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UNESCO Region: EUROPE AND THE NORTH AMERICA

SITE NAME: **Historic Centre of Vienna**

DATE OF INSCRIPTION: 16th December 2001

STATE PARTY: AUSTRIA

CRITERIA: C (ii)(iv)(vi)

DECISION OF THE WORLD HERITAGE COMMITTEE:

Excerpt from the Report of the 25th Session of the World Heritage Committee

The Committee inscribed the Historic Centre of Vienna on the World Heritage List under criteria (ii), (iv), and (vi):

Criterion (ii): The urban and architectural qualities of the Historic Centre of Vienna bear outstanding witness to a continuing interchange of values throughout the second millennium.

Criterion (iv): Three key periods of European cultural and political development - the Middle Ages, the Baroque period, and the *Gründerzeit* - are exceptionally well illustrated by the urban and architectural heritage of the Historic Centre of Vienna.

Criterion (vi): Since the 16th century Vienna has been universally acknowledged to be the musical capital of Europe.

While taking note of the efforts already made for the protection of the historic town of Vienna, the Committee recommended that the State Party undertake the necessary measures to review the height and volume of the proposed new development near the Stadtpark, east of the Ringstrasse, so as not to impair the visual integrity of the historic town. Furthermore, the Committee recommended that special attention be given to continuous monitoring and control of any changes to the morphology of the historic building stock.

BRIEF DESCRIPTIONS

Vienna developed from early Celtic and Roman settlements into a Medieval and Baroque city, the capital of the Austro-Hungarian Empire. It played an essential role as a leading European music centre, from the great age of Viennese Classicism through the early part of the 20th century. The historic centre of Vienna is rich in architectural ensembles, including Baroque castles and gardens, as well as the late-19th-century Ringstrasse lined with grand buildings, monuments and parks.

1.b State, Province or Region: Vienna

1.d Exact location: 48° 13' N, 16° 23' E



REPUBLIC OF AUSTRIA

THE HISTORIC CENTRE OF VIENNA

Nomination for inscription on the World Heritage List

This nomination includes 60 pages of text, 50 illustrations,
and 10 folding maps plus one loose folding map enclosed

**Bundesdenkmalamt
A – 1010 Vienna, Hofburg, Säulenstiege**

compiled by the office of architect Manfred Wehdorn, Vienna
in collaboration with the City of Vienna,
Municipal Departments 7, 8, 10 and 19

Vienna, in June 2000

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(loose folding map enclosed)

1) Identification of the cultural property

See plan documents Nos. 1 to 3.

1a) State:

Republic of Austria.

1b) Province (*land*):

Vienna.

1c) Name of cultural property:

The historic centre of Vienna.

1d) Geographical co-ordinates:

The zones nominated for World Heritage listing lie within the following geographical co-ordinates (degree of longitude in reference to Greenwich):

Northernmost point:	degree of longitude	16° 22' 03"
	degree of latitude	48° 13' 41"
Westernmost point:	degree of longitude	16° 20' 59"
	degree of latitude	48° 12' 49"
Southernmost point:	degree of longitude	16° 22' 15"
	degree of latitude	48° 11' 15"
Easternmost point:	degree of longitude	16° 23' 19"
	degree of latitude	48° 12' 01"

1e) Map showing boundary of area proposed for inscription and of buffer zone:

See plan documents Nos. 1 and 2.

1f) Area of property and buffer zone and number of objects:

Zone	Surface area	Number of objects
Property (core zone)	371 ha	1,600
Buffer zone	462 ha	2,950

If compared to the entire urban area of Vienna, we arrive at the following picture:

Zone	Surface area		Number of objects	
	in absolute terms	in %	in absolute terms	in %
Total urban area of Vienna	41,400 ha	100	153,700	100
Property (core zone)	371 ha	0.896	1,600	1.041
Buffer zone	462 ha	1.116	2,950	1.919

2) Justification for inscription

2a) Statement of significance

See plan document No. 11 (folding map)

The historic centre of Vienna proposed for inclusion in UNESCO's World Heritage List constitutes a uniquely preserved town monument which is of outstanding universal value from the point of view of history, cultural history and art.

Its outstanding historical significance becomes manifest in "Vienna, the capital and residence city", i.e. the political and spiritual centre of a multi-nation state which used to be a decisive factor within European history from the Middle Ages to the break-up of the Austro-Hungarian monarchy.

Promotion of science and art on a very broad basis was concentrated in the imperial city. It built upon medieval tradition and, the Muslim threat over (1683), developed into an instantly recognisable Austrian form of Baroque culture, into a very specific Viennese *Gründerzeit* idiom and a local Viennese modernity, all of these styles aspiring to meet the challenges of a *Gesamtkunstwerk*, or synthesis and totality of design.

The global importance of Vienna for musical history, which spans from medieval to 20th century times, needs no further explanation. The names of Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Franz Schubert, the members of the Strauß dynasty, or Arnold Schoenberg speak for themselves.

The same applies to Vienna's significance within literary history, which is inseparably associated with the findings of psychology from the end of the 19th century to the most recent past (Sigmund Freud, Viktor Frankl).

This historical and socio-historical significance is embodied in present-day Vienna, and especially so in its representative historic centre. Within the property and its buffer zone we find a coherent historical building state which reflects the succession of major developmental stages from the Middle Ages to Baroque and *Gründerzeit* periods.

The historically grown fabric of downtown Vienna is characteristic not only of Vienna's urban development but also of its individual buildings. The historic centre exhibits a great number of significant Baroque buildings which were commissioned by the court, the nobility and the burghers and superimpose the still preserved medieval core material. The political situation after 1683 resulted in an urban development characterised by newly accentuated axes leading from the centre to the suburbs and the palaces built there. The most important of these Baroque axes, which encloses the Belvedere and Schwarzenberg palace and garden premises and the church and convent of the Salesians, has been included in the property proposed for inscription on the World Heritage List. The urban planning solution adopted for the Ringstraße in the area of the former fortifications was aimed at complementing and contrasting this Baroque concept by elaborate representative *Gründerzeit* buildings.

At approx. 1.5 million m³ said to be the largest secular building in Europe, the Hofburg ensemble mirrors the imperial approach to architecture in Vienna: the extensive general plans, concepts and programmes, created since Baroque times, have never been completed in their entirety, whereas the actually built individual structures were realised in an unobtrusive way both in terms of scale and design. This development appears to be a characteristic feature of Vienna and applies to many of the exacting solutions adopted for e.g. Heldenplatz. And still: although never finished, the Heldenplatz today numbers among the most beautiful squares and urban spaces in Europe. Respect for existing original material may have contributed to the way in which Vienna's major squares and buildings have been designed and extended throughout history.

When compared to other large European cities, this "town monument" has maintained a high density of successive historical layers in both the urban fabric and the individual monuments thanks to the relatively few damages of World War II. Spatial arrangements, structures and individual buildings are largely conserved in the original. The exceptional state of preservation and the comprehensive findings will continue to be a source of scientific research on architecture and town history, and of building research in the service of monument conservation.

2b) Comparative analysis

Enclosed within a European capital of nowadays roughly 1.65 million inhabitants, the historic centre of Vienna constitutes a European unicum because of its compact state of preservation. This is why it is hard to relate the property to comparable European capitals.

In terms of size, significance and state of conservation, Vienna may be compared to **Prague** and **Budapest**, although here, too, the general urban organisation and structure are of a different make.

What links these three cities is the common history from medieval times to the collapse of the Habsburg monarchy in 1918. The "imperial city" of Vienna was a role model emulated by other cities in the empire in cultural terms in general and in town planning and design in particular.

It is the comparison of 19th century urban extensions that highlights the common developmental background: the architects' association of Prague expressly demanded that Prague be extended after the model of Vienna's Ringstraße. The disciples of Otto Wagner – Jan Kotera and Josef Plešník – are represented in both Vienna and Prague with major buildings, while Otto Wagner himself provided the designs for the synagogue in Budapest's Rombachstrasse. Friedrich Ohmann, the creator of the Wien River portal in Vienna's Stadtpark, designed hotels in Prague, the great Viennese architects Christian Ludwig Förster and Josef Hoffmann were also active in Budapest, and – just to mention another example – the Vienna-based design office of the architects Ferdinand Fellner and Hermann Helmer, which was responsible for buildings throughout the monarchy, built theatres in Vienna, but also in Prague and Budapest.

What distinguishes the cities from one another is the apparently differing topography: whereas the central core of Vienna developed away from today's Danube bed on a terrace sloping gently down towards the river, Prague and Budapest lie directly on the Moldau (Vltava) and Danube respectively and are shaped by the historical town and castle hills.

It is also evident that the design idiom of architecture, in particular during Baroque times and in the 19th century, developed quite differently in the two other cities chosen for comparison. Although Vienna served as a model, both Budapest and Prague steered an independent course in their architectural endeavours; partially influenced by folklore, the strongly national details became manifest especially in *Gründerzeit* and *Jugendstil* structures throughout the two cities.

2c) Authenticity/integrity

The authenticity of the historic centre of Vienna is ensured by the sum total of preserved urban patterns and the largely original material of individual buildings. Authenticity here means that the spatial arrangements, structures and buildings consist of the superimposed work and layers of different periods. The centre of Vienna is to be seen as a historically grown urban landscape where not only the individual historical epochs are equally represented one beside the other, but where also the man-made structures are to be seen on an equal footing with the natural context. The preserved Baroque gardens of the Belvedere and Schwarzenberg palaces deserve mention here, as does the layout of the world-famous Ringstraße with its remarkable alleys of trees.

As already mentioned, the authenticity of urban organisation and the density of original building material is due to the relatively minor devastation by war: even if compared to the entire city, the ravages of war in downtown Vienna (i.e. 1st district, *Innere Stadt*), which makes up the largest portion of the property proposed for inscription, were rather small: at 807 cases of minor, partial and total destruction of private buildings, the area only ranked 22nd among the then still 26 districts of Vienna. Only 14% of the devastated structures were judged to be "totally damaged", whereas more than half were judged to be subject to "minor damages".

Respect for the quality and historical density of the city centre has also kept new building activities within limits in post-war times. That is why the urban prospect has remained truly authentic. This awareness has also prevented the construction of high-rise buildings from becoming standard reality. The "higher house" erected in the city centre in 1931/32 and the *Ringturm* erected in 1953-55 were built with due respect for the historical setting and are nowadays milestones of Viennese modernism.

The exceptional degree of authenticity and integrity found in Vienna's historic centre is not least due to the great tradition of monument conservation in Austria, which actually began in 1850 with the creation of the Imperial and Royal Central Commission for Monument Research and Maintenance (*K.k. Centralcommission zur Erforschung und Erhaltung der Baudenkmale*). This systematic and scientifically based policy of monument conservation has enabled Vienna to boast a large degree of authenticity in design, material and workmanship which still exists today and is guaranteed for the future as well.

2d) Criteria under which inscription is proposed

Out of the criteria mentioned in UNESCO's Operational Guidelines, we propose entry of the historic centre of Vienna in the World Heritage List under the following criteria:

Paragraph 24a (ii):

The historic centre of Vienna exhibits an important interchange of human values on developments in architecture, town planning and landscape design.

Due to the cohesion and unity of its historically grown urban pattern, the historic centre of Vienna numbers among the most beautiful and most significant town monuments in Europe.

The spatial organisation, as well as the density and quality of the preserved architectural monuments, bear testimony to the socio-economic and cultural development of Vienna. This authentic structural heritage is the bearer of a cultural tradition of outstanding universal value which designates Vienna as a city of art and culture.

Paragraph 24a (iv):

The historic centre of Vienna is an outstanding example of a type of city which illustrates several significant stages in human history.

Within this meaning, the historic centre of Vienna mirrors the three major development phases of the city – Middle Ages, Baroque and *Gründerzeit* – in both its urban planning pattern and its first-rate individual buildings.

The historic centre of Vienna is of imperial design in its entire layout and in its individual monuments and has thus also become a symbol of Austrian history.

Paragraph 24a (vi):

The historic centre of Vienna is directly and tangibly associated with artistic and especially musical works of outstanding universal significance.

Based on ecclesiastical-liturgical music cultivated since medieval times in churches and monasteries, but also based on minnesang and ancient dance music, Vienna became one of the centres of European music as early as at the beginning of the 16th century when under the Habsburgs the palace chapel turned into a foremost place of music-making. A new art form, i.e. opera, which emerged towards the end of the 16th century in Italy, became firmly established at the Vienna court in High Baroque times and achieved world-wide significance owing to the personal commitment and musical interest of the Habsburg family.

The so-called "Viennese Classicists" – their main representatives being Joseph Haydn, Wolfgang Amadeus Mozart and Ludwig van Beethoven plus Franz Schubert at the transition to Romanticism – consolidated Vienna's reputation as the "musical capital" of Europe.

Vienna continued to be the international point of attraction in musical terms; Anton Bruckner, Johannes Brahms and Gustav Mahler found their spiritual centre here. Vienna, however, was also the city where "light music" was discovered: Johann Strauß, the "star entertainer" of his time, serves as an example of many other musicians of world renown.

The "Neo-Viennese School", whose main protagonists were Arnold Schoenberg, Alban Berg and Anton von Webern, finally turned Vienna into the birthplace of modern music.

In addition to the above historical, artistic and cultural criteria, also the following criteria, as will be explained later in greater detail, apply to the historic centre of Vienna:

Paragraph 24b (i):

i.e. it meets the test of authenticity in design, material and workmanship

and

Paragraph 24b (ii):

i.e. it has adequate legal and traditional protection and suitable management mechanisms to ensure the conservation of the nominated cultural property.

Paragraph 27:

Here Vienna's historic centre meets the requirements of category (ii), i.e. it is a historic town which is still inhabited and which, by its very nature, has developed and will continue to develop under the influence of socio-economic and cultural change.

3. Description

3a) Description of cultural property (urban organisation and its development)

(plan documents Nos. 3, 4, 6, 8 and folding map, ill. Nos. 1 - 50)

The property – historic centre of Vienna covering an area of approx. 371 ha – nominated for World Heritage listing basically includes

- the *medieval core fabric*, i.e. the city's nucleus which, in turn, is based upon the Roman town structure;
- the *major structures of Baroque times* with their coronal civic axes linking the centre with the former summer residences and their gardens, and
- the re-orientation of the city's spatial arrangements during the *Gründerzeit* period with its world-famous buildings of beginning modernity.

The medieval core fabric with remains of the Roman town

The point of departure for Vienna's later urban settlement history was the Roman legion camp of Vindobona. It was built c. 100 AD under emperor Trajan and is still discernible in today's urban organisation. Building activities within the city centre frequently reveal vestiges of the Roman settlement, the most important of which have been exposed and may be visited.

The Roman legion camp covered an area of roughly 450 x 530 m and rested upon a naturally terraced terrain delimited in the north by a 15 m steep slope on the banks of the Danube. In the west, the deep cut formed by a brook called *Ottakringerbach* (roughly today's Tiefer Graben street) was used by the Romans as a moat. The southern boundary of the camp ran along Heidenschuß, Naglergasse, Graben. The south-east and east were enclosed by a brook, which had its source in today's Graben and was called *Mörung* in the Middle Ages. In other words, the Roman camp was protected by natural water courses on three sides, whereas the unprotected south-west side had an artificial moat. Vestiges of its slope are still recognisable in the area of Haarhof, Körblergasse, Neubadgasse, Wallnerstraße.

The centre of the Roman camp was formed by the *forum*, which was situated west of today's Hoher Markt. There we find properly preserved remains of excavated officers' houses. The *Via principalis* of the camp ran from the *Porta principalis* in the west via today's Wipplingerstraße to the *Porta dextra* in the east near Ertlasse; the axes of the main streets crossed in the area of Jordangasse. The foundations of barracks were exposed when an underground garage was built in Am Hof. Near St. Ruprecht's there was a major thermae system. Located south of the legion camp, vestiges of the *canabae* (camp village) were discovered underneath Michaelerplatz and conserved for permanent exhibition. On the Freyung square remains of a craftsmen's settlement along the *limes* road have been discovered. The civilian town of Vindobona was situated some 2 km away from the camp on the *limes* road, which ran along today's Herrengasse, Augustinerstraße and Rennweg. It accommodated veterans and their families, merchants and craftsmen. Finds bear witness to their high standard of living, e.g. an extensive thermae system was discovered in the area of today's Oberzeller-gasse.

When in 395 the Pannonian boundary of the Roman Empire collapsed, the camp of Vindobona was abandoned. Within its solid, 2-3 m thick enclosing wall, which remained in place until the end of the 12th century, the early medieval town started to develop.

The centre for early medieval use of the partially ruined legion camp was formed by the *Berghof*, a castle situated between today's Marc Aurel-Straße, Sterngasse, Judengasse and Hoher Markt. In the area of this refuge, vestiges of continuing settlement from late Roman Antiquity to early Middle Ages could be found. In Carolingian times, after 791, a major colonisation drive and missionary activity started from Bavaria, and Vienna achieved supra-regional importance as a transport junction and trading post on the Danube. It is very likely that the Viennese churches of St. Peter's and St. Ruprecht's established by the bishopric of Salzburg go back to this settlement wave. St. Ruprecht's still has a Romanesque core and is thus the oldest church of the city.

A first enlargement across the boundaries of the Roman fortifications took place c. 1050 when a merchant settlement developed between today's Fleischmarkt and Wollzeile along the road to Hungary (Sonnenfelsgasse/Bäckerstraße). In the second quarter of the 12th century, another new settlement took shape around Roßmarkt near the parish church of St. Stephen's founded by the bishop of Passau in 1137. This was a village grouped around narrow lanes in the area of Singerstraße/Riemergasse.

It took until the mid-12th century for the settlement to refill the wall-enclosed premises of the former Roman camp. In 1137, the town was first mentioned as a *civitas* in a document. In 1154, Duke Henry II Jasomirgott moved his residence from Regensburg, where he had previously ruled as duke of Bavaria, to Vienna, or more precisely to the area of Am Hof. The *Curia ducis* covered a surface that reached to the wall of the former Roman camp in the north-west via Irisgasse, Neubadgasse, Heidenschuß and was a building complex reminiscent of palatine residences built around an open square with a residential building for the duke (*domus ducis*) in the centre, gates and round towers (findings as at 1999). Towards the west, Duke Henry II had a monastery built, the *Schottenkloster*, which still exists today and is the oldest monastery founded on Vienna's soil. The Irish-Scottish Benedictines, whom he had called from Regensburg to Vienna, were given abundant land and property (*Schottenfeld*, *Schottenhof*, *Schottenwald*, *St. Ulrich*, *Breitenfeld*, *Gumpendorf*) in the vicinity and environs of the town. Located on the old "highway" that replaced the former *limes* road (Schottengasse, Freyung, Herrengasse), the *Schottenkloster* was ideally placed to serve as a stopover for crusaders and pilgrims on their way to Jerusalem, and also as a pilgrims' hospice. Likewise, the Vienna branches of the Teutonic Order (church and chapter house, i.e. *Deutschordenskirche St. Elisabeth*, begun in 1326, and *Deutsches Haus*, Stephansplatz/Singerstraße) and the Order of St. John of Jerusalem (*Malteserkirche*, Kärntnerstraße, built c. 1340) initially entertained very close relations with the crusading movement.

The map of the oldest settlement core shows that the quarters which then emerged as a result of high medieval re-development are discernible to this very day. The east-west boundaries of these quarters were along Wipplingerstraße, Hoher Markt, Lichtensteg, whereas in the north-south they were along Tuchlauben and Marc-Aurel-Straße. Three of the quarters (the ones in the north and south-east) had each

one of the three oldest churches of Vienna in its midst. These churches were St. Mary-on-the-Banks (*Maria am Gestade*) on the promontory above the mouth of the *Ottakringerbach* into the Danube, and St. Ruprecht's and St. Peter's, whereas the south-west quarter was dominated by the duke's palatine residence (Am Hof) with its St. Pankratius Chapel.

C. 1200, Duke Leopold VI initiated the decisive late-medieval extensions of Vienna. The number of inhabitants in those days is estimated to have been around 20,000. Now a new ring wall was built, which also enclosed the suburbs that had developed around St. Stephen's along Singerstraße and around St. Michael's along the old highway (Herrengasse/Augustinerstraße) and a generous portion of hitherto empty land. The polygonal shape of the fortifications with the parish church of St. Stephen's in its centre has left its traces even in today's layout plan of the city (cf. course of such streets as Salzgries, Börseplatz, Mülkerbastei, Löwelstraße, Augustinerbastei, Seilerstätte, Dominikanerbastei, Franz Josefs-Kai). In 1999, impressive remains of a fortified tower dating from the Babenbergs' urban extension was discovered in the area of *Albrechtsrampe* (the ramp in front of *Albertina* located at the corner of Augustinerstraße/Hanuschgasse). Having religious orders settle inside and outside the town walls was part of the security-minded philosophy of urban development in those days: the stone-built monasteries of mendicant orders formed independent complements to the secular fortifications. In 1224, the Friars Minor were asked by Duke Leopold VI to come to Vienna; burghers donated a piece of land near the town wall where the Friars Minor could build their monastery. Leopold VI soon followed suit (c. 1225) and gave the Dominicans a plot for erecting a monastery within the new ring wall in the east of the town.

The urban extension of the early 13th century required the layout of new streets and squares which took on the function of communication axes and trading centres. Today's Graben evolved when the Roman fortification wall and the moat in front were razed and levelled. Five southward lanes were laid out which led from the rectangular Graben square to the church of St. Michael's (*Michaelerkirche*). Within the oldest settlement core along the former east-west axis the Hohe Markt was turned into a square before 1233. It was built on the south-bound artery Kärntnerstraße, which had risen to the rank of a main artery since the late 12th century following the acquisition of Styria by the Babenbergs and owing to the growing trade with Venice.

It is very likely that already under duke Leopold VI the idea took shape to build a new residence in the south-east of the town in lieu of the palatine residence dating from the 12th century. The new castle called Hofburg, its oldest core being the still preserved Swiss tract (*Schweizertrakt*), was built as a four-tower fortified castle. This first building phase, however, took rather long and was only completed in 1275 under Premysl Otakar II.

Also the churches and chapels on the premises of today's Hofburg date back to medieval (Gothic) times: first mention of the palace chapel (*Burgkapelle*) was made in 1296, while its essential and preserved fabric dates from 1447-1449; The Augustinian Church (*Augustinerkirche*), whose core is said to have been built between 1330 and 1339 by Dietrich Ladtner (Landtner), was consecrated in 1349; and finally St. George's Chapel (*Georgs-Kapelle*), which served as a chapel and meeting room for the Knights of St. George founded by Duke Otto the Frolicsome and was consecrated in 1341.

When the court moved into the Hofburg, the premises of the old palatine residence (Am Hof) became available. Parts of them were added to the existing Jewish settlement (Wipplingerstraße/Judenplatz) in the late 13th century. The layout of the rectangular Judenplatz was yet another urban infrastructure project of medieval Vienna. Until their expulsion (*Geserah* of 1421), the Jews had their religious centre on the Judenplatz where such buildings as the *Or-Sarua* synagogue, the women's bath house and the rabbi's house were erected. The exposure of this medieval synagogue was completed in 1999; its vestiges are now being incorporated within the museum under construction.

Throughout the remainder of the late Middle Ages the circumference of the fortified town was no longer changed, whereas inside this enclosure building activities continued to thrive and result in ever more densely built-up areas. New functional hubs developed: the University of Vienna founded in 1365 by Archduke Rudolf IV received its own centre, i.e. the *Collegium ducale* (built in 1384, Postgasse) surrounded by numerous *Bursen* (=student lodgings). These old patterns dating back to the late Middle Ages are still discernible in the spacious premises of the Old University (*Alte Universität*) and the Austrian Academy of Sciences (*Akademie der Wissenschaften*) located between Postgasse, Sonnenfelsgasse and Bäckerstraße.

Other centres resulted from the concentration of specific trades in specific areas. For instance, Flemish cloth dyers, whose trade depended on flowing waters, settled along the lower reaches of the *Ottakringerbach* near Tiefer Graben (hence today's name of Färbergasse, i.e. dyers' lane). Cloth trade from the 13th century onwards was the privilege of the roughly thirty *Laubenherren* (masters of the arcades), i.e. Vienna burghers whose cloth stores were accommodated in what is still called *Tuchlauben* (cloth arcade). Silk trade, on the other hand, was located at Hoher Markt. This trade and commerce tradition has remained alive in the so-called textile quarter, or *Textilviertel*, where we still find an agglomeration of textile shops in between Hoher Markt and Franz Josefs-Kai, Schottenring and Rotenturmstraße.

South German tradesfolk had shops and warehouses in the *Regensburger Hof*, or Regensburg Yard (Bäckerstraße/Lugeck), since the end of the 14th century. Greek merchants, who had already gained a firm foothold in Vienna during the times of the Babenbergs, migrated up the Danube to Vienna especially after the Turks' conquest of Saloniki (1430) and Constantinople (1453) and settled near the banks of the river (Griechengasse, i.e. Greeks' lane).

