: Darmstadt Marketing GmbH

– VISITORS TO THE DARMSTADT ARTISTS' COLONY MUSEUM (Ernst Ludwig House)

YEAR	NUMBER OF VISITORS
2015	22,542
2016	17,621
2017	21,236

Source: City of Darmstadt, data reports for 2015–17

– VISITORS TO THE EXHIBITION HALL

YEAR	NUMBER OF VISITORS
2010	54,095
2011	44,215
2012	17,696

Source: City of Darmstadt, data reports for 2011–13

The Exhibition Hall closed in September 2012 for restoration and will reopen in 2020.

– **DESIGNED LANDSCAPES (PLANE TREE GROVE AND PARK)**

No visitor data has been collected on Mathildenhöhe Darmstadt's designed landscapes as these are generally freely accessible to the public. One exception to this is the special exhibition "Stachel des Skorpions" (The Scorpion's Sting), held in the Plane Tree Grove in 2014, which recorded 2,432 visitors.

(v) **NUMBER OF INHABITANTS WITHIN THE PROPERTY AND THE BUFFER ZONE**

Estimated population located within:

AREA OF NOMINATED PROPERTY

55 persons

BUFFER ZONE

1,861 persons

TOTAL

1,916 persons

YEAR

31/12/2017



5.

PROTECTION
AND
MANAGEMENT
OF THE
PROPERTY



219.1 Fritz Hegenbart, “The Onward-Rushing Modern Area” in the Wedding Tower, 1908, photo 2009

5.a	Ownership	220
5.b	Protective designation	221
5.c	Means of implementing protective measures	221
5.d	Existing plans related to municipality and region in which the proposed property is located	225
5.e	Property management plan or other management system	228
5.f	Sources and levels of finance	232
5.g	Sources of expertise and training in conservation and management techniques	237
5.h	Visitor facilities and infrastructure	238
5.i	Policies and programmes related to the presentation and promotion of the property	242
5.j	Staffing levels and expertise (professional, technical, maintenance)	246

5. PROTECTION AND MANAGEMENT OF THE PROPERTY

5.a OWNERSHIP

"Mathildenhöhe Darmstadt" comprises municipal properties, a federal state property, and a church property, as well as privately owned buildings and gardens. The network of roads and footpaths is owned by public authorities. The nominated property unites cultural, educational, residential, and religious uses [ANNEX 3].

NAME (ADDRESS)	OWNERSHIP STRUCTURE	RESPONSIBLE BODY
WEDDING TOWER (Olbrichweg 11, ID-No. 001)	City of Darmstadt – Eigenbetrieb Kulturinstitute (owner-operated municipal enterprise "Kulturinstitute")	Owner
EXHIBITION HALL (Sabaisplatz 1, ID-No. 001)		
ERNST LUDWIG HOUSE (Olbrichweg 13 A, ID-No. 001)		
OLBRICH HOUSE (Alexandraweg 28, ID-No. 001)		
DEITERS HOUSE (Mathildenhöhweg 2, ID-No. 001)		
LARGE GLÜCKERT HOUSE (Alexandraweg 23, ID-No. 001)	City of Darmstadt – Eigenbetrieb Immobilienmanagement Darmstadt (IDA) (owner-operated municipal enterprise "Immobilienmanagement Darmstadt")	
UPPER HESSIAN HOUSE (Olbrichweg 15, ID-No. 001)		
PARK LANDS AND DESIGNED LANDSCAPES: Plane Tree Grove, square, green spaces, Erich-Ollenhauer- Promenade (Sabaisplatz, Olbrichweg, Nikolaiweg, Bauhausweg, Alexandraweg – ID-No. 001)		
SMALL BUILDINGS: Lily Basin, Swan Temple, sculptures and fountains (Sabaisplatz, Olbrichweg, Nikolaiweg, Bauhausweg, Alexandraweg – ID-No. 001)	City of Darmstadt – Eigenbetrieb Immobilienmanagement Darmstadt (IDA) (owner-operated municipal enterprise "Immobilienmanagement Darmstadt")	
STUDIO BUILDING [1914] (Olbrichweg 10, ID-No. 001)		
BEHRENS HOUSE (Alexandraweg 17, ID-No. 001)	Private	Owner
SMALL GLÜCKERT HOUSE (Alexandraweg 25, ID-No. 001)	Private	Owner
HABICH HOUSE (Alexandraweg 27, ID-No. 001)	Private	Owner
KELLER HOUSE (Alexandraweg 31, ID-No. 001)	Private	Owner
THREE HOUSE GROUP (Prinz-Christians-Weg 2, 4, Stiftstraße 12 – ID-No. 002)	Private	Owner
RUSSIAN ORTHODOX CHURCH OF ST. MARY MAGDALENE (RUSSIAN CHAPEL) (Nikolaiweg 18, ID-No. 001)	Russian Orthodox Diocese of the Orthodox Bishop	Owner

5.b PROTECTIVE DESIGNATION

"Mathildenhöhe Darmstadt" is the city's most important monument, its value recognised since the early decades of the twentieth century and its protection consolidated in the post-war era (for example the Large Glückert House was designated as a monument in 1960). The entire "Mathildenhöhe Darmstadt" site, with its buildings, designed landscapes and art works, was protected through the Hessian Act on the Protection and Conservation of Monuments (HDSchG) in 1994.¹ It is a cultural monument as defined in Section 2 HDSchG and is included in the Hessian Register of Monuments in accordance with Section 10 HDSchG [ANNEX 4]. To exclude negative effects on the attributes and key elements of the site, a buffer zone has been designated to guarantee protection according to § 103–105 of the The Operational Guidelines for the Implementation of the World Heritage Convention. On its pronounced elevation, the „Mathildenhöhe Darmstadt“ lies completely in a developed residential area and is integrated in the existing city scape. The contours of the buffer zone are defined, on the one hand, by geographical factors and, on the other hand, by legal parameters. The buffer zone also includes relevant visual relationships to, and from, the property, to protect the visual integrity of the site. Construction activity in the buffer zone and the view perspectives in the immediate proximity of the nominated property, which is protected as an ensemble by virtue of Section 2, paragraph 3 HDSchG, is controlled through Section 18 HDSchG. Furthermore, any development in the buffer zone is regulated by plans and statutes (regional plan, land-use plan, local building plans, statutes), both existing and undergoing amendment [ANNEX 5–6].

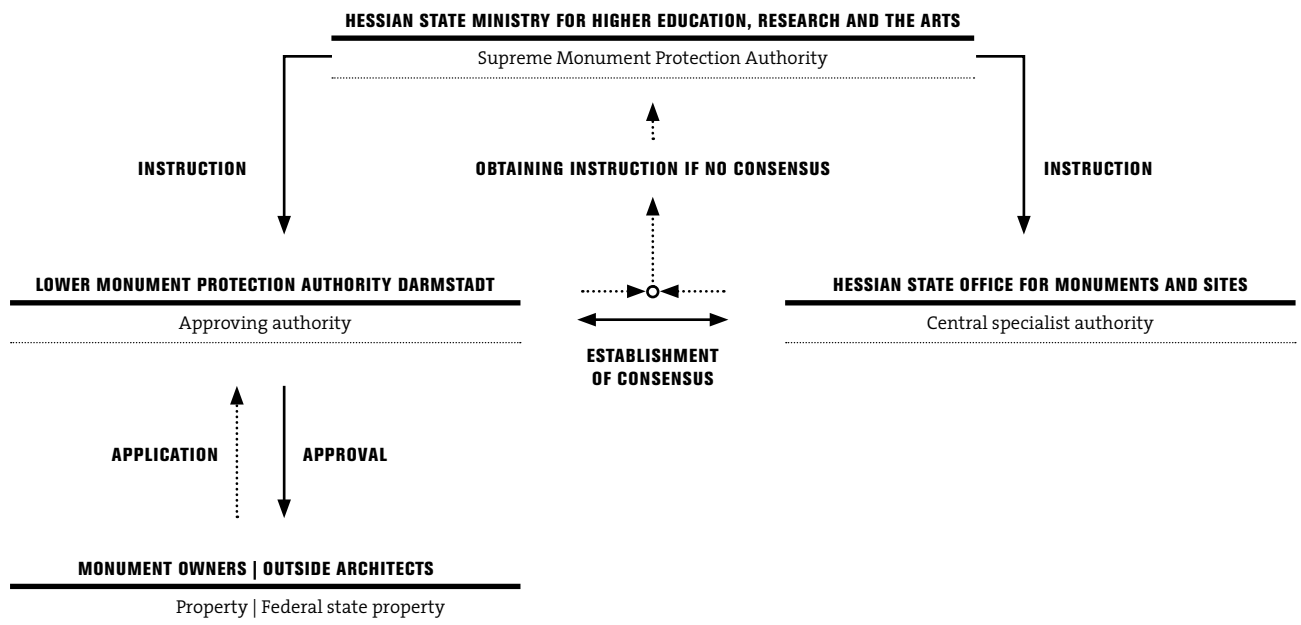
5.c MEANS OF IMPLEMENTING PROTECTIVE MEASURES

In the Federal Republic of Germany, protection of monuments is primarily the responsibility of the federal states and is regulated in appropriate Monument Protections Acts at federal state level. In the Federal State of Hesse, Article 62 of the State Constitution provides that "the monuments of art, history and culture as well as the landscape [...] [enjoy] the protection and care of the state and the municipalities. Within the scope of special laws, they oversee the artistic design in the reconstruction of German towns, villages and residential areas."² This constitutional directive from 1946 was first implemented in 1974 and exists in its current form since 1986 with the Hessian Act on the Protection and Conservation of Monuments (HDSchG).³ The complete text of the Hessian Act on the Protection and Conservation of Monuments is attached in the Nomination File [ANNEX 4]. The Hessian Act on the Protection and Conservation of Monuments defines the tasks of monument protection and conservation. It determines to what extent the Federal State of Hesse, municipalities, associations of municipalities, conservationist volunteers and owners of

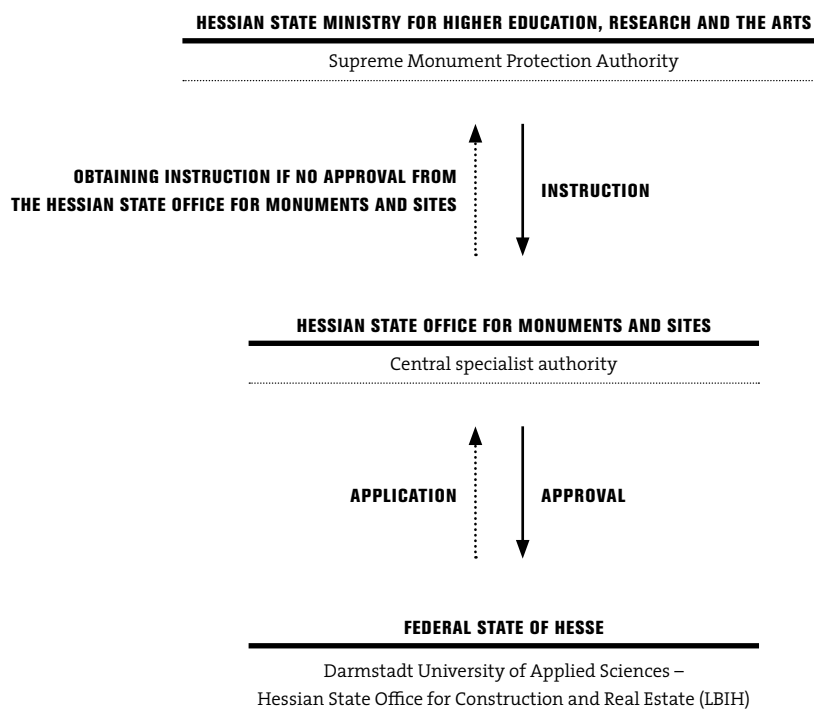
cultural monuments collaborate in the performance of these tasks (Section 1 HDSchG). The Act further defines what cultural monuments are (Section 2 HDSchG) and describes the responsibilities of the authorities involved in monument protection and conservation. The monument protection authorities comprise a supreme monument protection authority, which is housed in the Hessian State Ministry for Higher Education, Research and the Arts and therefore under the responsible minister, and a lower monument protection authority, the City of Darmstadt (Section 4 HDSchG).

The Hessian State Office for Monuments and Sites is directly subordinate to the Hessian State Ministry for Higher Education, Research and the Arts as the central specialist authority of the Federal State of Hesse (Section 5 HDSchG). It has the following responsibilities: performing the monument protection tasks in accordance with the Act; advising and supporting the owners and occupiers of cultural monuments with regard to the maintenance, conservation and restoration of monuments; safeguarding the interests of monument protection and conservation; systematically inventoring cultural monuments; keeping the Hessian Register of Monuments; the scientific investigation of cultural monuments as a contribution to the research of regional history, and public relations work. The Act furthermore regulates procedures under monument protection law. Modifications and construction measures to cultural monuments or in their immediate vicinity are subject to approval (Section 18 HDSchG). The City of Darmstadt, as lower monument protection authority, is responsible for the nominated property (Section 8 HDSchG). The City of Darmstadt, as lower monument protection authority, involves the central specialist authority in Hesse, i.e. the Hessian State Office for Monuments and Sites, in its decision-making. If the lower monument protection authority and the central specialist authority are unable to reach agreement, they are to apply to the supreme monument protection authority, i.e. the Hessian State Ministry for Higher Education, Research and the Arts, for direction (Section 20 HDSchG). With regard to measures involving a state-owned property such as the Studio Building of Albin Müller, "which are implemented by the competent state construction engineering authority of the Federal State of Hesse, the Hessian State Office for Monuments and Sites shall decide insofar as the intended measure is approved". If the Hessian State Office for Monuments and Sites however does not grant approval, the matter will be brought before the supreme monument protection authority. For measures "which do not require a building permit or approval under building law and are not implemented by the competent state construction engineering authority of the Federal State of Hesse", the decision shall be made by the Darmstadt University of Applied Sciences in agreement with the Hessian State Office for Monuments and Sites. If no agreement can be reached, the Hessian State Office for Monuments and Sites shall bring the matter before the supreme monument protection authority for a decision.⁴ The Hessian Act on the Protection and Conservation of Monuments provides, in compliance with Section 4 of the UNESCO World Heritage Conven-

APPROVAL PROCEDURES FOR LEGAL OR NATURAL PERSONS, AS WELL AS FOR MEASURES ON STATE PROPERTY REQUIRING BUILDING PERMITS AND CARRIED OUT BY A THIRD PARTY (Sec. 20, § 5 HDSchG; Sec. 8 § 2 HDSchG and Sec. 2 Ordinance from 21 June 2018))



RESPONSIBILITIES FOR FEDERAL STATE PROPERTIES – MEASURES ARE TO BE CARRIED OUT DIRECTLY BY HESSIAN STATE OFFICE FOR CONSTRUCTION AND REAL ESTATE (LBIH) (Sec. 8, § 2 HDSchG and Sec. 1, § 1 Ordinance from 21 June 2018)



HESSIAN AUTHORITIES FOR MONUMENT PROTECTION AND THEIR TASKS

AUTHORITIES	TASKS
SUPREME MONUMENT PROTECTION AUTHORITY Hessian State Ministry for Higher Education, Research and the Arts	The supreme monument protection authority is the Minister responsible for monument protection and monument conservation (Section 4 paragraph 1 HDSchG).
LOWER MONUMENT PROTECTION AUTHORITY FOR THE CITY OF DARMSTADT	The lower monument protection authority for the City of Darmstadt is the approval authority for measures involving cultural monuments (Section 8 paragraph 1 HDSchG). It performs the tasks of monument protection as per instructions (Section 4 paragraph 2 HDSchG). It shall take those measures which, at their due discretion, appear necessary to protect, maintain and recover cultural monuments and to protect them from danger (Section 9 paragraph 1 HDSchG). The Hessian State Office for Monuments and Sites is to be involved in its decisions as the central specialist authority. If the lower monument protection authority and the central specialist authority are unable to reach agreement, they are to apply to the supreme monument protection authority, i.e. the Hessian State Ministry for Higher Education, Research and the Arts for direction (Section 20 paragraph 5 HDSchG). It is likewise the approving authority for measures carried out to the Studio Building of Albin Müller which require building approval and which are to be undertaken by outside architects, and must establish agreement with the Hessian State Office for Monuments and Sites (Section 8 paragraph 2 HDSchG and Section 2 Ordinance from 21 June 2018).
CENTRAL SPECIALIST AUTHORITY Hessian State Office for Monuments and Sites	The Hessian State Office for Monuments and Sites is the central specialist authority for the State of Hesse (Section 5 HDSchG). It is responsible for performing the monument protection tasks in accordance with the law; advises and supports the owners and occupiers of cultural monuments with regard to their maintenance, conservation and restoration, safeguards the interests of monument protection and conservation, inventories cultural monuments; keeps the Hessian Register of Monuments, carries out scientific analysis of cultural monuments as a contribution to the research of regional history, and undertakes public relations work. It decides on projects involving state-owned properties, such as the Studio Building of Albin Müller which is being carried out by Landesbetrieb Bau und Immobilien Hessen (LBIH) (Section 8 paragraph 2 HDSchG and Section 1 paragraph 1 Ordinance from 21 June 2018).

tion, an extensive protection of the nominated property. This is guaranteed in particular in that the HDSchG, amended in 2016, explicitly mentions the interests of the UNESCO World Heritage: "UNESCO World Heritage sites in Hesse are placed under the particular protection of the Land" (Section 3 HDSchG). In line with the cultural autonomy of the federal states, after inscription on the UNESCO World Heritage List, the State of Hesse is obliged to protect and preserve "Mathildenhöhe Darmstadt" within the meaning of the UNESCO World Heritage Convention.

5.d EXISTING PLANS RELATED TO MUNICIPALITY AND REGION IN WHICH THE PROPOSED PROPERTY IS LOCATED (E.G., REGIONAL OR LOCAL PLAN, CONSERVATION PLAN, TOURISM DEVELOPMENT PLAN)

– HESSIAN STATE DEVELOPMENT PLAN

The objective of state planning is sustainable development which reconciles the social and economic space demands with environmental requirements. The state development plan is the central control instrument at federal state level for this purpose.⁵

The Hessian State Development Plan (LEP 2000, last amended 2013 for the Annex on wind turbine plants) contains the determinations of the spatial planning for a large-scale arrangement and development of the federal state and its regions and the supra-regional significant plans and measures as well as the justification. The LEP serves as strategic planning instrument for the federal state's spatial development and as binding guidelines for regional planning. It describes the intended development of Hesse in the most important planning areas at federal state level. The legal basis in federal state law for the LEP Hesse is the Hessian State Planning Act (HLPG).⁶ The competent state planning authority is located at the Darmstadt Regional Council [ANNEX 5-6].

– SOUTH HESSIAN REGIONAL PLAN

Darmstadt is part of the South Hessian Regional Plan, which was adopted in 2010 and which defines the regional spatial planning and state planning objectives for the area corresponding to the Darmstadt administrative district. It is therefore obligatory that federal government and federal state authorities, municipalities and municipal associations, and public planning authorities consider these objectives in all relevant planning and measures for the regional development of the area. The competent regional planning authority is the Darmstadt Regional Council. The nominated property "Mathildenhöhe Darmstadt" and its buffer zone are contained in the Regional Plan within an area designated as "prime residential area" (Vorranggebiet Siedlung). The view perspective to the Park Rosenhöhe from this area is designated as an area to be kept free of further housing construction.

Monument conservation is defined by the principles G 12-1 to G 12-3 in Chapter 12 of the Regional Plan. Accordingly, it must be ensured that

- “from a regional planning perspective, the protection of regional and supra-regional significant cultural monuments as well as important historical local views or archaeological monuments is [to be] safeguarded.
- the cultural monuments [...] are [to be] included in the urban development and spatial planning.
- the concerns of preservation and protection of monuments [...] are [to be] considered in planning and projects and coordinated with the central specialist authority (Hessian State Office for Monuments and Sites).⁷

In the justification for Chapter 12, reference is made to outstanding regional and supra-regional cultural and archaeological monuments, as well as to UNESCO World Heritage sites. Should “Mathildenhöhe Darmstadt” be inscribed on the UNESCO World Heritage List, it will be included as a specifically named property, in the South Hessian Regional Plan. Urban planning in Darmstadt is, like in all municipalities in the Federal Republic, regulated through a preparatory building management plan (land-use plan) and through a binding building management plan (local building plan). While the land-use plan is valid for the entire urban area, individual local building plans correspond to certain zones of the city [ANNEX 5-6].

– LAND-USE PLAN

The land-use plan for Darmstadt, developed according to the provisions of Section 5 of the Federal Building Code (BauGB), came into force in 2006. The land-use plan considers, along with the interests of the municipality, the overarching goals of spatial planning as well as federal state and regional planning. These regulations reflect the actual use of the urban area, and serve as the basis for the preparation of local building plans for individual properties. In the land-use plan the property is identified partially as a residential building area, as a public purpose area for “cultural facilities”, as “FH” (Fachhochschule, here the University of Applied Sciences), and as “park areas and other public and private green areas”. The area of the Mathildenhöhe, identified as an ensemble in accordance with Section 2, paragraph 3 of the Hessian Act on the Protection and Conservation of Monuments (HDSchG), has been adopted in the land-use plan for information purposes. Further representations relate to the course of the Erich-Ollenhauer-Promenade as an important access area from the city centre in the west, as well as Park Rosenhöhe, with its characteristic open spaces, in the east of the city. The Mathildenhöhe is located in the land-use plan within the single residential area. In terms of planning law, the nominated property is therefore to be categorised as an inner area which is surrounded by urban development on all sides. Because the land-use plan defines only the area’s use, sight lines from the city onto the site can only be protected through specific provisions in the local building plans [ANNEX 5-6]. In the event of inscription of the site and the surrounding buffer zone on the UNESCO World Heritage List, the area will be marked as a defined area in the land-use plan, whereby its present use shall be permanently secured.

– LOCAL BUILDING PLANS

The property and its buffer zone are protected through legislation instruments on urban planning. At this time, part of the buffer zone is legally safeguarded by two binding local building plans:

- O 27 – Mathildenhöhe Süd (Mathildenhöhe South) (Legal effect: 2015)
- O 13 – Mathildenhöhe Ost (Mathildenhöhe East) (Legal effect: 1974)

Furthermore, preliminary planning approval for four additional local building plans was granted by the City of Darmstadt in 2017, which protects the entire buffer zone in terms of planning laws:

- O 31 – Mathildenhöhe Nord-West (North-West)
- O 32 – Mathildenhöhe Ost (East)
- O 33 – Elisabethenstift
- O 34 – Landgraf-Georg-Straße / Erbacher Straße

These local building plans specify, for example, maximal building height and design requirements for new buildings and conversions, including the use of materials, colours, and architectural details. It is thus ensured that structural changes fit in with the environment of the historic ensemble and that its view perspectives are conserved [ANNEX 5-6].

– MASTER PLAN FOR MATHILDENHÖHE DEVELOPMENT

As part of the preparation for the UNESCO World Heritage nomination, a Master Plan was developed and presented to the public on behalf of the City of Darmstadt by the firm Architektur- und Planungsgesellschaft mbH (Büro ANP, Kassel) in 2016/17. The nominated property, its surrounding buffer zone and the neighbouring urban areas and traffic systems are among the focal points for current urban planning in Darmstadt. The general objective of the Master Plan is to conserve the "Mathildenhöhe Darmstadt" ensemble as a depiction of the world's first permanent building exhibition, as well as to sustainably further develop and invigorate it as an international cultural centre [ANNEX 8].

The process of the Master Plan is divided into the following key points:

- Conservation and restoration of the elements of the property
- Further development and augmentation of Mathildenhöhe into a modern international cultural centre
- Plans for a visitor centre
- Implementation of the City of Darmstadt's mobility concept
- Details can be found in the Management Plan [CHAPTER 5.2.2]

– TOURISM CONCEPT

In 2016, as part of the preparation for the UNESCO World Heritage nomination, a tourism concept was developed on behalf of the City of Darmstadt by the firm projekt2508 in Bonn. Effective measures were developed based on the UNESCO Operational Guidelines, in order to ensure ecological and socially sustainable tourism at Mathildenhöhe and the nominated property's long-term protection. These plans are laid out in detail in the [ANNEX 7] of the Nomination File and in the Management Plan [CHAPTER 5.2.2].

5.e PROPERTY MANAGEMENT PLAN OR OTHER MANAGEMENT SYSTEM

The Management Plan is included in the Nomination File as an attachment, and is guided by the UNESCO Operational Guidelines for the property's management. Its conceptual structure is based on the structure of the guide for management plans by Birgitta Ringbeck^a and UNESCO's Resource Manual "Managing Cultural World Heritage" (2013).

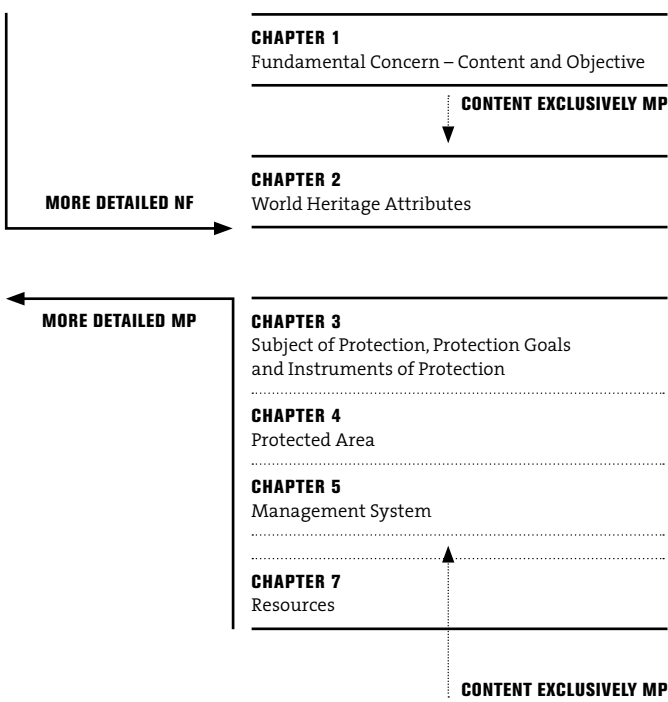
It was developed as a cooperative effort by representatives of administration, science, and politics from the City of Darmstadt and the Federal State of Hesse between 2015 and 2018; the first provisions have already been implemented. With it, both the City of Darmstadt and the Federal State of Hesse assume responsibility for comprehensive, long-term and sustainable protection of the nominated property. The Management Plan builds on and further carries out the statements contained in the Nomination File. The following chart shows the interrelation between the Nomination File and the Management Plan:

NOMINATION FILE [NF]

CHAPTER 1	Identification of the Property
CHAPTER 2	Description
CHAPTER 3	Justification for Inscription
CHAPTER 4	State of Conservation and Factors affecting the Property
CHAPTER 5	Protection and Management of the Property
CHAPTER 6	Monitoring
CHAPTER 7	Documentation
CHAPTER 8	Contact Information of Responsible Authorities
CHAPTER 9	Signature on behalf of the State Party

MANAGEMENT PLAN [MP]

CHAPTER 1	Fundamental Concern – Content and Objective
	CONTENT EXCLUSIVELY MP
CHAPTER 2	World Heritage Attributes
CHAPTER 3	Subject of Protection, Protection Goals and Instruments of Protection
CHAPTER 4	Protected Area
CHAPTER 5	Management System
CHAPTER 7	Resources
	CONTENT EXCLUSIVELY MP
CHAPTER 6	Sustainable Use



**– THE FOLLOWING KEY CONTENTS ARE COMMUNICATED
IN THE MANAGEMENT PLAN**

- The site's importance and the justification of its Outstanding Universal Value, the declaration of the property's authenticity and integrity
[CHAPTER 2]
- Description of the subject of protection, protection goal, and the instruments of protection
[CHAPTER 3]
- The boundaries of the property and the buffer zone, the sight lines
[CHAPTER 4]
- The management system, which is divided into the following subchapters
[CHAPTER 5]
 - Management structures
 - Authorities and procedures
 - Ownership structure and responsible bodies
 - Coordination
 - Basic principles for planning and action
 - Objective targets and strategies
 - Master plan and catalogue of measures
 - Inventories
 - Science and research
 - Threats and preventive protection
 - Monitoring and quality control
 - Mediation of the property's value and contents
- Sustainable use of the site
[CHAPTER 6]
- Personnel and financial resources
[CHAPTER 7]

The Management Plan developed for the management of the property shall be coordinated and implemented by the City of Darmstadt. Should the property be inscribed on the UNESCO World Heritage List, this task will be transferred to a professional Site Management authority. The Hessian State Office for Monuments and Sites shall provide professional support in matters of monument protection. Building and restoration measures shall be assessed and coordinated through an international advisory board. The responsibilities shall be as follows:

RESPONSIBILITIES WITHIN THE FEDERAL STATE OF HESSE

Hessisches Ministerium für Wissenschaft und Kunst (Hessian State Ministry for Higher Education, Research and the Arts)	Oberste Denkmalschutzbehörde (Supreme Monument Protection Authority)
Hochschule Darmstadt, Fachbereich Gestaltung (Darmstadt University of Applied Sciences, Faculty of Design)	Users and property managers
Landesbetrieb Bau und Immobilien Hessen (LBIH) (Hesse State Office for Construction and Real Estate)	Property managers
Landesamt für Denkmalpflege Hessen (Hessian State Office for Monuments and Sites)	Denkmalfachbehörde (Central specialist authority)

RESPONSIBILITIES WITHIN THE CITY OF DARMSTADT

The Magistrate of the City of Darmstadt	Municipal administration
Dezernat I – Kulturdezernat Entwicklung Mathildenhöhe, Welterbebüro (City Department I – Department of Culture Mathildenhöhe Development, World Heritage Office)	
Dezernat III – Baudezernat (City Department III – Building Department)	
Untere Denkmalschutzbehörde (UDSchB) (Lower Monument Protection Authority)	Genehmigungsbehörde (Licensing authority)
Stadtplanungsamt (Department of Urban Planning)	Fachamt für Bauleitplanung (Building Management Planning Department)
Grünflächenamt (Parks and Gardens Authority)	Specialist authority for landscape planning, property managers, and competent authority for the care and maintenance of landscapes and gardens
Eigenbetrieb Kulturinstitute (owner-operated municipal enterprise "Kulturinstitute")	Property manager(s) for the Artists' Houses, the Exhibition Hall and the Artists' Colony Museum (Ernst Ludwig House)
Institut Mathildenhöhe	Monitoring of the outdoor sculptures, activities in science and research, and mediation of the property's value and content
Eigenbetrieb Immobilienmanagement Darmstadt (IDA) (owner-operated municipal enterprise "Immobilien- management Darmstadt")	Responsible body for building renovation and maintenance and the operation of the fountains, on behalf of the owner-operated municipal cultural institutions
Darmstädter Stadtentwicklungs GmbH (DSE) (Urban Development Company Darmstadt)	Responsible for renovation and new construction projects as well as for further building developments, on behalf of the City of Darmstadt
Darmstadt Marketing GmbH	Municipal tourism agency
Site Management (in process)	Coordination of activities and plans as well as monitoring for the properties

– THE OBJECTIVES OUTLINED IN THE MANAGEMENT PLAN FOR THE MANAGEMENT OF THE PROPERTY ARE AS FOLLOWS:

Conservation and safeguarding

Material and visual conservation of "Mathildenhöhe Darmstadt" with its buildings, designed landscapes and works of art by means of

- Conservation, maintenance and responsible use of the valuable historical ensemble in its entirety for future generations
- Protection of the sight lines to the site and from it into its surroundings
- Conservation of the ability to experience the ensemble and avoid overuse
- Prevention of possible risks through natural events
- Securing of the authentic use of the Exhibition Hall and the cultural use of the other historical buildings

Fostering public sensitivity through mediation and research

Long-term protection of the nominated property's buildings, designed landscapes and works of art by means of

- Sensitisation for the high cultural importance and conservation of the site
- To foster awareness for the safeguarding and conservation of the cultural-historical character and dignity of the site
- Presentation of the ensemble through vigorous mediation and public relations work
- Further development of a high-value tourism concept for the sustainable conveyance of topics to visitors and the guarantee of their on-site support
- Promotion of scientific research along with documentation and publication of the findings
- Scientific linking of the cultural site

– SUMMARY OF THE MANAGEMENT SYSTEM FOR THE PROPERTY, EXPLAINED IN THE MANAGEMENT PLAN

The historical appearance of the ensemble and its significance is protected and preserved in accordance with the Venice Charter. Repairs to architectures and designed landscapes are carried out after detailed preliminary examinations involving the various specialist disciplines. Scientifically prepared concepts form the basis and orientation for their care and development. A suitable use is undertaken on the basis of international standards on a culturally sophisticated level compatible with historic buildings and monuments. Conservation of the site's architectures is contained in detail in a Building Maintenance Catalogue; the conservation and care of the park and designed landscapes is regulated comprehensively in a Park Maintenance Programme. These two sets of regulations for protection and conservation of the site, based on many years of experience, also take into account possible threats to the site and their prevention. These include, for example, the increase in the number of residents and the growing demand for living space and commercial spaces which have been noted in recent years. The City of Darmstadt's administration set clear boundaries against disproportionately high development around the

property and the associated risk to the visual integrity by limiting local building plans. Employees of the managing institutions make regular assessments of the condition of the site's buildings and on-site inspections of its designed landscapes, recording any damage and necessary measures in a central database. This monitoring and the resulting overview of the need for maintenance facilitates the timely provision of necessary funds by the municipal budget planning office. The financial means for the conservation and care of the site is largely provided by the Darmstadt city budget. Exceptions to this are the Studio Building which is owned by the Federal State of Hesse, and the five privately owned Artists' Colony houses. The Management Plan furthermore describes the wide range of activities for mediation of Mathildenhöhe Darmstadt's value and features. This is done with the awareness that the site's conservation can only be sustainably shared by the public if its extraordinary importance is commonly recognised. This is supported by the many years of scientific debate on the Darmstadt Artists' Colony's importance for the development of architecture into the period associated with Modernism. This tradition is to be continued long-term through strengthened international networking in research. Sustainability is also a key topic in the plans for Mathildenhöhe's development. The development of the eastern slope for the addition of a visitor centre opens far-reaching perspectives for the continuation of the pioneering original concept of the Darmstadt Artists' Colony as a centre of culture. The dissemination of the site's value serves the tourism concept of the City of Darmstadt as presented in the Management Plan which presents Mathildenhöhe as the City's main attraction. The acting institutions are fully engaged with the Management Plan's guidelines for the management of the property, and implement them into their daily business.

5.f SOURCES AND LEVELS OF FINANCE

The nominated property involves cultural monuments which are legally protected by the State of Hesse. For the conservation of these cultural monuments, the owners are obliged "to take reasonable efforts [...] and to treat them with all due care" in accordance with Section 13 HDSchG. Both the City of Darmstadt and the Federal State of Hesse "support this work by means of public grants within the bounds of their available budgets". On this basis, responsibility for construction maintenance shall fall to the property owner, who generally provides the financial means for such measures. This obligation applies to both the ownership of public cultural monuments as well as to ownership of private cultural monuments. The maintenance of buildings, landscapes and artworks owned by the City of Darmstadt shall be financed through the municipality's annual budget resources:

- No fixed amount is set for buildings and sculptures; necessary measures shall be planned, commissioned, and financed through the overall budget on an annual basis as needed.
- Approximately €370,000 is available for the annual maintenance of the

park and designed landscapes (care of green spaces and trees, waste and leaf removal, renovation of paved paths, winter services) carried out by the Parks and Gardens Authority and the owner-operated municipal enterprise for municipal functions and services (EAD), and €12,000 for maintenance of the gardens of the artists' houses (Olbrich House, Deiters House and Large Glückert House).

Between 1961 and 1993, €11.7 million in municipal funds were spent for maintenance to "Mathildenhöhe Darmstadt" (Exhibition Hall, Deiters House, Wedding Tower, Ernst Ludwig House). Between 1997 and 2001 an additional €1.4 million was spent on the property for the occasion of the Darmstadt Artists' Colony's centennial, and €1.08 million was invested for the designed landscapes in 2007. The City of Darmstadt launched the "Mathildenhöhe" investment programme in the amount of €879,000 for smaller measures during the years from 2008 to 2015. Parallel to this, €1.1 million was invested in the renovation of the Wedding Tower (time frame: 2010–12) and €80,000 was invested in the Ernst Ludwig House (2015). The Hessian State Office for Monuments and Sites supports the City of Darmstadt with subsidies, for example for the most recent measures (building research, park maintenance, preliminary restoration examination, etc.) with €52,000 (time frame: 2015–17).

