UNESCO WORLD HERITAGE SITE GRAZ



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GRAZ

UNESCO WORLD HERITAGE SITE GRAZ HISTORIC CENTRE AND SCHLOSS EGGENBERG

Since 1 December 1999 the historic centre of Graz has been one of UNESCO's more than 1.250 World Heritage Sites. The UNESCO Convention for the "Protection of Cultural and Natural Heritage" has been preserving World Heritage Sites as ideal possessions of all mankind since 1972. To put it briefly, the "Outstanding Universal Value" (OUV) of Graz meets criteria II and IV of the World Heritage Convention:

- The City of Graz and Schloss Eggenberg are examples of the living heritage of a city founded in the Middle Ages, shaped by Graz twice being the residence of the Habsburgs and by the cultural and artistic influence of important noble families.
- Graz has a harmonious blend of architectural and artistic styles, which came from Central and Southern Europe between the Middle Ages and the 18th c. and were translated into outstanding masterpieces here. Styles from Gothic to Renaissance, Baroque and Historicism can be seen in a cohesive ensemble in the excellently preserved historic centre.

The World Heritage Site of Graz was extended to include Schloss Eggenberg in 2010 and now these components are, surrounded and connected by a buffer zone. The property and most of the buffer zone are subject to the Graz Historic Centre Protection Act, which preserves the characteristics of World Heritage as an urban monument.

SIZE OF THE UNESCO WORLD HERITAGE PROPERTY

The historic centre is located within the city fortifications - built in the 16th c. - 17th c. It covers 0.71 km² and includes the Schlossberg and parts of the districts of Gries and Lend. The buffer zone covers 0.75 km² and contributes to the protection of the unique historic centre by preserving visual links to it.
Schloss Eggenberg covers 0.19 km²; its buffer zone with the connecting axis to the historic centre is 1.66 km². The historic centre has 3,500 residents and 881 houses, many of which are listed.

UNIQUE WORLD HERITAGE

Among Austria's World Heritage cities, Graz has some special features that are significant for the UNESCO distinction.

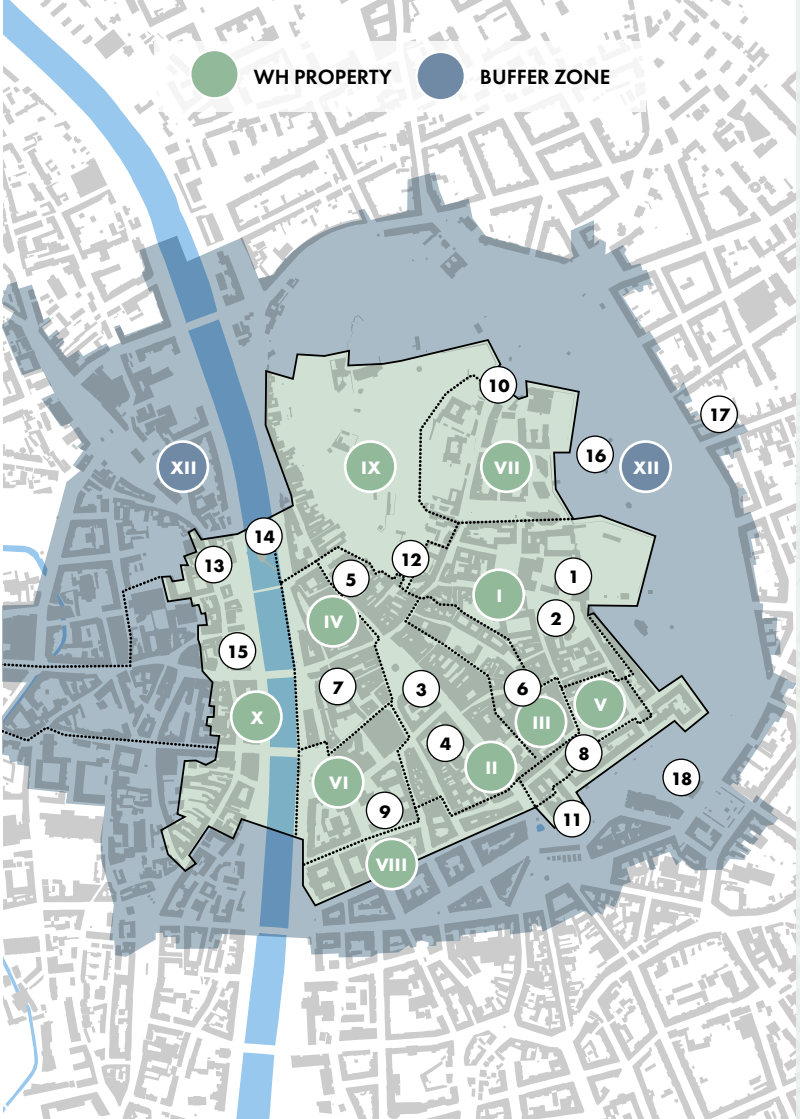
- In the 12th c. Graz developed in a bipolar fashion with a planned market complex around the main square and a secular and ecclesiastical centre ("city crown") which developed in parallel near the Meierhof (the residence of the local ruler and later the castle) and the Church of St. Ägydius (Cathedral).
- Graz was twice the royal seat of the Habsburgs. **Emperor Friedrich III** resided in Graz from 1440. The castle and cathedral of Graz still show his enigmatic motto "A E I O U", which marked the emperor's property.
  Karl II of Inner Austria resided in Graz from 1564. As the city was threatened by the Ottomans, he had it surrounded by fortifications based on the Italian bastion system. They



