

Identification

<i>Nomination</i>	The Palace and Gardens of Schönbrunn
<i>Location</i>	City of Vienna
<i>State Party</i>	Republic of Austria
<i>Date</i>	23 September 1995

Justification by State Party

From the 16th century onwards Schönbrunn was the site of a hunting lodge and summer residence of the Habsburg family. After total destruction during the last Turkish attack in 1683 the palace was rebuilt by the architect Johann Bernhard Fischer von Erlach in 1695. The Emperor, Leopold I, originally commissioned a *château de plaisance* for Grand-Duke Joseph, the heir to the throne, but dynastic developments during the course of construction required its function to become that of an Imperial summer residence, and hence for its size to be increased. It continued in that role until the end of the Austro-Hungarian Empire. Apart from some minor 19th century additions, the palace and its gardens received their appearance in the 18th century.

The architectural ensemble contains precious 18th century interiors. The former apartments of the Emperor Franz Joseph in the west wing were adapted in the 19th century with furniture that is also of historical importance. The vast Baroque gardens and their buildings (Gloriette, "Roman Ruins," etc) testify to the imperial dimensions and functions of the palace. The public has had full access to the gardens and park since they were opened to them by Emperor Joseph II in the later 18th century. The Schönbrunn zoological garden, founded by Franz Stephan of Lorraine, husband of Empress Maria Theresia, in 1752 and hence the oldest in the world, is in the grounds.

Since the palace passed into the ownership of the Republic of Austria in 1918, its protection and maintenance has been assured. It is the major cultural site in the country.

Note The State Party does not make any proposals concerning the criteria under which the property should be inscribed on the World Heritage List in the nomination dossier.

Category of property

In terms of the categories of property set out in Article 1 of the 1972 World Heritage Convention, the Schönbrunn ensemble is a *group of buildings*. The inclusion in the nomination of the Park also qualifies this to be considered a *designed cultural landscape*, as defined in para 39(i) of the *Operational Guidelines*.

History and Description*History*

The Katterburg estate, the site of the present Schönbrunn Palace, was sold in the mid 16th century by the Klosterneuburg monastery to Emperor Maximilian II, who developed it as a hunting lodge and installed a menagerie. The buildings were badly damaged when Vienna was sacked by the Hungarians in 1605; it was not until 1622 that they were restored by Emperor Ferdinand II. After his death in 1637 the Katterburg became the dowager estate of his widow, Eleanora of Gonzaga. The name was changed to Schönbrunn (Beautiful Spring) in 1642, when a new three-storey *château de plaisance* was erected alongside the older building.

In 1683 Vienna was besieged by the Turks, who were finally crushed, but not before they had wrought great destruction in the surroundings of the city, including Schönbrunn. During the great rebuilding that followed the siege, Emperor Leopold I commissioned the Italian-trained architect Johann Bernhard Fischer von Erlach to design a new building there as a residence for his heir, Grand-Duke Joseph. His first design is now thought to have been prepared simply to demonstrate his capabilities. In this he was highly successful: his design was greatly admired and was to secure him many other commissions.

The marriage of Leopold in 1699 caused the second design to be modified, so as to raise its status. Construction began in 1696 and Fischer von Erlach personally oversaw the work. The central section was complete and habitable by 1700, but further work was brought to an end by the outbreak of the War of the Spanish Succession in 1701, and then by the sudden death of Emperor Joseph I in 1711. The uncompleted building became the residence of the Dowager Empress Amalia Wilhelmine.

When she acceded to the Imperial throne in 1740, Maria Theresia chose Schönbrunn as her permanent residence, and a new phase began in the life of the palace. Urgent repairs were carried out on the dilapidated buildings in 1742-43, followed by major structural changes, which were carried out in three phases: 1743-49, 1753-63, and 1764-80. Most of the work in the first two phases was carried out to the designs and under the supervision of the architect Nicolaus Pacassi, who was to become, like Fischer von Erlach, the Imperial and Royal Court Architect. The major project of the third phase was the embellishment of the gardens (the Gloriette, the Neptune Fountain, the "Roman Ruins", the Obelisk), largely the work of Johann Ferdinand Hetzendorf von Hohenberg.

