

Identification

<i>Nomination</i>	The Lednice-Valtice Cultural Landscape
<i>Location</i>	Břeclav District, South Moravian Region
<i>State Party</i>	Czech Republic
<i>Date</i>	25 September 1995

Justification by State Party

The Lednice-Valtice cultural landscape represents a unique artistic performance by the landscape artist Bernhard Petri, into which the best works of important Central European architects have been organically integrated.

Criterion i

The landscape had, and continues to have, an influence on the landscaping of the region along the Danube. Members of the Lichtenstein family influenced landscaping in the surroundings of Brno, in central Moravia, in southern Bohemia, and in the surroundings of Vienna.

Criterion ii

The area contains an exceptional example of town planning in a small town in Valtice, which has a medieval plan and mainly Baroque buildings, and in a village in Lednice, the centre of which was rebuilt in the late 19th century in a contemporary architectural style. The integration of both planning structures into an extensive area plan is unique. It represents the long-term influence of a significant Enlightenment landowner on the environment.

Criterion iv

The area is demonstrably associated with the Enlightenment currents of thought that were very significant for Europe. The structure of the landscape clearly illustrates the Enlightenment ideal, according to which both economic and aesthetic demands on the landscape are rationally organized.

Criterion vi

Category of property

In terms of the categories of property set out in Article 1 of the 1972 World Heritage Convention, Lednice-Valtice is a *site*. It is also nominated by the State Party as a cultural landscape of the type proposed in paragraph 39(i) of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

History and Description*History*

This area has been inhabited since the Palaeolithic period, and has played an important role in subsequent historical events up to and beyond the Middle Ages. During the Neolithic and Bronze Ages it lay on the important Amber Route from the Baltic to the Mediterranean. It was on the frontier (*limes*) of the Roman Empire, and so there are several forts in the vicinity. In the 8th century the first Slavonic state, the Great Moravian Empire, was founded in this region, which later became part of the Bohemian state.

The Lichtenstein family came first to Lednice in the mid 13th century, and by the end of the 14th century they had also acquired nearby Valtice. These were to become the nucleus of the family's extensive possessions. When Karel I of Lichtenstein was given the title of Duke in the early 17th century he made Valtice his main residence and Lednice his summer seat. The two estates were later joined with the neighbouring Břeclav estate to form an organic whole, to serve the recreational requirements of the ducal family and as material evidence of its prestige.

The realization of this grandiose design began in the 17th century with the creation of avenues connecting Valtice with other parts of the estate. It continued throughout the 18th century with the evolution of a framework of avenues and paths providing vistas and rides, imposing order on nature in the manner of the Renaissance artists and architects. The early years of the 19th century saw the application by Duke Jan Josef I of

the English concept of the designed park, strongly influenced by the work of Lancelot "Capability" Brown at Stowe and elsewhere in England. Enormous landscaping projects were undertaken under the supervision of his estate manager, Bernhard Petri; these included raising the level of the Lednice park and the digging of a new channel for the Dyje river. A number of romantic elements were introduced into the landscape, the work of the architects Josef Hardtmuth, Josef Kornhäusel, and Franz Engel. Smaller parks on the English model, the so-called *Englische Anlagen*, were also created around the Mlýnský, Prostřední, and Hlohovecký ponds.

Description

The composition of the landscape that is the subject of this nomination is based on the two *châteaux*, Lednice and Valtice.

The *château* of Valtice has medieval foundations, but it underwent successive reconstructions in Renaissance, Mannerist, and, most significantly, Baroque style. Its present Baroque appearance is due to several architects, notably Johann Bernard Fischer von Erlach, Domenico Martinelli, and Anton Johann Ospel. Along with the Baroque church of the Assumption of the Virgin Mary, it is the dominant feature in the system of avenues created in the 17th and 18th centuries.

