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UNESCO Region: EUROPE AND THE NORTH AMERICA

SITE NAME: City of Graz – Historic Centre

DATE OF INSCRIPTION: 4th December 1999

STATE PARTY: AUSTRIA

CRITERIA: C (ii) (iv)

DECISION OF THE WORLD HERITAGE COMMITTEE:

Excerpt from the Report of the 23rd Session of the World Heritage Committee

Criterion (ii): The Historic Centre of the City of Graz reflects artistic and architectural movements originating from the Germanic region, the Balkans, and the Mediterranean, for which it served as a crossroads for centuries. The greatest architects and artists of these different regions expressed themselves forcefully here and thus created brilliant syntheses.

Criterion (iv): The urban complex forming the Historic Centre of the City of Graz is an exceptional example of a harmonious integration of architectural styles from successive periods. Each age is represented by typical buildings, which are often masterpieces. The urban physiognomy faithfully tells the story of its historic development.

BRIEF DESCRIPTIONS

The historic heart of the city of Graz is a central European urban complex marked by the centuries-long presence of the Habsburgs. The old city integrates harmoniously the architectural styles and artistic movements that have succeeded each other since the Middle Ages, as well as the different cultural influences of the neighbouring regions.

1.b State, Province or Region: Province of Styria

1.d Exact location: 47° 5' N, 15° 22' E



1. Specific location

Republic of Austria

a) Country

Reg. N° 931 Date 30.6.98

Copy N° 2

b) State, Province or
Region

Province of Styria

c) Name of property

City of Graz - historic center

d) Exact location on
map and indication of
geographical
coordinates

See documentation, p. 3 f. and maps

e) Maps and/or Plans

See documentation, annex

2. Juridical data

a) Owner

Historic center, therefore different owners.

2. Juridical Data
(cont'd)

b) Legal status

See documentation, p. 29 ff.

c) Responsible
national agency

"Bundesdenkmalamt" (Federal Office of Historical
Monuments")

A-1010 Vienna , Hofburg, Säulenstiege

Amt der Steiermärkischen Landesregierung (Office
of the Provincial Government Steiermark)

A-8020 Graz, Burg

d) Collaborating
national agencies and
organizations

For monuments listed under the Austrian Monument
Protection Act:

Bundesdenkmalamt, Landeskonservatorat für Steiermark,
A-8020 Graz, Schubertstraße 73

For the historic center under protection of the
Graz Old Town Preservation Act:

Altstadterhaltungskommission beim Amt der Steier-
märkischen Landesregierung

A-8020 Graz. Burg or Europaplatz 20

3. Identification

For the historic center in general see documentation p.7-21, for the individual monuments p. 22-28

a) History

b) Description and Inventory

See documentation, p. 22-28

Bibliography:

Dehio, Hndbuch - Graz, die Kunstdenkmäler Österreichs, Wien 1979

W.Resch, Die Kunstdenkmäler der Stadt Graz, Die Profanbauten des I.Bezirkes, Altstadt, Österreichische Kunsttopographie, Bd.LIII, Wien 1997

c) Photographic and/or cinematographic documentation

See documentation, annex, and enclosed slides, books and the video

3. Identification
(cont'd)

d) Public awareness

See documentation, p. 29ff.

e) Bibliography

See documentation, p.38 ff.

4. State of
preservation/
conservation

a) Diagnosis

The preservation and conservation of the historic center is guaranteed both by legal and financial provisions. See documentation, p.29 ff.

4. State of
preservation/
conservation
(cont'd)

b) History of
preservation/
conservation

b) Agent responsible for the preservation/conservation:

Bundesdenkmalamt, Landeskonservatorat für
Steiermark (see item 2d)

Amt der Steiermärkischen Landesregierung
(see item 2c)

c) See documentation, p. 29 ff.

c) Means for
preservation/
conservation

See documentation, p. 29 ff.

d) Management plans

5. Justification for inclusion in the World Heritage List

See documentation, p. 5 ff.

a) Cultural property

(i) reasons for which the property is considered to meet one or more of the World Heritage with, as appropriate, a comparative evaluation of the property in relation to properties of a similar type

See documentation, p. 5 ff.

(ii) evaluation of the property's present state of preservation as compared with similar properties elsewhere

The historic center of Graz is among the urban and architectural highlights of Austria as well as Europe. The "Altstadterhaltungsfonds" (townscape preservation fund) is designed to give financial support for restoration jobs that could cost more than standard repairs and maintenance.
See documentation, p. 29 ff.

(iii) indications as to the authenticity of the property

See documentation, P. 29ff.

5. Justification for inclusion in the World Heritage List (cont'd)

See documentation, p. 5 ff., p. 29 ff.

b) Natural property

(i) reasons for which the property is considered to meet one or more of the World Heritage criteria with, as appropriate, a comparative evaluation of the property in relation to properties of a similar type

Date _____

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Supplements to the documentation
according to the „Format“

G r a z – H i s t o r i c C e n t r e

Enclosures:

- Second series of slides
- Austrian Monument Protection Act
- Excerpt from the Graz Historic Centre Conservation Act

1) **Identification of the Property**

- a) Austria
- b) Federal province of Styria
- c) Graz – historic centre
- d) see documentation, pp.3-4
- e) see documentation, maps I-V, further plan enclosed
- f) see documentation, p. 4, map II

2) **Justification for Inscription**

See documentation pp. 5–7

- a) Owing to its ensemble of buildings from many epochs (from the Middle Ages up to the 19th century), excellently preserved in its entirety and integrity, the historic centre of Graz represents a singular monument of a historic Central-European town. The authenticity of its evolved state and traditional appearance, unimpaired by wars or post-war economic boom times, is shown here in an exemplary manner. Between the river and Schlossberg, an urban organism emerged from the Middle Ages onwards that was to fulfil an important European mission later on as the court residence and the stronghold of the empire against the Ottomans. As hardly anywhere else, its history of development is mirrored in the townscape clearly and completely. Each epoch is represented by characteristic groups of architectural monuments that complement each other to unite into a uniform whole of an intact historic centre. To this day, the atmosphere of the city is characterised by a unique mixture of Mediterranean and northern elements from the wide expanse of the Austro-Hungarian Monarchy, the mingling of cultural influences from the regions between the Adriatic Sea, the Danube, and the Balkan. All of this finds its expression in the structure of the city, the atmosphere of its streets, squares and narrow lanes, and in the wealth of architectural forms of its churches, monasteries, palaces and burgher houses. The extension of the city in the 19th and 20th centuries

has added to this historic imprint by encircling the historic centre with a green belt on the site of the former large-scale post-medieval fortifications. The social structure of the historic centre with its acceptance of the traditional living space within the confines of the historic building ensemble has also been kept intact to a high degree.

The Middle Ages have left mighty hall churches as well as the basic urban structure with its tightly packed burgher houses at the foot of the Schlossberg and along both sides of the river. The Renaissance and Baroque periods are represented by a large number of ecclesiastical structures, imposing townhouses of the aristocracy, idyllic arcaded courtyards and splendid facades. Finally, the Classicist period surrounded the southern and eastern parts of the historic centre with extensive arrays of buildings. Owing to their exemplary state of preservation, urban structure and townscape in their traditional appearance are still reflecting the economic and sociopolitical development and status of the city with its continuity of social consensus. Thus the historic centre of Graz as a whole is of outstanding value: both as the specific type of an urban monument and as an exceptionally well-preserved traditional architectural ensemble.

- b) Due to the architectural integrity of its state of preservation, it is difficult to compare the historic centre of Graz with other historic centres. The most likely parallel is probably Bern with the compact integrity of its historic building material and the intact overall prospect.
- c) The historic centre of Graz represents a significant document for the concept of urbanity. Its authenticity is expressed not only in the integrity of the historic building material, but also in many buildings that combine features of architectural periods ranging from the Middle Ages up to modern times, in the co-existence of various stylistic elements and in the awareness of its inhabitants of a long tradition that forms part of contemporary everyday life. The identity of tradition and modern living functionality determines the unique synthesis of this city. Therefore the conservation of historic monuments is being carried out not only by the authorities concerned but primarily by the owners themselves, whose

acceptance of this authenticity has been passed on from generation to generation.

- d) Criterion IV (The historic centre of Graz is an outstanding example of an architectural ensemble which illustrates significant stages in human history).

With its unspoilt integrity and wide variety of architectural styles, the historic centre of Graz is among the most beautiful and important urban monuments in Europe.

In an almost unparalleled clear and complete manner, the townscape mirrors its history of development. Each architectural period is represented by characteristic high-quality groups of buildings that complement each other to form a uniform whole, its atmosphere dominated by the majestic Schlossberg and the picturesque Mur river.

3) **Description**

a) see documentation, pp.22-29

b) see documentation, pp. 7-22

c) Die Kunstdenkmäler der Stadt Graz, Die Profanbauten des I.Bezirkes, Altstadt, Österreichische Kunsttopographie, vol. LIII, Vienna 1997 (already submitted)

DEHIO-Handbuch, Die Kunstdenkmäler Österreichs, GRAZ, edited by Horst Schweiger †, Vienna 1979

Further relevant publications see documentation pp. 33, 34.

- d) The entire building material in the zone and buffer zone is characterised by an exceptional preservation of the evolved state, i.e. of all its historic strata. This is vividly illustrated by the squares and streets, facades and courtyards, and particularly in the uniquely preserved roofscape. The superb state of preservation includes not only the architectural monuments with their historically valuable details, but also the whole ambience of the historic building material (see documentation pp.32, 33).

- e) The active cultural policy pursued by the municipality has long since contributed to the preservation of the historic centre by including it into all important cultural events.

Current activities:

The funds allocated for the historic centre were doubled from ATS 2.2 to 4.4 million in order to finance the restoration of façades. ATS 17.6 million have been set aside for the rehabilitation of the City Park.

Measures planned for the project “Graz – Cultural Capital of Europe 2003“. Rehabilitation of the park areas until 2003 (approximate costs ATS 100 million).

Concept “*Platz für Menschen*“ (“Room for People“), designing of squares and streets in the historic centre within the scope of city conservation (1998: focus Sporgasse, costs of ATS 1.5 million); 1999: within the scope of the EU project URBAN: Griesplatz North, approximate costs ATS 10 million; until 2001: Griesplatz South, approximate costs ATS 70 million).

Residential initiative for the revival of the historic centre. Future urban investments in the rehabilitation area of City Hall and municipal administration building (approximate costs ATS 120 million).

Development of a cultural axis (*Eisernes Haus*, *Mariahilferplatz/ Cultural Centre Minoritenzentrum*, *Schlossberg tunnel*, *University Campus*, *glasshouses/ Botanical Gardens*).

Schlossberg: rehabilitation and architectural revitalisation: *Clock Tower* with forecourt, bell tower, casemates, *Chinese pavilion*, tunnel, securing of paths (approximate costs ATS 45 million), *Cerrini-Schlössl* and *Starke-Häuschen* (approximate costs ATS 11 million), paths and parks (approximately ATS 20 million).

See documentation pp.31, 32.

4) Management

- a) The historic centre in the zone proposed for inscription on the World Heritage List includes 450 historic monuments.

The major part is privately owned by families who have been living here for generations and whose consciousness of traditional values ensures the perfect preservation of these buildings. Moreover, full legal protection is also guaranteed (see 4b).

The latter also extends to numerous buildings owned by the Republic of Austria, the province of Styria and the city of Graz, as well as by other corporations under public law and the legally recognised churches.

- b) The scheme for the preservation of the historic centre of Graz encompasses a number of overlapping levels:
 - 1) For the preservation of the historic centre and the activation of its manifold urban functions the “*Grazer Altstadterhaltungsgesetz (GAEG)*“ (Graz Historic Centre Conservation Act) was created in 1980 (see enclosure). This act protects the appearance of the historic centre in its entirety. The GAEG protects architectural monuments as well as streets and squares, small monuments, open spaces, etc.
 - 2) Another protective level is provided by the Monument Protection Act of 1923 (Denkmalschutzgesetz / DMSG). It concentrates on outstanding historic monuments (currently 125 out of 450 buildings in the zone). The protection of monuments goes beyond the outward appearance (under GAEG) to include the whole dimension of the building material and the traditional appearance.
 - 3) Building code: All building permits in the historic centre are subject to the provisions of the GAEG and DMSG.
 - 4) An act dealing with the preservation and care of parks is being prepared.

See documentation pp. 29, 30.

- c) The comprehensive protection of the historic centre of Graz means that any alteration involving the historic substance, the traditional appearance and the artistic effect is subject to agreement and approval under GAEG and DMSG.

(Copies of the Austrian Monument Protection Act and an extract of the Graz Historic Centre Conservation Act are enclosed.)

d, e) The following institutions are in charge of the preservation of the historic centre of Graz (assisted by experienced specialists, such as architects, art historians, city planners, archeologists).

Altstadterhaltungskommission beim Amt der Steiermärkischen

Landesregierung

(Historic Centre Conservation Commission at the Office of the Styrian Provincial Government)

Burg, A-8020 Graz

Amt für Stadtentwicklung und Stadtplanung

(Municipal Planning and Design Office)

Europaplatz 20, A-8020 Graz

Bundesdenkmalamt (Federal Office of Historic Monuments)

Hofburg, Säulensiege, A-1010 Wien

Landeskonservatorat für Steiermark (Styrian Conservation Office)

Schubertstrasse 73, A-8020 Graz

f) From the point of view of its size and number of inhabitants, Graz boasts a disproportionately large and productive cultural scene. This is due to its universities, its multiethnic and multiconfessional population and above all to a large number of institutions organising cultural productions and events: **Internationales Städteforum Graz** (International Town Forum Graz) is a documentation and information centre dedicated to the exchange of experience (congresses, lectures, exhibitions, etc.) with regard to the preservation, restoration and adaptation of historically valuable city and village centres. Moreover, the *Städteforum* contains the archives for the annual “Europa Nostra“ competitions.

“**steirischer herbst**“ numbers among the most important international festivals of contemporary art. Held annually since 1966, its extensive multi-section programme creates impulses that have a considerable impact on the international art scene.

Since 1963, the **Trigon** exhibitions are being organised every two years, presenting contemporary works of art from Slovenia, Croatia, Italy, Austria, and Hungary.

For several decades, **Forum Stadtpark** has stimulated the avant-garde of literature, visual arts, and photography, documented by the renowned literary periodical “**manuskripte**“ or in the international photography journal “**Camera austria**“.

International art of the 20th century is presented in the **Kulturhaus der Stadt Graz** (Cultural Centre of the City of Graz).

The newly established **Haus der Architektur** (Centre of Architecture) has quickly gained world-wide renown as a forum of discussion of the latest architectural trends (“Grazer Schule der Architektur“ / Graz School of Architecture).

styriarte, a highly reputed festival for classical music, was founded in 1985.

An **opera house** and a **theatre**, the Vereinigten Bühnen (Theatre Association), with their permanent companies, orchestra, choir and ballet offer a rich and diversified spectrum.

The **Provincial Museum Joanneum** (oldest Austrian regional museum, founded in 1811) with its 16 departments has been awarded the European Council award “European Museum of the Year 1984“. It includes the Baroque gem Eggenberg Palace as well as the Styrian armoury, the largest collection worldwide of weapons from the time of the Turkish wars. The **City Museum of Graz** is an institution that studies and presents the history of the city.

Other current promotional activities:

Image boosting and promoting of the historic centre of Graz by funding events such as La Strada, *Graz erzählt* (Graz tells a story), AIMS, Classic in the City, Advent of the Regions, Styriarte, Jazz Summer (approximate costs of ATS 15 million per year).

See documentation, pp. 30, 31.

- g) For purposes of preservation, conservation and restoration, the Historic Centre Conservation Fund has an annual sum of ATS 4.4 million at its disposal. Additional resources include ATS 3.175 million provided annually by the revitalising fund of the province of Styria, as well as the aid

granted by the Federal Office of Historic Monuments and the Federal Ministry of Education and Cultural Affairs under the Monument Protection Act.

A major part of the conservation activities is still being financed by the owners of the buildings themselves.

Together with the additional financial means listed in item 3e, the available resources can be considered sufficient.

- h) Experts for art history, architecture, archeology, restoration, city planning and economy are in charge of conservation and management in the agencies with management authority mentioned above. Two central restoration workshops (for the care of architectural and artistic monuments) in the Federal Office of Historic Monuments provide special training in the fields of conservation and restoration and arrange ICCROM courses.
- i, j, k) The historic centre of Graz is not a museum showpiece but a much-favoured centre of cultural life (see item 4f). However, the municipal administration is according special priority to the creation of an infrastructure for “gentle tourism“. All visitors’ facilities mentioned in the explanatory notes (chapter 6, item 4.6, I-VIII) are available.

5) **Factors Affecting the Property**

- a) Legal provisions exclude undesirable encroachment factors with regard to the historic building material (see item 4b).
The historic centre of Graz enjoys maximum protection against development pressures and environmental pressures due to the structure of its ground plan, the expansion zones of the 19th century that surround it, and the extensive protected green belt. Thanks to the balanced social structure there is little pressure for changes in the residential area. Precautions have been taken against negative tourism pressure (see items 4i, j, k).
- b) The following measures have been taken for the reduction of environmental pressures: general traffic limitations, creation of pedestrian zones, speed reduction of public transport (campaigns “*Platz für Menschen*“ (Room for

people), “Speed 30/50“) and a restrictive supervision of limited parking zones.

- c) Regulations of the river Mur carried out in the past prevent the occurrence of dangerous floods.
- d) Tourism is being kept within reasonable limits through an active urban policy (see item a).
- e) The number of inhabitants has not changed recently; it is 5,863 within the core zone and 4,603 in the buffer zone.

6) **Monitoring**

a-c) The state of conservation is being monitored permanently: by the Graz

Historic Centre Conservation Commission, the building authority, the Federal Office of Historic Monuments, the Styrian Conservation Office (see items 4d, e). The Municipality of Graz is responsible for the townscape generally, the Federal Office of Historic Monuments for the monitoring of the protected objects.

Over the last years, conservation and restoration works were carried out on more than 50 per cent of the 450 historic monuments and on almost all of the protected objects, with the purpose of preserving their fabric, traditional appearance and artistic effect. Rehabilitation measures concerning further structures are being prepared or have already been launched (see also documentation, pp.31 f.) This ensures care of the monuments on a permanent basis.

The Historic Centre Conservation Commission is handling about 600–700 interventions per year.

7) **Documentation**

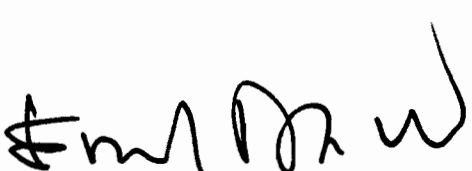
a) Photographs: see documentation, annex

Slides: A series of slides has already been submitted with the documentation, a second one is being enclosed.

Video: already submitted.

- b) The Austrian Monument Protection Act and an extract of the Graz Historic Centre Conservation Act is being enclosed (see also item 4b).
- c) See documentation pp. 38 ff.
- d) *Bundesdenkmalamt* (Federal Office of Historic Monuments)
Hofburg, Säulenstiege, A-1010 Wien
Bundesdenkmalamt, Landeskonservatorat für Steiermark
(Federal Office of Historic Monuments, Styrian Conservation Office)
Schubertstrasse 73, A-8020 Graz
Stadtarchiv Graz (Graz City Archives)
Hans-Sachs-Gasse 1, A-8010 Graz
Steirisches Landesarchiv (Styrian Archives)
Karmeliterplatz 3 (head office of the archives), A-8010 Graz
Bürgergasse 2 (National Archives), A-8010 Graz
Hamerlinggasse 3 (Landscape Archives), A-8010 Graz
Landesbibliothek (Styrian Library)
Kalchberggasse 2, A-8010 Graz
Stadtmuseum Graz (City Museum Graz)
Sackstrasse 18, A-8010 Graz
Landesmuseum Joanneum (Provincial Museum Joanneum) (head office)
Raubergasse 10, A-8010 Graz

Wien, am 04.09.1998


Generalkonservator Univ.Prof.Dr. Ernst Bacher



REPUBLIK ÖSTERREICH

THE WORLD HERITAGE

**Documentation for the
nomination of**

Graz – historic center

The present study is based on various contributions
compiled by the Bundesdenkmalamt

A-1010 Vienna, Hofburg, Säulenstiege

Vienna 1998

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I. General data; Identification of the Property

The historic center of Graz is the core of the Styrian capital of the same name, Styria being one of the provinces (Länder) of the Republic of Austria.

In geographical terms, Graz is located within the following co-ordinates:

Southernmost point:	degree of longitude	15° 27' 42"
	degree of latitude	47° 00' 44"
Westernmost point:	degree of longitude	15° 21' 03"
	degree of latitude	47° 06' 25"
Northernmost point:	degree of longitude	15° 24' 07"
	degree of latitude	47° 08' 06"
Easternmost point:	degree of longitude	15° 32' 07"
	degree of latitude	47° 06' 00"

At about a quarter of a million inhabitants, Graz is the second largest city of Austria and lies in between the tensional areas of Danubian and Adriatic nations, at the intersection of west and south-east Europe.

This city at the border is also a place of encounter, a function that has made Graz a major multi-cultural pivot within the Alpine Adriatic region since medieval times. A university city, a city of the arts, Graz is junction to a cultural city network reaching from Munich to Temesvar and Pecs, from Lvov to Pula and Trieste, from Brno to Sarajevo and Dubrovnik, from Krakow to Ljubljana and Zagreb.

Due to its geographical location, the city has had a tradition of cultural and spiritual leadership since the 14th century.

In those times Graz was the residence of Inner Austria. As such it gained spiritual pre-eminence within the entire Alpine Adriatic region, developing an open-mindedness towards unknown and novel ideas and the ability to absorb them to enrich its own identity. This mental disposition, this specific Graz phenomenon, unparalleled by any other European city, is expressed in the most elementary way in the city's architectural heritage.

Located at a junction of transit routes used since early history, the Schlossberg-protected Mur ford was first settled in the Bronze Age. It took until the Middle Ages for these settlements to evolve into a town proper.

However, not the Middle Ages but rather 16th century Renaissance did coin the city.

Its heyday was in the 16th and 17th centuries when Graz was once again a residence, when the fortifications against the Turks – who never besieged the city – were generously enlarged, when the whole city was renewed based, in most instances, on Italian builders' designs. This was also the time when Graz was crystalliser to the global policy conflict between Protestants and Catholics. This great era is still reflected in today's historic building fabric in the town centre.

After the expulsion of the Protestants and the move of the imperial court to Vienna, the city experienced quieter times of Baroque alterations and mo-

dest growth. However, this period continued to be under the influence of Italian artists and craftsmen.

The decline in political significance had a definitely conservational impact on Graz. It was only when the enormous fortification walls had to be razed to fulfil the condition of a peace treaty that the character of the city changed: the vacated areas were turned into a green belt, whereas 19th and early 20th century construction activities focused on surfaces outside the former glacis. This is why Graz boasts a largely unspoilt old-town ensemble unparalleled in its integrity. This assembly is witness to the natural properties of the terrain, the remote effects of European history and the creative will of the Graz people.

The area of the historic center of Graz proposed for inscription on the World Heritage List covers 719,700.60 m²; the area of the buffer zone covers a total of 757,233.34 m² (maps I–IV).

For defining the boundaries of the zone (map II, red line) of the historic historic center area, we have used as a reference the sites of the former fortifications built as from 1546 by mainly Italian master builders. They are still partially in place at the eastern end of the historic center and can be easily seen in the line of buildings along Burgring – Opernring – Kaiserfeldgasse. Also, parts of the left Mur banks, the so-called Murvorstadt or Mur village, have been included in the nominated property. They are located along the streets running from Lendplatz to Griesplatz in a north-south direction. This line of streets (Mariahilfer Strasse – Griesgasse) follows the former topography of the Mur banks and is bordered on both sides by an almost uninterrupted array of historic buildings. Projecting the zone into the "bridgehead" of the right Mur bank – this is the place of the former ford from where the city has spread – we pay due regard to the uniform cityscape on both sides of the river.

The buffer zone (blue line) shown in map II encompasses the wooded northern flank of the Schlossberg, that part of the City Park that is not included in the nominated property, plus a major portion of the buildings constructed in the first half of the 19th century following the demolition of the city fortifications. They are buildings of late Classicism and early Historicism encircling the historic center core. On the right Mur banks the buffer zone covers the historic buildings of the Andrä quarter, the Burghers' Hospice Foundation and the ecclesiastical precinct of the hospitallers' church and monastery (Barmherzigenkirche and Barmherzigenkloster).

II. Justification for inscription of the historic center of Graz on the World Heritage List

With its historic characteristics, Italian kind of atmosphere, the interplay between narrow streets and bright wide squares, its specific charm and recently growing attraction for visitors and guests, the historic center of Graz is among the most significant town ensembles of Austria.

The historic center area has, despite examples of post-war and contemporary architecture in its surroundings, remained agreeably sheltered by the Schlossberg, as well as by the grid-type suburb of the 19th century, which could be preserved in its entirety and integrity (ill. 1, 65–68)

Centuries of development have formed the city structure and architecture around two urban cells. The one is the former market with the main square, a systematic medieval arrangement, i.e. the historic center at the foot of the Schlossberg (ill. 1–12, 68). The other, majestically elevated above the town, unites spiritual and worldly power, church and ducal residence (Burg), into a unique ensemble called crown of the town or Stadtkrone (ills. 38, 39).

How the ground plan of the first street market looked can still be seen in the earliest arrangement of homesteads (ill. 35). The medieval town fortifications, the so-called ring wall, can be perfectly reconstituted not only based on 19th century maps but also on its existing in-situ remnants: fortified medieval towers and town gates are preserved, as are remnants at the eastern end of the historic center (ills. 2–4, 6, 41, 42).

The original medieval material is mostly preserved in the masonry of unplastered cellars and in the ground floors of the secular burgher houses, even more so in the Burg and abbey courtyards (ills. 13, 42, 44). Graz boasts extraordinary examples of late Gothic and Renaissance architecture. A culmination in the town's development constitutes the Jesuit College of Graz, the most significant building of the Counter-Reformation. Aside from Augsburg, Munich and Koblenz, this is the largest College building in the German-speaking world (ill. 45). Of major artistic relevance for the urban prospect is the ensemble formed by Landhaus and Armoury with the magnificent arcaded yard, one of the most important examples of monumental Renaissance architecture north of the Alps (ills. 21–23).

The Renaissance buildings, whose original look is still apparent in the vault structures of the ground floor zones and especially in the arcaded inner courtyards, remind us of the specific flair of a northern Italian Renaissance town. Of note are the Renaissance portals and sgraffito surfaces, some of them uncovered only recently in the course of restorations. Other finds are still to be expected (ills. 16–20, 25, 36, 37, 43).

Seen from afar are two monumental buildings from the 17th century: the Jesuit university and the internationally unique and historically significant Mausoleum of the Habsburgs right next to the Gothic cathedral (ills. 38, 39, 46, 49).

Of Baroque origin are a number of townhouses of the aristocracy with their characteristic oriels and painted and stuccoed facades, so typical of their times, and the Graz-specific generous staircases (ills. 27, 29, 30, 32, 34, 47). Also numerous high-quality burgher houses of the 18th century enliven the townscape with remarkable stucco exteriors and impressive portals, while in many instances also displaying fine wall and ceiling decorations inside (ills. 15, 24, 26, 33).

A variety of monuments of Baroque, Renaissance and medieval times thus form a unique urban ensemble with the Schlossberg as its unmistakable landmark and the Mur river as its picturesque waterline. Among the varied and impressive silhouette of spires, towers and domes of numerous churches (ills. 48–64), we find the unspoiled facade prospects of aristocratic townhouses and burgher houses which line pretty squares and crooked, narrow streets in the city's historic parts and feature an intact roofscape (ills. 7, 8, 28, 35, 38, 53, 54).

When taking a closer look at both the zone of the nominated property and the buffer zone, we may recognise the historical borderline, as defined by the dismantled fortifications, between the historic center and the suburbs or boom-time (*Gründerzeit*) town development respectively. As already mentioned, the buffer zone results both from the geographic situation (Schlossberg) and from the uniform 19th century city development, a unique example of an intact townscape in its own right. This grid-type suburb also includes a number of remarkable buildings, such as the medieval Lechkirche, one of the most important ecclesiastical buildings of Graz, or the opera house (ills. 48, 65).

Graz is also called "garden city". It owes this name to its numerous parks and green areas of outstanding design (totalling 10,000 ha or 78% of the city's area, an internationally unparalleled ratio). A cultural landscape featuring its own flora and fauna of rare plants and animals, the Schlossberg is the culmination of the green City Park oasis and a popular recreation area for the people of Graz. Much has been spent on extensive rehabilitation operations on all important buildings, ways and paths in this area.

By way of summary one may say that the integrity and the variety of architectural styles and epochs displayed in Graz's historic center, which is of extraordinary cultural value, make it one of the most beautiful and outstanding properties within Europe. As hardly anywhere else, the town prospect mirrors the city's historical development clearly and completely. Each style is represented by a characteristic group of monuments which complement each other to unite into a uniform and undisturbed whole: the late

Middle Ages have left three mighty hall churches, Renaissance times a great number of arcaded yards full of atmosphere, and the predominant Baroque period has left magnificent facades.

It is this differentiated look of the historic center of Graz which is always stressed in scientific papers and studies. The co-existence of a great variety of styles and their components, the integrity of rows of buildings from different epochs, and last but not least the extensive parks and gardens greatly contribute to the specific flair of the historic center.

In terms of its historic building material and fabric, Graz can be compared to the historic centers of Salzburg, Bamberg or Strasbourg.

III. Description of the historic center of Graz including Schlossberg

1. Historical development

Prehistoric times – Alpine Slavs – Colonisation

The earliest traces of human development found in today's municipal area date from the Neolithic period. These as well as other finds of graves and deposits of prehistoric artifacts indicate the existence of prehistoric settlements on the western border of the Grazer Feld at the foot of the chain of hills topped by Plabutsch mountain.

Unlike several other Austrian cities, Graz does not go back to a Roman settlement.

The only remnant of antiquity is a local trading route, known as "strata hungarica" in the Middle Ages, which came from the east (Pannonia), entered the Grazer Feld near St. Leonhard (Roman grave finds), then joined another road from Weiz at today's junction of Hofgasse and Sporgasse. Further to the west, at the foot of the Schlossberg, this road crossed the river Mur at a ford, then continued through the Grazer Feld, meeting in the west the important Roman road running from north to south.

The fall of Rome was followed by the period of the migration of peoples. The Alpine or Carantanian Slavs, dependent on the Avars, came to Styria and Carinthia and established the Duchy of Carantania. After Charlemagne had subjugated the Avars at the end of the 8th century, Carantania came under Frankish rule. However, the beginnings of German colonisation in the Eastern March were abruptly ended by the Hungarian invasion in c. 900. It was only after the Hungarians had been defeated in 955 in the Battle on the Lechfeld that the territory of Graz could be incorporated into the newly established system of marches. It was now part of the "Carantanian March". This changed the entire situation of the land surrounding Graz which on its eastern fringes already touched upon Hungarian territory.

This frontier situation also explains the construction of a small fort on the Schlossberg in the second half of the 10th century which has since vanished. One of the usual explanations given for the name of the town, Graz, is that it was derived from this fort (gradec=small fortress).

At that time, the land of Graz did not belong to the sovereign but to a local dynasty, the allodiaries of Stübing, who traced their descent from the Aribones. They built themselves a castle on the Schlossberg between 1125 and 1130, as well as domestic buildings including farm quarters and a church in the place of today's Burg-Cathedral complex (see "Stadtkrone"). It was at this time that Graz was first mentioned in a deed (1128/29).

Market town and town life

The manorial complex soon gave rise to a street market which developed between 1130 and 1140 in the area of today's Sackstrasse (1st section or "Sack"; ill. 8).

When Otakar III of Steyer (Styria), Margrave of the Traungau, took possession of the land, this marked the beginning of the development of Graz into the capital of Styria. One sign of its new standing was the generously dimensioned trapezoidal Hauptplatz (= main square – originally extending as far as Landhausgasse) that was built in c. 1164 next to the old street market. Its size was unsurpassed in the whole of the land (ills. 5, 8).

Apart from the nobility, the major part of the population consisted of artisans and tradesmen. The Jews, who lived in a ghetto until their expulsion at the end of the 15th century, fulfilled an important function, primarily as money lenders.

The first villages outside the town walls appeared in the vicinity of Mehlplatz and Färberplatz. Monasteries formed outside the first town wall of 1233. The Teutonic Order founded the "Leech Commendam" on the so-called Leech Hill which had been used as a grave mound since the Bronze Age (today's Leechkirche). The monasteries also had well-fortified town residences inside Graz, which are among the oldest buildings still in existence (see Reinerhof, oldest documented building of Graz; ills. 13, 31).

Of the buildings which form part of the old centre, the parish church of St Ägydius (today's Cathedral) lay outside the town walls. It was not incorporated into the municipal fortifications until 1336, when the town appropriated large parts of the land to the east. Reflecting its geographic position, Graz had town gates only at the eastern and western walls (Paulus Gate, Burg Gate, both still existing, while the Mur Gate was demolished; ills. 42, 43).

The land of Graz was first ruled by the Traungau and Babenberg dynasties. They were followed in 1260 by the great patron of urban development, Przemysl Ottokar II, King of Bohemia. Graz received the status of a town and was granted the use of the Traungau panther in its coat of arms. In 1281 Rudolf I of Habsburg succeeded him, also as the ruler of the town.

Graz – the court residence

The Treaty of Neuberg (1379), which provided for the partition of the Habsburg Empire, also determined the urban development of Graz. The town became the seat of the Habsburg line established by Leopold III, the administrative capital and cultural and intellectual centre of "Inner Austria", which included Styria, Carinthia, Carniola, Istria, Trieste, Gorizia and Gradisca and which were independent counties in the 16th and 17th centuries.

The town came into its own under the Habsburg emperor Frederick III (1453–93), who made Graz his favourite residence. He granted the town many privileges and enriched the townscape with a proliferation of splendid buildings.

From 1438 onwards, he had a town castle built at the eastern corner of the town (today's Burg), which served as the emperor's residence (see "Stadtkrone"), and he ordered the rebuilding of the church of St. Ägydius in the new Gothic style (today's Cathedral, 1438–1462; ills. 49–52).

In the Mur village, construction of the Burghers' Hospice Church was begun in the second half of the 15th century. The town had at last opened up to the south (Iron Gate), where the Dominican Monastery (today's Parish Church) was built. The second Sack quarter developed in the north.

Town and country became involved in serious armed conflicts with the Hungarians and the Turks. As a result, the medieval fortifications were reinforced. In 1480 the Turks arrived at the town-gates. These events are captured in a fresco entitled "God's Plagues" on the southern wall of the Cathedral, painted by Master Thomas von Villach (ills. 40, 41) which ranks among the highest-quality frescoes of the Gothic period.

Emperor Maximilian, the son of Frederick III, spent very little time in Graz but continued to add annexes to the Burg complex (double spiral staircase in 1499, see "Stadtkrone").

The 16th century was dominated by the constant threat of a Turkish invasion, the advance of the Reformation (from 1525 onwards), and by a gradually accelerating economic decline.

As a countermeasure, King Ferdinand I of Habsburg, after 1543, called in architects and craftsmen from Lombardy to rebuild and renew the entire medieval system of fortifications in line with the state of the art of fortress design, turning the town into the "main stronghold of Inner Austria".

At that time the town acquired the characteristic features of a Renaissance fortress with broad bastions advancing across the entire line of defence. The old castle on Schlossberg was pulled down and replaced by a new building (today's casemates). In c. 1559, the Clock Tower, landmark of Graz, received its characteristic appearance that has been preserved to this day (older substructures from the Gothic period were discovered only recently) (ills. 1, 2). The works were supervised by Domenico dell'Aglio from Lugano, who also constructed the most important Styrian Renaissance building, the so-called Landhaus (1557–65; ills. 21, 22) for the Styrian estates (Styrian diet).

Graz – capital of Inner Austria

Another partition of the Habsburg lands, among the sons of Ferdinand I in 1564, made Graz once again the capital of Inner Austria, an association of territories that now extended from the Alps to the Adriatic Sea and was charged with guarding the military frontier against the Turks.

The most important period of urban development doubtlessly occurred under Archduke Charles II of Inner Austria (1564–90) and his wife, Maria of Bavaria, and their son Ferdinand. They maintained a complete household in Graz, created new administrative authorities and helped the town to achieve a new cultural and intellectual heyday.

The political scene was dominated by the defensive measures against the Turks and the conflicts between the Catholic prince and the predominantly Protestant estates. The latter tried to use their tax granting privileges in order to secure their religious freedom.

In 1568 about three quarters of the population of Graz were Protestants. They maintained the so-called Protestant foundation school (Paradeishof, today the department store of Kastner und Öhler) where several distinguished men from Protestant Germany taught, among them (from 1594 to 1598) Johannes Kepler, astronomer and mathematician, and the Protestant theologian David Chyträus.

The most important chapter of urban development began when the Jesuits were called to Graz in 1572. By patronising the Jesuit Order, Archduke Charles II prepared the way for the Counter-Reformation in Graz.

The Order took over the grammar school in Hofgasse, built the Jesuit College (today's Seminary, Bürgergasse; ill. 45) next to the court residence, and was given the parish church of St. Ägydius (Cathedral; ill. 49). The municipal parish was moved to the former Dominican monastery in Herrengasse (today's Parish Church; ill. 62). In addition, Graz was the seat of a permanent papal legate from 1580 until 1621. As a consequence of their activities pressure on the Protestant burghers began to increase noticeably after 1582.

In 1585 Archduke Charles founded the Jesuit University, not least as a Catholic reaction to the success of the Protestant foundation school (ill. 46). Owing to the excellent teachers from the Jesuit Order the university soon became an intellectual focus, its influence reaching far beyond the borders of Inner Austria into the Pannonian and Carpathian regions.

These measures were soon crowned with success: the Catholic restoration of Graz was completed under Charles' son. The Protestant foundation school was closed, and the Protestant burghers were expelled in 1600, a fate that befell the aristocratic estates only in 1628.

However, the Counter-Reformation had resulted in enormous building activities in the town, such as the construction of new churches and monasteries. The Capuchin Monastery and its St. Anthony's Church were built outside the Paulus Gate. It was in front of this building that the Jesuits burnt about 10,000 Protestant books, accompanied by much publicity and

propaganda; nevertheless what they burned were duplicates; the originals remained safely stowed away in the university library.

In 1615, Archduke Ferdinand commissioned his court artist Pietro de Pomis to build a monumental mausoleum adjacent to the court church, which became the largest and most impressive Habsburg mausoleum in Austria, as well as the country's most important historical building from the period of transition from Mannerism to Baroque (ills. 38, 39, 59, 60).

When Archduke Ferdinand was elected Holy Roman Emperor in 1618, this marked another turning point of urban development. In 1619 the Court moved to Vienna, taking along the treasury, the court orchestra and the Lipizaner horses, yet for the time being it remained the Court of Graz living in Vienna. The departure of the Court from Graz spelt a gradual economic and cultural decline, and it also provides an explanation of why the high Baroque style did not take hold in Graz. However, Graz remained the capital of Inner Austria until 1749.

The 17th century

As has already been mentioned, it was originally Italian (so-called "welsch") masters who carried out the construction works. From the second half of the 17th century onwards, however, local artists were increasingly being commissioned. The great Baroque architect Johann Bernhard Fischer von Erlach was incidentally born in Graz, in 1656.

Several burgher houses made way for notable Renaissance and early Baroque palaces for the nobility, such as Palais Kollonitsch, Palais des Effans d'Avernas and Palais Stubenberg, later Welsersheimb (ills. 25, 27, 34). The burghers tried to emulate the new fashion by remodeling facades and adding on arcaded courtyards to older buildings.

In the western part of the town, the governor of Inner Austria, Hans Ulrich von Eggenberg, built a magnificent ducal residence in 1625–56. Eggenberg Palace, with its interior decoration of great artistic merit, is the most important Baroque palace in Styria.

In the late 17th century Graz was again confronted with the Turkish peril, aggravated by Hungarian insurgents and a plague epidemic of horrendous proportions, with a death toll in 1680 of about 25% of the population. In 1664 the Turks were defeated by Count Montecuccoli in the battle of Mengersdorf–St. Gotthard, in commemoration of which feat the grateful inhabitants of Graz donated Our Lady's Column on Europaplatz.

The town possessed three armouries; one of them, the Estate Armoury in Herrengasse, exists to this day as the most complete collection of weapons of that time (ill. 23). It was built in 1643/44 by Antonio Solar; the stone dressing work was carried out by Giovanni Mamolo. Inside, four storeys divided by wooden joist ceilings serve as display rooms for the collection which constitutes one of the few armouries still existing in Europe.

In 1673, Emperor Leopold I married Claudia Felicitas of Tyrol in the court church, and the wedding celebration took place at Eggenberg Palace.

The 18th century

The 18th century finally saw the end of the Turkish peril for Graz. The town began to be sidelined from the political stages of world affairs.

However, under Charles VI and his mercantilist policy, Graz was made a stage of the Imperial Commercial Road from Vienna to Trieste, which gave the town a new orientation towards the south and south-east. Factories and the first banking houses appeared.

Reforms that made Austria a more centralistic state deprived the magistrate of most of its independence; the Inner-Austrian authorities were dissolved.

In the town, the number of outstanding new palaces (such as Palais Attems, from 1702; ills. 29, 30, and Palais Wildenstein, 1710–15) dwindled, while existing places of pilgrimage were developed into monumental shrines (Maria Hilf, Maria Trost).

The suppression of the convents undertaken by Joseph II led to the closing of nine monasteries out of 16, and to a new system of parishes in Graz. At the same time, the books from 40 Styrian and Carinthian monasteries were brought to Graz, enlarging the stocks of the university library.

In 1786 the Bishop of Seckau moved his residence to Graz, the church of St. Ägydius became a cathedral, and the diocese of Graz–Seckau was founded. The Jesuit order had been dissolved in 1773, and its university was converted into a state university.

From 1784 onwards, the fortifications were gradually demolished, so that the historic center began to merge with the adjacent villages. To the south of the Iron Gate, Caspar Andreas von Jakomini built a suburb which was later to bear his name.

The beginnings of a favourable economic development were considerably impaired by the Wars of the Coalitions against France. The French occupied Graz three times, in 1797 (when Napoleon stayed in the town), 1805, and 1809, and demanded harsh contributions from its inhabitants. In 1809 they laid siege to the Schlossberg, without much success thanks to the brave defence led by Major Hacker. Under the provisions of the Peace of Schönbrunn, however, the fortifications had to be pulled down. From 1839 onwards, a park was laid out on the barren Schlossberg rock by Baron von Welden that has given the appearance of the town its special appeal ever since.

The prerevolutionary *Vormärz* period is also characterised by the manifold activities of Archduke John (died in 1859), who laid the foundations for several cultural and economic institutions that are still active today (Joanneum, Styrian archives and library, Technical University, agricultural and insurance institutions, savings banks, etc.)

The revolution of 1848 turned out to be a moderate affair in Graz. The middle classes, predominantly of German-nationalistic convictions, took over until 1918. At that time Graz enjoyed popularity among pensioners, attracting many musicians and writers, such as Robert Hamerling, Peter Rosegger, Wilhelm Kienzl or Hugo Wolf.

For the municipality, this was a period of changes towards modern urbanity. The city purchased the sites of the military glacis to create the city park, developed district and street plans, numbered the houses, and regulated the development of new quarters by zoning ordinances. The decision not to build on the glacis made it possible to create the city park, and incidentally preserved the historic center more or less in its original state, while the grand Historicist buildings rose in the new urban enlargement areas.

The urban extension which began in the *Biedermeier* period was intensified in the so-called *Gründerzeit* (boom time). Urban planning concepts could be put into effect in the grid building system, green policy found its expression in the creation of the city park on the glacis sites, of the Volksgarten in the Mur village, and of the Augarten in the southern extension area.

The inner city became the commercial and social centre of Graz. Important Historicist structures were built, such as the City Hall (1888–93; ill. 8, 10), the Technical University, Karl-Franzens University (1885), the City Theatre (opera), the neo-Gothic Herz-Jesu-Kirche, the synagogue, banks, hotels, and the Provincial Hospital, a monumental assembly with *Jugendstil* elements that was considered a “wonder of the world” when it opened in 1912.

The assassination of the successor to the imperial throne, Archduke Francis Ferdinand, who had been born in Graz in Palais Khuenburg (today’s City Museum), was the immediate occasion that sparked the outbreak of the First World War. With the new Austrian borders drawn in 1818/19, Graz lost its hinterland and was relegated to the background economically as well as geographically.

After the Second World War, a period of slow normalisation set in. The surrounding municipalities, 17 districts all told, had been united into today’s Greater Graz already in 1938. Graz became a modern city, an industrial and cultural centre, a city of universities and gardens.

Today, the unique historic center, and the newer streets and areas with their outstanding buildings of Historicism, *Jugendstil* and modern architecture, all combine to make Graz a living showpiece of the art of architecture.

2. The urban development of Graz

The medieval town

History first takes notice of Graz at the beginning of the 12th century. The owner of the land, Bernhard von Stübing, began after 1122 to clear the river forest and establish villages (in the chronicle of Rein Abbey, Graz is first mentioned in a deed dated 1128). The Slavic name *gradec* (=small fortress), from which the name of Graz is derived, indicates the original function of the place, i.e. to provide protection and refuge.

The second half of the 12th century was decisive for the development of Graz. In 1156 Otakar III of Traungau acquired the land of Graz. The

Traungau dynasty, the margraves of Steyer (Styria), made Graz the centre of commerce and trade as well as the seat of the Styrian administration. Between 1130 and 1140 the first street market evolved as a planned medieval market complex between Hauptplatz and Schlossbergplatz, at right angles to the old highway, protected by the Burg hill. It was later replaced by a new market square, built together with Herrengasse and Schmiedgasse.

Graz now presented itself as a small but promising settlement at the southern and western inclines of the Schlossberg, with the parish church – dedicated to St. Ägydius (later Graz Cathedral) – situated towards the east. St. Ägydius is the patron saint of travellers, who may have already watched the old Roman road that came from the east and continued through a Mur ford, joining in the west of the Grazer Feld another Roman road that ran from north to south (along what is now Hofgasse and Sporgasse over the Mur bridge).

Otakar IV, seriously ill and without issue, was the first and last of the Traungau dynasty on whom the title of duke was bestowed. In the famous “Georgenberg Treaty of Inheritance” (1186) he appointed the Babenberg duke Leopold V as his successor in Styria, thus bringing Styria to Austria.

The Babenbergs encouraged the rapid development of the place. When their dynasty became extinct, the Habsburgs (beginning with Rudolf I, 1282) were to determine the fate of Graz for almost 650 years.

In the Treaty of Neuberg of 1379, the brothers Albrecht III and Leopold III divided the Habsburg lands between themselves, creating the basis for an independent Inner Austrian territory that comprised Styria, Carinthia, Carniola and Istria.

Graz became the capital of Leopold and his successors. Its first period as the seat of the court was overshadowed by discord among the Habsburgs. It was only when Duke Frederick, the future Emperor Frederick III, came to the throne of Inner Austria in 1435 that a building boom set in. Frederick favoured Graz and supported the building of several ecclesiastical and secular structures. Burghers at that time were heavily indebted to the Jews, which occasioned their expulsion in 1438/39 and the dissolution of the ghetto, which was located in the southern precincts of Herrengasse. In the following years, the Jews’ houses were sold to the burghers of Graz.

Frederick’s urban planning activities culminated in the building of a new residence, a town castle, on the site of his former agricultural estate which was expanded by the purchase of several burgher houses. He also ordered the rebuilding of the old parish church of St. Ägydius and had it linked with his residence via a passage above Hofgasse. The town castle and Gothic parish church (today’s Cathedral) formed the nucleus of the so-called Stadtkrone, a building assembly that is unique in Central European ecclesiastical architecture (see “Stadtkrone”; ill. 38, 39).

To sum up: in the early to late Middle Ages the town and market were primarily of economic importance, as is reflected in the fact that Graz had no ecclesiastical centre within its town walls. The churches of St. Paul (today’s

Stiegenkirche) and St. Ägydius had no appreciable influence on urban development. Nevertheless, Graz already possessed the qualitative criteria that determined its urbanity: the Burg as the prince's residence, the market complex surrounded by a ring wall, and the church of St. Ägydius as its ecclesiastical centre.

Typologically, Graz was a farming town, i.e. the majority of inhabitants were engaged in agriculture in addition to their trades. This is evident to this day from a prevalence of so-called homestead buildings – a stretched-out form of house-cum-farmstead consisting of a front building facing the street and a rear building (“Stöckl”), usually connected in the courtyard by a narrow central building with corridors. The townscape of Graz in the early Middle Ages was probably not much different from a rural settlement. Several homestead courtyards were not built up but used as gardens up to the 15th century.

The long homestead buildings are best preserved in the row of houses from the Reinerhof in Sackstrasse to Stempfergasse; they number among the oldest and most valuable building stock of the historical historic center. With their self-contained design and homogenous rooftop assembly featuring a succession of steep roofs, they testify to a unique co-existence of urban and rural life in a medieval society (ills. 7, 8, 28, 35, 53, 54).

Late Gothic and early Renaissance

Emperor Frederick III died in 1493. Under his son and successor Emperor Maximilian I Graz lost its standing as residence of the court, since Maximilian – unlike his father – rarely visited the town. The period until Maximilian's death (1519) was characterised by peasants' revolts and a general moral decline of the clergy that formed the nurturing ground for the subsequent period of Reformation.

Late Gothic secular architecture has left Graz a unique and world-famous work of art. The stairwell that Maximilian had built houses the double spiral staircase (ill. 44), whose dog-legged stone steps represent an architectural masterpiece of the late Middle Ages unparalleled in the German-speaking world (see “Stadtkrone”).

Further examples of high-quality secular architecture are to be found in the courtyards of Sporgasse 22 (so-called house of the Teutonic Order) and Hauptplatz 15 (ill. 14).

The death of Emperor Maximilian spelt the end of an epoch. Emperor Charles V, Maximilian's grandson and successor, ceded the Austrian territories to his brother Ferdinand at the Imperial Diet of Worms held in the year 1521.

Ferdinand's first years were characterised by wars against the peasants and the Turks, as well as by the advance of Protestantism into Styria. Although Ferdinand had prohibited the spreading of Luther's writings, Graz had practically become a Protestant town by the middle of the 16th century.

To combat the constant Turkish peril, Ferdinand decided to develop Graz into a major stronghold of Inner Austria (as from 1544), in keeping with the

latest achievements of weapon technology. For this purpose he called upon the Italian master builder Domenico dell'Aglio to come to Graz and supervise the construction works on the fortifications.

The arrival of Italian craftsmen in Graz marked the transition from the Middle Ages to the modern times that was to be reflected in architecture from the second quarter of the 16th century until the 18th century (ills. 3, 4, 6).

Early Renaissance forms had already made their appearance in Graz early in the second quarter of the 16th century when Domenico dell'Aglio was commissioned in 1555 by the Styrian estates to renew the wing of the Landhaus facing Herrengasse (ill. 23).

The Landhaus building, influenced by a type of palace originating in Venetia, represents the most important early Renaissance building of Styria. Thanks to its forceful Upper-Italian main facade with the characteristic portal axis and the spacious courtyard with the arcaded piers the Landhaus is of far more than regional importance (ills. 21–23).

The Renaissance – Graz as the capital of Inner Austria 1564–1619

The Renaissance marked the most important period in the history of Graz. The 16th century was determined by the conversion of almost all the nobles and burghers of the town to the Lutheran teaching, the sufferings of the people when Hungary was conquered by the Turks (who almost entered Graz in 1532) and the development of the town into the main stronghold of Inner Austria.

In his will, Ferdinand I stipulated the partition of the Austrian lands; his youngest son, Charles, was to receive the territories of Styria, Carinthia, Gorizia, Trieste and the Austrian part of Istria. From 1564 onwards, Archduke Charles resided in Graz as the sovereign of Inner Austria. Subsequently this led to the establishment of a central authority with chancellery, court chamber and an independent Inner Austrian council of war.

Charles' rule was dominated by the conflict between Protestants and Catholics. He and his wife, Maria of Bavaria, strove to achieve a Catholic restoration in accordance with the terms of the Religious Peace of Augsburg. As a countermove to the establishment of the Protestant foundation school (nine out of ten burghers of Graz were Protestants), Charles called in the Jesuits, who began their teaching activities in the spirit of the Counter-Reformation in 1572.

The period from 1564 to 1619 signified a culmination of urban development, both historically and architecturally. The arrival of Archduke Charles and the government officials who had come with him from Vienna gave rise to extensive building activities, on the part of the sovereign as well as by private citizens. Construction work at the Burg continued almost without interruption under Archduke Charles until the death of his wife, Maria.

In the immediate vicinity of the Burg and parish church, the Jesuits began to unfold their sphere of influence. They built the Jesuit college (Seminary)

and the Old University (ills. 45, 46). Under the sovereign's patronage the College was extended by the addition of a convict, a grammar school, and the Ferdinandeum. In 1607–09, the complex was crowned by the building of a university (see "Stadtkrone").

As a result of the refortification in line with the Italian system of bastions, the municipal area was considerably enlarged. Above all, this concerned the north, where the construction of two bastions created a new part of the town – the Paulus Gate quarter.

This part of the town, located as it was at the back of the Burg, must be seen not only as destined to furnish some protection against the Turks, but also against the Protestant burghers, since only Catholic courtiers and monasteries were granted plots of land.

When we consider the stock of buildings still remaining from that period, i.e. monumental and Jesuit buildings, public and private houses, adding the fortifications (remnants of which still exist) and the newly established Paulus Gate quarter, it becomes obvious that in the second half of the 16th century the municipal area was undergoing extensive enlargement as well as renewal. For four decades, more than half of the town was one large building site, which involved material and manpower resources of an almost unimaginable scope even by today's standards.

A number of monumental buildings from that time have been preserved in their Renaissance splendour, in particular the Burg structures and the Jesuit College (see "Stadtkrone").

In the historic center, about 50 galleried courtyards were created in that period, giving the historic center the special appeal of an Italian Renaissance town, a feature that cannot be found anywhere else in the entire German-speaking world.

The buildings dating from the second half of the 16th century have to be seen in the context of the master builders and masons who were called to Graz to construct the fortifications. The medieval town was mostly made of wood. According to a report dated 1531, even the castle on Schlossberg was "quite old and wooden". When the town wall was refortified in the 16th century, brick construction finally prevailed. The metalwork, timberwork and paintwork were performed by local craftsmen whereas masons and stonemasons were almost exclusively from Italy.

As far as can be ascertained, most of the mason and stonemason families came from the region between Lake Como and Lake Lugano; i.e. from Como (Bertoletti) to Val d'Intelvi (dell'Aglio, Ferrabosco) to Lugano (della Porta de Pone) and its small neighbouring village, Gandria (Tadei and de Verda families).

These building craftsmen were generally called "maestri comacini" or "Comasken" in the local parlance. This name had become established during the first big immigration wave in the 16th century. Most of the master build-

ders, masons and stonemasons called in from these regions primarily for the building of fortifications subsequently settled down in their new homes. This fact is substantiated by the building of a church at Griesplatz (the so-called "Welsche Kirche") and by the establishment of their own guild.

Apart from the outstanding Landhaus facade, many houses in the historic center still have Renaissance facades that are largely intact. Renaissance houses from the second half of the 16th century typically show corner oriels, of which there still exist a large number, and Lombardic decorative features, such as grotesques. Wall surfaces are still adorned by sgraffito work (ills. 16–20, 25, 26).

It is generally assumed that the craftsmen who worked here introduced the sgraffito technique from their native places at Lake Lugano, where the scratchwork ornaments originating in Florence had already become established around the year 1500. Sgraffito work can be found on the facade of the Records Wing of the Burg, in the courtyard of the Franciscan Monastery, and in the arcaded courtyards located in Sackstrasse 10 and Hauptplatz 16 (ills. 16, 56).

Whereas these facades are to be ascribed to the Italian master builders from the region of Lakes Como and Lugano, the narrow facade of Hofgasse no. 10 (ill. 36) shows the influence of Roman High Renaissance. It was probably created by Salustio Peruzzi, the son of the Roman master builder Baldassarre Peruzzi, who was in charge of the fortifications as from 1569. Unparalleled in the townscape of Graz, this typical specimen of a Roman house facade transcends regional boundaries and is of importance for the entire German-speaking world. The buildings constructed by Archduke Charles for his personal use, on the other hand, are characterised by simplicity and unpretentiousness. The plan for the Charles Wing of the Burg, with Renaissance stone window framings as the sole articulating element, was designed by the Viennese court architect Pietro Ferraboso from Laino (Val d'Intelvi).

In 1596, Charles' eldest son Ferdinand came to the throne and abolished the Lutheran system of schools and churches. In 1600 the citizens of Graz had to choose whether to convert to the Catholic faith or to emigrate. In 1619, Archduke Ferdinand of Inner Austria was elected Emperor in Frankfurt on the Main (Ferdinand II, 1619–37), upon which he transferred his residence to Vienna.

17th century architecture between Renaissance and Baroque

Although Graz ceased to be seat of the court when Ferdinand was elected emperor, it remained the capital of Inner Austria. The authorities, newly organised in 1625, continued to administer the Austrian lands.

Following the expulsion of the Protestant burghers at the turn of the century, the Emperor decreed in 1628 that the Protestant nobility should be similarly expelled from Inner Austria. With this, Catholic restoration was essentially complete.

Two monumental buildings were created at the beginning of the century – the Jesuit University and Ferdinand’s Mausoleum with St. Catherine’s Church (see “Stadtkrone”; ills. 38, 39, 46, 59, 60).

Old engravings show that, unlike the extremely unpretentious Jesuit College, the university building (Bürgergasse 2a, now housing the Styrian archives) already featured an ornamental wall with gable windows, inscription tablets and niches for statues (lost during refacading works carried out c. 1780), which can be interpreted as a manifestation of the victorious Counter-Reformation.

This effect is enhanced in the Mausoleum, in whose dome ensemble the cross and the imperial crown jewels demonstrate the close association between church and monarch. In 1614, Ferdinand commissioned the court artist Giovanni Pietro de Pomis to build a church dedicated to Saint Catherine, as well as a mausoleum (see “Stadtkrone”). The artist came from Lombardy, had studied painting in Venice and had been working in Graz since 1595/96.

The building complex of St. Catherine’s Church and the Mausoleum that was erected on an oval base – the largest Habsburg mausoleum – represents an imperial building whose importance for art history lies in its unique synthesis of heavy three-dimensional architecture topped by a light and airy landscape of domes inspired by Venice. While the details are rooted in Mannerism, the structure as a whole already anticipates Baroque elements.

The townscape underwent a further substantial change when new monasteries, having been invited to Graz to assist the Counter-Reformation, were established in the first half of the 17th century. Capuchins and Carmelites both received large tracts of land in the Paulus Gate quarter, which was still rather sparsely settled at the beginning of the 17th century. The Augustinian hermits settled in Sporgasse behind long stretched-out monastery facades on either side of the stairs leading to Stiegenkirche. On the side bordering the river Mur, the Protestant foundation school where Johannes Kepler had been teaching was turned over to the order of St. Clare who founded the “Clarissen zu Allerheiligen im Paradeis”. In the middle of the 17th century the Carmelite nuns received a large area in the quarter known as “Kälbernes Viertel” (ill. 5). In addition to these large monastic settlements, the Franciscans started a tower in 1636 which further emphasised the ecclesiastical presence in a municipal area hitherto characterised almost exclusively by secular structures (ills. 54, 55).

Although Graz had lost its function as the seat of the court, several noble families built their palaces in the town in the second quarter of the 17th century, prominent among them Catholic noblemen who had aggrandised themselves in the wake of the Counter-Reformation and confiscation of property entailed by it. Foremost among them are the palais of the Eggenbergs in Sackstrasse 16 (today’s New Gallery) and the mighty four-winged building of Palais Kollonitsch (Schmiedgasse 21; ill. 25) with an arcaded

inner courtyard. The lower third of Schmiedgasse is dominated by its late Renaissance facade with the cant-bay corner oriels resting on columns.

One of the outstanding buildings of this period is the Styrian armoury built by Santino Solari from 1642 onwards. It derives its unique position primarily from its role as an arsenal (ill. 23). The plain functional structure is accentuated by the monumental late Renaissance portal by the stonemason Giovanni Mamolo. The statues in the niches at its sides, Mars and Minerva, can be ranked as the best sculptures to adorn buildings in Graz. Stylistically, they already belong to early Baroque.

The Baroque period from Emperor Leopold I to Maria Theresa

In 1660, three years after his accession to the throne, the magnificent ceremony of the oath of allegiance to Emperor Leopold I took place in Graz. His decision to hold his wedding with Claudia Felicitas of Tyrol in Graz gave rise to further sumptuous celebrations. The festivities were held at Schloss Eggenberg, Styria's most beautiful Baroque palace, located in the western part of Graz.

Activities of a different kind became necessary when in 1663 the Turks declared war on Austria. The fortifications had to be repaired, and all buildings located outside the town were demolished. The Turkish peril was further aggravated when the Black Death struck, killing about one fifth of the population (the inhabitants of Graz numbered approximately 15,000 in 1680). After the Turks had been defeated in 1683, the surviving people of Graz erected plague columns, which are still very essential features of the squares, such as, e.g., the Baroque Our Lady's Column on the square in front of the Iron Gate.

Emperor Leopold died in 1705. 1728 was another important year for the history of Graz. After the Inner Austrian estates had recognised the succession of women (Pragmatic Sanction) in 1720, Emperor Charles VI came to Graz for the festivities arranged for the ceremony of the oath of allegiance. The town used the occasion of the celebration of 1728 to have the streets newly paved and street lighting installed. Four days before the Emperor's arrival, the streets of Graz were illuminated for the first time by lanterns. This celebration, which was to be the last of its kind held in Styria, was captured in a collection of copperplate engravings paid for by the Styrian estates. This work, published by Deyersberg in 1740, features detailed views of the town, which makes it one of the most important sources for the history of architecture in Graz. Its best-known town vedute are the copper engravings by Andreas Trost, who depicted the town in 1699 from the east and west with an almost perfect topographic accuracy (ill. 4).

While the fashion for articulated palace architecture began in Vienna already under Leopold I in the 1760s, Graz received its first Baroque facade arrangement with floor-by-floor pilasters only when St. Lambrecht's Court was built in Raubergasse (1665–74). Its major feature is the row of pilasters representing herms at the second upper storey with the plastically shaped

cornice. St. Lambrecht's Court is a late work of Domenico Sciassio (1599/1603–1679) from Roveredo in the Vale Mesolcina (the Grisons). It is strongly influenced by the forms and designs of the Renaissance style of the Como and Lombardy region which Sciassio had imbibed from various theoretical works on architecture and on a journey to Rome made with Abbot Pierin of St. Lambrecht in 1652 and which are particularly expressive in the grotesquely sculptured cornice of St. Lambrecht's Court (ill. 26).

Another typical feature are the stucco facades with their scrolls (Hauptplatz 16) and acanthus tendrils with fruit festoons (Hauptplatz 9, Luegg-Haus), which cover the wall surfaces for purely ornamental purposes. The facade of the second Luegg-Haus, (Hauptplatz 11) shows an interesting mixture of plaster bands with vegetable stucco forms (ill. 12). These houses were not rebuilt but converted and given new facades, while parts of the old buildings, such as the late-Gothic ground-floor arcades of the Luegg Houses, were retained and integrated in the conversion. This architecture reminds us of South Tyrolean and Upper Italian galleried houses and represents one of the most interesting architectural elements at the Hauptplatz.

In parallel to the early Baroque facade designs which were increasingly used in the last quarter of the 17th century, secular architecture showed a growing preference for stucco ceilings, which progressed along the same lines as the facades: flat plaster bands forming strictly geometric patterns were juxtaposed with naturalistic putti, fruit festoons with scrolls and spirals to form strongly plastic framings enclosing central mirrors or cartouches (Mehlplatz 1; ill. 33.)

Just as the master builders of the 16th century came almost exclusively from the region between Lakes Como and Lugano, the stuccoists of the 17th century were from the Vale Mesolcina (Grisons).

Italianite early Baroque stuccoing of ceilings reaches its peak in the last third of the 17th century, with the ceilings of the stairwell of Palais Stubenberg (Hans Sachsgasse 7; ill. 34), Palais Kollonitsch (Schmiedgasse 21; ill. 25) and Palais Dietrichstein (Burggasse 9).

Much decorative care was also devoted to the staircases, most of which had stone balustrades with banisters of a characteristically angular form (houses on Karmeliterplatz and in Hans Sachsgasse 1).

When the Herberstein family built their town palais in c. 1690, four houses were joined together, retaining a Renaissance oriel and the entrance gate. Little attention was paid to the facade, but much more was lavished on the double-flight staircase in the courtyard: due to its loggia conception it presents one of the most noteworthy Styrian staircases of the late 17th century and suggests Italian models, presumably from Genoa or Venice (ill. 27).

The two most important town palais of the Baroque period were built shortly after the turn of the century: Palais Wildenstein (1702–03, Paulustorgasse 8) and Palais Attems (1702–05, Sackstrasse 17; ill. 28–31). The former is a design unique in Austria: colossal columns articulate the facade, rising from the ground floor socle in 22 elliptical columns sunk in the pilaster recesses of a curtain wall that hides the original wall.

Palais Attems, built in the place of six older houses, also features a Baroque room arrangement, as well as the only wall and ceiling furnishings in the town that has been preserved largely intact. The facades of the U-shaped main body of the building are instrumented above the two-storey socle zone by a small pilaster arrangement with richly detailed window framings, while the entrance axis is accentuated by the monumental portal ensemble that extends over three axes and is crowned by a balcony.

The two palais are entirely at variance in their architectural principles, and cannot be explained from local tradition. Their general conceptions appear to have originated from the ducal clients themselves who, influenced by works on architectural theory, derived ideas from internationally renowned buildings, but achieved solutions in their own right that are known as "Kavaliersarchitektur", architecture by noble dilettanti.

Structures to be judged on their own merits are the Baroque portals added on to older buildings, such as the atlas-flanked portal of Hans Sachsgasse 1 and the projecting portal of Palais Khuenburg (Sackstrasse 18), whose balustrade supported by columns and slanting wall pillars makes it one of the highest-quality portals of the high Baroque.

The change in stucco styles at the beginning of the 18th century is clearly noticeable on interior walls as well as on the facades of the burgher houses. This break manifests itself in particular in the Palais Attems: while the facade stucco work with its plastic vases, festoons and grimacing heads still show the influence of Italian forms, the stucco ceilings inside are already characterised to a large extent by a purely ornamental foliage which is bound to the surface. The most beautiful and probably latest example of a Baroque stucco facade with a recessed Madonna is the burgher house on Kapunplatz 2, whose richly structured foliage, strapwork and latticework already show the first signs of the new Rococo style.

3. The main buildings of the historic center: „Stadtkrone“ (Ills. 38, 39, 42, 43, 45, 46, 49–51, 59, 60)

The so-called Stadtkrone ("Crown of the Town") is a cluster of major buildings: Burg, Cathedral, Mausoleum, Old University and Seminary, a unique ensemble of great importance in terms of architecture and art, grown over centuries of urban development. It takes its name and resemblance to a crown mainly from the domes that arise from the Mausoleum and hover above the variegated roofscape of the historical town centre. The assembly delimits the grown core of the historic center towards the City Park and provides for a deft counterpoint to the bustle in the streets around the main square and Schlossberg. But the Stadtkrone is more than just an architectural ensemble. In no other provincial capital of Austria has there been such a close association between spiritual and temporal centres, manifesting itself outside and apart from the burghers' settlement.

Today, the Burg is the residence of the Styrian provincial government, and the Old University is the cradle of its modern successor, Karl-Franzens University, which celebrated its 400th anniversary in 1985.

Historical and structural development

We find the first records of the Stadtkrone in the 12th century, when Bernhard von Stübing, allodial and demesne lord of the land on which Graz was to develop, had villages built into the pristine forests along the left river bank soon after 1122 and ordered a manor seat for himself on the Schlossberg.

At about the same time, the manorial farm was established at the place where later the Burg was to rise, together with the proprietary church of St. Ägydius and the first street market between Schlossberg and the river Mur. As in many other medieval towns of Styria, the parish church thus was located outside the market settlement. The original church of St. Ägydius appears to have been very much smaller than today's Gothic cathedral church. Encircled by a cemetery and fortifying wall, the Romanesque parish church should be conceived as a cross between a church and a castle that looked down on the busy market life in the little town at its feet.

A milestone in the development of Graz was reached by Emperor Frederick III when he built his new residence in the north-eastern corner of the medieval town wall and rebuilt the old parish church (today's Cathedral church), linking the two by a corridor across Hofgasse.

Emperor Maximilian followed with the double-spiral staircase (ill. 44), a gem of late Gothic architecture of global fame.

The sovereign state of Inner Austria was governed from the Charles Wing of the Burg. Other buildings soon gathered nearby, among them the Seminary, the Old University of the Jesuits and the Mausoleum of Emperor Ferdinand II (ills. 45, 46, 59, 60). Jesuits contributed most to the construction activities, putting their mark on the area for two centuries: their buildings still make up a major part of the assembly.

In its building styles, the Stadtkrone is dominated by the Gothic of Frederick and Italian Renaissance. The Mausoleum and St. Catherine's Church (ill. 60) are the most interesting complex in architectural terms. While the structure as a whole and its striking facade are unique expressions of a building fashion at the threshold from Renaissance to Baroque, it is the domescape (ill. 38), visible from afar, that lends the city its characteristic silhouette. The might and power of the Baroque period is displayed mainly in the interiors of the Cathedral and St. Catherine's (Mausoleum, ills. 51, 59). Actually, the only building of the Stadtkrone to be visibly Baroque in its outside appearance is the Domherrenhof, the former Jesuit convent which was converted for use of the canons of the cathedral.

The builders of the Stadtkrone

Little is known of the builders of the Gothic period presided over by Frederick III. The Cathedral appears to have been built by Hans Niesenberger from Swabia, who presented himself as the Master of Graz at the Regensburg assembly of stonemason's lodges in 1459. Recent archaeological investigations excavated five stonemason's marks from the earliest construction period in the Frederick Chapel of the Burg.

More information is available from the Renaissance buildings which are still the most numerous of the Stadtkrone ensemble. They were almost certainly built by Domenico dell'Aglio, who was called in by the Emperor to serve as the senior supervisor when the fortifications were built and whose fame is further enhanced by the Landhaus for which he was responsible.

For his own wing in the Burg, Archduke Charles commissioned designs from Pietro Ferrabosco, court builder in Vienna. His brother, Marco Antonio Tadei, supervised the construction of another annex, the Records Wing.

The Jesuit college could be ascribed to Vinzenz de Verda.

These master builders, together with the masons and stonemasons, whose names have come down to us, arrived in Graz in the second half of the 16th century when the fortifications were built. Virtually all of them came from the region between Lake Como and Lake Lugano, which originally belonged to the diocese of Como before it was divided between Italy and Switzerland in the early 16th century. Usually several members of a family worked in Graz, and some of them returned after many years or even settled down in Graz. Known locally as the "Welschen" (Italians) and to architectural history as the "maestri comacini", they were employed not just to build the fortifications but also carry out generous reconstruction work at the town buildings when Graz was the seat of the dukes of Inner Austria (see historic center).

Burg

Of the castle originally inhabited by Emperor Frederick III, the Gothic hall, a late Gothic chapel and the unique Gothic double-spiral staircase, built by his son, Emperor Maximilian, in c. 1499, have survived.

The Gothic double-spiral staircase (ill. 44)

The polygonal stairwell of 1499, sitting across the passage to the second castle court is the only part that still remains from the wing built by Maximilian to connect the castle buildings raised under his father's rule (its upper third is decorated with Roman tombstones that Maximilian had placed there in 1506).

A late Gothic door made of red marble offers access to the four-storied double-spiral staircase which winds upwards in steep turns. The two flights of the staircase, running in opposite directions, join at the shared landings. With its dog-legged design and the mostly self-supported stone structure, the double-spiral staircase at the Graz Burg ranks among the major late Gothic staircases in Europe, a masterpiece of stonemasonry marking the close of an epoch.

The "Karlsbau" or Charles Wing, which Archduke Charles built in 1570–71, has remained largely intact. Used today as the Styrian governor's residence, its rooms and in particular its ceremonial halls constitute the spiritual core of the Burg. The wing was fitted in between Frederick's building at the north-eastern corner of the medieval town wall and the eastern town gate,

the so-called Burgtor. This Gothic gate, constructed in 1336–39, with its pointed stone frames on either side, is the oldest surviving town gate of Graz (ill. 42).

It is contrasted by the monumental Renaissance portal (Domenico dell'Aglio, 1554), which grants access to the first castle court and which attracts by its plain, unadorned grandiosity and the precision of its parallelepipedal stones (ill. 43). Its design mirrors the portals drawn by Sebastiano Serlio whose oeuvre on architectural theory had a profound influence on the Italian master builders working all over Europe.

The Records Wing

The "Registraturtrakt", a long drawn-out wing to house government records, was built by Marc Antonio Tadei, also of Italy, under Archduke Charles II, in 1581–85. An interesting feature from the viewpoint of art history is the ornamental sgraffito scratchwork decorating the facade. Tadei, another member of the group of Italian architects, brought the sgraffito technique from his home at Lake Lugano, where the fashion, originating in Florence, had taken hold already around 1500.

The Seminary (former Jesuit college; ill. 45)

In 1572, Archduke Charles II, the Catholic prince of Inner Austria, called upon the Jesuits of Ingolstadt (Germany) to come to Graz in order to mount an effective attack against the growing Protestant movement.

Construction on their mighty complex began in 1572. It was built by Vincenzo de Verda, who came from Gandria near Lugano and who was also employed with the fortifications. The theological college of Graz is one of the first of the Society of Jesus in the German countries, and it counted among the largest of the century, next to Augsburg, Munich and Coblenz. While most of the 16th century colleges were later converted into the Baroque style, the one in Graz retained most of its original structural features and is therefore a major example of early Jesuit architecture of importance for the entire German province of the Order.

The sheer size of the building registers only when the visitor enters the austere inner courtyard, the largest in the historic center of Graz. Passing along the corridors that enclose the courtyard, one gets a particularly vivid impression of its monumentality. Floor upon floor, the long corridors, reminiscent of a monastic cloister, run around the courtyard, willing those who brave the passage to be transplanted into a remote world. The attic offers an overwhelming view of the red rooftops of Graz.

The exterior appearance is that of a plain, severe Renaissance building, but the interior is alive with the exuberance of the Baroque age, which left its touch everywhere, and most impressively in the grand hall, the refectory and – first and foremost – the grand staircase (ill. 47).

The walls of the second and third floors were covered in colourful stucco-lustro, the severies of the stair flights and the landing were framed in lavish

stucco frames with painted emblems (small symbolic paintings with banderols).

The Old Jesuit University

The long facade of the seminary abuts the monumental building of the Old University (Bürgergasse 2a, today the Styrian archives). Placed at the corner of Hofgasse and Bürgergasse, the complex draws back to leave a small square which was once known as University Square. Across the street, the western facade of the Cathedral comes into view.

The university was founded by Archduke Charles II in 1585, and the building was ceremonially opened by Archduke Ferdinand in 1609. When the Jesuit order was dissolved in 1773, this spelled the end of the Jesuit university, but operations as such continued under state control.

The library (ill. 46)

In order to rescue the library stock of the Styrian Jesuit colleges (Graz, Leoben, Judenburg) after their dissolution, Empress Maria Theresa in 1780 instructed her court builder Joseph Hueber to convert the former aula and theatre of the university into a library, which today is the showpiece of the Styrian archives. The furnishings and decoration of the library have survived fully intact and are a major manifestation of the transition period from Rococo to Classicism. The library boasts oil portraits of Jesuit teachers and Habsburg rulers, and its severies, transverse arches and window recesses are covered with delicate decorative paintings in which dainty rococo flowers are harmoniously placed in Classicist vases to give the room its special touch.

The Cathedral (ills. 46–51)

The mighty Gothic cathedral sits at the heart of the Stadtkrone assembly, and it is this church which is at the root of the assembly's development.

Built under Emperor Frederick III in 1438–64, the cathedral replaced the parish church of St. Ägydius which had been first mentioned in 1174. The new Gothic building continued to serve as the parish church and was incorporated in the city fortifications. The main portal carries the coats of arms of Frederick and Eleonora, his Portuguese wife, above the deep doorcasing of the ogee arch of the stone door.

Inside the southern side entrance, a fragment of a fresco survives which depicts St. Christopher carrying the Christ child across a river. The saint is clearly recognisable as Frederick wearing the Styrian ducal coronet – at a time when he was already German emperor. There is deep symbolism in the fact that Frederick lent his features to the saint carrying Jesus Christ.

The southern external wall of the Cathedral is decorated with a fresco known as "God's Plagues", probably painted by Thomas von Villach in 1480. It was donated by the burghers of Graz to ask God's forgiveness for their sins. God's punishment manifested itself in the three plagues sent by him: locusts, the Turks and the Black Death, shown on the lower part of the painting. Above it, a marvellous view is given of divine and human hierarchies. The programmatical painting, unique for the close of the Middle Ages, also offers the first view of Graz (above the Turkish siege).

The fate of the parish church of Graz was decided when Graz was raised to become the residence of the rulers of Inner Austria in 1564.

Charles II, the Catholic archduke who resided at the Burg in 1564 to 1590, called the Society of Jesus to Graz to check the progress made by the Protestant religion. For 200 years, the church of St. Ägydius was controlled by the Jesuits as the centre of the Counter-Reformation.

During this period, the best local and foreign artists put their efforts into furnishing the church, creating an impressive *Gesamtkunstwerk*. Gifts by the Styrian prince, such as the precious reliquaries, masterpieces of early Italian Renaissance, foundations and epitaphs contributed their share. The pulpit, whose programme was defined by Georg Lindemayr of the Society of Jesus, the pews, choir stalls and high altar basically rounded off the transformation into the Baroque style in the early 18th century which today characterises the magnificent interior.

In 1773, Pope Clement XIV suppressed the Jesuit order for political reasons. When Joseph II revised the scheme of dioceses in 1786, moving the bishop's seat from Seckau to Graz, the church of St. Ägydius, attended by only a handful of former Jesuits, was ideally placed to become the new cathedral of the diocese of Graz-Seckau. In this way, a parish church turned court church and then Jesuit church at last was raised to cathedral status.

The Mausoleum of Emperor Ferdinand II (ills. 59, 60)

The Mausoleum and St. Catherine's Church (1614–87) contribute the most interesting – in terms of architecture and art history – components to the Stadtkrone assembly. While the overall design of the complex and the striking facade are unique indicators of an architectural fashion at the threshold from Renaissance to Baroque, it is the characteristic domescape that lends the city's silhouette its distinctive touch.

The Mausoleum, placed on an oval groundplan and the Habsburgs' largest tomb, in combination with St. Catherine's provides for an imperial edifice whose important place in art history derives from its unique synthesis of heavy, plastically conceived architecture and the hovering, Venice-inspired lightness of its domes. Rooted in Mannerism in its details, the complex nevertheless anticipates various elements of the new Baroque style.

For his Mausoleum, Archduke Ferdinand retained Giovanni Pietro de Pomis from Lombardy, who proved to be a skilled architect and rose to become court builder.

The complex consists of two buildings which are linked but differ in their utilisation: a church dedicated to St. Catherine above a cruciform ground plan, and the mausoleum proper, a centralised, oval building. In this way, the traditional cross-shaped church is juxtaposed with a centrally designed building whose oval base design was only just gaining ground in Italy and which was a striking novelty in northern architecture.

Leaving only a small passage inbetween, the church, marked out by its characteristic facade, fits tightly against the Cathedral.

For the Mausoleum, which consists of a forcefully rising domed structure and a tomb underneath, de Pomis made skilful use of the precipitous terrain. Exploiting the natural terrace, he forces visitors to descend from the brightness of the church into the gloom of the stuccoed tomb, thereby anticipating the art of effective stage-setting, a key element of the Baroque in Central Europe, by decades.

Apart from the famed and much praised domes, which echo memories of de Pomis' apprenticeship in Italy, it is mostly the facade of the Mausoleum which excites special interest and which dominates the square flanked by the Cathedral and the Domherrenhof close. Innumerable painters and photographers have captured the image, countless publications have wallowed over the abundance of its architectural detail.

In this connection it should be noted that de Pomis, a genius and universal artist, consciously planned the visual impact of his building on the urban environment. The Mariahilferkirche (ill. 61) at the opposite banks of the river Mur had been designed for its distant effect, like the Venetian island church San Giorgio Maggiore, while the Mausoleum facade, with its wealth of fine details, obviously was to cater to a nearer view.

Conceived like a triumphal arch, the facade rises on half columns towards an attic terminated by a segmental arch pediment, inscribed with a triangular pediment – a motif taken from the Jesuits' founding church Il Gesù in Rome. The overwhelming wealth of architectural details ranks the facade foremost among the Mannerist church facades in Austria.

When Ferdinand moved to Vienna in 1619, construction work faltered. After de Pomis' death in 1633, his successor Pietro Valnegro completed the choir tower. In 1637, Ferdinand, the second emperor of this name in Germany, died in Vienna. His funeral procession was accompanied to the Styrian border by 320 horsemen. After many days spent on funeral ceremonies, Ferdinand was at last laid to rest in the Mausoleum of his native town. His grave is indicated by a plain tablet to the right of the altar. The vault itself is dominated by a precious sarcophagus of red marble, with the statues of Archduke Charles II of Inner Austria and his wife Maria of Bavaria placed on top. The room is decorated with stucco redolent with symbols of the transience of life.

None of the mausoleums erected by the various members of the Habsburg dynasty surpasses that in Graz in sheer size and expressiveness. Ferdinand, whom the pope had awarded with the honorary title of "most fervent defender of the faith", used it as an opportunity to immortalise himself. As such, the building should also be seen as Austria's most important monument, in terms of art and culture, of the Counter-Reformation in the first half of the 17th century.

Inside St. Catherine's, stuccoed all over in motifs to glorify the Habsburgs, the most splendid item is the altar created by Fischer von Erlach, a native of Graz who went on to become a leading exponent of the Baroque style. It was the first masterpiece that the architect was to give to his home town.

IV.-VI. Management – Factors Affecting the Property – Monitoring

The historic town centre of Graz, as proposed for inscription on the World Heritage List, includes 450 monuments.

This historic center of Graz is subject to monument protection under sections 1, 2 and 3 of the Austrian Monument Protection Act (*Österreichisches Denkmalschutzgesetz*, a 1923 federal law as amended in 1978, Federal Law Gazette No. 167/1978, and in 1990, Federal Law Gazette No. 473/1990). The preservation of monuments (property of historic, artistic and other cultural significance) owned by the Republic of Austria, by the *Länder* (provinces) or local communities, by church/religious communities, etc. will remain a matter of public interest unless the Bundesdenkmalamt (Federal Office of Historic Monuments) takes a contrary view. Thus, all the important publicly owned monumental buildings and other monuments, as well as all the ecclesiastical monuments (churches, monasteries, convents, etc.) within the historic center of Graz are under protection. Pursuant to section 3 of the Austrian Monument Protection Act (privately owned monuments), 125 monuments in the city of Graz are protected.

According to the provisions of the Austrian Monument Protection Act protected monuments are subject to a number of restrictions and thus the control of the Bundesdenkmalamt: their demolition, or any alteration that may impinge on the original material (fabric), traditional appearance or artistic effect will require the written approval of the Bundesdenkmalamt. Approval is also required for any selling of historic buildings. If privately-owned property is to be sold, the Bundesdenkmalamt must be notified. If there is any danger of an ancient monument being destroyed or impaired in its original material or appearance by modifications to its setting, the Bundesdenkmalamt may apply for safeguarding measures with the district admini-

strative authorities. Any infringements of the Monument Protection Act carry legal and/or administrative penalties.

Within the options available under finance laws, the Bundesdenkmalamt may grant subsidies to the cost incurred in conserving, consolidating or studying monuments.

A second level of legal protection for the historic center of Graz is afforded through the Graz historic center Conservation Act (*Grazer Altstadterhaltungsgesetz*) of 1974, repromulgated in 1980 (Provincial Law Gazette No. 33/1980). It specifically stipulates that those Graz city zones delimited by provincial government regulations are subject to authorisation beyond the one laid down in the building code, and that they are subject to greater conservation obligations. Moreover, any buildings of significance for the town's appearance are under a demolition ban – except for extremely costly maintenance operations that cannot be reasonably expected from their owners –, and standards have been adopted on how to preserve the public surfaces and how to use buildings.

The obligation to conserve ancient monuments is subject to different regulations in line with the four protection zones that have been established (promulgated in Provincial Law Gazette No 17/1980 for zones I and II, Provincial Law Gazette No. 26/1979 for zone III and Provincial Law Gazette No. 90/1982 for zone IV). For core zone I also a conservation order has been issued for building interiors. This core zone I is identical with the zone proposed for inscription on the World Heritage List. Zone II corresponds to the proposed buffer zone. To afford an even more efficient protection to ancient heritage, the provincial government adopted three additional implementation regulations in 1986, one containing specifications for roofscapes, one for notification procedures (regarding any intended operations on protected buildings), and one for windows.

Aside from approval procedures and reinstatement measures under building law competences, the Graz historic center Conservation Act – through the creation of an historic center Conservation Fund – also provides for the possibility of subsidising construction operations within the meaning of conservation and preservation of ancient material.

The Graz historic center Conservation Act is enforced by the competent authorities, i.e. the construction authority (*Baupolizeiamt*), the municipal planning and design office (*Stadtplanungsamt*) and the building law authority (*Baurechtsamt*), whereas the municipal senate of the Styrian capital of Graz, being the first instance construction authority, has reserved the right to counsel (impose duties) in building matters concerning historic center ensembles.

The appeals authority is the Graz appeals commission (*Grazer Berufungskommission*).

For proceedings under public law it is necessary to produce, in addition to the usual documents, a binding expert opinion of the historic center Administration Commission (*Altstadtverwaltungskommission*), a statutory expert advisory board.

Protection of the characteristic view of the property is to be ensured by the construction authorities within their enlarged building law competence, with additional rights to proper hearing having been introduced and design regulations having been decreed. The historic center Conservation Fund and its administration are supposed to provide, aside from the regular activities of public authorities, incentives for conserving the traditional appearance of the historic center of Graz.