The City of Darmstadt additionally receives subsidies as part of various programmes sponsored by the federal government, the State of Hesse or from foundations for the following measures:

- A €5 million subsidy from the 2017 investment programme of the urban development fund "Nationale Projekte des Städtebaus" (National Urban Development Projects) of the German Federal Ministry of the Interior, Building and Community for the nominated property (time frame: 2017–21). Darmstadt provides €3.3 million in complementary funds. This project is named "Entwicklung Mathildenhöhe" (Mathildenhöhe Development).
- Restoration of the Large Glückert House is being subsidised with €1.25 million by the municipal investment programme ("Kommunales Investitionsprogramm", or KIP) of the Federal State of Hesse (time frame: 2017–19).
- The German Federal Environmental Foundation (DBU) sponsored intense restoration of the Exhibition Hall with €60,000 (time frame: 2014–16).

The City of Darmstadt will also elicit funding opportunities from different sources for the protection and conservation of the nominated property and apply for funding in the future; the central specialist authority shall furthermore support these applications. Corresponding sources are funding programmes of the Federal State of Hesse and of the Federal Republic of Germany, as well as funding projects by public and private foundations. In addition, considerable amounts from private donors and sponsors are raised annually as a result of the acquisition of third-party funds. The following funds are budgeted for current or planned restoration/construction measures:

MEASURES

UNTIL 2015

2016

2017

2018

NOMINATED PROPERTY

Exhibition Hall	€ 5,685,000	€ 7,200,000	€ 4,905,000	€ 2,000,000
-----------------	-------------	-------------	-------------	-------------

Olbrich House			€ 100,000	€ 200,000
---------------	--	--	-----------	-----------

Deiters House			€ 200,000	€ 300,000
---------------	--	--	-----------	-----------

Large Glückert House			€ 100,000	€ 250,000
----------------------	--	--	-----------	-----------

Upper Hessian House				
---------------------	--	--	--	--

Outside areas				€ 100,000
---------------	--	--	--	-----------

Forecourt to the Albin Müller Basin				
--	--	--	--	--

Plane Tree Grove				€ 400,000
------------------	--	--	--	-----------

BUFFER ZONE

Visitor centre/ development of the eastern slope				€ 200,000
---	--	--	--	-----------

Erich-Ollenhauer-Promenade				
----------------------------	--	--	--	--

Accessibility / Traffic management				€ 20,000
------------------------------------	--	--	--	----------

2019	2020	2021	TOTAL	SUBSIDIES
NOMINATED PROPERTY				
€ 3,000,000			€ 22,790,000	Incl. € 60,000 subsidy from the German Federal Environmental Foundation (DBU) for integral planning service
€ 900,000			€ 1,200,000	Incl. € 500,000 subsidy from the federal programme "Nationale Projekte des Städtebaus" (National Urban Development Projects)
			€ 500,000	Incl. € 300,000 subsidy from the federal programme "Nationale Projekte des Städtebaus" (National Urban Development Projects)
€ 900,000			€ 1,250,000	Complete subsidisation through the municipal investment programme ("Kommunales Investitionsprogramm", or KIP)
	€ 850,000		€ 850,000	
€ 600,000			€ 700,000	Incl. € 400,000 subsidy from the federal programme "Nationale Projekte des Städtebaus" (National Urban Development Projects)
€ 200,000	€ 500,000		€ 700,000	
€ 900,000			€ 1,300,000	
BUFFER ZONE				
€ 400,000	€ 5,000,000	€ 3,500,000	€ 9,100,000	Incl. funding for the visitor centre with € 3,700,000 and planning services with € 100,000 through the federal program "Nationale Projekte des Städtebaus"; (National Urban Development Projects) plus private donations in the amount of € 3,500,000
€ 200,000	€ 300,000	€ 271,000	€ 771,000	
€ 40,000	€ 310,000	€ 450,000	€ 820,000	

– BUILDING MAINTENANCE FROM THE FEDERAL STATE OF HESSE

The maintenance of the federal state-owned Studio Building is financed through the annual budgetary funds of the Darmstadt University of Applied Sciences; no fixed amount has been set. Funding in the amount of €50,245 was used for the year 2017. Necessary measures are scheduled as needed and financed from the overall budget; for example, the Darmstadt University of Applied Sciences has budgeted €376,403 for the restoration of the Studio Building's windows in 2019.

– FUNDING FROM PRIVATE OWNERS AND THE RUSSIAN ORTHODOX COMMUNITY

The private owners of monuments are supported in restoration and renovation measures through subsidies and tax benefits. The Federal State of Hesse provides a total of €8 million annually for the direct subsidy of projects carried out by monument owners. The Hessian State Office for Monuments and Sites provided €4,000 for the Behrens House and €4,700 for the Habich House for building research assessments (time frame: 2018). In addition, indirect funding can be provided through Section 7i of the Income Tax Act (EStG), as monument owners can declare the costs for the purchase and restoration of their listed buildings on their tax returns. Furthermore, the specialist consultations of the state's monument authority, assessment activities of the Institut für Steinkonservierung e.V., the scientific information centre for monument conservation of the Federal States of Hesse, Rhineland-Palatinate, Saarland and Thuringia, and legal approval procedures for monuments by the lower monument protection authority, are all at no cost. For the most recent renovation to the Russian Chapel in 2004–07, a total of €1.1 million was provided; €355,000 of this was from the City of Darmstadt, €308,000 from the Federal State of Hesse, and €97,000 from the Russian Orthodox community. About one quarter of the funds were raised through donations and sponsoring.

– DONORS AND SPONSORS

The residents of Darmstadt and many of the city's businesses feel a strong identification with "Mathildenhöhe Darmstadt", and acknowledge and subsidise necessary restoration measures for the conservation and protection of the cultural property. This documents the more than half a million euros in private donations between 2006 and 2018 for the restoration of objects on the site. In 2011 the Deutsche Stiftung Denkmalschutz (German Foundation for Monument Protection) subsidised conservation and restoration of Bernhard Hoetger's figures in the Plane Tree Grove with €40,000, in 2016 the Hans and Dorit Michel Foundation in Darmstadt donated €47,000 for restoration to the Swan Temple, and the Merck'sche Society for Science and Art donated €150,000 for various measures. The Merck family donated the princely sum of €3,500,000 for the planning and construction of the new visitor centre.

5.g SOURCES OF EXPERTISE AND TRAINING IN CONSERVATION AND MANAGEMENT TECHNIQUES

The conservation and maintenance of the property and the overseeing of the inventory of monuments is ensured through the owner operated municipal companies ("Eigenbetriebe") and specialist authorities (lower monument protection authority, Department of Urban Planning and Parks and Gardens Authority) of the City of Darmstadt. The municipality receives support for monument preservation through the specialist personnel of the Hessian State Office for Monuments and Sites, its employees, qualified art historians, architects, urban planners, landscape architects, and conservators. The site also receives support from the Institut für Steinkonservierung e.V. (stone conservation institute), the scientific information centre for monument conservation of the Federal States of Hesse, Rhineland-Palatinate, Saarland and Thuringia in material questions of existing restorations, and conducts inspections.

In addition, there is an external expert committee with the Monument Council which is convened by the Supreme Monument Protection Authority, in accordance with Section 6 of the Hessian Act on the Protection and Conservation of Monuments (HDSchG). Its members are active in the fields of art history, archaeology, architecture, urban planning, history, ethnology, and fine arts. In 1976 in accordance with Section 7 HDSchG, the City of Darmstadt appointed an independent expert monument advisory board to advise and support the lower monument protection authority in carrying out its tasks.

In 2015, the City of Darmstadt installed an Advisory Board which meets twice a year. This allows for the current measures to be planned prudently in conformity with the preservation of historical monuments – and implemented in a manner compatible with historical monuments in the context of the parallel UNESCO World Heritage nomination of "Mathildenhöhe Darmstadt".

Furthermore, in June 2013 the City of Darmstadt set up a World Heritage Office under the direct authority of the Lord Mayor. This office works closely together with the municipal authorities and the Hessian State Office for Monuments and Sites.

5.h VISITOR FACILITIES AND INFRASTRUCTURE

– AVAILABLE ON-SITE FACILITIES

The nominated property contains the following facilities and services which are meaningful within the context of the World Heritage nomination:

- Museums (Artist's Colony Museum in the Ernst Ludwig House, Exhibition Hall [after general renovation in 2020])
- Observation tower (Wedding Tower)
- Restaurant in the Exhibition Hall (after general renovation in 2019)
- Park (Plane Tree Grove and landscapes)
- Darmstadt University of Applied Sciences (Faculty of Design)
- Artists' Houses (use by cultural institutes, tours, residential use)
- Russian Chapel (church services, tours)
- Hotels
- Transport link
 - ÖPNV (local public transport): Bus stop, East station ("Ostbahnhof")
 - Parking for passenger vehicles

– SERVICE PROVIDERS FOR AN EFFECTIVE AND COMPREHENSIVE PRESENTATION OF THE NOMINATED PROPERTY

The nominated property "Mathildenhöhe Darmstadt" has always possessed a high cultural appeal. Two municipal institutions in particular are responsible for communicating the property's values to the public:

- Darmstadt Marketing GmbH (touristic mediation): broadly defined destination management for sightseekers, tourists, and the regional population. Offerings: Tours of the site, organisation of special events, comprehensive touristic marketing in Germany and abroad for the City of Darmstadt
- Institut Mathildenhöhe (specialist mediation): Exhibitions, talks, and publications for both specialist audiences and the general interested public. Additional municipal facilities which promote the property are the Economic and Urban Development Authority – Public Relations / Location Marketing, as well as the many non-municipal bodies for research and economics in the region which are aware of the Mathildenhöhe Darmstadt's special significance, and incorporate the site into their specific location marketing.

– INFORMATION AND COMMUNICATION CHANNELS

The telephone service of the municipal tourism agency's telephone services and the city homepages also help to prepare for a visit to Mathildenhöhe Darmstadt:

- <http://www.darmstadt-tourismus.de>
(bilingual: German and English; Darmstadt Marketing GmbH)
- <http://www.mathildenhoehe.eu>
(bilingual: German and English; Institut Mathildenhöhe)
- <http://www.mathildenhoehe-darmstadt.de>
(Mathildenhöhe Development, World Heritage Office)

– PUBLICATIONS, GUIDED TOURS AND EXHIBITIONS

There is already a wide assortment of publications on "Mathildenhöhe Darmstadt" [CHAPTER 7.e]. In addition to these often somewhat scientifically oriented books, there are also numerous brochures, flyers and articles that present and explain the nominated property and its special features to a broad, interested public, published by the World Heritage Office for the site and by the Institut Mathildenhöhe. These institutions see it as their educational task to make "Mathildenhöhe Darmstadt" approachable for as large an audience as possible. They offer a multifaceted programme which contains regular tours oriented to different target groups and on different topics (tours on the collections and special exhibitions in the Artists' Colony Museum and tours of the "Mathildenhöhe Darmstadt") that will be steadily expanded. The Ernst Ludwig House has been used for museum purposes since the late 1980s, presenting the Darmstadt Artists' Colony and its history. New formats are continually being developed.

– VISITOR CENTRE

The City of Darmstadt's goal is for future visitors to "Mathildenhöhe Darmstadt" to be welcomed in an appropriate visitor centre. Accordingly, the new construction of a visitor centre is specifically planned on the eastern slope of the Mathildenhöhe (in the buffer zone), directly across from the Exhibition Hall. The visitor centre is intended to bring together the central tasks of educational work, tourism, and visitor guidance in order to inform the regional population as well as national and international visitors about the nominated property, the UNESCO World Heritage programme, and the demands regarding its protection and conservation.

The construction of the visitor centre is currently in the planning stages. The current time plan is for construction to begin in 2020 and for completion in 2022. On the basis of the recommendations of the Master Plan for the development of the eastern slope and the tourism concept, it has already been possible to determine essential issues for its location, size and purposes. In addition, the barrier-free overall development of the building should serve as an example so that all functional areas can also be used by people with mobility or sensory challenges or functional or cognitive limitations without assistance. In this way it will be an accessible meeting place for all people. Conventional concierge and service functions are to be supplemented by an info lounge serving as a comfort/mediation zone, a shop with its own merchandise assortment, an eatery, an exhibition for orientation with a model of the Mathildenhöhe, an events area, sanitary facilities, and a back office; these are presented in the Management Plan [CHAPTER 5.2.2 AND 5.5].

SERVICE AREAS INSIDE THE VISITOR CENTRE**1****"CONCIERGE" COUNTER**

Welcome, orientation, waiting time management

SERVICE COUNTER

Information, ticket counter

2**INFO LOUNGE**Tablets, mobile device charging
station, Wi-Fi, flyers / brochures,
extensive map**SHOP**

Unique merchandise line

RESTAURANT/EATERY**EXHIBITION**Model of "Mathildenhöhe Darmstadt" – Building history / time phases –
orientation UNESCO World Heritage sites in Germany,
UNESCO World Heritage Programme**EVENTS AREA**

Room/400 – three auxiliary rooms / 400 row seating

3**SANITARY FACILITIES****4****BACK OFFICE – SOCIAL ROOMS – TECHNICAL FACILITIES**

– **SERVICES (OVERNIGHT ACCOMMODATIONS, RESTAURANTS, PARKING, TOILETS, FIRST-AID STATIONS, ETC.)**

Darmstadt Marketing offers overnight accommodations and all-inclusive offers for a visit of the Mathildenhöhe. There are approximately 40 hotels with a total of 4,500 beds within 30 minutes of the property. Tips for area restaurants, directions, parking, toilet facilities and all other important information on services like the Darmstadt Card, which provide discounts for visiting the exhibitions and the museum, can be found on the city's internet sites, in the Darmstadt app, and in marketing publications. The service area of the visitor centre shall have trained personnel for direct, on-site communication who will respond individually to visitors' wishes and questions

– **INFRASTRUCTURE FOR GASTRONOMY**

As part of the overall restoration of the Exhibition Hall, a new barrier-free restaurant will be added which will also operate outside of the Exhibition Hall's opening hours. The aim is to upgrade the offering according to today's standards, taking into account the historical quality of the site and the requirements of monument conservation.

– **VISITOR GUIDANCE AND TRAFFIC CONCEPT**

Large signs with maps of the nominated property currently provide an overview of the site and aid in initial orientation. These signs have been updated to convey the information more clearly, and with English versions of the texts added. A map of the site has also been made available as a brochure. In the course of planning the visitor centre, the nominated property's existing visitor guidance system will be redesigned and its content will be significantly expanded. The City will also increasingly rely on the possibilities of digital mediation via the Internet as well as direct, on-site access to information via the app in the future (see Management Plan [CHAPTER 5.5]). New access points are currently being determined, and the planning is underway for installation of the necessary cable routes. Parallel to the World Heritage nomination, the City of Darmstadt has also drawn up a traffic concept to help protect the nominated property by keeping motor vehicles and coach traffic generally out of "Mathildenhöhe Darmstadt". Instead, access to "Mathildenhöhe Darmstadt" shall be provided by a shuttle bus system from the east station ("Ostbahnhof") and the Residential Palace in the west, so that the area can be experienced ideally as a quiet area for strolling. Limited parking will be provided only for residents, deliveries, and persons with reduced mobility. Alternative access to Mathildenhöhe by bicycle shall also be specifically promoted. Various locations will be provided with areas for bicycle parking. Altogether, the concept for improving the tourist experience at "Mathildenhöhe Darmstadt", and a comprehensive information and guidance system, is in continuous development, alongside infrastructural measures such as a visitor centre, food services, sanitary facilities, and accommodations.

5.1 POLICIES AND PROGRAMMES RELATED TO THE PRESENTATION AND PROMOTION OF THE PROPERTY

The mediation of Mathildenhöhe Darmstadt's history and significance, its special features in the context of history, and the effort necessary for its maintenance and conservation are essential challenges that the City of Darmstadt and the Federal State of Hesse now face. The following measures and programmes are used to promote the nominated property to the public and to ensure that it is passed down to future generations in accordance with Articles 4 and 5 of the UNESCO World Heritage Convention.

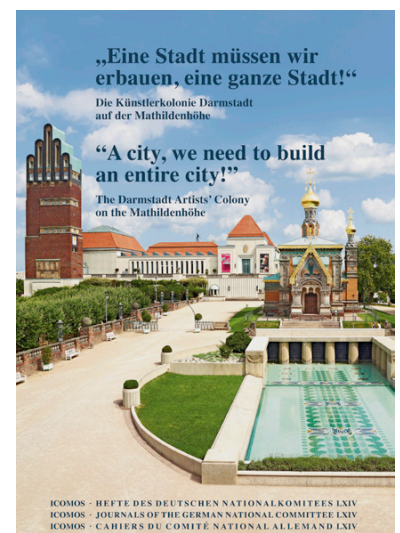
– MEDIATION CONCEPTS IMPLEMENTED DURING THE NOMINATION PROCESS

The nomination process of "Mathildenhöhe Darmstadt" for inscription on the UNESCO World Heritage List is already part of the municipal activity on information and mediation. Through numerous events, the public has been, and will continue to be, regularly informed about the status of the nomination procedure, the contents of the application and its implications, and about specific monument preservation and conservation measures at Mathildenhöhe. Various regional and supra-regional press outlets have reported extensively and positively about the nomination. Further mediation and information projects have been implemented.

- The 2014 decision of the Standing Conference of the Ministers of Education and Cultural Affairs to enter the site onto the national tentative list was immediately followed by the exhibition "Welterbe werden!" (Become World Heritage!), which was conceived jointly by the City and the state and shown in the "Main Hall" on the eastern slope of Mathildenhöhe from August until November of 2014. The contents of this exhibition were published in a richly illustrated brochure.
- In 2015, the Hessian State Office for Monuments and Sites included extensive information on the status and progress of the application in its magazine "Denkmalpflege und Kulturgeschichte" (Monument protection and cultural history) (Vol. 2, 2015).
- In 2016, a large, multi-day international specialist conference "Eine Stadt müssen wir erbauen, eine ganze Stadt!" ("A city, we need to build an entire city!"), hosted by the Hessian State Office for Monuments and Sites, the City of Darmstadt together with the ICOMOS German National Committee, was held on the Mathildenhöhe and in the Science and Conference Centre "Darmstadtium". The proceedings were published in 2017 (Arbeitsheft des Landesamtes für Denkmalpflege Vol. 30).
- The assessments for the future park maintenance plan, the mobility and tourism concepts and the Master Plan for further structural development of Mathildenhöhe, in particular the plans for the visitor centre on the eastern slope, were presented as part of public informational events.
- The public will also be informed about the project and made aware of the need to protect the nominated property during the current restoration work on listed buildings, sculptures and landscapes. In the course of



242.1 Exhibition "Welterbe werden!" ("Becoming World Heritage!"), 2014



242.2 ICOMOS – Journal of the German National Committee, Vol. LXIV, 2017

the restoration of the Exhibition Hall, for example, the construction site fence included a circulating banner, about 500 metres long, with images and texts about the Darmstadt Artists' Colony, the Exhibition Hall, and the World Heritage nomination.

- World Heritage Education projects for schools and kindergartens were also developed during the nomination phase, in order to convey sustainable enthusiasm about the topic of "UNESCO World Heritage and Mathildenhöhe" to Darmstadt's younger citizens as well. These pilot projects were included in the brochure "Becoming World Heritage Together! Darmstadt School and Kindergarten Projects on the Topic of World Heritage", published in 2017 and distributed in Darmstadt's schools.

– PLANNED MEDIATION CONCEPTS

The City of Darmstadt has developed a medium-term, broad-based programme for educational and information work involving the nominated property. Numerous measures are planned for the mediation of the property; these are presented in [CHAPTER 5.5] of the Management Plan. The following core aspects are named:

VISITOR CENTRE

The planned visitor centre takes on a central function in the education and mediation concept. It is intended to fulfil the following tasks in order to inform both the regional population and guests from Germany and abroad about the nominated property, the UNESCO World Heritage programme, and requirements regarding its protection and conservation:

- Public relations and education activity
- Tourism and visitor guidance
- Service facilities

The eastern slope (buffer zone) has been selected as a central location: much could be determined regarding the location, size, and purpose of the visitor centre in the Master Plan process (2017) for the development of the eastern slope. The aims of the mediation work include the following objectives:

- To take into account the recommendations found in the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites in the presentation of the site
- To provide information on UNESCO World Heritage sites in Germany, the UNESCO World Heritage Programme and the UNESCO World Heritage List in the visitor centre
- To integrate the visitor centre into the existing cultural attractions and mediation formats

WORLD HERITAGE EDUCATION

Darmstadt Marketing GmbH and Mathildenhöhe Institute have offered a wide range of services and materials for the mediation of the nominated property for many years. Tours are offered for different target groups and in German, English, French, Italian, Spanish, Dutch, Polish, Bulgarian, and Russian.



243.1 Banner on construction site fence around the Exhibition Hall



243.2 School and Kindergarten Project "Becoming World Heritage Together!"

In addition, there are various programmes and materials for schools and kindergarten groups which are suitable for project days or shorter instruction units. These require no advance knowledge, in order to teach even educationally-challenged children and teens, or those with migrant backgrounds, about Mathildenhöhe's outstanding value. There is also support available for school classes and kindergartens with more indepth knowledge of UNESCO World Heritage and "Mathildenhöhe Darmstadt". The projects enable discussion and education on the artists' colony through a large range of topics: architecture, garden design, interior design, sculpture, design, music, dance, and theatre. The development of new guided tours and educational offers embedded in a local and international context will build on the existing educational and mediation work. One central issue is to incorporate the latest research results into the educational work of the museum. The following formats are planned:

- Mathildenhöhe Diploma
- "UNESCO Welterbe-Koffer" (UNESCO World Heritage suitcase)
- Barrier-free guided tours in simplified language and sign language
- UNESCO World Heritage Guide training for tour guides

EXHIBITIONS AND EVENTS

In 2017, Institut Mathildenhöhe opened the new permanent presentation "RAUMKUNST – Made in Darmstadt" in the Artists' Colony Museum in the Ernst Ludwig House. It presents the pioneering activities of the Darmstadt Artist's Colony by means of key thematic points (from 1899 until 1914). This new conception was created parallel to the UNESCO World Heritage nomination, so that it allowed for the integration of immediate new insights and research findings on the outstanding value of the nominated property and its pioneering impulses. Institut Mathildenhöhe will also commit itself to "Mathildenhöhe Darmstadt" and its stakeholders with future exhibitions and events in the Artist's Colony Museum. The "Darmstadt Art Nouveau Days" have been held at Mathildenhöhe each May since 2004. This festival is the site's largest and most traditional special event with participation of many local cultural institutions. The programme is created for a broad audience and includes concerts, talks, stands for the sale of handicrafts, and a variety of foods and beverages. The "Darmstadt Art Nouveau Days" enjoys popularity with visitors of all ages from near and far. To inform the regional population about the site, the UNESCO World Heritage idea, and the protection of historical monuments, the City of Darmstadt will participate in the following events in Germany and abroad:

- UNESCO World Heritage Day (1st Sunday in July)
- "Tag des offenen Denkmals" (German contribution to the European Heritage Days) (2nd Sunday in September)
- International Day for Monuments and Sites (18 April)

Alongside these events, further special events are planned to promote the historical spirit and idea of the "Mathildenhöhe Darmstadt", and the achievements of the Darmstadt Artists' Colony.

COLLABORATIONS WITH UNIVERSITIES AND CULTURAL INSTITUTIONS

Joint projects in the field of virtual reality have been and are being developed together with the Fraunhofer Institute for Computer Graphics Research. These include the programming of a virtual replica of the Christiansen House and the Olbrich House in connection with augmented reality, superimpositions, and digital 3-D scans of art objects. An interface to the new "Digitalstadt Darmstadt GmbH" was developed in this field. Gaming elements will be jointly developed by the multimedia communication department at Technical University (TU) Darmstadt in order to introduce younger visitors to "Mathildenhöhe Darmstadt". Courses on the history, form and effect of Mathildenhöhe are repeatedly held at both the Darmstadt University of Applied Sciences Faculty of Design, and TU Darmstadt. In addition, master's theses are being written which illuminate different aspects of Mathildenhöhe. These universities also participate in exhibition projects, workshops, and colloquia. The many local cultural institutions, with their different core tasks in the fields of fine arts, music, literature and the performing arts, are without exception likewise closely connected with "Mathildenhöhe Darmstadt" and regularly participate in collaborative projects of various formats.

(INTER)NATIONAL NETWORKS AND COLLABORATIONS

- The City of Darmstadt established a new city partnership with San Antonio, Texas, in 2018. Here, future cooperation and the exchange of experience in the field of "cultural history and UNESCO World Heritage" will play a central role.
- Participation in the research project "Smart City Hospitality" (SCITHOS)
- In association with the World Heritage nomination, the international conference "'A city, we need to build an entire city!' The Darmstadt Artists' Colony on the Mathildenhöhe" was held in April 2016 in cooperation with the ICOMOS German National Committee e.V. and the Hessian State Office for Monuments and Sites. The aim of this specialist conference was to discuss the unique characteristics of the Darmstadt Artists' Colony at Mathildenhöhe and its extraordinary cultural-historical significance in comparison with other sites worldwide. It allowed for intense discussion of the impulses emanating from "Mathildenhöhe Darmstadt" at around 1900 and radiating far into the twentieth century. The conference publication can be downloaded at the ICOMOS Germany homepage: https://www.icomos.de/icomos/pdf/buch_icomos_lxiv.pdf
- Institut Mathildenhöhe already enjoys international exchange with other Art Nouveau sites through its membership in the Réseau Art Nouveau Network (<http://www.artnouveau-net.eu/>) and the associated Cultural Route of the Council of Europe (<https://www.coe.int/en/web/cultural-routes/reseau-art-nouveau-network>). This allows for intensified cooperation with thematically related UNESCO World Heritage sites.
- The principle of sustainability forms the basis for all aspects of touristic use of "Mathildenhöhe Darmstadt". The municipal tourism agency Darmstadt Marketing GmbH joined the network UNESCO Welterbestätten

Deutschlands e. V. (German UNESCO World Heritage Sites Association) in 2018 (<http://www.unesco-welterbe.de>) in order to promote the premise of a careful tourism of high quality to a degree compatible with monuments.

- Darmstadt Marketing GmbH has been a member of the Arbeitsgemeinschaft der Hessischen Welterbestätten (Association of Hessian World Heritage sites) since 2007, coordinated by the Hessian State Office for Monuments and Sites and serving as a network to promote and develop exchange with World Heritage sites in Hesse.
- The City of Darmstadt enjoys professional exchange with the Deutsche UNESCO Kommission (DUK) (German Commission for UNESCO), which sponsors workshops on the construction and development of visitor centres. In the event that the nominated property is inscribed on the UNESCO World Heritage List, further collaborations with DUK shall be pursued in order to support and further advances the mediation of knowledge of UNESCO World Heritage.
- Should "Mathildenhöhe Darmstadt" be inscribed on the UNESCO World Heritage List, Institut Mathildenhöhe shall connect with the World Heritage Education working group in order to pursue the mediation of the UNESCO World Heritage idea.
- There are support associations for Mathildenhöhe and other civic groups supporting the nominated property, its protection, and its further development in particular ways which together form a network at the regional level. The "Förderkreis Hochzeitsturm e. V." (Wedding Tower Promotion Society, established in 1982) and the "Freunde der Mathildenhöhe e. V." (Friends of Mathildenhöhe Association, established in 2006) contribute with great commitment, both financially and in non-material ways, to the conservation of the site. This support ranges from the collection of donations for restoration measures to mediation and cultural support. It also involves volunteer work, for example in the operation of the Wedding Tower as a public observation platform, or the overseeing of wedding parties. In addition, the "Forum Welterbe Mathildenhöhe", an open meeting place for associations, organisations and other groups, has been keeping the interested public continuously informed since 2012 about UNESCO's requirements for World Heritage sites and the associated work involved. The community foundation "Bürgerstiftung Darmstadt" also supports selected restoration projects at Mathildenhöhe.

5.J STAFFING LEVELS & EXPERTISE (PROFESSIONAL, TECHNICAL, MAINTENANCE)

The monument authorities responsible for the nominated property have access to experts in the fields of art history, architecture, landscape architecture, and restoration. These experts have many years of professional experience in their respective fields and can therefore assume responsibility in dealing with the property as a protected site and make decisions independently. The City of Darmstadt and the Federal State of Hesse have at their disposal a sufficient staff of architects, engineers, cul-

tural scientists, restorers, and building technicians to competently plan and carry out measures for the maintenance of the buildings, sculptures, and parks and, if necessary, oversee outsourcing. The corresponding organisation chart in the establishment plan of the city and state authorities will be adapted to comply with increasing requirements. Institut Mathildenhöhe and Darmstadt Marketing GmbH currently employ full-time and freelance employees to assist visitors and offer guided tours. Additional temporary personnel are brought in for special events at Mathildenhöhe in order to assist in press and public relations work and various services and security measures.

– WORLD HERITAGE MANAGEMENT

In 2013 the City of Darmstadt, as the administrative office of the Lord Mayor, installed a permanent World Heritage Office which currently employs three people from the fields of cultural management, architecture, and administration. This office works closely with the Hessian State Office for Monuments and Sites, and is supported selectively by the city's specialist authorities and by external experts when needed. In the event that "Mathildenhöhe Darmstadt" is inscribed on the UNESCO World Heritage List, the city will permanently establish a staffing quota for professional World Heritage management. In order to fulfil the corresponding tasks of site management, this city department shall be established either as a staff office, as an owner-operated municipal enterprise or as a GmbH (limited company). The core tasks of World Heritage management include the coordination of all monitoring activities at "Mathildenhöhe Darmstadt", as well as their planning and implementation. These shall receive continual support from the municipal specialist authorities, particularly from the lower monument protection authority, the Department of Urban Planning and the Parks and Gardens Authority, and from owner-operated municipal enterprises in culture and real estate management. State support is provided by the Hessian State Office for Monuments and Sites and the Hessian State Office for Construction and Real Estate (Landesbetrieb Bau und Immobilien Hessen, LBIH), as well as by the advisory committees.

¹ Hessian Act on the Protection and Conservation of Monuments in the version from 28 November 2016 (Gazette of Laws and Ordinances of Hesse 2016, p. 211 et seqq.). ² Constitution of the Federal State of Hesse from 1 December 1946 (Gazette of Laws and Ordinances of Hesse I, p. 229, corrected Gazette of Laws and Ordinances of Hesse 1947, p. 106, 1948, p. 68), most recently amended by law dated 29 April 2011 (Gazette of Laws and Ordinances of Hesse I, p. 182). ³ Hessian Act on the Protection and Conservation of Monuments in the version dated 28 November 2016 (Gazette of Laws and Ordinances of Hesse 2016, p. 211 et seqq.). ⁴ Ordinance on the responsibilities in accordance with the Hessian Act on the Protection and Conservation of Monuments from 21 June, 2018 (Gazette of Laws and Ordinances of Hesse 2018, p. 341). ⁵ For the Hessian State Development Plan and mappings see: <https://landesplanung.hessen.de/lep-hessen/landesentwicklungsplan> (last accessed: 23/11/2018). ⁶ The Hessian State Planning Act in the version dated 21 December 2012 (Gazette of Laws and Ordinances of Hesse, p. 590) last amended by Article 7 of the Act dated 14 July 2016 (Gazette of Laws and Ordinances of Hesse, p. 121). ⁷ For the South Hessian Regional Plan and the mappings see: <https://landesplanung.hessen.de/regionalpl%C3%A4ne/s%C3%BCdhessen/plantext-zum-download> (last accessed: 5/3/2018). Furthermore, regarding the principles 12–1 to 12–3, ibidem, Vol. Text, p. 152. ⁸ Birgitta Ringbeck: Management Plans for World Heritage Sites. A practical guide, Bonn 2008.



6.

MONITORING



249.1 Joseph Maria Olbrich, Deiters House, Fence, 1901, photo 2013

6.a	Key indicators for measuring state of conservation	251
6.b	Administrative arrangements for monitoring property	256
6.c	Results of previous reporting exercises	258



250.1 Albin Müller, Wrought Iron Arch, 1914, photo 2014

6. MONITORING

6.a KEY INDICATORS FOR MEASURING STATE OF CONSERVATION

The nominated property of “Mathildenhöhe Darmstadt” is in a very good state of conservation, which largely reflects the ensemble’s situation from 1914. The assessment is based on the following key elements

KEY ELEMENTS	DETAILED
Spatial Plan	Ensemble (nominated property) “City crown”
Experimental Buildings	Wedding Tower and Exhibition Hall with landmark qualities and iconic form and design Studio buildings with functional and modernist facade and window design Individual artists’ houses with functional and modernist facade and window design
Sculptures	Plane Tree Grove with sculptures and fountains Sculptures, inscriptions
Designed Landscape	Parks Pavilions Fountains

“Mathildenhöhe Darmstadt” is regularly and systematically monitored to ensure the protection of the property’s potential Outstanding Universal Value as well as to sustain the buffer zone as an instrument of protection. The state of conservation and the factors affecting the property described in [CHAPTER 4] form the basis for the specific key indicators.

MONITORING PURSUES THE FOLLOWING OBJECTIVES:

- The conservation of the elements of the Mathildenhöhe, with its specific values, integrity and authenticity in accordance with the statements in “Justification for Inscription” [CHAPTER 3]
- Continuous monitoring of key elements of the nominated property regarding factors which may affect the property, in accordance with the statements in “Factors affecting the property” [CHAPTER 4.b]
- Ongoing monitoring of protective measures (incl. buffer zone), as well as the management and the mediation of the potential Outstanding Universal Value for the nominated property, in accordance with the statements in “Protection and Management of the Property” [CHAPTER 5]

Monitoring shall be repeated at regular intervals in order to achieve objective findings and to track long-term developments and experiences. The collation of such trend data will help to indicate the longer-term trajectory of the state of the property. Data will be analysed and used as a management tool. Further details are found in the Management Plan [CHAPTER 5.3 AND 5.4].

Key indicators for measuring the state of conservation of the Outstanding Universal Value of the property as a whole have been identified. The baseline for monitoring the state of conservation of each element is this dossier which describes conditions at the time of nomination in [CHAPTER 2.a AND CHAPTER 4.a]. Proposed Outstanding Universal Value and the key attributes that convey this, are identified in [CHAPTER 3]. These will be used to assess the overall state of conservation of the proposed Outstanding Universal Value of the nominated property, including integrity and authenticity.