still mark the World Heritage property as a unit today. He brought Roman Catholic master builders (Comacini) and artists from the area around Lake Como to build the fortifications. They also carried out numerous civil building projects in the new style of the Italian Renaissance. These influences were superimposed on the medieval farmsteads of the historic centre and produced a unique artistic style, formative for the World Heritage Site.

- The historic centre is not uniform in appearance as it developed over several eras under changing influences. The city quarters differ in their original layout and development and are therefore unique ensembles.
- The architectural features are also reflected in the quality of the public space. The high-quality design of the alleys and squares, most of which are pedestrian precincts, contributes significantly to the quality of stay in the World Heritage property.

◆ notable architecture
✷ notable interior
no(s). house number(s)



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1 THE CITY CROWN

The proximity of secular and ecclesiastical power, reflected architecturally in the "city crown", is unique in Austria. This "city crown" - castle, cathedral and mausoleum - rises on a terrace above the town, forming the characteristic silhouette of Graz with its striking architecture. Emperor Friedrich III had the castle and the neighbouring parish and court church built around 1440. Archduke Ferdinand commissioned his mausoleum including St Catherine's Church in 1619. The Venice-trained architect Giovanni Pietro de Pomis created a masterpiece of Late Renaissance architecture and the first dome over an oval ground plan outside Italy. The Baroque interior decoration was not carried out until about 1700, based on a design by J.B. Fischer von Erlach. In the mid-19th c., large parts of the castle were demolished, but the double spiral staircase built under Emperor Maximilian I remained. Today the castle is the seat of the provincial governor. In 1572 during the Counter Reformation Archduke Karl II brought the Jesuits to Graz and gave them the parish and court church dedicated to St. Ägydius. The Jesuits add-


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ed Baroque elements to the Gothic interior (cathedral since 1786). On the land between the "city crown" and the town and with the help of the ruler, the Jesuits built a monumental complex - consisting of the college (today seminary and diocesan museum ♦✷), the Old University (♦✷) and school (today Domherrenhof, ♦✷) - which connected the separate town areas architecturally. In 1776 the area changed extensively with the construction of the theatre (today's form by Pietro Nobile, 1823/24 ♦✷) and the creation of Freiheitsplatz square with Biedermeier buildings, giving the side facing the Schlossberg its present appearance. The connection between historical and contemporary architecture, important for Graz's World Heritage, is particularly visible in this quarter in the revitalised Old University (Arch. Alfred Bramberger).