The office responsible for decisions on subsidising building measures from the Graz historic center Conservation Fund is the *Magistratsabteilung 10/7*.

Subsidies granted by the Graz historic center Conservation Fund for construction measures pursuant to section 21 of the Graz historic center Conservation Act, Provincial Law Gazette No. 48/1993, are meant to cover additional cost arising for the owner of a subsidisable property within the protection zone when he/she does not only preserve the outer shape and decoration of the building but also the structural parts and interior of the building (such as entrance halls, stairways, structural embellishments, small monuments). A condition for getting such a subsidy is a positive expert opinion of the historic center Administration Commission on whether the property merits such subsidy.

In the past term of the Graz municipal council (1993–1998), 240 applications for subsidies have been answered in the affirmative by the board of the historic center Conservation Fund. In real terms, this amounts to disbursed funds of more than ATS 10 million.

Within the said term, the city also granted its 1000th subsidy, i.e. since the creation of the historic center Conservation Fund (1974) a total of around ATS 43 million was disbursed.

For the year 1998, as many as 87 (as at March 1998) objects have been submitted for subsidisation, which implies a further increase in counselling activities.

It may be assumed that the intention to conserve the historic center of Graz will in future mainly consist in proper expert monitoring of any building measures demanded by a change of function, but in particular it will focus on preserving monuments on a permanent basis as stipulated in articles 4 and 6 of the Venice Charter. For any interventions affecting the historic building material the provisions of the Monument Protection Act and/or the Graz historic center Conservation Act ensure proper expert monitoring.

Measures designed to preserve the historic center of Graz have always been subsidised by public funds granted by the Republic of Austria (monument protection subsidies) and both by the province of Styria and the city of Graz (monies disbursed under the Graz historic center Conservation Act).

These are the foundations on which historic monuments will be preserved in future as well.

Over the past decade more than 50 per cent of the ancient monuments and almost all objects under preservation order have been subject to conservation and restoration work designed to maintain the original fabric, traditional appearance and artistic effect. Only around two dozen old-town houses in private ownership still require major rehabilitation; the necessary measures have already been prepared and/or launched.

Reference is made within this context to the revitalisation campaign for the houses in Griesgasse and the model restoration of the Reinerhof, the oldest house of Graz.

To quote a few other examples, we refer to the special funding arrangement adopted by the city of Graz for three significant privately-owned houses (the so-called painted house; the *Weiss'sche* house and the *Luegg* house). As an incentive for restoration of these still a bit desolate buildings, the city grants the owners an extraordinary funding subsidy of one third of the rehabilitation cost, a total of ATS 1 million for each building.

The urban renewal programme URBAN co-funded by the European Union also covers the city of Graz. URBAN Graz is designed to improve the residential and economic quality of Graz's traditional inner city district of Gries, i.e. the southern part of the Mur village situated on the right bank of the Mur. Subsidies are granted to projects launched at private people's own initiative. For the entire programme, a public investment volume of over ATS 150 million has been set aside.

The overall Schlossberg and City Park complex, whose preservation is currently within the ambit of nature preservation regulations, is soon to become one of 55 selected Austrian park grounds to be put under a monument protection order. A contract between the Republic of Austria and the federal province (Land) of Styria will regulate the future protection of this cultural landscape, which is significant also in ecological terms.

Thus, as explained, the historic center of Graz enjoys maximum protection: in addition to the comprehensive protection afforded under the Austrian Monument Protection Act, there are the protective provisions of the Graz historic center Conservation Act and the special protection soon to be realised for the Schlossberg/City Park complex.

The construction of contemporary buildings in the historic center area is pursued with utmost care. The "Graz school of architecture" enjoys world

renown and provides excellent architects for the design of high-quality new buildings. Moreover, whenever ancient building material is to be combined with new structures, the city will invite architects to a design competition to find the most subtle solution. Reference is made here to the building ensemble in the Botanical Gardens of the Graz University, which consists of an old (Rezori, 1890) and new university building (Klaus Kada, 1995), old glasshouse (1888) and new glasshouses (Volckmar Giencke, 1995).

Agent responsible for the preservation/conservation:

„Bundesdenkmalamt“ (Federal Office of Historic Monuments)
A-1010 Vienna, Hofburg, Säulenstiege

Amt der Steiermärkischen Landesregierung
(Office of the Land Government Steiermark)
A-8020 Graz, Burg

Magistrat Graz, Amt für Stadtentwicklung und Stadterhaltung
(Office for city development and city preservation)
A-8020 Graz, Europaplatz 20

For monuments listed under the Austrian Protection Act:

Bundesdenkmalamt, Landeskonservatorat für Steiermark
A-8020 Graz, Schubertstraße 73

For the historic center under protection of the Graz Old Town Preservation Act:

Altstadterhaltungskommission beim
Amt der Steiermärkischen Landesregierung
A-8020 Graz, Burg

VII. Documentation

List of the main references used in this study

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F. Posch, Die Besiedelung des Grazer Bodens, in: 850 Jahre Graz, Graz 1978

G.M. Dienes, Bilder einer Stadt, Graz 1991

Stadtarchitektur, Architekturstadt Graz, Graz 1997 (Amt für Stadtentwicklung, Graz)

Overall view and maps

- I. Aerial photograph of the Old Town and Schlossberg
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- III. a, b Map of the Old Town showing building periods; a) northern part; b) southern part
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4. Eastern view of Graz, Andreas Trost, engraving, 1695
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5. Biedermeier Graz, Hauptwachplatz (now the main square), c. 1840, Conrad Kreuzer, distemper painting
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Video

„Graz Vision“ (cultural office of the city of Graz)

Production of the photographs, the slides and the video: VISIONAS (Dr. A. Scheucher), Graz 1998.

Overall view and maps: Magistrat Graz, Amt für Stadtentwicklung und Stadterhaltung (Office for city development and city preservation), A-8020 Graz, Europaplatz 20

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MONUMENT PROTECTION ACT

as amended in
1978 by Bundesgesetzblatt (BGBl.) (Federal Law Gazette)
No. 167/1978) and
1990 by Bundesgesetzblatt (BGBl.) (Federal Law Gazette)
No. 473/1990)

BUNDESDENKMALAMT
(FEDERAL MONUMENT OFFICE)
A-1010 Vienna, Hofburg, Säulenstiege

Denkmalschutzgesetz (Monument Protection Act)

This Federal Act of 1923 (BGBI. No. 533/1923) as amended in 1978 (BGBI. No.167/1978) and 1990 (BGBI. No. 473/1990) determines the protection of monuments as a concern of the entire state (i.e. a federal concern) (Section 10 of the Federal Constitutional Law of October 1st, 1920). The determination of the historic, artistic or other cultural significance of an object (Section 1 of the Monument Protection Act) as well as the public interest in its preservation is, in the first instance, a matter of the Bundesdenkmalamt as the administrative agency concerned with the protection of monuments. It is possible to appeal against such a decree to the Federal Ministry for Science and Research (second instance). The Bundesdenkmalamt is, however, not solely an administrative agency. The basis of its work is the research into the existant body of monuments; thus, this agency is also a scientific institution (in accordance with the scope of the "monument" concept, the monument research covers all disciplines of history). Finally, the "public interest" in preservation embodied in the Act also assigns practical tasks of conservation and restoration to the Bundesdenkmalamt.

Section 1.

(1) The restrictions contained in this Federal Act apply to man-made immovable and movable objects (including vestiges and traces of creative human intervention as well as artificially constructed or moulded ground formations) of historic, artistic or other cultural significance if their preservation, by virtue of this significance, is a matter of public interest. While this significance may be due to the objects *per se* it may also arise from their relationship or location with respect to other objects. The provisions regarding individual monuments shall also apply to groups of immovable objects (ensembles) and collections of movable objects which form a homogenous whole by virtue of their historic, artistic or other cultural context including their location if, due to this context, their preservation as a unit is within public interest.

(2) Taking into consideration the results of relevant scientific research, it shall be incumbent upon the Bundesdenkmalamt to decide whether the preservation of an individual monument, an ensemble or a collection is a matter of public interest. If research into monuments of this type - in particular in the case of non-excavated archeological monuments - has not yet been completed to a sufficient extent, the listing of the monuments as of public interest shall only be permitted if scientific research documents that it is at least probable that the requirements for listing the monuments as worthy of protection will be met, and if in the adverse case the preservation of the monuments in their intactness would be put in jeopardy.

(3) Inasmuch as procedures according to Section 2; Section 3, paragraph 1; Section 6, paragraph 2 and Section 10, paragraph 3, concern the designation of immovable monuments as of public interest, only the owner (Section 3, paragraph 3), the governor of the respective Land (province), the municipality and its mayor as well as the holder of the building rights (if such have been assigned) shall be heard as parties.

(4) The governor of the respective Land shall be entitled to submit to the Bundesdenkmalamt requests for the purpose of determining whether the preservation of monuments (including ensembles and collections) is within public interest or not, but also for altering or demolishing them or for suspending their listing as monuments (Section 2, paragraph 1; Section 3, paragraph 1; Section 5, paragraphs 1 and 6) if they have already been listed as such.

Section 2.

(1) In case of monuments (Section 1, paragraph 1) owned wholly or predominantly by the Bund (federal government), a Land or by other public bodies, authorities, foundations as well as by legally recognized churches or religious communities including their institutions, public interest in their preservation is taken for granted (i.e. they fall under monument protection) for as long as the Bundesdenkmalamt does not pass a decision to the contrary, either following a request submitted by the owner or *ex officio* (paragraph 2) (listing as monument by virtue of legal presumption. Legal presumption shall apply even if sole or predominant ownership in the above sense should merely be a result of the co-ownership shares of a majority of the abovementioned persons or entities. Legal presumption pursuant to this paragraph shall not supersede any decree issued by the Bundesdenkmalamt in accordance with the last sentence of Section 1, paragraph 1, with respect to the existence of a homogenous whole of several immovable or movable monuments (ensembles, collections).

(2) Moreover, the Bundesdenkmalamt may decide *ex officio* whether the preservation of such a monument is in fact a matter of public interest.

(3) Decrees confirming public interest in the preservation of a monument in accordance with paragraphs 1 and 2 above, with Section 4, paragraph 2 (as amended by BgBl. No.167/1978); Section 6, paragraph 2 and Section 10, paragraph 3, shall entail all legal consequences, without any limitation in time, of decrees in accordance with Section 3, paragraph 1 (listing of monuments by decree), even if it should be determined at the same time that the monument in question is a homogenous whole according to the last sentence in Section 1, paragraph 1.

Section 3.

(1) In case of monuments not under monument protection by virtue of legal presumption (Section 2, paragraph 1; Section 6, paragraph 1), public interest in their preservation shall be presumed to exist only if thus decreed by the Bundesdenkmalamt (designation as monument by decree).

(2) The fact that an immovable monument has been designated as such by decree (Section 2, paragraph 3 and Section 3, paragraph 1) shall be made public, *ex officio*, by means of an entry into the deed book (Grundbuch), *ex officio*, by the Bundesdenkmalamt. In case of a lapse of the decreed public interest in preservation (Section 2, paragraph 3 and Section 3, paragraph 1), the notice entered by the Bundesdenkmalamt shall be deleted *ex officio*. The Bundesdenkmalamt is obligated to issue a notice according to this paragraph only if corresponding procedures were instituted by the Bundesdenkmalamt. The notice shall be issued six months after entry into effect at the latest.

(3) In case of immovable objects, the owner according to the deed book (Grundbuch) shall be considered as the owner for the purposes of this Act.

Section 4.

(1) Any demolition or alteration that might influence the condition (built volumes), historic appearance or artistic effect of any monument under monument protection in accordance with Section 2; Section 3, paragraph 1; Section 6, paragraphs 1 or 2 (or before the amendment by BGBl. Nr. 167/1978 in accordance with Section 4, paragraph 2) or Section 10, paragraph 3, shall be prohibited unless a permission in accordance with Section 5, paragraph 1, was issued. If the owner or any other person or entity responsible for the upkeep of the monument purposefully neglects to perform the measures that are essential for its conservation with the obvious intention of demolishing it, this shall be considered equal to the demolition of the monument. In particular, the following shall apply:

a) The demolition of a monument shall be tantamount to its actual complete destruction. Such a monument shall be regarded as destroyed even in the case that individual essential parts are still existant. If only parts of an object are under monument protection, the above sentences shall apply *mutatis mutandis*. For the purpose of determining whether ensembles or collections that were assigned monument status as units (last sentence in Section 1, paragraph 1) and, as such, demolished or merely altered, these provisions shall apply as for individual monuments. The demolition of a monument listed as such solely as part of such a unit (and not as an individual monument) is only tantamount to an alteration of the ensemble or collection.

b) In case of imminent danger, essential safety measures which are actions within the meaning of the first sentence of paragraph 1 may be taken without the prior approval of the Bundesdenkmalamt upon simultaneous notification of the Bundesdenkmalamt.

(2) The voluntary sale or alienation of monuments designated as such by legal presumption (Section 2, paragraph 1; Section 6, paragraph 1) without a permission according to Section 6, paragraph 1, shall be prohibited.

(3) The voluntary sale or encumbrance of individual objects from a collection without a permission according to Section 6, paragraph 5, shall be prohibited if the Bundesdenkmalamt has assigned monument status to this collection as a unit (last sentence of Section 1, paragraph 1).

(4) In all other cases regarding a sale or alienation of objects listed as monuments that were not mentioned in paragraphs 2 and 3, the seller or alienor shall immediately notify the Bundesdenkmalamt of this fact in accordance with Section 6, paragraph 4, including an identification of the alienee or buyer, as well as advise the alienee or buyer of such a monument that it is subject to the restrictions of this Federal Act.

Section 5.

(1) Any demolition or alteration of a monument according to Section 4, paragraph 1, shall require the permission of the Bundesdenkmalamt unless these measures were taken due to imminent danger (Section 4, paragraph 1 lit.b). The onus of proof that the reasons put forward for the demolition or alteration are justified shall rest with the applicant. Each party within the meaning of Section 8 of the General Administrative Procedure Law of 1950 as well as the governor of the respective Land (Section 1, paragraph 4) shall be entitled to submit a request. Apart from these persons or entities, the mayor shall also be heard as a party in all procedures regarding the demolition of a monument in accordance with this paragraph.

(2) In the procedures according to paragraph 1 regarding requests for the alteration of a monument, the Bundesdenkmalamt may determine, in a permission issued as a decree, which measures in detail shall be additionally required by the Bundesdenkmalamt; these measures may also be communicated verbally.

(3) Before permitting the demolition of a monument according to paragraph 1, the Denkmalbeirat (Monument Advisory Board) (Section 16) shall be heard.

(4) Any permission according to paragraph 1 shall lapse if not actually made use of within a period of three years.

(5) Notwithstanding the provisions contained in paragraph 1, the request for the alteration of a monument devoted to the religious service of a legally recognized church or religious community including its institutions shall be permitted in any case insofar as the change is necessary for holding the religious service according to the liturgical provisions stipulated by the legally recognized church or religious community. Proof of the type and extent of this necessity shall be submitted, upon request of the Bundesdenkmalamt, by means of an attestation issued by the competent superior body of the respective church or religious community. This attestation shall also comment on the counterproposals, if any, suggested by the Bundesdenkmalamt.

(6) Monuments (including ensembles and collections) which were listed as such and demolished or altered in the course of time, accidentally or unlawfully without permission (paragraph 1) or for other reasons have lost the significance owing to which they were originally designated as monuments shall continue to be designated as such (this includes mere vestiges) until the Bundesdenkmalamt, upon request of the owner (a co-owner), the governor of the respective Land or *ex officio*, has stated in a decision that the preservation of the monument is no longer within public interest (procedure for the revocation of monument protection).

(7) Subsidies (including interest subsidies) may be granted, within the framework of financial legislation, for expenses arising from the safeguarding, preservation and research of monuments (including their surroundings, if these are of significance for the monuments) or caused by an alteration. The significance of a monument and the economic problems connected with its proper restoration shall especially be considered in this context. Subsidies may also be granted to owners and other persons or entities disposing of real rights in a monument in case of considerable impairments caused in the course of works undertaken by the Bundesdenkmalamt in execution of the Act (in particular according to Sections 10 and 12). All details of the directives covering the granting of subsidies within the meaning of this paragraph shall be issued by the Federal Minister for Science and Research in agreement with the Federal Minister of Finance.

Section 6.

(1) The voluntary sale or alienation of monuments designated as such solely by virtue of legal presumption (Section 2, paragraph 1) shall require the permission of the Bundesdenkmalamt. If such monuments are voluntarily sold or alienated without the permission of the Bundesdenkmalamt in such a way that at least half of the monument passes into the ownership of persons or entities not specified in the first sentence of Section 2, paragraph 1, they continue to be subject to the provisions of Section 2, paragraph 1, including the legal

consequences arising therefrom. As far as the voluntary sale or alienation occurs by law, this continuation ends five years after passage of ownership.

(2) Permission for sale or alienation according to paragraph 1 shall only be granted if the buyer or alienee is simultaneously identified as such. When granting permission for sale or alienation to a person or entity not specified in Section 2, it shall also be ascertained whether the preservation of the monument is a matter of public interest. In this procedure, the buyer or alienee shall be heard as a party.

(3) Any permission according to paragraph 1 shall lapse if not actually made use of within a period of two years.

(4) The alienor or seller of a monument listed as of public interest by virtue of a decree according to Section 3, paragraph 1, or by virtue of another procedure mentioned in Section 2, paragraph 3, shall, with simultaneous identification of the alienee or buyer, immediately notify the Bundesdenkmalamt of the alienation or sale. The designation as of public interest shall not be affected by the passage of ownership. Notwithstanding the provisions of Section 3, paragraph 2, the alienor or seller shall be obligated to notify the alienee or buyer of such a monument that it is subject to the restrictions of this Federal Act.

(5) The voluntary sale or encumbrance of individual objects from a collection as defined by Section 4, paragraph 3, shall require the written permission of the Bundesdenkmalamt. Any voluntary sale or encumbrance without this permission shall be prohibited and, in accordance with Section 879 of the General Civil Code, considered null and void. Any attachment of individual objects of such a collection shall be suspended upon request of the Bundesdenkmalamt. If the attachment extends to all objects of such a collection, they may only be realized in one body if the Bundesdenkmalamt notifies the court in due time that the collection comes within the meaning of Section 4, paragraph 3.

The fact that the objects of a collection are owned (or co-owned) by several persons or entities or have passed (e.g. by the devolution of the estate of a deceased person) into the ownership (co-ownership) of several persons or entities shall have no bearing whatsoever on a possible designation as a monument or the continuation of this designation as a unit.

Section 7.

(1) If there is danger of monuments being demolished, altered or alienated (in particular in contravention of the provisions contained in Sections 4 to 6), thus causing a considerable impairment to the interests of monument preservation, the competent district administrative authority, upon request of the Bundesdenkmalamt or - in case of imminent danger - ex

officio, shall take suitable measures (including construction work) and issue decrees and prohibitions in order to avert this danger.

(2) If directed at an unspecified group of persons, the measures, decrees and prohibitions according to paragraph 1 shall be taken and issued by ordinance, or otherwise, by decree. In this procedure, the Bundesdenkmalamt shall be heard as a party.

Section 8.

(1) In order to avoid any danger to or impairment of the existence or appearance of an immovable monument by way of alterations of its surroundings (e.g. by the erection of billboards, showcases, signs, kiosks, gas stations and other intrusive constructions), the district administrative authority, upon request of the Bundesdenkmalamt or - in case of imminent danger - *ex officio*, shall issue prohibitions.

(2) If directed at an unspecified group of persons, all prohibitions and decrees according to paragraph 1 shall be issued by ordinance, or otherwise, by decree. In this procedure, the Bundesdenkmalamt shall be heard as a party.

Section 9.

(1) If such objects are discovered beneath the earth or water surface (chance finds) which by virtue of their position, shape or structure may be expected to be subject to the restrictions of this Act (archeological monuments), the Bundesdenkmalamt shall be notified of their discovery forthwith, but at the latest on the day following the discovery. The same shall apply to archeological monuments uncovered, in part or entirely, merely as a result of events such as rain, ploughing or similar. Within the abovementioned period, the discovery may be also reported to the district administrative authority of the finding place, to one of the nearby police stations, to the competent mayor or a public museum subject to a territorial authority; these authorities shall immediately inform the Bundesdenkmalamt of the report so that notification of the discovery will be presented to the Bundesdenkmalamt on the third workday after delivery of the report at the latest.

(2) The following are obligated to report on the find: the finder, the owner of the property, the person or entity holding the building rights (if any), the tenant or lessee of the concrete part of the property as well as - in the case of works being carried out on the property - the local responsible construction supervisor.

Section 10.

(1) The condition of the finding place and of the objects found (finds) shall be left unchanged for a period of up

to five workdays after delivery of the report unless organs of the Bundesdenkmalamt or an authorized representative of the Bundesdenkmalamt should suspend the restriction or permit continuation of the works, inasmuch as there is no imminent danger to human life or health or the preservation of the finds. In the case that a permission is granted in view of the fact that the interests of monument preservation are not impaired or not appreciably impaired, the drawing-up of minutes shall be deemed sufficient.

(2) Notwithstanding the provision contained in paragraph 1, movable finds shall be taken in safekeeping by the finder or consigned to e.g. the mayor for keeping if there is danger that these finds might be lost. In any other case, the Bundesdenkmalamt or its authorized representatives shall be entitled to recover the finds and take the necessary measures in order to clarify the circumstances of the find as well as to safeguard any other archeological monuments which exist or are presumed to exist on the property.

(3) From the moment of finding until the completion of the works defined in paragraph 4 but for a maximum period of six weeks after delivery of the report on the find (Section 9, paragraph 1), the archeological monuments found shall be subject to the restrictions of this Federal Act; for this period, this shall apply uniformly in accordance with the provisions for listing by decree (Section 3, paragraph 1). Until the end of this period, it is incumbent on the Bundesdenkmalamt to decide, even with respect to objects subject to the provisions contained in Section 2, paragraph 1 in any case, whether the archeological monuments shall continue to be subject to the restrictions of this Act (in any case according to the legal consequences of listing by decree pursuant to Section 3, paragraph 1); remedies against this decree shall have no suspensive effect. Inasmuch as the archeological monuments were listed as of public interest even before their concrete discovery (excavation) according to Section 3, paragraph 1 or another procedure mentioned in Section 2, paragraph 3, no further decree by the Bundesdenkmalamt according to this provisions contained in this paragraph shall be necessary.

(4) Notwithstanding the provisions contained in Section 12, paragraph 1, the finder, owner, holder of real rights or actual holder of the property where the find occurred shall be obligated to make available to the Bundesdenkmalamt, upon its request, all movable objects found on the property for the purpose of scientific evaluation and documentation for a period not exceeding two years.

(5) If, in the course of excavations and other forms of scientific investigation carried out by organs of territorial authorities including museums, collections and other scientific institutions or by order of or by request of these authorities, movable objects are found

or discovered which before their discovery were hidden in the ground for so long a period that it is impossible to determine their owner, these territorial authorities shall be obligated to pay compensation for the part of the property due to the owner of the property according to the provision contained in Section 399 of the General Civil Code. The right to compensation shall be asserted in writing within two years after the discovery or total excavation of the object. The same shall apply in those cases where the share of the owner, in accordance with Section 400 of the General Civil Code, has fallen to the federal government (Bund) as a result of an unlawful act committed by the finder. In case of a total or partial exercise of the right to compensation, the property owner is entitled to an *bona fide* indemnity payment amounting to the highest selling price for final purchasers realizable on the domestic market. The excavation (investigation) cost shall not be offset in the calculation of this price. If no agreement is reached, the matter shall be settled by way of arbitration pursuant to the provisions contained in Sections 577 ff. of the Code of Civil Procedure; in this, three arbitrators shall be consulted, at least one of which shall formerly have sat as a judge. More detailed regulations of the arbitration proceedings shall be issued by ordinance of the Federal Ministry for Science and Research in consideration of Section 6 of the European Convention for the Protection of Human Rights and Fundamental Freedoms, BgBl. No. 210/1958.

(6) Notwithstanding all other legal consequences, the provisions of this paragraph shall equally apply to excavations carried out in contravention of the excavating provisions laid down in Section 11.

Section 11.

(1) All investigations entailing an alteration of the earth surface or of the underwater ground as well as all other on-the-spot investigations carried out in order to discover and examine movable and immovable monuments located underground or underwater may only be carried out by permission of the Bundesdenkmalamt unless paragraph 2 provides otherwise (research excavation). Such a permission shall be exclusively granted to persons who have completed a course of university studies relating to the subject or - if they submit evidence of another relevant, nonacademic education - have presented proof of their ability in the form of an examination taken before a commission consisting of representatives of the Bundesdenkmalamt, of the relevant university institutes and of at least one federal and one provincial museum concerned. The type and procedure of this examination shall be determined by the Federal Minister for Science and Research by decree. Permissions in accordance with this paragraph may entail restrictions, enjoinders and special regulations (with respect to area and depth, manner of execution, obligations to notify, inspections

etc). The provisions of this Act do not embody any legal claim to be granted permission to carry out excavations.

(2) Officials of the Bundesdenkmalamt, of federal and provincial museums, of university institutes, of the Austrian Archeological Institute and the Austrian Academy of Sciences who have completed a course of studies specified in paragraph 1 require no permission pursuant to paragraph 1 in order to carry out excavations provided they are active on behalf of these institutions.

(3) Persons authorized according to paragraphs 1 and 2 shall immediately notify the Bundesdenkmalamt in writing of the commencement of the excavation work (as well as of all previous investigations, if any) carried out on a property or on several adjacent properties.

(4) Finds shall principally be reported in accordance with the provisions of Section 9. While permissions and notifications for the purposes of paragraphs 1 and 3 shall in no way act substitute this obligation to notify, only the head of the excavation party, the finder and the person or entity on whose behalf the excavation is carried out (if there is such a person or entity) are under the obligation to notify, provided that the excavation is carried out in compliance with the provisions of Section 11. Any subsequent finds shall be notified to the Bundesdenkmalamt once per year only, at the latest three months after expiry of the year in which the relevant find occurred. The form and extent of the notification shall correspond to scientific principles of research and documentation. The second sentence of Section 9, paragraph 2, shall apply *mutatis mutandis*. The provisions contained in Section 10, paragraphs 3, 4 and 5, shall apply analogously. The term pursuant to Section 10, paragraph 3, shall end six weeks after delivery of these reports to the Bundesdenkmalamt.

(5) Persons authorized in accordance with paragraphs 1 and 2 shall be permitted to carry out alterations and demolitions only to an extent that is unavoidable and necessary for the purposes of scientific excavation work. Inasmuch as archeological monuments were decreed, however, as of public interest pursuant to Section 3, paragraph 1, or pursuant to another procedure enumerated in Section 2, paragraph 3, all excavations, due to the alterations and demolition they entail, shall require a permission by the Bundesdenkmalamt in accordance with Section 5, paragraph 1.

(6) Apart from the notifications pursuant to paragraphs 3 and 4, a comprehensive report on the excavation work undertaken, including all drawings, plans, photographs and further documentary material, shall be presented to the Bundesdenkmalamt on a regular basis (at least three months after expiry of each calendar year).

(7) The Bundesdenkmalamt shall collect all notifications and reports submitted in accordance with Sections 9 to 11

(including the results of the finds made by the Bundesdenkmalamt itself) from the entire area of the Federal Republic of Austria in an inventory of finds (Fundkartie) and, inasmuch as they are of scientific relevance, summarize them in an annual publication in the form of a comprehensive overall documentation. The time elapsed between the uncovering of the find and the inclusion into the documentation shall not exceed five years.

(8) Inasmuch, however, as archeological monuments, even if they are still below the earth's surface, were decreed as being of public interest pursuant to Section 3, paragraph 1, or pursuant to another procedure specified in Section 2, paragraph 3, any utilization of metal detectors or other detecting devices on the property for any purpose whatsoever - with exception of detecting work carried out by the persons or entities specified in paragraphs 1 and 9 (and those authorized by them) in the course of their excavations and investigations - shall require a permission by the Bundesdenkmalamt unless it is the objective of these activities to eliminate sudden and unexpected danger to human life, health and property. In this case, the activities may be carried out provided that the authorities or institutions specified in Section 9, paragraph 1, are immediately notified; they, in their turn, shall refer this notification forthwith to the Bundesdenkmalamt.

(9) Excavations carried out on behalf of the Federal Minister for Science and Research or the governor of the respective Land shall require no permission by the Bundesdenkmalamt in accordance with Articles 5 and 9 to 12 if they are carried out, to the absolutely essential extent, in the course of appeal proceedings or in the discharge of supervisory obligations. The obligation to notify contained in these provisions shall apply inasmuch as the Bundesdenkmalamt shall be notified of the commencement of excavation work in accordance with paragraph 3; furthermore, the Bundesdenkmalamt shall be notified, in accordance with the third sentence in paragraph 3, of all finds, if any, within six months after termination of the excavation work.

Section 12.

(1) The obligation to disclose all required information regarding the identification and discovery of monuments and the recording, supervision (checks and controls) and preservation (salvaging) of existing monuments of the type specified in Section 1 to the Bundesdenkmalamt and its organs as well as to permit them (and their assistant personnel) the inspection and scientific examination of the monuments in question and of the presumed archeological finds shall extend to everybody. This shall also include the permission to take restoration samples and photographs and to carry out excavations. In case of indirect federal administration, the governor of the Land concerned and the district administrative authority and

their organs (and assistant personnel) shall thus be authorized as well if imminent danger is present and if excavations in accordance with Section 11, paragraph 9, are being carried out.

(2) Owners or other persons responsible for the maintenance of listed monuments shall furthermore be under the obligation, upon request of the Bundesdenkmalamt, to specify all damage and defects of these movable or immovable monuments as well as to provide information regarding the cause of this damage and defects. In case of danger, the abovementioned persons or entities shall in their turn notify the Bundesdenkmalamt of the damage observed.

(3) The Bundesdenkmalamt shall be entitled to carry out the competent supervision of (or have supervised by authorized persons) all restorations, excavations and similar inasmuch as these are subject to the Federal Act.

(4) The Bundesdenkmalamt shall be entitled to make available the results of its research and documentation work - as far as this is possible without prejudice to its further obligations, and within the bounds of all other legal provisions, such as e.g. data protection - chiefly for scientific purposes.

(5) Movable and immovable objects listed as monuments may be fitted with a sign (plaque, adhesive label, stamp etc) indicating that they are protected monuments. More detailed specifications regarding the shape and distribution of the signs, the obligation to put them up etc. shall be laid down by the Federal Minister for Science and Research by decree.

Section 13.

(1) All decrees issued by virtue of this Federal Act shall be enacted in writing.

(2) All decisions regarding appeals against decrees issued by the district administrative authority shall rest with the governor of the respective Land while appeals against decrees issued by the Bundesdenkmalamt and the governor of the respective Land shall be addressed to the Federal Minister for Science and Research.

Section 14.

(1) Whoever in contravention of the provisions contained in Section 4, paragraph 1, and Section 5, paragraph 1, demolishes an individual monument or more than one monument (ensemble, collection) shall be fined for an amount of up to 360 days' income (360 Tagessätze/per diem rates) by the court provided that no other provision requires that the offence be punished more strictly by the law. In addition to this fine, offenders shall be subject to a compensation fine (Wertersatzstrafe/i.e. a

fine equal in amount to the cost of the reconstruction of the monument) in the case that the reconstruction provided for in paragraph 6 was not ordered or, if ordered, was not carried out in spite of a formal reminder. Under these circumstances, the offender shall be subject to a compensation fine even if, in accordance with another provision, a stricter penalty is laid down by the law for the offence. The amount of the compensation fine shall correspond either to the presumptive cost for the reconstruction or reproduction of an object equal in value, or to the difference in value of the financial or other advantage achieved as a result of the offence. All persons involved in the offence shall be subject, on a *pro rata* basis, to the compensation fine with consideration paid to the principles of determination of a penalty (Sections 32 to 35 of the Penal Code). In case of irrecoverability of the compensation fine, the offender shall alternatively be sentenced to a term of imprisonment (*Ersatzfreiheitsstrafe/imprisonment for failure to pay a fine*) for a period not exceeding six months. The prosecution shall be incumbent upon the courts of first instance. Section 207a of the Fiscal Penalty Law, BGBl. No. 129/1958, in the version of the Federal Act BGBl. No. 335/1975 shall apply *mutatis mutandis*.

(2) Whoever in contravention of the provisions contained in Section 4, paragraph 1, and Section 5, paragraph 1, intentionally alters a monument or attempts to prevent or render ineffective the measures initiated in accordance with Section 7 or paragraph 6 below shall be fined up to an amount of 700,000 ATS by the district administrative authority provided that the act does not constitute a set of facts equivalent to a punishable offence coming within jurisdiction of the courts. Whoever in contravention of the provisions contained in Section 4, paragraph 1, and Section 6, paragraph 5, intentionally sells, encumbers or acquires a monument forming part of a collection, or whoever in contravention of the provisions contained in Section 11, paragraph 1, carries out investigations (excavations) without the permission provided for this purpose, shall equally be fined an amount of up to 350,000 ATS. Moreover, objects which form part of a collection according to Section 4, paragraph 3, and are sold without a permission according to Section 6, paragraph 5, as well as objects discovered in the course of such an excavation, may be declared forfeited. With exception of a possible imprisonment for failure to pay the fine, the provisions of paragraph 1 shall equally apply for legal proceedings instituted on the basis of this paragraph.

(3) Whoever

1. sells or alienates a monument without a permission in accordance with Section 4, paragraph 2 and Section 6, paragraph 1;

2. fails to notify the Bundesdenkmalamt, in accordance with Section 4, paragraph 4, of the sale or alienation of a monument or fails to advise the buyer or alienee of the fact that the monument has been designated as such;

3. attempts to prevent or render ineffective the measures initiated according to paragraph 8;

4. fails to report or reports incorrectly on finds in a manner according to Section 9, paragraph 1;

5. changes the condition of the place of a find or of the objects found in contravention of the provisions contained in Section 10, paragraph 1;

6. attempts to prevent or render ineffective the safeguarding or recovery of finds as well as all other measures in accordance with Section 10, paragraph 2;

7. does not make available finds in contravention of the provisions contained in Section 10, paragraph 4;

8. attempts to impede the assertion and enforcement of the right of compensation in accordance with Section 10, paragraph 5;

9. utilizes metal detectors or other devices for the location of objects hidden below the earth's surface in contravention of the provisions contained in Section 11, paragraph 8;

10. fails to submit or incorrectly submits reports or notifications in accordance with Section 11;

11. fails to submit or incorrectly submits information or notifications in accordance with Section 12, paragraphs 1 and 2;

12. attempts to prevent or render ineffective the inspection and scientific investigation of monuments and presumed archeological finds, or the supervision by the Bundesdenkmalamt provided for in Section 12, paragraph 3;

shall be fined an amount of up to ATS 70,000 by the district administrative authority.

(4) Whoever intentionally incites another person to perform an unlawful act according to paragraphs 1, 2 or 3 or aids and abets this other person in the unlawful act shall be subject to the punishment laid down in above paragraphs.

(5) For unlawful acts enumerated in paragraphs 2 to 4, the period of limitation according to Section 31, paragraph 2 of the Property Tax Law of 1950 shall commence as of the moment when said unlawful acts have come to the knowledge of the Bundesdenkmalamt and the guilty person has been identified; in any case, the period ends three years after termination of the act.

(6) Upon request of the Bundesdenkmalamt, the competent district administrative authority may decree that the guilty person shall, at his own cost, reconstitute the last condition of the monument or the condition of the monument which preceded any unlawful alteration or demolition caused by him previously, as far as this is possible, with respect to its former condition or at least its former appearance, under the given circumstances. Appeals against such decrees shall be addressed to the governor of the respective Land while appeals against his decisions shall be addressed to the Federal Minister for Science and Research.

(7) In legal proceedings instituted in accordance with paragraphs 1 to 4 as well as in proceedings instituted in accordance with paragraph 6, the Bundesdenkmalamt shall be heard.

(8) All sums received pursuant to Section 14 accrue to the federal government and are appropriated for the purposes of monument preservation.

Section 15.

(1) For the purposes of additional financing of measures pursuant to Section 5, paragraph 7, in particular for the salvaging of immovable objects listed as monuments and directly threatened by dilapidation, a "Monument Fund" (Denkmalfonds) shall be instituted as an administrative fund administered by the Federal Minister for Science and Research. Money will accrue to this Fund by virtue of contributions, proceeds of events organized for the benefit of the Fund, sums received pursuant to this Federal Act (Section 14, paragraph 8) as well as other revenues and donations.

(2) These funds shall be used, within the meaning of Section 17, paragraph 5 of the Federal Budget Law, for the measures specified in paragraph 1. Contributions to the Fund are donations to the Bundesdenkmalamt within the meaning of Section 4, paragraph 4, line 6, lit.c of the Income Tax Law of 1988.

(3) The funds shall be distributed by the Federal Minister for Science and Research for the purposes specified in paragraph 1 as provided in the directives according to Section 5, paragraph 7. The Denkmalbeirat (Monument Advisory Board) (Section 16) shall be heard before allocation of the funds (with exception of imminent danger).

Section 16.

(1) The Denkmalbeirat (Monument Advisory Board) is a body concerned with advising the Bundesdenkmalamt in the solution of questions regarding the protection and preservation of monuments. Permanent members are appointed by the Federal Minister for Science and

Research from representatives of the respective scientific disciplines (art history, architecture, civil engineering, regional planning, business management etc) for a period of six years. The Federal Minister for Economic Affairs, the Federal Chamber of Engineers and the Kunstsenat (Art Senate) may nominate one member each. Depending on the type and location of the monument, one representative each of the respective Land and municipality, of the tourism sector (Chamber of Commerce and Industry), in case of church-owned monuments a representative of the respective legally recognized church or religious community, and finally representatives of societies concerned with the preservation of the cultural heritage (including such of local significance) shall be furthermore heard as temporary members. The Monument Advisory Board may also convene commissions. Details regarding the composition and tasks of the Monument Advisory Board shall be determined by decree of the Federal Minister for Science and Research. Upon request of the Federal Minister for Science and Research or the Bundesdenkmalamt, each permanent member of the Monument Advisory Board may be called in for advisory purposes (as consultant) or to submit an expert opinion (as expert).

(2) For the elaboration of expert opinions (in writing) required for statements pursuant to the provisions contained in Section 5, paragraph 3, as well as for expert opinions in writing elaborated due to requests made by the Bundesdenkmalamt or the Federal Minister for Science and Research, the members of the Monument Advisory Board are entitled to professional fees analogous to the fees paid to expert witnesses according to the Fees Law of 1975.

(3) If the Monument Advisory Board should present no opinion within a period of three months for cases pursuant to Section 5, paragraph 3, and within a period of six weeks for cases according to Section 15, paragraph 3, it shall be assumed that the Monument Advisory Board has no reservations regarding the planned measures.

Section 17.

In all cases concerning archival documents, the Bundesdenkmalamt shall be substituted by the Record Office, while the Federal Minister for Science and Research shall be substituted by the Federal Chancellor.

Section 18.

(1) The publications directly caused by this Federal Act are exempt from stamp duties.

(2) Outstanding achievements in the field of monument preservation may be recognized by the Federal Minister for Science and Research through the awarding of medals and diplomas but also by way of financial remuneration.

Section 19.

The enforcement of the Federal Act is incumbent upon the Federal Minister for Science and Research, and in cases concerning archival documents, upon the Federal Chancellor. In cases pursuant to Section 2, paragraph 1, and Section 3, paragraph 2, (inasmuch as they concern matters relating to the deed book) as well as in cases pursuant to Section 14, paragraph 1, the enforcement of this Federal Act is incumbent upon the Federal Minister of Justice, in cases pursuant to the second sentence of Section 15, paragraph 2, and Section 18, paragraph 1, the Federal Minister of Finance. In cases pursuant to Section 5, paragraphs 7 and 8 and Section 15, paragraph 3, (inasmuch as they concern the issuing of allocation directives) as well as in cases pursuant to the first sentence of Section 15, paragraph 2, the enforcement is incumbent upon the Federal Minister for Science and Research in agreement with the Federal Minister of Finance.

Excerpt from the 1980 Graz Historic Centre Conservation Act¹

The preservation of the historic centre of Graz in terms of its appearance, building structure, fabric and material, as well as the activation of its manifold urban function, shall be of priority public interest.

I. Protection of the historic centre of Graz

Section 1 General provisions

- (1) The local scope of the present law shall apply to those town quarters of Graz that coin the urban prospect through their landscape and construction features and whose appearance and building material, as well as their manifold urban function, shall thus be preserved (protection zone).
- (2) Any matters coming under the competence of federal authorities – in particular the protection of monuments – shall not be affected by the present law.
- (3) As far as acts of executing the present law concern buildings owned by the federal government and serving public purposes, these acts of execution shall come under indirect federal administration (para. 5 of Article 15 of the Federal Constitutional Act).
- (4) The city's tasks regulated under the present law – with the exception of matters regulated in paragraph 3 and section 22 – shall be those of the city's own sphere of activity.

Section 2 Protection zone

- (1) The protection zone (para. 1 of section 1) shall consist of a core zone (zone I), a buffer zone (zone II) and other zones pursuant to para. 3.
- (2) Zones I and II are represented in an appendix which forms an integral part of the present law (boundary of zone I red; boundary of zone II blue).
- (3) Under the conditions mentioned in para.1 of section 1 the provincial government shall be authorised to include by regulation other town quarters into the protection zone after hearing the city; these shall be numbered consecutively (zones III, IV, etc.).

Section 3 Preservation of buildings

- (1) In the protection zone (para. 1 of section 1) the property owners shall, subject to the worthiness of protection, preserve fully or partially the appearance of those buildings whose building characteristics are of significance to the townscape. The appearance shall include any

¹ Grazer Altstadterhaltungsgesetz 1980 - GAEG 1980

architectural features of the building, such as height of the building, floor height, roof shape, pitch and cladding of roof, the facades including articulation, portals, doors, windows, window framings and subdivisions, cornices, balconies and oriels, as well as passageways, courtyards and defences.

(2) Within zone I, also the structure or interior parts of buildings which, such as stairs, stairwells, porches etc., affect the appearance shall be preserved subject to the worthiness of protection.

(3) The provisions of paras. 1 and 2 shall not exclude structural alterations which serve to remove any impairment to the appearance resulting from some previously performed redesign of the building or of any parts thereof. They shall, however, require – notwithstanding the provisions that are otherwise applicable for such cases – authorisation under the present law. Also any major repairs or improvements to a building shall come under this obligation to seek authorisation, such as in particular rendering or painting of facades, replacement of doors, windows and roof gutters, major roofing jobs and the affixing of advertisements (billboards, posters, etc.). The authority shall be notified of any minor repairs. If, within a delay of six weeks, the notified project is not declared subject to authorisation by the authority, it shall be deemed not subject to authorisation. Before any authorisations are granted within the meaning of this paragraph, the Expert Commission (section 11) shall be heard.

(4) For buildings or parts of buildings that are worthy of protection a demolition permit pursuant to subpara. e of para. 1 of section 57 of the 1968 Styrian Building Code, or a demolition order pursuant to para. 3 of section 70 of the said code, may be granted only if there is evidence of the technical non-feasibility of remedial action for the structural damage, or if remedial action is economically unreasonable despite promised subsidies. Before granting such permits or giving such orders, the Expert Commission (section 11) shall be heard.

(5) For any construction or dedication applications within the protection zone the Expert Commission shall receive, in addition to the documents required under the provisions of sections 2 and 58 of the 1968 Styrian Building Code, copies of all drawings and written documents to be submitted to the commission without delay.

Section 4 **Use of the buildings**

(1) For buildings within zone I that are built as residential buildings or residential cum commercial buildings, the building authority may grant a change in use for office and business purposes only for up to half of the total usable floor space for the purpose of preserving the historic centre in its manifold organic function (para. 1 of section 1).

(2) Whenever a permit pursuant to para. 1 is granted, the provisions of para. 2 of section 3 concerning the preservation of the basic structure of the building in its original fabric shall be taken into account.

(3) When the usable floor spaces pursuant to para. 1 are calculated, houses that are adjacent to one another, have a common structural context and the same owner in the land register may be treated as one single unit. Such a regulation may concern two buildings at most.

Section 5

Preservation of public surfaces

Within zone I, any public surfaces (traffic surfaces, green areas, Mur banks) shall be conserved in terms of their landscape and structural characteristics including fountains, statues, wayside shrines, light fittings, etc. and, in the case of renewal, designed in a way that befits this setting. The erection of stationary structures for selling, advertising and announcement purposes (showcases, outdoor advertising pillars, billboards, etc.), as well as of other structures on these surfaces, shall – irrespective of the provisions of the 1968 Styrian Building Code – not be permitted without previous proceedings pursuant to para. 2 of section 7.

Section 6

New buildings, additions, structural alterations, measures contrary to regulations

(1) For the purposes of reconstruction of demolished buildings and the development of gap sites and other non-built-up land within the protection zone (section 2), the buildings shall be given such an outer shape and design that they fit in with the appearance of the respective town quarter; the same shall apply to structural changes, as well as to additions to and alterations of existing buildings. The dimensions of portal and shop window openings must be of such a size that they leave visible the loadbearing function of the exterior masonry walls.

(2) If measures regulated under sections 3, 4, 5 and 6 are taken without any permits as required by the present law, the discontinuation of such activity shall be ordered.

(3) Any measures taken in contradiction to the provisions of the present law shall be removed and/or undone. Any buildings or parts of buildings demolished without official permit or order shall be reinstated in their former outer design and shape. The duty for removal or reinstatement shall lie with the owner of the property and, if he had or must have had knowledge of the measures taken in contradiction to the provisions of the present law, also with his legal successor. If the measure was taken without the authorisation of the property owner, the duty shall lie with the one who initiated the measure.

(4) The public authority shall order by public notice the obliged party to remove the measure or reinstate the former appearance. This notice shall define deadlines which must not exceed six months regarding the submission of an application for a building permit supported by drawings pursuant to para. 5 of section 3, and which must not exceed two years regarding the execution of reconstruction. Upon entry into force of the public notice, the public authority shall file with the land register court an application for inclusion of the said procedure in the respective property's entry in the land register, the same shall apply to the withdrawal of public notices. The land register court shall carry out the appropriate entries in the land register.

Section 7

Procedural provisions

(1) Regulations pursuant to para. 3 of section 2 and to section 10 may be promulgated only after having obtained an expert opinion of the Expert Commission (section 11).

(2) Public notices pursuant to the provisions of sections 3, 4, 5, 6 and 18 (para. 2) of the present law and – as far as they concern protection zones - public notices pursuant to the provisions of sections 2, 3, 57 (subpara. e of para. 1), 62 and 70 (para. 3) (except when there

is imminent danger) of the 1968 Styrian Building Code may be promulgated only after having obtained an expert opinion of the Expert Commission (section 11).

(3) Public notices promulgated without having obtained this expert opinion previously, or public notices contradicting the provisions of sections 3, 4, 5, 6, 18 and 19 may become null and void (subpara. d of para. 4 of section 68 of the 1950 Act on General Administrative Procedures) and can be cancelled by the provincial government in the exercise of the right of supervision pursuant to section 107 of the 1967 Statute of the Provincial Capital of Graz, Provincial Law Gazette No. 130.

(4) The Expert Commission (section 11) shall be notified of any public notices promulgated under the present law.

Section 8 **Property owned by individual storeys**

(1) If construction measures taken within the protection zone in the interest of maintaining the appearance of the town (para. 1 of section 1) concern properties owned in material proportions (by storeys) within the meaning of the law of 30 March 1879, Law Gazette No. 50, this property shall be treated as though the storey owners were property owners within the meaning of section 361 of the Austrian Civil Code in that the co-ownership share relates to the proportion in which the parts of the property are jointly owned by all storey owners. Within this context, such construction measures shall be deemed in any case measures designed to preserve the property or provide better use for the property within the meaning of section 834 of the Austrian Civil Code.

(2) Whether a construction measure pursuant to para. 1 above is in the interest of conserving the appearance of the historic centre shall be determined by the building authority upon request and irrespective of whether the construction measure serves the purpose of conserving the building within the meaning of section 70 of the 1968 Styrian Building Code.

Section 9 **Records of the stock of buildings**

(1) The municipality shall create and keep records of the stock of buildings located within the protection zone. These records shall be made accessible for inspection to the general public in the municipal office (*Magistrat*) during office hours.

(2) The property owners and/or parties authorised to dispose of the property shall provide information and access to the official representatives of the city and the members of the Expert Commission (section 11), as far as this is necessary for fulfilling the functions they have under the present law and does not conflict with restrictions under public law.

Section 10 **Authorisation by regulation**

The provincial government shall, as far as this is necessary for reaching the aims set forth in sections 3, 5 and 6, and provided that safety (para. 1 of section 15 of the 1968 Styrian Building Code) is ensured, issue by regulation more detailed provisions that may also deviate from the

other normally applicable provisions. Before promulgating such a regulation, the Expert Commission (section 11) must be heard.

II. Expert commission²

Section 11 Composition and tasks

(1) An Expert Commission shall be created at the office of the provincial government (*Amt der Landesregierung*). This commission shall have the task of delivering expert opinions before any regulations pursuant to para. 3 of section 2 and pursuant to section 10, as well as official notices pursuant to sections 3, 4, 5, 6 and first sentence of para. 2 of section 19, are promulgated. It shall also be obliged to deliver an expert opinion upon the request of parties filing an application for a subsidy (second sentence of para 2 of section 19).

(2) If there is reason to believe that the owners of buildings do not perform their obligation pursuant to para. 2 of section 70 of the 1968 Styrian Building Code or any more extensive conservation obligation pursuant to paras. 1 and 2 of section 3, or contravene the provisions of section 4, the commission shall have the duty to report to the building authority.

(3) The commission shall be entitled to submit to the provincial government proposals as to other zones (para. 3 of section 2) and to the board of trustees (para. 1 of section 13) proposals as to the allocations from the Historic Centre Conservation Fund (section 12).

III. Historic Centre Conservation Fund³

Section 12 Purpose, name and headquarters of the fund

(1) For the purpose of promoting construction measures designed to conserve the historic centre within the meaning of para. 1 of section 1, a fund shall be created having separate legal personality.

(2) This fund shall have the name of Graz Historic Centre Conservation Fund and shall be headquartered in Graz.

Section 13 Administration and management of the fund

(1) The fund shall be administered by a board of trustees (*Kuratorium*) composed of the mayor of the city or his appointed representative as chairman, two representatives of the city delegated by the municipal council and three representatives of the province (Land) delegated by the provincial government, and this board shall have as members at least one representative each of the finance departments of the municipality (*Magistrat*) and the office of the provincial government (*Amt der Landesregierung*). Upon request, the chairman of the Expert Commission (section 11) shall be called in to attend meetings in an advisory capacity.

² Sachverständigenkommission

³ Altstadterhaltungsfonds

Section 14

Monies of the fund

(1) The monies of the fund shall be raised through

- a) grants of the city;
- b) grants of the Land;
- c) grants of the federal government;
- d) grants of credit institutions;
- e) borrowings made by the fund;
- f) proceeds from the assets of the fund;
- g) foundations and other grants and income.

(2) The grants of the city and the Land shall be made at a ratio of 55:45 in a calendar year.

(3) The monies of the fund shall be invested to earn interest, and such investment shall be done separately from other money holdings of the city.

Section 15

Provisions governing subsidies

(1) The kinds of subsidies granted are:

- a) subsidies to construction cost;
- b) assumption of interest or annuities of loans;
- c) granting of subsidies to interest or annuities;
- d) granting of loans at preferential interest rates;
- e) assumption of sureties.

Section 16

The subsidisation of construction measures that are based on an order of the building authority (para. 3 of section 70 of the 1968 Styrian Building Code) shall be dealt with by the fund before any other cases of subsidy. Subject to its capacity, the fund may fix the maturity of subsidies regarding other construction measures for a date within five years after receipt of the application for subsidy.

7. If some and not all of the windows are replaced, the new windows shall be adjusted in shape, construction and dimension to the predominant appearance of the existing stock.

Section 3

For buildings to be preserved pursuant to section 3 of the 1980 Graz Historic Centre Conservation Act it shall, because of any impairment to the appearance, be inadmissible to grant a permit for the following measures:

1. change in size and proportion of windows;
2. attachment to the exterior windows of glazing bars of a glued-on, clamped-on or similar type and/or glazing bars not directly connected to the glass surface or inserted in between insulation-grade panes;
3. attachment of antisen slats in front of the outer sashes;
4. replacement of window sashes that open towards the outside by windows that open otherwise if this changes the situation of the outer glass plane to the facade plane;
5. use of externally visible silvered or other tinted glass unless in the latter case the purpose (hospitals, museums, etc.) justifies an exception;
6. permanent removal or architecture-incompatible replacement of exterior hinged shutters.

1986 Regulation on the Architectural Features of Windows⁴

Regulation of the Styrian provincial government of 25 November 1985 on the architectural features of windows within the protection zone pursuant to the 1980 Graz Historic Centre Conservation Act, Provincial Law Gazette 1986/1

Owing to section 10 of the 1980 Graz Historic Centre Conservation Act, Provincial Law Gazette No. 17, the following shall be regulated:

Section 1

(1) Under the 1980 Graz Historic Centre Conservation Act any windows, French doors and their combinations shall have such architectural features that they correspond to the appearance of the building, the ensemble and the street and town prospect with regard to their components (all kinds of shutters, inner and outer sashes, blinds, louvres, etc.), their surrounds and frames, their position within the facade and/or the facade plane, their construction and dimensioning of construction, their height, width, proportion and subdivision, the way in which the windows can be opened, their material and colour.

(2) The provisions of this regulation shall not apply to shop windows on the ground floor and inside windows as far as these cannot be seen from the outside.

Section 2

According to the aims set forth in section 1 the following shall apply subject to the worthiness of protection and with due regard to the appearance of the town quarter in question:

1. The position of the exterior glass surfaces in relation to the facade plane (before, within or behind the facade plane) shall fit in with the appearance.
2. Frame and sash subdivision shall be provided only by transomes, mullions or glazing bars.
3. For construction only wood shall be used. Other materials shall be considered only if the windows can be repaired, replaced or modelled in wood in the same shape at any time.
4. In terms of shape, construction and dimensioning of profiles, windows shall have such architectural features that they correspond to that epoch of style that dominates the facade. Any necessary larger cross-sections have to be profiled accordingly on the exterior.
5. The number of movable outer window sashes and the ways in which they can be opened towards the outside or inside ought to be compatible with the appearance. Bottom-hinged, top-hinged or side/bottom hung sashes may be used only in fanlights for windows having transomes.
6. The colours of window construction, shutters, outer blinds and louvres ought to fit in with the overall composition of the facade.

⁴ Fenstergestaltungs-Verordnung 1986

7. If some and not all of the windows are replaced, the new windows shall be adjusted in shape, construction and dimension to the predominant appearance of the existing stock.

Section 3

For buildings to be preserved pursuant to section 3 of the 1980 Graz Historic Centre Conservation Act it shall, because of any impairment to the appearance, be inadmissible to grant a permit for the following measures:

1. change in size and proportion of windows;
2. attachment to the exterior windows of glazing bars of a glued-on, clamped-on or similar type and/or glazing bars not directly connected to the glass surface or inserted in between insulation-grade panes;
3. attachment of antisun slats in front of the outer sashes;
4. replacement of window sashes that open towards the outside by windows that open otherwise if this changes the situation of the outer glass plane to the facade plane;
5. use of externally visible silvered or other tinted glass unless in the latter case the purpose (hospitals, museums, etc.) justifies an exception;
6. permanent removal or architecture-incompatible replacement of exterior hinged shutters.

1986 Regulation on the Preservation of the Roofscape⁵

Regulation of the Styrian provincial government of 25 November 1985 on the preservation of the roofscape within the protection zone pursuant to the 1980 Graz Historic Centre Conservation Act, Provincial Law Gazette 1986/2

Based on section 10 of the 1980 Graz Historic Centre Conservation Act, Provincial Law Gazette No. 17, the following shall be regulated:

Section 1

Pursuant to the 1980 Graz Historic Centre Conservation Act care shall be taken for any openings and structures on top and other changes of the roof skin within the protection zone to fit in with the traditional appearance of the Graz roofscape. For this purpose the roofscape shall comprise the entirety of the architecturally effective features of the roof zone, such as size, shape, construction, pitch, cornice and/or eave design, roofing material, component shape, roofing colour, structures on top (dormers, transverse roofs, chimneys for smoke and flue gases, chimney accesses, etc.), as well as intersections of roofs. Special importance shall be attributed to the visibility of the roofscape from public traffic surfaces, from any other publicly accessible open areas (courtyards and the like), from the Schlossberg, as well as from the surrounding hillside of the Graz basin.

Section 2

According to the aims set forth in section 1 the following shall apply subject to the worthiness of protection and with due regard to the appearance of the town quarter in question:

1. structures on top for daylighting purposes shall be designed as single dormers.
2. above and below dormers a sufficiently dimensioned, non-articulated roof strip shall remain. Dust-pan dormers shall be applied mainly to roofs with a pitch of more than 45°.
3. the use of sheet metal as roofing material shall be admissible if otherwise the tightness of the roof skin cannot be ensured owing to structural conditions. Metal sheet roofs shall fit in with the roofscape in terms of colour.

Section 3

For buildings to be preserved pursuant to section 3 of the 1980 Graz Historic Centre Conservation Act it shall, because of any impairment to the appearance, be inadmissible to grant a permit for the following measures:

1. flat roofs in zone I except for accessory buildings or annexes of minor importance;
2. for new roofing jobs within zone I, the non-use of clay-tile roofing;
3. for new roofing jobs within zone I, the non-use of the roofing material that predominantly coins the respective roofscape of the ensemble;

⁵ Dachlandschafterhaltungs-Verordnung 1986

4. large-size roofing members that are not to be found in the majority of roofings of neighbouring properties;
5. roofings that have an asymmetric effect in relation to the line of gradient;
6. roof windows that do not have a uniform shape subject to their visibility;
7. roof windows in more than two levels;
8. roof windows that are not arranged so as to reflect the rhythm of rafters or window axes of the facade;
9. chimney access routes subject to their visibility.

1986 Regulation on the Design of Announcements⁶

Regulation of the Styrian provincial government of 25 November 1985 on the design of announcements within the protection zone pursuant to the 1980 Graz Historic Centre Conservation Act, Provincial Law Gazette 1986/3

Based on section 10 of the 1980 Graz Historic Centre Conservation Act, Provincial Law Gazette No. 17, the following shall be regulated:

Section 1

Pursuant to the 1980 Graz Historic Centre Conservation Act care shall be taken that all announcements (advertisements, designations, inscriptions, indications), including the facilities used for their attachment, are designed in such a way that they do not cause, owing to their shape, size, material or type of attachment, any impairment, especially any obstruction of vision, to the appearance of the building, the ensemble as well as the street and city prospect.

Section 2

According to the aims set forth in section 1 the following shall apply subject to the worthiness of protection and with due regard to the appearance of the town quarter in question:

1. Preferably such individual, expertly designed announcements shall be used where the makers resort to formerly used symbols, house names, craft signs, etc. If, as an exception to the rule, prefabricated products are used, large-size announcements shall be avoided. If the announcement needs illumination, the latter shall be provided in the form of a background (indirect) illumination.
2. Any inscriptions on the facade shall be broken down into individual letters. Letterings (emblems, signboards, etc.) of smaller dimensions may also be attached directly onto the wall surfaces in between openings.

Section 3

For buildings to be preserved pursuant to section 3 of the 1980 Graz Historic Centre Conservation Act it shall, because of any impairment to the appearance, be inadmissible to grant a permit for the following measures:

1. Attachment of announcements
 - a) above the bottom edge of the cordon cornice between ground floor and 1st upper floor and/or the floor height of the ground floor, on the roof border, on the roof surface and the ridge, except for the replacement of already existing announcements which are to be deemed as integral parts of a top-quality facade;
 - b) on window shutters, blinds, louvres, unless these are shop windows on the ground floor, as well as on, in between and behind windows of the upper storeys;
 - c) of an ostentatious kind (waving dummies, luminous paints, specially glaring paints, intermittent illumination, etc.);

⁶ Ankündigungsgestaltungs-Verordnung 1986

2. Attachment of announcements causing the facade elements to be cut up in optical terms (pillars, pilasters, lesenes, cornices, openings, etc.), as well as street spaces to be cut up in optical terms, or architecturally diverse building fronts to be connected in optical terms, except for temporarily applied flags and banners that are directly and factually connected to a specific event;
3. Attachment of outside awning blinds that do not serve the purpose of sunshading (but are mere advertising media);
4. Attachment of advertisements that are not factually connected to the use of the building.

REPUBLIK ÖSTERREICH

THE WORLD HERITAGE

Documentation for the nomination of

Schloss Eggenberg

as extension of:

City of Graz – Historic Centre

(No. C 931 Bis)

proposed for inscription in the World Heritage List as

City of Graz – Historic Centre

and Schloss Eggenberg

The present study is based on various contributions

compiled by the Bundesdenkmalamt

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Content

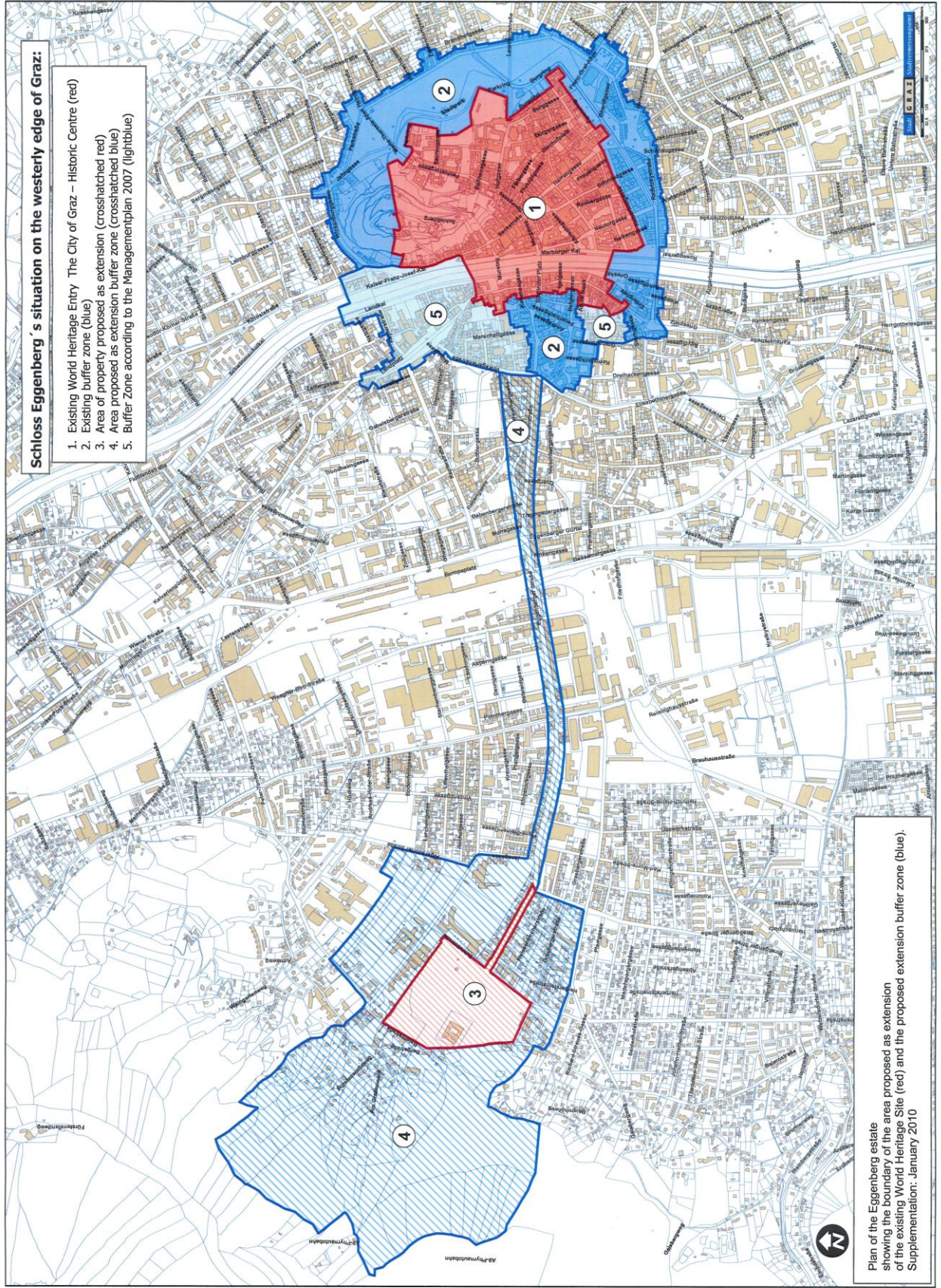
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This information, to be provided by the State Party, will be updated by the Secretariat following the decision by the World Heritage Committee. It will then be returned to the State Party confirming the basis on which the property is inscribed on the World Heritage List.

State Party	Republic of Austria
State, Province or Region	Province of Styria, Community of Graz
Name of Property	City of Graz – Historic Centre and Schloss Eggenberg
Geographical coordinates to the nearest second	- Geographical longitude: E 15° 23' 30'' - Geographical latitude: N 47° 04' 27'' (WGS 84 coordinates)
Textual description of the boundary(ies) of the nominated property	Schloss Eggenberg lies on the westerly edge of the already inscribed World Heritage site <i>City of Graz – Historic Centre</i> (inscribed 1999, No. C 931 bis).
A4 (or "letter") size map of the nominated property, showing boundaries and buffer zone (if present)	Attach A4 (or "letter") size map: See page 5
Justification Statement of Outstanding	The site <i>City of Graz – Historic Centre</i> (No. C 931 Bis) was inscribed by the World Heritage Committee in the World

<p>Universal Value</p>	<p>Heritage List in 1999 under cultural criteria (ii) and (iv). The inclusion of <i>The Schloss Eggenberg</i> was already considered during the preparation of the nomination of <i>City of Graz – Historic Centre</i>. However, on the one hand it was not clear in what form the association between the historic centre and the Schloss should be made – whether as exclave or by expanding the core zone – on the other hand at that time comprehensive restoration works were undertaken and measures in order to improve the security level at the site were installed. Therefore, at that time <i>Schloss Eggenberg</i> was not included in the proposed zone. Whereas the sites: <i>Palace and Gardens of Schönbrunn</i> (inscribed in the World Heritage List in 1996, No. 786) and <i>Historic Centre of Vienna</i> (inscribed 2001, No. 1033) were nominated separately as individual properties, the nominating state party considers the joint nomination of the historic centre of Graz and Schloss Eggenberg as one single site as essential, as the city and the Schloss are closely linked in numerous ways and characterized by important interdependencies.</p>
<p>Criteria under which property is nominated (itemize criteria)</p>	<p>The World Heritage site <i>City of Graz – Historic Centre</i> is inscribed under criteria (ii) and (iv). The criteria of the extension are as follows:</p> <p>criterion (ii):</p> <p style="padding-left: 40px;"><i>In this very sense Schloss Eggenberg shows the reception of architectural conceptions of the Romance countries in Central Europe in an exemplary way. Humanistic Protestant spirit combines with the iconographic paradigms of southern Catholic origin.</i></p> <p>criterion (iv):</p> <p style="padding-left: 40px;"><i>One of these masterpieces is Schloss Eggenberg,</i></p>

	<p><i>which represents the type of the Italian castello, which since the early Renaissance counts among the standards of European aristocratic architecture. Like no other monument, it is distinguished by a completely preserved interior decoration of the highest programmatic complexity – an architectural model of contemporary conceptions of the universe. Its centrepiece is the Planetary Room, whose pictorial décor is a first climax of southern Baroque painting on Central European soil.</i></p> <p>In addition it is proposed to apply criterion (vi) to Eggenberg:</p> <p><i>Schloss Eggenberg bears an exceptional testimony to the political programme of its creator and is thus an outstanding monument of a personal world view transformed into an elaborate total work of art.</i></p>
<p>Name and contact information of official local institution/agency</p>	<p>Mrs Dr. Barbara Kaiser Organization: Universalmuseum Joanneum, Department Schloss Eggenberg Address: Eggenberger Allee 90, A-8020 Graz Tel: +43-316-8017 - 9533 Fax: +43-316-8017 - 9555 E-mail: barbara.kaiser@museum-joanneum.at Web address: http://www.museum-joanneum.steiermark.at/cms/beitrag/10111122/2995154</p>



1. Identification of the Property

1.a. Country (and State Party if different)

Republic of Austria

1.b. State, Province or Region

Province of Styria, Community of Graz

1.c. Name of Property

City of Graz – Historic Centre and Schloss Eggenberg

1.d. Geographical coordinates to the nearest second

- WGS 84 coordinates:

- Geographical longitude: E 15° 23' 30''

- Geographical latitude: N 47° 04' 27''

Schloss Eggenberg lies on the westerly edge of the already inscribed World Heritage site *City of Graz – Historic Centre* (inscribed 1999, No. C 931 bis).

1.e. Maps and plans, showing the boundaries of the nominated property and buffer zone.

- map I Schloss Eggenberg's situation on the westerly edge of Graz:
1. Existing World Heritage Entry *City of Graz – Historic Centre* (red)
 2. Existing buffer zone (blue)
 3. Area of property proposed as extension (crosshatched red)
 4. Area proposed as extension buffer zone (crosshatched blue)
 5. Buffer Zone according to the Managementplan 2007 (lightblue)
- map II Plan of the Eggenberg estate showing the boundary of the area proposed as extension of the existing World Heritage site (red) and the proposed extension buffer zone (blue).
- map III Land-use and Development Plan of Graz, detail: the proposed extension and buffer zones
- map IV Aerial view showing proposed extension and buffer zones
- map V Masterplan Eggenberg for a future development of the buffer zone
- map VI Masterplan World Heritage Graz – Buffer Zone XIII (Historic Centre- Eggenberg Palace) (reduced size A3)
- map VII Masterplan World Heritage Graz – Buffer Zone XIII (Historic Centre- Eggenberg Palace (scale: 1:2000, 1: 2500, 1:12.500)

1. f. Area of nominated property (ha.) and proposed buffer zone (ha.)

- | | |
|---|------------------------------------|
| - Area of property proposed as <i>extension</i> for inscription: | 191.270,12 m ² |
| - Area of the already inscribed site of <i>City of Graz – Historic Centre</i> : | <u>719.700,16 m²</u> |
| - Total area of the World Heritage site including the proposed extension: | 910.970,28 m² |
| | |
| - Area of the buffer zone proposed as <i>extension</i> : | 661.417,51 m ² |
| - Area of the buffer zone of the already inscribed site: | <u>757.233,34 m²</u> |
| - Total area of the buffer zones including the proposed extension: | 2.418.650, 85 m² |

2. Description

2.a. Description of Property

Schloss Eggenberg, constructed shortly after 1625 by the court architect Pietro de Pomis, was built as the state residence of Duke Hans Ulrich von Eggenberg (1568-1634), one of the most prominent political personalities of 17th century Austria. The large four-winged site with three arcade courts and a crowning central tower is recognised as the most representative example of early baroque palace construction in Austria.

The buildings

The palace rises up over a rectangular ground plan from a dry moat to an impressive quadrangle, on whose corners the façades are heightened like towers. In the interior, the site is subdivided into three courtyards by means of sections arranged in a T-shape. The high central tower, which is principally identical with the medieval towers, is located at the intersection of the axes. On the ground floor there is a richly decorated, mannerist grotto. The late Gothic chapel with its tracery-filled windows, stellar ribbed vaulting and the sculpted altar table is still preserved from medieval times. Today it is situated on the tower's second floor, forming the centre of the palace, and is crowned by a clock tower soaring up over the whole site. Of its original décor, only the magnificent winged altar (1470) is preserved, whose central panel depicts the Mother of God with St. Fabian and St. Sebastian. The wings consist of eight painted panels depicting the saints and apostles.

Following in the Spanish tradition, the simple outer decoration of the palace renounces embellishment in favour of a contrast between the white wall surfaces and the ochre colour of the structural elements. Whereas the sparse outer façades, structured only by the long horizontals of cornice bands, lend the building a severe, closed character, an unexpected and varied play of light and shade is encountered in the structured inner courtyards.

The axial symmetry in the arrangement of rooms, corridors and stairways was an architectural novelty used in Austria for the first time.

The Planetary Room

The second floor of the palace is equipped with a comprehensive cycle of 24 representative state rooms. Its pièce de resistance is the splendid great hall, which as early as 1680 was called "*Planetensaal*" (Planetary Room), due to the theme of its decorations.

After being dominated for a long time by Italian and Dutch artists, the decoration of a great hall in the form of a large-scale representative cycle of paintings was for the first time created by an Austrian, the Salzburg painter Hans Adam Weissenkircher (1646-1695). With his comprehensive cycle of oil paintings he succeeded in creating the most significant room decoration in stucco baroque style. This was to initiate an impressive range of baroque great halls in Austria.

A lavishly decorated cavetto vault by Alessandro Sereni spanned the elongated room as early as 1670. Heavy stucco fruit festoons, puttos and caryatids frame the canvas paintings which were added a few years later on the ceiling and walls of the room, to be completed with Weissenkircher's signatures in 1684 and 1685.

Grouped around the central sun, pictures of the seven planets known at the time – including the moon – adorn the high vault in whose corners there are monochrome depictions of the four elements. Two Fames, of peacetime and wartime, announce the glory of the client. The family arms, a territorial safeguard of their Olympian claim, appear in the stucco cartouches above the cornice and are shaped into pairs of emblems accompanying them. Underneath, the whole is surrounded by the circle of the 12 signs of the zodiac on the walls, which are also presented in large oil paintings. In the corners are monochrome depictions of fixed-star constellations.

In a complex allegory, the painter here combines classical themes of the seven planets and 12 signs of the zodiac as rulers of human destiny and time, and alchemical ideas of the development of the human soul, which is purified from the lead of Saturn into the gold of the sun.

The state rooms

The Planetary Room is the point of departure and of completion of a sequence of 24 state rooms which were created in two decoration phases: Baroque and Rococo. Of special value is the cycle of some 600 ceiling and frieze paintings carried out by various court painters on copper engravings between 1666 and 1673: this cycle is the original 17th century décor and has been completely preserved. The opulent stucco frames and ceilings were made by the Italian Alessandro Sereni and his workshop.

The numerous oil paintings are part of an elaborate iconographic programme, to be spoken about subsequently in more detail. They appear as an encyclopaedia of Baroque world and cultural knowledge with their at first glance apparently disparate depictions of antique mythological and historical themes, biblical and topographical subjects, cosmological and emblematic cycles, which perfectly impart the idea of a Baroque series of rooms as a place of educated conversation of its users.

The remaining decoration of the rooms originates from the middle of the 18th century and was created between 1754 and 1763 based on drafts by leading architect Josef Hueber. At that time the existing high double doors were installed and the entire wall decorations and furniture renewed. All rooms were furnished with high-quality Faience stoves according to Hueber's designs as well as chandeliers and wall lamps from Bohemian glass workshops.

Various types of decoration styles were implemented: one suite of rooms is tapestried with monotone silk damask with matching chairs and sofas, the most important of them was fitted out as a gallery room (room 1). Its original, Baroque hanging with dense rows of oil paintings was restored in 2003/4. Four antechambers with their exits leading onto the corridors were furnished with painted wall decoration (Rocaille frames, flowers and vases) that served as space for paintings.

Additionally, there are, as special treasures, three *Indian* cabinets with chinoiserie decorations, where East Asian imports were combined with European products in Chinese or Japanese style. A china cabinet (room 3) was thus created in whose tapestry a set of china in the so-called Imari decorum was inserted, together with a *Chinese Room*

2. Description

with wall hangings in the style of a picture cabinet (room 7). For this purpose Chinese silk paintings from the early 18th century were cut into small genre pictures and framed like miniatures. The illusionist wall decoration gives the impression that they are suspended on blue silk cords.

Additionally, there is a Japanese cabinet (room 18). Its wall lining contains eight narrow paper panels, originally parts of a large Japanese folding screen, dismantled in 18th century Europe. Dating back to the beginning of the 17th century this *Ôsakajô-zu-byôbu* is one of the extremely rare depictions of the splendid Toyotomi Residence of the Momoyama-Period. It unfolds a colourful panorama of the city of Osaka before its complete destruction during the siege of 1614/15. The imposing fortress and castle town of Toyotomi Hideyoshi is surrounded by a large number of shrines and temples, founded by the great *Taiko*. In a grand procession the *mikoshi*, divine palanquins, are carried from the revered Sumiyoshi shrine, whose arched bridge is clearly recognisable, through the streets of Osaka to the nearby harbour of Sakai. Colourful scenes with many figures describe everyday life in the city, which is determined by the conventions of the Toyotomi court, the splendid customs and attire of its aristocratic members. The extremely rare and exquisite paintings were inserted into a domestic wall decoration opening upon fantastic landscapes with bizarre buildings and animals. The vistas are framed by flowers, fruit, fantasy animals and rare porcelain. Only very few parts of the originally abundant porcelain furnishings in all oriental cabinets have survived.

Five rooms of the northern wing were fitted with painted wall coverings by the Styrian painter Johann Baptist Anton Raunacher (1729-1771) between 1754 and 1762 showing the pleasures of the society of those days in enchanting genre scenes: entertainment in the garden (room 15) with elegantly dressed people strolling and musicians between hedged walls, orange trees and parterres de broderie.

Room 20 is dedicated to the topic of hunting and shows not only deer chasing, fishing, wild duck shooting, but also battue through the cornfields and bird hunting using lime twigs.

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In the shepherd's room (room 21) the great passion of the 18th century for bucolic scenes and poetically idealised rural life is illustrated. Of particular interest here are the depictions of various contemporary dance forms and musical instruments.

The eastern corner room (room 23) was reserved for popular card and board games, such as l'hombre, tarock, chess and backgammon are intermingled with a depiction of the popular pharaoh game and the various gambling tables of the real furniture to form an impressive illustration of the gambling passion of the 18th century.

The last room (room 24) is dedicated to the theatre, combining the famous characters of the Italian commedia dell'arte in a colourful, swirling masked ball, which culminates on one side wall in the impressive leap of Harlequin through the mirror.

The furnishing of the second floor remains not only unchanged but was also unused throughout the entire 19th century because the Herberstein family only spent a few weeks per year in Eggenberg. Thus the baroque interiors are passed on into the 20th century so authentically and almost entirely undamaged.

The church

In the course of the modifications, Joseph Hueber also rebuilt the Eggenberg court theatre into the "*Maria Schnee*" (St. Mary of the Snows) palace church. The presbytery and altar piece with monumental Corinthian pillars are designed in stucco marble.

The formidable angel sculptures of larger than life size were created by Philipp Jacob Straub (1706-1774), as well as the angels who carry the "*Maria Schnee*" altar piece, that lends the church its name. It is a repetition of an icon in S. Maria Maggiore in Rome bearing the same name which was worshipped in the Habsburg estates as especially miracle working.

The rest of the room was originally frescoed throughout (Philipp Carl Laubmann). Illusionist windows, doors and architecture gave the impression of a free standing church with a free view although the sacral room is situated in the interior of the building complex. Also, two of the original five side altars were painted in the trompe l'oeil style. All that is currently visible of this decoration is the fresco on the ceiling in the altar cupola (angels with the symbols of the Lauretian Litany). The rest was painted over in the

post-war years. A restoration project in the following years could once more reveal the fresco decoration which is fully preserved under the upper layer of paint.

The small ceiling fresco in the gallery of the church as well as the picture of the gallery altar (death of the Jesuit missionary Francis Xavier) was created by P. C. Laubmann. The church hosts a precious, large portable organ of the 18th century (Jacob Mitterreiter, c.1740/45) and a marble epitaph by Antonio Canova commemorating Marie-Henriette, Countess Herberstein who died in Eggenberg in 1815.

Allegorical programme

Schloss Eggenberg was planned by Prince Hans Ulrich not only as an impressive piece of representational construction but also as a comprehensive architectural allegory: a visible sign of his new powerful worldly position and a simultaneous depiction of the humanistically shaped vision of an ideal world.

The allegorical programme made the complete building into an image of the universe, shaped by contemporary ideas of natural philosophy concerning the harmony of the cosmos. It was the logically constructed utopia of an ideal location in which everything has its rightful place. The passage of time and celestial mechanics, earthly hierarchy and the power of faith, world history and world ethos find as much symbolic expression in the building and interior decoration as do complex alchemical and astrological concepts of the secret construction of the universe. Models and inspiration include amongst other things contemporary literary utopias (Tommaso Campanella, Thomas Moore, Johann Valentin Andreae), which are partly still preserved in the Eggenberg library.

Just like contemporary literary utopias, Eggenberg is situated on an "island", the moat as a symbolical barrier of water separates the building from the rest of the world, giving it the charm of an enchanted island, an "*île enchantée*", as a place of refuge and *topos* of an ideal world. The bridge to this island is flanked by Mars and Minerva, who symbolise war and wisdom: "*Marte et Arte*" – "in war and art". They represent the Prince's maxims for action. In battle, his task was to be exemplary in his bravery and clever martial strategies; in peacetime, he sought to excel through generosity and sponsorship of the arts and sciences. However, this motto also builds a bridge from the "*vita activa*", the confrontational outer world of Mars, to the "*vita contemplativa*", the inner realm of wisdom.

2. Description

The building fits harmoniously into the world. Its corners are orientated towards the cardinal directions so that as the sun moves around the house during the course of the day, the building acts like a giant sundial and each elevation receives its light for a certain period of the day. This construction also makes reference to the four times of the day, with the four sides corresponding to morning, midday, evening and night.

Consequently, the architectural design corresponds to a complex numerical pattern, which not only determines the architectural proportions but also manifests all important elements of our calendar on a pictorial level. The subject of the calendar had become an important topic. The construction period of the Palace fell into the epoch of the great calendar dispute: Pope Gregory XIII had tried to carry out the necessary reform of the Julian calendar starting in 1582. Although all astronomers agreed on the necessity of that change, the issue was soon overshadowed by religious conflict, leading into a long and acrimonious dispute between Protestant theologians and mathematicians and their Catholic opponents.

In Eggenberg Palace, the calendar rhythms became modules of the architecture. The number of outside windows corresponds to the 365 days of the year. Each storey comprises 31 rooms, corresponding to the number of days of the longest months. Three of them, which are positioned along the central axis – the Planetary Room, the chapel and the theatre (today the Palace Church) – are rooms with a special significance. By subtracting these, the result is 30, 29 and 28, i.e. the possible variants of the days in a month, including the disputed leap day. The 24 hours of the day are matched by the suite of 24 staterooms, which run around the outside of the Palace, 12 on each side of the symmetrical axis that divides the house into two mirror-image halves, for the 12 hours of day and night. The 24 rooms have 52 windows altogether, representing the weeks or Sundays in the year. Adding the eight windows of the Planetary Hall to these, the result is 60, which stands for the seconds and minutes. Again, the number of doors in the *piano nobile* is exactly 52. The 7 weekdays and 12 months were placed in the Planetary Hall. Likewise, the wall surrounding the park had 12 gates to the outside, seven of which faced the city.

2. Description

Even the room layout should be understood as part of the symbolic program. In its organisation, the building follows a strict hierarchical order that reflects social and ethical values. The ground floor was reserved for household activities. It contained rooms for servants, kitchens and other household functions. The central axis emphasises the entrance, with its double-nave halls for the guard on either side, and leads along to a grotto in the central tract, at the foot of the tower.

The first floor accommodated the sphere of daily life, including the living quarters of the family, the offices of the Prince and, positioned centrally above the entrance, a large audience hall. Above its portal a winged cherub with a skull presents a cartouche with the owner's motto "*Homines sumus*" – "we are only human" that serves as a reminder to consider the impermanence of life on earth. The audience hall functioned as a representative office for the Prince's activities as Imperial Governor.

Also positioned along the central axis, but directly connected with the Gothic core of the building, is a room of double height; today this houses the Palace Chapel, which was not established until the late Baroque. Originally this room accommodated the much-praised "*Comedjhaus*", Eggenberg's theatre, a place of entertainment and art, which was supposed to lead allegorically from the sphere of daily life – "*negotium*" – into a higher realm of the mind – "*otium*". The upper part of the theatre reaches into the second floor, which is the area where real life is transformed into an ideal form of being beyond time. It has been designed as *piano nobile*, with representational rooms which could also be used as apartments for important guests. Along the central axis, above the entrance and the audience hall, lies the grand Planetary Hall, representing the culmination of the program.

Its complement in the cross tract is the small Gothic chapel, a relic of the previous medieval house, thus forming a visible sign of continuity. At the same time it marks the centre of the Palace. Within the chapel lies the crossing point of all axes that can be drawn through the building; this makes the small sanctuary the heart of the Palace, as well as – allegorically – placing faith at the centre of the universe.

The symbolism of the central tower is deeply rooted in the magic universe of pre-modern sciences and speculative alchemy. As the highest, fifth tower, it stands above the other four. In its lower storey it houses a feature which is rather unusual for this

2. Description

position: a well in a grotto with rich grotesque shell decorations which, as the endpoint of the main axis, leads into a dark subterranean realm of water and hidden treasures. Above that is the small chapel, as spiritual centre within the tower, rising into a bright world of the heavens.

The cave and the tower – a pair of images often used in contemporaneous graphic arts, symbolising the metamorphosis of metallic matter in the womb of the earth and its simulation in the alchemical furnace – have here been used to form the focal point of the architectural cosmos. The grotto appears as symbol of the womb, potentially containing all earthly treasures, whilst the four elements, as formative forces of the earth's surface, carry out their realization. The alchemist's furnace, known as Athanor, which matured the "Philosophers' egg", was often likened to a tower. It transforms the old rigidified form (of metal or human soul) into the original, basic matter that could be separated into the four elements and ultimately refined to a pure state, known as the fifth element. In the feminine image of the grotto (with the female elements water and earth) and the tower above rising up towards the light (with the male elements fire and air) we find a "chemical wedding": an allegorical union of the above with the below. As symbols of the masculine and the feminine – light and dark, spirit and body, heaven and earth - they express what is the ultimate goal for the hermetic philosopher: the conjunction of opposites and the four elements into the ideal quintessence which, as the dominating centre, towers over the earthly four. This highest "Fifth Element" had been referred to under many different names – e.g. Quintessence, lapis, Philosophers' Stone.