FACTORS AFFECTING THE PROPERTY AND THE BUFFER ZONE

KEY ELEMENTS/ INDICATOR

STATE OF CONSERVATION

Long-term development	All key elements / Condition of the property <i>Proactive monitoring, documentation of damages and measures (Building Maintenance Catalogue, Park Maintenance Programme)</i>
-----------------------	---

DEVELOPMENT

Urban development (redensification, urbanisation, traffic development)	Spatial plan, designed landscape / Height development in surrounding construction <i>Protection of the visual integrity: Monitoring of structural development (building management planning, statutes)</i>
--	--

ENVIRONMENT

Climate change: strong wind storms	Experimental buildings, sculptures, designed landscape / Storm damages <i>Monitoring, prevention</i>
	Experimental buildings, sculptures, designed landscape / Wind damage <i>Monitoring, prevention (Tree Cadastre)</i>
Climate change: Strong rains	Experimental buildings, sculptures, designed landscape / Erosion <i>Monitoring of drainage systems</i>
	Designed landscape / Stability of vegetation <i>Control, prevention (Tree Cadastre)</i>
Aridity	Designed landscape / Dying off of flora, earth fissures <i>Monitoring of irrigation systems</i>
Weather-related influences	Designed landscape / Weathering of Hoetger sculptures <i>Monitoring and conservation</i>
Frost	Sculptures, designed landscape / Weathering of Hoetger sculptures <i>Application and monitoring of protective covers</i>

TABLE Monitoring indicators for the nominated property

PERIODICITY	LOCATION OF RECORDS
-------------	---------------------

annually	Owner-operated municipal enterprise "Immobilienmanagement Darmstadt" (IDA)/ Lower monument protection authority/Parks and Gardens Authority/Institut Mathildenhöhe/ Darmstadt University of Applied Sciences (h_da)
----------	---

continuous	Department of Urban Planning
------------	------------------------------

continuous	IDA/Parks and Gardens Authority/h_da
------------	--------------------------------------

annually	Parks and Gardens Authority
----------	-----------------------------

as needed	IDA/Parks and Gardens Authority/Straßenverkehrs- und Tiefbauamt (Road and public works authority)
-----------	--

annually	Parks and Gardens Authority
----------	-----------------------------

as needed	Parks and Gardens Authority
-----------	-----------------------------

semi-annually	Owner-operated municipal enterprise "Kulturinstitute" / Institut Mathildenhöhe
---------------	--

annually	Owner-operated municipal enterprise "Kulturinstitute" / Institut Mathildenhöhe
----------	--

**FACTORS AFFECTING THE PROPERTY
AND THE BUFFER ZONE**
KEY ELEMENTS/ INDICATOR
NATURAL DISASTERS

Fire	All key elements / Condition of the property <i>Efficient, up-to-date fire protection</i>
Lightning	All key elements / Condition of the property <i>Lightning protection, Efficient, up-to-date fire protection</i>
Earthquake	All key elements / Condition of the property <i>Consultation of earthquake forecasts</i>

OTHER POTENTIAL EFFECTS

Vandalism	All key elements / Condition of the property <i>Surveillance (security services/cameras)</i>
-----------	---

EFFECTS OF VISITORS AND TOURISM

Increase in visitors	Experimental buildings, sculptures, designed landscape / Condition of the property <i>Monitoring of visitor numbers</i>
	Experimental buildings, sculptures, designed landscape / Condition of the property <i>Application of visitor guidance systems</i>
Increase in traffic (ÖPNV, bicycles, motorised passenger vehicles)	Spatial plan, experimental buildings, designed landscape / Condition of the property <i>Traffic monitoring</i>
	Spatial plan, experimental buildings, designed landscape / Condition of the property <i>Application of traffic guidance systems</i>

MEDIATION OF THE PROPERTY (OUV)

Communication of Heritage Values	All key elements / Museum education services / public relations / events <i>Evaluation of visitor statistics</i>
Information	All key elements / Homepage <i>Evaluation of website analytics</i>

PERIODICITY	LOCATION OF RECORDS
continuous	IDA/Parks and Gardens Authority/municipal fire services/h_da
continuous	IDA/Parks and Gardens Authority/municipal fire services/h_da
as needed	IDA/lower monument protection authority/h_da
continuous	IDA/citizens centre and law enforcement
annually	Darmstadt Marketing GmbH/Institut Mathildenhöhe/Department of Economy & Urban Development, Statistics and Urban Development
as needed	Department of Urban Planning
annually	Straßen-, Verkehrs- und Tiefbauamt (Road, Traffic, and Public Works Authority)
as needed	Department of Urban Planning
continuous	Darmstadt Marketing GmbH/Institut Mathildenhöhe/Department of Economy & Urban Development, Statistics and Urban Development
continuous	Darmstadt Marketing GmbH/Institut Mathildenhöhe/Department of Economy & Urban Development, Statistics and Urban Development

6.b ADMINISTRATIVE ARRANGEMENTS FOR MONITORING PROPERTY

Specific authorities of the City of Darmstadt and the Federal State of Hesse are responsible for the regular monitoring of all buildings and objects on the property. Data is collected by the following participating authorities:

– CONTACT: CITY OF DARMSTADT

Magistrat der Stadt Darmstadt
(The Magistrate of the City of Darmstadt)
Address: Postfach 11 10 61
City, Province/State, Country: 64225 Darmstadt, Germany
<http://www.darmstadt.de>

Amt für Wirtschaft und Stadtentwicklung –
Statistik und Stadtentwicklung
(Economic and Urban Development Authority –
Statistics and Urban Development)
Tel: +49 (0) 6151 / 13 32 02
Fax: +49 (0) 6151 / 13 34 55
E-mail: statistik@darmstadt.de

Bürger- und Ordnungsamt
(Citizens centre and law enforcement)
Tel: +49 (0) 6151 / 13 38 89
Fax: +49 (0) 6151 / 13 22 85
E-mail: buergerordnungsamt@darmstadt.de

Eigenbetrieb Immobilienmanagement Darmstadt (IDA)
(owner-operated municipal enterprise
"Immobilienmanagement Darmstadt")
Tel: +49 (0) 6151 / 13 36 11
Fax: +49 (0) 6151 / 13 45 50
E-mail: immobilienmanagement@darmstadt.de

Eigenbetrieb Kulturinstitute
(owner-operated municipal enterprise "Kulturinstitute")
Tel: +49 (0) 6151 / 13 33 36
Fax: +49 (0) 6151 / 13 33 98
E-mail: kulturinstitute@darmstadt.de

Grünflächenamt
(Parks and Gardens Authority)
Tel: +49 (0) 6151 / 13 29 00
Fax: +49 (0) 6151 / 13 29 32
E-mail: gruenflaechenamt@darmstadt.de

Institut Mathildenhöhe
Tel: +49 (0) 6151 / 13 2808
Fax: +49 (0) 6151 / 13 37 39
E-mail: mathildenhoehe@darmstadt.de

Stadtplanungsamt
(Department of Urban Planning)
Tel: +49 (0) 6151 / 13 20 92
Fax: +49 (0) 6151 / 13 20 88
E-mail: stadtplanungsamt@darmstadt.de

Straßenverkehrs- und Tiefbauamt
(Road and Public Works Authority)
Tel: +49 (0) 6151 / 13 27 10
Fax: +49 (0) 6151 / 13 28 06
E-mail: verkehr-tiefbau@darmstadt.de

Untere Denkmalschutzbehörde
(Lower Monument Protection Authority)
Tel: +49 (0) 6151 / 13 29 37
Fax: +49 (0) 6151 / 13 31 93
E-mail: denkmalschutz@darmstadt.de

Darmstadt Marketing GmbH
(Municipal tourist agency Darmstadt Marketing GmbH)
Address: Luisenplatz 5
City, Province/State, Country: 64283 Darmstadt, Germany
Tel: +49 (0) 6151 / 13 45 10
Fax: +49 (0) 6151 / 13 47 58 59
E-mail: touristikmarketing@darmstadt.de

– **CONTACT: FEDERAL STATE OF HESSE**

Hochschule Darmstadt | University of Applied Sciences
Abteilung Bau und Liegenschaften, Bauunterhaltung
und technischer Betrieb
(Dept. of Building and Properties, Building Maintenance
and Technical Operations)
Address: Haardtring 100
City, Province/State, Country: 64295 Darmstadt, Germany
Tel: +49 (0) 6151 / 16 380 97
Fax: +49 (0) 6151 / 16 300 64
E-mail: peter.bicker@h-da.de

Landesamt für Denkmalpflege Hessen
 (Hessian State Office for Monuments and Sites)
 Address: Schloss Biebrich (Biebrich Palace) | Rheingastr. 140
 City, Province/State, Country: 65183 Wiesbaden, Germany
 Tel: +49 (0) 611 / 69 06 0
 Fax: +49 (0) 611 / 69 06 140
 E-mail: poststelle@lfd-hessen.de

– ADMINISTRATIVE ARRANGEMENTS FOR MONITORING

All building projects are recorded in a Building Maintenance Catalogue to continually monitor all measures. This is kept as a database that is centrally managed, continually updated, and accessible to all participating bodies. The Building Maintenance Catalogue takes all properties into account, regardless of their ownership (state, city, church, private) and collects historical records of each property, thus illustrating their conservation states and recording any relevant information.

Every six years, periodic reporting on the condition of UNESCO World Heritage sites is carried out and sent to UNESCO. The properties' owners and the competent authorities or their authorised representatives are involved in this monitoring. The key indicators recorded in query protocols and any further condition investigations, such as photographic documentation and planning documents, form the basis for these surveys. The query logs are updated according to current conditions.

In the event that "Mathildenhöhe Darmstadt" is inscribed on the UNESCO World Heritage List, the City of Darmstadt will permanently establish a staffing quota for professional World Heritage management. Core tasks include regular monitoring by the respective specialist authorities and federal state offices.

In addition, in the event that "Mathildenhöhe Darmstadt" is inscribed on the UNESCO World Heritage List, the property shall be overseen by the German National Committee of ICOMOS monitoring group for German UNESCO World Heritage sites. ICOMOS Germany submits an annual report on the condition of German UNESCO World Heritage sites.

6.c RESULTS OF PREVIOUS REPORTING EXERCISES

The following reports, documentations, inventory assessments and analyses are available regarding the state of conservation of "Mathildenhöhe Darmstadt":

– MATHILDENHÖHE DARMSTADT

YEAR	CONTENT	EDITOR / AUTHOR
2017/18	Fundamental inventory "The Mathildenhöhe Ensemble": Recording, documentation and evaluation of the buildings, small monuments, designed structures, and landscapes within the protected ensemble of the historical Mathildenhöhe "villa quarter"	Hessian State Office for Monuments and Sites
2012	Expert report – Darmstadt Artists' Colony Mathildenhöhe: Nomination for inscription to the tentative list, (http://www.kuenstlerkolonie-mathildenhoehe.de/fileadmin/user_upload/gutachten_kuenstlerkolonie_mathildenhoehe.pdf?_=1502445019)	Werner Oechslin
1999	100 Jahre Planen und Bauen für die Stadtkrone, Vol. 1: Die Mathildenhöhe – ein Jahrhundertwerk, Darmstadt 1999	Christiane Geelhaar

– EXHIBITION HALL

YEAR	CONTENT	EDITOR / AUTHOR
2018	Terrace: Analysis	Ingenieurbüro S + P GmbH
2018	Terrace, entry steps incl. platform: Material-technological examination	KuA – Consult Ingenieurgesellschaft für das Bauwesen mbH
2018	Baldachin: Material examination	KuA – Consult Ingenieurgesellschaft für das Bauwesen mbH
2015	Interiors and facades: Restoration analysis, structural research, historical structural documentation	Michael Hangleiter GmbH
2015	Silicate aerogel rendering: Analysis on compatibility with existing materials	Institut für Steinkonservierung e.V.
2013	Interior and external area: Report on preliminary restoration inspections	Thorsten Moser / Rudolf Geburzi
2001	100 Jahre Planen und Bauen für die Stadtkrone, Vol. 3: Ausstellungshallen und Hochzeitsturm – Haus der Künste, Wahrzeichen der Stadt, Darmstadt 2001	Christiane Geelhaar

– WEDDING TOWER

YEAR	CONTENT	EDITOR / AUTHOR
2010/11	Facades: Restoration examinations (model for steel construction, inventory and design, notes on construction of the tower, building and alteration phases, maintenance records, plans)	Michael Hangleiter GmbH
1986	Wedding room and rendered ceiling Analysis	Peter R. Pracher
1983	Renovation: Previous history, renovations, cost estimates, plans from 1905 / 06, renovation plans	Christiane Geelhaar / Gottfried

– ERNST LUDWIG HOUSE

YEAR	CONTENT	EDITOR / AUTHOR
2015	Ludwig Habich figures, "Man" and "Woman": Damage report	Dipl.-Rest. Matthias Steyer
2015	Ludwig Habich figures, "Man" and "Woman": Restoration concepts, damage to tuff	Institut für Steinkonservierung e. V.
2000	100 Jahre Planen und Bauen für die Stadtkrone, Vol. 2: Ernst Ludwig-Haus – vom Atelierhaus zum Museum Künstlerkolonie, Darmstadt 2000	Christiane Geelhaar
1985	External facade: Preliminary analysis, photo documentation	Jean Kramer GmbH / Gerd Belk

– ARTISTS' HOUSES

YEAR	CONTENT	EDITOR / AUTHOR
2018	Behrens House: Analysis of the building phases. Preparation of the analysis of the current house's building phases	Michael Hangleiter GmbH
2018	Habich House: Analysis of the building phases. Preparation of the analysis of the current house's building phases	Michael Hangleiter GmbH
2016	Large Glückert House (interiors/facades): Restoration analysis, structural research, historical structural documentation	Michael Hangleiter GmbH
2016	Olbrich House (interiors/facades): Restoration analysis, structural research, historical structural documentation	Michael Hangleiter GmbH
2016	Deiters House (interiors/facades): Restoration analysis, structural research, historical structural documentation	Michael Hangleiter GmbH
2010	Olbrich House (ceramic tiles): Recording, examination, conservation concept	Dipl.-Rest. Birte Graue / Dipl.-Rest. Matthias Steyer

– ST. MARY MAGDALENE CHAPEL ("RUSSIAN CHAPEL")

YEAR	CONTENT	EDITOR / AUTHOR
2007	Photo documentation, materials on Russian art and architecture	Falko Lehmann (LfDH)
2007/08	Interior: Restoration report, photo documentation	A. Menna GmbH & Co. KG
2006	Interior: Preliminary analysis, assessment, report, photo documentation, contact form	Dipl.-Rest. Andrea Frenzel / Gunter L. Hilbig
2005	Laboratory experiment on original materials for the purpose of testing consolidation measures	Institut für Steinkonservierung e. V.
2003	Renovation and restoration measures, facade drawing, photos (scans), description of planned measures, cost estimate	Architekturbüro Hansjürgen Westermeyer
2002	Salt and mortar tests	Institut für Steinkonservierung e. V.

– STUDIO BUILDING [1914]

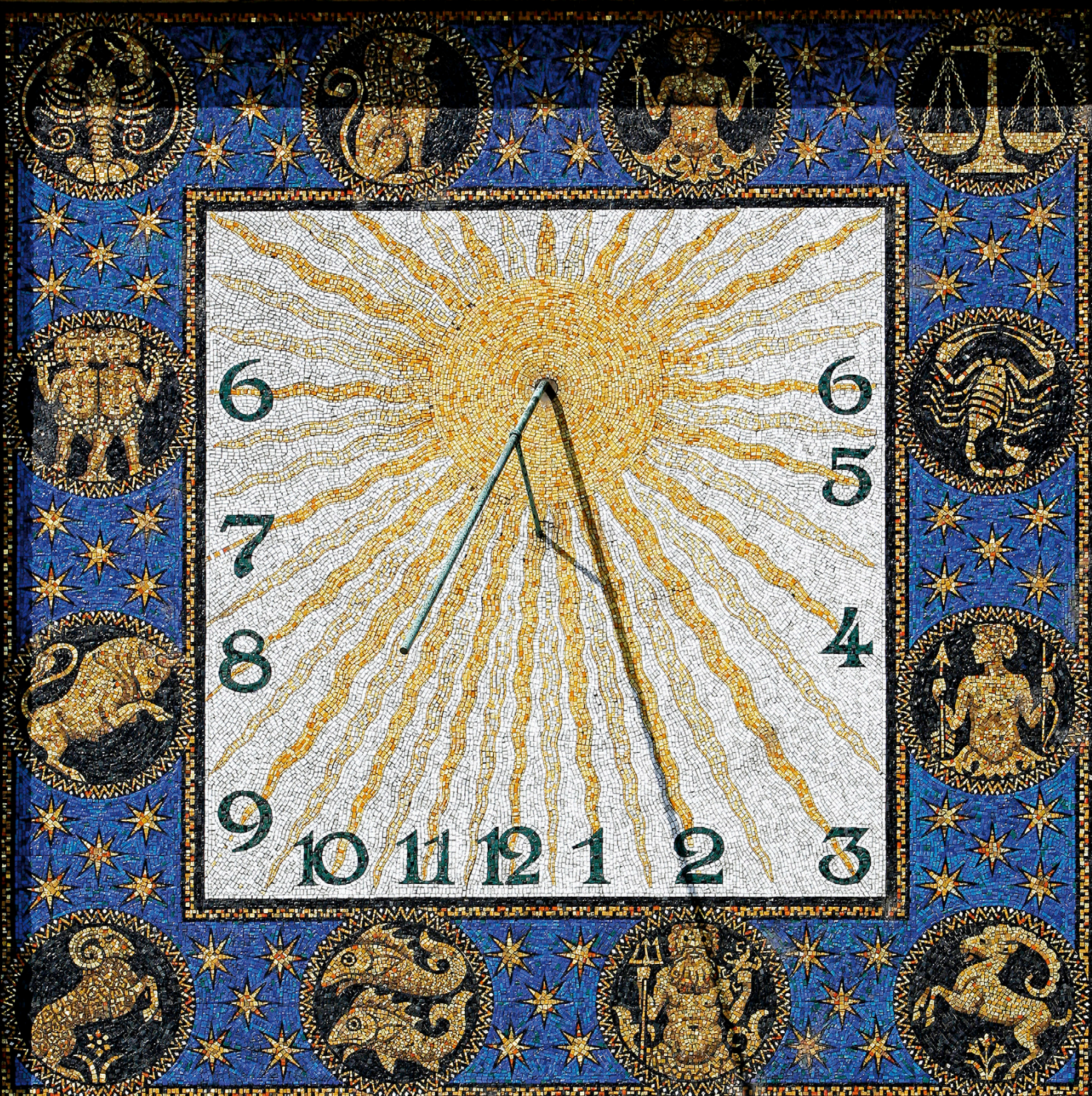
YEAR	CONTENT	EDITOR / AUTHOR
2018	Restoration examination and chronological inventory	Dipl.-Rest. Leonie Salzmänn-Tyll

– PARK, PLANE TREE GROVE, DESIGNED LANDSCAPES, FOUNTAINS AND SMALL ARCHITECTURAL STRUCTURES

YEAR	CONTENT	EDITOR / AUTHOR
2018	Water Basin by Albin Müller: Restoration concept. Report / assessment	Hans Michael Hangleiter GmbH
2016/17	Mathildenhöhe Darmstadt Park Maintenance Programme	L-A-E Landschaftsarchitektur Ehrig
2016	Plane Tree Grove: Examination of the subsoil	Ingenieurgesellschaft für Baudienstleistungen mbH (IfB)
2015	Ceramic "Swan Temple" pavilion: Report on conservational measures	Dipl.-Rest. Hanno Born
2012	Ernst Ludwig Fountain: Project renovation proposal	Hartmut Zech

– SCULPTURES

YEAR	CONTENT	EDITOR / AUTHOR
2018	Bernhard Hoetger auf der Mathildenhöhe Darmstadt. Zur Restaurierung und Konservierung des Gesamtkunstwerks Platanenhain (Bernhard Hoetger at Mathildenhöhe. On the restoration and conservation of the Plane Tree Grove), published by the Hessian State Office for Monuments and Sites (workbook of the Hessian State Office for Monuments and Sites, Vol. 31), Wiesbaden 2018	Hessian State Office for Monuments and Sites
2017	Bernhard Hoetger's Sculptures "Greed" and "Hate": Report on Conservational Measures	Michael Hangleiter GmbH
2017	Bernhard Hoetger's Sculptures (Plane Tree Grove): Monitoring Report	Michael Hangleiter GmbH
2017	Bernhard Hoetger's "Pitcher-Bearer" (Plane Tree Grove): Report on Winter Enclosure Climate Measurements in Winter 2016/17	Institut für Steinkonservierung e. V.
2016	"In nomine artis" – Steinmaterialien auf der Mathildenhöhe in Darmstadt, in: Unsere Denkmäler sind steinreich: „So lange sie (...) Mühe machen verfallen sie nicht“, report for the IFS Conference from 7 July 2016 in Wiesbaden, published by Institut für Steinkonservierung e. V., Mainz 2016, pp. 65–75	Christine Kenner (LfDH)
2016	Gottfried Schwab Memorial: Condition Report	Dipl.-Rest. Moya Schönberg (Institut Mathildenhöhe)
2011	Bernhard Hoetger's Sculptures (Plane Tree Grove): Report on material selection	Institut für Steinkonservierung e. V.
2008	The Mathildenhöhe Darmstadt sculptures, in: Denk-Mal an Beton! Material – Technologie – Denkmalpflege – Restaurierung. Berichte zu Forschung und Praxis der Denkmalpflege in Deutschland, Vol. 16, Petersberg 2008, pp. 119–125	Hans-Michael Hangleiter / Christine Kenner (LfDH)
2003	Bernhard Hoetger's sculpture "Rage": Report, gypsum mortar composition and cause of damage	Institut für Steinkonservierung e. V.



DER TAG GEHT
 ÜBER MEIN GESICHT
 DIE NACHT SIE
 TASTET LEIS VORBEI
 UND TAG UND NACHT
 EIN GLEICHGEWICHT
 UND NACHT UND TAG
 EIN EINERLEI



UND EWIG KREIST
 DIE SCHATTENSCHRIFT
 LEB LANG STEHST DU
 IM DUNKLEN SPIEL
 BIS DICH DES SPIELES
 DEUTUNG TRIFFT
 DIE ZEIT IST UM
 DU BIST AM ZIEL

7.

DOCU- MENTATION



263.1 Friedrich Wilhelm Kleukens, "Sundial",
Wedding Tower, 1914, photo 2007

7.a	Photographs and audiovisual image inventory and authorization form	264
7.b	Texts relating to protective designation, copies of property management plans or documented management systems and extracts of other plans relevant to the property	271
7.c	Form and date of most recent records or inventory of property	271
7.d	Address where inventory, records and archives are held	272
7.e	Bibliography	274

7. DOCUMENTATION

7.a PHOTOGRAPHS AND AUDIOVISUAL IMAGE INVENTORY AND AUTHORIZATION FORM

Photographs which illustrate the nominated property "Mathildenhöhe Darmstadt" are stored as image files in a jpg format on a separate DVD inclusive of a list with their numbers, captions and sources.

ID. NO.	FORMAT (PRINT)	CAPTION	DATE OF PHOTO (MO/YR)	PHOTOGRAPHER
01	JPG-Format	Mathildenhöhe Darmstadt, aerial view (Id.-Nos. 001, 002)	06 / 2012	Nikolaus Heiss
02	JPG-Format	Mathildenhöhe Darmstadt, aerial view from south-west (Id.-Nos. 001, 002)	07 / 2008	Nikolaus Heiss
03	JPG-Format	Joseph Maria Olbrich, Ernst Ludwig House, 1901, view from south (Id.-No. 001)	06 / 2013	Norbert Latocha
04	JPG-Format	Joseph Maria Olbrich, Ernst Ludwig House, 1901, detail Entrance Portal (Id.-No. 001)	04 / 2013	Gregor Schuster
05	JPG-Format	Joseph Maria Olbrich, Ernst Ludwig House, 1901, view from east (Id.-No. 001)	05 / 2015	Nikolaus Heiss
06	JPG-Format	Joseph Maria Olbrich, Olbrich House, 1901, view from south-east (Id.-No. 001)	04 / 2015	Nikolaus Heiss
07	JPG-Format	Joseph Maria Olbrich, Olbrich House, 1901, detail tiles (Id.-No. 001)	08 / 2017	Nikolaus Heiss
08	JPG-Format	Alexandraweg, view from west (Id.-No. 001)	04 / 2015	Nikolaus Heiss
09	JPG-Format	Joseph Maria Olbrich, Large Glückert House, 1901 view from north-west (Id.-No. 001)	03 / 2009	Nikolaus Heiss
10	JPG-Format	Joseph Maria Olbrich, Large Glückert House, 1901, anteroom, detail doorknob (Id.-No. 001)	04 / 2014	Nikolaus Heiss
11	JPG-Format	Peter Behrens, Behrens House, 1901, view from north-west (Id.-No. 001)	05 / 2018	Nikolaus Heiss
12	JPG-Format	Peter Behrens, Behrens House, 1901, view from north (Id.-No. 001)	01 / 2013	Nikolaus Heiss
13	JPG-Format	Peter Behrens, Behrens House, 1901, detail front door (Id.-No. 001)	03 / 2013	Nikolaus Heiss
14	JPG-Format	Joseph Maria Olbrich, Deiters House, 1901, view from east (Id.-No. 001)	05 / 2014	Gregor Schuster
15	JPG-Format	Joseph Maria Olbrich, Wedding Tower, 1908, view from west (Id.-No. 001)	03 / 2017	Nikolaus Heiss
16	JPG-Format	Joseph Maria Olbrich, Wedding Tower, 1908, detail wrap-around strips of small windows (Id.-No. 001)	10 / 2009	Jürgen Schreiter

TABLE Photographs and audiovisual image inventory and authorization form

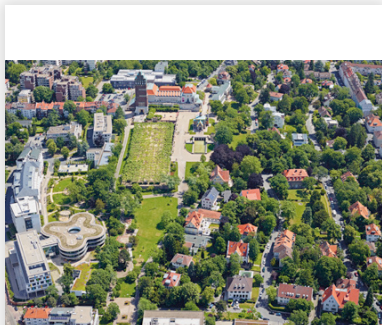
COPYRIGHT OWNER (IF DIFFERENT THAN PHOTOGRAPHER)	CONTACT DETAILS OF COPYRIGHT OWNER (NAME, ADDRESS, TEL/FAX AND E-MAIL)	NON EXCLUSIVE CESSION OF RIGHTS
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes
Bildarchiv Foto Marburg / Norbert Latocha	Bildarchiv Foto Marburg, Biegenstraße 11, 35037 Marburg, +49 (0) 6421 / 28 23 600, bildarchiv@fotomarburg.de	yes
	Gregor Schuster, Frankfurter Strasse 44, 64293 Darmstadt, +49 (0) 6151 / 27 11 70, mail@gregorschuster.de	yes
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes
	Gregor Schuster, Frankfurter Strasse 44, 64293 Darmstadt, +49 (0) 6151 / 27 11 70, mail@gregorschuster.de	yes
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes
	Jürgen Schreiter, Im Höhsand 9, 64404 Bickenbach, +49 (0) 6151 / 96 71 151, info@juergen-schreiter-fotografie.de	yes

ID. NO.	FORMAT (PRINT)	CAPTION	DATE OF PHOTO (MO/YR)	PHOTOGRAPHER
17	JPG-Format	Friedrich Wilhelm Kleukens, Clock, 1914, south facade of the Wedding Tower (Id.-No. 001)	07 / 2009	Nikolaus Heiss
18	JPG-Format	Friedrich Wilhelm Kleukens, The Kiss, 1914, vestibule of the Wedding Tower (Id.-No. 001)	07 / 2017	Nikolaus Heiss
19	JPG-Format	Joseph Maria Olbrich, Exhibition Hall and Wedding Tower, 1908, view from west (Id.-No. 001)	06 / 2013	Norbert Latocha
20	JPG-Format	Joseph Maria Olbrich, Exhibition Hall and Wedding Tower, 1908, view from north-east (Id.-No. 001)	06 / 2013	Ingo E. Fischer
21	JPG-Format	Mathildenhöhe Darmstadt, aerial view from west (Id.-No. 001)	06 / 2013	Nikolaus Heiss
22	JPG-Format	Plane Tree Grove, view from south-west (Id.-No. 001)	10 / 2015	Nikolaus Heiss
23	JPG-Format	Bernhard Hoetger, Plane Tree Grove, 1914, detail entrance portal (Id.-No. 001)	04 / 2013	Gregor Schuster
24	JPG-Format	Bernhard Hoetger, Plastik „Puma, carrying the Day“, 1914, Plane Tree Grove (Id.-No. 001)	05 / 2014	Gregor Schuster
25	JPG-Format	Bernhard Hoetger, Sculpture „Dying Mother with Child“, 1914, Plane Tree Grove (Id.-No. 001)	06 / 2018	Nikolaus Heiss
26	JPG-Format	Bernhard Hoetger, Stone relief „Spring“, 1914, Plane Tree Grove (Id.-No. 001)	05 / 2014	Gregor Schuster
27	JPG-Format	Bernhard Hoetger, Stone relief „Sommer“, 1914, Plane Tree Grove, detail (Id.-No. 001)	05 / 2014	Gregor Schuster
28	JPG-Format	Joseph Maria Olbrich, Bacchus Fountain with reliefs by Daniel Greiner and Ludwig Habich, 1904, Plane Tree Grove (Id.-No. 001)	10 / 2015	Nikolaus Heiss
29	JPG-Format	Albin Müller, Garden Pavillon („Swan Temple“), 1914, view from north (Id.-No. 001)	05 / 2014	Gregor Schuster
30	JPG-Format	Albin Müller, Studio Building, 1914, view from south (Id.-No. 001)	02 / 2018	Nikolaus Heiss
31	JPG-Format	Joseph Maria Olbrich, Three House Group, 1904, aerial view from south-west (Id.-No. 002)	05 / 2012	Nikolaus Heiss
32	JPG-Format	Joseph Maria Olbrich, Three House Group, 1904, view from south-west (Id.-No. 002)	03 / 2013	Nikolaus Heiss
33	JPG-Format	Joseph Maria Olbrich, Three House Group, 1904, detail entrance (Id.-No. 002)	09 / 2013	Nikolaus Heiss

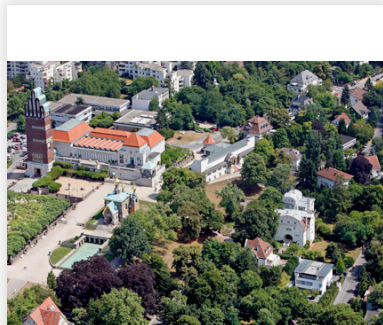
TABLE Photographs and audiovisual image inventory and authorization form

COPYRIGHT OWNER (IF DIFFERENT THAN PHOTOGRAPHER)	CONTACT DETAILS OF COPYRIGHT OWNER (NAME, ADDRESS, TEL/FAX AND E-MAIL)	NON EXCLUSIVE CESSION OF RIGHTS
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes
Bildarchiv Foto Marburg / Norbert Latocha	Bildarchiv Foto Marburg, Biegenstraße 11, 35037 Marburg, +49 (0) 6421 / 28 23 600, bildarchiv@fotomarburg.de	yes
Bildarchiv Foto Marburg / Ingo E. Fischer	Bildarchiv Foto Marburg, Biegenstraße 11, 35037 Marburg, +49 (0) 6421 / 28 23 600, bildarchiv@fotomarburg.de	yes
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes
Institut Mathildenhöhe Darmstadt / Gregor Schuster	Institut Mathildenhöhe Darmstadt, Olbrichweg 15, 64287 Darmstadt, +49 (0) 6151 / 13 28 08, mathildenhoehe@darmstadt.de	yes
Institut Mathildenhöhe Darmstadt / Gregor Schuster	Institut Mathildenhöhe Darmstadt, Olbrichweg 15, 64287 Darmstadt, +49 (0) 6151 / 13 28 08, mathildenhoehe@darmstadt.de	yes
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes
Institut Mathildenhöhe Darmstadt / Gregor Schuster	Institut Mathildenhöhe Darmstadt, Olbrichweg 15, 64287 Darmstadt, +49 (0) 6151 / 13 28 08, mathildenhoehe@darmstadt.de	yes
Institut Mathildenhöhe Darmstadt / Gregor Schuster	Institut Mathildenhöhe Darmstadt, Olbrichweg 15, 64287 Darmstadt, +49 (0) 6151 / 13 28 08, mathildenhoehe@darmstadt.de	yes
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes
	Gregor Schuster, Frankfurter Strasse 44, 64293 Darmstadt, +49 (0) 6151 / 27 11 70, mail@gregorschuster.de	yes
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes
	Nikolaus Heiss, Wilhelm-Leuschner-Straße 15, 64293 Darmstadt, +49 (0) 6151 / 42 90 494, mail@nikolausheiss.de	yes

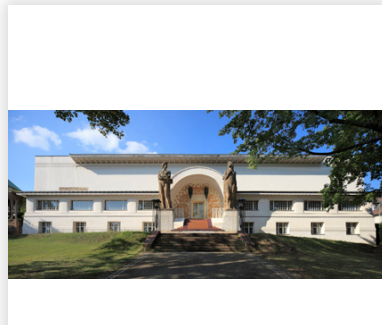
01



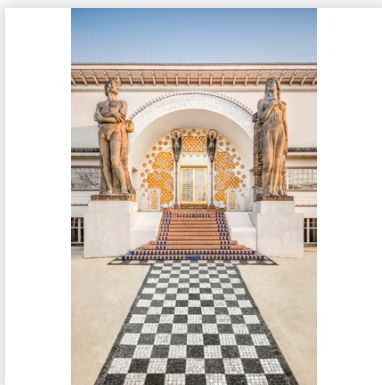
02



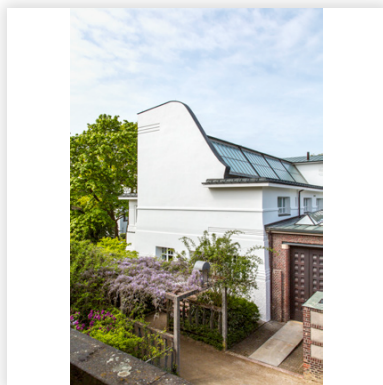
03



04



05



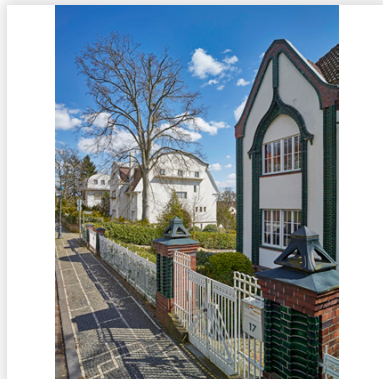
06



07



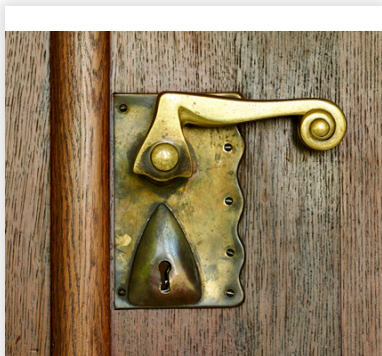
08



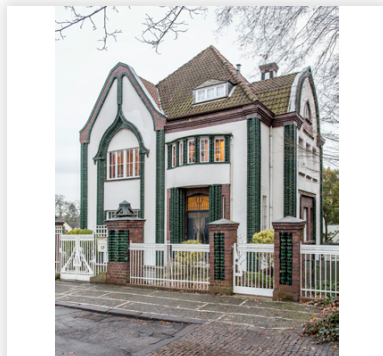
09



10



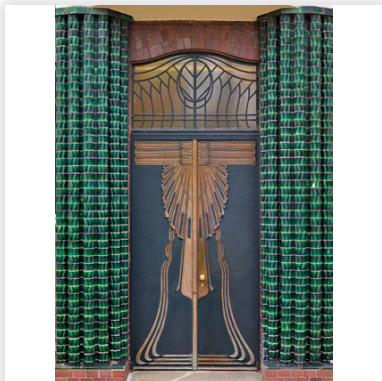
11



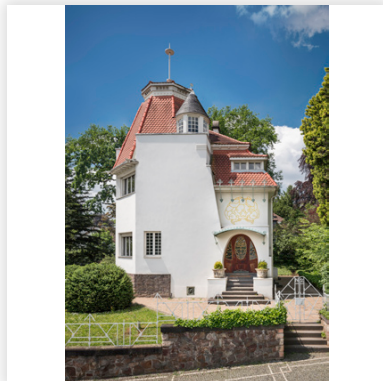
12



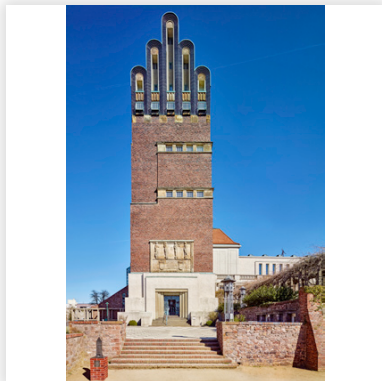
13



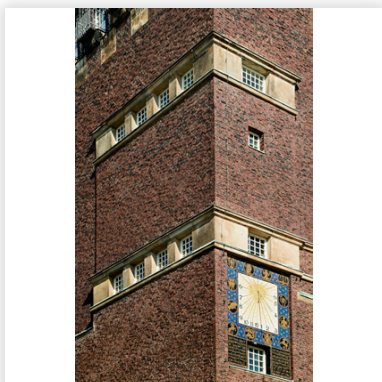
14



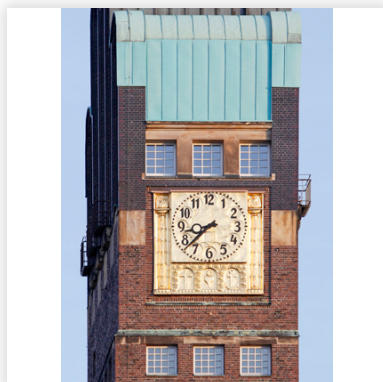
15



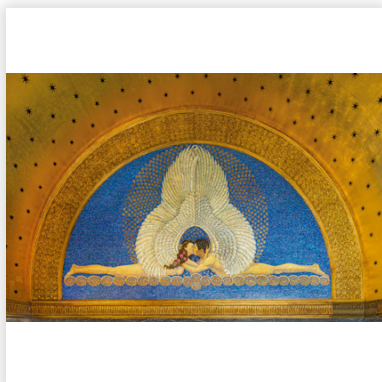
16



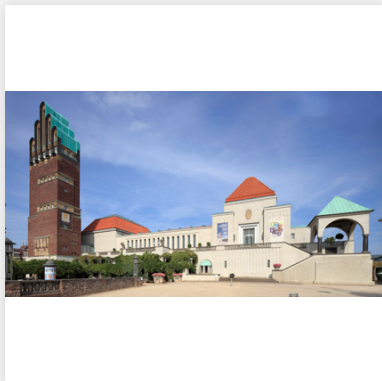
17



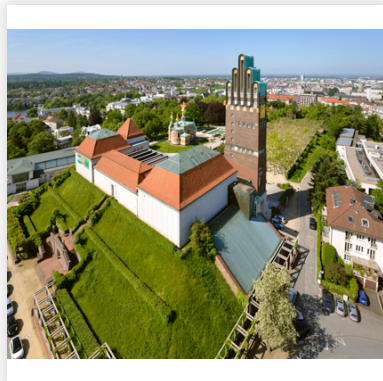
18



19



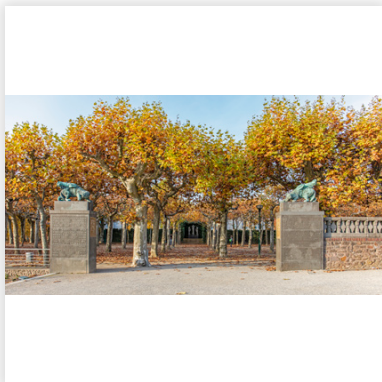
20



21



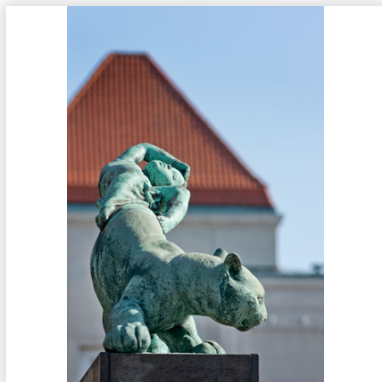
22



23



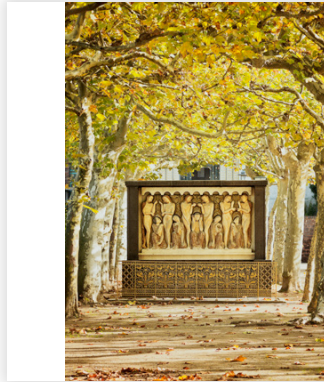
24



25



26



27



28



29

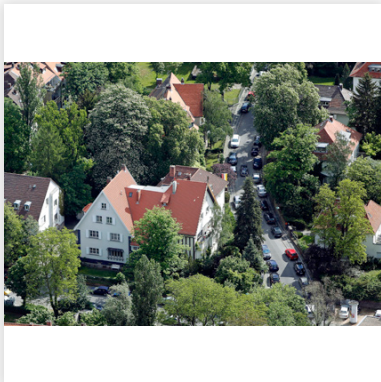


30



CHART Photographs which illustrate ID-No. 001 and stored as image files on a separate DVD

31



32



33

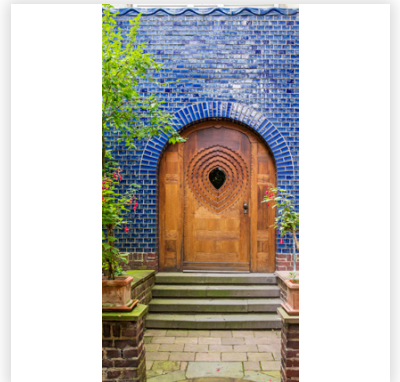


CHART Photographs which illustrate ID-No. 002 and stored as image files on a separate DVD

7.b TEXTS RELATING TO PROTECTIVE DESIGNATION, COPIES OF PROPERTY MANAGEMENT PLANS OR DOCUMENTED MANAGEMENT SYSTEMS AND EXTRACTS OF OTHER PLANS RELEVANT TO THE PROPERTY

A Management Plan was created for the World Heritage nomination between 2015 and 2018 in which the management system with public authority structures, competencies, procedures, and legal bases are described in detail, separate volume Management Plan. The following supplementing documents can be found in the [ANNEX] of the Nomination File:

- List of maps enclosed with the nomination
- Ownership
- Hessian Act on the Protection and Conservation of Monuments
- Summary of the relevant planning instruments
- Maps
- Tourism concept for Mathildenhöhe Darmstadt
- Master Plan for "Mathildenhöhe Development" 2018

7.c FORM AND DATE OF MOST RECENT RECORDS OR INVENTORY OF PROPERTY

– TOPOGRAPHY OF MONUMENTS AND FUNDAMENTAL INVENTORY

Two sources on which the protection of historical monuments is based serve as basic documentation tools and important sources of information on the building inventory of "Mathildenhöhe Darmstadt":

- The Topography of Monuments has been in publication since 1994: Landesamt für Denkmalpflege Hessen in cooperation with Magistrat der Stadt Darmstadt – Denkmalschutzbehörde (ed.), Denkmaltopographie Bundesrepublik Deutschland. Kulturdenkmäler in Hessen. Stadt Darmstadt, edited by G. Fries, N. Heiss, W. Langner et al., Darmstadt 1994, pp. 304–348.
- The Fundamental Inventory was created by the Hessian State Office for Monuments and Sites in 2017/18. It records, documents and evaluates 68 buildings, 45 small monuments, designed structures, and landscapes within the protected ensemble. It is available as a database. For instance, the Large Glückert House is entered in the [ANNEX 2] of the Management Plan.

