

Nomination of  
**The GREAT  
SPAS** *of Europe*



for inclusion on the  
**World Heritage  
List**

Volume I: *Baden-Baden, Germany*



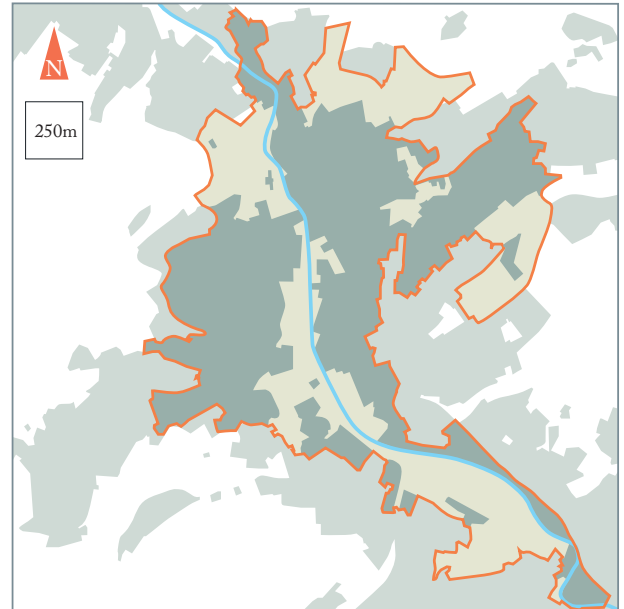
Interior of the Casino

# 8. *Baden-Baden* (GERMANY)

## Introduction

The southwest German spa town of *Baden-Baden* (German Bad = Bath) is one of Europe's largest and most fashionable spas that was enjoyed by the ruling and cultural elite of the nineteenth century from across the Continent. That was the time when it was well-known as the "Summer Capital of Europe". It has an unbroken tradition of healing that was initiated by the springs being used by the Romans. In the course of its history, from antiquity to the present, the town has experienced, and left its mark on, every major developmental phase of a European spa town. All phases have layers preserved in the city's physical structure. Due in part to the gambling concession, *Baden-Baden* became a supreme example of a nineteenth century German 'gambling spa' of worldwide reputation. The influence of the casino operators, the Bénézet family, contributed to the creation of social venues and public spaces for the international élite.

Today, the town has just under 55,000 residents, with over 4,900 living within the nominated property.



- Boundary of the component spa town
- Urban fabric within the component spa town
- Urban fabric outside the proposed boundary of the component spa town

## Location and setting

*Baden-Baden* is located in southwest Germany, in the state of Baden Württemberg on the western edge of the Black Forest between Strasbourg and Karlsruhe. The spa town is situated below craggy and wooded mountains (which are at an elevation up to around 1,000m above sea level) in the valley of the Oos River (Oosbach) that starts in the Black Forest and ends in the Murg (a right tributary of the Rhine). *Baden-Baden* is one of the largest German forest owners (7,400 ha), the city being situated in the heart of the Black Forest Nature Park (Nordschwarzwald) and including part of the National Park Schwarzwald. The River Rhine (and the border with France) is 10 km to the west, flowing through the eastern part of the wide (up to 50km) broadly north-south trending Upper Rhine Plain. The old town lies on the side of a hill on the right bank of the Oos River, whilst the clearly segregated spa ensemble (from the nineteenth century) lies on the other side of the river. Thermal spring waters were piped from their sources in Florentine Hill, under their own head of pressure, to the various distribution points of the spa.

View northeast across the spa town in the Oos Valley to wooded hills of the Black Forest





## Principal features described

The description of the component part has been sub-divided into the following:

- Historic urban landscape of the 'Great Spa'
- Springs
- Urban ensemble of the spa town
- Therapeutic and recreational spa landscape
- Spa infrastructure
- Internationalism, scientific, artistic and literary values, events and cultural tradition

## Historic urban landscape of the 'Great Spa'

The spatial plan of the nominated property can be divided into:

1. The old town spa-district, where the thermal springs are located (and the ancient Roman bath ruins), including the grand and monolithic Friedrichsbad.
2. The 'new' spa district of the late-eighteenth century and the first half of the nineteenth century (to the west of the city walls), to which spring water was piped, and which includes the principal ensemble of Kurhaus, pump room, casino, theatre and boutiques set in open parkland.
3. The Lichtentaler Allee historic landscape park and arboretum along the west bank of the of the modelled stream of the Oos, and lined with historical palace hotels on the east bank.
4. The planned town expansion of the Lichtentaler Vorstadt, with its Patte d'Oie plan and churches.

