

CONSERVATION & ECONOMIC ENHANCEMENT PLAN FOR VALTICE ZAMEK & ITS ENVIRONS

Southern Moravia, Czech Republic



WORLD MONUMENTS FUND
GREENWAYS/ZELENE STEZKY

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FOR VALTICE ZAMEK & ITS ENVIRONS**

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PROCEEDINGS OF PLANNING CHARRETTE

July 11-16, 1993

**WORLD MONUMENTS FUND
GREENWAYS/ZELENE STEZKY**

New York
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Zamek Entrance Portal, Valtice

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Special gratitude is expressed to the Institute for the Preservation of Historic Buildings in Brno, especially Dr. Zdenek Novak; and to the staff of the Zamek Valtice, especially Pavla Luzova, for all their help in the preparation for the busy week. Eliska Fucikova of Prague Hrad, Dasha Havlova of Civic Forum, Vera Filkukova of Greenways/ Zelene Stezky and Wendy Luers of The Foundation for Civil Society were also of assistance in preparing for the charrette. A debt is owed to the staff of the Greenways/Zelene Stezky office, Megan McKinnon, Tereza Lvova and Jana Lvova who calmly and efficiently organized quantities of information and helped with its distribution.

Organizers of the event include Lubomir Chmelar, Tíree Chmelar and Zdenek Drabek based at the time in the Czech Republic and Bonnie Burnham, John Stubbs and Isabelle de Broglie of WMF's offices in New York and Paris.

Specialists who have contributed in various ways to the production of this report include: Anthony Wolff, Bonnie Burnham, John Stubbs, Lubomir Chmelar, Tíree Chmelar, Stephen Raphael, Ellen Marks, Hans Dorn, Stefan Yarabek, Rebecca Anderson and Felicia Mayro. WMF wishes to thank those who reviewed drafts and substantially contributed to the report including Jan Pokorny, Lester Borley, Kit Martin, Merlin Waterson and Ronald Lee Fleming.

The charrette was organized to be an intensive on-site working mission which initially involved the participation of 14 specialists who arrived on Monday and eventually culminated in a final presentation on Friday of the same week to over 75 people who served as observers and respondents. World Monuments Fund and Greenways/Zelene Stezky's efforts were greatly aided by the respondents who came on the last day, especially Mr. Stanislav Belehradek, Director of Anti-Trust, Ministry of the Economy; Adrian Basora, the American Ambassador in Prague, and his wife Pauline Barnes Basora; Albert and Valerie Studt; Jiri Pavlov, Chairman of County Council; Okres Breclav; Mayor Latislav Rollinek of Valtice; and Mayor Ladislav Klimovic of Lednice. See also the list of participants in Appendix H.

A great debt is owed to architects Radek Nepras and Daniel Spicka who for the past several years have worked tirelessly in various ways to promote the preservation and presentation of the Valtice zamek and its immediate environs.

World Monuments Fund and Greenways/Zelene Stezky express profound gratitude to the sponsors of the charrette, without whose financial support this meeting would not have been possible.

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The Trust for Mutual Understanding, New York

The Council of Europe, Strasbourg

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PROJECT ORGANIZERS & SPONSORS

The Town of Valtice, Southern Moravia, Czech Republic.

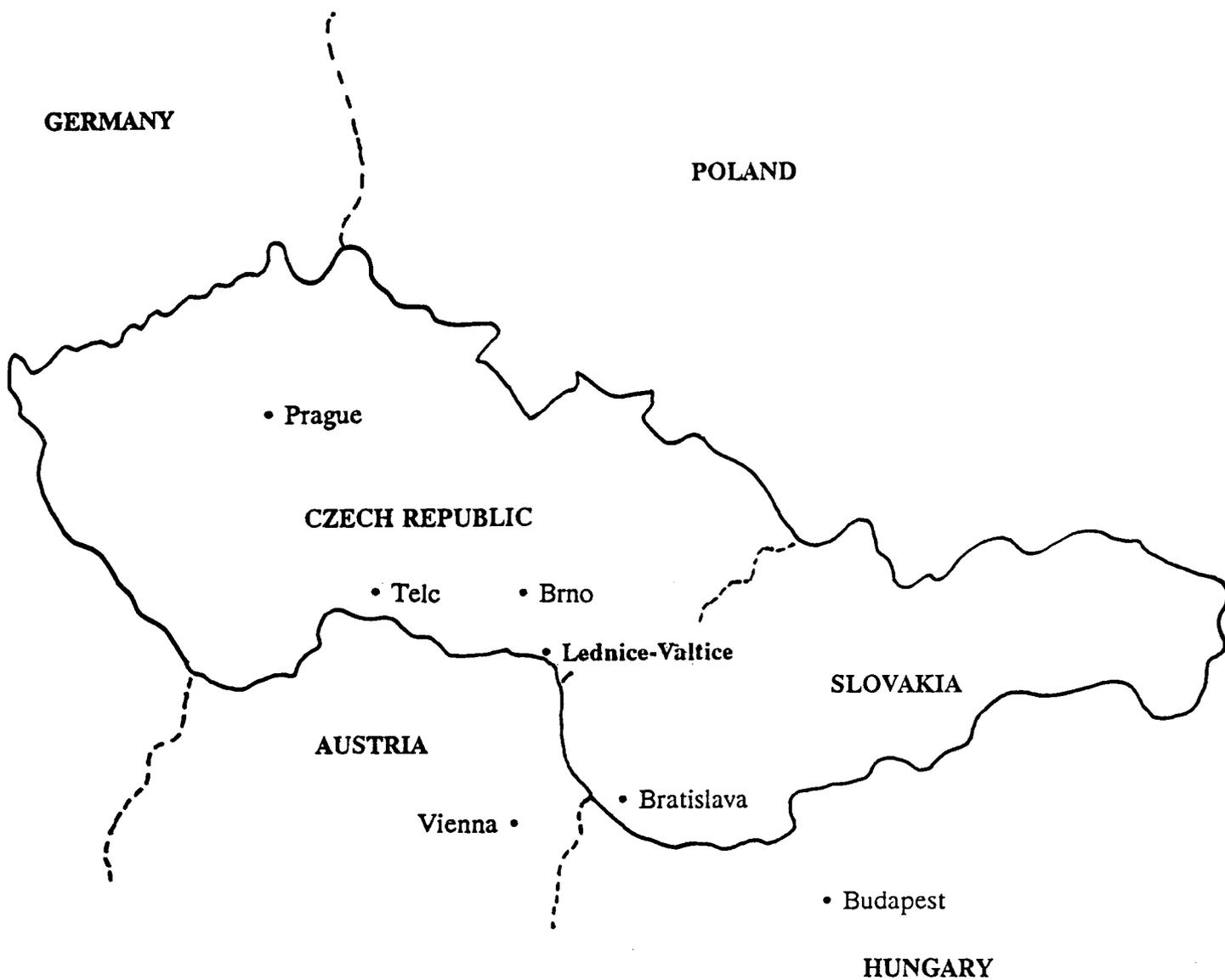
World Monuments Fund (WMF), based in New York City, is the only private, not-for-profit organization dedicated to the survival of outstanding artistic and architectural works throughout the world that are in imminent danger of loss or destruction. To save these threatened treasures, WMF leads conservation projects as well as provides financial and technical support for conservation treatment, training and research. WMF also promotes public education and advocacy in defense of cultural heritage. In its 28 years of operation, with contributions from foundations, corporations and individual donors, WMF has completed more than 100 projects in 22 countries around the world.

Greenways/Zelene Stezky (G/ZS) is a not-for-profit organization based in Valtice, Southern Moravia, Czech Republic. It is dedicated to the conservation of the Czech Republic's natural and rural environments, historic monuments and townscapes; and the growth of sustainable economic and social institutions in the country's emergent private sector. G/ZS serves these purposes by promoting a system of greenways - bands of unspoiled countryside, accessible to pedestrians, cyclists, and equestrians, linking two or more historic towns, villages, or other points of interest. Since its inception the Czech Greenways system has extended to link nine towns from Valtice to Prague. Working at the grassroots level, G/ZS identifies and designates Greenways routes; stimulates local interest in small-scale eco- and cultural tourism; offers technical assistance to local governments and businesses in planning, architecture and engineering, finance, and training; and promotes supportive local and national legislative initiatives.

G/ZS's activities are funded by the Samuel H. Kress Foundation, the American Express Philanthropic Program, the Trust for Mutual Understanding, the Environmental Partnership for Central Europe, and individual donors.

Photo Credits

Radek Napras, Jan Pokorny, Robert Motskin, Tiree Chmelar, John Stubbs, Stefan Yarabek, Pamela Wolff and Anthony Wolff.



Approximate Distance from Lednice-Valtice to:

Bratislava	78 km
Brno	55 km
Budapest	220 km
Prague	230 km
Vienna	65 km

1. INTRODUCTION

**EXECUTIVE SUMMARY
HISTORICAL SKETCH**

1. INTRODUCTION

EXECUTIVE SUMMARY

The historic Czech town of Valtice and its *zamek* - castle or chateau - are located in Southern Moravia, about 55 km due south of Brno and about 12 km southeast of Mikulov, on the Austrian border. Vienna lies some 65 km to the south. Among the many Middle and Eastern European castles competing for limited resources to rescue them from ruin, conserve their historical features, and restore them to appropriate use, the Valtice zamek is especially compelling.

Valtice's most extraordinary feature is not the zamek itself -- though the architectural and historical importance of the structure is self-evident -- but the entire "cultural landscape," the ensemble of man-made landscapes and buildings, covering some 200 square kilometers, that unites Valtice with Lednice, the smaller zamek some 10 km distant. The two zameks, their myriad and diverse dependencies, their surrounding parks and gardens, and the entire intervening landscape, evolved together for almost 600 years under the stewardship of the Liechtenstein family. The result of this historical continuity is a combination of stylistic diversity and grand-scale harmony in one of the oldest, most extensive, and arguably the finest, designed landscapes in Europe.

Almost as remarkable as the Lednice-Valtice cultural landscape is the fact that it remains largely intact and in a general condition that invites restoration and renewal. Six centuries of Liechtenstein stewardship, ending with the second World War, have left a durable legacy; while the ensuing four decades of deferred maintenance under socialism have averted the worst ravages of modern improvement. None of the main buildings or dependencies has been modernized, irreversibly converted to an inappropriate use, or damaged beyond repair. Over time, some of the former Liechtenstein landholding has passed into other ownership, but most of it has so far escaped subdivision or urbanization. During the socialist decades, with little government encouragement or support, individual Czech caretakers -- administrators, architects and engineers, artists and artisans -- have made heroic efforts to preserve the integrity of the ensemble, making a start at stabilizing and restoring some of the major buildings. Thanks largely to their efforts, the Lednice-Valtice cultural landscape exists today, awaiting a practical, coherent, and complete plan for its permanent preservation and use.

These were the prime considerations that drew some two dozen Czech and international experts in diverse specialties -- architectural restoration, landscape architecture, classical music and arts festivals, economic development and finance, cultural and nature tourism, government, and others -- to a five-day meeting at the Valtice zamek in July

1993. The meeting was advertised by its sponsors as a "charrette", or an intense architectural planning session. The term is a variant of the French word for a two-wheeled cart, the vehicle used to carry away the design projects of French architectural students. These designs were, and remain, the result of an intense effort under deadline pressure which culminated in a critical review by a jury of experts and others able to contribute useful ideas for improvement.