– BUILDING MAINTENANCE CATALOGUE AND PARK MAINTENANCE PROGRAMME

- In accordance with UNESCO requirements, the City of Darmstadt is committed to preserve the monument protection-related and scientific documentation. Since 2018 the municipality has kept a continuously updated digital Building Maintenance Catalogue. It provides a concept for the conservation and maintenance of the architectures located in the site.
- The Park Maintenance Programme provides a concept for the conservation and maintenance of garden monuments. Its principles are based on the central theme of the conservation of authenticity and integrity.

– CURRENT EXAMINATIONS

Current examinations and reports are included in [CHAPTER 6.c].

7.d ADDRESS WHERE INVENTORY, RECORDS AND ARCHIVES ARE HELD

**– TOPOGRAPHY OF MONUMENTS AND FUNDAMENTAL INVENTORY
AT MATHILDENHÖHE DARMSTADT**

Landesamt für Denkmalpflege Hessen
(Hessian State Office for Monuments and Sites)
Address: Schloss Biebrich (Biebrich Palace) | Rheingastr. 140
City, Province / State, Country: 65203 Wiesbaden, Germany
Tel: +49 (0) 611 / 690 60
Fax: +49 (0) 611 / 690 61 40
E-mail: poststelle@lfd-hessen.de

– MATHILDENHÖHE DARMSTADT HISTORICAL ARCHIVES

Institut Mathildenhöhe
Address: Olbrichweg 15
City, Province / State, Country: 64287 Darmstadt, Germany
Tel: +49 (0) 6151 / 13 28 08
Fax: +49 (0) 6151 / 13 37 39
E-mail: mathildenhoehe@darmstadt.de

Stadtarchiv Darmstadt – Haus der Geschichte
(Darmstadt City Archives – House of History)
Address: Karolinenplatz 3
City, Province / State, Country: 64289 Darmstadt, Germany
Tel: +49 (0) 6151 / 16 217 66
Fax: +49 (0) 6151 / 13 47 55 66
E-mail: stadtarchiv@darmstadt.de

Hessisches Staatsarchiv Darmstadt – Haus der Geschichte
(Hessian State Archives, Darmstadt – House of History)
Address: Karolinenplatz 3
City, Province / State, Country: 64289 Darmstadt, Germany
Tel: +49 (0) 6151 / 16 263 00
Fax: +49 (0) 6151 / 16 263 01
E-mail: poststelle@stad.hessen.de

Universitäts- und Landesbibliothek Darmstadt
(Darmstadt University and State Library)
Historische Sammlung
Address: Magdalenenstraße 8
City, Province / State, Country: 64289 Darmstadt, Germany
Tel: +49 (0) 6151 / 16 76 260
Fax: +49 (0) 6151 / 16 76 393
E-mail: silvia.uhlemann@ulb.tu-darmstadt.de

– FILES FOR MATHILDENHÖHE DARMSTADT

Magistrat der Stadt Darmstadt
(The Magistrate of the City of Darmstadt)
Address: Bessunger Straße 125
City, Province / State, Country: 64295 Darmstadt, Germany

Bauaufsichtsamt
(Department of Building Control)
Tel: +49 (0) 6151 / 13 36 33
Fax: +49 (0) 6151 / 13 28 88
E-mail: bauaufsicht@darmstadt.de

Grünflächenamt
(Parks and Gardens Authority)
Tel: +49 (0) 6151 / 13 29 00
Fax: +49 (0) 6151 / 13 29 32
E-mail: gruenflaechenamt@darmstadt.de

Eigenbetrieb Immobilienmanagement Darmstadt (IDA)
(owner-operated municipal enterprise "Immobilien-
management Darmstadt")
Tel: +49 (0) 6151 / 13 36 11
Fax: +49 (0) 6151 / 13 45 50
E-mail: immobilienmanagement@darmstadt.de

Untere Denkmalschutzbehörde
(Lower Monument Protection Authority)
Tel: +49 (0) 6151 / 13 29 37
Fax: +49 (0) 6151 / 13 31 93
E-mail: denkmalschutz@darmstadt.de

– ESTATE OF JOSEPH MARIA OLBRICH (BUILDING PLANS AND DRAFTS)

Staatliche Museen zu Berlin,
Preußischer Kulturbesitz, Kunstbibliothek
(National Museums in Berlin,
Prussian Cultural Heritage Foundation, Art Library)
Address: Matthäikirchplatz 6
City, Province / State, Country: 10785 Berlin, Germany
Tel: +49 (0) 30 / 266 42 41 41
Fax: +49 (0) 30 / 266 42 41 99
E-mail: auskunft.kb@smb.spk-berlin.de

7.e BIBLIOGRAPHY

A

ABELS, LUDWIG: Josef M. Olbrich <sic>, in: *Das Interieur* 2, 1901, pp. 161–168.

ABELS, LUDWIG: Zur Darmstädter Ausstellung, in: *Der Architekt* 7, 1901, pp. 49–50.

AHLER-HESTERMANN, FRIEDRICH: Ein Dokument deutscher Kunst, in: *Merian* 4, Issue 2, 1951, pp. 49–52.

ANDERSON, STANFORD OWEN: Peter Behrens and a New Architecture for the Twentieth Century, Cambridge / MA 2002.

ARNCZYKOWSKI, MARIA (ED.): Bernhard Hoetger, Skulptur, Malerei, Design, Architektur, Kunstsammlungen Böttcherstraße, Bremen et. al. exhibition catalogue, Bremen 1998.

ARND, PAUL: Die Hessische Landesausstellung 1908, in: *Die Werkkunst* 3, 1907/08, pp. 369–373.

B

BAHR, HERMANN: Ein Dokument deutscher Kunst, in: *Bildung*, 1901, pp. 45–52.

BARTNING, OTTO: Joseph Maria Olbrich, in: *Der Architekt. Monatszeitschrift des Bundes Deutscher Architekten BDA* 7, 1958, pp. 291–292.

BASSERMANN-JORDAN, ERNST: Schneckendorf-Gläser, in: *Kunst und Handwerk* 54, 1903/04, pp. 271–274.

BEHRENS, PETER: Ein Dokument deutscher Kunst. Die Ausstellung der Künstlerkolonie in Darmstadt 1901, Festschrift, Munich 1901.

BEHRENS, PETER: Feste des Lebens und der Kunst. Eine Betrachtung des Theaters als höchstem Kunstsymbole Leipzig 1900.

BEHRENS, PETER: Haus Peter Behrens. Die Ausstellung der Künstler-Kolonie Darmstadt 1901, Darmstadt 1901.

BEIL, RALF ET-AL. (ED.): Hans Christiansen – Die Retrospektive, Exhibition catalogue of Institut Mathildenhöhe Darmstadt and Museumsberg Flensburg in cooperation with the Villa Stuck Museum, Munich and the Bröhan Museum, Berlin, Ostfildern 2014.

BEIL, RALF AND GUTBROD, PHILIPP (ED.): Dem Licht entgegen, Die Künstlerkolonie-Ausstellung 1914, Institut Mathildenhöhe Darmstadt exhibition catalogue, Darmstadt 2014.

BEIL, RALF AND GUTBROD, PHILIPP (ED.): Bernhard Hoetger – Der Platanenhain, Ein Gesamtkunstwerk auf der Mathildenhöhe Darmstadt / Bernhard Hoetger – The Plane Tree Grove, A Total Artwork on the Mathildenhöhe Darmstadt, Institut Mathildenhöhe Darmstadt exhibition catalogue, Munich 2013.

BEIL, RALF AND STEPHAN, REGINA: Joseph Maria Olbrich 1867–1908, Institut Mathildenhöhe Darmstadt exhibition catalogue, Leopold Museum Vienna, Ostfildern 2010.

BEIL, RALF AND ULMER, RENATE (ED.): Peter Behrens – Das Wertheim-Speisezimmer, Institut Mathildenhöhe Darmstadt exhibition catalogue, Darmstadt 2008.

BERNHARD, OTTO: Die zweite Ausstellung der Darmstädter Künstlerkolonie, in: *Kunstgewerbeblatt* 16, 1904, pp. 29–33.

BERNHARD, OTTO: Gartenkunst, in: *Kunstgewerbeblatt* 17, 1905, pp. 25–40.

BEYER, ADOLF: Darmstadts Kunst, Kultur und Künstler, Darmstadt 1955.

BIERMANN, GEORG: Bernhard Hoetger. Der Künstler und sein Werk, Munich 1913.

BIRKNER, OTHMAR: Joseph Maria Olbrich, in: *Werk-Chronik* 4, 1966, pp. 71–73.

BOSSELT, RUDOLF: Aufgaben und Ziele der Künstlerkolonie in Darmstadt, in: *Dekorative Kunst* 4, 1900/01, pp. 432–445.

BOSSELT, RUDOLF: Atelier Bosselt, Darmstadt 1901.

BOTT, GERHARD (ED.): Von Morris zum Baumhaus. Eine Kunst gegründet auf Einfachheit, Hanau 1977.

BOTT, GERHARD: Jugendstil, Darmstadt 1965.

BOTT, GERHARD: Jugendstil. Vom Beitrag Darmstadts zur internationalen Kunstbewegung um 1900, Darmstadt 1964.

BOTT, GERHARD: Jugendstil in Darmstadt. Betrachtungen zum Kunstgewerbe dieser Epoche im Hessischen Landesmuseum Darmstadt, Darmstadt 1962.

BRAESEL, MICHAELA: Die Halle – Ideen der Gemeinschaft um 1900 und ihre Umsetzung in räumlicher Form, in: ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30), 2017, pp. 45–60.

BREUER, R.: Das Kunsthandwerk in Hessen, in: Deutsche Industrie. Deutsche Kultur 7, 1912, p. 13.

BREYSIG, KURT: Das Haus Peter Behrens, Mit einem Versuch über Kunst und Leben, in: Deutsche Kunst und Dekoration 9, 1901/02, pp. 133–194.

BRÜCKNER, LOTHAR: Allerlei über die Darmstädter Ausstellung, in: Deutsche Bauhütte 5, 1901, pp. 222–223.

BUCHHOLZ, KAI ET. AL. (ED.): Die Lebensreform, Entwürfe zur Neugestaltung von Leben und Kunst um 1900, exhibition catalogue of Institut Mathildenhöhe Darmstadt, 2 volumes, Darmstadt 2001.

BUCHHOLZ, KAI AND WOLBERT, KLAUS (ED.): Centenarium, Einhundert Jahre Künstlerkolonie Mathildenhöhe Darmstadt, Darmstadt 2003.

BUDDENSIEG, TILMANN: Industriekultur. Peter Behrens und die AEG 1907–1914, Berlin 1979 (4th edition, 1993).

BÜRCK, PAUL: Katalog Paul Bürck, Darmstadt 1901.

BURGER, FRITZ: Gedanken über die Darmstädter Kunst, Leipzig 1904.

C

CRAMER, JOHANNES: The Mathildenhöhe in Darmstadt, in: Dyroff, Hans-Dieter (ed.): Art Nouveau / Jugendstil Architecture in Europe, German UNESCO Commission, Bonn 1988, pp. 91–94.

CHRISTIANSEN, HANS: Villa in Rosen. Ein Dokument deutscher Kunst. Die Ausstellung der Künstlerkolonie Darmstadt 1901, Darmstadt 1901.

CLARK, ROBERT JUDSON: Joseph Maria Olbrich, Eine Bibliographie, in: Kunst in Hessen und am Mittelrhein 7, 1967, p. 125 et seqq.

COMMICHAU, FELIX: Das Ernst-Ludwig-Haus, in: Deutsche Kunst und Dekoration 7, 1900/01, pp. 529–535.

D

DEGEN, KURT: Die ehemalige Großherzogliche Edelglasmanufaktur, in: Kunst in Hessen und am Mittelrhein 5, 1965, pp. 79–95.

DEITERS, WILHELM: Bericht – Ein Dokument deutscher Kunst. Die Ausstellung der Künstlerkolonie Darmstadt 1901, Anregung, Vorarbeiten, Finanzierung, Darmstadt 1901.

DIERKS, MARGARETE: Darmstadt – so wie es war, Düsseldorf 1972.

DURTH, WERNER: Zur Entstehungs- und Wirkungsgeschichte der Künstlerkolonie in Darmstadt, in: ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30), 2017, pp. 271–282.

E

ENGELS, EDUARD: Die Kunstausstellung in Darmstadt, in: Die Gegenwart 59, 1901, p. 381.

EVERS, HANS GERHARD: Joseph Maria Olbrich, 1867–1908, in: Sabais, H.-W. (ed.): Vom Geist einer Stadt, Ein Darmstädter Lesebuch, Darmstadt 1956, pp. 326–327.

F

FELDHAUS, ERICH: Neuere Arbeiten von Albinmüller (= Neue Werkkunst), Leipzig 1927

FELGEL, OSKAR: Zur Darmstädter Ausstellung, in: *Der Architekt* 7, 1901, pp. 49–50.

FISCHER, OLE W.: Bauen für den Übermenschen? – Peter Behrens, Henry van de Velde und der Nietzsche-Kult, in: ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30), 2017, pp. 177–189.

FÖHL, THOMAS UND PESE, CLAUS: Peter Behrens, Vom Jugendstil zum Industriedesign, exhibition catalogue of Kunsthalle Erfurt, Weimar 2013.

FRED, W.: Die Darmstädter Künstlerkolonie, in: *Kunst und Kunsthandwerk. Monthly journal of the Imperial Royal Museum of Art and Industry* 4, 1901, pp. 430–452.

FRED, W.: The Darmstadt Artist's Colony, in: *The Studio* 24, 1902, pp. 22–29 and 268–276.

FRED, W.: The Work of Prof. J. M. Olbrich at the Darmstadt Artists' Colony, in: *The Studio* 24, 1902, pp. 91 et seqq.

FRIES, VOLLMER H: Darmstadt, in: *Das Interieur* 2, 1901, pp. 153–157.

FUCHS, GEORG: Illuminations-Feste auf der Mathildenhöhe, in: *Deutsche Kunst und Dekoration* 9, 1901/02, pp. 43–48.

FUCHS, GEORG: Hessische Künstler auf der Darmstädter Ausstellung, in: *Deutsche Kunst und Dekoration* 9, 1901/02, pp. 24–38.

FUCHS, GEORG: Die Mathildenhöhe Einst und Jetzt, in: *Deutsche Kunst und Dekoration* 8, 1901, pp. 511–535.

FUCHS, GEORG: Die Eröffnung der Darmstädter Kunstausstellung, in: *Deutsche Kunst und Dekoration* 8, 1901, pp. 401–404 and 446 et seqq.

FUCHS, GEORG: Die Mathildenhöhe in Darmstadt und die Künstlerkolonie, in: *Hamburger Nachrichten*, 7. August 1901.

FUCHS, GEORG: Die Darmstädter Künstler-Kolonie, in: *Über Land und Meer. Deutsche Illustrierte Zeitung* 42, Vol. 83, 1900, pp. 60–61.

FUCHS, GEORG: Zur Weihe des Grundsteines, ein festliches Spiel, in: *Deutsche Kunst und Dekoration* 6, 1900, pp. 357–365.

FUCHS, GEORG: Was erwarten die Hessen von ihrem Großherzog Ernst Ludwig? Von einem ehrlichen, aber nicht blinden Hessen, Munich 1892.

G

GEELHAAR, CHRISTIANE: 100 Jahre Planen und Bauen für die Stadtkrone, Vol. 1: Die Mathildenhöhe – ein Jahrhundertwerk, Darmstadt 1999, Vol. 2: Ernst Ludwig-Haus – vom Atelierhaus zum Museum Künstlerkolonie, Darmstadt 2000; Vol. 3: Ausstellungshallen und Hochzeitsturm – Haus der Künste, Wahrzeichen der Stadt, Darmstadt 2001.

GISBERTZ, OLAF: Experiment, Utopie und Wirklichkeit – Die Mathildenhöhe und das Neue Bauen in der Weimarer Republik, in: ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30), 2017, pp. 251–260.

GLÄSSING, WILHELM: Darmstadts Industrie, Handel und Gewerbe, Darmstadt 1914.

GRÄFE, BABETTE: Romantik ist das Schwungrad meiner Seele. Der Traum einer ästhetischen Gegenwart in der Architektur von Albinmüller, Darmstadt 2010.

GREINER, DANIEL: Die Kleinwohnungskunst auf der Landesausstellung, in: *Die Kunst unserer Heimat, Zeitschrift der Vereinigung zur Förderung der Künstler in Hessen und im Rhein-Maingebiet*, 1908, pp. 95–103.

GREINER, DANIEL: Führer durch die Ausstellung im grossen Glückert-Hause, Darmstadt 1908.

GREINER, DANIEL: Joseph Maria Olbrich, In Memoriam, Rede zur Gedächtnisfeier am 9. Oktober 1908, Frankfurt a. M. 1908.

GREINER, DANIEL: Führer durch das Ausstellungs-Haus. Hessische Landesausstellung für freie und angewandte Kunst. Darmstadt 23. Mai bis 31 Oktober, Darmstadt 1908.

GRIGORASH, ALENA: Die Darmstädter Künstlerkolonie und ihre Rezeption in Russland am Anfang des 20. Jahrhunderts; in: ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30), 2017, pp. 245–250.

GUTBROD, PHILIPP AND PATRUNO, STEFANIE: Ornament im Quadrat, Die Jugendstilfliesen-Schenkung Inge Niemöller / Ornament Squared, Inge Niemöller Art Nouveau Tile Collection Gift, exhibition catalogue of Institut Mathildenhöhe Darmstadt, Cologne 2017.

GUTBROD, PHILIPP: "Mein Hessenland blühe und in ihm die Kunst!" Die Entstehung und Entwicklung der Künstlerkolonie Darmstadt 1899–1914 – Eine Einführung, in: ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30), 2017, pp. 33–42.

GUTBROD, PHILIPP: Weltentwürfe. Die Künstlerkolonie Darmstadt 1899–1914, exhibition catalogue of Institut Mathildenhöhe Darmstadt, Darmstadt 2015.

GUTBROD, PHILIPP: 100 Years Since the Last Darmstadt Artists' Colony Exhibition, in: coup de fouet, No. 24, 2014, pp. 28–31.

GUTBROD, PHILIPP: A Document of German Art: the First Exhibition of the Darmstadt Artists' Colony, in: Uncommon Culture 4, 2013, pp. 104–111.

GUTBROD, PHILIPP: "Für die Plakatkunst ein idealer Raum", in: Beil, Ralf (ed.): Alles Reklame! Die Plakatkunst der Künstlerkolonie Darmstadt, Institut Mathildenhöhe Darmstadt exhibition catalogue, Darmstadt 2012, p. 6 et seqq.

H

HAIKO, PETER / KRIMMEL, BERND / ULMER, RENATE: Joseph Maria Olbrich, Architecture, New York 1988.

HARDENBERG, KUNO GRAF VON: Großherzog Ernst-Ludwig und seine Bestrebungen zur Hebung der Wohnstätten-Kultur, in: Deutsche Kunst und Dekoration 15, 1904/05, pp. 273–276.

HARTMANN, ANNE: Die Dreihäusergruppe von Joseph Maria Olbrich, master's dissertation Münster 2000.

HARZENETTER, MARKUS: Welterbe – Königsdisziplin der Denkmalpflege? in: ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30), 2017, pp. 27–31.

HENRICI, K.: Die Ausstellung der Künstlerkolonie und die neuere Bautätigkeit in Darmstadt, in: Centralblatt der Bauverwaltung, 1901, p. 289 et seq., 302 et seqq., 326 et seqq., 341 et seqq., 398 and 409 et seq.

HERBIG, BÄRBEL AND SCHRÖDER, DORIS: Die Darmstädter Mathildenhöhe. Architektur im Aufbruch zur Moderne, (Beiträge zum Denkmalschutz, 7), Darmstadt 2012.

HESSEN UND BEI RHEIN, LUDWIG PRINZ VON: Die Darmstädter Künstlerkolonie und ihr Gründer Großherzog Ernst Ludwig, Darmstadt 1950.

HESSEN UND BEI RHEIN, LUDWIG PRINZ VON: Die Darmstädter Künstlerkolonie, ein Lebenswerk Großherzog Ernst-Ludwigs, in: Darmstadt das Tor zu Odenwald und Bergstraße, Bingen / Rhein 1951, p. 38 et seq.

HESSEN UND BEI RHEIN, LUDWIG PRINZ VON: Bemerkungen über die Darmstädter Künstlerkolonie und den Jugendstil, in: Der Architekt. Monatszeitschrift des Bundes Deutscher Architekten BDA 7, 1958, pp. 300–318.

HESSISCHE LANDES-AUSSTELLUNG FÜR FREIE UND ANGEWANDTE KUNST, Darmstadt 1908, special printing from: Deutsche Kunst und Dekoration, Vol. XXII, 1908, pp. 215–226.

HEYDEN, GERHARD: Die Ausstellung der Darmstädter Künstlerkolonie, in: Deutsche Bauhütte 5, 1901, pp. 185–188.

HEYDEN, GERHARD: Die Eröffnung der Darmstädter Ausstellung, in: Deutsche Bauhütte 5, 1901, p. 125 et seqq.

HILDEBRANDT, HANS: Der Platanenhain: ein Monumentalwerk Bernhard Hoetger's, Berlin 1915.

HOETGER, BERNHARD: Der Bildhauer und der Plastiker, in: Der Cicerone 11, 1919, pp. 165–173.

HOFFMANN, HANS-CHRISTOPH: Das künstlerische Ergebnis des Darmstädter "Dokumentes", in: Kunst in Hessen und am Mittelrhein 7, 1967, pp. 7–25.

HOFMANN, ALBERT: Darmstädter Künstlerkolonie, in: Deutsche Bauzeitung 36, 1902, p. 254 et seq., 258 et seq., 306 et seq., 310 et seqq., 630 et seq., 638, 642, 644.

HOLZAMER, WILHELM: Die Darmstädter Ausstellung 1901. Ein Nachwort, Leipzig 1901.

HOLZAMER, WILHELM: Spiele, Leipzig 1901.

HOLZAMER, WILHELM: Spiele. Mit Zeichnungen von Olbrich, in: Süd-Westdeutsche Rundschau, I, 1901, pp. 171–177.

HUBER, PATRIZ AND OLBRICH, JOSEPH MARIA: Haus Glückert. Innenarchitektur Patriz Huber. Vorraum und Treppe Prof. I. M. Olbrich, Darmstadt 1901.

I

ICOMOS – DEUTSCHES NATIONALKOMITEE (ED.): "Eine Stadt müssen wir erbauen, eine ganze Stadt!" Die Künstlerkolonie Darmstadt auf der Mathildenhöhe / "A city, we need to build an entire city!" The Darmstadt Artists' Colony on the Mathildenhöhe (ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV, Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30), Berlin and Wiesbaden 2017 (https://www.icomos.de/icomos/pdf/buch_icomos_lxiv.pdf).

ILLUSTRIERTER KATALOG DER HESSISCHEN LANDESAUSSTELLUNG FÜR FREIE UND ANGEWANDTE KUNST. Darmstadt 1908, Darmstadt Artists' Colony exhibition catalogue, Darmstadt 1908.

INSTITUT MATHILDENHÖHE DARMSTADT (ED.): Joseph Maria Olbrich: Secession Wien – Mathildenhöhe Darmstadt, Ausstellungsarchitektur um 1900, exhibition catalogue of Institut Mathildenhöhe Darmstadt, Berlin 2006.

INSTITUT MATHILDENHÖHE DARMSTADT (ED.): Künstlerkolonie Mathildenhöhe 1899–1914. Das Buch zum Museum, Darmstadt 2004 (2nd edition).

INSTITUT MATHILDENHÖHE DARMSTADT (ED.): Aufbruch zur Moderne. Die Darmstädter Künstlerkolonie zwischen Tradition und Innovation. Scientific symposium on the occasion of the opening of the Darmstadt Artists' Colony Museum on 4 May 1990, Darmstadt 1993.

INSTITUT MATHILDENHÖHE DARMSTADT (ED.): Museum Künstlerkolonie Darmstadt, Darmstadt 1990.

INSTITUT MATHILDENHÖHE DARMSTADT (ED.): Ein Dokument Deutscher Kunst 1901–1976, Institut Mathildenhöhe Darmstadt / Hessisches Landesmuseum Darmstadt / Kunsthalle Darmstadt exhibition catalogue, 5 volumes, Darmstadt 1976.

ISARIUS: Darmstadt, die werdende Kunst Stadt, in: Deutsche Kunst und Dekoration 9, 1901/02, pp. 72–88.

ISARIUS: Darmstadt, Stuttgart und München als Heimstätten moderner Gewerbe-Kunst, in: Deutsche Kunst und Dekoration 9, 1901/02, pp. 247–250.

J

JAMES-CHAKRABORTY, KATHLEEN: Darmstadt in Context – Architecture and Design Reform c 1900, in: ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30), 2017, pp. 61–68.

JOSEPH M. OLBRICH: Das Werk des Architekten, exhibition catalogue of the Hessian State Museum, Darmstadt; Berlin Art Library, Darmstadt 1967.

K

KLEIN, RUDOLF: Die Darmstädter Künstlerkolonie, in: *Socialistische Monatshefte*, 6–8, 1902, pp. 211–215.

KOCH, ALEXANDER: Ausstellung der Darmstädter Künstler-Kolonie 1914 vom 16. Mai bis 11. Oktober, in: *Deutsche Kunst und Dekoration* 34, 1914, pp. 240–271.

KOCH, ALEXANDER (ED.): Darmstadt – eine Stätte moderner Kunstbestrebungen, Darmstadt 1920.

KOCH, ALEXANDER: Darmstadt, Stuttgart und München als Heimstätten moderner Gewerbe-Kunst, in: *Deutsche Kunst und Dekoration* 9, 1902, pp. 247–250.

KOCH, ALEXANDER: Die Darmstädter Künstler-Kolonie, in: *Deutsche Kunst und Dekoration* 3, 1898/99, pp. 104–114 and 125–139.

KOCH, ALEXANDER: Erste Darmstädter Kunst- und Gewerbeausstellung 1898, in: *Deutsche Kunst und Dekoration* 1, 1897/98, p. III et seqq.

KOCH, ALEXANDER: Erste Eindrücke von der Turiner Ausstellung, in: *Deutsche Kunst und Dekoration* 10, 1902, pp. 519–522.

KOCH, ALEXANDER (ED.): Großherzog Ernst Ludwig und die Ausstellung der Künstler-Kolonie in Darmstadt von Mai bis Oktober 1901 [Ein Dokument deutscher Kunst], Darmstadt 1901.

KOCH, ALEXANDER: Joseph M. Olbrich. Gestorben, in: *Deutsche Kunst und Dekoration* 22, 1908, p. 401 et seq.

KOCH, ALEXANDER: Unser Programm, in: *Deutsche Kunst und Dekoration* 1, 1897/98, p. I et seq.

KOCH, ALEXANDER AND ZOBEL, VICTOR: Von der Darmstädter Künstler-Kolonie, Darmstadt 1905.

KRAUS, KARL: Darmstadt, in: *Die Fackel* 56, October 1900, pp. 21–24.

KRAUS, KARL: Mitgeher wünscht sich der Künstler, in: *Die Fackel* 81, June 1901, pp. 11–14.

KRIMMEL, BERND: Joseph M. Olbrich 1867–1908, exhibition catalogue of Institut Mathildenhöhe Darmstadt, Darmstadt 1983.

KÜNSTLERKOLONIE DARMSTADT (ED.): Darmstadt, Ausstellung der Künstlerkolonie, with forward by Victor Zobel, exhibition catalogue of the Darmstadt Artists' Colony, Darmstadt [around 1904].

KÜNSTLERKOLONIE DARMSTADT (ED.): Die Ausstellung der Künstler-Kolonie Darmstadt 1901, main catalogue of the Darmstadt Artists' Colony exhibition catalogue, Darmstadt 1901.

L

LANDESAMT FÜR DENKMALPFLEGE HESSEN (ED.): Bernhard Hoetger auf der Mathildenhöhe Darmstadt – Zur Restaurierung und Konservierung des Gesamtkunstwerks Platanenhain (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 31), Wiesbaden 2018.

LANDESAMT FÜR DENKMALPFLEGE HESSEN (ED.): "Eine Stadt müssen wir bauen, eine ganze Stadt!" – Die Künstlerkolonie Darmstadt auf der Mathildenhöhe (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30 and ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV), Wiesbaden 2017.

LANDESAMT FÜR DENKMALPFLEGE HESSEN IN COOPERATION WITH MAGISTRAT DER STADT DARMSTADT – DENKMALSCHUTZBEHÖRDE (ED.): Denkmaltopographie Bundesrepublik Deutschland. Kulturdenkmäler in Hessen. Stadt Darmstadt, edited by Günter Fries, Nikolaus Heiss, Wolfgang Langner et al., Darmstadt 1994, pp. 304–348.

LAMBERT, A.: Die Ausstellung der Künstler-Kolonie Darmstadt 1901, in: *Schweizerische Bauzeitung* 38, 24. August 1901, p. 77 et seqq., 87 et seqq., 99 et seqq.

LATHAM, IAN: Joseph Maria Olbrich, London 1980.

LATHAM, IAN: Joseph Maria Olbrich, Stuttgart 1981.

LEHMANN, A.: Die Hessische Landesausstellung in Darmstadt 1908, in: *Der Profanbau* 4, 1908, pp. 197–204.

LOSSE, VERA: Rudolf Bosselt. Erneuerer der deutschen Medaillenkunst, Bildhauer und Reformpädagoge. Mit Werkverzeichnis der plastischen Arbeiten, Cologne 1995.

LUX, JOSEPH AUGUST: Das neue Kunstgewerbe in Deutschland, Leipzig 1908.

LUX, JOSEPH AUGUST: Der Städtebau und die Grundpfeiler der heimischen Bauweise, in: Hohe Warte 1, 1904/05, p. 380 et seqq.

LUX, JOSEPH AUGUST: Haus Sutter. Hessische Landesausstellung Darmstadt 1908. Illustrated special edition catalogue, in: Die Gegenwart 37, 1908/09.

LUX, JOSEPH AUGUST: Die Hessische Landesausstellung Darmstadt 1908, in: Hohe Warte 4, 1908, pp. 304–307.

LUX, JOSEPH AUGUST: Ideen von Olbrich, in: Der Architekt 10, 1904, p. 39 et seq.

LUX, JOSEPH AUGUST: Joseph M. Olbrich. Eine Monographie, Berlin 1919.

M

MACIUIKA, JOHN V.: Die Arbeit der Darmstädter Künstlerkolonie im Kontext der wilhelminischen staatlichen Kunstgewerbereform, in: ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30), 2017, pp. 201–208.

MACIUIKA, JOHN V.: Before the Bauhaus. Architecture, Politics and the German State, 1890–1920, Cambridge 2005.

MEIER-GRAEFE, JULIUS: Darm-Athen, in: Die Zukunft 35, 1901, p. 478.

MEIER-GRAEFE, JULIUS: Entwicklungsgeschichte der modernen Kunst, Vol. II, Stuttgart 1904.

MESSINA, MARIA GRAZIA: Darmstadt 1901/1908, Olbrich e la colonia degli artisti, Rome 1978.

MIGGE, LEBERECHT: Garten-Frühling, in: Deutsche Kunst und Dekoration 22, 1908, pp. 190–196, 214–226.

MOELLER, GISELA: Der frühe Behrens. Zu seinen kunstgewerblichen Anfängen in München und Darmstadt, in: Wallraf-Richartz-Jahrbuch. Westdeutsches Jahrbuch für Kunstgeschichte 4, 1983, pp. 259–284.

MORAWE, CHRISTIAN F: Darmstadt, in: Das Interieur 2, 1901, pp. 153–157.

MORAWE, CHRISTIAN F: Die Darmstädter Spiele, in: Süd-Westdeutsche Rundschau, I, 1, 1901, pp. 178–192.

MORAWE, CHRISTIAN F: Die Künstler-Kolonie auf der Welt-Ausstellung, in: Deutsche Kunst und Dekoration 6, 1900, pp. 490–498.

MOUREY, GABRIEL: Round the exhibition – III, German Decorative Art, in: The Studio 21, 1901, pp. 44–52.

MÜLLER, ALBIN: Albinmüller. Aus meinem Leben. Autobiografie, Norbert Eisold et. al., ed., Magdeburg 2007.

MÜLLER, ALBIN: Architektur und Raumkunst, Leipzig 1909.

MÜLLER, ALBIN: Joseph Maria Olbrich, in: Illustrierte Zeitung, No. 3398, 13. August 1908, p. 263.

MÜLLER, ALBIN: Georg Biermann, Werke der Darmstädter Ausstellung 1914 und andere Arbeiten nach Entwürfen von Professor Albinmüller (Mitglied der Künstlerkolonie), Magdeburg 1917.