II HISTORIC CENTRE

The core of the historic centre is the establishment of the first market in the 12th c. - starting from Sackstraße (1st “Sack”, cul-de-sac, to Schlossbergplatz) via Sporgasse, Hauptplatz, Herrengasse and Schmiedgasse to Stubenberggasse. The systematic layout of the oldest market settlement shows the typical medieval urban structure of farmstead buildings. The house facing the street has a side entrance leading past a narrow middle house to the back building. The narrow middle houses have open galleries, some were converted into arcades and courtyards during the Renaissance. This combination of medieval farmsteads and Italian Renaissance architecture is unique and can be seen in Sackstrasse, eastern Herrengasse and Schmiedgasse. The justification for World Heritage in Sackstraße is the succession of architectural monuments from different eras: starting with the oldest building in Graz, the Reinerhof (1128, *no. 20* ♦✷); the adjacent Palais Khuenburg *no. 18* ♦✷ – today’s Graz Museum; Palais Attems - the largest Baroque palace in Graz *no. 17* ♦✷ and its neighbouring Witwenpalais *no. 15* ♦✷; Palais Herberstein *no. 16*



♦✷ – previously Eggenberg (today's History Museum UMJ) and the Krebsenkeller *no. 14* ✷. Further along the front of the Hauptplatz one monument follows the next, the Luegg houses, built over medieval arcades with splendid Baroque stucco facades (Sporgasse 2/Hauptplatz 12) giving the Hauptplatz its unmistakable appearance. Arcaded courtyards, some still adorned with Gothic columns and Renaissance sgraffiti, adorn Graz's World Heritage here. Sporgasse, which climbs up to Hofgasse and the "city crown" also has these qualities. Sporgasse 12-14 has secular Gothic architectural elements, *no. 22* a late Gothic courtyard. Baroque façades can be found at *no. 11* and *no. 13*, Art Nouveau at *no. 3*. The "Stiegenkirche", whose predecessor the "Paulskirche" stood at the beginning of the market settlement, is concealed in the secularized Augustinian monastery *no. 21*. At the northern end, the monumental Renaissance Palais Saurau-Goess *no. 25* is impressive. The City Hall on the medieval main square has shown the self-confidence of the citizens vis-à-vis the nobility since the 16th c. The third city hall building (Alexander von Wielemans and Theodor Reuter, dating from 1887 ♦✷) is the seat of the mayor, the city government, and the municipal authorities. However, a representative of the imperial house is enthroned in the centre of the square - the Habsburg Archduke Johann, a great patron of Styria (fountain monument by Franz Pönninger, 1878), founder of the Joanneum and of Graz University of Technology. South of City Hall, between Herrengasse, Landhausgasse and Schmiedgasse, the Styrian parliament resides in the Landhaus. The present form of this magnificent structure, built in the Northern Italian Renaissance style with an arcaded courtyard, can be

attributed to Domenico dell'Aglio (from 1557), who was also responsible for Graz's Renaissance fortifications. The armoury (Antonio Solar, 1643 ♦✷) next door has the world's largest collection of historical weapons and extends far into the courtyard of the Landhaus. Parallel to Herrengasse runs Schmiedgasse, which was built at the same time and still has farmsteads at *nos. 17 and 19;* the narrow house at *no. 25* shows the course of the medieval city walls. Three farmsteads were combined for the Renaissance Palais Kollonitsch *no. 21* ♦✷. The transformation of older architecture with newer stylistic elements and forms becomes clear on the west side of the straightened Herrengasse. Here representative residential and commercial buildings have been seamlessly attached to older architectural monuments and have predominantly shaped the square "Am Eisernen Tor" since the 19th c. The "Old and New Thonethof" (Ferdinand Fellner/Hermann Helmer, *nos. 22-26* and *no. 28*) are prime examples of 19th c. urban redevelopment on the site of the medieval Jewish quarter. The largest contemporary intervention in the historic centre is the reinterpretation of Graz's roofscape on the Art Nouveau department store Kastner&Öhler (Arch. Fuensanta Nieto/Enrique Sobejano, Sackstraße 7-13). At present, it still shows an abrupt transition from the typical red and brown tiled roofscape of Graz and is awaiting its imminent completion with a bronzed shell to preserve the World Heritage.