The building structure of the medieval town underwent a number of substantial renewals, although the narrow and long-stretched lots continue to determine the town centre's pattern to this very day. Devastating fires (1258, 1262, 1326, 1327) and earthquakes (1443, 1485) led to destroyed wooden houses and other old buildings being replaced with more robust stone and brick buildings. There were a few Gothic tower-houses (one preserved in Griechengasse 9), whereas most of the narrow gabled houses consisted of two to three storeys and long-stretched arcaded yards in the back; medieval Vienna also introduced several levels of an intricate cellar system underneath the town.

Of special cultural, economic and stylistic significance were the yard-enclosing representative farmsteads built by monasteries and bishoprics to manage their dispersed estates outside Vienna: *Unterer Passauerhof* (Passauer Platz/Salzgries), *Oberer*

Passauer Hof (Salvatorgasse) and *Kleiner Passauerhof* (Passauer Platz/Schwertgasse) formed the Vienna base of the bishop of Passau, who had his representatives exercise jurisdiction over the local clergy and administer the secular possessions of the bishopric in the Vienna area. The most impressive building on the Graben was the *Freisinger Hof*, an administration centre built c. 1180 to manage the estates of the bishopric of Freising.

Of the large preserved ecclesiastical farmsteads and yards dating back to the Middle Ages mention ought to be made of the *Heiligenkreuzer Hof* (Schönlaterngasse/Grashofgasse) boasting impressive vaults from the early 13th century, the farmstead of the monastery of Neuberg (Schulerstraße/Grünangergasse) and the *Melker Stiftshof* (Schottengasse/ Mülkersteg/Schreyvogelgasse). Other such farmsteads owned by monasteries in medieval Vienna were those of the monasteries of Lilienfeld, Klosterneuburg, Göttweig, Zwettl, Gaming and Klein-Mariazell.

First-rate late medieval architecture was almost exclusively restricted to ecclesiastical buildings. Already the second building phase of St. Stephen's Cathedral dating from the second third of the 13th century (Pagans' Towers, or *Heidentürme*, and Portal of the Giants, or *Riesentor*), which is said to have been initiated by Emperor Frederick II, exhibits an architectural attitude worthy of the finest examples of the late Hohenstaufen period (imperial cathedral of Bamberg). Also under the rule of Otakar II of Bohemia (1251-1276) a number of remarkable structures were built, e.g. on the premises of the Friars Minor (*Minoritenkirche* and *Minoritenkloster*). When Vienna became the seat of government of the German King Albrecht I, the construction of the Albertinian Choir of St. Stephen's Cathedral marked yet another climax of High-Gothic architecture, while its decoration became a true *Gesamtkunstwerk* including sculptures and stained glass. Closely linked with this "style of the court" were the extensions of the *Minoritenkirche* and the Augustinian court monastery with the already mentioned St. George's Chapel. The church of St. Mary-on-the-Banks (*Maria am Gestade*) is noteworthy for being one of the main Gothic oeuvres in Vienna. The tracery-adorned helm of its heptagonal tower dating from c. 1400 constitutes a unique specimen of the Gothic art of stone dressing.

The ambitious plan of Archduke Rudolf IV to add monumental towers to St. Stephen's, of which only the south tower was finished, led to the permanent establishment of a mason's lodge in Vienna which was to maintain its leading architectural rank in the Danube area until the end of the Middle Ages. Only a few secular buildings, such as the meeting chambers for the Estates of Lower Austria (*Landhaus*) in Herrengasse, offered an opportunity for top-quality architectural input by the mason's lodge.

In the 15th century, there was hardly any major impetus for urban development. The Habsburg Emperor Frederick III was only rarely in Vienna, from 1485 to 1490 the town was occupied by Matthias I Corvinus of Hungary. Under Emperor Maximilian I, the power interests of the Habsburgs moved farther into the west towards Burgundy, while Austria's east was threatened by imminent Ottoman invasions. Although Vienna was able to withstand the first Turkish siege in 1529, it became clear how inadequate the medieval town wall actually was despite its towers and well-fortified gates. That is why the ring wall was successively replaced with fortifications (as from 1531) which corresponded to the contemporary state of the (war) art and were modelled after Italian Renaissance examples. An essential contribution to the design of the new

town fortifications was made by Leonard Colonna, who from 1541 to 1553 was town major of Vienna. The building activity was financed by revenues from a special "Turks' tax". The wall towers were replaced with bastions (terraces for gun-emplacements) and interlinked by curtains. The moat in front of the fortifications was widened and fitted with *ravelins*, or outworks, at regular spacings. Outside the town, wide and empty approaches (*glacis*) were laid out.

Although the town's building material was successively renewed in the 16th and 17th centuries, there were no major changes to the original urban organisation. More important creations, such as the arcaded courtyard of the *Stallburg* (c. 1565), i.e. the stables belonging to the Hofburg, or the newly built Franciscan church (*Franziskanerkirche*, 1603-1611) remained isolated achievements. Very plain were the premises of the Capuchin monastery on Neuer Markt, where in 1633 the family tomb of the Habsburgs was erected.

The Baroque metropolis

It was only after the final liberation from the threat posed for almost two hundred years by the Ottoman Empire (1683) that Vienna started to evolve into the true centre and residence city of the Habsburg Empire. The economy took an unprecedented upswing, first steps were made towards industrialisation, numerous foreign craftsmen, but also artists, were converging on Vienna. The populace, which numbered roughly 50,000 at the end of the Middle Ages, had doubled by the 17th century. The city's foremost task was to rebuild the suburbs outside the bastions, which had been ravaged and largely destroyed by the Turks. Soon local noble families and burghers initiated the construction of new houses and palaces. The first designers, painters, stucco-workers, sculptors and artisans to work in Vienna came from Italy. Numerous premises were renewed by converting and combining existing houses and adding impressive facades. The Italian teams of Filiberto Luccese and Carlo Antonio Carlone conducted the alterations of the palace of Count Abensperg-Traun in Herrngasse, of the Jesuit church at Am Hof and built a new Hofburg wing (*Leopoldinischer Trakt*). Italian artists also designed the Jesuits' university church (Dr. Ignaz Seipel-Platz) and the city palaces of the princes Liechtenstein (Bankgasse), Esterházy (Wallnerstraße) and Dietrichstein (Lobkowitzplatz).

One generation later, a growing number of Austrian architects, painters and artisans were given a chance. However they, too, oriented themselves after Italian design principles which, under the aegis of early Baroque popes, postulated an urban organisation characterised by long and vast sight lines and axes. The apparent solution for Vienna was to introduce axes radiating from the centre across the existing fortifications into the suburbs. Johann Bernhard Fischer von Erlach based his design for additions to the Hofburg palace on such an axis concept by positioning the huge Imperial Stables (*Hofstallungen*, today's *Museumsquartier*) on the outermost edge of the *glacis*. Also the long-stretched gardens and facades of the suburban palaces of Prince Eugene of Savoy (Lower and Upper Belvedere, built in 1714-1722 by Johann Lukas von Hildebrandt) and Prince Schwarzenberg (Rennweg), the palace of Prince Trautson by Johann Bernhard Fischer von Erlach (today's Ministry of Justice, *Museumstraße*) and the neighbouring Auersperg palace were axially oriented towards the city centre.

A thanksgiving offering by Emperor Charles VI for the cessation of the plague, the Church of St. Charles Borromeo (*Karlskirche*, built in 1716-1739 by Johann Bernhard Fischer von Erlach and his son Joseph Emanuel) was erected outside the city walls in a place that formed the axial prolongation of the outward-bound Augustinerstraße and was simultaneously located on the way to *Favorita*, the imperial summer residence (today's *Theresianum* in Favoritenstraße). Greatly influenced by Gianlorenzo Bernini's design features, *Karlskirche* with its two relief-adorned monumental columns, which accentuate the veduta-like front view, constituted an exacting specimen of architectural symbolism: the motive of the "columns of Hercules" was to be a reference to the Habsburgs' claim to world rule on both sides of the Atlantic (Spain and Latin America) by Emperor Charles VI. The church was designed as a *point-de-vue* for a street leading from the Hofburg palace to the suburbs and beyond, thus turning this very street into a *Via triumphalis*.

Also the core area of the city underwent major Baroque alterations. The number of newly built noble palaces continued to rise; they mushroomed in main streets and their by-lanes (Palais Batthyány, Palais Mollard-Clary, Palais Wilczek, Herrengasse; Palais Caprara, Palais Lamberg and Palais Esterházy, Wallnerstraße; Palais Esterházy, Kärntnerstraße; winter palace of Prince Eugene of Savoy, Palais Erdödy, Himmelpfortgasse), or on squares (Palais Daun-Kinsky and Palais Harrach on Freyung; Palais Collalto, Am Hof; Palais Schwarzenberg, Neuer Markt), while existing churches were Baroqued (*Schottenkirche*, *Annakirche*) or replaced with new buildings (St. Peter's, Dominican Church). Special accents were added by representative administrative buildings of the residence city, such as the Bohemian Court Chancery (*Böhmische Hofkanzlei*, Wipplingerstraße/Judenplatz), the Hungarian Court Chancery (*Ungarische Hofkanzlei*, Bankgasse) and the Privy Chancery (*Geheime Hofkanzlei* on Ballhausplatz, today's Federal Chancellery), or the Armoury (*Bürgerliches Zeughaus*, now centre of the local fire brigade, Am Hof) and the Old Town Hall (*Altes Rathaus*, Wipplingerstraße).

A rather unimportant episode within the town's history led to far-reaching changes in Vienna's urban development: incursions by rebels known as *Kuruzzen* (Crusaders), which had to be warded off in 1703, prompted the court to commission the construction of an outer circle of city defences around the suburbs, the so-called *Linienwall*. The court mathematician Johann Jakob Marinoni designed the roughly 13 km long structure composed of a 12 feet high brick wall, a moat in front and gates (completed in 1738). Within this circle, which stretched from *St. Marx* around the suburbs as far as *Lichtental*, there were a number of isolated, more or less densely populated local centres around parish churches. In between, however, there were large fields without buildings. This agricultural use soon gave way to partially grid-patterned development, thus turning Vienna's suburbs into densely built-up urban settlements by the end of the 18th century.

The building boom, which had begun at the end of the 17th century and lasted until the reign of Empress Maria Theresa (1740-1780), largely satisfied the need for palaces and ecclesiastical buildings. The Empress had the summer residences of Schönbrunn and Laxenburg completed, whereas in the city centre she commissioned Nicolo Pacassi to extend the Hofburg by an Imperial Library (*Hofbibliothek*), an addition that created a uniform ensemble around a square (Josefsplatz).

Classicist Vienna

The urban prospect was given new accents in the reign of Joseph II, who as a modern, enlightened monarch promoted the erection of utilitarian buildings for the well-being of the population: he had the General Hospital built around older fabric (*Allgemeines Krankenhaus* located in between Alserstraße/Spitalgasse/Garnisongasse and nowadays used as a university campus). Programmatic significance was added by a number of buildings in its environs, such as the *Josephinum* military surgery academy (Währingerstraße) or the Fools' Tower (*Narrenturm*) built along revolutionary Classicist lines. Joseph II made both the Augarten palace gardens and the former imperial hunting grounds (*Prater*) accessible to the general public as recreation areas. The rationalist Classicist style continued to be the preferred design element under Emperor Francis I: the foundation of the Polytechnic Institute (Karlsplatz) and the Veterinary School was aimed at raising the education and training standards and promoting economic development. The buildings of the National Bank (Herrengasse 17) and the Central Mint Office (*Hauptmünzamt*, Heumarkt) served to consolidate state finances after the end of the Napoleonic Wars.

In the core zone nominated for World Heritage listing we find of the above buildings only the former Polytechnic Institute with its main block on Karlsplatz (built in 1816-18 after plans by Joseph Schemerl, it uses the stylistic idiom preferred by the imperial building authorities of the time and still houses the University of Technology, as it is now called) and the former National Bank building (built in 1821-23 by Raphael von Rigel after designs by Karl von Moreau).

Gründerzeit Vienna till 1918 (Historicism, Jugendstil and beginning modernity)

The traumatic event of the French besieging and bombarding Vienna in 1809 made people realise that the outmoded fortifications of the city no longer afforded any protection from modern warfare. However, it took several decades before the Renaissance bastions were finally removed and the *glacis* area opened for development towards the inner edge of the suburbs. In the *Biedermeier* period, which preceded the 1848 civil revolution, at least some attempts were made to convert parts of the *glacis* into public gardens (*Volksgarten*).

When, beginning in 1850, the 34 suburbs were incorporated within Vienna and became city districts, Emperor Francis Joseph I decreed the razing of the fortifications around the inner city and the development of the *glacis*. The former defence area owned by the imperial and royal army was allocated to the city extension fund (*Stadterweiterungsfonds*) which plotted out and sold the land. In an architectural competition, in which 85 projects were submitted, a design plan was chosen that was accepted by the Emperor in 1859. The demolition of the fortifications was begun in 1858 and almost completed by 1874 only.

Remains of the medieval bastions (called *Bastei* in German) are still to be found in today's city core, such as those of *Dominikanerbastei* (Postgasse), of *Coburgbastei* (Seilerstätte/Parkring), of *Augustinerbastei* (Augustinerstraße/Hanuschgasse) and – a specially impressive example – of *Mölkerbastei* (Schreyvogelgasse).

Along the inner edge of the urban extension area around the city centre the roughly 4 km long and 57 m wide Ringstraße was built. The city moat was levelled and the whole *glacis* as far as Lastenstraße on the border to the suburb districts was subdivided into grid-type lots. Special zones were reserved for monumental buildings. Based on the existing Baroque axis concept, the Hofburg premises were extended by the Neue (new) Hofburg to form an "imperial forum" (design: Gottfried Semper), while the axis was continued across Ringstraße with the symmetrically aligned court museums and the existing Baroque Imperial Stables. Another axial group resulted from the newly constructed *Burgtheater* on the inner side of Ringstraße and the New City Hall on the opposite outer side. The Baroque axis from the city centre to the Belvedere and Schwarzenberg palaces was considered in the design of the long-stretched Schwarzenbergplatz.

The monumental buildings along Ringstraße became the creative playground for the most important Austrian and foreign architects and a mirror image of the great variations in style offered by Historicism: the *Reichsratsgebäude* (today's parliament) by the Danish architect Theophil von Hansen used Hellenic design elements to proclaim the ideals of Greek politics. The New University by the Austrian architect Heinrich von Ferstel and the court theatre (*Burgtheater*) by the Swiss designer Gottfried Semper, the opera house (*Hofoper*), the Academy of Fine Arts (*Akademie der bildenden Künste*), the concert hall (*Musikvereinsgebäude*) and the exhibition hall for the cooperative of fine artists (*Künstlerhaus*) were to embody through Renaissance forms the humanist ideas and cultural functions of the institutions they housed. The neo-Gothic *Votivkirche* modelled after French cathedrals expressed the close relations of the imperial family with the Roman Catholic Church, whereas the neo-Flemish Gothic New City Hall was to be reminiscent of the late-medieval town halls of the southern Netherlands and the prosperity of these towns under Habsburg rule. Military considerations, too, had to be made: in the north-east of the urban extension area two fortress-like unplastered brick barracks (*Rossauer Kaserne* and *Franz-Josephs-Kaserne*, the latter demolished in 1910) were built to defend the inner city in case of revolts.

Alongside monumental buildings, the generous lots within the urban extension area between Ringstraße and Lastenstraße offered ample space for a great number of representative residential buildings. Only a few of them were palaces for the nobility (e.g. palace of Archduke Wilhelm by Theophil Hansen, palace of Archduke Ludwig Viktor by Heinrich Ferstel on Parkring, or the palace for the Larisch von Sicardsburg family by van der Nüll in Johannesgasse) or for bankers and industrialists (e.g. Palais Epstein, Dr.-Karl-Renner-Ring by Theophil Hansen), whereas the majority of them were tenement buildings financed and resold or let for profit by the up-and-coming bourgeoisie. The most attractive of them are located in the immediate vicinity of Ringstraße, but even more remote premises were "ennobled" with special design features, such as the arcaded houses near the New City Hall (architects: Friedrich von Schmidt and Franz von Neumann). In the whole city, we recognise this kind of "block building", i.e. the uniform facade design of whole buildings blocks, even when they consist of several individual houses.

In terms of a *Gesamtkunstwerk*, or totality of design, special mention ought to be made of the parks along Ringstraße, which are all well-preserved and kept in shape with due consideration of monument protection principles: whereas Maria-Theresien-Platz in between the two court museums, Heldenplatz or Volksgarten exhibit a rigidly

formalised design, Rathauspark in between the City Hall and the *Burgtheater* and the spaciouly laid-out Stadtpark in the east of the urban extension area are of the English landscape garden type and have remained so to date.

Already during the development of the Ringstraße zone, the first areas outside the *Linienwall* were incorporated within the city and made into the 10th district called Favoriten. At the same time, outside the *Linienwall*, construction was begun on a street to run in parallel to this outer circle of city defences. It was called Gürtel ("girdle"). In 1890, the Vienna Municipal Council took the decision to incorporate also the 33 villages (*Vororte*) outside the *Linienwall*, which included quite a number of densely built-up residential areas. The villages were united with the city to form districts 11 - 19 and the *Linienwall* defences were demolished beginning in 1894.

An essential component of urban reorganisation, which strengthened Vienna's reputation as one of Europe's major capitals at the end of the 19th century, was the extension and upgrading of its transport systems launched in 1892 on the basis of special legislation. This infrastructure improvement included the construction of a light rail transit system, training of the Danube Canal and the Wien River, and a general overhaul of the sewage system according to uniform urban planning and design standards.

The decisive step in this context was to commission Otto Wagner to design all the structures for the light rail transit system (1894). The layout and all the buildings of the so-called "*Untere Wientallinie*" (lower Wien River valley line, which includes today's stations from "Wien-Mitte" to "Meidling-Hauptstraße" and was inaugurated on 30 June 1899) and the "*Donaukanallinie*" (Danube Canal line from "Wien-Mitte" to "Heiligenstadt", inaugurated on 6 August 1901) continue to influence the core area of Vienna.

The light rail transit system and its structures were a means of expression for a new artistic style, i.e. *Jugendstil*, which was to have quite some impact on the urban prospect. Some specimens of *Jugendstil* are also found along Ringstraße, such as the Post Office Savings Bank (*Postsparkasse*) by Otto Wagner (1904-1906), or the structural decoration for the trained Wien River bed inside Stadtpark (primarily based on designs by Friedrich Ohmann and built in 1903-06).

The Secession building by Josef Maria Olbrich (1897) bearing above the portal the inscription "*Der Zeit ihre Kunst, der Kunst ihre Freiheit*" ("to each time, its own art: to that art its own freedom") was the stone-encrypted rejection by a whole generation of artists of Historicism and eclecticism which had dominated 19th century Europe. It was characteristic of beginning 20th century modernity in Vienna that it did not only provide large, trend-setting buildings, such as the *Looshaus* on Michaelerplatz (designed by Adolf Loos, 1909), but also numerous smaller additions (shops, bars) to existing buildings. Most of them have retained their original use (e.g. *Schneidersalon Knize*, 1st district, Graben 13, built in 1910 also after designs by Adolf Loos, or *American Bar*, 1st district, Kärntner Durchgang, 1908).

From World War I to present times

With the outbreak of World War I (1914) and the collapse of the Austro-Hungarian Empire (1918) any major urban development projects came to a standstill. Also the world-famous buildings of "Red Vienna" erected in between the two world wars did not leave any traces in the historic centre of Vienna. The only remarkable downtown project was the construction of Vienna's first high-rise building in Herrengasse (architects: Siegfried Theiss, Hans Jaksch, 1931/32). For decades this was to remain the only residential and shop building in Vienna that rose above the usual building heights. It must be added, however, that the 16-storey tower building is not recognisable as such from the street below because of its stepped design towards the top.

The ravages of World War II did not spare the historic centre. Especially the western part of Stephansplatz and a large portion of the inner city quay structures (targeted destruction of Danube Canal bridges) were affected. With the population's great support and interest Vienna chose to first repair and reconstruct important monuments rather than residential buildings. The expensive and time-consuming restoration of *Burgtheater* and *Staatsoper* marked the end of this reconstruction phase; the two theatres were reopened shortly after the signing of the State Treaty under which Austria had regained its full sovereignty on 15 May 1955. A renewed attempt at spreading high-rise buildings in the city centre – and thus demonstrating Vienna's renewed economic capacity – was the erection of the *Ringturm* (Schottenring, architect: Erich Boltenstern, 1953-55). After that, no other high-rise buildings were constructed in downtown Vienna.

The strict preservation policy for historic material in the centre of Vienna resulted in present-day building projects focusing on the great Viennese tradition of incorporating new shops within existing buildings (e.g. Retti candle shop, 1st district, Kohlmarkt 8-10, architect: Hans Hollein, 1964; extension of the *Schneidersalon Knize*, 1st district, Graben 13, architect: Paolo Piva, 1993).

The architectural dialogue between old and new, however, also reached top-level quality in the few attic development projects of downtown Vienna (e.g. 1st district, Falkenstraße 6, architects: Coop Himmelb(l)au, 1987) or in major revitalisation projects (e.g. conversion of the Jewish Museum of the City of Vienna, architects: Eichinger oder Knechtl, 1995; revitalisation of Palais Harrach, 1st district, Freyung 3, architect: Manfred Wehdorn, 1991-1994).

The *Neue Haas-Haus* (1985) opposite St. Stephen's Cathedral, which replaces a 1950s building and has been designed by Hans Hollein, may exemplify the new approach of present-day designers to the historic urban fabric: preserve and rehabilitate first-rate old buildings, but have the self-assurance to introduce, where necessary, top-quality new structures that speak the design language of our days.

Buffer zone

The buffer zone covers a surface of approx. 462 ha in the west, south and east of the central core and includes portions of the former suburbs of *Landstraße*, *Alte* and *Neue Wieden*, *Schaumburgergrund*, *Magdalenengrund*, *Windmühle*, *Laimgrube*, *Mariahilf*, *Spittelberg*, *St. Ulrich*, *Neubau*, *Josefstadt*, *Alservorstadt* and *Roßau*. In the north, the proposed buffer zone is delimited by the right-bank wall of the trained Danube Canal dating from c. 1900.

The former suburbs also developed radially from the centre, especially along the main arteries and former water courses (e.g. *Alserbach*, *Ottakringerbach*, *Krottenbach* and Wien River), which since the large-scale water training projects of the 19th century had been turned into channelled waters and/or forced underground. The existing structure of these former suburbs has in part evolved from the old suburb centres. Their present-day building fabric dates back to the times after the second Turkish siege (1683), but is primarily of the *Biedermeier* (Classicist) type. These historic remains were largely covered in *Gründerzeit* structures in the course of major urban development projects in the second half of the 19th century.

Characteristic examples of such an evolution across time would be the so-called "*Spittelberg*" neighbourhood (7th district, located within *Breite Gasse/Siebensterngasse/Kirchengasse/ Burggasse*) and the nearby former suburb of "*St. Ulrich*" (7th district, located within *Museumstraße / Burggasse / Kirchengasse / Lerchenfelder Straße*). In these urban areas the Baroque streetscape has remained largely intact, while at the same time being "overgrown" by much higher structures dating from c. 1900. By the way, *Spittelberg* was one of the first two zones to be protected in 1972 under the amended law on old town conservation. It was then properly rehabilitated and is now one of the most popular and most visited neighbourhoods of Vienna.