MÜLLER-HERFURTH, JEAN BAPTIST: Nüchterne Briefe über die Darmstädter Kunstaussstellung, Frankfurt a. M. 1901.

MÜLLER-HERFURTH, JEAN BAPTIST: Überdokument Darmstadt. Überhaupt Catalogue, Darmstadt 1901.

MUTHER, RICHARD: Darmstadt und die "Darmstädter Ausstellung", in: id., Studien und Kritiken, Vol. I, Vienna 1901, pp. 267–285.

MUTHER, RICHARD: Darmstadt und die "Darmstädter Ausstellung", in: id., Studien und Kritiken, Vol. II, Vienna 1901, pp. 62–95.

M., O.: Darmstadt, Ausstellung 1901, in: Neue deutsche Rundschau 12, 1901, p. 775 et seqq.

N

NAUMANN, FRIEDRICH: Das Programm der Großherzoglichen Lehr-Ateliers für angewandte Kunst zu Darmstadt, in: Deutsche Kunst und Dekoration 19, 1906/07, pp. 379–382.

NEBEHAY, CHRISTIAN MICHAEL (ED.): Joseph Maria Olbrich 1867–1908: Entwürfe, Zeichnungen, Aquarelle, Albertina exhibition catalogue, Vienna 1970.

- N. N.:** Aus unserer Zeit – Darmstadt, in: Möbel und Dekoration 6, 1903, p. 51 and 331 et seq.
- N. N.:** Darmstadt, in: Die Rheinlande. Monatsschrift für deutsche Kunst 1, 1900, p. 50.
- N. N.:** Darmstadt Ausstellung 1901, in: Möbel und Dekoration III, 1900, p. 263.
- N. N.:** Darmstadt Ausstellung 1901, in: Kunstgewerbeblatt, November 1900, pp. 21–25.
- N. N.:** Darmstädter Künstler-Kolonie, in: Deutsche Kunst und Dekoration 13, 1903/04, p. 208 et seqq.
- N. N.:** Das künstlerische Ergebnis des Darmstädter "Dokumentes", in: Deutsche Bauzeitung 36, 1902, p. 254 et seq., 258 et seq., 253, 256 et seq., 306 et seq., 310 et seqq., 630 et seq., 628, 638, 640, 642 et seqq.
- N. N.:** Deutschland auf der Turiner Ausstellung für moderne dekorative Kunst, in: Deutsche Bauzeitung 36, 1902, pp. 124–127.
- N. N.:** Die Ausstellung in Darmstadt, in: Deutsche Bauhütte 5, 1901, p. 168.
- N. N.:** Die Berufung Jo. M. Olbrichs nach Darmstadt, in: Deutsche Bauhütte 3, 1899, p. 188 et seq.
- N. N.:** Die Eröffnung der Darmstädter Kunst-Ausstellung, in: Deutsche Kunst und Dekoration 8, 1901, pp. 401–404.
- N. N.:** Die Darmstädter Künstler-Kolonie. Die Grundstein Legung des Künstler-Hauses, in: Deutsche Kunst und Dekoration 6, 1900, pp. 353–355.
- N. N.:** Die Gläser von Joseph Emil Schneckendorf scheinen auch auf der Weltausstellung ..., in: Die Porzellan und Glashandlung 34, 1910.
- N. N.:** Ein deutscher Fürst als Förderer der modernen angewandten Kunst, in: Deutsche Kunst und Dekoration 5, 1899/1900, pp. 46–50.
- N. N.:** Gartenbau-Ausstellung Darmstadt, in: Deutsche Kunst und Dekoration 17, 1905/06, pp. 107–115.
- N. N.:** Hessische Landesausstellung für freie und angewandte Kunst Darmstadt 1908, in: Die Kunst, 18, 11, 1908, pp. 485–495.
- N. N.:** Ideen von Olbrich, in: Der Architekt, VI, 1900, p. 7.
- N. N.:** Ideen von Olbrich, in: Zeitschrift des Österreichischen Ingenieur- und Architekten-Vereines, 48, 1900, p. 740.
- N. N.:** Olbrich-Ausstellung in Darmstadt, in: Deutsche Bauzeitung 42, 1908, p. 630 et seq.
- N. N.:** Schneckendorf-Gläser, in: Die Porzellan und Glashandlung 9, 1910.
- N. N.:** Von der Darmstädter Künstler-Kolonie, in: Dekorative Kunst 4, 1901, pp. 289–295.

O

- OECHSLIN, WERNER:** Gutachten Künstlerkolonie Mathildenhöhe Darmstadt. Nominierung für die Eintragung auf die Tentativliste, Darmstadt 2012 (http://www.kuenstlerkolonie-mathildenhoehe.de/fileadmin/user_upload/gutachten_kuenstlerkolonie_mathildenhoehe.pdf?_id=1502445019)
- OLBRICH, JOSEPH MARIA:** Architektur von Joseph Maria Olbrich. 30 Mappen. Berlin 1901–14, complete reprint with texts by Peter Haiko, Bernd Krimmel and Renate Ulmer, Tübingen 1988.
- OLBRICH, JOSEPH MARIA:** Eine Ausstellung der Stadt Darmstadt in Zusammenarbeit mit dem Institut für neue technische Form, Messehaus Darmstadt exhibition catalogue, Darmstadt 1958
- OLBRICH, JOSEPH MARIA:** Das Dokument deutscher Kunst, in: Deutsche Kunst und Dekoration 6, 1900, p. 370 et seq.
- OLBRICH, JOSEPH MARIA:** Das Haus Olbrich, Darmstadt 1901.
- OLBRICH, JOSEPH MARIA:** Die Ausstellung der Darmstädter Künstlerkolonie 1901, Darmstadt 1901.
- OLBRICH, JOSEPH MARIA:** Haus Habich, Darmstadt 1901.
- OLBRICH, JOSEPH MARIA:** Ideen von Olbrich, Vienna 1899; 2nd edition, Leipzig 1904.
- OLBRICH, JOSEPH MARIA:** Katalog der Ausstellung der Darmstädter Künstlerkolonie 1904.
- OLBRICH, JOSEPH MARIA:** Neue Gärten, Berlin 1905.
- OLBRICH, JOSEPH MARIA:** Unsere nächste Arbeit, in: Deutsche Kunst und Dekoration 6, 1900, pp. 366–369.

OLBRICH-GEDÄCHTNIS-AUSSTELLUNG, mit einem Nachruf von Joseph August Lux, Ernst Ludwig House exhibition catalogue, Darmstadt 1908.

OSBORN, MAX: Darmstädter Eindrücke, in: Kunstgewerbe für's Haus 1, 1900/01, p. 259 et seqq.

OSBORN, MAX: Erster Rundgang durch die deutsche und österreichische Abtheilung, in: Deutsche Kunst und Dekoration 6, 1900, p. 470.

P

PAULSEN, FRIEDRICH: Was ist uns Olbrich?, in: Deutsche Bauzeitung 6, 1910, pp. 618–624.

PAULI, GUSTAV: Bernhard Hoetger, in: Kunst und Künstler 12, 1914, pp. 524–529.

PFEIFER, HANS-GEORG: Peter Behrens. "Wer aber will sagen, was Schönes sei?", Düsseldorf University of Applied Sciences exhibition catalogue, Düsseldorf 1990.

PIACENTINI, MARCELLO: L'opera di Joseph Olbrich, in: Emporium 38, 1913, pp. 350–369.

PICHLER, GERD: Joseph Maria Olbrichs nie gebaute Künstlerkolonie in Wien und Josef Hoffmanns Künstlerkolonie auf der Hohen Warte; in: ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30), 2017, pp. 83–88.

PLEHN, A. L.: Die Ausstellung der Künstler-Kolonie Darmstadt, in: Kunstgewerbeblatt 12, 1901, pp. 201–215.

PLEHN, A. L.: Die Darmstädter Künstlerkolonie, in: Kunstgewerbeblatt 12, 1901, pp. 21–33.

POLACZEK, ERNST: Die Ausstellung der Darmstädter Künstler-Kolonie, in: Kunstchronik 12, 1901, pp. 465–472.

PUDOR, HEINRICH: J. M. Olbrich. Ein Beitrag zur geschichtlichen Betrachtung der neuzeitlichen Architektur und des Kunstgewerbes, in: Kunstgewerbe für's Haus 6, 1905/06, p. 87 et seq.

PÜTZER, FRIEDRICH: Joseph Olbrich's Zeichnungen für Baukunst und Kunstgewerbe, Berlin 1912.

R

RAIS, JULES: L'exposition de la Künstler-Kolonie de Darmstadt, in: Chronique des arts, Mai / Juni 1901, p. 155.

RAIS, JULES: L'exposition de la Künstler-Kolonie de Darmstadt, in: Revue des arts décoratifs 21, 1901, pp. 395–402.

RAIS, JULES: L'exposition de la Künstler-Kolonie de Darmstadt, in: Revue des arts décoratifs 22, 1902, pp. 55–60, 87–92.

ROEDER, HEIDE MARIE: Paul Hausteiu, ein Vermittler der deutschen Reformbewegung, Werk und Material, Stuttgart 1990.

ROETHER, JÜRGEN AND SPERLICH, HANS-GÜNTHER: Mathildenhöhe Darmstadt, Darmstadt 1966.

RÖMHELD, GUSTAV: Künstlerkolonie-Ausstellung: Darmstadt 1914, 16. Mai bis 11 Oktober, Darmstadt 1914.

RÜTTENAUER, BENNO: Darmstadt nach dem Fest, in: Dekorative Kunst 6, 1901/02, pp. 185–190.

RÜTTENAUER, BENNO: Ein Dokument deutscher Kunst, in: Die Rheinlande, Monatsschrift für deutsche Kunst, 1, Januar 1901, pp. 5–11.

RÜTTENAUER, BENNO: Hans Christiansen und sein Haus, in: Deutsche Kunst und Dekoration 9, 1901/02, pp. 49–72.

RYKWERT, JOSEPH: Historic Architecture: Joseph Maria Olbrich. A Jugendstil Design at the Mathildenhöhe Artists' Colony, in: Architectural Digest, April 1987, pp. 180–185.

S

SCHEFFLER, KARL: Das Haus Behrens, in: Dekorative Kunst 5, 1901, pp. 1–45.

SCHEFFLER, KARL: Die Ausstellung der Künstler-Kolonie Darmstadt 1901, in: Schweizerische Bauzeitung 38, 24. August 1901, p. 77 et seqq., 87 et seqq., 99 et seqq.

SCHEFFLER, KARL: Olbrichs Kunst, in: Deutsche Bauhütte 5, 1901, p. 329 et seq.

SCHIRMER, ERICH: Was lehrte uns Darmstadt, in: Deutsche Bauhütte 5, 1901, p. 286 et seq., 303 et seq., 313 et seq., 318 et seqq., and 325 et seq.

SCHLIEPMANN, HANS: Die Ausstellung der Darmstädter Künstlerkolonie, in: Jahrbuch der bildenden Kunst I, 1902, pp. 44–50.

SCHMIDT, PAUL FERDINAND: Bernhard Hoetgers Monumentalplastik im Darmstädter Platanenhain, in: Die Rheinlande 24, 1914, pp. 205–210.

SCHMIDT, PAUL FERDINAND: Die dritte Ausstellung der Künstlerkolonie in Darmstadt 1914, in: Die Rheinlande 24, 1914, pp. 211–214.

SCHMIDT, PAUL FERDINAND: Die Ausstellung der Darmstädter Künstlerkolonie, 1914, in: Kunstgewerbeblatt 25, 1914, pp. 194–198.

SCHOCH, RAINER: Bibliographie zur Darmstädter Künstlerkolonie und deren Ausstellungen 1901–1914, Darmstadt 1973.

SCHÖLERMANN, WILHELM: Die hessische Ausstellung für Kunst und Kunstgewerbe in Darmstadt 1908, in: Zeitschrift für bildende Kunst 44, 1908/09, pp. 465–468.

SCHÖLERMANN, WILHELM: Die Olbrich-Gedächtnis-Ausstellung in Darmstadt, in: Kunstchronik 20, 1908, pp. 41 et seqq.

SCHÖLERMANN, WILHELM: The Hessian National Exhibition at Darmstadt, in: The Studio 44, 1908, pp. 215–225.

SCHREMMER, ERNST (ED.): Joseph Maria Olbrich, 1867–1908, Haus des Deutschen Ostens exhibition catalogue, Düsseldorf 1974.

SCHREYL, KARL HEINZ: Joseph Maria Olbrich. Die Zeichnungen in der Kunstbibliothek Berlin. Kritischer Katalog, Berlin 1972.

SCHULZE, OTTO: Gartenbau-Ausstellung, Darmstadt, in: Deutsche Kunst und Dekoration 17, 1905/06, pp. 107–113.

SCHULZE, OTTO: Hessische Landesausstellung für freie und angewandte Kunst – Darmstadt 1908, in: Deutsche Kunst und Dekoration 23, 1908/09, pp. 121–132.

SCHULZE, OTTO: Hessische Landesausstellung für freie und angewandte Kunst. Darmstadt 1908. Raumkunst, in: Deutsche Kunst und Dekoration 22, 1908, pp. 353–379.

SCHUMACHER, FRITZ: Die Ausstellung der Darmstädter Künstlerkolonie, in: Dekorative Kunst 4, 1901, pp. 417–431.

SCHUR, ERNST: Nach Darmstadt, in: Die Rheinlande. Monatsschrift für deutsche Kunst 15, 1908, p. 138 et seq.

SCHUSTER, PETER-KLAUS (ED.): Peter Behrens und Nürnberg. Geschmackswandel in Deutschland. Historismus, Jugendstil und die Anfänge der Industriereform, Germanisches Nationalmuseum Nürnberg exhibition catalogue, Munich 1980.

SCHWARTZ, FREDERIC: Der Werkbund. Ware und Zeichen 1900–1914, Dresden 1999.

SIGL, PAUL: "Most charming examples" – Beiträge der Darmstädter Künstlerkolonie auf internationalen Ausstellungen um 1900, in: ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30), 2017, pp. 69–80.

SPALT, JOHANNES: Der Weg zum Hochzeitsturm, in: Wien um 1900, Kunst und Kultur, Maria Marchetti (ed.), Vienna / Munich 1985, pp. 319 et seq.

SPERLICH, HANS-GÜNTHER: Haus Olbrich, in: Architektur, 1959, pp. 42, 53–56.

SPERLICH, HANS-GÜNTHER: Joseph Maria Olbrich und die Einflüsse des Art Nouveau, in: Darmstädter Echo, 14. Dezember 1965.

SPERLICH, HANS-GÜNTHER: Essay on Joseph Maria Olbrich, Darmstadt 1965.

STEPHAN, REGINA: Eine gebaute Architekturdebatte – Die Mathildenhöhe, der Großherzog und seine These von "Ehrgeiz und Fiktion", in: ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30), 2017, pp. 191–200.

STRAUSS, STEPHAN: Margarethenhöhe und Mathildenhöhe – Beiträge und Wechselwirkungen zur Reform des Kleinwohnhauses und des städtischen Wohnens, in: ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30), 2017, pp. 111–122.

STREESE, MAX: Darmstadt. Hessischer Zentralverein für Errichtung billiger Wohnungen. Ernst Ludwig Verein. Die Kleinwohnungs-Kolonie auf der hessischen Landes-Ausstellung für freie und angewandte Kunst 1908 in Darmstadt, Darmstadt 1908.

STREESE, MAX: Die Hessische Landesausstellung 1908. Kritische Betrachtungen und Erläuterungen, Darmstadt 1908.

STREESE, MAX: Hessische Landesausstellung für freie und angewandte Kunst. Führer durch das oberhessische Ausstellungshaus, Gießen 1908.

SUTTER, CONRAD: Die Architektur Olbrichs auf der Darmstädter Ausstellung im Sommer 1904, in: Architektonische Rundschau 21, 1905, pp. 25–28.

T

THOVEZ, ENRICO: Olbrich e la colonia di Darmstadt, in: Le lettura II, 1902, pp. 1–7.

U

ULMER, RENATE (ED.): Emanuel Josef Margold, Wiener Moderne – Künstlerkolonie Darmstadt – Corporate Design für Bahlsen – Neues Bauen in Berlin, Institut Mathildenhöhe Darmstadt exhibition catalogue, Stuttgart 2003.

ULMER, RENATE: Olbrich, Joseph Maria, in: Neue deutsche Biographie, published by the Historical Commission of the Bavarian Academy of Sciences, Berlin 1999, pp. 500–501.

ULMER, RENATE: Jugendstil in Darmstadt, Darmstadt 1997.

ULMER, RENATE: Patriz Huber. Ein Mitglied der Darmstädter Künstlerkolonie, Darmstadt 1992.

V

VERHOEVEN, JENNIFER: Hessens jüngste Welterbenominierung – die Künstlerkolonie Mathildenhöhe in Darmstadt, in: Denkmalpflege und Kulturgeschichte 2, 2015, pp. 2–8.

VERONESI, GIULIA: Joseph Maria Olbrich (Architetti del movimento moderno, VII), Milan 1948.

VETTERLEIN, ERNST: Hessische Landes-Ausstellung für freie und angewandte Kunst – Darmstadt 1908, in: Deutsche Kunst und Dekoration 22, 1908, pp. 215–226.

VETTERLEIN, ERNST: Die Kleinwohnungskunst auf der Hessischen Landesausstellung, in: Deutsche Kunst und Dekoration 22, 1908, p. 323 et seq.

VOLLMER, FRIES VON: Darmstadt, in: Das Interieur 1901, pp. 153–157.

W

W., E.: Die Ausstellung der Darmstädter Künstlerkolonie, 1904, in: Dekorative Kunst 13, 1905, pp. 49–54.

WAGNER-CONZELMANN, SANDRA: "...daß ihr Geist noch lebt." – Die Ausstellung der Künstlerkolonie von 1901 als Orientierung für die Wiederaufbaudiskussion nach 1945, in: ICOMOS – Hefte des Deutschen Nationalkomitees, Vol. LXIV (Arbeitshefte des Landesamtes für Denkmalpflege Hessen, Vol. 30), 2017, pp. 261–270.

WEHNER, DIETER TINO: Bernhard Hoetger. Das Bildwerk 1905 bis 1914 und das Gesamtkunstwerk Platanenhain zu Darmstadt, Alfter 1994.

WERNER, H.: Die Keramische Manufaktur des Großherzogs von Hessen, in: Die Rheinlande. Monatschrift für deutsche Kunst 17, 1909, pp. 193–197.

WEST, ROBERT: Bernhard Hoetger und die Stilwandlung des 20. Jahrhunderts, in: Der Cicerone 7, 1915, pp. 101–116.

WEYRAUCH, PETER: Der Bildhauer Ludwig Habich, Darmstadt 1990.

WINDISCH, ANNETTE: 100 Years of the Stadtkrone, the Architectural Crown of Darmstadt, in: coup de fouet, no. 12, 2008, pp. 36–39.

WINDISCH, ANNETTE: Joseph Maria Olbrich. At Dawn of Modernity, in: coup de fouet, no. 14, 2009, pp. 38–43.

WISSENSCHAFTSSTADT DARMSTADT (ED.): Welterbe werden! Künstlerkolonie Mathildenhöhe Darmstadt, exhibition catalogue Main Hall, Osthang, Mathildenhöhe Darmstadt, Darmstadt 2014.

WOERL, LEO (ED.): Führer durch die Residenzstadt Darmstadt nebst Umgebung und die Ausstellung 1901, Leipzig 1901.

WOLFF, G: Arbeiten der großherzoglichen Manufaktur zu Darmstadt auf der Hessischen Landesausstellung 1908, in: Deutsche Bauzeitung 8, 1909, pp. 45 et seq.

WOLZOGEN, ERNST VON: Großherzog Ernst Ludwig als Wecker und Förderer künstlerischer Bestrebungen, in: Deutsche Kunst und Dekoration 39, 1916/17, pp. 361–366.

WR., H: Joseph M. Olbrich, in: Dekorative Kunst 20, 1908, pp. 55 et seq.

Z

ZETZSCHE, CARL: Die Architektur auf den deutschen Kunstausstellungen des Jahres 1901, in: Architektonische Rundschau 18, 1902, pp. 33–36.

ZIMMERMANN, MAX: Die Ausstellung der Darmstädter Künstlerkolonie, in: Kunstchronik 12, 1900/01, pp. 465–472.

ZIMMERMANN, MAX: Die Ausstellung der Darmstädter Künstlerkolonie, 1901, in: Kunst und Handwerk 51, 1900/01, pp. 249–256, 289–293.

ZIMMERMANN-DEGEN, MARGRET: Hans Christiansen. Leben und Werk eines Jugendstilkünstlers, Part I (introduction and analysis) and Part II (catalogue raisonné), Königstein / Taunus 1985.

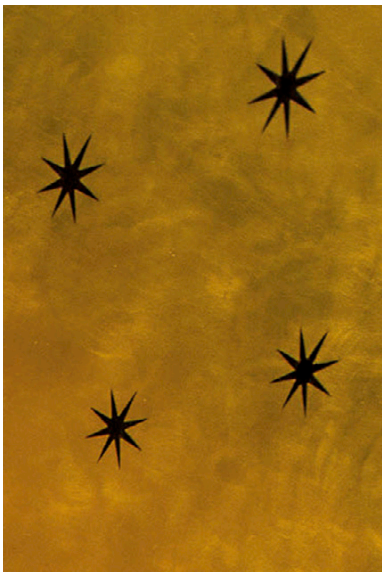
ZOBEL, VICTOR: Die Eröffnungsfeier der zweiten Ausstellung der Darmstädter Künstler-Kolonie, in: Deutsche Kunst und Dekoration 14, 1904, pp. 632–636.

ZOBEL, VICTOR: Neues von der Darmstädter Künstler-Kolonie, in: Deutsche Kunst und Dekoration 21, 1907/08, pp. 35–47.



8.

CONTACT
INFORMATION
OF RESPONSIBLE
AUTHORITIES



287.1 Friedrich Wilhelm Kleukens, Mosaic “The Kiss” in the vestibule of the Wedding Tower, 1914, photo 2017

8.a	Preparer	288
8.b	Official Local Institution/Agency	288
8.c	Other Local Institutions	289
8.d	Official Web address	290

8. CONTACT INFORMATION OF RESPONSIBLE AUTHORITIES

8.a PREPARER

Creation of the World Heritage nomination application materials shall be carried out under the leadership of Prof. Dr. Ludger Hünnekens, City of Darmstadt, in cooperation with Dr. Markus Harzenetter, Hessian State Office for Monuments and Sites.

- STADT DARMSTADT – MAGISTRAT DER STADT DARMSTADT

(City of Darmstadt – The Magistrate of the City of Darmstadt)

Name: Dipl.-Ing. Céline Grieb

Title: Entwicklung Mathildenhöhe, Welterbebüro

(Mathildenhöhe Development, World Heritage Office)

Address: Frankfurter Straße 71

City, Province / State, Country: 64293 Darmstadt, Hesse, Germany

Tel: +49 (0) 6151 / 13 37 89

Fax: +49 (0) 6151 / 13 37 87

E-mail: projekt.welterbe@darmstadt.de

- LAND HESSEN – LANDESAMT FÜR DENKMALPFLEGE HESSEN

(Federal State of Hesse – Hessian State Office for Monuments and Sites)

Name: Dr. Jennifer Verhoeven

Title: Coordination Unit UNESCO-World Heritage Sites

Address: Biebrich Palace (Schloss Biebrich), Rheingastr. 140

City, Province / State, Country: 65203 Wiesbaden, Hesse, Germany

Tel: +49 (0) 611 / 69 06 145

Fax: +49 (0) 611 / 69 06 140

E-mail: jennifer.verhoeven@lfd-hessen.de

8.b OFFICIAL LOCAL INSTITUTION / AGENCY

- MAGISTRAT DER STADT DARMSTADT

(City of Darmstadt – The Magistrate of the City of Darmstadt)

Title: Entwicklung Mathildenhöhe, Welterbebüro

(Mathildenhöhe Development, World Heritage Office)

Address: Frankfurter Straße 71

City, Province / State, Country: 64293 Darmstadt, Germany

Tel: +49 (0) 6151 / 13 37 88

E-mail: projekt.welterbe@darmstadt.de

8.c OTHER LOCAL INSTITUTIONS

- **INSTITUT MATHILDENHÖHE**

Address: Olbrichweg 15
City, Province / State, Country: 64287 Darmstadt, Germany
Tel: +49 (0) 61 51 / 13 28 08
E-mail: mathildenhoehe@darmstadt.de

- **DARMSTADT MARKETING GMBH**

Address: Luisenplatz 5
City, Province / State, Country: 64283 Darmstadt, Germany
Tel: +49 (0) 6151 / 13 45 10
E-mail: touristikmarketing@darmstadt.de

- **AMT FÜR WIRTSCHAFT UND STADTENTWICKLUNG –
ÖFFENTLICHKEITSARBEIT / STANDORTMARKETING**

(Economic and Urban Development Authority –
Public Relations / Location Marketing)
Address: Im Carree 1
City, Province / State, Country: 64283 Darmstadt, Germany
Tel: +49 (0) 6151 / 13 44 72
E-mail: standort@darmstadt.de

- **UNTERE DENKMALSCHUTZBEHÖRDE**

(Lower monument protection authority)
Address: Bessunger Straße 125
City, Province / State, Country: 64295 Darmstadt, Germany
Tel: +49 (0) 6151 / 13 29 37
E-mail: denkmalschutz@darmstadt.de

- **STADTARCHIV DARMSTADT – HAUS DER GESCHICHTE**

(Darmstadt City Archives – House of History)
Address: Karolinenplatz 3
City, Province / State, Country: 64289 Darmstadt, Germany
Tel: +49 (0) 61 51 / 16 217 66
E-mail: stadtarchiv@darmstadt.de

- **HESSISCHES STAATSARCHIV DARMSTADT – HAUS DER GESCHICHTE**

(Hessian State Archives, Darmstadt – House of History)
Address: Karolinenplatz 3
City, Province / State, Country: 64289 Darmstadt, Germany
Tel: +49 (0) 61 51 / 16 263 00
E-mail: poststelle@stad.hessen.de

- **HOCHSCHULE DARMSTADT – FACHBEREICH GESTALTUNG**
(Darmstadt University of Applied Sciences – Design Faculty)
Address: Olbrichweg 10
City, Province / State, Country: 64287 Darmstadt, Germany
Tel: +49 (0) 6151 / 16 38 331
E-mail: info@h-da.de

- **TECHNISCHE UNIVERSITÄT DARMSTADT – FACHBEREICH ARCHITEKTUR FB15,
FACHBEREICHSMANAGEMENT, L3|01 62**
(Darmstadt Technical University – Architecture Faculty FB 15
Departmental Management, L3|01 62)
Address: El-Lissitzky-Straße 1
City, Province / State, Country: 64287 Darmstadt, Germany
Tel: +49 (0) 6151 / 16 23 470
E-mail: jhuge@architektur.tu-darmstadt.de

- **HESSISCHES LANDESMUSEUM DARMSTADT**
(Hessian State Museum Darmstadt)
Address: Friedensplatz 1
City, Province / State, Country: 64283 Darmstadt, Germany
Tel: +49 (0) 6151 / 16 57 000
E-mail: info@hlmd.de

- **HEAG HOLDING AG**
Address: Im Carree 1
City, Province / State, Country: 64283 Darmstadt, Germany
Tel: +49 (0) 6151 / 70 926 00
E-mail: info@heag.de

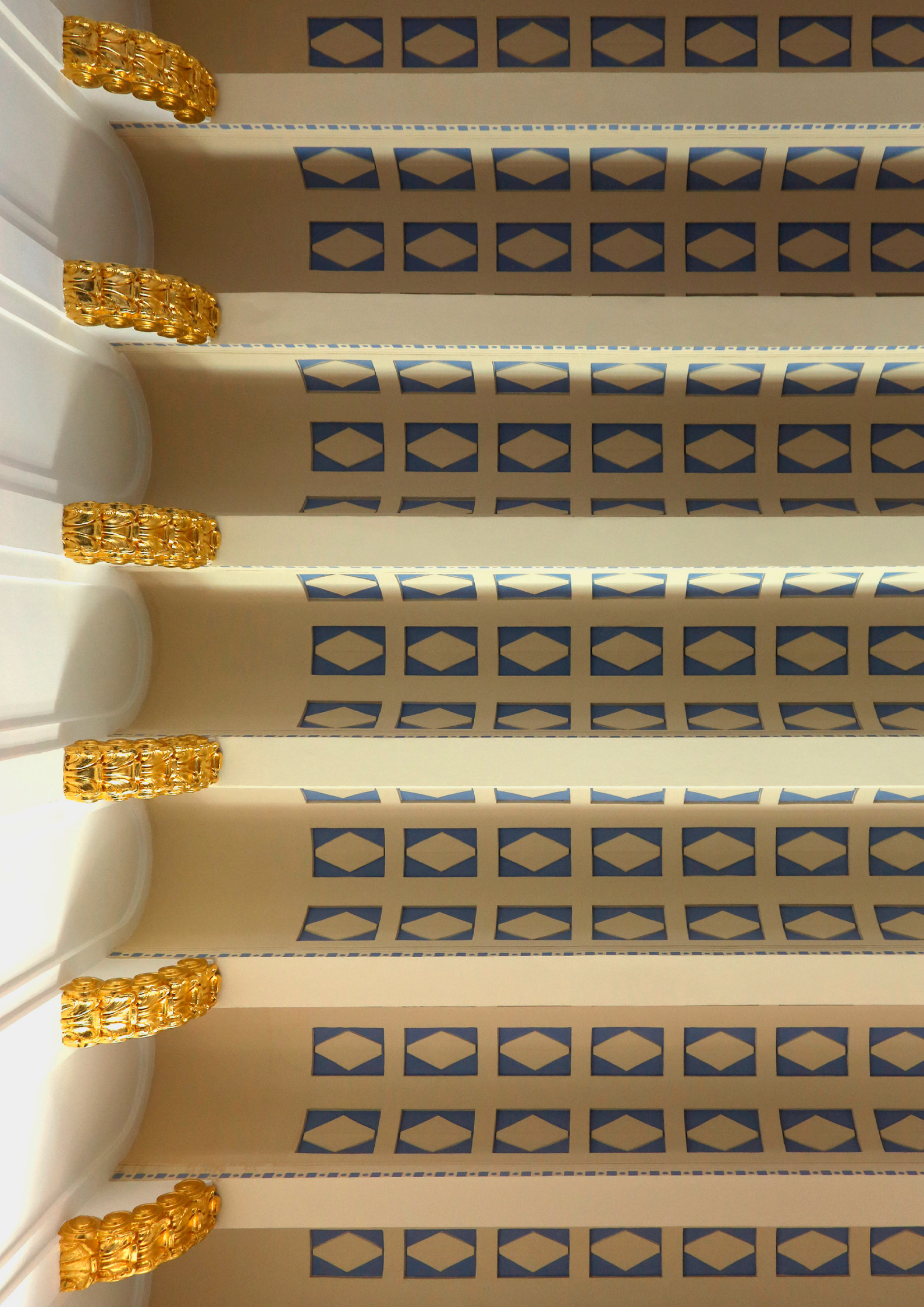
8.d OFFICIAL WEB ADDRESS

<http://www.mathildenhoehe-darmstadt.de>

Contact name: Silke Geschka-Rasbieler, M.A.
Amt für Wirtschaft und Stadtentwicklung –
Öffentlichkeitsarbeit / Standortmarketing
(Economic and Urban Development Authority –
Public Relations / Location Marketing)
Address: Im Carree 1
City, Province / State, Country: 64283 Darmstadt, Germany
Tel: +49 (0) 6151 / 13 44 72
E-mail: standort@darmstadt.de

**THE [WEISSENHOF]
SETTLEMENT COULD
ACHIEVE A SIMILAR
STATUS TO THAT WHICH
THE MATHILDENHÖHE
ACHIEVED IN ITS TIME**

Ludwig Mies van der Rohe, 1925



9.

SIGNATURE
ON BEHALF
OF THE
STATE PARTY



293.1 Joseph Maria Olbrich, Exhibition Hall,
Entrance Hall, view of ceiling, 1908,
photo 2014

9. SIGNATURE ON BEHALF OF THE STATE PARTY

A handwritten signature in blue ink, appearing to read "Boris Rhein", is positioned above a horizontal dotted line.

Boris Rhein

HESSIAN MINISTER FOR HIGHER EDUCATION, RESEARCH AND THE ARTS



295.1 Albin Müller, Lily Basin, detail, 1914, photo 2016



10.

ANNEX



297.1 Bernhard Hoetger, Summer (detail), 1913, stone relief, Plane Tree Grove, photo 2018

1.	List of maps enclosed with the nomination	298
2.	Biographies	300
3.	Ownership	304
4.	Hessian Act on the Protection and Conservation of Monuments	306
5.	Summary of the relevant planning instruments	314
6.	Maps	320
7.	Tourism concept for Mathildenhöhe Darmstadt – Management Summary	334
8.	Master Plan for "Mathildenhöhe Development" 2018	339
9.	List of abbreviations	342
10.	Picture credits	344

[Annex 1]

LIST OF MAPS ENCLOSED WITH THE NOMINATION

LIST OF MAPS ENCLOSED WITH THE NOMINATION

NO.	MAP TITLE	SCALE	DATE	NOMINATION FILE
01	Boundaries of the Property and its Buffer zone	1:5000	September 2018	Executive Summary; 1.e
02	Europe	No scale	September 2018	1.e
03	Germany	No scale	September 2018	1.e
04	Boundaries of the Property	1:2500	September 2018	1.e
05	Individual features of the Property "Mathildenhöhe Darmstadt"	1:2500	September 2018	1.e
06	Ownership	1:2500	September 2018	Annex
07	Protection of monuments	1:5000	September 2018	Annex
08	Hessian State Development Plan 2000	No scale	August 2018	Annex
09	South Hessian Regional Plan 2010	No scale	2010	Annex
10	South Hessian Regional Plan 2010 – Regionally significant cultural and archaeological monuments	No scale	2010	Annex
11	Land-use plan	No scale	April 2006	Annex
12	Current Local Building Plans	1:5000	September 2018	Annex
13	Future Local Building Plans	1:5000	September 2018	Annex
14	Masterplan	No scale	September 2018	Annex
	Original topographic maps: Boundaries of the Property and its Buffer zone Boundaries of the Property	1:2500 1:1250	September 2018	accompanying Nomination File, format A2
	Geographic Information in digital form: Boundaries of the Property and its Buffer zone	GIS-Data		Digital Data on CD accompanying Nomination File

[Annex 2]

BIOGRAPHIES

On the Mathildenhöhe Darmstadt, twenty-three artists belonged to the Darmstadt Artists' Colony founded by Grand Duke Ernst Ludwig. Six biographies most relevant to the "Mathildenhöhe Darmstadt" nomination are listed on the following pages.

- **ERNST LUDWIG**
- **JOSEPH MARIA OLBRICH**
- **PETER BEHRENS**
- **ALBIN MÜLLER**
- **FRIEDRICH WILHELM KLEUKENS**
- **BERNHARD HOETGER**

Biographies of all members can be found on the homepage of the Institut Mathildenhöhe (<http://www.mathildenhoehe.eu>) and the homepage accompanying the current UNESCO World Heritage nomination hosted by the City of Darmstadt (<http://www.mathildenhoehe-darmstadt.de>).



301.1

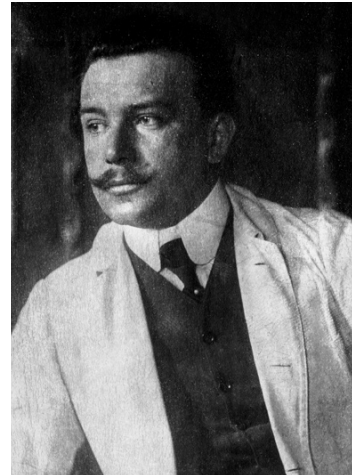
ERNST LUDWIG

Grand Duke of Hesse and by Rhine

* 1868 Darmstadt

† 1937 Palace Wolfsgarten / Langen

After the death of Ludwig IV in 1892, his only son, Ernst Ludwig, came to power at the age of 23 as the last Hessian Grand Duke. Following an officer training and several semesters studying law, his many-sided interests became increasingly focused on the arts. As the grandson of Queen Victoria, he came into contact with the Arts and Crafts movement in England. The Grand Duke had a keen interest in this flourishing art movement, which inspired him to found the Darmstadt Artists' Colony in 1899. According to his credo "My Hesse country shall flourish and in it, the arts!" Darmstadt under Ernst Ludwig became an international centre for the arts. In four major exhibitions on the Mathildenhöhe between 1901 and 1914, international artists, designers, and architects – working together with national and international companies – were able to design and create fully furnished buildings, gardens and artworks that formed a 'Gesamtkunstwerk' ('total artwork'). Ernst Ludwig hereby succeeded in linking modern artistic impulses with economic interests. In 1908 the Wedding Tower was completed, commemorating the marriage of the Grand Duke with Eleanor to Solms-Hohensolms-Lich. It has stood ever since as Darmstadt's 'city crown'.