Maria Theresia's immediate successors (Joseph II and Leopold II) showed little interest in Schönbrunn, but it was to become the summer residence of Franz I (1792-1835), and Franz Joseph (1848-1916) spent much of his life there. The latter was responsible for the restoration of the old Rococo decor and certain other modifications. The palace's architectural history came to an end in 1870 and there have been no significant changes since that time.

Description

The main part of the palace in its present form is largely the work of Pacassi, though preserving Fischer von Erlach's overall structure. Access to the *piano nobile* from the courtyard is via a monumental staircase leading to the impressive Great Gallery, 43.5 m x 9.5 m, which is ornately decorated with stucco ornamentation (by Albert Bolla) and ceiling frescoes (by Gregorio Guglielmi) symbolizing the Habsburg Empire, carried out in the mid 18th century.

Behind it lies the Small Gallery, which is similarly decorated, but in a less lavish style, since this was used for more intimate occasions than those in the monumental Great Gallery. It is flanked by two small rooms, the Chinese Round Room and the Chinese Oval Room, both decorated with black and golden painted lacquer panels and furnished with Japanese ceramics and furniture.

The Carrousel Room leading off the Great Gallery is the anteroom to the Ceremonial Hall (14 m x 13 m), notable for its series of monumental paintings depicting events in the long reign of Maria Theresia. The original purpose of the neighbouring *Rösselzimmer* (Equestrian Room) is not known. It receives its name from the paintings of horses on copper plates that decorate its walls. It is known that it was used in the 19th century as a dining room by senior officers of the Imperial Army and court officials, who met daily at 5 pm at the "Marshals' Table."

Among the most impressive of the rooms in the east wing is the sumptuous Vieux-Laque Room, with its priceless oriental lacquer panels set in walnut panelling surrounded by gilded plasterwork and extremely ornate furniture. The Napoleon Room was used as a bed-chamber by Maria Theresia and her husband Franz Stephan in the early years of their marriage; it is decorated with enormous Brussels tapestries. It derives its name from the fact that it was probably used by Napoleon Bonaparte during his visits to Vienna in 1805 and 1809. The Porcelain Room is a small chamber in which the ornately carved wainscoting is painted in blue and white, imitating the appearance of porcelain, and decorated with 213 sketches by Franz Stephan and his children. The Million Gulden Room receives its name from its expensive decorative feature, over sixty Indian miniature paintings, some of them collages, which are set in gilded frames all round the walls. This part of the East Wing contains other private rooms of the Imperial family, such as the study of Archduke Franz Karl, which are noteworthy for the series of Imperial portraits.

The ground-floor rooms on the East Wing are known as the Bergl Rooms because of the wall paintings on fabric by Johann Wenzl Bergl that cover their walls and ceilings. These were Maria Theresia's private summer apartments and they reflect her interests in their subject-matter, in particular her predilection for exotic scenery and wildlife.

The rooms in the West Wing are less elaborately decorated and were used for domestic purposes by members of the Imperial Family. The courtyard provides access to the Palace Chapel and the Palace Theatre. The latter, in the Valerie wing, mainly composed of stables and coach-houses, was originally built by Pacassi and remodelled by Hetzendorf.

The Orangery on the east side of the main palace building is, at 186 m, the longest in the world. It was built in the mid 18th century and was used not only for Maria Theresia's passion, that of cultivating exotic plants, but also for festive events and performances. It was here that the famous contest between Mozart and Salieri

took place in February 1786. The Great Palm House is an impressive iron-framed structure 114 m long and divided into three sections, erected in 1880 using the technology developed in England. The Sundial House is a smaller glasshouse erected in 1909. Both buildings now house collections of exotic plants.

The radial design of the Schönbrunn Zoo is the work of Jean Nicolas Jadot, favourite architect of Franz Stephan, and dates from the 1750s. The twelve animal houses are grouped round a central pavilion. The pavilion is decorated with oil paintings of animals and was often used by the Imperial couple.