The proposed buffer zone is primarily located within the boundaries of former suburbs and/or current zones under protection and has been defined with due regard to existing historic ensembles. It is only natural that this area is not as homogeneous as the town centre, and that it also includes a number of present-day buildings which, however, are neither out of scale nor too high with reference to the historic environment. It is quite conspicuous how many monuments of supra-regional importance are found in this buffer zone. An overview of them – running from west via south to east – follows below:

- Baroque premises of Palais Liechtenstein (9th district, Fürstengasse 1), begun in 1691-94 after designs by Domenico Egidio Rossi and finished in 1700-1705/06 after modified designs by Domenico Martinelli. Has been restored, repaired and since 1979 used as a Museum of Modern Art;
- General Hospital complex (9th district, Alser Straße 4 / Spitalgasse 2-4 / Garnisonsgasse 13), which dates back to an invalid and poorhouse of 1686 and was extended to its present size in between the second half of the 18th century and the first half of the 19th century. The entire premises became a university campus in 1997 and house a great number of university departments of the Vienna University;
- Piarists' Church, or *Piaristenkirche* (8th district, Jodik-Fink-Platz) complete with monastery and grammar school. Foundation stone laid for chapel and monastery

- in 1698, in 1715/16 church construction begun, possibly after designs by Johann Lukas von Hildebrandt;
- former Palais Auersperg (8th district, Auerspergstraße 1), garden palace built as from 1710 on the outer edge of the *glacis*, is said to have been designed by Johann Lucas von Hildebrandt;
 - former Palais Trautson (7th district, Museumsstraße 7), one of the most important palace designs by Johann Bernhard Fischer von Erlach, built c. 1710-12 as a garden palace, today seat of the Federal Ministry of Justice;
 - *Stiftskaserne* (7th district, Stiftsgasse 2 / Mariahilfer Straße 22-24), an extensive barracks complex historically grown since 1656. On the corner of Mariahilfer Straße there is *Stiftskirche*, an annexed church built in 1739 and probably based on a design by Josef Emanuel Fischer von Erlach;
 - *Theresianum* (4th district, Favoritenstraße 12), its present-day building complex dates back to a medieval farming estate which, after several conversions and additions, was left to the wives/widows of emperors for their personal use (beginning of the 17th century). Later called *Favorita*, i.e. "the preferred", the premises were converted into a *chateau* and *jardin de plaisance* (1642-55 by Giovanni Battista Carlone) to serve as a summer residence for the imperial family. After the ravages by the Turks (1683), the summer residence was redesigned and given additional storeys. In 1746, Empress Maria Theresa sold *la Favorita* coupled with the obligation to convert it into a grammar school. This school, i.e. *Theresianische Akademie*, has been accommodated in the generous palace and garden complex since 1749;
 - *Sacré-Coeur* (3rd district, Rennweg 31), convent and school built in 1872-93 using the fabric of the Baroque Kaunitz palace, while the church was built in 1875-77 by Ferdinand Zehngruber;
 - former University of Veterinary Medicine (3rd district, Linke Bahngasse 11), based on an animal hospital commissioned in 1776, it was rebuilt in 1821-23 after designs by Johann Amann (Classicist style). When the University of Veterinary Medicine moved to other quarters in 1998, it was refurbished and now serves as a branch office of the Vienna University of Music and Drama;
 - *Hauptmünzamt* (3rd district, Am Heumarkt 1), Central Mint Office, a free-standing monumental functional building, erected in 1835-38 by Paul Sprenger on the edge of the former suburb;
 - *Finanzlandesdirektion* buildings (3rd district, Vordere Zollamtstraße 3, 5 and 7), No. 3 (former *Finanzlandesdirektion*, i.e. Provincial Treasury) built after designs by the Imperial Building Authority under Paul Sprenger in 1841-47 on the banks of the Wien River, No. 5 (municipal authority building) and No. 7 (today's Provincial Treasury) emulating the Sprenger design and built towards the end of the 19th century.

For historic-cultural reasons, two other remarkable buildings deserve mention, namely

- "*Zur goldenen Birne*", i.e. The Golden Pear (8th district, Trautsongasse 2), a Classicist residential building where Ludwig van Beethoven composed the Credo of his *Missa solemnis* in winter 1819/20.
- the house where Sigmund Freud, the founder of psychoanalysis, lived (9th district, Berggasse 19), his former apartment is now a museum.

3b) Vienna's historical development

(ills. Nos. 1 to 15)

Antiquity and Early Middle Ages

The Vienna area has been inhabited since the Neolithic Period. When, under Emperor Augustus, the Romans extended their control into the Danube region in the 1st century AD, this was a Celtic settlement. One of the Celts' hill-top villages was on the Leopoldsberg above the Danubian water gap through the flysch zone of the Vienna Woods. The Romans built the *castellum* of Vindobona on the steep edges of the river on a rubble terrace. Its perimeter is still discernible in today's ground plan of the city. The legion camp was incorporated into the frontier defence system of the Danube *limes*. Along the *limes* road across the Wien River east of Vindobona the civilian town emerged, the existence of which has been substantiated by archaeological finds. In the north, the meandering Danube with several arms, numerous islands and dense riparian forests formed the border to *Germania libera*. This specific topographical situation impacted the area up until the 19th century. The resulting urban development problems could be resolved satisfactorily in recent decades only.

In the 5th century AD, the military camp was abandoned by Rome; in 488, most of the Romans living in this borderland were evacuated. A small area in the north-eastern corner of Vindobona served both the remaining inhabitants and the incoming migrants of different ethnic origins as a shabby abode which was to outlive the turmoil and changing circumstances of the following centuries. There is no written evidence, but based on excavations we may assume that Vienna enjoyed some sort of modest local significance as a castle site since Carolingian times. The origins of the Romanesque church of St. Ruprecht's seem to date back to the early 9th century. The Old High German name *Wenia*, derived from the Celtic name of the Wien River, was first mentioned in 881 in reference to a fight against the Magyars. Also in the years to follow we have to think of Vienna as a settlement consisting of a number of homesteads around a castle (*Berghof*) within the still existing walls of the former Roman camp. In the course of the 10th century this castle site was under Magyar rule. It was only at the turn of the 11th century that the Vienna Basin returned into German hands. Those might have been the times when another church, St. Peter's, was established.

High and Late Middle Ages

Vienna began to regain significance in the second half of the 12th century. The margraves of Austria from the Frankish/Bavarian line of the Babenbergs were temporarily made dukes of Bavaria in 1141. When they lost this title in 1156, the Austrian margravate was elevated to a dukedom. After the model of Regensburg, which, as was unusual for those days, had the function of a capital within Bavaria, the first Austrian duke, Henry II, set about to change Vienna into a residence city. The premises of the former Roman camp were soon developed, and a number of important buildings were erected nearby. The first church dedicated to St. Stephen was built under the aegis of the bishop of Passau in the 1130s. Now, by the duke's initiative, the first monastery for "Scottish" (actually Irish) monks was added. Open land was divided into lots, linked with isolated settlement agglomerations and enclosed by a new ring wall to be completed by c. 1200. These fortifications were to determine the city's spa-

tial organisation for the next 650 years and beyond. The line formed by the town wall is still discernible in today's urban ground plan.

Enjoying a number of privileges, early 13th century Vienna rapidly developed and outmatched all the other cities of the country. It was even thought to be the second largest town of the German Empire after Cologne. The Babenbergs had their court built in the centre of Vienna in the style of the great palatine residences of the Hohenstaufen dynasty. The dimensions of this first *palatium* are still discernible in today's Am Hof square. Monasteries and churches were erected, among them St. Michael's and the church of the Friars Minor (*Minoritenkirche*), whose medieval fabric is still intact. In the last third of the 13th century, political changes resulted in the emergence of a new residence, the (Hof-)burg; it started on a four-tower fortified castle located near the *Widmerton*, the city's gate towards the west. It was supposed to be both a castle and a reinforcement of the town fortifications. This early castle complex has been preserved to this very day in the core of today's Hofburg, in the so-called Swiss tract, or *Schweizertrakt*. In 1276, following the victory of King Rudolf I over King Otakar II of Bohemia, who had been duke of Austria since 1251, the Habsburgs moved into this residence. In the vicinity of the castle, along the old *limes* road, new noble quarters began to develop and the Augustinian monastery was founded and assigned to the court.

In the 14th and 15th centuries, the city flourished. Trade on the Danube made Vienna's burghers wealthy and raised the political importance of the area. Duke Rudolf IV (d. 1365), who did much to promote the city in economic terms, founded the first university on German soil in Vienna in 1365, which, after a difficult early phase, was to attract the greatest European scholars in the 15th century. The duke also established a cathedral chapter at St. Stephen's as a first step towards creating a bishopric. Following his father's example, he had the church itself extended with a view to establishing a central sanctuary in his territory. He also laid the foundation stone for the south tower of St. Stephen's. However, Vienna was to be given the status of an independent bishopric in 1469 only and that of an archbishopric in 1718.

Since the end of the 12th century, Jews had been living in Vienna. This Jewish community was probably made to settle near the former palatine residence at the end of the 13th century and enjoyed economic and spiritual prosperity in the 14th century. In 1420/21, the community fell victim to a pogrom. The outline of this former ghetto is still recognisable, and in recent times the foundation masonry of its synagogue could be exposed.

The medieval appearance of the city is well-documented by 15th century descriptions and panel paintings. As the Renaissance influence was only marginal in Vienna, the Gothic townscape was not changed until the 17th century, as can be seen from old illustrations.

Schism and Turkish siege

In the 16th century, Vienna suffered from a number of conflicts and crises. After the death of Emperor Maximilian I (1519), his grandson Ferdinand I, who had been raised in Spain, became sovereign. His was a harsh rule under which the princely prerogatives were enforced and city privileges were curtailed. A marriage to a member of the Polish Jagiellon dynasty, which also were kings of Bohemia and Hungary,

made the crowns of these two countries fall to the Habsburgs (1526). This, however, also led to conflicts with the Ottoman Empire, which occupied most of Hungary. Vienna increasingly became a frontier fortress. In 1529, Sultan Süleyman II besieged the city. Vienna withstood the siege, while its environs went up in flames and their inhabitants were enslaved. Reconstruction was slow, only the city fortifications were consistently modernised and upgraded. Trade on the Danube, where the Viennese played the role of middlemen, began to decline not least because of the advancing Turks. Also, the Viennese did not have the requisite capital funds to keep up with international trade dominated in Central Europe by Augsburg and Nuremberg townspeople. Reformation soon took hold in Vienna, while the Habsburgs remained loyal to the Roman Catholic Church. A number of new religious orders were established in the city and its suburbs designed to step up Catholic counteractivity. This move was spearheaded by the Jesuits. From this period date the still existing Jesuit, Capuchin and Franciscan monasteries in Vienna. Nevertheless, numerous burghers preferred to leave the town. The Thirty Years' War affected Vienna only marginally. However, it did suffer from its economic consequences. Irrespectively of this variety of social, societal and economic problems the urban prospect started to change.

This was mainly due to the presence of the court. As early as in 1533, Ferdinand I had his court transferred to Vienna. From then on Vienna was to be the capital and residence city of the Holy Roman Empire till 1806 – the only short interruption being Rudolf II who, between 1583 and 1612, ruled from Prague – and that of the Habsburg Empire till 1918. The court became the social centre of the city. While also the late medieval landed nobility sought to be in the vicinity of the Hofburg, now a real court society began to emerge and brought new noble families into the country. This characteristic form of an aristocratic society, which first developed under the Catholic Kings of Spain at the turn of the 16th century, was to become part of the Habsburg court. A newly developed administrative structure at central and provincial levels gave rise to a corresponding system of agencies and authorities whose representatives could no longer be accommodated in the Hofburg building, although it now boasted two wings (*Amalienstrasse*, *Leopoldinischer Trakt*) added in the 16th and 17th centuries. The civil servants and court employees had to be given living quarters at the expense of the burgher population who were driven out of town and into the suburbs. Later, the specific design of tenement buildings for civil servants was to become a special townscape feature.

The Baroque metropolis

The victory over the besieging Ottoman army in 1683 and the successfully waged wars that were to follow and brought Hungary under Habsburg rule within a single generation placed the triumph of secular power on an equal footing with that of ecclesiastical power (Counter-Reformation). The glorification of these successes was to change the townscape. There had been some earlier modifications in the 17th century. However, the actual development boom started after 1683 only. The reconstruction which now followed and attracted new inhabitants resulted in the land outside the town walls being developed. The suburbs started to form a unified line of built-up segments along the *glacis*. This line has continued to have a major impact on Vienna's urban prospect and has also been taken into account in the definition of the property (core zone) nominated for inscription. Towards the outside, the suburbs were protected by their own fortifications, the *Linienwall*. Within the town proper, people were also busy changing the medieval urban prospect, although quite some

substantial medieval material and fabric was preserved behind 17th and 18th century facades. The first Baroque palaces were built in the 17th century based on designs by such Italian architects as Giovanni Pietro Tencala or Domenico Martinelli. The true heyday of Baroque architecture, however, was in the 18th century under Emperor Charles VI (1711-1740) and his daughter Maria Theresa (1740-1780). Johann Bernhard Fischer von Erlach and Lukas von Hildebrandt, and later Fischer von Erlach's son Joseph Emanuel plus Nikolaus Pacassi, were the leading architects and designers of their time. As well as members of the imperial family, members of the aristocracy were their clients. The desire for representative buildings was not limited to the town centre. Especially the imperial *châteaux de plaisance* in the Augarten and the Wieden (*Favorita*) areas, in Schönbrunn, Hetzendorf and Laxenburg clearly showed that Vienna had become the centre of a residence landscape.

Among the most outstanding works of Baroque architecture we find Lukas von Hildebrandt's oeuvre for the military commander and statesman Prince Eugene of Savoy (town palace in Himmelpfortgasse, Belvedere Palace in the suburbs), Johann Bernhard Fischer von Erlach's extension of the Hofburg, design of the Imperial Library (*Hofbibliothek*), the Bohemian Court Chancery (*Böhmische Hofkanzlei*) and the Imperial Stables (*Hofstallungen*). Fischer von Erlach also built the most important ecclesiastical building of his epoch, the Church of St. Charles Borromeo (*Karlskirche*). The Fischer von Erlach father and son team collaborated on the erection of the Schwarzenberg Palace.

Baroque culture is characterised by the notion of a *Gesamtkunstwerk*. This concept of a total work of art does not only refer to architecture, sculpture, paintings and artistic craftsmanship, which attracted the leading representatives from Italy, France and, of course, the Hereditary Lands, but also to the specific social hotbed created by the imperial court and princely households and producing a high culture of undreamt-of European dimensions. The court theatres brought European literature, later the German *Singspiel*, the Italian opera and the leading actors and singers to Vienna. The noble families opened their palaces to artistic performances. Joseph Haydn (d. 1809) had his permanent abode in Vienna since 1790, Wolfgang Amadeus Mozart (d. 1791) spent the last ten years of his life in this city. Numerous are the places commemorating the origins of compositions and their first nights.

The reforms of Joseph II (1780-1790), which included the dissolution of monasteries and convents, changed the urban ecclesiastical landscape. In the vicinity of the old town centre he had the General Hospital and the *Josephinum* military surgery academy built. The design of these and other functional buildings (Polytechnic Institute [nowadays University of Technology], Higher Provincial Court) is characterised by a sober, Classicist style also to be found in many of Vienna's residential buildings.

The war against France, Vormärz and Biedermeier

The outbreak of the French Revolution upset Europe and had its absolute monarchs fear for their power. The ensuing wars against revolutionary France took a new turn when Napoleon Bonaparte became emperor of France. In 1805 and 1809 he occupied Vienna with his victorious army. When he had a portion of the town fortifications near the Hofburg demolished, this ostentatious act triggered first changes in the centuries-old town structure. After Napoleon's defeat, Vienna became the hub of Europe as the venue of the famous Congress of Vienna in 1814/15. The reorganisation of Europe, however, did much to strengthen an absolutist regime (this period

being called *Vormärz*, "before March", i.e. before the March 1848 revolution) in Austria which was to prevent any societal, economic and social progress for decades to come. Nevertheless, Vienna was able to perform brilliant feats of art and culture in the shadow of omnipresent, repressive authorities. Society's (petit) bourgeois and homebound lifestyle, as encouraged by the regime and later slightly derided by its designation as *Biedermeier* (roughly "good citizen Meier"), led to a broad-based interest in the arts, the most excellent examples being artisanship (furniture, glass, china), painting and especially music. Alongside such titans as Ludwig van Beethoven (d. 1827) and Franz Schubert (d. 1828), we find numerous other "lesser" composers. One generation later, Josef Lanner and Johann Strauß the Elder were to raise folk music to a special musical genre of lasting international success.

The era of Francis Joseph I

On 2 December 1848 the 18-year-old Emperor Francis Joseph I ascended the throne. In March of the same year, revolutionaries in Vienna and other cities of the monarchy had toppled the old regime. Government and administration had been reorganised, but the desire for a constitution with democratic traits remained an unfulfilled dream. Social tensions had resulted in a radicalisation and armed suppression of the movement. Vienna was particularly affected by this development. Francis Joseph steered a neoabsolutist course at the beginning of his reign. However, foreign policy and military defeats forced him to return to constitutional government in 1860. In 1857, the Emperor decreed the razing of the town wall and the creation of a boulevard in its place after having brought the suburbs under the city's administration in 1850. The outcome of these urban planning efforts and political decisions was Vienna's Ringstraße, a roughly four-kilometre-long boulevard lined with representative public and private buildings, adorned with alleys and gardens, subdivided by traffic-controlling squares and smaller design elements. On 1 May 1875, the boulevard was inaugurated with pomp and ceremony. The Ringstraße is not only an outstanding example of 19th century town planning but also a surviving testimony to the Historicist style and the socio-historical *Gründerzeit* epoch.

Spearheaded by the upper middle class in the heyday of liberalism, the *Gründerzeit*, or period of promoterism, represents the economic aspect of Vienna's transition to an international metropolis. Although they had to overcome such crises as the stock market crash of 1873, it was a boom time for promoters and industrialists and led to the emergence of a *haute bourgeoisie* which was to replace the aristocracy in a number of economic and political functions. As well as the imperial family and the aristocracy, bankers and industrialists became the patrons of highly talented architects, sculptors, painters and artisans, who created impressive ensembles. On Ringstraße first-rate buildings were erected, such as the parliament building, the court theatres (*Hofoper* and *Burgtheater*), two museums housing the imperial collections (*Kunsthistorisches* and *Naturhistorisches Museum*), the new university building or a pseudo-Gothic church (*Votivkirche*), Francis Joseph's thanksgiving for an escape from assassination. Alongside public monumental buildings, the boulevard attracted palaces of the high aristocracy and financial magnates, which were built and decorated by the leading artists of that time. The new City Hall (*Rathaus*) was also built on Ringstraße, but the Vienna municipality, which since 1860 was led by liberal politicians, had little influence on the design of this urban extension project.

However, changes also took place within the historic centre where individual neighbourhoods were "regulated", entire streets (such as Kärntner Straße) widened and modified. The primarily Baroque townscape underwent a number of Historicist alterations. At the same time, the municipality launched the Danube training project designed to offer reliable flood protection. The old main arm of the Danube was redesigned and turned into the Danube Canal (*Donaukanal*). Its city-end right quay was covered in *Gründerzeit* structures (Franz-Josefs-Kai) to continue, and close the gap in between the two ends of, Ring(straße). The Wien River, too, was trained and incorporated in the town centre's spatial arrangement.

The *Gründerzeit* also brought about a flowering of music and the performing arts, a follow-up to the flourishing musical scene at the turn of the 19th century. In the second half of the 19th century Anton Bruckner and Johannes Brahms were active in Vienna, while Hugo Wolf set about to reform the art of the German *lied*. A special impact was due to Gustav Mahler who did not only help disseminate the oeuvre of his contemporaries but who also inaugurated by his own works a new musical style emanating from Vienna. The city was the birthplace of the internationally successful operettas and waltzes that were to culminate in the oeuvre of Johann Strauß the Younger. Theatres were built, and a special form of literary and arts scene developed, the so-called "coffee-house culture" (*Kaffeekultur*).

In the late 1880s and early 1890s, Vienna saw the emergence of modern mass parties, the Social Democrats and the Christian Socialists. In 1896, the Christian Socialists won a majority in the Municipal Council (*Gemeinderat*), and in 1897 they appointed the first mayor from their ranks, Karl Lueger. The city had considerably grown following the incorporation of villages in 1890 and later in 1904/05, and in 1910 it had two million inhabitants. Municipal policies were aimed at creating an adequate infrastructure and removing the population's dependence on private-sector transport and power supply.

At the end of the 19th century, the Danubian monarchy was faced with sheer insuperable national and social problems foreboding the end of a long evolution. And nevertheless, this period of uncertainty, when people were torn between inertia and renewal, resignation and experiment, was also the scientific and artistic boom time of *fin-de-siècle* Vienna. *Gründerzeit* and Historicism had become questionable, *Jugendstil* and the Secession movement tried to find an entirely new approach to the *Gesamtkunstwerk*, or totality of design. Architects and painters such as Otto Wagner, Adolf Loos, Josef Olbrich, Gustav Klimt, Egon Schiele and Oskar Kokoschka ventured on new terrain, as did Arnold Schoenberg in music with his Neo-Viennese School. The University of Vienna also flourished. In between Ringstraße and General Hospital a kind of university quarter developed. Medicine and natural sciences contributed to scientific progress. The surgeon Billroth developed his trailblazing surgical techniques, Sigmund Freud founded psychoanalysis, while such great natural scientists as Johann Josef Loschmidt, Ludwig Boltzmann or Ernst Mach taught and experimented in Vienna. Philosophy prospered, the *Wiener Kreis*, or Vienna Circle, and the great Ludwig Wittgenstein being the most prominent examples.

World War I and its consequences

Emperor Francis Joseph I died in 1916 in Schönbrunn. The war, which demanded enormous sacrifices also from the Viennese population, led to the collapse of the

Austro-Hungarian Empire and the disintegration of the Danubian monarchy into national states. After Emperor Charles I had relinquished all part in the administration, the National Assembly proclaimed Austria a democratic republic on 12 November 1918. Under the new Constitution, Vienna became a separate federal province (*land*). The municipal elections of 1919 were won by the Social Democrats, which were to appoint the mayor of Vienna for years to come. The new situation had robbed Vienna of a number of its sources of income but it remained embedded within a supranational whole. Soon Vienna became the hub of trade and financial transactions in between Europe's east and west.

Whereas municipal policies of previous epochs had centred on the urban infrastructure, the Social Democratic Administration of Vienna turned to the needy in the aftermath of the war. Welfare, health care and education became the focus of political action. The symbol of the new urban policy of "Red Vienna", however, was its housing policy involving leading architects and creating council housing complexes that were to dominate the architectural face of some Viennese neighbourhoods.

Since the late 1920s, internal politics had headed towards confrontation, its sad climax being the civil war in February 1934. In July of the same year, a Nazi putsch led to the murder of the conservative chancellor Dollfuß. Harassed by political isolation and economic trouble, the authoritarian regime of the so-called corporative state founded by Dollfuß, under which Vienna lost its position as a federal province, could not pursue any local government policies of lasting impact.

National Socialism and World War II

When the Nazis seized power on 12 March 1938, Austria ceased to be an independent state. Vienna was made a *Reichsgau*. After the example of many German cities, especially Hamburg and Nuremberg, Vienna was to be generously enlarged. Hence, its surface area was more than quadrupled in 1938. However, the outbreak of World War II in 1939 made it impossible for town planners to embark upon this gigantic project. In spring 1944, the war and its bombers reached Vienna. In the first days of April 1945, Vienna turned into a theatre of war when Soviet troops stormed the city. 52 air raids on Vienna had destroyed around 21,000 buildings, almost a quarter of Vienna's building stock. The historic centre, too, was greatly affected. Especially the quay facilities and structures (Franz-Josefs-Kai) were completely destroyed.

Vienna in the Second Republic

Vienna's post-war development can be subdivided into three phases. The years 1945-1950 were dedicated to the restoration of an orderly community and the removal of the worst material damage. In the ensuing 15 years, reconstruction proper started within a re-reduced city perimeter (since 1954) with all the positive and negative consequences the urge to pep up the economy and provide housing quickly might entail. The most recent phase began in the second half of the 1960s when new transport policies were adopted and implemented (construction of a metro system and diversion of traffic from the town centre). But a decisive move was the development of a new approach to monument protection and preservation by defining zones of protection in the amended law on old town conservation in 1972 (*Altstadterhaltungsnovelle*). In the same year, a new flood control concept (Danube Island and

New Danube) created the basis for a new development of the northern urban districts.

In 1945, Vienna regained its status as a federal province (*land*) and capital of Austria. Since 1958, international organisations have moved to Vienna (IAEA, UNIDO, OPEC), and in 1975 Vienna became the third UN city after New York and Geneva.

3c) Form and date of most recent records of cultural property
(plan document No. 5)

Archived records (inventory of protected zones):

Bundesdenkmalamt (Federal Office of Historic Monuments) and Vienna University of Technology:

Klaar'sche Baualterspläne (see plan document No. 5)

For the entire urban area of Vienna detailed and regularly updated age of building plans are available among many other scientific documents.

Begun by the Viennese architect and monument conservation expert Adalbert Klaar (hence the name "*Klaar'sche Baualterspläne*", or Klaar's age of building plans) in post-war years, these age of building plans are constantly being updated.

Municipality of Vienna, Magistratsabteilung 19/Architektur und Stadtgestaltung (Municipal Department 19/Architecture and Urban Design):

Cultural properties database, Vienna 1995 ff.

In conjunction with the renewal of Vienna's methodology for protected zones (see item 4b), legal status, page 35), Vienna launched the systematic and province-wide creation of a computer-assisted, scientifically based inventory (cultural properties database) of the entire urban area of Vienna in general and the protected zones in particular. This inventorying job is expected to be completed by the end of 2002.

Published records (bibliography):

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Magistrat der Stadt Wien, Magistratsabteilung 19 (ed.), *Schutzzonenverzeichnis der rechtskräftigen Schutzzonen von Wien*, Vienna 1998.