301.2

JOSEPH MARIA OLBRICH

Architect, designer, draftsman, graphic designer

* 1867 Troppau / Opava

† 1908 Düsseldorf

The universal artist Joseph Maria Olbrich is one of the most prominent representatives of the reform movement around the year 1900. His spectrum of work ranged from architecture to interior decoration and garden planning, from applied art to industrial design. Born in Troppau, he began his architectural studies in Vienna in 1890 and then worked in the office of architect Otto Wagner. Along with Koloman Moser, Josef Hoffmann, Otto Wagner and Gustav Klimt, Olbrich was one of the founding members of the "Viennese Secession" in 1897, whose exhibition building emerged as his first important commission. In 1899, Grand Duke Ernst Ludwig of Hesse and by Rhine appointed Olbrich to become the leading architect of the Darmstadt Artists' Colony. Olbrich developed the overall concept for the first two exhibitions of the Artists' Colony in 1901 and 1904. With his architectural ensemble on the Mathildenhöhe – with the Exhibition Hall, the Wedding Tower and the artists' houses – Olbrich gave form to the iconic cityscape of Darmstadt.



302.1

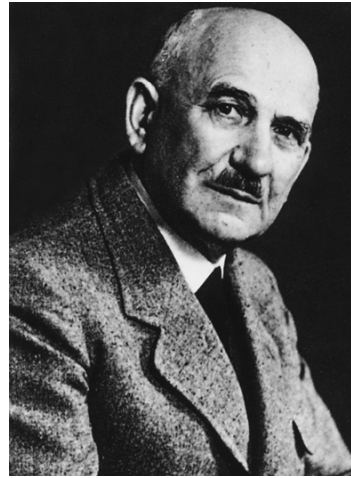
PETER BEHRENS

Architect, designer, painter, graphic designer

* 1868 Hamburg

† 1940 Berlin

Peter Behrens studied painting at the art academies of Karlsruhe and Dusseldorf. In 1891 he started to work as a freelance painter and typographer in Munich. There, he belonged to the founding members of artists' associations such as the Munich Secession and the United Workshops for Arts and Crafts. From 1899 to 1903, he was a member of the Darmstadt Artists' Colony. On the occasion of the first exhibition of the artists' colony in 1901 on the Mathildenhöhe, Behrens designed and constructed his very first house, the Behrens House, complete with all interior furnishings. In 1903, Behrens left Darmstadt and became head of the School of Applied Arts Dusseldorf and, from 1907 on, he was the leading designer for AEG in Berlin and created the company's corporate identity. As a founding member of the Werkbund, in 1907, Behrens established himself as one of the leading designers in Germany. Several of the most important architects of the twentieth century, like Walter Gropius, Ludwig Mies van der Rohe, and Le Corbusier, began their careers as members of Behrens' architectural firm.



302.2

ALBIN MÜLLER

Architect, designer, painter, graphic designer, writer

* 1871 Dittersbach / Erzgebirge

† 1941 Darmstadt

After having received training in carpentry and furniture design, Albin Müller studied at the Kunstgewerbeschulen ("schools of applied arts") in Mainz and Dresden. From 1900 to 1906 he taught „Raumkunst“ („spatial art“) and the theory of architectural forms at the Kunstgewerbeschule in Magdeburg. With his furniture designs, he celebrated international success, for instance, at the Louisiana Purchase Exposition of 1904. Two years later, Müller became a member of the Darmstadt Artists' Colony, where, after the death of Joseph Maria Olbrich in 1908, he was given a leading position. The "Miethäusergruppe" ("Group of Tenement Houses"), which he designed and partly furnished with model facilities, was his main contribution to the last exhibition of the Artists' Colony in 1914. Among the buildings created by Müller and preserved at the Mathildenhöhe, are the water basin in front of the Russian Chapel, the ceramic Garden Pavilion ("Swan Temple") and the mosaic niche on the eastern side of the Exhibition Hall.



303.1

FRIEDRICH WILHELM KLEUKENS

Graphic designer, painter, designer

* 1878 Achim / Bremen

† 1956 Nürtingen

After completing his training as an illustrator in a silverware factory, Friedrich Wilhelm Kleukens visited the Kunstgewerbeschule ("school of applied arts") in Berlin. Subsequently, he specialized in modern commercial graphic arts. From 1903 to 1906 he taught at the Akademie für Graphische Künste ("academy for graphic arts") in Leipzig. In the autumn of 1906 he was appointed to the Darmstadt Artists' Colony. Here, Kleukens designed posters, invitations, menu cards and concert programs. From 1907 he taught "Flächenkunst" ("art of the surface") at the Großherzogliche Lehrateliers für angewandte Kunst ("grand ducal teaching workshops for the applied arts"). Together with his brother Christian Heinrich Kleukens, he took over the direction of the Ernst Ludwig-Presse (Ernst Ludwig press) in the same year, producing elaborately designed books. For the Artists' Colony exhibition in 1914, he designed a furniture ensemble, mosaics, and ornaments to embellish the Wedding Tower.



303.2

BERNHARD HOETGER

Sculptor, painter, architect, designer, graphic designer

* 1874 Hörde

† 1949 Beatenberg

From 1898 on, Bernhard Hoetger studied architecture and sculpture at the Kunstakademie ("academy of arts") in Düsseldorf. Hoetger moved to Paris in 1900 and met Auguste Rodin, who had a major influence on his work. During this period, he crafted a series of bronze sculptures, some of which were inspired by Art Nouveau. In 1904 he became acquainted with the sculptor Aristide Maillol, whose works led Hoetger away from a dynamic surface design to an austere, closed form. In 1911 he was appointed to the Darmstadt Artists' Colony. During his time in Darmstadt, Hoetger was able to create a diverse sculpture ensemble in the Plane Tree Grove on the occasion of the last exhibition of the Artists' Colony in 1914. From the sculptor's compositional masterpiece "Licht- und Schattenseiten" ("Light and Shadow"), which consists of 15 allegorical figures made of majolica, four monumental figures can be found on the Mathildenhöhe today.

[Annex 3]

OWNERSHIP

MAP 06 OWNERSHIP



- PROPERTY**
4.98 ha (ID-No. 001: 4.82 ha, ID-No. 002: 0.16 ha)
- BUFFER ZONE**

- MUNICIPAL PROPERTY**
- PRIVATE AND CHURCH OWNED PROPERTY**

- STATE-OWNED PROPERTY**



SCALE 1:2500

0m 50m 100m

[Annex 4]

HESSIAN ACT ON THE PROTECTION AND CONSERVATION OF MONUMENTS

(Hessisches Denkmalschutzgesetz, HDSchG)

OF 28 NOVEMBER 2016

(Gazette of Laws and Ordinances of Hesse, p. 211)

**Hessian Act on the
Protection and Conservation
of Monuments**

(Hessisches Denkmalschutzgesetz, HDSchG)

of 28 November 2016

(Gazette of Laws and Ordinances of Hesse, p. 211)

Table of contents

Section 1	Tasks of monument protection and conservation
Section 2	Definitions
Section 3	UNESCO World Heritage
Section 4	Monument protection authorities
Section 5	Central specialist authority
Section 6	Monument Council
Section 7	Monument Advisory Board and voluntary monument conservation
Section 8	Powers of monument protection authorities
Section 9	Measures by monument protection authorities
Section 10	Register of Monuments
Section 11	Immovable cultural monuments
Section 12	Movable cultural monuments
Section 13	Duty of maintenance
Section 14	Enforcement of duty of maintenance
Section 15	Use of cultural monuments
Section 16	Duty to report and acquiesce
Section 17	Access to cultural monuments
Section 18	Measures requiring a permit
Section 19	Notifiable measures
Section 20	Procedure for obtaining permit
Section 21	Finds
Section 22	Field research
Section 23	Reserve zones
Section 24	Limitations of use
Section 25	Treasure troves
Section 26	Expropriation
Section 27	Other measures subject to compensation
Section 28	Regulatory fines provisions
Section 29	State–Church treaties
Section 30	Repeal of existing legislation
Section 31	Statutory instruments
Section 32	Entry into force

Section 1

Tasks of monument protection and conservation

(1) Cultural monuments are sources of knowledge about and witnesses to human history and development. It is the task of monument protection and conservation to protect and preserve such cultural monuments in accordance with the provisions of this Act, and to ensure that they are incorporated into urban development and land-use planning and when it comes to preserving the cultural landscape which has evolved over time.

(2) The *Land* (federal state), municipalities, associations of municipalities, conservationist volunteers, and the owners and occupiers of cultural monuments collaborate in the performance of these tasks within their respective bounds.

Section 2

Definitions

(1) For the purposes of this Act, “cultural monuments” are movable and immovable objects, aggregates and parts of objects, including green spaces, which there is a public interest in preserving for artistic, scientific, technical, historical or urban planning reasons.

(2) “Archaeological monuments” are cultural monuments of scientific value which bear witness to human, animal or vegetable life and which are or were buried underground or date back to prehistoric times. The supreme monument protection authority is responsible for determining, by way of a statutory instrument, the extent to which fossils are to be protected as archaeological monuments. The provisions of nature conservation law remain unaffected.

(3) An “ensemble” is a cultural monument comprising a physical structure plus the green areas, open spaces and bodies of water associated with it which there is a public interest in preserving as a whole for artistic or historical reasons. It is not necessary for each individual part of an ensemble to be a cultural monument.

(4) Cultural monuments which are immovable under the law of property are “immovable cultural monuments”. Cultural monuments which are movable under the law of property are “movable cultural monuments”.

(5) Those cultural properties which are registered in the Hessian Register of Cultural Property of National Significance in accordance with the Act on the Protection of Cultural Property of 31 July 2016 (Federal Law Gazette I, p. 1914) are also “cultural monuments”.

(6) “Monument protection” is acts done in the exercise of public authority; “monument conservation” is the total state aid granted to the owners of cultural monuments and for campaigning for the preservation and maintenance of cultural monuments.

Section 3

UNESCO World Heritage

- (1) UNESCO World Heritage sites in Hesse are placed under the particular protection of the Land.
- (2) The central specialist authority is responsible for those tasks incumbent upon the *Land* of Hesse in connection with UNESCO World Heritage sites insofar as these sites are cultural monuments as defined in section 2 and such tasks are not performed by the supreme monument protection authority.

Section 4

Monument protection authorities

- (1) The supreme monument protection authority is the minister responsible for monument protection and conservation.
- (2) In urban districts and district municipalities charged with building supervision the lower monument protection authority is the municipal authority; in districts the district committee. The tasks of monument protection are performed by the municipalities and districts as per instructions.

Section 5

Central specialist authority

- (1) The central specialist authority in Hesse is the Hessian State Office for Monuments and Sites.
- (2) The central specialist authority fulfils the tasks referred to in section 1 (1) by, in particular,
 1. advising and supporting the owners and occupiers of cultural monuments in regard to their maintenance, investigation and restoration,
 2. safeguarding, in its capacity as public interest party, the interests of monument protection and conservation,
 3. systematically inventoring cultural monuments,
 4. keeping the Hessian Register of Monuments,
 5. conducting scientific investigations into cultural monuments and thereby contributing to research into regional history,
 6. undertaking public relations work in order to foster and promote an understanding of monument protection and conservation.

Section 6

Monument Council

- (1) The minister responsible for monument protection and conservation appoints the members of the Monument Council of Hesse to advise him or her in these matters.
- (2) The Monument Council is to comprise one representative from each of the following fields of monument protection and conservation:

1. art history,
2. archaeology,
3. architecture,
4. urban planning,
5. history,
6. ethnology and
7. the visual arts.

It is also to include one representative who has qualified knowledge of monument protection and conservation from each of the following institutions:

1. the Hessian Museums Association,
 2. the Hessian Office for Regional History,
 3. the Hessian Construction Engineering Authority,
 4. the Protestant Churches,
 5. the Catholic Church,
 6. local government associations,
 7. the associations of house and property owners in Hesse,
 8. the chambers of architects and urban planners in Hesse,
 9. the Working Group of Hessian Chambers of Crafts and Trades and
 10. the Regional Association of Jewish Communities in Hesse.
- (3) Those political parties which are represented in the Hessian *Land* Parliament each delegate one representative in an advisory capacity.
- (4) Representatives of the higher *Land* authorities responsible for monument protection, environmental protection, landscape management, nature conservation and land-use planning are to be invited to the meetings of the Monument Council.
- (5) Further details are regulated in the by-laws of the Monument Council of Hesse to be enacted by the minister responsible for monument protection and conservation in consultation with the Monument Council.
- (6) Administrative provisions affecting monument protection and conservation are to be discussed with the Monument Council.

Section 7

Monument Advisory Board and voluntary monument conservation

- (1) An independent Monument Advisory Board of experts is to be appointed by the district committee or municipal authority in the lower monument protection authority after hearing the central specialist authority. It advises and supports the lower monument protection authority in the performance of its tasks.
- (2) The lower monument protection authority may, in consultation with the central specialist authority, appoint experts volunteering in the field of monument conservation. In technical and organisational terms they report to the lower monument protec-

tion authority. They support the monument protection authorities in regard to the conservation of monuments.

Section 8

Powers of monument protection authorities

- (1) Unless provided otherwise in this Act, the lower monument protection authorities are responsible for measures under this Act.
- (2) The supreme monument protection authority or an authority designated by it decides in respect of measures pertaining to cultural monuments which are owned by the Federation or the *Land* of Hesse. Section 13 (2) and sections 14, 26 and 27 do not apply to cultural monuments owned by the *Land* of Hesse.

Section 9

Measures by monument protection authorities

- (1) The monument protection authorities are to take those measures which, at their due discretion, appear necessary to protect, maintain and recover cultural monuments and to protect them from danger. They are to have due regard to the justified interests of the owners and occupiers of cultural monuments when taking such decisions. The authorities must take particular account of climate and resource protection concerns when taking such decisions and when granting permits. Particular account is to be taken of ensuring accessibility of monuments open to the public.
- (2) To the extent that a project requires the granting of a permit under the provisions of this Act, the permit may be issued subject to conditions and requirements.
- (3) Permits granted on the basis of this Act do not replace permits required under other legal provisions. Building permits and approvals under building law encompass authorisation under monument protection law.
- (4) Anyone who carries out a measure which requires authorisation under this Act without the requisite permit or in contravention of the conditions and requirements issued is obliged, upon order of the lower monument protection authority, to restore the cultural monument to its original condition or to repair it in another manner in line with the conditions and requirements imposed by the lower monument protection authority.

Section 10

Register of Monuments

- (1) Cultural monuments are entered in the Hessian Register of Monuments. The content of the Register of Monuments is determined in accordance with sections 11 and 12.
- (2) Anyone may inspect the Register of Monuments. Information concerning the owner, and in the case of movable cultural monuments concerning the location of the cultural monument, is

excepted therefrom. The data contained in the Register of Monuments may be made available via suitable publicly accessible electronic means of communication.

Section 11

Immovable cultural monuments

- (1) Immovable cultural monuments are recorded in consultation with the municipality and entered in the Register of Monuments. The owners are to be notified that their cultural monument has been recorded. This may be done by electronic means. The protection of immovable cultural monuments is not contingent upon whether they have been entered in the Hessian Register of Monuments.
- (2) The general public is to be informed in an appropriate manner about which objects are registered as immovable cultural monuments, though in the case of archaeological monuments only if these are visible above ground.

Section 12

Movable cultural monuments

- (1) The following may be entered as movable cultural monuments in the Register of Monuments:
 1. accessories to an immovable cultural monument which together with the latter form an aggregate as defined in section 2 (1),
 2. objects which have a historically justified affiliation with a specific location and which the public has an interest in remaining at that location and
 3. documents and collections which fulfil the criteria set out in section 2 (1).
- (2) A movable object becomes a cultural monument upon its being entered in the Register of Monuments. Cultural properties of national significance as defined in section 2 (5) are deemed to have been registered in the Register of Monuments.
- (3) Before making an entry in accordance with subsection (1), the owner is to be heard and is to be notified without delay of the making of an entry.
- (4) An entry is to be deleted ex officio if the conditions for the making of an entry no longer exist. The owner is to be notified thereof without delay.

Section 13

Duty of maintenance

- (1) The owners and occupiers of cultural monuments and those responsible for their maintenance are obliged to take reasonable efforts to maintain those cultural monuments and to treat them with all due care.

(2) The *Land* of Hesse, municipalities and associations of municipalities support this work by means of public grants within the bounds of their available budgets.

Section 14

Enforcement of duty of maintenance

(1) If the owners or occupiers of cultural monuments or others responsible for their maintenance do not meet their obligations as set out in section 13 (1) and the cultural monument is endangered as a result, they may be obliged by the lower monument protection authority to take the necessary conservation measures.

(2) If the condition of a cultural monument requires measures to be taken for the purposes of its maintenance, repair or protection and the cultural monument would be endangered if these measures were not carried out immediately, the lower monument protection authority may itself carry out those measures which are necessary to avert the immediate danger to the continued existence of the cultural monument. The owner and the occupier are obliged to acquiesce to such measures. The owners and occupiers of cultural monuments and others responsible for their maintenance may, within reasonable bounds, be required to contribute to the costs incurred.

Section 15

Use of cultural monuments

If cultural monuments are no longer used for their original intended purpose, the owners are to ensure, to the greatest extent possible, that their substance is preserved in the long term.

Section 16

Duty to report and acquiesce

(1) The owners and occupiers of cultural monuments are obliged to provide the information required for the performance of the tasks of monument protection.

(2) Following prior notification of the owner or occupier, the monument protection authorities and the central specialist authority are entitled to enter property and to view cultural monuments insofar as this is necessary for the performance of the tasks of monument protection. Private accommodation may be entered against the occupier's will only to avert imminent dangers to cultural monuments. The inviolability of the home as guaranteed under Article 13 of the Basic Law is thus restricted to this extent.

Section 17

Access to cultural monuments

Wherever possible, cultural monuments are to be open to the public if the provision of public access can be reasonably expected. If

this is the case, the central specialist authority is to reach agreement on access being free; this in particular applies where public funding is or has been used to maintain the monument.

Section 18

Measures requiring a permit

(1) Anyone intending to

1. destroy or remove,
2. relocate,
3. redesign or repair,
4. affix advertising displays to

a cultural monument or parts of a cultural monument must obtain authorisation therefor from the monument protection authority.

(2) Anyone who intends to erect, change or remove facilities in the immediate vicinity of an immovable cultural monument must also obtain authorisation from the monument protection authority if this may have an impact on the continued existence or appearance of the cultural monument.

(3) Authorisation is to be granted

1. if no reasons of monument protection preclude it,
2. if and insofar as refusal would not be economically reasonable for the owner or
3. if overriding public interests so require.

(4) Authorisation is to be given for a measure in an ensemble if it causes only minor or temporary interference with the substance of the monument or its effect. If the public interest in the planned measure overrides the precluding reasons of monument protection, then the measure is to be approved.

(5) To the extent that there is interference in a cultural monument, the initiator of such interference is to bear the costs, within reasonable bounds, of the maintenance, proper repair, or recovery and documentation of the monument.

Section 19

Notifiable measures

(1) The owners and occupiers must without delay notify the lower monument protection authority of any damage occurring to and defects occurring in cultural monuments which may adversely affect their historical significance or substance.

(2) If a movable cultural monument is sold, the seller and buyer must notify the lower monument protection authority of the change in ownership within one month.

Section 20

Procedure for obtaining permit

(1) Applications for a permit must be submitted in writing together with all the documents necessary for the assessment of the

project and processing of the application. In individual cases, additional preparatory examinations of the cultural monument may be necessary to complete the application.

(2) Confirmation of receipt of the complete application in accordance with subsection (1) is to be given in writing, stating the date. A decision on the application is to be made within three months of receipt of the complete application; the monument protection authority may extend this period by up to three months on important grounds. Authorisation is deemed to have been granted if no decision is taken on the application within the period set out in the second sentence. In all other respects, section 42a of the Hessian Administrative Procedures Act applies.

(3) The procedure under the first sentence of subsection (1) may be conducted by a single unit in accordance with Chapter 1a of Part V of the Hessian Administrative Procedures Act.

(4) Insofar as the particular nature of a cultural monument so requires, the management or performance of work requiring particular experience or expertise may be required to be carried out by professionally qualified persons.

(5) The lower monument protection authorities involve the central specialist authority in its decision-making. If the lower monument protection authority and the central specialist authority are unable to reach agreement, they are to apply to the supreme monument protection authority for direction.

(6) The authority responsible for implementation of the Federal Immission Control Act decides in consultation with the central specialist authority on granting permits under that Act.

(7) Permits lapse if the work does not commence within three years after they are granted or the work is interrupted for three years. The periods set out in the first sentence may be extended by up to two years in each case upon written application.

(8) In the case of measures giving rise to only minor changes to a cultural monument, the central specialist authority may reach administrative arrangements with lower monument protection authorities on a simplified participation process in accordance with the first sentence of subsection (5). The professional qualification and personnel resources of the lower monument protection authority must guarantee that the responsibilities transferred to it can be properly fulfilled.

Section 21

Finds

(1) Anyone who discovers an archaeological monument must notify the central specialist authority of the find without delay. Notification may also be made to the municipality or to the lower monument protection authority; these then pass the notification on to the central specialist authority without delay.

(2) The person making the find, the owner of the property and the person leading the archaeological work during which the object was found are obliged to notify the find.

(3) The find and the place where it was found are to be kept in the same condition until the end of the week in which notification was made and they are to be protected, in a suitable manner, against any dangers to the preservation of the find. The central specialist authority is to consent to continuation of the work if its interruption gives rise to disproportionately high costs.

(4) The central specialist authority is authorised to recover and analyse the find and to take temporary possession of it for scientific treatment.

Section 22

Field research

The approval of the central specialist authority is required for field research, in particular excavations aimed at the discovery of archaeological monuments.

Section 23

Reserve zones

(1) The minister responsible for monument protection and conservation may declare, by way of a statutory instrument, certain demarcated areas to be reserved zones for a definite or an indefinite period where there is sufficient reason to believe that archaeological monuments are to be found within those zones.

(2) Work which could endanger the archaeological monuments to be found within a reserve zone requires authorisation from the supreme monument protection authority. Use for agricultural and sivicultural purposes to the same extent as previously remains unaffected.

Section 24

Limitations of use

(1) The supreme monument protection authority may limit the economic use of land or plots of land on which archaeological monuments are to be found.

(2) The limitation referred to in subsection (1) is to be entered in the *Land Register* upon the request of the supreme monument protection authority. The beneficiary is the *Land of Hesse*, represented by the central specialist authority.

Section 25

Treasure troves

(1) Archaeological monuments which are movable objects and which have been abandoned or hidden for such a long time that it is no longer possible to establish ownership become the property

of Hesse upon their discovery if they are

1. of exceptional scientific value,
2. discovered in the course of state-funded field research or in reserve zones or
3. discovered in the course of illegal field research.

The finder is released from the obligation to pay the costs and expenses incurred on account of surrender of the find.

(2) If the *Land* of Hesse acquires ownership in accordance with subsection (1), first sentence, no. 1 or no. 2, the finder and the owner of the land are each entitled to claim half of the reward for the find if they file an application therefor with the central specialist authority within two years. The amount of the reward is calculated in accordance with section 971 of the German Civil Code. Appropriate account is thereby to be taken of any expenses incurred by the *Land* of Hesse in the securing and preservation of finds. The decision on the application is taken by the central specialist authority.

Section 26

Expropriation

(1) Expropriation for the benefit of the *Land* of Hesse, a district, a municipality or a foundation with legal capacity is permissible insofar as it is necessary so that

1. the continued existence or appearance of a cultural monument can be maintained,
2. an archaeological monument can be scientifically analysed or made accessible to the general public,
3. planned field research can be conducted in a reserve zone.

(2) In all other respects, the general provisions on expropriation apply. The central specialist authority is entitled to file an application for expropriation.

Section 27

Other measures subject to compensation

(1) Insofar as orders based on this Act impose an unreasonable burden on the property in an individual case, the *Land* of Hesse must grant appropriate financial compensation insofar as and to the extent that the burden cannot be compensated in another manner.

(2) The principles of compensation in the case of formal expropriation apply accordingly. The beneficiary of the expropriation is the *Land* of Hesse, represented by the central specialist authority. The municipalities and associations of municipalities are to contribute to providing such compensation within their respective bounds.

Section 28

Regulatory fines provisions

(1) Anyone who intentionally or negligently,

1. contrary to section 18 (1) and (2), section 22 or section 23 (2), first sentence, commences or conducts measures requiring a permit without such permit or contravenes a condition or requirement imposed by the competent authority in connection with a permit,
2. contrary to section 14 (2), second sentence, does not acquiesce to measures carried out by the monument protection authority to avert an immediate danger to the existence of a cultural monument,
3. does not meet the duty to report under section 16 (1),
4. contrary to section 16 (2), first and second sentences, does not permit those commissioned by the competent authority to enter properties or inspect cultural monuments,
5. contrary to section 19 (1), does not or does not without delay notify any damage and defects,
6. contrary to section 19 (2), does not or does not in good time notify a change of ownership of a movable cultural monument,
7. contrary to section 21 (1), first sentence, does not without delay notify a find,
8. contrary to section 21 (3), first sentence, does not leave a find or the place it was found in the same condition up until the end of one week after giving notification,
9. breaches enforceable orders issued by the central specialist authority for recovery, analysis and scientific treatment in accordance with section 21 (4) or

10. breaches a limitation on use under section 24 (1), is deemed to have committed a regulatory offence.

(2) Fines of up to twenty-five thousand euros may be imposed against those regulatory offences referred to in subsection (1). In derogation from the first sentence, a fine of up to five hundred thousand euros may be imposed against those regulatory offences referred to in no. 1 of subsection (1) in the event of a breach of section 18 (1) no. 1 or no. 3.

(3) The administrative authority within the meaning of section 36 (1) no. 1 of the Regulatory Offences Act is the competent monument protection authority.

(4) Where a regulatory offence as referred to in no. 1 of subsection (1) has been committed, the objects used or intended to be used in the preparation or commission of the offence may be confiscated.

Section 29**State–Church treaties**

(1) The second sentence of Article 20 of the Treaty between the *Land* of Hesse and the Protestant Churches in Hesse of 18 February 1960 (Gazette of Acts and Ordinances, p. 54) and the second sentence of Article V of the Treaty between the *Land* of Hesse and the Catholic Dioceses in Hesse of 9 March 1963 (Gazette of Acts and Ordinances I, p. 102) remain unaffected. Section 18 (1) no. 3 and section 19 (2) do not apply in this regard.

(2) In the case of cultural monuments owned by the Churches, the head of the Church is to be involved in procedures conducted in accordance with sections 11 and 12.

(3) In the case of decisions taken by the monument protection authorities regarding cultural monuments which serve the direct exercise of a religion, priority is to be given to the religious concerns as determined by the heads of the religious communities.

Section 30**Repeal of existing legislation**

The Monument Protection Act as published on 5 September 1986 (Gazette of Acts and Ordinances I, p. 270), as last amended by the Act of 30 November 2015 (Gazette of Acts and Ordinances, p. 523), is hereby repealed.

Section 31**Statutory instruments**

The minister responsible for monument protection and conservation is empowered to issue more detailed regulations by way of a statutory instrument concerning

1. the extent to which fossils are to be protected as archaeological monuments as defined in section 2 (2), third sentence,
2. the delegation of individual powers of the supreme monument protection authority to other authorities in accordance with section 8 (2), first sentence,
3. the recording of cultural monuments in accordance with section 11 (1), first sentence, and section 12 (1), (3) and (4),
4. the form and keeping of the Register of Monuments and extracts therefrom in accordance with section 10 (1), first sentence,
5. notification of the general public and owners in accordance with section 10 (2), section 11 (1), second and third sentences, section 11 (2), section 12 (3) and section 12 (4), second sentence,
6. further details concerning the procedure for granting authorisation in accordance with section 20 and section 22 and
7. reserve zones as defined in section 23 (1).

Section 32**Entry into force**

This Act enters into force on the day following that of its promulgation.

[Annex 5]

SUMMARY OF THE RELAVANT PLANNING INSTRUMENTS

- **HESSIAN STATE DEVELOPMENT PLAN**
- **SOUTH HESSIAN REGIONAL PLAN**
- **LAND-USE PLAN**
- **SUMMARY OF THE LOCAL BUILDING PLANS**

SUMMARY OF THE RELEVANT PLANNING INSTRUMENTS

Along with the Hessian Act on the Protection and Conservation of Monuments (HDSchG), monument protection is also anchored in other laws and provisions. A key component here is the German Federal Building Code (BauGB), which regulates the relation of municipal planning and the protection of monuments (protection of urban historical monuments). The city's historic buildings and historic heritage are protected by building legislation through local building plans, conservation statutes, the building regulations of the federal states, and the regulations based on these. In the Federal Republic of Germany, urban planning is a core competency of the municipalities. Preparatory building management planning (land use plan) and binding building management planning (local building plans) serve as key planning instruments.

Alongside the protective measures defined in the Hessian Act on the Protection and Conservation of Monuments, individual and locally applied protection provisions have been developed for Mathildenhöhe which provide additional protection to the nominated property and its surroundings. These municipal instruments and planning concepts are:

– HESSIAN STATE DEVELOPMENT PLAN

The Hessian State Development Plan 2000 (LEP 2000) presents the development planned for the next decade. It was defined in the legal ordinance from 13 / 12 / 2000, and created by the Hessian Ministry of Economics, Energy, Transport and Regional Development as the supreme state planning authority to be a strategic planning instrument for spatial development in the state and as a binding specification for regional planning. It describes the intended development of Hesse in the most important planning areas at the state level. The complete LEP 2000 (plan text and plan map) can be found online via the following link:

PLAN TEXT

https://landesplanung.hessen.de/sites/landesplanung.hessen.de/files/content-downloads/Der_Landesentwicklungsplan_2000.pdf

PLAN MAP

https://landesplanung.hessen.de/sites/landesplanung.hessen.de/files/content-downloads/Plankarte_LEP_2000_o.pdf

In accordance with the Hessian State Planning Act, the LEP 2000 is binding for federal, state, and regional planning authorities and is to be updated in line with ongoing developments. The LEP 2000 contains statements on requirements for residential, transport and supply structures, descriptions of landscape structures (in particular nature conservation and landscape management), agriculture and forestry, monument conservation, landscape programme, climate and flood protection requirements and demographic conditions.

General principles of the LEP 2000 on monument protection and monument conservation are: "Cultural monuments are to be protected and conserved as sources and testimony to human history and development. Hesse has a large inventory of cultural monuments; they secure its regional and supra-regional identity and are also of great economic significance as distinguishing locational factors. Monument protection and monument conservation involve the cooperative efforts of municipalities, owners, occupiers, and entities responsible for the maintenance of cultural monuments. Owners, occupiers and entities responsible for the maintenance of cultural monuments must conserve and look after them within reasonable bounds." (LEP 2000, p. 28)

Mathildenhöhe Darmstadt is included in Table 1 of the LEP 2000 due to its value as a monument.

– SOUTH HESSIAN REGIONAL PLAN

State planning in Hesse is divided amongst three competent administrative districts; the Regional Plan has three parts corresponding to the areas of North Hesse (2009), Central Hesse (2010) and South Hesse (2010).¹ On the basis of the Hessian State Planning Act and the Hessian State Development Plan (LEP 2000), the Regional Plan determines the regional objectives of the spatial and state planning for the development of the administrative district of Darmstadt and all planning and measures of importance for regional development in the planning area. It is resolved by the Regional Assembly. Upon the announcement in the Gazette of Laws and Ordinances for the State of Hesse, the Regional plan becomes the objective for spatial planning.

The South Hessian Regional Plan / Regional Land-Use Plan 2010 applies to the planning region of South Hesse. It was resolved by the Regional Assembly on 17 December 2010, and approved by the Hessian Government in June 2011. The Plan went into force with its announcement on 17 October 2011 (Government Gazette 42 / 2011). The complete South Hessian Regional Plan / Regional Land-Use Plan 2010 (plan text and plan map) can be found online via the following link:

PLAN TEXT

https://landesplanung.hessen.de/sites/landesplanung.hessen.de/files/content-downloads/Band_1_Regionalplan_Suedhessen_2010_Text.pdf

PLAN MAP

https://landesplanung.hessen.de/sites/landesplanung.hessen.de/files/content-downloads/Band_6a_Regionalplan_Suedhessen_2010_Teilkarte_31.pdf

Lying within the scope of the South Hesse Regional Plan is the region's economic and social development which must be reconciled with its natural foundations of life. It thus encompasses objectives and principles of spatially significant concepts of order and development (for example for spatial, residential, landscape and infrastructure, nature and land, urban

development and traffic). Monument conservation is embedded by the principles G 12–1 to G 12–3 in chapter 12 of the plan text. Accordingly, it must be ensured that

- “from a regional planning perspective, the protection of regionally and supra-regionally significant cultural monuments as well as important historical local views or archaeological monuments is [to be] safeguarded.
- the cultural monuments [...] are [to be] included in the region’s urban development and spatial planning.
- the concerns of conservation and protection of monuments [...] are [to be] considered in planning and projects and coordinated with the central specialist authority (Hessian State Office for Monuments and Sites)”.²

The nominated property is currently listed as a regionally significant protected ensemble (Table 5). In the justification to (Chapter 12), reference is made to the outstanding regionally and supra-regionally significant cultural monuments and archaeological monuments as well as to the UNESCO World Heritage sites. These are also included in the attached map.³ In the event of Mathildenhöhe Darmstadt’s inscription on the UNESCO World Heritage list, this site must be added to (Chapter 12). As the South Hesse Regional Plan / Regional Land-Use Plan 2010 does not contain any statements regarding wind energy use, priority areas on the use of wind energy are specified in the sub-plan “Renewable Energies”. This sub-plan is currently being prepared.⁴

– LAND-USE PLAN

The land-use plan, compiled in accordance with the provisions of Section 5 of the Federal Building Code, has been prepared by the City of Darmstadt within the scope of its local planning autonomy as preparatory building management planning. It takes into account the superordinate objectives of spatial, state and regional planning. It is legally binding since 01 / 04 / 2006 and must be observed by all authorities.

The complete land-use plan (plan text and plan map) can be found online via the following link:

PLAN TEXT / MAP

<https://www.darmstadt.de/standort/stadtentwicklung-und-stadtplanung/stadtplanung/flaechennutzungsplan/>

The land-use plan is to be used as a basis for the development of binding local building management plans. The land-use plan does not contain any individual objects but presents merely utilisation of the areas. In the land-use plan, the nominated property is identified partially as residential building area, as public purpose land with the intended purpose “cultural facilities” or “FH” (i.e. Darmstadt University of Applied Sciences (h_da)), as well as green area with the intended purpose “park areas and other public and private green areas”.

The area of Mathildenhöhe identified as ensemble in accordance with Section 2, paragraph 3 HDSchG (Hessian Act on the Protection and Conservation of Monuments), has been adopted in the land-use plan for information purposes.

Further representations involved the course of the Erich-Ollenhauer-Promenade as the most important access area from the city centre in the west, and the Rosenhöhe with its characteristic landscapes in the east of the city. The connection from the city centre via the Erich-Ollenhauer-Promenade, the Mathildenhöhe, the Rosenhöhe Park to Oberfeld is depicted as main cycle track or main footpath. In addition, the connection from the Mathildenhöhe to the Rosenhöhe is depicted as a green link.

The Mathildenhöhe is located in the land-use plan within the single residential area. In terms of planning law, the nominated property is therefore to be classified as an inner area surrounded by urban development on all sides. Free open space begins only on the other side of Rosenhöhe Park in the east with the Oberfeld, which is classified as an external area.

On a large scale, the Grünzug Woog (Woog green corridor) to the south and the Rosenhöhe Park to the east of the property are depicted as superordinate landscapes which, however, do not directly adjoin the site. The residential areas directly in front of the property can be defined by height only via corresponding specifications in local building plans (see below: explanations to the local building plans O 33 – Elisabethenstift and O 34 – Landgraf-Georg-Straße / Erbacher Straßer), as the land-use plan is a mere surface view without any additional display of immediate external effect, other than a binding effect on the municipality. In particular, view perspectives within the built-up area must therefore be kept clear due to statutes. The site and the surrounding buffer zone shall be adopted in the land-use plan for information purposes, by way of a special signature.

¹ An exception to this is the Regional Plan/Regional Land-Use Plan 2010 FrankfurtRheinMain of the FrankfurtRheinMain Regional Association, which covers the conurbation around the economic centre and Frankfurt Airport. ² For the South Hessian Regional Plan and maps see: <https://landesplanung.hessen.de/regionalpl%C3%A4ne/s%C3%BCdhessen/plantext-zum-download> (last accessed: 05/03/2018). Furthermore, regarding the principles 12–1 to 12–3, *ibidem*, Vol. Text, p. 152. ³ *Ibidem*, Fig. 8: Regionally significant cultural monuments and archaeological monuments in South Hesse. ⁴ For sub-plan "Renewable Energies" see: <https://rp-darmstadt.hessen.de/planung/regionalplanung/regionalplan-s%C3%BCdhessen/teilplan-erneuerbare-energien> (last accessed: 05/03/2018).

