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**ICOMOS Germany
International Conference
November 5-7, 2017/Schwerin**

**Palace – City – Garden. The Royal
Residence as Historic Cultural Landscape**

3rd Schwerin World Heritage Conference

On the road to World Heritage – the commitment of the different stakeholders involved in the application of Schwerin’s romantic historic cultural landscape was the occasion for this third World Heritage conference on **“Palace – City – Garden. The Royal Residence as Historic Cultural Landscape”**. It took place in today’s parliament of Mecklenburg-Vorpommern from November 5–7, 2017.

Legitimation of royal authority depending on iconographic programmes is a well-known field of research. However, since the era of early state formation in baroque Europe splendid sites of power as architectural heritage of the time epitomise the entanglement of government and visual arts: “[...] *Monuments & Memories [...] had also a secret and strong Influence, even to the advancement of the Monarchie, by continuall representation of virtuous examples; so as in that point ART became a piece of State.*”¹ As Wolfgang Reinhard states in his pivotal work, forms and symbols moreover were an essential element of monarchical power and were consequently not constrained to representative functions only.² Furthermore, as different structural conditions are recognisable in the different parts of Europe concerning forms of government, art historical perspectives provide evidence of the nevertheless common European intellectual basis

¹ Sir Henry Wotton, *Elements of Architecture* (1624) cf. Caroline van Eck, „All art is a piece of statecraft“ The political use of classical architecture in seventeenth-century Britain, in: Martin Gosman, *Selling and rejecting politics in early modern Europe*, Leuven 2007, p. 93.

² Wolfgang Reinhard, *Geschichte der Staatsgewalt. Eine vergleichende Verfassungsgeschichte Europas von den Anfängen bis zur Gegenwart*, München 2002, p. 82.

visualised by the residences and their designed surrounding landscapes. *Schwerin Palace* – situated on an island in Lake Schwerin – is unique with its many faces and visualises the political culture of the far later era known as the *Vormärz* in the 19th century. Since the early times of the Dukes and Grand Dukes of Mecklenburg this castle has been the territory’s political centre – today it is the “heart of democracy”.

Day 1 – Sunday, 5th November 2017

Opening the conference, CHRISTOPH MACHAT, Vice President of ICOMOS Germany, welcomed the audience and expressed the warmest gratitude to the parson of St Paul’s, CHRISTIAN HEYDENREICH, underlining the unique character of the ICOMOS participation in the Schwerin World Heritage application from the very start. MANUELA SCHWESIG, minister-president of Mecklenburg-Vorpommern, then outlined the outstanding political commitment for a successful World Heritage nomination of the Schwerin residence ensemble. Especially important, the minister-president stated, is the fact, that at *Schwerin Palace* with its distinctive identity, history is continued every day. Ending the welcoming address, Manuela Schwesig emphasised that the united commitment of politics, civil society and academia for the preservation and protection of this outstanding monument has an integrative potential and is a source of social self-confidence. Recalling the efforts of society for the preservation of Schwerin’s monuments against the dominating ideologies in the GDR, RICO BADENSCHIER, mayor of the city of Schwerin, as well as the president of the

Welterbe Schwerin Förderverein e.V. NORBERT RETHMANN summarised the history of the application process since 2000 and emphasised the importance of citizen participation.

The road to a successful nomination for World Heritage is not an easy one: an essential message of KLAUS-HENNING VON KROSIGK who in the evening presented another European cultural landscape of the highest rank – the “Silesian Elysium: The Hirschberg Valley” – to a broad audience at the neo-Gothic St Paul’s Church. This multinational heritage and area of a multiple identity had its period of cultural splendour in the 19th century, when beneath the Sudetes a whole valley had become a park-like landscape composed of multiple gardens, manor houses and palaces. Famous personalities as Karl Friedrich von Schinkel and Peter Joseph Lenné designed the palaces, gardens and parks in this valley nowadays belonging to Poland. Discussions regarding a potential World Heritage application of the Hirschberg Valley began in the 1990s at *Lomnitz Palace*, where cultural heritage preservation became the paradigm for the region’s sustainable development. The valley beneath the Śnieżka (*Schneekoppe*) – at that time the highest mountain in Prussia – had become a popular European tourist destination in the 19th century, the honorary speaker explained. Over centuries the valley had become a single entity of architecture and landscape – similar to Schwerin. In spite of the failed efforts regarding a potential World Heritage status, the cultural heritage of Hirschberg Valley has become the main source of income for the region’s villages. Essential to this cultural landscape – as it is to Schwerin – are the visual axes that connect the different parts of the artistic