(cf. item 7), documentation, page 54 f.)

3d) Present state of conservation

The report on the state of conservation of the historic centre of Vienna links questions of authenticity with those of the physically measurable building status.

Regarding the first part of the question, reference is made to section 2c) authenticity/integrity (page 8). The maxim of all construction projects in the centre of Vienna is to preserve the historically grown organisation and structure, i.e. to proceed with due regard for monument conservation aspects. The convincing outcome of this strategy is the largely intact historic town centre, which is intact not only in respect of the objects in their entirety – especially so in the ground floor and attic levels – but also in respect of the original pattern of the urban area. This would include street and square spaces complete with set paving and appropriate lighting fixtures, or the numerous inner courtyards with their greenery frequently dating back to historical times and now mostly open to visitors (1st district, Kohlmarkt 11).

Regarding the second part of the question, it ought to be understood that downtown Vienna constitutes the centre of daily life and one of the main attractions for national and international tourism. It is a sought-after location for people looking for apartments, shop or office premises, which explains the extraordinarily good physical status of buildings in the city centre as compared to those in other Viennese neighbourhoods.

The good state of conservation in downtown Vienna must also be seen within its "ownership" context – i.e. the large share of private owners; since the 1990s, major private initiatives have led to the exemplary restoration of, inter alia, Baroque building fabric (e.g. *Palais Caprara*, 1986-88, *Palais Harrach* 1991-94, *Palais Esterházy* 1995-97)

The monitoring function of the Municipality of Vienna and the *Bundesdenkmalamt* enables builders to conduct the necessary work according to scientific criteria (cf. page 39); the targeted subsidy policy of the City of Vienna (cf. page 43 f.) supports restoration and usually rapid remedial action if any structural defects appear.

3e) Policies and programmes related to the presentation and promotion of the property

General:

Within the meaning of a holistic promotion concept, all cultural activities are co-ordinated by Vienna's *Magistratsabteilung 7/Kultur* (Municipal Department 7/Cultural Affairs) and also subsidised subject to the size of available funds (see item 4g) sources and levels of finance, page 42).

There are special policies and programmes for buildings which include both concrete financial support and monitoring (cf. item 4b legal status, page 35, and item 4g sources and levels of finance, page 42)

This holistic approach has also been adopted by the City of Vienna within its committed cultural policy, thereby contributing indirectly to the preservation of the historic centre by involving the city core in all the important cultural activities and events.

The first and foremost example in this context would be the Festival of Vienna, or *Wiener Festwochen*, which was initiated in 1951, i.e. just six years after the end of World War II. In those days the festival was meant to demonstrate Austrian reconstruction, the city's will to live and its unbroken appreciation for art and culture. Nowadays, the *Wiener Festwochen* is the cultural calling card of the capital listing numerous theatrical, operatic and musical events, exhibitions and dance performances.

If we follow the chronology of cultural events throughout a year, we see that the *Klangbogen Wien (Wiener Musiksommer)* follows on the *Wiener Festwochen*. This musical summer of Vienna enjoys increasing popularity due to a clever blend of classical music, works by contemporary composers and pop music. The summer of 1992 was the first to see people flock to the Vienna State Opera for a jazz festival.

The idea of presenting opera films free of charge in front of the City Hall reached its first climax in 1992 with the Karajan Film Festival. 58 operatic and musical films were shown watched by around 220,000 people, i.e. more than at the Salzburg Festival.

The festival *Wien modern* has taken place every autumn since 1988. It focuses on musical works of the 20th century and has started to extend the range of events to fine arts, literature, science and drama.

A special hit attracting people from Austria and abroad is the so-called "*Silvester-Pfad*" (New Year's Eve Path), which was organised in 1990/1991 for the first time and invites people to explore the historic city along a marked path that begins at the City Hall. In 1999, the number of people walking along this path was estimated to have been approx. 500,000 to 600,000.

Revolving around Vienna's affinity to Eastern European music, the Vienna Spring Festival (*Wiener Frühlingsfestival*) is another cultural event. It took place for the first time between March and May 1992 in the *Wiener Konzerthaus*.

1998 was the first year to present the *Osterklang* in Vienna, a music festival around Easter time with a total of 15 performances, all of them almost filled to capacity (98%).

All these musical events are supplemented by more than 200 dance balls organised in between November and April every year. Some of them have a very special flair because of the ambience of their venues (e.g. Hofburg, Palais Schwarzenberg, Konzerthaus, City Hall, just to mention a few of them). An outstanding event in this context is the globally known Vienna Opera Ball which is organised once a year in the Vienna State Opera specially re-arranged for this purpose.

For some time – due to the success of such musicals as *Cats* and *Les Miserables* in the early 1980s (the shows were sold out for years) – there has also been a targeted promotion of this musical scene exemplified by a number of world premieres (*Elisabeth*, *Freud*, *Mozart*) in the theatres of the *Vereinigte Bühnen Wiens* (which would include *Theater an der Wien*, 6th district, Linke Wienzeile 6 and *Raimundtheater*, 6th district, Wallgasse 22) and in the *Ronacher* theatre, 1st district, Seilerstätte 9.

But the cultural image of Vienna is now also increasingly influenced by the work of the "off scene". The discovery of new, unusual places for performances indicates a growing tendency towards creative expression seeking an outlet within the entire urban space. Projects, such as the *Interkult-Theater*, make a positive contribution to a meeting of the minds from different cultural backgrounds. As well as local artists, multi-ethnic associations and groups with different backgrounds are supported.

Support and subsidisation, however, is not restricted to the City of Vienna. The federal government, too, subsidises art in Vienna, as Austria's most essential cultural venues and places are located in the historic centre of Vienna.

The daily performances in federal theatres (especially by the Vienna State Opera, *Volksooper*, *Burgtheater* and *Akademietheater*), in the concert halls of Musikverein and Konzerthaus, the concertante performances in churches (*Karlskirche*, *Jesuitenkirche*, *Augustinerkirche* and *Minoritenkirche*, or the palace chapel in the Hofburg), the numerous exhibitions in the city and state museums – just to mention a few – and last but not least the world-famous dance balls are the actual ingredients of the special flair of "Vienna, the city of culture and music".

For all the above events, which cannot be fully enumerated here, the historic centre of Vienna provides a monumental backdrop, an open-air lobby and stage imparting inner meaning to the connection between old town and culture on 365 days of the year.

4. Management of cultural property (Plan document No. 8 and folding map)

4a) Ownership

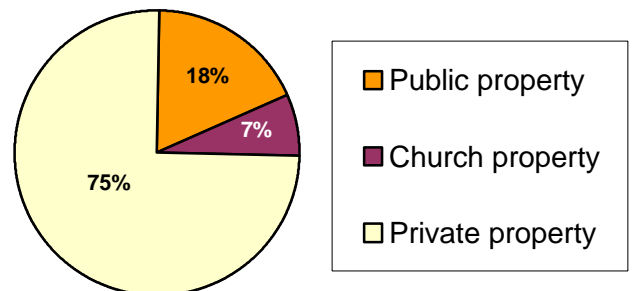


Fig.:
Ownership in the historic centre of Vienna nominated as property (core zone), in percent.

The plan, which marks characteristic buildings, provides an excellent overview of current ownership in the historic centre of Vienna. It indicates that the centre is a historically grown structure in which churches, monumental public buildings, aristocratic palaces and bourgeois residences are of equal importance and standing.

Ownership is still highly distributed: In the property nominated for inscription on the World Heritage List, some 18% of the buildings are government-owned; the church owns some 7% and three quarters are privately owned. The very high share of private ownership underlines the considerable private interest in conserving and maintaining the historic heritage.

4b) Legal status

For a better understanding of the legal status it should be noted that, from an administrative point of view, monument protection is the responsibility of the federal government, whereas zones under protection and nature conservation zones are within the competences of the cities and *laender* (provinces).

Accordingly, monument protection in the historic centre of Vienna is handled by several mutually overlapping layers of protective levels, the most important being:

The law governing conservation of the old town of Vienna

In 1972, the Provincial Diet of Vienna passed its first law regulating protected zones (Amended Law on Old Town Conservation, Provincial Law Gazette No. 16/1972), which added provisions to the Vienna building regulations with a view to protecting the historic centre and other old building fabric. An essential tool to this end was the identification of protected zones, which were included in the land use and local development plans of the City of Vienna.

Today, Vienna counts 114 protected zones, made up of more than 10,000 individual objects or almost 10% of the total buildings of Vienna. The main protected zones, which together comprise about 1,500 objects, are the "Innere Stadt" (downtown Vienna) and "Ringstraße" zones, covering essentially the same area as that nominated for inscription on the World Heritage List.

Note:

Contrary to other cities in Austria and abroad, some of which identify different types of protected zones, the Vienna building regulations provide for a single all-encompassing category which has the same importance throughout the city. Within the protected zones, however, the buildings have been broken down into three categories, following a review of the methodology of protected zones in 1995: objects to be protected; objects requiring careful maintenance; and objects not requiring protection.

It should be pointed out in this context that the City of Vienna was conferred an international award for developing its new model of protected zones based on a scientific foundation and a full-scale inventory process¹.

The Monument Protection Act

The federal law which regulates "restrictions on the disposition of objects of historic, artistic or cultural importance" in Austria dates back to 1923 (Monument Protection Act, Federal Law Gazette No. 533/1923). Its most recent amendment entered into force on 1 January 2000 (Federal Law Gazette No. 170/1999).

As amended, the Act covers not just individual objects, but recognises "groups of immovable objects" (ensembles) and allows extending protection to individual parks and gardens specifically listed in the Act.

The Vienna Nature Conservation Act and the "Vienna Tree Protection Act"

The Vienna Nature Conservation Act was re-enacted in 1998 (Provincial Law Gazette No. 45/1999), and in its turn caused an amendment of the Vienna Environmental Protection Act (Provincial Law Gazette No. 25/1993 as amended in No. 36/1996).

This shows the broad impact of a law which is designed not only to ensure nature protection and preservation but even more to ensure sustained operation of urban ecological functions by appropriate conservation, supplementary and renewal measures.

A special feature of the Vienna building regulations is the so-called "Tree Protection Act" (Provincial Law Gazette No. 27/1974, as amended in 48/1998), which as a rule protects any tree of more than 400 mm in girth.

¹ Premio Gubbio 1993. The prize is awarded by the "Associazione nazionale centri storico-artistici" domiciled in Gubbio (Perugia, Italy) for theoretical and practical work regarding urban renewal and monument protection. It is the only award of its kind in Europe.

4c) Protective measures and means of implementing them

Protective measures

Initially it should be noted that, under the Vienna building regulations, the property nominated for inscription on the World Heritage List is in its entirety part of the protected zones "Innere Stadt" and "Ringstraße", which means that protective coverage is extended to the entire historic centre of Vienna. Any change which might affect the historic material, the traditional appearance and the artistic effect consequently requires the consent and authorisation of the City of Vienna.

This protection of a whole ensemble overlays monument protection which is extended mainly to major individual buildings of historic, artistic or other cultural importance.

A special feature of the Austrian Monument Protection Act, which grants *ex lege* protection to all buildings which are wholly or mostly owned by the federal or a provincial government or other public body or are churches of a religious community, means that the centre of Vienna has a proliferation of protected buildings.

For the main gardens and parks of Vienna, detailed preservation and maintenance schedules have been developed which provide not only the historical foundation for concepts of monument protection but also indications of the measures required to maintain and preserve them.

Of the parks and gardens in the planned core zone, the Monument Protection Act identifies the following as being particularly worthy of protection:

- *Belvedere park,*
- *the gardens of the Hofburg ensemble (Volksgarten, Burggarten, Heldenplatz, Maria-Theresien-Platz),*
- *Rathauspark,*
- *the park of Palais Schwarzenberg, and*
- *Stadtpark.*

Consequently, the provisions of the Monument Protection Act banning any demolition or change without the consent of the *Bundesdenkmalamt* (Federal Office of Historic Monuments) can thus be extended to those parts of the above gardens and parks which consist of nature shaped by human design.

As regards the Nature Conservation Act, it is specifically the concept of "natural monuments" which applies to the historic centre, the property nominated for inclusion in the World Heritage List. These "natural monuments" are typically trees and groups of trees which are rare and/or shape the cityscape of Vienna.

Here, protection is not just limited to the natural monument itself, but is extended to its protected environment in which any interference is banned which might endanger or impair its existence or appearance. The Tree Protection Act adds further protection to most individual trees growing in the centre of Vienna.

Means of implementation

The Municipality of Vienna and its departments provide a modern and efficient administrative and monitoring system which includes citizens' participation at many levels.

The building regulations of Vienna are not simply a passive collection of laws but provide an active planning tool which submits each construction project from its zoning phase to its structural detail to an exhaustive assessment. The legal prerequisites ensure specifically that any change in the historic material and fabric requires explicit authorisation.

Key planning issues are also evaluated by advisory boards whose members act in a honorary capacity and give expert advice to the City of Vienna and the federal government (see section 4 d, e below, agencies with management authority, page 39).

4d,e) Agencies with management authority and levels at which management is exercised

Provincial level (City of Vienna)

<u>Municipal department</u>	<u>Head (contact)</u>	<u>Address</u>
MA 7 Kultur	Senatsrat Dr. Bernhard Denscher	8., Friedrich-Schmidt-Platz 5
MA 8 Wiener Stadt- und Landesarchiv	ao. Univ.-Prof. Dr. Ferdinand Opll	1., Rathaus, Stiege 6
MA 9 Wiener Stadt- und Landesbibliothek	Bibliotheksdirektor Dr. Walter Obermaier	1., Rathaus, Stiege 4
MA 18 Stadtentwicklung und Stadtplanung	Senatsrat DI Brigitte Jilka	1., Rathausstraße 14-16
MA 19 Architektur und Stadtgestaltung	Obersenatsrat DI Dieter Pal	12., Niederhofstraße 23
MA 21A, B und C Stadtteilplanung und Flächennutzung	Senatsrat DI Klaus Vatter Senatsrat DI Walter Vokaun Senatsrat DI Herbert Binder	1., Rathausstraße 14-16
MA 22 Umweltschutz	Senatsrat DI Helmut Löffler	1., Ebendorferstraße 4
MA 28 Straßenverwaltung und Straßenbau	Senatsrat DI Karl Manhart	17., Lienfeldergasse 96
MA 29 Brückenbau und Grundbau	Obersenatsrat DI Walter Hufnagel	16., Wilhelminenstraße 93
MA 30 Wiener Kanal	Senatsrat DI Helmut Kadrnoska	3., Modecenterstraße 14
MA 33 Öffentliche Beleuchtung	Senatsrat DI Walter Springs	14., Senggasse 2
MA 37 Baupolizei	Senatsrat DI Herbert Richter	20., Dresdner Straße 75
MA 41 Stadtvermessung	Senatsrat DI Erwin Hynst	19., Muthgasse 62
MA 42 Stadtgartenamt	Stadtgartendirektor Ing. Paul Schiller	3., Am Heumarkt 2b
MA 45 Wasserbau	Senatsrat DI Siegfried Bauer	16., Wilhelminenstraße 93
MA 50 Wohnbauförderung, Wohnhaussanierung, Wohnungsverbesserung und Aufsicht über die gemeinnützigen Bauvereinigungen	Obermagistratsrat Dr. Dietmar Teschl	19., Muthgasse 62
MA 68 Feuerwehr und Katastrophenschutz	Branddirektor DI Dr. Friedrich Perner	1., Am Hof 9

Federal level (Federal Republic of Austria)

<u>Agency</u>	<u>Head (contact)</u>	<u>Address</u>
Bundesdenkmalamt	Präsident DI Dr. Wilhelm Georg Rizzi	1., Hofburg, Schweizerhof, Säulenstiege
Landeskonservatorat für Wien	Hofrat Dr. Eva-Maria Höhle	1., Hofburg, Schweizerhof, Säulenstiege

Advisory boards

Advisory boards whose members act in an honorary capacity, support the work at provincial and federal level. The main boards are:

<u>Advisory board</u>	<u>Chairperson</u>	<u>Address</u>
Fachbeirat für Stadtplanung und Stadtgestaltung	Arch. Univ. Prof. Hans Hollein	1., Rathausstraße 14-16
Beirat des Altstadterhaltungsfonds	Amtsführender Stadtrat für Kultur, Dr. Peter Marboe	8., Friedrich-Schmidt-Platz 5
Schutzzonenbeirat	Arch. Prof. DI Friedrich Achleitner Arch. Univ. Prof. DI Dr. Manfred Wehdorn	12., Niederhofstraße 23
Denkmalbeirat	Arch. Univ. Prof. DI Hans Puchhammer	1., Hofburg, Schweizerhof, Säulenstiege
Naturschutzbeirat	Amtsführender Stadtrat für Umwelt und Verkehrskoordin- ation Fritz Svihalek	1., Ebendorferstraße 4

4f) Agreed plans related to cultural property
(Plan documents Nos. 9 and 10)

The main guidelines and general development concept for Vienna are set forth in the so-called Urban Development Plan, which was newly developed in 1994 and has since been kept up to date on an ongoing basis ("STEP 94").

This concept, which also identifies tourism growth targets, has at its core the protection and maintenance of the culturally and historically valuable city centre as much as the preservation and extension of existing green spaces.

The next higher planning level – in a highly simplified structure – is presented by the “general land use plan for Vienna”, at a scale of 1:10,000 (plan document No. 9). The plan document provides a summarised overview of the legal zoning status, which informs of links between land uses at a larger area level.

The ultimate planning tool that legally applies to all conversions and changes is the "land use and development plan for Vienna", which is stipulated by the Municipal

Council by way of passing "plan documents". These, which are open to public inspection, include in particular detailed descriptions of the protected zones.

4g) Sources and levels of finance

Several sources and levels of finance are available in Vienna for the architectural property, specifically:

Private sources and levels of finance

Considering the ownership structure in the historic centre of Vienna, the high identification value accorded to ownership and the associated economic interest of owners, private sources and levels of finance, in all their legally applicable ramifications, continue to be the chief foundation for preserving and maintaining the buildings of the old town.

Subsidy levels offered by the City of Vienna

The primary source for subsidies flowing to structures of value for monument protection in Vienna is the Vienna Old Town Preservation Fund (*Altstadterhaltungsfonds*), which is viewed as exemplary and of model character in all of Europe. The Fund was established in 1972, together with the introduction of the regulations governing protected zones in Vienna – at that time, all responsible politicians and experts were already fully aware that implementation of protected zones and top-quality rehabilitation of structures, in order to be sustainable in practice, can be achieved only by targeting public moneys by way of subsidies towards this goal.

The Fund is endowed mainly from the revenues of the Vienna Culture Schilling Act (*Wiener Kulturschillinggesetz*), which was adopted by the Municipal Council on 28 January 1972, simultaneously with the decision to establish the Fund (Provincial Law Gazette, No. 5/1972). Under this Act, a levy (currently 20%) on fees payable for a radio or TV/radio licence in Vienna is dedicated to cultural purposes, and particularly to the preservation of the old town.

As a rule, the Fund subsidises "additional costs accrued from monument protection" in the course of rehabilitating or revitalising a building. In other words, the Fund fully covers all restoration costs which exceed those expended on straightforward rehabilitation of a house.

One third each of the annual subsidies is allocated to privately owned houses, City-owned houses and ecclesiastical buildings respectively.

From its creation in 1972 until late 1999, the Fund supported altogether 3,544 projects, allocating about ATS 2.1 billion (approx. € 152.60 million). The highest annual distribution so far was in 1995, at about ATS 131.5 million (approx. € 9.5 million). In 1999, the latest complete business year, some 89 projects were subsidised at about ATS 123 million (approx. € 8.9 million) (see summary below).

Year	No. of subsidised projects	Subsidies	
		ATS	EUR
1972	68	5,833,792.00	423,958.20
1973	105	19,225,028.00	1,397,137.27
1974	155	33,197,076.00	2,412,425.60
1975	160	44,756,955.00	3,252,614.77
1976	214	49,791,312.00	3,618,475.76
1977	197	53,186,584.00	3,865,219.80
1978	166	31,940,113.00	2,321,178.53
1979	166	42,065,934.00	3,057,050.65
1980	186	51,215,373.00	3,721,966.31
1981	169	79,295,255.00	5,762,610.92
1982	112	57,260,774.00	4,161,302.73
1983	143	93,900,217.00	6,823,994.90
1984	129	69,564,280.00	5,055,433.38
1985	143	61,468,340.00	4,467,078.48
1986	140	88,913,945.00	6,461,628.38
1987	112	59,218,946.00	4,303,608.64
1988	108	89,703,153.00	6,518,982.36
1989	82	64,043,571.00	4,654,227.82
1990	135	111,934,908.00	8,134,627.01
1991	117	78,530,238.00	5,707,014.96
1992	93	93,800,000.00	6,816,711.85
1993	118	140,154,913.00	10,185,454.75
1994	69	101,347,851.00	7,365,235.57
1995	112	131,508,359.95	9,557,085.23
1996	80	96,791,630.16	7,034,122.09
1997	93	122,826,521.53	8,926,151.43
1998	83	105,725,315.19	7,683,358.29
1999	89	122,992,880.00	8,938,241.17
Total	3,544	2,100,193,264.83	152,626,996.85

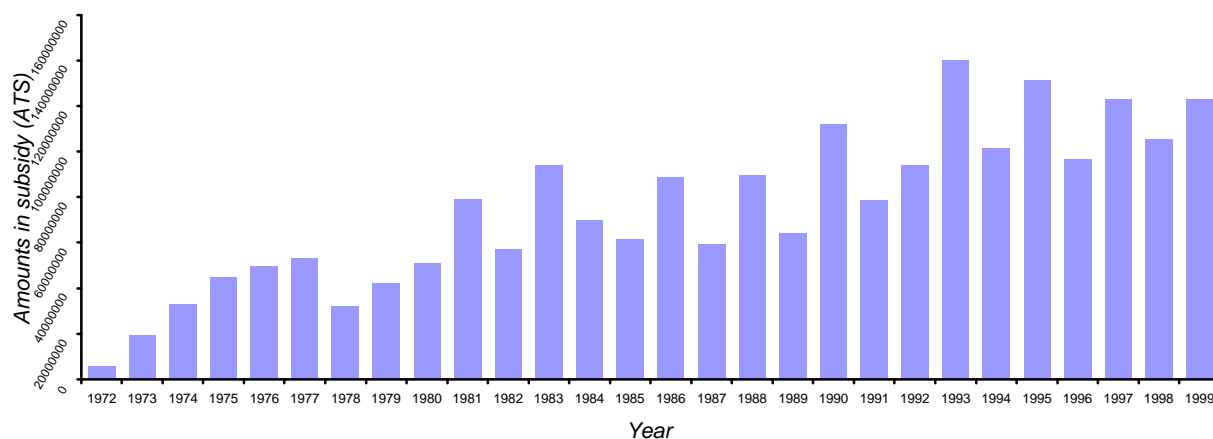
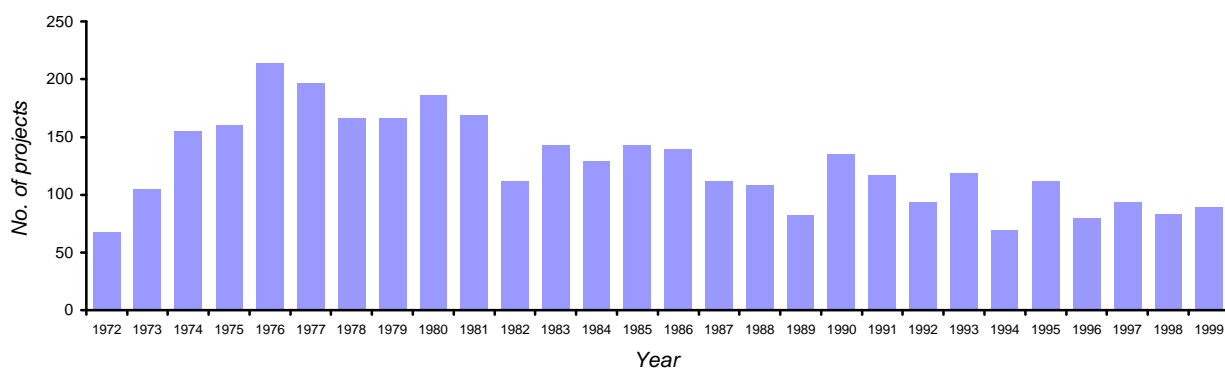


Fig.: Number of subsidised projects and annual subsidies from the Old Town Preservation Fund, number applying to all of Vienna, statistics for 1972–1999. (Source: Vienna Old Town Preservation Fund). Above: table; below: charts.

A detailed analysis of the subsidies granted in 1999 thus shows that some 65 % of the subsidies involve projects located within the property nominated for inscription on the World Heritage List.

It should be noted that, while the Fund is the principal subsidising level used by the City of Vienna when it comes to monument protection, a combination of funds and subsidies is applied in actual practice, such as funds from the Vienna Housing Subsidy Scheme (Provincial Law Gazette No. 39/1994 and ordinance in Provincial Law Gazette No. 37/1998).