Thus the house had been erected as an ideal space, with the traditional faith at its centre. Separated from the earthly chaos by a symbolic sea, regular and pristine in appearance, integrated into the cosmos through many references. The continuum of time forms an constant "*metrum*", whilst the hierarchical structure reflects a stable order of values on Earth, providing a safe foundation. A world of peace, in the centre of which all opposites combine in a symbolic conjunction. Neither Prince Eggenberg nor his head architect were to live to see the completion of this allegorical rendition of the perfect world. However, his son and grandson continued the program with the decoration of the *piano nobile*, the painted interiors of the 24 festive rooms.

2. Description

The Planetary Room and its large cycle of paintings, mark the completion of this allegorical concept both temporally and as regards content. In this, Weissenkircher linked together the symbolic levels incorporated in the architecture and decoration to create a monumental allegory of a golden age under the ruler ship of the Eggenberg family. Numeric symbolism, family mythology, interpretation of celestial mechanics and ideas of hermetic purification merge into a complex allegory. Images of the seven planets, the seven days of the week, with the sun at the centre, embellish the ceiling of the room in whose corners monochrome representations of the four elements are placed. Two personifications of fame – of peacetime and wartime – proclaim the glory of the client above the doors. The whole is enveloped on the walls by the ring of astrological signs, the great circle of the 12 signs of the zodiac, which are also equated with the months of the year. Monochrome depictions of individual constellations of fixed stars are placed in the corners. In a complex allegory, the painter combines here classical themes of the seven planets and 12 signs of the zodiac as rulers of human destiny and time, and alchemical ideas of the development of the human soul, which is purified from the lead of Saturn into the gold of the sun. Moreover, the paintings allude to coats of arms and family members, who are identified with planetary gods. Surrounded by personifications of all ducal virtues, they appear as gods guiding the self-created universe, for whose subjects a new golden age is welcomed in.

The multilayered nature and educational character are also continued in the programme of decoration of the *Beletage*, the artistic design of the 24 state rooms. As with the program's literary models, the state rooms show the knowledge of the world in painted form in about 600 ceiling paintings, so that each visitor can learn and experience it just by looking at them. The *orbis pictus*, in other words the pictorial communication of knowledge has been a rhetoric *topos* since antiquity. The aim is teaching and recollection; the paintings a kind of *ars memorativa*.

Topographic views in the painted friezes of the walls provide a reflection of the world. Images of emblems on the ceilings name the moral and ethical ideals to which the family sees itself committed. And a huge cycle of history pictures on the ceiling describes the

history of the world, from the mythical origins of Greek and Roman culture to current episodes in western history. In the tradition of Ovid commentaries, popular mythological themes carry a moralising message belonging to the set portion of education in Baroque times. The well-known tales were examples of what was to be done and what was to be avoided in the conversational etiquette of the court. This educational narrative style is continued in the historical themes. Antique statesmen, frequently taken from the range of *virii illustres*, appear as figures of identification for the contemporary princes. As bearers of all virtues patriotic and military, they emphasise at the same time the genealogical idea of the Roman heritage. They serve the legitimation of power to the extent that they would be accepted, as it were, into the line of ancestors of the ducal family.

In this way, the “history of the world” becomes a great framework of princely self-portrayal. The Roman heritage embodying statesmanlike, military and political virtues is represented mainly by Romulus, Caesar und Cicero. The biblical legacy, Solomon, Judas Maccabaeus and, especially, David, requests the granting and spreading of faith and God's honour to which the Christian ruler feels himself obligated. The Greek-Macedonian heritage, which Charondas, Socrates und Alexander stand for, must be seen in relation to the wars with the Turks. Like Alexander emerged victorious against the Persians and achieved world domination in the East, so were the Ottomans to be conquered and East and West united under Christian domination.

In the profusion of hundreds of episodes, a supraordinate principle becomes apparent. Common to all images is the integration into universal code of ethics, a moralistic system, in whose centre stands the prince, presenting his world to the public of the court. Combining erudition and literary education with entertaining presentation, the paintings form a mirror of Eggenberg's interests and claims. This complex staging thus served as a public legitimisation of his power as an ideal *princeps philosophus* promoting the arts and sciences. The ruler's understanding of art legitimised his rank.

The palace gardens

Eggenberg Palace park, with its picturesque sceneries of small wooded clumps and sweeping lawns has preserved its poetic character as a planted landscape painting, as it was originally conceived in the 19th century. In contrast to other public gardens where pressures of the present are so difficult to resist, in Eggenberg, where the palace forms a dominant backdrop, an exquisite tranquillity seems to reign.

Today's garden was created from 1802 onwards, as a landscape garden committed to the *gardenesque style* in which the presentation of botanical rarities and elaborate garden features played a significant role. An intensively cultivated *pleasure-ground* adjoining the palace merged into a landscape growing rather "naturally", whose remains dominate today. Older parts, such as the Baroque garden pavilion, were integrated into the new garden in a picturesque way.

A shading belt of trees lines the outside walls of the park, and clumps or groves and solitary plants are spread out liberally on lawn areas and around expanses of water with attractive views. A rich ground-level planting of shrubs and climbers brings colourful variety into the garden. The lawns close to the palace are kept mown, while the more distant landscape areas have been laid out as meadows.

Interspersed vantage points, unexpected vistas, a hill and expanses of water give variety to the eye. A very important element of the garden landscaping, particularly in view of the limited space, was the visual inclusion of the surrounding wooded hills, into which the garden appears to merge, thus conjuring up a certain boundlessness.

A public garden today, Eggenberg is a popular place for the people of Graz. Especially impressive are the numerous magnificent solitary and clumps of trees, which date back to the time the garden was laid out, contrasting with extensive lawn areas, original views and vistas still preserved. Red beech, copper beech, oak, lime, sycamore, spruce and white pine are all represented among the solitary trees. Catalpa species, tulip trees, white pines and plane trees have formed into impressive groups. Other dendrological specialities can be mentioned, such as ginkgo, weeping white beech, weeping red beech and weeping ash. Some of these trees are protected as natural monuments.

Since its transfer into public property in 1939, the park has lost a few of its decorative elements and flower gardens which required intensive care, for instance, the rose hill, the temple of Bacchus and the large exhibition garden of the former nursery. They will all be restored in the coming years as part of a long-term, designed park management and development scheme. (copy in German attached)

The former kitchen gardens, whose area had been modified several times in the last two centuries, were laid out anew as a modern garden in 2002. Austrian architect Helga Maria Tornquist took into account the historical context of the place, thus bestowing on the new garden an unmistakable character. She playfully takes up the ancient system of the “planetary signatures”, which had great importance for the iconography of Schloss Eggenberg. Using this vocabulary, she has designed poetic garden spaces under the dominion of the seven classical planets.

2.b. History and Development

Schloss Eggenberg is inseparably linked with the extraordinary history of the Styrian family of the same name. The meteoric rise of a common merchant family made rich through trade and finance, from humble beginnings in the bonded farming community to occupying the position of one of the foremost families of the Holy Roman Empire, is without equal in the Habsburg hereditary lands and has often been justifiably compared with the example of the Fugger family in Augsburg.

Eggenberg in the late Middle Ages

The Eggenberg dynasty can be traced back to the beginning of the 15th century as a landed patrician family in Graz. Balthasar Eggenberger (died 1493), mint master of Emperor Frederick III (and who decisively involved in his controversial financial policies), bought the *Orthof in 1460*, a fortified seat lying on an ancient transport route west of Graz. The new court acquired the family’s name and was generously expanded and

rebuilt in the following years so that it became suitable to the social position of the successful merchant among the Graz citizenry.

The late medieval castle, an L-shaped building on the north side of a free-standing tower, would be altered and expanded many times in the next century. Balthasar Eggenberger had a high, square-shaped chapel built in the tower of this building before 1470. A Papal indulgence invested the *Capella Beate Marie Virginis Sita in Castro Eckenperg* with certain privileges and the 1470 date stamp yields the latest possible date for its completion. The late Gothic chapel with its tracery-filled windows, stellar ribbed vaulting and valuable winged altar is still preserved.

The rise of the Eggenberg family in early modern times

The fortunes of the family at the end of the 16th century underwent rapid advancement due to the exceptional abilities of one man. Hans Ulrich von Eggenberg, born in Graz in 1568, took advantage of the politically unstable times. He rose-up at the Inner Austrian court of *Archduke Ferdinand*. He proved himself as a diplomat and confidant of Emperor Ferdinand II and became his most important advisor. After 1619 he was to become one of the most important statesmen ever produced by Styria. In only two decades he rose up from simple Graz merchant's son to become one of the wealthiest and influential dignitaries of the Holy Roman Empire.

After his studies at the elite Protestant University of Tübingen and several years of travelling throughout Europe, Hans Ulrich began his glittering career at the Archducal Court in Graz, where Maria of Bavaria was regent for her under-age son Ferdinand. Before his entry into court service Hans Ulrich had converted to Catholicism to adapt to Ferdinand's uncompromising position regarding the Inner Austrian Protestants. As a consequence, he shared the rigorous Counter Reformation policy of his master. He clambered up the ranks of the court offices astonishingly quickly and very soon gained

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the trust and respect of the archducal family, who he accompanied on all important court journeys. He undertook diplomatic missions on various occasions to the Spanish court, where Archduke Ferdinand's sister, Margarethe, wife of King Philip III, resided. Spanish art and culture began to have a formative influence on Hans Ulrich.

In the following years Eggenberg skilfully guided the policies of the young Archduke with an intelligent far-sightedness such that after the death of the childless Emperor Rudolf and his brother Matthias, Ferdinand was elected Roman Emperor in 1619. Among the entourage of the new monarch was the new chamberlain and head of the privy council, Hans Ulrich von Eggenberg. The outcome of this was that Eggenberg became the decisive co-shaper of policies in the whole Empire, whose advice was trusted by Ferdinand for the rest of his life.

Emperor Ferdinand II rewarded his loyal advisor with the highest honours and ranks which the empire could bestow on him. In 1621 he became Provincial Governor of Styria and supreme chamberlain of the ancestral lands. He had already been accepted into the Order of the Golden Fleece by the Spanish king in 1620. In 1622 Ferdinand II made him a gift of the huge and lucrative dominion of *Krumau* (*Česky Krumlov*) in Southern Bohemia with over 300 villages. He was given numerous other dominions and offices which, in 1623, were raised to a duchy, and he was awarded the title of Duke in 1628. Thus, Eggenberg moved in the circles of the richest nobles of the Habsburg ancestral lands. He achieved the crown of his career in 1625 when the Emperor named him Governor of Inner Austria. Hans Ulrich thus ruled *on behalf of the Emperor* in the Inner Austrian

Hereditary lands (Styria, Carinthia and Krain) with complete authority in political, judicial and military affairs. According to contemporary accounts, this expansion of power was more extensive than had ever been granted even to a member of the Habsburg family before.

The new residence

What the Duke now lacked as demonstration of his new honours was a residence befitting his rank. The old family seat was no longer suitable for an Imperial governor. Later in 1625, directly after his return to Styria, he commissioned the generous rebuilding of the old palace as an object of show and prestige in keeping with his new social position. The medieval parts were not broken up but, rather, were skilfully further used. The Gothic family chapel was even completely left unchanged and made into the centre of the new building.

Duke Hans Ulrich commissioned the Imperial Court Architect Pietro de Pomis with the planning of the new palace. The choice of a high ranking artist was meant to transform a provincial manor house into a ducal residence living up to the highest artistic and representational challenges, and thus at the same time document the new position of the owner as the first minister and secret power behind the Imperial throne.

Giovanni Pietro de Pomis (1569 – 1633), who came from Lodi near Milan, came to Graz from the Innsbruck Court and rose up as architect, painter and medaillieur to become the leading artist and spokesman of the Catholic Counter Reformation. For the Eggenberg family, too, de Pomis worked not only as architect but also as painter and medaillieur. He erected not only the mausoleum of Emperor Ferdinand II next to Graz cathedral but also the Graz Minorite church – after the model of Palladio's S.Giorgio Maggiore – as an Eggenberg tomb and produced the draft for the mausoleum of Ruprecht von Eggenberg on the castle hill at Ehrenhausen.

From 1625 to 1632 de Pomis drafted and led the work on Schloss Eggenberg; only after his death did the Dutchman Laurens van der Syppe continue his work for two years. De Pomis' old foremen, Pietro Valnegro and Antonio Pozzo, finished the building with the large arcade courtyard in 1646. Work on the inner decorations, however, would be drawn out over two more generations.

The interior decoration

After the death of Eggenberg in 1634, the interior decoration would be only completed one generation later. By order of the young Duke Johann Seyfried von Eggenberg, a cycle of 24 rooms on the 2nd floor forming an enclosed square around the three inner courtyards of the house was richly decorated and furnished in only seven years.

The Italian plasterer from Como, Alessandro Sereni, designed the ceilings and wall areas of the state rooms from 1666 onwards, and these were successively decorated with a diverse cycle of historical and landscape paintings by several Eggenberger court painters (Johann Melchior Otto, Carl Franz Caspar, Andreas Rämblmayer and Georg Abraham Peuchl). From 1666 to 1673 over 600 ceiling and frieze paintings were made. This is the most extensive wall painting cycle in the country.

The prestige object of the great hall formed the conclusion of the numerous works for Duke Johann Seyfried, who engaged the young Salzburg painter Hans Adam Weissenkircher (1646-1695). He had been in receipt of an Eggenberg scholarship in Venice since 1670, where he was trained in the studio of the German-Venetian Johann Carl Loth. Further journeys took him to Rome and Florence, where he oriented himself primarily along the lines of the Bolognese Academy. From 1678 onwards, we find him as painter to the Eggenberg Court in Graz. Next to numerous paintings and altar pieces, the decoration of Eggenberg's new great hall – the Planetary Room, as it was soon called – was his major work. With Weissenkircher's final signatures on the work in 1684/85, Eggenberg's interior decoration of the new house was completed.

The 18th century

After the impressive rise of the Eggenberg family, their decline occurred as sudden as it was unexpected. Three generations were extinguished within only five years. In 1717, 13-year-old Prince Johann Christian (II) died – the last male representative of his family. The enormous estates were divided among various lines of inheritances. The Bohemian

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possessions were transferred to the Schwarzenberg family, and those in Styria to Count Herberstein and Count Leslie. Due to the childless marriage of the last Duchess of Eggenberg, Schloss Eggenberg itself fell to the family of her third husband, Johann Leopold Count Herberstein.

After inheritance by Herberstein, the palace site experienced a second large period of furnishing between 1754 and 1763 in the Rococo style. The decoration of the Planetary Room and the extensive ceiling cycle of the second floor in its rich stucco frames remained unchanged. However, profound alterations were made to the state rooms. The chief architect of the building work was the Viennese Josef Hueber (1715 -1787), a student of Anton Pilgram, a court master builder of many years standing in Graz. On the second floor high double doors were installed and the wall decorations and entire furniture renewed. All rooms were furnished with high quality Faience stoves according to Hueber's designs as well as chandeliers and wall lamps from Bohemian glass workshops. The different room decorations, which also include three East Asian cabinets, originate from Styrian artists. Painters Johann Baptist Raunacher, Johann Carl Laubmann und their workshops, sculptors Philipp Jacob Straub and Heinrich Formentini were occupied from 1754 to 1765 with the comprehensive restyling. In the course of the modifications, Joseph Hueber rebuilt the Eggenberg court theatre into the "Maria Schnee" palace church and modified the wooden theatre gallery into a Rococo oratorium, which is now included in the cycle of the state rooms.

After the death of Johann Leopold Herberstein, the series of rooms was no longer used, which explains their undisturbed conservation. It is remarkable that the Herberstein family recognised the historical value of this closed room cycle as early as the early 19th century, left the palace's *Beletage* unchanged and even made it accessible for interested visitors as early as 1830.

Eggenberg in the 20th century

Until shortly before World War II, Schloss Eggenberg remained in the possession of the Herberstein family who sold it to the Province of Styria in January 1939. The war and occupation years caused some severe damage, but no total losses. In 1947 the palace estate was integrated, as a department of its own, into the Steiermärkisches Landesmuseum Joanneum (since 2009 Universalmuseum Joanneum) and after extensive restoration work (1946-1952) opened to the public in 1953.

The living quarters on the first floor and utility rooms on the ground floor that had been modernised in the 19th and early 20th centuries were turned into exhibition rooms for various departments of the Joanneum after 1950. Between 1949 and 1996 the first floor hosted the collections of a hunting museum. After the hunting museum moved to Schloss Stainz, the rooms were technically adapted and modernized and hosted numerous big exhibitions. In 2004/2005 these rooms were adapted for a new installation of the valuable Old Masters collection of the Joanneum. In September 2005 the new show collection of the *Alte Galerie* was opened.

Since 1970 the ground floor has housed the exhibitions of the archaeological and numismatic departments of the Joanneum, among them significant exhibits (such as the unique *Chariot of Strettweg*). The archaeological show collections have been completely redesigned and transferred to a new subterranean building adjacent to the existing *Lapidarium*. The new Archaeological Museum opened in 2009. In the oldest part of the palace, dating back to the late Middle Ages, the Coin Collection is open to the public in a splendid new display since October 2006. (bwm architects)

A new *Lapidarium* for the important Roman stone collection of the archaeological department was set up (purpur.cc architects.) in the northern corner of the park in 2002/3, and opened in April 2004.

Additionally, this is where the administrative and workshop rooms of the museum are situated, and there are also the facilities for visitors to the museum (foyer and information, ticket office, shop, wardrobe and public conveniences). In 2005 the original *Sala Terrena* of the 17th century was made available. Now, carefully restored, with two adjoined rooms it offers 200m² of additional exhibition space for displaying temporarily special exhibits from the Joanneum collections.

The palace gardens

The palace and the gardens have always been seen as equally valuable. Any modifications to the house were mirrored in the garden, and almost every generation had considerable changes made.

The garden of the 17th century

The earliest view of Eggenberg (Matthäus Merian, before 1656) shows a walled Renaissance garden with four little corner towers in front of the palace, the garden being divided into four quarters by trellis lined walks grown over with climbers. From 1680 onwards Prince Johann Seyfried had the estate considerably enlarged and garden areas made around the whole palace. A copper engraving by Andreas Trost (around 1700) shows the entrance area in front of the palace, squares of high walls of hornbeam where the vegetables for the princely dinner table were grown. There are no views passed on to this day of the rest of the elaborate gardens with a "hedged theatre" and a large greenhouse, fountains, aviaries and pheasant gardens. None of these early garden designs has survived to the present day.

The garden of the 18th century

The big alterations to the second floor area of the palace were accompanied by an extensive redesign of the formal gardens. Johann Leopold Count Herberstein had the park transformed into a French garden in Rococo style which was opened for *the pleasure of the Graz public* from the 70s of the 18th century onwards. Its dimensions are documented by the enclosing wall with the twelve gates designed by Joseph Hueber, which is still in existence today, and so is the so-called *Salatrain*, an octagonal pavilion by the same architect. Apart from that, we only know of this Rococo garden design from one layout and archaeological digs at certain points.

Curved latticework separated the private area around the palace from the public park. On the right hand side of the palace there was a grand terrace, from where there was a view over the garden, on the left hand side a maze of hedges. An elaborate *parterre de*

broderies with fountains lay in between within sight of the house. It was enclosed by an avenue of clipped lime tree hedges and large lanes of espaliers. A broad cross axis joined the two side gates, dividing the park into two separate halves. The front half, furthest from the palace contained extensive bosquets, ornamental woodland subdivided by gravel walks. The groves framed a charming garden pavilion and a big fountain. At the southern corner there was a shooting gallery, and at the eastern corner an inn with a bowling alley.

The landscape garden of the 19th century

The extant landscape garden originates from the romanticist period. After 1820 Johann Hieronymus Count Herberstein had the old formal design slowly remodelled step by step by two Silesian gardeners, *Franz Matern* and *Friedrich Wagner*, into an English garden, which in its essential features still exists today.

After 1820 the creation of an ample *English part*, was begun starting with the areas close to the palace, with a small water garden. Elegantly meandering paths, picturesque groups of trees and shrubs replaced the straight avenues and formal hedges, and a baroque gazebo gave way to a small round temple in the classic style. In 1833 an artificial hill was built whose dome was shaded by a parasol overlooking the garden. It was planted with conifers and precious new varieties of roses in the fashion of the day, which lent it its name, the "rose hill". In 1835 the "Herberstein commercial garden" was established. The walled baroque kitchen garden was turned into a representative model garden for this purpose. Starting from 1841 Georg Hauberrisser built the extensive greenhouse with cast iron columns to house the delicate exotic treasures.

It was only in the second half of the century that the area most distant from the palace on the other side of the baroque cross axis was equally cleared and artificially landscaped.

In this way, a landscaped garden divided into various zones evolved according to English models so that in the immediate vicinity of the house an elaborate garden area composed of picturesquely arranged flower beds and latticework was created. Mown grass surfaces formed the gradual transition to more remote parts which were only characterised by natural elements. A sophisticated setting made the garden melt into

nature. The wall made invisible by plants made the garden intermingle with the range of hills of the Gaisberg in the background, thus creating the illusion of apparent infinity.

The present garden

Right up to the sale of the estate in 1939, no further alterations were made once this "landscape painting" had been achieved. After Eggenberg's handover into public possession and the difficult war years the garden lost much of its elaborate garden details and high-maintenance areas (Bacchus temple, rose hill and model garden). Nevertheless, the garden structures and its precious trees and bushes, paths, walls, gates and Rococo pavilion have been preserved.

In 2000, long-term restoration work in the park was begun according to the guidelines of a park management and development scheme (est. 1993 by order of the *Bundesdenkmalamt* – Federal Office of Historic Monuments, copy attached). The aim of this project is to make the original garden easily recognisable and experienceable again according to the intentions of its designer, to safeguard the remaining precious stock, and to supplement lost elements as far as possible.

The first steps of this plan have been implemented in the last five years. Extensive measures have been taken to renovate and supplement the tree clumps and groves and to restore the important vistas, as well as to reconstruct the missing shrubberies and the original water garden. Work has also been completed on a new garden (*Planetengarten*) in the place of the lost kitchen gardens.

Since there were no extant plans or useable illustrations of this area to enable a reconstruction, it was decided to replan it entirely. Helga Tornquist designed it as a contemporary theme garden with various garden rooms. Using plants, colours and formal qualities assigned to the ancient planetary cannon, she playfully refers to the iconographic programme of the house.

3. Justification for Inscription

The site *City of Graz – Historic Centre* (No. C 931 Bis) was inscribed by the World Heritage Committee in the World Heritage List in 1999 under cultural criteria (ii) and (iv). The inclusion of *The Schloss Eggenberg* was already considered during the preparation of the nomination of *City of Graz – Historic Centre*. However, on the one hand it was not clear in what form the association between the historic centre and the Schloss should be made – whether as exclave or by expanding the core zone – on the other hand at that time comprehensive restoration works were undertaken and measures in order to improve the security level at the site were installed. Therefore, at that time *Schloss Eggenberg* was not included in the proposed zone.

Whereas the sites: *Palace and Gardens of Schönbrunn* (inscribed in the World Heritage List in 1996, No. 786) and *Historic Centre of Vienna* (inscribed 2001, No. 1033) were nominated separately as individual properties, the nominating state party considers the joint nomination of the historic centre of Graz and Schloss Eggenberg as one single site as essential, as the city and the Schloss are closely linked in numerous ways and characterized by important interdependencies.

3.a. Criteria under which inscription is proposed (and justification for inscription under these criteria)

The existing World Heritage site, *City of Graz – Historic Centre*, was inscribed on the World Heritage List on the basis of criteria (ii) and (iv) as outlined in paragraph 77 of the Operational Guidelines. Relating to the aforementioned descriptions it is proposed to inscribe Schloss Eggenberg as an extension according to the same criteria (amendments for Schloss Eggenberg are shown in *italics*):

criterion (ii)

“The historic centre of the city of Graz reflects artistic and architectural movements originating from the Germanic region, the Balkans and the Mediterranean, for which it served as a crossroads for centuries. The greatest architects and artists of these different regions expressed themselves forcefully here and thus created brilliant syntheses.”

In this very sense Schloss Eggenberg shows the reception of architectural conceptions of the Romance countries in Central Europe in an exemplary way. Humanistic Protestant spirit combines with the iconographic paradigms of southern Catholic origin.

criterion (iv.):

“The urban complex forming the historic centre of the city of Graz is an exceptional example of a harmonious integration of architectural styles from successive periods. Each age is represented by typical buildings, which are often masterpieces. The urban physiognomy faithfully tells the story of its historic development.”

One of these masterpieces is Schloss Eggenberg, which represents the type of the Italian castello, which since the early Renaissance counts among the standards of European aristocratic architecture. Like no other monument, it is distinguished by a completely preserved interior decoration of the highest programmatic complexity – an architectural model of contemporary conceptions of the universe. Its centrepiece is the Planetary Room, whose pictorial décor is a first climax of southern Baroque painting on Central European soil.

In addition it is proposed to apply criterion (vi) to Eggenberg:

Schloss Eggenberg bears an exceptional testimony to the political programme of its creator and is thus an outstanding monument of a personal world view transformed into an elaborate total work of art.

3.b. Proposed Statement of Outstanding Universal Value

3.b.1. The connection between Graz and Schloss Eggenberg

Schloss Eggenberg and the *Eggenberg family* are inseparably linked to the Province of Styria and its capital city Graz both spatially and through their common history.

At the time of its construction, the palace was situated “one mile away from the city of Grätz” and connected to the state capital by a long chestnut tree avenue, which ended near the Weisseneggerhof. Today the estate is situated within the city limits. This historic connection from the palace to the city is still preserved today as a street, some 500 m of it next to the palace as the original avenue of trees. The buffer zone (sector XIII in the Master Plan) preserves the historic link between these two elements. The character of the connection between the palace and the city is elaborated in detail in the *Master Plan World Heritage Graz – XIII Buffer Zone – Connection Historic Centre – Eggenberg Palace* (enclosed as attachment in chapter 7.b. II, map VI as attachment in chapter 7.a of the nomination format).

How much Schloss Eggenberg enjoyed the reputation of being the second residence of the “Imperial and Ducal capital Graz” in the 17th century is illustrated by the depiction of the same name by Andreas Trost, which links the residential city indisputably with the “ducal Schloss Eggenberg”.(ill. 2/3) Thus, in 1673 on the occasion of the imperial wedding of Leopold I and Claudia Felicitas of Tyrol, the Graz Burg served as the Emperor’s residence and Schloss Eggenberg as the residence of the Imperial bride and her mother, Archduchess Maria (née de’Medici). (ill. 9/10)

Even during a ceremonial journey of the imperial family to Innsbruck in 1765, Emperor Franz I and Maria Theresia, together with their entourage, spent the days of their stay in Graz not in the imperial residence of the Burg but in Schloss Eggenberg.

The Eggenbergs as citizens of Graz

The Eggenberg family thanks their social rise from the bonded farming community to wealthy patrician families to their settlement in Graz: The two most important representatives of the family were central figures in the imperial and archducal court in Graz and shaped the most significant periods of Graz as a residential city. Balthasar Eggenberger (died 1493), mint master of Emperor Frederick III, was decisively involved in his controversial financial policies and built the first, late medieval Schloss Eggenberg, whose Gothic chapel is still the heart of the existing residence today.

Hans Ulrich Prince Eggenberg (1568 – 1634), after all, rose up at the Inner Austrian court of Archduke Ferdinand to become the most important advisor of the later Emperor, and after 1619, at the side of Emperor Ferdinand II, one of the most important European statesmen of his time. It is from him that we have inherited the still existing ducal residence, as representational building demonstrating his new rank.

On the other hand, the Eggenberg family exercised significant influence over the political, economic and even artistic development of the city for centuries, of which their residence on the outskirts, though the most artistically meaningful, is only one expression.

The Eggenbergs and their influence on the architectural development of the city

The dominion of the Eggenbergs from the 17th century onwards was of great importance for the development of the western parts of the city, the so-called Mur suburbs (the most western part of the existing WH site). More than a third of the suburban houses scattered over what is now the Lend and Gries districts were under ownership or influence of the Eggenbergs.

Thanks to the extraordinary privileges which Emperor Ferdinand granted to his favourite in the so-called “Eggenberg golden bull” of 1625, there were especially low tax rates and commercial exemptions here which restricted the rights of the inviolable precincts and conceded to manual workers and traders on princely territory the same rights as were bestowed on municipal trading, thus freeing them from the strict regulations of the guilds. This attracted many craftsmen and innkeepers to settle in the area. With the brisk expansion of transport routes and the construction of a second bridge over the Mur, the Eggenbergs brought about a boom in transport traffic, which in turn brought about many new inns acting as large terminals for coaches.

Since maintenance of a court required artists, this area also developed into an artists' quarter where all the court artists lived with their families from the early 17th century onwards, thus instituting a tradition, until well into the 19th century. Slowly the former wooden slums as centre of epidemics in unprotected countryside before the city walls were replaced by urban structures.

The Eggenbergs as patrons of the arts in Graz

Parallel to the building of the first medieval castle in Eggenberg, master-of-the-mint Balthasar Eggenberger had both the Gothic *Allerheiligenkirche* built in the *Paradeis* near the Mur gate in 1451 – as the family's first family vault, and the Eggenberg *Stift* (foundation), a hospital and home for the poor. Some 100 years later, the Styrian assembly of estates used it as the so-called *Stiftsschule*, an elite Protestant school, at which several important scholars and mathematicians taught, such as Hieronymus Lauterbach and Johannes Kepler.

With the cessation of the Inner Austrian court at Graz on the imperial coronation of the Styrian Archduke Ferdinand, Hans Ulrich of Eggenberg took over the role as the first state patron of the arts. He continued to employ the court architect such that Schloss Eggenberg became inseparably linked with the architectural creation of this Inner Austrian residential period (1568-1619.) This was an apogee of architectural history in Graz.

The Northern Italian Giovanni Pietro de Pomis (1569 – 1633) rose up as architect, painter and medaillieur at the Graz court to become the leading artist and spokesman of the Catholic Counter Reformation. Apart from the mausoleum of Emperor Ferdinand II near the cathedral, he also built the new Eggenberg residence. It was largely owing to De Pomis' works that at the beginning of the 17th century Graz and not the capital, Vienna, moulded Austrian art. In the form of the *Katharinenkirche* and the Mausoleum, he created one of the most significant architectural works in the transition to baroque north of the Alps to officially represent the art of the Inner Austrian Court and the policies of Ferdinand II. With his draft for Schloss Eggenberg he established a pioneering prototype of construction for the nobility, which was taken up again and again being subject to much variation until well into the late baroque period.

By the order of Eggenberg, he also built the first Graz *Mariahilferkirche* – after the model of Palladio's S.Giorgio Maggiore in Venice, together with the large neighbouring Monastery of the Friars Minor. Hans Ulrich von Eggenberg thus donated the most important complex of sacred buildings in the western part of the city. The buildings were modified in the 18th century, but the popular miracle-performing picture of the *Mariahilfer Madonna* created by de Pomis as painter is still an object of religious devotion.

3.b.2. Schloss Eggenberg as a historical monument

Schloss Eggenberg, constructed shortly after 1625 by the court architect Pietro de Pomis, was built as the state residence of Prince Hans Ulrich von Eggenberg (1568-1634), one of the most prominent political personalities of 17th century Austria. The large four-winged site with three arcade courts and a crowning central tower is recognised as the most representative example of early baroque palace construction in Austria and as a pioneering prototype of building for the nobility for the following two centuries.

The importance of Schloss Eggenberg as a cultural monument extends far beyond regional notions. It can only be properly appreciated in the wider context of the profane architecture of Central Europe, and in more ways than one.

The topical palace built in 1625, derives from a late medieval forerunner dating from the second half of the 15th century, whose core piece has been preserved in its authentic state. The Gothic chapel of the Schloss with its elaborate vault represents the type of the small but exquisitely laid out private sanctuary, which is so characteristic of the late Gothic period. This authentic impression is completed by the original winged altar. By defining the medieval chapel as the architectural centre of the early Baroque new construction, the intention of the client to document his family's claim to tradition originating in the late Middle Ages becomes evident.

The builder of Schloss Eggenberg, Hans Ulrich von Eggenberg (1568 – 1634), embodies the example of the *self-made man* who took advantage of the exceptional possibilities of social advancement in a historical period of upheaval. The politically unstable situation at the beginning of the 17th century with all its armed, political and religious conflicts offered energetic and gifted men a hitherto unthinkable advancement from a relatively humble station to the highest positions in the empire.

Eggenberg, first moulded by a Protestant education, then later spokesman for the Catholic Counter Reformation, ultimately owed his position as Governor of Inner Austria to his special loyalty to the Emperor's house and the Catholic cause in the opening phase of the 30-Years War. This type of man – *homo novus* – was very characteristic for this epoch of early absolutism and evolving court society. Like his predecessor, Balthasar

Eggenberger, he succeeded to the top of the social hierarchy without the crucial social advantage of aristocratic descent. As the incredible career of Eggenberg reached its zenith among the highest dignitaries of the empire with his appointment as governor of Inner Austria in 1625, the construction of his residence became a political demonstration of the fact that he ruled as representative of the emperor with absolute power.

Therefore Schloss Eggenberg was not only planned and built by its owner as a mere representational construction, but was also conceived as a comprehensive architectural allegory: as a symbolic show of his new powerful worldly position and his humanistically shaped vision of the world. The demonstration of comprehensive erudition, historicity and a valid set of values as well as the anchoring of the family in a centuries-old European succession of rulers served as a justification of his own regency as a *princeps philosophus*. He oriented himself quite consciously to one of the most important European residences – the Spanish King's palace and monastery "El Escorial" near Madrid. Eggenberg's new palace was meant not only to become an architectural novelty but a programmatic object of show. The intellectual and aesthetic concept of the building was meant to be an object of admiration and an expression of the greatness of its author.

Secondly, the importance of Schloss Eggenberg is based on the broad series of 25 state-rooms in their original décor which make use of the entire 2nd storey and have served exclusively for ceremonial purposes. This ensemble occupies a unique rank. Despite further enlargements and alterations in the 18th century – as for instance the re-designation of the private theatre into a late Baroque church – Schloss Eggenberg is a first-class authentic example of the Baroque notion of the world. Not only as an exceptional monument for the size and quality of aristocratic representation, but also as a unique document of the personal intentions of its builder.

Crucial to the rank of Schloss Eggenberg as a work of art is an extremely elaborate and complex iconographic programme based on personal interests, which merged stucco decoration and painting into a total work of art in typical Baroque style. There are few comparable monuments that have been marked by such utilisation of the arts for self-aggrandisement.

This achievement was completed under Hans Ulrich's grandson, Duke Johann Seyfried von Eggenberg. His court painter, Hans Adam Weissenkircher, was responsible for the greatest share of these works. With the artistic development of the central Planetary Room, he created a monument of key importance to Austria for the reception of Venetian Baroque and thus the Italian *gran maniera* in Central Europe.

The palace lies in a landscaped garden from the Romantic era, within the walls of the original formal garden whose baroque garden pavilion and seven rich gates are still preserved. It is a very important garden monument in Austria.

3.c. Comparative analysis (including state of conservation of similar properties)

The quality and amount of preserved, authentic substance ensure the status of an outstanding cultural monument for Schloss Eggenberg. The factor of continuity alone – as both architectural and social history are concerned – bears extraordinary historical testimony. Its special significance, however, lies in the history of architectural iconography – as a very early example of an aristocratic representational building whose entirety in form and decor has been subordinated to a comprehensive allegorical programme. With respect to totality of planning, there are very few examples of comparison. Leon Battista Alberti's conception of the analogy between state and house is raised here to the analogy of universe and house in order to justify the social position of a family.

Balthasar Eggenberger (died 1493) was the builder of the medieval castle and donor of chapel and altar. As mint master to Emperor Frederick III, he laid the foundations for the ascent of his line. He represents a type of man whose emergence anticipates the end of the medieval feudal order and whose success is owed to personal ambition and capability – in stark contrast to the traditional role of the lord-in-arms. In his robust striving upwards, Balthasar Eggenberger showed himself to be the spiritual relative of characters of legendary reputations, such as Jacques Coeur in Bourges and Jean Rolin at the Burgundian court in Dijon, who could be seen as tycoons of their age. Their economic power would contribute to shaping the transition from the Middle Ages to the modern age with its expanding monetised economy. What is equally a defining trait of his time, and what is also reminiscent of the Fugger family in Augsburg during the Renaissance, is Balthasar Eggenberger's practised and highly deliberate actions to serve the memory of his family, and not least the salvation of his own soul, by making generous endowments in Graz according to the medieval tradition.

The initiatives of his great grandson, Hans Ulrich von Eggenberg (1568 – 1634), to construct a representative residence documents the final complete ascent of the family. As in the case of Balthasar Eggenberger, his career is a perfect example of that type of successful person – here against the background of an increasingly differentiated court environment. Born in 1568, he received a thorough education at the legendary Tübinger Stift in a core region of German Protestantism. This philosophical dimension would later serve as an intellectual basis for the complex programme to be instituted at Eggenberg Palace. His conversion to Catholicism after his return to Graz in 1595 turned him into a convinced supporter of the house of Habsburg and Emperor Ferdinand II as advocate of the Catholic cause in the era of religious wars. Under the aegis of Emperor Ferdinand, the career of Hans Ulrich von Eggenbergs developed at a phenomenal speed and made him into one of the most influential personages of the Habsburg camp. This career saw him raised to a duke in 1623 and later reached its apogee in his appointment as governor of Inner Austria. His installation in this central office gave occasion for the construction of a private residence appropriate to his new position and rank. Schloss Eggenberg thus stands for the self-portrayal of a *homo novus* or self-made man typical of the time, whose personality was moulded by a wide variety of intellectual interests as well as his political and confessional loyalty.

The architectural conception of Schloss Eggenberg is based on its builder's intellectual interest. His architect was Giovanni Pietro de Pomis, born in North Italy and trained at Venice. Both architect, medaillieur and painter, he is the leading artistic personality at court and represents a type of artist encountered at many courts of early modern Europe. The career of Giorgio Vasari, who occupied the undisputed role of arbiter in questions of art at the Medici court in Florence, marked a climax decades before. At the princely court of the Wittelsbach family in Munich, who had close family ties with Graz, it was the Italian-trained Fleming Peter Candid who dominated artistic life in the age of late Mannerism.

Eggenberg deliberately entrusted Pietro de Pomis with the design of the building: he was the architect and court painter of the Emperor, as well as artistic spokesman of the Catholic cause. Owner and architect set about re-creating a version of the building which served as their grand example: the Escorial near Madrid. No other palace was able to impress the sophisticated and cosmopolitan Eggenberg in quite the same way as the Court of Philipp II of Spain. It was considered at the time to be the most important residence in Europe; in fact it was regarded as the eighth wonder of the world. Eggenberg and de Pomis had visited it together.

Although the proportions are substantially reduced, the similarities between Eggenberg's palace and the Spanish model cannot be overlooked. Among the characteristics that echo the residence of Philipp II are the arrangement of four wings around courtyards, the corner towers being aligned with the walls rather than protruding and, above all, the formal rigour with a strict emphasis on the horizontal line and an austere, ascetic lack of décor.

However, with respect to political and ideological agenda, the two buildings are significantly different. The Escorial had been constructed with the idea of being a new Solomon's Temple with Philipp, the "King of Jerusalem", as the new Solomon: a divine archetype, the world's most perfect building, which in its forms and dimensions had been directly inspired by God. Just as the Threefold Temple, the Escorial is at the same time cloister, palace and church – *domus sacerdotum, domus regia et domus domini*. Eggenberg never aimed to emulate this concept, although the heavenly numerology of the temple, which can be found all over the Escorial, might also have inspired the play with numbers at Eggenberg Palace.

Eggenberg reflects the external shape of the Royal Spanish Palace and thus publicises the affiliation with the Catholic league, but its program of architecture and decoration does not endorse the idea of a Catholic universal monarchy. The concept behind it is a much more personal one: the newly acquired status of a new family in an order of his own making. Hidden beneath Hans Ulrich's ambiguous motto, *homines sumus* – “we are human” – is a deferential statement about the impermanence of all life on earth; but the motto also makes a claim for the right of self-determination of modern man. In designing the Governor's Residence, de Pomis deliberately referred back to older examples. Eggenberg Palace reflects the tradition of the late medieval Castello, an Italian prototype of an enclosed four-wing layout, with stern and uninviting exterior façades that contrast with the richly adorned façade treatments of the inner courtyards.

In Northern Italy during the first half of the 16th century, the fortress-like *palazzo fortificato* had been established. Recurring to medieval traditions, it was to become the architectural expression of sovereign power. Characteristic features were the defence moat, sloping walls of the lower storey, sparse decorations, corner towers and a central belfry, which accommodated the “*Campana della giustizia*”, the bell of justice. The only décor above the portal was the ruling coat of arms, the insignia of power. It was a deliberate revival of ancient patterns of military architecture, acting as a form of rhetoric to manifest the age, tradition and legitimacy of the ruling system. The newly established territorial states of the High Renaissance in Italy were only too ready to employ this typology in order to legitimise their position as guarantors of law and order.

One of the most influential Italian architectural theorists of this time was Sebastiano Serlio. His ideas on the *Palazzo del governatore o luogotenente*, i.e. palace of the governor or representative, exactly matched de Pomis' design brief and served him as an example. True to Serlio's descriptions he designed a four-winged palace with a defensive character. The arcaded inner courtyard is dominated by a belfry. In addition, four corner towers underline the idea of the building as a place of civil justice, here administered by the Prince. Serlio writes that the strict nature of justice was expressed in the corner towers; they are supposed to protect the Governor from the *strani scherzi*, i.e. the “strange jokes” of the people, a euphemism for revolt.

Likewise, the austere fortification aspect of the building is emphasised by the deliberate rejection of the classical superposition of column orders in the inner courtyard, in favour of the stern Tuscan order in all three storeys. This design also alludes to the moral strength of the building's owner. It reflects a close connection to monuments of moral self-discipline, such as the Escorial or the Jesuit College buildings, "the barracks of faith". De Pomis had already highlighted this idea of the prince as guarantor of law and order at an earlier time in his paintings, notably in the allegorical presentation of Hans Ulrich's lifelong friend and sponsor, Archduke Ferdinand, as proponent of the just cause. This then is another way in which Eggenberg followed the example of his Imperial master.

The building's architectural statement is visible from afar, and conveys both the extent of political power and – no less importantly – the legitimacy of that power. It should not be neglected that this is also the epoch of sophisticated theories of State which are aimed at underpinning the sovereign's claim to power philosophically. With allusions to the Escorial and *palazzo fortificato*, Eggenberg publicises his affiliation with the Catholic camp, with its roots in traditional authority. He thus presents himself, the Imperial Governor, as guarantor of a secure, well-established order. In the midst of war and rebellion in other provinces of the Empire, the Eggenberg governance promises justice and legal stability to his country.

It is also significant that Eggenberg retains the old family seat rather than choosing another location for the new building. In view of his extensive property acquisitions, a relocation of his residence would have been eminently plausible. However, this continuity with respect to both location and family acts as a symbol of permanence, and thus is an important part of the Prince's strategy.

In this respect, Eggenberg acted like his contemporary and political adversary, the French State Chancellor, Cardinal Richelieu. The careers of these two politicians feature astonishing parallels. Just like Eggenberg, Richelieu had risen to the rank of an all-powerful statesman from a relatively modest background. From 1625, at the pinnacle of his power, he too commissioned the building of a prince's residence far from the capital, in his hometown in Poitou. This residence was even linked with a complete model town, named Richelieu after its creator. Again, this ambitious creation carries an eminently political message, which Richelieu describes very clearly in his 'Political

Testament': the Palace was to demonstrate Richelieu's position in the State, and the town, the social function of this State; in other words it was an ideal image of France en miniature.

Prince Eggenberg did not leave a written document of intent as regards his buildings. However, he was clearly also intent on increasing the value of the new house with an extensive political program. This ambition is distinctly expressed in the text that accompanies the most important depiction of the Palace, which was not created until the end of the 17th century. At that time, within the life of the third generation of the family, the grand building project had only just been completed and the knowledge of the intentions behind its interior design program was still very much alive. It was put into words by the Jesuit author P. Johannes Macher. The composition shows a view of the Palace compound, presented in an ideal-perspective projection, with the ravens of the Eggenberg coat of arms floating above. Instead of the usual crown, they carry in their beaks a crowned snake ring – in a sense the hermetic Ouroboros – as a symbol of eternity. It contains the letters *AE*, which can be interpreted in more than one way: as *Ab Eggenberg* (of Eggenberg) or *Ad Eternitatem* (in eternity).

The banner above confirms this claim: *Non est mortale, quod ambit* – “What it aspires (holds) is not mortal”. A further explanation is given by the distich at the bottom of the composition: *Principe digna Suo; sed nec mortale, quod ambis/ Arx: quid id est Domini nescia fama mori* – “An honour to his Master; but what you aspire (what you hold) is not mortal/ Castle: what is that? - to immortalize your Master's fame.” This clearly says that the residence should comprehensively announce the fame and glory of its master.

Armand-Jean Du Plessis, who later became Cardinal Richelieu laid the foundation of French supremacy in the “Grand Siècle”. Like Hans Ulrich von Eggenberg, he was also a *homo novus* and exercised an essential influence on this age of never ending power rivalries. Both statesmen used the contemporaneous construction of their new residences as unmistakable monuments to their just acquired rank by means of architectural allegory. During the French Revolution numerous châteaux lost their inventories by pillage or were, as was Richelieu's, completely destroyed. Schloss Eggenberg however preserved its original interiors with their complex iconographic programme according to the ideas of their founder, thus providing unique insight into the intellectual life of an époque.

3.d. Integrity and/or Authenticity

The building has been preserved with little alteration since the 18th century. The only changes made in the 20th century concern the inner rooms of the 1st and ground floor, which are today used as museum.

The Eggenberg state rooms form a rare example of a totally unchanged baroque interior. The state rooms of the palace with their comprehensive cycle of ceiling paintings (1664-1673) set off in rich stucco frames are preserved without alteration. The cycle of 24 state rooms on the 2nd floor of the palace together with completely preserved original furnishings from the 17th and 18th centuries count among the most important ensembles of historical interiors owned by Austria. The historical interiors have never been changed nor technically modernised: there is no electric light, neither heating nor air conditioning. The chandeliers are fitted out with candles as before. All the doors and windows have been left as they were in the 18th century, with old glazing and locks.

With regard to paragraph 79 of the Operational Guidelines concerning the test of authenticity, the Eggenberg state rooms form a rare example of a totally unchanged baroque interior. Only few comparable houses still possess a complete interior decoration of similar size and artistic quality preserved so perfectly well and undisturbed.

4. State of Conservation and factors affecting the property

4.a. Present state of conservation.

The palace

With the exception of a minor church façade at the west front (mid 18th century) the building complex has remained unchanged since it was first built. Roofs, façades, arcade courtyards and corridors underwent their last major restoration between 1985 and 1999. After comprehensive investigations under the strict supervision by the *Bundesdenkmalamt*, all prevailing original surfaces and materials were preserved or brought to light. Where parts had been changed or lost by earlier restoration work the missing parts were supplemented using the original techniques and materials. Today, the building shows surfaces in historical lime plastering and lime wash (investigation of approx. 1630) which are still in the original state in the inner courtyard and corridors.

The roof truss and roofing also mainly date from the time that the palace was first built. Any necessary repairs in the roofing over the last 30 years have been carried out with the help of historical brick material. The early baroque cobblestone surface in the greater arcade courtyard was covered over in the post-war years and was later released although badly damaged before being re-laid with the retrieved material.

The changes that had been made to the grotto of the greater arcade courtyard in the post-war years were removed. Under these non-original layers, the original layer and stone sculptures dating back to the 17th century had survived. After completing the restoration work the entire original furnishing of the Mannerist grotto has once more been revealed. Any missing shells in the wall decoration were replaced following their imprints in the mortar bed.

4. State of Conservation

The Gothic chapel of the central tower was renovated in 1983/86. Under layers that had been painted over the originals in the 19th and 20th centuries, the originally painted walls and original stone parts of the architectural structure dating back to the 15th century were found and have meanwhile been laid bare. In the course of this renovation work a few fragments of a decorative wall painting of around 1500 - destroyed in the process of fitting a larger door in the 18th century - were discovered and restored.

The Gothic winged altar (1470), divided into individual picture panels in the 18th century, was sold in 1929. In 1996 it was repurchased and today is once more in situ. In 2001 a new solution for the entrance area was implemented (a glass cube was fitted which can be removed at any time without any loss to the original materials and once more replaced by the stored baroque door). Thus the chapel can be visited any time without any climatic disturbance to the highly sensitive altar.

First Floor

Museum space of the 20th century

In 1999/2000, in the course of a big project and while the palace was closed to the public, the entire technical facilities in the house were renewed, however with the exception of the second floor hosting the state rooms which remained totally untouched. The foremost aim was to fit the museum space on the first floor and on the ground floor with an up-to-date infrastructure (lighting, air conditioning and a security system) while giving the utmost care to the historical materials. Heavy chisel work on the walls was largely avoided in this way and bundles of cables were laid in the floors or through chimney shafts that were no longer used.

On the ground floor and first floor of the palace, meanwhile, approximately 2000 m² of exhibition surfaces are available that meet all requirements of contemporary museum

4. State of Conservation

presentation, and modern solutions in the entrance area have been implemented for the visitor with a ticket office, shop, wardrobe and sanitary facilities. In 2005 the new show exhibition of the *Alte Galerie* of the Joanneum was opened to the public in the first floor of the palace. With this newly designed exhibition, done in close collaboration with the *Bundesdenkmalamt* (Federal Office of Historical Monuments), special attention was given to ensure that the installation of temporary infrastructure and technology did not interfere with the original historic integrity of the building.

In 2007 followed the new installation and display of the Coin Collection on the ground floor. It is housed in the oldest part of the palace, which has been carefully preserved. Parts of these medieval remnants were left visible and explain the building's history to the visitors.

The investment in the projects amounted to approximately 12,058,700 US\$ (8,700,000 €). The current investments for the new museum space and improved visitors' facilities amount to an additional approx. 3,465,237 US\$ (2,500,000 €)

Second Floor

Planetary Room

The Planetary Room has been passed down to us in its entire original furnishing dating back to the late 17th century. Minor alterations were made in the form of glass chandeliers and carved picture frames around the wall paintings which were supplemented in 1760. The last comprehensive restoration of the great hall was carried out between 1979 and 1983. In the course of this, the paintings in the vaulted ceiling that were originally tied to grids with the help of cords were mounted on fixed pictures rails that were intended to prevent the canvas being partially and irregularly stretched .

4. State of Conservation

The state rooms

The Eggenberg state rooms form a rare example of a totally unchanged baroque interior. Following the death of Johann Leopold Herberstein in 1789 the state rooms fell out of use only 20 years after their accomplishment. His heirs only stayed in the palace for a few weeks of the year for which, however, they simply used the living quarters on the first floor. It is remarkable that the Herberstein family should know about the historic value of this complete suite of rooms as early as the 19th century, leaving it untouched and even opening it up to interested visitors around 1830. It was only when the palace was sold to the Province of Styria in 1939 that parts of the moveable art collections (paintings and china) remained in the possession of the Herberstein family and left the house.

In the context of World War II, and in particular through a brief period of occupation in 1945, the interiors suffered various damage, but with the exception of silk tapestries, several chandeliers, two canopy beds (rooms 11 and 14) and parts of the Chinese porcelain (room 3), no total losses were incurred. All other wall decoration, the furniture and the rest of the interiors were restored in the post war period, and missing pieces supplemented by suitable items of the collection of the Joanneum. No technical adaptations have been made to the historical interiors. There is no electric light; the chandeliers are still fitted with candles, and there is no heating or air conditioning. All the windows and doors are still in their 18th century state including the glazing and locks.

Since 1994 a comprehensive renovation programme has been in operation which comprises the entire second floor and which is planned to be completed in 2011 (marking the 200th anniversary of the Landesmuseum now Universalmuseum Joanneum). The most pressing task is the conservation of the huge set of ceiling paintings in highly sensitive secco technique. The results of the eight rooms that have already been completed (1, 15, 18, 20-24) have made it possible to allocate individual pieces to the relevant painters. Also, after having removed the many coats of paint put on later, the original high quality of the painting has been revealed.

The restoration of room 7 with its Chinese silk pictures and Room 18, the Japanese cabinet, has been completed. The restoration of the precious Japanese paper panels was part of the EU Culture 2000 project: "Wall & Paper Schoenbrunn".

4. State of Conservation

On the basis of comprehensive research in various archives, the extensively documented original interiors shall be restored in the next few years. Those silks of the wall tapestry that were lost in the war have been re-woven in France with the help of the remaining fragments and shall now step by step once more bring together the walls, chairs and sofas to form the original ensembles. The 20th century retouching of several chairs, sofas and lower wall panels can be removed easily without causing any damage to the original versions underneath. Rooms 20 and 21 are currently being renovated.

For the restoration work of the interiors the government of the Province of Styria has made available a special subsidy of almost 207,940 US\$ (150,000 €) per year since 2001.

The Garden

The palace gardens suffered considerably in the 20th century, this being due to many years of reduced care as well as the temporary utilisation of the garden as a wildlife park. Numerous garden features (Bacchus temple, rose hill, former extra garden), but in particular the high-maintenance flower beds and decorations have been lost. What is very well preserved, however, are the characteristics of the landscaped parts and the precious setting of trees which contains many trees protected under the natural heritage scheme.

Therefore, in 1993, in collaboration with the *Bundesdenkmalamt*, a Park Management Manual was established (DI Maria Auböck, landscape architect) to form the basis for all future restoration measures (maintaining and restoring the original planting, reproduction of original structures, restoring the original state of garden features and plants). Since 2000 first steps in this direction have been implemented.

Most of the deer that were not native to the park and had caused damage were removed, vistas were cleared, groups of trees and shrubberies were restored to their original state and supplemented. The Biedermeier water garden was restored. The planting of hundreds of trees has replaced trees that were lost in the past.

Between 2001 and 2003 the former extra garden that had been lost for decades was reshaped into a new stretch of garden, paraphrasing the theme of the planets

4. State of Conservation

represented in the interior decoration of the palace (H. Tornquist, architect). The Planetary Garden was inaugurated in June 2004. Three further areas of the garden have recently been opened after restoration: the former Herrschaftsgartel, an elaborate flower garden (app. 1850) at the rear of the palace (reopened May, 2005) and the flower garden in front of the southern corner pavilion (May, 2006). The reconstruction of the rose hill, originating from 1835, at the eastern side of the palace was finished in 2008. All are commissioned by the Joanneum and the Bundesdenkmalamt. DI Andreas Zbiral, landscape architect, is in charge of the planning work

4.b. Factors affecting the property

4.b.(i) Development Pressures

Schloss Eggenberg, as described under point 3, has been preserved unchanged for almost 250 years. The garden was last redesigned in the 19th century. The only alterations made to the Schloss since being incorporated in the Landesmuseum Joanneum in 1947 have been in the form of careful adaptations to the interiors of the ground floor and first floor as museum areas.

The building itself, its historical materials and surfaces and especially the state rooms, have remained completely untouched. It is also not expected that any changes shall be made to these strict protective measures in the future. The park is likewise protected as a garden monument and is designated in the cadastral map as a green area not to be built on. And here, too, nothing should change in the future.

The vicinity of the Schloss today is a densely built-up suburban area but is protected, however, within parts of the proposed buffer zone as described above as "old city protection zone IV".

This means that the height of any building is regulated and thus the view of the Schloss from within the park will not be impaired.

4. State of Conservation

The World Heritage Committee (Decision 33 COM 8B.31) recommended the extension of the buffer zone to the road connecting the historic centre with the Schloss. Following this decision, the experts of the Advisory Mission to the proposed property (14th/15th January 2010) drafted “Measures for the Buffer Zone connecting Eggenberg Palace with the existing World Heritage site of Graz” (text enclosed as attachment in chapter 7.b. III of this nomination format). Consequently, these recommendations were included in the text of the *Master Plan World Heritage Graz [Sector] XIII Buffer Zone* (enclosed as attachment in chapter 7.b. II, and map VI as attachment in chapter 7.a of the nomination format). In this Master Plan the buffer zone no. XIII serves now as a link between the two entities: City and Palace. The measures contain the frame conditions to preserve that historically grown connection for future generations. The Master Plan focuses on historic specifics and thus recommends measures to facilitate the enhanced perception of historical meaning and identity required for an ideal physical connection between the Historic Centre and the Palace.

Essential parts of the proposed buffer zone – i.e. the mountain slope behind the Schloss – are also designated as a green area in the cadastral map and not to be built in, thus providing the essential illusion of a larger extension of the landscaped park as a background for the palace. Only historical buildings, former service buildings and stables from the time of the Eggenberg family as well as a few small one-storey buildings not visible from the park currently exist at the rear of the palace.

One single plot of land on the western corner of the park (Baierstrasse 48) was granted building permission some years ago and this has not yet been exercised. With respect to this, Graz City Council adds:

With respect to questions relating to the status of a possible building project behind Schloss Eggenberg, we are able to say that, according to information from the building inspection department, building permission was granted some time ago to a place north of the house at Baierstrasse 48. Whether or not this building permission will ever be implemented remains unclear. The height of any prospective building would in any case be kept within bounds. The view towards the Schloss would thus remain unchanged. (letter dat. 13.11.2003, Zl. A 10/7-E3/2003-29)

4. State of Conservation

However, in the unlikely case of implementation of this building permit all protective measures foreseen in the Management Plan City of Graz would come into force, thus avoiding possible negative effects. (Management Plan 2007 *City of Graz-Historic Centre and Schloss Eggenberg*, enclosed as attachment)

4.b.(ii) Environmental pressures

The quality of the air is monitored and recorded permanently by the *Office for Air Quality Control* of the Provincial Government of Styria (section 17C, *Referat für Luftgüteüberwachung*). The parameters for the tolerable amount of emissions and of ozone are laid down in the *Austrian Air Protection of Emissions-Act (Emissionsschutzgesetz-Luft, IG-L, BGBl. Nr. I 1997/115)*, which is based on the EC-framework regulation on the quality of air, and in the *Ozone-Act (Ozongesetz, BGBl. Nr. 1992/210, rev. by BGBl. Nr. I*

2003/34). The closest checkpoint for air pollution to the Palace is „Graz West“. Despite the fact that the control point is located in an area with busy traffic, the recorded values, e.g. of sulphur dioxide (SO₂), decreased clearly within the last years and did not exceed the limits provided by law. Furthermore, the quality of the air around the Palace and the park, which are located in a calm area without remarkable traffic, is generally better than at the check point „Graz West“. Therefore, air pollution does not exert a serious threat to the building and the park, moreover, the situation on the air quality is permanently monitored.

4.b.(iii) Natural disasters and risk preparedness (earthquakes, floods, fires, etc)

Thanks to its location, Schloss Eggenberg is save from floods, landslide and avalanches. No earthquakes and major storms had to be recorded so far.

Also no damage by fire occurred. The management adopted fire prevention– and rescue regulations. Technical equipment in order to prevent the outbreak of fire, to detect and stop fire and to reduce damages (fire-retardant walls) is installed in the attic of the

4. State of Conservation

Palace. The security staff is observing the situation permanently. Staff training is organised regularly in close co-operation with the Fire Brigade of Graz. To that aim an agreement was made with the Fire Brigade, who is responsible for the elaboration of emergency- and evacuation plans. An agreement concerning emergency plans exists also with the Police of Graz. In the Palace the fire-security officer is in charge of the implementation and monitoring of all regulations related to natural – foreseeable – disasters.

4.b.(iv) Visitor / tourism pressures

A strictly applied observation of the state of conservation of the Schloss and park did not bring any negative impact caused by visitors to light. Also no threats or damages had to be recorded so far on the species in the park. The conditions and capacity of Schloss Eggenberg would allow without any difficulties to welcome twice the amount of the present number of visitors. In the past, the use of the house for representational evening events (government receptions) has led to some long-term climatic damage. For this reason, it was agreed with the state government protocol office to use Schloss Eggenberg exclusively for official state receptions (maximum of five times per year) after completion of appropriate new reception rooms (July 2005). In recent years use had been severely restricted and strict security guidelines agreed.

The permanent supervision of the exhibition rooms and regular patrols of the site by security guards reduce the risk of theft and break-in to a high extent. In 2008 a new security concept will be introduced which will enhance once more the already high and effective security standards.

4.b.(v) Number of habitants within the property and the buffer zone

2009 Estimated population located within:

- Area of nominated property:	0
- Buffer zone:	<u>3.422</u>
TOTAL	3.422

5. Protection and Management of the Property

5.a. Ownership

Schloss Eggenberg is owned by the Province of Styria. It has been a department of the Steiermärkisches Landesmuseum (since 2009 called Universalmuseum) Joanneum since 1947. The whole site is public property.

5.b. Protective designation

On Federal Level

Schloss Eggenberg is protected according to the Austrian Monument Protection Act (*Österreichisches Denkmalschutzgesetz-DMSG*) paragraphs 1 and 3 (Federal Law Gazette No. 533/1923) as amended in 1978 (Federal Law Gazette No. 167/1978), 1990 (Federal Law Gazette No. 473/1990) and 1999 (Federal Law Gazette No. I/170/1999). The law protects as “monuments” immovable and moveable objects of historical, artistic or other cultural importance created by persons if their preservation on the basis of this importance is in the public interest. “Preservation” means prevention of destruction, alteration or export abroad. Eggenberg’s protection is notified by decree of the *Zentralstelle für Denkmalpflege* Zl. 3250/Dsch ex 1938, dated 22/9/1938, updated in 2006 by decree of the *Bundesdenkmalamt*: GZ. 1.687/11/2006, dated 6/11/2006.

On Provincial Level

A second level of legal protection for Schloss Eggenberg and Eggenberg Park is afforded through the Graz Historic Centre Conservation Act (*Grazer Altstadterhaltungsgesetz - GAEG*) of 2008 (LGBL No.96/2008) as protection zone IV (historic suburbs) Area 5 Eggenberg (XIVth district).

On Community Level

The addition of the historic centre of Graz to the UNESCO World Heritage List (1999) called for proper instruments for the efficient management of the WH Site. With the *City of Graz–Historic Centre - Management Plan 2007* (WH-MP in the following) the city of Graz complied with this request of UNESCO World Heritage Committee. For the first time, an objective and expert planning scheme basis for the World Heritage site *City of Graz–Historic Centre* including the proposed extension Schloss Eggenberg has been elaborated down to each parcel of land.

The WH-MP can be regarded as a flexible instrument which can be adapted to all requirements and developments. It represents therefore a “living document” which addresses the challenges of urban development and of preservation of the cultural heritage.

5.c. Means of implementing protective measures

On Federal Level

According to the provisions of the Austrian Monument Protection Act, protected monuments are subject to a number of restrictions regulated by the *Bundesdenkmalamt* (Federal Office of Historic Monuments, BDA). Their demolition or any alteration that may impinge on the original material (fabric), traditional appearance or artistic effect requires the written approval of the BDA. Approval is also required for selling protected buildings. If threatened by destruction or impairment of the original material or if its appearance is threatened by modifications to its setting, the BDA may apply for safeguarding measures to be taken with the district administrative authorities. Any infringement of the *Monument Protection Act* carries legal and/or administrative penalties. Within the options available under finance laws, the BDA may grant subsidies to the cost incurred in conserving, consolidating or studying monuments.

As far as the protection of historic gardens is concerned, which constitutionally is within the competence of the federal provinces, the 1999 amendment of the *Austrian Monument Protection Act* (Federal Law Gazette 170/I, dated 19/8/1999) has handed the protection of a certain number of important gardens, which are enlisted in the Act, to federal competence. Eggenberg Park has been a listed garden since it has been possible to

legally protect historical gardens under the above-mentioned last amendment Act. Protection under this law was granted in 2006 by decree of the *Bundesdenkmalamt*, GZ: 1.687/11/2006, dated 6/11/2006.

For the execution of this law the *Bundesdenkmalamt* was established which is under the responsibility of the Austrian *Federal Ministry for Education, the Arts and Culture*. The *Bundesdenkmalamt* is composed of the central office in Vienna and the offices of the *Landeskonservatoren* (State Conservators) with varying staff. Specialized departments for archaeology, architecture and photogrammetry, export of movable assets of art, inventory and research on monuments, monument's lists, historic gardens, musical instruments (i.e. "monuments of sound"), technical monuments, protection of cultural property in the case of an armed conflict and museums, press and public information and a legal department, as well as two restoration workshops and training centres on architectural monuments and movable objects respectively are included in this central office. They support the *Landeskonservatoren* on request.

On Provincial Level

The Graz Historic Centre Conservation Act (*Grazer Altstadterhaltungsgesetz*) specifically stipulates that those Graz city zones delimited by state government regulations are subject to authorisation beyond the one laid down in the building code, and that they are subject to greater conservation obligations. The obligation to conserve monuments is subject to different regulations in line with the four protection zones that have been established. Schloss Eggenberg together with part of the surrounding area which has been proposed as a buffer zone lies in protection zone IV. (See maps I and III).

For proceedings under public law it is necessary to produce, in addition to the usual documents, a binding expert opinion of the Commission (*Altstadtsachverständigenkommission*), a statutory expert advisory board.

The position of the "Historic Centre's Advocate" (*Altstadtanwalt*) was introduced by the new GAEG 2008 and meets the demand for more supervision. The position is bound to no directives. The Advocate was appointed for a three-year term independent of the Commission, reappointment for one further period is possible. The Advocate has the right to participate in all meetings of the Commission what leads to a higher guarantee of

respecting public interest in the preservation of Graz Historic Centre. The most important task of the Advocate's mission is to take care that all decisions relating to the protection area comply with the regulations of GAEG 2008 and thus harmonise with the objectives of World Heritage. The Advocate will have to monitor official decisions made against Commission reports and, if necessary, take further legal steps such as even going as far as the Supreme Administrative Court.

On Community Level

In accordance with the decision of the World Heritage Committee (Decision 33 COM 8B.31), the authority of the World Heritage Coordination Office has been strengthened and its role and scope of competence broadened. As stipulated in the WH-MP, it acts not only as an information interface and as an initial contact partner, but also as an interface for coordinating all day-to-day World Heritage activities not only between relevant council departments but also with all other authorities. Furthermore, it fulfils a special role as mediating body for solving sophisticated problems.

5.d Existing plans related to municipality and region in which the proposed property is located (e.g. regional or local plan, conservation plan, tourism development plan)

Several plans for the future development and management of Schloss Eggenberg have been prepared and adopted. These are:

- ***Vision 2007. Landesmuseum Joanneum GmbH. Strategien 2004 – 2007.***
(copy in German attached, chapter 7.b)

It was adopted by the Provincial Government of Styria and the supervisory board of the Landesmuseum. *Vision 2007* provides a strategy aiming at

- strengthening the identity of the institution,
- preparing a holistic approach for internal and external communication,
- enforcing contacts on regional, national and regional level,

- acquiring new visitors and increasing their awareness towards the institution,
- improving the economic and managerial performance, as well as
- enhancing the human resources management.

- ***Unternehmenskonzept 2008 bis 2012 Landesmuseum Joanneum***

(copy in German attached, chapter 7.b)

It is aiming – in due consideration of the 200th anniversary of the Joanneum in 2011 – at a common strategy and goal of the complex institution *Landesmuseum* (now *Universalmuseum*) covering some 20 museums and collections under one management. Within this concept, *Schloss Eggenberg* will hold a central position covering classical art, archaeology, numismatic and the historical garden.

- The revised version of the ***Parkpflegewerk***

(park management and development plan, copy in German attached)

updated for the listing of the Eggenberg garden as a monument according to the Austrian Monument Protection Act, by decree of the Bundesdenkmalamt: GZ. 1.687/11/2006, dated 6/11/2006. Based on the previous edition published in 1993, which served as basis for granting legal protection to the park as historical garden monument under the *Monument Protection Act*, it reflects not only the obligations arising from the enhanced legal protection of the site, but also the introduction of new paradigms in connection with the presentation of the park (e.g. archaeological excavations, creation of the “Planetary Garden”, *Planetengarten*, opened in July 2004). The *Parkpflegewerk* analyses the historic and present structure of the Park (register of species of the vegetation, system of ways and corridors, inventory of buildings and sculptures) and defines three overall guiding principles for the future preservation and development of the Park:

- to preserve, resp. to reinstall the character as “landscape garden”,
- to re-introduce elements of the baroque “formal garden”, and
- to introduce in a distinct area of the Park contemporary garden architecture of the 21st century.

Based on these three principles, the *Parkpflegewerk* contains guidelines for the future use and character of the vegetation and gives recommendations regarding the species to be planted. It refers also to guidelines for the buildings in the Park, the system of ways and corridors, fountains and sculptures, as well as for sectors of the park of specific use (e.g. moat, “rose-mount” and playground).

The increased importance of the Park is demonstrated by the appointment of an increasing number of full-time employed gardeners since 2000, five by 2004.

5.e Property management plan or other management system

1) The City of Graz–Historic Centre - Management Plan 2007

(here short “WH-MP 2007” copy attached in chapter 7.b I)

It is intended to serve

- as a concept for the future approach to the World Heritage site – Historic Centre of Graz.
- as an operational guideline defining measures which guarantee the further development of the historic centre of Graz in the spirit of WH interests.

The supra-ordinate objective is to anchor the WH-MP in a manner that is binding for the city of Graz, and thus to position the topic as a cross-sectional matter (World Heritage coordination).

This comprehensive management plan was established by the Department of Urban Planning and was supported through the participation and collaboration of all parties involved and a strong political mandate, as well as being accompanied by an external presentation process. It is designed to serve as an orientation concerning any planning interests to developers, experts and the authorities. The envisaged objective is to avoid any controversies from the start, and to have clear rules available for a positive management of conflicts.

With the implementation of the WH-MP, the City of Graz is fundamentally committed to preserving high-quality, representative historic buildings and urban structures in their original form according to the conservation areas under the *Graz Historic Centre Conservation Act* (GAEG) 2008 and in particular the "historic centre" and the proposed World Heritage-extension "Schloss Eggenberg". For those buildings and areas in the protected zones to which this circumstance does not apply, however, a high-grade, contemporary architectural language with the intention of achieving a harmonious insertion should be considered in the case of conversions or new buildings.

The aim of the *City of Graz–Historic Centre - Management Plan 2007* is to preserve, maintain and improve the World Heritage site Graz, but also to define development zones that are in line with World Heritage.

The WH-MP 2007 is intended to consolidate the protection of the national heritage in compliance with the UNESCO international guidelines and the recommendations for the preservation of monuments.

The *City of Graz–Historic Centre – Management Plan 2007* lays down a general *operational guideline with the explicit objectives of*

- Supporting the architectural quality in the field of necessary urban building changes in the historic areas as well as in the buffer zones.
- Promoting and encouraging the scientific processing of historic buildings (Austrian art topography Graz) and the city's history and archaeology
- Establishing cultural and political programmes, promotion of public and private financial means, further development of sponsoring activities with the purpose of a targeted creation of political consciousness of the historic heritage.
- Strengthening tourist promotion of the World Heritage site and, simultaneously, setting up of a high-quality and soft educational tourism. Targeted public relations work/raising of public awareness for cultural values should lead to increased understanding.
- Deliberately integrating citizens' activities on the topic of "Living among the World Heritage – in the historic centre of Graz" while also demanding a political consensus for a strengthening of the concept of World Heritage in compliance
-

- with the basic principle of UNESCO according to which the “cultural heritage of the individual is in fact the cultural heritage of all“.
- Directing business pressure so that a further building density in the core area of the historic centre can be avoided, while taking into account the requirements of a living city.

The WH-MP combines several comprehensive components:

1. **Management Plan** – general recommendations to act

Principally, the management plan is of an advisory nature. Strategically, it plays an important role in approaching and managing the World Heritage site by applying a new methodology. In supplementing the master plan, the various procedures anchored at the urban administrative level represent the instruments that are available to the relevant departments and to any further institution involved with the World Heritage, respectively, in the context of assessment and decision-making processes concerning (building) projects.

2. **Master Plan** – cartographic depiction of the World Heritage

The World Heritage Graz Master Plan (copy in German attached) constitutes, by means of a cartographic depiction, the scientific basis for the tackling of protection, planning and development matters in the historic centre of Graz. It delineates quarters within the World Heritage conservation area against the background of their historical and art-historical requirements.

The master plan is directed to the dynamics of development inherent to cities and presents preservation and re-vitalisation zones, zones of improvement of urban structure and its design potential, as well as disruptions to the town’s image. These zones, evaluated differently, are, on the basis of the plans, subject to monitoring by the City of Graz, executed in the form of expert consulting and recommendations in the case of changes within the World Heritage area.

3. Creation of a **World Heritage Coordination Office**

Since the interests of the World Heritage are not specifically laid down in the Austrian legal system, they cannot be applied in the course of administrative procedures for building matters. However, to satisfy the requirements of these interests as efficiently as possible, it is necessary to take account of them in an appropriate way in the forefront of proceedings within municipal administrative structures. These concerns are met with the help of a World Heritage Coordination Office as a preliminary service point, which is foreseen in the WH-MP.

Following the decision of the World Heritage Committee (Decision 33 COM 8B.31), the Office's role has been substantially broadened and its position widely strengthened.

According to the WH-MP, the WH-Coordination Office acts not only as an information interface and an initial contact partner, but also as an interface for coordinating all day-to-day World Heritage activities between relevant council departments as well as all other administrative bodies, authorities, associations, etc. It plays a special role both as a mediating body for solving particularly tricky problems (prior to project submission) and in its capacity to achieve and ensure joint coordination of the involved special departments. Additional advisory and judicial activities during competition procedures are also part of its special tasks.

Permanent collaboration between the WH-Coordination Office and the Styrian Department for the Preservation of Historic Monuments will facilitate the immediate exchange of information. Whenever necessary, a warning system (step-by-step plan) shall be activated as specified in the WH-MP.

The WH-Coordination Office ensures that the City of Graz will not only exert major influence upon the composition of the Commission by appointing its own two representatives, but also upon the nominations of other bodies. Close cooperation has been established with the City's Commission representatives. Moreover, the authors of the WH-MP 2007 are themselves members of the Commission and thus closely linked to the WH Coordination Office.

WH-Coordination Office and the Historic Centre's Advocate have been able to develop a consensual viewpoint and cooperate excellently to guarantee protection of the World Heritage property. Thanks to mutual involvement and stepping up communication – as specified in the WH-MP 2007 – solutions could be found for sensitive building projects in accordance with World Heritage requirements. In rare cases of disagreement between Commission experts and the WH-Coordination Office, the Historic Centre's Advocate shall represent World Heritage interests with support of the WH Coordination Office. Furthermore, if necessary, the warning system (step-by-step plan) shall be activated according to the WH-MP 2007.

The successful strengthening and extension of the WH Coordination Office's competence can be underlined by the fact that not one single authority decision has been made against a Commission report since the Historic Centre's Advocate took-up his office in January 2009 – contrary to the previous year where there had been 41 cases in total.

In order to observe the interests of World Heritage more effectively, the Director of the City of Graz Urban Planning, Development and Construction Department was nominated World Heritage Representative of Graz by Graz City Council; he also presides the WH Coordination Office, which is an integral part of that Department.

Finally, the Mayor of Graz holds the relevant political responsibility for World Heritage interests; a fact that will lead to an even greater perception of WH-interests on the highest community level.

4. The link between the existing site and the proposed extension

On 22nd December 2006 the Graz Municipal Council passed unanimously this Management and Master Plan 2007 for the World Heritage Site *City of Graz – Historic Centre* including the proposed extension *Schloss Eggenberg* and its corresponding buffer zone as a supplement in order to provide an efficient instrument for the future protection and management of the whole site. It shall implement a direct and effectual collaboration between the City and Palace-Management by defining Eggenberg as an explicit part of the Management and Masterplan of Graz.

In reference to the importance of this document for the future of the palace and its surroundings the entire Management Plan is attached in chapter 7.b. I

2) The Administrative Manual for Schloss and Park Eggenberg

The Administrative Manual (here short “AM”) is based on the Management and Master Plan 2007 for the World Heritage Site *City of Graz – Historic Centre* including the proposed extension *Schloss Eggenberg* (here short “WH-MP”) and details the operations and procedures specific to the internal museum administration.

Whereas the WH-MP outlines the concepts and strategies with regard to the management and protection of the World Heritage site in general, the AM specifies the WH-MP and provides instructions which are immediately operational and directly to implement. In-dept consideration has been paid by the drafters to a smooth coordination between the content of the WH-MP and of its subordinated AM, what enables an efficient implementation of both instruments.

This AM (copy in German attached) refers to the legal, administrative and economic structures, provisions and measures in order to preserve the cultural and natural heritage of the Palace and Park. For that purpose it is aiming at:

- to define the competencies and authorities involved in the management and protection of the property
- to define all necessary measures for the protection of the property based on the requirement of authenticity concerning design, material and production, and
- to make and keep the property accessible for the public.

The principles and guidelines, to which the AM refers, are based on legal provisions of different origin, such as:

- international legal instruments (World Heritage Convention, 1954 Hague Convention, ICOM Code of Ethics for Museums),
- Austrian federal level (Monuments Protection Act) (Schloss and Park Eggenberg are classified as protected monuments in accordance with this law and protected by this law.),
- Management and Master Plan 2007 for the World Heritage Site *City of Graz – Historic Centre* including the proposed extension *Schloss Eggenberg*,

- Law of the Province of Styria (different acts, mainly Historic Centre Conservation Act, laws concerning construction and spatial planning, area use plans, Environmental Protection Act, Nature Protection Act and decree concerning the density of buildings in built-up areas) as well as on
- Contracts based on civil law (contracts between the owner of the Palace and the management authority, with the fire-brigade and police of Graz concerning fire-prevention and -protection / emergency plans as well as for technical maintenance and with a private security- and guard service-provider).

The AM reflects the specific situation of the Schloss and Park regarding their administration and management. The responsibility for these tasks lies with the Province of Styria and not with the City of Graz. However, the Province ensures that the overall strategies and guidelines stipulated by the WH-MP are well taken into consideration and implemented. Furthermore, the AM confirms the role of the World Heritage co-ordination office of the City of Graz as the coordinating body for all concerned parties.

The AM contains basic principles with regard to the financial regulations of the property. Schloss and Park are owned by the Province of Styria, however, the management is run by the *Universalmuseum Joanneum GmbH*. The company reaches an extent of self-financing of approximately 15%, contributions from the City of Graz and the Province of Styria are assured for the future by agreement. For larger restoration works the Province of Styria as well as the Republic of Austria are granting additional contributions.

The AM defines as guiding principle for the management authorities the preservation of the buildings and of the interior of the Palace and of the features of the Park to the most possible extent. The plan stipulates the promotion of the property through the presentation of its collection to the public, the dissemination of information, e.g. through publications, and through awareness-rising activities, the continuation of research as well as the further requisition of funds and the intensified identification and mobilisation of private donations.

The AM provides clear guidelines for the management of the immovable and movable property including the collection (keeping of inventories). It defines the different collections housed in the Palace and regulates their acquisition and maintenance. It stipulates to undertake research with regard to the inventory and to disseminate the results and findings through publications and public-relation activities. The plan refers also to the responsibilities and competencies of the staff vis-à-vis the property. It entrusts the head of the collections (*Sammlungsleiter*) with the overall responsibility of the management and safeguarding of the collections. He/she will be assisted by restorers, museologists, technical staff for the in-house technical installations, gardeners, security staff and by the cleaning team.

Finally, the AM stresses the importance of co-operation among the different authorities and private entities as basis for decisions. It enlists clearly the names and functions of the authorities responsible for the management of the property and indicates the political, technical and administrative instances on federal, provincial and municipal level involved in the management of Schloss and Park. As stipulated in the WH-MP Graz, the AM defines the World Heritage co-ordination office as the coordinating body for all concerned parties.

5.f Sources and levels of finance

Schloss Eggenberg is run and entirely financed as a department of the Universalmuseum Joanneum (UMJ) by the Universalmuseum Joanneum GmbH. (shareholders are the province of Styria with 85% and the City of Graz with 15%).

The City of Graz, the Province of Styria and the Republic of Austria through the *Bundesdenkmalamt* can grant special subsidies.

The *Universalmuseum Joanneum GmbH.* made agreements with Graz and Styria which ensure the granting of financial contributions for the future to be spent for the administration and maintenance of the site.

Concerning Schloss Eggenberg, there is a long-term special financing project for the restoration of the State Rooms, which for the moment is due to run until 2011. These special subsidies of Styria are financed through the "Radio and TV Schilling", a part of

the obligatory fee for the use of radios and TVs and are earmarked for restoration works only. In the long run the amount of private donations and the further acquisition of funds should be intensified. Eggenberg was a participator of the EU project Culture 2000 *Wall & Paper - Schoenbrunn*.

The complete restoration of the outer constructions (façades, courtyards, corridors, roofs) which has been going on since 1985 and the renovation of technical services and facilities (electrics, air-conditioning, security system, sewage system and water) have now been completed. Total investments since 1985 amount to 15,250,300 US\$ (11.000.000 €). The project to restore the historical interiors of the state rooms was commenced in 1993 and should be completed by 2015 (investments up to now amount to 2,634,700 US\$ [1.900.000 €], average yearly contribution up to 208,010 US\$ [150.000 €]).

The installation of the Old Masters Collection (*Alte Galerie*) of the Joanneum on the first floor of Schloss Eggenberg provided another investment of approx. 3,535,900 US\$ [2.550.000 €], granted as special subsidy by Styria. Subsidies were used for the design and technical equipment of the show rooms (display of collection), the fitting-out of collection stores and a conservation studio, as well as the further improvement of visitors' facilities. For the installation of the numismatic and archaeological collections, another special subsidy of app. 3,465,800.- US\$ (2.500.000.- €) is provided by the State of Styria, to be used for restoration of historic items, design, building and technical equipment of the show rooms, graphics, scientific publications and promotion of the new museums.

Concerning the restoration of the garden, a *Park Management and Development Manual* commissioned by the *Bundesdenkmalamt* and *Universalmuseum Joanneum GmbH*. has been put together and its implementation was started in 2000. The work is also scheduled to be completed in 2011 (200th anniversary of the Joanneum.) with different annual investments, approximately 1,110.000 US\$ [800.000.- €] since 2000.

5.g Sources of expertise and training in conservation and management techniques

The daily maintenance of the buildings and the interior of Schloss Eggenberg is undertaken by its own staff (technicians, gardeners, hygiene unit).

For larger works and for tasks which will require specific expertise, experts from other departments of the Joanneum or from outside will be hired. The availability of this pool of experts enables the management of the Schloss to react in a flexible manner to the demands for the protection and preservation of the Schloss.

Schloss Eggenberg employs two restorers, one specialised in wooden sculpture, the other one in gilding. The *Alte Galerie* has two experts, specialised in painting and frames, the Coin Collection employs one and the Archaeological Collections three restorers, who are specialised in antique ceramics and metal objects. All are highly qualified and participate in regularly training courses.

5.h Visitor facilities and statistics

As department of the Joanneum, the State Rooms of the palace are accessible to visitors in the context of guided tours (opening times from Palm Sunday to the end of October). On the first floor of the palace, the new installation of the *Alte Galerie* (Painting and Sculpture of the XII-XVIII centuries) was opened in September, 2005. On the ground floor in the medieval core of the house a new display of the *Joanneum's* Coin Collection was opened in October 2007.

From 2006 -2009 a complete redesign of the display of the archaeological collections has taken place in a new building adjacent to the existing *Lapidarium*, which was erected in 2002/03 on the northern edge of the Park and opened in April 2004. It houses the Joanneum's collection of classical stone monuments. The new Archeological Museum outside of Eggenberg Park houses some of the most important archeological items of Austria (such as the Chariot of Strettweg) and was reopened in September 2009.

Visitors' facilities: visitors centre, shop and cloakrooms (on ground floor), café (in garden pavilion), picknick-lawn and children's playground in the garden.

The building has been augmented by a lift and is easily accessible in its entirety for disabled people. Car parking (300 lots) are available outside the park. However, the Schloss can easily be reached by public transport (tramway lines 1 and 7). The management of the Schloss is currently negotiating with the City for introducing a direct bus line. In 2005 in connection with the implementation of new marketing- and promotion concept (*Museumskonzept Alte Galerie*) a new information system has been introduced. It covers – throughout the city of Graz – the display of new signs and boards hinting at the Schloss and the introduction of a new publication series in German and English.

In the city of Graz, in the vicinity of the Schloss, hotel accommodation at different categories is available. The Palace Park is a popular local recreational area and is visited on average by 150,000 visitors per year. A playground enjoys high popularity among children and families.

Number of visitors in 2009:

- Museums and special exhibitions: 69.599
- House and park: 232.388

However, the visitors' facilities and the spatial arrangements are designed to host up to the double amount of the current number of visitors.

The Planetary Room serves as a concert hall in summer and regularly hosts concerts of the *Styriarte* Music Festival. The Eggenberg State Rooms preserved their original function as the Styrian Governor's representative setting, hosting official state functions on selected occasions.

Since its founding, the *Landesmuseum* has issued annual reports on all activities, new acquisitions and status of its houses. Annual reports by the Joanneum are an accurate source of all alterations, additions and conservational activities of the relevant departments (copy attached).

5.i. Policies and programmes related to the presentation and promotion of the property

The *Code of Ethics for Museums* of ICOM (2003) was incorporated in the Statutes of the Universalmuseum Joanneum. Schloss Eggenberg, which forms part of the Joanneum, is strictly applying the regulations of the Code.

The Joanneum's internal administrative Manual also stipulates *the most unaltered preservation possible of the whole palace: buildings, historical interior décor and garden* as a fundamental objective.

Several concepts were prepared:

- The ***Museumskonzept Alte Galerie*** (finalised in September 2004) provides all necessary indications regarding marketing and promotion of the recently adapted exhibition space and for the new presentation of the Old Masters Collection (Painting and Sculpture of the XII-XVIII centuries) in Schloss Eggenberg.
- The ***Concept for the new exhibition of the Münzkabinett*** (coin collection) of the Joanneum is based around the site of Schloss Eggenberg and revolves thematically around the two most significant personalities of the Eggenberg family: Master minter Balthasar Eggenberg (medieval coinage: coin fraud and forgery) and Prince Hans Ulrich von Eggenberg (coinages of the early modern period and the Baroque; coin iconography). The new exhibition, based on the one of the most important numismatic collections in Austria, was opened in October 2007 (bwm.p architects).
- The ***Concept for the new exhibition of the Archaeological Collections*** of the Joanneum with such unique pieces as the *Chariot of Strettweg* or the objects from the necropolis in *Klein-Klein*. The new presentation is now housed in a building constructed beyond the park wall. In immediate connection to the existing *Lapidarium* it provides some 600 m² of much needed additional exhibit space, thus creating a new and attractive centre for the presentation of

archeological treasures (bwm.p architects). Building works were carried out under close observation of the *Bundesdenkmalamt*. The new collection was opened in September 2009.