The Valtice charrette alternated between small-group and plenary sessions. In the groups, participants focused on discrete aspects of the zamek and its surroundings, according to their professional specialties: architectural conservation and adaptive reuse; landscape conservation, restoration, and management; museology and interpretation; cultural and recreational programming; and law and finance. The general meetings allowed the specialized groups to refine and harmonize their efforts. On the final day of the charrette, the participants submitted their results to the critical judgment of more than 50 representatives of local, regional, and national governments, Czech and international lenders and donors, and others interested in Valtice's future, not least among them observers on behalf of the Liechtenstein family.

From five days of almost non-stop exploration and discussion the charrette participants emerged with a central conviction: that the Valtice zamek and the entire Lednice-Valtice cultural landscape are aesthetically, historically, and economically indivisible. Together, *and only together*, they constitute a unique cultural treasure whose conservation is a matter of urgent priority. The present impulse to carve up the Lednice-Valtice complex in the name of privatization, leaving only uneconomically viable fragments in the public domain, will almost inevitably prove self-defeating, beggaring both public and private enterprises and ending in the irretrievable loss of a precious and unique asset.

The key to conservation and appropriate economic revitalization, the conference concluded, is the prompt unification of all elements of the Lednice-Valtice complex under the perpetual ownership and control of the Czech Republic, in the name of the Czech people.

The charrette recognizes that the Czech government lacks the resources at this time which are necessary to conserve the Lednice-Valtice cultural landscape and to realize its cultural, educational and economic values. The charrette proposes, therefore, that the government, as the ultimate owner, charter a non-profit organization specifically to perform those functions. The essential mechanism in this proposal is a lease granting a newly established operating entity, governed by a charitable foundation, a long-term right to operate or to sublease the various spaces and functions of the entire property, initially the Valtice zamek, its surrounding landscape, and its dependencies. It is essential to the success of the entire proposal that surplus revenues from profitable operations - principally the hotel and other accommodations and the restaurant - not be siphoned away from Valtice. These revenues should rather be reinvested in the local economy, supporting the ongoing restoration and maintenance of the property, as well as the costs of important but inherently unprofitable activities, such as research and education. Thus there is an urgent need at this time for the proposed new management entity to obtain the right to develop a hotel and related food services at the site. Control of these two offerings at Valtice is essential to the implementation of the economic development and conservation plan described herein.

With the assurance of a lease encompassing all elements of the Valtice complex and at least some aspects of the Lednice complex, the non-profit organization will secure initial loan and grant funding for an immediate program of restoration and project development toward overall economic enhancement. Beginning in 1994, the action plan for the implementation of the project includes a substantial increase in the level of arts-festival programming, which has already demonstrated its potential for drawing visitors and economic activity to Valtice. This effort will complement the inauguration



Valtice Zamek, East Elevation. Lower Floor Designed by Fisher von Erlach.

of the new hotel and restaurant facilities and other accommodations in the zamek, which will become the funding engine to drive the entire program.

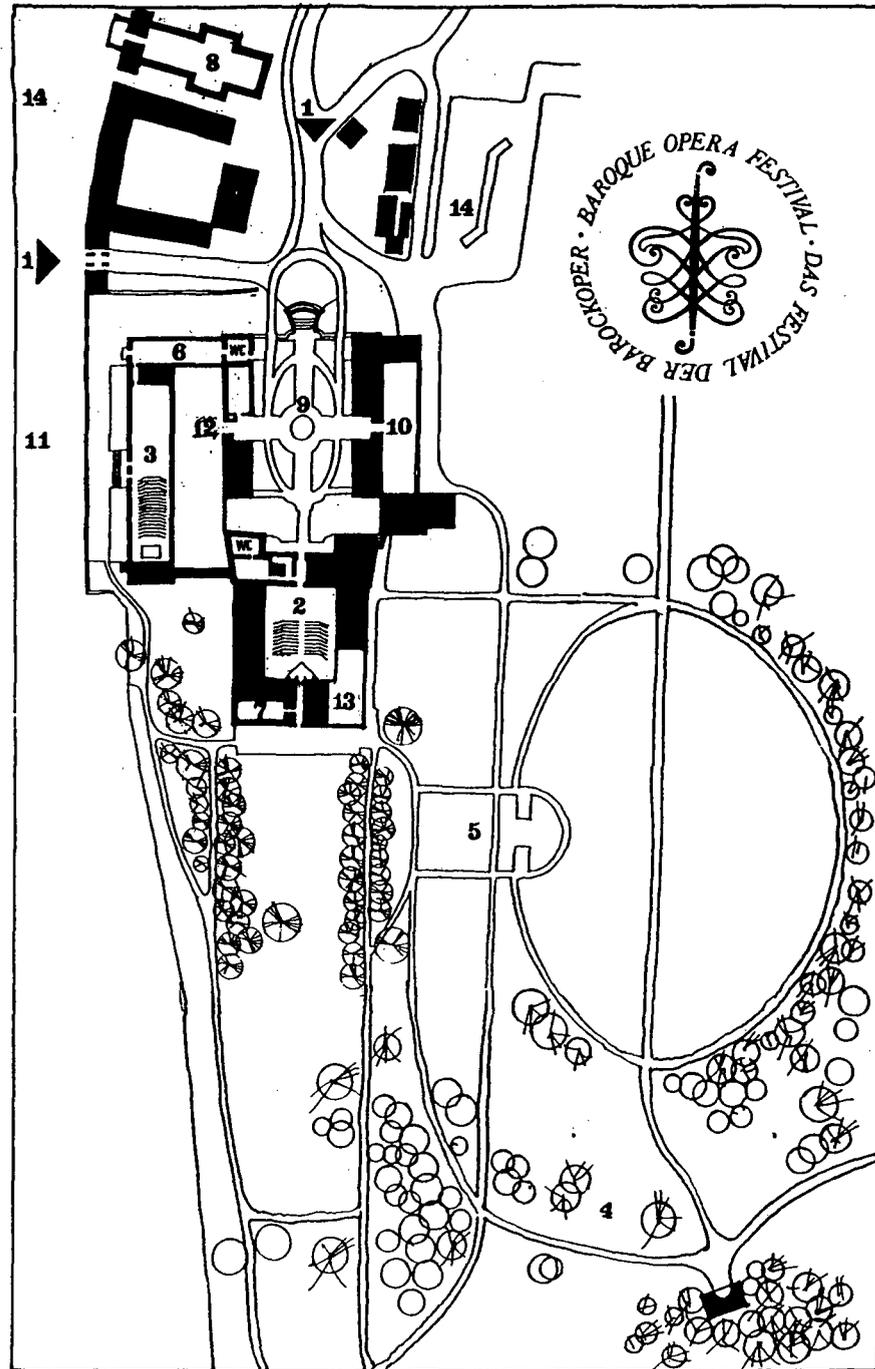
No project of this type involving the integrated use of historic resources, multiple visitor attractions and commercial development has been carried out in the region. It offers dynamic possibilities for integrating existing resources - a tradition of viniculture, horticulture, and equiculture - which can create mutually reinforcing conditions for quality tourism. It must depend on environmentally sensitive and entrepreneurially flexible orchestration of these resources. It is critical that the planning

framework protect the cultural integrity not only of the specific sites, but also of the environs and entryways. The strategy should acknowledge the potential for several different development scenarios and recognize that a variety of players can emerge during the course of the development process. Given the proximity to Vienna, the plan becomes part of a strategy which can demonstrate for the first time how regional planning can reduce the tourist pressure on the capital.

For critical other information pertaining to this Executive Summary see report sections: Administration, page 79; Finance, page 91; 1994-95 Action Plan, page 95; and Appendix F, Valtice Festival Proposal, page 171; and Appendix I, Postscript: Subsequent Questions & Clarifications, page 207.

LEGEND

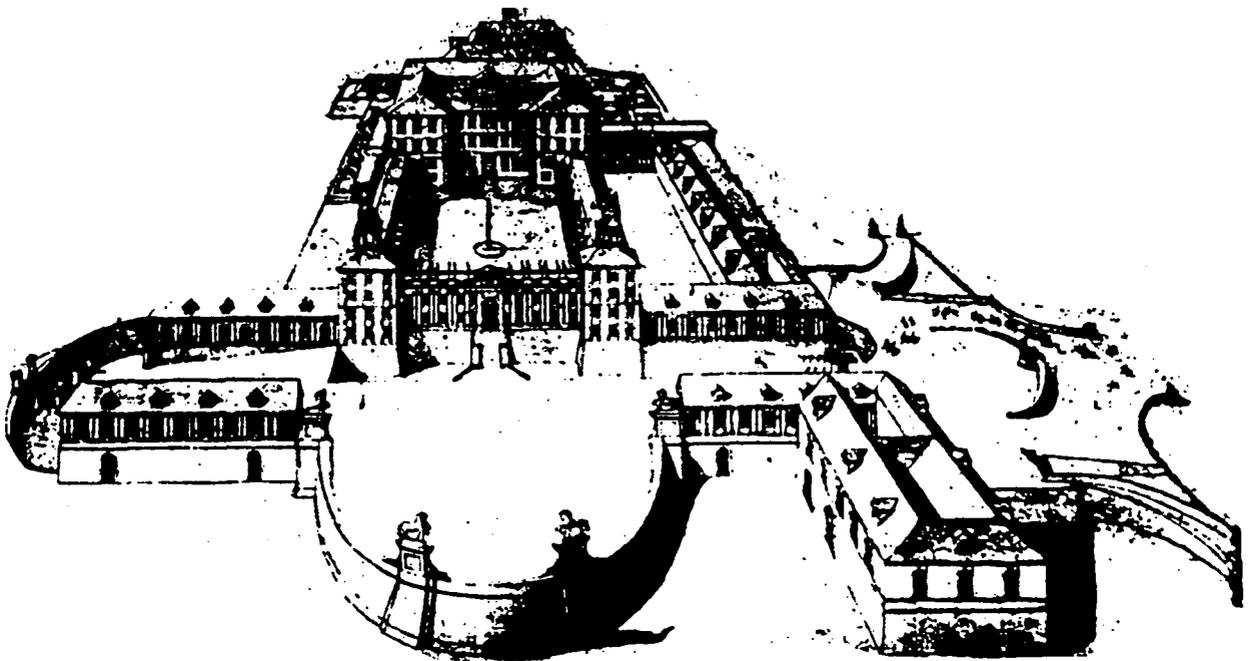
1. Main Entrance - Greenways/
Zelene Stezky office
2. Main Courtyard
3. Riding Hall
4. Park
5. Ampitheatre
6. Spanish Stables
7. Chapel of the Nativity
8. Church of the Assumption
9. Entrance Courtyard
10. Hotel and Restaurant
11. Town Square
12. General Assembly Space
13. Breakout and Architecture Rooms
14. Car Park



PLAN OF VALTICE ZAMEK AND PARK

HISTORICAL SKETCH

The Lednice-Valtice area in Southern Moravia, the Czech Republic, lies at the heart of one of Europe's most pristine park landscapes. Measuring about 200 square km, the area lies approximately 10 km east of Mikulov and 60-70 km north of Vienna, Austria. Carefully blended into the natural setting, the great country zameks of Valtice and Lednice and their cultivated grounds dotted with architectural follies and monuments, constitute a cultural legacy of international importance.