Federal funds

Below, an overview is given of contributions granted as subsidies by the Federal Ministry of Education, Science and Culture (mostly through the *Bundesdenkmalamt*) for construction projects in Vienna.

Year	Total No. of subsidised projects	Amount of subsidy in ATS		Total	
		Secular buildings	Ecclesiastical buildings	ATS	approx. EUR
1993	82	6,442,583.00	7,511,577.00	13,954,160.00	1,014,088.00
1994	74	6,297,241.00	6,815,362.00	13,112,603.00	952,930.00
1995	77	3,482,870.00	8,643,149.00	12,126,019.00	881,232.00
1996	104	7,374,314.00	18,568,453.00	25,942,767.00	1,885,334.00
1997	91	6,377,358.00	12,791,986.00	19,169,344.00	1,393,090.00
1998	81	8,640,905.00	10,456,072.00	20,096,977.00	1,460,504.00
1999	99	7,146,954.00	16,020,363.00	23,167,317.00	1,683,634.00

Although these sums are not comparable to those allocated by the Old Town Preservation Fund, they still contribute substantially towards decisions to implement scientific investigations and restorations, especially when it comes to privately owned buildings.

In order to provide a more balanced view of the seemingly low federal subsidies, mention needs to be made of the funds expended by the federal government on the restoration and revitalisation of monuments owned by the state. These annual funds by far exceed the above sums and are also spent on buildings which have no direct economic use, such as church buildings. One typical example would be the restoration of the Jesuit Church, which was essentially completed in 1999 and towards which the federal government contributed ATS 100 million (approx. € 7.267 million).

4h) Sources of expertise and training in conservation and management techniques

In Austria, as is the case in all cultural countries of Europe, monument protection is a fixed part of the training of architects, art historians, urban planners, archaeologists, historians, economists and other experts. University departments for various aspects of monument protection have been established in Vienna at the Vienna University of Technology, the University of Fine Arts and the University of Applied Arts.

Education and training are also provided by the *Bundesdenkmalamt*, the Arsenal restoration workshops and the *Zentrum Mauerbach*, which has spread its reputation far beyond the borders of Austria. The latter is the venue of the ICCROM courses held in Vienna.

4i) Visitor facilities and statistics

The great cultural past and culturally variegated present have made Vienna an attractive and appealing tourist destination, and it should once again and emphatically be pointed out that its historic core is a vital part of the attraction. In terms of overnight stays, Vienna ranks fifth in Europe, just behind Paris, London, Rome and Dublin.

The importance of the cultural facilities located in the historic centre is reflected in the following statistically supported example: In 1999, Vienna counted some 3.15 million incoming tourists. In the same year, the federal museums in Vienna registered a total of 2,824,000 visitors, of which fully 1.1 million visited the Fine Arts Museum located in the core zone (including its various branches also located in the core zone, i.e. Schatzkammer, Neue Burg, Künstlerhaus, Palais Harrach and Theseus Temple).

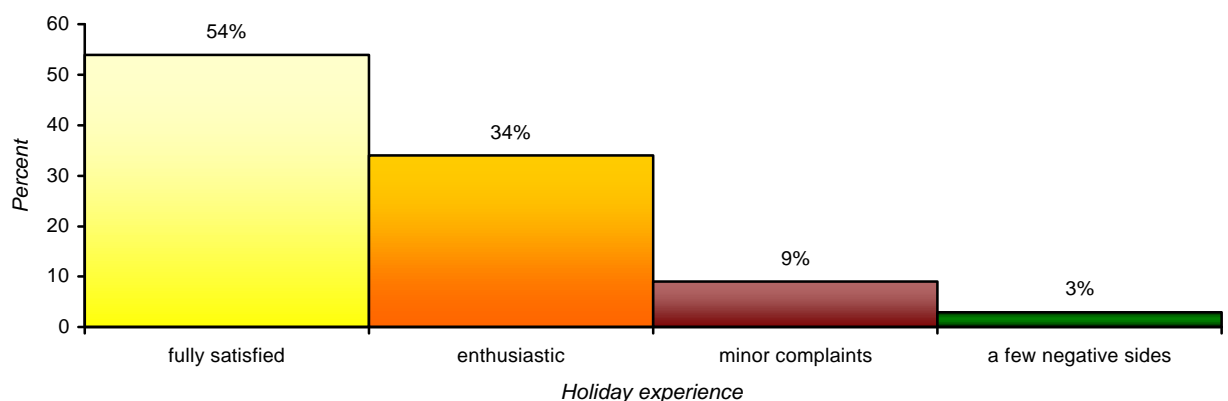


Fig.: Percentage breakdown of holiday experience by visitors to Vienna.
(Source: Austrian Survey of Guests 1997)

It therefore needs no further explanation that Vienna has the **infrastructure** required for visitors. A highly positive aspect to be noted is that the guests are very satisfied with the tourist facilities in Vienna. Past surveys found that in several years more than half of those polled voiced no criticism.

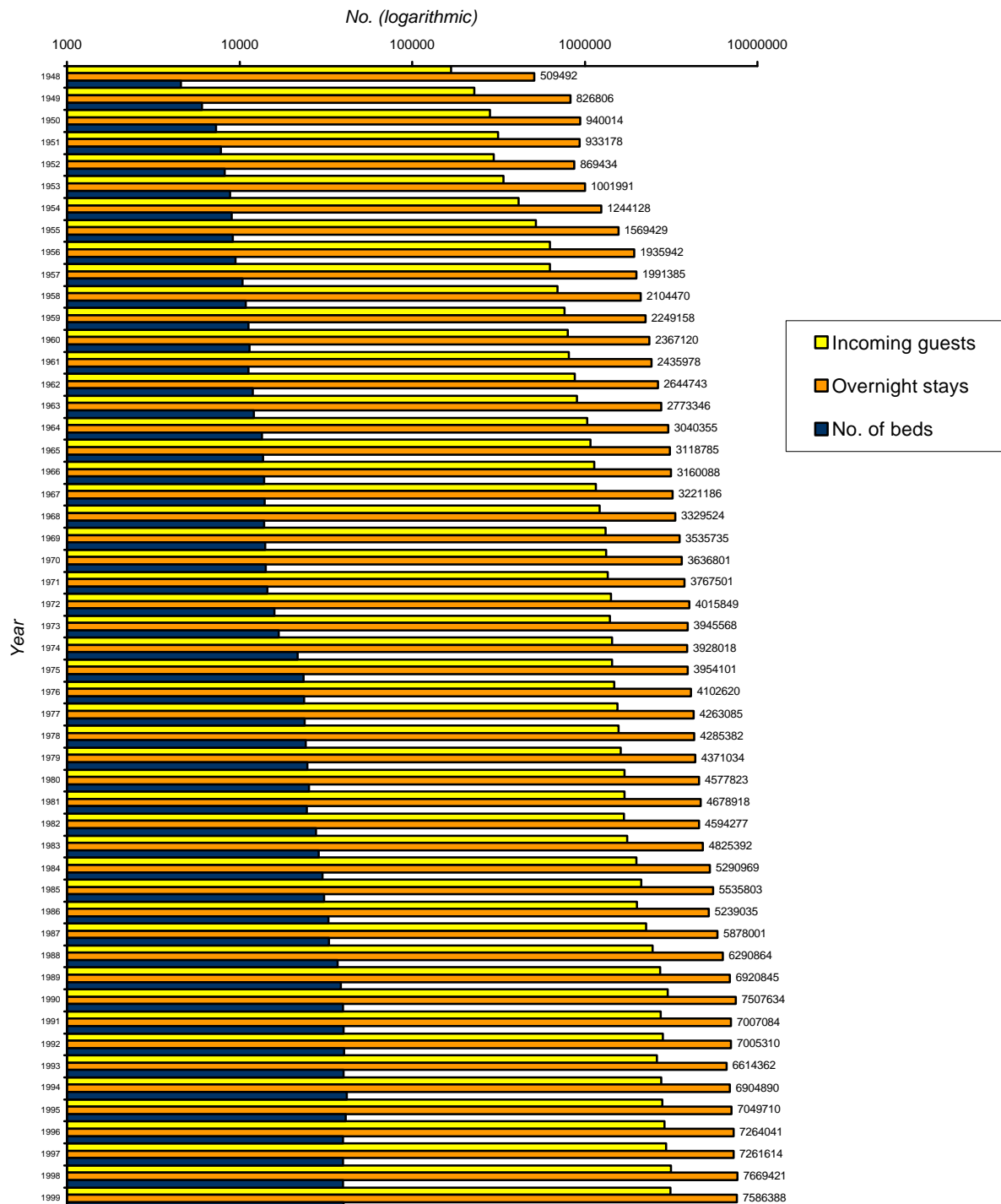


Fig.: Number of visitors arriving in Vienna per year, annual overnight stays and total number of hotel beds, 1948–1999.
(Source: MA 66, Statistical Office of the City of Vienna/Wien-Tourismus)

The federal theatres of Vienna sold altogether about 1,356,000 tickets in 1999, of which 630,000 were for the Vienna State Opera (cf. the statistics on travel incentives, page 53). The world-famous Wiener Musikverein sold a total of 487.000 tickets in the same year.

The large offer of cultural events contributing so much to the "flair" of the city is also documented by statistical figures from 1998, which show that some 15,750 tickets were available daily in May, excluding the so-called commercial providers (i.e. tourist concerts); in July and August, the figure dropped to 2,000, only to rise again to more than 12,900 per day in September, at the start of the opera and concert season.

4j) **Property management plan and statement of objectives**

(Plan documents Nos. 9 and 10)

As regards the property management plan for the historic centre of Vienna, reference is made once again to the urban development plan and the land use and development plan for Vienna (see 4f, agreed plans related to cultural property, page 41).

These planning tools are based on medium- to long-term urban development concepts which are reviewed and adapted at regular intervals, also with a view to correcting undesirable developments in good time.

The aim of preserving the historic centre to the greatest possible extent – in terms of architecture as much as in economic terms – is an expressly specified objective of all these concepts, supported and monitored by the applicable laws and administrative (management) levels.

Development of a **management plan** for the historic centre of Vienna therefore requires neither new laws nor new administrative agencies. For this reason, such a management plan for the area nominated for inclusion in the World Heritage List must be viewed primarily as a directive and "consultative" guideline towards achieving a number of objectives:

- The city is not and must not be a museum; all measures are thus directed at striking a balance between conservation and utilisation interests.
While protection of the precious heritage certainly remains the core goal, there is no doubt of the necessity to incorporate it sensibly in the body of a living and vibrant city.
- The management plan is directed towards targeted and systematic preservation of the cultural property in accordance with international agreements and recommendations for monument protection.
- All decisions are based on efforts to co-ordinate the viewpoints of all parties concerned and involved in conserving the historic centre of Vienna: owners and users, the City and the federal government. Protection and preservation will continue to be implemented only by mutual consent and based on public understanding.
- Scientific inventorying of the stock of historic buildings and the history of Vienna must be continued, complemented with targeted p.r. work, as knowledge of the value of the cultural property fosters understanding for it.

- Continued maximisation of public and private financing, direct and indirect subsidies (e.g. through tax breaks) are integral parts of the cultural programme; sponsoring, a recently growing development, will continue to be emphasised.
- Existing concepts to cover hazards, especially with regard to environmental and traffic effects, will be further extended and carefully monitored (as has been done in the past).
- The impact of tourism is similarly watched and channelled to the extent necessary and useful. Tourism is a positive aspect which provides one of the sources of the economic and social welfare of a city. Yet it also harbours the danger of excessive burdens which need to be recognised in good time in order to develop proper responses.

The **specific management plan** for Vienna comprises the following approaches aimed to be implemented in the short to medium term (within three years):

- Develop unequivocal definitions and publish the scope and content of the city area nominated for inscription on the World Heritage List.
- Enter into agreements to cover co-ordination of all planning work within the area of the town monument. The point of all such efforts is to obtain a holistic view of the cultural property focussing on the historic centre of Vienna.
- Use and include all administrative agencies (see page 39 f.) responsible for protection, care and revitalisation; integrate ongoing activities.
- Establish a co-ordination centre within the scope of the City of Vienna government for all monument protection issues within the world heritage area.
- Nurture the quality of necessary changes in the property core and buffer zones.
- Minimise economic pressure with a view to avoiding denser build-up in the core zone.
- Develop a programme of focal issues to introduce additional positive measures, especially regarding construction, with maximum economic support within the framework of existing facilities (see page 42).
- Encourage and foster scientific efforts in the world heritage area, and in particular complete the computer-aided inventory already started by the city administration (see page 31).
- Regularly monitor all environmental influences and the impact of tourism; monitor visitor facilities and keep them up to date.
- Appoint an interdisciplinary management plan committee charged with holistic monitoring of the installation, implementation and development of the management plan.

4k) Staffing levels (professional, technical, maintenance)

See lists in 4 d)e), agencies with management authority, page 39.

5. Factors affecting the cultural property

5a) Development pressures

There is general and undisputed agreement that the historic centre of Vienna must be preserved in its entirety as much as in its detail, not least because of the legal situation (see 4b) above, legal status, page 35) and the efficient management and monitoring functions of the City and federal governments (see 4 d)e) above, agencies with management authority, page 39).

The eager and repeatedly mentioned interest evinced by the inhabitants of Vienna in preserving "their" old town must also be seen as a monitoring function. An example would be the discussion in connection with the development of the Vienna Museum Quarter (*Museumsquartier*): after many years of preliminary work, a two-stage architectural competition was awarded in 1990 to a project which provided for tower-like blocks and large-scale new museum buildings at the site of the historic Imperial Stables. This was followed by many years of discussion and planning, driven by public pressure exerted against the winning entry, as a result of which the realisation of the original towers idea was abandoned and the size of the new buildings reduced by more than 25%. It was only after this dimensional reduction that the revised project (which now aims at preserving much of the historic building fabric and juxtaposes new and old in an exemplary manner) could be set in train some eight years later, in April 1998.

For the purpose of objective reporting, however, it needs to be stated that without doubt it is the **economic pressure** which constitutes the greatest danger to the historic city centre. Within the scope of the proposed buffer zone and the adjoining areas, it is mainly the "Wien-Mitte" project and some projects at the Danube Canal which, in view of the currently planned height, could at least affect the silhouette around the historic centre. But once again, the result of the public opinion-forming process needs to be awaited, as was the case with the Museum Quarter.

For **traffic**, a central problem in other historic towns, an exemplary solution could be found in Vienna. The first pedestrian zones in the historic centre of Vienna were introduced already in the late 1970s, analogously to developments taking place in all Central European cities.

Location	Start	Comple- tion	Length in m	Width in m	Total space in m²
Kärntner Straße; around Staatsoper	1977	1977	120	40	4,800
Kärntner Straße; Krugerstraße, Annagasse	1974	1974 (1978)	480	18	12,300
Akademiestraße, Dumbastraße	1977	1978	-	-	4,800
Stephansplatz	1977	1978	-	-	13,500
Graben-East	1978	1978	160	28	6,200
Naglergasse	1975	1978	230	6	2,150
Franz-Josefs-Kai	1977	1982	1400	25-70	97,300
Vorkai	1981	1982	1350	16	22,000
Ruprechtsplatz	1981	1981	-	-	630
Griechengasse	1982	1983	100	9	900
Concordiaplatz, Börsegasse	1983	1983			3,550
Helferstorferstraße, Schotten- bastei, Hessgasse	1982	1983	-	-	1,900
Graben-West; Kohlmarkt, Michaelerplatz, Petersplatz	1982	1985 (1992)	-	-	12,700

Vienna's solution of the traffic problem (exemplary in a European context) is due not so much to the numerous pedestrian zones and low-traffic zones but rather to a consistently implemented "parking space management scheme" (basically the principle that only persons actually resident in the district are entitled (against payment) to park their cars in a public space).

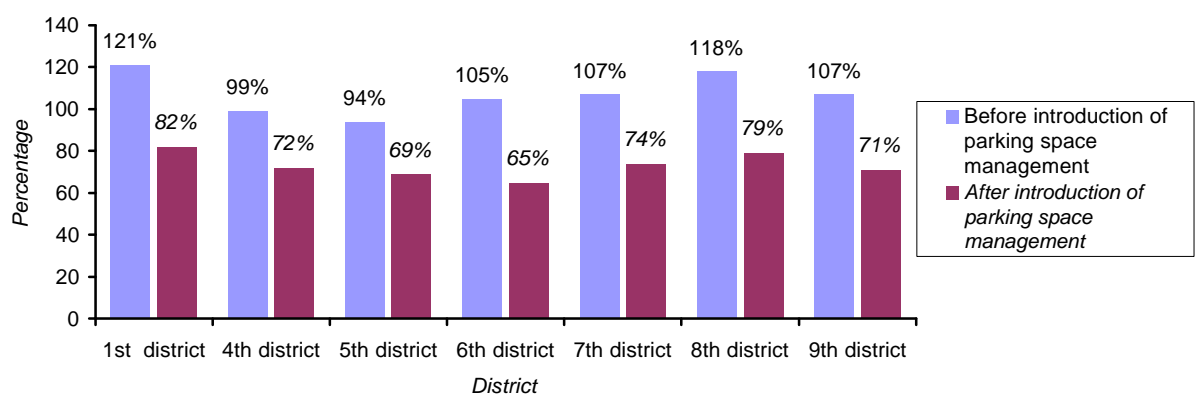


Fig.: Public street parking space utilisation in the 1st and 4th through 9th districts before and after introduction of parking space management; morning (9–11 am).

The scheme was introduced in the city centre in 1993 and then implemented successively in the other districts mainly inside the Gürtel ring road. Attendant to it, there was a marked popular shift away from the car to public transport and bicycles.

The graph below shows the development and targets of the City of Vienna up to 2010.

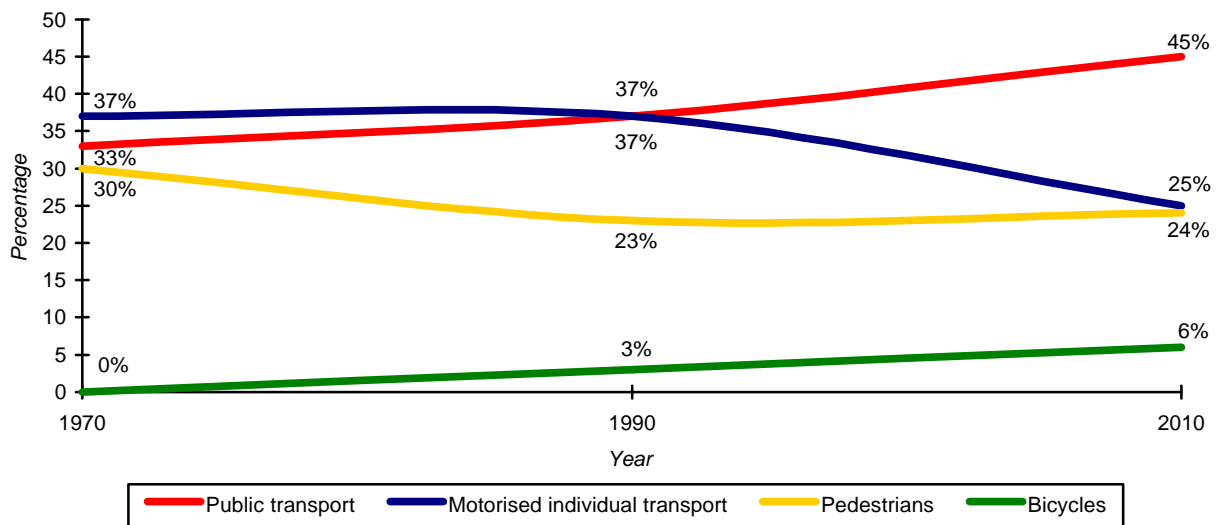


Fig.: Choice of transport in Vienna up to 2010, targets of the City of Vienna.
(Source: MA 18, P.R. Group)

Traffic behaviour in Vienna was crucially shaped by the targeted expansion of public means of transport, supported in particular by the inclusion of the historical *Stadtbahn* (light-rail transit system) in the network of a modern metro system. The decision by the Municipal Council was taken in 1968, and by 1976, the first trial run could be opened between the Friedensbrücke and Heiligenstadt stations, both initially built by Otto Wagner.

Today, Vienna has five metro lines, covering a distance of altogether 61 kilometres and 86 stations. All sights and places within the historic centre are just a few minutes' walk away from a metro station.

As a result of the expansion, the number of passengers using public transport is constantly rising (1999: 711.4 million). This means that currently only 36% of the Viennese insist on using their own car and that 33% of all transport within the urban area is carried out by public means of transport. Compared to other cities (Hannover: 23%; Munich: 24%), Vienna thus ranks at the top internationally.

As an additional bonus, the improvements in public transport mentioned above (general traffic restrictions, speed reductions and restrictive parking space management) have led to a substantial improvement of environmental problems, especially in the historic city centre.

5b) Environmental pressures (air pollution)

Hardly any other comparable metropolis offers as much environmental quality as Vienna: after all, almost 50% of its territory consists of green spaces.

By applying suitable pressure and investing considerable funds, Vienna has been able to significantly reduce air pollution from sulphur dioxide and nitrogen oxides. The air of Vienna is constantly monitored: a territory-wide network of 18 stationary airborne pollution monitoring stations and a mobile air quality testing bus are used for monitoring, so that – in this sense at the very least – Vienna is really and truly an "environmental model town".

As to sulphur dioxide pollution, a particularly dangerous type of pollution for monuments, it should be mentioned that it has been possible to achieve drastic reductions since 1978. While in 1978 the average was still 73 microgrammes per cubic metre of air, the figure was down to 7 microgrammes in 1999.

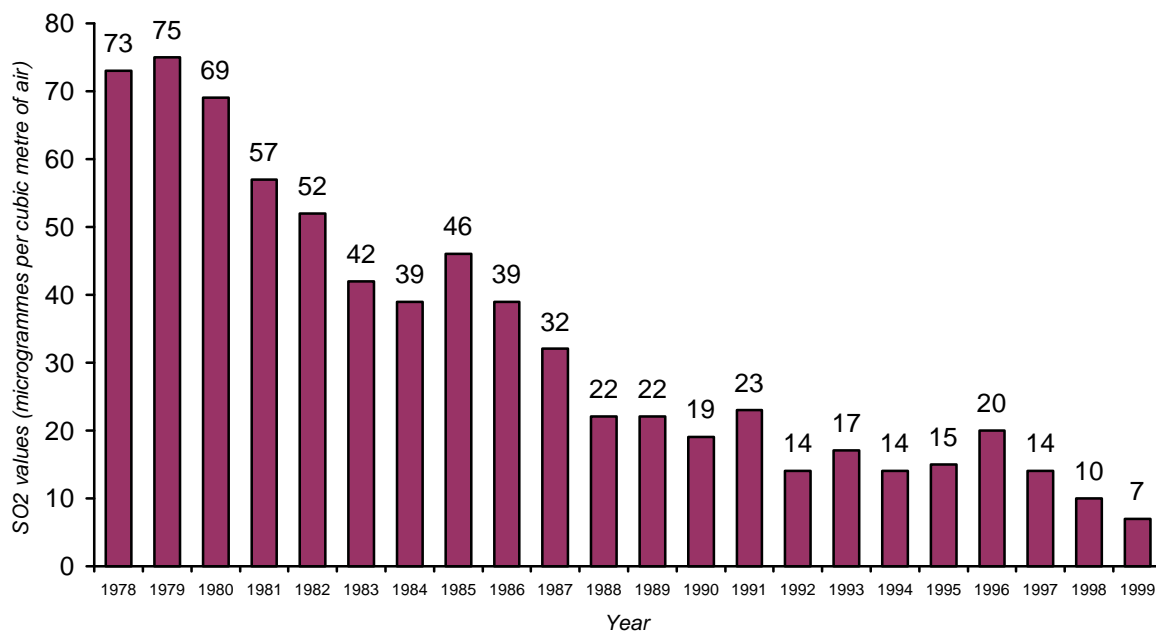


Fig.: Sulphur dioxide concentrations in Vienna, annual averages since 1978.
(Source: MA 22, Environmental Protection)

5c) Natural disasters and preparedness (earthquakes, floods, fires)

Earthquakes

In point of fact, Vienna is not exposed to any serious risk of earthquakes.

In geophysical terms, Vienna is located in the earthquake zones 2 and 3, with a horizontal acceleration of 7 and 8%g respectively (east and west of the Danube). The main fault line, which runs from Wiener Neustadt to the Carpathian Mountains, has so far not caused any earthquake with an epicentre in Vienna.