- In connection with the new installations of numismatic and archaeological collections, a **marketing- and promotion concept** is in preparation. The concept will include all collections of the palace (State rooms, Gallery, Archaeological and coin collections and Gardens) combined in one Department Schloss Eggenberg.

5.j. Staffing levels (professional, technical, maintenance)

Schloss Eggenberg houses several departments of the Joanneum: besides the state rooms, the Archaeological- and Numismatic Collections and the prestigious Old Masters Collection (*Alte Galerie*)

The number of staff is as follows:

Science and Management:	12
Visitors service:	61*
Maintenance (restorers, tradesman, hygiene):	38
Security:	approx. 34*

(*partly part-time)

6. Monitoring

6.a. Key indicators for measuring state of conservation

The state of conservation of Schloss Eggenberg and its park is recorded through different indicators already for a long-term period. Since 2005 a comprehensive standardised Manual of the Bundesdenkmalamt (*Manuale Baudenkmalpflege*) has been used as a basis for regular controls on the state of the buildings and furnishings. (copy in German attached)

It is based on the following key indicators:

Indicator	Periodicity	Custody
1. Surroundings		
1.1. perimeter wall	annually	museum staff
1.2. terrain, attached buildings	annually	museum staff
2. Exterior construction		
2.1. roof	continuous	museum staff
2.2. lightning rod	annually	specialised contractor
2.3. attic	annually	museum staff
2.3.1. HVAC systems housed in the attic	continuous	museum staff and specialised contractors

6. Monitoring

2.4. roof drainage	annually	specialised contractor
2.5. building structure and structural stability; vaulting and ceilings	if required	structural engineer
2.6. mortar and stuccoing	if required	museum staff
2.7. décor of facades; building sculpture	annually	museum staff and specialised contractors
2.8. windows	annually	museum staff
2.8.1. windowpanes	continuous	museum staff
2.9. doors and gates	annually	museum staff

3. Interior construction

3.a. climate control	continuous	museum staff
3.b. building services and fire prevention	annually and on demand	museum staff and specialised contractors

4. Historical interiors

4.1. mural painting	on demand	specialised contractors
4.2. church furnishings	annually	museum staff
4.3. paintings	continuous	museum staff
4.4. textiles, wall coverings	continuous	museum staff
4.5. antique furniture	continuous	museum staff

5. Park and garden

5.1. architectural elements garden sculpture, pavilions	annually	museum staff
5.2. ponds	annually and on demand	museum staff
5.3. technical services	on demand	museum staff
5.4. trees	annually	museum staff
5.5. planting	continuous	museum staff

All records and data are kept in paper format by the administration of Schloss Eggenberg.

Since its founding in 1811, the Landesmuseum Joanneum has issued annual reports on all activities, new acquisitions and status of its houses. Annual reports by the Joanneum are an accurate source of all alterations, additions and conservational activities of the relevant departments.

Regards 3.: The climate conditions in the buildings are permanently recorded and observed by a computerised system. Exceeding of limits (e.g. temperature, humidity) would lead to the closure of the showrooms in question. Moreover, the security staff is patrolling through all exhibition rooms. During exceptional weather conditions (heavy rain, storm) the building and park are closely monitored. All climate data are stored digitally.

Regards 2 and 4: Irregularities which could exert influence on the state of conservation of the moveable and immovable property as well as interventions (e.g. repairs and restoration works, changes in the exhibition) are recorded through protocols (*Restaurierberichte*). The state of conservation has been published since 1971 in the yearly report *Jahresbericht* of the Landesmuseum Joanneum. (see attached copy)

6.b. Administrative arrangements for monitoring property

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6.c. Results of previous reporting exercises

Jahresbericht des Landesmuseum Joanneum. Neue Folge, (Annual report of the Landesmuseum Joanneum. New series) Graz 1971 ff.

The annual reports of the Joanneum are an accurate source of all alterations, additions and conservational activities of its houses and departments.

Dehio-Handbuch der Kunstdenkmäler Österreichs: Steiermark und Graz, hg. Vom Institut für österreichische Kunstforschung des Bundesdenkmalamtes Wien 1956, 1960, and 1979

Buildings and collections of Schloss Eggenberg are enlisted and described in the inventory compiled by the department for *Denkmalforschung* (inventory and research on monuments) at the Austrian *Bundesdenkmalamt*, the “Dehio Handbook of the Cultural Monuments of Austria”, volumes “Styria” (1956, 1960 und 2006) and “Graz” (1979)

7. Documentation

7.a. Photographs, slides, image inventory and authorisation table and other audiovisual materials

Maps

- I. Schloss Eggenberg's situation on the westerly edge of Graz:
 1. Existing World Heritage Entry *City of Graz – Historic Centre* (red)
 2. Existing buffer zone (blue)
 3. Area of property proposed as extension (crosshatched red)
 4. Area proposed as extension buffer zone (crosshatched blue)
 5. Buffer Zone according to the Managementplan 2007 (lightblue)
- II. Plan of the Eggenberg estate showing the boundary of the area proposed as extension of the existing WH Site (red) and the proposed extension buffer zone (blue).
- III. Land-use and Development Plan of Graz, detail: the proposed extension and buffer zone
- IV. Aerial view showing proposed extension and buffer zones
- V. Masterplan Eggenberg 2007 for a future development of the buffer zone
- VI. Masterplan World Heritage Graz – Buffer Zone XIII (Historic Centre – Palace Eggenberg)(reduced A3 size)
- VII. Masterplan World Heritage Graz – Buffer Zone XIII (Historic Centre – Palace Eggenberg)(scale: 1:2000, 1:2500, 1:12.500)

IMAGE INVENTORY AND PHOTOGRAPH AND AUDIOVISUAL AUTHORISATION FORM

Id. No.	Format	Caption	Date of photo	Photographer	Copyright owner	Contact detail of copyright	
	Prints						
1		Aerial view of the Eggenberg estate	1984	Frank& Popelka	UMJ	UMJ Universalmuseum Joanneum Raubergasse 10 8010 Graz	yes
2		2. Graz, western view. Engraving by Andreas Trost, 1695.	2000	N.Lackner	UMJ		yes
3		3. Detail of Trost's engraving	2000	N.Lackner	UMJ		yes
4		Schloss Eggenberg, engraving by Andreas Trost, 1700	2002	N.Lackner	UMJ		yes
5		Schloss Eggenberg	1996	Foto Jare	UMJ		yes
6		Hans Ulrich von Eggenberg as a young courtier, unknown painter, c. 1605.	2003	N.Lackner	UMJ		yes
7		Portrait of Hans Ulrich von Eggenberg, attr.Pietro de Pomis, 1625/1628.	2002	N.Lackner	UMJ		yes
8		Portrait of the last Eggenberg prince, Johann Christian II., Austrian, c. 1715.	1996	Foto Jare	UMJ		yes
9/10		Imperial Wedding of Leopold I. and Claudia Felicitas in Graz. Engraving by Meyssens, 1673.	2002	N.Lackner	UMJ		yes

11		Schloss Eggenberg, engraving by Matthäus Merian, 1646.	1995	N.Lackner	UMJ		yes
12		Schloss Eggenberg, engraving by Andreas Trost, 1682.	1995	N.Lackner	UMJ		yes
13		Schloss Eggenberg. Aerial photograph	2003	A. Kaunat	UMJ		yes
14		Schloss Eggenberg	2001	Foto Jare	UMJ		yes
15		Schloss Eggenberg, Main front	2003	A. Kaunat	UMJ		yes
16		Main entrance. Monumental sculpture of Minerva, Philipp Jacob Straub, c.1755.	2003	A. Kaunat	UMJ		yes
17		Main façade. The Eggenberg coat of arms	2001	Foto Jare	UMJ		yes
18/ 19		Views of the main courtyard	2004	UMJ	UMJ		yes
20		Schloss Eggenberg. Large arcade courtyard	2004	A. Kaunat	UMJ		yes
21		Arcades in the large courtyard	1996	Foto Jare	UMJ		yes
22		Central clock tower	1995	Foto Jare	UMJ		yes
23		Grotto in the main courtyard	2003	Foto Jare	UMJ		yes
24		Statue of Neptune as part of the grotto's fountain	2003	Foto Jare	UMJ		yes
25		Shell ornamentation of the grotto vaulting.	2003	Foto Jare	UMJ		yes
26		Southerly corridor of the large courtyard	2003	A. Kaunat	UMJ		yes
27		Gothic chapel, stellar ribbed vaulting, c. 1470.	1998	Foto Jare	UMJ		yes
28		Gothic winged altar, c. 1470	2002	N.Lackner	UMJ		yes
29		Winged altar, central	2002	N.Lackner	UMJ		yes

		panel. Madonna with St. Fabian and St. Sebastian					
30		Panel with three apostles from the interior of the winged altar	2002	N.Lackner	UMJ		yes
31		Panel with three saints from the back of the wings.	2002	N.Lackner	UMJ		yes
32		Planetary Room. Large cycle of paintings by H.A. Weissenkircher	2003	A. Kaunat	UMJ		yes
33		Planetary Room. Sun.	2000	Foto Jare	UMJ		yes
34		Planetary Room. Sun. Charity as one of the Eggenberg virtues	1990	F.Kryza-Gersch	UMJ		yes
35		Planetary Room. Saturn	2000	Foto Jare	UMJ		yes
36		Planetary Room, Jupiter	2000	Foto Jare	UMJ		yes
37		Planetary Room. Mercury	2000	Foto Jare	UMJ		yes
38		Planetary Room. Aries	2000	Foto Jare	UMJ		yes
39		Planetary Room. Virgo and Libra.	2000	Foto Jare	UMJ		yes
40		Planetary Room. Pisces	2000	Foto Jare	UMJ		yes
41		Planetary Room.	2003	A. Kaunat	UMJ		yes
42		State Rooms. Picture Gallery (room 1). H.A. Weissenkircher, Philosopher, c.1685	2001	N.Lackner	UMJ		yes
43		State Rooms. Picture Gallery	2005	N. Lackner	UMJ		yes
44		State Rooms, southern corner room	2003	A. Kaunat	UMJ		yes
45		State Rooms. Southern corner room (nr.2)	1996	Foto Jare	UMJ		yes

46		State Rooms. Porcelain cabinet (room 3)	2004	A. Kaunat	UMJ		yes
47		State Rooms. Canopy bed in room 5	2003	A. Kaunat	UMJ		yes
48		State Rooms, Room 5. Japanese porcelain statues, Arita, c.1680.	1996	Foto Jare	UMJ		yes
49		State Rooms. Room 10.	1996	Foto Jare	UMJ		yes
50		State Rooms. Some examples of the huge cycle of ceiling paintings	1993	Andrea Sulzgruber	UMJ		yes
51		State Rooms. Examples of the series of mythological and allegorical paintings	1993	Andrea Sulzgruber	UMJ		yes
52		State Rooms. Examples of emblems	1993	Andrea Sulzgruber	UMJ		yes
53		State Rooms. Garden room (nr.15)	2003	A. Kaunat	UMJ		yes
54		State Rooms. Garden Room, detail from the painted wall coverings	1996	Foto Jare	UMJ		yes
55		State Rooms, Garden Room, Scenes from the painted wall coverings	1996	Foto Jare	UMJ		yes
56		State Rooms. Garden room, detail from the painted wall coverings	1996	Foto Jare	UMJ		yes
57		State Rooms. Japanese cabinet (room 18)	2005	A. Kaunat	UMJ		yes
58		State Rooms. Japanese cabinet. Folding screen	2005	N.Lackner	UMJ		yes
59		State Rooms. Japanese cabinet. folding screen, detail	2005	N.Lackner	UMJ		yes

60		State Rooms. Japanese cabinet. folding screen, detail	2005	N.Lackner	UMJ		yes
61		State Rooms. Room 20	1998	N.Lackner	UMJ		yes
62		State Rooms. Room 20. Detail from Raunachers painted wall coverings	2001	Foto Jare	UMJ		yes
63		State Rooms. Pastoral Room	1991	Hofstetter	UMJ		yes
64		State Rooms. Pastoral Room, detail	2001	Foto Jare	UMJ		yes
65		State Rooms. Pastoral Room, detail	2001	Foto Jare	UMJ		yes
66		State Rooms. Gambling room	2003	A.Kaunat	UMJ		yes
67		State Rooms. Gambling room, detail	2001	Foto Jare	UMJ		yes
68		State Rooms. Gambling room, detail	2004	N. Lackner	UMJ		yes
69		State Rooms. Gambling room, detail	2004	N. Lackner	UMJ		yes
70		State Rooms. Theatre Room	2003	A.Kaunat	UMJ		yes
71		State Rooms. Theatre Room, detail	2004	N. Lackner	UMJ		yes
72		State Rooms, Theatre Room, detail	2004	N. Lackner	UMJ		yes
73		State Rooms. Theatre Room	2004	N. Lackner	UMJ		yes
74		West front of the house. Church façade and entrance.	2003	A.Kaunat	UMJ		yes
75		Palace church „Maria Schnee“	2005	A.Kaunat	UMJ		yes
76		Palace Church. High altar	1996	P. Manninger			no
77		Palace church. Angel sculpture by Philipp Jakob Straub	2002	N.Lackner			yes

78		Southerly front	2003	A.Kaunat	UMJ		yes
79		Schloss Eggenberg, Gouache by Konrad Kreuzer, 1842	1998	N.Lackner	UMJ		yes
80		Layout of the formal 18th century garden	1996	Foto Jare	UMJ		yes
81		Hornbeam avenue near the garden pavilion	1996	Foto Jare	UMJ		yes
82		The Rose Hill in the landscaped garden.	2003	N.Lackner	UMJ		yes
83		Temple of Bacchus, Gouache 1869.	2003	N.Lackner	UMJ		yes
84		Corner Pavilion, Watercolour by A. Jelussig, 1883.	2004	N.Lackner	UMJ		yes
85		Corner Pavilion with the restored garden	2007	M. Mixner	UMJ		yes
86		A view of today's garden	1996	Foto Jare	UMJ		yes
87		A grown-up clump of trees from the original 1830 planting	2000	Foto Jare	UMJ		yes
88		Solitary Gingko and a group of White Pines	2000	Foto Jare	UMJ		yes
89		A group of Yellow- poplars planted in 1832	1996	Foto Jare	UMJ		yes
90		The pond in late summer	2006	Foto Jare	UMJ		yes
91		Today's garden in the early spring	2003	A.Kaunat	UMJ		yes
92		Aerial view of a new garden area, the <i>Planetengarten</i>	2004	zecam	UMJ		yes
93		Planetengarten. The Venus Knot and the white Moon Garden	2004	zecam	UMJ		yes
94		Entrance to the Venus Knot in May	2006	Foto Jare	UMJ		yes

95		Laburnum walk in the Sun garden		Foto Jare	UMJ		yes
96		Mixed border in the Sun garden		Foto Jare	UMJ		yes
	Slides						
1		Aerial view of Schloss Eggenberg	1984	Frank & Popelka	UMJ		yes
2		Graz, engraving by Andreas Trost, 1695	2000	N.Lackner	UMJ		yes
3		Schloss Eggenberg, engraving by Andreas Trost, 1700	2002	N.Lackner	UMJ		yes
4		Schloss Eggenberg	1996	Foto Jare	UMJ		yes
5		Portrait Hans Ulrich von Eggenberg, Pietro de Pomis, 1625	2002	N.Lackner	UMJ		yes
6		Schloss Eggenberg from the garden	2001	Foto Jare	UMJ		yes
7		Schloss Eggenberg, Main front	2003	A. Kaunat	UMJ		yes
8		Main front	2003	A. Kaunat	UMJ		yes
9		Large arcade courtyard	2000	Foto Jare	UMJ		yes
10		Grotto in the main courtyard	2003	Foto Jare	UMJ		yes
11		Winged altar, central panel. Madonna with Saints	2002	N.Lackner	UMJ		yes
12		Planetary Room.	2003	A. Kaunat	UMJ		yes
13		Planetary Room. Sun	2000	Foto Jare	UMJ		yes
14		Planetary Room. Saturn	2000	Foto Jare	UMJ		yes
15		Planetary Room. Mercury	2000	Foto Jare	UMJ		yes
16		Planetary Room. Aries	2000	Foto Jare	UMJ		yes
17		Planetary Room. Pisces	2000	Foto Jare	UMJ		yes
18		State Rooms, Southern corner room	2003	A. Kaunat	UMJ		yes

19		State Rooms. Porcelain cabinet	2003	A. Kaunat	UMJ		yes
20		State Rooms. Room 5	2003	A. Kaunat	UMJ		yes
21		State Rooms, Garden room (nr. 15)	2003	A. Kaunat	UMJ		yes
22		State Rooms. Garden room, detail from the painted wall coverings	1996	Foto Jare	UMJ		yes
23		State Rooms, Garden room, detail from the painted wall coverings	1996	Foto Jare	UMJ		yes
24		State Rooms. Garden room, detail from the painted wall coverings	1996	Foto Jare	UMJ		yes
25		State Rooms. Japanese cabinet	1991	Hofstetter	UMJ		yes
26		State Rooms.Room 21	1991	Hofstetter	UMJ		yes
27		State Rooms. Room 21, detail from the painted wall coverings	2001	Foto Jare	UMJ		yes
28		State Rooms. Room 21, detail from the painted wall coverings	2001	Foto Jare	UMJ		yes
29		State Rooms. Gambling room	2003	A.Kaunat	UMJ		yes
30		State Rooms. Gambling room, detail from the painted wall coverings	2001	Foto Jare	UMJ		yes
31		State Rooms.Room 24	2003	A.Kaunat	UMJ		yes
32		Schloss Eggenberg, Gouache by Konrad Kreuzer, 1842	1998	N.Lackner	UMJ		yes
33		Eggenberg Park, Hornbeam avenue	1996	Foto Jare	UMJ		yes
34		Eggenberg Park, A view of today's garden	1996	Foto Jare	UMJ		yes
35		Eggenberg Park, A group of Yellow- poplars	1996	Foto Jare	UMJ		yes

	Videos						
1		„GRAZ – Das Steirische Weltkulturerbe“	2000	Gernot Rath	ORF	ORF-Steiermark A-8042 Graz	
2		„Papier an der Wand – Bilder aus China und Japan“, Video-Dokumentation of the „Wall&Paper-Schoenbrunn“ Project (an EU-Culture 2000 Project).	2003	Detti Vollkorn	IPR	Institut für Papier-restaurierung, Schloss Schönbrunn A-1130 Wien	
	DVD						
1		Das Joanneum-Österreichs Universalmuseum	2006	Günther Schilhan	ORF	ORF-Steiermark A-8042 Graz	

7.b Texts relating to protective designation, copies of property management plans or documented management systems and extracts of other plans relevant to the property.

Documents

- I. "The City of Graz – Historic Centre and Schloss Eggenberg". Management Plan 2007 – Extension Eggenberg
- II. Masterplan – World Heritage Graz – [section] XIII Buffer Zone (Connection Historic Centre – Eggenberg Palace)
- III. Final result of the "Advisory mission" 14th/15th of January 2010 – Measures for the Buffer Zone connecting Eggenberg Palace with the existing World Heritage Site of Graz
- IV. Others

I. "The City of Graz – Historic Centre and Schloss Eggenberg. Management Plan 2007 - Extension Schloss Eggenberg

1. Introduction:

With the inclusion of the city of Graz in the World Heritage List of UNESCO (1999), the demand for an instrument to manage the World Heritage site more effectively has been gaining in importance. At the same time, this also meant that obligations to protect the objects of cultural value of the historic old town were undertaken.¹

In this context, UNESCO² called for the creation of a management plan/ master plan to define³ the framework for the future dealings of the city of Graz with its

¹ Federal Law Gazette 29/1993, "Agreement to protect cultural and natural world heritage"

² WHC-05/28 COM 15B.82 and 29 COM 7B.63.

³ Unesco reactive monitoring mission: 25th und 27th Feb. 2005 – Dr. Wiese von Ofen, Dr. Fejerdy; Unesco joint mission: 26th July 2006, 20th October 2006.

*historic centre and the extension Schloss Eggenberg*⁴.

In the framework of the 30th Meeting of World Heritage Committee in Vilnius (2006), the Committee gave a positive assessment to the application regarding the area of Schloss Eggenberg, however, [it] *defers the examination of the extension of the City of Graz - Historic Centre to include Schloss Eggenberg, Austria, on the World Heritage List to allow the State Party to improve the management system and relevant plans for the whole property in question and in order to reinforce the link between the Castle and the City.*⁵

In the course of working on the Graz management plan 2007 for the historic centre and as a supplement to it, the management and master plan for Schloss Eggenberg including the corresponding buffer zone was passed unanimously at the meeting of the Graz Municipal Council on the 22nd December 2006.

It is necessary to submit the management plan for the application of the extension of the existing World Heritage site *City of Graz - Historic Centre* to include *Schloss Eggenberg* at the UNESCO World Heritage Centre /Paris by 01.02.2007.

The statements concerning the

- Objectives
- Realization and Implementation
- Procedures and Methods

of the *City of Graz - Historic Centre – Management Plan 2007* also apply to the proposed extension *Schloss Eggenberg*.

⁴ Application of the Republic of Austria for the proposed extension of the World Heritage Site City of Graz-Historic Centre to include the area of Schloss Eggenberg, January 2005.

⁵ Decision of the World Heritage Committee, Decision 30 COM 8B.51.

2. Art-Historic Report⁶

2.1. General

The palace and grounds lie in the western outskirts of Graz and are the most important in Styria. Its construction was ordered by Prince Hans Ulrich von Eggenberg (1568 – 1634), who made an extraordinary career for himself in the service of Emperor Ferdinand II. As son of a Graz patrician family, he rose within a few decades to become the most influential personality of the imperial court. While General Wallenstein steered military events, Eggenberg determined the political landscape.

The architect of the palace, erected after 1625, was Giovanni Pietro de Pomis, who came from Lodi (Lombardy). He was the master builder and artist to the Graz court, the former residential city of Inner Austria, from 1597 to his death in 1633. After his death, Dutch builder Laurenz van de Syppe completed the structure and the concluding levelling off work. Hans Ulrich von Eggenberg, who commissioned the building work, exerted personal influence on the construction plans.

The palace complex, which was modelled on the Escorial in Spain, was intended to lend expression to both his position of power and his humanistically shaped world view. On the orders of Prince Eggenberg, the castle was built as an architectural image of the universe, shaped by hermetic ideas of cosmic harmony as taught by contemporary philosophy.

The palace can be interpreted as a systematically designed utopia of an ideal location, where everything is in its rightful place. The passage of time and celestial mechanics, earthly hierarchy and the power of faith, world history and world ethos all find their symbolic expression in the palace and interior design as do difficult alchemical and astrological ideas of the secret construction of the universe.

The palace has been in the possession of the State of Styria since 1939. After serious damage during the war and occupation, it was integrated into the Landesmuseum Joanneum in 1947 and was made open to the public in 1953 after extensive restoration work.

⁶ Source: Arch. DI Christian Andexer, Masterplan zum *Weltkulturerbe Historische Altstadt Graz – Managementplan 2007* – used literature: Dr. Barbara Kaiser, *Schloss Eggenberg*, Landesmuseum Joanneum, Graz/Vienna 2006.

2.2. The Palace Building

The central core of the palace housed the residence of Balthasar Eggenberg, as was mentioned as early as in the middle of the 15th century. This fortified residence lay on the old Celtic and Roman road (Baierstrasse), acquired a Gothic fortified chapel around 1470, was subsequently extended many times, and took its present form when the palace was rebuilt.

The new palace rises out of a dry moat by means of a rectangular ground plan into a powerful square shape on whose corners the facades are elongated to look like towers. In the interior, the site is subdivided into three courtyards by means of T-shaped tracts. At the point of intersection of all the axes, the central fifth tower, which is basically identical to the medieval fortified keep, towers over the whole complex. For the first time in the history of Austrian architecture, there is here an axial symmetry in the arrangement of the rooms, corridors and staircases, and this pointed the way for the further building of the palace. In the

clear, almost puritanical architecture, a formal language, which harks back to the Upper Italian Renaissance master builder Palladio, is revealed. The interior decoration was commissioned only two generations later under Prince Johann Seyfried von Eggenberg. The great hall or Planetary Room was developed above the audience hall as the new main room, marking both starting point and culmination point of the cycle of 24 state rooms. A whole colony of artists was involved under the leadership of Johann Melchior Otto, and after his death, under Hans Adam Weissenkircher.

A second period of decoration occurred in the middle of the 18th century in the style of the rococo. At the same time, the theatre of the Eggenbergs was sacrificed to make room for a church. The architect supervising this conversion was Joseph Hueber, builder to the Graz court.

2.3. The Palace Park

Schloss Eggenberg is located in a spacious park. The surrounding wall is fully preserved and has a representative entrance gate and partially walled-up plainer side gates and corner pavilions.

Of the baroque garden which surrounded the palace with elaborate parterres, a maze and high rectangular hedges in the 18th century, only a part of the statue decorations and garden pavilion are preserved. Today's landscape garden was laid out in the Romantic period after 1820 and, with its valuable stock of trees, counts as one of the most important garden monuments in Styria.

With a ruling dated 6 November 2006, reference No. 1.687/11/2006, the Federal Office of Historic Monuments decided:

According to § 3 para. 5 in combination with § 1 para. 12 of the federal law dated 25.9.1923, federal law gazette No. 533/23 (Monument Protection Act – DSMG), in the version federal law gazette I No. 170/1999, it has been established that the preservation of Eggenberg palace park in Graz, Eggenberger Allee 90, political district of Graz, Styria, lot No. 206, 208, 57/1, enclosure No. 777, land register 63107 Algersdorf, is in the public interest acc. to an expert opinion by DI Andreas Zbiral (Landscape Planning & Garden Art) 3420 Kritzensdorf, dated August 2004 and October 2005.

With this ruling, not only Schloss Eggenberg (incl. buildings, small monuments, paths and park chattels) which has been listed since 1938, but also the park and gardens with respect to "designed nature" – living elements of the park – are now listed according to the Monument Protection Act. This means that "in the case of listed monuments destruction and any kind of modification which could influence the woodland (substance), handed-down (grown) appearance and artistic effect is prohibited without permission of the Federal Office of Historic Monuments."⁷

3. Urban Developmental General Conditions

Schloss Eggenberg and the surrounding palace park are designated as open land with special purpose as a public park according to 3.0 Urban Development Plan and 3.0 Land Use Plan of the State Capital Graz. In the land use plan, the palace building appears as a listed building, and the existing natural monuments in the palace grounds and historic centre conservation zone IV also appear under preservation decrees according to the GAEG (Graz Historic Centre Conservation Act).

⁷ Cp. § 4 para. 1 Monument Protection Act

According to the urban development plan, the mostly built-up adjacent areas to the north, south and east are to be further developed as "residential areas of medium density". The urban planning framework of the future settlement development should be oriented to the existing buildings; however, reference should be made to the fact that the settlement area in the urban development plan is explicitly not suitable as a location for high-rise buildings.

East of the Eggenberg swimming baths in the area of Strassgangerstrasse – Eggenberger Allee is the "Eggenberg" district centre and part of the city centre, which has a regional importance. West of Baiernstrasse and Bergstrasse begins the characteristic forested slope of the Plabutsch ridge. At the same time, there is here a special protective status brought about by its situation in the Graz green belt, representing as it does in this area an urban development backdrop for Schloss Eggenberg. An extension of settlement activity is thus in general not planned (i.e. no newly designated building land).

3.1. Master plan Report⁸

3.1.1. Access Avenue

Apartment houses have been built among the original villas in the last few years. The avenue itself, however, is still preserved and represents an essential characteristic of the axially aligned access road to the main gate of the palace.

RECOMMENDATION:

The avenue should be seen as an indispensable part of the palace and grounds and thus is to be preserved as it is. The buildings behind the rows of trees on both sides should conform to the height limitations.

3.1.2. Hillside Slope behind the Palace

The symmetrical axis of the main approach of the axially aligned palace is influenced considerably by the Gaisberg forest rising up behind the palace facade. The location of the palace along the western Graz border on the historic north – south axis of the Graz basin (Kelten-, then Römer and later Baiernstrasse) is thus well set off.

⁸ Source: Arch. DI Christian Andexer, Masterplan zum Weltkulturerbe Historische Altstadt Graz – Managementplan 2007.

RECOMMENDATION:

The forest should be seen as an indispensable background to the palace and grounds, and thus is to be preserved.

3.1.3. Perimeter Wall

The perimeter wall is partially uncovered:

- along Schlosstrasse (end of the avenue (Allee) until Georgigasse);
- along Baiernstrasse and the ascending hillside slope, where there is also a rear entrance into the palace complex;
- along Grasbergerstrasse, the narrower south side of the complex is uncovered.

RECOMMENDATION:

The parts of the palace-complex perimeter wall which are still uncovered should continue to be visible as such and to be kept free of any building development. An exception to this recommendation is the extension of the lapidarium on the north side of the palace grounds wall by a one-storey exhibition wing running in an east/ west direction. This building will not be visible from inside and is meant to be used as an archaeological museum.

3.1.4. Adjacent Buildings

Along the Georgigasse side is the building complex of the Pädagogische Akademie (Pedagogy Academy), which is valued as an architectural monument of the 1970s. The building is more horizontally than vertically emphasised and there is a stretch of meadow leading to the palace wall at the rear.

On the left-hand side of the front of the entrance, outbuildings have been built directly next to the palace wall. In the area between Grasbergerstrasse and Herbersteingasse the lots are so intensely built up that the palace complex is no longer visible (former signals school).

RECOMMENDATION:

The existing buildings adjacent to the palace and grounds should not exceed the density or height usual in the area.

3.1.5. Buffer Zone

Buildings in the direct vicinity consist mainly of schools (Pedagogy Academy and Schulschwestern - agricultural and food management college - in Georgigasse) and residential houses and sports areas.

RECOMMENDATION:

The area in the direct vicinity of the palace complex should be designated as a "buffer zone" where no buildings atypical of the area or which lack proportionality should be erected. The scale of the building development should be oriented to what is already there (no high houses) so that the solitary position of the palace and grounds can remain guaranteed.

3.1.6. Strengthening the Historic Structures of Schloss Eggenberg

Historic boundary of the palace park with featured gates, entrances and mock entrances.

RECOMMENDATION:

Restoration of the perimeter wall, removal or architecturally new arrangement of fences on or next to the wall.

3.2. Eggenberg Improvement Area

3.2.1. Northeast Corner Building on the Park Wall

Report: Part of the palace grounds. It is in an unrestored state.

RECOMMENDATION:

Restoration of the building.

3.2.2. Main Gate Entrance Zone

Report: The appearance of the zone leading up to the historic main entrance into the palace grounds, and which is composed of restaurants, a car park and building development in an easterly direction (former post office area), is badly impaired.

RECOMMENDATION:

To comprehensively redevelop the area by means of an architectural competition. The design of the site should take into consideration its historic importance, and the revaluation of the entrance area into the palace grounds should take into account the area of the avenue.

3.2.3. Storage Shed by the Southern Perimeter Wall

Report: Former lapidarium, currently used as outhouse for gardening materials, fenced in.

RECOMMENDATION:

Long-term demolition of building, long-term redevelopment and rehousing of utility area. Removal of all fences.

4. The Urban Development of the Link to the Old Town

4.1. Historic Situation⁹

The original starting point of the access road to Schloss Eggenberg was the Weisseneggerhof (Hans-Ressel-Gasse 3, on the corner of Metahofgasse / Esperantoplatz). The old house, which lies on the edge of the old Mur, was first documented in 1414 as a princely farmhouse. It subsequently served as a tollgate and the centre of an extended castle keep. In 1635, the farmhouse was made over to Johann Ulrich Prince Eggenberg. The Weisseneggerhof was approached from the city side through Strauchergasse. Those arriving could see the coat of arms of the Eggenberg-Sternberg alliance from this side on the third floor. The Eggenberg way ran through the extensive farmyard (today's Esperantoplatz), from where it led as an avenue directly to the main entrance axis of the palace.

After the railway was constructed in 1844 and Annenstrasse was opened as a direct connection to the railway station in 1846, the unbroken access road from Weisseneggerhof to Eggenberg was lost. The last section of the original avenue remained between Alte Poststrasse and the palace as "Eggenberger Allee".

⁹ Source: Arch. DI Andexer, Masterplan zum Weltkulturerbe Historische Altstadt Graz – Managementplan 2007 – documents used: Der Weisseneggerhof, Bestandsaufnahme nach der Freilegung mittelalterlicher Bausubstanz, 1994, by order of the City development office (inventory by Dr. Wiltraud Resch in the framework of art-topographical preliminary work).

4.2. Current Situation: Development Axis from the City Centre to Eggenberg

Both poles of the urban development – city centre and Eggenberg – have been dynamically interrelated with each other for decades. This interrelation has been intentionally accelerated by urban development concepts (EU-subsidized district development strategies – Urban Graz-West).

The latest building developments bear impressive testimony to this (e.g. campus of the Joanneum University of Applied Science, the Greenbox student hall of residence, projected revitalization of old manufacturing businesses of the Siemens company into high-grade use by means of urban developmental and architectural competitions.)

Not least due to the increasing role of this district as a centre, the area has undergone parking space management. This should ensure that the function as a centre is optimally developed.“

- II. **Masterplan – World Heritage Graz – [section] XIII Buffer Zone
(Connection Historic Centre – Eggenberg Palace)**

MASTERPLAN WORLD HERITAGE GRAZ

XIII Buffer Zone

Connection Historic Centre – Eggenberg Palace



Client:



City of Graz Urban Planning Department
8020 Graz Europaplatz 20

Authors:

Dr. Wiltraud Resch, Architekt DI. Christian Andexer (Architect)

8010 Graz Rechbauerstrasse 16

Graz 15/1/2010

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INTRODUCTION

„In its meeting on December 1st 1999 in Marrakesh, the World Heritage Committee decided to inscribe the Historic Centre of the City of Graz on the World Heritage List, which includes sites approved by UNESCO. This act not only acknowledged Graz as an important art-historical site that had earned international appreciation, but also confirmed its status as a leading cultural monument worthy of protection. ¹⁰“

On January 18th 2007, Graz Municipal Council passed a unanimous decision to implement a management plan including a master plan for the Historic Centre, Eggenberg Palace and its surrounding buffer zone. That decision was acknowledged at the UNESCO World Heritage Conference in Christchurch, New Zealand in 2007 and ever since constitutes the basis for monitoring alterations related to planning and construction of World Heritage. Whilst the Historic Centre is on the World Heritage List, the Republic of Austria is currently applying for the inscription of Eggenberg Palace and its grounds on the World Heritage List.

In this document, a Buffer Zone (XIII) is presented, which is intended to act as a connection between the Historic Centre of Graz and Eggenberg Palace. The zone encompasses the following streets and areas: Annenstrasse, Strauchergasse, Metahofgasse, Esperantoplatz, Eggenbergerstrasse and Eggenberger Allee as well as the crossroads area at the Alte Poststrasse.

The enclosed master plan and its text are meant to serve as a supplement to the existing management plan 2007.

¹⁰ Editor's prologue: Stadt Graz „The World Heritage Weltkulturerbe Graz“, Steirische Verlagsgesellschaft, published in 2000

7. Documentation

The buffer zone XIII does not include any important historic buildings except for the so-called Weißeneggerhof, the old tollhouse with its wayside shrine, and some buildings in 19th century style.

It is intended to connect the newly nominated World Heritage site, Eggenberg Palace, to the City Centre and thus preserve that historically grown connection for future generations.

The frame conditions for the additional buffer zone are defined in the master plan and its text.

The plan shows areas which have been assessed differently and proposes various kinds of procedures to not only ensure a continuous socio-economic development in urban design, but also to define measures like how the historic connection in question could be preserved, and in which way all relevant issues are to be brought to the centre of public attention.

The master plan's historical definition distinguishes it from other instruments of urban planning, urban development and designation of areas including building and conservation regulations.

A greater part of the master plan's legal basis is determined by the regulations of the Graz Historic Centre Preservation Act 2008 (GAEG) and its provisions, as well as the Federal Preservation of Historic Monuments Act (DMSG). The master plan was compiled under consideration of the fact that both regulations still form the legal frame for building alterations as far as the Historic Centre and Monument Protection are concerned.

The objectives of both the Management and Master plan are not only to preserve, protect and enhance the Graz World Heritage site, but also to facilitate any developments along the lines of World Heritage requirements.

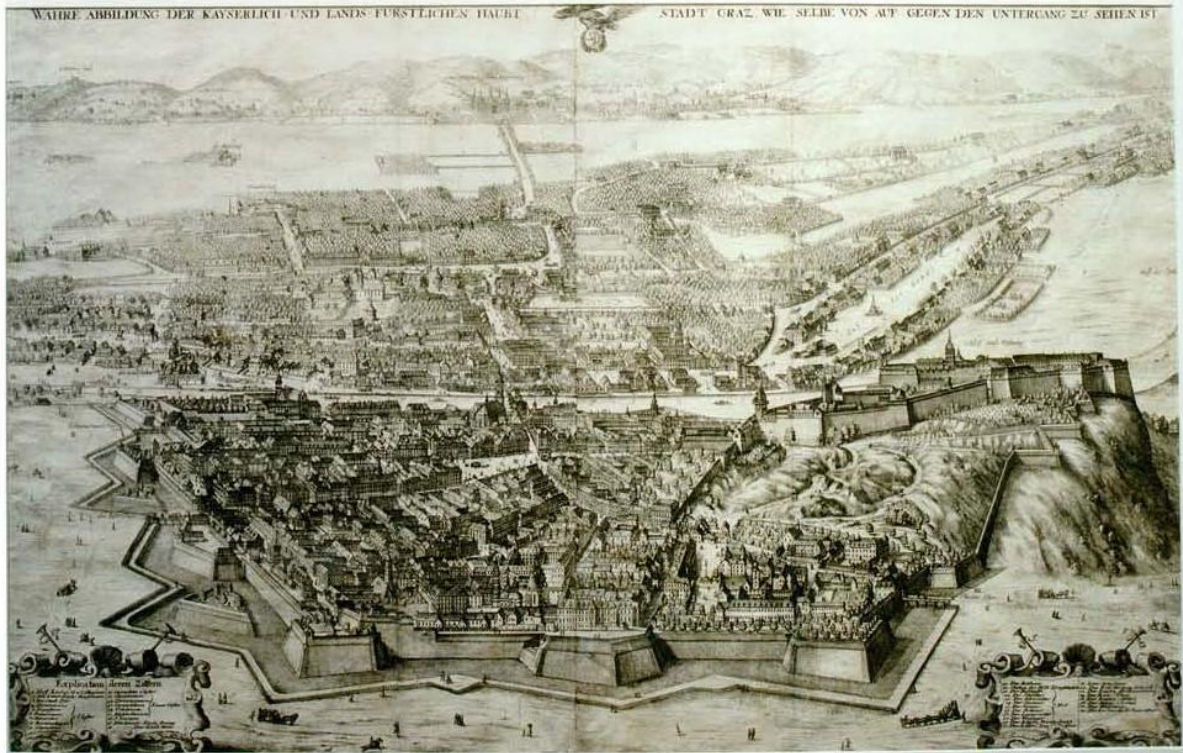


Fig.0: Westerly View of Graz, Engraving Andreas Trost 1695

1.) Report on the connecting axis Historic Centre – Eggenberg Palace

The historic route

The old road leading from the Old Town to Eggenberg meanders through the former suburbs beyond the River Mur, known as Murvorstadt, to the so-called Weisseneggerhof. The end of that road is marked by a Plague Column which was erected around 1680. (The last part of the road, which remained fairly undeveloped until the 19th century, still exists in today's Strauchergasse).

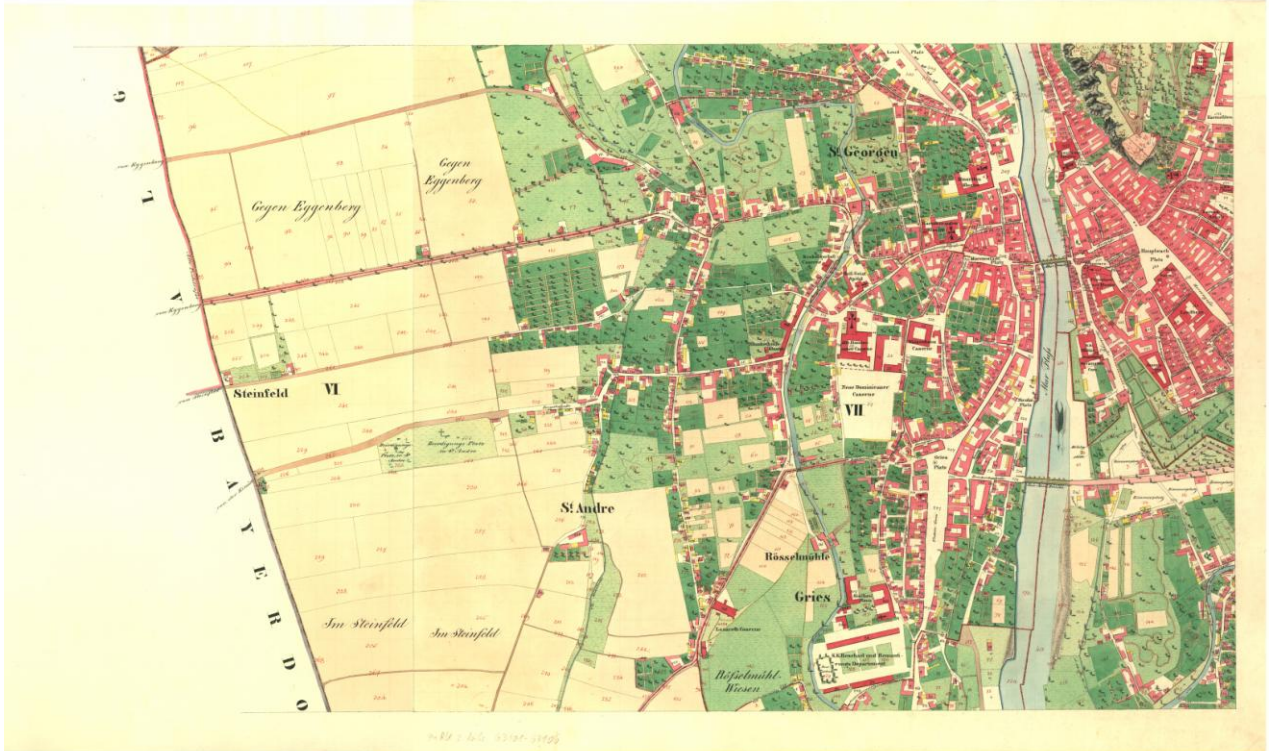


Fig. 1: Detail from Emperor Francis' Land Register 1829, Murvorstadt, Weissenegger Hof

Passing by the medieval Weisseneggerhof, which became the property of Prince Johann Ulrich Eggenberg in 1635, one had to cross the spacious walled-in courtyard of the agricultural estate buildings (today's Esperantoplatz, fig. 2) to reach the avenue that led to the Eggenberg Palace.

The avenue or road is traversed by the Alte Poststrasse (Old Post Road), which used to be the main north-south axis crossing the western basin of Graz before the 17th century. Since the Alte Poststrasse was also the city's western boundary until 1938, the Eggenberg tollhouse was located there.

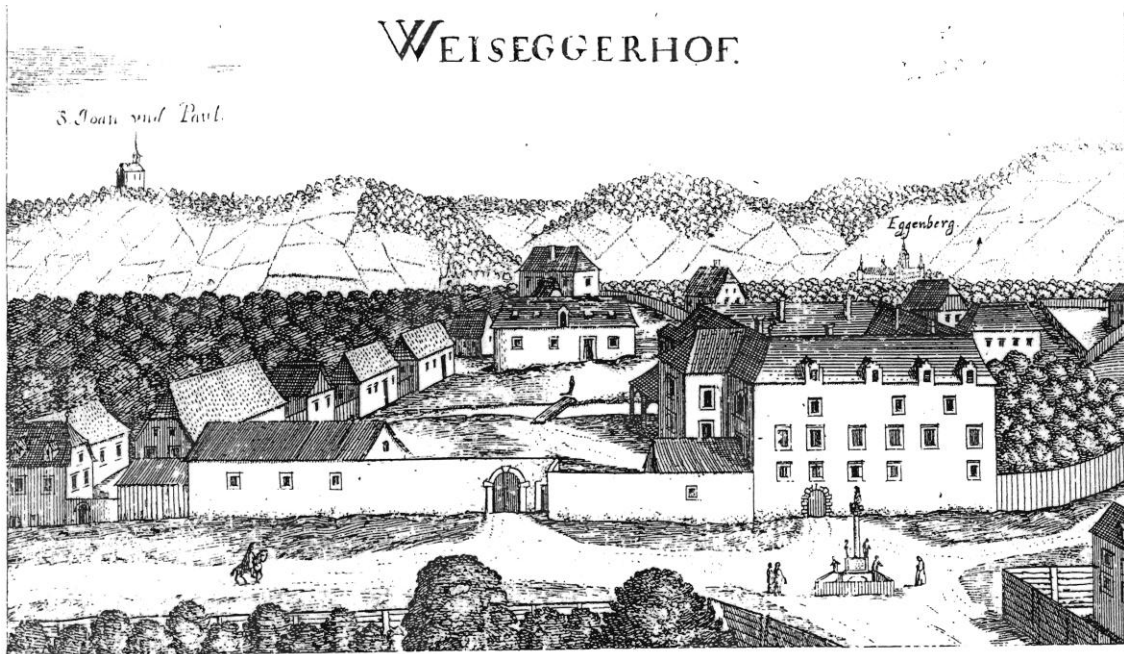


Fig.2: "Weiseggerhof". Engraving by G. M. Vischer, Topographia Ducatus Stiriae, 1681

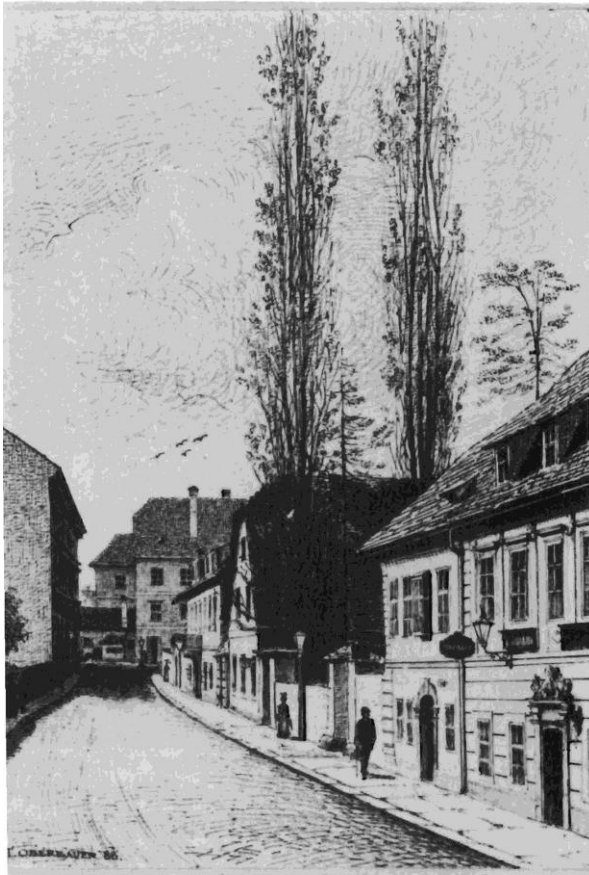


Fig. 3: Strauchergasse and Weisseneggerhof. Pen drawing 1880, Styrian Provincial Archives (ÖKT, Bd.46, Abb. 635)

7. Documentation



7. Documentation

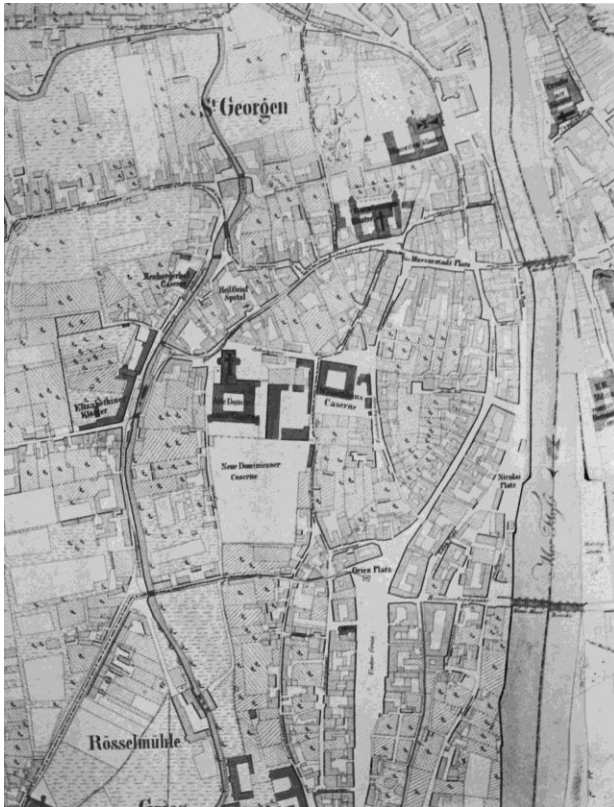


Fig. 3/4: Historic General Maps

Murvorstadt. Pen drawing 1798/99, (ÖKT, Bd/vol. 46, Abb/fig. E 19)

Land Register Map 1829 (ÖKT, Bd/vol. 46, Abb/fig. E 23).

Road from the Mur Bridge to Weisseneggerhof.

7. Documentation

The connecting axis during the late 19th century

When the Great Southern Railway was opened in 1844 and the Semmering Mountain Railway was completed, Graz became a thriving new urban centre. The Annenstrasse, which was planned to connect the town centre directly to the Railway Station, was completed in 1850. However, the Annenstrasse does not run directly toward the railway station complex, but passes by on one side of the station area, consequentially crossing the railway tracks and following the road in the Eggenberg direction.

After completion of the Annenstrasse and the Eggenbergerstrasse, which joins the Eggenberger Allee, the old town and the Eggenberg Palace complex were connected by a straight and direct road for the first time.



Fig .6: General plan of the current connection road between the Historic Centre and the Eggenberg Palace complex (Graz Municipal Survey Office / Master plan zone XIII 2009)

Summary of historic developments

The historic road was once divided into two parts. The Weisseneggerhof was the terminal point of the road leading from the old town. The Eggenberger Avenue actually began at the end of a twisted upward incline, which ran to the side of the Weisseneggerhof.

Today's axis between the Historic Centre and Eggenberg Palace was created in the mid-19th century as part of a typical "Founding Epoch" (Gründerzeit) urban planning concept.

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Today's axis between the Historic Centre and Eggenberg Palace was created in the mid-19th century as part of a typical "Founding Epoch" (Gründerzeit) urban planning concept.

Today's axis is divided into various different sections:

Annenstrasse to Esperantoplatz

After crossing the Mur River Bridge and the Südtirolerplatz Square, we arrive at the first part of the Annenstrasse, whose core still consists of the original Murvorstadt buildings. At this point, the medieval main route, (today's Dominikanergasse including the former Bürgerspital Hospital), turns off to the west. At house no. 21 begins the straight part of the Annenstrasse with its uniform display of 19th century style buildings of the original epoch. Despite the typical commercial character of the street, most of the façades still reveal a style of rigid to late Historism.



Fig. 6: Crossroads Annenstrasse-Dominikanergasse, view to Hotel Daniel



Fig. 7/8/9: Examples of facades in the Annenstrasse

Esperantoplatz and Weisseneggerhof

The small square provides the setting for the historic Weisseneggerhof. The princely agricultural estate building was first documented in 1414. Soon after 1480, the estate was purchased by Wolfgang von Weissenegg and was extended to become the centre of a manorial complex. The property's name remained unchanged after it passed to Prince Johann Ulrich Eggenberg in 1635. An engraving by Georg Matthaeus Vischer from 1681 shows the "Weiseggerhof" in its main components, surrounded by the smaller houses of its subjects (fig. 2).

The combined coat of arms Eggenberg-Sternberg was painted on the façade facing the Strauchergasse, and thus could be well seen by those coming from town. With the financial aid of the City of Graz and the Federal Department of Historic Preservation, the medieval embrasures were able to be uncovered when the building was renovated in 1994.

The Weisseneggerhof is therefore one of the most important examples of secular medieval architecture in Graz. The curved, gently rising Metahofgasse to the west of the Weisseneggerhof was still called "neue (new) Eggenbergerstrasse" around 1870; that name originates from its initial role as a road leading to the newly built Eggenberg Palace.



Fig. 10 Weißenegger Hof, Esperantoplatz



Fig. 11 Detail of Weissenegger Hof showing embrasures

7. Documentation



Fig. 12 Combined coat of arms Eggenberg-Sternberg



Fig. 13 View of Metahofgasse

The railway station complex and the Gürtelstrasse area

During the Second World War, hardly any other Graz district suffered such severe bomb damage than the vicinity of the railway station. The former Station Hotel, which had acted as a landmark facing the upper end of the Annenstrasse, was also destroyed (today's Hotel Daniel) in the event. Post-war buildings and new business and office architecture therefore dominate the character of the whole area.



Fig. 14 View from Esperantoplatz toward the station hotel

Fig. 15 View to the Uhrturn



Fig. 16: View from Annenstrasse towards the church tower of the Franciscan Friars

Eggenbergerstraße

The Eggenbergerstrasse, which was built during the 19th and the first half of the 20th century and was largely affected by its industrial surroundings, has over the past few decades developed into a campus area for technical colleges. Having been promoted in the frame of the EU programme Urban West, it has become a new town district with high quality architecture.



Fig. 17 View from Eggenbergerstrasse to the Uhrtum



Fig. 18: View of Eggenberger Allee showing the old tollhouse and the wayside shrine



Fig. 19: The wayside shrine at the crossroads Alte Poststrasse

Eggenberger Allee today

Beyond the crossroads at the Alte Poststrasse begins the remaining part of the road to Eggenberg Palace which was built in the 17th century. The section up to Strassgangerstrasse shows that the whole Avenue follows a slightly curved route. The trees lining it were newly planted after the tram lines had been constructed in 1912 and, from house nos. 8 and 9 on, they still exist on both sides of the avenue up to the present day. The final section of the Avenue running from Strassgangerstrasse straight up to the Castle gates has been preserved and that area was therefore included as a key element in the master plan for Eggenberg Palace.



Fig. 20 Eggenberger Allee west area



Fig. 21 Eggenberger Allee, middle area



Fig. 22 Eggenberger Allee middle area

Summary:

Despite the bomb damage in the railway station area, today's route still corresponds to the 19th century plan, when for the first time a continuous road axis was created between the town and Eggenberg by means of the Annenstrasse.

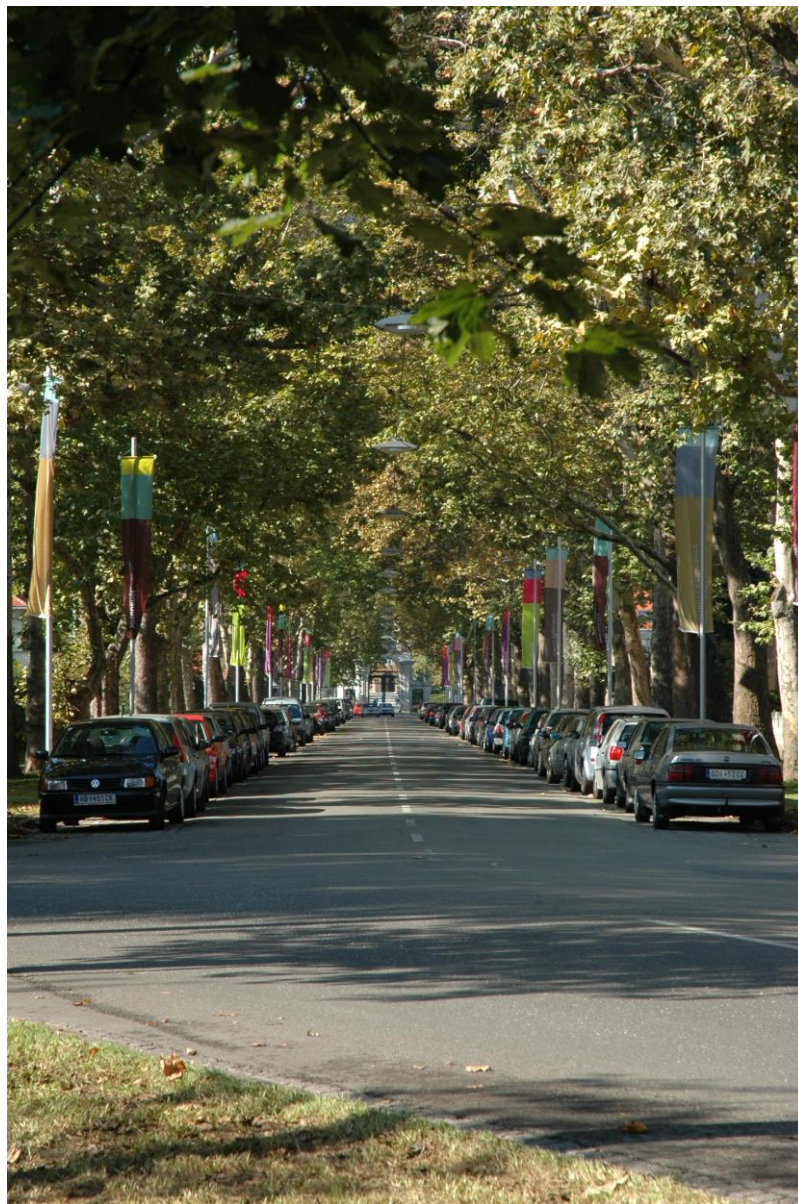


Fig. 23 View from the Avenue to the Palace Gates

The Weisseneggerhof is situated in a small park through which the historic connection once led to the Castle grounds. It is therefore possible to experience the connecting axis Annenstrasse, which is the starting point of the Eggenberger Avenue, as well as the Weisseneggerhof building with its medieval embrasures. The original road section between the Alte Poststrasse and the Castle still exists today.

Dr. Wiltraud Resch

2.) EXPLANATION OF THE KEY

Legende/ Explanation of the Key:

-  Denkmalschutz/ Listed Heritage
-  Verstärkung der historischen Merkmale
Enhancement of historic characteristics
-  Bedeutende Historische Charakteristik/ Major historic characteristic
-  Gestaltungsgebiet/ Conception planning area
-  Verbesserungsgebiet/ Improvement area
-  Erscheinungsbildstörung/ Blemishes in appearance
-  Schutzzone I laut GAEG 1980/ Protection zone I
= Kernzone Welterbe/ Core zone World Heritage
-  Schutzzone II laut GAEG 1980/ Protection zone II
= Pufferzone Welterbe/ Buffer zone World Heritage
-  Schutzzone III laut GAEG 1980/ Protection zone III
-  XI XIII Pufferzone/ Buffer zone
-  I- X Welterbe Historisches Zentrum/ World Heritage Historic Centre
(Masterplan 2007)
-  XI Pufferzone Welterbe/ Buffer zone World Heritage
(Masterplan 2007)
-  XII Schloss Eggenberg/ Palace Eggenberg
(Masterplan 2007)
-  XIII Pufferzone Verbindung/ XIII Buffer zone connection
-  Historischer Weg nach/ Historic Route to/ Eggenberg 1829
-  Historische Einteilung Stadtviertel/ Historic definition urban districts
- VII Nummerierung Historische Stadtviertel/ Numbering historic urban districts

Explanation of the contents Zone XIII:

LISTED HERITAGE

Based on the Monument Protection Register of Graz City Urban Planning Department, dated 2009.

All listed objects are subject to the Federal Preservation of Historic Monuments Act.

ENHANCEMENT HISTORIC CHARACTERICS

Visible breaks and gaps in the historic Centre area are due to specific historic developments. Those lines and intersections bear witness to a long and varied town history. Their characteristics should therefore be enhanced in order to emphasize their expressivity.

Measures: Restoration of building structures, enhancement of their visibility and accessibility by employing planning and construction methods in their vicinity.

Applies to: Weisseneggerhof, old tollhouse and wayside shrine at the Alte Poststrasse crossroads

CONCEPTION PLANNING AREA

Enables the realisation of planning developments within the frame of the objectives defined in the “Vienna Memorandum¹¹”.

Measures: Planning at a high architectural quality level must be carried out in such a way that the historic urban space is in no way compromised. Ideally, it should be accompanied by project development, an architecture competition, planning monitoring, and do without any pseudo-historical knowledge,

Applies to: Weisseneggerhof and Esperantoplatz **(I)**, the junction area of Metahofgasse / Annenstrasse **(II)**, the crossroads Eggenbergerstrasse / Alte Poststrasse near the old tollhouse **(III)**.

PROTECTION ZONE I (WORLD HERITAGE CORE ZONE)

In accordance with the Graz Historic Centre Preservation Act 2008 (GAEG) and subject to the current version of the GAEG including all its regulations.

¹¹ UNESCO Conference Vienna “Vienna Memorandum“ May 12th 2005

PROTECTION ZONE II (WORLD HERITAGE BUFFER ZONE)

In accordance with the Graz Historic Centre Preservation Act 2008 (GAEG) and subject to the current version of the GAEG including all its regulations.

PROTECTION ZONE III (PARTIAL BUFFER ZONE)

In accordance with the Graz Historic Centre Preservation Act 2008 (GAEG) and subject to the current version of the GAEG including all its regulations.

BUFFER ZONES XI; XIII

Buffer zones with demarcations and filled spaces

BOUNDARY CORRIDOR CONNECTING AXIS NEW

Marks urbanistic connecting corridor

EGGENBERG ACCESS ROUTE 1829

Marks the historic route from the town centre to Eggenberg Castle by means of the Emperor Francis' Land Register 1829.

3.) TEXT MASTER PLAN BUFFER ZONE XIII

Considering the significance of existing World Heritage sites and the Eggenberg Palace area, which has been nominated for inscription, the buffer zone XIII serves to define the connection from the Historic Centre to Eggenberg Castle.

Traditional road routes and their landmarks play a vital part in the buffer zone.

Buffer zone XIII encompasses the roads Strauchergasse and Metahofgasse, Eggenberger Strasse and Eggenberger Allee as well as the “Founder Epoch” road axis Annenstrasse.

At the beginning of the second half of the 20th century, the shopping boulevard and its surrounding quarters underwent an enormous change, not only in terms of population movements, but also in relation to the structures of retail trade. Currently under the pressure of urban centralisation forces (gentrification), that urban district is undergoing a process of suburbanisation. The development scenarios presented in this project should help to bring about urbanistic improvements in the area.

This master plan focuses on historic specifics and thus recommends measures to facilitate the enhanced perception of historical meaning and identity required for an ideal physical connection between the Historic Centre and Eggenberg Palace.

Measures for the Buffer Zone connecting Eggenberg Palace with the existing World Heritage Site of Graz:

- The avenue of the Eggenberger Allee and Eggenberger Strasse will be preserved and replanted until it meets Annenstraße.

7. Documentation

- The configuration and dimensions of Eggenberger Allee & Eggenberger Strasse will be enhanced.
- Historic sight lines will be preserved.
- The existing sight lines to the church tower of the Franciscan Friars (former town tower), to the Uhrturm (Clock Tower) and towards the hills behind Eggenberg Palace will be preserved and care taken that their visibility is not obstructed by other buildings.
- The visual integrity of the surrounding area beyond the Buffer Zone will be monitored
- Construction in the Buffer Zone must be done to scale. Any alterations to building heights must therefore comply with urban development scales whilst additionally taking the historic lines of sight into account.
- The width of the Buffer Zone will be 70m along the length of Eggenberg Allee and Eggenberg Strasse.
- In the area between Metahof Platz and the existing Buffer Zone, the proposed Buffer Zone will widen out to include Annenstrasse and all the earlier historic route to Eggenberg.
- Any construction alterations within the Buffer Zone must enhance the value of the physical connection between the Historic Centre and Eggenberg Palace.
- The need for advertisements, billboards and traffic signs will be checked in order to avoid cluttering up those areas.

- When the Eggenberg World Heritage Site and Buffer Zone are inscribed by UNESCO as an addition to Graz World Heritage Site, general urban development between Graz World Heritage Site and Eggenberg will respect the visual integrity of both these areas.

Conception area I

Esperantoplatz (Esperanto-Square)

Measures shall be taken to enhance the visibility and perception of the Weisseneggerhof as the starting point from town to Eggenberg.

The historical significance of those locations is to be preserved, revitalised and made visible.

Quality development of street spaces and of the Esperantoplatz.

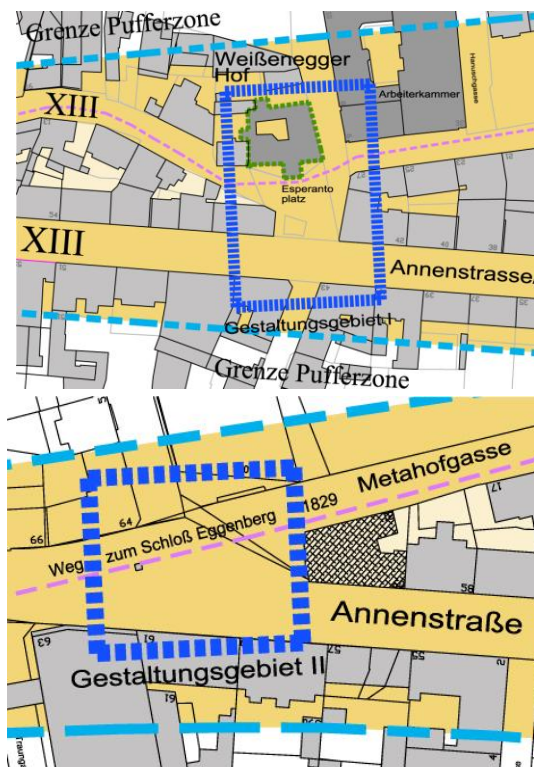


Fig. 24 Conception Area I

Fig. 25 Conception Area II

Conception area II

The Metahofgasse / Annenstrasse junction

Focus on the visibility of the historic road junction to Eggenberg.

Quality development of street spaces.

Conception area III

Crossroads Eggenberger Strasse and Alte Poststrasse

Emphasis on perception of the significance of the old tollhouse with its wayside shrine.

Quality development of the crossroads area and its immediate buildings.

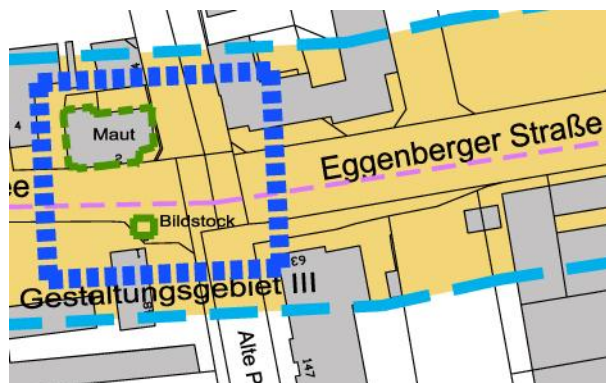


Fig. 26 Conception Area III

The other buildings along the alignments of the buffer zone XIII display no particularly prominent historic characteristics.

Keeping the suggested measures in mind, it should be possible to realise structural redevelopment without compromising the urban landscape as long as architectural quality standards are observed. The narrowness of the streets as a whole should be preserved; building heights may only be altered without their compromising the urban space

4.) SOURCES

Literature:

Die Kunstdenkmäler der Stadt Graz, Die Profanbauten des IV. und V. Bezirkes (Lend, Gries), Österreichische Kunsttopographie, Band/vol. 46, , Hg./ed. Bundesdenkmal Wien, 1984.

Entwicklungskonzept Bahnhofsviertel Graz, Zechner & Zechner ZT GmbH, 2008

Plans:

Vermessungsamt der Stadt Graz, Katasterpläne/cadastral survey, Denkmalkataster, Luftbild/arial view

Franziszäischer Kataster, Landesarchiv Steiermark (Provincial archive)

Photos:

Wiltraud Resch and Christian Probst, 2009

III Final result of the “Advisory mission” 14th/15th of January 2010 – Measures for the Buffer Zone connecting Eggenberg Palace with the existing World Heritage Site Graz

Final result of the “Advisory mission” 14th/15th of January 2010

Measures for the Buffer Zone connecting Eggenberg Palace with the existing World Heritage Site of Graz:

- The avenue of the Eggenberger Allee and Eggenberger Strasse will be preserved and replanted until it meets Annenstraße.
- The configuration and dimensions of Eggenberger Allee & Eggenberger Straße will be enhanced.
- Historic sight lines will be preserved.
- The existing sight lines to the church tower of the Franciscan Friars (former town tower), to the Uhrturm (Clock Tower) and towards the hills behind Eggenberg Palace will be preserved and care taken that their visibility is not obstructed by other buildings.
- The visual integrity of the surrounding area beyond the Buffer Zone will be monitored
- Construction in the Buffer Zone must be done to scale. Any alterations to building heights must therefore comply with urban development scales whilst additionally taking the historic lines of sight into account.
- The width of the Buffer Zone will be 70m along the length of Eggenberg Allee and Eggenberg Straße.
- In the area between Metahof Platz and the existing Buffer Zone, the proposed Buffer Zone will widen out to include Annenstraße and all the earlier historic route to Eggenberg.
- Any construction alterations within the Buffer Zone must enhance the value of the physical connection between the Historic Centre and Eggenberg Palace.
- The need for advertisements, billboards and traffic signs will be checked in order to avoid cluttering up those areas.
- When the Eggenberg World Heritage Site and Buffer Zone are inscribed by UNESCO as an addition to Graz World Heritage Site, general urban development between Graz World Heritage Site and Eggenberg will respect the visual integrity of both these areas.

Graz, 15th of January 2010



Mr. Hal Moggridge
ICOMOS



Dr. Bruno Maldoner
State Party



Dr. Wilfried Lipp
ICOMOS AUSTRIA

IV Others

(not enclosed in the Nomination Format, already submitted in 2008)

- City of Graz-Historic Centre – Extension Schloss Eggenberg - Management Plan 2007
The total volume of “City of Graz-Historic Centre – Management and Master Plan 2007” was submitted and accepted in 2006 (therefore not enclosed)
- The Administrative Manual for Schloss and Park Eggenberg 2006 (in German)
- Park Management and Development Manual
- Annual report „Jahresbericht 2006“ (in German)
- Plan „Vision 2007“ (in German)
- Unternehmenskonzept 2008 bis 2012 Universalmuseum Joanneum (in German)
- Geschäftsbericht des Landesmuseum Joanneum 2006 (in German)
- Manuale Baudenkmalpflege (in German)
- Schloss Eggenberg, Wien 2006 (in German and English)

7.c. Form and date of most recent records or inventory of property

The buildings of Schloss Eggenberg are enlisted and described in the inventory compiled by the department for *Denkmalforschung* (inventory and research on monuments) at the Austrian *Bundesdenkmalamt*, the “Dehio Handbook of the Cultural Monuments of Austria”, volume “Graz”, dating from 1979 (p. 242-251).

Since the integration of Schloss Eggenberg into the Universalmuseum Joanneum its inventory (moveable and immovable property of the Schloss including the chapel and the church) has been administered as an museum inventory. The inventory in bound, hand-written form (*Inventarbuch*) was started in 1955, first listing the "inventory present in 1945". Since then, it has been continuously supplemented by new acquisitions, currently comprising 881 inventory numbers of moveable furnishings. Additionally, there is a room inventory (equally in bound, hand-written form, *Raumbuch*) which compiles according to the suite of rooms or those parts of the furnishing that are not moveable, i.e. fixed to the building (wall decorations, stoves, chandeliers and the like, altogether 745 items). The inventory contains also information on necessary restorations and interventions undertaken on the objects. The last revision of inventory was in 2004. From 2008 onwards, the inventory will be digitally compiled.

As inventory of the Park a list of the species of trees (*Baumkataster*) is to be set-up.

7.d. Address where inventory, records and archives are held

The collection's inventories as well as part of the archives and monitoring records are held at:

Universalmuseum Joanneum, Department Schloss Eggenberg,
Eggenberger Allee 90, A-8020 Graz
WOR Dr. Barbara Kaiser, curator
(+43-316-8017-9533, +43-316-8017-9555,
email: barbara.kaiser@museum-joanneum.at)

The majority of the historic archives are held at:

Steiermärkisches Landesarchiv,
Karmeliterplatz 3, A-8010 Graz
Hofrat Dr. Josef Riegler, director
(+43-316-877-2361, +43-316-877-2954,
email: josef.riegler@stmk.gv.at)

Monitoring records are held as well at:

Bundesdenkmalamt, Landeskonservatorat für Steiermark,
Schubertstrasse 73, A-8010 Graz
Landeskonservator Hofrat Dr. Christian Brugger
(+43-316-367256, +43-316-367256-15, email: steiermark@bda.at)

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- 1673 Michael FRANCKENBERGER, Prächtiger Einzug/zu den/ Kayserli. Beylager/ Der Allerdurchleuchtigsten Großmächtigsten Fürstin/ und Frauen, Frauen CLAUDIA FELICE/ Römische Kayserin... Graz 1673.
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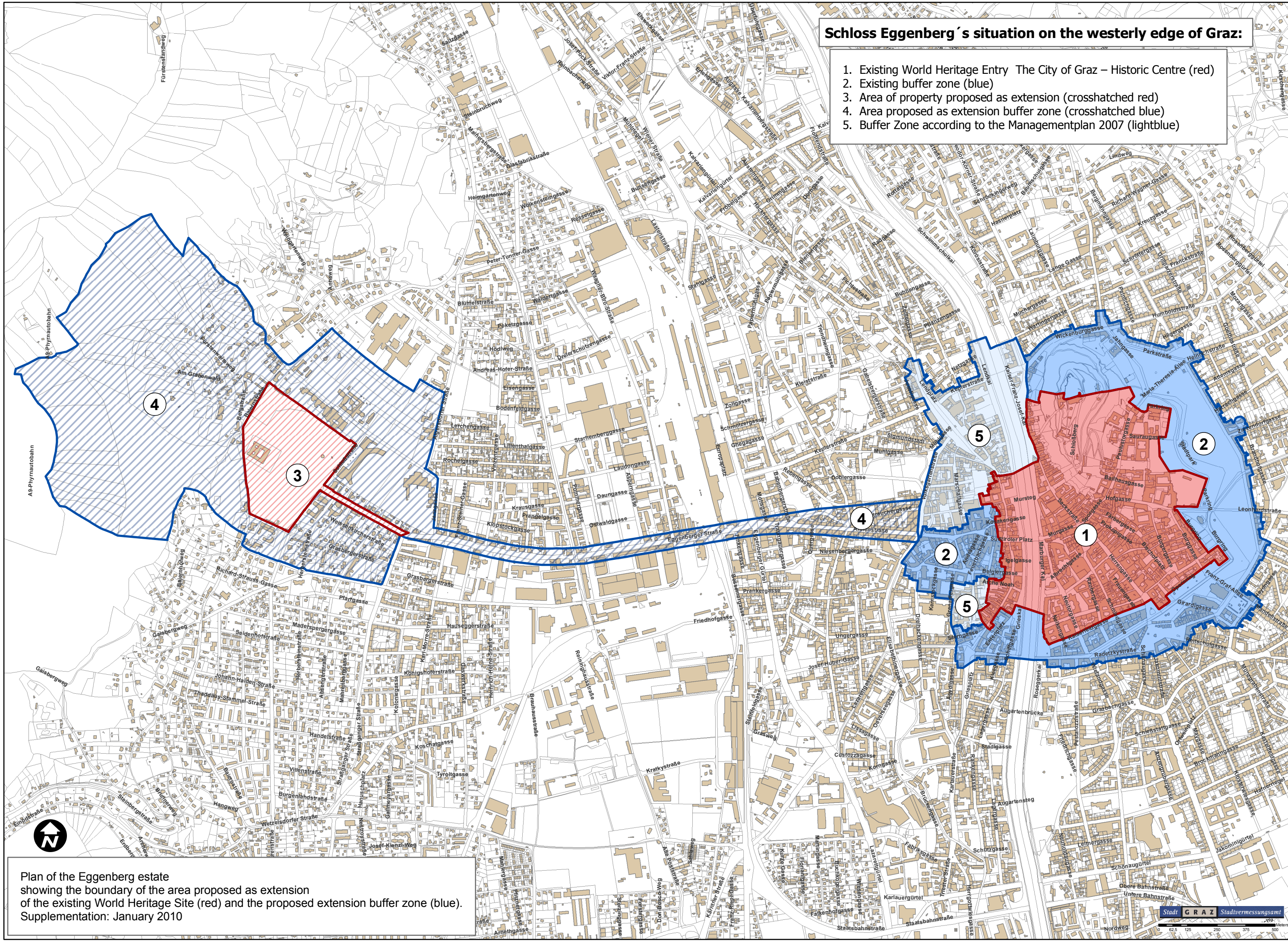
Signature on behalf of the State Party

On behalf of the Austrian Commission for UNESCO:

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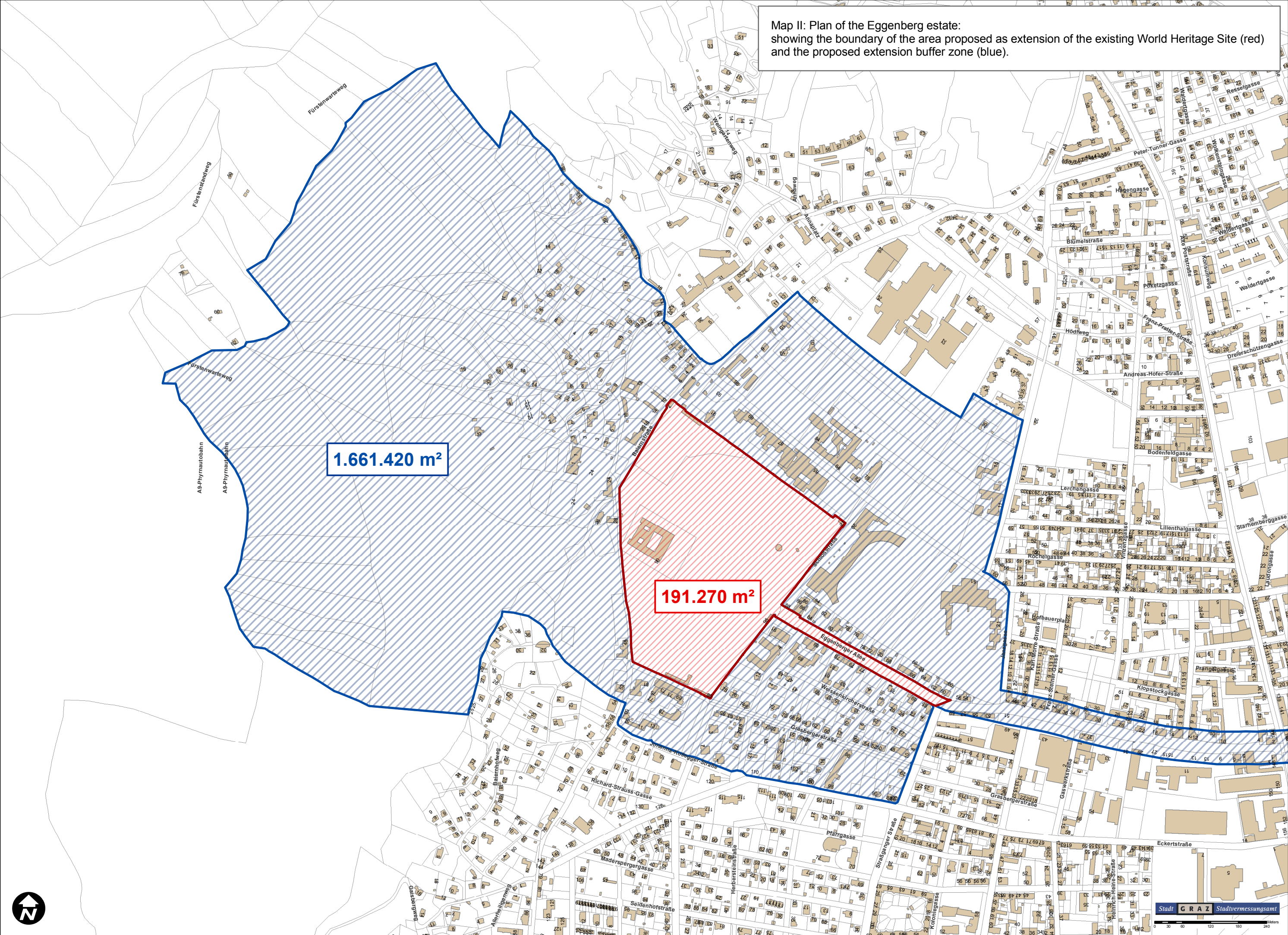
Schloss Eggenberg's situation on the westerly edge of Graz:

1. Existing World Heritage Entry The City of Graz – Historic Centre (red)
2. Existing buffer zone (blue)
3. Area of property proposed as extension (crosshatched red)
4. Area proposed as extension buffer zone (crosshatched blue)
5. Buffer Zone according to the Managementplan 2007 (lightblue)



Plan of the Eggenberg estate showing the boundary of the area proposed as extension of the existing World Heritage Site (red) and the proposed extension buffer zone (blue).
Supplementation: January 2010

Map II: Plan of the Eggenberg estate:
showing the boundary of the area proposed as extension of the existing World Heritage Site (red)
and the proposed extension buffer zone (blue).