Valtice Zamek c. 1650.

Summary Architectural History of Valtice

Up to the High Baroque, the construction of the Valtice zamek occurred in several stages. The earliest report of a zamek in the village of Valtice dates to 1192, when Valtice was an Austrian border outpost on a strategic trade route between southern Europe and the Baltic region. At the end of the 14th century, the Liechtenstein family, already documented as having a presence in Moravia in the 13th century, assumed ownership of the zamek of Valtice.

The Austrian House of Liechtenstein gained a foothold in Moravia in 1249 when the family received the town of Mikulov as a reward for backing the winner in a contest for the Austrian throne. The zamek of Lednice came into their possession in 1322. By 1410 the Liechtensteins owned all of Valtice. In 1426 the Hussites attacked Valtice in retaliation for its hosting of Catholic crusaders.

In 1560 the Liechtenstein family sold Mikulov and moved its family residence to Valtice. Renovations began at Valtice, continuing through the 17th century, during which time, the Liechtensteins extended their influence from Southern Moravia to the court at Prague. The motivation behind almost a century and a half of ceaseless renovation was the family's desire to have a palace and grounds equal to the Viennese court in splendor.

The beginning of the 18th century marked the decisive period in the history of the zamek and its reconstruction in the Baroque style. All the surviving parts of the earlier Gothic and Renaissance structures were destroyed. After the old fortification walls were torn down, a Baroque garden was installed next to the zamek. At the end of the 18th century, in accordance with the Romantic ideas that were popular at the time, the garden was replaced by a large "natural landscape park."

The Valtice zamek complex is today recognized as one of Moravia's most significant examples of Baroque architecture. The present appearance of Valtice is largely the result of the building activities in the first half of the 17th century and the early 18th century. During the earlier phase, Giovanni Giacomo Tencalla designed, in the Mannerist style, a new zamek attached to the existing Renaissance palace. Structural and historical analysis indicates that Tencalla conceived the general project for the main building. After disagreements with Karel Elusebius of Liechtenstein, Tencalla left Valtice in 1641. After his departure, Ondrej Erna and his son Jan Krtitel completed the construction.



Valtice Zamek, 1672. Engraving by G.M. Vischer.

Three distinguished architects worked at Valtice at the beginning of the 18th century:

Johann Bernard Fischer von Erlach had been responsible for the Baroque-style reconstruction of the zamek in Lednice in 1688. Immediately after, he probably designed a project for the Baroque reconstruction of Valtice. Examples of Fischer's architectural style can be found in an authentic form in the lower part of the eastern wing, the portal-with-balcony in the main courtyard, the Spanish stables, the chapel, and some portions of the front facade, which was decorated by the sculptor F. Biener.

Domenico Martinelli served as executive architect of the first phase of work at Valtice. He was also responsible for the design of the southern facade of the main building, which was exposed with the removal of the medieval zamek.

Anton Johann Ospel came to Valtice as a princely architect in 1713. Using Fischer von Erlach's plans, he built the utility buildings on either side of the entrance court of the zamek. He soon applied himself to decorative design, notably the interiors of the winter riding school and the Spanish stables, and on the portals of the utility buildings.

The last major modification was the installation of windows in the Neoclassical idiom in the main building and their decoration in stucco strapwork, probably by the architect Petruzzi.

Summary History of the Lednice-Valtice Landscape

Inspired by the ideals of Rousseau, the Classicists and then the Romantics during the second half of the 18th and the first half of the 19th centuries focused on nature, devoting great care to cultivating the environment. The style of the Picturesque English parks was popular, either attached to the principal building or covering even more extensive areas. An example of this trend was the design of the Lednice-Valtice area, covering mostly the Luzni plain along the Dyje River as well as a drier and more hilly part of the landscape.

The preliminary work entailed the costly modification of the Lednice zamek park at the end of the 18th century, which changed the strict layout of the previous garden so that the allees reached the open area beyond. During the 19th century, the Valtice garden was enlarged and modified into a "natural landscape park." Moreover, as a concession to the governor, the land between Valtice and Lednice was turned into a cultivated landscape with architectonic features. The road connecting the two zameks served as the central axis of the design, while the Hlohovecky, Prostredni, and Mlynsky ponds defined its center.

From the end of the 18th and through the first half of the 19th centuries, small summer houses, chapels, monuments and other buildings were built throughout the landscape to command important vistas. The Liechtenstein architects Josef Kornhausel, Josef Hardtmuth, Jiri Wingelmuller, Jan Heidrick and others were the principal creators of these structures, 15 of which survive:

Hunters' Zamek (built first third of the 19th century), a detached two-story building with an arcaded front facade.

Pond Zamek (built 1816-17 by Josef Kornhausel), a detached rectangular building with a central rizalit.

Minaret (built 1797-1802) by Josef Hardtmuth.

Moorish Water-Plant (c.1800, by Josef Hardtmuth), a one-story pump building.

Aqueduct and Cave (built 1805-1811) A Romantic construction running from a man-made cave and between the ponds in the zamek park.

Belvedere Zamek (built 1818) A one-story building with a semi-circular arcade in the Classical style.

Colonnade (built 1811-1817 by Johann Kornhausel) A monumental rectangular building, located on a small hill called Homole.

Diana's Temple (Rendez-Vous) (1810-1813 by Johann Hardtmuth) A temple in the form of a Roman victory arch with sculptures by Johann Kliebel.

Saint Hubert Chapel (1855 by Johann Wingelmuller) A Neo-Gothic building with a statue of Saint Hubert, the patron of hunters.

Border Zamek (1816) A monumental Classicist structure of three arbors astride the Moravian-Austrian border of that time.

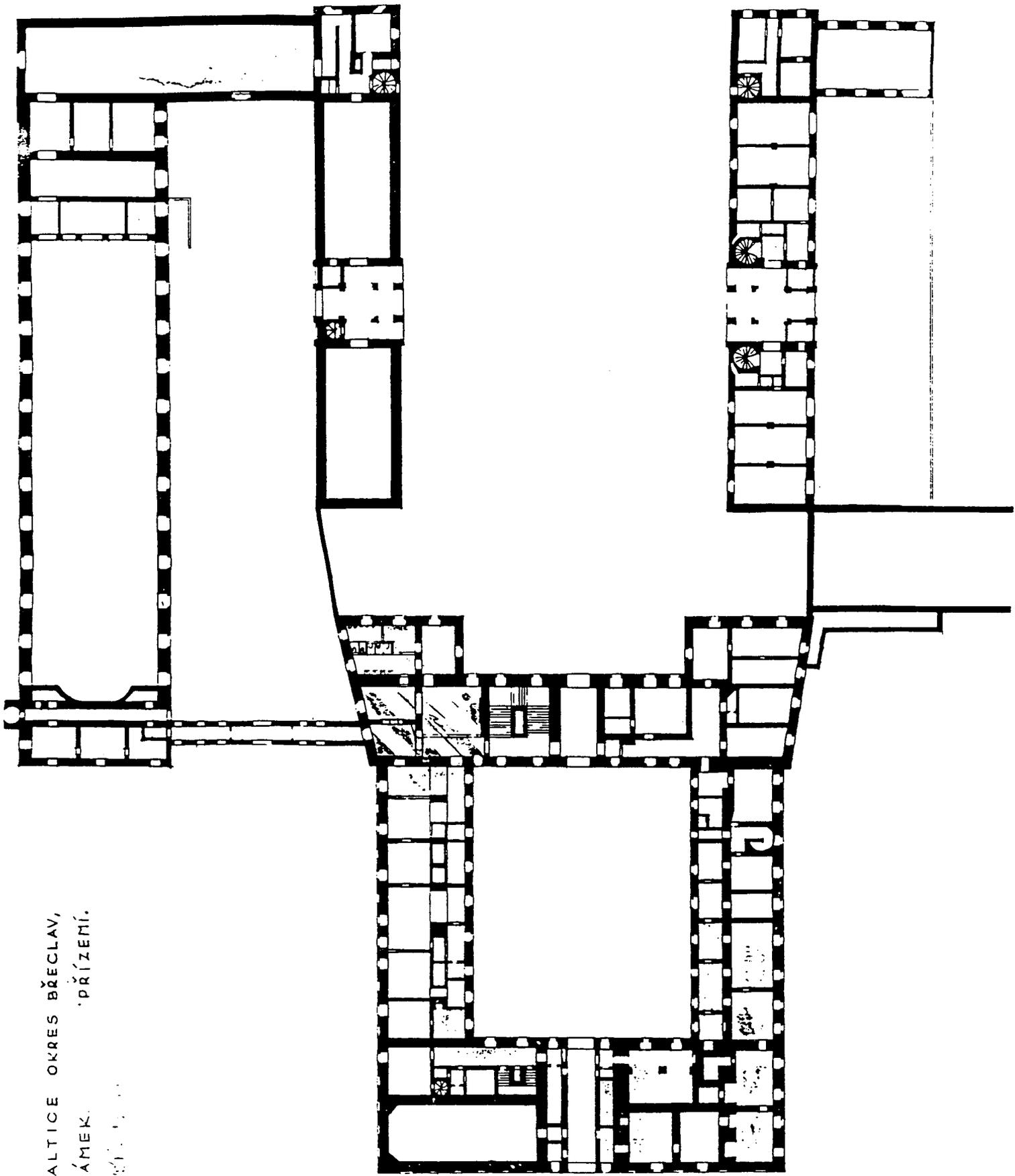
Jan's Zamek (1807 by Johann Hardtmuth) A hunting zamek in the form of a Romantic castle-ruins, with four towers, a rectangular inner courtyard, and a front wing for dwelling.

Pohansko Zamek (1810-1811) A monumental building in the Empire style, near a significant Great Moravian archaeological site.

Apollon Temple (1817-19) A monumental Classicist building with a colonnade, on the Mlynsky Pond.

Three Graces Temple (1824-25 by K. Engel) A semi-circular late-Classical building which surrounds a sculpture of the Three Graces by M. Fischer. The sculptural decoration is by A. Kliebel.

Novy Dvur (New Court) (1809 by Johann Kornhausel) A large T-shaped stable building in the Empire style.



VALTICE OKRES BŘECLAV,
ZÁMEK. PRÍZEMÍ.

1891

2. PROJECT COMPONENTS

**ARCHITECTURE
VALTICE & LEDNICE-VALTICE LANDSCAPE
AREA
CULTURAL PROGRAMMING
INTERPRETATION
ADMINISTRATION**

2. PROJECT COMPONENTS

ARCHITECTURE

Working Group: Jan Pokorny, presenter (USA); Kit Martin (England); Kamila Matouskova (CR); Robert Motzkin (USA); Ph.Dr. Paukert (CR); Dr. Salkova (CR); Daniel Spicka (CR); Merlin Waterson (England).