5. Villa quarters that include park-like gardens.
6. The surrounding therapeutic and recreational spa landscape, with extensive forested walks and castles.

## 8.1 Springs

There are twelve individual sodium chloride (NaCl) artesian thermal springs that originate from a depth of between 1.8 to 2km at temperatures mostly between 56 and 68.8°C. They include the Friedrichsquelle, Kühlungsbrunnen, Höllquelle, Neue Stollenquelle, Juden, Brühquelle, Fettquelle, Büttenquelle and Murquelle. The main spring fault and the connected thermal water discharge area is located on the southeast slope of Florentine Hill in *Baden-Baden*. The hot springs formed spring sedimentation in the form of black limestone sinter up to 6m high. The waters also contain minerals and trace elements such as fluorine, lithium, caesium, silica, boric acid, manganese, magnesium, and traces of cobalt, arsenic, zinc and copper. The composition and temperature of the individual sources is very different, the total temperature ranges from 32 to 68.8°C. Radioactivity of the water of some springs (e.g. Büttenquelle and Murquelle) is higher due to radon.



The Fettquelle (fat source).  
The publicly accessible thermal fountain at the Römerplatz

*Baden-Baden's* springs are associated by their recharge area with the granite massif of the northern part of Schwarzwald Mountains. The granite penetrated through the Palaeozoic formations, which were also metamorphosed, during the Variscan orogeny. Connected with the activity of intraplateform rift tectonics the granite was broken by faults (the spatial bond with the Rhein-Graben and connected tectonics is clear). The spring water is between 12,000 and 17,000 years old.

The total yield of the spring structure is between 340 to 500 litres per minute; a total of 800,000 litres of thermal water per day, captured in various galleries in the area of Florentine Hill and distributed. The hot springs formed in diluvium long ago and, since this time, a sinter hill of black, porous limestone has been growing below the springs. Two tunnel systems (Friedrichsstollen) were excavated in 1868, with the total length of around 200m, and now provide the Friedrichsbad, the Caracallatherme and the Trinkhalle. The supply of the hotels “Hirsch” and “Badischer Hof” and the “Dengler Clinic” originates from the Friedrichsstollen. Cosmetic products using the mineral water salts are also produced here.

*Baden-Baden's* hot thermal springs belong to the Land Baden-Württemberg. The two public thermal baths are administered by the spa administration office of the Land Baden-Württemberg, the “Bäder und Kurverwaltung Baden-Württemberg”, but leased by a private enterprise, the company “Carasana”. It runs the historic Friedrichsbad and the spa “Caracalla Therme”, which is the most important public thermal bath. Various private spa establishments (Spa Hotel “Badhotel zum Hirsch”, Hotel “Badischer Hof”, Centre for Rheumatic Diseases “Rheumakrankenhaus”, Sanatorium Dr. Dengler) are active. Baths for medical purposes have an old tradition with high experience. In the water bath, a combination of mechanical, thermal and chemical components is used. During drinking and inhalation, sodium and chloride develop a purifying effect on the mucous membranes.

Characteristic for the *Baden-Baden* thermal water is the mildly salty taste, which intensifies, the hotter the drink is enjoyed. The thermal water can be evaporated and inhaled in inhalation chambers. Partial baths or “hot roll” (with towels impregnated with thermal water as a pack) can be used for strictly local diseases and for whole-body bathing. Treatments target chronic inflammatory rheumatic diseases (rheumatoid arthritis, arthrosis, degenerative diseases of the joints and the spine), after-treatment following surgery, accident injuries on the joints, functional circulatory disorders, disorders of the nervous system (paralysis, further treatment after cerebral insult), women’s disorders (climacteric disorders), and diseases of the respiratory tract. The strongly radon-containing mud was praised at times as a pack.

*Baden-Baden’s* thermal springs are state recognised healing mineral waters according to German Water Law. The hot spring area is protected by statutory rule (since 1969).

## 8.2 Urban ensemble of the Spa Town

The new spa district, laid out from the late eighteenth century to the first half of the nineteenth century, is located to the west of the old city walls. It includes the main spa buildings Kurhaus with Casino, pump room, boutiques and theatre.