The Kaiserstöckl, to the west of the palace, is a dignified three-storey building commissioned by Maria Theresia in 1770 to accommodate her physician. It later became the residence of the Royal and Imperial Minister of Foreign Affairs, and Metternich lived here for many years. It is now a post office and its interior has been completely changed, but the facade is intact.

It is impossible to separate the gardens from the palace, of which they form an organic extension: this is an excellent example of the concept of *Gesamtkunstwerk*. The original intention, when they were laid out in the 18th century, was to combine the glorification of the House of Habsburg with a homage to nature. The Great Parterre spreads out on the palace's garden facade, framed with statuary and severe alignments of trees, and leading to the monumental Neptune Fountain, with the transitional Baroque-Neoclassical Gloriette rising above to complete the vista. The elaborate network of allées and bosquets provides many unexpected views and perspectives, some focusing on features such as the elaborate "Roman Ruins," the Obelisk and its fountain, and the Great Palm House. Much of this comes from the personal interests of Franz Stephan, who brought a team of specialists from his native Lorraine and the Netherlands. The terracing of Schönbrunn hill was commissioned by Maria Theresia herself; it was begun in 1772, seven years after her husband's death, and was planned and laid out by Hetzendorf, who built the Gloriette in 1775, the Obelisk Fountain in 1777, and the Roman Ruins in 1778. He was also the architect of the Neptune Fountain, the sculptures for which were supplied by Wilhelm Bayer, who was responsible for most of the statuary in the gardens.

Management and Protection

Legal status

The area of 1.2 km² of the Palace of Schönbrunn covered by this nomination is protected entirely by articles 1 and 2 of the 1923 Austrian Monument Protection Act (*Österreichisches Denkmalschutzgesetz*) as amended in 1978 and 1990. Monuments so protected are subject to various restrictions: any demolition, alteration, or other works that might influence their condition, historic appearance, or artistic effect require the permission in writing of the Federal Monuments Office (*Bundesdenkmalamt*), which may request the competent district authorities to undertake protective measures.

However, following a 1964 judgment, the Monument Protection Act does not cover the natural component (trees, plants) of the Park. Protection is extended to this aspect of the nominated property by the Bundesland Wien as a nature reserve (*Naturdenkmal*).

Management

The palace and gardens are the property of the Republic of Austria. Since 1 October 1992 it has been managed by the *Schloss Schönbrunn Kultur- und Betriebsgesellschaft mbH*, a wholly Government-owned company created by parliamentary decision. Maintenance of the gardens is handled independently by the Federal Gardens Administration (*Bundesgartenverwaltung*), which reports to the Federal Ministry of Agriculture and Forestry (*Bundesministerium für Land- und Forstwirtschaft*). The Tiergarten Schönbrunn (zoo) has been managed since 1992 by the *Schönbrunner Tiergartengesellschaft mbH*, another wholly Government-owned company, set up in 1991.

The Bundesland Wien controls development in the area through its zoning plans (*Flächenwidmungspläne*). Areas have been designated around the property as protection zones (*Schutzzonen*), which serve as an adequate buffer zone. The City of Vienna is revising its zoning and building plans (*Flächenwidmungsplan* and *Bebauungsplan*), in force since 1924, as a result of which the nominated property will be declared a protected park area (*Parkschutzgebiet*), when it will automatically also become a designated conservation area.

Conservation and Authenticity

Conservation history

Since the palace and its garden passed into State ownership in 1918 there has been constant maintenance of the property. It suffered badly from aerial bombardment in February 1945: the Palace, Gloriette, Great Palm House, Sundial House, and Menagerie were all hit, and much damage was inflicted upon the garden. Reconstruction work continued throughout the 1950s. A systematic approach to maintenance and restoration has been in place since 1992. These programmes are being continued by the *Schloss Schönbrunner Kultur- und Betriebsgesellschaft mbH*. Among its priorities are improvement of the air-conditioning system and the infrastructure for handling the 1.3 million visitors to the palace and 6 million to the garden annually. Restoration of the interior of the Palace is based on the principle of minimum interference with the original material.