– SUMMARY OF THE LOCAL BUILDING PLANS

PLAN	DESCRIPTION	STATUS OF PROCEEDINGS	CONTENTS
O 13	Mathildenhöhe Ost (Mathildenhöhe East)	Legal effect: 1974	– Large housing estate from the 1970s – Replaced by local building plan O 32
O 27	Mathildenhöhe Süd (Mathildenhöhe South)	Legal effect: 2015	– Local building plan for securing existing buildings with design statutes – Determination of building heights, roof structures, materiality, colour design, and building details – Specifications for advertising and landscape design
O 31	Mathildenhöhe Nord-West (Mathildenhöhe North-West)	Early public participation concluded in July 2018	– Local building plan for extensive securing of existing buildings with design statutes – Non-impediment of the view perspectives from and / or to the Wedding Tower / Mathildenhöhe in the direction of the city centre – Design requirements for buildings (conversions and new construction, building extensions) – Specifications for advertising and landscape design
O 32	Mathildenhöhe Ost (Mathildenhöhe East)	Early public participation concluded in October 2018	– Local building plan for the securing of existing buildings and new buildings on the east slope with design statutes – Building rights for the visitor centre and cultural facilities on the east slope – Design requirements for buildings (conversions and new construction, building extensions) – Specifications for advertising and landscape design
O 33	Elisabethenstift	Schedule planned for 2019	– Simple local building plan with design statutes – Exclusion of critical building heights – Design requirements for buildings (conversions and new construction, building extensions) – Specifications for advertising and landscape design
O 34	Landgraf-Georg-Straße / Erbacher Straße	Schedule planned for 2019	– Simple local building plan with design statutes – Exclusion of building heights which could impair the south view of the ensemble and its effect at a distance across the Woog – Design requirements for buildings (conversions and new construction, building extensions)

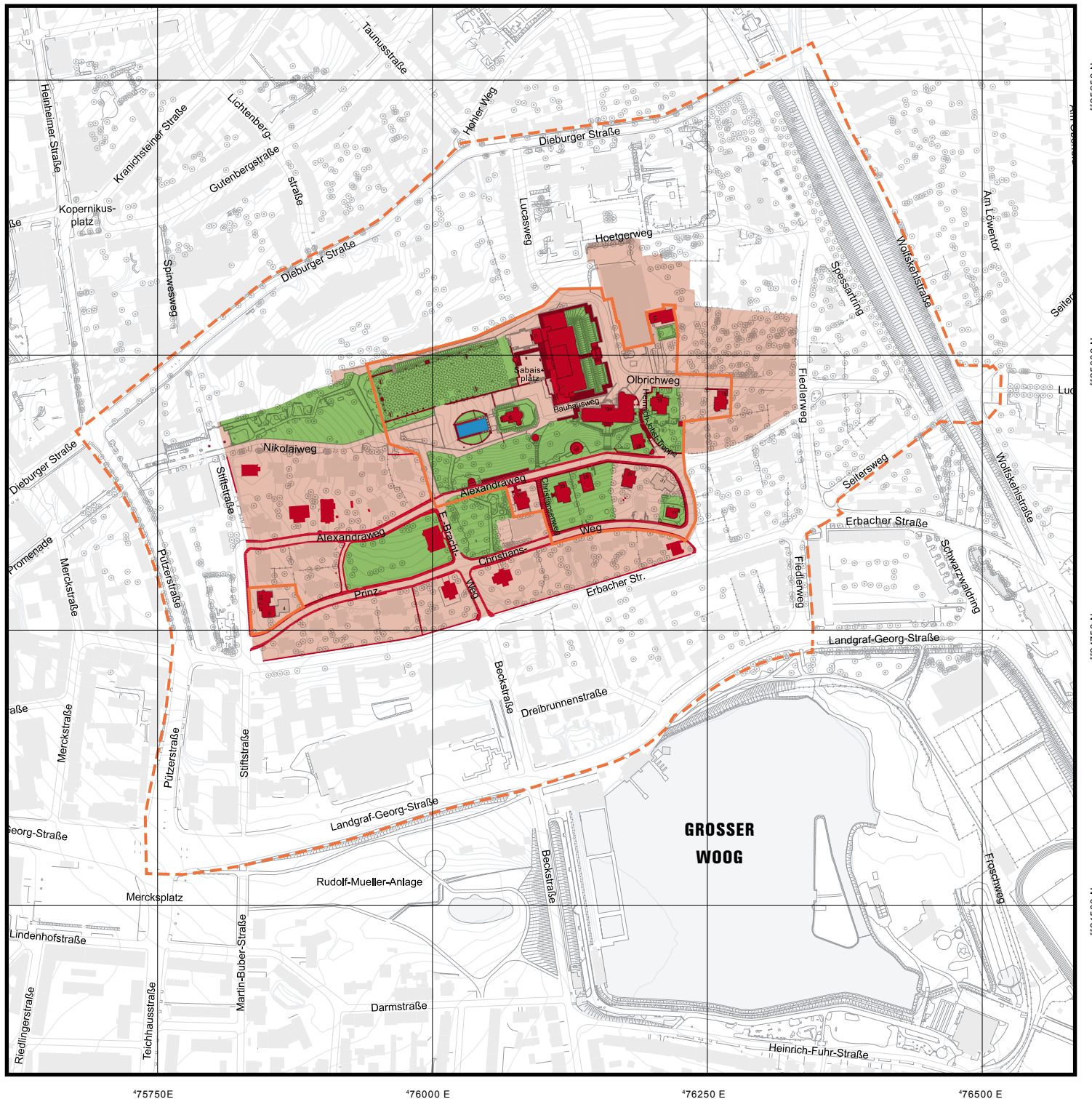
All local building plans contain information on the property's existing monument protection

[Annex 6]

MAPS

- PROTECTION OF MONUMENTS
- HESSIAN STATE DEVELOPMENT PLAN 2000
- SOUTH HESSIAN REGIONAL PLAN 2010
- SOUTH HESSIAN REGIONAL PLAN 2010 –
REGIONALLY SIGNIFICANT CULTURAL & ARCHAEOLOGICAL MONUMENTS
- LAND-USE PLAN
- CURRENT LOCAL BUILDING PLANS
- FUTURE LOCAL BUILDING PLANS

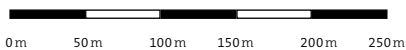
MAP 07 PROTECTION OF MONUMENTS



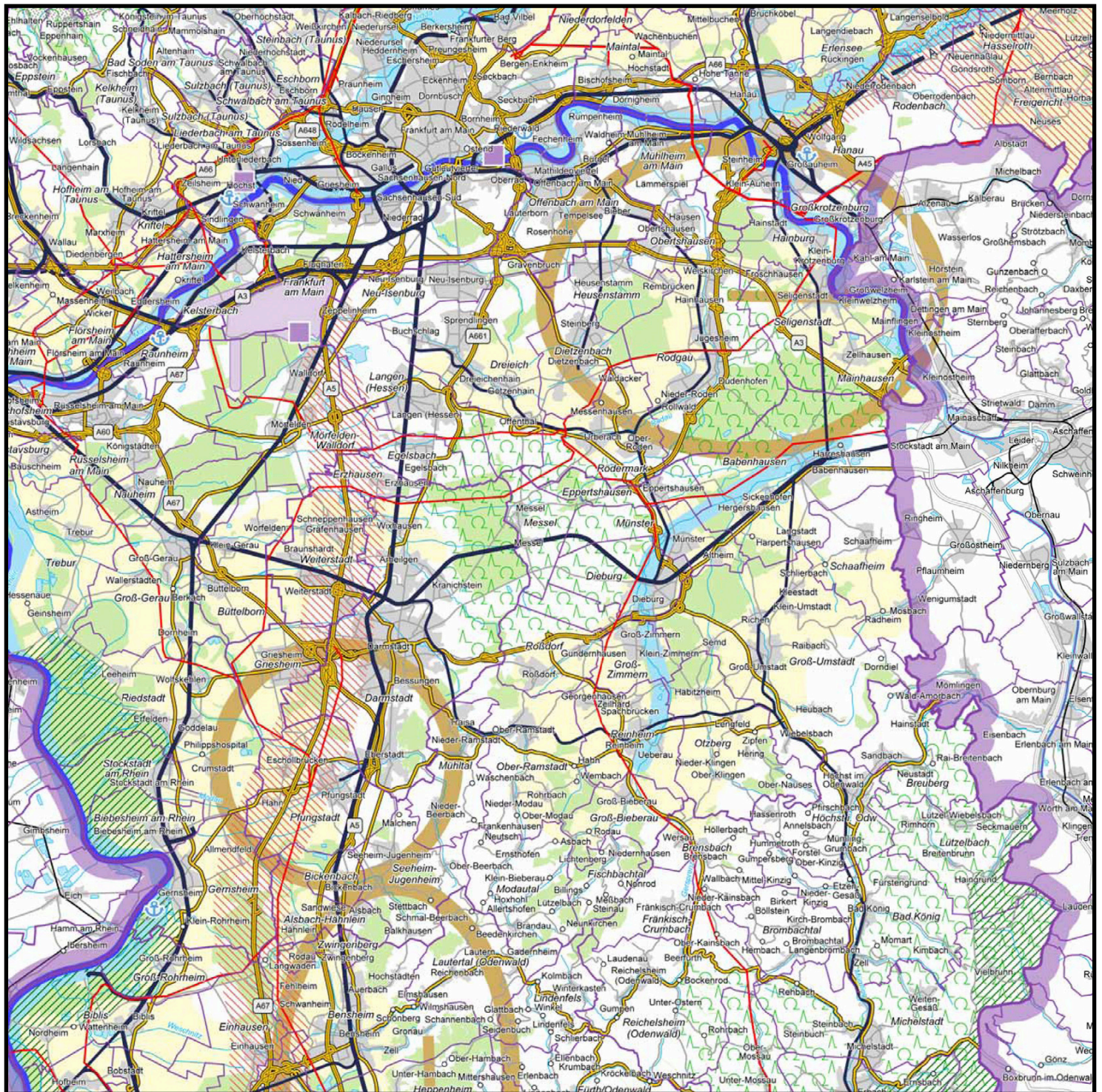
- PROPERTY**
4.98 ha (ID-No. 001: 4.82 ha, ID-No. 002: 0.16 ha)
- BUFFER ZONE**
36.95 ha

- CULTURAL MONUMENT**
- CULTURAL MONUMENT**
- CULTURAL MONUMENT**
- ENSEMBLE**

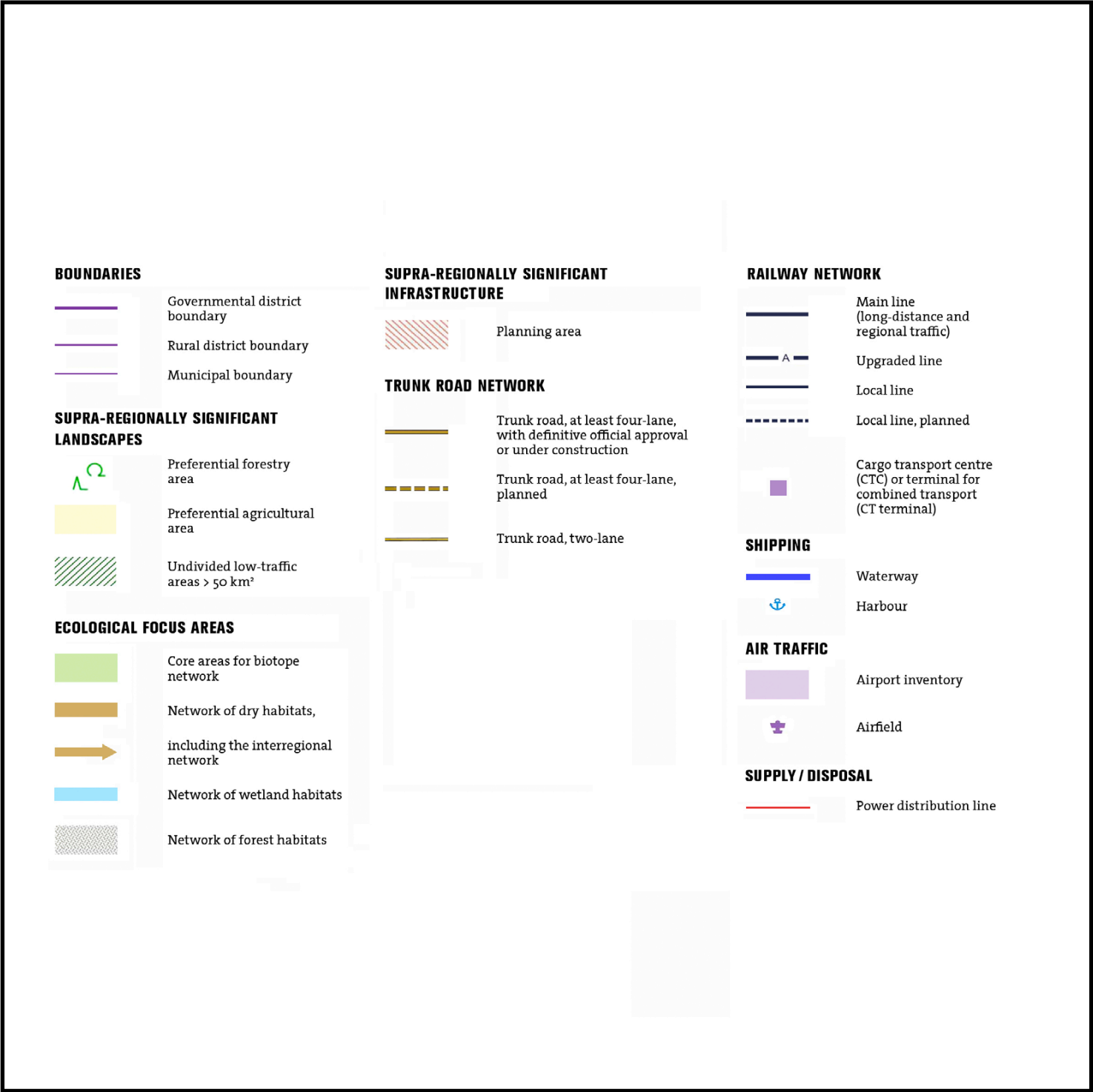
SCALE 1:5000



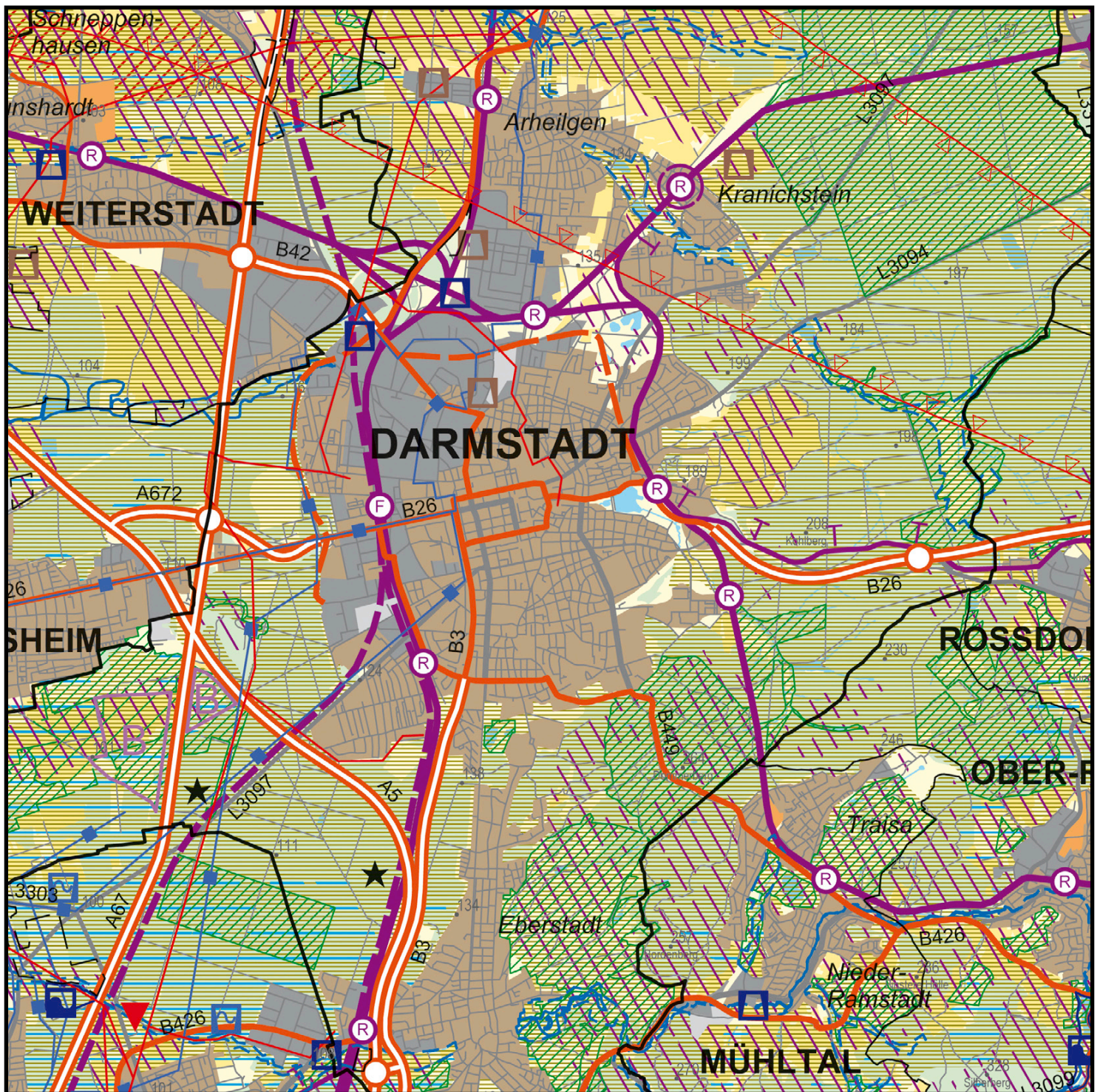
MAP 08 HESSIAN STATE DEVELOPMENT PLAN 2000



MAP 08 CAPTIONS



MAP 09 SOUTH HESSIAN REGIONAL PLAN 2010



MAP 09 CAPTIONS

BOUNDARIES

- State boundaries
- Administrative district boundary
- District boundary
- Community boundary

RESIDENTIAL AREA STRUCTURE

- Existing priority residential area
- Planned priority residential area
- Existing industrial and commercial priority area
- Planned industrial and commercial priority area
- Existing industrial and commercial priority area (potassic stockpile)
- Residential limitation area
- Summer residence area, existing/planned holiday resort
- Federal government priority area
- Existing/planned regional logistics centre

NATURE AND LANDSCAPE

- Nature and landscape priority area
- Nature and landscape reserved area
- Regional green belt priority area
- Special climate functions reserved area

WATER SUPPLY

- Ground water protection reserved area

HIGHWATER PROTECTION

- Highwater prevention priority area
- Highwater prevention reserved area
- Existing/planned retention basin

AGRICULTURE AND FORESTRY

- Agricultural priority area
- Agricultural reserved area
- Forestry priority area
- Forestry reserved area

RAW MATERIAL PROTECTION

- Existing priority area for the mining of deposits close to the surface
- Priority area for the mining of deposits close to the surface up to 10 ha
- Planned priority area for the mining of deposits close to the surface
- Planned priority area for the mining of deposits close to the surface up to 10 ha
- Reserved area for the mining of deposits close to the surface
- Reserved area for the mining of deposits close to the surface up to 10 ha

ENERGY SUPPLY

- Existing high-voltage overhead lines including transformation plant
- Planned high-voltage overhead line including transformation plant
- Dismantling of overhead lines
- Existing power plant
- Planned power plant
- Existing priority area for wind power use
- Planned priority area for wind power use
- Existing pipeline
- Planned pipeline

WASTE AND SEWAGE DISPOSAL

- Existing waste disposal plant
- Existing sewage works

AIR TRANSPORTATION

- Existing Airport
- Planned airport
- Existing airfield

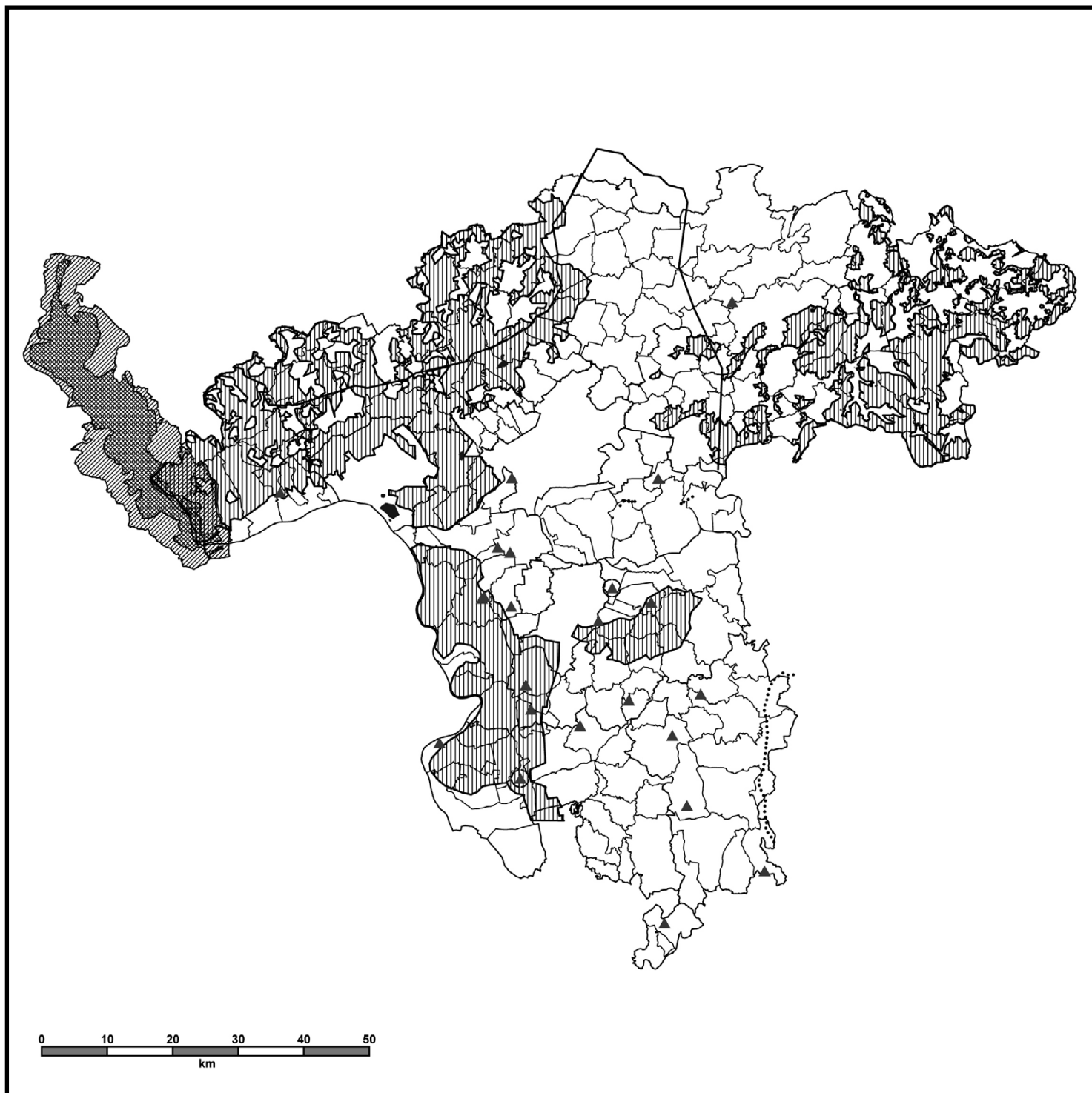
RAILWAY TRANSPORTATION

- Existing long-distance transport route
- Planned long-distance transport route
- Existing regional or light rail traffic
- Planned regional or light rail traffic
- Line maintenance of abandoned routes
- Existing regular stop of long-distance transport
- Existing regular stop of regional or light rail traffic
- Planned regular stop of regional or light rail traffic
- Existing commercial transport centre/terminal of combined transportation
- Planned commercial transport centre/terminal of combined transportation

ROAD TRANSPORTATION

- Existing main road, min. four tracks
- Planned main road, min. four tracks
- Existing main road, min. two or three tracks
- Planned main road, min. two or three tracks
- Other existing roads of regional relevance
- Other planned roads of regional relevance
- Existing junction
- Planned junction
- The building of wind power plants in Burghaun und Hünfeld is only possible if the application for inclusion of this area in the Rhön biosphere reservation is rejected.

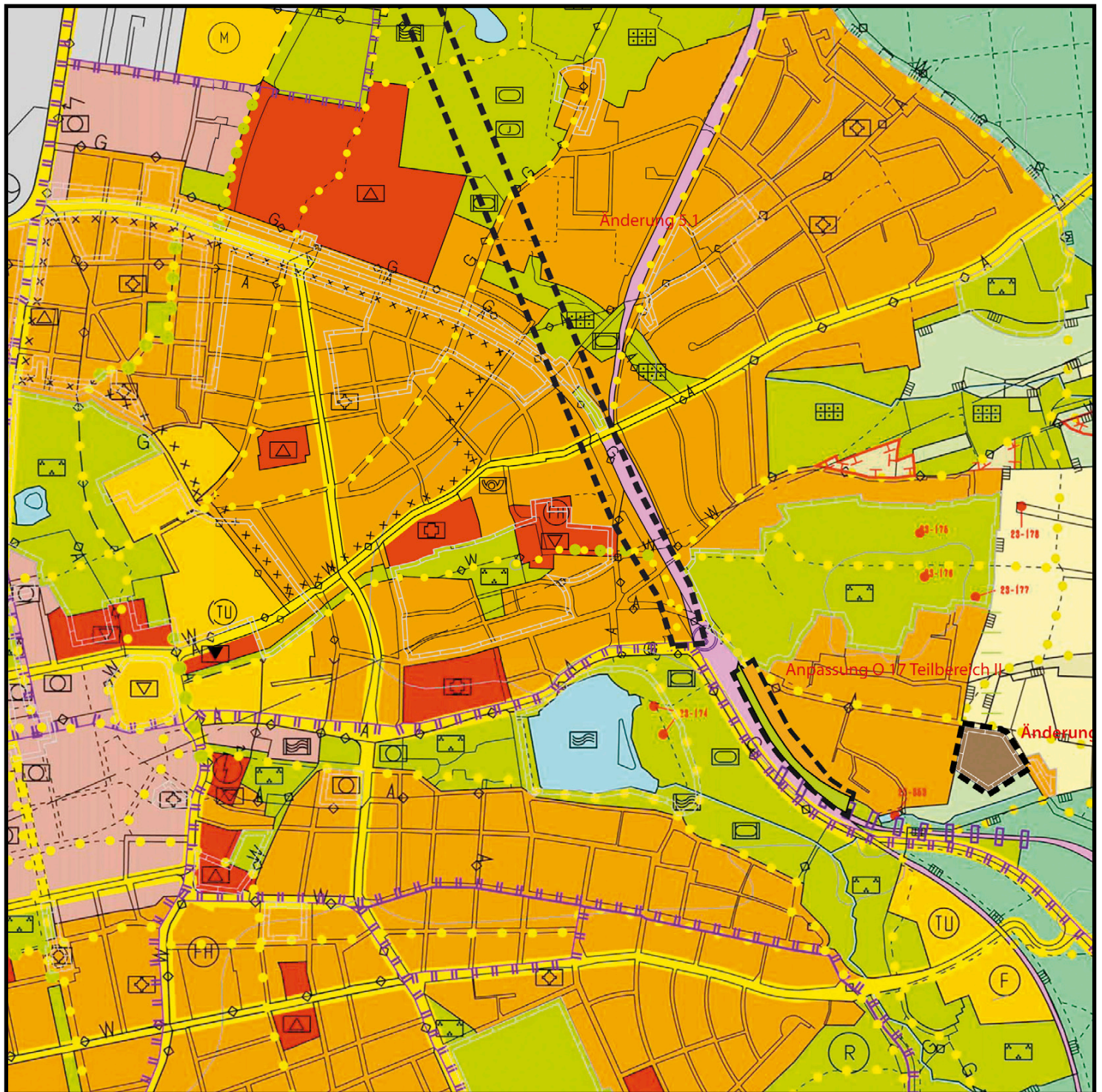
MAP 10 SOUTH HESSIAN REGIONAL PLAN 2010 – REGIONALLY SIGNIFICANT CULTURAL & ARCHAEOLOGICAL MONUMENTS



MAP 10 CAPTIONS

-  World heritage site Upper Middle Rhine Valley
-  Buffer Zone Upper Middle Rhine Valley
-  World Heritage site (Abbey and Altenmünster of Lorsch, Messel Pit Fossil Site)
-  World heritage site Upper German-Raetian Limes
-  Odenwald Limes and Fortifications
-  Outstanding, regionally / supra-regionally significant cultural monuments (areal)
-  Outstanding, regionally / supra-regionally significant cultural monuments
-  Areas with exceptionally high densities of archaeological monuments

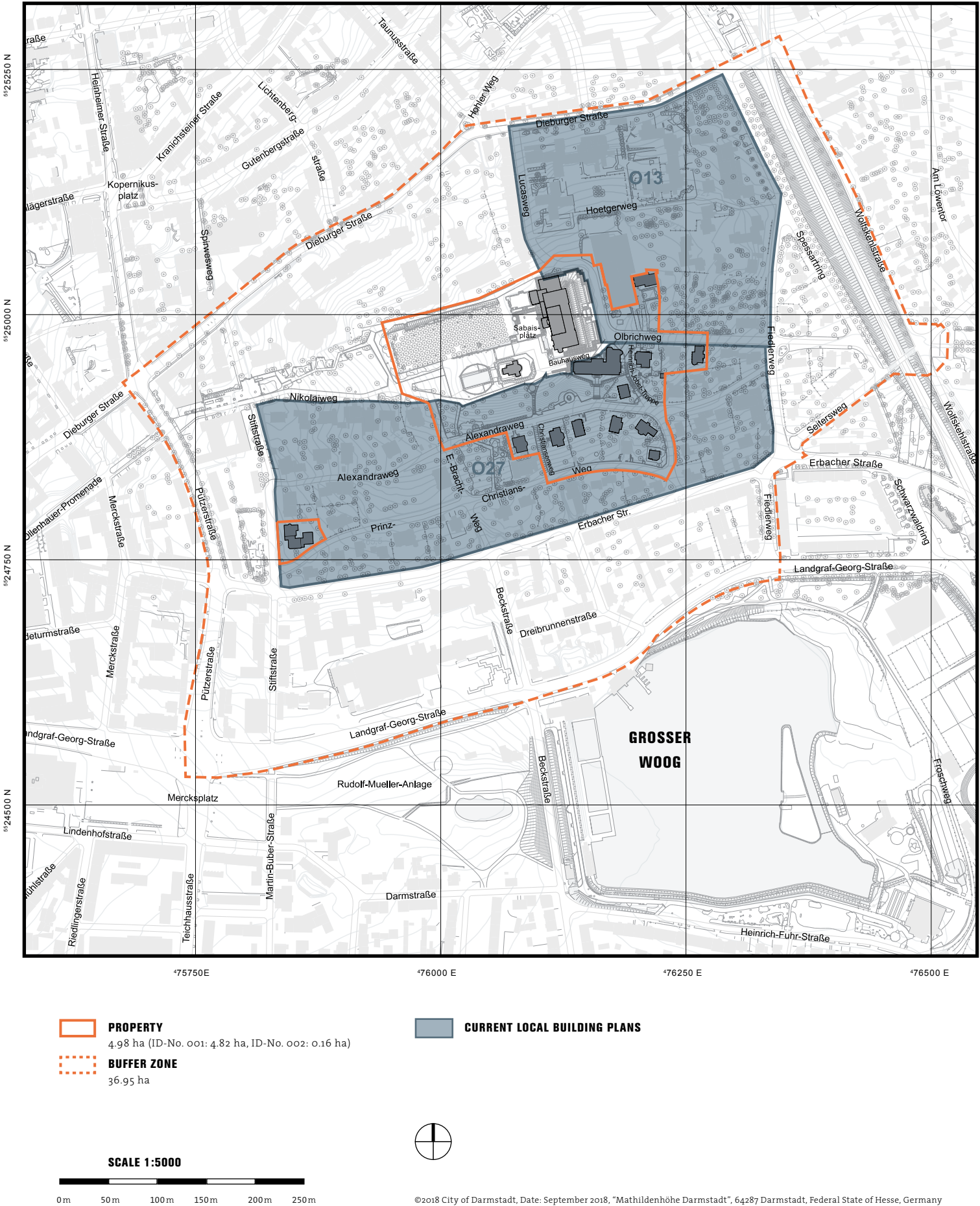
MAP 11 LAND-USE PLAN



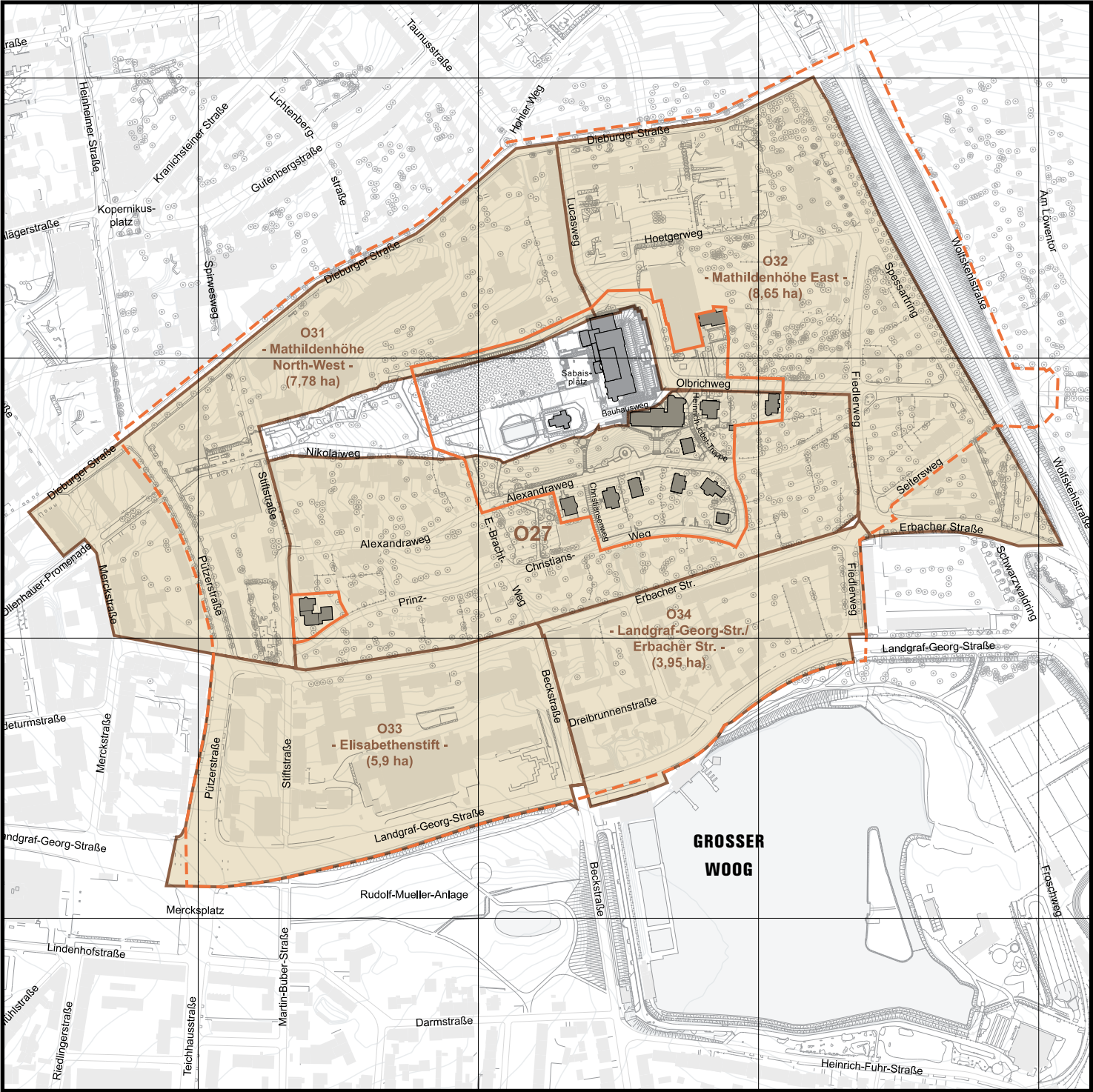
MAP 11 CAPTIONS

I. REPRESENTATION ACCORDING TO SECTION 5 (2) FEDERAL BUILDING CODE (BAUGB)		GREEN SPACES		III. INFORMATIONAL NOTIFICATIONS AND MEMORANDA DUE TO OTHER LEGAL REGULATIONS ACCORDING TO SECTION 5 (4) FEDERAL BUILDING CODE (BAUGB)	
					