### 8.2.1 Building ensembles connected to ‘curative’ waters

#### 8.2.1.1 Roman ruins (first century CE)

The remains of a Roman spa facility from the first century C.E., with numerous relics of Roman bathing culture, is situated between Friedrichsbad and the Caracalla-Therme. Rediscovered in 1847, the site is a museum today. The remains of another Roman facility are located next to Marktplatz.

#### 8.2.1.2 Baldreit (1460/1689)



Originally a medieval bathing inn, first documented in 1460, it was rebuilt after 1689 on the original ground plan and altered in the nineteenth and twentieth centuries. Today the building houses the Municipal Archive.



#### 8.2.1.3 Prunkbad (c.1660)

The State Bathroom in Neues Schloss is one of a very few surviving princely bathing facilities in Europe. It testifies to the importance ascribed to the thermal springs as early as the seventeenth century.



#### 8.2.1.4 Trinkhalle (1839-42)

The Trinkhalle (pump room) on Kaiserallee was built between Friesenberg and the River Oos, north of the Konversationshaus, by the state building director Heinrich Hübsch (1795–1863, a student of Friedrich Weinbrenner). It was a combination of a pump room and a foyer, the axisymmetrical structure consisting of a sandstone building with a square pump room and secondary rooms as well as a rectangular, brick-built foyer adjoining it to the east. The east-facing main façade takes the shape of a colonnade of 17 segmental arches; no less than sixteen Corinthian columns support the 90m-long open hall.



Three flights of stairs access the structure from the centre front and the sides. The three projecting central arches are surmounted by a triangular pediment. It taps into the Friedrichsbad and Nuremberg springs, the imposing structure reflecting the growing significance of the drinking cure at the beginning of the nineteenth century. Internally, it is decorated with 14 frescoes that depict Black Forest legends, by German mural painter Jakob Götzenberger (1802-66, a pupil of Peter Cornelius). The building is surrounded by gardens, and at the front stands a bust of Kaiser Wilhelm I.

#### 8.2.1.5 Altes Dampfbad (1846-48)

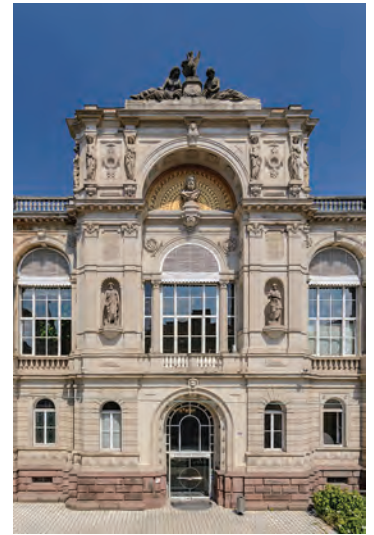
The steam bathhouse was built by Heinrich Hübsch, the same architect as the Trinkhalle, over the impounded springs issuing from the so-called Florentinerberg. It was enlarged in 1864-65, and its interior was rebuilt in 1981. The steam bathhouse includes the origin spring (Ursprungsquelle) of *Baden-Baden*.



#### 8.2.1.6 Friedrichsbad (1869-77)

The sandstone-built monolith of the “Old Baths” is located adjacent to the old city on the hill. They were constructed on the orders of Grand Duke Friedrich von Baden on the site of old Roman baths (remains are preserved in the basement area, including Augustbad, the main round basin carved from Carrara marble). The Duke’s architect, Carl Dernfeld, prepared for the planning process from 1868 and visited the major spas and urban bathing facilities of Europe. It was inspired by Wildbad as well as the facilities of *Baden bei Wien* and the Budapest Raitzenbad. The entire complex, consisting of

three blocks in a Neo-Renaissance style, is set on terraces built into the slope of Florentinerberg. The main façade facing Römerplatz is structured by central and corner projections, and the imposing aspect was inspired by facilities at Oeynhausen, *Vichy*, and *Spa*. The building was constructed as a spa and society bathhouse of the highest standards, being cited as the world's most cutting-edge balneological institution. It has been preserved to a very large extent including the interior fittings.