The Valtice zamek which reflects over 500 years of historical and architectural development is clearly a site of great architectural significance. The stature of the zamek itself is greatly enhanced, however, by its designed relationship to the town square, its immediate surround of parks and gardens, and its larger setting in the cultural landscape that includes the Lednice zamek, the follies, and other features in the larger landscape. From a purely architectural point of view, therefore, Valtice's virtues are more than sufficient to justify a major conservation and restoration effort.

To architects committed to the zamek's conservation as well as its economic enhancement, however, Valtice presents a more complex set of challenges and opportunities. From this more practical perspective the architecture group within the charrette noted Valtice's considerable advantages, including the many rooms of varying sizes in the main building, its two wings, and most of the follies and other dependencies, suggesting the potential for a variety of uses both traditional and new. Especially impressive are Valtice's unusually large enclosed spaces, such as the various stables, the winter riding hall, the theater and the chapel. The reasonably good condition of both walls and roof of the main buildings is encouraging.

The primary architectural challenge at Valtice is to identify or create spaces for appropriate economic and cultural uses that will support themselves and contribute to general operations, while maintaining the overall architectural integrity and the historical validity of the zamek. In formulating proposals to respond to this challenge, the architecture group recognizes three major planning principles:

1. The Valtice zamek cannot properly be considered outside of its historical and physical context in the greater cultural landscape, which includes the zamek at Lednice and the intervening agrarian and village lands, buildings, roads and other elements.

2. The zamek's rooms and public spaces should be divided among a variety of appropriate uses, managed and operated by a number of relatively small entrepreneurs under the general supervision of the overall authority.
3. The economic and social viability of the Valtice zamek depends on both restoration of some of the important historic rooms and areas and adaptive reuse of other parts of the main building and its wings.

Based on these principles, the architectural proposal identifies various types of spaces within the zamek and its wings, and strategies for their treatment:

Spaces available to visitors: the historic rooms on the first floor (the *piano nobile*); the chapel; and the potential new interpretive spaces on the ground floor.

The quality of the restoration and presentation of these rooms should be improved as more and better archival evidence comes to light, especially if some of the original Liechtenstein family furnishings are returned to the zamek. In the meantime, the best of the more than 2000 works of art stored on the second floor and in the attic should be used to enhance the public rooms.

Special-purpose and infrastructure spaces: typically on the basement and ground-floor levels, e.g. museum-support spaces for ticketing, administration, storage, etc.; and spaces for lease for conferences, offices, or education and training facilities.

Rooms in the east and west wings: adjacent to the zamek forecourt, suitable for hotel and apartment facilities.

For the proposed new hotel, the recently vacated hotel space in the east wing will be restored to its historic character while appropriate contemporary amenities will be introduced. The hotel will offer accommodations at a variety of prices, with basic hotel rooms and suites in the hotel proper and self-catering apartments under hotel management in each wing. The hotel will be developed in increments and operated by a qualified lessee in return for an annual rent plus a percentage of the income.

Fully developed, the proposed hotel will occupy three floors in the wing at the east side of the forecourt and the upper floor of the west wing. The combined space is sufficient for a total of 20 hotel rooms with 40 beds, 12 self-catering apartments with 48 beds, and a restaurant seating 80-100 people.

Rooms, apartments and/or other uses on the second floor of the zamek: historically less significant than the state rooms below, can appropriately be restored to their original function as private apartments, creating 9 additional rental units with a total of 36 beds.

These apartments, furnished in period style and fully serviced by the hotel, will offer visitors an experience of Valtice in its prime. The apartments will be

reached by a dedicated elevator from an existing passage connecting the zamek with the riding hall area, and a proposed underground parking garage.

A second scheme "B" schematically depicts the use of the zamek's second floor as an arrangement of museum offices and conference rooms. There also is the possibility of some combination of offices and apartments.

Facilities for horses: The historical importance of horses in the economic and social life of Valtice argues for their inclusion in any restoration and development program. A well-equipped horse facility at the zamek would evoke this tradition of the past and generate income by providing recreation, entertainment and tourist transportation. Stable facilities are proposed for the former stables in the west wing and/or the Spanish stables, and for the courtyard between the stables and the riding hall.

Any decision to return horses to the former stables and the riding hall should be contingent on demonstrated financial feasibility and a long-term commitment from a qualified operator.

Large spaces suitable for public functions and special events: e.g. the stables, the riding hall, the theater and the inner courtyard.

When they are not used for horses, the Spanish stables can accommodate up to 300 people for meetings, exhibitions and performances. The former stables adjacent to the forecourt, on the ground floor of the west wing, can also be used for special events such as conferences, exhibits and festivals. The riding hall, the largest enclosed space in the zamek complex, can accommodate up to 1100 people for major events. An underground addition to the northwest of the riding hall will satisfy the service and storage needs of such a facility.

The shell of the theater -- virtually all that remains -- should be converted into a 300-seat, multi-purpose auditorium for various kinds of performances. Due to the lack of any documentary evidence of its original appearance, no attempt should be made to recreate the Rococo interior. The interior should be renovated in a contemporary manner sympathetic to the theater building envelope and the rest of the complex.

The wine cellar, in the East wing. The centuries old wine making tradition in the Valtice region is legendary. Scores of private vineyards operate in the area today producing a range of mostly white wines which are comparable to the better known labels from across the border in Austria and the German Rieslings. The zamek of Valtice contains a vast wine cellar housing over 100 barrels which could easily be made as a retail outlet both as over-the-counter sales and for wine tasting and restaurant consumption of the zamek. The presentation of the wine making tradition at Valtice and the region is an important component of the economic enhancement plan for both the zamek, the town, and the region.

Parking facilities: Any increased public access to the zamek will require an expanded, convenient parking area. Present parking accommodations at the southeast corner of the site are already inadequate for visitation at the site on busy days. The option exists to expand and screen by landscaping this existing lot to include brief-visit and hotel parking. In addition, an underground, two-level, sixty-car garage, accessible from the town square, could be provided to serve the rental apartments and staff. (This facility could be built at the same time as the proposed underground service facility adjoining the riding hall.)

For festivals and other occasional special events the northern half of the town square is proposed as a temporary bus and car lot. Regular parking in the town square should be limited.

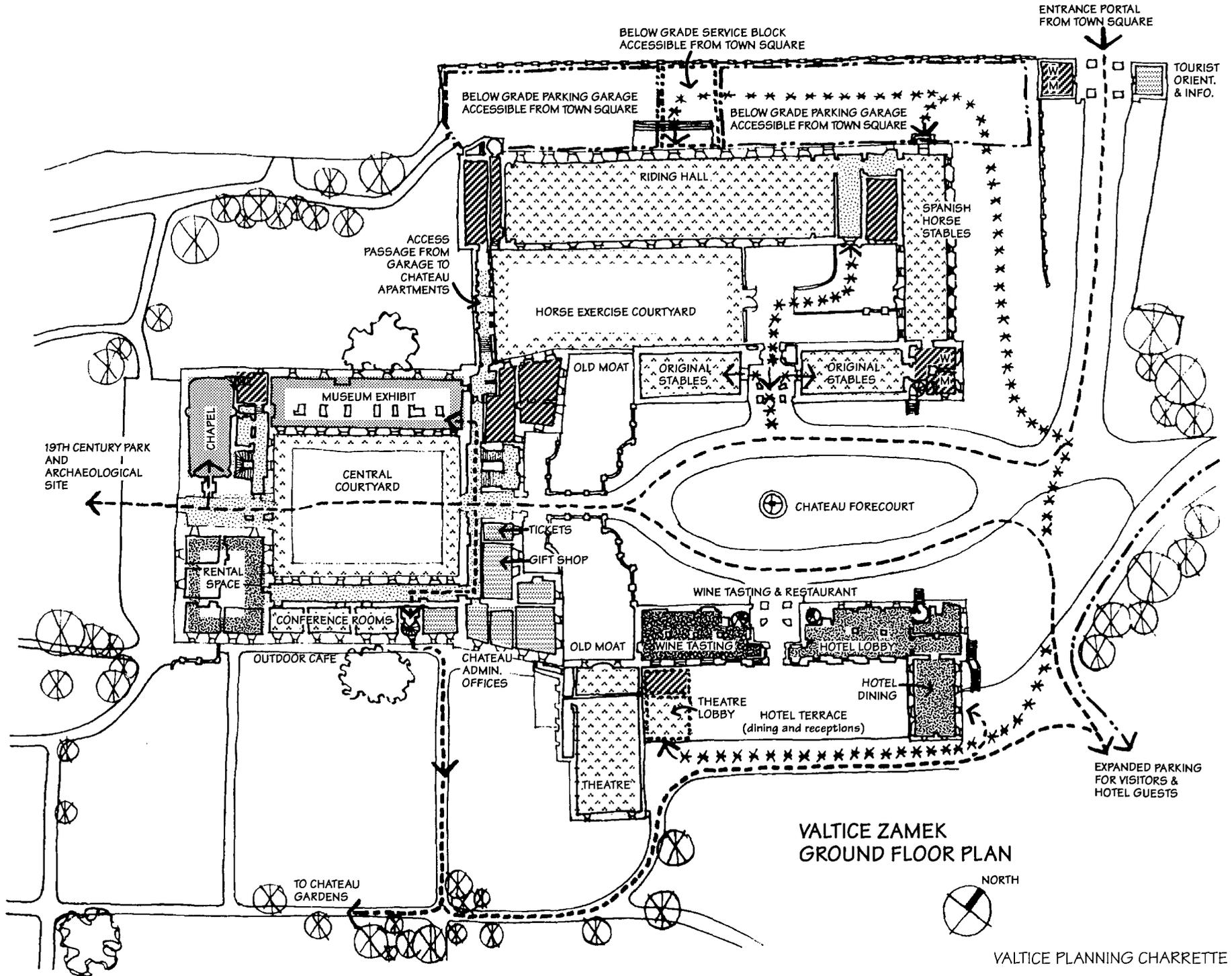
These diverse parts of the zamek complex afford visitors a choice of three very different visitor experiences:

The Brief-Visit Tourist enters the zamek grounds from an expanded parking area at the southeast corner of the site, or from the gate at the town square, where orientation, information and public toilet facilities are located. The visitor proceeds through a reorganized, regraded, and newly landscaped forecourt, purchasing a ticket at the entrance portal. Proceeding up the main stair to the piano nobile, the visitor passes through the great, historic rooms. Returning to the ground floor, the visitor views the chapel and newly created interpretive spaces, including a recreated kitchen, and other historical exhibits.

Past a gift shop and down a new stair, the visitor arrives at a newly created basement cafe in a vaulted space overlooking the restored baroque garden. After enjoying light refreshment and the garden view, followed by a stroll through the park to the wine cellar for a taste of the celebrated local vintage, the visitor departs, having spent perhaps two hours or half a day.

The Holiday Visitor takes advantage of the accommodations available at various prices in the zamek itself or nearby to stay overnight or longer. This visitor is able to experience both Valtice and Lednice zameks, their grounds, the follies, and other facilities at leisure; and to enjoy other cultural and recreational activities available in the zamek grounds, such as hiking, bicycling or horseback riding along historic trails from zamek to zamek or to follies for overnight stays along the way to local towns, and the nearby countryside.