entity. Today, these formerly closed and neglected connections have been recovered in Silesia. Joined by a tree-lined avenue, *Fischbach and Erdmannsdorf Places* invite the contemporary visitor to experience a paradigmatic cultural landscape.

Day 2 – Monday, November 6th, 2017

Hosted by the president of the parliament of Mecklenburg-Vorpommern SYLVIA BRETSCHNEIDER, the conference participants met in the recently renovated plenary hall, which originally had been the palace’s banquet hall. Followed by the welcoming speeches of SEBASTIAN SCHRÖDER, State Secretary at the Mecklenburg-Vorpommern Ministry of Education, Science and Culture, and RICO BADENSCHIER, CHRISTOPH MACHAT introduced the audience to the conference’s topics and objectives.

Initiating the first section “**Palace – City – Garden: The Residence Ensemble Schwerin**” STEFAN WENZL presented a concise panorama of the stated-owned palaces and gardens in the German state of Mecklenburg-Vorpommern. Particularly high importance is attached to the considerations on *Wiligrad Palace*, which is one of the best examples for the “brick Renaissance” in this part of Europe. Besides such built structures in Wismar and Schwerin, this palace is characterised by terracotta elements that have been typical of the regional style of Mecklenburg since the era of Duke Johann Albrecht of Mecklenburg. Among the numerous examples of Mecklenburg’s built heritage, *Ludwigslust Palace* was of special relevance for the audience. This architectural landmark was the visualisation of a policy rooted in the legal-

political reality of the Holy Roman Empire: enhancements of noble dignity (*Rangerhöhungen*). As a princely responsibility, the building of residences or rather “embodiments of power” in the 17th and 18th century has been investigated by Frank Wolf Eiermann and Mark Hengerer.³ Ending his presentation, the speaker outlined the English stylistic elements found at *Bothmer Place*.

Subsequently, CHRISTIAN OTTERBACH outlined the essential elements of the Residence Ensemble Schwerin as paradigm of a cultural landscape of romantic historicism: the palace, the court administration offices in the old town as well as the churches used by the court, surrounded by the water spaces which characterise the whole city of Schwerin. This means that the whole infrastructure of the 19th century monarchic state can still be found. However, the 19th century was a time of alterations. From a legal-historical point of view it is characterised as a monarchical era. With the Peace of Westphalia, the princes of the numerous territories had become heads of states that were considered to be sovereign. The section’s second speaker stated that the protective character of the water spaces surrounding *Schwerin Palace* were integrated in the holistic design concept. Following the visual axis from the palace’s main portal, the visitor is guided directly to the former ministers’ *palais*. Furthermore, Christian Otterbach underlined that this

³ Frank Wolf Eiermann, *Requisita Dignitatis. Die deutsche Residenz als Bauaufgabe im 17./18. Jahrhundert an Beispielen im fränkischen Reichskreis*, Diss. Erlangen-Nürnberg 1995; Mark Hengerer, *Embodiments of Power?. Baroque Architecture in the Former Habsburg Residences of Graz and Innsbruck*, in: Gary B. Cohen/Franz A.J. Szabo (Hg.), *Embodiments of Power. Building Baroque Cities in Europe*, New York et al. 2008, p. 9ff.

building activity of a mid-19th century prince intended to revive the contract between monarch and his people by reinvigorating certain stylistic elements. That might be very important to bear in mind, as the historical context for the building of residences in the 19th century had changed and legitimation of power by divine right or rather tradition was in crisis since constitutionalism had erupted in Europe.⁴