## 8.2.2 Buildings for leisure and pleasure

### 8.2.2.1 Kurhaus with Casino (1821-24)



The Kurhaus, then “Conversations-Haus”, was built in a Neo-Classical style at the foot of Friesenberg hill, incorporating the eighteenth century Promenadenhaus into the structure. Plans were by the Grand Duchy’s director of building Friedrich Weinbrenner (1766–1826). Originally, it housed gambling rooms, a library, a ballroom, a restaurant and a theatre. On the initiative of French casino leaseholder Edouard Bénazet (1801–67) several rooms received a Neo-Baroque redecoration in 1853–55. They still house the casino today. Weinbrenner designed a long central wing of 13 axes flanked by pavilions. The façade is dominated by a protruding portico supported by Corinthian columns, the most prestigious architectural order - emphasising the building’s status as the stately core of the planned spa district. The corner pavilions were connected by low Doric colonnades that are no longer visible today. The pavilions are two storey structures with central projections surmounted by pediments, and Ionic pilasters. In 1912–17 their appearance was altered considerably by the addition of protruding, wintergarten-style terraces. These were designed to recall the original colonnades connecting the pavilions, now encased by the new structures. Of the interior, only the hall behind the portico has been preserved more or less unchanged.



It was based in English ‘assembly rooms’ of a type found, for example, in the spa town of the *City of Bath*. In the northern wing, the Weinbrenner-designed theatre was replaced, in 1853–55, by four Prunksäle (state rooms) designed by Paris theatre architect Charles Polycarpe Séchan for the casino leaseholder, Edouard Bénazet. They are decorated in various versions of French Baroque, from Louis XIII to Louis XVI, very much in the taste of the Second French Empire. The south wing of the *Konversationshaus* overlooks the four rows of chestnuts of *Kastanienallee*, originally laid out in connection with the *Promenadenhaus*. The boutiques lining it, designed along the lines of Parisian models by Carl Dernfeld in 1866–67, replaced earlier, wooden boutiques by Weinbrenner. Attached to the building’s western end is the *Konzertmuschel* (band shell) added under August Stürzenacker.

### 8.2.2.2 Theatre (1860–62)

The theatre was built by Charles Couteau and Ludwig Lang from (adapted) plans by Paris theatre architect Charles Derchy (*d.*1859). It is a two-storey structure in French Neo-Baroque on a rectangular ground plan, without an elevated stage house. The façades are fashioned in light-coloured sandstone; the central axis of the main, eastern, front is emphasised by a balcony surmounted by a pediment. The interior is laid out as a galleried theatre with proscenium boxes in the late-eighteenth century French tradition. The magnificent Louis XV-style décor has been preserved, including the ceiling by French theatre painters Charles-Antoine Cambon and Alexis Joseph Mazerolle.



### 8.2.2.3 International Club (1820–22)

The mansion, built 1820–22, was originally used by Queen Friederike of Sweden, a Baden princess. Casino leaseholder Edouard Bénazet had initiated horse-racing at Iffezheim in 1858, and the International Club, founded in 1872 with its headquarters here, has been continuing the racing tradition. Its requirements led to major alterations in 1890–96, resulting in the addition of two large saloons. The entire complex was restored early in the twenty-first century, and is today *Kulturhaus LA 8*.



### 8.2.2.4 Konzertmuschel (1912)



The band-shell was constructed in 1912 from plans by August Stürzenacker as part of the general overhaul of the *Kurhaus*. It replaced a cast-iron music pavilion that had been occupying the site since 1859.

### 8.2.2.5 Staatliche Kunsthalle (1906-09)

The Staatliche Kunsthalle Baden-Baden was built by Karlsruhe architect Hermann Billing on the initiative of painter Robert Engelhorn. The entrance stairs are flanked by personifications of Painting and Sculpture by Hermann Binz.



### 8.2.2.6 Boutiques (1867-68)

In 1867-68 Carl Dernfeld, the Friedrichsbad architect, replaced the wooden stalls that had been in place since 1818 with the current structures with protruding roofs, modelled on Parisian boutiques.



### 8.2.2.7 Jesuitenkolleg (later Konversationshaus), today Town Hall) (1674-79)



The monastery, which was continually enlarged from the founding of *Baden-Baden's* Jesuit college in 1642 to the dissolution of the order in 1773, was converted into a Konversationshaus from 1810 onwards by the Baden court architect Friedrich Weinbrenner. He added a garden room, a two-storey hall, guestrooms and bathing cubicles. For all that the building proved too small after only ten years, and was sold. Since 1862 it has served as the town hall.