By contrast, the Lednice *château* is not widely visible, the dominant role being taken by Hardtmuth's exotic minaret, which is in keeping with the romantic ambience of Lednice. The *château* began as a Renaissance villa of around 1570, and then was progressively changed and reconstructed to take account of Baroque, classical, and neo-Gothic fashions. It was the 1850 Gothic Revival reconstruction that brought it into harmony with the prevailing romanticism of this part of the landscape.

Taking the landscape as a whole, it is the mingling and interplay of Baroque and Romantic elements that gives it a special character: architecture and landscape are intimately associated with one another. All the buildings are sited with great care at high points, as in the case of the Kolonáda, the Rendezvous, Rybíční Zámek (Fishpond Manor), or Pohansko, in the centre of major routes (the obelisk), or on a border or boundary (Hraniční Zámek on the state boundary between Moravia and Lower Austria).

The view and vistas are also mutually linked. Most have views of the two dominant features, the Minaret and the Kolonáda, but there are also significant visual connections between other groups. The Lednice *château*, for example, relates by means of deliberately planned vistas with the Minaret, Janohrad, the tower of the church in Podivín, the Lovecký (Hunting) Zámek, and the obelisk, and Apollonův Chrám (the Temple of Apollo) similarly with Hraniční Zámek, the Minaret, Lovecký Zámek, and Janohrad.

Two distinct visual approaches were used in siting the later structures. With the exception of Lovecký Zámek, Hardtmuth did not emphasize the facades of his buildings, with the result that they are visually interesting when viewed from more than one direction. The Minaret and Janohrad are visually significant from whichever direction they are viewed, whilst the Rendezvous, the Kolonáda, the Belvedere, and Pohansko are equally striking from either of two sides.

By contrast, the later architects, Kornhäusel and Engel, concentrated on a single aspect of their structures, blending these into the patterns of the landscape. They are usually sited against a background of greenery at the end of a vista: this is the case with Rybíční Zámek, Apollonův Chrám, and the Katzeldorf Chalet. The Chapel of St Hubertus is sited as the dominant feature of a forest clearing.

An important element in the appearance of the area is the very wide range of native and exotic tree species and the planting strategy adopted. The greatest variety is to be found in the parklands which cluster around the two main residences and along the banks of the fishponds between Lednice and Valtice, with in places a preponderance of exotic species. Skilful use is made of variations in form, height, and foliage colour. However, it is not only the formal parks that illustrate the care taken in selecting and planting trees. Copses and individual trees were planted around and within pastures and meadows. The farmland is crossed by straight, Baroque lines of trees, and also by the so-called *Englische Wegen* (English Avenues), picturesque winding roads lined with groups of trees.

During his long tenure of the dukedom (1858-1929), Jan Josef II devoted himself to the improvement and maintenance of the landscape. He was an eager student of the works of great landscape architects such as J H Pückler, P J Lenné, and Gertrude Jekyll.

The Pohansko Manor is built on the site of an important hillfort of the Great Moravian period dating from the 8th century. The 2 km of massive ramparts enclosing an area of 28 ha are still visible. Excavations revealed the court of the ruler, a church (the plan of which is preserved *in situ*), several substantial houses, and a rich burial ground.

Management and Protection

Legal status

Individual buildings and monuments within the cultural landscape are protected under the provisions of Law No 20/1987 on the protection of state monuments, which replaced the earlier Law No 22/1958 on cultural monuments. Any actions that might affect them must be authorized by the appropriate state agencies.

In 1992 the entire area was declared a Monument Zone by Decree No 484/1992 of the Ministry of Culture of the Czech Republic. This lays down the following conditions:

- Programmes of community development and village renovation must be based on structural and historical research;
- The historical value of the zone must be respected when community development and other programmes are being prepared;
- The uses of individual buildings and areas must be consonant with the historical value of the zone;
- Restoration and rehabilitation projects must be based on structural, historical, and conservation investigations;
- The character, design, and scale of individual structures, settlements, and landscapes must be taken into consideration when designing land-use changes, building infrastructure, and tree and shrub planting;
- All work affecting the land surface must take account of the protection and conservation of archaeological remains;
- Buildings must be maintained continuously until complete rehabilitation can be carried out.