III GLOCKENSPIEL ENSEMBLE

To the east of the farmsteads of the main square, the Färberplatz, Mehlplatz, Glockenspielplatz and Bishofsplatz squares - some are connected by blocks of houses or short alleys - extend in a line along the terrace to the higher “city crown”.



The ensemble is remarkable as remains of the oldest medieval town wall are preserved behind the houses erected around narrow gallery courtyards. The houses and palaces in the historic centre - built on medieval predecessors - have façades from the Renaissance (Prokopigasse 2), the Baroque period (Palais Inzaghi, Mehlplatz 1; a Baroque town house, Mehlplatz 4; the Palais des Enffans d’Avernas with a magnificent Baroque flight of steps in the courtyard, Glockenspielplatz 5 ♦✷) and there are flashes of Historicism and Art Nouveau in the Glockenspielhaus. The series of squares ends with the oldest house in this quarter, the Bischofshof ♦✷, first mentioned in 1254. The Bishop’s see has a real rarity - the oldest garden in Graz, which has been in existence since the 13th c. The so-called “Reichen”, narrow, originally nameless alleys, which were used to “pass along the water buckets” during fires and for water drainage are

also characteristic of this World Heritage district. In the 19th c. the alleys separated by arches were given imaginative names like Pomeranzengasse, Goldgässchen and Blutgasse. Contemporary architecture manifests itself here in the form of M1 (Arch. Richard Ellmer, 1989), the first completely new building in the historic centre, which offers a stunning view over the roofscape from its roof terrace.

IV FRANCISCAN QUARTER / "SACK" (CUL-DE-SAC) ON THE BANKS OF THE MUR

The view to the Murgasse with the Baroque tower of the Franciscan Church (former city tower) and the Schlossberg is one of the distinctive views of Graz's World Heritage. The medieval quarter at the former sole Mur crossing in Graz had a strong defensive character, remains of the city wall are preserved in the outer courtyard of the Franciscan monastery ◆✷. As monastery courtyards such as Reinerhof, Admonterhof and the Franciscan monastery also fortified the city, they were built next to the former city wall. In the area around Murgasse (narrow alleys near Kapaunplatz and Franziskanerplatz), the houses are built closely together on a medieval ground plan, some have Baroque façades (Franziskanerpl. *no. 7*; Kapaunpl. 2). This continues in Badgasse and Paradeisgasse, the Paradeishof courtyard (with arcades, today Kastner&Öhler) is the remnant of the monastery "im Paradeis", previously a Protestant school and Johannes Kepler's workplace. The "Kälbernes Viertel" was a slaughterhouse area; this can only be seen today



at Neutorgasse 11, recognizable as a butcher's shop. In the 20th c. the quarter changed radically; the road along the embankment was constructed and the houses on the banks of the Mur flattened. The so-called Mur gates and the riverbank bastions were knocked down in the mid-19th c. In 1965 demolition work continued to construct the quay underpass. Since then, the freely visible Franciscan Church has dominated this side of the Mur. Contemporary architecture shapes the building complex of the department store Kastner&Öhler (Kaiser-Franz-Josef-Kai, Murgasse and Sackstraße 7-13); high-quality transformation work (Arch. Michael Szyszkowitz/Karla Kowalski) won the European Heritage Award in 2005.

V TUMMELPLATZ QUARTER

The historical isolation of Tummelplatz - the former horse-riding arena and court stables - and heavy bombing during World War II distinguish this quarter from the others in the World Heritage area. Between the lower Burggasse, Hans-Sachsgasse and Hamerlinggasse, the secularized Church of St. Leonhard (inner courtyard Bürgergasse 13) still exhibits medieval structures. South of the square and Hans-Sachs-Gasse, palaces of the aristocracy ◆✷ such as Palais Lengheimb *no. 3* or Welserheimb *no. 7* show the later development of this area. Both were designed by Joachim Carlone; like Domenico dell'Aglio, he was a Comacine brought to Graz under Karl II of Inner Austria. At the end of Tummelplatz (corner of Burggasse and Einspinnergasse) - is the successor to Graz's first "Comedy House", built in the 18th c. It is a dramatic new building by architect Zaha Hadid, erected after heated discussions, which has upheld the suspense between historical and contemporary architecture in Graz's World Heritage since 2020.