## 8.2.3 Accommodation

The rising number of hotels built over the course of the nineteenth century is proof of the increasing number of visitors to *Baden-Baden*. Badischer Hof, situated next to the spa district, was long considered the only hotel suitable for foreigners and patrons of rank. Its owner, the publisher Cotta, made sure to promote his hotel in his own travel guidebooks. The fact that *Baden-Baden* gained international popularity as a spa from the 1830s onwards is evident from the emergence of hotels with “foreign” names: among the earliest large hotels lining the bank of the Oos were the Hôtel Stephanie-les-Bains, the Hôtel d'Angleterre, the Hôtel d'Europe and the Hôtel de Russie. More hotels were situated in the old centre, among them the prestigious Hôtel de Hollande and the Hôtel Victoria named after its most illustrious patron, Queen Victoria. Due to demand, these hotels were further enlarged and refurbished over the later nineteenth and early twentieth centuries, always adapting their architecture and facilities to current international standards and trends.

Foreign visitors and architects also left their mark in the shape of numerous stately nineteenth century mansions and villas: their number and diversity has come to be a

characteristic of *Baden-Baden*. They provide a remarkably exhaustive chronology of mansion architecture over the course of decades. Many private residences and mansions were either built (or enlarged) on behalf of foreign patrons, or acquired by them at a later date.

### 8.2.3.1 Hotel Badischer Hof (1807)

The conversion of a Capuchin monastery into the Badischer Hof hotel by Friedrich Weinbrenner from 1807 resulted in one of the earliest examples of a hotel designed for longer stays. The option of using thermal water in the rooms, a reading room, and a private park enabled patrons to enjoy a spa break without leaving the premises. The original Neo-Classical décor is preserved in the dining hall. Part of the Neo-Classical façade is still visible on Lange Straße. The building's central feature was a dining hall that was three storeys in height, surrounded by colossal columns (since 1859 the main staircase). The colonnades of the garden front date from 1924, and the north wing was added in 1980.



### 8.2.3.2 Hotel Stéphanie-les-Bains/ Brenner's Park-Hotel and Spa (1834/95)

As early as 1872 the Brenner family of hoteliers acquired the Hotel Stéphanie-les-Bains, established in 1834. At the beginning of the twentieth century, after numerous enlargements (especially between 1895 and 1912), the building ensemble overlooking the Oos was more than 300m in length and provided its international patrons with every conceivable luxury. Today, it is Brenners Park-Hotel & Spa.



### 8.2.3.3 Neues Schloss (fourteenth century)

The former town residence of the Margraves of Baden, was refurbished at the end of the sixteenth century in the Renaissance style and partly destroyed in 1689. After the residence had been relocated to Rastatt in the eighteenth century, Neues Schloss was used as the summer palace of the Grand Dukes of Baden until 1918.



### 8.2.3.4 Villa Winterhalter (1858-60, Trianon)

The mansion was built on Friedrichstraße for the celebrated painter of European royalty, Franz Xaver Winterhalter; its garden was designed by Prince Hermann von Pückler-Muskau. The building is preserved almost unchanged.



### 8.2.3.5 Villa Merck (1859)

The Palais Biron was built from plans by architect Auguste de Meuron (1813-93) as a summer residence for the Hamburg merchant family Merck. The family had notable visitors, among them Prince Otto von Bismarck and Empress Elisabeth of Austria. Alterations were made in 1912-13, and the park is much reduced in size. Today, it is Palais Biron.



### 8.2.3.6 Villa Turgenev (1864-67)

The mansion was built for Russian writer Ivan Turgenev by Paris architect Pierre- Joseph Olive. The Viardot family, friends of Turgenev's, acquired the house soon after. The mansion's exterior is largely preserved with the exception of a few small additions.



### 8.2.3.7 Villa Sirius (1910)

Neo-Classical mansion with elements of Jugendstil, was built by Berlin architect Fritz Klingholz for industrialist M. Fremery.



### 8.2.3.8 Schloss Solms (1873-87)



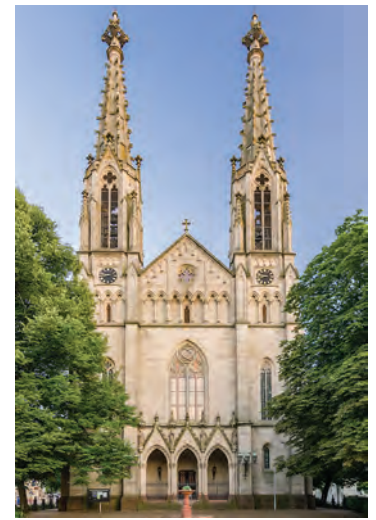
Prince Georg zu Solms Braunfels commissioned Cologne architect Edwin Crones to design the castle-like structure. The rooms are largely preserved and today the buildings hosts *Baden-Baden* Kur-und Tourismus GmbH.