Map III: Land-use and Development Plan of Graz
 detail: the proposed extension and buffer zone

Legende:

UNESCO_Weltkulturerbezogen
NUMMER
 proposed extension
 buffer zone
 Gebäude
 Grundstücksflächen

Natur_und_Landschaftsschutz
 LLS
 LNS
 RILS
 RILT
 RIPS
 RIVN

Nutzungen
A. BAULAND
 WR Reines Wohngebiet
 WA Allgemeines Wohngebiet
 KG Kern-, Büro- und Geschäftsgebiet
 J/I Industrie- und Gewerbegebiet I
 J/II Industrie- und Gewerbegebiet II
 DO Dorfgebiet
 E Erholungsgebiet
 EZI Einkaufszentrum I, II, III
 KG[EZI] Kern-, Büro- und Geschäftsgebiet mit Einkaufszentren I - Ausschluss

B. VERKEHRSLÄCHEN
 Bestehende bzw. geplante Gemeindestraße
 Verk, <Null> und öffentl. Interessentenweg (mit fixierter Lage)
 P Abstellfläche (Parkplatz, P&R)

C. FREILAND
 L Landwirtschaftlich genutzte Fläche
 WALD Wald

Sondernutzungen
 Eg Erwerbsgärtnerei
 Klg Kleingarten
 öPa Öffentliche Parkanlage o.ä. (Buchstabengr. wie ersichtlich gemachte öff. Einrichtungen)
 Spo...Sportplatz Ca...Campingplatz
 Spi...Spielplatz Fb...Freibad
 Anlage für Sportzwecke, mit der Möglichkeit der Errichtung eines Hallenbaues
 Spo-Th
 Frh Friedhof
 pPa Private Parkanlage
 L-AF Auffüllungsgebiet gem §25 Abs.2 (2) ROG Novelle 1994
 Punktierung = aufzufüllende Fläche

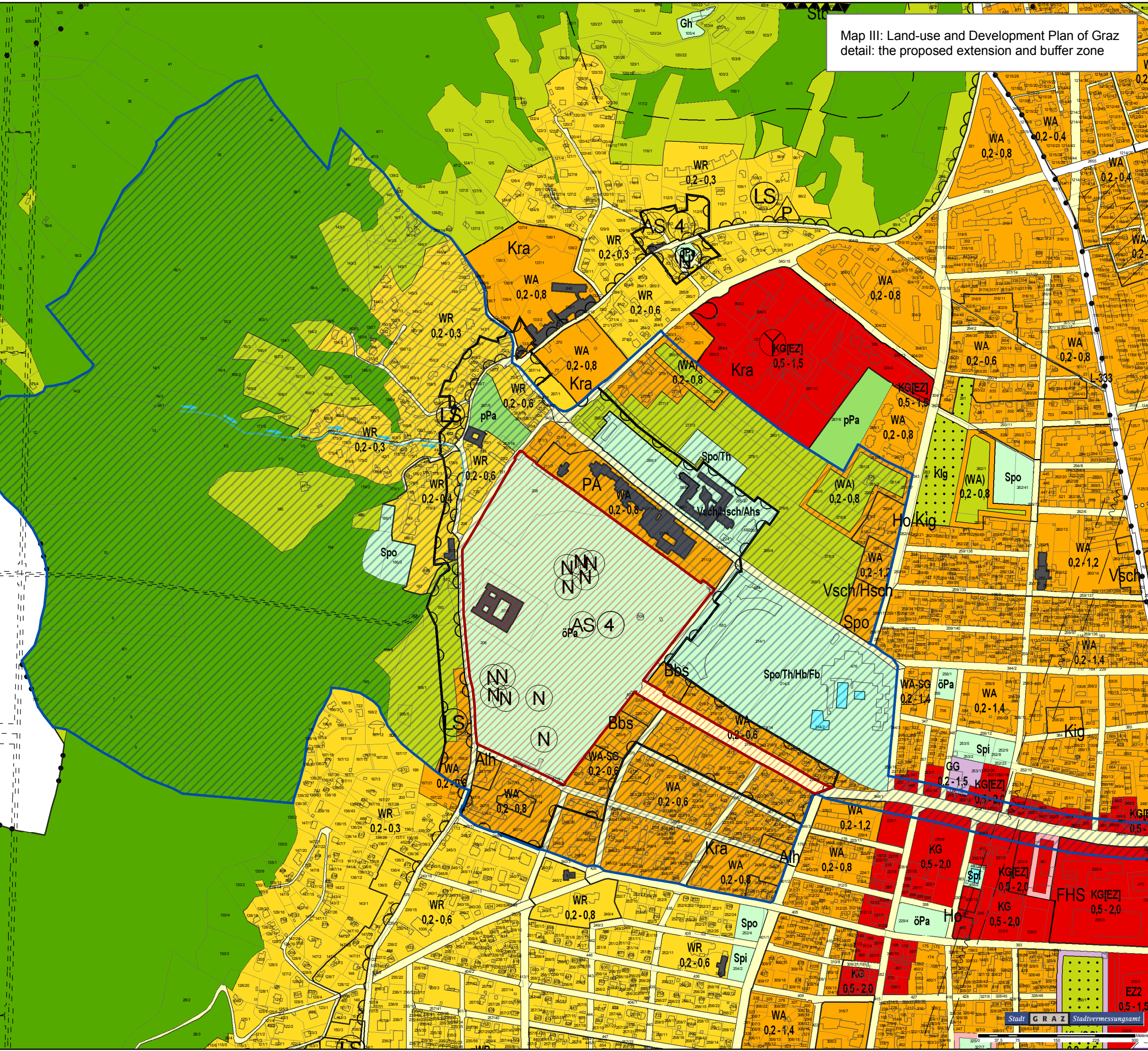
öffentliches Gewässer
 öG Öffentliches Gewässer

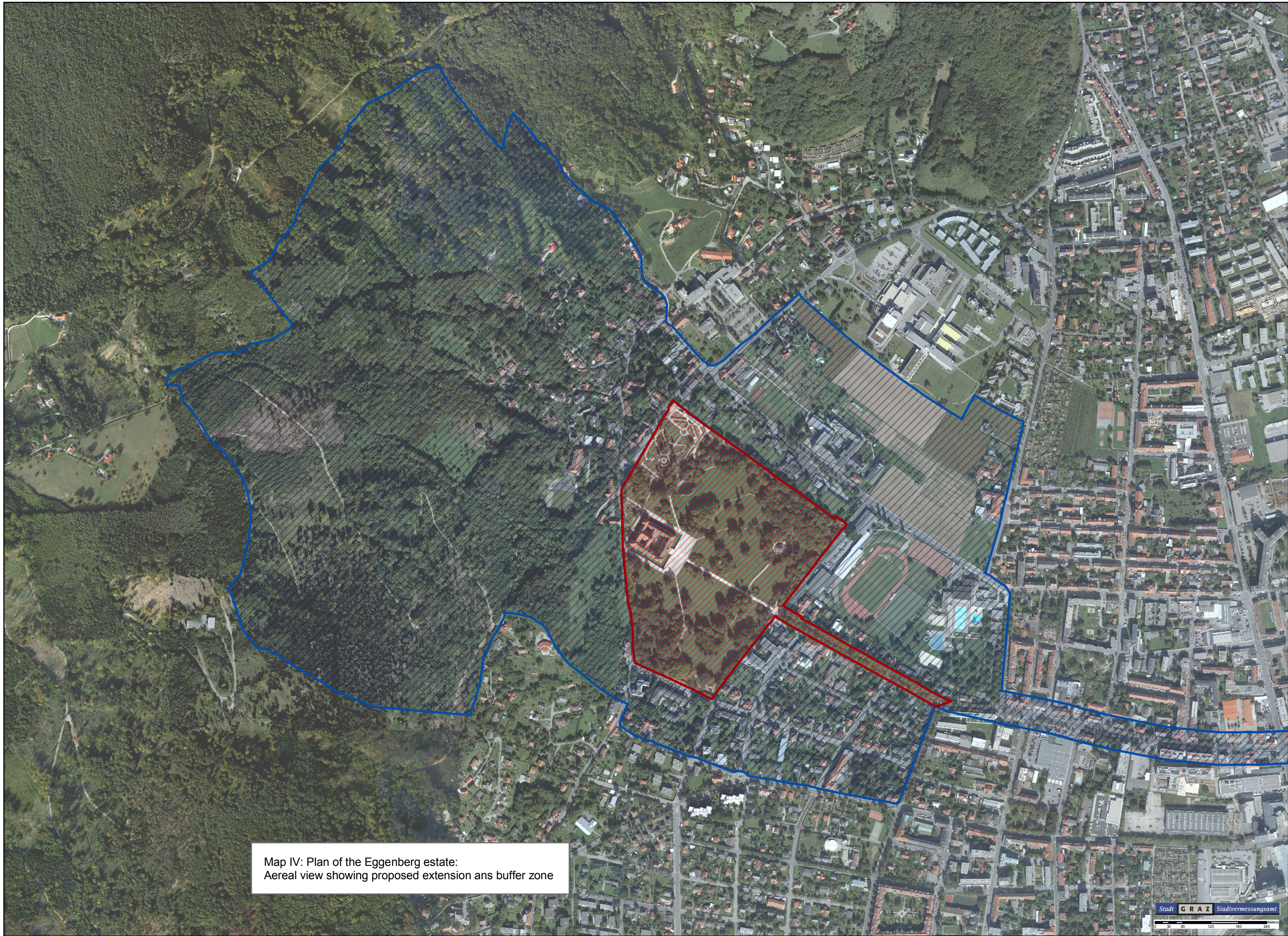
Punkthafte_Ersichtlichmachungen
Denkmäler
 RIND Naturdenkmal

Versorgungseinrichtungen - Fortsetzung
 PUMP Pumpstation

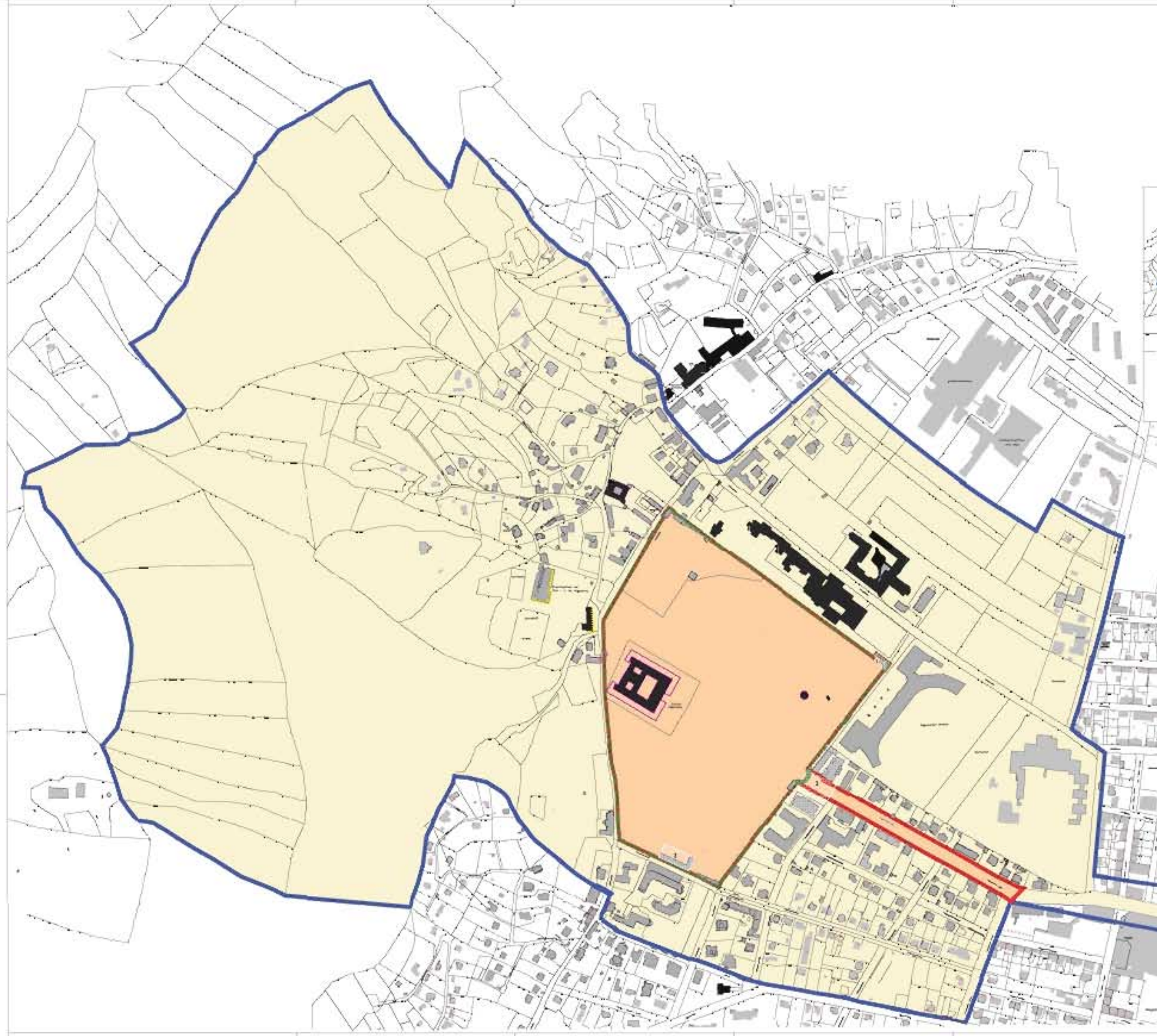
Sonstige punkt. Ersichtlichmachungen
 HUB Hubschrauberlandeplatz (z.B. bei Krankenhäusern)

Altstadtschutzzonen
 AS4
 LALT
 Altstadtschutzzonengrenze





Map IV: Plan of the Eggenberg estate:
Aerial view showing proposed extension and buffer zone



**MASTERPLAN WELTERBE GRAZ
SCHLOSS EGGENBERG
MASTERPLAN 10.01.2007**

- Legende:**
- Denkmalschutz
 - Verstärkung der historischen Merkmale
 - Bedeutende Historische Charakteristik
 - Gestaltungsgebiet
 - Verbesserungsgebiet
 - Erscheinungsbildsörnung
 - Schutzzone I laut GAEG 1980
- Kernzone Welterbe
 - Schutzzone II laut GAEG 1980
- Pufferzone Welterbe
 - Pufferzone West Schutzzone III
 - Schutzzone III laut GAEG 1980
 - Historische Einteilung Stadtviertel
 - VII Nummerierung Historische Stadtviertel

Magistrat Graz
Baubauamt
WfG Graz, Schwanitz 10

Aut: Dr. Christoph ABERGER, Dr. Helmut REICH
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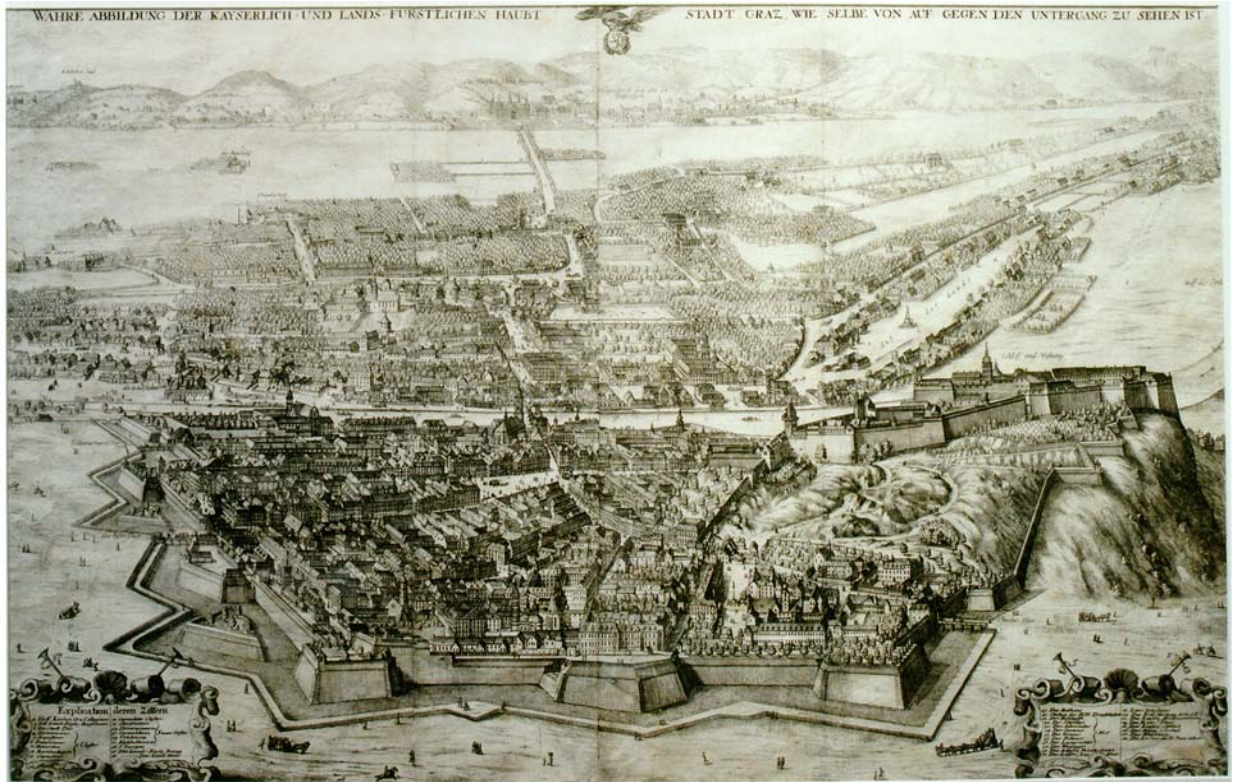
Architekt: Dr. Ingrid RUPPEL
Ruppel & Partner
1010 Graz
Tel: +43 316 800 1
WfG: 0710@graz.at

VERGLEICH DER UND-SCHLOSSPLÄNE EGGENBERG M 1:5000

1:5000 1:10000 1:20000 1:50000 1:100000 1:200000 1:500000 1:1000000

1000 2000 3000 4000 5000 6000 7000 8000 9000 10000

1000 2000 3000 4000 5000 6000 7000 8000 9000 10000

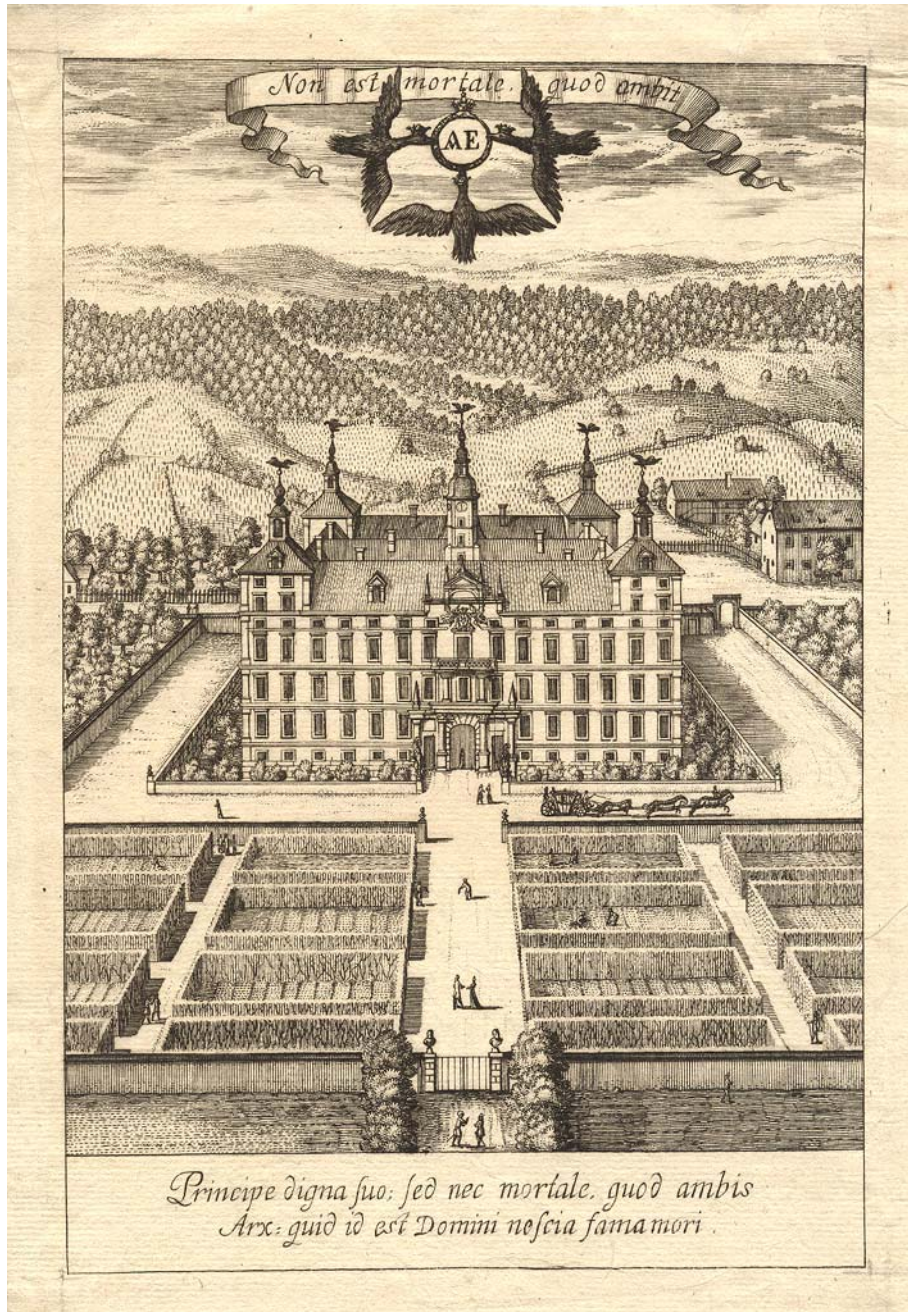


2. Graz, westerly view. Engraving by Andreas Trost, 1695.

Trost's depiction of Graz links the ducal Schloss indisputably to the residential city

3. Detail with the long avenue connecting palace and city





4. Schloss Eggenberg, engraving by Andreas Trost, 1700.



5. Schloss Eggenberg



6. Hans Ulrich von Eggenberg as a young courtier.
unknown painter, c. 1605.



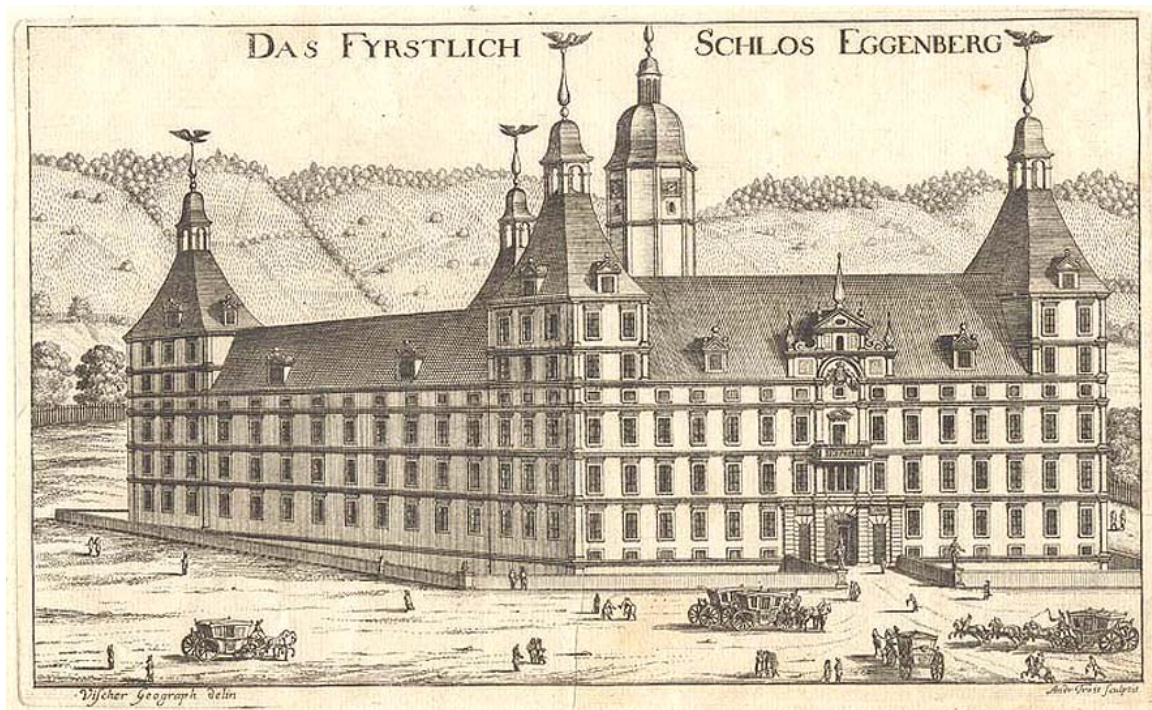
7. Hans Ulrich von Eggenberg as governor of Inner Austria, attributed to Pietro de Pomis, 1625/1628.



8. Portrait of the last Eggenberg prince, Johann Christian II., who died as a child
unknown painter, c. 1715



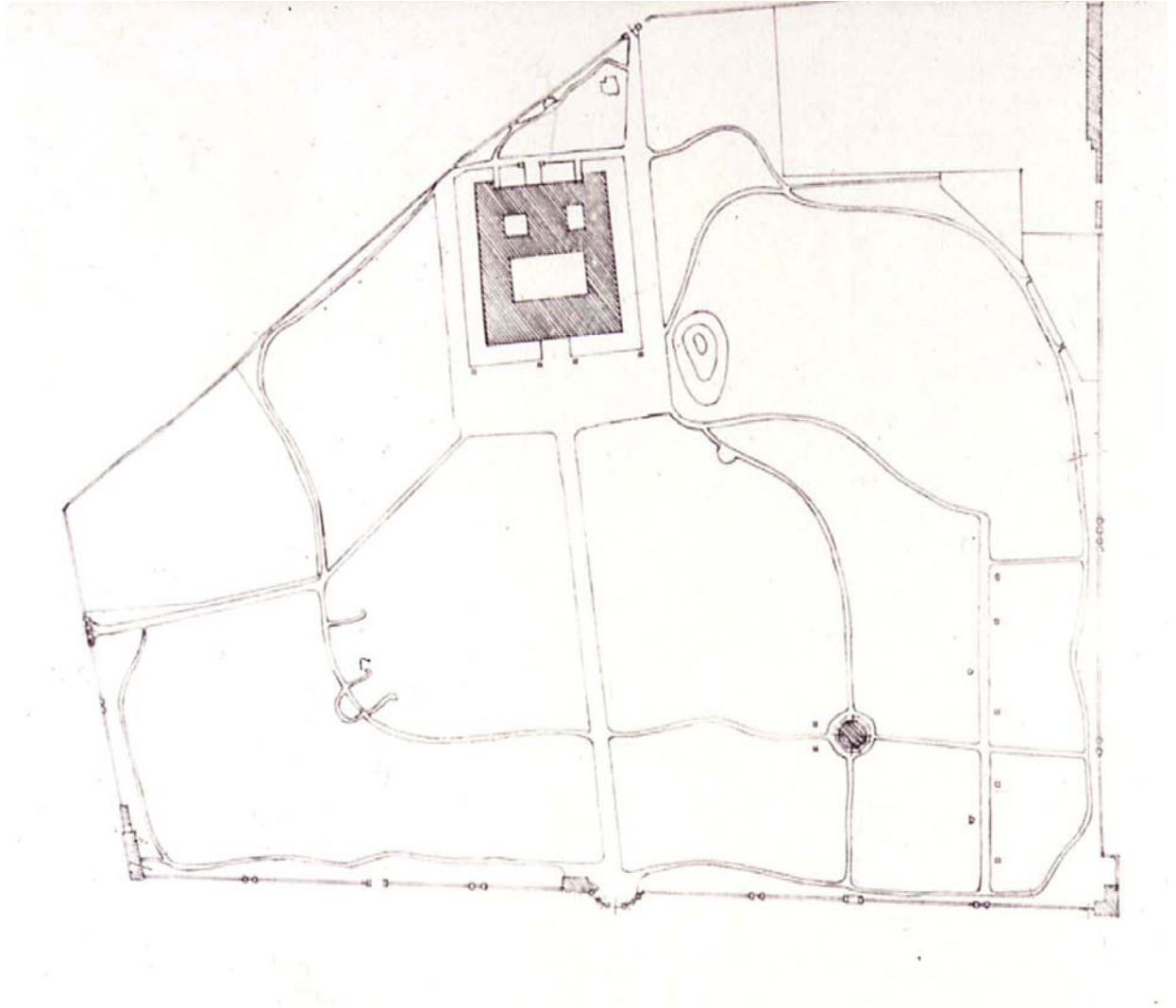
11. Schloss Eggenberg, engraving by Matthäus Merian, 1646



12. Schloss Eggenberg, engraving by Andreas Trost, 1682



13. Schloss Eggenberg
aerial photograph



map 5. Schloss Eggenberg. Layout of the House and garden.



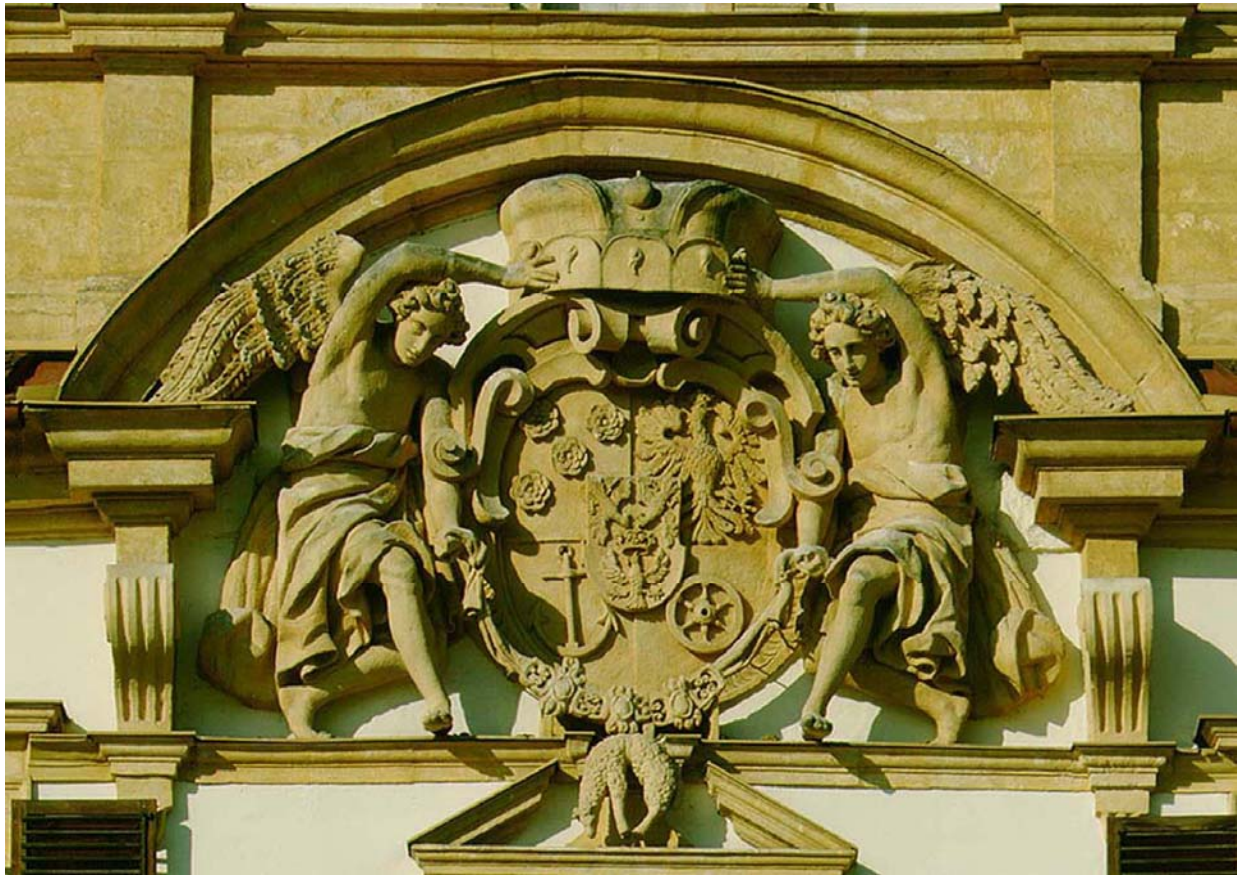
14. Schloss Eggenberg



15. Schloss Eggenberg, Main front



16. Main entrance. Monumental sculpture of Minerva
Philipp Jacob Straub, c.1755



17. Main façade. The Eggenberg coat of arms



18/19. Views of the main courtyard





20. Schloss Eggenberg. Large arcade courtyard



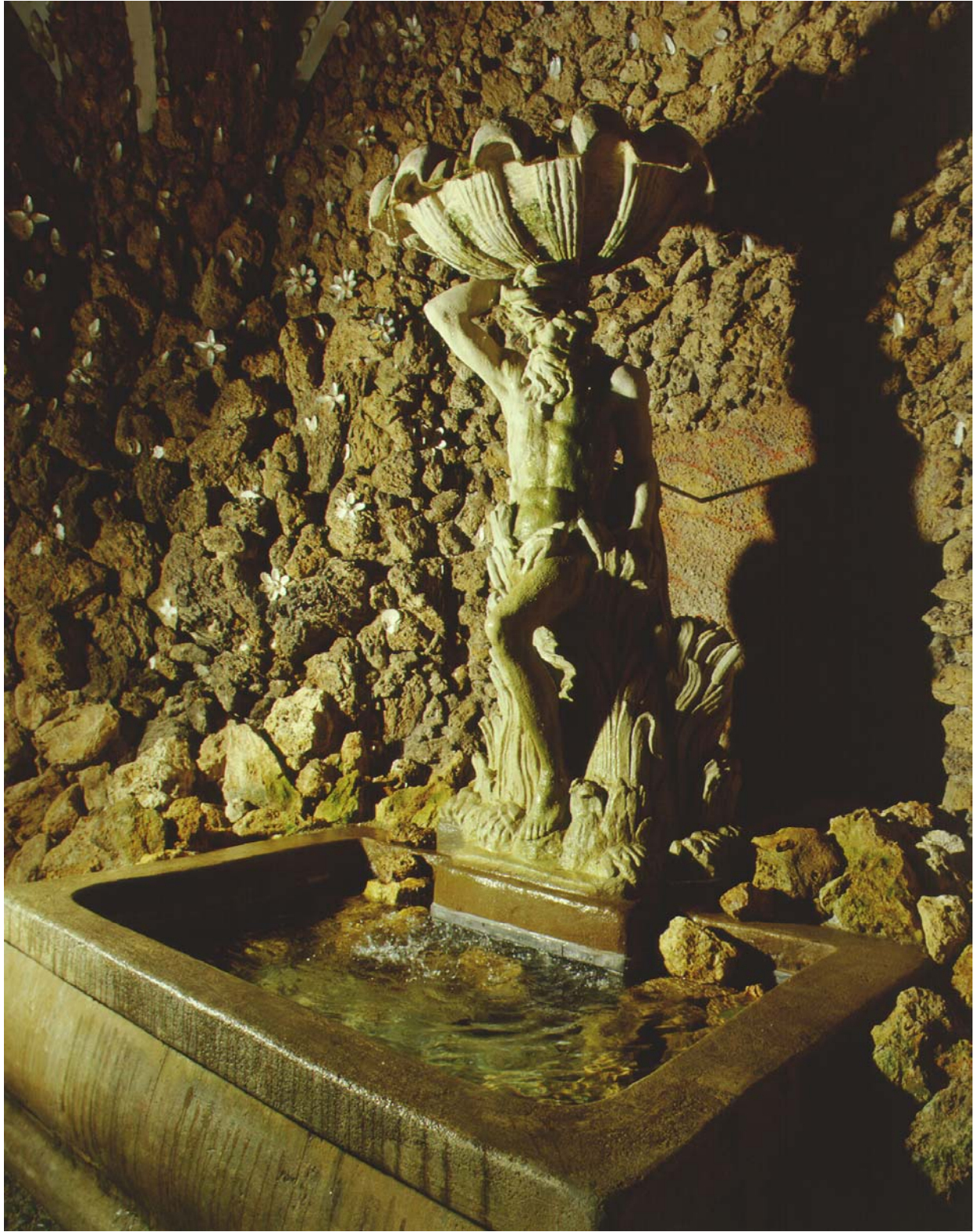
21. Arcades in the large courtyard



22. Central clock tower



23. Grotto in the main courtyard



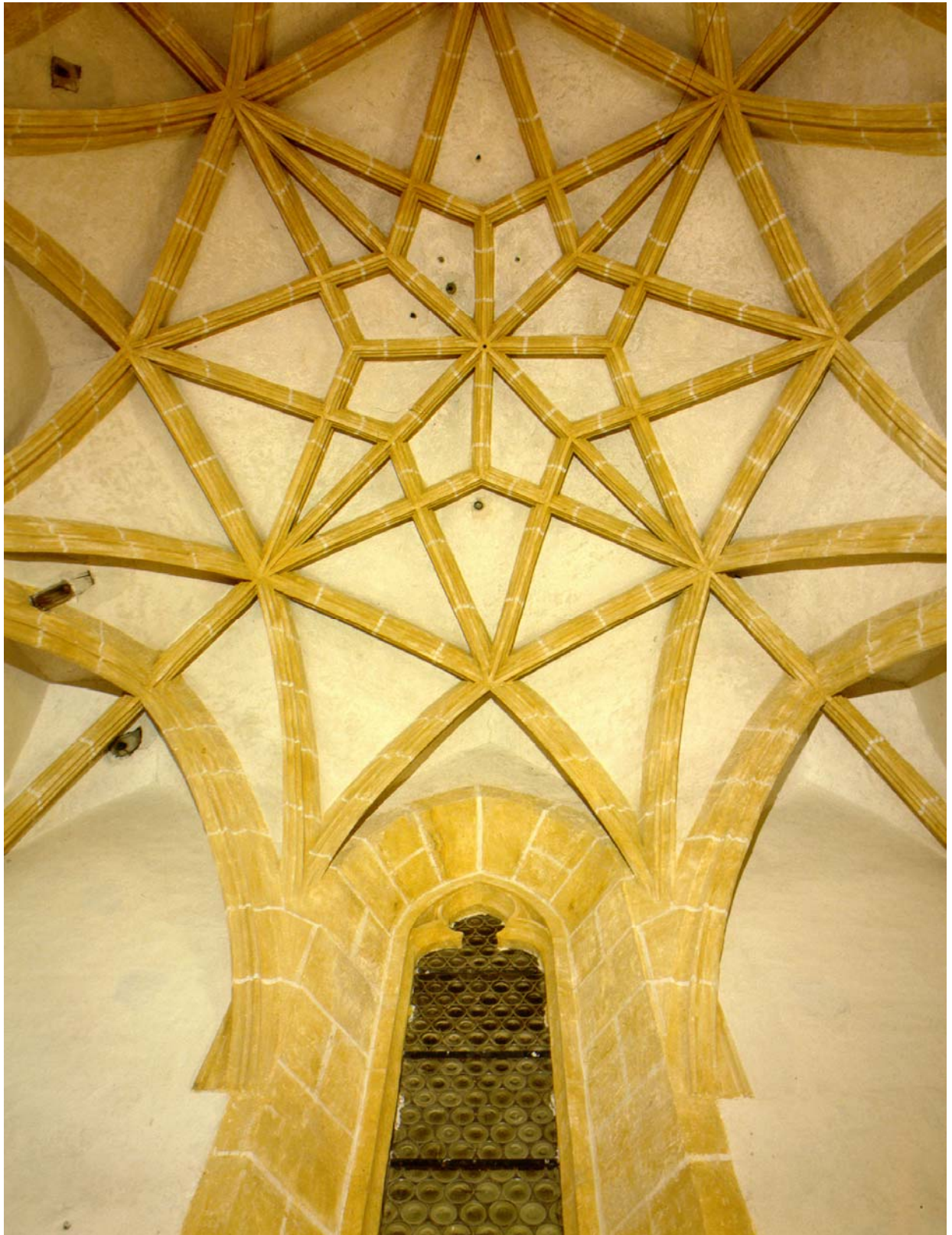
24. Statue of Neptune as part of the grotto's fountain



25. Shell ornamentation of the grotto vaulting



26. Southerly corridor of the large courtyard
facing the high central tower at the intersection of the axes. The gothic chapel is situated
on its second floor, the narrow gothic window still visible from the courtyard.



27. Gothic chapel, stellar ribbed vaulting, c. 1470



28. Gothic winged altar, c. 1470



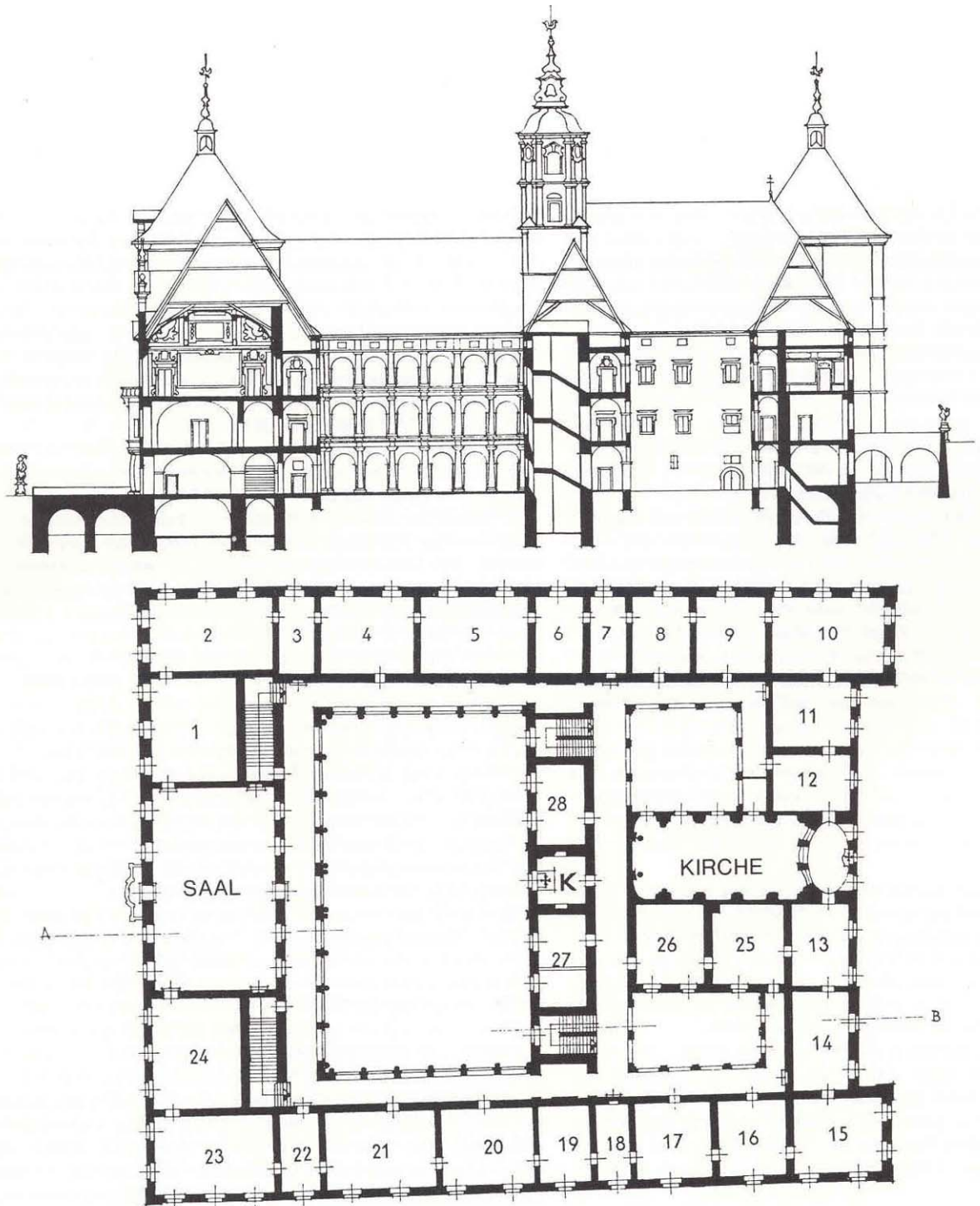
29. Winged altar, central panel. Madonna with St. Fabian and St. Sebastian



30. Panel with three apostles from the interior of the winged altar



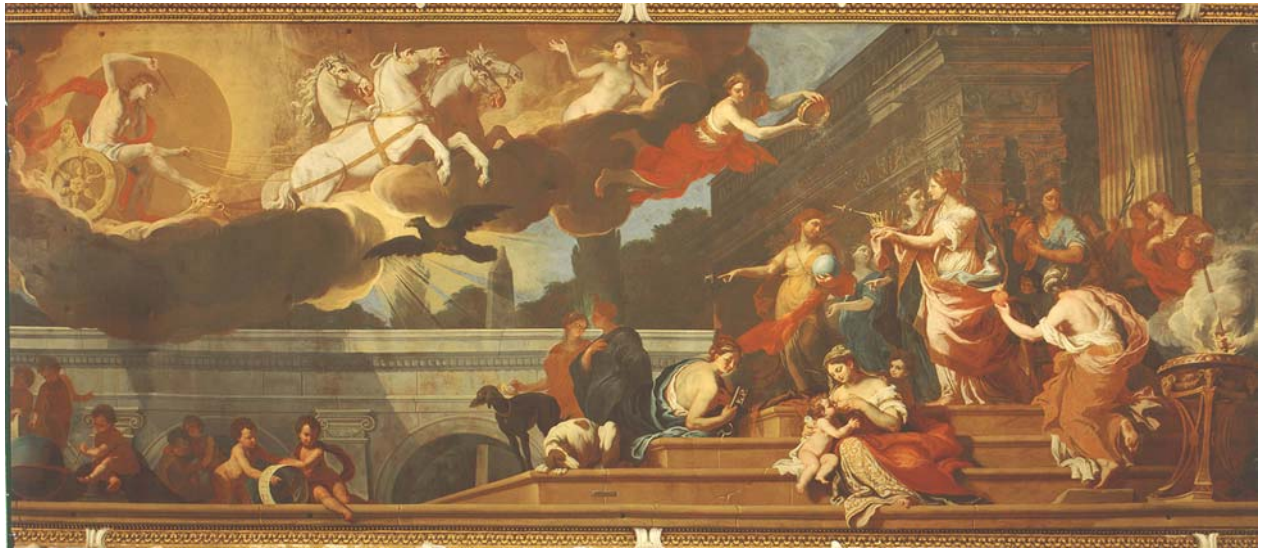
31. Panel with three saints from the back of the wings



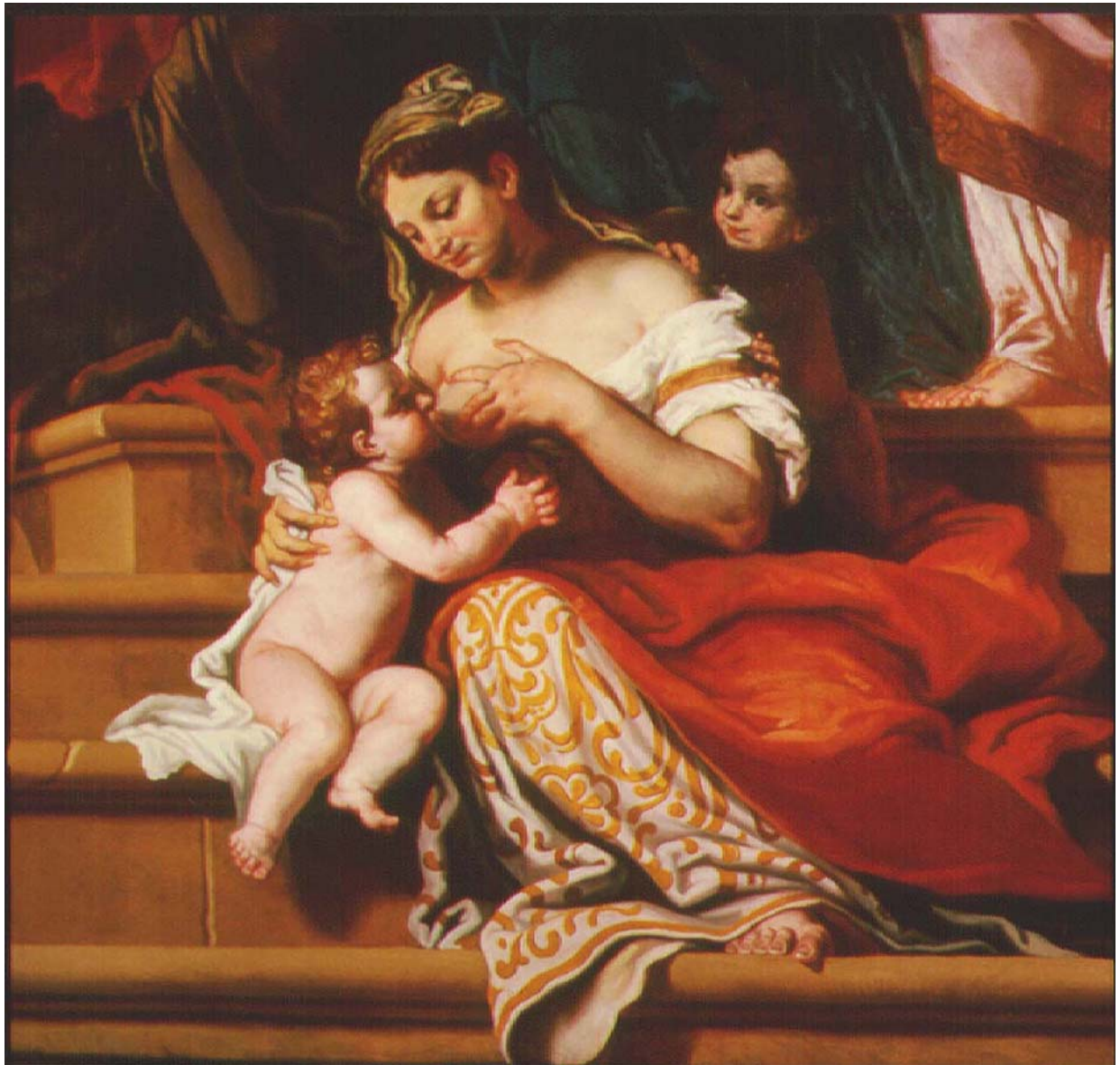
map 6. Layout and cross-section of the house



32. Planetary Room. Large cycle of paintings by H.A. Weissenkircher combining planets, elements and signs of the zodiac to form a complex allegory to glorify the Eggenberg family, 1678-1685.



33. Planetary Room. Sun
H.A. Weissenkircher 1680/81



34. Planetary Room. Sun. Charity as one of the Eggenberg virtues
H.A. Weissenkircher, 1680/81



35. Planetary Room. Saturn
H.A. Weissenkircher, 1680/81



36. Planetary Room, Jupiter
H.A. Weissenkircher, 1680/81



37. Planetary Room. Mercury
H. A. Weissenkircher, 1680/81



38. Planetary Room. Aries
H. A. Weissenkircher, 1684



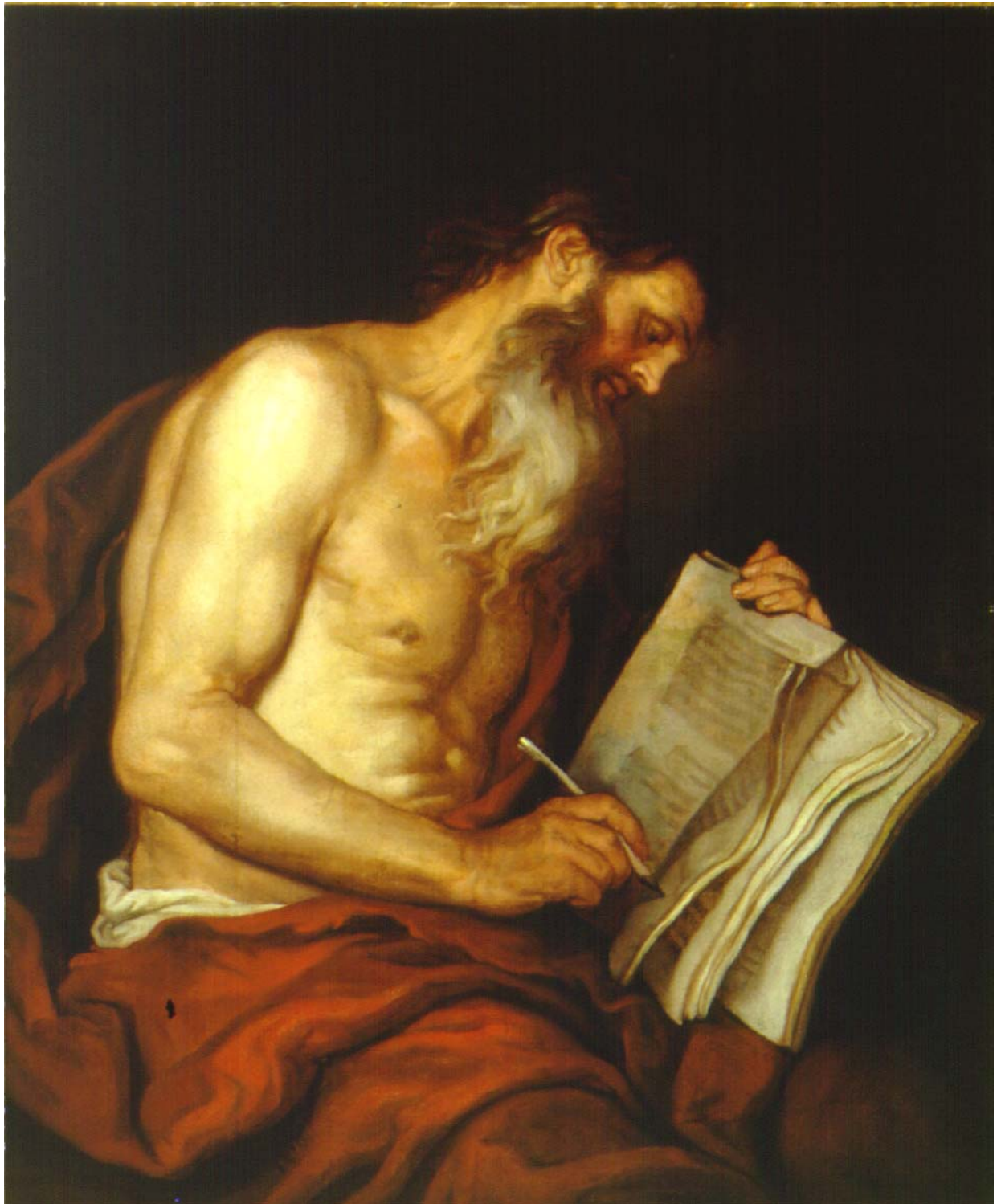
39. Planetary Room. Virgo and Libra
H.A. Weissenkircher, 1685



40. Planetary Room. Pisces
H. A. Weissenkircher, 1685



41. Planetary Room. Large cycle of paintings by H.A. Weissenkircher combining planets, elements and signs of the zodiac to form a complex allegory to glorify the Eggenberg family, 1678-1685.



42. State Rooms. Picture Gallery (room 1)
H.A. Weissenkircher, *Philosopher*. oil/canvas c.1685



43. State Rooms. Picture Gallery (room 1)



44. State Rooms. Southern corner room (room 2)
First of a suite of rooms tapestried with silk damask with matching chairs and sofas



45. State Rooms. Southern corner room (room 2)



46. State Rooms. Porcelain cabinet (room 3)



47. State Rooms. Canopy bed in room 5



48. State Rooms, room 5. Japanese porcelain statues, Arita, c.1680



49. State Rooms. Room 10
View through the southerly enfilade



Alexander's conversation with Diogenes



Jael killing Sisera in her tent



Death of Socrates

Murder of Caesar



Tamerlane keeps the defeated Bajazet in an iron cage

50. State Rooms. Some examples of the huge cycle of ceiling paintings illustrating the history of mankind.

Johann Melchior Otto and others, 1666-1673.

Pyramus and Thisbe



The Battle of Centaurs and Lapiths



Allegory of Victory



Allegory of Conjugal Love



One of the Four Continents, America



One of the Months, November

51. State Rooms.
Few examples of the different series of
mythological and allegorical ceiling
paintings



52. State Rooms.
Some examples of the extensive
emblem cycle on the ceilings



53. State Rooms, Garden room (room 15)
Painted wall coverings with garden scenes by Johann Baptist Raunacher, 1765.



54. State Rooms. Garden Room (room 15)

Lady picking an orange , detail of the painted wall coverings by Joh.Baptist Raunacher, 1765



55. State Rooms, Garden Room (room 15)
Scenes from the painted wall coverings by Johann Baptist Raunacher, 1765



56. State Rooms. Garden room (room 15)
Detail of the painted wall coverings by Johann Baptist Raunacher, 1765



57. State Rooms. Japanese cabinet (room 18)
Wall coverings with panels of a dismantled Japanese folding screen framed by European *Chinoiseries*.



58. State Rooms. Japanese cabinet.

The Ōsakajō-zu-byōbu folding screen with the depiction of the Toyotomi fortress and castle town of Ōsaka before 1615. Japan, early 17th century.



59. State Rooms. Japanese cabinet. Detail of the *Ōsakajō-zu-byōbu* folding screen

Ōsaka castle, inner bailey (*honmaru*) with the ornate "Paradise-bridge" (*gokurakubachi*), which was removed in 1600 and so far only known as described in contemporary Jesuit texts. The Eggenberg folding screen holds its only depiction



60. State Rooms. Japanese cabinet. Detail of the *Ôsakajô-zu-byôbu* folding screen

In a festive procession (*Aranigo ôharae*) the *mikoshi*, palanquins for the local Shintô-deities, are carried from the revered Sumiyoshi-shrine, whose arched bridge is clearly recognisable, to the nearby harbour of Sakai.



61. State Rooms. Room 20

Painted wall coverings with hunting scenes by Johann Baptist Raunacher, 1762.



62. State Rooms. Room 20
Detail of Raunachers painted wall coverings with hunting scenes, 1762



63. State Rooms. Pastoral Room

Painted wall coverings with pastoral scenes by Johann Baptist Raunacher, 1763 depicting various contemporary dances and musical instruments



64. State Rooms. Pastoral Room
Dancing couples and musicians from Raunacher's painted wall coverings, 1763.



65. State rooms. Pastoral Room
Two musicians by Johann Baptist Raunacher, 1763



66. State Rooms. Gambling Room (room 23)
Painted wall coverings with gambling scenes by Johann Baptist Raunacher, 1762.



67. State Rooms. Gambling Room
Two gentlemen at the chessboard by Johann Baptist Raunacher, 1762



68. State Rooms. Gambling Room

A party playing and cheating at *Pharao*, one of the most popular games of chance
by Johann Baptist Raunacher, 1762



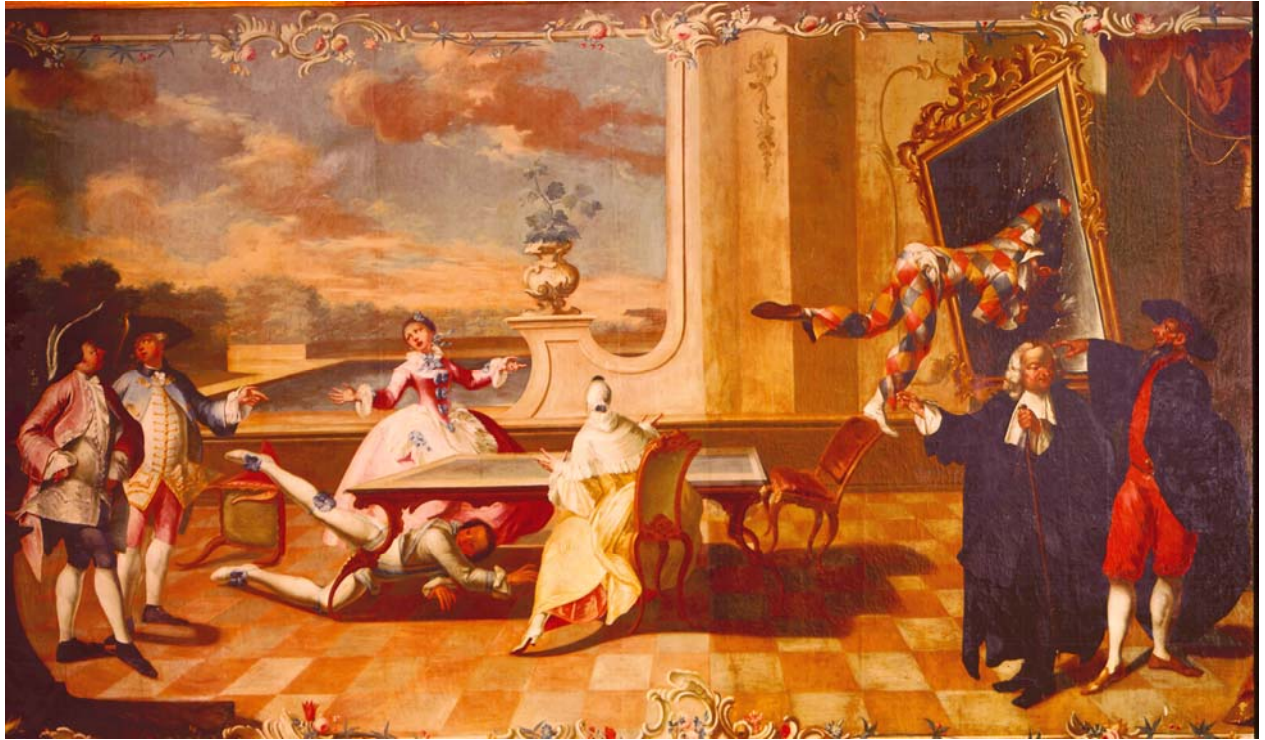
69. State Rooms. Gambling Room

Ladies and gentlemen at the card table playing *L'Hombre*, by Johann Baptist Raunacher, 1762



70. State Rooms. Theatre Room (room 24)

Painted wall coverings with Commedia dell'arte scenes by Johann Baptist Raunacher, 1763



71. State Rooms. Theatre Room

Harlequin's leap through a mirror by Johann Baptist Raunacher, 1763.



72. State Rooms, Theatre Room

A Lady with her fashionable lap dog by Johann Baptist Raunacher, 1763.



73. State Rooms. Theatre Room

Painted wall coverings with Commedia dell'arte scenes by Johann Baptist Raunacher, 1763.



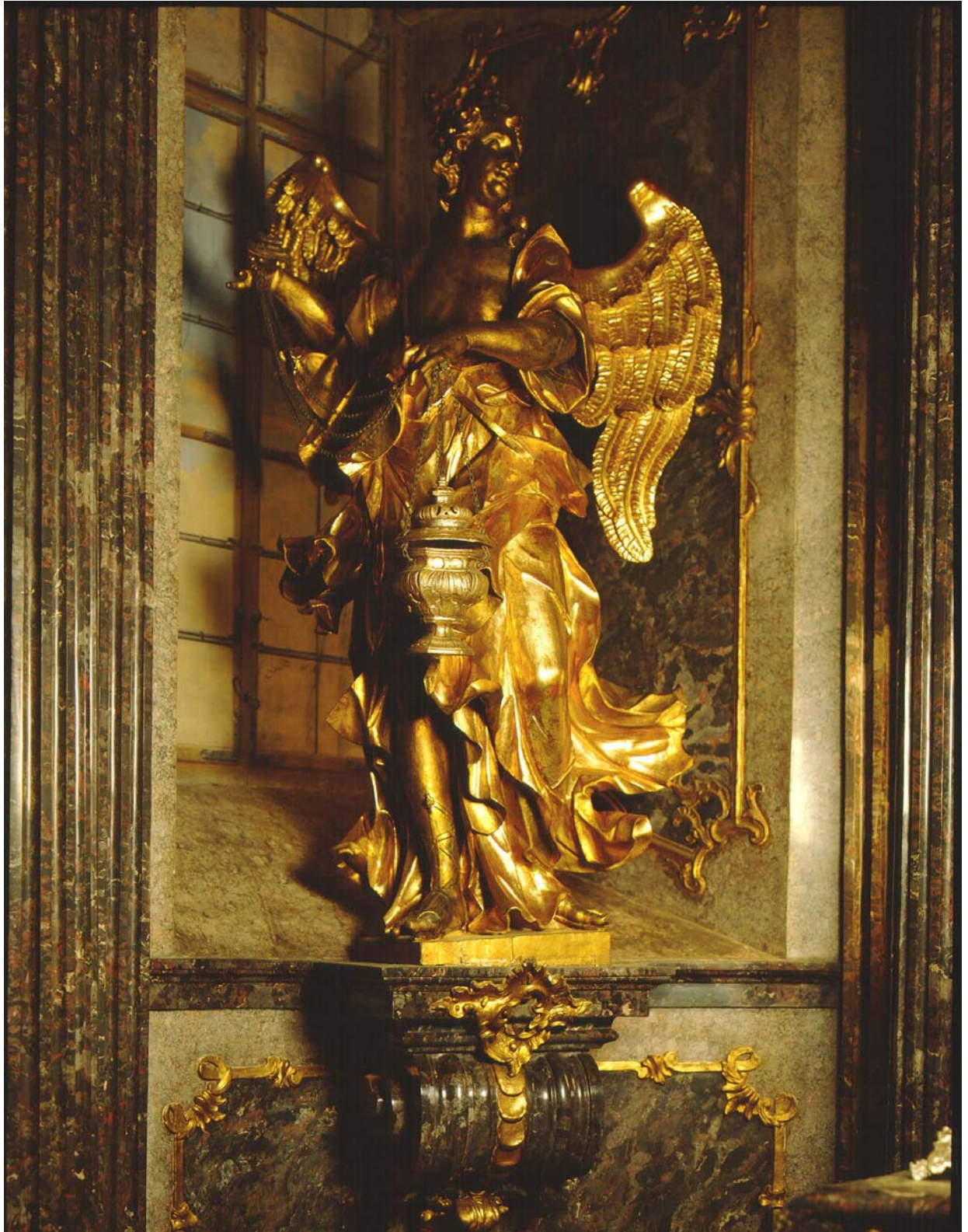
74. West front of the house. Church façade and entrance.



75. Palace church „*Maria Schnee*“ – St. Mary of the Snows
Josef Hueber, 1754-1763



76. Palace Church. High altar



77. Palace church. Angel sculpture by Philipp Jakob Straub, c. 1755.

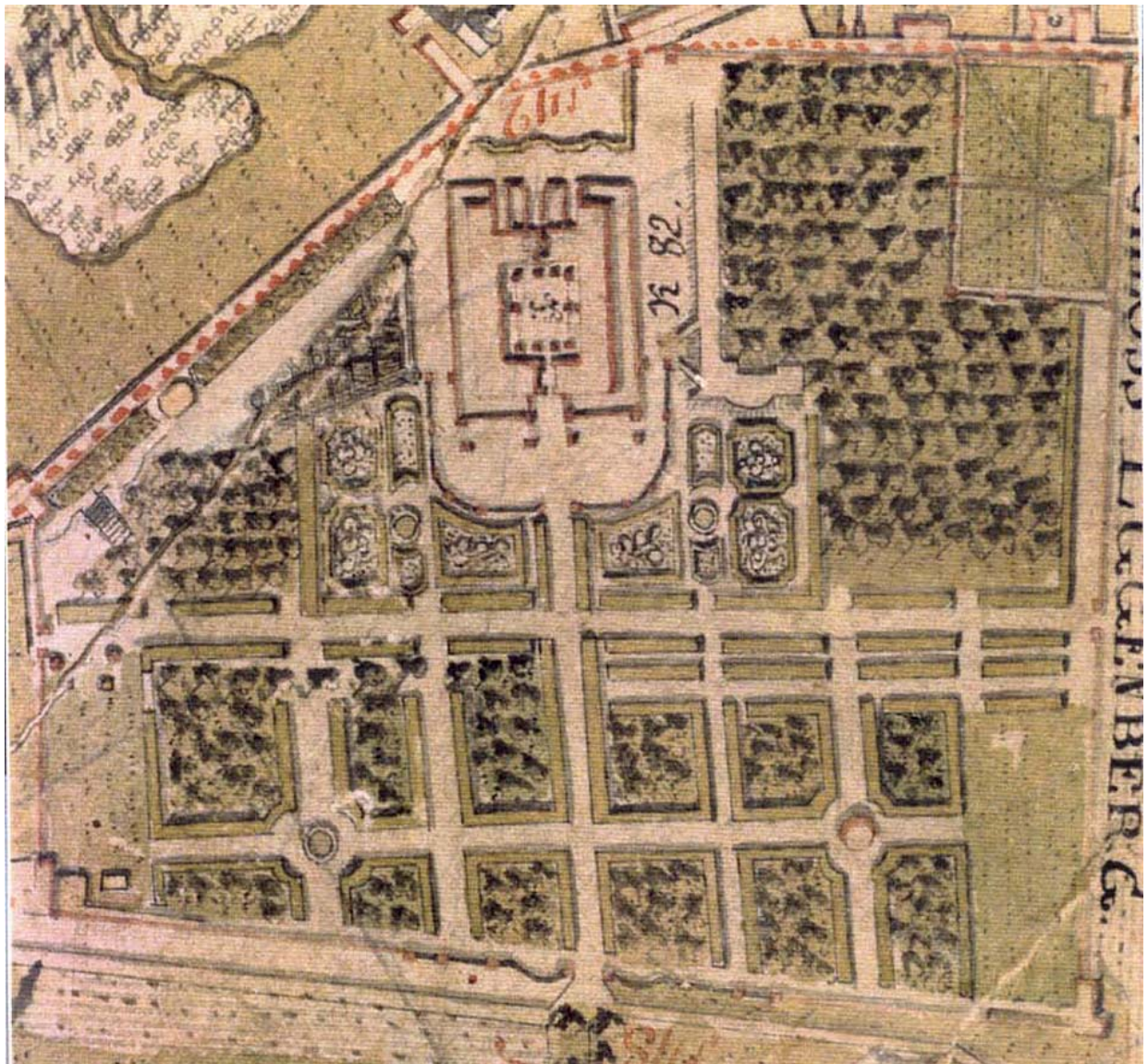


78. Southerly front



79. Schloss Eggenberg, Gouache by Konrad Kreuzer, 1842

Kreuzer's miniature shows the old-fashioned formal garden layout and the long chestnut tree avenue connecting Eggenberg to the city



80. Layout of the formal 18th century garden
map by G. dalla Porta, 1788.



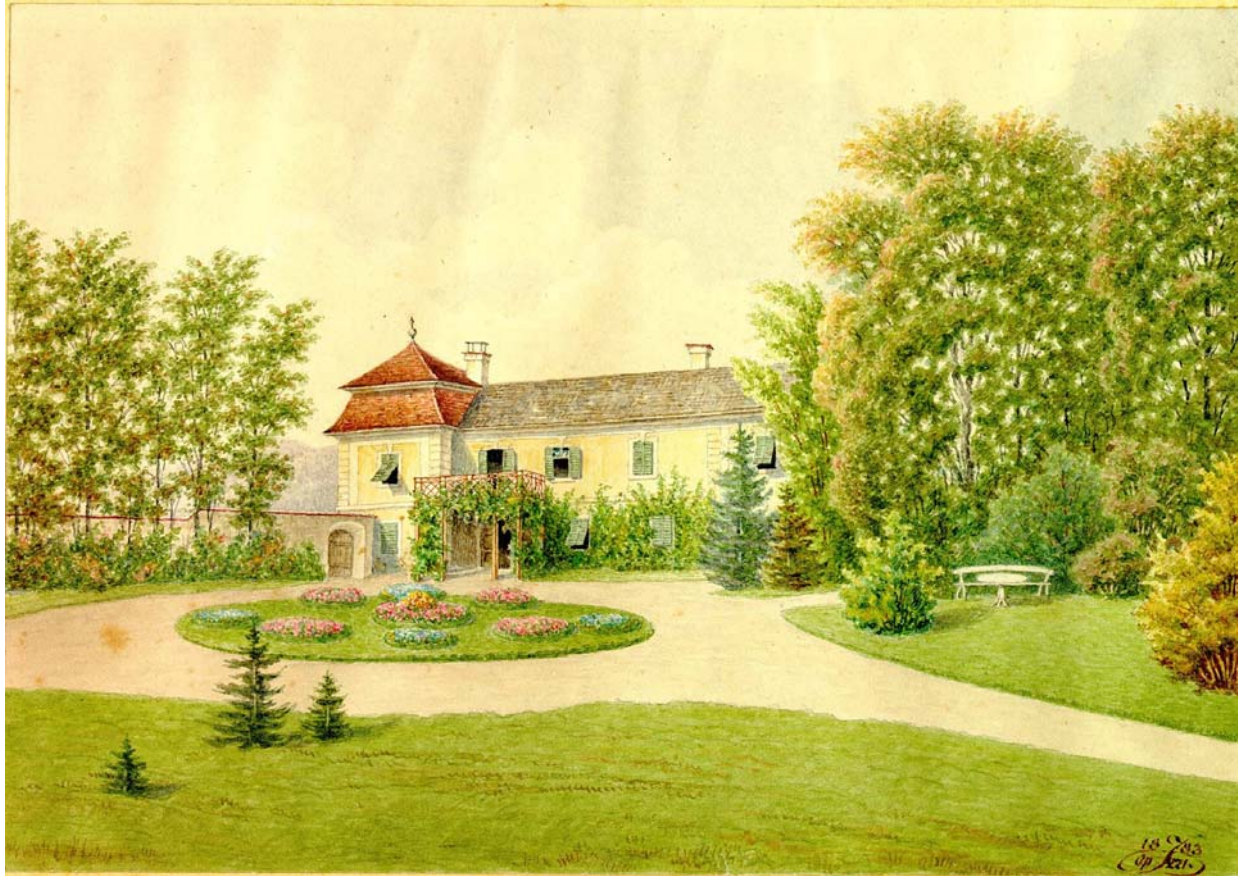
81. Hornbeam avenue near the garden pavilion
remaining from the 18th century garden



82. The Rose Hill in the landscaped garden.
engraving by Konrad Kreuzer, 1842



83. Temple of Bacchus in the landscaped garden
Gouache 1869

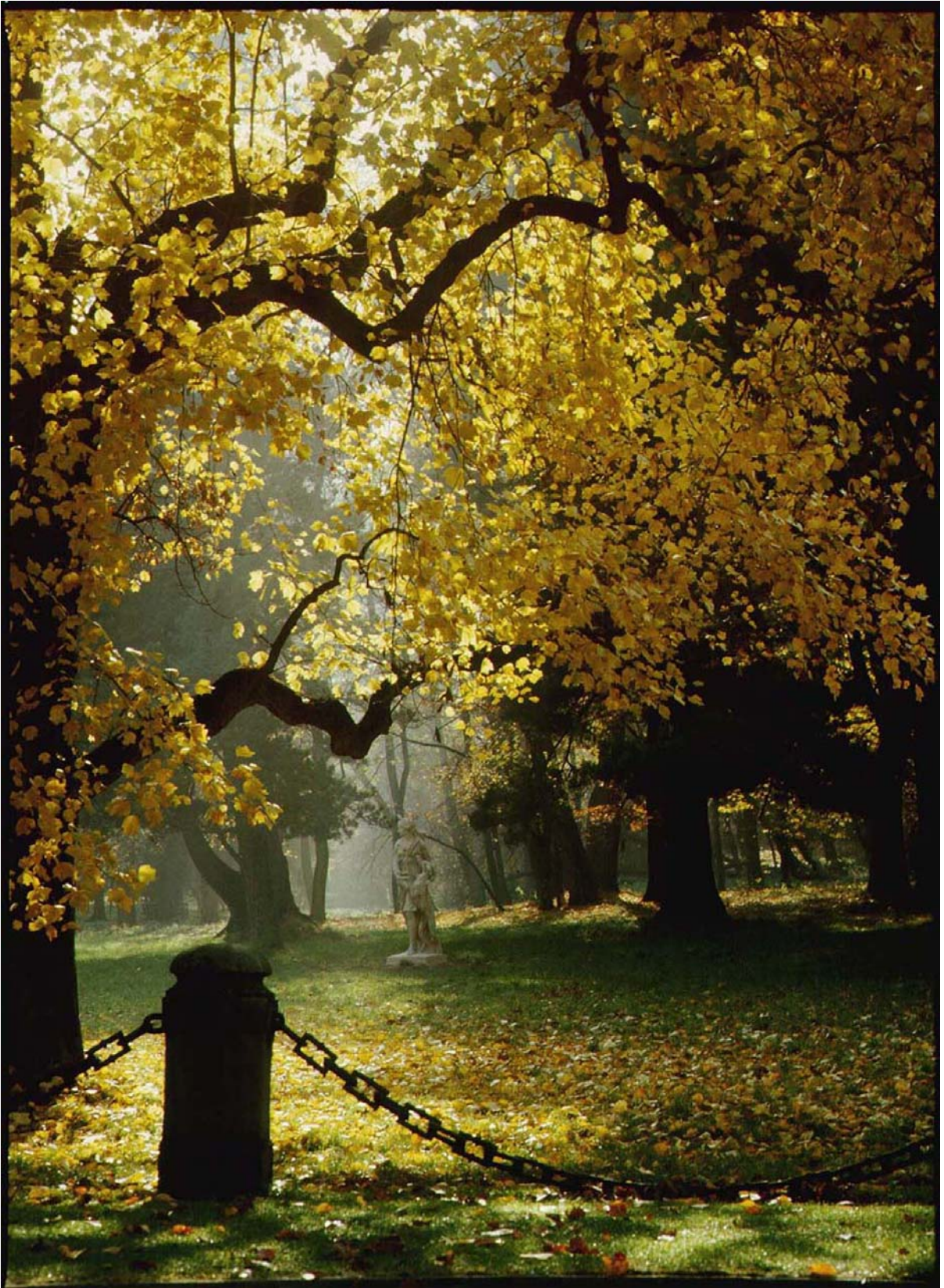


84. Corner Pavilion with a Biedermeier flower parterre

Watercolor by A.Jelussig, 1883



85. Corner Pavilion with the 2005 restored garden in its first season



86. A view of today's garden



87. A grown-up clump of trees from the original 1830 planting



88. Solitary Ginkgo and a group of White Pines
as examples of the 1830s planting



89. A group of Yellow-poplars planted in 1832



90. The pond in late summer



91. Today's garden in early spring



92. Aerial view of a new garden area, the *Planetengarten* (planetary garden)
opened 2004



93. *Planetengarten*
Venus Knot and the white Moon Garden



94. Entrance to the Venus Knot in May



95. Laburnum walk in the Sun garden



96. Flaming mixed border of the Sun garden in late summer



97. One of the Eggenberg peacocks,
today's most popular garden inhabitants

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World Heritage



M A N A G E M E N T P L A N 2 0 0 7

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1. Introduction

With the inclusion of the city of Graz in the World Heritage List of UNESCO (1999), the demand for an instrument to manage the world heritage site more effectively has been gaining in importance. At the same time, this also meant that obligations to protect the objects of cultural value of the historic centre were undertaken.¹

In this context, UNESCO² called for the creation of a management plan/ master plan to define³ the framework for the future dealings of the city of Graz with its historic centre and the proposed extension “Schloss Eggenberg”⁴.

In the framework of the 30th World Heritage Conference held in Vilnius (2006), the World Heritage Committee gave a positive assessment to the application regarding the area of Schloss Eggenberg, however, [it] “defers the examination of the extension of the **City of Graz - Historic Centre** to include **Schloss Eggenberg, Austria**, on the World Heritage List to allow the State Party to improve the management system and relevant plans for the whole property in question and in order to reinforce the link between the Castle and the City.”⁵

In the course of working on the Graz management plan 2007 for the historic centre and as a supplement to it, the management and master plan for Schloss Eggenberg including the corresponding buffer zone was passed unanimously at the meeting of the Graz Municipal Council on the 22nd December 2006.

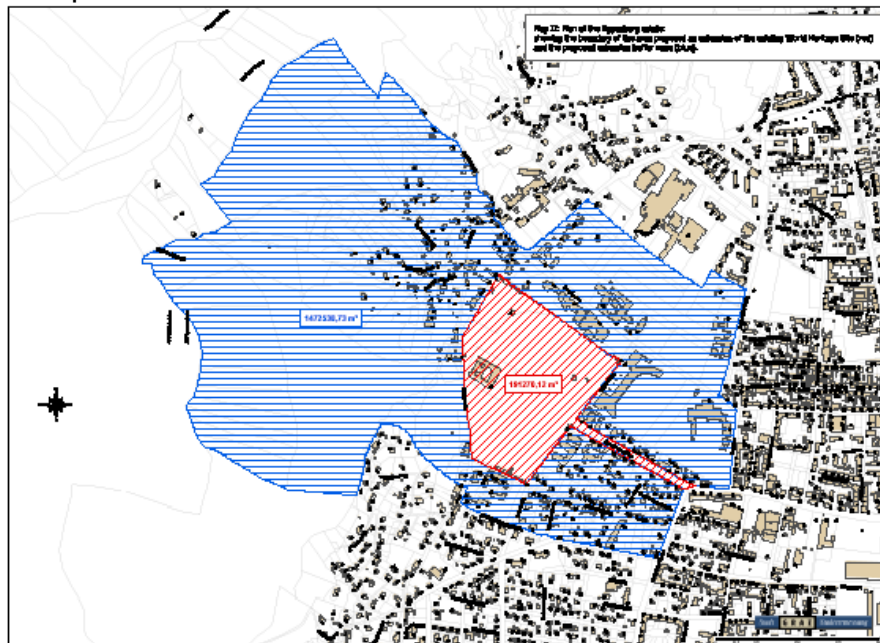


Figure: Schloss Eggenberg including buffer zone
(Source: Municipality of Graz)

¹ Federal Law Gazette 29/1993, “Agreement to protect cultural and natural world heritage”

² WHC-05/28 COM 15B.82 and 29 COM 7B.63.

³ Application of the Republic of Austria for the proposed extension of the World Heritage Site City of Graz-Historic Centre to include the area of Schloss Eggenberg, January 2005.

⁴ Unesco reactive monitoring mission: 25th und 27th Feb. 2005 – Dr. Wiese von Ofen, Dr. Fejerdy, DI Neuwirth; Unesco joint mission: 26th July 2006, 20th October 2006.

⁵ Decision of the World Heritage Committee, Decision 30 COM 8B.51.

It is necessary to submit the management plan anew for the application of the extension of the existing world heritage site "City of Graz-Historic Centre" to include "Schloss Eggenberg" at the UNESCO WHC/Paris by 01.02.2007.

The statements concerning the

- Objectives
- Realization and Implementation
- Procedures and Methods

of the "World Heritage Site City of Graz - Historic Centre – Management Plan 2007" also apply to the proposed extension "Schloss Eggenberg".

2. Art-Historic Report⁶

2.1. General

The palace and grounds lie in the western outskirts of Graz and are the most important in Styria. Its construction was ordered by Prince Hans Ulrich von Eggenberg (1568 – 1634), who made an extraordinary career for himself in the service of Emperor Ferdinand II. As son of a Graz patrician family, he rose within a few decades to become the most influential personality of the imperial court. While General Wallenstein steered military events, Eggenberg determined the political landscape.

The architect of the palace, erected after 1625, was Giovanni Pietro de Pomis, who came from Lodi (Lombardy). He was the master builder and artist to the Graz court, the former residential city of Inner Austria, from 1597 to his death in 1633. After his death, the Dutch Laurenz van de Syppe completed the structure and the concluding levelling off work. Hans Ulrich von Eggenberg, who commissioned the building work, exerted personal influence on the construction plans.

The palace complex, which was modelled on the Escorial in Spain, was intended to lend expression to both his position of power and his humanistically shaped world view. On the orders of Prince Eggenberg, the palace was built as an architectural image of the universe, shaped by hermetic ideas of cosmic harmony as taught by contemporary philosophy.

The palace can be interpreted as a systematically designed utopia of an ideal location, where everything is in its rightful place. The passage of time and celestial mechanics, earthly hierarchy and the power of faith, world history and world ethos all find their symbolic expression in the palace and interior design as do difficult

⁶ Source: Arch. DI Christian Andexer, Masterplan zum *Weltkulturerbe Historische Altstadt Graz – Managementplan 2007* – used literature: Dr. Barbara Kaiser, Schloss Eggenberg, Landesmuseum Joanneum, Graz/Vienna 2006.

alchemical and astrological ideas of the secret construction of the universe.

The palace has been in the possession of the State of Styria since 1939. After serious damage during the war and occupation, it was integrated into the Landesmuseum Joanneum in 1947 and was made open to the public in 1953 after extensive restoration work.

2.2. The Palace Building

The central core of the palace housed the residence of Balthasar Eggenberg, as was mentioned as early as in the middle of the 15th century. This fortified residence lays on the old Celtic and Roman road (Baierstrasse) and acquired a Gothic fortified chapel around 1470. It was subsequently extended many times, and took its present form when the palace was rebuilt.

The new palace rises out of a dry moat by means of a rectangular ground plan into a powerful square shape on whose corners the facades are elongated to look like towers. In the interior, the site is subdivided into three courtyards by means of T-shaped tracts. At the point of intersection of all the axes, the central fifth tower, which is basically identical to the medieval fortified keep, towers over the whole complex.

For the first time in the history of Austrian architecture, there is here an axial symmetry in the arrangement of the rooms, corridors and staircases, and this pointed the way for the further building of the palace. In the clear, almost puritanical architecture, a formal language which harks back to the Upper Italian Renaissance master builder Palladio, is revealed.

The interior decoration was commissioned only two generations later under Prince Johann Seyfried von Eggenberg. The great hall or planet room was developed above the audience hall as the new main room, marking both starting point and culmination point of the cycle of 24 state rooms. A whole colony of artists were involved under the leadership of Johann Melchior Otto, and after his death, under Hans Adam Weissenkircher.

A second period of decoration occurred in the middle of the 18th century in the style of the rococo. At the same time, the theatre of the Eggenbergs was sacrificed to make room for a church. The architect supervising this conversion was Joseph Hueber, builder to the Graz court.

2.3. The Palace Park

Schloss Eggenberg is located in a spacious park. The surrounding wall is fully preserved and has a representative entrance gate and partially walled-up plainer side gates and corner pavilions.

Of the baroque garden, which surrounded the palace with elaborate parterres, a maze and high rectangular hedges in the 18th century, only a part of the statue decorations and garden pavilion are preserved. Today's landscape garden was laid out in the Romantic period after 1820 and, with its valuable stock of trees, counts as one of the most important garden monuments in Styria.

With a ruling dated 6 November 2006, reference No. 1.687/11/2006, the Federal Office of Historic Monuments decided: *“According to § 3 para. 5 in combination with § 1 para. 12 of the federal law dated 25.9.1923, federal law gazette No. 533/23 (Monument Protection Act – DSMG), in the version federal law gazette I No. 170/1999, it has been established that the preservation of Eggenberg palace park in Graz, Eggenberger Allee 90, political district of Graz, Styria, lot No. 206, 208, 57/1, enclosure No. 777, land register 63107 Algersdorf, is in the public interest acc. to an expert opinion by DI Andreas Zbiral (Landscape Planning & Garden Art) 3420 Kritzendorf, dated August 2004 and October 2005.”* With this ruling, not only Schloss Eggenberg (incl. buildings, small monuments, paths and park chattels) which has been listed since 1938, but also the park and gardens with respect to "designed nature" – living elements of the park – are now listed according to the Monument Protection Act. This means that "in the case of listed monuments destruction and any kind of modification which could influence the woodland (substance), handed-down (grown) appearance and artistic effect is prohibited without permission of the Federal Office of Historic Monuments."⁷

3. Urban Developmental General Conditions

Schloss Eggenberg and the surrounding palace park are designated as open land with special purpose as a public park according to 3.0 Urban Development Plan and 3.0 Land Use Plan of the State Capital Graz. In the land use plan, the palace building appears as a listed building, and the existing natural monuments in the palace grounds and the historic centre conservation zone IV also appear under preservation decrees according to the GAEG (Graz Historic Centre Conservation Act).

According to the urban development plan, the mostly built-up adjacent areas to the north, south and east are to be further developed as "residential areas of medium density". The urban planning framework of the future settlement development should be oriented to the existing buildings; however, reference should be made to the fact that the settlement area in the urban development plan is explicitly not suitable as a location for high-rise buildings.

East of the Eggenberg swimming baths in the area of Strassgangerstrasse – Eggenberger Allee is the "Eggenberg" district centre and part of the city centre, which has a regional importance. West of Baiernstrasse and Bergstrasse begins the characteristic forested slope of the Plabutsch ridge. At the same time, there is here a special protective status brought about by its situation in the Graz green belt, representing as it does in this area an urban development backdrop for Schloss Eggenberg. An extension of settlement activity is thus in general not planned (i.e. no newly designated building land).

⁷ Cp. § 4 para. 1 Monument protection act.

3.1. Master plan Report⁸

3.1.1. Access Avenue

Apartment houses have been built among the original villas in the last few years. The avenue itself, however, is still preserved and represents an essential characteristic of the axially aligned access road to the main gate of the palace.

RECOMMENDATION:

The avenue should be seen as an indispensable part of the palace and grounds and thus is to be preserved as it is. The buildings behind the rows of trees on both sides should conform to the height limitations.

3.1.2. Hillside Slope behind the Palace

The symmetrical axis of the main approach of the axially aligned palace is influenced considerably by the Gaisberg forest rising up behind the palace facade. The location of the palace along the western Graz border on the historic north – south axis of the Graz basin (Kelten-, then Römer and later Baiernstrasse) is thus well set off.

RECOMMENDATION:

The forest should be seen as an indispensable background to the palace and grounds, and thus is to be preserved.

3.1.3. Perimeter Wall

The perimeter wall is partially uncovered:

along Schlosstrasse (end of the avenue (Allee) until Georgigasse);

along Baiernstrasse and the ascending hillside slope, where there is also a rear entrance into the palace complex;

along Grasbergerstrasse, the narrower south side of the complex is uncovered.

RECOMMENDATION:

The parts of the palace-complex perimeter wall which are still uncovered should continue to be visible as such and to be kept free of any building development.

An exception to this recommendation is the extension of the lapidarium on the north side of the palace grounds wall by a one-storey exhibition wing running in an east/west direction. This building will not be visible from inside and is meant to be used as an archaeological museum.

3.1.4. Adjacent Buildings

Along the Georgigasse side is the building complex of the Pädagogische Akademie (Pedagogy Academy), which is valued as an architectural monument of the 1970s. The building is more horizontally than vertically emphasised and there is a stretch of meadow leading to the palace wall at the rear.

⁸ Source: Arch. DI Christian Andexer, Masterplan zum Weltkulturerbe Historische Altstadt Graz – Managementplan 2007.

On the left-hand side of the front of the entrance, outbuildings have been built directly next to the palace wall. In the area between Grasbergerstrasse and Herbersteingasse the lots are so intensely built up that the palace complex is no longer visible (former signals school).