Management

Cultural properties, agricultural land, and forests covering 58% of the area are in State ownership. Of the remainder, 5% is municipally owned, 35% in private ownership, and 2% the property of the Church.

Under the provisions of Law No 20/1987 on state monument protection and Law No 367/1990 on municipalities, the Municipal Offices of Valtice, Břeclav, Lednice, and Hlohovec and the District Office of Břeclav (which has a coordinating role) share responsibility for the protection of the cultural landscape under the overall supervision of the Ministry of Culture. They have a special division dealing with the Lednice-Valtice landscape. Associated with them are the Institute for the Protection of Monuments (Brno) and the State Monuments Care Institute (Prague). The protection of its natural values in conformity with Law No 114/1992 on nature and landscape protection is in the hands of the administration of the Pálava Protected Landscape and Biosphere Reserve and the Ministry of the Environment.

The Institute for the Protection of Monuments (Brno) manages the important cultural monuments and the forests are managed by the Židlochovice Branch of the State Forest Agency.

Studies relating to the protection of the landscape involve various governmental and non-governmental organizations in the Czech Republic and abroad, such as the Brno College of Agriculture, the Valtice Society, the Czech Academy of Sciences in Brno, the Fruit Research Station in Lednice, the National Agricultural Museum in Lednice, the Foundation for the Monuments of South Moravia in Valtice, the Lux et Lapis Foundation in Břeclav, Greenways in Valtice, and the World Monuments Fund in New York.

Relevant parts of the Lednice-Valtice cultural landscape figure in the territorial plans of the different municipalities involved. It is a protected area for tourism in the Břeclav District Development Plan. Management plans for the two *châteaux*, which cover the entire landscape, have been drawn up by the World Monuments Fund, and these form the basis for the territorial plan for the entire area that is in the course of being prepared by the Czech Government.

Conservation and Authenticity

Conservation history

The Czech State has been involved in conservation activities at Lednice-Valtice for decades. Extensive survey, inventory, research, and restoration projects have been carried out on the buildings and the gardens of the two *châteaux* since the late 1940s. More recently, projects designed to rehabilitate elements of the landscape have been carried out, funded both by the Czech Government and by private sources.

Currently, conservation work is in progress at most of the historic buildings within the cultural landscape. New functions are being developed for certain of these and historic collections are being displayed in several of

them. The Agricultural College in Lednice is playing a major role in the maintenance and rehabilitation of the gardens, and is also influential in the use of agricultural land: special attention is being given to the development of vineyards.

Authenticity

The Lednice-Valtice cultural landscape is of high authenticity, in that its present form and appearance conform closely with the designs of successive owners over several centuries.

Evaluation

Action by ICOMOS

ICOMOS consulted its International Scientific Committee on Historic Gardens and Sites on the cultural significance of the site. An ICOMOS expert mission visited the Lednice-Valtice cultural landscape in November 1995 and again in January 1996.

Qualities

The Lednice-Valtice cultural landscape is unique by virtue of the way in which its architectural, biological, and landscape components have been shaped over many years. It is an exceptional example of a planned cultural landscape, made more impressive by the wealth and diversity of its cultural and natural elements.

Comparative analysis

Among the designed landscapes in Europe the Lednice-Valtice example is pre-eminent for the way in which it combines very diversified cultural and natural components, for the range and quality of those elements, and for its extent. Others that are already on the World Heritage List, such as Studley Royal (United Kingdom), Versailles (France), Sintra (Portugal), or Potsdam (Germany), may rival it in specific qualities, but none compares in terms of its combination of features.