## 8.2.4 Religious buildings and facilities

Even today, *Baden-Baden* features numerous buildings that owe their existence to foreign patrons, artists or architects. Chief among them are the churches of various denominations: the Anglican community was founded as early as 1833, its church built in 1864-67. After Prince Wilhelm of Baden had married a niece of Tsar Alexander II in 1836, a Russian enclave formed; the plans for the small Orthodox church were drawn up by Iwan Strom, professor at the Academy of Arts in St Petersburg. The Stourdza Chapel on Michaelsberg was built in 1864-66 for Michael Stourdza, Prince of Moldavia, who donated the family crypt in memory of his deceased son. The building is a Romanian Orthodox chapel, originally designed by Leo von Klenze (1784-1864) in a Neo-Byzantine style and built by his disciple, Georg von Dollmann (1830-95). Requiem masses are still read in the chapel today: this, too, constitutes an authentic part of the immaterial legacy.

#### 8.2.4.1 Evangelische Stadtkirche (1855-64)

The Neo-Gothic Protestant parish church was built by Karlsruhe architect Friedrich Eisenlohr (towers from 1876). The Resurrection window was donated in connection with the attempted assassination of King Wilhelm of Prussia at *Baden-Baden* in 1861.



#### 8.2.4.2 Stiftskirche



Church buildings on this site have been traced back to the tenth century. Of a late Romanesque church, the bell tower (heightened in the Late Gothic era) survives. The choir and hall nave date from the fifteenth century. The church served as the burial place of the Margraves of Baden since 1391. Badly damaged in 1689, parts of it were only rebuilt in the second half of the eighteenth century. Today it is the Catholic parish church of St. Peter and Paul.

#### 8.2.4.3 Stourdza-Kapelle (1864-66)

This Romanian Orthodox chapel was built from designs by Leo von Klenze (1784-1864). It was commissioned by the exiled King of Moldavia and resident of *Baden-Baden*, Michael Stourdza, having tragically lost his son. The magnificent fittings and décor are preserved intact.

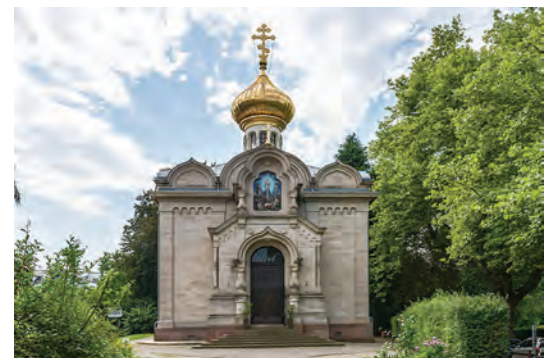


#### 8.2.4.4 Anglican Church (1864-67)

The Anglican community had been in existence since 1833. The “All Saints Church” was designed by London architect Henry Wyatt and built with the support of the German Imperial couple and the English Queen Victoria. Today, it is the Protestant-Lutheran community church.

#### 8.2.4.5 Russian Orthodox church (1880-82)

St Petersburg architect Ivan Strom built this sandstone church surmounted by a gilt onion dome and patriarchal cross for *Baden-Baden*'s Russian Orthodox community. The elaborate interior including a marble iconostasis is preserved intact. Today, it serves as the Russian Orthodox church “Verklärung Christi”.



#### 8.2.4.6 Kloster Lichtenthal (1243)

The Cistercian convent of Lichtenthal looks back on more than 750 years of uninterrupted occupation. Founded in 1245 by the Margravine of Baden, Irmengard, the princely chapel (built 1288) served as the burial place of the house of Baden until 1372. The current convent church dates back to the fifteenth century, its choir to the fourteenth. In the Baroque era, the convent building was replaced with a new structure by architect Peter Thumb. The convent was largely spared the effects of secularisation at the beginning of the nineteenth century, and parts of the interior fittings have survived.



#### 8.2.4.7 Kloster zum heiligen Grab (1687-89)

The building of the convent, itself founded at *Baden-Baden* in 1670, took place on the site of the “Gasthaus zum Ungemach”, at times the largest and most prestigious bathing inn in *Baden-Baden*. Damaged in 1689, the convent was restored immediately; its Neo-Baroque façade dates from 1895.