Historically, the main earthquake to cause damage to buildings in Vienna was the earthquake of 1590, when the epicentre was at Neulengbach and which caused massive damage to the buildings of Vienna. In the 20th century, there were just two notable earthquakes: one in 1927 (epicentre: Schwadorf) and 1972 (Seebenstein, a tremor at a depth of 10 km, registering 5.2 on the Richter scale or 7 on the Mercalli-Siebert scale). Both earthquakes generated only slight damage in some districts.

Flooding

The risk of flooding can be excluded for Vienna and for the property (both core and buffer zone) nominated for inclusion in the World Heritage List.

Training schemes have long been implemented for the Danube river as well as the waterways lining the historic core area (Wien River and Danube Canal).

The "New Wien River" project, which is relevant for the core and buffer zones (construction commenced in 1999), will further improve flood protection, to account for any "millennial" flood. The project has additional objectives far beyond such flood control targets, mostly of an ecological type, such as improving the main sewage system, creating habitats for the typical fauna and flora, improving the self-purification capacity of the Wien River and, not least, developing a walking and cycling path accompanying the river, with minimum interruptions, from the point where it discharges into the Danube Canal upstream for some 13 km to the retention basins at Weidlingau at the western outskirts of Vienna.

Fire

With regard to fire protection, the building regulations of Vienna are among the most stringent laws in Europe. Fire detection, fire alarm and fire fighting measures have recently been substantially extended, especially for historic buildings.

One reason for such action was the last major fire in Vienna, which ravaged the Redoutensäle of the Vienna Hofburg ensemble in November 1992. Yet this disaster once again firmly documented the political will to preserve the historic centre of Vienna. The net building costs of approx. ATS 730 million (approx. € 54.5 million) were promptly allocated by the federal government. Less than five years later, in October 1997, the rooms could once again be opened to the public, after being restored and reinstated in accordance with scientific criteria of monument protection.

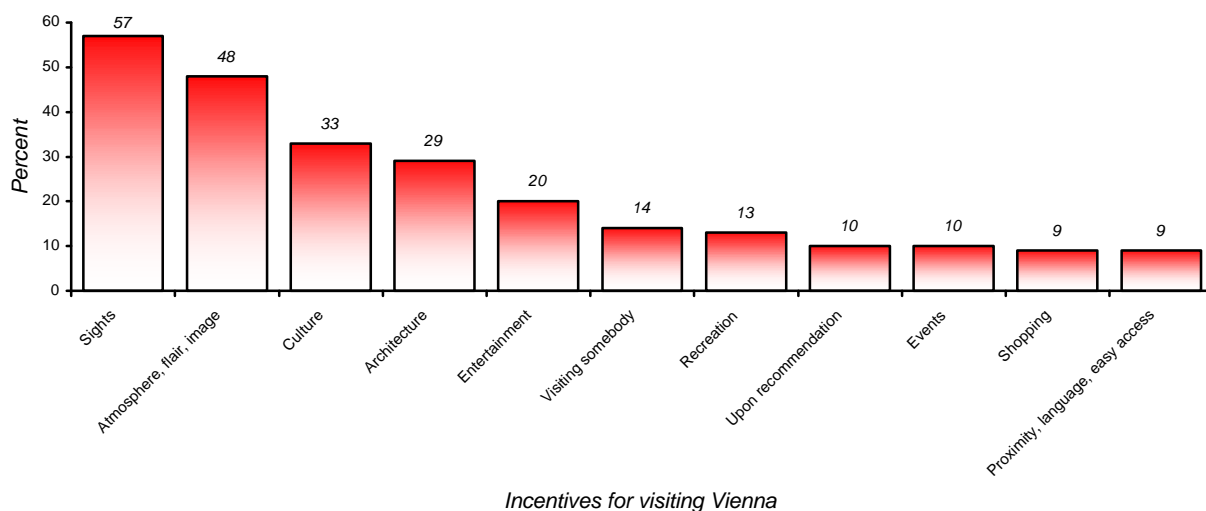
5d) Visitor/tourism pressures

The City of Vienna has been taking action for some time now to keep tourism in a harmonious balance and is opting for quality tourism.

The results of recent guest surveys are evidence that this objective is being met.

The motivations of visitors to come to Vienna are determined by their age structure (almost half of them are 30 to 50 years old) and their social status (one in two has a higher educational background). The guests come mainly for the sights of the city and its cultural events.

As to incentives and activities, "touring the historical sights" ranks first among visitors (57%), followed by "atmosphere, flair and image" (48%) and culture (33%) (see chart).



*Fig.: Main incentives for visiting Vienna, guest survey of 1999/2000
(Source: Wien-Tourismus)*

5e) Number of inhabitants within property, buffer zone

Property: approx. 23,300 inhabitants,
Buffer zone: approx. 67,000 inhabitants.

Commenting the figures for inhabitants, it should be noted that protected zones in Vienna are also residential zones by force of law. In other words, residences cannot be rezoned to other uses, both in their number and their area. With this, legislators have effectively prevented any conversion of residentially used space into space used for office purposes.

The historic centre of Vienna, as it is nominated for inscription on the World Heritage List, is a protected zone in its entirety, so that a major prerequisite is in place to ensure a lively and vital urban centre: the safeguarding of residential housing stock.

6. Monitoring**6a,b) Key indicators for measuring state of conservation and administrative arrangements for monitoring property**

Ongoing monitoring of the state of conservation is performed by:

- the Municipality of Vienna, at the provincial level,
- the *Bundesdenkmalamt*, at the federal level.

(For a – highly incomplete – list of the major bodies exercising monitoring functions see section 4 d,e), agencies with management authority on page 39)

6c) Results of previous reporting exercises

The reporting results are published on an ongoing basis and are thus made available to the public which has become sensitive to the issues involved (see, as an example, 7c), bibliography, page 55).

Workshops and exhibitions are integral parts of regular reporting. To name only a few of the shows currently on view:

- *Mauerbach. Eine Kartause öffnet sich*; exhibition at the Mauerbach charterhouse, the training centre organised by the *Bundesdenkmalamt*, 11 May to 30 July 2000.
- *Wien, Stadterhaltung, Stadtgestaltung. Der Stand der Dinge III*, a recent travelling exhibition organised by the City of Vienna to report on the current status of urban preservation planning.

7) Documentation**7a) Photographs**

See Annex, "illustrations", ill. Nos. 1-50

7b) Property management plans

See 4j), " Property management plan and statement of objectives ", page 46 f.

7c) Bibliography (a selection)

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7d) Addresses where inventory, records and archives are held (a selection)

Archives:

- Archiv der Stadt und des Landes Wien
1., *Rathaus*
- Archiv der Akademie der bildenden Künste
1., *Schillerplatz*
- Archiv der Technischen Universität Wien
4., *Karlsplatz 13*
- Archiv der Universität Wien
1., *Postgasse 9*
9., *Wasagasse 12*
9., *Garnisongasse 7*
- Erzbischöfliches Diözesanarchiv Wien
1., *Stephansplatz*
- Haus-, Hof- und Staatsarchiv
1., *Minoritenplatz 1*
- Österreichisches Staatsarchiv, composed of
 - Allgemeines Verwaltungsarchiv
 - Archiv der Republik und Zwischenarchiv
 - Finanz- und Hofkammerarchiv
 - Kriegsarchiv
3., *Nottendorfergasse 2*
- Niederösterreichisches Landesarchiv
St. Pölten, Regierungsviertel
- Graphische Sammlung Albertina
1., *Augustinerstraße 1*
- Heeresgeschichtliches Museum
3., *Arsenal, Ghegastraße*
- Hofjagd- und Rüstkammer
1., *Neue Burg, Heldenplatz*
- Historisches Museum der Stadt Wien
4., *Karlsplatz*
- Jüdisches Museum
3., *Palais Eskeles,*
Dorotheergasse 11
- Kaiserliches Hofmobiliendepot
7., *Andreasgasse 7*
- Kunsthistorisches Museum
1., *Maria-Theresien-Platz*
- Museum für Völkerkunde
1., *Neue Burg, Heldenplatz*
- Museum mittelalterlicher österreichischer Kunst und österreichisches Barockmuseum
3., *Unteres Belvedere,*
Rennweg 6a
- Museum moderner Kunst
9., *Palais Liechtenstein,*
Fürstengasse 1

Libraries:

- Bibliothek der Stadt und des Landes Wien
1., *Rathaus*
- Bibliothek der Akademie der Wissenschaften
1., *Dr.-Ignaz-Seipel-Platz 2*
- Bibliothek der Technischen Universität Wien
4., *Wiedner Hauptstraße*
- Bibliothek der Universität Wien
1., *Dr.-Karl-Lueger-Ring 1*
- Bibliothek des österr. Staatsarchives
3., *Nottendorfergasse 2*
- Bibliothek des Statistischen Zentralamtes
3., *Hintere Zollamtsstraße 2b*
- Österreichische Nationalbibliothek
1., *Josefsplatz 1*
- Niederösterreichisches Landesbibliothek
St. Pölten, Regierungsviertel
- Musiksammlung des Kunsthistorischen Museums
1., *Neue Burg, Heldenplatz*
- Naturhistorisches Museum
1., *Maria-Theresien-Platz*
- Niederösterreichisches Landesmuseum
St. Pölten, Regierungsviertel
- Österreichisches Museum für angewandte Kunst
1., *Stubenring 5*
- Österreichisches Museum für Volkskunde
3., *Palais Schönborn,*
Laudongasse 15-19
- Österreichisches Theatermuseum
3., *Palais Lobkowitz,*
Lobkowitzplatz 2
- Roman remains Am Hof
1., *Am Hof 9*
- Roman ruins under the Hohe Markt
1., *Hoher Markt 3*
- Schatzkammer
1., *Hofburg, Schweizerhof*
- Technisches Museum
14., *Mariahilfer Straße 212*
- Virgilkapelle
1., *Stephansplatz*
- Wiener Bezirksmuseen (district museums)
In each of Vienna's 23 districts,
there is one district museum

Museums and galleries:

- Bundesimmobiliensammlung
1., *Hofburg, Michaelerkuppel und*
7., *Mariahilferstraße 88*
- Erzbischöfliches Dom- u. Diözesanmuseum
1., *Stephansplatz 6*
- Galerie der österreichischen und internationalen Kunst des 19. u. 20. Jahrhunderts
3., *Oberes Belvedere,*
Prinz-Eugen-Straße 27

8. Signature on behalf of the State Party


.....

Vienna, June 2000

GENERAL MAP OF VIENNA



LEGEND:

-  nominated property (core zone)
-  nominated buffer zone
-  district boundary
- I, II number of a district

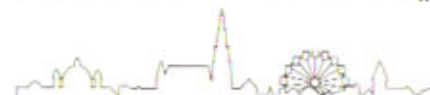
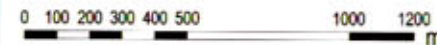
Geographical situation:
 16° 22' 27" longitude east of Greenwich,
 48° 12' 32" northern latitude (reference point: St. Stephen's Cathedral)

Area:

total urban area	414 sq km
of this green area	205 sq km
built-up area	134 sq km
water	19 sq km
traffic area	56 sq km

Perimeter: 133 km

Altitude above sea level:
 Lowest point (Lobau) 151 m
 Highest point (Hermannskogel) 543 m





Map made by:
 © Arch. Univ.Prof. DI Dr. techn. Manfred WEHDORN
 by commission of MA 19
 Vienna, in June 2000

Source:
 general map of the city of Vienna,
 MA 41

PROPERTY AND BUFFER ZONE

LEGEND:

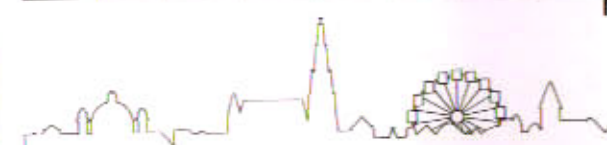
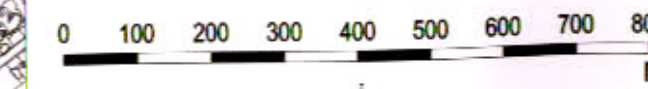
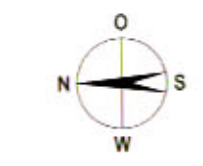
-  nominated property (core zone)
-  nominated buffer zone

The zones proposed for inscription on the World Heritage List are located within the following coordinates (coordinate system: Gauß-Krüger):

Northernmost point:	degree of longitude	16° 22' 03"
	degree of latitude	48° 13' 41"
Westernmost point:	degree of longitude	16° 20' 59"
	degree of latitude	48° 12' 49"
Southernmost point:	degree of longitude	16° 22' 15"
	degree of latitude	48° 11' 15"
Easternmost point:	degree of longitude	16° 23' 19"
	degree of latitude	48° 12' 01"

The surface area is
3 711 623 sq m for property
4 619 742 sq m for buffer zone

The number of buildings within the area proposed for inscription is
approx. 1600 within the property,
approx. 2950 within the buffer zone.



Map made by:
© Arch. Univ. Prof. DI Dr. techn. Manfred WEHDORN
by commission of MA 19
Vienna, in June 2000

Source:
Basic map: multi-purpose map of Vienna, MA 41

GROWTH PHASES OF VIENNA

LEGENDE:

Roman times (1st - 4th/5th century)

- wall of the military camp
- ancient roads and streets
- gate tower

Early and High Middle Ages (till the end of the 12th century)

- wall enclosing settlement
- ancient roads and streets
- gate

Late Middle Ages (beginning of 13th till beginning of 16th century)

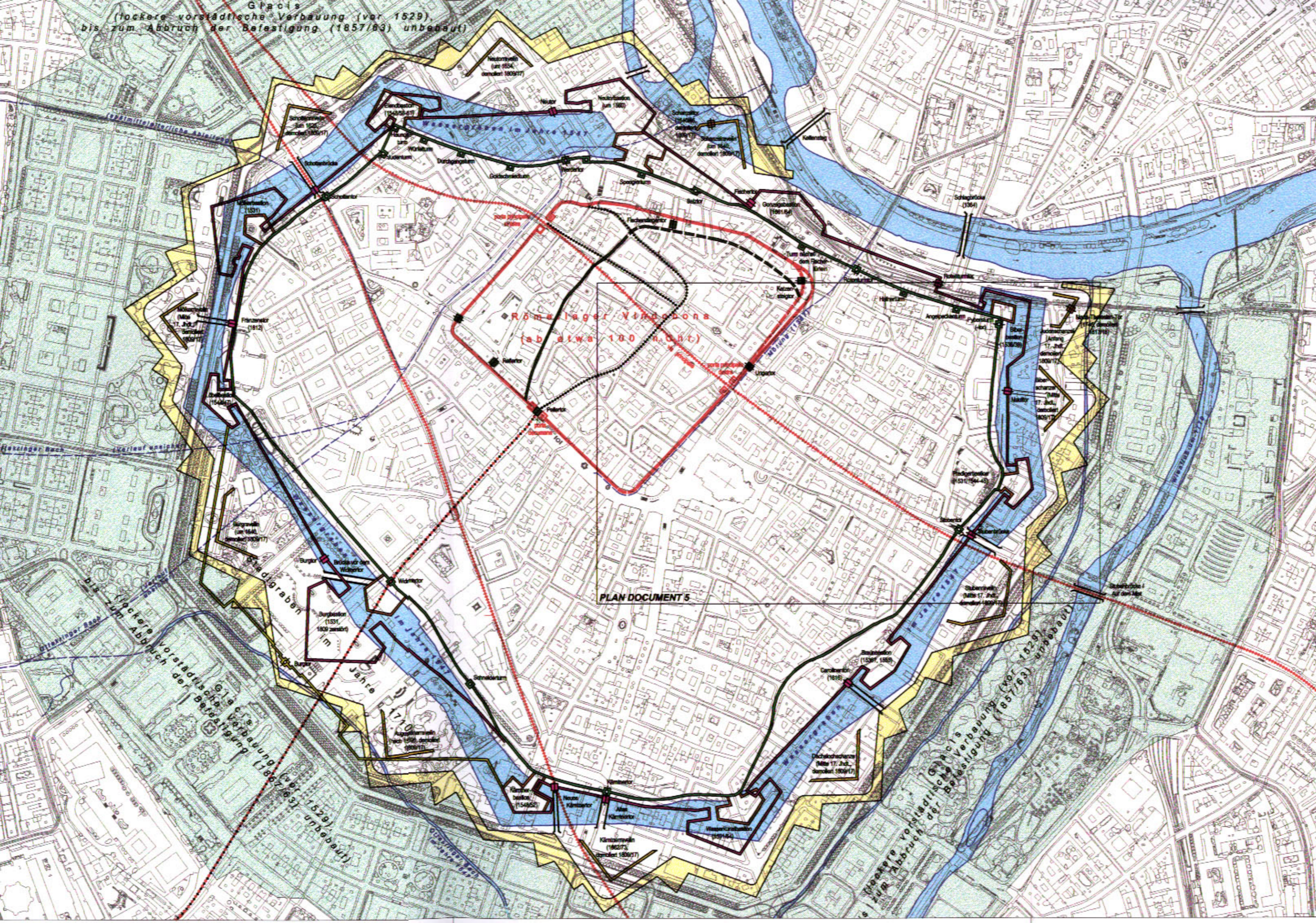
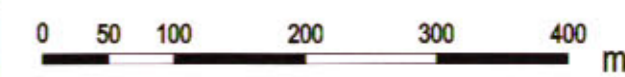
- town wall (erected c. 1200)
- tower
- gate with tower

Post-medieval times (1529 till the beginning of the 19th century)

- town wall (begun in 1530)
- gate
- bastion in 1547
- gate
- wall of urban extension (1817/24)
- gate
- outwork or ravelin (built at the end of the 16th and in the 17th century)
- outer slope of the town's ditch

General contents

- ancient waters situation (Danube Canal and ditch in 1547, Wien River 1710)
- oldest sewerage (Mörung)
- Glacis till 1857
- ancient course of rivulets



Map made by:
 © Arch. Univ.Prof. DI Dr. techn. Manfred WEHDORN
 by commission of MA 19
 Vienna, in June 2000
 Source:
 Historical atlas of Vienna,
 documents of the Vienna Municipal and Provincial Archives
 and maps of the cartographic Collection (MA 8)

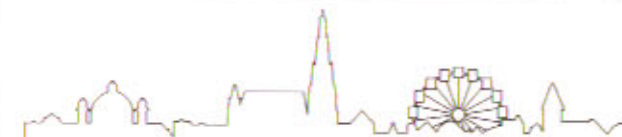
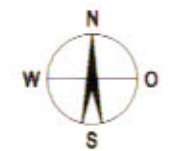
AGE OF VIENNESE BUILDINGS

(excerpt)

LEGENDE:

- buildings before 1300
- Gothic, 14th and 15th centuries
- Renaissance and early Baroque, 16th and 17th centuries (until 1683)
- Baroque, end of 17th and 1st half of 18th century
- Rococo and Classicism, 2nd half of the 18th century
- Biedermeier*, 1st half of the 19th century
- Gründerzeit*, 2nd half of the 19th century
- Structures built from around 1900 till World War I
- New buildings (1920 and later)
- New buildings following ravages of World War II (1945 and later)

For the entire urban area of Vienna detailed and regularly updated age of building plans are available among many other scientific documents. The present document is an excerpt from the age of building plans for the historic centre of Vienna. It shows in detail the historical density of the urban nucleus, which, despite all the changes across time and the ravages of World War II, has been retained to such an extent that the historically grown building structure of Vienna's centre is to be deemed of outstanding and universal value also in comparison to other European cities.



Map made by:
 © Arch. Univ.Prof. DI Dr. techn. Manfred WEHDORN
 by commission of MA 19
 Vienna, in June 2000

Source:
 Age of building plan of Vienna,
 Federal Office of Historic Monuments





III. 35: Aerial photograph of the historic core of Vienna
View towards the east: bottom: City Hall and Burgtheater, right: Hofburg complex und imperial museums, top: Stadtpark, left: Danube Canal.



III. 36: Aerial photograph of the city centre with Stephansplatz

View towards the south-east: Church „Am Hof“ (bottom), St. Peter's Church (middle) and St. Stephen's Cathedral (left), Michaelerkirche (rechts) und Church of Charles Borromeo (top).



III. 37: Maria-Theresien-Platz

To the left the Museum of Fine Arts, to the right the Museum of Natural History, in the middle the former Imperial Stables, nowadays Museumsquartier.



III. 38: Museum of Natural History

View towards north-west; behind the Museum from the left to the right: Volkstheater, Palais Trautson, Justizpalast and Parliament.

Referring to the further inquiry made by the Bureau of UNESCO's World Heritage Committee, the Austrian *Bundesdenkmalamt* submits the requested overview of the management plan for the historic centre of Vienna.

This kind of overview is better organised and thus easier to understand than the presentation chosen for the comprehensive dossier.

4j) Property management plan and statement of objectives

As regards the property management plan for the historic centre of Vienna, reference is made once again to the urban development plan and the land use and development plan for Vienna.

The main guidelines and general development concept for Vienna are set forth in the so-called Urban Development Plan, which was newly developed in 1994 and has since been kept up to date on an ongoing basis ("STEP 94").

This concept, which also identifies tourism growth targets, has at its core the protection and maintenance of the culturally and historically valuable city centre as much as the preservation and extension of existing green spaces.

The next higher planning level – in a highly simplified structure – is presented by the "general land use plan for Vienna", at a scale of 1:10,000.

The plan document provides a summarised overview of the legal zoning status, which informs of links between land uses at a larger area level.

The ultimate planning tool that legally applies to all conversions and changes is the "land use and development plan for Vienna", which is stipulated by the Municipal Council (New Danube) created the basis for a new development of the northern urban districts.

In 1945, Vienna regained its status as a federal province (*land*) and capital of Austria. Since 1958, international organisations have moved to Vienna (IAEA, UNIDO, OPEC), and in 1975 Vienna became the third UN city after New York and Geneva.

These planning tools are based on medium- to long-term urban development concepts which are reviewed and adapted at regular intervals, also with a view to correcting undesirable developments in good time.

The aim of preserving the historic centre to the greatest possible extent – in terms of architecture as much as in economic terms – is an expressly specified objective of all these concepts, supported and monitored by the applicable laws and administrative (management) levels.

Development of a **management plan** for the historic centre of Vienna therefore requires neither new laws nor new administrative agencies. For this reason, such a management plan for the area nominated for inclusion in the World Heritage List must be viewed primarily as a directive and "consultative" guideline towards achieving a number of objectives:

- The city is not and must not be a museum; all measures are thus directed at striking a balance between conservation and utilisation interests. While protection of the precious heritage certainly remains the core goal, there is no doubt of the necessity to incorporate it sensibly in the body of a living and vibrant city.
- The management plan is directed towards targeted and systematic preservation of the cultural property in accordance with international agreements and recommendations for monument protection.

- All decisions are based on efforts to co-ordinate the viewpoints of all parties concerned and involved in conserving the historic centre of Vienna: owners and users, the City and the federal government. Protection and preservation will continue to be implemented only by mutual consent and based on public understanding.
- Scientific inventorying of the stock of historic buildings and the history of Vienna must be continued, complemented with targeted p.r. work, as knowledge of the value of the cultural property fosters understanding for it.
- Continued maximisation of public and private financing, direct and indirect subsidies (e.g. through tax breaks) are integral parts of the cultural programme; sponsoring, a recently growing development, will continue to be emphasised.
- Existing concepts to cover hazards, especially with regard to environmental and traffic effects, will be further extended and carefully monitored.

Ongoing monitoring of the state of conservation is performed by:

- the Municipality of Vienna, at the provincial level,
 - the *Bundesdenkmalamt*, at the federal level.
- The impact of tourism is similarly watched and channelled to the extent necessary and useful. Tourism is a positive aspect which provides one of the sources of the economic and social welfare of a city. Yet it also harbours the danger of excessive burdens which need to be recognised in good time in order to develop proper responses.

The **specific management plan** for Vienna comprises the following approaches aimed to be implemented in the short to medium term (within three years):

- Develop unequivocal definitions and publish the scope and content of the city area nominated for inscription on the World Heritage List.
- Enter into agreements to cover co-ordination of all planning work within the area of the town monument. The point of all such efforts is to obtain a holistic view of the cultural property focussing on the historic centre of Vienna.
- Use and include all administrative agencies.