The third speaker, MARCUS KÖHLER, illustrated that *Schwerin Palace* reflects how landscape was cultivated for political purposes. With the treasure trove of 1804 (*Verbot alles und jeden Aufgrabens heidnischer Gräber*) decreed by Friedrich Franz II. of Mecklenburg, archaeological findings were used for legitimacy purposes of the ruler. As the continuity of symbols has been identified as one of the early motivations for the protection of heritage,⁵ also Mecklenburg’s rulers in the 19th century made the entanglement of local historiography and politics their own. With *Schlitz Castle*, the speaker continued to illustrate his thesis concerning landscape as a vehicle of meaning. Claims for legitimate authority were expressed by politics for the adornment of land, according to Marcus Köhler, possibly giving the interested audience a hint towards the potential of nowadays constitutional cultural state. Thus, the speaker considered *Schwerin Palace* as the keystone of these cultural politics in Mecklenburg. Analysing the palace’s iconography, the speaker emphasised that

⁴ Dietmar Willoweit, *Deutsche Verfassungsgeschichte. Vom Frankenreich bis zur Wiedervereinigung Deutschlands*, München 2013, p. 241.

⁵ On this topic e.g. Martin Warnke, *Politische Landschaft. Zur Kunstgeschichte der Natur*, München et al. 1992.

the triumphal arch at the dominant main portal as well as the numerous historical reminiscences were meant to recall the glory of the prince's family. In the opinion of the speaker, *Schwerin Palace* assumes a special role amongst other princely residences, last but not least because not Romano-Germanic history was used for legitimacy purposes here, but regional history. While the monarchical authority was still legitimised by divine right, *Schwerin Place*, so the speaker, was a counter reaction to frustrated democratic tendencies. The speaker closed, emphasising again the charisma of such enactments of history, and underlining that *Schwerin Palace* therefore must not be seen from a liberal-bourgeois perspective but much more as a unique symbol of monarchical representation in the second half of the 19th century.

MARIE-THERES ALBERT initiated the second section **"The Historic Cultural Landscape in the World Heritage Context"**. The speaker postulated the necessity of a reform of the UNESCO Convention of 1972. 45 years after the World Heritage Convention was adopted, only 102 cultural landscapes are listed today. According to Albert, the fact that the OUV (outstanding universal value) is mainly defined materially is particularly problematic. However, the loss of parts of the material heritage means a loss of identification. Cultural landscapes contain a more holistic concept of World Heritage, so the speaker. Only since 1992 the nomination of cultural landscape as World Heritage has been viable, opening a new perspective to the protection of interactions of humans and nature worldwide.⁶ Seeing *Schwerin Palace* as a

⁶ Mechtild Rössler, Kulturlandschaften: Eine neue Dimension der Bewahrung von Natur und Kultur, in: Fritz Brickwedde/Arno Weinmann (Hg.):

deliberately created cultural landscape, it furthermore contains the political dimension as immaterial element of the representation of power. This last aspect, so the speaker, could be recognised as OUV. Recognising the Schwerin cultural landscape means underlining the visualisation of the site of power over time, thus giving evidence of the complexity of government in the respective context.

Afterwards, FRIEDERIKE HANSELL gave a most illuminating insight into the preparation process for a successful World Heritage nomination. In 1998, 16 years before the Schwerin Ensemble, the Erzgebirge region was included in the German tentative list for World Heritage nominations. The Erzgebirge is a complicated international serial application that has not been successful so far. Therefore, the speaker outlined the importance of selecting only the most conclusive criteria marking a site's OUV. By illustrating the functional, visual and historical correlations among the OUV criteria, material points of reference were essential. Hansell furthermore emphasised that comparative studies on the national and international level are indispensable. Therefore, she considered the following section to be of great importance. Departing from the contemporary use of *Schwerin Palace* as seat of the state's parliament, a participant might think of other comparative approaches. The *Plazas Mayores* in Latin America are still the locus of power in the major cities of today's national states and to this day also give evidence of changing forms of government.⁷

Nachhaltiger Schutz des kulturellen Erbes – Umwelt und Kulturgüter. 9. Internationale Sommerakademie St. Marienthal, Berlin 2004, p. 69.