#### 8.2.4.8 Main Cemetery (1843)



The main cemetery in *Baden-Baden* was inaugurated in 1843 and replaced the hospital cemetery in Rotenbachtal, which was used as a burial ground in the four centuries before. Today, the main cemetery is characterised by numerous old trees, valuable tombstones and graves of important personalities, e.g. Ilarion Sergejewitsch Wassiltschikoff, Dietrich von Choltitz, Vasilij von Shukovskij, Archibald White, Marchese Philippi Ala Ponzoni, Alfred und Kurt Brenner, Adolpha Le Beau, Georg von Groddeck.

## 8.3 Therapeutic and recreational spa landscape

Both in the entirety of its historical urban layout and in numerous individual elements, *Baden-Baden* is exemplary of the way town planning and landscaping ideas that had come to the fore in the wake of Enlightenment were implemented. Evidence of this is, for example, the early relocation of the spa district out of the old town centre into the open meadows of the Oos stream, and their transformation into a landscape garden from the 1830s onwards. There is also a close interconnection with the surrounding landscape, both by means of accessing it through footpaths and the creation of attractions for spa patrons, and by the incorporation of the countryside into the townscape.

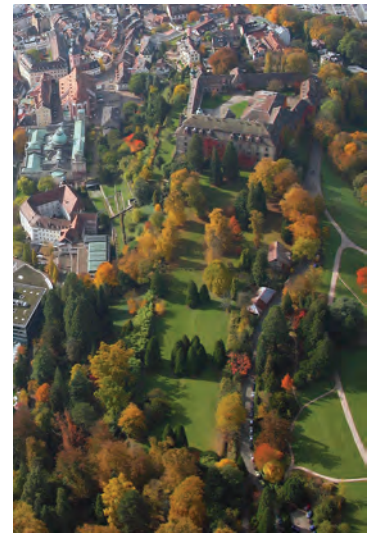
### 8.3.1 Lichtentaler Allee

In 1839 the Grand Duchy's Director of Gardens, Johann Michael Zeyher (1770-1843), was appointed to *Baden-Baden*. He designed the conversion of the area south of the spa district, between the Oos and Alleestraße, into an English-style landscape garden. By c.1855 Zeyher had overseen the transformation of Lichtentaler Alle and significant parts of today's park had been completed. Benches were installed, an early street-lighting system was set up, public toilets and shelters were built. Along the Oos and the avenue today, public and private green spaces merge into an ensemble. The avenue extends along the Oos for 2.5km, from Goetheplatz to the convent of Lichtenthal, offering a delightful park landscape with more than 20 iron bridges crossing the stream and numerous imposing trees. Over the course of the nineteenth century the avenue became an elegant strolling promenade and *Baden-Baden's* most prestigious hotels grew up along the Lichtentaler Allee; to the south, a tennis facility was established. Social life relocated from the old town centre to the new spa district across the Oos.



### 8.3.2 Schlossgarten

The grounds of Neues Schloss cover about 5.5 ha and contain numerous exotic plants as well as a stock of old trees. The panorama terrace, 130m in length and constructed in 1670, provides access to further terrace gardens.



### 8.3.3 Kurgarten



The Kurgarten in front of the Kurhaus owes its current layout, a central lawn framed by chestnut avenues, to Friedrich Weinbrenner and State director of gardens Johann Michael Zeyher.

### 8.3.4 Gönner-Anlage (1909-12)

East of the park is the so-called Gönner-Anlage. The area had been occupied by a football pitch since 1887, but in 1909-12 it was transformed into a green space with a monumental fountain, the "Josefinenbrunnen". Designed by Max Laeuger (1864-1952), it is considered one of the finest gardens in the early twentieth century "geometric" style in Germany. Gönneranlage is named after local mayor Albert Gönner but was donated by coffee merchant Hermann Sielcken who spent his retirement years at *Baden-Baden*. Laid out by Max Laeuger as a geometric hedge garden, it provides a fine formal contrast to the landscape garden of Lichtentaler Allee.



### 8.3.5 Wasserkunstanlage Paradies (1921-25)

A garden and residential complex, built from plans by Max Laeuger, on the slope of the Annaberg. The layout is based on Italian Renaissance Villa Garden models with a water feature at its core. Laeuger makes good use of the sloping site with its generous flights of stairs, fountains, basins and benches.