Provincial level (City of Vienna)

<u>Municipal department</u>	<u>Head (contact)</u>	<u>Address</u>
MA 7 Kultur	Senatsrat Dr. Bernhard Denscher	8., Friedrich-Schmidt-Platz 5
MA 8 Wiener Stadt- und Landes- archiv	ao. Univ.-Prof. Dr. Ferdinand Opll	1., Rathaus, Stiege 6
MA 9 Wiener Stadt- und Landes- bibliothek	Bibliotheksdirektor Dr. Walter Obermaier	1., Rathaus, Stiege 4
MA 18 Stadtentwicklung und Stadtplanung	Senatsrat DI Brigitte Jilka	1., Rathausstraße 14-16
MA 19 Architektur und Stadtgestal- tung	Obersenatsrat DI Dieter Pal	12., Niederhofstraße 23
MA 21A, B und C Stadtteilplanung und Flächennutzung	Senatsrat DI Klaus Vatter Senatsrat DI Walter Vokaun Senatsrat DI Herbert Binder	1., Rathausstraße 14-16

MA 22 Umweltschutz	Senatsrat DI Helmut Löffler	1., Ebendorferstraße 4
MA 28 Straßenverwaltung und Straßenbau	Senatsrat DI Karl Manhart	17., Lienfeldergasse 96
MA 29 Brückenbau und Grundbau	Obersenatsrat DI Walter Hufnagel	16., Wilhelminenstraße 93
MA 30 Wiener Kanal	Senatsrat DI Helmut Kadrnoska	3., Modecenterstraße 14
MA 33 Öffentliche Beleuchtung	Senatsrat DI Walter Springs	14., Senggasse 2
MA 37 Baupolizei	Senatsrat DI Herbert Richter	20., Dresdner Straße 75
MA 41 Stadtvermessung	Senatsrat DI Erwin Hynst	19., Muthgasse 62
MA 42 Stadtgartenamt	Stadtgartendirektor Ing. Paul Schiller	3., Am Heumarkt 2b
MA 45 Wasserbau	Senatsrat DI Siegfried Bauer	16., Wilhelminenstraße 93
MA 50 Wohnbauförderung, Wohnhaussanierung, Woh- nungsverbesserung und Aufsicht über die gemein- nützigen Bauvereinigungen	Obermagistratsrat Dr. Dietmar Teschl	19., Muthgasse 62
MA 68 Feuerwehr und Katastro- phenschutz	Branddirektor DI Dr. Friedrich Perner	1., Am Hof 9

Federal level (Federal Republic of Austria)

<u>Agency</u>	<u>Head (contact)</u>	<u>Address</u>
Bundesdenkmalamt	Präsident DI Dr. Wilhelm Georg Rizzi	1., Hofburg, Schweizerhof, Säulenstiege
Landeskonservatorat für Wien	Hofrat Dr. Eva-Maria Höhle	1., Hofburg, Schweizerhof, Säulenstiege

Advisory boards

Advisory boards whose members act in an honorary capacity, support the work at provincial and federal level. The main boards are:

<u>Advisory board</u>	<u>Chairperson</u>	<u>Address</u>
Fachbeirat für Stadtplanung und Stadtgestaltung	Arch. Univ. Prof. Hans Hollein	1., Rathausstraße 14-16
Beirat des Altstadterhaltungsfonds	Amtsführender Stadtrat für Kultur, Dr. Peter Marboe	8., Friedrich-Schmidt-Platz 5
Schutzzonenbeirat	Arch. Prof. DI Friedrich Achleitner Arch. Univ. Prof. DI Dr. Manfred Wehdorn	12., Niederhofstraße 23

Denkmalbeirat	Arch. Univ. Prof. DI Hans Puchhammer	1., Hofburg, Schweizerhof, Säulenstiege
Naturschutzbeirat	Amtsführender Stadtrat für Umwelt und Verkehrskoordin- ation Fritz Svihalek	1., Ebendorferstraße 4

- Establish a co-ordination centre within the scope of the City of Vienna government for all monument protection issues within the world heritage area.
- Nurture the quality of necessary changes in the property core and buffer zones.
- Minimise economic pressure with a view to avoiding denser build-up in the core zone.
- Develop a programme of focal issues to introduce additional positive measures, especially regarding construction, with maximum economic support within the framework of existing facilities.

A detailed analysis of the subsidies granted in 1999 thus shows that some 65 % of the subsidies involve projects located within the property nominated for inscription on the World Heritage List.

It should be noted that, while the Fund is the principal subsidising level used by the City of Vienna when it comes to monument protection, a combination of funds and subsidies is applied in actual practice, such as funds from the Vienna Housing Subsidy Scheme (Provincial Law Gazette No. 39/1994 and ordinance in Provincial Law Gazette No. 37/1998).

Federal funds

Below, an overview is given of contributions granted as subsidies by the Federal Ministry of Education, Science and Culture (mostly through the *Bundesdenkmalamt*) for construction projects in Vienna.

Year	Total No. of subsidised projects	Amount of subsidy in ATS		Total	
		Secular buildings	Ecclesiastical buildings	ATS	approx. EUR
1993	82	6,442,583.00	7,511,577.00	13,954,160.00	1,014,088.00
1994	74	6,297,241.00	6,815,362.00	13,112,603.00	952,930.00
1995	77	3,482,870.00	8,643,149.00	12,126,019.00	881,232.00
1996	104	7,374,314.00	18,568,453.00	25,942,767.00	1,885,334.00
1997	91	6,377,358.00	12,791,986.00	19,169,344.00	1,393,090.00
1998	81	8,640,905.00	10,456,072.00	20,096,977.00	1,460,504.00
1999	99	7,146,954.00	16,020,363.00	23,167,317.00	1,683,634.00

Although these sums are not comparable to those allocated by the Old Town Preservation Fund, they still contribute substantially towards decisions to implement scientific investigations and restorations, especially when it comes to privately owned buildings.

In order to provide a more balanced view of the seemingly low federal subsidies, mention needs to be made of the funds expended by the federal government on the restoration and revitalisation of monuments owned by the state. These annual funds by far exceed the above sums and are also spent on buildings which have no direct economic use, such as church buildings. One typical example would be the restoration of the Jesuit Church, which was essentially completed in 1999 and towards which the federal government contributed ATS 100 million (approx. € 7.267 million).

- Encourage and foster scientific efforts in the world heritage area, and in particular complete the computer-aided inventory already started by the city administration

Archived records (inventory of protected zones):

Bundesdenkmalamt (Federal Office of Historic Monuments) and Vienna University of Technology:

Klaar'sche Baualterspläne (see plan document No. 5)

For the entire urban area of Vienna detailed and regularly updated age of building plans are available among many other scientific documents.

Begun by the Viennese architect and monument conservation expert Adalbert Klaar (hence the name "*Klaar'sche Baualterspläne*", or Klaar's age of building plans) in post-war years, these age of building plans are constantly being updated.

Municipality of Vienna, Magistratsabteilung 19/Architektur und Stadtgestaltung (Municipal Department 19/Architecture and Urban Design):

Cultural properties database, Vienna 1995 ff.

In conjunction with the renewal of Vienna's methodology for protected zones (see item 4b), legal status, page 35), Vienna launched the systematic and province-wide creation of a computer-assisted, scientifically based inventory (cultural properties database) of the entire urban area of Vienna in general and the protected zones in particular. This inventorying job is expected to be completed by the end of 2002.

Published records (bibliography):

Bundesdenkmalamt (ed.), *Dehio-Handbuch. Die Kunstdenkmäler Österreichs. Wien, II. bis IX. und XX. Bezirk*, Vienna 1993.

Bundesdenkmalamt (ed.), *Dehio-Handbuch. Die Kunstdenkmäler Österreichs. Wien, X. bis XIX. und XXI bis XXIII. Bezirk*, Vienna 1996.

Bundesdenkmalamt, Institut für österreichische Kunstforschung (ed.), *Die Kunstdenkmäler Wiens. Die Kirchen des III. Bezirks*, (Österreichische Kunsttopographie Band XLI), Vienna 1974.

Bundesdenkmalamt, Institut für österreichische Kunstforschung (ed.), *Die Kunstdenkmäler Wiens. Die Profanbauten des III., IV. und V. Bezirks*, (Österreichische Kunsttopographie Band XLIV), Vienna 1980.

Magistrat der Stadt Wien, Magistratsabteilung 19 (ed.), *Schutzzonenverzeichnis der rechtskräftigen Schutzzonen von Wien*, Vienna 1998.

- Regularly monitor all environmental influences and the impact of tourism; monitor visitor facilities and keep them up to date.
- Appoint an interdisciplinary management plan committee charged with holistic monitoring of the installation, implementation and development of the management plan.

Vienna (Austria)

No 1033

Identification

<i>Nomination</i>	The Historic Centre of Vienna
<i>Location</i>	Vienna
<i>State Party</i>	Republic of Austria
<i>Date</i>	27 June 2000

Justification by State Party

The historic centre of Vienna proposed for inclusion in UNESCO's World Heritage List constitutes a uniquely preserved town monument, which is of outstanding universal value from the point of view of history, cultural history, and art. Its outstanding historical significance becomes manifest in "Vienna, the capital and residence city," ie the political and spiritual centre of a multi-national state, which was a decisive factor within European history from the Middle Ages to the break-up of the Austro-Hungarian monarchy. Promotion of science and art on a broad basis was concentrated in the imperial city, building on medieval tradition and developing into an instantly recognizable Austrian form of Baroque culture, a Viennese *Gründerzeit* idiom, and a Viennese modernity, all of these styles aspiring to meet the challenges of a *Gesamtkunstwerk*, based on an overall design concept. Vienna was important for the history of music (Haydn, Mozart, Beethoven, Schubert, Strauss, Schönberg), as well as for the history of literature and psychology (Freud, Frankl). The historic centre exhibits a series of significant Baroque ensembles superimposed on the medieval core. The political situation after 1683 (decisive resistance to the Ottoman army) resulted in an urban development that was characterized by the newly accentuated axes leading from the centre to the suburbs and palaces, and contrasted by the *Ringstrasse* in the area of the former fortifications, built in the *Gründerzeit* at the end of the 19th century.

The historic centre of Vienna exhibits an important interchange of human values on developments in architecture, town planning, and landscape design. The spatial organization as well as the density and quality of the historic buildings bear testimony to the socio-economic and cultural development of Vienna. This heritage is the bearer of a cultural tradition of outstanding universal value, designating Vienna as a city of art and culture.

Criterion ii

The historic centre of Vienna is an outstanding example of a city that illustrates significant stages in human history,

including three major developments, medieval, Baroque, and *Gründerzeit*, in its urban pattern and its individual buildings. The historic centre of Vienna has an imperial design in its layout and the individual monuments, and has thus become a symbol of Austrian history. **Criterion iv**

Vienna is directly and tangibly associated with artistic and especially musical works of outstanding universal significance. Based on ecclesiastic liturgical music since medieval times, as well as *minnesang* and ancient dance music, Vienna became a centre of European music as early as the beginning of the 16th century under the Habsburgs. Opera, which emerged in Italy at the end of 16th century, became firmly established at the court of Vienna in the High Baroque. The Viennese Classicists (Haydn, Mozart, Beethoven, Schubert) consolidated Vienna's reputation as the musical capital of Europe, a reputation that has continued and is expressed also in light music (Strauss) and modern music (Neo-Viennese School). **Criterion vi**

Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*.

History and Description

History

First inhabited in the Neolithic period, the history of Vienna has the following main phases:

- Antiquity and early medieval (up to 11th century)

Archaeological evidence has shown that the site of Vienna had a Celtic settlement when the Romans extended their control into the Danube region in the 1st century CE, building the *castellum* of *Vindobona* on the edge of the river and staying here until 488. The meandering Danube formed the *limes* of the Roman Empire, the border to *Germania libera*, influencing later urban development until modern times. The High German name *Wenia* was first mentioned in 881, during the conflicts of Germans and Magyars.

- High and late medieval (12th to 15th centuries)

Vienna started regaining significance in the late 12th and 13th centuries, becoming one of the largest towns of the German Empire, next to Cologne. Several monastic complexes were erected, including the *Minoritenkirche*, as well as starting the construction of the ducal residence, today's *Hofburg*, taken over by the Habsburgs in 1276. In the 14th and 15th centuries the town flourished from trade, and the first German university was founded in 1365. The church of St Stephen became reference for an independent bishopric in 1469 and an archbishopric in 1718. The Jewish community here since the 12th century was destroyed in 1420–21.

- Schism and Turkish siege (16th century to 1683)

In the 16th century Europe was in conflict with the Ottoman Empire, which occupied most of Hungary. Vienna became a frontier fortress, being first besieged in 1529, and trade started to decline. In 1533 Ferdinand I transferred to Vienna, making it the capital of the Holy Roman Empire; this lasted

until 1806, with an interruption from 1583 to 1612. In 1683 Vienna successfully resisted the Ottoman army, a victory which brought Hungary under Habsburg rule.

- Baroque metropolis (1683 to French Revolution)

The change in the political situation after 1683 also brought important changes to the town of Vienna, starting an important development phase. An increase in population led to the construction of suburban areas, which were protected by their own fortifications, the *Linienwall*. Baroque palaces were designed for the centre of the town by the leading architects of the time, including J.B. Fischer von Erlach and L. von Hildebrandt, resulting in the construction of the palaces of Schönbrunn and Belvedere, the extension of the Hofburg, and a large number of ecclesiastical and civic ensembles. Vienna became the European capital of music owing to the genius of Haydn and Mozart. After the defeat of Napoleon it was the venue of the Congress of Vienna (1814–15), which resulted in the political continuation of absolutism (*Vormärz*, ie before March 1848). At the same time, the *petite bourgeoisie* continued an interest in arts, furniture (*Biedermeier*), painting, and especially music (Beethoven, Schubert).

- The Era of Francis Joseph I (1848–1916)

At the end of 1848, the young Emperor Francis Joseph I ascended the throne of the Austro-Hungarian Empire. The desire for democratic government remained a dream, although constitutional government was restored in 1860. The city walls were razed to ground in 1857 in order to create the *Ringstrasse*, an outstanding example of 19th century town planning. With the emerging ambitions of the *haute bourgeoisie*, the new *Ringstrasse* became a major construction site for an impressive number of major buildings, including theatres, museums, university, and large private constructions, characterized as the *Gründerzeit*, the constructors' period. There was also an important development in the field of culture, including composers: Bruckner, Brahms, Wolf, Mahler, and Schönberg, architects and painters such as O. Wagner, A. Loos, G. Klimt, and O. Kokoschka, as well as philosophers, including L. Wittgenstein.

- Period since World War I

With the death of the Emperor in 1916 the Empire came to an end and Austria was proclaimed a democratic republic in 1918. Between the two World Wars, Vienna involved leading architects in social housing projects that came to dominate the character of some Viennese neighbourhoods. World War II caused major damage to the city, and the reconstruction phase lasted well into the 1960s. At the same time a new approach to preservation evolved, and the old town was legally protected in 1972. In 1945 Vienna regained its status as a federal province (*Land*) and capital of Austria.

Description

The property nominated to the World Heritage List consists of the medieval core (based on the Roman settlement), the principal Baroque ensembles with their axes, and the *Gründerzeit* constructions from the beginning of the modern period. The property covers an area of 371ha, surrounded by a buffer zone of 462ha.

The city of Vienna is situated on the Danube in the eastern part of Austria. The ancient Roman military camp was

situated on a plain, west of an old branch of the Danube. The site is surrounded by hills, now built on by small villages and vineyards. Traces of the Roman camp are still visible in the medieval urban fabric of the historic town centre of present-day Vienna, north of St Stephen's Cathedral and the *Graben* (450m x 530m). The ancient forum is now a market place, the *Hoher Markt*. The Roman camp became the starting point for the further development of the town. Beginning in the 12th century, the settlement expanded beyond the Roman boundaries, which were demolished, and the new medieval town walls surrounded a much larger area (about six times the area of the Roman camp). The walls were rebuilt during the Ottoman conflicts in the 16th and 17th centuries and provided with bastions. This remained the core city of Vienna until the demolition of the walls in the second part of the 19th century and the development of the *Ringstrasse* area

This inner city contains a number of historic buildings from the medieval period, including the *Schottenkloster*, the oldest monastery in Austria, from the 12th century, which served as a stopover for crusaders and pilgrims on their way to Jerusalem. Other medieval buildings include the churches of *Maria am Gestade* (one of the main Gothic structures), *Michaelerkirche*, *Minoritenkirche*, and *Minoritenkloster*, from the 13th century. St Stephen's Cathedral dates from the 14th and 15th centuries (with a major restoration in the 19th century). The period also saw the construction of civic ensembles, such as initial parts of the *Hofburg*. Whilst the monastic complexes were generally built in stone, becoming also part of the defensive system of the medieval city, the residential quarters were built in timber and suffered frequent fires.

After the victory of the Ottoman army in 1683, Vienna developed rapidly as the capital of the Habsburg Empire, becoming an impressive Baroque metropolis with some 100,000 inhabitants in the 17th century. The Baroque character was expressed particularly in the large palace layouts built under Emperor Charles VI (1711–40) and Maria Theresa (1740–80), such as the *Belvedere* palace and garden ensemble (1712–21), extending along an axis to the south from the inner city (but included in the nomination). The first designers and craftsmen came from Italy, but one generation later there was an increasing number of Austrian architects, painters, and artisans, including Johann Bernhard Fischer von Erlach, who designed additions to the *Hofburg Palace* (eg the Riding School, the National Library) and the *Karlskirche*. Many existing medieval buildings, churches, and convents were altered and given Baroque features (eg the *Schottenkirche* and the *Annakirche*), and additions were made to representative administrative buildings (eg the Bohemian Court Chancery, the Hungarian Court Chancery). A growing number of new palaces were built by noble families (eg *Palais Batthyany*, *Palais Lobkowitz*, *Palais Wilczek*, *Palais Esterhazy*). Several historic buildings are now associated with the important Viennese residence of personalities such as Mozart, Beethoven, Schubert, and others.

A new phase in the history of Vienna took place when the 34 suburbs were incorporated with the city, and the Emperor gave the order to demolish the fortifications around the inner city, executed from 1858 to 1874. While the demolition of the fortifications may be regretted from the historical point of view, this opportunity was taken in order to create one of the most significant 19th century ensembles in the history of

urban planning, which greatly influenced the rest of Europe in this crucial period of social and economic development.

The new area became the planning ground for large civic complexes in the period of 19th century Historicism. The *Hofburg* complex was extended with the *Neue Hofburg*, an "imperial forum," and joined with large museum complexes into a single ensemble. The *Burgtheater* designed by G. Semper, the Parliament (*Reichsratsgebäude*) by Theophil von Hansen, the Town Hall, and the University formed another ensemble linked with these. To this was added the Opera House as well as a large number of public and private buildings along the *Ringstrasse*. The overall planning concept followed the idea of a *Gesamtkunstwerk*, ie planned and executed on the basis of coherent design concepts, as already conceived in the Baroque. The late 19th and early 20th centuries testify to further creative contributions by Viennese designers, artists, and architects in the period of *Jugendstil* (eg the *Postsparkasse* by Otto Wagner, 1904–06), *Secession* (eg buildings by Josef Maria Olbrich), and the early Modern Movement of the 20th century in architecture (eg the *Looshaus* by Adolf Loos, 1909). Here the contribution of Vienna has been fundamental to the formation of modern architecture.

The buffer zone (462ha) surrounds the historic core area on all sides, with a portion of the Danube Canal on the north side. The urban development of the buffer zone includes some of the former suburban areas and a number of historic buildings from the 17th to early 20th centuries.

Management and Protection

Legal status

The nominated historic core area of Vienna as well as the proposed buffer zone are well protected by various legal instruments. These include the Amended Law on Old Town Conservation (No 16/1972), passed in 1972. Within the proposed nomination area, there are about 1500 protected structures. Historic buildings are subject to protection under the Monument Protection Act (No 533/1923), the most recent amendment entering into force on 1 January 2000. Relevant parts of Vienna are subject to the Vienna Nature Conservation Act (from 1998) and other legal regulations. About 75% of the properties are in private ownership, 18% publicly owned, and 7% owned by the church.

Management

The historic area proposed for inscription on the World Heritage List is indicated as a protected zone ("Innere Stadt" and "Ringstrasse") in the Urban Master Plan of Vienna. Protection is also specified particularly to the *Belvedere* Park, the gardens of the *Hofburg* ensemble, the *Rathauspark*, the park of the *Palais Schwarzenberg*, and the *Stadtpark*. The Municipality of Vienna and its departments provide a modern and efficient means of administration and management, including monitoring systems for the areas concerned. These offices are integrated in relevant fields by the *Bundesdenkmalamt* of Austria, the *Landeskonservatorat* for Vienna, and professional advisory bodies.

The Urban Development Plan was revised in 1994, and is since being updated on an on-going basis. This in itself constitutes a perfectly valid management plan for the historic urban area seen in relation to its overall context. It is,

however, integrated with a medium-term (three-year) specific management plan with clearly laid-out objectives. The management processes are well sustained by professional and scientific expertise and facilities. Vienna also has a fully competent infrastructure for visitor management, taking account of its importance for tourism. The historic town is conceived not as a museum but rather as a living and vibrant city. Preservation and conservation are targeted in accordance with international agreements and recommendations.

Conservation and Authenticity

Conservation history

The historic town of Vienna is an example of a town where the city centre has always remained at the same place. As a result, the city has undergone a continuous process of change, rehabilitation, and adaptation. The town suffered from damage during World War II, but this has since been repaired and restored. The city has been under legal protection as an historic area since 1972. Many of the individual historic buildings have been protected since the 1920s, and the history of modern conservation goes back to 1850.

The municipality of Vienna is giving due consideration to all relevant issues related to the monitoring of change. Particular attention is given to economic trends and pressures, traffic control, tourism, and environmental conditions. There are no serious natural hazards.

Authenticity and integrity

The historic town of Vienna, like an urban cultural landscape, integrates a complex stratigraphy of historic layers from the ancient Celtic and Roman times onwards. Over time the earlier structures have been adjusted in accordance with the needs of later periods, including the *Graben*, which replaced the former Roman walls, and the *Ringstrasse*, which was built over the area of the medieval fortifications. Through this process of gradual change and development, the town has acquired its particular historical integrity and specific character and its outstanding universal value. The development of modern conservation policies goes back to the mid 19th century. Within this context, the historic fabric satisfies the test of authenticity.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited Vienna in February 2001. An evaluation of the "outstanding universal value" of the nominated property was provided by the ICOMOS International Scientific Committee on Historic Towns and Villages (CIVVIH).

Qualities

Vienna has had three major periods in its history: the medieval period (12th to 15th centuries), the Baroque period (late 15th to 18th centuries), and the late 19th to the early 20th centuries. In the course of these periods the city developed its imperial status as well as its cultural character, particularly in relation to the history of music. Vienna has preserved its authenticity and historic integrity to a

considerable degree and has been influential in diffusing the models created to the rest of Europe and the world, including in particular Baroque architecture and the 19th century *Ringstrasse*. Vienna has also been important in contributing to the development of *Jugendstil* and *Secessionstil*, as well as the Modern Movement in architecture. As an ensemble, Vienna is extremely rich in architectural and urban planning terms, including important ensembles of historic buildings and garden layouts.

Vienna is directly associated with artistic and musical developments of outstanding universal significance from the medieval period, becoming a major reference for the history of European music in the High Baroque period, and especially at the time of the Viennese Classicists (Haydn, Mozart, Beethoven, Schubert), continuing these traditions until the modern period (Strauss, the Neo-Viennese School).

Comparative analysis

The nomination document proposes that Vienna should be compared, in terms of size, significance, and state of conservation, with Prague (inscribed 1992: categories ii, iv, vi) and Budapest (inscribed 1987: categories ii, iv]. The nomination of Prague consists of the historic centre of the city and that of Budapest the banks of the Danube and the Old Buda Castle quarter. For Prague reference is made to its role in European developments, its architectural quality, and its role as a cultural centre. For Budapest, the criteria are referred to Roman and Gothic influences in the region and the representative role of the Austro-Hungarian period in 19th century architecture.

It is recognized that Prague, Budapest, and Vienna are three major historic cities in the same region in central Europe, with some similarities in terms of history, art, and architecture. There are also, however, many differences between these three cities. Their urban and architectural developments have differed substantially, resulting in distinct qualities and cultural integrity characterizing each for its own outstanding universal value. Furthermore, Prague and Budapest developed in a decentralized manner while Vienna always evolved at the same place.

In many aspects, Vienna has been a forerunner that has influenced other cities through its example. This was the case in the development of Baroque architecture; other cities have considered it a question of prestige to be regarded as "Little Viennas," such as Varazdin in Croatia. The demolition of the fortifications in the 19th century and the design of the *Ringstrasse* layout also had considerable influence in the history of town planning.

ICOMOS recommendations for future action

While taking note of the fact that there are a number of historic buildings of great importance in the proposed buffer zone, such as the *Auersperg* and *Trautson Palaces*, the *Piarist Monastery* and the *Maria Treu Church*, ICOMOS concurs with the proposed boundaries of the nominated area and the buffer zone.

Recognizing the high quality of the historic fabric and appreciating the efforts made at the level of urban planning and management, ICOMOS nevertheless wishes to emphasize the importance of the further development of appropriate instruments for the protection and the control of changes in all structures pertaining to the nominated area.

Brief description

The historic centre of Vienna developed from early Celtic and Roman settlements into a medieval and Baroque city, the capital of the Austro-Hungarian Empire. It had an essential role as the European capital for music, being associated with major personalities from Viennese Classicism to modern music. Vienna is rich in architectural ensembles, including particularly Baroque castles and gardens, as well as the late 19th century *Ringstrasse* ensemble.