Authenticity

The original building designed by Fischer von Erlach has been expanded and modified considerably since it was built, to suit the tastes and requirements of successive Imperial rulers. No significant changes have been made to the structures themselves since the work on the facades commissioned by Franz I at the beginning of the 19th century. The furnishings and decoration of the Imperial apartments, the theatre, the chapel, and other important components are wholly authentic. The structure of the Baroque park layout is also virtually untouched, and traditional 18th century techniques are still used for trimming its trees and bushes. Schönbrunn became, as it were, frozen in time in 1918 when it became the property of the Republic of Austria. Since that time the form that it possessed in 1918 has been faithfully retained, both in the original fabric and decoration and in the restoration following wartime damage.

The complex of the Palace and Park may be considered to be an outstanding example of *Gesamtkunstwerk* because of the way in which it has preserved intact the originality of its architecture, the design and furnishings of the palace, and the spatial and visual relationship of the buildings to the park.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited Schönbrunn in January 1996. The expert is President of the ICOMOS International Scientific Committee on Historic Gardens and Sites, and his report contained an evaluation of the cultural significance of the nominated property as well as its management, conservation, and authenticity.

Qualities

The cultural property comprising the Palace of Schönbrunn and its garden is outstanding as one of the most impressive and well preserved Baroque ensembles of its kind in Europe. Additionally, it is a potent material symbol of the power and influence of the House of Habsburg over a long period of European history, from the end of the 17th to the early 19th century.

Comparative analysis

The immediate comparison is with four European palaces and their gardens that are already inscribed on the World Heritage List: Versailles, France (No 83: criteria i, ii, vi), The Residence, Würzburg, Germany (No 169: criteria i, iv), Augustusburg, Germany (No 288: criteria ii, iv), and Drottningholm, Sweden (No 559: criterion iv). Of these Versailles is the most sumptuous and most influential. The two German palaces were influenced by Versailles, but with their own special qualities deriving from central Europe as much as France. Drottningholm is a north European interpretation of the same genre.

Perhaps the most important difference between Schönbrunn and the other four palaces is the fact that it owes its present form not to a single generation of Royal or princely patrons and their architects, but to successive generations of Habsburg rulers, many of whom left significant evidence of their interests or fancies.

ICOMOS comments and recommendations

In view of the importance of Schönbrunn as an outstanding example of *Gesamtkunstwerk* it is essential that the Park be accorded the same level of protection and care as the Palace and the Menagerie. A new policy needs therefore to be adopted towards the replacement of groups of trees and not simply individual specimens, as these become old or diseased. Further expansion of the Menagerie into the Park should be prevented, by means

of policies and programmes agreed between the two Gesellschaften and the Federal Gardens Administration. Those existing buildings within the Menagerie that lie within the planned vistas should be removed without delay.

Within the Palace a policy has been adopted of maintaining the shutters of all the windows closed, to conserve the works of art within by maintaining a light level of no more than 60 lux. It is accepted that this is a necessary precaution. However, it is proposed that a study should be carried out to ascertain where exceptions might be made to this rule, so as to enable visitors to appreciate the visual relationship between the interiors and the park layout.

New arrangements should be made for the parking of cars belonging to the occupiers of houses and other buildings within the nominated area, so as to avoid the disfigurement of the avenue running east-west between the Meidling and Hietzing Gates.