⁷ Delivering an important example: Diego F. González Rico, Plaza de Bolívar de Bogotá: formas y

“Royal Residences as Historic Cultural Landscapes: Examples from Germany, Great Britain & France” was the comparative topic of the third section.

HELMUT-EBERHARD PAULUS characterised the visualised struggle and urge for the appropriate representation of power materialised in the numerous residences in Thuringia as “La Ronde of Residences”. In Weimar, the former *Bastille* was converted into an administrative building (*Staatskanzlei*), which became the symbol of the new Thuringia, a counter-model of absolutist government, the speaker underlined. Presenting the residences in Gotha and Meiningen the speaker focussed on the immaterial heritage that these built structures represent: while the disposition of rooms visualises the concentration of administration in one building, Meiningen was equipped with a Great Hall (*Riesensaal*) at the very top of the palace, thus visualising the enhancement of the noble dignity of the Dukes of Saxe-Meiningen. The speaker ended with a presentation of the “fairytale castle” of Thuringia – Heldburg Castle. Helmut Paulus underlined that from the 12th to the 20th centuries, everything about the princely residences – from *Minnesang* to the staging of Shakespeare’s plays – was a stage spectacle.

As an ancient meeting point and as site of a royal castle of the Saxon kings, Windsor situated at the river Thames is of special significance, STEVEN BRINDLE outlined. In 1071, the castle was relocated by William I as a response to a political crisis and to secure the Thames valley. In the context of the so-called Magna Carta crisis Windsor then became a royal residence, being the largest castle in England. During

comportamientos del pasado y del presente, Diss. Barcelona 2010.

the 13th century, the age of park creation, the landscape design close to Windsor Castle was a status symbol par excellence. After the victory in the Hundred Years’ War, Wenceslas Hollar delivered the plans for the dramatic skyline of Windsor Castle, which visualised legitimacy by force. The speaker had no doubt that the shape of Windsor’s walls was created deliberately, calling it a picturesque and symbolic appearance. Three English kings, Edward III, Charles II and George IV, manipulated Windsor in an intentional manner, so the speaker. During the reign of Charles II, Windsor became a senior royal residence with major alterations made from 1674 to 1685. While visualised continuity was also intended to provide legitimacy in Windsor, the picturesque quality was preserved. Steven Brindle pointed out that the French influence became more visible, focusing on the landscape designs, which were never realised completely. Most important for the comparison with the Schwerin Ensemble is the visual axis that was carried out at Windsor. During the second important period of alteration in the history of Windsor Castle in the 19th century, the façade was deliberately dramatised, as the speaker put it. Today Windsor Castle is used for state visit receptions and its ceremonial life, such as “Garter Day”, visualising Britain’s living historical constitution.

The third presentation was dominated by the question why castles and palaces were built in the Loire Valley. RÉMI DELEPLANCQUE depicted that this architectural heritage served as fortification on the heights above the valley, dominated and protected the surrounding villages or controlled important crossing points. Parallel to the development of Windsor Castle described by the previous speaker, this valley was the

site of French royal power for more than one century after the Hundred Years War. Nevertheless, the speaker emphasised that the castles and palaces of the Loire Valley were merely parts of the cultural landscape, thus possibly giving hints for the further nomination process in Schwerin. Subsequently, the speaker illustrated that the *palaces in Amboise and Chambord* – the latter being a role-model for the neo-Renaissance parts of *Schwerin Palace* – are characterised by their special relation with the surrounding landscape. This could be another comparative aspect with regard to Schwerin, apart from the aspects of style and design.

Day 3 – Tuesday, November 7th, 2017

Presenting the potentials of cooperation between practical heritage conservation and university institutions CAROLINE ROLKA initiated the fourth section **“Royal Residences as Historic Cultural Landscapes: Examples from Italy, the Czech Republic & Sweden”**. Following this, ARND HENNEMEYER recapitulated the theoretical origins of the World Heritage concept. By pointing out that this was not an invention of UNESCO, the speaker allocated the origins of the concept in the pharaonic idea of eternal existence in stone architecture as well as in the works of Herodotus and Antipatros. The recognition of foreign cultural achievements in antiquity, the speaker outlined, was followed by the attention the Renaissance awarded the relicts of the past, recognising that material witnesses contain knowledge that needs to be examined and understood. This surely is the broad message which the planned Schwerin World Heritage application tries to convey.