RECOMMENDATION:

The existing buildings adjacent to the palace and grounds should not exceed the density or height usual in the area.

3.1.5. Buffer Zone

Buildings in the direct vicinity consist mainly of schools (Pedagogy Academy and Schulschwestern - agricultural and food management college - in Georgigasse) and residential houses and sports areas.

RECOMMENDATION:

The area in the direct vicinity of the palace complex should be designated as a "buffer zone" where no buildings atypical of the area or which lack proportionality should be erected. The scale of the building development should be oriented to what is already there (no high houses) so that the solitary position of the palace and grounds can remain guaranteed.

3.1.6. Strengthening the Historic Structures of Schloss Eggenberg

Report: Historic boundary of the palace park with featured gates, entrances and mock entrances.

RECOMMENDATION:

Restoration of the perimeter wall, removal or architecturally new arrangement of fences on or next to the wall.

3.2. Eggenberg Improvement Area

3.2.1. Northeast Corner Building on the Park Wall

Report: Part of the palace grounds. It is in a unrestored state.

RECOMMENDATION:

Restoration of the building.

3.2.2. Main Gate Entrance Zone

Report: The appearance of the zone leading up to the historic main entrance into the palace grounds, and which is composed of restaurants, a car park and building development in an easterly direction (former post office area), is badly impaired.

RECOMMENDATION:

To comprehensively redevelop the area by means of an architectural competition. The design of the site should take into consideration its historic importance, and the revaluation of the entrance area into the palace grounds should take into account the area of the avenue.

3.2.3. Storage Shed by the Southern Perimeter Wall

Report: Former lapidarium, currently used as outhouse for gardening materials, fenced in.

RECOMMENDATION:

Long-term demolition of building, long-term redevelopment and rehousing of utility area. Removal of all fences.

4. The Urban Development of the Link to the Historic Centre

4.1. Historic Situation⁹

The original starting point of the access road to Schloss Eggenberg was the Weisseneggerhof (Hans-Ressel-Gasse 3, on the corner of Metahofgasse / Esperantoplatz). The old house, which lies on the edge of the old Mur, was first documented in 1414 as a princely farmhouse. It subsequently served as a tollgate and the centre of an extended castle keep. In 1635, the farmhouse was made over to Johann Ulrich Prince Eggenberg.

The Weisseneggerhof was approached from the city side through Strauchergasse. Those arriving could see the coat of arms of the Eggenberg-Sternberg alliance from this side on the third floor. The Eggenberg way ran through the extensive farmyard (today's Esperantoplatz), from where it led as an avenue directly to the main entrance axis of the palace.

After the railway was constructed in 1844 and Annenstrasse was opened as a direct connection to the railway station in 1846, the unbroken access road from Weisseneggerhof to Eggenberg was lost. The last section of the original avenue remained between Alte Poststrasse and the palace as "Eggenberger Allee".

4.2. Current Situation: Development Axis from the City Centre to Eggenberg

Both poles of the urban development – city centre and Eggenberg – have been dynamically interrelated with each other for decades. This interrelation has been intentionally accelerated by urban development concepts (EU-subsidized district development strategies – Urban Graz-West).

The latest building developments bear impressive testimony to this (e.g. campus of the Joanneum University of Applied Science, the Greenbox student hall of residence, projected revitalization of old manufacturing businesses of the Siemens company into high-grade use by means of urban developmental and architectural competitions.)

Not least due to the increasing role of this district as a centre, the area has undergone parking space management. This should ensure that the function as a centre is optimally developed.

⁹ Source: Arch. DI Andexer, Masterplan zum Weltkulturerbe Historische Altstadt Graz – Managementplan 2007 – documents used: Der Weißeneggerhof, Bestandsaufnahme nach der Freilegung mittelalterlicher Bausubstanz, 1994, by order of the city development office (inventory by Dr. Wiltraud Resch in the framework of art-topographical preliminary work).

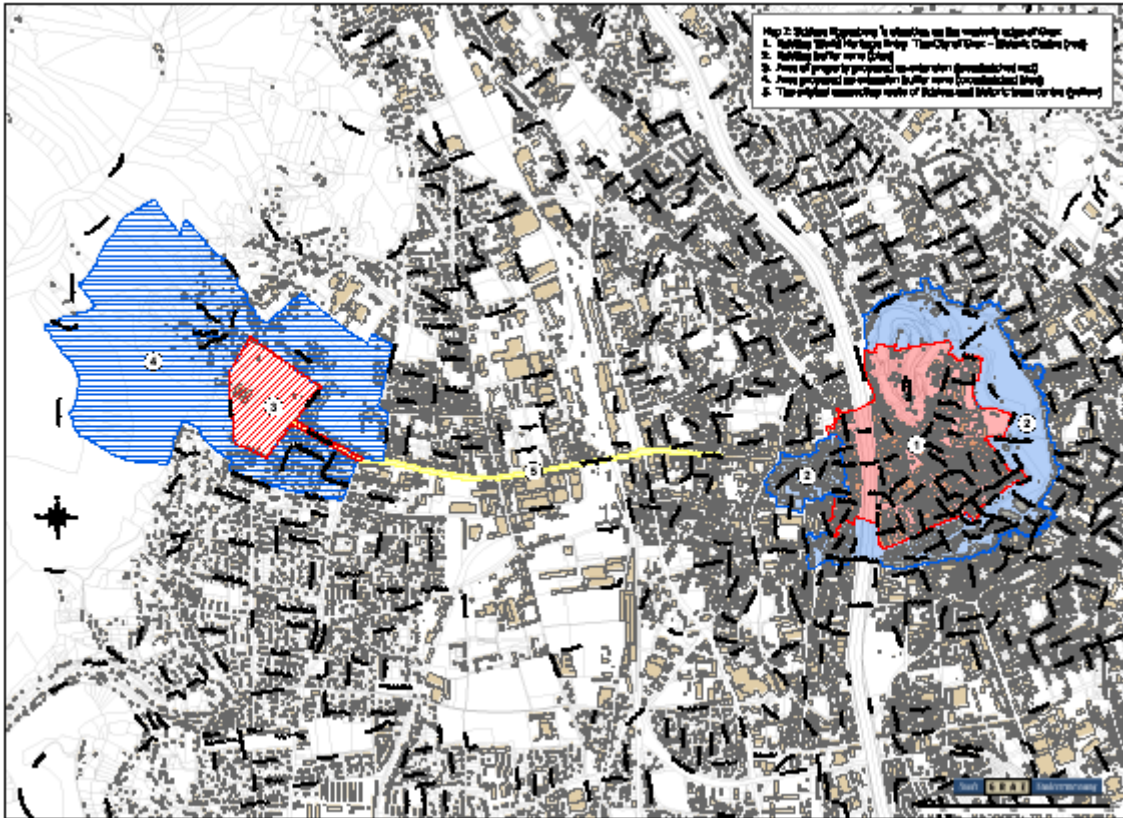


Fig.2: Link between city centre and Schloss Eggenberg
 (Source: Municipality of Graz)

Masterhead

Department of Urban Planning of the City of Graz

Development team: Director of Urban Planning: DI Mag. Bertram Werle

Dr. Astrid Wentner, DI Christian Probst, Mag. Daniela Freitag

Master plan: Arch. DI Christian Andexer, Dr. Wiltraud Resch

External process management: Kampus Consulting

Graz /Austria, January 2007

MASTERPLAN WORLD HERITAGE GRAZ
XIII Buffer Zone
Connection Historic Centre – Eggenberg Palace



Client:



City of Graz Urban Planning Department
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INTRODUCTION

„In its meeting on December 1st 1999 in Marrakesh, the World Heritage Committee decided to inscribe the Historic Centre of the City of Graz on the World Heritage List, which includes sites approved by UNESCO. This act not only acknowledged Graz as an important art-historical site that had earned international appreciation, but also confirmed its status as a leading cultural monument worthy of protection. 1“

On January 18th 2007, Graz Municipal Council passed a unanimous decision to implement a management plan including a master plan for the Historic Centre, Eggenberg Palace and its surrounding buffer zone. That decision was acknowledged at the UNESCO World Heritage Conference in Christchurch, New Zealand in 2007 and ever since constitutes the basis for monitoring alterations related to planning and construction of World Heritage. Whilst the Historic Centre is on the World Heritage List, the Republic of Austria is currently applying for the inscription of Eggenberg Palace and its grounds on the World Heritage List.

In this document, a Buffer Zone (XIII) is presented, which is intended to act as a connection between the Historic Centre of Graz and Eggenberg Palace. The zone encompasses the following streets and areas: Annenstrasse, Strauchergasse, Metahofgasse, Esperantoplatz, Eggenbergerstrasse and Eggenberger Allee as well as the crossroads area at the Alte Poststrasse.

The enclosed master plan and its text are meant to serve as a supplement to the existing management plan 2007.

The buffer zone XIII does not include any important historic buildings except for the so-called Weißeneggerhof, the old tollhouse with its wayside shrine, and some buildings in 19th century style.

It is intended to connect the newly nominated World Heritage site, Eggenberg Palace, to the City Centre and thus preserve that historically grown connection for future generations.

The frame conditions for the additional buffer zone are defined in the master plan and its text.

The plan shows areas which have been assessed differently and proposes various kinds of procedures to not only ensure a continuous socio-economic

¹ Editor's prologue: Stadt Graz „The World Heritage Weltkulturerbe Graz“, Steirische Verlagsgesellschaft, published in 2000

development in urban design, but also to define measures like how the historic connection in question could be preserved, and in which way all relevant issues are to be brought to the centre of public attention.

The master plan's historical definition distinguishes it from other instruments of urban planning, urban development and designation of areas including building and conservation regulations.

A greater part of the master plan's legal basis is determined by the regulations of the Graz Historic Centre Preservation Act 2008 (GAEG) and its provisions, as well as the Federal Preservation of Historic Monuments Act (DMSG). The master plan was compiled under consideration of the fact that both regulations still form the legal frame for building alterations as far as the Historic Centre and Monument Protection are concerned.

The objectives of both the Management and Master plan are not only to preserve, protect and enhance the Graz World Heritage site, but also to facilitate any developments along the lines of World Heritage requirements.



Fig. 0 Westerly View of Graz, Engraving Andreas Trost 1695

1.) Report on the connecting axis Historic Centre – Eggenberg Palace

The historic route

The old road leading from the Old Town to Eggenberg meanders through the former suburbs beyond the River Mur, known as Murvorstadt, to the so-called Weisseneggerhof. The end of that road is marked by a Plague Column which was erected around 1680. (The last part of the road, which remained fairly undeveloped until the 19th century, still exists in today's Strauchergasse).

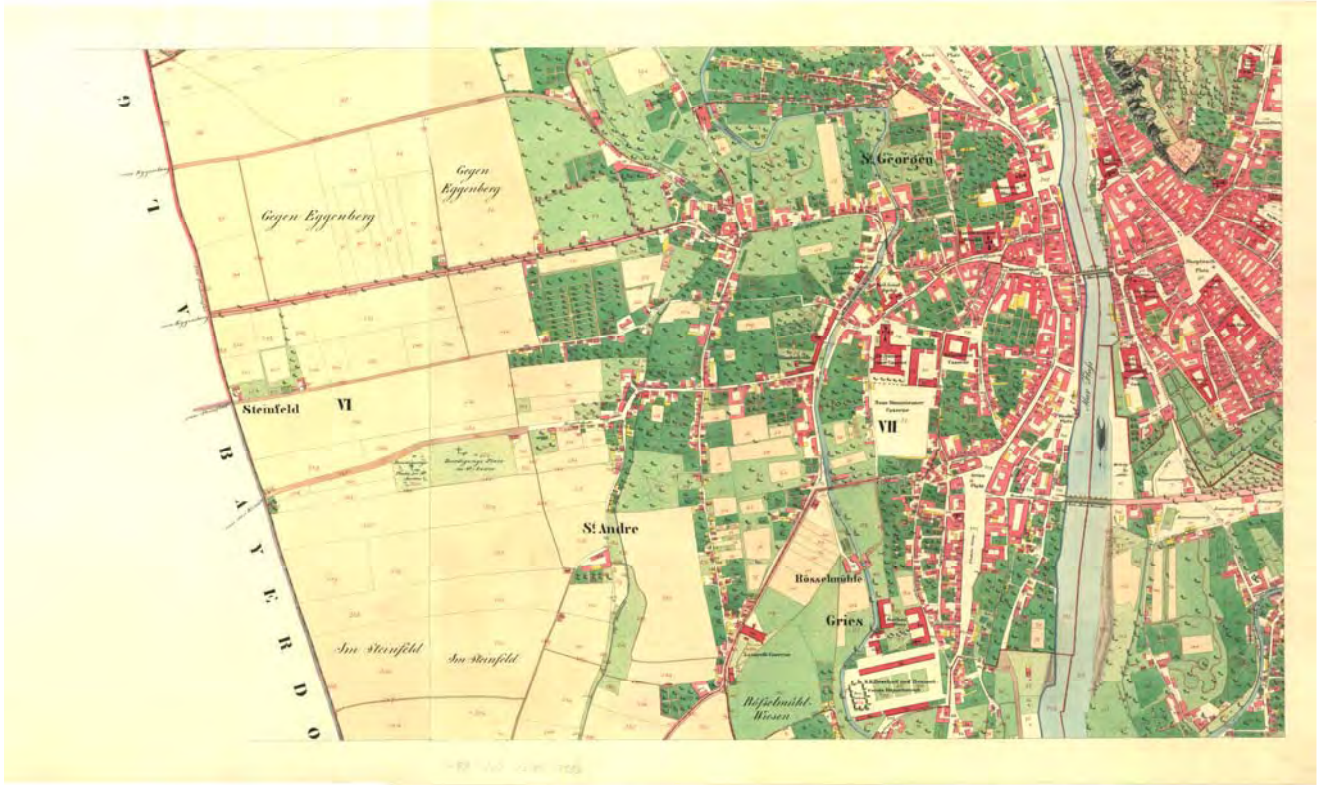


Fig. 1: Detail from Emperor Francis' Land Register 1829, Murvorstadt, Weissenegger Hof

Passing by the medieval Weisseneggerhof, which became the property of Prince Johann Ulrich Eggenberg in 1635, one had to cross the spacious walled-in courtyard of the agricultural estate buildings (today's Esperantoplatz, fig. 2) to reach the avenue that led to the Eggenberg Palace.

The avenue or road is traversed by the Alte Poststrasse (Old Post Road), which used to be the main north-south axis crossing the western basin of Graz before the 17th century. Since the Alte Poststrasse was also the city's western boundary until 1938, the Eggenberg tollhouse was located there.

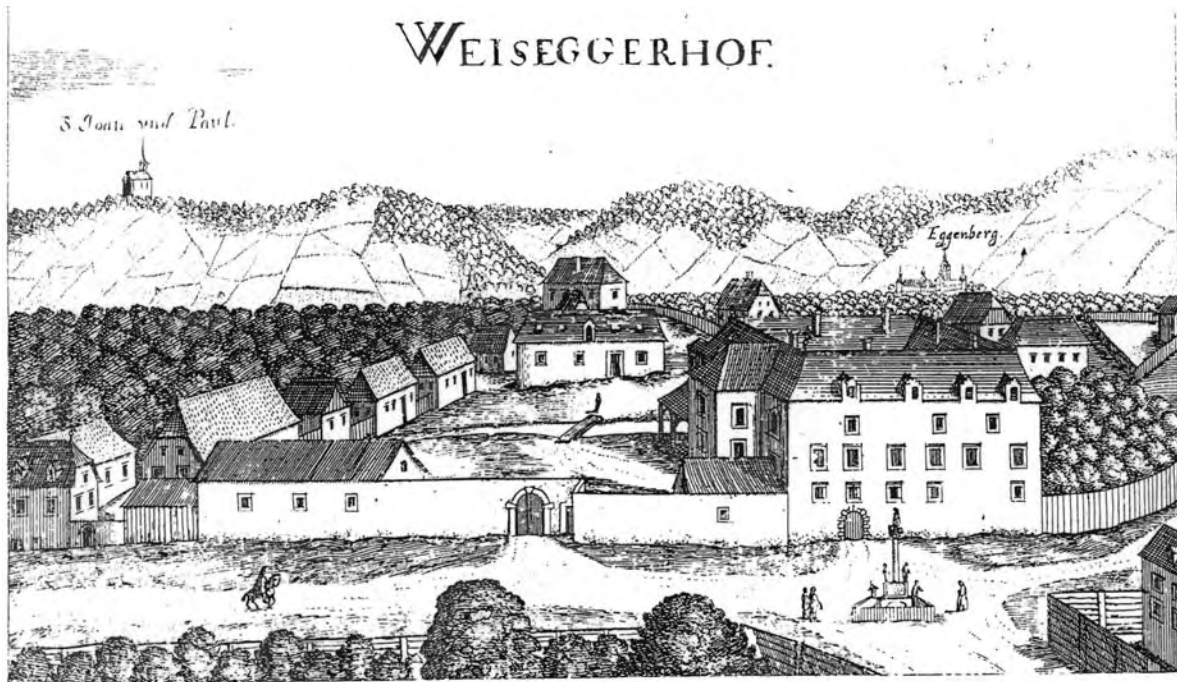


Fig.2: "Weiseggerhof". Etching by G. M. Vischer, Topographia Ducatus Stiriae, 1681 (Reprint 1975, fig.135)



Fig. 3: Strauchergasse and Weisseneggerhof. Pen drawing 1880, Styrian Provincial Archive (ÖKT, Bd.46, Abb. 635)

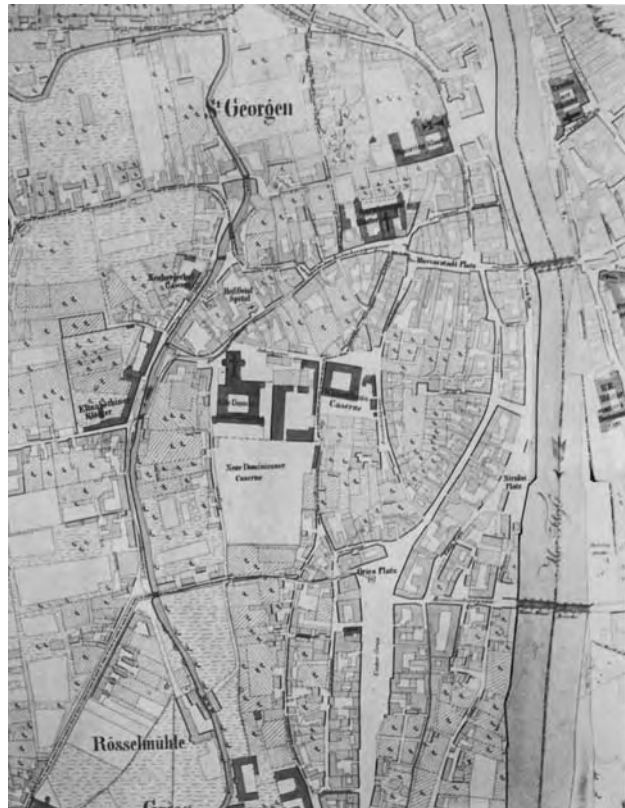


Fig. 3, 4: Historic General Maps
Murvorstadt. Pen drawing 1798/99, (ÖKT, Bd/vol. 46, Abb/fig. E 19)
Land Register Map 1829 (ÖKT, Bd/vol. 46, Abb/fig. E 23). Road from the Mur Bridge to
Weisseneggerhof.

The connecting axis during the late 19th century

When the Great Southern Railway was opened in 1844 and the Semmering Mountain Railway was completed, Graz became a thriving new urban centre. The Annenstrasse, which was planned to connect the town centre directly to the Railway Station, was completed in 1850. However, the Annenstrasse does not run directly toward the railway station complex, but passes by on one side of the station area, consequentially crossing the railway tracks and following the road in the Eggenberg direction.

After completion of the Annenstrasse and the Eggenbergerstrasse, which joins the Eggenberger Allee, the old town and the Eggenberg Palace complex were connected by a straight and direct road for the first time.



Fig .6: General plan of the current connection road between the Historic Centre and the Eggenberg Palace complex (Graz Municipal Survey Office / Master plan zone XIII 2009)

Summary of historic developments

The historic road was once divided into two parts. The Weisseneggerhof was the terminal point of the road leading from the old town. The Eggenberger Avenue actually began at the end of a twisted upward incline, which ran to the side of the Weisseneggerhof.

Today's axis between the Historic Centre and Eggenberg Palace was created in the mid-19th century as part of a typical "Founding Epoch" (Gründerzeit) urban planning concept.

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Today's axis is divided into various different sections:

Annenstrasse to Esperantoplatz

After crossing the Mur River Bridge and the Südtirolerplatz Square, we arrive at the first part of the Annenstrasse, whose core still consists of the original Murvorstadt buildings. At this point, the medieval main route, (today's Dominikanergasse including the former Bürgerspital Hospital), turns off to the west. At house no. 21 begins the straight part of the Annenstrasse with its uniform display of 19th century style buildings of the original epoch. Despite the typical commercial character of the street, most of the façades still reveal a style of rigid to late Historism.



Fig. 6: Crossroads Annenstrasse- Dominikanergasse, view to Hotel Daniel

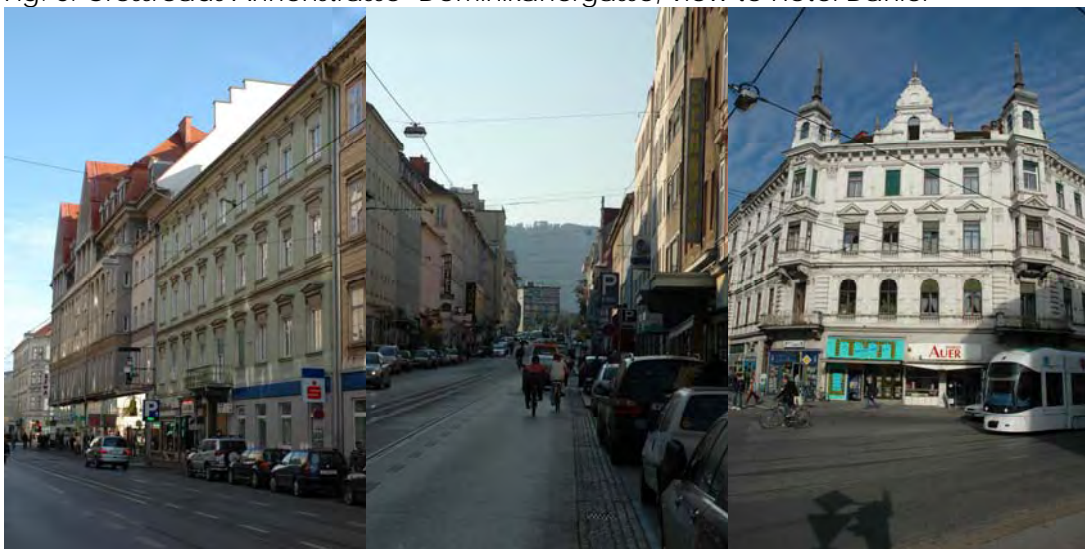


Fig. 7, 8, 9: Examples of facades in the Annenstrasse

Esperantoplatz and Weisseneggerhof

The small square provides the setting for the historic Weisseneggerhof. The princely agricultural estate building was first documented in 1414. Soon after 1480, the estate was purchased by Wolfgang von Weissenegg and was extended to become the centre of a manorial complex. The property's name remained unchanged after it passed to Prince Johann Ulrich Eggenberg in 1635. An engraving by Georg Matthaeus Vischer from 1681 shows the "Weiseggerhof" in its main components, surrounded by the smaller houses of its subjects (fig. 2).

The combined coat of arms Eggenberg-Sternberg was painted on the façade facing the Strauchergasse, and thus could be well seen by those coming from town. With the financial aid of the City of Graz and the Federal Department of Historic Preservation, the medieval embrasures were able to be uncovered when the building was renovated in 1994.

The Weisseneggerhof is therefore one of the most important examples of secular medieval architecture in Graz.

The curved, gently upward inclining Metahofgasse to the west of the Weisseneggerhof was still called "neue (new) Eggenbergerstrasse" around 1870; that name originates from its initial role as a road leading to the newly built Eggenberg Palace.



Fig. 10 Weißenegger Hof, Esperantoplatz



Fig. 11 Detail of Weissenegger Hof showing embasures



Fig. 12 Combined coat of arms Eggenberg- Sternberg Fig. 13 View of Metahofgasse

The railway station complex and the Gürtelstrasse area

During the Second World War, hardly any other Graz district suffered such severe bomb damage than the vicinity of the railway station. The former Station Hotel, which had acted as a landmark facing the upper end of the Annenstrasse, was also destroyed (today's Hotel Daniel) in the event. Post-war buildings and new business and office architecture therefore dominate the character of the whole area.



Abb. 14 View from Esperantoplatz toward the station hotel



Abb 15. View to the Uhrturm



Fig. 16: View from Annenstrasse towards the church tower of the Franciscan Friars

Eggenbergerstraße

The Eggenbergerstrasse, which was built during the 19th and the first half of the 20th century and was largely affected by its industrial surroundings, has over the past few decades developed into a campus area for technical colleges. Having been promoted in the frame of the EU programme Urban West, it has become a new town district with high quality architecture.



Abb. 17 View from the Eggenberger to the Uhrtum



Fig. 18: View of Eggenberger Allee showing the old tollhouse and the wayside shrine



Fig. 19: The wayside shrine at the crossroads Alte Poststrasse

Eggenberger Allee today

Beyond the crossroads at the Alte Poststrasse begins the remaining part of the road to Eggenberg Palace which was built in the 17th century. The section up to Strassgangerstrasse shows that the whole Avenue follows a slightly curved route. The trees lining it were newly planted after the tram lines had been constructed in 1912 and, from house nos. 8 and 9 on, they still exist on both sides of the avenue up to the present day. The final section of the Avenue running from Strassgangerstrasse straight up to the Castle gates has been preserved and that area was therefore included as a key element in the master plan for Eggenberg Palace.

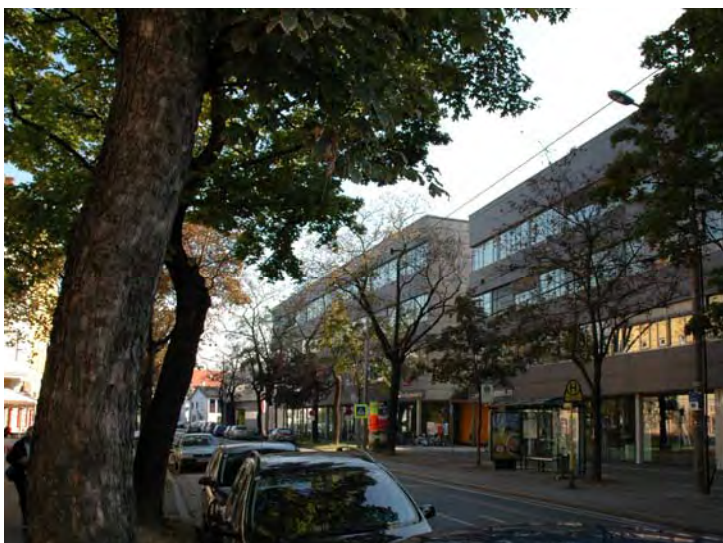


Abb. 20 Eggenberger Allee west Area



Abb. 21 Eggenberger middle Area



Abb. 22 Eggenberger Allee middle Area

Summary:

Despite the bomb damage in the railway station area, today's route still corresponds to the 19th century plan, when for the first time a continuous road axis was created between the town and Eggenberg by means of the Annenstrasse.



Fig. 23 View from the Avenue to Eggenberg Palace Gates

The Weisseneggerhof is situated in a small park through which the historic connection to the Castle grounds once led. It is therefore possible to experience the connecting axis Annenstrasse, which is the starting point of the Eggenberger Avenue, as well as the Weisseneggerhof building with its medieval embrasures.

The original road section between the Alte Poststrasse and the Castle still exists today.

Dr. Wiltraud Resch

2.) EXPLANATION OF THE KEY

Legende/ Explanation of the Key:

-  Denkmalschutz/ Listed Heritage
-  Verstärkung der historischen Merkmale
Enhancement of historic characteristics
-  Bedeutende Historische Charakteristik/ Major historic characteristic
-  Gestaltungsgebiet/ Conception planning area
-  Verbesserungsgebiet/ Improvement area
-  Erscheinungsbildstörung/ Blemishes in appearance
-  Schutzzone I laut GAEG 1980/ Protection zone I
= Kernzone Welterbe/ Core zone World Heritage
-  Schutzzone II laut GAEG 1980/ Protection zone II
= Pufferzone Welterbe/ Buffer zone World Heritage
-  Schutzzone III laut GAEG 1980/ Protection zone III
-  XI XIII Pufferzone/ Buffer zone
-  I- X Welterbe Historisches Zentrum/ World Heritage Historic Centre
(Masterplan 2007)
-  XI Pufferzone Welterbe/ Buffer zone World Heritage
(Masterplan 2007)
-  XII Schloss Eggenberg/ Palace Eggenberg
(Masterplan 2007)
-  XIII Pufferzone Verbindung/ XIII Buffer zone connection
-  Historischer Weg nach/ Historic Route to/ Eggenberg 1829
-  Historische Einteilung Stadtviertel/ Historic definition urban districts
- VII Nummerierung Historische Stadtviertel/ Numbering historic urban districts

Explanation of the contents Zone XIII:

LISTED HERITAGE

Based on the Monument Protection Register of Graz City Urban Planning Department, dated 2009.

All listed objects are subject to the Federal Preservation of Historic Monuments Act.

ENHANCEMENT HISTORIC CHARACTERICS

Visible breaks and gaps in the historic Centre area are due to specific historic developments. Those lines and intersections bear witness to a long and varied town history. Their characteristics should therefore be enhanced in order to emphasize their expressivity.

Measures: Restoration of building structures, enhancement of their visibility and accessibility by employing planning and construction methods in their vicinity.

Applies to: Weisseneggerhof, old tollhouse and wayside shrine at the Alte Poststrasse crossroads

CONCEPTION PLANNING AREA

Enables the realisation of planning developments within the frame of the objectives defined in the "Vienna Memorandum²".

Measures: Planning at a high architectural quality level must be carried out in such a way that the historic urban space is in no way compromised. Ideally, it should be accompanied by project development, an architecture competition, planning monitoring, and do without any pseudo-historical knowledge,

Applies to: Weisseneggerhof and Esperantoplatz **(I)**, the junction area of Metahofgasse / Annenstrasse **(II)**, the crossroads Eggenbergerstrasse / Alte Poststrasse near the old tollhouse **(III)**.

PROTECTION ZONE I (WORLD HERITAGE CORE ZONE)

In accordance with the Graz Historic Centre Preservation Act 2008 (GAEG) and subject to the current version of the GAEG including all its regulations.

PROTECTION ZONE II (WORLD HERITAGE BUFFER ZONE)

In accordance with the Graz Historic Centre Preservation Act 2008 (GAEG) and subject to the current version of the GAEG including all its regulations.

PROTECTION ZONE III (PARTIAL BUFFER ZONE)

In accordance with the Graz Historic Centre Preservation Act 2008 (GAEG) and subject to the current version of the GAEG including all its regulations.

BUFFER ZONES XI; XIII

Buffer zones with demarcations and filled spaces

BOUNDARY CORRIDOR CONNECTING AXIS NEW

Marks urbanistic connecting corridor

EGGENBERG ACCESS ROUTE 1829

Marks the historic route from the town centre to Eggenberg Castle by means of the Emperor Francis' Land Register 1829.

² UNESCO Conference Vienna "Vienna Memorandum" May 12th 2005

3.) TEXT MASTER PLAN BUFFER ZONE XIII

Considering the significance of existing World Heritage sites and the Eggenberg Palace area, which has been nominated for inscription, the buffer zone XIII serves to define the connection from the Historic Centre to Eggenberg Castle.

Traditional road routes and their landmarks play a vital part in the buffer zone.

Buffer zone XIII encompasses the roads Strauchergasse and Metahofgasse, Eggenberger Strasse and Eggenberger Avenue as well as the "Founder Epoch" road axis Annenstrasse.

At the beginning of the second half of the 20th century, the shopping boulevard and its surrounding quarters underwent an enormous change, not only in terms of population movements, but also in relation to the structures of retail trade. Currently under the pressure of urban centralisation forces (gentrification), that urban district is undergoing a process of suburbanisation. The development scenarios presented in this project should help to bring about urbanistic improvements in the area.

This master plan focuses on historic specifics and thus recommends measures to facilitate the enhanced perception of historical meaning and identity required for an ideal physical connection between the Historic Centre and Eggenberg Palace.

Measures for the Buffer Zone connecting Eggenberg Palace with the existing World Heritage Site of Graz:

- The avenue of the Eggenberger Allee and Eggenberger Strasse will be preserved and replanted until it meets Annenstraße.
- The configuration and dimensions of Eggenberger Allee & Eggenberger Straße will be enhanced.
- Historic sight lines will be preserved.
- The existing sight lines to the church tower of the Franciscan Friars (former town tower), to the Uhrturm (Clock Tower) and towards the hills behind Eggenberg Palace will be preserved and care taken that their visibility is not obstructed by other buildings.
- The visual integrity of the surrounding area beyond the Buffer Zone will be monitored
- Construction in the Buffer Zone must be done to scale. Any alterations to building heights must therefore comply with urban development

scales whilst additionally taking the historic lines of sight into account.

- The width of the Buffer Zone will be 70m along the length of Eggenberg Allee and Eggenberg Straße.
- In the area between Metahof Platz and the existing Buffer Zone, the proposed Buffer Zone will widen out to include Annenstraße and all the earlier historic route to Eggenberg.
- Any construction alterations within the Buffer Zone must enhance the value of the physical connection between the Historic Centre and Eggenberg Palace.
- The need for advertisements, billboards and traffic signs will be checked in order to avoid cluttering up those areas.
- When the Eggenberg World Heritage Site and Buffer Zone are inscribed by UNESCO as an addition to Graz World Heritage Site, general urban development between Graz World Heritage Site and Eggenberg will respect the visual integrity of both these areas.

- **Conception area I**

Esperantoplatz (Square)

Measures shall be taken to enhance the visibility and perception of the Weisseneggerhof as the starting point from town to Eggenberg. The historical significance of those locations is to be preserved, revitalised and made visible.

Quality development of street spaces and of the Esperantoplatz Square.

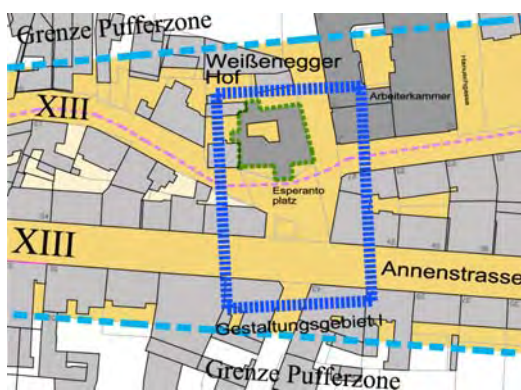


Fig. 24 Conception Area I

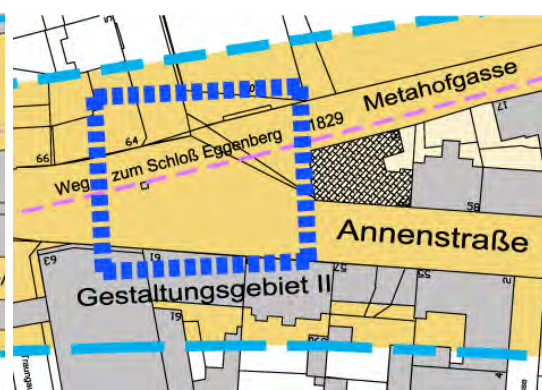


Fig. 25 Conception Area II

- **Conception area II**

The Metahofgasse / Annenstrasse junction

Focus on the visibility of the historic road junction to Eggenberg.

Quality development of street spaces.

- **Conception area III**

Crossroads Eggenberger Strasse and Alte Poststrasse

Emphasis on perception of the significance of the old tollhouse with its wayside shrine.

Quality development of the crossroads area and its immediate buildings.

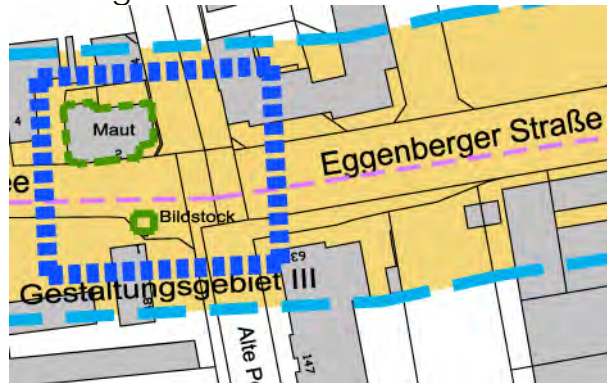


Fig. 26 Conception Area 26

The other buildings along the alignments of the buffer zone XIII display no particularly prominent historic characteristics.

Keeping the suggested measures in mind, it should be possible to realise structural redevelopment without compromising the urban landscape as long as architectural quality standards are observed. The closeness of the streets as a whole should be preserved; building heights may only be altered without their compromising the urban space

4.) SOURCES

Literature:

Die Kunstdenkmäler der Stadt Graz, Die Profanbauten des IV. und V. Bezirkes (Lend, Gries), Österreichische Kunsttopographie, Band/vol. 46, , Hg./ed. Bundesdenkmal Wien, 1984.

Entwicklungskonzept Bahnhofsviertel Graz, Zechner & Zechner ZT GmbH, 2008

Plans:

Vermessungsamt der Stadt Graz, Katasterpläne/cadastral survey,

Denkmalkataster, Luftbild/arial view

Franziszäischer Kataster, Landesarchiv Steiermark (Provincial archive)

Photos:

Wiltraud Resch and Christian Probst, 2009



Landesmuseum Joanneum



Schloß Eggenberg



Schloss Eggenberg

Organisationskonzept

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AUFGABEN UND ZIELSETZUNG

Mit dem einstimmigen Gemeinderatsbeschluss zur Annahme des Grazer Managementplans 2007 für die Welterbestätte „Historische Altstadt Graz“ kam die Stadt Graz einer Forderung des Welterbekomitees (Vilnius 2006) nach. Gleichzeitig wurde auch die vorgeschlagene Erweiterung der bestehenden Welterbestätte um Schloss Eggenberg in diesen Managementplan miteinbezogen: **Weltkulturerbe Historische Altstadt Graz-Managementplan 2007. Erweiterung Schloss Eggenberg** (im Folgenden WH MP Graz 2007).

Das vorliegende Organisationskonzept (Administrative Manual) des Landesmuseums Joanneum für Schloss Eggenberg beruht auf diesem WH-MP Graz 2007 und ergänzt diesen im Detail für alle museumsinternen Abläufe und Prozesse.

Es fasst alle rechtlichen, administrativen und wirtschaftlichen Regelungen, Strukturen und Maßnahmen, die zur Bewahrung von Bestand und Wertigkeit der Schlossanlage Eggenberg relevant sind, zusammen. Wie im WH-MP Graz 2007 festgelegt, wird die Weltkulturerbe-Koordinationsstelle in der Grazer Stadtbaudirektion als koordinierende Schnittstelle der betroffenen Parteien und Behörden fungieren.

Die Ziele des Organisationskonzepts sind in Übereinstimmung mit den Zielsetzungen des WH-MP Graz 2007 und ausgehend von den bestehenden rechtlichen und verwaltungstechnischen Strukturen, wie folgt zu formulieren:

1. die Regelung der Verfahren für den rechtlichen Schutz des Kulturguts,
2. die notwendigen Maßnahmen zur Erhaltung des Kulturguts, wobei diese den Ansprüchen der Echtheit („Authentizität“) nach Gestaltung, Material, handwerklicher Ausführung und Gesamtzusammenhang zu entsprechen haben,
3. die Erschließung und die Erhaltung der Zugänglichkeit für die Öffentlichkeit.

RECHTLICHE GRUNDLAGEN

Internationale Übereinkommen

- Übereinkommen zum Schutz des Kultur- und Naturerbes der Welt (BGBl. Nr. 29/1993)
- Konvention zum Schutz von Kulturgut bei bewaffneten Konflikten (BGBl. Nr. 58/1964)
- ICOM Code of Ethics for Museums (Fassung Juli 2001)

Bundesgesetze

- Denkmalschutzgesetz 1923 (i.d.F BGBl. I Nr. 170/1999)
Schloss und Park Eggenberg stehen mit Bescheid der Zentralstelle für Denkmalpflege vom 22.9.1938, Zl. 3250/Dsch ex 1938 unter Denkmalschutz, Erweiterung für den Park mit Bescheid des Bundesdenkmalamtes GZ. 1.687/11/2006, vom 6.11. 2006. Jedwede Veränderung kann also nur nach ausdrücklicher schriftlicher Bewilligung des BDA erfolgen.

Steiermärkische Landesgesetze

- Grazer Altstadterhaltungsgesetz 1980 (LGBl. Nr. 17/1980, LGBl. Nr. 71/2001)
Schloss und Park Eggenberg mit Umgebung (Flächenwidmungsplan) unterliegen als Bereich 5 innerhalb der Schutzzone IV (Historische Vororte) dem Grazer Altstadterhaltungsgesetz. Zusätzlich zu den Auflagen der Stmk. Bauordnung dürfen hier Veränderungen nur mit Bewilligung der Grazer Altstadterhaltungskommission erfolgen.
- Steiermärkisches Baugesetz (LGBl. Nr. 59/1995; Letztfassung LGBl. Nr. 78/2003)
- Steiermärkisches Raumordnungsgesetz 1974(LGBl. Nr. 127/1974; LGBl. Nr. 13/2005)
Die Flächenwidmung in Kern- und Pufferzone der vorgeschlagenen Erweiterung unterliegt dem Stmk. Raumordnungsgesetz und kann nur nach vorausgegangenem Gemeinderatsbeschluss geändert werden.
- Bebauungsdichteverordnung 1993 (LGBl. Nr. 38/1993; LGBl. Nr. 61/2003)
- Flächenwidmungs- und Bebauungsplan für Graz
- Steiermärkisches Naturschutzgesetz 1976 (LGBl. Nr. 65/1976; LGBl. Nr. 56/2004)

Privatrechtliche Übereinkommen

- Grazer Gemeinderatsbeschluss vom 22. November 2006 zur Annahme des Management- und Masterplans für die Welterbestätte Graz: „Weltkulturerbe Historische Altstadt Graz - Managementplan 2007“, sowie „Weltkulturerbe Historische Altstadt Graz - Managementplan 2007 - Erweiterung Schloss Eggenberg“
- Gesellschaftsvertrag der Landesmuseum Joanneum GmbH vom 26.11.2002
- Betriebsvereinbarung über die Übertragung der Verwaltung des Steiermärkischen Landesmuseums Joanneum an eine gemeinnützige Gesellschaft mit beschränkter Haftung (Landesmuseum Joanneum GmbH) vom 23.12.2002
- Satzungen des Steiermärkischen Landesmuseums Joanneum
- Vereinbarung mit der Feuerwehr der Stadt Graz zum Objekt-Brandschutz, die alle Einsatz- und Alarmpläne regelt
- Vereinbarung mit der Polizeidirektion Graz, auf der Alarmpläne beruhen
- Wartungsverträge mit Sicherheitsfirma ARS zum umfassenden technischen Intrusionsschutz
- Vereinbarung mit Firma Öst. Wachdienst zur personellen 24 Stunden Objektbewachung

GRUNDLAGEN DER FINANZIERUNG

Derzeit steht das Schloss Eggenberg im Eigentum des Landes Steiermark. Das Land Steiermark bediente sich einer Abteilung des Amtes der Steiermärkischen Landesregierung zur Verwaltung und Erhaltung des Schlosses Eggenberg samt seiner historischen Interieurs und angeschlossenen Gartenflächen, dem Steiermärkischen Landesmuseum Joanneum. Mit Beginn 2003 wurde diese Abteilung in eine gemeinnützige und nach privatwirtschaftlichen Grundsätzen geführte Gesellschaft mit beschränkter Haftung ausgegliedert. Seit diesem Zeitpunkt obliegt die Verwaltung und Erhaltung des Schlosses Eggenberg der Landesmuseum Joanneum GmbH. Diese Gesellschaft steht zu 15% im Eigentum der Stadt Graz und zu 85% im Eigentum des Landes Steiermark.

Förderungsmittel des Bundes

Größere Sanierungsmaßnahmen werden auch beim Bund mittels Förderansuchen eingereicht. Derartige Sanierungsmaßnahmen des Schlosses Eggenberg werden durch projektbezogene Subventionierungen von Seiten des Bundesdenkmalamtes gefördert.

Förderungsmittel des Landes Steiermark

Wie oben erwähnt, ist das Land Steiermark Eigentümer des Schlosses Eggenberg und der Parkfläche. Das Land Steiermark hat mit der Landesmuseum Joanneum GmbH in einer Betriebsvereinbarung die Finanzierung der Gesellschaft und damit auch die Finanzierung der Verwaltung und laufenden Instandhaltung des Schlosses Eggenberg geregelt.

Für größere Sanierungsmaßnahmen an Gebäuden, Prunkräumen oder der Parkanlage werden von Seiten des Landes Steiermark im Einzelfall zusätzliche Fördermittel für das Schloss Eggenberg freigegeben. Finanzielle Bedeckung für die Freigabe dieser Fördermittel stellt der „Rundfunk- und Fernsehschilling“ dar, die zu einem Drittel für bauliche Maßnahmen an den Gebäuden des Landesmuseums Joanneum zweckgewidmet ist. Aus diesem Sonderbudget wird jährlich zusätzlich ein weiterer Förderungsbetrag von € 150.000 zur Sanierung der Prunkräume des Schlosses Eggenberg zur Verfügung gestellt.

Förderungsmittel der Stadt Graz

Die Finanzierung der Landesmuseum Joanneum GmbH erfolgt neben ihren Eigenerlösen durch Subventionen durch die öffentliche Hand. Als Miteigentümer der Landesmuseum Joanneum GmbH gibt es mit der Stadt Graz einen Vertrag über die mehrjährige Finanzierung der Gesellschaft durch die Stadt Graz.

Privatwirtschaftliche Mittel

Nach privatwirtschaftlichen Grundsätzen geführt, erwirtschaftet die Landesmuseum Joanneum GmbH jährlich einen Eigenerlösanteil in Höhe von 15% ihres gesamten Umsatzvolumens. Diese Mittel stellen eine wirtschaftliche Basis zur Erhaltung des Weltkulturerbes. Wirtschaftsdaten sind dem beigelegten Geschäftsbericht 2006 zu entnehmen.

TOPOGRAPHISCHE ABGRENZUNG

Der Inhalt dieses Organisationskonzeptes bezieht sich räumlich nur auf die angestrebte Erweiterung der bereits bestehenden Welterbestätte Historische Altstadt Graz, nämlich :

- Schloss und Park Eggenberg, sowie einen Teil der Eggenberger Allee samt Baumbestand als Kernzone
- sowie die ausgewiesene Pufferzone

GRUNDSÄTZE DES ORGANISATIONSKONZEPTS

- Das Organisationskonzept verfolgt die gezielte und systematische Erhaltung des historischen Erbes innerhalb der vorgeschlagenen Erweiterung des Weltkulturerbe Areal entsprechend den internationalen Vereinbarungen und Empfehlungen der Denkmalpflege.
- Die Abteilung Schloss Eggenberg der Landesmuseum Joanneum GmbH bemüht sich um eine möglichst unverfälschte Erhaltung der gesamten Schlossanlage: Gebäude, historische Innenausstattung und Garten.
- Schloss und originale Ausstattung der Beletage sind als erstrangiges Denkmal einer fürstlichen Residenz der Barockzeit zu präsentieren.
- Die Gartenanlage wird in ihrer jüngsten Form als Landschaftsgarten der Romantik erhalten und gemäß den gesetzlichen Auflagen nach dem gültigen Parkpflegewerk restauriert.
- Alle konservatorischen Agenden zur Erhaltung der Gesamtanlage werden in laufender Abstimmung mit dem Bundesdenkmalamt wahrgenommen.
- Die Sammlung wird durch fachspezifische und rezipientenspezifische Publikationen in verschiedenen Sprachen erschlossen.

- Sinn und Aufbau der Sammlung werden im Rahmen von Führungen und Ausstellungen erläutert.
- Die wissenschaftliche Aufarbeitung der Sammlungsgeschichte (Haus, Innenausstattung und Garten) wird in verstärktem Maße weitergeführt und durch gezielte Öffentlichkeitsarbeit vermittelt. Wissen um die Werte des kulturellen Erbes fördert dessen Verständnis.
- Erforderliche zeitgenössische Ergänzungen der baulichen Infrastruktur sind unter größtmöglicher Schonung der originalen Substanz durchzuführen. Dabei ist Wert auf größtmögliche architektonische Qualität zu legen.
- Der weitere Ausbau der öffentlichen und privaten Geldmittel, der direkten und indirekten Förderung, sind Teile des kulturpolitischen Programms; die in den letzten Jahren verstärkt angelaufene Entwicklung von Sponsortätigkeiten ist weiter zu verfolgen.
- Die Koordinierung der Standpunkte aller an der Erhaltung und Vermittlung der Altstadt von Graz sowie Schloss Eggenberg und seiner Umgebung Interessierten, Eigentümer und Nutzer, Stadt und Land, erfolgt in der Weltkulturerbe-Koordinationsstelle in der Grazer Stadtbaudirektion. Basis für die Entscheidungen sind die Empfehlungen des WH-MP 2007.

Umfang

Die Eggenbergischen Sammlungen umfassen:

- das Schloss und seine Nebengebäude
- den historischen Schlosspark
- Originale Ausstattung des Schlosses
- Objekte, die verlorene Originalausstattung in geeigneter Form ersetzen können
- Objekte, Darstellungen etc., die aus dem ehemaligen Besitz der Familie Eggenberg stammen (Möbel und kunstgewerbliche Objekte, Bücher, Musikalien etc.)
- Porträts von Mitgliedern der Familie Eggenberg

- Porträts von Persönlichkeiten, die in enger Verbindung mit der fürstlichen Familie standen, auch Künstler, die für sie tätig waren
- Ansichten der Schlossanlage (Gebäude und Gärten) und ehemals in Eggenbergischen Besitz befindlicher Anlagen
- Vorlagen und Vergleichsmaterial zur Ausstattung des Hauses

Als Inventar werden der fixe und mobile Teil der historischen Innenausstattung (Prunkräume, Gotische Kapelle und Schlosskirche) in zwei Teilen geführt:

- Raumbuch:
Enthält alle fix, also untrennbar mit dem Gebäude verbundenen Teile der historischen Ausstattung (Deckengemälde, Wandverkleidung etc.)
- Inventarbuch:
Enthält alle beweglichen anderen Anteile der Sammlung.

Raumbuch oder Inventarbuch enthalten auch alle Angaben zur Sammlungsdocumentation, also über Standort, nötige Restaurierungen und eventuelle Veränderungen an Sammlungsgegenständen.

Als Parkinventar wird ein Baumkataster erarbeitet.

Kompetenzen und Funktionen der an der Sammlung tätigen Mitarbeiter

- Die Gesamtverantwortung für die ordnungsgemäße Verwaltung, die wissenschaftliche und restauratorische Betreuung sowie die Sicherheit des gesamten Sammlungsbestandes liegt bei der Direktion des Landesmuseums Joanneum, die einen geeigneten Mitarbeiter als Leiter der Abteilung Schloss Eggenberg mit der Wahrnehmung dieser Aufgabe betraut.
- Die konservatorische und restauratorische Überwachung und Betreuung der Sammlungsobjekte obliegt den Restauratoren der Abteilung Schloss Eggenberg in enger Zusammenarbeit mit dem Bundesdenkmalamt.

ORGANISATIONSTRUKTUR DER LANDESMUSEUM JOANNEUM GMBH

Landesmuseum Joanneum



Stand: 01.01.2008

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SCHLOSSPARK EGGENBERG

GUTACHTEN ZUR UNTERSCHUTZSTELLUNG
IM SINNE DES DENKMALSCHUTZGESETZES



LANDSCHAFTSPLANUNG & GARTENKUNST
DI ANDREAS ZBIRAL
MITARBEIT: DI MARIA NINAUS



AUGUST 2004

IM AUFTRAG DES BUNDESDENKMALAMTES



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Conrad Kreuzer, Schloss Eggenberg mit Rosenhügel, um 1840
Radierung, abgebildet in KAISER, 1993; Abb.: 18

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I. EINLEITUNG

Seit der letzten Novellierung des Denkmalschutzgesetzes im Sommer 1999 können die 56 bedeutendsten Garten- und Parkanlagen Österreichs unter Denkmalschutz gestellt werden. Dazu heißt es im BGBl. I Nr. 170/1999 (Denkmalschutzgesetz), § 3 Abs. 5 folgend:

„Die Unterschutzstellung von Park- und Gartenanlagen auch hinsichtlich ihrer gestalteten Natur (§ 1 Abs. 12) kann nur durch Bescheid auf Grund der Bestimmungen dieses Paragraphen erfolgen. Zuvor ist auf wissenschaftlicher Basis ein gutächtliches Konzept zu erstellen, das planlich und beschreibend eine Klarstellung von Art und Umfang der Unterschutzstellung ermöglichen muss und sowohl den Istzustand als auch den anzustrebenden Sollzustand der Park- und Gartenanlage zu enthalten hat. ...“

Die Gartenanlage des Schlosses Eggenberg mit ihrer über dreieinhalb Jahrhunderte zurückreichenden Geschichte ist eine der bedeutendsten Gartenanlagen der Steiermark. Der im 19. Jahrhundert überwiegend landschaftlich gestaltete Park enthält auch zahlreiche Spuren seiner barocken Vergangenheit. Mit dem neuen „Planetengarten“ wurde nun eine zeitgemäße Gartenschöpfung des beginnenden 21. Jahrhunderts in das Ensemble integriert. Durch zahlreiche Pflege- und Gestaltungsmaßnahmen ist sein Zustand im Laufe des letzten Jahrzehntes wesentlich verbessert worden. Andere Maßnahmen zur Vervollkommnung dieses besonderen Gartendenkmals sind noch durchzuführen.

Im Rahmen dieses Gutachtens wurde die gesamte Parkanlage, die mit einer Mauer von der umgebenden Stadt abgegrenzt ist, näher analysiert und dokumentiert. Die wesentliche Grundlage für diese Arbeit war das Gutachten zur Gartendenkmalpflege, das 1993 vom Büro Arch. DI Maria Auböck (Bearbeitung DI. Karin Zwerger) erstellt wurde.

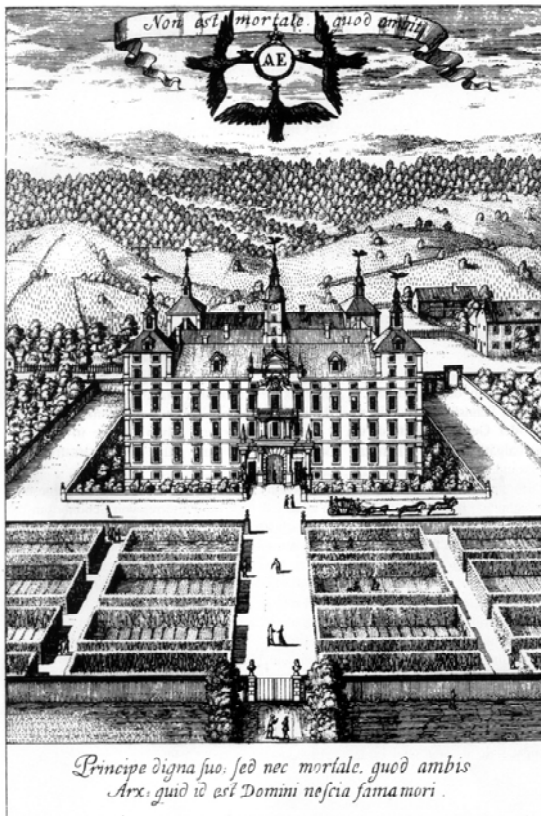
Um die ursprünglichen Intentionen der Gestalter dieser besonderen und bereits im 18. Jahrhundert teilweise zugänglichen Gartenanlage auch in Zukunft als eine für die GrazerInnen nutzbare, künstlich und kunstvoll geschaffene Gartenanlage zu erhalten, ist die **Unterschutzstellung im Sinne des Denkmalschutzgesetzes (§ 1 Abs. 12) erforderlich und sinnvoll**. Das vorliegende Gutachten soll grundsätzliche Rahmenbedingungen für den zukünftigen Umgang mit diesem historischen Grünraum festlegen.

II. HISTORISCHE ENTWICKLUNG¹

Das erstmals 1460 urkundlich erwähnte Schloss wurde zwischen 1625 und 1635/36 zu einer drei Höfe einschließenden Vierflügelanlage grundlegend verändert und erweitert. Das Aussehen des damals bestehenden Ziergartens um die residenzartige, ikonographisch inhaltsreiche, frühbarocke Schlossanlage ist schematisch in dem von Matthäus Merian vor 1656 gefertigten Kupferstich überliefert. Dieser zeigt einen **vor dem** von einem Graben umgebenen **Schloss liegenden rechteckigen Garten**, der von Mauern mit vier Ecktürme umschlossen ist und mit einem Wegekreuz aus überdeckten Treillagegängen in vier Quartiere unterteilt wird. Baumreihen bestehen im Norden und Süden.



Matthäus Merian, Schloss Eggenberg, Kupferstich vor 1656



Andreas Trost, Schloss Eggenberg, Kupferstich vor 1700

*Principe digna suo: sed nec mortale, quod ambis
Arx: quid id est Domini neficia fama mori.*

führenden Mittelweg, seitlichen, regelmäßigen Wegen und Bosketten mit Hainbuchenhecken sowie die südwestlich und nordöstlich des Schlosses liegenden Wald- und Baumgärten. Um diese Zeit werden erstmals Namen der Hofgärtner genannt: Georg Gerer und sein Nachfolger Bartholomäus Müller.

Verschiedene schriftliche Aufzeichnungen belegen, dass auch in den nachfolgenden Jahrzehnten laufende Erweiterungen und künstlerische Ausgestaltungen des Gartens durchgeführt wurden.

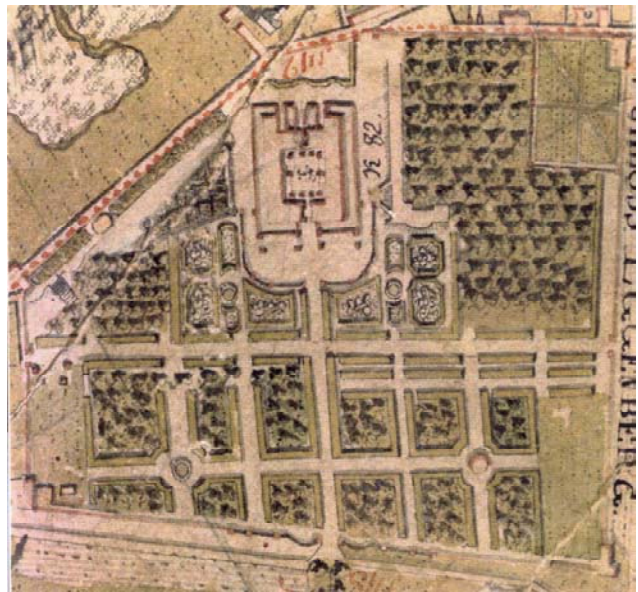
1678 wird ein neuer Gartenmeister mit der Umgestaltung und weiteren Vergrößerung der Gartenanlage beauftragt und somit ein **zusammenhängender Parkbereich um das gesamte Schloss** geschaffen. Die bestehenden Mauern werden in der Querachse verlängert, in der Längsachse abgebrochen und neue Mauern errichtet, welche die verschiedenen Gartenbereiche voneinander trennten. Von 1689 bis 1692 wird eine „Pämärantschenhaus“ (= Orangerie) errichtet.

Der von Andreas Trost gefertigte und 1700 publizierte Kupferstich gibt einen Ausschnitt dieser Gartenepoche wieder: eine symmetrisch auf das Hauptportal der Gartenanlage zulaufende Allee, dem von dort zum Schlosstor

¹ Auf Grundlage von Kaiser, 1993; Auböck, 1993; Berger, 2003; adaptiert und aktualisiert

Ein anonymen Augustinermönch berichtet 1726 von einem „... *wunderselzzamen Lust- und Zirrgarten* ...“ in Eggenberg, doch von den Kübelpflanzen, den Gewächshäusern, den Brunnen und Volieren, den Einsetz- und Schildkrötenteichen, der „*Keglstatt*“ und dem Küchengarten gibt es nur wenige Hinweise und keine Ansichten. Im Boskett werden zu Beginn des 18. Jhs. Krautpflanzen gezogen (bis zu 27.000 Stück pro Jahr), sowie Karfiol, Kohl, Spargel und Artischocken für die fürstliche Tafel.

Nach dem Aussterben der Familie Eggenberg beginnt 1754 mit dem neuen Schlossherrn Johann Leopold Graf Herberstein ein neues Kapitel in der Gartengeschichte. Man zollt dem Geschmack des Rokoko Tribut und gestaltet Eggenberg in einen **französischen Garten** um. Die Achsen und die Wegeführung, sowie das Brunnensystem werden übernommen und Instand gesetzt. Große Erdbewegungen sind erforderlich, umfangreiche Pflanzenankäufe, die künstlerische Ausgestaltung des Gartens mit plastischem Schmuck und Brunnen, sowie eine neue achteckige „*Salatrain*“ (der heute noch bestehende Pavillon) und die Erweiterung der Umfassungsmauer mit zwölf reich gestalteten Toren. Ihr entsprechen sieben gleichartige Tore, die den Vorplatz um das Schlossgebäude mit einem Gitter vom eigentlichen Garten trennen. An der nördlichen Seite des Schlosses bestand eine Terrassenanlage, von der aus man den Garten in seiner Gesamtheit überblicken konnte, auf der südlichen ein Irrgarten. Im Sichtbereich des Schlosses lag ein aufwendiges Broderieparterre, nördlich des Schlosses lag ein Baumgartenbereich und in der Nordecke ein eingefriedeter Küchengarten mit Treibhäusern und Frühbeeten. Die große Querachse, die die beiden Seitenportale verband, war als leicht erhöhter Damm zum Befahren durch Kutschen ausgebildet und trennte den Garten gleichzeitig in zwei große Bereiche. Die östliche Hälfte war als ein mit hohen Heckenwänden eingefasstes Boskett gestaltet, im nördlichen Zentrum befand sich die neue „*Salatrain*“, im südlichen ein großer Brunnen. Im östlichen Eck des Gartens befand sich das „Wirtshaus im Herrschaftsgarten“ mit einer Kegelbahn. Der herrschaftliche Eggenberger Garten war bereits damals zu bestimmten Zeiten öffentlich zugänglich und wurde 1765 vom Kaiserpaar Franz Stephan und Maria Theresia besucht.



„Della-Porta-Plan“ der Stadt Graz, Ausschnitt, 1788

An der nördlichen Seite des Schlosses bestand eine Terrassenanlage, von der aus man den Garten in seiner Gesamtheit überblicken konnte, auf der südlichen ein Irrgarten. Im Sichtbereich des Schlosses lag ein aufwendiges Broderieparterre, nördlich des Schlosses lag ein Baumgartenbereich und in der Nordecke ein eingefriedeter Küchengarten mit Treibhäusern und Frühbeeten. Die große Querachse, die die beiden Seitenportale verband, war als leicht erhöhter Damm zum Befahren durch Kutschen ausgebildet und trennte den Garten gleichzeitig in zwei große Bereiche. Die östliche Hälfte war als ein mit hohen Heckenwänden eingefasstes Boskett gestaltet, im nördlichen Zentrum befand sich die neue „*Salatrain*“, im südlichen ein großer Brunnen. Im östlichen Eck des Gartens befand sich das „Wirtshaus im Herrschaftsgarten“ mit einer Kegelbahn. Der herrschaftliche Eggenberger Garten war bereits damals zu bestimmten Zeiten öffentlich zugänglich und wurde 1765 vom Kaiserpaar Franz Stephan und Maria Theresia besucht.

Die barocke Gartenanlage wurde seit 1802 Stück für Stück zum „*modernen*“ **Landschaftsgarten** umgestaltet. 1802 beginnt man mit einem „*neu zu errichtenden Garten*“, der auch als „*Garten der Frau Gräfin*“ bezeichnet wird. Man erweitert die bestehende Extragartenanlage und verlegt den Küchengarten weiter nach Osten. Dieser immer noch ummauerte Extragarten ist mit der Terrassenanlage bereits durch ein mit geschwungenen Wegen gestaltetes Gartenstück verbunden, selbst aber noch symmetrisch geordnet. Er war als Blumen- und Obstgarten konzipiert. 1810 erweist sich Johann Hieronymus Herberstein als

interessierter und aktiver „Gärtner“ unter den Eggenberger Schlossherrn und nimmt die Modernisierung des Parks in Angriff. Vielleicht als Probestück wird die Rasenfläche vor dem „Wirtshaus“ an der Ostecke des Gartens „nach englischem Geschmack“ mit geschwungenen Wegen und Gehölzgruppen umgestaltet. Im Bereich zwischen Fahrdamm und Ziergarten wird bis 1825 eine große „Englische Parthie“ angelegt, die von Kanälen und kleinen Wasserflächen durchzogen war. Unter dem neuen Obergärtner Franz Matern wird 1829 der Irrgarten entfernt und neue Baumgruppen angelegt. 1835 ersetzt an der Mauer zur Baiernstraße ein kleiner Rundtempel, der „Bacchustempel“ im englischen Geschmack einen barocken, altmodisch gewordenen Vorgängerbau. Der Tempel wird 1926/27 abgebrochen, weil seine Rückwand etwas in die Baiernstraße vorgewölbt war und den Verkehr behinderte. Graf Hieronymus lässt 1833 die barocke Gartenterrasse abbrechen, an ihrer Stelle einen künstlichen Hügel formen, und diesen durch Bepflanzung mit Kiefern und Rosen in die neue englischen Partien einbinden. 1837 wird auf dem „Rosenhügel“ ein eiserner „Paraplui“ errichtet, in dessen Schatten man Tee und Kaffee einnehmen und die Aussicht, die bis zum Schlossberg reichte, genießen konnte.



Katasterplan des Schlossparks zwischen 1821 und 1829

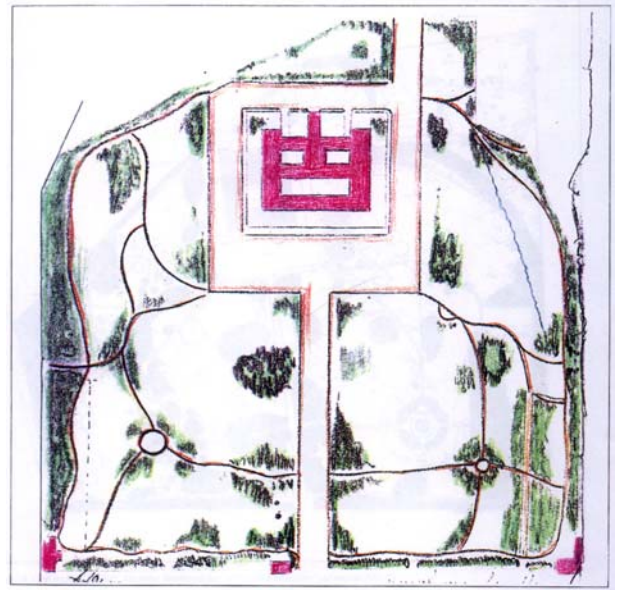


„Englische Parthien“ im Eggenberger Garten: Rosenhügel, Bacchustempel, Südpavillon

Die bemerkenswerteste Neuerung im Schlosspark erfolgt 1833/35 als der Blumengarten „der Frau Gräfin“ zur florierenden Versandgärtnerei ausgebaut wird. Nach umfangreichen Pflanzenkäufen in ganz Europa nimmt der „Herberstein'sche Handelsgarten“ 1836 mit einem vorerst handgeschriebenen Katalog seinen Betrieb auf. 1838 werden schon 200 Kataloge gedruckt und ein umfangreiches Sortiment von Kamelien, Georginen, Rosen, Obstgehölzen und „Pflanzen für den englischen Park“ in der gesamten Monarchie versandt. 1842 liegt die Katalogauflage bei 1000 Stück und der Garten floriert bis nach dem Tod von Hieronymus Herberstein 1847. Das Interesse reduziert sich dann zwar, wird bis zum Ende des 19. Jhs. aber nie ganz aufgegeben. Noch 1881 ist ein einfacher Katalog im Umlauf. Der Extragarten diente auch als Schauanlage, ab 1841 wird eine neue Orangerie mit gusseisernen Säulen, großen Bassins und Stuckdekoration errichtet. Hier werden Pflanzenarrangements, eine Felspartie und eine Grotte gezeigt.

Ab 1847 wird unter Johann Heinrich Herberstein hinter dem Schloss ein „Frühstücksgartel“ durch den neuen Obergärtner Freidrich Wagner angelegt, in dem auch ein kleiner Teich aus dem 17. Jh. verandert erhalten ist. Es wird ein holzernes Lusthaus errichtet, „Rosenscheiben“, Buchseinfassungen und exotische Kubelpflanzen („Neuhollandern“) arrangiert.

Bis zur Mitte des 19. Jhs. ist die ruckwartige Halfte des Parks im modernen „englischen“ Geschmack neu angelegt, wahrend vorne der barocke Garten noch erhalten ist. 1854 wird auch dieser Rest abgebrochen. Der Pflanzenbestand wird grosteils entfernt, die Wege teilweise aufgelassen, die Brunnen zugeschuttet und der Park, so wie er heute noch besteht angelegt. Wieder folgen umfangreiche Neupflanzungen. Zum Baumbestand, der sich in einen schattenspendenden Gurtel (belt) entlang der Gartenmauer, in Baumgruppen (clumps) und einzelne Solitars in offenen Wiesenflachen gesellte sich eine reiche Unterpflanzung von Strauch- und Kletterpflanzen, die farbige Abwechslung in den Garten brachte. Anstelle des ehemaligen Broderie-Parterres war das Schloss umgeben von Blumenbeeten, groe Blumenscheiben und spater kunstvollen „Teppichbeeten“. Der barocke Mauerkranz um den Vorplatz war in der Zwischenzeit entfernt worden. Die Rasenflachen im schlossnahen Bereich sind kurz gehalten, die weiter entfernten landschaftlichen Bereiche als Wiesen angelegt. Anstelle des barocken Formalgartens war ein „zonierte Landschaftsgarten“ nach englischen Vorbildern entstanden. In der zweiten Halfte des 19. Jhs. wird der Garten kaum mehr verandert. Nur die Blumenrabatten unterworfen, an denen vor allem seit 1890 der Obergartner Miksovic seine Kunst der Teppichbeetkomposition unter Beweis stellte, wandelten sich.



Gartenplan als Handzeichnung, um 1877

1895 wird der Paraplui auf dem Rosenhugel abgebrochen, als Alteisen verkauft und an seiner Stelle eine Traueresche gepflanzt. Die Rosen werden umgepflanzt und Fliederstraucher nehmen ihren Platz ein. Den Anspruchen des neuen Schlossherrn entsprechend, wird der Park nun auch zur Sportanlage umgebaut. Ein Tennisplatz, ein kleiner Golfkurs, eine Reitbahn und der Eislaufplatz werden wesentliche Elemente im Park, der damit langsam seinen Charakter vom Gartenkunstwerk zum benutzerfreundlichen „Stadtpark“ andert. Die Jahre zu Beginn des 20. Jhs., vor allem der Weltkrieg, brachten eine Reduktion der Pflegeintensitat mit sich. Die schlossnahen Blumenpflanzungen werden noch aufrechterhalten, doch die zahlreichen Zierstraucher und Unterpflanzungen verwildern oder werden entfernt, die Parkwiesen verpachtet. Die „Ordres fur die Parkpflege“ des fur Jahrzehnte letzten Eggenbergischen Gartners Anton Zedlenka vermitteln ein detailgenaues Bild der damals noch regelmaig durchgefuhrten Pflegemanahmen.

Seit 1939 befindet sich Schloss Eggenberg im Besitz des Landes Steiermark. Es folgten Krieg und Besetzung, schließlich die Restaurierung und Eingliederung des Hauses in das Landesmuseum Joanneum. Während das Schloss selbst restauriert wurde, beschränkten sich die Arbeiten im Park auf die allernötigsten Maßnahmen – jährliches Mähen der Wiesen, Schneeräumung und Abtransport des Totholzabfalls. Der Extragarten war nach dem Krieg einige Zeit als Baumschule verpachtet und ist anschließend verwildert. Teile des Parks dienen seit 1952/53 als Wildpark. Obwohl vielfach die Gebäude, die Brunnen und die Orangerien zerstört waren, hat sich der Eggenberger Park in seinem Grundgerüst, vor allem im Baumbestand und teilweise in der Wegeführung erhalten.

Ein Wendepunkt der im 20. Jhs. andauernden Phase der Vernachlässigung in der Gestaltung und Pflege der Gartenanlage war das Jahr 1993. Seit damals gibt es auf Initiative der Leiterin der Abteilung Eggenberg, Frau Dr. Barbara Kaiser zahlreiche Aktivitäten in verschiedenen Teilbereichen der Gartenanlage, die seine Substanz deutlich verbesserten. Der Wiederherstellungsphase ging die Erstellung eines umfassenden Gutachtens zur Gartendenkmalpflege durch das Büro DI Maria Auböck (Bearbeitung DI Karin Zwerger) voraus. In den darauf folgenden Jahren wurde der Gehölzbestand in Teilabschnitten erneuert (Rodungen, Nachpflanzungen, Korrekturen), ein großer Teich nördlich des *Rosenhügels* angelegt, der Gartenbereich um den Pavillon (heute Parkcafé) saniert, das Pförtnerhaus saniert, ein neues und attraktives Besucher-Leitsystem installiert und die alte Orangerie im *Extragarten* nach einem Architekturwettbewerb in zeitgemäßer Form neu errichtet und nun als Lapidarium genutzt, davor anstelle des „*Gartens der Frau Gräfin*“ ein neuer „Planetengarten“ nach dem Entwurf von Frau Arch. DI Helga Tornquist angelegt und im Juli 2004 eröffnet.

Weiters wurden mehrere gartenarchäologische Grabungen zur detaillierten Erforschung der historischen Entwicklung durchgeführt: bei der Brunnenanlage im Südosten, beim Bacchustempel, am *Rosenhügel*, im *Herrschaftsgartel* und vor dem Südpavillon. Vorarbeiten zur gartendenkmalpflegerischen Restaurierung des *Herrschaftsgartels*, des *Rosenhügels* und des Gartenbereiches vor dem Südpavillon sind im Gang, ebenso die Restaurierung des Südpavillons.

Seit dem Jahre 2003 ist wieder ein Gärtner, Herr Auer, für die Pflege und Erneuerung der Gartenanlage von Schloss Eggenberg zuständig, der sich mit seinem Team intensiv um die Belange des Gartens bemüht.

Literatur-, Plan- und Abbildungsverzeichnis

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- 1788** **„Della Porta Plan“ der Stadt Graz**
Ausschnitt über den Schlosspark Eggenberg, Steiermärkisches Landesarchiv
- 1820** **Franzische Landesaufnahme**
Katstralmappenarchiv, Wien
- o. A.** **Katasterplan**
zwischen 1821 und 1829, Archiv Schloss Eggenberg
- 1849** **DOHNAL-Gartenplan**
Federzeichnung auf Grundlage des Katasterplans,
Steiermärkisches Landesarchiv
- o. A.** **Gartenplan**
um 1877, Handzeichnung, Steiermärkisches Landesarchiv
- 1991** **Bestandsplan des Schlossparks Eggenberg**
detaillierter Bestandsplan und Pflanzenbestandsplan im M 1:500 (und 1:1000)
erstellt im Zuge der Arbeiten am Gutachten zur Gartendenkmalpflege
vom Büro M. AUBÖCK, Bearbeitung: K. ZWARGER
- 1992** **Gehölbewertung des Schlossparks Eggenberg**
Baumbewertung nach 5 Vitalitätsstufen im M 1:500 (und 1:1000)
erstellt im Zuge der Arbeiten am Gutachten zur Gartendenkmalpflege
vom Büro M. AUBÖCK, Bearbeitung: K. ZWARGER
- 1992** **Entwicklungskonzept des Schlossparks Eggenberg**
Maßnahmenempfehlungen für Einzelgehölze und Gehölzgruppen im M 1:500
(und 1:1000), erstellt im Zuge der Arbeiten am Gutachten zur
Gartendenkmalpflege, vom Büro M. AUBÖCK, Bearbeitung: K. ZWARGER
- 2003** **detaillierter Bestandsplan des Herrschaftsgartels**
M 1:200, erstellt im Zuge der Arbeiten zur Erneuerung des Herrschaftsgartels
vom Büro A. ZBIRAL, Bearbeitung: M. NINAUS
- 2004** **Entwurfsplan des Herrschaftsgartels**
M 1:200, erstellt im Zuge der Arbeiten zur Erneuerung des Herrschaftsgartels
vom Büro A. ZBIRAL, Bearbeitung: M. NINAUS

Ausgewählte Abbildungen

- vor 1656 Matthäus Merian, Schloss Eggenberg**
Kupferstich, abgebildet in KAISER, 1993; Abb.: 14
- vor 1700 Andreas Trost, Schloss Eggenberg**
Kupferstich, abgebildet in KAISER, 1993; Abb.: 15
- 1830/33 Anton Clarmann, Schloss Eggenberg**
Lithographie, abgebildet in KAISER, 1993; Abb.: 17
- um 1840 Conrad Kreuzer, Blick auf Schloss Eggenberg von Westen**
Deckfarbenminiatur, Archiv Schloss Eggenberg
abgebildet in AUBÖCK, 1993; Abb.: 8
- um 1840 Conrad Kreuzer, Schloss Eggenberg mit Rosenhügel**
Radierung, abgebildet in KAISER, 1993; Abb.: 18
- um 1845 Vincent Reim, Blick vom Rosenhügel gegen den Schlossberg**
- um 1854 Unbekannt, Blick auf Schloss Eggenberg von Südosten**
Historisches Foto, Archiv Schloss Eggenberg
abgebildet in AUBÖCK, 1993; Abb.: 11
- um 1860 Unbekannt, Blick auf Schloss Eggenberg von Südosten**
Historisches Foto, Archiv Schloss Eggenberg
abgebildet in AUBÖCK, 1993; Abb.: 12
- 1868 Unbekannt, Ansicht des Südpavillons**
Bleistiftzeichnung, Archiv Schloss Eggenberg
- 1869 A. Jelussig, Ansicht des Südpavillons**
Aquarell, abgebildet in KAISER, 1992; Abb.: 2
- 1883 Unbekannt, Ansicht des Bacchustempels**
Gouache, abgebildet in KAISER, 1992; Abb.: 8
- um 1920 Blick auf Schloss Eggenberg von Südwesten**
Historisches Foto - Ansichtskarte, Archiv Schloss Eggenberg
- um 1940 Blick auf Schloss Eggenberg von Südwesten**
Historisches Foto - Ansichtskarte, Archiv Schloss Eggenberg
- um 1950 Gartenteich im „Herrschaftsgartel“**
Zwei Historische Fotos, Archiv Schloss Eggenberg

III. FESTSTELLUNG DER GRUNDFLÄCHEN

Die unter Denkmalschutz zu stellenden Grundstücksflächen befinden sich ausnahmslos im Besitz der des Landes Steiermark (Amt der Steiermärkischen Landesregierung, Abteilung Landesmuseum Joanneum, Raubergasse 10, 8010 Graz)

Siehe dazu Auszug aus dem Grundstücksverzeichnis und Auszug aus der Digitalen Katastermappe im M 1:2000 (Quelle: Bundesamt für Eich- und Vermessungswesen).

AUSZUG AUS DEM GRUNDSTÜCKSVRZEICHNIS				NUMMERIERUNG: getrennt				
KATASTRALGEMEINDE: 63107 Algersdorf				GRENZKATASTER: TNA				
VERMESSUNGSAMT: Graz				***** 2004-03-11				
EINGABE: 208 .57/1 .57/3 .57/4 .57/7 206 .509								

GST-NR	G	MBL-BEZ	BA (NUTZUNG)	FLÄCHE	EMZ	VHW	GB-NR	EZ
208		6822-39/2	Baufl.(Gebäude)	707		499/1995		777
			Baufl.(begrünt)	17419				
			Baierstr. 7					
			Baierstr. 7a					
.57/1		6822-39/4	Baufl.(Gebäude)	4006		499/1995		777
			Baufl.(befestigt)	1002				
			Baufl.(begrünt)	9300				
			Eggenberger Allee 90					
.57/3		6822-39/4	Baufl.(Gebäude)	242		500/1987		777
			Grasbergerstr. 80					
.57/4		6822-40/3	Baufl.(Gebäude)	127		6/1976		777
			Schloßstr. 21					
.57/7		6822-40/3	Baufl.(Gebäude)	147		500/1987		777
			Eggenberger Allee 95					
206		6822-39/4	Baufl.(Gebäude)	466		499/1995		777
			Wald	147561				
.509		6822-40/3	Baufl.(Gebäude)	141		20024/1929		777

EZ	LNR	EIGENTÜMER						
777	1	ANTEIL: 1/1						
		Land Steiermark						
		ADR: Amt der Steiermärkischen Landesregierung, Abteilung						
		Landesmuseum Joanneum, Raubergasse 10, Graz 8010						
***** 2004-03-11 10:32,24784 VA ***** ZEILEN: 34								

IV. BESTANDSANALYSE

Die Bestandsanalyse basiert auf dem Gutachten zur Gartendenkmalpflege, AUBÖCK (1993) und eigenen Beobachtungen im Zuge verschiedener Arbeiten und Begehungen des Schlossparks (Herrschaftsgartel, Rosenhügel – Sommer, Herbst 2003, Überarbeitung des Bestandsplanes von 1993 im Frühjahr 2004).

Generelle gartendenkmalpflegerische Einschätzung

Beachtenswert ist die generelle gartendenkmalpflegerische Einschätzung durch Mark LAIRD¹ (1993) der bemerkt: *„It ist difficult to classify the park of Schloss Eggenberg; its composition defies simple categorization“*. Die Ursache liegt in der historischen und aktuellen Entwicklung des Gartens, der sich aus einem vom Schloss abgesetzten Gartenbereich (17. Jh.) über einen geometrisch-formalen Barockgarten (18. Jh.) hin zu einem Garten im landschaftlichen Stil (19. Jh.) entwickelte. Aufgrund der vergleichsweise geringeren Ausmaße und der den Garten von der umgebenden Landschaft trennenden, aus der barocken Epoche stammende Gartenmauer, kann nicht von einem klassischen Landschaftsgarten gesprochen werden. Hinzu kommt die wichtige Naherholungsfunktion des Schlossparks Eggenberg für die Grazer Stadtbevölkerung (ganz im Sinne eines Stadtparks), die nicht ignoriert werden kann, sich aber idealerweise in das Gesamtensemble dieses für die Steiermark und Österreich bedeutenden landschaftlichen Gartenkunstwerkes einfügen muss.

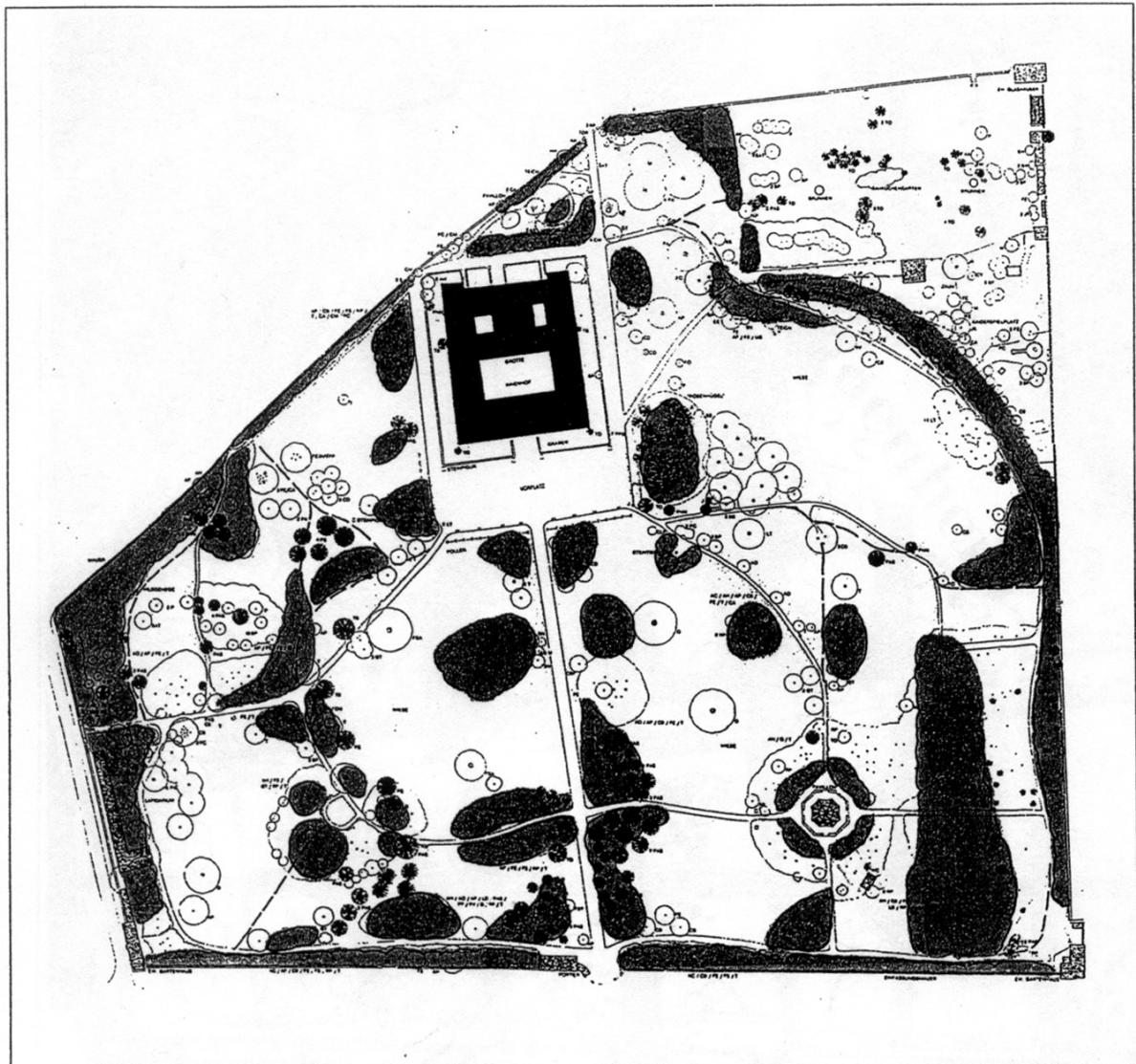
Vergleicht man den in verschiedenen Texten und Bildern dokumentierten Gesamtzustand des Parks zu Beginn der 90er Jahre des vergangenen Jahrhunderts mit dem aktuellen Zustand, wird deutlich, wie viele Aktivitäten zur Verbesserung bereits geleistet wurden. Der damals als verwildert und verwachsen beschriebene Park ist heute in seiner grundsätzlichen Konzeption wiederum erkennbar, wenngleich auch noch zahlreiche und wesentliche weitere Schritte erfolgen müssen.