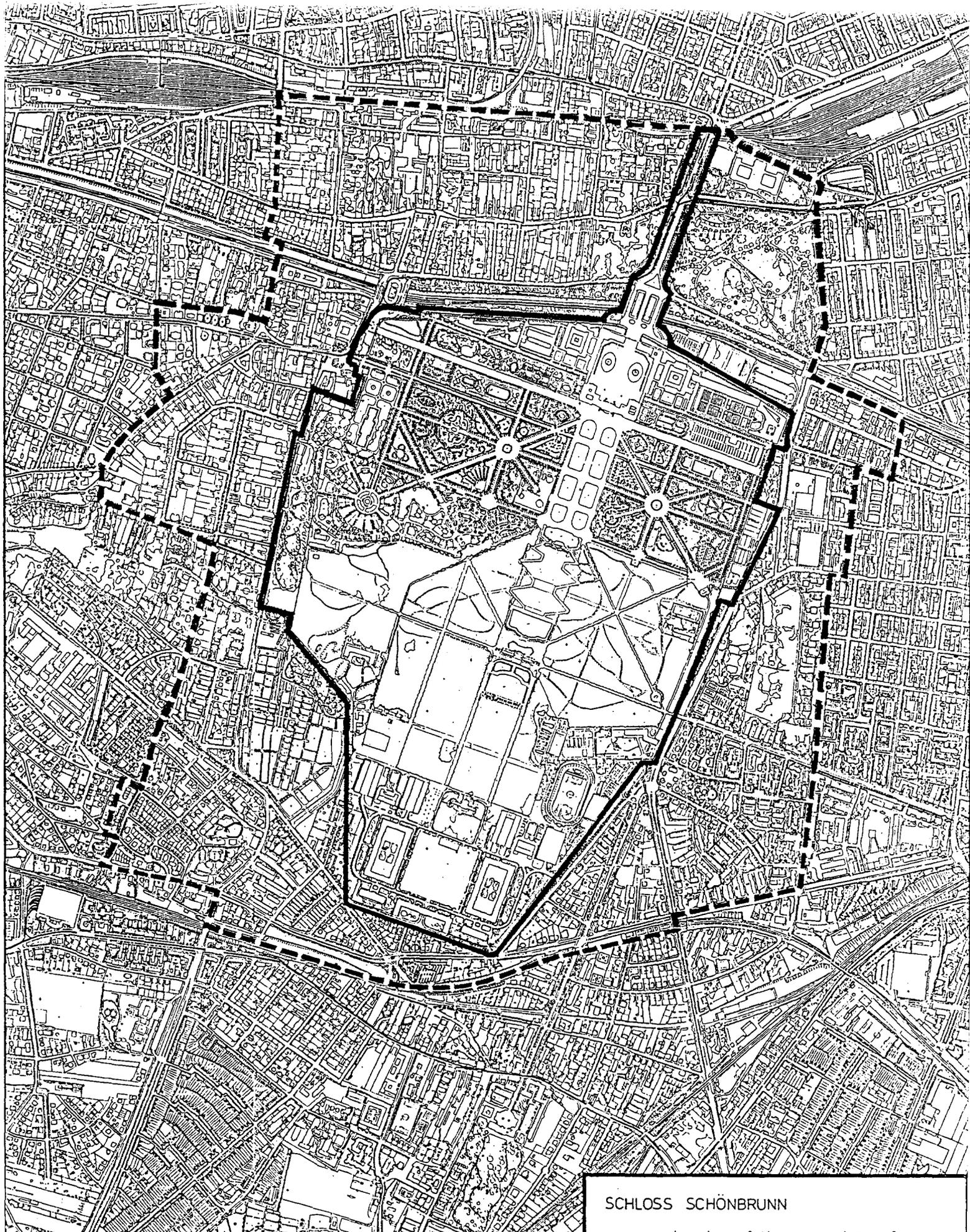
The ICOMOS mission recommended that consideration should be given to extension of the nominated area to include part of the route of the old Stadtbahn (now the U-Bahn) and the historic U-Bahnhof Schönbrunn, which form an integral part of the *Verkehrskonzept* of Otto Wagner at the turn of the present century. The part of the old Fasangarten now occupied by the Maria-Theresien-Kaserne (1938) and the Gartenbau-Anstalt (1950s) could also be included within the nominated area, as representing an important element in the original park design. These recommendations were accepted by the State Party, which submitted a revised map showing the area designated for inscription.

Recommendation

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

The Palace and Gardens of Schönbrunn are an especially well preserved example of the Baroque princely residential ensemble, which constitute an outstanding example of *Gesamtkunstwerk*, and are exceptional by virtue of the evidence that they preserve of modifications over several centuries that vividly illustrate the tastes, interests, and aspirations of successive Habsburg monarchs.