INA TRUXOVÁ returned to the comparative approaches by presenting the Lednice-Valtice historic cultural landscape. This World Heritage site consists of two country palaces with their gardens and parks connected by visual axes and avenues. In comparison to the other examples of residences in Europe, the Lichtenstein family did not create symbols of their power but instead representations of their travel experiences as diplomats, according to the speaker.

LARS LJUNGSTRÖM delivered an analysis of Swedish royal residences, but not from an architectural point of view. The speaker made clear that at first glance the royal palace in Stockholm would seem to be steeped in continuity. With the evolution of the modern state marked by centralisation tendencies, the royal authority was strengthened by means of building palaces, the speaker outlined. As a combination of strongholds and country lodges in former times, the speaker identified a separation of the symbolic contents of royal residences in the 16th century. Not military strength, as was continuously upheld in Windsor, but the political necessity of communicating power and dignity dominated. The image of the ruler in persona was represented in his residences, an assumption provable in several sources, according to the author. The absence of fortification in royal representation is characteristic also in Sweden. When the government was centralised in Stockholm in the 17th century, the critical audience might easily assume that during times of war in Central Europe the royal residences represented the monarchs during their physical absence. With the end of absolutist rule, the royal supremacy was de facto fictitious. It was a parliamentary committee that decided on the further construction of the

new royal palace in the 19th century. During the time of the Swedish–Danish Union, *Oslo Palace* was completed in 1814. The whole urban planning of Oslo symbolises a constitutional monarchy of the 19th century.

In the fifth section **“Comparable Landscape Concepts”** WILLIAM BAINBRIDGE delivered an important contribution to the symbolic meaning of landscape, focusing on times of Romanticism. Presenting the English Lake District, which recently became a World Heritage site, the speaker approached the concept of cultural landscape, remembering that in 1925 Carl Sauer defined it as “behaving in accordance with the norms of culture transforming its cultural surroundings into cultural landscapes”. Moreover, William Bainbridge considered the Lake District as a literary landscape not only due to the travelling guide of Joshua Reynolds “A Guide to the Lakes”. The speaker pointed out that landscape could either be understood as a region, which is the prospect of a country, or it could be a picture representing an extent of place with the various subjects in it. With the example of Ruskin’s country house in the Lake District, William Bainbridge drew attention to the fact that social and moral interpretations of landscape were most vivid at this time. In a comparative vision the speaker referred to Schwerin with its water landscape formed by man and in which, close to the residence, picturesque components of the same time can be found.

While the well-known private palaces and gardens of the Bavarian king Ludwig II represent virtual travelling or the “urge for

privacy”,⁸ 19th century residences in Bavaria cannot be considered as symbols of political developments or necessities of the time. THOMAS GUNZELMANN consequently delivered a different approach to the topic of the residence ensemble in Schwerin by referring instead to the particular type of cultural landscape, i.e. residences at lakes in the 19th century. With this approach from the general to the specific, Gunzelmann underlined that the lake situation delivered a visual domain or rather a stage for the purpose of the representation of power. At this point, it becomes evident that this type of cultural landscape is marked by the human use of a natural resource, besides the cultural value as such.

At the end of the fifth section, RAMONA DORNBUSCH and GABRIELE HORN delivered another approach to the concept of cultural landscape at the palaces and parks of Potsdam and Berlin. With their focus on the symbiotic unity due to a homogeneous urban planning concept, the palaces and parks of Potsdam and Berlin form a cultural landscape developed over several centuries. While in Schwerin palace and garden have been gently integrated into the landscape, the Havel landscape was pragmatically remodelled.