VI JOANNEUM QUARTER

The Universalmuseum Joanneum (UMJ) is located at the western interface of the medieval historical centre and the areas which expanded in the 16th c. and 19th c. The museum buildings in the Raubergasse, Kalchberggasse and Neutorgasse are magnificent, between Baroque and modern in style. The Baroque main building of the Joanneum (Raubergasse 10) was planned by Domenico Sciassia as the St. Lambrechter Stiftshof in 1675 and converted into the State Museum Joanneum by Archduke Johann in 1811. The neo-Baroque State Library was added by August Gunolt. After the Joanneum's first botanical garden was abandoned and the Neutor Gate torn down, Neutorgasse was laid out as a metropolitan boulevard. Today it is shaped by the "New Joanneum", Graz's first museum building (August Gunolt, 1890/94 ✷), the main post office (Friedrich Seitz, 1885 ◆) and the regional court facing the Mur (law courts, Alexander von Wielemans, 1889 ◆), all showing the city's desire for design. In 1934 a major intervention formed Andreas-Hofer-Platz when the historic Carmel-



ite convent was demolished. Since then, Graz's most important architectural monument to International Modernism, the building of the Graz-Holding (Andreas-Hofer-Platz 15 ◆), excellently structured using stylistic elements of Modernism and built in 1930/35 by architect Rambald von Steinbüchel-Rheinwall, has been located at the corner of Neutorgasse. This is complemented by the 20th c. architecture of the new Joanneum courtyard by the architects Fuensanta Nieto/Enrique Sobejano, who built a shared entrance for all the nearby Joanneum buildings using a sequence of rooms below ground. The new design of Andreas-Hofer-Platz is a virulent topic in Graz's World Heritage; the new boathouse (Arch. Nina Kuess) will upgrade its western side on the Mur to a local recreation area on the river.

VII PAULUSTOR QUARTER

The Paulustor gate ◆, which gives the quarter its name, and parts of the Renaissance fortifications still show the planned layout of the quarter as the Paulustor suburb (1578). Franz von Poppendorf's planning aimed at a strong reinforcement of the entrance to the Schlossberg (Paulustorgasse 1) at the rear of the castle (see City Crown). Poppendorf built the former Palmburg (now a courthouse) on the Schlossberg slope as his residence, a ceremonial courtyard was added in the 18th c. Both the baroque access ramp and the Renaissance bastion well are unique. The latter has a spiral staircase running down to its bottom. Striking buildings are also the former monasteries of the Capuchins (Folklore Museum, UMJ, ◆) and Carmelites (Karmeliterplatz, now the Provincial Archives ◆). Palais Wildenstein ◆✷ is of particular importance. Its façade is unique in Austria and is divided up by 22 columns (14:8). In 1786 Emperor Joseph II founded Graz's first hospital here. Together with the Palmburg and the former monasteries it was a closed hospital district until the new hospital was built in St. Leonhard in 1910. Modern architecture is a distinctive feature of the quarter. At the Karmeliterhof (Love



Architektur, Karmeliterplatz 2) a contemporary interpretation of the "Grazer-Kastenstockfenster" window dominates the broad façade. The construction at the Pfauengarten (Pichler/Traupmann Arch. *no. 4*) is the largest new building on undeveloped land in the Graz World Heritage Site; its form resulted from an international architectural competition in cooperation with UNESCO and ICOMOS. With its fountain and baroque Trinity Column, the square designed by architect Norbert Müller over an underground car park is one of the most popular squares in the historic centre.