ICOMOS, October 1996

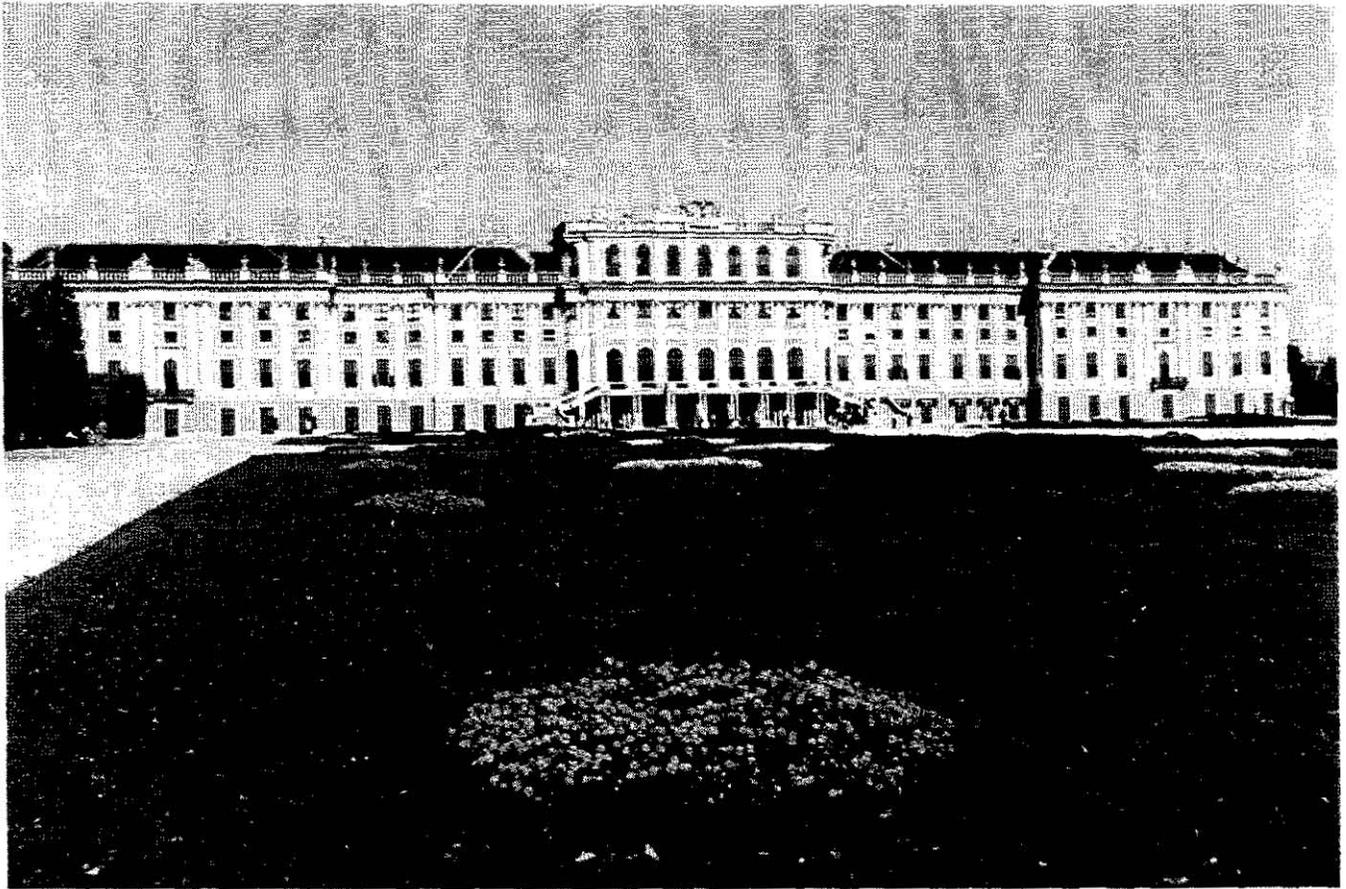


Schönbrunn : zone proposée et zone tampon
Schönbrunn : nominated area and buffer zone

SCHLOSS SCHÖNBRUNN

- boundary of the proposed zone for inscription on the World Heritage List
- - - boundary of the buffer zone





Schönbrunn : façade du palais, côté jardin
Schönbrunn : garden facade of the palace