1.	GEOGRAPHIC BOUNDARY	6.1	Parks and other public and private green spaces	1.	Protected areas
		6.2	Selected green corridors	1.1	Nature protection areas
2.	BUILDING AREAS AND BUILDING ZONES	6.3	Cemeteries	1.2.1	Landscape conservation areas Zone I – bird sanctuaries
2.1	Residential building areas	6.4.1	Garden allotments	1.2.2	Landscape conservation areas Zone II
2.2	Mixed building areas	6.4.2	Gardens	1.2.3	Reclaiming of landscape conservation areas
2.3	Commercial building areas	6.5	Outdoor swimming pools	1.3.1	Areal natural monuments
2.4	Special building areas	6.6	Public and private sports facilities	1.3.2	Individual properties
2.4.1	TU Darmstadt	6.6.1	Public sports/recreation facilities	1.4	Protected landscape components
2.4.2	Darmstadt University of Applied Sciences	6.6.2	Shooting ranges	1.5	Legally protected biotopes in accordance with Hessian Nature Protection Act (HNatG) Seq. no. pursuant to landscape plan's biotope mapping
2.4.3	Research facilities	6.7	Dog training and pet facilities	1.6	Areas according to flora-fauna habitat guidelines (FFH)
2.4.4	Federal government (Ministry of Defence)	6.8	Other recreation and leisure facilities	1.7	Protected forest
2.4.5	Detention facility	6.9	Protective/dividing green areas	1.8	Protection forest
2.4.6	Measuring station	6.10	Training area for Federal Agency for Technical Relief (THW)	1.9	Water conservation zones I-IIIb
2.4.7	Retail	6.11	Storage areas	1.10	Rainwater retention basin with permanent dam
				1.11.1	Rainwater retention basin without permanent dam
3.	PUBLIC FACILITIES AREAS	7.	OTHER USE OF OPEN SPACES	1.11.2	Flood area
3.1	Public administration	7.1	Special areas - federal government (Ministry of Defence)	1.12	Cultural monument (ensemble)
3.2	Cultural facilities	7.2	Special areas - TU Darmstadt	2.	Redevelopment areas according to Urban Development Act (StBauFG)
3.2.1	Cultural facilities – Congress Centre				
3.3	School	8.	WATER AREAS	1.	Roads
3.4	Other supraregional social facilities	8.1	Ponds, streams, drainage channels	2.	Pathways
3.5	Churches and parochial facilities			3.	Boundaries, watercourses
3.6	Post	9.	EARTH DEPOSIT AREAS	4.	Contour lines
3.7	Fire brigade	9.1	Natural resource extraction areas		
3.8	Medical facilities			V. NOTES	
3.9	Sports facilities	10.	AGRICULTURAL AREAS	(1) In local building planning, individual cases in the vicinity of commercial building areas may be classified in the direction of "special residential area" or "mixed area"	
3.10	Indoor pool	10.1	Areas for general agricultural use	(2) In local building planning, only commercial areas for non-disruptive trade are to be shown in the vicinity of residential building areas.	
		10.2	Ecologically valuable grassland	LAND-USE PLAN WITH LANDSCAPE PLAN OF THE CITY OF DARMSTADT	
4.	TRAFFIC AREAS	10.3	Plant nurseries		
4.1	Rail service area, station	10.4	Tree nurseries	April 2006	
4.1.1	ICE line variants maintenance	10.5	Farm holdings	Current version with amendments and adjustments: July 2018	
4.2	Regional rail Regular stop			Wissenschaftsstadt Darmstadt	
4.3.1	Main line for regional transport	11.	FOREST AREAS		
4.3.2	Regional transport depots	11.1	Reforestation areas for near-natural forest		
4.3.3	Line maintenance for regional transport				
4.4.1	Main traffic routes	12.	AREAS FOR PROTECTION, MAINTENANCE AND DEVELOPMENT OF SOIL, NATURE AND LAND AND FOR COMPENSATION IN ACCORDANCE WITH SECTION 5 (2A) FEDERAL BUILDING CODE (BAUGB)		
4.4.2	Underground road sections	12.1	Perimeter of areas for protection, maintenance and development of soil, nature and land and for compensation in accordance with Section 5 (2a) Federal Building Code (BauGB)		
4.4.3	Road line maintenance	12.2	Areas for young trees, for the rewetting of fens and for extensification of use		
4.5	Main cycle path, main pedestrian path				
		13.	AREAS WITHOUT AGRICULTURAL USE		
5.	SUPPLY FACILITIES AND WASTE MANAGEMENT FACILITY PLANTS	13.1	Brownfield/wooded areas		
5.1	Power plant, CHP, transformer station (For energy supply companies, the symbol is also used in commercial building areas)	13.2	Dunes, dry grasslands		
5.2	Water (For water supply companies, the symbol is also used in commercial building areas)	13.3	Orchards		
5.3	Sewage				
5.4	Waste burning facility	II.	LABELLING ACCORDING TO SECTION 5 (3) FEDERAL BUILDING CODE (BAUGB)		
5.5	Composting facility	For soil-contaminated areas intended for building use			
5.6	Landfill				
5.7.1	High-voltage overhead lines (over 110 kV)				
5.7.2	High-voltage cables (over 110 kV)				
5.8	Lines for main water pipes/drainage pipes				
5.9	Lines for gas conduit/Pipelines for other products				
5.10	Areas for artificial groundwater recharge				
5.11	Underground reservoirs				
5.12	Radio relay lines				

MAP 12 CURRENT LOCAL BUILDING PLANS



MAP 13 FUTURE LOCAL BUILDING PLANS



PROPERTY
4.98 ha (ID-No. 001: 4.82 ha, ID-No. 002: 0.16 ha)

BUFFER ZONE
36.95 ha

FUTURE LOCAL BUILDING PLANS

SCALE 1:5000





332.1 City of Darmstadt, aerial view, detail, photo 2007



[Annex 7]

TOURISM CONCEPT FOR MATHILDENHÖHE DARMSTADT – MANAGEMENT SUMMARY

(according to: projekt2508 GmbH, January 2017)

SUMMARY OF TOURISM CONCEPT FOR MATHILDENHÖHE DARMSTADT

(according to: office project 2508 GmbH, January 2017)

1 INITIAL SITUATION

An analysis of the initial situation has created the necessary basis for making the appropriate decisions. It is characterised by:

- The area, within an important polycentric urban area, has a very high potential for demand but an intense competitive situation as well
- The opportunity for continuing or extending the dynamic growth through private travel specifically designed for urban and cultural tourism
- A market for urban and cultural tourism characterised by intense competition and far-reaching transformation processes, necessitating the development of a cultural brand which must reach current target groups in urban and cultural tourism in a sophisticated way
- A positive image and a strong identity-forming effect (on the population)

Mathildenhöhe, therefore, builds on a strong brand substance and strong brand drivers which receive an additional boost and a new aspect through UNESCO World Heritage status. As a site, Mathildenhöhe furthermore presents itself as a unique comprehensive area with a "strong, emotional presence". Other factors include new development areas, available primarily as a location for a new visitor centre and subsequent cultural perspectives of use.

2 ACTION CONCEPT

– THE CULTURAL BRAND MATHILDENHÖHE DARMSTADT

The following action and implementation concept is created in the form of an interlinked cultural brand concept for Mathildenhöhe Darmstadt.

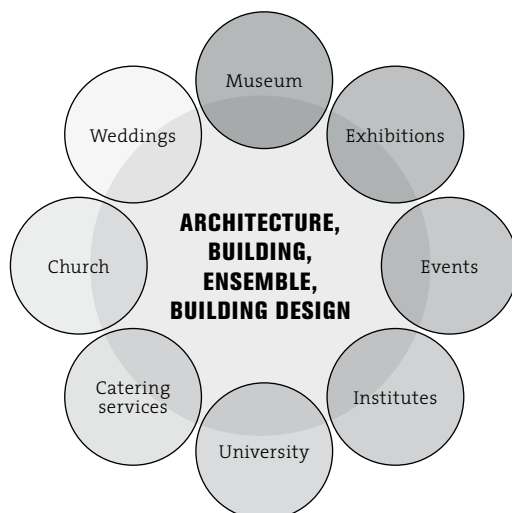


CHART Interlinked cultural brand concept for Mathildenhöhe Darmstadt

The unchanging core and strongest brand driver – the architecture, the buildings, the ensemble and the building design – is orbited by these supplementary drivers: Museum, exhibitions, events, institutes, university, catering services, church, weddings. The brand therefore acquires its power from an unchangeable core, and an active and perpetually changing exterior: Mathildenhöhe Darmstadt is a living entity, the constant nucleus around which the world and life revolves. Mathildenhöhe is and remains culturally and artistically stimulating for the people, the city, and the region. Not only does it have a past and present, it also has a vibrant future. The word mark is concentrated on the term **MATHILDENHÖHE DARMSTADT**.

Marketing thematic focal points, the product-market combinations, are:

- Mathildenhöhe Darmstadt “universal”: History of Mathildenhöhe and its UNESCO World Heritage value
- Mathildenhöhe Darmstadt “inventive and creative”: Visitors are part of the Darmstadt Artists’ Colony and the opportunity to participate artistically and culturally
- Mathildenhöhe Darmstadt “live”: Events which emotionally convey the ideas of the Darmstadt Artists’ Colony
- Mathildenhöhe Darmstadt “slowing the pace”: Presentation of the “thoughtful” character of the place against the demands and needs of people today
- Mathildenhöhe Darmstadt “small artists”: Special attractions for school group and families with children
- Mathildenhöhe Darmstadt “culinary”: The most important complementary attraction, to satisfy the food and beverage demands of visitors

– **MARKETING AIMS**

These strategic guidelines assist in the merging of specific marketing objectives, such as an improvement in recognition and image, a strengthened sense of identity in the local population, new attractions and products which can be booked, an improvement in product quality, an increase in guest/visitor satisfaction, a development of new distribution channels, an increase in visitor numbers, an increase in bookings, an increase in paying participants of guided tours, an increase in revenue and profits in merchandising, the implementation of higher admission prices, and an increase in arrivals and overnight guests as well as day excursions.

– **COMMUNICATIONS AND SALES MEASURES**

The plan of measures focuses on communication and sales as well as services that are assigned to the travel phases of the customer journey and brand contact points. Fundamentally, the Mathildenhöhe is to be enhanced primarily through products and storytelling as well as a target-group-orientated bundling. “Storytelling” for UNESCO World Heritage is also to be integrated into the existing marketing over two central paths

of inspirations and communication: over the Institut Mathildenhöhe with a somewhat deeper approach and key focus being on UNESCO- World Heritage, and over the marketing of the City of Darmstadt with a broader, destination-related approach.

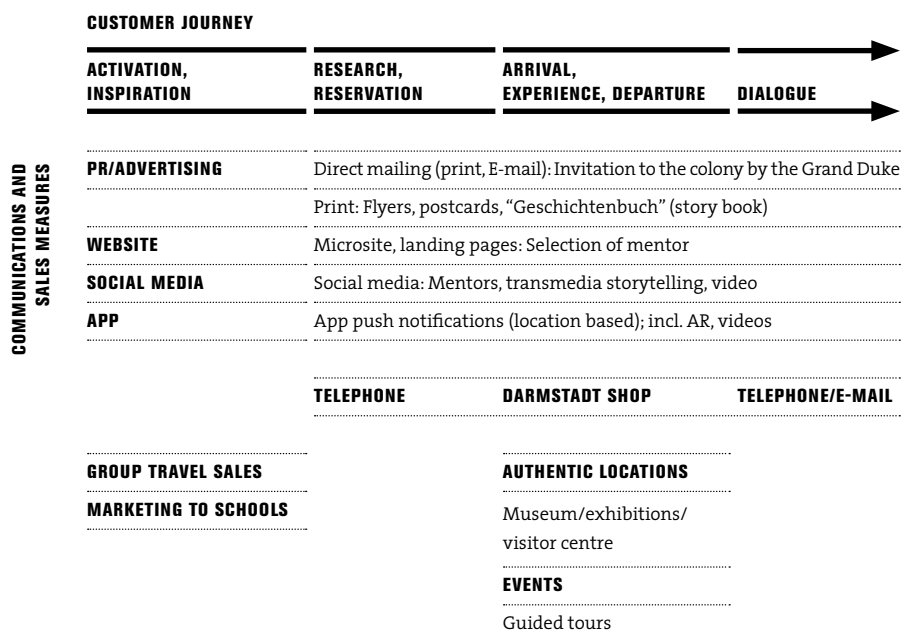


CHART Communications and sales measures

– GUIDANCE SYSTEM AND VISITOR CENTRE

Visitor guidance shall be predominantly done through communications services (creation of a cognitive map), only minimally through direct routing, which is to be kept to a minimum due to the size of the site. The central measure for orientation and guidance is therefore a visitor centre with an in-depth overview of the entire area. For the uses, functions and services to be provided in it, an estimated total area of around 1,500–1,600 m² is needed for the visitor centre.

3 ORGANISATIONAL INFORMATION

The functioning unites, i.e. Institut Mathildenhöhe and Darmstadt Marketing GmbH, shall remain fundamentally in their current form. Personnel and budgetary adjustments may be necessary, however.

Various models can be imagined for the operation of the visitor centre. These still require detailed review. The overall operation of the visitor centre as service facility and shop can be affiliated with Darmstadt Marketing GmbH due to its experience in such matters. This applies to event management as well. Event management with regard to content programming will be (co-)supervised by Institut Mathildenhöhe. Ideally, curatorial responsibility shall fall to Institut Mathildenhöhe, in particular responsibility for mediation work and the exhibition.

4 RISK AND IMPACT ANALYSIS

– RISKS AND MONITORING

The anticipated risks for Mathildenhöhe as a potential UNESCO World Heritage site arise in particular through increased visitor numbers. It includes:

- Traffic volume and traffic issues
- Waste removal issues
- Infrastructure overcrowding and congestion

These risks can be accordingly prevented through:

- Crowd control (temporal, spatial)
- Substitute attractions
- Information, integration/participation

– LOCAL AND REGIONAL ECONOMIC EFFECTS

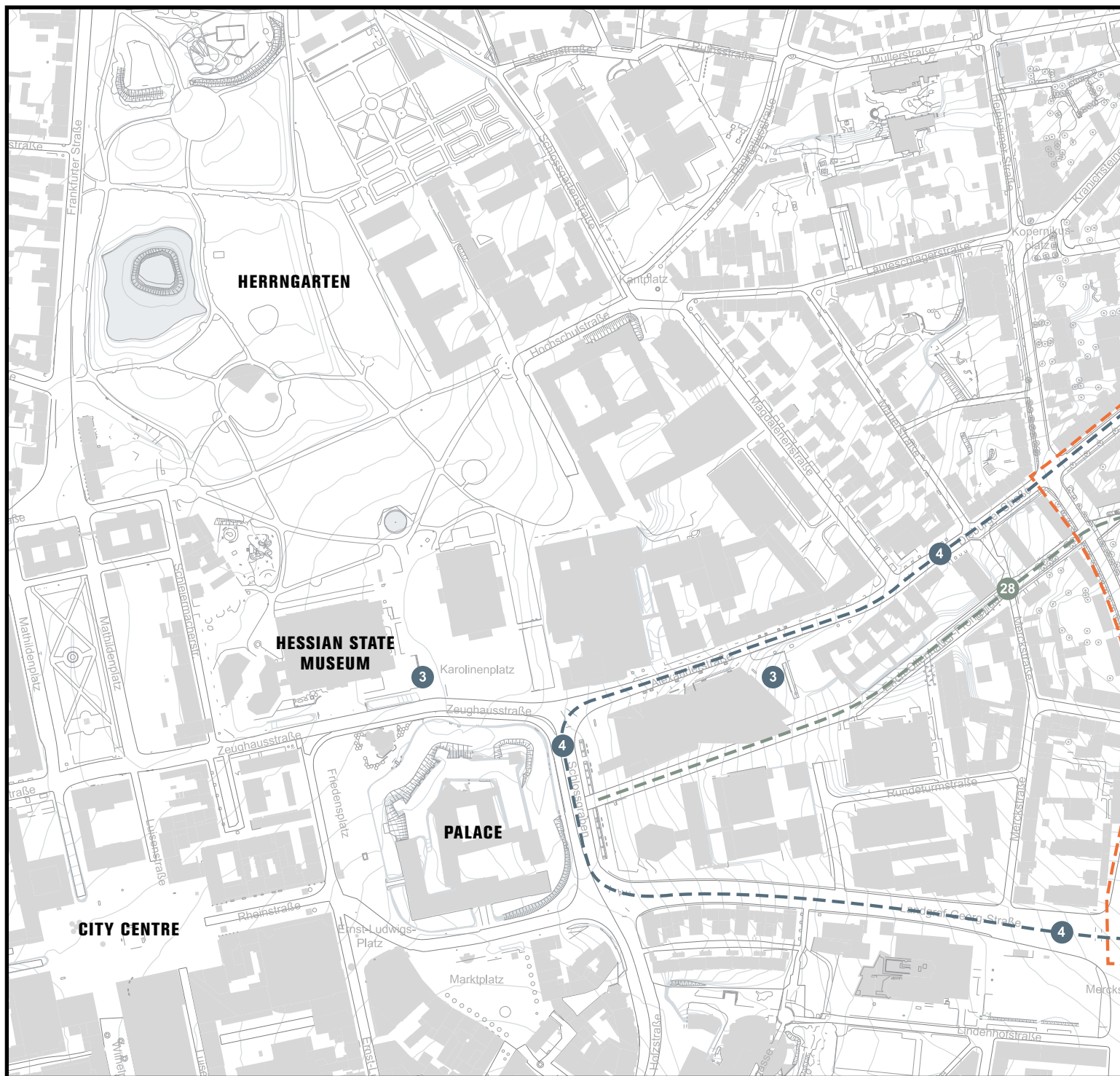
From a qualitative point of view, Mathildenhöhe as a potential UNESCO World Heritage site will of course demonstrate positive effects both internally and externally. A meaningful effect from a quantitative point of view is also to be expected. If one assumes, for example, 80,000 more daily visitors annually to Mathildenhöhe as the result of UNESCO World Heritage inscription as well as 10,000 additional overnight guests annually, this comes to:

- a net revenue of around €7 million
- an added value of around €2.2 million
- in addition to an employment increase equivalent to around 95 full time positions

[Annex 8]

MASTER PLAN FOR "MATHILDENHÖHE DEVELOPMENT" 2018

MAP 14 MASTER PLAN FOR "MATHILDENHÖHE DEVELOPMENT" 2018

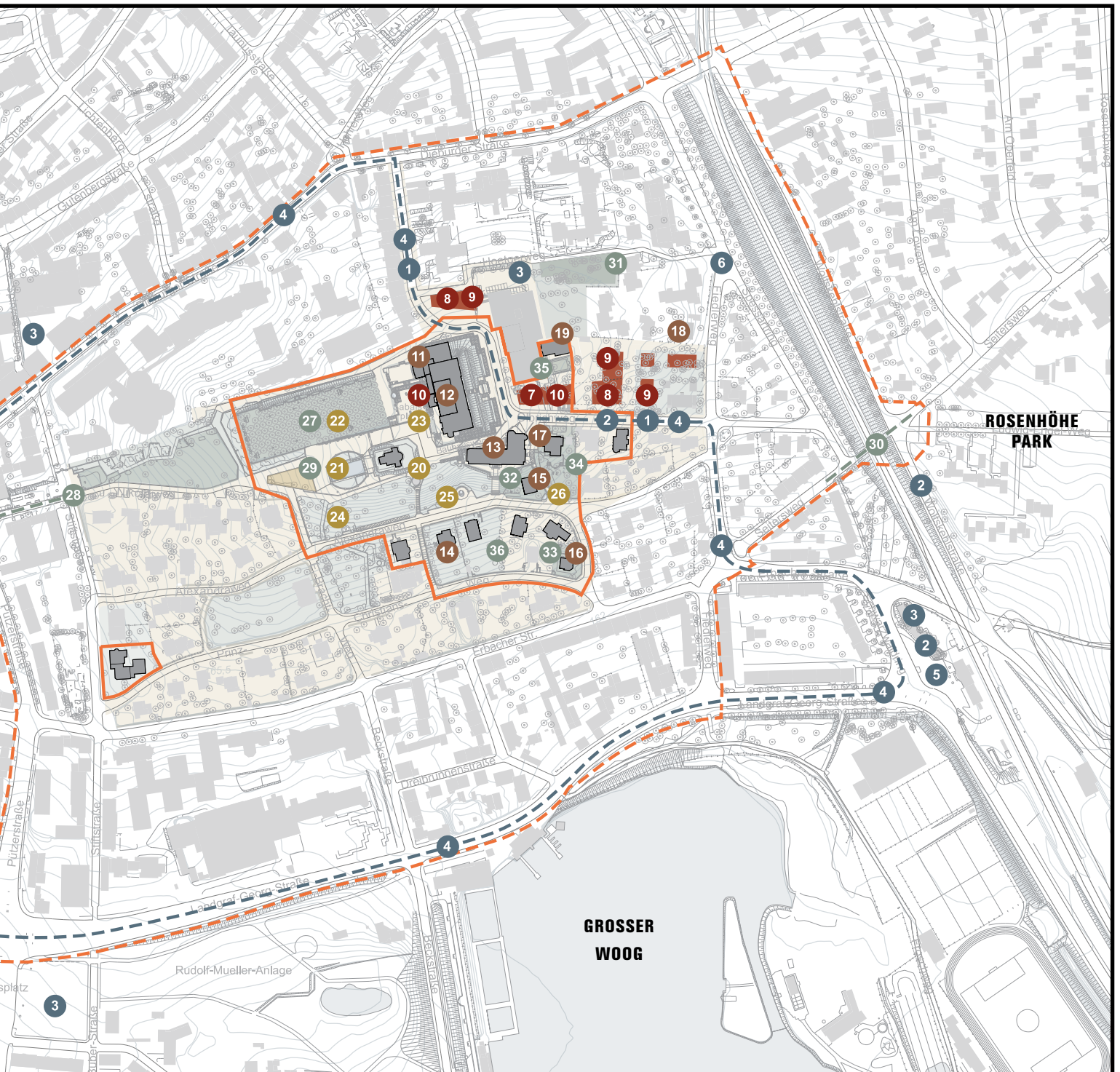


- PROPERTY**
4.98 ha (ID-No. 001: 4.82 ha, ID-No. 002: 0.16 ha)
- BUFFER ZONE**
36.95 ha

- SHUTTLE BUS**
- PROMENADE**

- TRAFFIC**
- PLANNED BUILDINGS**
- RESTORATION**
- ARTWORK**
- DESIGNED LANDSCAPES**





CATALOGUE OF MEASURES

- | | | | |
|--|---------------------------|---|--|
| 1 Entry control for passenger vehicles | 10 Gastronomic uses | 19 Studio Building [1914] | 28 Erich-Ollenhauer-Promenade |
| 2 Access control or parking for buses | 11 Wedding Tower | 20 Ceramic pavilion "Swan Temple" | 29 Forecourt Albin Müller Basin |
| 3 Parking concept for passenger vehicles | 12 Exhibition Hall | 21 Albin Müller basin "Lily Basin" | 30 East Station connection Seitersweg |
| 4 Shuttle bus | 13 Ernst Ludwig House | 22 Plane Tree Grove, Hoetger sculptures | 31 Children's playground |
| 5 Public transport East Station | 14 Large Glückert House | 23 Hoetger sculptures "Hate and Greed" | 32 Olbrich House garden |
| 6 Traffic reduction Fiedlerweg | 15 Olbrich House | 24 Gottfried Schwab Monument | 33 Deiters House garden |
| 7 Visitor centre | 16 Deiters House | 25 Ernst Ludwig Fountain | 34 Upper Hessian House garden |
| 8 Cultural uses | 17 Upper Hessian House | 26 Fountain "Young Man Drinking Water" | 35 Former studio garden |
| 9 Supplementary uses | 18 Building Fiedlerweg 20 | 27 Plane Tree Grove | 36 Former garden axis (Ernst Ludwig House) |

[Annex 9]

LIST OF ABBREVIATIONS

BauGB	Baugesetzbuch (Federal Building Code)
BGBI.	Bundesgesetzblatt (Federal Law Gazette)
BNatSchG	Bundesnaturschutzgesetz (Federal Nature Conservation Act)
DSE	Darmstadt Stadtentwicklungs GmbH (Urban Development Company Darmstadt)
EAD	Eigenbetrieb für kommunale Aufgaben und Dienstleistungen (Owner-operated municipal enterprise for communal tasks and services)
EMS	European Macro-seismic Scale
EU	European Union
EStG	Einkommensteuergesetz (Income Tax Act)
Five „Cs“	Credibility, Conservation, Capacity-building, Communication, Communities
IGD	Fraunhofer-Institut für Graphische Datenverarbeitung (Fraunhofer Institute for Computer Graphics Research)
FNP	Flächennutzungsplan (Land-use Plan)
GVBl.	Gesetz- und Verordnungsblatt (Gazette of Law and Ordinances)
HAGBNatSchG	Hessisches Ausführungsgesetz zum Bundesnaturschutzgesetz (Hessian Implementation Act to the Federal Nature Conservation Act)
HBKG	Hessisches Brand- und Katastrophenschutzgesetz (Hessian Fire and Disaster Protection Act)
h_da	Hochschule Darmstadt (Darmstadt University of Applied Sciences)
HDSchG	Hessisches Denkmalschutzgesetz (Hessian Act on the Protection and Conservation of Monuments)
HEAG Mobilo	Public transport operator HEAG Mobilo
HLPG	Hessisches Landesplanungsgesetz (Hessian State Planning Act)
HMWK	Hessisches Ministerium für Wissenschaft und Kunst (Hessian State Ministry for Higher Education, Research and the Arts)
IBP	Fraunhofer-Institut für Bauphysik (Fraunhofer Institute for Building Physics)
ICOMOS	International Council on Monuments and Sites
ICCROM	International Centre for the Study of the Preservation and Restoration of Cultural Property
IDA	Eigenbetrieb Immobilienmanagement Darmstadt (owner-operated municipal enterprise "Immobilienmanagement Darmstadt")
IFS	Institut für Steinkonservierung e.V. (Scientific Information centre for monument conservation)
INTEF	Institute for New Technical Form
KIT	Geophysical Institute at the Karlsruhe Institute of Technology
KMK	Ständige Konferenz der Kultusminister der Länder in der Bundesrepublik Deutschland (Standing Conference of the Ministers of Education and Cultural Affairs of the Federal States)
KPRD	Kommunaler Präventionsrat Darmstadt (Urban Prevention Council of Darmstadt)
LEP 2000	Landesentwicklungsplan Hessen 2000 (Hessian State Development Plan 2000)
LfdH	Landesamt für Denkmalpflege Hessen (Hessian State Office for Monuments and Sites)
LBiH	Landesbetrieb Bau und Immobilien Hessen (Hessian State Office for Construction and Real Estate)
ÖPNV	Öffentlicher Personennahverkehr (Public transport)
OUV	Outstanding Universal Value
PEN	Poets, Essayists, Novelists
RPN 2010	Regionalplan Südhessen 2010 (South Hessian Regional Plan 2010)
SCITHOS	Smart City Hospitality
TL	Tentative List
TU Darmstadt	Technische Universität Darmstadt (Technical University Darmstadt)
VdL	Vereinigung der Landesdenkmalpfleger (Association of State Conservators)
UDSchB	Untere Denkmalschutzbehörde (Lower Monument Protection Authority)
UNESCO	United Nations Educational, Scientific and Cultural Organization
ZustAnO	Zusatzanordnung (additional regulation)

[Annex 10]

PICTURE CREDITS

BILDARCHIV FOTO MARBURG / LATOCHA, NORBERT 36.1, 39.1, 39.2, 46.1, 48.3, 50.2, 58.2, 62.1, 64.1, 65.2, 65.3, 66.1, 70.1, 75.2, 75.3, 293.1

BORN, HANNO 91.2

CITY OF DARMSTADT 332.1

DMITRIEVA, MARINA 172.2

DURTH, WERNER 187.3, 198.2

DZHEPKO, LOENID 183.2

EDEN GEMEINNÜTZIGE OBSTBAU-SIEDLUNG EG 174.1

GISBERTZ, OLAF 191.2

HEISS, NIKOLAUS 16.1, 25.1, 26.1, 27.1–3, 28.1, 28.2, 28.3, 30.2, 31.1, 32.1, 32.2, 33.1, 34.2, 35.1, 35.2, 38.1, 41.1, 41.2, 41.3, 41.4, 44.1, 45.1, 47.1, 47.2, 47.3, 48.1, 48.2, 49.1, 50.1, 51.1, 53.1, 53.2, 54.1, 55.1, 55.2, 56.1, 58.1, 59.1, 59.2, 60.1, 60.2, 61.1, 61.2, 62.2, 62.3, 63.1, 65.1, 67.2, 67.3, 68.1, 69.1, 69.2, 69.3, 69.4, 73.1, 73.2, 73.3, 75.1, 77.1, 77.2, 77.3, 77.4, 79.1, 81.1, 81.2, 82.1, 82.2, 82.3, 82.4, 83.1, 84.1, 84.2, 85.1, 85.2, 86.1, 87.1, 87.2, 87.4, 88.1, 88.2, 89.1, 91.1, 92.1, 93.1, 93.2, 95.2, 96.1, 96.2, 96.3, 96.4, 97.1, 97.2, 97.3, 98.1, 121.1, 121.2, 121.3, 123.1, 141.1, 159.1, 175.2, 181.1, 181.3, 184.1, 185.4, 191.1, 199.1, 200.2, 211.1, 219.1, 242.1, 249.1, 263.1, 287.1, 295.1, 346.1

HESSISCHES STAATSARCHIV DARMSTADT 104.1

HILL, DAVID 172.3

HINSCH, ELÉNA 85.3, 87.3, 130.1, 130.2, 131.1, 131.2

ICOMOS 242.2

INSTITUT MATHILDENHÖHE 34.1, 43.1, 101.2, 107.2, 110.1, 113.1, 113.2, 113.3, 114.1, 115.1, 116.1, 116.2, 116.3, 117.1, 118.1, 119.1, 119.2, 122.1, 122.2, 123.2, 123.3, 128.1, 132.1, 158.1, 175.1, 177.3, 183.1, 189.1, 194.1, 243.2, 301.1, 301.2, 302.1, 302.2, 303.1, 303.2

INSTITUT MATHILDENHÖHE/SCHUSTER, GREGOR 15.1, 90.1–2, 178.3, 214.1, 297.1

KROECHER, EVA 243.1

KUNSTBIBLIOTHEK STAATLICHE MUSEEN ZU BERLIN 39.3, 66.2, 66.3, 107.1, 109.1, 118.2

LAMBRECHT, LARS 101.3

LEMP, KRISTOF 95.1

LOUIS, PAUL 182.2

MACKENZIE, NADIA 175.3

METZENDORF, GEORG 178.1

MUSEE DES ARTS DECORATIFS, PARIS 200.1

OTT, THOMAS 64.2

POLYNOX 134.1, 136.1

SAMMLUNG DER UNIVERSITÄT FÜR ANGEWANDTE KUNST IN WIEN 182.1

SCHINKER, NILS M. 177.2

SCHREITER, JÜRGEN 126.3

SCHUSTER, GREGOR 7.1, 13.1, 30.1, 57.1, 67.1, 89.2, 90.3, 91.3, 101.1, 200.3, 250.1

SIGEL, PAUL 188.1, 188.2

STAATLICHES SHTUSSEW-ARCHITEKTURMUSEUM MOSKAU 106.1

STADTARCHIV DARMSTADT 100.1, 105.1, 124.1, 124.2, 126.1

STADTARCHIV STUTTGART 198.1

SÜDWESTDEUTSCHES ARCHIV FÜR ARCHITEKTUR UND INGENIEURBAU KARLSRUHE 126.2

UNIVERSITÄTS- UND LANDESBIBLIOTHEK DARMSTADT 102.1, 103.1

CREATIVE COMMONS AND PUBLIC DOMAIN

172.1 **AXEL HINDEMITH**, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=45182482>

174.2 **BODO 11**, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=64178485>

177.1 **TIM GREEN FROM BRADFORD**, CC BY 2.0, <https://commons.wikimedia.org/w/index.php?curid=51784316>

178.2 **A.SAVIN**, Wikimedia Commons/WikiPhotoSpace/FAL, <https://commons.wikimedia.org/w/index.php?curid=58092461>

181.2 **THOMAS LEDL**, CC BY-SA 3.0 at, <https://commons.wikimedia.org/w/index.php?curid=40319074>

181.4 **GRYFFINDOR**, CC BY 2.5, <https://commons.wikimedia.org/w/index.php?curid=1021389>

185.1 **D.TEIL**, <https://www.flickr.com/photos/dteil/4484239781>

185.2 **JANERICLOEBE**, CC BY 3.0, https://de.wikipedia.org/wiki/Het_Schip#/media/File:Amsterdam_Het_Schip_001.JPG

185.3 **ESTHER WESTERVELD FROM HAARLEMMEER**, CC BY 2.0, <https://commons.wikimedia.org/w/index.php?curid=33420849>

186.1 **DABELLIU**, CC BY 2.5, <https://commons.wikimedia.org/w/index.php?curid=860716>

186.2 **OLRIK66**, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=42967295>

186.3 **HIC ET NUNC**, public domain, <https://commons.wikimedia.org/w/index.php?curid=287098>

186.4 **ARJANDB**, CC BY-SA 3.0 nl, <https://commons.wikimedia.org/w/index.php?curid=40595397>

187.1 **ABROCKE**, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=35419926>

187.2 **PETR1987**, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=42286799>

192.1 **JELSON25**, public domain, <https://commons.wikimedia.org/w/index.php?curid=7418879>

195.1 **M_H.DE**, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=39018371>

195.2 **THOMAS LEDL**, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=41890487>

196.1 **FRANCESC76**, public domain, <https://commons.wikimedia.org/w/index.php?curid=10523012>

197.1 **JAR.CIURUS**, CC BY-SA 3.0, https://commons.wikimedia.org/wiki/File:Wroclaw_-_Hala_Stulecia_z_fontanna.jpg?uselang=de

199.2 **XIQUINHOSILVA**, CC BY 2.0, <https://www.flickr.com/photos/xiquinho/36459918651>



346.1 Bernhard Hoetger, Plane Tree Grove, 1914, entrance portal, photo 2012



MATHILDENHÖHE DARMSTADT

Nomination for Inscription on the UNESCO World Heritage List

Darmstadt 2019

PUBLISHER

The Magistrate of the City of Darmstadt

PROJECT MANAGEMENT

Ludger Hünnekens, Markus Harzenetter

COORDINATION AND COMMUNICATION

Céline Grieb, Jennifer Verhoeven

EDITORS

Céline Grieb, Ludger Hünnekens, Jennifer Verhoeven, Ernst Wegener, Barry Gamble

AUTHORS

Céline Grieb, Philipp Gutbrod, Ludger Hünnekens, Paul Sigel, Regina Stephan, Jennifer Verhoeven, Ernst Wegener

PARTICIPATING SPECIALIST AUTHORITIES, CITY OF DARMSTADT

- Darmstadt Marketing GmbH, Anja Herdel
- Eigenbetrieb Immobilienmanagement Darmstadt, Georg Gemmel, Bernd Neis
- Eigenbetrieb Kulturinstitute, Ludger Hünnekens
- Mathildenhöhe Development, World Heritage Office, Céline Grieb, Inge Lorenz, Renate Schäfer-Weis
- Parks and Gardens Authority, Doris Fath
- Institut Mathildenhöhe, Philipp Gutbrod, Stefanie Patruno
- Department of Urban Planning, Christoph Beck, Jochen Krehbiehl, Norbert Stoll
- Lower monument protection authority, Christoph Beck
- Surveying office, Harry Korn
- Department of Economy & Urban Development, Silke Geschka-Rasbieler

HESSIAN STATE OFFICE FOR MONUMENTS AND SITES

Frank Aulbach, Wenzel Bratner, Markus Harzenetter, Sandra Kress, Jennifer Verhoeven

PHOTO DOCUMENTATION

Elena Hinsch, Nikolaus Heiss

TRANSLATION

Team GlobalDocu S.L.; Philipp Gutbrod

COPY EDITING

Barry Gamble

DESIGN

Polynox – Büro für Gestaltung, Darmstadt

PREPRESS

Elke Lang, Thomas Hahn (www.polynox.de)

PRINTING

This publication is kindly supported by Druckerei Ph. Reinheimer, Darmstadt

OFFICIAL PARTNER