## 8.4 Spa Infrastructure

### 8.4.2 Molkenkur (1870)

A Swiss treatment using dairy products was applied in this building from 1870 onwards. The structure, built in the “Swiss chalet” style, houses a restaurant today.



## 8.5 Internationalism, scientific, artistic and literary values, events and cultural tradition

*Baden-Baden* is a memorial site to social, political and cultural developments and achievements that shaped nineteenth-century Europe. As a world famous international meeting place, it served as a political stage, provided venues for international diplomacy and settings for major events in European history. At the same time, it was a place of inspiration for major artists, who are known to have been moved to create works of outstanding universal significance here, made the spa town the setting of such works or first presented works of such significance here.

For *Baden-Baden* the gambling casino, which was in operation from the 1820s to c.1870, provided a major attraction. The horse racecourse at Iffezheim was run by the International Club - an elitist society which continued gambling in their clubhouse, even when gambling was prohibited in 1871. The theatre built by the Bénazet family was the stage for outstanding music events, stage plays and dance performances of renowned artists using the nearby outdoor music pavilion and the rooms of the conversation house as well. For some fifty years *Baden-Baden* was the “capitale d’été” (i. e. the summer residence) of Europe. During those years *Baden-Baden* registered the largest numbers of spa visitors after Wiesbaden, and in terms of the numbers and diversity of its international clientele, many of whom stayed on indefinitely, it surpassed every other spa town in Europe. The town has continued to play its part as an international spa ever since; as it does so today.

*Baden-Baden* has repeatedly provided the stage for “diplomatie thermale”. In 1860, ten German princes convened here for a conference with the French emperor, Napoleon III. In 1862, *Baden-Baden* hosted the so-called “Dreikaisertreffen” when three emperors met unofficially in the town: Emperor Napoleon III, Emperor Franz Joseph I, and Czar Alexander II. The German emperor Wilhelm I and his empress Augusta were regular visitors for some 40 years during the summer months and in fact conducted government business from *Baden-Baden*.



Among the many eminent artists who flocked to the famous resort, drawn by its cosmopolitan atmosphere, were the internationally acclaimed portraitist Franz Xaver Winterhalter, Alfred de Musset and the Russian writers Fyodor Dostoyevsky and Ivan Turgenev; the latter's novel, "*Smoke*", is set in *Baden-Baden*. Hector Berlioz wrote the opera "*Béatrice et Bénédict*" for the inauguration performance of the Baden-Baden Theatre, and it was here that Jacques Offenbach conducted the world premiere of his operetta, "*La Princesse de Trébizonde*". Other internationally well-known artists were, for example, Clara Schuman and Johannes Brahms. The salon hosted by the famous singer and composer Pauline Viardot was a popular social gathering place.

More evidence of *Baden-Baden's* cosmopolitan clientele is provided by the founding of its International Club in 1872. Among its founding members were the Duke of Hamilton, Prince Nikolai Gagarin, Prince Menshikov, Hugo Count Henkel von Donnersmarck sen. and Count Nikolaus Esterházy. The former summer palace of the Queen of Sweden on Lichtentaler Allee was purchased to provide the club's headquarters, a function it serves to the present day.

## 8.6 Continuing spa tradition

Today *Baden-Baden* continues to attract an international public. In the historic Friedrichsbad and the modern Caracalla-Therme and several hotels the mineral water is still used for different balneological treatments. The greenery and parks are maintained with due care and the Competition for New Rose Varieties is an annual international event. The modern opera house, the philharmonic orchestra and the theatre company continue the outstanding cultural tradition: with the annual Easter Festival of the Berliner Philharmoniker, the Mariinsky Ballet and renowned artists like Valery Gergiev, Anne Sophie Mutter and Rolando Villazón, *Baden-Baden* is one of the top destinations for cultural tourists. Like in the nineteenth century the quality of services attracts an international clientele to invest in *Baden-Baden* and the Frieder Burda Museum planned by the international renowned architect Richard Meier is one of these prestigious projects. As hotels and touristic infrastructure have the highest international standing - like 5 stars palace Brenners Park-Hotel or the 5 stars stylish Roomers Hotel - it is not surprising that confident annual meetings happen like those of reinsurance companies or diplomatic conferences like the NATO meeting in 2010 or the G20 finance meeting in 2017.



World leaders at the G20 finance meeting