VIII MID-19th CENTURY EXPANSION QUARTER

With the edict issued by Emperor Joseph II in 1782 to demolish and dispose of the fortifications, Graz was declared an "open city". The city park was created on the glacis - the undeveloped defence apron (World Heritage buffer zone). The fortifications between Paulustor Gate and Burgtor Gate were largely preserved, as were the castle bastion (today the castle garden) and the Gothic Town Gate with Renaissance arcades. The course of the walls along the Burgring and Opernring can be seen well in the houses built along the curtain wall. Metropolitan boulevards provided inspiration for urban redevelopment between the square Am Eisernen Tor and the Radetzky Bridge. This becomes clear at Kaiserfeldgasse and Joanneumring with wide avenues along the ground-floor shop fronts of the residential and commercial buildings, planned by Leopold Theyer. He was responsible for this late 19th c. and Art Nouveau quarter, which ties in with the medieval parts of the city and covered the area of the old botanical gardens (now in parts property and bufferzone). The varied late 19th c. roofscape along the Joanneumring, destroyed in part by bomb damage and post-war construction, has been upgraded sporadically and respectfully with contemporary adaptations.



IX INTERFACE SCHLOSSBERG

The buildings at the foot of the Schlossberg connect the historic centre with the fortress hill. The typical houses built close to the Schlossberg slope and partly on the rock have small courtyards and gardens. The Schlossberg can be accessed on all sides; in Wickenburggasse in the north, the Schlossbergbahn (Kaiser-Franz-Josef-Kai, since 1894), the Friedenssteig and lift at Schlossbergbergplatz or the oldest access road at Karmeliterplatz, with paths in between. Until the destruction of the old fortress in 1809/10, the rock was bare, its bastions subsequently serving to guard against threats. The remains of the old fortress ◆ - clock tower, bell tower (the "Liesl"), Starcke house, casemates (open-air concert hall), Gothic gate and stable bastion with the Schlossberg Museum (part of the Graz Museum) - are impressive witnesses to Graz's city history. In Sackstraße, the houses next to the Mur were demolished in 1900/1905 to build the wharf and the quarter changed greatly. Remains of the 3rd Sack Gate, the bastion (Sackstraße 60) and the small park on Kaiser-Franz-Josef-Kai bear witness to the change, which left an unexpected view of the city that shapes the World Heritage Site.



The quarter has a mix of styles from European architectural history with a strong emphasis on the contemporary - the Aiola Café on the Schlossberg (Arch. Siegfried Frank/Michael Rieper) and the Renaissance house with a contemporary addition on the Schlossberg terrace (Arch. Nicole Lam, Kaiser-Franz-Josef-Kai 36) are two successful examples of preservation in Graz's World Heritage Site, which values quality from all centuries.

x MUR QUAY / MUR SUBURB

The historic centre borders directly on the Mur between Kepler Bridge and Radetzky Bridge. As the right bank, the Mur suburb, was never walled, its development differs from that of the historic centre. The Archduke Johann Bridge - for a long time the only Mur crossing in Graz - separates the districts of Lend and Gries which already met in Mariahilferstrasse and Griesgasse in the 17th c. The wharfside streets with Art Nouveau railings and dense green embankments are connected by numerous bridges and the island on the Mur (Vito Acconci, 2003) and characterize the cityscape. The quays have some splendid Historicist buildings as representative city views were established at the expense of older houses (cf. IV and VI) in the mid- 19th c. Occasionally, squares reveal the older city structure, e.g. Mariahilferplatz and Nikolaiplatz. The twin-towered façade of the Mariahilferkirche (Giovanni Pietro de Pomis, from 1607, Josef Hueber, 1742 ◆✷) and its monastery dominate the square of the same name. As an endowment of the Eggenberg family in the historic centre, Mariahilf shows the close connection between the two World Heritage components.



The mixture of representative Baroque buildings (Mariahilferstraße 1, 12, 13, Nikolaiplatz 1, Grieskai 24, etc.), mid-19th c. buildings (Nuremberg houses at Lendkai 31-35 and Grieskai 38-46) and Art Nouveau (Grieskai 8 ✷) with mostly two-storey Biedermeier houses (Mariahilferplatz 5, Schiffgasse 6, Brückenkopfgasse 3-5, etc.) is particularly important for the quay district today. The varied architecture vividly illustrates the genesis of Graz's World Heritage and continues at Griesgasse 30 with a residential building by architect Christian Andexer in a new interpretation of a farmstead development. The most famous area of tension between the centuries is undoubtedly the expressive art museum Kunsthaus (Arch. Peter Cook/Colin Fournier) next to the historic "Eiserne Haus" (cast iron skeleton façade, 1847). The contemporary landmark of Graz's historic centre, which together with the historic tiled roofs unmistakably shapes Graz's World Heritage, was built for the European Capital of Culture Year 2003.