At the end of the third Schwerin World Heritage conference, the sixth section **“Conflicts of Use in Historic Cultural Landscapes”** shed light on contemporary difficulties in protecting cultural heritage. MICHAEL KLOOS pointed out that due to the characteristic visual axes in the cultural landscape of Romantic historicism in Schwerin, preparatory research on potential conflicts of use is necessary.

⁸ Egon Johannes Greipl, *Macht und Pracht. Die Geschichte der Residenzen in Franken, Schwaben und Altbayern*, Regensburg 1991, p. 195.

Learning from the lessons in Dresden, negative impacts on the characteristic features of the Residence Ensemble in Schwerin can be prevented.

Benrath and Mickeln Palaces in Düsseldorf show how increasing urbanisation can affect a cultural landscape. These examples from the 18th and 19th centuries, presented by DORIS TÖRKEL and TOBIAS LAUTERBACH, may exemplify the limits of legal heritage and nature protection regarding architectural ensembles and their correlations with the surrounding cultural landscape. Consequently, it remains to be hoped that the legal instruments on EU-level which have now been adopted into German law, can help prevent conflicts of use concerning cultural heritage, such as architectural structures in their respective correlations to the surrounding landscape.⁹

The 2017 international conference **“Palace – City – Garden. The Royal Residence as Historic Cultural Landscape”** delivers a distinctive and comparative approach to the use of the arts as statecraft in Europe’s history. Influenced by the city, the garden and the palace, the cultural landscape within and around Lake Schwerin evolved. As an immaterial value, it carries the knowledge that such human creations “not only symbolize power but exercise it” and symbolises centuries of state-formation in Europe.¹⁰

The following question formulated by Caroline van Eck may invite the reader to rethink the Schwerin Residence Ensemble:

“[...] what is the relationship between the memory of the past and its material remains or monumental heritage, and the historical discourse in which these remains or monuments figure?”¹¹

⁹ Ernst-Reiner Hönes, *Das kulturelle Erbe*, NuR (2009) 31, p. 21.

¹⁰ Peter Burke: *Overpowering: reflections on the uses of art*, in: Víctor M. Cornelles (Hg.): *Las artes y la arquitectura del poder*, Madrid 2013, p. 42.

¹¹ Cf. Caroline van Eck, Inigo Jones on Stonehenge. *Architectural Representation, Memory and Narrative*, Amsterdam 2009, p. 45.

Programme 6th and 7th November

Section I:

Palace – City – Garden:

The Residence Ensemble Schwerin

- Stefan Wenzl, Palaces and Gardens in Mecklenburg-Vorpommern
- Christian Ottersbach, The Residence Ensemble Schwerin – A Cultural Landscape of Romantic Historicism
- Marcus Köhler, Stately Legitimacy: Interpreting and Reinterpreting Archaeological Findings, and Establishing Landscape Locations

Section II:

The Historic Cultural Landscape in the World Heritage Context

- Marie-Theres Albert, The “Cultural Landscape” Concept in the UNESCO World Heritage Programme, and Why the Residence Ensemble Belongs There!
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Section III:

Royal Residences as Historic Cultural Landscapes: Examples from Germany, Great Britain & France

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Royal Residences as Historic Cultural Landscapes: Examples from the Czech Republic & Sweden

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- Ina Truxová, The Lednice-Valtice Cultural Landscape
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Section V:

Comparable Landscape Concepts

- William Bainbridge, Cultural Landscape in Context: Schwerin and the Lake District
- Thomas Gunzelmann, Lakeside Residence Landscapes as a Type of Cultural Landscape in 19th-Century Europe
- Ramona Dornbusch & Gabriele Horn, The “Palaces and Parks of Potsdam and Berlin” Residence Landscape: Paradisiac “Eyland” and Arcadian Landscape

Section VI:

Conflicts of Use in Historic Cultural Landscapes

- Michael Kloos, Visual Impact Study “The Residence Ensemble Schwerin – A Cultural Landscape of Romantic Historicism”
- Doris Törkel & Tobias Lauterbach, Historic Cultural Landscapes under Pressure in Densely Populated Urban Spaces – Two Examples from Düsseldorf

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