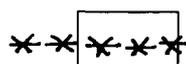
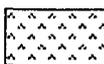
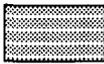
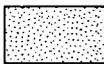
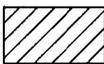
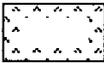
The Special-Events Visitor enters the site through the zamek gate, where orientation, information, and toilet facilities will be located, from temporary parking in the town square. The visitor proceeds to one of several large spaces within the complex designated for special events: the stables, the riding hall, the theatre, the zamek courtyard, or the chapel.

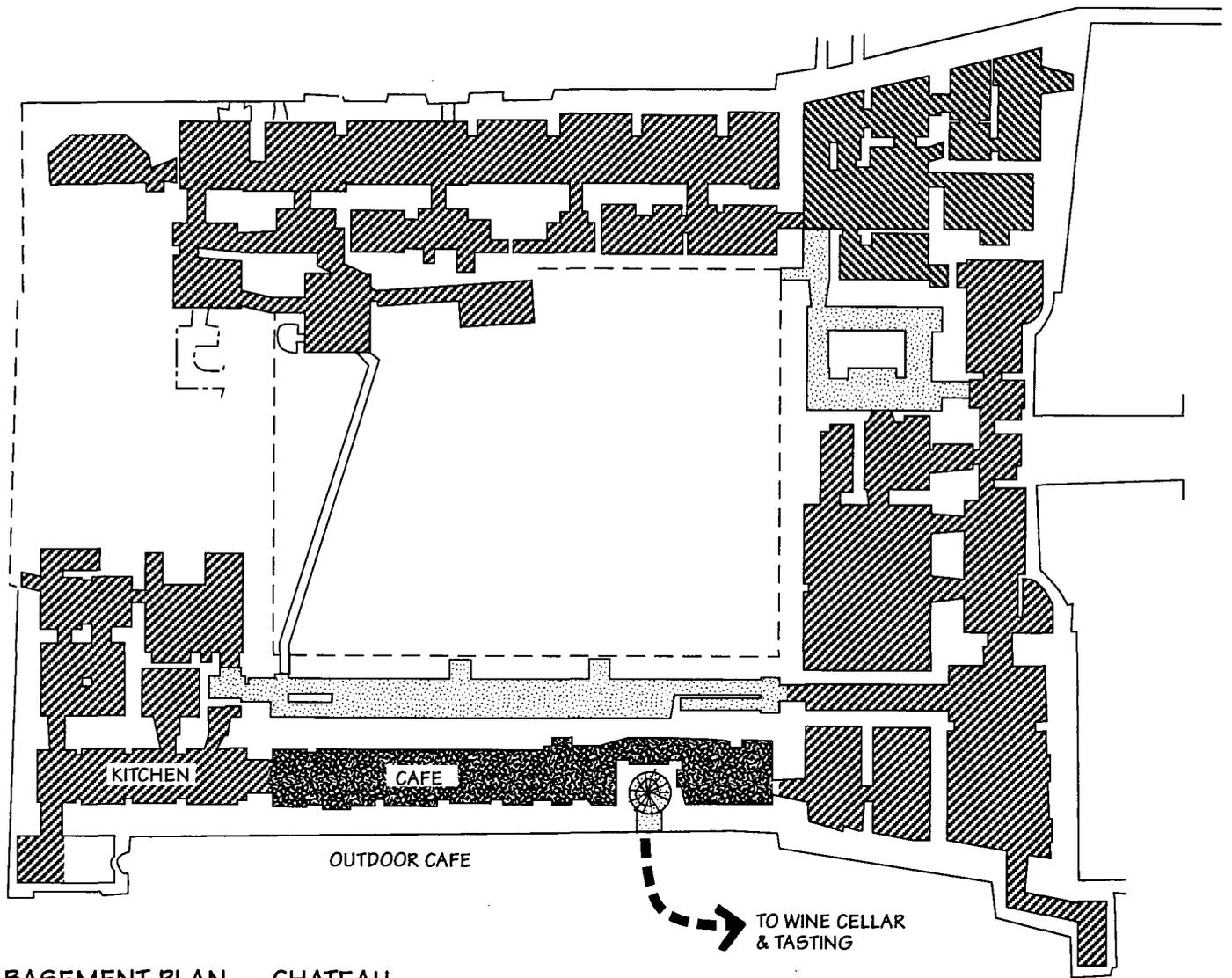


VALTICE ZAMEK
GROUND FLOOR PLAN

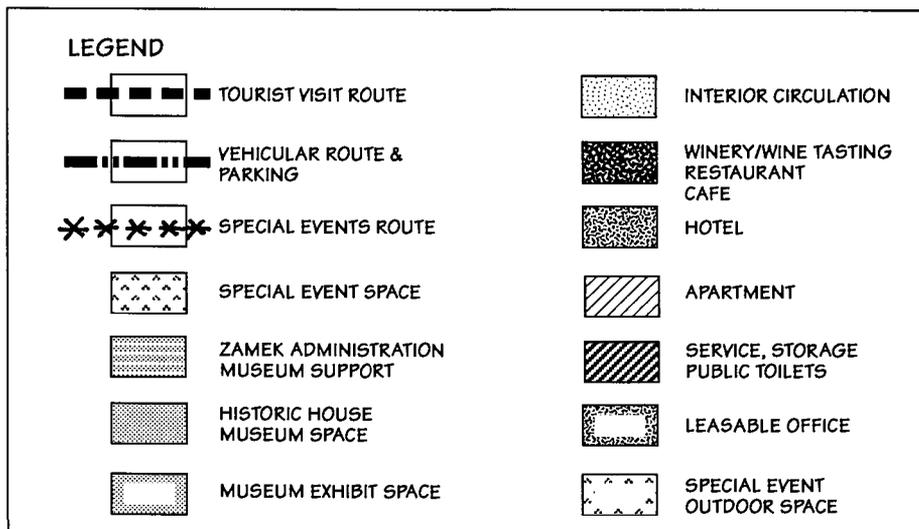
NORTH

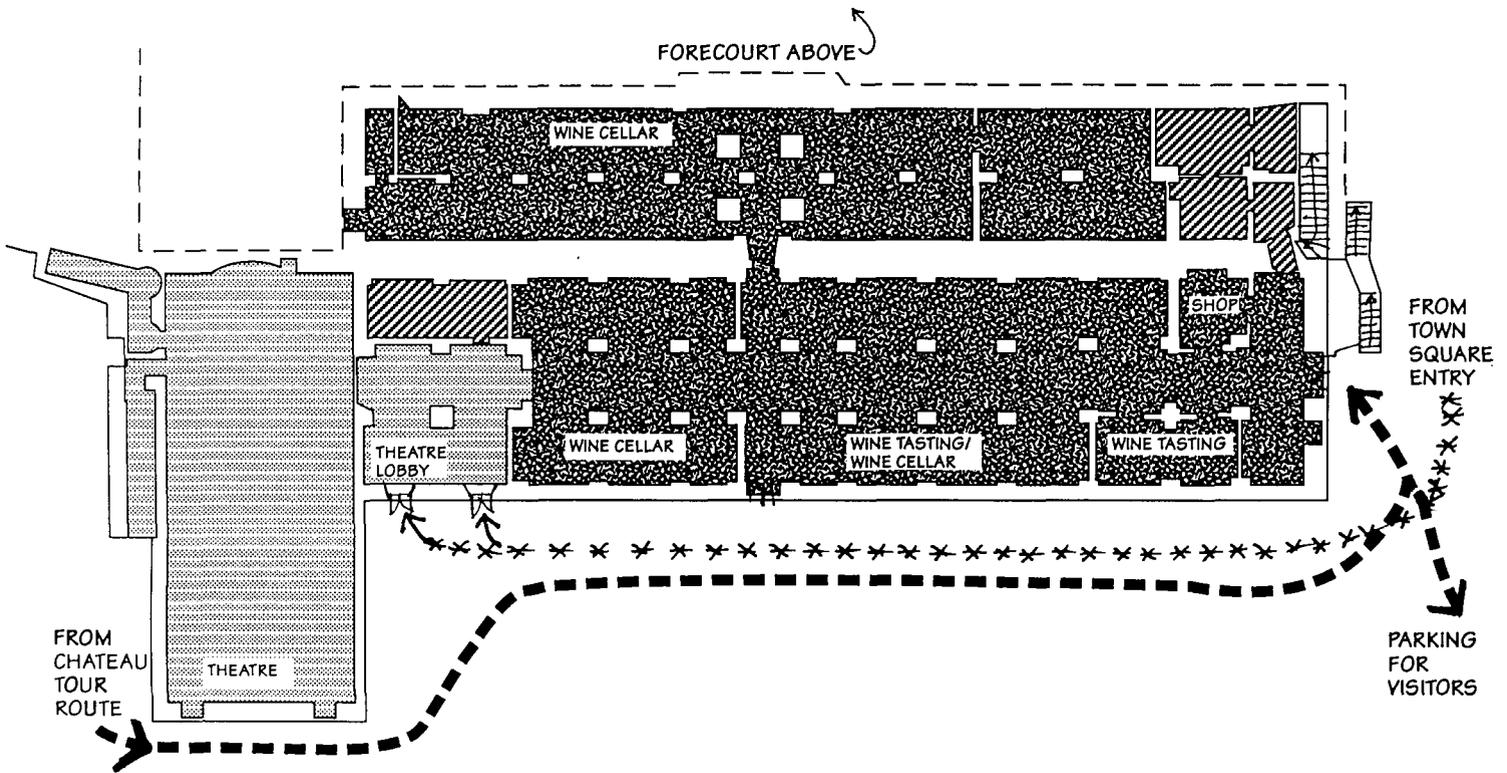
LEGEND

- 
TOURIST VISIT ROUTE
- 
VEHICULAR ROUTE & PARKING
- 
SPECIAL EVENTS ROUTE
- 
SPECIAL EVENT SPACE
- 
ZAMEK ADMINISTRATION
MUSEUM SUPPORT
- 
HISTORIC HOUSE
MUSEUM SPACE
- 
MUSEUM EXHIBIT SPACE
- 
INTERIOR CIRCULATION
- 
WINERY/WINE TASTING
RESTAURANT
CAFE
- 
HOTEL
- 
APARTMENT
- 
SERVICE, STORAGE
PUBLIC TOILETS
- 
LEASABLE OFFICE
- 
SPECIAL EVENT
OUTDOOR SPACE