Statement of Significance

The historic centre of Vienna, in its architectural and urban qualities, bears exceptional testimony to an important interchange of values related to the history of architecture, art, music, and literature. In its urban and architectural layout, the historic centre mirrors three major phases of development – medieval, Baroque, and the *Gründerzeit* – which have become a symbol of Austrian and central European history. Vienna has been directly and tangibly associated with the fundamental development of the history of music from the 16th to the 20th centuries, particularly Viennese Classicism and Romanticism, consolidating Vienna's reputation as the "musical capital" of Europe.

ICOMOS Recommendation

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

Criterion ii The urban and architectural qualities of the Historic Centre of Vienna bear outstanding witness to a continuing interchange of values throughout the second millennium.

Criterion iv Three key periods of European cultural and political development – the Middle Ages, the Baroque period, and the *Gründerzeit* – are exceptionally well illustrated by the urban and architectural heritage of the Historic Centre of Vienna.

Criterion vi Since the 16th century Vienna has been universally acknowledged to be the musical capital of Europe.

Bureau Recommendation

That the Historic Centre of Vienna be inscribed on the World Heritage List on the basis of *criteria ii, iv, and vi*.

ICOMOS, September 2001

Vienne (Autriche)

No 1033

Identification

<i>Bien proposé</i>	Le centre historique de Vienne
<i>Lieu</i>	Vienne
<i>État Partie</i>	République d'Autriche
<i>Date</i>	27 juin 2000

Justification émanant de l'État partie

Le centre historique de Vienne proposé pour inscription sur la Liste du patrimoine mondial de l'UNESCO constitue un monument urbanistique unique, extrêmement bien préservé, d'une valeur universelle exceptionnelle des points de vues historique, culturel et artistique. « Vienne, capitale et ville de résidence » du pouvoir politique et spirituel d'un État comptant de multiples nationalités, eut un rôle primordial dans l'histoire européenne, depuis le Moyen Âge jusqu'à la chute de la monarchie austro-hongroise. La promotion des arts et des sciences fut l'apanage de la ville impériale, fondée sur des traditions remontant au Moyen Âge et débouchant sur une culture baroque autrichienne, immédiatement reconnaissable en tant que telle, l'expression de la *Gründerzeit* et de la modernité viennoise, tous ces styles aspirant à répondre au défi du *Gesamtkunstwerk*, un concept artistique global. Vienne figure au premier rang de l'histoire de la musique, avec Haydn, Mozart, Beethoven, Schubert, Strauss et Schönberg, ainsi que de l'histoire de la littérature et de la psychologie, avec Freud et Frankl. Le centre historique possède une série de grands ensembles baroques superposés au cœur médiéval. La situation politique d'après 1683 (résistance victorieuse à l'armée ottomane) autorisa un développement urbain qui se caractérisa par la création de nouveaux axes menant du centre vers les banlieues et les palais, en complet contraste avec la *Ringstrasse* construite sur les anciennes fortifications dans le style *Gründerzeit* à la fin du XIXe siècle.

Le centre historique de Vienne est le lieu d'importants échanges de valeurs humaines qui ont eu un retentissement sur le développement architectural, urbanistique et paysager. L'organisation spatiale ainsi que la densité et la qualité des édifices historiques témoignent du développement socio-économique et culturel de Vienne. Ce patrimoine est porteur d'une tradition culturelle d'une valeur universelle exceptionnelle qui désigne Vienne comme une ville d'art et de culture.

Critère ii

Le centre historique de Vienne est un exemple éminent de ville qui illustre des étapes importantes de l'histoire humaine, trois étapes majeures se distinguant dans son urbanisme et ses édifices - médiévale, baroque et *Gründerzeit*. Par sa disposition et ses monuments, le centre historique de Vienne reflète son rôle de résidence impériale et symbolise l'histoire de l'Autriche.

Critère iv

Vienne est liée, directement et de manière tangible, à l'art et tout particulièrement aux œuvres musicales d'une valeur universelle exceptionnelle. Après la musique liturgique du Moyen Âge et la tradition des *Minnesingers* et des musiques de danses anciennes, Vienne est devenue le centre de la musique européenne dès le début du XVIe siècle, sous les Habsbourg. L'opéra, né en Italie à la fin du XVIIe siècle, devint un art de cour dans la Vienne du haut baroque. Les classiques viennois, Haydn, Mozart, Beethoven, Schubert, ont confirmé la réputation de Vienne en tant que capitale musicale de l'Europe, réputation qui se confirme avec la musique légère (Strauss) et la musique moderne (école néo-viennoise).

Critère vi

Catégorie de bien

En termes de catégories de biens culturels telles qu'elles sont définies à l'article premier de la Convention du patrimoine mondial de 1972, le bien proposé est un *site*.

Histoire et description

Histoire

Les premières occupations du site remontent au Néolithique, puis l'histoire de Vienne connaît les phases suivantes :

- **Antiquité et début du Moyen Âge** (jusqu'au XIe siècle). Des vestiges archéologiques révèlent que le site de Vienne était occupé par les Celtes quand les Romains prirent le contrôle de la région du Danube au premier siècle avant J.-C., érigeant le *castellum Vindobona* sur la rive du fleuve pour y demeurer jusqu'en 488. Les *limes* de l'Empire romain suivaient les méandres du Danube, la frontière avec *Germania libera*, laissant des traces dans le développement urbain jusqu'à nos jours. Le nom de *Wenia* en haut allemand fut pour la première fois mentionné en 881, pendant les guerres entre Allemands et Magyars.

- **Haut et Bas Moyen Âge** (du XIIe au XVe siècle). Vienne regagna de l'importance à la fin du XIIe et au XIIIe siècle, devenant la plus grande agglomération de l'empire germanique, après Cologne. Plusieurs monastères furent construits, notamment la *Minoritenkirche*, ainsi que la résidence ducale, aujourd'hui la *Hofburg*, reprise par les Habsbourg en 1276. Au XIVe et au XVe siècle, la ville s'épanouit avec le développement de son commerce et la fondation de la première université allemande en 1365. L'église Saint-Étienne de Vienne fut élevée au rang d'évêché en 1469 puis d'archevêché en 1718. La communauté juive, présente depuis le XIIe siècle, fut détruite en 1420-1421.

- **Schisme et siège des armées ottomanes** (du XVI^e siècle jusqu'en 1683). L'Europe du XVI^e siècle connut des conflits avec l'Empire ottoman, qui occupait la majeure partie de la Hongrie. Vienne devint une forteresse sur la frontière et subit son premier siège en 1529 en même temps que déclinait son activité commerciale. En 1533, Ferdinand I^{er} fit de Vienne sa résidence et la capitale du Saint Empire romain germanique. Elle le demeura jusqu'en 1806, avec une interruption entre 1583 et 1612. En 1683, Vienne résista avec succès aux armées ottomanes et cette victoire amena la Hongrie sous la domination des Habsbourg.

- **La ville baroque** (de 1683 à la Révolution française). L'évolution de la situation politique après 1683 amena d'importants changements dans la ville de Vienne qui connut une phase importante de développement. Une augmentation de la population conduisit à la construction de banlieues qui furent protégées par leurs propres fortifications (*Linienwall*). Les grands architectes de l'époque, parmi lesquels J.B. Fischer von Erlach et L. von Hildebrandt, dessinèrent des palais baroques au centre de la ville, et l'on vit la construction du château de Schönbrunn et du palais du Belvédère, l'extension de la *Hofburg* et l'édification d'un grand nombre d'ensembles ecclésiastiques et civils. Vienne devint la capitale européenne de la musique avec Haydn et Mozart. Après la défaite de Napoléon, le congrès de Vienne (1814-1815) confirma la politique absolutiste (*Vormärz*, avant mars 1848). À cette époque, les classes moyennes nourrissent un intérêt pour les arts, le mobilier, la peinture, ce qu'on appela la culture *Biedermeier*, et tout particulièrement pour la musique (Beethoven, Schubert).

- **L'ère de François-Joseph I^{er}** (1848-1916). À la fin de 1848, le jeune empereur François-Joseph I^{er} accéda au trône de l'empire austro-hongrois. Le gouvernement démocratique tant souhaité demeura une aspiration, bien qu'un gouvernement constitutionnel fut instauré en 1860. Les murs de la ville furent démolis en 1857 afin de créer la *Ringstrasse*, un remarquable exemple d'urbanisme du XIX^e siècle. Avec l'émergence des ambitions de la haute bourgeoisie, le nouveau quartier de la *Ringstrasse* devint un chantier donnant naissance à un nombre impressionnant de grands édifices, parmi lesquels des théâtres, des musées, une université et de grandes constructions privées, dans le style *Gründerzeit*, typique de la période. Vienne connut alors un épanouissement culturel sans égal, avec les compositeurs Bruckner, Brahms, Wolf, Mahler et Schoenberg, des architectes et des peintres comme O. Wagner, A. Loos, G. Klimt, O. Kokoschka, et des philosophes comme L. Wittgenstein.

- **À partir de la Première Guerre mondiale**. La mort de l'empereur en 1916, entraîna la fin de l'empire et l'Autriche fut proclamée république démocratique en 1918. Entre les deux guerres mondiales, Vienne engagea de grands architectes pour la construction de maisons d'habitation sociales qui devinrent l'expression dominante de certains quartiers viennois. La Seconde Guerre mondiale causa d'importants dommages à la ville et la phase de reconstruction dura jusque dans les années 1960. Simultanément se développa une nouvelle approche de la conservation et la vieille ville bénéficia d'une protection juridique à partir de 1972. En 1945, Vienne reprit son statut de région fédérale (*Land*) et de capitale de l'Autriche.

Description

Le bien proposé pour inscription sur la Liste du patrimoine mondial comprend le centre médiéval (construit sur l'établissement romain), les principaux ensembles baroques avec leurs axes et les édifices de style *Gründerzeit* du début de la période moderne. Le bien couvre une superficie de 371 ha, entourée d'une zone tampon de 462 ha.

La ville de Vienne est située sur le Danube, dans la partie orientale de l'Autriche. L'ancien camp militaire romain était implanté dans une plaine, à l'ouest d'un ancien bras du Danube. Le site est entouré de collines, aujourd'hui couvertes de vignes et construites de petits villages. Des traces du camp romain sont encore visibles dans le tissu urbain de la ville médiévale, elle-même centre historique de la ville actuelle, au nord de la cathédrale Saint-Étienne et de la rue *Graben* (450 x 530 m). L'ancien forum est actuellement un marché, *Hoher Markt*. Le camp romain est à l'origine du développement de la ville. Au début du XII^e siècle, l'établissement s'étendit au-delà des murailles romaines qui furent démolies. Les murs de la nouvelle ville médiévale renfermèrent une zone bien plus vaste (environ 6 fois celle du camp romain). L'enceinte de la ville fut reconstruite durant les conflits avec les Ottomans aux XVI^e et XVII^e siècles et complétée par des bastions. Ceci reste le centre de Vienne jusqu'à la démolition des murs qui intervint dans la seconde moitié du XIX^e siècle et au développement du secteur de la *Ringstrasse*.

La ville intérieure contient plusieurs édifices historiques de la période médiévale, dont le *Schottenkloster*, le plus ancien monastère d'Autriche, datant du XII^e siècle, qui servit d'étape aux croisés et aux pèlerins sur le chemin de Jérusalem. Parmi les autres bâtiments médiévaux, il faut citer les églises *Maria am Gestade* (une des principales constructions gothiques), *Michaelerkirche*, *Minoritenkirche* et *Minoritenkloster*, du XIII^e siècle. La cathédrale Saint-Étienne date des XIV^e et XV^e siècles (importants travaux de restauration au XIX^e siècle). La période vit aussi la construction d'ensembles civils, tels que les parties initiales de la *Hofburg*. Tandis que les complexes monastiques, généralement construits en pierre, furent intégrés au système de défenses de la ville médiévale, les quartiers résidentiels, construits en bois, furent souvent la proie d'incendies.

Après la victoire sur l'armée ottomane en 1683, Vienne prit un essor rapide en tant que capitale de l'empire des Habsbourg, devenant une métropole baroque impressionnante, avec quelque 100 000 habitants au XVII^e siècle. Le caractère baroque trouva son expression en particulier dans le dessin des grands palais construits sous l'empereur Charles VI (1711-1740) et l'impératrice Marie-Thérèse (1740-1780), tels que le palais du *Belvédère* et ses jardins (1712-1721) qui s'étendent sur un axe partant du centre de la ville vers le sud (intégré au bien proposé pour inscription). Les premiers concepteurs et artisans venaient d'Italie, mais une génération plus tard, un nombre croissant d'architectes, de peintres et d'artisans autrichiens, notamment Johann Bernhard Fischer von Erlach, qui dessina les extensions de la *Hofburg* (le manège, la bibliothèque nationale) et la *Karlskirche*. De nombreux bâtiments, églises et couvents médiévaux furent modifiés et gagnèrent des éléments baroques (par exemple *Schottenkirche* et *Annakirche*). Des extensions furent construites autour des bâtiments des administrations représentatives (par exemple la

Chancellerie de la cour de Bohême, la Chancellerie de la cour de Hongrie). Les familles nobles construisirent un grand nombre de belles demeures (les palais *Batthyany*, *Lobkowitz*, *Wilczek*, *Esterhazy*). Plusieurs édifices historiques sont associés à de très importantes personnalités viennoises qui y ont résidé, telles que Mozart, Beethoven, Schubert et d'autres encore.

Une nouvelle phase de l'histoire de Vienne s'ouvrit avec l'intégration de 34 banlieues à la ville et l'ordre donné par l'empereur de détruire les fortifications autour de la ville (1858-1874). Si l'on peut regretter la démolition des fortifications d'un point de vue historique, ce fut là l'occasion de créer un des plus importants ensembles urbains du XIXe siècle et de l'histoire de l'urbanisme, qui influença considérablement le reste de l'Europe durant cette période cruciale de développement économique et social.

La nouvelle zone fut vouée à la construction de grands ensembles civils dans les divers styles historicistes du XIXe siècle. La *Hofburg* trouva une extension dans la *Neue Hofburg*, un « forum impérial » juxtaposé à de grands musées pour former un seul ensemble. Le *Burgtheater* conçu par G. Semper, le Parlement (*Reichsratsgebäude*) de Theophil von Hansen, l'Hôtel de Ville et l'université formaient un autre ensemble relié au précédent. On leur ajouta l'Opéra ainsi qu'un grand nombre de bâtiments publics et privés construits le long de la *Ringstrasse*. Le concept global de planification suivait l'idée d'un *Gesamtkunstwerk*, c'est-à-dire un ensemble planifié et exécuté sur la base d'une conception cohérente, comme cela se concevait déjà à l'époque baroque. La fin du XIXe siècle et le début du XXe siècle témoignent de nouvelles contributions créatives des artistes, designers et architectes viennois de la période du *Jugendstil* (par exemple la *Postsparkasse* d'Otto Wagner, 1904-1906), de la *Sécession* (les maisons de Josef Maria Olbrich) et le début du mouvement de l'architecture moderne du XXe siècle (le *Looshaus* d'Adolf Loos, 1909). La contribution de Vienne est fondamentale à l'évolution de l'architecture moderne.

La zone tampon (462 ha) entoure la zone historique principale de tous côtés, avec une partie du canal du Danube délimitant la partie nord. Le développement urbain de la zone tampon comprend une partie des anciennes banlieues et un certain nombre d'édifices historiques du XVIIe au début du XXe siècles.

Gestion et protection

Statut juridique

Le centre historique de Vienne proposé pour inscription ainsi que la zone tampon sont bien protégés par divers instruments juridiques, entre autres, la loi amendée de 1972 sur la conservation de la vieille ville (No. 16/1972). La zone proposée pour inscription contient environ 1500 édifices protégés. Les bâtiments historiques bénéficient de la protection de la loi sur la protection des monuments (No. 533/1923), dont le dernier amendement est entré en vigueur le 1er janvier 2000. Certaines parties de Vienne sont protégées par la loi de 1998 sur la conservation de la nature et d'autres réglementations. Environ 75 % des biens sont la propriété de particuliers, 18 % sont des propriétés publiques et 7 % appartiennent à l'église.

Gestion

La zone historique proposée pour inscription sur la Liste du patrimoine mondial est indiquée comme zone protégée (*Innere Stadt* et *Ringstrasse*) sur le plan directeur d'urbanisme de Vienne. La protection concerne également le parc du *Belvédère*, les jardins de la *Hofburg*, le *Rathauspark*, le parc du *palais Schwarzenberg* et le *Stadtpark*. La municipalité de Vienne et ses services disposent de moyens modernes et efficaces de gestion et d'administration, y compris des systèmes de suivi des zones concernées. Ces services dépendent de diverses administrations, le *Bundesdenkmalamt* d'Autriche, le *Landeskonservatorat* de Vienne et des organes de conseil professionnels.

Le plan de développement urbain a été révisé en 1994, et fait l'objet de constantes mises à jour. Il constitue en soi un plan de gestion parfaitement valable pour la zone urbaine historique et son environnement. Il est cependant complété par un plan de gestion spécifique à moyen terme comportant des objectifs clairement définis. Les processus de gestion sont confortés par le savoir-faire et le travail d'instances professionnelles et scientifiques. Vienne dispose aussi d'une infrastructure compétente pour la gestion des visiteurs, étant donné l'importance du tourisme. La ville historique n'est pas conçue comme un musée, mais plutôt comme une cité vivante. La préservation et la conservation respectent les recommandations et les accords internationaux.

Conservation et authenticité

Historique de la conservation

La ville historique de Vienne est un exemple de ville dont le centre est toujours resté au même endroit depuis les origines. Elle a donc connu des séries de modifications, de réhabilitations et d'adaptations. Elle a souffert de dommages causés pendant la Seconde Guerre mondiale, mais ceux-ci ont été réparés et les bâtiments ont été restaurés. La ville est actuellement protégée en tant que zone historique depuis 1972. Un grand nombre de bâtiments historiques sont protégés depuis les années 1920, et l'histoire de la conservation moderne remonte à 1850.

La municipalité de Vienne porte une attention particulière aux questions importantes relatives au suivi des changements tels que tendances et pressions économiques, circulation, tourisme et conditions environnementales, modifications et aménagements urbains. Il n'existe pas de risques naturels importants.

Authenticité et intégrité

En tant que paysage culturel urbain, la ville historique de Vienne possède une stratigraphie complexe de couches historiques depuis les temps anciens, celtes et romains. Au fil du temps, les premières structures ont été adaptées aux besoins des périodes qui ont suivi, à titre d'exemple, le *Graben* a remplacé les anciennes murailles romaines et la *Ringstrasse* a été construite sur la zone des fortifications médiévales. L'évolution et l'adaptation progressives de la ville à travers les âges confèrent à Vienne une intégrité historique particulière, des caractéristiques propres et une valeur universelle exceptionnelle. Le développement des politiques modernes de conservation remonte au milieu du

XIXe siècle. Dans ce contexte, le tissu historique de la ville satisfait au test d'authenticité.

Évaluation

Action de l'ICOMOS

Une mission d'expertise de l'ICOMOS a visité Vienne en février 2001. Une évaluation de la « valeur universelle exceptionnelle » du bien proposé pour inscription a été fournie par le Comité scientifique international de l'ICOMOS sur les villes et villages historiques (CIVVIH).

Caractéristiques

Vienne a connu trois grandes périodes dans son histoire, la période médiévale (XIIe - XVe siècles), la période baroque (fin du XVe siècle - XVIIIe siècle) puis de la fin du XIXe siècle au début du XXe siècle. Au cours de ces périodes, la ville a développé son statut impérial ainsi que son caractère culturel particulier lié à l'histoire de la musique. Vienne, qui a préservé son authenticité et beaucoup de son intégrité historique, a eu un retentissement important en tant que modèle sur le reste de l'Europe et du monde, en particulier avec l'architecture baroque et la *Ringstrasse* du XIXe siècle. Vienne a également contribué de manière importante au développement du *Jugendstil* et de la Sécession, ainsi que du mouvement moderne en architecture. Vienne est un ensemble extrêmement riche du point de vue architectural et urbanistique. Elle rassemble d'importants ensembles de bâtiments historiques et de jardins.

Vienne est directement associée à des développements artistiques et musicaux de portée universelle exceptionnelle depuis le Moyen Âge. Elle est devenue une référence importante pour l'histoire de la musique européenne au haut baroque et plus particulièrement au temps des classiques viennois (Haydn, Mozart, Beethoven, Schubert) et poursuit ces traditions jusqu'à la période moderne (Strauss, l'École néo-viennoise).

Analyse comparative

Le dossier d'inscription propose de comparer Vienne, par la taille, l'importance et l'état de conservation, à Prague [inscrite en 1992 : critères ii, iv, vi] et Budapest [inscrite en 1987 : critères ii, iv]. L'inscription de Prague comprend le « centre historique » de la ville, et l'inscription de Budapest « le panorama des deux bords du Danube et le quartier du château de Buda ». Pour Prague, il est fait référence à son rôle dans le développement européen, à ses caractéristiques architecturales et à son statut de centre culturel. Pour Budapest, les critères invoquent les influences romaines et gothiques dans la région, et la représentativité de la période austro-hongroise de l'architecture du XIXe siècle.

Prague, Budapest et Vienne sont trois grandes villes historiques d'une même région de l'Europe centrale, avec quelques similarités en termes d'histoire, d'art et d'architecture. Il y a néanmoins beaucoup de différences entre ces trois villes. Le développement urbain et architectural a été très différent, aboutissant à des caractéristiques et des intégrités culturelles très dissemblables, ayant chacune leur propre valeur universelle exceptionnelle. De plus, Prague et Budapest se sont

développées de manière décentralisée tandis que Vienne a évolué sur le même emplacement.

À bien des égards, Vienne a été un précurseur et son exemple a influencé d'autres villes. Son architecture baroque a été prise comme modèle par d'autres villes qui aspiraient à être considérées comme une « petite Vienne ». C'est le cas de Varazdin en Croatie. La démolition des fortifications au XIXe siècle et la conception de la *Ringstrasse* eurent des conséquences considérables sur l'histoire de l'urbanisme.

Recommandations de l'ICOMOS pour des actions futures

Tout en remarquant qu'il existe plusieurs bâtiments historiques de grande importance dans la zone tampon proposée, tels les palais *Auersperg* et *Trautson*, le monastère des Piaristes et l'église *Maria Treu*, l'ICOMOS est d'accord avec les limites proposées pour la zone à inscrire et la zone tampon.

Tout en reconnaissant la grande qualité du tissu historique et appréciant les efforts fournis au niveau de la planification urbaine et de la gestion, l'ICOMOS souhaite néanmoins insister sur l'importance de continuer à développer les instruments appropriés pour la protection et le contrôle des changements dans toutes les structures incluses dans la zone proposée pour inscription.

Brève description

Le centre historique de Vienne, depuis les premiers établissements celtes et romains, en passant par la ville médiévale puis baroque, est devenu la capitale de l'Empire austro-hongrois. Il a joué un rôle fondamental en tant que capitale européenne de la musique, car il est associé aux grands compositeurs de la musique, du classicisme viennois à la musique moderne. Vienne possède une grande richesse d'ensembles architecturaux, de palais baroques et de jardins ainsi que l'ensemble de la *Ringstrasse* datant de la fin du XIXe siècle.

Déclaration de valeur

Le centre historique de Vienne, par ses qualités urbanistiques et architecturales, porte un témoignage exceptionnel de l'important échange de valeurs liées à l'histoire de l'architecture, de l'art, de la musique et de la littérature. Dans sa disposition urbaine et architecturale, le centre historique reflète les trois phases principales du développement - médiévale, baroque et *Gründerzeit* - qui symbolisent l'histoire de l'Autriche et de l'Europe centrale. Vienne est associée directement et de manière tangible au développement fondamental de l'histoire de la musique, du XVIe siècle au XXe siècle, en particulier le classicisme et le romantisme viennois, renforçant la réputation de Vienne en tant que « capitale musicale » de l'Europe.

Recommandation de l'ICOMOS

Que ce bien soit inscrit sur la Liste du patrimoine mondial sur la base des *critères ii, iv et vi* :

Critère ii Les caractéristiques urbaines et architecturales du centre historique de Vienne sont autant de témoignages exceptionnels d'un échange permanent de valeurs tout au long du deuxième millénaire.

Critère iv Le patrimoine urbain et architectural du centre historique de Vienne atteste de façon unique de trois périodes fondamentales pour le développement culturel et politique de l'Europe : le Moyen Âge, la période baroque et le *Gründerzeit*.

Critère vi Depuis le XVIe siècle, Vienne est universellement reconnue comme la capitale musicale de l'Europe.

Recommandation du Bureau

Que le centre historique de Vienne soit inscrit sur la Liste du patrimoine mondial sur la base des *critères ii, iv et vi*.

ICOMOS, septembre 2001