XI SCHLOSS EGGENBERG

The second component of Graz's World Heritage Site - Schloss Eggenberg and walled park ◆✷ - lies on the western edge of the city. To this day, it is the visible sign of the unprecedented rise of a family. National history and world history met there for a short time.

In an unparalleled career, the first Prince Eggenberg had risen from a simple patrician's son to head of government and Imperial Governor. A spectacular residence, modelled on the most important palaces of the time, was intended to show his new status to the world. For this purpose, the princely family had a complex artistic creation built from 1625 on. Architecture, furnishings, and decor were combined to create a symbolic representation of the universe, the cosmos of a learned statesman. Even today, its centrepiece is still a valuable ensemble of historical interiors with an impressive cycle of over 500 ceiling paintings, which at the same time is a panorama of universal history and a reflection of virtue that is Baroque in spirit. To this day an almost authentic work of art, turning a visit into a special experience, has been preserved here. It can still be enjoyed in a Baroque setting, i.e. by the light of hundreds of candles.



XII THE BUFFER ZONE

Serves to preserve the visual axes to the historic centre and protects the scale of the property regarding cubature and architectural quality. This zone includes the Stadtpark and runs ring-shaped along the 19th c. urban expansion line round the Historic Centre to Südtiroler-Platz. Annenstrasse and Eggenberger Strasse lead towards Schloss Eggenberg. The buffer zone contains many architectural and art monuments (e.g. the 13th c. Leechkirche; Palais Kees, Glacis 39; Forum Stadtpark; opera house by Ferdinand Fellner/Hermann Helmer, etc., ◆✷) of special importance. It has squares like Geidorfplatz, Kaiser-Josef-Platz (largest market square) with the Protestant Heilandskirche and Jakominiplatz (oldest planned suburban square). Besides a few Early Classicistic buildings (Glacis 43, 49, 63, etc.), there are superb 19th c. and early 20th c. block perimeter buildings, erected on the remains of older, small-scale suburban structures. Some Biedermeier buildings have been preserved on Jakominiplatz and in the streets emanating from it in a star shape. The buffer zone in the Mur suburb also includes squares such as Griesplatz, Südtiroler Platz and Lendplatz (market square with market hall). The area around Schiffgasse, Brückenkopfgasse and Griesgasse


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has an exciting cityscape with some low Biedermeier buildings. Südtiroler Platz boasts valuable late Renaissance and Baroque structures (*nos. 5 ✷ and 6, 8, 10, 12*). There are important sacral buildings at the beginning of Annenstrasse - the Baroque Barmherzigenkirche ◆✷, the Baroque Andrä-Kirche ◆✷ and the late Gothic Bürgerspitalkirche ◆✷, the latter is located in Dominikanergasse.

From Volksgartenstraße on, the buffer zone becomes narrower, encompasses Strauchergasse (old road to Eggenberg) and the medieval Weißeneggerhof (Esperantoplatz 1 ◆) - owned by the Eggenbergs from 1635 on – is a further connection of the components. The Annenstraße, laid out around 1843, is shaped by mid-19th c. buildings including some remodellings. The buffer zone from the railway station to the historic Eggenberger Allee (the avenue is being extended towards the city centre) was predominantly industrial in the 20th c.; only in recent decades has industry given way to public buildings (Joanneum University of Applied Sciences). The historic Eggenberger Allee (part of the property) leads directly to the Baroque garden entrance of Schloss Eggenberg (see folder Schloss Eggenberg). Contemporary architecture is increasingly establishing itself in the buffer zone in high-quality residential and commercial buildings: Architect Günter Domenig has created new quality residences at Südtiroler-Platz 13. The partial new construction of the Barmherzigenspital in Marschallgasse und Kosakengasse (Arch. Dietger Wissounig/Reinhold Tinchon) also sets a high-quality contemporary highlight in the buffer zone.

MANAGEMENTPLAN
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