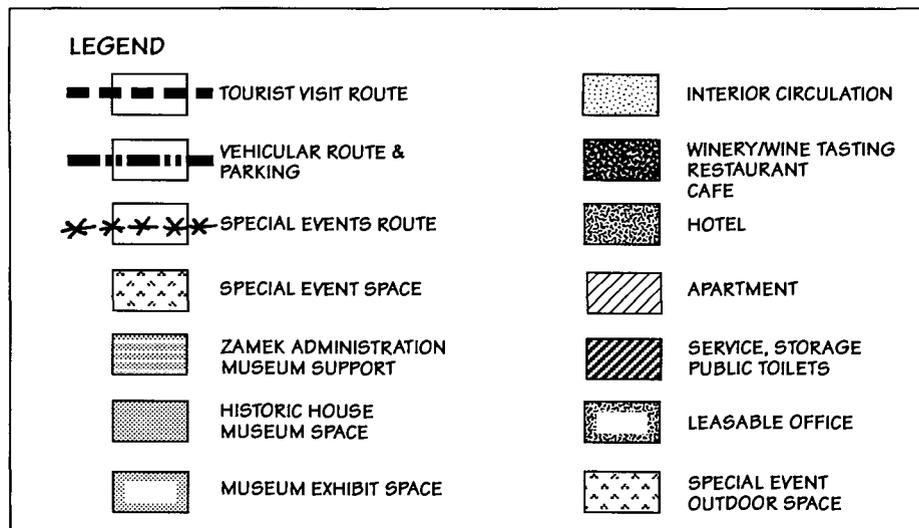


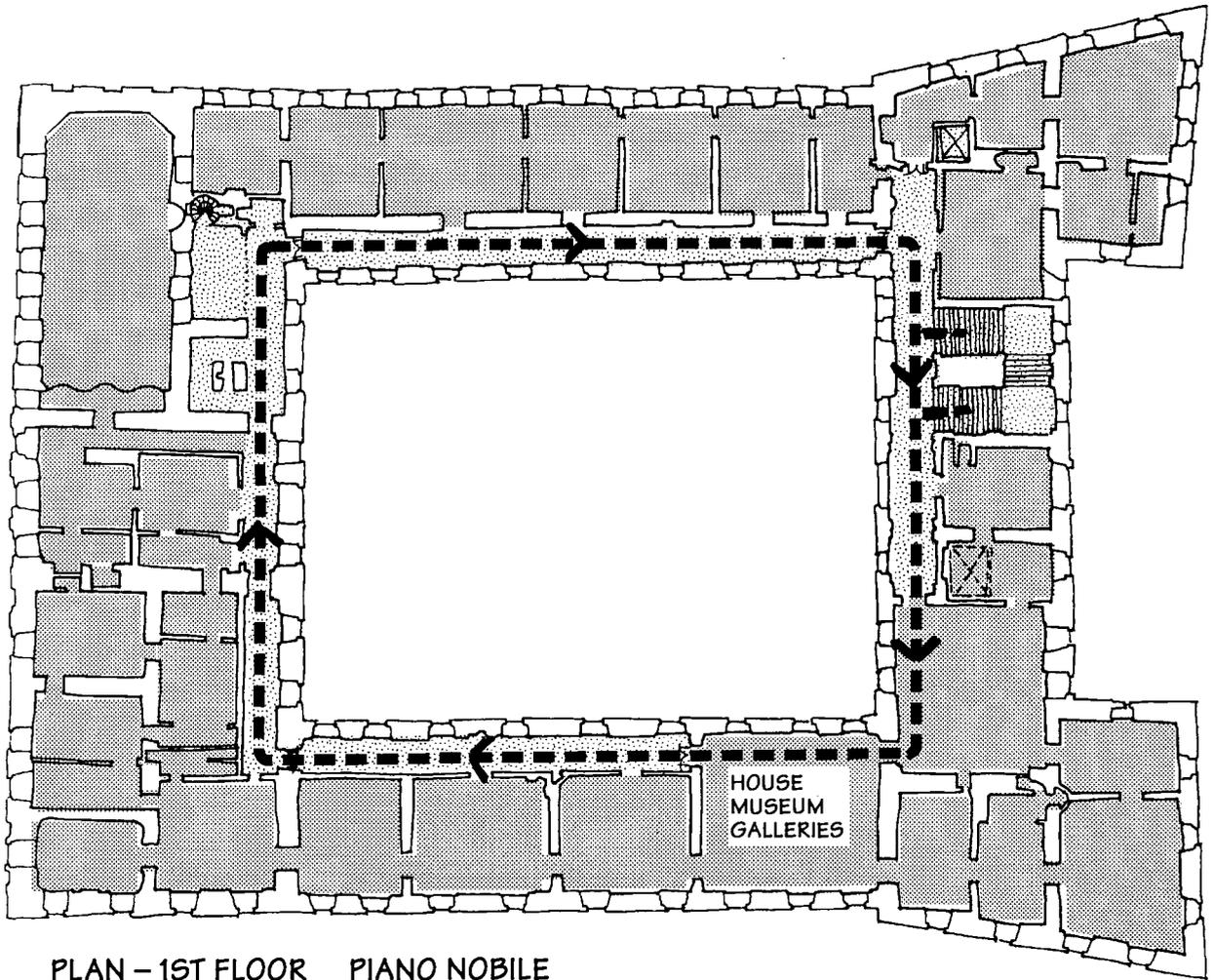
BASEMENT PLAN — CHATEAU





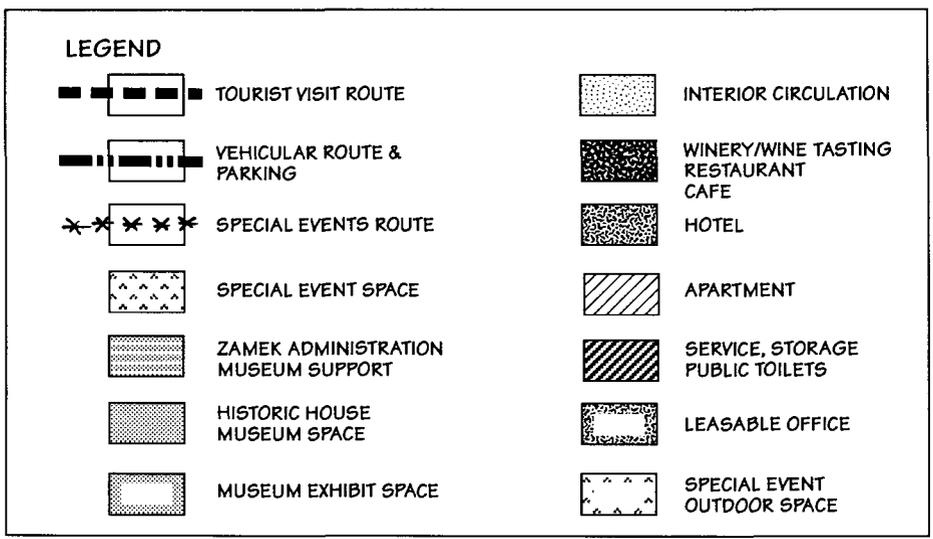
BASEMENT PLAN — SOUTH EAST WING

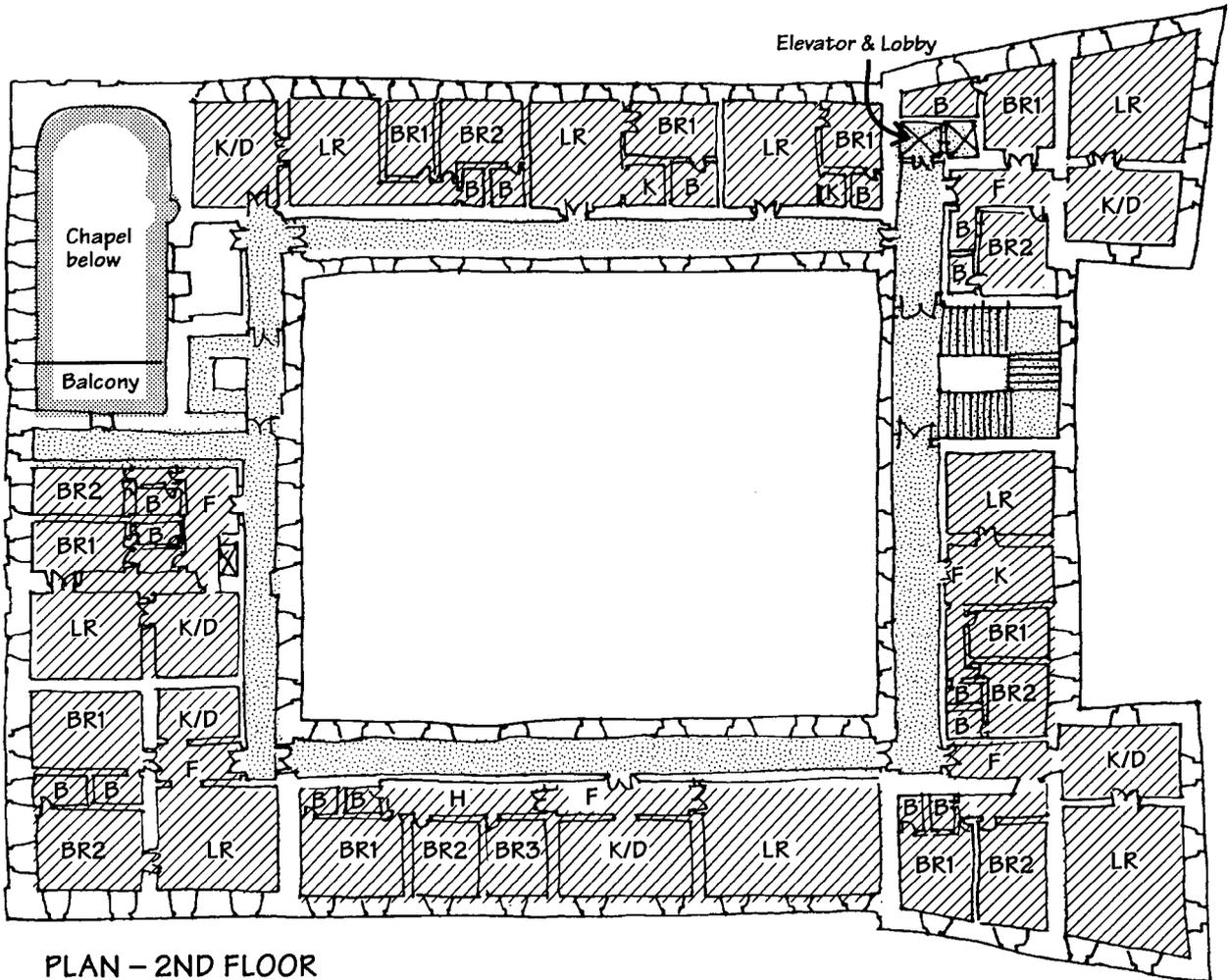




PLAN - 1ST FLOOR PIANO NOBILE

VALTICE PLANNING CHARRETTE

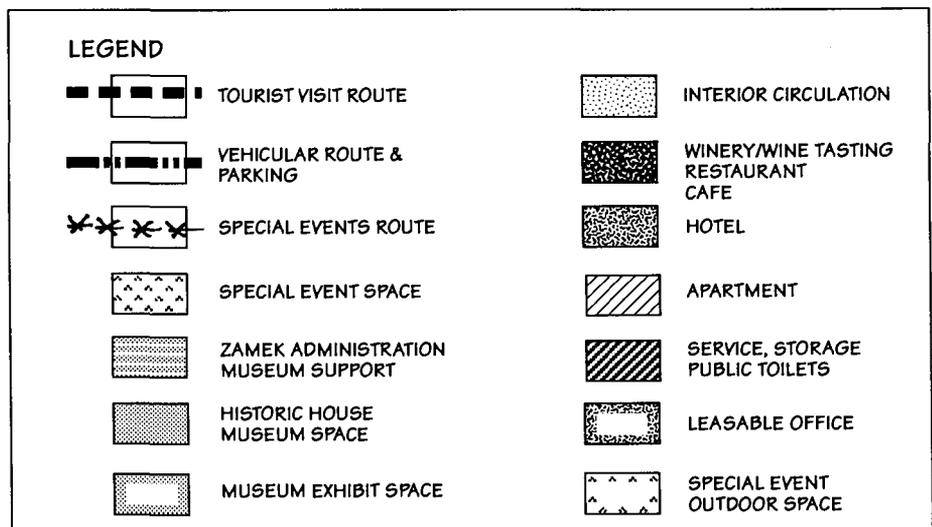


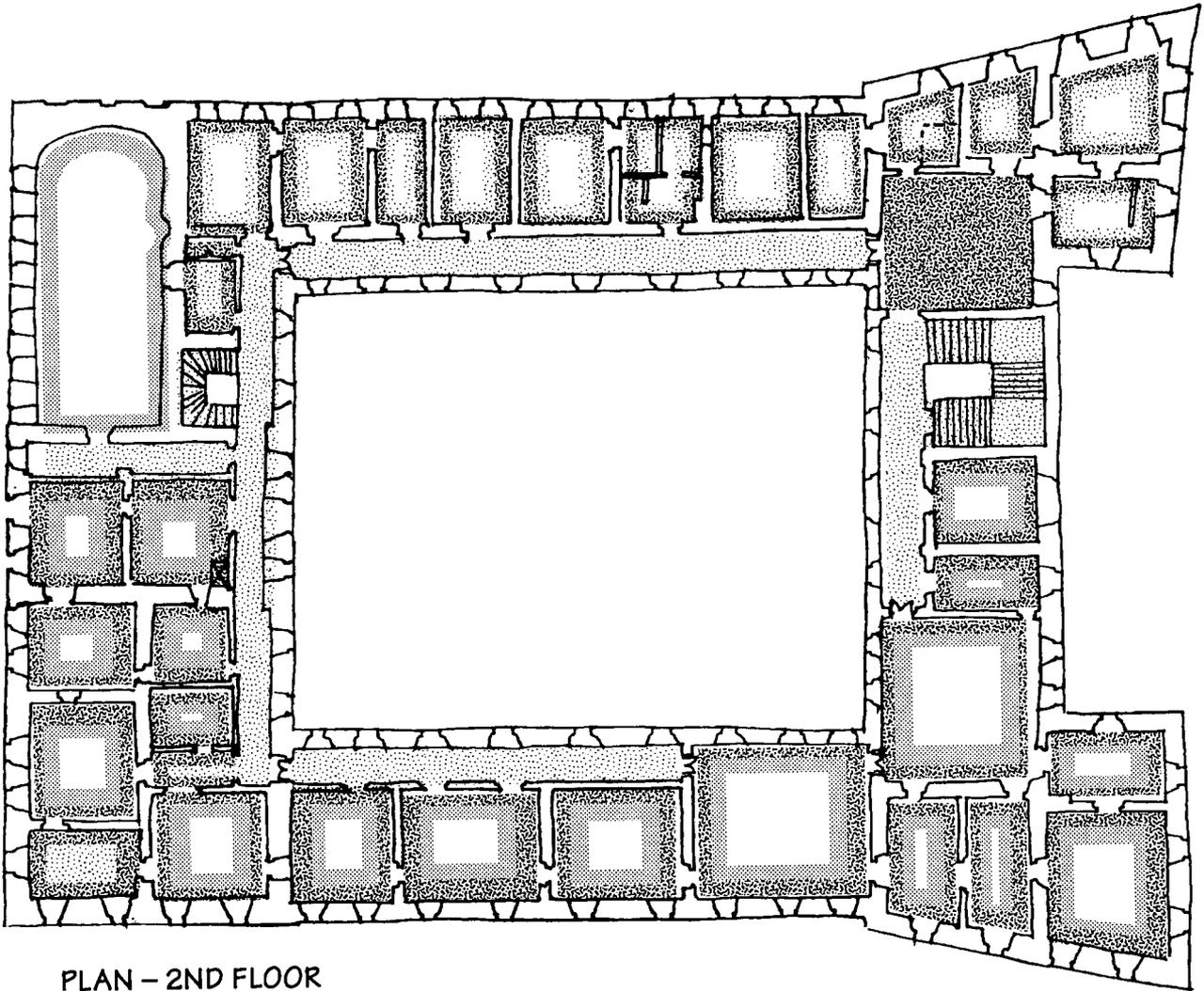


PLAN - 2ND FLOOR
SCHEME "A" (Rental Luxury Apartments)

VALTICE PLANNING CHARRETTE

- B Bath
- BR Bedroom
- D Dining Room
- F Foyer
- H Hall
- K Kitchen
- LR Living Room

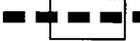
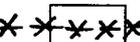