Räumlichen Struktur

Überlagert man den aktuellen Bestand mit der Skizze des Gartens (um 1877) nach dem Abschluss seiner landschaftlichen Umgestaltung ist die grundsätzliche Übereinstimmung der räumlichen Struktur ablesbar, wenngleich im Detail Abweichungen zu erkennen sind. Auch die Wegeführungen sind im wesentlichen ähnlich, wobei bei den Abweichungen auch die große Ungenauigkeit in der Darstellung der einfachen Handskizze zu berücksichtigen ist und konkretere Aussagen nur durch gartenarchäologische Grabungen zu erzielen sind, wie sie z.B. im Herrschaftsgartel oder am Rosenhügel im Jahre 2003 durchgeführt wurden. Größere Veränderungen in der Wegeführung gab es im südwestlichen Bereich des Schlossparks um das heute eingezäunte Wildgehege und Bauhofgelände.

Siehe dazu Planskizze auf der nächsten Seite

¹ in M. AUBÖCK, Gutachten zur Gartendenkmalpflege, 1993, S. 23ff



Überlagerung des Bestandsplanes von 1993 mit der Handskizze des Gartens um 1877; aus Auböck, 1993, S. 20
 Durch den Vergleich des Bestandsplanes von 1993 mit dem aktuellen Bestandsplan sind auch die zahlreichen Verbesserungen der räumlichen Parkstruktur nachvollziehbar.

Vegetation

Der aus Bäumen und Sträuchern gebildete Gehölzgürtel entlang der Gartengrenze (*'belt'*) ist durch die Nachpflanzung von Sträuchern in den letzten Jahren verdichtet worden. Der Charakter der verwendeten Straucharten wie Forsythien, Zierjohannisbeere oder Prachtspieren entspricht teilweise allerdings nicht jenem eines landschaftlichen Gartens. Die Funktion der Abdeckung der angrenzenden großstädtischen (Gebäude-)Strukturen wird größtenteils erfüllt, jedoch sind einzelne Ergänzungen noch erforderlich.

Geschlossene Gehölzgruppen (*'clumps'*) gliedern und strukturieren den Parkraum. Sie setzen sich aus Buche, Hainbuche, Bergahorn, Feldahorn, Spitzahorn, Eiche, Esche, Linde, Kastanie, Lärche, Fichte und Ulme zusammen. Die aufgrund ihrer aggressiven Verbreitung kritisch zu betrachtenden Robinien wurden vielfach im Laufe der letzten Jahre entfernt. Eine Unterpflanzung aus Sträuchern ist kaum vorhanden.

Große Bedeutung für die beeindruckende Wirkung des Schlossparks auf seine Besucher haben im Kontrast zu den weitläufigen Wiesenflächen die zahlreichen, sehr prächtigen Solitärbäume und Solitärgruppen. In Eggenberg sind Rotbuche, Blutbuche, Eiche, Linde, Bergahorn, Fichte und Weymouthkiefer als Solitärbäume vorhanden. Als Solitärgruppen gibt es zwei Trompetenbaumgruppen (Catalpen), eine Gruppe von Tulpenbäumen, drei Platanengruppen und eine Gruppe von Weymouthkiefen. Sie stammen nicht aus dem historischen Konzept, sondern wurden gegen Ende des 19. Jh. geschickt in den Park eingefügt. Zu erwähnen sind in diesem Zusammenhang auch die dendrologischen Besonderheiten, wie der Gingko und die Trauerformen von Hängeweißbuche, Hängerotbuche und Hängeesche zu erwähnen. Einige dieser Gehölze sind als Naturdenkmäler geschützt.

Von den historisch nachweisbar großen Mengen an gepflanzten Sträuchern (Dirndlstrauch, Haselnuß, Flieder, Falscher Jasmin, Zierquitte, u.a.) sind heute nur mehr wenige Restexemplare vorhanden. Der Charakter der in den letzten Jahren verwendeten Straucharten (z.B. Forsythien, Zierjohannisbeere, Prachtspireen) beim Haupteingang, vor der Gartenmauer und im *Herrschaftsgartel* entspricht teilweise allerdings nicht jenem eines landschaftlichen Gartens. Jüngere Gehölzpflanzungen, die ohne Verständnis für räumliche Zusammenhänge in die Parkstruktur eingefügt wurden und z.B. Blickachsen behinderten, wurden im Laufe des letzten Jahrzehnts größtenteils wieder entfernt.

Reste des Gehölzbestandes des barocken Bosketts (vorwiegend Hainbuchen) sind im östlichen, baumhainartigen Teilbereich des Schlossparks entlang der geradlinigen Wege und um den Pavillon zu erkennen. Ebenso dürften jene zwei knorrigen Hainbuchen bei dem Steintisch östlich der Platanengruppe beim Rosenhügel Bestandsreste des Formalgartens sein.

Baulichkeiten

Gartenmauer und Gartentore: Die den gesamten Schlosspark umgebende Gartenmauer mit ihren prächtigen Barocktoren ist etwa 1250m lang. Sie grenzt den Garten deutlich ab und ihr ist es bisher gelungen das „Eindringen der umgebenden Stadt“ zu verhindern. Während die Gartenmauer einen unterschiedlichen Erhaltungszustand aufweist, sind die großen Tore durchwegs gut erhalten. Die kleineren Tore sind durch abgesetzte Mauerstrukturen erkennbar, jedoch im Sinne des landschaftlichen Gartens heute zugemauert.

Wege: Das Wegesystem des Schlossparks Eggenberg besteht im Wesentlichen aus einem äußeren (entlang der Gartenmauer) und einem innerem Rundweg, die durch mehrere radial verlaufende Wege in annähernd regelmäßigen Abständen miteinander verbunden sind. Ihr Aufbau ist eine wassergebundene Decke, wobei die Deckschicht oft ausgewaschen ist und die grobkörnigen unteren Schichten zum Vorschein kommen. Die Wege sind mit groben, in Kreuzungsbereich abgerundeten Betonkantensteinen eingefasst. Die elegante, landschaftliche Linienführung ging teilweise verloren. Im Zusammenhang mit der Sanierung des Haupteingangsbereiches wurden seitlich gepflasterte Bögen errichtet.

Gartenpavillon: Der 1763 im barocken Formalgarten als 'sala terrena' errichtete Gartenpavillon wurde bei der Umgestaltung in das Konzept des landschaftlichen Gartens übernommen. Er wird seit geraumer Zeit als Café genutzt. Die in jüngerer Zeit erfolgte

Adaptierung des Umfeldes mit einer niederen (1m) Hainbuchenhecke zwischen Caféterrasse und Weg und einer höheren (2,5m) Hainbuchenhecke zwischen dem Weg und dem angrenzenden, tw. erneuerten Gehölzbestand ist durchaus entsprechend. Störend ist die nach Südost verlaufende, sehr ungenau (d.h. schräg) angelegte Wegeachse.

Rokoko-Brunnen: Der Brunnen war im barocken Gartenkonzept auf der südöstlichen Querachse das räumliche Gegenstück zum Pavillon. Im Zuge der landschaftlichen Umgestaltung wurde er abgebrochen, blieb aber als besonderer Ort im Schlossgarten erhalten. Bei einer im Frühjahr 1992 durchgeführten Grabung wurden Reste der Fundamente und der Wasserleitung aufgefunden. Der Durchmesser des Brunnens wurde mit ca. 13m näher bestimmt.

Bacchustempel: Der 1835 an der westlichen Gartenmauer errichtete Bacchustempel wurde 1926/27 im Zuge der Begradigung/Verbreiterung der Baiernstraße abgebrochen. Zuvor wurde jedoch eine in Bezug auf Materialverwendung und Konstruktion des Bauwerkes ausführlich gehaltene Dokumentation angelegt. Archäologische Grabungen am Standort brachten Teile der Fundamentplatte, Säulenstücke und Ornamentreste ans Tageslicht. Die ursprüngliche, auf das Staffagebauwerk ausgerichtete Wegführung ist im Geländere relief noch zu erkennen.

Grotte: Im Arkadenhof des Schlosses befindet sich in der Verlängerung der Mittelachse eine Brunnengrotte aus Tuffstein mit zwei Sandsteinplastiken, dem als Flussgott dargestellten Wassergeist der Quelle mit der Brunnenschale und einer Personifikation des Sommers.

Portierhaus und Eckpavillons: Beim Haupteingang in den Schlosspark befindet sich das einstöckige Portierhaus, in dem heute die Kassa (Parkeintritt € 1.-), eine Informationsstelle und die WC-Anlagen untergebracht sind. Im Zuge der umfassenden Sanierung des Gebäudes wurden im Dachgeschoß zwei einfache und schlichte Gästezimmer für den eigenen Bedarf eingebaut. In den beiden Eckbereichen des Gartens befinden sich unmittelbar an der Gartenmauer zweistöckige Nebengebäude mit einem eingezäunten Vorgarten. Während das östliche Gebäude privat genutzt wird, steht das südliche derzeit leer. Eine neue Nutzung innerhalb des Joanneums ist aktuell in Diskussion.

Lapidarium im Extragarten: Das auf den gemauerten Resten (Rück- und Seitenwände) des historischen Glashauses der Eggenberg'schen Versandgärtnerei neu errichtete Lapidarium wurde im Frühjahr 2004 eröffnet. Der Entwurf des modernen Gebäudes stammt von der Architektengruppe Purpur.CC_Boric_ZT_KEG, die bei dem 2001/2002 stattgefundenen Architekturwettbewerb als Sieger hervorging. Siehe auch Gartenbereiche / Extragarten.

Figurale Ausstattung: Lediglich die Figuren des Schlossvorplatzes stammen aus dem Bestand des barocken Gartens. Als Sekundäraufstellungen sind die barocke Plastik der Jagdgöttin Diana (Aufstellung 1954), zwei Sandsteinfiguren als Personifikationen von Hass und Liebe am Weg zum Pavillon und die Plastiken von Apollo, Flora, Meleager, Atalante im östlichen Parkbereich (Boskettreste) zu erwähnen.

Besondere Gartenbereiche

Extragarten, heute Planetengarten: Der ursprüngliche Küchengarten, später „*Garten der Frau Gräfin*“, ab 1835 Herzstück der Herberstein'schen Handelsgärtnerei mit Schauanlage und Orangeriegebäude verwilderte ab Mitte des 20. Jahrhunderts. Der eigenständige Gartenraum ist mit einer Gartenmauer vom übrigen Schlosspark abgegrenzt und wurde in den letzten Jahren als „*Planetengarten*“ nach dem Entwurf von Arch. DI Helga Tornquist vollkommen neu gestaltet. Siehe auch unter Baulichkeiten / Lapidarium, Fotodokumentation und Bestandsplan.

Rosenhügel: Die ursprüngliche erhöhte Terrasse des barocken Gartens wurde um 1835 in einen landschaftlichen Erdhügel umgeformt, der mit Zirbelkiefern und Rosen bepflanzt wurde. Der an der Kuppe aufgestellte eiserne Paraplu wurde 1895 abgetragen, der gesamte „Rosenhügel“ verwilderte zusehends. Heute ist er mit Schwarzföhren, Silberfichten, Wacholdern und Buchs dicht bestanden und im Gefüge des Gartens als besondere künstliche Geländeform nicht unmittelbar wahrnehmbar. Gartenarchäologische Grabungsarbeiten im Jahre 2003 brachten neue Erkenntnisse beim Standort des Paraplu, nicht aber im Bereich der serpentinenförmigen Erschließungswege des Rosenhügels.

Herrschaftsgartel: Der auch als „Frühstücksgartel“ oder „Rococo Gärtchen“ bezeichnete, abgegrenzte und intime Gartenbereich westlich des Schlosses wurde ab 1847 angelegt und war geprägt von Rosen, Kübelpflanzen, einem kleinen Teich und einem Wegeoval im Zentrum. In den letzten Jahren wurden unsachgemäße Änderungen der Bepflanzung und des kleinen Teiches durchgeführt. Im Jahre 2003 wurde im Rahmen einer Studie, begleitet von einer gartenarchäologischen Grabung die Vorgangsweise für eine gartendenkmalpflegerisch korrekte Weiterentwicklung erarbeitet.

Schlossgraben: Der früher auch mit Maulbeerbäumen bepflanzte und zeitweise mit Wildschweinen besetzte Schlossgraben ist heute mit Rasen bewachsen. In den östlichen Eckbereichen befinden sich Kastanien, seitlich auch je eine Eibe.

Tiergehege und Tiere: Im östlichen Teil des Schlossparks befinden sich in einem abgeäuerten Gehege einige Stücke von Damwild. Ein ursprünglich durch diesen waldartigen Bereich führender Weg wird heute seitlich an dem Gehege vorbeigeführt. Weiters befinden sich einige Pfaue, darunter auch weiße Exemplare, im offenen Parkgelände und machen sich akustisch deutlich bemerkbar. Enten und Goldfische besiedeln den großen Teich.

Spielplatz: In den 50er Jahren wurde angrenzend an den Extragarten entlang der nördlichen Schlossparkmauer ein Spielplatz angelegt. Vor kurzem wurde er unter Beteiligung der Kinder zu einem „Drachenspielplatz“ nach zeitgemäßen Spielraumkriterien adaptiert. Siehe Fotodokumentation.

Bestandsplan

Der diesem Gutachten beigefügte Bestandsplan basiert auf jenem vom Büro Auböck im Jahre 1993 erstellten Bestandsplan (auf Grundlage eines Lageplanes des Vermessungsbüros Meixner). Im Zuge einer ausführlichen Bestandsüberprüfung am 28. April 2004 wurden alle Änderungen und Ergänzungen eingetragen. Bestehende Skizzen und Pläne für den Planetengarten, den großen Teich nördlich des Rosenhügels, das Herrschaftsgartel und den Eingangsbereich wurden in den neuen Bestandsplan eingearbeitet. Bestandsplan im Maßstab 1:1000 (bzw. 1:2000) siehe Anhang.

Liste der bestehenden Gehölze

Code	Laubbäume	Art, Sorte	deutscher Name
AC	Acer	campestre	Feldahorn
AH	Aesculus	hippocastanum	Roßkastanie
AN	Acer	negundo	Eschenahorn
AO	Acer	platanoides	Spitzahorn
AOG	Acer	platanoides 'Globosum'	Kugel-Spitzahorn
AOR	Acer	platanoides 'Schwedleri'	rotlaubiger Spitzahorn
AP	Acer	pseudoplatanus	Bergahorn
AV	Acer	negundo 'Variegata'	buntblättr. Eschenahorn
BP	Betula	pendula	Birke
BS	Buxus	sempervirens	Buchs
CB	Carpinus	betulus	Hainbuche
CBP	Carpinus	betulus 'Pendula'	Hänge-Hainbuche
CD	Catalpa	bignonioides	Trompetenbaum
CLP	Crataegus	laevigata 'Paul Scarlet'	Rotdorn
CO	Corylus	columna	Baumhasel
CS	Castanea	sativa	Eßkastanie
FE	Fraxinus	excelsior	Esche
FEP	Fraxinus	excelsior 'Pendula'	Hänge-Esche
FO	Fraxinus	ornus	Blumenesche
FS	Fagus	sylvatica	Blutbuche
FSA	Fagus	sylvatica 'Átropunicea'	Rotbuche
FSP	Fagus	sylvatica 'Pendula'	Hänge-Buche
GB	Ginkgo	biloba	Fächerblattbaum
GT	Gleditsia	triacanthos	Gleditschie
JE	Juglans	regia	Walnuss
LT	Liriodendron	tulipifera	Tulpenbaum
M	Malus	species	Kulturapfelbaum
P	Populus	species	Pappel
PA	Platanus	acerifolia	Platane
PAT	Paulownia	tomentosa	Blauglockenbaum
PD	Prunus	domestica species	Zwetschke
PF	Pterocarya	fraxinifolia	Kaukasische Flügelnuss
PP	Prunus	padus	Traubenkirsche
PR	Prunus	species	Zierkirsche
PV	Prunus	avium	Vogelkirsche
Q	Quercus	species	Eiche
RP	Robinia	pseudoacacia	Robinie
SA	Salix	alba	Weide
SAT	Salix	alba 'Tristis'	Trauerweide
SP	Sophora	japonica	Schnurbaum
T	Tilia	species	Linde
UG	Ulmus	glabra	Ulme
UGP	Ulmus	glabra 'Pendula'	Hänge-Ulme
Z	Zelkova	species	Zelkovie

Code	Nadelgehölze	Art, Sorte	deutscher Name
AA	Abies	alba	Tanne
CAG	Cedrus	atlantica 'Glauca'	Zeder
CC	Chamaecyparis	species	Scheinzypresse
J	Juniperus	species	Wacholder
LD	Larix	decidua	Lärche
PAS	Picea	abies	Fichte
PNN	Pinus	nigra 'Austriaca	Schwarzkiefer
PPG	Picea	pungens 'Glauca'	Stechfichte
PS	Pinus	strobus	Seidenkiefer
PSP	Pinus	species	Kiefer
PT	Pseudotsuga	menziesii	Douglasie
TB	Taxus	baccata	Eibe
TO	Thuja	occidentalis	Lebensbaum

Code	Sträucher	Art, Sorte	deutscher Name
STR	diverse Sträucher		
AEP	Aesculus	parviflora	Strauch-Roßkastanie
BE	Berberis	species	Berberitze
CA	Corylus	avellana	Haselnuss
CG	Cornus	sanguinea	rotholziger Hartriegel
CH	Chaenomeles	species	Jap. Zierquitte
CM	Cornus	mas	Dirndlstrauch
CY	Cydonia	oblonga	Quitte
EE	Euonymus	europaeus	Pfaffenhütchen
HH	Hedera	helix	Efeu
MS	Magnolia	stellata	Stern-Magnolie
PC	Philadelphus	coronarius	Pfeifenstrauch
PY	Pyracantha	species	Feuerdorn
S	Syringa	species	Flieder
SN	Sambucus	nigra	Schwarzer Holler
W	Wisteria	species	Blauregen

Fotodokumentation

Die Abbildungen wurden im Zuge der Geländeaufnahme am 28. April 2004 aufgenommen.



Das Haupttor in den Schlosspark am Ende der von mächtigen Platanen gesäumten Eggenberger Allee.



Die auf die barocke Struktur des Gartens zurückgehende Hauptachse mit begleitenden Gehölzen.



Das Portierhäuschen beherbergt Kassa, Infostelle, WC-Anlagen und Gästezimmer im Dachgeschoß.



In dem 1763 errichteten barocken Gartenpavillon ist heute ein Gartencafé untergebracht.



Das Nebengebäude im östlichen Eckbereich des Schlossparks wird derzeit privat genutzt.



Das Nebengebäude im südlichen Eckbereich (Südpavillon) ist derzeit ohne aktuelle Nutzung.



Die geradlinige Wegeführung und die Gehölzstrukturen weisen auf die barocke Vergangenheit des Parks hin.



Ebenso die beiden ehemals geschnittenen, heute knorrigen Hainbuchen in einer Achse zum Café.



Eines der drei prächtigen Barocktore: hier an der nördlichen Gartenmauer.



Das namensgebende Objekt des Drachenspielplatzes vor dem neuen Lapidarium mit weißem Pfau im Hintergrund.



Der neu angelegte große Teich als Spiegel für das Schloss Eggenberg.



Der heute verwachsene Rosenhügel harrt seiner gartendenkmalpflegerischen Restaurierung.



Große Wiesenräume und eine abwechslungsreiche Gehölzkulisse prägen den landschaftlich umgestalteten Schlossgarten von Eggenberg.



Der Bauhof liegt an der südlichen Gartenmauer.



Nebenan befindet sich das eingezäunte Wildgehege.



Das Herrschaftsgärtel mit seinem kleinen Teich.



Der neu gestaltete Planetengarten (ehemals Extragarten) mit dem neuen Lapidarium.

V. SOLLZUSTAND UND SOLL-PLAN

Vorbemerkung

Im Sinne des Denkmalschutzgesetzes kann der Idealzustand vom Eigentümer nicht eingefordert werden, muss aber bei Veränderungen beachtet werden.

Das vorliegende Gutachten enthält die wesentlichsten Entwicklungsziele und die wichtigsten Maßnahmen, die auch im Soll-Plan graphisch festgehalten sind. Es soll die zukünftige Entwicklung des Eggenberger Schlossparks im Sinne der Gartendenkmalpflege definieren. In den bisher bereits ausgearbeiteten Gutachten über den Schlosspark (AUBÖCK, 1993) und über das „Herrschaftsgartel“ (ZBIRAL, 2004) sind detaillierte Angaben (Maßnahmenkataloge) zu finden, die im Falle von Eingriffen und Änderungen als Hintergrundinformation herangezogen werden sollten.

Übergeordnete Leitziele für den Schlosspark

Basierend auf der historischen Entwicklung des Schlossparks von Eggenberg, eines im 19. Jahrhundert im landschaftlichen Stil umgewandelten formalen Barockgartens sind folgende Leitziele für seine weitere Pflege und Entwicklung zu definieren:

Leitziel - landschaftlicher Garten:

Die dominante Ausprägung und Wirkung des heutigen Gartenbestandes geht auf den seit 1802 Zug um Zug geschaffenen landschaftlichen Garten zurück, die generell als Leitlinie für Gestaltung und Umgestaltung heranzuziehen ist. Die Raumstruktur, die Gehölzverwendung und die Integration bzw. Neuanlage von Baulichkeiten (Staffagen) weisen darauf hin.

Leitziel – Elemente des barockern Formalgartens:

Die ursprünglichen, älteren barocken Formen und Strukturen sind in vielen Bereichen deutlich wahrnehmbar. Sie sind untrennbar mit dem landschaftlichen Garten verknüpft und sollen als barocke Spuren erkennbar bleiben. Dazu zählen die Gartenmauer mit ihren Toren und anliegenden Nebengebäuden, die geradlinige Hauptachse zum Schloss und das geometrisch angelegte unmittelbare Schlossumfeld, die Reste der ehemaligen Boskettstrukturen, sowie der Gartenpavillon (Café) und der Bereich um die heute nicht mehr vorhandene Brunnenanlage.

Leitziel – zeitgemäße Gartenarchitektur im Extragarten:

In dem stets vom übrigen Parkbereich räumlich isolierten Extragarten, der bereits vor der barocken Periode im 17. Jahrhundert als „Kuchlgarten“ bestand, wurde nun ein neuer Gartenraum als „Planetengarten“ geschaffen. Dieser Gartenbereich ist als zeitgemäße Gartenschöpfung des beginnenden 21. Jahrhunderts zu erhalten.

Leitziele für die Vegetation

Der aus Bäumen und Sträuchern gebildete Gehölzgürtel entlang der Gartengrenze (*'belt'*) ist durch kontinuierliche Nachpflanzungen langfristig zu erhalten. Fehlende Bereiche sind zu ergänzen. Dabei ist auf die richtige Artenzusammensetzung zu achten, die mehrheitlich aus heimischen oder den heimischen Arten ähnliche Gehölze bestehen soll. Gemischte Blütensträucherbestände, wie sie in gewöhnlichen Hausgärten häufig verwendet werden sind zu vermeiden. Neben der Abdeckung der Mauer hat der Gehölzgürtel auch die Aufgabe den Blick auf die angrenzenden großstädtischen (Gebäude-)Strukturen zu verhindern. Die natürlich aufkommende bodendeckende Krautschichte soll erhalten und deren Entwicklung gefördert werden. Nur im Bereich der prächtigen Barocktore sollte der Gehölzgürtel unterbrochen werden, um diese barocken Elemente während eines Parkrundganges wahrnehmen zu können.

Die den Parkraum strukturierenden geschlossenen Gehölzgruppen (*'clumps'*) sind orientiert an dem heutigen Bestand grundsätzlich zu erhalten. Die erforderlichen Ergänzungen oder Korrekturen zur Verbesserung von Blick- und Raumbeziehungen sind im Soll-Plan dargestellt. Zur stärkeren Differenzierung der Raumstruktur und der damit verbundenen Steigerung der Erlebnisvielfalt sind einsehbare und nicht einsehbare Gehölzgruppen zu unterscheiden. Jene Bereiche, die nicht einsehbar sein sollen, sind mit einer dichten Unterpflanzung zu versehen.

Die Wiesen sollen als großzügige und einheitliche Flächen erlebbar sein. Zu unterscheiden sind die kurz gehaltenen Rasenflächen in den schlossnahen („pleasure ground“) und die landschaftlichen Wiesen in den schlossfernen Bereichen. Die Solitärbäume und Solitärgruppen sind durch geeignete Pflegemaßnahmen und zeitgerechte und artengerechte Nachpflanzungen langfristig zu erhalten. Ihre exklusive Einzelstellung ist durch die laufende Entfernung von wild aufkommenden Gehölzen und durch Reduktion von zu dicht benachbarten Gehölzgruppen zu gewährleisten. Die mit manchen für einen historischen Garten ungeeigneten Pflanzenarten angelegten Strauchgruppen beim Haupteingang sind in Ihrer Ausdehnung deutlich zu reduzieren.

Die vorwiegend aus Hainbuchen aufgebauten Reste des Gehölzbestandes des barocken Bosketts sind als Zeugen der barocken Vergangenheit langfristig zu erhalten. Ihr Fortbestehen im östlichen Eckbereich des Schlossparks ist durch kontinuierliche Nachpflanzung, ohne Eingriffe in den Bestand der alten Gehölze, sicherzustellen.

Leitziele für die Baulichkeiten

Gartenmauer und Gartentore: Die Erhaltung der etwa 1250m langen, den gesamten Schlosspark umgebenden Gartenmauer mit ihren prächtigen Barocktoren ist als wesentliches, den Gartenraum geradezu definierendes Element langfristig sicherzustellen. Dies setzt Pflege- und Sanierungsmaßnahmen in regelmäßigen Zeitintervallen voraus. Die in der Mauerstruktur noch erkennbaren untergeordneten Tore sollten bei zukünftigen Sanierungen deutlicher herausgearbeitet werden.

Wege: Die abschnittsweise verloren gegangene elegante landschaftliche Wegeführung ist wiederum herzustellen. Die tatsächliche Wegeführung ist dabei gegebenenfalls durch gartenarchäologische Grabungen sicherzustellen. Das gilt im Besonderen im Bereich des ehemaligen Bacchustempels. Bei der Ausführung von Wegebauarbeiten soll ein qualitativvoller und langfristig haltbarer Wegebau (wassergebundene Decke) gewählt werden. Ebenso soll die grundsätzlich mit einem geringen seitlichen Gefälle ausgeführte Wegedecke leicht unterhalb des Rasen- / Wiesenniveaus liegen, damit sie aus einiger Entfernung optisch nicht mehr wahrnehmbar ist. Die für einen historischen Garten unpassenden und derb wirkenden Betonkanten sind langfristig (im Zuge von Neuanlagen) aufzulassen und durch Fixpunkte (Markierungen mit Eisenrohren) und jährlichen Abstechen der Kanten zu ersetzen.

Gartenpavillon: Die in jüngerer Zeit erfolgte Adaptierung des Umfeldes des barocken Gartenpavillons mit einer niederen (1m) Hainbuchenhecke zwischen Caféterrasse und Weg und einer höheren (2,5m) Hainbuchenhecke zwischen dem Weg und dem angrenzenden, tw. erneuerten Gehölzbestand ist durchaus gelungen. Die Nutzung als Gartencafé ist entsprechend, was auch die gute Auslastung beweist. Zu korrigieren wäre lediglich die nach Südost verlaufende, sehr ungenau (d.h. schräg) angelegte Wegeachse.

Rokoko-Brunnen: Der Platz um den ehemaligen Brunnen, der im barocken Gartenkonzept das räumliche Gegenstück zum Pavillon darstellte, ist neu zu definieren. Es sollte ein zeitgemäßes architektonisches Element entwickelt werden (z.B. aufgrund der historischen Vorbildes ebenfalls ein Brunnen, ein weiterer, anders genutzter Gartenpavillon oder eine moderne skulpturales Element), dessen Proportionen sich aber an den historischen Vorgaben zu orientieren hat (vgl. Ergebnisse der Grabungen aus dem Jahre 1992). Damit wäre das „architektonische Gleichgewicht“ im Schlosspark wiederum hergestellt. Die gegebene Einbindung in den Gehölzbestand soll bewahrt werden (vgl. zum Gartenpavillon), jedoch kann punktuell eine Unterpflanzung mit Sträuchern erfolgen.

Bacchustempel: Der 1926/27 abgebrochene Bacchustempel und sein Umfeld sollen möglichst originalgetreu rekonstruiert werden. Dazu gibt es eine ausführliche Dokumentation, die vor seinem Abbruch erstellt wurde und die Erkenntnisse einer 1992 durchgeführten Grabung. Er besaß als Staffagebauwerk im südwestlichen Gartenteil eine große Bedeutung.

Portierhaus und Eckpavillons: Beim neu sanierten Portierhaus besteht kein aktueller Handlungsbedarf. Das im östlichen Eckbereich befindliche Nebengebäude macht einen

baufälligen Eindruck und ist zu sanieren. In diesem Zusammenhang sollte es durch eine dem gesamten Schlossbetrieb (Joanneum GmbH) zugeordnete Funktion wiederum in das Parkensemble integriert werden, wobei im Umfeld eine entsprechende Adaptierung des unmittelbar davor befindlichen Freiraumes auf Grundlage historischer Quellen zu erfolgen hat. Dafür ist eine eigene Detailplanung erforderlich. Für den sogenannten „Südpavillon“ steht eine Nutzung durch das Landesmuseum Joanneum bevor, wobei im Vorfeld eine Revitalisierung nach gartendenkmalpflegerischen Kriterien in Vorbereitung ist (vgl. mehrere Ansichten des Südpavillons um 1870).

Lapidarium im Extragarten: Das in den letzten beiden Jahren auf den Resten der alten Orangerie errichtete Bauwerk ist ein Dokument eines zeitgemäßen Architekturstils des beginnenden 21. Jahrhunderts.

Figurale Ausstattung: Für die im Schlosspark aufgestellten Plastiken besteht kein unmittelbarer Handlungsbedarf.

Besondere Gartenbereiche

Extragarten, heute Planetengarten: Der mit einer Gartenmauer vom übrigen Schlosspark abgegrenzte, eigenständige Gartenraum soll als Schöpfung eines zeitgemäßen Gartenkunstwerkes des beginnenden 21. Jahrhunderts in seiner heutigen Form langfristig erhalten bleiben.

Rosenhügel: Der Rosenhügel soll als „hervorragender“ Punkt im Nahbereich des Schlosses (pleasure-ground) nach gartendenkmalpflegerischen Kriterien rekonstruiert werden. Dazu sind zunächst die Erkenntnisse der im vergangenen Jahr stattgefundenen Grabungen, der aktuellen Bestandserhebungen und der vorhandenen textlichen Hinweise auszuwerten und bei Bedarf weitere Nachforschungen anzustellen. Erst danach kann eine Rekonstruktion dieses ungewöhnlichen Elementes im Eggenberger Schlosspark umgesetzt werden, das sich aus Rosen und immergrünen Koniferen, einem geschlängelten Erschließungsweg und dem Paraplu auf der Kuppe zusammensetzt.

Herrschaftsgartel: Für das Herrschaftsgartel gilt als Ziel die Umsetzung jener Maßnahmen, die in der im vorigen Jahr erstellten Studie enthalten sind. Darin ist als Leitziel der Zustand um die Zeit seiner Entstehung im Jahre 1847 empfohlen. Das Erscheinungsbild des in biedermeierlicher Formensprache angelegten und gepflegten Gartenteils wurde zuletzt in der Beschreibung des Gärtnerbubens, der um die Zeit des I. Weltkriegs im Garten tätig war, zusammengefasst. Es ist dies der Endpunkt einer wahrscheinlich kontinuierlichen gestalterischen Entwicklung seit der Neuanlage des Gartens im Jahre 1847. Als einziges planliches Dokument orientiert sich der Entwurf an dem entzerrten „*Brunnenplan*“ aus dem Jahre 1911. Die detaillierte Analyse der historischen Unterlagen und eine im Herbst 2003 durchgeführte gartenarchäologische Grabung zum Aufspüren der tatsächlichen Wegetrasse waren wesentliche Grundlagen für die Erstellung des Entwurfs, der maßstäblich in den Soll-Plan übertragen wurde.

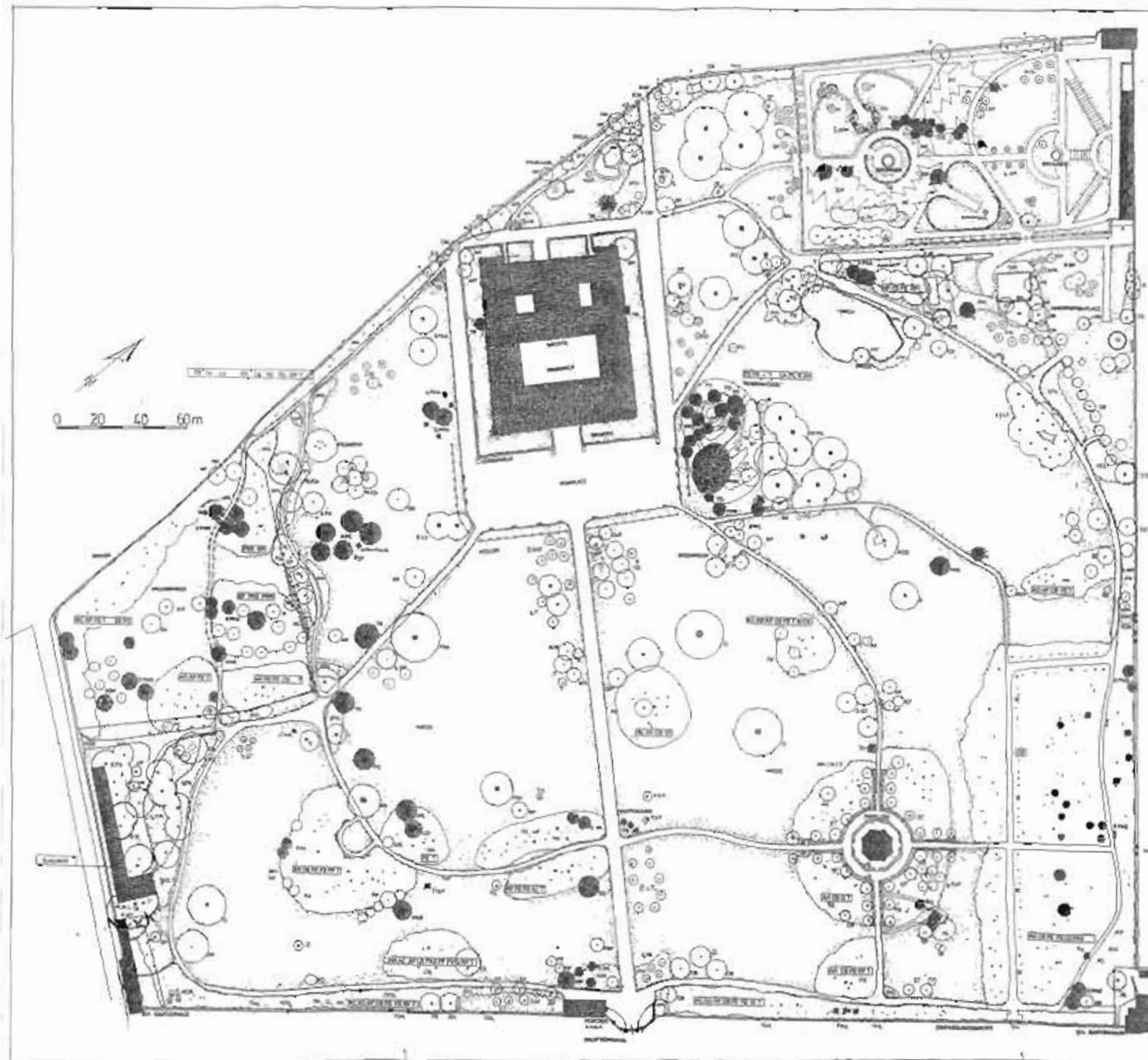
Schlossgraben: Der Schlossgraben ist als Teil der historischen Anlage aus dem 17. Jahrhundert als Wiesenfläche zu erhalten. Die bestehenden Gehölze (Rosskastanien und Eiben) sind nach ihrem natürlichen Absterben nicht mehr zu ersetzen.

Tiergehege und Tiere: Das vorhandene Tiergehege im östlichen Eckbereich soll aus der Sicht der Gartendenkmalpflege langfristig ersatzlos aufgelassen werden. Der heute abgezaunte Parkbereich soll wiederum als landschaftlicher Gartenteil in das gesamte Parkensemble integriert werden. Die unterbrochene Wegeverbindung ist wiederherzustellen. Diese Maßnahmen sind mit jenen in Zusammenhang mit der Rekonstruktion des Bacchuspavillons abzustimmen. Aufgrund der relativ hohen Besucherdichte und der sensiblen Vegetationselementen sind unter Berücksichtigung des Gartendenkmalschutzes, aber auch des Tierschutzes keine Wildtiere im Park zu halten. Einzige Ausnahme bilden die dekorativen Pfauen in einer vernünftigen Anzahl.

Spielplatz: Der an der nördlichen Schlossparkmauer situierte Spielplatz gehört zu den beliebten und intensiv genutzten Einrichtungen des Parks. Er befriedigt den innerhalb einer Großstadt wie Graz berechtigten Anspruch auf Spielraum im Bereich der Grünflächen und fokussiert die Spielaktivitäten. Daher dient er indirekt auch zum Schutz der anderen Gartenbereiche. Die bereits heute bestehende Abpflanzung mit einem Gehölzgürtel soll erhalten bleiben. Periodische Adaptierungen des Spielgeländes sind zulässig, nicht aber eine Ausdehnung der Fläche.

Soll-Plan

Der Soll-Plan im Maßstab 1:1000 (bzw. 1:2000) enthält die räumlich darstellbaren Entwicklungsziele für den gesamten Schlosspark. Er dient als Grundlage für weitere Veränderungen, enthält aber keine gestalterische Detaillösungen, die im Einzelfall noch auszuarbeiten sind.



CODE	LAUBHOLZ	ART, SORT
AC	Auer	Amelanchier
AN	Auer	Aspidodermis
AR	Auer	Aspidodermis
AD	Auer	Aspidodermis
ADG	Auer	Aspidodermis
ADH	Auer	Aspidodermis
AF	Auer	Aspidodermis
AV	Auer	Aspidodermis
BF	Buche	Buche
BS	Buche	Buche
CB	Cornus	Cornus
CBP	Cornus	Cornus
CD	Cornus	Cornus
CDP	Cornus	Cornus
CO	Cornus	Cornus
CS	Cornus	Cornus
FE	Fagus	Fagus
FEP	Fagus	Fagus
FO	Fagus	Fagus
FS	Fagus	Fagus
FSA	Fagus	Fagus
FSP	Fagus	Fagus
GB	Geiß	Geiß
GT	Geiß	Geiß
JC	Juglans	Juglans
LT	Lärchen	Lärchen
M	Mispel	Mispel
P	Pappel	Pappel
PA	Pappel	Pappel
PAT	Pappel	Pappel
PD	Pappel	Pappel
PF	Pappel	Pappel
PH	Pappel	Pappel
PI	Pappel	Pappel
Q	Quercus	Quercus
RF	Rosa	Rosa
SA	Säule	Säule
SAP	Säule	Säule
SP	Säule	Säule
T	Tilia	Tilia
UD	Ulm	Ulm
UDP	Ulm	Ulm
Z	Zitrus	Zitrus

CODE	NADELHOLZ	ART, SORT
AA	Ahorn	Ahorn
CAO	Cedrus	Cedrus
CC	Chamaecyparis	Chamaecyparis
J	Jasmin	Jasmin
LI	Lärche	Lärche
PAQ	Picea	Picea
PAH	Picea	Picea
PPQ	Picea	Picea
PS	Picea	Picea
PPS	Picea	Picea
PT	Thuja	Thuja
TZ	Thuja	Thuja

CODE	STÄUCHER	ART, SORT
STB	Stachys	Stachys
ADP	Aspidodermis	Aspidodermis
BE	Berberis	Berberis
CA	Caryophyllus	Caryophyllus
CC	Cornus	Cornus
CS	Cornus	Cornus
CM	Cornus	Cornus
CT	Cornus	Cornus
EE	Eucalyptus	Eucalyptus
ES	Eucalyptus	Eucalyptus
MS	Magnolia	Magnolia
PC	Philadelphus	Philadelphus
PY	Pyracantha	Pyracantha
S	Sorbus	Sorbus
St	Staphylea	Staphylea
W	Viburnum	Viburnum

SCHLOSSPARK EGGENBERG

1:1000 (entnommen auf Blatt 1:2000)

RESTRIKTIVPLAN

1:1000 (entnommen auf Blatt 1:2000)

Rechtsplanvermerk: 1991
 Rechtsplanvermerk an 24. April 2004

Architektenamt:
 Architekt für historische Gartengestaltung
 in 1070 Wien, Hofburg, 5. Stockwerk

Landesförderungs- & Dienstleistungsamt
 1070 Wien, Hofburg, 5. Stockwerk
 Tel. 01 (0) 47 12 24 21 - 33022, e-mail: wfa@wfa.wg.at

Bemerkung

Der SOLL-Plan bildet über untenstehenden Nord-Zustand des Eggenberger Schlossparks ab. Es ist zu beachten, dass es sich bei der Darstellung der Gartenarchaischen Restanlage, Bestandsplan, SOLL- und Detailpläne nur um eine provisorische Skizzen der Gartengestaltung handelt und im Falle der Umsetzung noch weitere Detailplanungen erforderlich sind (siehe auch weitere Beschreibung der Maßnahmen im V. Kapitel - Folienband).

0 20 40 60m



MAURERWAND

MAURERWAND

MAURERWAND

MAURERWAND

MAURERWAND

AKT	LAUBHOLZ	AKT	NADT
AC	Auer	AK	Alnus
AD	Auer	AL	Alnus
AE	Auer	AM	Ahorn
AF	Auer	AN	Ahorn
AG	Auer	AO	Ahorn
AH	Auer	AP	Ahorn
AI	Auer	AQ	Ahorn
AJ	Auer	AR	Ahorn
AK	Auer	AS	Ahorn
AL	Auer	AT	Ahorn
AM	Auer	AV	Ahorn
AN	Auer	AW	Ahorn
AO	Auer	AX	Ahorn
AP	Auer	AY	Ahorn
AQ	Auer	AZ	Ahorn
AR	Auer	BA	Buche
AS	Auer	BB	Buche
AT	Auer	BC	Buche
AV	Auer	BD	Buche
AW	Auer	BE	Buche
AX	Auer	BF	Buche
AY	Auer	BG	Buche
AZ	Auer	BH	Buche
BA	Buche	BI	Buche
BB	Buche	BJ	Buche
BC	Buche	BK	Buche
BD	Buche	BL	Buche
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BG	Buche	BO	Buche
BH	Buche	BP	Buche
BI	Buche	BQ	Buche
BJ	Buche	BR	Buche
BK	Buche	BS	Buche
BL	Buche	BT	Buche
BM	Buche	BV	Buche
BN	Buche	BW	Buche
BO	Buche	BX	Buche
BP	Buche	BY	Buche
BQ	Buche	BZ	Buche
BR	Buche	CA	Cornus
BS	Buche	CB	Cornus
BT	Buche	CC	Cornus
BV	Buche	CD	Cornus
BW	Buche	CE	Cornus
BX	Buche	CF	Cornus
BY	Buche	CG	Cornus
BZ	Buche	CH	Cornus
CA	Cornus	CI	Cornus
CB	Cornus	CJ	Cornus
CC	Cornus	CK	Cornus
CD	Cornus	CL	Cornus
CE	Cornus	CM	Cornus
CF	Cornus	CN	Cornus
CG	Cornus	CO	Cornus
CH	Cornus	CP	Cornus
CI	Cornus	CQ	Cornus
CJ	Cornus	CR	Cornus
CK	Cornus	CS	Cornus
CL	Cornus	CT	Cornus
CM	Cornus	CU	Cornus
CN	Cornus	CV	Cornus
CO	Cornus	CW	Cornus
CP	Cornus	CX	Cornus
CQ	Cornus	CY	Cornus
CR	Cornus	CZ	Cornus
CS	Cornus	DA	Dahlgren
CT	Cornus	DB	Dahlgren
CU	Cornus	DC	Dahlgren
CV	Cornus	DD	Dahlgren
CW	Cornus	DE	Dahlgren
CX	Cornus	DF	Dahlgren
CY	Cornus	DG	Dahlgren
CZ	Cornus	DH	Dahlgren
DA	Dahlgren	DI	Dahlgren
DB	Dahlgren	DJ	Dahlgren
DC	Dahlgren	DK	Dahlgren
DD	Dahlgren	DL	Dahlgren
DE	Dahlgren	DM	Dahlgren
DF	Dahlgren	DN	Dahlgren
DG	Dahlgren	DO	Dahlgren
DH	Dahlgren	DP	Dahlgren
DI	Dahlgren	DQ	Dahlgren
DJ	Dahlgren	DR	Dahlgren
DK	Dahlgren	DS	Dahlgren
DL	Dahlgren	DT	Dahlgren
DM	Dahlgren	DU	Dahlgren
DN	Dahlgren	DV	Dahlgren
DO	Dahlgren	DW	Dahlgren
DP	Dahlgren	DX	Dahlgren
DQ	Dahlgren	DY	Dahlgren
DR	Dahlgren	DZ	Dahlgren
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DT	Dahlgren	EB	Eiche
DU	Dahlgren	EC	Eiche
DV	Dahlgren	ED	Eiche
DW	Dahlgren	EE	Eiche
DX	Dahlgren	EF	Eiche
DY	Dahlgren	EG	Eiche
DZ	Dahlgren	EH	Eiche
EA	Eiche	EI	Eiche
EB	Eiche	EJ	Eiche
EC	Eiche	EK	Eiche
ED	Eiche	EL	Eiche
EE	Eiche	EM	Eiche
EF	Eiche	EN	Eiche
EG	Eiche	EO	Eiche
EH	Eiche	EP	Eiche
EI	Eiche	EQ	Eiche
EJ	Eiche	ER	Eiche
EK	Eiche	ES	Eiche
EL	Eiche	ET	Eiche
EM	Eiche	EU	Eiche
EN	Eiche	EV	Eiche
EO	Eiche	EW	Eiche
EP	Eiche	EX	Eiche
EQ	Eiche	EY	Eiche
ER	Eiche	EZ	Eiche
ES	Eiche	FA	Fichte
ET	Eiche	FB	Fichte
EU	Eiche	FC	Fichte
EV	Eiche	FD	Fichte
EW	Eiche	FE	Fichte
EX	Eiche	FF	Fichte
EY	Eiche	FG	Fichte
EZ	Eiche	FH	Fichte
FA	Fichte	FI	Fichte
FB	Fichte	FJ	Fichte
FC	Fichte	FK	Fichte
FD	Fichte	FL	Fichte
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FG	Fichte	FO	Fichte
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FN	Fichte	FV	Fichte
FO	Fichte	FW	Fichte
FP	Fichte	FX	Fichte
FQ	Fichte	FY	Fichte
FR	Fichte	FZ	Fichte
FS	Fichte	GA	Gewöhnliche
FT	Fichte	GB	Gewöhnliche
FU	Fichte	GC	Gewöhnliche
FV	Fichte	GD	Gewöhnliche
FW	Fichte	GE	Gewöhnliche
FX	Fichte	GF	Gewöhnliche
FY	Fichte	GG	Gewöhnliche
FZ	Fichte	GH	Gewöhnliche
GA	Gewöhnliche	GI	Gewöhnliche
GB	Gewöhnliche	GJ	Gewöhnliche
GC	Gewöhnliche	GK	Gewöhnliche
GD	Gewöhnliche	GL	Gewöhnliche
GE	Gewöhnliche	GM	Gewöhnliche
GF	Gewöhnliche	GN	Gewöhnliche
GG	Gewöhnliche	GO	Gewöhnliche
GH	Gewöhnliche	GP	Gewöhnliche
GI	Gewöhnliche	GQ	Gewöhnliche
GJ	Gewöhnliche	GR	Gewöhnliche
GK	Gewöhnliche	GS	Gewöhnliche
GL	Gewöhnliche	GT	Gewöhnliche
GM	Gewöhnliche	GU	Gewöhnliche
GN	Gewöhnliche	GV	Gewöhnliche
GO	Gewöhnliche	GW	Gewöhnliche
GP	Gewöhnliche	GX	Gewöhnliche
GQ	Gewöhnliche	GY	Gewöhnliche
GR	Gewöhnliche	GZ	Gewöhnliche
GS	Gewöhnliche	HA	Hainbuche
GT	Gewöhnliche	HB	Hainbuche
GU	Gewöhnliche	HC	Hainbuche
GV	Gewöhnliche	HD	Hainbuche
GW	Gewöhnliche	HE	Hainbuche
GX	Gewöhnliche	HF	Hainbuche
GY	Gewöhnliche	HG	Hainbuche
GZ	Gewöhnliche	HH	Hainbuche
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HF	Hainbuche	HN	Hainbuche
HG	Hainbuche	HO	Hainbuche
HH	Hainbuche	HP	Hainbuche
HI	Hainbuche	HQ	Hainbuche
HJ	Hainbuche	HR	Hainbuche
HK	Hainbuche	HS	Hainbuche
HL	Hainbuche	HT	Hainbuche
HM	Hainbuche	HU	Hainbuche
HN	Hainbuche	HV	Hainbuche
HO	Hainbuche	HW	Hainbuche
HP	Hainbuche	HX	Hainbuche
HQ	Hainbuche	HY	Hainbuche
HR	Hainbuche	HZ	Hainbuche
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HT	Hainbuche	IB	Ilex
HU	Hainbuche	IC	Ilex
HV	Hainbuche	ID	Ilex
HW	Hainbuche	IE	Ilex
HX	Hainbuche	IF	Ilex
HY	Hainbuche	IG	Ilex
HZ	Hainbuche	IH	Ilex
IA	Ilex	II	Ilex
IB	Ilex	IJ	Ilex
IC	Ilex	IK	Ilex
ID	Ilex	IL	Ilex
IE	Ilex	IM	Ilex
IF	Ilex	IN	Ilex
IG	Ilex	IO	Ilex
IH	Ilex	IP	Ilex
II	Ilex	IQ	Ilex
IJ	Ilex	IR	Ilex
IK	Ilex	IS	Ilex
IL	Ilex	IT	Ilex
IM	Ilex	IU	Ilex
IN	Ilex	IV	Ilex
IO	Ilex	IW	Ilex
IP	Ilex	IX	Ilex
IQ	Ilex	IY	Ilex
IR	Ilex	IZ	Ilex
IS	Ilex	JA	Jasmin
IT	Ilex	JB	Jasmin
IU	Ilex	JC	Jasmin
IV	Ilex	JD	Jasmin
IW	Ilex	JE	Jasmin
IX	Ilex	JF	Jasmin
IY	Ilex	JG	Jasmin
IZ	Ilex	JH	Jasmin
JA	Jasmin	JI	Jasmin
JB	Jasmin	JJ	Jasmin
JC	Jasmin	JK	Jasmin
JD	Jasmin	JL	Jasmin
JE	Jasmin	JM	Jasmin
JF	Jasmin	JN	Jasmin
JG	Jasmin	JO	Jasmin
JH	Jasmin	JP	Jasmin
JI	Jasmin	JQ	Jasmin
JJ	Jasmin	JR	Jasmin
JK	Jasmin	JS	Jasmin
JL	Jasmin	JT	Jasmin
JM	Jasmin	JU	Jasmin
JN	Jasmin	JV	Jasmin
JO	Jasmin	JW	Jasmin
JP	Jasmin	JX	Jasmin
JQ	Jasmin	JY	Jasmin
JR	Jasmin	JZ	Jasmin
JS	Jasmin	KA	Kiefer
JT	Jasmin	KB	Kiefer
JU	Jasmin	KC	Kiefer
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KI	Kiefer	KQ	Kiefer
KJ	Kiefer	KR	Kiefer
KK	Kiefer	KS	Kiefer
KL	Kiefer	KT	Kiefer
KM	Kiefer	KU	Kiefer
KN	Kiefer	KV	Kiefer
KO	Kiefer	KW	Kiefer
KP	Kiefer	KX	Kiefer
KQ	Kiefer	KY	Kiefer
KR	Kiefer	KZ	Kiefer
KS	Kiefer	LA	Lärche
KT	Kiefer	LB	Lärche
KU	Kiefer	LC	Lärche
KV	Kiefer	LD	Lärche
KW	Kiefer	LE	Lärche
KX	Kiefer	LF	Lärche
KY	Kiefer	LG	Lärche
KZ	Kiefer	LH	Lärche
LA	Lärche	LI	Lärche
LB	Lärche	LJ	Lärche
LC	Lärche	LK	Lärche
LD	Lärche	LL	Lärche
LE	Lärche	LM	Lärche
LF	Lärche	LN	Lärche
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LJ	Lärche	LR	Lärche
LK	Lärche	LS	Lärche
LL	Lärche	LT	Lärche
LM	Lärche	LU	Lärche
LN	Lärche	LV	Lärche
LO	Lärche	LW	Lärche
LP	Lärche	LX	Lärche
LQ	Lärche	LY	Lärche
LR	Lärche	LZ	Lärche
LS	Lärche	MA	Mispel
LT	Lärche	MB	Mispel
LU	Lärche	MC	Mispel
LV	Lärche	MD	Mispel
LW	Lärche	ME	Mispel
LX	Lärche	MF	Mispel
LY	Lärche	MG	Mispel
LZ	Lärche	MH	Mispel
MA	Mispel	MI	Mispel
MB	Mispel	MJ	Mispel
MC	Mispel	MK	Mispel
MD	Mispel	ML	Mispel
ME	Mispel	MM	Mispel
MF	Mispel	MN	Mispel
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MI	Mispel	MQ	Mispel
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MO	Mispel	MW	Mispel
MP	Mispel	MX	Mispel
MQ	Mispel	MY	Mispel
MR	Mispel	MZ	Mispel
MS	Mispel	NA	Nadelbaum
MT	Mispel	NB	Nadelbaum
MU	Mispel	NC	Nadelbaum
MV	Mispel	ND	Nadelbaum
MW	Mispel	NE	Nadelbaum
MX	Mispel	NF	Nadelbaum
MY	Mispel	NG	Nadelbaum
MZ	Mispel	NH	Nadelbaum
NA	Nadelbaum	NI	Nadelbaum
NB	Nadelbaum	NJ	Nadelbaum
NC	Nadelbaum	NK	Nadelbaum
ND	Nadelbaum	NL	Nadelbaum
NE	Nadelbaum	NM	Nadelbaum
NF	Nadelbaum	NN	Nadelbaum
NG	Nadelbaum	NO	Nadelbaum
NH	Nadelbaum	NP	Nadelbaum
NI	Nadelbaum	NQ	Nadelbaum
NJ	Nadelbaum	NR	Nadelbaum
NK	Nadelbaum	NS	Nadelbaum
NL	Nadelbaum	NT	Nadelbaum
NM	Nadelbaum	NU	Nadelbaum
NN	Nadelbaum	NV	Nadelbaum
NO	Nadelbaum	NW	Nadelbaum
NP	Nadelbaum	NX	Nadelbaum
NQ	Nadelbaum	NY	Nadelbaum
NR	Nadelbaum	NZ	Nadelbaum
NS	Nadelbaum	OA	Oleander
NT	Nadelbaum	OB	Oleander
NU	Nadelbaum	OC	Oleander
NV	Nadelbaum	OD	Oleander
NW	Nadelbaum	OE	Oleander
NX	Nadelbaum	OF	Oleander
NY	Nadelbaum	OG	Oleander
NZ	Nadelbaum	OH	Oleander
OA	Oleander	OI	Oleander
OB	Oleander	OJ	Oleander
OC	Oleander	OK	Oleander
OD	Oleander	OL	Oleander
OE	Oleander	OM	Oleander
OF	Oleander	ON	Oleander
OG	Oleander	OO	Oleander
OH	Oleander	OP	Oleander
OI	Oleander	OQ	Oleander
OJ	Oleander	OR	Oleander
OK	Oleander	OS	Oleander
OL	Oleander	OT	Oleander
OM	Oleander	OU	Oleander
ON	Oleander	OV	Oleander
OO	Oleander	OW	Oleander
OP	Oleander	OX	Oleander
OQ	Oleander	OY	Oleander
OR	Oleander	OZ	Oleander
OS	Oleander	PA	Pappel
OT	Oleander	PB	Pappel
OU	Oleander	PC	Pappel
OV	Oleander	PD	Pappel
OW	Oleander	PE	Pappel
OX	Oleander	PF	Pappel
OY	Oleander	PG	Pappel
OZ	Oleander	PH	Pappel
PA			

Unternehmenskonzept 2008 bis 2012 Landesmuseum Joanneum



Stammhaus Raubergasse



Kunsthhaus Graz



Schloss Eggenberg

Am 26. November 1811 von Erzherzog Johann mit dem Auftrag gegründet, "das Lernen [zu] erleichtern" und "die Wißbegierde [zu] reitzen", ist das Landesmuseum Joanneum heute der älteste und – neben dem Kunsthistorischen Museum in Wien – der zweitgrößte Museumskomplex in Österreich.

Aufgabe des Landesmuseum Joanneum ist es, ein umfassendes Bild der Entwicklung von Natur, Geschichte und Kultur der Steiermark zu bieten. Um dies zu gewährleisten, verfügt das Joanneum über mittlerweile bereits 4,5 Millionen Sammlungsobjekte – mehr als jedes andere österreichische Universalmuseum.

19 Abteilungen und Einrichtungen, die sich in die Departments "Natur", "Kunst- und Kulturgeschichte", "Schloss Eggenberg" und "Volkskunde" gliedern, decken das breite Spektrum, das von fossilen Fundstücken bis zur modernen Malerei, von alten Bräuchen bis zu neuen Medien reicht, ab.

1. Die Situation und Zielsetzung

Das Landesmuseum Joanneum mit seinen 20 Häusern bzw. Sammlungen und entsprechend vielen Fachexperten zu managen und zu führen, ist eine komplexe Herausforderung.

Als die Organisation 2003 als GmbH aus dem Land ausgegliedert wurde, übernahmen Wolfgang Muchitsch und Peter Pakesch die Geschäftsführung. Das Kulturhauptstadtjahr 2003 brachte einen inneren und äußeren Aufschwung. 2006 wird eine neue Department-Organisation eingeführt. Die aktuelle Grundstimmung im Unternehmen und zwischen den MitarbeiterInnen wird von der Geschäftsführung durchaus positiv gesehen.

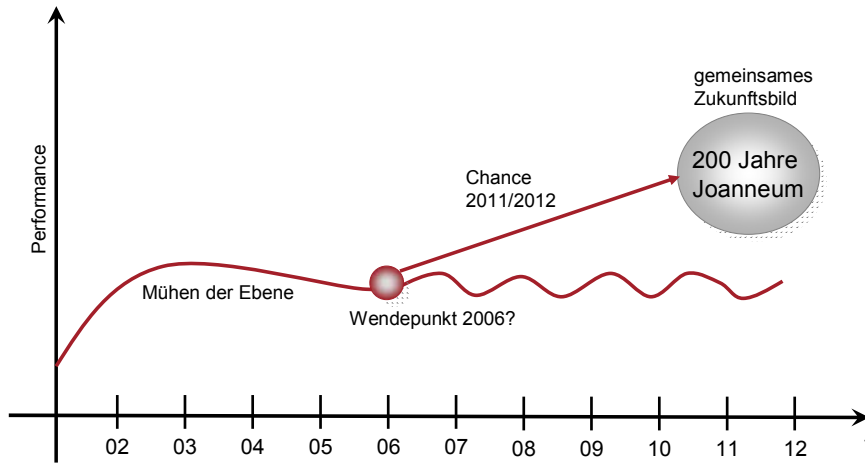
Unterschiedliche Bedürfnisse und Interessen der MitarbeiterInnen und Experten, Verteilungsfragen um die verfügbaren Ressourcen, Konflikte zwischen einzelnen MitarbeiterInnen, informelle Beziehungen zu den Eigentümervertretern des Landes und der Politik machen das Unternehmen zu einem äußerst komplexen System. Hinzu kommen Spannungsfelder, die sich aus der Natur des Geschäftes begründen. Sie können immer wieder neu balanciert werden, bleiben jedoch als Spannungsfeld bestehen. Solche Spannungsfelder des LMJ sind:

Bild 1: Archetypische Spannungsfelder

Ökonomische Ziele	↔	Museale und wissenschaftliche Ziele
Sichtbarkeit (Events, Ausstellungen etc.)	↔	Hintergrundarbeit (Sammeln, für die Nachwelt sichern etc.)
Gesamthaus – Gesamtidentität	↔	Einzelner Standort (Abteilung) – Abteilungsidentität
Internationalität (Anspruch internationale Spitze)	↔	Landesauftrag (Landesmuseum der Steiermark)
Politische Logik	↔	Logik eines Unternehmens

Neben den oben skizzierten Herausforderungen der Gegenwart gibt es auch zukunftsgezo- gene Optionen und Möglichkeiten für die Organisation, die entwickelt und genutzt werden können. Im Jahr 2011 wird das Landesmuseum 200 Jahre alt. Dieses Jubiläum kann als Chance für ein „Alignment“ gesehen werden – d. h. für die Ausrichtung aller Kräfte auf ein gemeinsames Zukunftsbild 2011.

Bild 2: Das Jubiläum als Chance für eine Aufbruchstimmung



Die Geschäftsführung stellt sich folgende Fragen für den hier skizzierten Prozess der Organisationsentwicklung:

2. Das Management- und Steuerungsmodell

Bild 4: Die Integrierte Jahresplanung des Landesmuseum Joanneum

Integrierte Jahresplanung LMJ

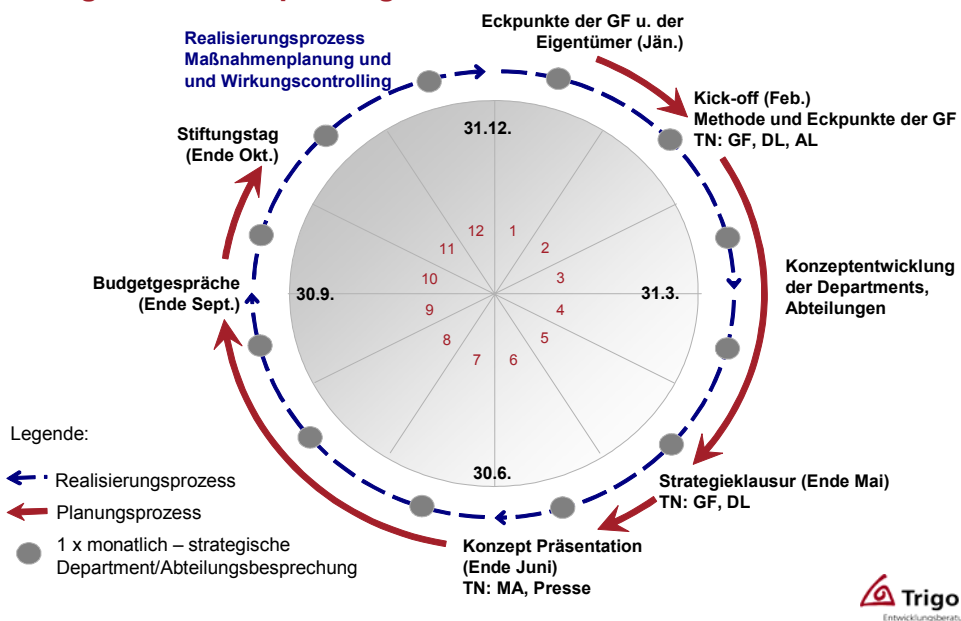


Bild 5: Das ganzheitliche Steuerungsmodell

Das ganzheitliche Steuerungsmodell



3. Das Gesamtunternehmen

3.1. Zukunftsbild 2011/12

Das LMJ hat die Chancen und Möglichkeiten des Jubiläumsjahres 2011 genutzt und sich durch nachhaltige Investitionen und Projekte als ältestes und größtes Universalmuseum Mitteleuropas national und international positioniert. Zugleich hat es das LMJ verstanden, sich regional noch stärker als bisher als der Gedächtnis- und Wissensspeicher der Natur, Geschichte und Kultur der Steiermark mit starker Vernetzung insbesondere zu den Regionen Südost- und Osteuropas zu etablieren.

Unter einer dynamischen Dachmarke, die das LMJ als Ganzes wahrnehmen lässt, finden sich gewachsene starke Einzelmarken mit internationaler Strahlkraft und unterschiedlichem Zielpublikum (Kunsthaus, Neue Galerie, Zeughaus, Schloss Eggenberg etc.), deren Einzelmarken eine starke Bedeutung haben.

Das LMJ wird als eine große Organisation wahrgenommen, die es versteht, verschiedene Perspektiven zu integrieren, international auszustrahlen und gleichzeitig steirisch verankert, künstlerisch am „leading edge“ und wissenschaftlich spannend zu sein.

Auch als wichtiger Ort wissenschaftlicher Forschung in den einzelnen Sammlungsbereichen sowie als Stätte internationaler Tagungen und Seminare hat sich das LMJ einen überregionalen Ruf aufgebaut.

Das Engagement des LMJ in regionalen, nationalen und internationalen Museumsnetzwerken wurde in den letzten Jahren ebenso kontinuierlich ausgebaut wie Partnerschaften zu anderen Museen und Ausstellungshäusern. Aber nicht nur internationale Netzwerke und Positionierungen, sondern auch regionale Verankerungen machen das LMJ zu einem begehrten und kompetenten Partner von Museen und anderen Kultureinrichtungen. Gemäß seinem Leitbild positioniert sich das LMJ nicht nur als Sammlungs-, Forschungs- und Ausstellungsinstitution des Landes Steiermark, sondern auch, in Kooperation mit verschiedenen Medienpartnern, als lebendiger und offener Raum für Diskurse über historische, gesellschaftskritische, wissenschaftliche und künstlerische Fragestellungen und künftige Entwicklungen und somit Treffpunkt für Interessierte, aber auch die scientific community.

Eine kontinuierliche Medienpräsenz und die Kooperation mit ganz unterschiedlichen Medien regional, überregional und international festigen diesen Ruf und geben einem breiten Publikum kontinuierlich Informationen über die Aktivitäten und deren Bedeutung.

Parallel dazu werden sowohl Publikum wie die wichtigsten Stakeholder durch Informationen in gedruckter und elektronischer Form am Laufenden gehalten. Hier sind die Systeme jeweils am neuesten Stand.

Durch eine starke Vernetzung des Kunsthaus Graz und der Neuen Galerie sowie ein möglichst optimales Zusammenwirken zwischen Kunsthaus Graz und LMJ hat Graz seine bereits starke Position als dynamisches Zentrum der Präsentation zeitgenössischer Kunst weiter forciert und ausgebaut.

Museen und Sammlungen:

Die im LMJ zusammengeschlossenen Museen und Sammlungen präsentieren sich in zeitgemäßer und innovativer Form in adäquat sanierten Bausubstanzen, nämlich:

- Das „Joanneumsviertel“ als Museums-, Ausstellungs- und Forschungszentrum der steirischen Natur- und Kulturgeschichte.
- Das Kunsthaus als Ausstellungshalle zeitgenössischer internationaler Kunstrichtungen und -sammlungen.
- Die Neue Galerie als Ausstellungs- und Kompetenzzentrum steirischer bildender Kunst seit 1800 im internationalen Kontext.
- Das Zeughaus als internationales und touristisches Aushängeschild der steirischen Landesgeschichte.
- Schloss Eggenberg als historisches Weltkulturerbe und Gartenkunstwerk mit musealem Fokus auf die bildende Kunst bis 1800 (Alte Galerie) sowie die Archäologie und Numismatik.

- Das Volkskundemuseum als lebendiges und kritisches Zentrum volkskultureller und alltagsgeschichtlicher Entwicklungen.
- Schloss Stainz als Kompetenzzentrum und Museum der Jagd- und Landwirtschaftskunde.
- Schloss Trautenfels als Kultur- und Museumszentrum des Bezirks Liezen mit starkem Bezug zu Entwicklungen und Lebensbedingungen der Obersteiermark.
- Der Österreichische Skulpturenpark als eine auf breiter Basis in Österreich getragene Leistungsschau skulpturalen Schaffens.

Neben einem attraktiven Ausstellungsprogramm und anderen Schwerpunkten musealer Vermittlung wird in den Sammlungen auch großes Augenmerk auf die gezielte Sammlungserweiterung, digitale Sammlungsführung, adäquate Sammlungserhaltung sowie kontinuierliche wissenschaftliche Sammlungserschließung gelegt.

„Joanneumsviertel“

Durch die Generalsanierung der Museen in der Raubergasse und Neutorgasse, die Errichtung eines gemeinsamen Besucherzentrums sowie die Neugestaltung der Landesbibliothek nach den Plänen von Nieto + Sobejano (Madrid) sowie eep Architekten (Graz) ist ein in der Strahlkraft dem Kunsthaus Graz gleichzuhaltender moderner und lebendiger Museumskomplex entstanden und unter der Marke „Joanneum“ als innerstädtisches Zentrum positioniert worden.

Über einen belebtes Besucherzentrum, das neben Freihandbereichen der Landesbibliothek und dem Benutzerzentrum des Bild- und Tonarchivs, Veranstaltungsräumen, einem Cafe-Restaurant und einem Museums- und Designshop auch einen Einblick in die Entwicklung und die Bandbreite des gesamten LMJ bietet, werden die Besucher zentral auf das Naturhistorische Museum in der Raubergasse und das Kulturhistorische Museum in der Neutorgasse verteilt.

Im Naturhistorischen Museum wurden die historischen Aufstellungen der Mineralogie als attraktives und einzigartiges „Museum im Museum“ saniert sowie moderne Sonderausstellungsflächen und eine neue ständige Schausammlung errichtet, die interdisziplinär unter Einsatz modernster Vermittlung die Entwicklung, aktuelle Problemstellungen sowie Zukunftsaspekte der Natur in der Steiermark beleuchten. In einer angrenzenden Studiensammlung wird darüber hinaus, ebenso wie über entsprechende Datensysteme, dem interessierten Fachpublikum Einblick in die reichhaltigen Sammlungen sowie die wissenschaftlichen Leistungen der Naturwissenschaften im LMJ geboten.

Im Kulturhistorischen Museum in der Neutorgasse wird der Besucher in der opulenten Welt des Historismus empfangen und von dort aus in der ständigen Schausammlung im Erdgeschoss in die Kulturgeschichte sowie das Kunstgewerbe der Steiermark eingeführt. Die Sonderausstellungsflächen im ersten Obergeschoss runden mit einem attraktiven Ausstellungsangebot die kulturhistorische Profilierung durch sammlungsübergreifende Projekte ab. Mit

der Präsenz des Bild- und Tonarchivs sowie des Büros der Erinnerung wird darüber hinaus ein besonders Schwergewicht in der Auseinandersetzung mit zeitgeschichtlichen und gesellschaftlichen Themen gelegt.

Ausstellungen:

Im Ausstellungsbereich verstärkten sich interdisziplinäre Zugänge sowie die Kooperation von verschiedenen Sammlungsbereichen. Insbesondere durch enge Zusammenarbeit der big player im LMJ entwickelten sich Projekte von internationaler Strahlkraft.

Die Ausstellungen zeichnen sich nicht durch die Quantität, sondern die Qualität und Vielfalt aus. Das Ausstellungsprogramm ist breit gestreut und bietet verschiedenen Zielgruppen (Jugend, Normalbesucher, Experten) ein attraktives Angebot. Das Jahresprogramm und auch das Programm zwischen und in den Häusern sind dramaturgisch abgestimmt. Wichtig ist, dass allen Häusern die Chance geboten wird, sichtbar zu sein. Spitzen sind durch die Kooperationen einzelner Standorte entstanden.

Das Ausstellungsschwergewicht liegt auf der Präsentation der Sammlungsschwerpunkte der einzelnen Abteilungen sowie deren Zuordnung in einen internationalen Vergleich. Dabei werden die einzelnen Fragenstellungen nicht nur fachwissenschaftlich behandelt, sondern auch gesellschaftskritisch beleuchtet.

Museologie:

Auf Basis bereits vorhandener Entwicklungen (Museumsakademie, museologische Forschungen von Friedrich Waidacher et al.) hat das LMJ seinen Ruf als führende Stätte museologischer Forschung, Entwicklung und Ausbildung ausgebaut und sich als internationales museologisches Kompetenzzentrum positioniert. Wie sich generell das LMJ in verschiedenen Museums- und Verwaltungsbereichen zu einem best practice Modell der Museumscommunity entwickelt hat.

Wirtschaft:

Alle MitarbeiterInnen des Landesmuseum Joanneum sind sich dessen bewusst, dass das Museum wie ein Unternehmen nach privatwirtschaftlichen Kriterien geführt werden muss. Der wirtschaftliche Erfolg gilt als Grundvoraussetzung für die Erfüllung der musealen Aufgaben und wird laufend auf Basis eines modernen Kennzahlensystems überprüft.

Die Eigenwirtschaftlichkeit konnte im Vergleich zum Jahr der Ausgliederung um 20 % gesteigert werden. Damit wurde es möglich, eine größere Unabhängigkeit zu öffentlichen Fördergebern zu erzielen und gleichzeitig das breite Angebots- und Aufgabenspektrum eines Universalmuseums weiter auszubauen.

Für die einzelnen musealen Schwerpunkte und Häuser wurden Kooperations- und Sponsoringpartner aus der Wirtschaft gefunden, durch deren Unterstützung ein qualitätsvoller und

selbständiger Ausstellungsbetrieb in den einzelnen Museen entwickelt werden konnte. Die gewerblichen Bereiche (Shops und Veranstaltungsmanagement) sind konsequent auf kommerzielle Zielsetzungen ausgerichtet.

Auf Grund der seit der Ausgliederung gewonnenen Erfahrungen wurde die Aufbau- und Ablauforganisation schrittweise optimiert. Damit ist der effiziente Einsatz von Sach- und Personalressourcen jederzeit gewährleistet. Durch eine gezielte Personalentwicklung wurden die MitarbeiterInnen, deren Zahl seit 2006 nicht gestiegen ist, bestmöglich eingesetzt und der Verlauf der Personalkosten gesteuert. Den motivierten MitarbeiterInnen werden ein entsprechender Entfaltungsspielraum sowie eine zeitgemäße Infrastruktur und ein modernes Ambiente geboten.

Besucher:

Langjährige Tradition zeichnet die Kunst- und Kulturvermittlung am Landesmuseum Joanneum aus. Ein großes Vermittlungsteam ist für die Entwicklung und Ausführung zielgruppenspezifischer Vermittlungstätigkeit insbesondere für junge BesucherInnen in den einzelnen Häusern zuständig. Zentrales Anliegen ist es, Kindern und Jugendlichen abseits der Schule eine spartenübergreifende und facettenreiche Auseinandersetzung mit kulturellem Erbe im Sinne eines pädagogischen Auftrages zu ermöglichen. Durch die Erarbeitung ständig neuer und stets aktualisierter Programme zu den Wechselausstellungen und permanenten Schausammlungen steht der Dialog im Vordergrund und ist ein kreativer Impetus bei den jungen BesucherInnen nicht nur erlaubt sondern erwünscht. Aktuelle Vermittlungsmethoden und ein umfassender interdisziplinärer Umgang mit Kunst und kulturellem Gut ermöglicht es, die Schwellenangst vor dem angeblich „verstaubten Museum“ abzubauen.

Die Besucher kommen in das LMJ, weil sie neugierig sind, vom LMJ neugierig gemacht wurden, es verständliche Antworten auf unterschiedlichste Fragestellungen gibt, man die authentischen Objekte lebendig erleben kann, man sich daher bilden und unterhalten kann.

Die Vermittlung geht laufend neue Wege, das Wissensgut ganz unterschiedlichen Gruppen im Publikum näher zu bringen.

Die Besucherzahlen, die man sich mit dem Jubiläumsjahr 2011 und den neuen Projekten („Joanneum“ etc.) erhofft, sollten zumindest an die Zahlen des Kulturhauptstadtjahres 2003 heranreichen (d. h. eine Steigerung von rund 200.000 Besuchern von 2006 auf 2011 bzw. um 43 %). Durch entsprechende Ausstellungstätigkeiten sowie weitere Vermittlungsprogramme sollte der Besucherstand 2011 nach dem Jubiläumsjahr keine zu tiefen Rückgänge verzeichnen.

Das Einzugsgebiet ist dabei die ganze Steiermark sowie andere österreichische Bundesländer und benachbarte Regionen, dabei vor allem Wien, Zagreb, Ljubljana und Triest.

Umfeld:

Die Bedeutung des LMJ und seiner Sammlungen hat sich, auch durch das Jubiläum, im Bewusstsein der Verantwortlichen des Landes Steiermark und der Stadt Graz soweit verankert, dass auch nach dem Jubiläumsjahr eine gute Zusammenarbeit und adäquate Mittelausstattung gegeben ist, um dem Jubiläumsjahr und den dafür erfolgten Investitionen Nachhaltigkeit zu verleihen.

Öffentlichen Subventionen sind in den letzten Jahren nicht gestiegen, sondern annähernd gleich geblieben. Lediglich im Bereich des „Joanneumsviertel“ konnte eine verbesserten Subventionslage erreichen werden, um in diesem Bereich einen entsprechenden Ausstellungsbetrieb aufbauen und halten zu können.

Insbesondere das Kunsthaus, Schloss Eggenberg und das Zeughaus haben sich zu einem touristisches Highlight entwickelt und sind, auch mit Unterstützung von GTG und STG, fixer Bestandteil eines Grazbesuches.

Das weiterhin breit angelegte Kuratorium sowie die engagierten Freundesvereine der einzelnen Museen mit ihren tausenden Mitgliedern bilden ein aktives Netzwerk der gesellschaftlichen Verankerung des LMJ.

Die mediale Präsenz des LMJ hat sich im Jahr 2011, ähnlich dem Besucherstrom, jener des Kulturhauptstadtjahres 2003 angenähert.

Ergänzungen, Widersprüche, Anregungen zum Zukunftsbild im Gespräch mit LR Dr. Flecker

- Joanneumsviertel – in verschiedenen Szenarios denken
- Natur und Wissenschaft noch stärker betonen
- Anteil Eigenwirtschaftlichkeit ist gut
- Realistische Besuchersteigerung – Beschreiben, in welchen Abteilungen mehr?
- Finanzierung bis 2010 gleich
- Gesellschaftspolitisch relevante Themen in der Neuen Galerie (Weibel), aber auch in anderen Häusern wie Volkskunde, Bild und Tonarchiv, z. B. 40 Jahre Woodstock

3.2. Mittelfristplanung Gesamthaus

	2007	2008	2009	2010	2011
Eigenerlöse	2.059.117	2.537.300	2.728.000	2.933.000	3.153.000
Personalkosten	12.428.460	14.023.068	14.444.000	14.877.000	15.323.000
Gebäudekosten	3.911.070	4.732.895	4.733.000	4.733.000	4.733.000
Verwaltungskosten	3.347.423	3.626.216	3.626.000	3.626.000	3.626.000
Ausstellungskosten	1.775.500	1.603.800	1.604.000	1.604.000	1.604.000
Werbung	635.000	604.400	604.000	604.000	604.000
Sammlungsank.	230.000	230.000	230.000	230.000	230.000
Investitionen	136.000	153.200	153.000	153.000	153.000
Eigendeckung	9,17%	10,16%	10,74%	11,36%	12,00%
Besucher	460.000	500.000	515.000	530.000	546.000

4. Geschäftsfeldkonzept Department Schloss Eggenberg Alte Galerie, Archäologie, Münzensammlung, Schloss Eggenberg

4.1. Lagebeurteilung

Beschreiben Sie die aktuelle Situation des Departments:

Leistungen: attraktivster Museumsstandort des Landes

(2006: Museen und Park 225.450 Besucher)

einer der reichhaltigsten und hochwertigsten Museumsstandorte für alte Kunst von der Urgeschichte bis ins 19.Jahrhundert in Österreich

etabliertes, sammlungsspezifisches Sonderausstellungsprogramm in Eggenberg und der Region, einschlägige Publikationsreihen

Stärken Vielfalt des Angebots: Raumkunstmuseum, Altmeistersammlung, Münzkabinett, Archäologische Sammlungen mit zweitem Standort in der Region, Historischer Garten

gutes Image, Weltkulturerbe, hoher Bekanntheitsgrad

wichtiger Naherholungsraum, der attraktiv ist für: Kunst- und Kulturinteressierte, Ausflugs- und Bildungstouristen aus dem In- und Ausland, Schulen, Garten- und Blumenliebhaber, botanisch Interessierte, Laienforscher; Erholungssuchende, Familien mit Kindern (Spielplatz, Picknick), Jogger, Hobbymaler

attraktiver Shop

reizvoller Veranstaltungsrahmen (Hochzeiten, Empfänge, Konzerte, Filmkulisse etc.)

Schwächen schlechte Anbindung an öffentlichen Verkehr und mangelnder Parkraum;
mangelnde gastronomische Infrastruktur
fehlende Infrastruktur für Veranstaltungen
fehlende Depotflächen

Trends	Megatrend Garten; Erlebnistourismus („Lange Nacht“) Museumsbesuch als Ganztags- und Familienprogramm Sammlungen: Erforschung der Sammlungsgeschichte, Provenienzforschung, Präsentation aktueller Forschungsergebnisse
Zielgruppe	Kunst- und Kulturinteressierte, Ausflugs- und Bildungstouristen aus dem In- und Ausland, Schulen, Garten- und Blumenliebhaber, botanisch Interessierte, Laienforscher; Erholungssuchende, Familien mit Kindern, Publikum in der Region, Experten
Mitbewerb	Innenstadt; andere Schlösser und Gärten, Freizeitpark und Bäderzentrum Eggenberg (im Aufbau), alle Institutionen und Private, die arch. Grabungen durchführen, Regionalmuseen und Archäologieparks

4.2. Optionen und Möglichkeiten

Welche Möglichkeiten hat dieses Department, seine Potenziale zu nutzen?

Neue Zielgruppen	Menschen mit Schwellenangst; Gäste aus den Nachbarländern, Hochzeitspaare, Gartenreiseveranstalter
Chancen	Sich als besondere Kostbarkeit, Weltkulturerbe, einer großen internationalen Öffentlichkeit präsentieren; Standort Schloss Eggenberg als DER Besuchermagnet des Landes und Zugpferd für populäre Gartenreisen durch die Stmk. Neupositionierung der Archäologie im Lande
Ideen	Kooperation mit Stadt Graz zur Verbesserung der Verkehrserschließung und Leitsystemproblematik Jährlich ein großes „barockes“ Sommerfest in Schloss und Garten als Höhepunkt der Saison, immer unter einem Themenschwerpunkt (Kooperation Styriarte und ORF)

Mögliche Publikationen: AG gotische Doppeltafel von Michael Pacher

EG Bildband Ideengarten

Antikes Theater im Lapidarium

AG mögliche Ankäufe: **Franz Christoph Janneck**: 2 Szenen aus dem Gleichnis vom verlorenen Sohn, **Johann Georg Platzer**, Ölskizze nach Götterfest von Joachim Anthonisz. Uyttewael

Kooperationen Universitäten und Museen im In- und Ausland, Konzertveranstalter, andere Gärten

Neue Einnahmequellen Bestimmungsservice
Vermietungen (Hochzeiten, Drehorte etc.) unter Einhaltung konservatorischer und ethischer Parameter

4.3. Strategische Entwicklungsrichtungen bis 5 Jahre

Was wollen wir hier bewegen? (Bitte in Volltext schreiben)

Positionierung (wissenschaftlich/künstlerisch)

Im Sinne des Eggenberger Leitbildes soll der Standort durch enge Kooperation aller hier untergebrachten Sammlungen noch stärker zu einem gemeinsamen Ganzen, zu DEM Standort für Alte Kunst, zusammengefügt und im Bewusstsein der Öffentlichkeit als Schatzhaus des Landes verankert werden.

Wir wollen uns als besondere Kostbarkeit, als Weltkulturerbe präsentieren

Wir wollen unseren Rang als bestbesuchter Museumsstandort des Landes noch weiter ausbauen und v.a. den internationalen Bekanntheitsgrad deutlich verbessern

Mit 4 inhaltlich verbundenen und sehr vielfältigen Themenschwerpunkten: Alte Kunst, Archäologie, Numismatik und historischer Garten können wir einen großen Interessentenkreis anziehen und unsere Besucherzahlen noch deutlich steigern

Die Permanenz unserer Schausammlungen als Kulturgut von bleibendem, immer wieder erfahrbarem Wert ermöglicht Vertiefung und Vertrautheit

Wir wollen Numismatik und Archäologie im Bewusstsein der Öffentlichkeit noch besser verankern, als Einladung zur Spurensuche nach den Ursprüngen der Kunst und der Identität des Menschen: „sehr ferne Vergangenheit als sehr nahe Gegenwart“

Einige noch fehlende Infrastrukturelle Maßnahmen (bessere Erreichbarkeit, Raum für Sonderveranstaltungen, wo wir Menschen jeden Alters mit besonderen Vermittlungsprogrammen erreichen können) werden ebenso dazu beitragen, wie die konsequente Verbesserung und der Ausbau alles dessen, was in den letzten Jahren Positives, vom Publikum schon Angenommenes, in Eggenberg geschaffen wurde.