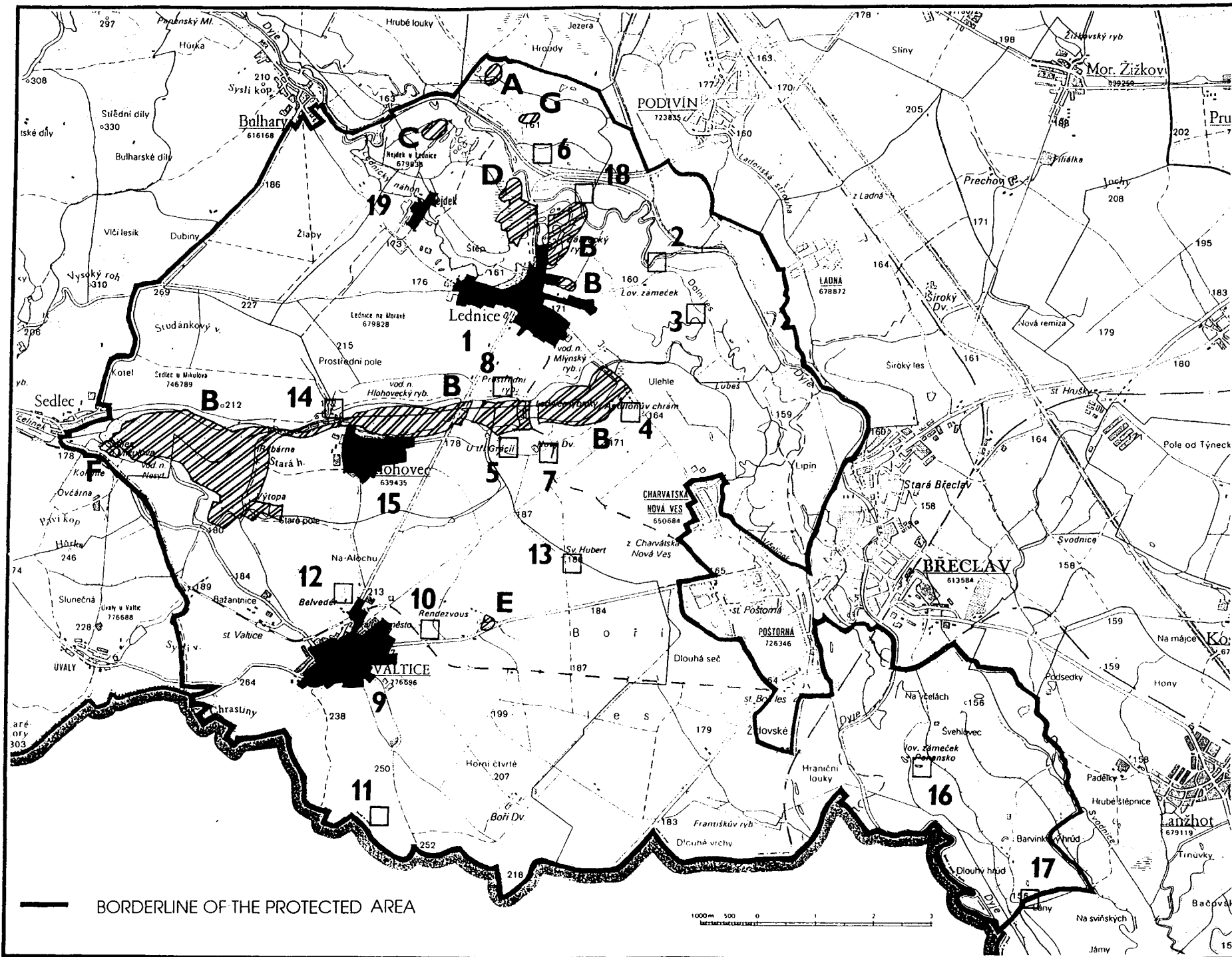
Recommendation

That this property be inscribed on the World Heritage List on the basis of *criteria ii and iv*:

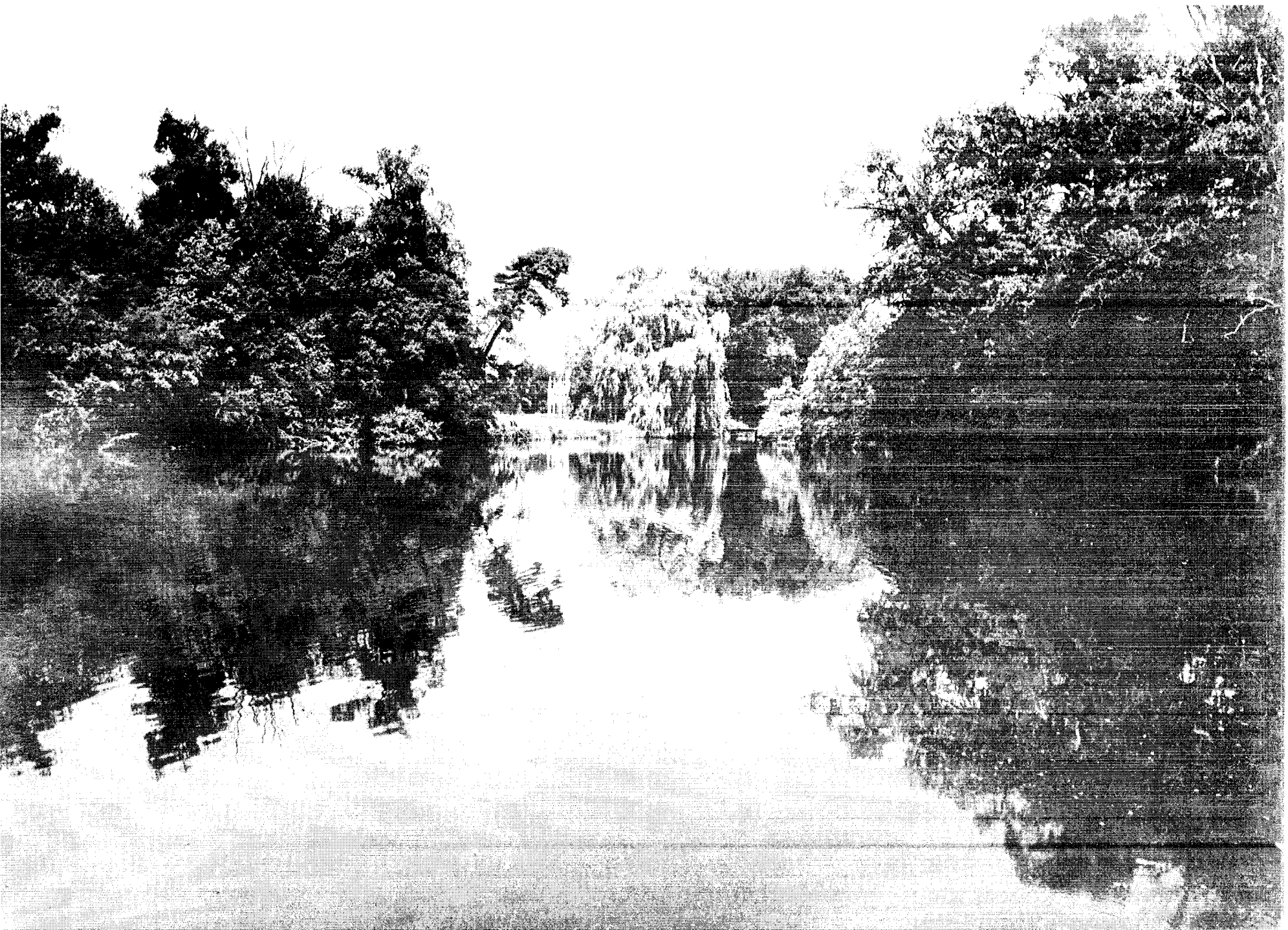
The Lednice-Valtice cultural landscape is an exceptional example of the designed landscape that evolved in the Enlightenment and after under the care of a single family. It succeeds in bringing together in harmony cultural monuments from successive periods and both indigenous and exotic natural elements to create an outstanding work of human creativity.

ICOMOS, October 1996

Lednice-Valtice : limits of the nominated area



Lednice-Valtice : parc du "paysage naturel"
Lednice-Valtice : "natural landscape" park



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