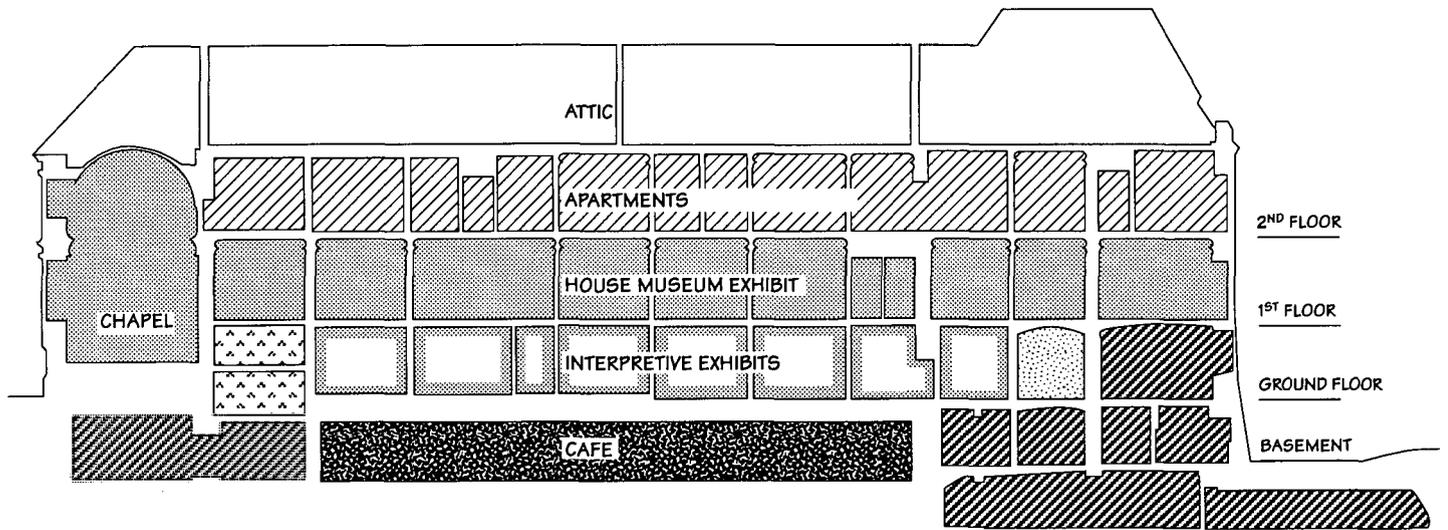


**PLAN - 2ND FLOOR
SCHEME "B"**

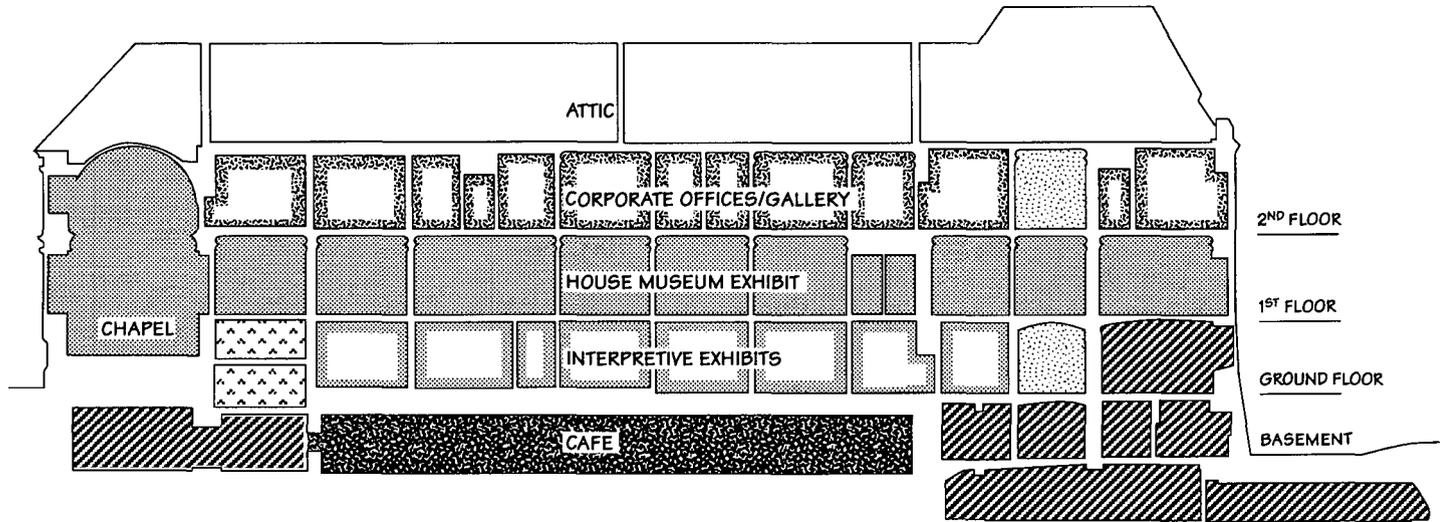
RENTAL CORPORATE OFFICES
MUSEUM GALLERIES
CONFERENCE FACILITIES

VALTICE PLANNING CHARRETTE

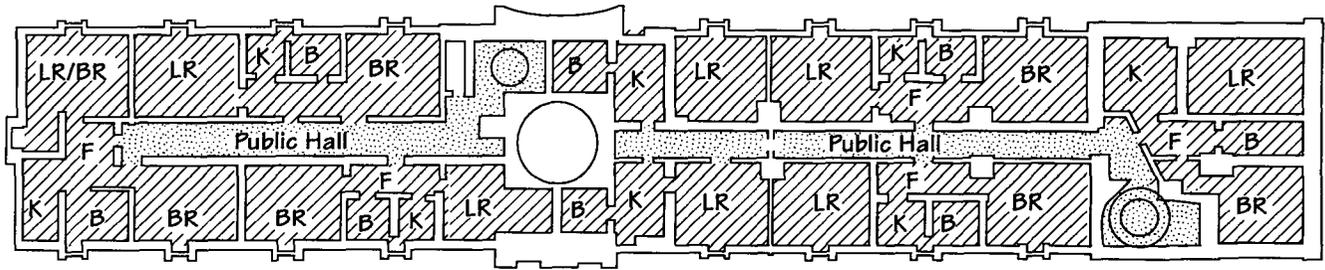
LEGEND			
	TOURIST VISIT ROUTE		INTERIOR CIRCULATION
	VEHICULAR ROUTE & PARKING		WINERY/WINE TASTING RESTAURANT CAFE
	SPECIAL EVENTS ROUTE		HOTEL
	SPECIAL EVENT SPACE		APARTMENT
	ZAMEK ADMINISTRATION MUSEUM SUPPORT		SERVICE, STORAGE PUBLIC TOILETS
	HISTORIC HOUSE MUSEUM SPACE		LEASABLE OFFICE
	MUSEUM EXHIBIT SPACE		SPECIAL EVENT OUTDOOR SPACE