Marketingstrategien

Jahresthemen, (gemeinsame Ausstellungen)

themenspezifische Bewerbung („Welt des Mittelalters, Zauber des Rokoko, Die Welt der Antike, Einprägsame Münzgeschichten, Gartenzauber, Weltenharmonie...“) in konzertierten Aktionen: Printmedien, Publikationen, Veranstaltungen, Ausstellungen, „Feste“

Leitsysteme (in Stadt und über Land)

Investitionen Zweck; Warum? Was wollen wir damit bewirken

- Neubau Archäologisches Museum; um bedeutende Sammlung wieder präsentieren zu können
- Einrichtung multifunktionaler Veranstaltungsraum: Verbesserung Infrastruktur für Besucher; Erhöhung Besucherfrequenz und – zufriedenheit
- Verbesserte Gastronomie, Erhöhung Besucherfrequenz und – zufriedenheit
- Restaurierung des historischen Gartens, v.a. Rekonstruktion des Rosenhügels: stärkere Attraktion, um einem bes. großen Entwicklungsmarkt – den Gartenreisen – ein neues Ziel zu bieten; später auch andere Gartenteile (lt. Parkpflegewerk) um den schönsten Naherholungsbereich des Landes zu schaffen
- Fortführung der Reihe von Sonderausstellungen (AG, MÜ, ARCH; EG); Besucherzufriedenheit und Erlebnisqualität
- Publikationen: Schausammlungskataloge, Sonderausstellungskataloge, Periodika, Kindermedien; Aufschließen zu internationalem Standard der Sammlungerschließung
- Restaurierung der Beletage, Erhalt und Attraktivität der Sammlung
- Verbesserte Infrastruktur für Sammlungen: partielle Ergänzung der bestehenden Schausammlung AG, Depots und Restaurierwerkstatt AG, Einrichtung Graphiksammlung, Depots Archäologie, Zwischendepot EG im Veranstaltungsfall ; Erhalt der Sammlungen, den wir gewährleisten müssen, Aufschließen zu internationalem Standard

- Verbesserte Infrastruktur für MitarbeiterInnen : Adaptierung von Büros und Ausstattung für Archäologie, Kunst- und Kulturvermittler, Verwaltung und Haustechnik; bessere Arbeitsmöglichkeiten und –effizienz, Mitarbeiterzufriedenheit
- Fortführung der jährlichen archäologischen Grabungen; Kernaufgabe des LMJ
- Schaffung eines technischen Basisequipments für ARCH (digitales Vermessungsinstrumentarium) um standardgemäße Durchführung einer Grabung zu ermöglichen

Sammlungsstrategie

- AG Die Alte Galerie am LMJ zielt auf eine komplexe Vorstellung der Gesamtentwicklung der europäischen Kunst vom Hochmittelalter bis zum Spätbarock anhand thematischer Schwerpunkte, widergespiegelt in der seit 2005 neu geordneten Schausammlung in Schloss Eggenberg.
- EG Abt. Schloss Eggenberg sammelt ausschließlich Eggenbergica im weitesten Sinne: Ergänzung der verlorenen Originalausstattung des Hauses, Objekte, Darstellungen, die aus dem ehemaligen Besitz der Familie Eggenberg stammen, Porträts von Familienmitgliedern, Ansichten der Schlossanlage, Vorlagen und Vergleichsmaterial zur Ausstattung des Hauses
- MÜ In den nächsten fünf Jahren sollen durch gezielte Ankäufe die Kernbereiche der Sammlung weiter ausgebaut werden. Oberstes Ziel ist die Erwerbung weiterer für die Dokumentation des steirischen Münzwesens relevanter Münztypen und –varianten sowie die Erwerbung von Münzen, die für die Dokumentation des Münzumschlages in der Steiermark von Bedeutung sind
- ARCH Die Erweiterung der landesarchäologischen Sammlungsbestände erfolgt primär durch die kontinuierliche Grabungstätigkeit. Für Grabungsfunde sind Ablösen zu leisten. Sonstige Ankäufe von Objekten erfolgen nur zur Ergänzung bestehender Sammlungen und aufgrund ihrer hohen landeshistorischen und musealen Bedeutung.

Organisationsstrategie

Im Sinne des Eggenberger Leitbilds wachsen wir noch stärker zu einem gemeinsamen Ganzen zusammen und bauen noch vorhandene Grenzen zwischen den Abteilungen ab. Fachlich ähnlich gelagerte Bereiche (Restaurierung, Vermittlung und Besucherbetreuung technischer Support, Instandhaltung etc.) arbeiten noch enger und abteilungsübergreifend zusammen. Die Zusammengehörigkeit ist auch im Bewusstsein der KollegInnen verankert.

Die stetig zunehmende Fülle von Aufgaben erfordert noch bessere Schulung und v.a. Motivation der KollegInnen. Dort, wo noch Resignation, z.T. auch Verunsicherung herrscht, wird konsequent an einer Verbesserung der Situation gearbeitet. Engere Verbundenheit, gemeinsame Ziele und das Bewusstsein, am schönsten Arbeitsplatz des Landes tätig zu sein, werden erreicht. Die interne Kommunikation wird (auch räumlich) verbessert.

- **Mitarbeiterqualifikation**

Verbesserung der Mitarbeiterqualifikation durch Schulungen in den Bereichen Kommunikation und Projektmanagement, EDV und Restaurierung, Museologie, Garten- und Baumpflege
Teilnahme an in- und ausländische Tagungen (fachlicher Austausch und Kontaktpflege), Besuche von in- und ausländischen Museen und Grabungen.

- **Wirtschaftliche Entwicklung** (Besucherzahlen, Sponsoring ...)

Trend zu kontinuierlich steigenden Besucherzahlen weiter ausbauen
Erlöse durch gesteigerte Mieteinnahmen verbessern

4.4. Meilensteine für das Jahr 2008

Ausstellungen/Projekte/Forschungsvorhaben

Bis wann erreicht?	Beschreibung der Meilensteine 2008 zum Zeitpunkt des Erreichens	Gesamtkosten	Verantwortlich
Ausstellungen			
10.4.-22.6.	AG Piranesi Grafik	20.000.-	Becker
3.7.2008 – 10.1.2009	AG Prima Idea - Barocke Ölskizzen Der Entwurfsprozess in der Malerei des Spätbarock Gemeinsam mit: Groeningemuseum Brügge, Rijksmuseum Twenthe, Enschede, Mährische Galerie Brunn	30.000.-	Till Borchert Becker
29.5.-31.10	MÜ Semper Victor Triumphalistische Bildideen im Medium von Münz- und Medaillenkunst	10.000.-	Peitler

11.6.-16.10.	EG Keiko Sadakane. Paravento Regale	10.000.-	Kaiser
Mai 2008	ARCH 2 kleine Ausstellungen in Region Museumspavillon Flavia Solva; Tempelmuseum Frauen- berg	3500 €	Steinklauber
Projekte			
Mai 2008	EG Restaurierung „Rosenhügel“ Rekonstruktion eines ein- zigartigen Gartenelements aus dem Biedermeier	80.000.-	Kaiser
April 2008	Abschluss der Innenrestau- rierung der Schlosskirche mit Einbau des barocken Gestühls	Finanz. 2007	Kaiser
Dez. 2008	Restaurierung des „Schä- ferzimmers“ (Raum 21) der Beletage abgeschlossen	140.000.-	Kaiser
2008	Zwei Grabungen der Archäo- logischen Abteilung	20.000 €	Steinklauber Porod
Juni 2008	1 internationale Tagung „Ruinensanierung“	1.400.-	Steinklauber
Publikationen			
April 2008	Ausstellungskatalog neuen Münzkabinett	18.000.-	Peitler
2008	1 Schild von Steier 1 Schild von Steier Beiheft	8.000 € 9.000 €	Steinklauber
2008	Katalog/Ausstellungsbegleiter Neuaufstellung Archäologie	18.000.-	Steinklauber
April	AG Katalog Piranesi	im Ausstellungsbudget	Becker
Juli	AG Katalog Prima Idea	im Ausstellungsbudget	Becker

Organisation und Personal (inkl. Fortbildung)

Bis wann erreicht?	Beschreibung der Meilensteine 2008 zum Zeitpunkt des Erreichens	Verantwortlich
Jänner 2008	EG unverändert	
Jänner 2008	AG unverändert	
Jänner 2008	MÜ unverändert	
Jänner 2008	ARCH Die ursprüngliche Einheit der Archäologischen Sammlungen ist als Joanneum Archäologie wiederhergestellt	
	*Office Management 75 % k.w. 1 Prähistoriker 100% (Nachbesetzung Kramer) 1 Prähistoriker 50% (für Registrierung, Sammlungsbearbeitung)	

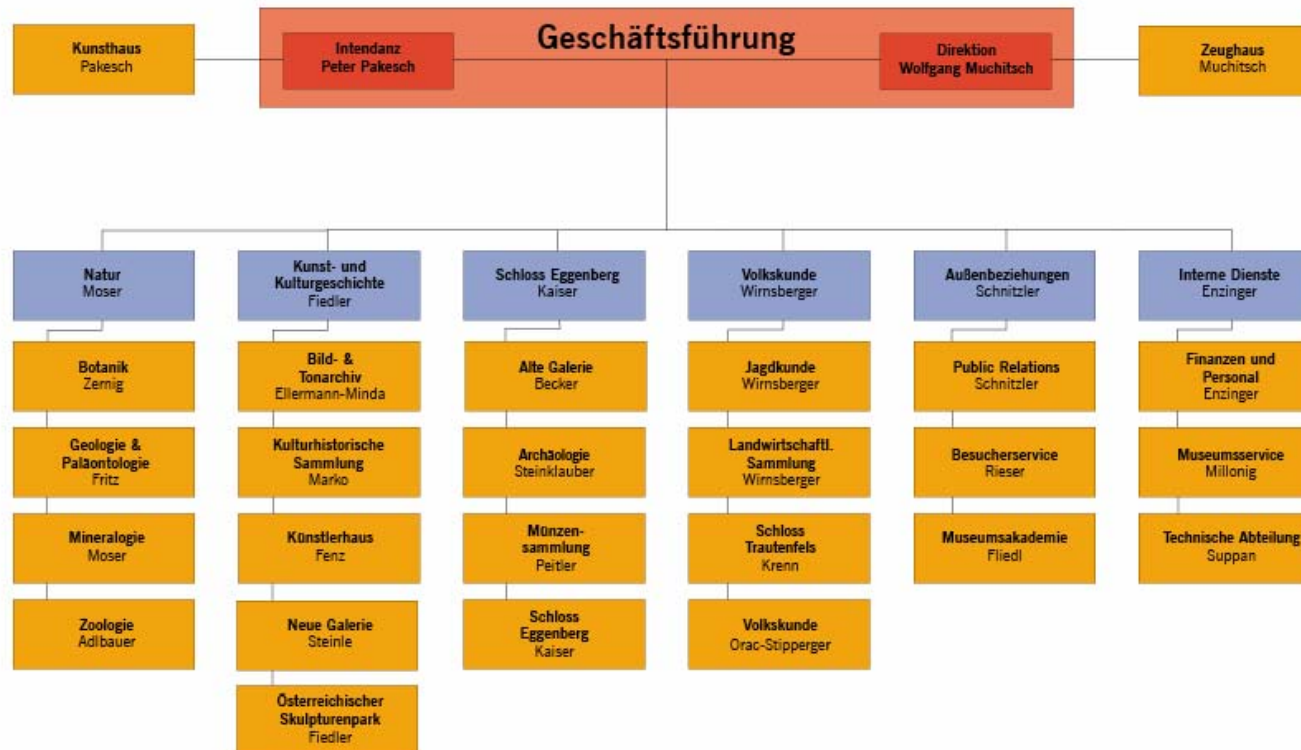
Investitionen (Bau, Betriebsausstattung, EDV, Sammlungen)

Bis wann erreicht?	Beschreibung der Meilensteine 2008 zum Zeitpunkt des Erreichens	Gesamtkosten	Verantwortlich
April 2009	ARCH Neubau und Neuaufstellung Archäologie (inkl. Lapidarium)	2,500.000.-	PT + GT
Mai	Leitsystem für Haus und Garten	12.000.- + Grafik	AB
April	AG Schausammlung Adaption des „Ruheraumes“ zu weiterem Ausstellungskabinett	8.000.-	Becker
März	EG Restaurierung Böden Prunkräume 21-24	Finanz.2007	Kaiser
September	EG Restaurierung und techn. Sanierung sämtlicher barocker Fenster und Balken der Beletage	Finanz.2007	G+T

Oktober	EG Fortsetzung Dachsanierung		G+T
September	EG Seitentor in Planetengarten	10.000.-	G+T Kaiser
Ausstattung			
Frühjahr	ARCH Bibliotheksausstattung	10.000.-	Steinklauber
	ARCH 3 Arbeitsplätze	12.000.-	Steinklauber
Herbst	AG Ausstattung des leer stehenden Raumes im Südpavillon als Büro und Archiv	4.000.-	Becker
Winter	Winterschutz für Gartenplastik	12.000.-	Kaiser G+T
Sammlung	Ankäufe		
Jänner	AG Franz Christoph Janneck , 2 Szenen Gleichnis vom verlorenen Sohn, Öl auf Kupfer	70.000 €.	Becker
Jänner	EG Hans Adam Weissenkircher , Elias und die Witwe von Zarpath, Öl/ Lwd	25.000 €.	Kaiser

5. Die Organisation

Landesmuseum Joanneum



Stand: 01.01.2008



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*von Univ.-Prof. Dr. G. BACHER
Ministerialrat überbringt
am 23.9.97*

[Signature]
24. SEP. 1997

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Manuale

25. SEP. 1997

zur Kontrolle und Pflege von Baudenkmalen einschließlich ihrer Ausstattung und Einrichtung

„Die Erhaltung der Denkmäler erfordert zunächst ihre dauernde Pflege“ (Charta von Venedig, Artikel 4). Dieses Postulat ist der Denkmalpflege seit langem bewußt, dessenungeachtet konnte diese Forderung bisher kaum wirksam in die Tat umgesetzt werden. Zyklische Sanierungs- bzw. Restaurierungsmaßnahmen mit dazwischenliegendem Vakuum sind nach wie vor die geläufige Praxis. Die Erfahrung zeigt, daß dies nicht nur der teuerste Weg der Erhaltung ist, sondern auch der, der am meisten Substanz kostet.

Ungeachtet aller noch zu lösenden Probleme der praktischen Umsetzung, einschließlich dafür notwendiger Finanzierungsmodelle, ist eine in erster Linie auf Kontrolle und Pflege ausgerichtete Denkmalpflege (auch international stehen diese Prinzipien unter dem Titel preventive conservation = vorbeugende Konservierung im Vordergrund) ein Gebot der Stunde und für die Zukunft unabdingbar.

Das vorliegende Manuale ist ein erster Schritt in diese Richtung.

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12. Okt. 1997

Erarbeitet im Bundesdenkmalamt, Fassung September 1997.

Anmerkungen und Anregungen richten Sie bitte an:

Restaurierwerkstätten Baudenkmalpflege, Kartause, Kartäuserplatz 2, 3001 Mauerbach
Restaurierwerkstätten Kunstdenkmale, Arsenal, Objekt 15, Tor 4, 1030 Wien.

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Erläuterungen zur Gliederung und Begriffsbestimmung:

Erhaltungsstandard: jener Zustand, den es im Einklang mit den Zielvorstellungen der Denkmalpflege durch Kontrolle und Pflege kontinuierlich zu erhalten gilt. Dieser Zustand möglichst intakter Substanz sollte konserviert werden, bzw. ist er durch Instandsetzung/Restaurierung wiederherzustellen. Er wird als maßgebliche Zielvorstellung jeweils definiert.

Kontrolle: zyklische Beobachtung, die von unterschiedlichen Personengruppen wahrgenommen werden muß:

D = Denkmalpfleger

E = Eigentümer

G = Gewerbe

R = Restaurator

Z = Zivilingenieur

Die Kontrolle hat grundsätzlich zwei Aufgaben: rechtzeitige Auslösung der immer wiederkehrenden Pflegemaßnahmen zur Instandhaltung, bzw. frühzeitige Erkennung beginnender größerer Schäden, um rechtzeitig Instandsetzung, Konservierung oder Restaurierung einzuleiten.

Pflege: Maßnahme zur Erhaltung des „status quo“, die ganz allgemein die Instandhaltung/Konservierung eines Baudenkmales, seiner Ausstattung und seiner Einrichtung umfaßt (wo Reinigungsmaßnahmen darin inbegriffen sein sollen ist dies ausdrücklich angemerkt). Bei der Kontrolle festgestellte Mängel sollen Sofortmaßnahmen nach sich ziehen, die Instandsetzungs-/Konservierungs-/Restaurierungsmaßnahmen für möglichst lange Zeiträume nicht mehr erforderlich machen und damit Substanz schonen sowie Kosten einsparen. Der Organisation rechtzeitiger zielführender Reparatur kommt dabei ein Hauptgewicht zu.

Hinweise auf spezielle Fachliteratur sind im folgenden nur cursorisch enthalten. Die beiden Restaurierwerkstätten des Bundesdenkmalamtes stehen aber für Arbeitsunterlagen, Materialien und weiterführende Literaturangaben zur Verfügung.

Kontrolle/Pflege durch wen und in welchen Abständen

Erklärende, weiterführende Hinweise

UMFELD

<p>Umgebendes Terrain, anschließende Bauten, Umfassungsmauern, etc.</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Geeignete Niveaus zum Ableiten von Niederschlagswässern - Intakte Drainagierungen - Intakte Kanalisation <p>Kontrolle:</p> <ul style="list-style-type: none"> - Niveausituation, Drainagen und Kanalisation auf Funktionstüchtigkeit - Bewuchs (wo Schädigung der Substanz zu erwarten ist) <p>Pflege:</p> <ul style="list-style-type: none"> - Entfernen des Bewuchses als Quelle von Feuchtigkeit und Substanzerstörung (Wurzeln) - Reinigung aller wasserabführenden Bauteile (Sinkkästen, Kanalisation, Drainage) - Schneeräumung (kein Streusalz) 	<p>E 2 x jährlich D nach Bedarf</p>	<p>Oberflächenwässer sollen durch ein entsprechendes Gefälle/ Drainage/Kanalisation vom Gebäude weggeleitet werden.</p> <p>Bewuchs am Bauwerk ist wegen seiner schädigenden Wirkung sorgfältig zu entfernen. Wurzeln können in Kanal und Drainage eindringen und verstopfen. Bewuchs in Mauernähe kann im Sockelbereich die Feuchte binden (Kleinklima) und die Abtrocknung von Mauern behindern. Sinkkästen sind regelmäßig (zumindest nach Blattfall) zu reinigen und die Wirksamkeit der Ableitungssysteme zu überprüfen, gegebenenfalls zu spülen.</p>
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AUSSENBAU

<p>DACH</p> <p>Dachhaut (Ziegel, Bretter, Schindel, Blech, Schiefer, Steinplatteln, etc.)</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Instandgehaltene, dichte Dachhaut <p>Kontrolle:</p> <ul style="list-style-type: none"> - Dachdeckungsmaterial auf Löcher, Fehlstellen, Brüche, Korrosion, insbesondere bei First, Traufen, Ichen, Nasen - Anschlüsse an das Mauerwerk auf Feuchtigkeitsspuren und Abhebungen, besonders bei Kaminköpfen, Gaupen, Giebelwänden - Verblechungen auf Korrosion - Ichen und Verschneidungen ,bei Kaminen etc., auf diversen Anflug (Schutt, Humus) <p>Pflege:</p> <ul style="list-style-type: none"> - Entfernung von lokalen Schneeanamm- 	<p>E 2x jährlich G 1x jährlich</p> <p>Zusätzlich nach starkem Regen, Sturm und Schneefall</p>	<p>Schadstellen in der Dachhaut erkennt man an Lichteinfall in den Dachraum, Feuchtespuren am Bodenpflaster, an den Kaminen, Maueranschlüssen etc. Saliterbildung an den Ziegelnasen/Verstrich zeigt eine beginnende Zerstörung an und ist weiter zu beobachten. Ausreichende Belüftung ist für die rasche Abtrocknung der Dachhaut aber auch für die Erhaltung der Dachhölzer unabdinglich.</p>
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<p>lungen im Winter</p> <ul style="list-style-type: none"> - Organisation des regelmäßigen Dachübersteigens - Korrosionsschutz der Bleche 		
<p>Blitzableiter</p> <p>Kontrolle:</p>	<p>Firmenkontrolle (G) „TÜV“</p>	
<p>Dachraum</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Ausreichende Belüftung - Gereinigter Gesamtzustand - Zugänglichkeit zu allen Bereichen (Laufbohlen) - Intakte Elektroinstallationen - Brandabschnitte (Brandabschnitttüren, Feuerlöschergeräte) - Taubensichere Gitter und Netze (an Dachfenstern und -luken) <p>Kontrolle:</p> <ul style="list-style-type: none"> - Dachdeckungsmaterial auf Wassereinbrüche, insbesondere bei Firsten, Ichen, Verschneidungen, Anschlüssen, Kaminen, Dachfenstern - Dachdeckungsmaterial auf Fehlstellen, Brüche, Korrosion (Beobachtung des Lichteinfalls) <p>Pflege:</p> <ul style="list-style-type: none"> - Organisation von Inspektions- und Reinigungsprogramm - Sofortige Entfernung von Flugschnee - Rasche Reparaturen 	<p>E nach Bedarf bzw. 2x jährlich G nach Bedarf</p>	<p>Ausreichende Belüftung ist für rasche Abtrocknung der Dachhaut wie auch zur Verhinderung von Kondensat notwendig und ebenso für die Erhaltung der Dachhölzer unabdinglich.</p> <p>Die Kontrolle des Dachraums ist im Frühjahr und nach schweren Regen, Stürmen und Schneefall notwendig (Feuchteflecken auf Dachbodenpflaster und Laufstegen).</p> <p>Besondere Gefährdung im Traufenbereich, bei Ichen und in der Nähe von Dachöffnungen. Verfärbung von Dachhölzern zeigt kontinuierlichen Feuchteintrag an; Holzfäule an der Oberseite der Sparren und insbesondere an Mauerbänken (Stichproben auf Eindringwiderstand).</p> <p>Ev. Wartungsverträge mit ortsansässigen Firmen</p>
<p>Dachkonstruktion</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Gesäuberte Mauerbänke - Intakte bzw. instandgesetzte Holzkonstruktionen inkl. Dachlattungen und Verschlüßungen im Dachraum in Holz und Eisen <p>Kontrolle:</p> <ul style="list-style-type: none"> - Holzverbindungen auf Funktionstüchtigkeit, Formveränderungen und Risse - Dachhölzer auf Feuchtigkeitsschäden, tierische und pflanzliche Schädlinge, insbe- 	<p>E 2x jährlich</p>	<p>Anobienbefall zeigt sich durch feinen Bohrmehlanfall. Befall von</p>

<p>sondere bei Mauerbänken, Ichen (in den unteren Bereichen), Kaminwechsel, Dachöffnungen, Sparrenoberseiten, Ziegellatten und Schalungen</p> <ul style="list-style-type: none"> - Verschleißungen auf Querschnitt und Spannung <p>Pflege:</p> <ul style="list-style-type: none"> - Organisation der raschen Reparatur - Bei Schädlingsbefall entsprechende Holzschutzmaßnahmen 	<p>G alle 2 Jahre Z nach Bedarf</p>	<p>Hausbock stellt eine besondere Gefährdung dar, sein hechselartiger Auswurf muß nicht zu Tage treten. Die Bohrgänge parallel zur Oberfläche können nur durch „Stichproben“ bzw. Abbeilen festgestellt werden.</p> <p>Aufgehen von Knotenverbindungen weist auf statische Schäden der Konstruktion hin, deren Ursache zumeist in den unteren Bereichen zu suchen ist.</p> <p>Aktuelles Verzeichnis der zugelassenen Holzschutzmittel</p>
<p>Wasserabführung</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Intakte Wasserabführung an allen Bauelementen <p>Kontrolle:</p> <ul style="list-style-type: none"> - Dachrinnen, Wasserspeier, Einlaufkessel, Fallrohre, Sinkkästen, Kanalisation auf Funktionstüchtigkeit, insbesondere bei Verbindungsstellen, Nähten und Anschlüssen (Beobachtung auf Überlaufen während Regens) - Verblechungen auf intakte Anschlüsse bzw. Befestigungen - Blechelemente auf Korrosion - Gesimse und Abdeckungen - Anschließende Wand- und Gesimsbereiche auf Feuchtigkeitsschäden <p>Pflege:</p> <ul style="list-style-type: none"> - Reinigung von Dachrinnen, Sinkkästen etc. - Erneuerung der Schutzanstriche - Organisation der raschen Reparatur 	<p>E laufend G 2x jährlich</p>	<p>Verlegte Wasserabführungen (Rinnen, Abfallrohre, Kanalisation) führen zu gravierenden Schäden der baulichen Substanz. Es ist daher für sorgfältige Kontrolle und Pflege zu sorgen.</p> <p>Die Wartung der Rinnenkessel bzw. Laubgitter über den Einläufen muß besonders sorgfältig und regelmäßig durchgeführt werden, da andernfalls Verstopfung droht. Die großen Folgeschäden stehen in keiner Relation zum Wartungsaufwand.</p>
<p>Baustruktur/Baustatik</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Das Gebäude ist von sich aus oder durch Sanierungsmaßnahmen in „Ruhe“ <p>Kontrolle (sichtbare Schäden):</p> <ul style="list-style-type: none"> - Risse aufgrund von Setzungen, Horizontal- und Scherkräften insbesondere bei Gewölbescheitel, Baufugen, in Bogenscheitel von Fensternischen, Türen etc. - Fenster und Türen auf statisch bedingtes 	<p>E laufend Z & D nach Bedarf</p>	<p>Die Feststellung etwaiger nicht sichtbarer Schäden und die Ergründung der Ursachen obliegt in der Regel dem Fachmann, auch</p>

<p>Klemmen</p> <ul style="list-style-type: none"> - Horizontale Bauelemente(Überlager), Böden etc. auf Gefälle durch Setzungen (aus der Waage geraten) - Stauchungen - Schließen (Schleudern) auf Funktionstüchtigkeit <p>Pflege:</p> <ul style="list-style-type: none"> - Bei Verdacht von Bewegungen sind Risse laufend zu beobachten und ist umgehend ein Zivilingenieur beizuziehen, insbesondere nach Erdbeben oder Baumaßnahmen im unmittelbaren Umraum (Baugruben), bei Umbau im Gebäude - Beweissicherung einleiten 		<p>allfällige Beweissicherungsmaßnahmen sind zweckmäßigerweise von einem beeideten Sachverständigen durchzuführen.</p> <p>Alte Risse - erkennbar an Verschmutzung der Bruchränder - müssen das statische Baugefüge nicht immer beeinträchtigen. Bei Vergrößerung der Risse und bei neuauftretenden Rissen und Stauchungen kann Gefahr im Verzug sein und muß ein Bau-sachverständiger konsultiert werden. Stauchungen in Druck-zonen zeigen sich zuerst durch schuppenartig aufstehende Tünchen.</p> <p>Gewölbe und Decken siehe S. 5</p>
<p>Mauerwerk (Bruchsteine, Mischmauerwerk, Ziegel, etc.)</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Intakte Mauer in statisch wirksamem Verband <p>Kontrolle:</p> <ul style="list-style-type: none"> - Bausteine und Fugenmörtel hinsichtlich Konsistenz, Feuchtigkeitsschäden (Salzausblühungen, Bewuchs) - Diverse Materialschäden (Auswaschungen, Absanden, Krusten- und Schollenbildung, Abplatzungen, Risse, Verschmutzungen, Sinterhaut) - Zustand und Zweckmäßigkeit vorangegangener Reparaturen, Ausbesserungen und Restaurierungen (Festigungen,Hydrophobierungen, Ergänzungen) <p>Pflege:</p> <ul style="list-style-type: none"> - Ergänzung von fehlendem Fugenmörtel - Schließen von Fehlstellen - Entfernung von Bewuchs 	<p>E laufend G bei Bedarf</p>	<p>Vor allem im bodennahen Bereich ist aufgehendes Mauerwerk durch Frost und Feuchteeinwirkung verstärkt beansprucht und bedarf besonderer Sorgfalt bei der Instandhaltung. Bei nicht horizontal isolierten Mauern sind sperrende Mörtel Ursache neuer Schäden.</p>
<p>Gewölbe/Decken</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Das Gebäude ist von sich aus oder durch Sanierungsmaßnahmen statisch gesichert, die erforderliche Tragfähigkeit ist gegeben <p>Kontrolle:</p> <ul style="list-style-type: none"> - Bei Gewölben auf unregelmäßige Setzungen des darüberliegenden Bodenbelages, auf Risse, Stauchungen und Versetzungen an der Gewölbeschale bzw. bei den Gewölbeansätzen - Bei Holzdecken auf Schwingungsverhalten, 	<p>E laufend Z & D nach Bedarf</p>	<p>Die Feststellung etwaiger nicht sichtbarer Schäden und die Ergründung der Ursachen obliegt in der Regel dem Fachmann. Beweissicherungsverfahren sollten</p>

<p>Rißbilder an Untersichten, Einsinken des Fußbodens in fensternahen Bereichen, auf Schädlingsbefall</p> <p>- Auf Feuchtigkeitsschäden und ihre Ursachen</p> <p>Pflege:</p> <ul style="list-style-type: none"> - Bei Anzeichen wie oben beschrieben ist laufende Beobachtung bzw. die Beiziehung eines Sachverständigen zu empfehlen (besonders bei Umbaumaßnahmen, Baumaßnahmen in angrenzenden Bereichen bzw. nach Erdbeben) - Wasserinstallationen, Hähne, zentrale Absperrung - Heizungsanlage (u.a. Thermostate, Luftfilter) 		<p>von einem beeideten Sachverständigen durchgeführt werden. Alte Risse - erkennbar an der Verschmutzung der Rißflanken - müssen die Statik des Bauegefüges nicht immer beeinträchtigen. Sie können alte Bewegungsfugen sein und sich durch Lastumlagerungen zu einem neuen statisch sicheren System verändert haben. Bei neuauftretenden Rissen kann Gefahr im Verzug sein und sollte ein Bausachverständiger umgehend konsultiert werden.</p>
<p>Putz und Tünche</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Intakter, gesicherter, erforderlichenfalls materialkonform ergänzter Zustand <p>Kontrolle:</p> <ul style="list-style-type: none"> - auf Materialschäden bedingt durch Feuchte, Salz und Klimafaktoren (Fleckenbildung, Ausblühungen, Absanden, Rißbildung, Abplatzungen, Ausbrüche, Hohlstellen die Verluste befürchten lassen, schichtspezifischer Materialabbau - Reparaturstellen und ihre Auswirkungen - Flechten und Moosbildungen - Hydrophobierung auf Wirksamkeit <p>Pflege:</p> <ul style="list-style-type: none"> - Sicherung von lokalen Putzschäden (fahrbares Gerüst, Leiter) - Regelmäßige Tüncheerneuerung (10-30 Jahre, material- und lageabhängig) - Eventuell Erneuerung der Hydrophobierung 	<p>E laufend D fallweise</p>	<p>Die einzelnen Schadensanzeichen können unterschiedliche Ursachen haben. Neben Feuchte und Salzphänomenen sind temperaturbedingte Spannungen oft Ursache von Hohlstellen. Hohlliegende Putzpartien müssen nicht unbedingt abgeschlagen werden; wenn sie von gut haftenden Bereichen eingebunden sind, ist kein Aufbrechen zu erwarten. Punktweise Fixierungen in Rasterabstand können zusätzliche Sicherheit bringen. Die Wirksamkeit der Hydrophobierung kann durch einfache Benetzung oder Karstensche Prüfröhrchen überprüft werden.</p> <p>Tüncheerneuerung ist dann notwendig, wenn durch den Abbau der Tünche bzw. Beschichtung der Schutz für die Putzoberfläche nicht mehr ausreichend gegeben ist. Zur wirksamen Schadensbehebung ist - wie stets - die Ergründung der Schadensursachen unabdinglich. Die jeweiligen Reparaturmaßnahmen sind danach auszurichten, jedoch stets unter Beachtung auf die Erhaltung des Bestandes. Mörtelergänzungen dürfen daher nicht dichter bzw. härter als der angrenzende Bestand ausgeführt werden (das vorhandene bauphysikalische System beachten).</p>

<p>Sockelbereich</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Intakter, funktionstüchtiger Sockel <p>Kontrolle:</p> <ul style="list-style-type: none"> - Aufsteigende Feuchtigkeit - Ausbildung bzw. Veränderung von Feuchtigkeitshorizonten, sichtbare Salzausblühungen, Spritzwasser nach Regen - Dichtigkeit der Zu- und Abwasserleitungen - Auswirkung rezenter Putzausbesserungen (Sperr- und Sanierputze), Anstriche und Beschichtungen - Sockelverkleidungen/Hinterlüftungen - Anschluß und Gefälle des Geländeniveaus, Traufenpflaster, Abfallrohre, Wasserableitung <p>Pflege:</p> <ul style="list-style-type: none"> - Entfernung von Schnee, Reinigung nach Unwettern - Entfernung von Bewuchs, insbesondere schnellwachsende Sträucher - Ausbesserung des Putzes mittels traditioneller erprobter Materialien 	<p>E laufend D fallweise</p>	<p>Je höher die Dichtigkeit gegen Spritzwasser, desto höher werden die Verdunstungszonen und die damit verbundenen Salzphänomene steigen. Bei Verzicht auf Dichte im Sockelbereich ist mit Putzschäden in Bodennähe zu rechnen. Hinterlüftungen bei Sockelplatten können zur Entlastung der aufsteigenden Feuchte beitragen. Kaminwirkung kann nicht erreicht werden, besser ist es, die Vertikalfugen offen zu lassen (Dampfausgleich). Drainagen helfen eindringende Oberflächenwässer/Hangwässer zu beseitigen und entlasten die kapillare Feuchte.</p>
<p>Außenbau - Sonstiges (Treppenanlagen, Balustraden, Terrassen, Vorbauten, Veranden, etc.)</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Intakte Konstruktion und Oberflächen <p>Kontrolle:</p> <ul style="list-style-type: none"> - Konstruktive Elemente auf Funktions-tüchtigkeit - Materialschäden - Anstriche auf intakte Oberflächen - Wasserabführung - Aufgehende Fugen bei Steinteilen - Blechanschlüsse - Standsicherheit <p>Pflege:</p> <ul style="list-style-type: none"> - Regelmäßige Reinigung, speziell Wasser- 	<p>E laufend G & Z fallweise</p>	<p>Bei allen Flächen mit geringem Gefälle ist bei Außenanlagen be-</p>

<p>abführung</p> <ul style="list-style-type: none"> - Regelmäßige Erneuerung des Oberflächen-schutzes - Abdichtung der Fugen 		<p>sonders auf die funktionierende Wasserableitung zu achten. Salzstreuung auf Terrassen, Treppenanlagen, etc. ist wegen der Schäden an Stein und Metall zu vermeiden.</p>
<p>Dekor- und Gliederungselemente an Fassaden (Stuck, Stein, Keramik, etc., Galanterie- und Spenglerarbeiten)</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Gesicherte und konservierte Gliederungselemente - Schutznetze gegen Vögel <p>Kontrolle:</p> <ul style="list-style-type: none"> - Exponierte Gliederungselemente (Pilaster, Säulen, Gesimse Fenstergewände, Nischen, Sohlbänke etc. samt deren Abdeckungen - Auf Materialschäden und Abbaumechanismen, mechanische Beschädigungen (Ausbrüche, Risse), Wasserschäden und Bewuchs - Schutznetze auf Funktionstüchtigkeit <p>Pflege:</p> <ul style="list-style-type: none"> - Reinhaltung/Reinigung - Instandhaltung/Reparatur von Abdeckungen - Regelmäßige Erneuerung von reversiblen Schutzanstrichen - Bei polierten Kalksteinen (Marmor) Erneuerung von wasserabweisenden Schutzüberzügen - Entfernung von Bewuchs 	<p>E laufend D fallweise</p>	<p>Verzinktes Eisenblech benötigt einen intakten Schutzanstrich. Dieser ist alle 10 Jahre zu erneuern. Zinkblech (im 19. Jh. fast ausschließlich zur Abdeckung verwendet) hat eine Lebensdauer von ca. 80 - 100 Jahren. Mit Schutzanstrichen kann die Lebensdauer etwas verlängert werden. Die Galanteriespenglerarbeiten waren oftmals gesandelt und mit der Fassade gestrichen. Der intakte Oberflächenschutz verlängert die Lebensdauer signifikant.</p> <p>Reinigungsmaßnahmen sollen möglichst trocken ausgeführt werden, um Wasser und Salztransporte hintanzuhalten. Sie sind nur bei sachgemäßer Durchführung zulässig, da andernfalls mit erheblichen, z:T. irreparablen Folgeschäden zu rechnen ist. Die Ausführung von Probe- und Musterarbeiten unter Beiziehung von Fachrestauratoren ist anzuraten.</p>
<p>Bauplastik/Bildwerke (Stein, Stuck, Holz, Keramik, Metall, etc.)</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Intakte Verankerung, Verzapfung, Schutzdächer (Diebstahlsicherung) - Intakte Isolierungen bei Wandplatten (z.B. Epitaphien), ausreichende Hinterlüftung/kein direkter Wandkontakt - Intakte, schützende Oberflächen, („Opferschichten“) - Evtl. Diebstahlsicherung - Evtl. Schutznetze <p>Kontrolle:</p> <ul style="list-style-type: none"> - Funktionstüchtigkeit der Verankerung 	<p>E jährlich R nach Bedarf</p>	<p>Bei porösen Materialien kann eine Isolierung zur Sperre des kapillaren Wassertransportes von Vorteil sein. In diesem Fall wäre die Plastik ebenfalls vor Wasseraufnahme nachhaltig zu schützen, andernfalls könnten Schäden im Sockelbereich entstehen. Hinterlüftungen sind so auszubilden, daß Dampfausgleich erfolgen kann und kapillarer Wasser- und Salztransport unterbunden wird. Verschmutzungen können diese Wirkung verhindern! Sogenannte Opferschichten (Kalktünchen, Kalk-Sandschlämme mit und ohne Pigmentierung) sind</p>

<p>(Korrosion, Lockerung)</p> <ul style="list-style-type: none"> - Oberflächen auf Material- und Feuchtigkeitsschäden (Ausbrüche, Abplatzen der Fassungen, Absanden, Risse) - Schutzdächer, Abdeckungen und Schutznetze auf Funktionstüchtigkeit, Einbindung in die Dachhaut <p>Pflege:</p> <ul style="list-style-type: none"> - Entfernung von Schmutz (Taubenkot, Staub, Spinnen, etc.) - Intakthalten der geschlossenen, schützenden Oberflächen durch Restaurator (Schutzanstriche, etc.) - Instandhaltung der Schutzdächer, Abdeckungen, Halterungen, Schutznetze - Korrosionsschutz 	<p>D fallweise</p>	<p>„reversible“ Schutzüberzüge, die die Einwirkung von Verwitterung und Luftschadstoffen anstelle der darunterliegenden Steinoberfläche aufnehmen sollen (Verschleißschichte). Die abgewitterten Opferschichten sind rechtzeitig zu erneuern. Eine Hydrophobierung dieser Schichten bei wetterexponierten Figuren sollte die Regel sein.</p> <p>Die Instandhaltung der schützenden Oberflächen der Bauplastik bedingt wegen der konservatorischen Problematik jedenfalls die Befassung eines Fachrestaurators.</p>
<p>Wandmalerei/Sgraffito</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Intakter, gesicherter Zustand - Schutzeinrichtungen (Überdachung) <p>Kontrolle:</p> <ul style="list-style-type: none"> - Trägermaterial (Mauerwerk, Putzschichten) auf Material-, Feuchtigkeitsschäden - Malschichten auf Material-, und Feuchtigkeitsschäden (Abplatzungen, Schollenbildung, Abkreiden, Risse, Salzausblühungen) - Mechanische Schäden, Vandalismus (auch durch Besucher) - von Schutzdächern auf Schäden und Wirksamkeit <p>Pflege:</p> <ul style="list-style-type: none"> - Erneuerung von Schutzanstrichen an Überdachungen - Sicherung des Objekts vor Vandalismus (Abschränkungen) - Reinigung, partielle Konservierungs- und Restaurierungsmaßnahmen durch Restaurator nach Bedarf - Herstellung von Schutzdächern in formal und technisch geeigneter Art 	<p>E laufend R jährlich D fallweise</p>	<p>Da die bodennahen und die dem Regen ausgesetzten Bereiche besonders gefährdet sind, sind sie vordringlich zu beobachten.</p> <p>Für bedeutende Wandmalereien sollte ein Restaurator in ein regelmäßiges Kontroll- und Inspektionsprogramm eingebunden werden (Wartungsvertrag).</p> <p>Zur Erhaltung von Wandmalereien im Freien kann die Herstellung von Schutzdächern erforderlich sein.</p>
<p>Fenster (Holz-, Metallkonstruktionen, etc.)</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Intakte Konstruktion und Oberflächen 		

- Dichtigkeit und Funktionstüchtigkeit (Verschluß- und Bewegungsmechanismen)
- Intakte Verglasung/Verkittung

Kontrolle:

- Konstruktive Teile auf Materialschäden
- Künstlerisch gestaltete Verglasungen auf Material-, Feuchtigkeits-, Klimaschäden und deren Ursachen
- Anstriche auf intakte Oberflächen
- Fenstergitter und Windeisen auf Rostschäden
- Vogelschutz- und Hagelgitter auf Funktionstüchtigkeit
- Befestigungs-, Bewegungs- und Verschlußmechanismen auf Funktionstüchtigkeit
- Funktionsfähigkeit von Lüftungseinrichtungen und Belüftung der Schutzverglasungen (bei Glasmalereien)
- Glashalterung (Blei, Kittmassen), Sprünge und Bruch bei Glas
- Verschluß aller Öffnungen im Bauwerk (Gitter, Netze, etc.)
- Licht- und Temperaturschutzeinrichtungen (Jalousien, Vorhänge, Spezialgläser, UV-Folien) bei empfindlichen Raumaustattungen/Einrichtungen

Pflege:

- Regelmäßige Erneuerung des Anstriches
- Instandhaltung des Beschlagsystems
- Regelmäßige Erneuerung des Korrosionsschutzes bei Fenstergittern und Windeisen
- Regelmäßige Überprüfung und Erneuerung des Lichtschutzes (UV-Folien)
- Gängigkeit des Verschluß- und Bewegungsmechanismus (Ölen, Schmieren)
- Bei Glasgemälden Sicherung von Sprüngen, kleinen Fehlstellen durch Restaurator
- Reinigung von Schutzverglasungen

E laufend
G & R bei Bedarf

Beschlagene Scheiben - bei Kastenfenster oft ein Hinweis auf eine Veränderung des Dichtigkeitssystems - schädigen Anstrich und Holz, speziell die unteren Zapfenstücke. Hier ist auf intakte Kittfälze und die Wetterschenkel zu achten.

Mangelnde Gängigkeit der Flügel geht zu Lasten der Gesamtkonstruktion (Holzverbindungen, Verkittung, Glas) und wirkt sich u.a. auf die Dichtigkeit aus.

Mittelalterliche Glasmalereien sind ausschließlich von Fachrestauratoren zu reinigen bzw. zu pflegen.

Glasmalerei - Konservierung
Richtlinien des CVMA

ÖNORM B 5305
Fenster-Instandhaltung

BDA Seminarheft „Reparatur historischer Holzfenster“

Türen/Tore

(Holz-, Metallkonstruktion, etc.)

Erhaltungsstandard:

- Intakte Konstruktion und Oberflächen
- Dichtigkeit und Funktionstüchtigkeit (Verschluß- und Bewegungsmechanismen)

Kontrolle:

- Konstruktive Teile auf Material- und Feuchtigkeitsschäden, insbesondere in den unteren Bereichen
- Oberflächen (Fassungen und Schutzanstriche)
- Korrosion

E laufend
G bei Bedarf

<ul style="list-style-type: none"> - Insekten- und Mikroorganismenbefall - Befestigungs-, Bewegungs- und Verschlußmechanismen auf Funktionstüchtigkeit <p>Pflege:</p> <ul style="list-style-type: none"> - Erneuerung der Anstriche und Schutzüberzüge - Korrosionsschutz - Instandhaltung des Beschlagssystems - Gängigkeit des Verschluß- und Bewegungsmechanismus (Ölen, Schmierien) - Holzschutzmaßnahmen 		<p>Bei Außentüren und Toren aus Holz ist vorsorglicher Holzschutz an der Unterseite (Stirnhölzer) zu empfehlen.</p> <p>Bei Holzimprägnierungen sind Metallbeschläge, Vergoldungen etc. vor den Holzschutzmitteln zu schützen.</p> <p>Verzeichnis der in Österreich zugelassenen Holzschutzmittel</p>
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INNENRAUM

Raumklima

Vorgabe:

- Raum- und ausstattungsadäquate Klimawerte die durch Einrichtung und Betreuung gewährleistet sind
- Instandgehaltenes Gebäude

Kontrolle:

- Messung der relativen Feuchte und Temperatur mittels geeigneter Gerätschaft (Punkt-, Langzeitmessungen)
- Messung der Sonneneinstrahlung und künstlicher Lichtquellen mittels geeigneter Gerätschaft (UV, IR-Messungen während verschiedener Jahres- und Tageszeiten)
- Kondenswasserbildung (z.B. Abrinnspuren unter Fenstern, Schwitzwasser an Steinböden)
- Belüftung bzw. Belüftungssysteme auf Funktionstüchtigkeit (z.B. Lüftungslöcher im Gewölbe)
- Lüftung durch Personal
- Verglasungen auf Funktionstüchtigkeit (z.B. Kondenswasserbildung)
- Heizungssysteme auf Funktionstüchtigkeit

Pflege:

- Regelmäßiges Eichen der Klimameßgeräte
- Aufzeichnen des Raumklimas im Verlauf der Jahres- und Tageszeiten
- Interdisziplinäre Festlegung der richtigen Klimawerte (Klimafachmann, Denkmalpfleger, Restaurator)
- Unterbindung direkter Sonneneinstrahlung (Jalousien, Vorhänge, UV-Folien an Fenstern)
- Einschulung und Anweisung von Personal wann und wo gelüftet werden darf
- Einschulung und Anweisung von Personal wie gereinigt werden muß (Naß-, Trockenreinigung)

E laufend
D nach Bedarf

Richtige Regulierung des Raumklimas ist eine der wichtigsten prophylaktischen Pflegemaßnahmen und dient der Schadensverhütung, denn die meisten Schäden entstehen durch überhöhte Temperaturen, durch zu hohe, zu niedrige oder rasch wechselnde Luftfeuchtigkeit. Das heißt, daß die meisten Schäden Klimaschäden sind.

Es hat sich gezeigt, daß für Räume mit einer Ausstattung aus unterschiedlichen Materialien eine relative Luftfeuchte, die zwischen 50% und 65% liegt, am günstigsten ist. Hohe Feuchtigkeit begünstigt außerdem das Wachstum von Mikroorganismen wie z.B. Schimmelpilzen, die alle organischen Materialien wie vor allem Textilien, Papier, organische Klebstoffe, Firnisse etc. verändern und zerstören. Hohe Luftfeuchtigkeit fördert auch die Korrosion von Metall. Kondensation setzt ein, wenn wasserdampfgesättigte Luft an kalten Oberflächen abgekühlt wird. Dies geschieht z.B. dann, wenn im Frühjahr warme Luft in einen Raum geleitet wird und mit den noch kalten Wänden in Berührung kommt: es entsteht tauartiger Niederschlag.

Aus restauratorischer Sicht kann ganz allgemein gesagt werden, daß ein bestehendes Raumklima, das an der Ausstattung keine Schäden hervorgerufen hat, keiner

Änderung bedarf.

Ungünstig sich auswirkende klimatische Verhältnisse können durch Beobachtung festgestellt werden. Ungünstige Verhältnisse liegen dann vor, wenn der Gesamteindruck muffig ist; wenn Ablaufspuren unterhalb der Fenster oder Feuchtigkeitsränder in Deckenmalereien zu beobachten sind; wenn sich Eis an den Wänden, Schwitzwasser auf dem Boden, ein feuchter Film auf kalten Gegenständen, Schimmel auf Oberflächen und grüner Algenbewuchs im unteren Wandbereich bildet.

Richtiges Lüften gehört zur Pflege von Gebäuden und den darin befindlichen Kunstwerken. Räume müssen gelüftet werden, weil stehende Luft die Schwamm- und Schimmelbildung fördert. Diagonale Querlüftung ist am besten, weil auf diese Weise auch stehende Luftzonen in Raumecken in Bewegung gebracht werden können. Gelüftet werden darf nur, wenn innen und außen ähnliche klimatische Verhältnisse herrschen. Im Frühjahr sind die Mauern vom Winter her noch kalt, die Außenluft ist schon warm. Wird die warme Außenluft z.B. in eine Kirche geleitet, kühlt sie an den kalten Oberflächen ab: sie werden feucht oder es bildet sich Kondenswasser.

Es ist grundsätzlich falsch, durch Lüften einem Raum Wärme zuzuführen. Auf diese Weise kann sich leicht Kondenswasser an Wänden und Decken bilden, das Schäden an Wandmalereien und farbigen Anstrichen hervorruft. Eine rasche Änderung des Raumklimas und vor allem der relativen Luftfeuchtigkeit hat Schäden an Ausstattungsstücken wie etwa Risse, Abplatzungen etc. zur Folge.

Temperierung/Heizung siehe Seite 13 (Haustechnik)

Haustechnik/Brandschutz

Vorgabe:

Bei größeren/bedeutenden Objekten empfiehlt sich die Organisation von Brandschutzbeauftragten.

<ul style="list-style-type: none"> - Gewartete Anlagen und Einrichtungen: Heizung Wasserführende Leitungen Klimaanlagen Sicherungsanlagen Brandschutzeinrichtungen, Handfeuerlöcher Löschwasseranschlüsse, etc. - Entsprechende Wartungsverträge mit Firmen <p>Kontrolle:</p> <ul style="list-style-type: none"> - Sämtliche Leitungsführungen, Regelkreise, Ventile - Sicherungen - Hauptschalter - Brandgefahr (Brandabschnitte, Brandschutztüren) - Brandschutzeinrichtungen - Fluchtwege <p>Pflege:</p> <ul style="list-style-type: none"> - Firmenmäßige Wartung - Wintersicherung - Feuermelder/Feuerlöcher - Freihalten von Fluchtwegen, Dachräume von brennbaren Materialien - Staubfreihaltung - 	<p>E laufend G lt. Vertrag</p>	<p>Die Frage der Temperierung historischer Räume stellt sich in der Regel nur dann, wenn sie regelmäßig genutzt werden. Museal genutzte Schlösser z.B. brauchen keine Heizung. Sie können im Winterhalbjahr für Touristen geschlossen bleiben. Anders verhält es sich bei Kirchenräumen, in welchen sich die Gläubigen regelmäßig und länger aufhalten. Eine verantwortungsbewusste Einstellung zur Raumtemperierung und richtiger Betrieb eines Heizungssystems sind wichtiger Bestandteil der Pflege eines Baudenkmals und seiner Ausstattung. Bei Boden- und Raumluftheizungen ist ein Überschreiten der Grundtemperatur von 6° - 8° nicht zu empfehlen. Unsachgemäßes Heizen hat in der Vergangenheit zu umfangreichen Schäden geführt. Wenn die relative Luftfeuchte unter 55° absinkt ist die Gefahr von Klimaschäden gegeben. Beheizte Räume verschmutzen schneller, wodurch Restaurierungsmaßnahmen in kürzeren Zeitabständen notwendig werden. Raumklima siehe Seite 11</p>
<p>Böden (Stein, Ziegel, Holz, Estriche, etc.)</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Intaktes Material - Intakte Oberflächen und Unterbau <p>Kontrolle:</p> <ul style="list-style-type: none"> - Abnutzung/Schäden durch Gebrauch - Materialschäden bedingt durch Klimafaktoren, Feuchte, Salze, unsachgemäße Reinigung, ungeeignete Beläge, erkennbar an Fleckenbildung, Ausblühungen, Absanden, Rißbildung, Ausbrüchen - Schäden durch Insekten/Mikroorganismen auch im Unterbau - Reparaturstellen <p>Pflege:</p> <ul style="list-style-type: none"> - Reinigungsprogramm (Naß-, Trockenreinigung), Anweisung/Einschulung von Personal - Zyklisches Pflegeprogramm 	<p>E laufend d nach Bedarf</p>	<p>Verunreinigung durch ölige Substanzen können irreversible Flecken verursachen (auf Stein/Keramik, etc.). Reinigung mit Säuren/aggressiven Substanzen sind bei Stein und poröser Keramik unzulässig. Holzpflegemittel müssen reversibel sein und dürfen eine spätere Restaurierung nicht behindern (keine Lacke/Veriegelungen). Bei historisch wertvollen Fußböden sind die Pflegemaßnahmen mit dem Denkmalpfleger/Fachrestaurator abzuklären. Für Ausbesserungen/Ergänzungen ist die Einrichtung eines hauseigenen Materialdepots zu empfehlen. Arbeitsheft BDA „Historische</p>

<p>- Schutzauflagen (Läufer, Teppiche) aus geeigneten Materialien</p>		Fußböden“
<p>Wände, Gewölbe und Deckenuntersichten (Raumschale) (Putz, Tünche, Stuck, Stuckmarmor, etc.)</p> <p>Erhaltungsstandard: - Intakter, gesicherter Zustand</p> <p>Kontrolle: - Materialabbau durch Benützung - Raumklima (Klimaschwankungen) - Feuchtigkeitsschäden - Materialschäden (Risse, Sprünge, Ausbrüche/Verluste, Korrosion) - Trägermaterial (u.a. Kondenswasser, Salzausblühungen) - Fassungen auf Material- und Feuchtigkeitsschäden (u.a. Abkreiden, Abblättern, Schollenbildung, Ausbrüche, Befall von Mikroorganismen)</p> <p>Pflege: - Aufrechterhaltung des entsprechenden Raumklimas - Sachgemäße Raumreinigung (Staubfreihaltung) - Abschränkungen (Vandalismus)</p>	<p>E laufend R zyklisch D fallweise</p>	<p>Bei Stuckdecken ist auf Ausbauhungen, die ein Lösen der Befestigung vom Untergrund anzeigen, zu achten. Wassereinträge können in der Spätfolge zur Korrosion von Drahtaufhängung und Nagelung führen. Alte Sprünge, die an der Verschmutzung zu erkennen sind, müssen nicht unbedingt eine Gefährdung der Stuckdecken bzw. Gewölbe bedeuten. Neu auftretende Risse und Sprünge deuten möglicherweise auf eine Veränderung des statischen Gefüges oder eine unzulässige Beanspruchung hin. Hier ist unbedingt ein Fachmann beizuziehen. Die einzelnen Materialien bedingen unterschiedliche Pflegemaßnahmen. Sie sind vom Fachmann anzugeben bzw. auszuführen. Bei bedeutenden Dekorationen sollte ein Fachrestaurator in ein regelmäßig stattfindendes Wartungsprogramm eingebunden werden (Wartungsvertrag).</p> <p>Historische Oberflächen (Fassungen, Firnisse, etc.) müssen erhalten bleiben.</p> <p>Arbeitsheft BDA „Stuckrestaurierung 1984“</p>
<p>Holz (Boiserien, Lambrien, Vertäfelungen, etc.)</p> <p>Erhaltungsstandard: - Intakter, gesicherter Zustand</p> <p>Kontrolle: - Raumklima (besonders auf Klimaschwankungen) - Abstand zu Wand und Boden - Hinterlüftung - Sonneneinstrahlung/künstliche Lichtquellen - Risse, Sprünge, Verformungen, Verlust von Oberflächen und Fassungen - Befall von Insekten und Mikroorganismen - Benutzungsbedingte Schäden</p> <p>Pflege: - Aufrechterhalten eines entsprechenden</p>	<p>E laufend R & G nach Bedarf</p>	<p>Kleine Beschädigungen von Oberflächen und Fassungen können von geeigneten Fachleuten auch konturensauber ausgebessert werden, ohne daß großflächige Eingriffe (Überfassungen) notwendig sind. Anobienbefall - kenntlich durch Bohrlöcher und Holzmehl - sollte unverzüglich bekämpft werden. Lokale Behandlung mit Injektagen.</p> <p>Verzeichnis der in Österreich zu-</p>

<p>Raumklimas</p> <ul style="list-style-type: none"> - Unterbindung direkter Sonneneinstrahlung - Geeignete künstliche Lichtquellen - Sachgemäße Reinigung/Oberflächenbehandlung bei Fassung und Naturholz - Holzschutzmaßnahmen 		<p>gelassenen Holzschutzmitteln</p>
<p>Wandmalerei</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Intakter, gesicherter Zustand <p>Kontrolle:</p> <ul style="list-style-type: none"> - Heizung - Verschmutzung - Raumklima (Klimaschwankungen), direkte Sonneneinstrahlung, künstliche Lichtquellen (insbesondere UV, IR) - Schimmel-, Bakterien- und Algenbefall - Trägermaterial (Mauerwerk, Putzschichten, etc.) auf Material-, Feuchtigkeitsschäden - Malschichten auf Material-, Feuchtigkeitsschäden (Abblättern, Schollenbildung, Abkreiden, Risse, Salzausblühungen) - Mechanische Schäden, Vandalismus <p>Pflege:</p> <ul style="list-style-type: none"> - Aufrechterhaltung des entsprechenden Raumklimas - Unterbindung direkter Sonneneinstrahlung und Auswahl geeigneter künstlicher Lichtquellen - Abschrankung des Objekts (Vandalismus) - Sachgemäße Raumreinigung (Staubfreihaltung) 	<p>E laufend R zyklisch nach Zustand, Bedarf und Bedeutung</p>	<p>Der intakte gesicherte Zustand ist u.a. daran zu erkennen, daß am Boden keine abgesprengten Partikel zu finden sind (Achtung: werden von der Raumreinigung regelmäßig beseitigt). Bereiche, die durch aufsteigende Feuchte/Salze und durch Kondensat besonders belastet waren, sind auch nach Konservierungsmaßnahmen weiterhin gefährdet und bedürfen einer regelmäßigen Kontrolle/Pflege.</p> <p>Besonders gefährdet sind Sekkomalereien (Leim- und Wasserfarben).</p> <p>Für bedeutende Wandmalereien sollte ein Restaurator in ein regelmäßig stattfindendes Kontroll- und Inspektionsprogramm eingebunden werden (Wartungsvertrag)</p>
<p>Glasmalerei</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Intakte Konstruktionen (Halterungen, Armaturen, Windeisen, Verbleiung) - Intakte Glasstruktur bzw. bemalte Oberflächen <p>Kontrolle:</p> <ul style="list-style-type: none"> - Raumklima (insbesondere Klimaschwankungen) - Funktionstüchtigkeit bestehender Schutzverglasungen - Funktionstüchtigkeit von Belüftungsmechanismen - Material-, Feuchtigkeits-, Klimaschäden und deren Ursachen (Korrosion, Kondenswasser) <p>Pflege:</p> <ul style="list-style-type: none"> - Aufrechterhaltung des entsprechenden Raumklimas und Mikroklimas bei Schutzverglasungen 	<p>R zyklisch</p>	<p>Für bedeutende Glasmalereien sollte ein Restaurator in ein regelmäßig stattfindendes Kontroll- und Inspektionsprogramm eingebunden werden (Wartungsvertrag)</p>

<ul style="list-style-type: none"> - Absicherung des Objekts (Vandalismus) - Konstruktive Elemente (siehe Fenster) - Reinigungsmaßnahmen ausschließlich durch Restaurator 		<p>Glasmalerei - Konservierung Richtlinien des CVMA</p>
<p>Altäre/Kanzel/Orgelgehäuse/ Skulpturen (Holz, Stein, Stuck mit diversen Oberflächen und Fassungen)</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Intakter, gesicherter Zustand <p>Kontrolle:</p> <ul style="list-style-type: none"> - Raumklima (insbesondere Klimaschwankungen bei polychromen Holzobjekten) - Direkte Sonneneinstrahlung, künstliche Lichtquellen (UV, IR) - Trägermaterial auf Material- und Feuchtigkeitsschäden (Risse, Sprünge, Verluste) - Fassung(en) auf Material- und Feuchtigkeitsschäden (Abkreiden, Schollen- und Blasenbildung, Ausbrüche, Salzausblühungen) - Rückseiten - Befall von Mikroorganismen, Insekten (Monitoring z.B. durch Insektenfallen) und andere Tiere, u.a. Mäuse - Befestigung (insbesondere von Skulpturen) auf Tauglichkeit - Diebstahlsicherung - Abnutzungsschäden (unsachgemäßes Reinigen, Blumenbehälter, Kerzen, mechanische Beschädigungen) - Fachgerechte Lagerung von temporär benutzten Objekten (z.B. Krippen, Hl. Gräber) <p>Pflege:</p> <ul style="list-style-type: none"> - Aufrechterhaltung des entsprechenden Raumklimas - Unterbindung direkter Sonneneinstrahlung und Auswahl geeigneter künstlicher Lichtquellen (besonders zum Schutz der Fassungen) - Reinigung der Rückseiten und Schutz gegen/.. - Sachgemäße Raumreinigung (Staub/Schmutz hat hygroskopische Wirkung!) - Belüftung/Hinterlüftung - Abstand zu Mauer und Boden - Diebstahlsichere Befestigung bei Skulpturen und kleineren Objekten - Holzschutzmaßnahmen 	<p>R zyklisch nach Zustand, Bedarf und Bedeutung</p>	<p>Bei der Raumreinigung soll ein eingeschultes Personal mit geringem Feuchteintrag arbeiten. Die Objekte selbst sind ausschließlich trocken, mit weichem Pinsel abzustauben. Fassungen, Vergoldungen und Malereien sollten nur vom Restaurator gereinigt werden.</p> <p>Für bedeutende Objekte sollte ein Restaurator in ein regelmäßig stattfindendes Kontroll- und Inspektionsprogramm eingebunden werden (Wartungsvertrag).</p>
<p>Mobiliar/Kirchenbänke</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Intakter Zustand 		

Kontrolle:

- Raumklima (insbesondere Klimaschwankungen)
- Konstruktive Teile auf Funktionstüchtigkeit (z.B. Holzverbindungen, Standfestigkeit) und Materialschäden
- Feuchtigkeitsschäden (Ablösen von Furnieren, Intarsien, Zierraten - Korrosion)
- Fassungen auf Material- und Feuchtigkeitsschäden (Abkreiden, Schollen- und Blasenbildung, Ausbrüche)
- Unter- und Rückseiten (Bankpodeste)
- Befall von Mikroorganismen, Insekten
- Abnutzungsschäden (u.a. durch unsachgemäßes Reinigen, mechanische Beschädigungen)
- Sonneneinstrahlung, künstliche Lichtquellen (insbesondere bei Textilbespannungen - UV)

Pflege:

- Aufrechterhaltung des entsprechenden Raumklimas
- Unterbindung direkter Sonneneinstrahlung und Auswahl geeigneter künstlicher Lichtquellen
- Sachgemäße Reinigung und Pflegemaßnahmen der Objekte
- Sachgemäße Raumreinigung
- Anbringung von Schutzüberzügen
- Korrosionsschutz (Metallzierrat)
- Belüftung/Hinterlüftung
- Abstand zu Mauer und Boden
- Diebstahlsicherung

E laufend
R bei Bedarf

Historische Oberflächen
(Fassungen, Firnisse, Wachse,
etc.) müssen erhalten werden.

Gemälde

(Holz, Leinwand, Stein, Metall, mit Rahmen, etc.)

Erhaltungsstandard:

- Intakter, gesicherter Zustand

Kontrolle:

- Heizung, Verschmutzung
- Raumklima (insbesondere Klimaschwankungen)
- Direkte Sonneneinstrahlung, künstliche Lichtquellen (UV, IR)
- Trägermaterial (Holz, Leinwand, etc.) auf Material- und Feuchtigkeitsschäden (Risse, Sprünge, Verluste)
- Malschicht(en) inklusive Firnis und sonstige Überzüge auf Material- und Feuchtigkeitsschäden (Abkreiden, Schollen- und Blasenbildung, Ausbrüche, Verluste)
- Restaurierungsschäden

R zyklisch nach
Zustand,
Bedarf und
Bedeutung

<ul style="list-style-type: none"> - Spannrahmen- und Zierrahmenkonstruktionen auf Funktionstüchtigkeit - Befall von Mikroorganismen, Insekten - Rückseiten (Klimaschutz) - Befestigungssysteme und ihre Wirksamkeit - Hinterlüftung - Abnutzungsschäden (unsachgemäßes Reinigen, Kerzen, mechanische Beschädigungen durch Personal, Besucher) - Sachgemäße Lagerung temporär benützter Objekte z.B. Antependien, Fastentücher, Wechselbilder Fahnen, , etc. <p>Pflege:</p> <ul style="list-style-type: none"> - Aufrechterhaltung des entsprechenden Raumklimas - Unterbindung direkter Sonneneinstrahlung und Auswahl geeigneter künstlicher Lichtquellen, insbesondere UV, IR (zum Schutz der Malschichten, textiler Bildträger) u.a. durch Jalousien, Vorhänge, UV-Filter) - Sachgemäße Reinigung der Rückseiten und Rückseitenschutz - Sachgemäße Raumreinigung (Staub/Schmutz hat hygroskopische Wirkung!) - Belüftung/Hinterlüftung - Abstand zur Wand - Diebstahlsichere Befestigung - Rückseitenschutz - Sachgemäße Lagerung, Hantierung - Absicherung (Vandalismus) 		<p>In historischem Ambiente (Kirchen, Schlösser) finden sich häufig seit Jahrhunderten wirksame Klimaschutzmaßnahmen von Gemälden in Altären etc. (Nadelholzbretter auf der Rückseite, belüftete Nischen etc.), die zu erhalten sind. Besonders gefährdet sind Gemälde, die an außenbewitterten Wänden hängen (Kondensation, Klimaspannungen von Rück- zu Vorderseite.</p> <p>Für bedeutende Objekte sollte ein Restaurator in ein regelmäßig stattfindendes Kontroll- und Inspektionsprogramm eingebunden werden (Wartungsvertrag)</p>
<p>Textilien/Leder/Papier/Wandbespannungen/Tapeten/Bezüge/Vorhänge/Paramente/Bücher/Graphiken/etc.</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Intakter, gesicherter Zustand <p>Kontrolle:</p> <ul style="list-style-type: none"> - Verschmutzung - Lagerschäden - Gebrauchsschäden - Raumklima (insbesondere Klimaschwankungen) - Direkte Sonneneinstrahlung, künstliche Lichtquellen (UV, IR) - Trägermaterial auf Material- und Feuchtigkeitsschäden - auch durch erhöhte RH-Werte (Schimmel-, Insektenbefall, Verwerfungen) oder zu niedrige RH-Werte (Brüchigkeit, Risse, Sprünge, Verluste) - Bedruck- und Beschreibstoffe, Malschicht(en), Metallauflagen, Firnis, sonstige Überzüge auf Material- und Feuchtigkeitsschäden (Abkreiden, Schollen- und Blasen- 	<p>R zyklisch nach Zustand, Bedarf und Bedeutung</p>	<p>Diese Materialien zeigen starke Feuchtigkeitsempfindlichkeit - Idealwerte bei 50 % r.LF.</p> <p>Ebenso sind sie extrem lichtempfindlich (Ausbleichen, Zerfall) durch Sonnenlicht oder Dauerbeleuchtung. Daher Aufbewahrung auf Dauer nur im Dunkeln, nur temporäre Lichtbelastung bei 50 - 100 Lux zulässig.</p> <p>Ferner ist hohe Staubempfindlichkeit (plus Luftverschmutzung) zu</p>

<p>bildung, Ausbrüche, Verluste)</p> <ul style="list-style-type: none"> - Restaurierungsschäden - Spannrahmen- und Zierrahmenkonstruktionen auf Funktionstüchtigkeit - Befall von Mikroorganismen, Insekten - Rückseiten - Befestigungssysteme und ihre Wirksamkeit - Hinterlüftung - Abnutzungsschäden (unsachgemäßes Reinigen, Kerzen, mechanische Beschädigungen durch Personal, Besucher) <p>Pflege:</p> <ul style="list-style-type: none"> - Aufrechterhaltung des entsprechenden Raumklimas - Unterbindung direkter Sonneneinstrahlung und Auswahl geeigneter künstlicher Lichtquellen bei besonders empfindlichen Textilien (u.a. mittels Jalousien, Vorhängen, UV-Filter) - Sachgemäße Raumreinigung - Belüftung/Hinterlüftung - Diebstahlsichere Aufstellung, Befestigung - Sachgemäße Lagerung, Hantierung (u.a. mittels weißer Baumwollhandschuhe) - Absicherung (Vandalismus) 		<p>beachten. Richtige Aufbewahrung in belüfteten Kästen oder Läden (Paramente), auf großen Rollen (Fastentücher), in geeigneten Kästen (Fahnen, Bücher) oder säurefreien Kartonmappen (Graphiken). Überall ist säurefreies Holz- und Verpackungsmaterial nötig (keine Spanplatten).</p> <p>In Depoträumen, Archiven und Bibliotheken müssen alle Lüftungsfenster mit feinstmaschigen Insektenschutzgittern gegen Neubefall versehen sein.</p> <p>Für bedeutende Objekte sollte ein Restaurator in ein regelmäßig stattfindendes Kontroll- und Inspektionsprogramm eingebunden werden (Wartungsvertrag)</p>
<p>Metallgegenstände/Gitter/Leuchter/Vasa Sacra/Metallplastiken</p> <p>Erhaltungsstandard:</p> <ul style="list-style-type: none"> - Intakter, gesicherter Zustand <p>Kontrolle:</p> <ul style="list-style-type: none"> - Raumklima - Konstruktive Teile auf Funktionstüchtigkeit (Stabilität, Brüche) - Material- und Feuchtigkeitsschäden (substanzgefährdende Korrosion) - Fassungsschäden (u.a. Schollen-, Blasenbildung, Ausbrüche) - Abnutzungsschäden (unsachgemäßes Hantieren, Reinigen, mechanische Beschädigungen) <p>Pflege:</p> <ul style="list-style-type: none"> - Aufrechterhaltung des entsprechenden Raumklimas - Sachgemäße Reinigung und Pflegemaßnahmen - Evtl. Anbringung von Schutzüberzügen - Korrosionsschutz - Diebstahlsicherung 	<p>E laufend zyklisch R besonders bei Silbergegenständen</p>	<p>„Idealklima trocken“.</p> <p>Trocken reinigen. Edelmetallobjekte nur mit Handschuhen anfassen (Fettsäuren) und auf keinen Fall mit Scheuermitteln und handelsüblichen Putzpasten reinigen.</p> <p>Schutzüberzüge (besonders gegen Anlaufen von Silber) sind zu prüfen und periodisch vom Restaurator zu erneuern.</p>

VEGETATION AM BAUKÖRPER

<p>Zielvorstellung der Denkmalpflege</p> <p>Erhaltung der Vegetation am Baukörper, wenn diese zum geschichtlichen, kulturellen und künstlerischen Erscheinungsbild der Architektur dazugehört (Gerüstkletterpflanzen, Selbstklimmer, Spalierobst und herabhängende Pflanzen, etc.)</p> <p>Kontrolle:</p> <ul style="list-style-type: none"> - Reparatur der Haltekonstruktionen - Erneuerung bei Absterben - Freihalten der Regenninnen, Einläufe, etc. <p>Pflege:</p> <ul style="list-style-type: none"> - Regelmäßiger Schnitt - Wiederherstellung bei Zerstörung bzw. Absterben 	<p>Landschaftsarchitekt nach Bedarf, Gärtner</p> <p>Je nach Bedarf Kooperation von D, Z und Landschaftsarchitekt, Gärtner</p>	<p>Bei dem regelmäßigen Schnitt ist zu achten, daß die Vegetation nicht in die Traufennähe wächst.</p> <p>Literatur: C. Althaus, Fassadenbegrünung, Berlin-Hannover 1987 M. Köhler, Fassaden- und Dachbegrünung, Stuttgart 1993</p>
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GARTENARCHITEKTUR-/ANLAGEN

<p>Zielvorstellung der Denkmalpflege:</p> <p>Erhaltung oder Wiederherstellung des relevanten Zustandes der Gesamtanlage gemäß den Festlegungen eines Park- bzw. Gartenpflegewerkes</p> <p>Vegetationselemente:</p> <ul style="list-style-type: none"> - Alleen, Bäume, Hecken, Sträucher, Wiesen- und Rasenflächen, Blumen-dekorationen, etc. <p>Gebäude und bauliche Elemente:</p> <ul style="list-style-type: none"> - Wege- und Platzflächen, Kleinbauwerke (Pavillons, Salettl, etc.), Einfriedungen, Treppen, Gartenmauer, Geländeformationen (Terrassen, Böschungen, etc.) Teich-, Brunnen- und Kanalanlagen, Wasserleitungen, Ausstattungselemente (Bänke, Beleuchtungskörper, Natursteinelemente), Statuen, etc. <p>Kontrolle:</p> <ul style="list-style-type: none"> - Nach den Festlegungen des Park- bzw. Gartenpflegewerkes - Nach Zustand (Schadenskatalog), Nutzung, Funktion, gärtnerische Aspekte im Jahreszeitenrhythmus <p>Pflege:</p> <ul style="list-style-type: none"> - Nach Vorgaben des Park- bzw. Gartenpflegewerkes - bauliche Pflegekonzepte siehe oben 	<p>Gärtner, D und Landschaftsarchitekt nach Bedarf</p> <p>D u. Landschaftsarchitekt nach Konzept</p>	<p>Park- bzw. Gartenpflegewerk</p> <p>Literatur: Dieter Hennebo (Hg.), Gartendenkmalpflege, Stuttgart 1985</p> <p>Richtlinien für Parkpflegewerke in: Österr. Zeitschrift für Kunst und Denkmalpflege, XLV/1991, S....</p>
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United Nations
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Организация
Объединенных Наций по
вопросам образования,
науки и культуры

منظمة الأمم المتحدة
للتربية والعلم والثقافة

联合国教育、
科学及文化组织

The Culture Sector

H.E. Ms Helene Steinhäusl
Ambassador, Alternate Permanent
Delegate
Permanent Delegation of Austria to
UNESCO
UNESCO House

WHC/74/3295/AT/CS/AS

26 OCT. 2010

Subject: Nomination of the *Schloss Eggenberg* (C 931bis) extension of the *City of Graz – Historic Centre* (Austria) World Heritage property

Madam,

I would like to inform you that the World Heritage Committee, at its 34th session (Brasilia, Brazil, 25 July – 03 August 2010), examined the above-mentioned nomination and decided to **approve** the extension of this property. It also approved the new name of the Property ***City of Graz – Historic Centre and Schloss Eggenberg***. Please find below the Decision **34 COM 8B.37** adopted by the Committee.

I am confident that your Government will continue to take the necessary measures for the proper conservation of this property. The World Heritage Committee and its Secretariat, the World Heritage Centre, will do everything possible to collaborate with you in these efforts.

The *Operational Guidelines for the Implementation of the World Heritage Convention (paragraph 168)*, requests the Secretariat to send to each State Party with a newly inscribed property a map of the area(s) inscribed. Please examine the attached map, as well as the notification of the characteristics of the property, and inform us of any discrepancies in the information by and not later than **15 December 2010**.

The inscription of the property on the World Heritage List is an excellent opportunity to draw the attention of visitors to, and remind local residents of, the *World Heritage Convention* and the outstanding universal value of the property.

To this effect, you may wish to place a plaque displaying the World Heritage and the UNESCO emblems at the property. You will find suggestions on this subject in the *Operational Guidelines for the Implementation of the World Heritage Convention*.

I would be grateful if you could provide us with the name, address, telephone and fax numbers and e-mail address of the person or institution responsible for the management of the property so that we may send them World Heritage publications.

Please find attached the brief description of the property, prepared by ICOMOS and the World Heritage Centre, in both English and French. As these brief descriptions will be used in later publications, as well as on the World Heritage web site, we would like to have your full concurrence with their wording. Please examine these descriptions and inform us, by and not later than **15 December 2010**, whether there are any changes that should be made. If we do not hear from you by this date, we will assume that you are in agreement with the text as prepared.

Furthermore, as you may know, the World Heritage Centre maintains a web site at <http://whc.unesco.org/>, where standard information about each property on the World Heritage List can be found. Since we can only provide a limited amount of information about each property, we try to link our pages to those maintained by your World Heritage property or office, so as to provide the public with the most reliable and up-to-date information. If there is a web site for the newly inscribed property, please send us its web address.

The full list of the Decisions adopted by the World Heritage Committee at its 34th session is available on line at <http://whc.unesco.org/en/sessions/34COM/>

Please accept, dear Ambassador, the assurances of my highest consideration.



Francesco Bandarin
Director a.i.
World Heritage Centre

cc: Austrian National Commission for UNESCO
Austrian Federal Ministry of Education, Art and Culture
ICOMOS International

BRIEF DESCRIPTION

The City of Graz – Historic Centre and Schloss Eggenberg bear witness to an exemplary model of the living heritage of a central European urban complex influenced by the secular presence of the Habsburgs and the cultural and artistic role played by the main aristocratic families. They are a harmonious blend of the architectural styles and artistic movements that have succeeded each other from the Middle Ages until the 18th century, from the many neighbouring regions of Central and Mediterranean Europe. They embody a diversified and highly comprehensive ensemble of architectural, decorative and landscape examples of these interchanges of influence.

BREVE DESCRIPTION

La Ville de Graz – Centre historique et le château d'Eggenberg témoignent (ou : La Ville de Graz – Centre historique, château d'Eggenberg témoigne) d'un modèle exemplaire de patrimoine vivant au sein d'un ensemble urbain historique d'Europe centrale, marqué par la présence séculaire des Habsbourg et le rôle culturel et artistique joué par les grandes familles aristocratiques. Ils intègrent harmonieusement les styles architecturaux et les courants artistiques qui s'y sont succédés, depuis le Moyen-Âge jusqu'au XVIIIe siècle, en provenance des nombreuses régions voisines de l'Europe centrale et méditerranéenne. Ils offrent un ensemble diversifié et très complet d'exemples architecturaux, décoratifs et paysagers de ces rencontres d'influences

Extract of the Decisions adopted by the 34th session of the World Heritage Committee (Brasilia, 2010)

Decision: 34 COM 8B.37

The World Heritage Committee,

1. Having examined Documents WHC-10/34.COM/8B and WHC-10/34.COM/INF.8B1.Add,
2. Approves the extension of the **City of Graz – Historic Centre** to include **Schloss Eggenberg** and to become **City of Graz – Historic Centre and Schloss Eggenberg, Austria**, on the basis of criteria **(ii)** and **(iv)**;
3. Adopts the following Statement of Outstanding Universal Value:

Brief synthesis

The City of Graz – Historic Centre and Schloss Eggenberg bear witness to an exemplary model of the living heritage of a central European urban complex influenced by the secular presence of the Habsburgs and the cultural and artistic role played by the main aristocratic families. They are a harmonious blend of the architectural styles and artistic movements that have succeeded each other from the middle Ages until the 18th century, in the many neighbouring regions of Central and Mediterranean Europe. They embody a diversified and highly comprehensive ensemble of architectural, decorative and landscape examples of these interchanges of influence.

Criterion (ii): The City of Graz - Historic Centre and Schloss Eggenberg reflects artistic and architectural movements originating from the Germanic region, the Balkans and the Mediterranean, for which it served as a crossroads for centuries. The greatest architects and artists of these different regions expressed themselves forcefully here and thus created a brilliant synthesis.

Criterion (iv): The urban complex forming the City of Graz – Historic Centre and Schloss Eggenberg is an exceptional example of a harmonious integration of architectural styles from successive periods. Each age is represented by typical buildings, which are often masterpieces.

The physiognomy of the city and of the castle faithfully tells the story of their common historic and cultural development.

Integrity and authenticity

The extension of the City of Graz – Historic Centre property to include Schloss Eggenberg significantly strengthens the integrity of the property. The extension gives rise to the new enlarged buffer zone which is continuous, and includes the ancient road. Furthermore, the castle and its gardens have conserved satisfactory architectural and structural integrity.

The external authenticity of the castle is good, and that of the baroque interior on the first floor is excellent. The authenticity of the ground floor, which has been converted into a museum, and that of the garden, which has been partly redesigned and restored, are of a lower level which however remains acceptable.

Protection and management requirements

Schloss Eggenberg is protected under the Austrian Monument Protection Act (533/1923 and amendments). The Management Plan has been in place since 2007 and brings together the town plan of 2009 and all protection and conservation decisions related to the extended property and the buffer zone, which was enlarged to include the road leading from the historic centre of the city of Graz to Schloss Eggenberg. The Coordination Bureau for the extended property has been in place since 2009, and has been granted strengthened and effective overarching powers. However, particular care needs to be taken with regard to urban development pressures inside the property and its buffer zone, in order to maintain the outstanding universal value of the property and ensure that it is fully expressed.

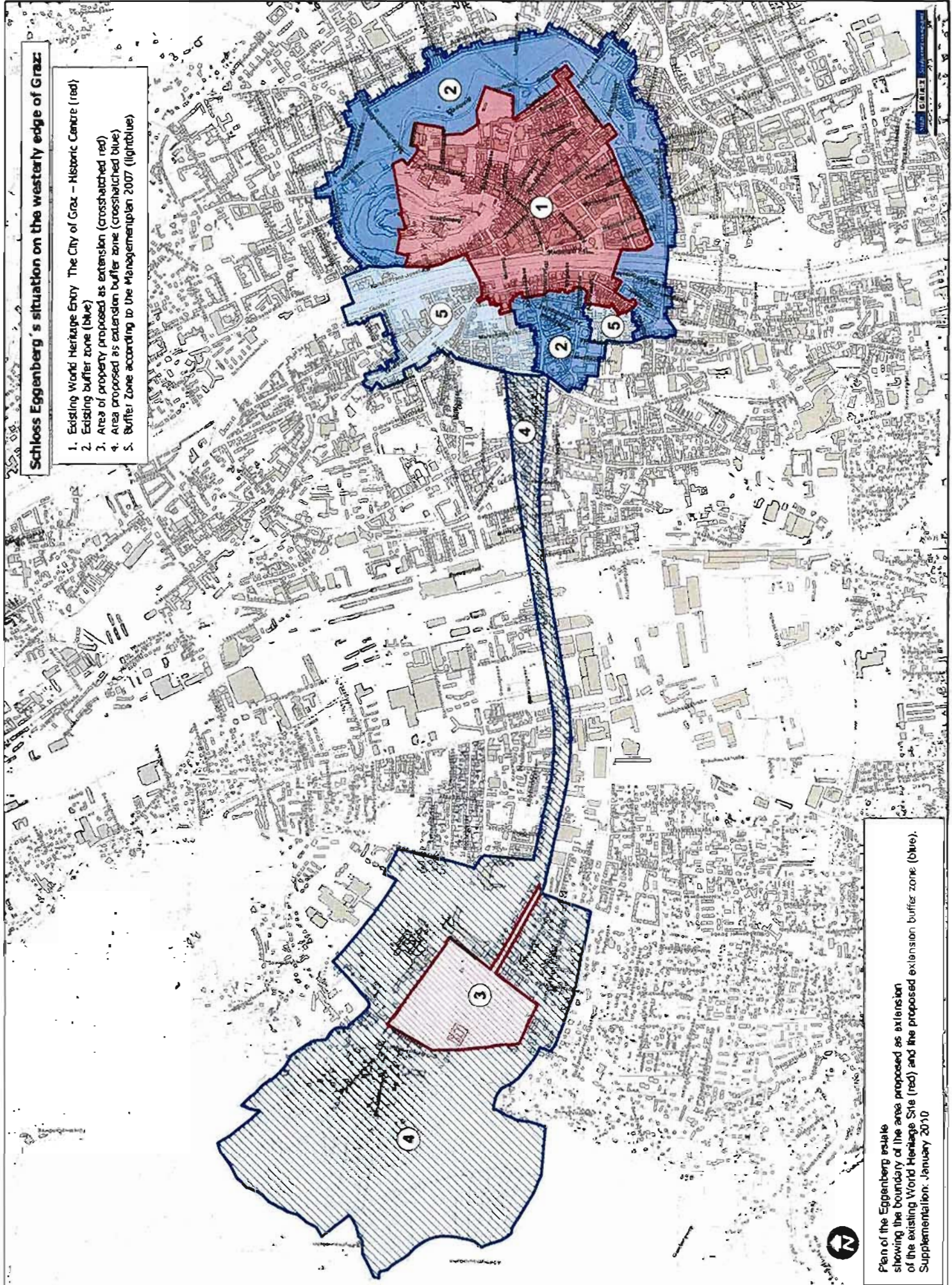
4. Recommends that the State Party ensure effective control of works projects in the various parts of the enlarged buffer zone so as to ensure the long-term conservation of the property's landscape integrity.

Surface and coordinates of the property inscribed on the World Heritage List by the 34th session of the World Heritage Committee (Brasilia, 2010) in accordance with the *Operational Guidelines*.

	Austria			
C 931bis	City of Graz – Historic Centre and Schloss Eggenberg			
Serial ID No	Name	Property	Buffer zone	Centre point coordinates
931-001	City of Graz - Historic Centre – Inscribed in 1999	71.970018 ha	75.723334 ha	N47 04 23 E15 28 19
931bis-002	City of Graz – Historic Centre and Schloss Zggenberg	19.127012 ha	147.253873 ha	N47 04 27 E15 23 30
	TOTAL	91.097028 ha	222.977207 ha	

Schloss Eggenberg's situation on the westerly edge of Graz

- 1. Existing World Heritage Site - Historic Centre (red)
- 2. Existing buffer zone (blue)
- 3. Area of property proposed as extension (crosshatched red)
- 4. Area proposed as extension buffer zone (crosshatched blue)
- 5. Buffer Zone according to the Managementplan 2007 (lightblue)



Plan of the Eggenberg estate showing the boundary of the area proposed as extension of the existing World Heritage Site (red) and the proposed extension buffer zone (blue).
Supplemental: January 2010



Map 11: Plan of the Eggenberg estate, showing the boundary of the area proposed as extension of the existing World Heritage Site (red) and the proposed extension buffer zone (blue).