CHATEAU SECTION
SCHEME "A"

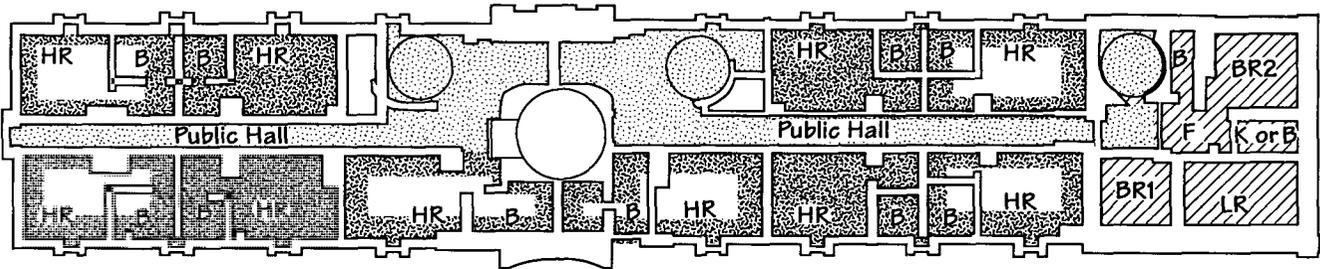


CHATEAU SECTION
SCHEME "B"



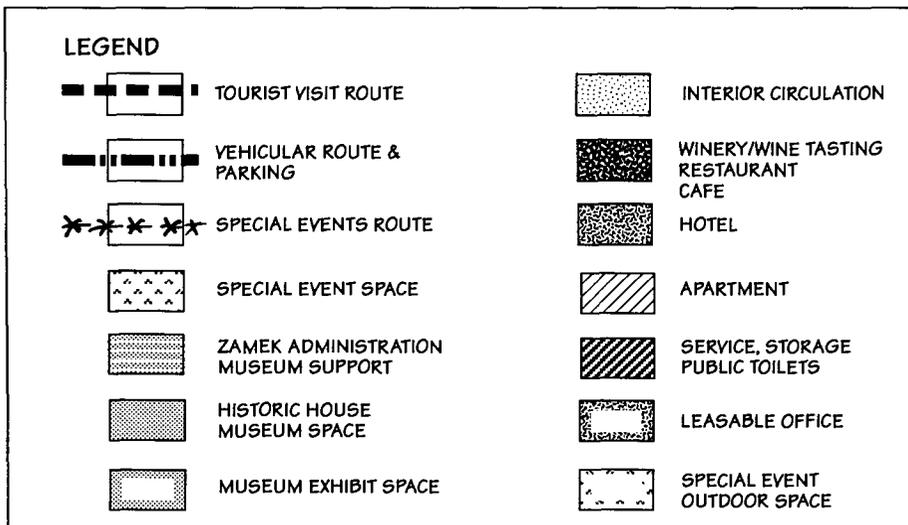
**TYPICAL NORTHWEST WING
APARTMENTS PLAN**

8 APARTMENTS

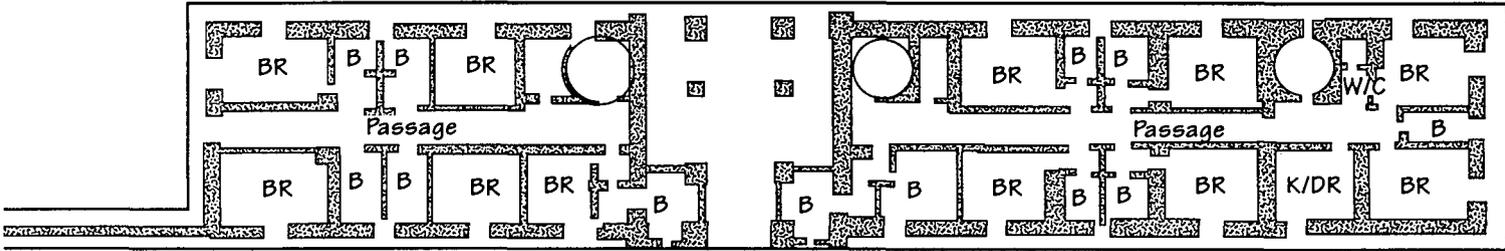


**TYPICAL SOUTHEAST WING
HOTEL ROOMS + APARTMENTS**

10 HOTEL ROOMS
1 APARTMENT

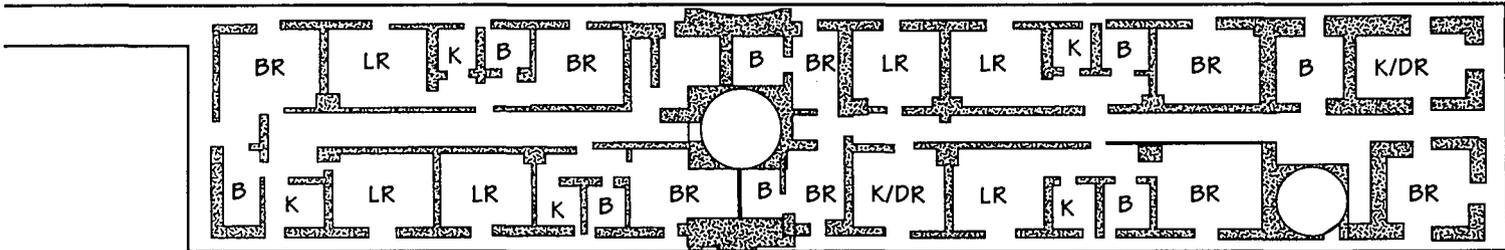


- B Bath
- BR Bedroom
- D Dining Room
- F Foyer
- HR Hotel Room
- K Kitchen
- LR Living Room



**1ST FLOOR
HOTEL ROOMS PLAN**

1ST FLOOR — 10 HOTEL ROOMS (BEDROOM + BATHROOM) = 20 BEDS
 1 FLAT (2 BEDROOMS + BATHROOM + KITCHEN/DINING ROOM + WC) = 4 BEDS



**NORTHWEST WING
HOTEL RESIDENTIAL UNITS PLAN**

1ST FLOOR — 1 FLAT (BEDROOM + LIVING ROOM + BATHROOM) = 4 BEDS
 2ND FLOOR — 7 FLATS (6 BEDROOMS + BATHROOM + KITCHEN;
 1 BEDROOM + BATHROOM + KITCHEN + DINING ROOM) = 28 BEDS
 3RD FLOOR — 1 FLAT (1 BEDROOM + LIVING ROOM + KITCHEN + BATHROOM) = 4 BEDS

VALTICE SITE & LEDNICE-VALTICE LANDSCAPE AREA

Working Group: Hans Dorn (Germany), presenter; Pavel Mackrle (CR); Megan McKinnon (USA); Zdenek Novak (CR); Stefan Yarabek (USA).

As an example of landscape architecture, the Lednice-Valtice area, comprising the two zameks and the intervening and surrounding lands and structures, is unique: *it is nothing less than the earliest and most extensive designed landscape surviving in Central Europe*. Landscape historians have deemed it equal in importance to Sans-Souci in Potsdam and Stourhead (Wiltshire). Its characteristic and most significant feature is its grand scale, some 200 square km, organized and unified by tree-lined *allées* and vistas that connect the two axial zameks and their follies in the intervening designed agrarian and village landscape. Within this totality are individual features of incalculable historic, aesthetic, and scientific value - an arboretum boasting the largest and oldest collection of North American trees and plants in Europe is but one of many - but the whole, diverse yet harmonious ensemble, is far greater than the sum of its parts.

In addition to a large number of Baroque, Neoclassical, and Romantic structures, the overall design, the originally planted woody species, the avenues of trees, and the parks have survived intact, largely uncompromised by later intrusions. The restoration and maintenance of this invaluable and irreplaceable heritage is a concern of critical national and international importance. The effort will continue to benefit from the existence in Lednice of Brno University's Faculty of Horticulture, the only university horticultural and architectural landscape department in the Czech and Slovak Republics, whose faculty and students have traditionally participated in the maintenance of the Lednice zamek's park and gardens.

Its grand-scale and freedom from major urban and industrial development does not insulate the Lednice-Valtice landscape against environmental insults, both immediate and remote. A chemical factory near Breclav emits poisons that sicken trees 10 km away in the Lednice park. An ambitious engineering scheme for flood control and drainage created a vast dead lake and interferes with the natural recharge of the aquifer that sustains the Lednice-Valtice region; while the aquifer's water quality is threatened by leachates from a Breclav landfill. A pumping station in Lednice Park lowers the water table, killing rare, centuries-old trees. The recent transition from traditional small-farm agriculture to large-scale, intensive, monoculture, involving chemicals and large machines, has not only transformed the rural landscape of Southern Moravia; it has also degraded soil and water quality, increased erosion, and profoundly altered the social fabric. The subsequent abandonment of excess production promises further, unforeseen landscape alterations.

In case after case, the traditional development activity of the past twenty years, designed to promote the economic health of the region, has threatened the ecological health of the landscape on which the regional economy ultimately depends. Such paradoxes promise to occur more frequently as economic development of all kinds, including tourism and recreation associated with the Lednice-Valtice cultural landscape, increases apace in the absence of adequate and effective environmental-protection and land-use policies.

Elaborate plans are already developed for a major golf-course-and-housing development, the Moravian Recreation Center. As currently proposed this project appears to ignore the *genius loci* (sense of place) that makes the area economically viable. Any number of other hotel and recreation schemes of various shapes and sizes are afoot in and around Valtice, Lednice, and other local towns. A high-rise hotel was recently proposed for the Valtice town square, virtually tower-to-tower with the 17th century church by architects Tencalla and Fischer von Erlach. The project was only barely averted by the town's planning mechanisms, which otherwise have not kept pace with increasing western-style development activity.

Restoration of the 200 square km Lednice-Valtice cultural landscape, including the zameks and other constructions, requires an immediate commitment of adequate funds and specialized skills. In the zamek parks and gardens, trees and plants (some of them representing rare species and cultivars) are dying from the cumulative effects of human neglect and environmental stress. Nothing short of immediate, emergency measures can hope to reverse the damage before much more of this irreplaceable cultural and natural heritage is lost forever.

The long-term survival and maintenance of the landscape will require changes in philosophy, policy and practice, as well as the sustained commitment of adequate financial and human resources. At every level, government should seek to harmonize economic demands with ecological limits, keeping in mind, as President Vaclav Havel has written, the needs of both man and nature. Specific provision for sustaining the landscape should be written into official policies and regulations. Planning for economic activity in the region, including especially tourism, should be based on sophisticated analysis of the environment's carrying capacity, the limit of use beyond which the resource is diminished and the loss exceeds the gain. The idea of limits can be applied broadly -- to the question of how many tourists can trample the roots of a tree without damaging the tree, for example, as well as to the riddle of how many sightseers can see the same site before there's no site left to see. On a more mundane level, prudent concern for limits might lead to concern about the lack of modern sewage treatment in Valtice and many surrounding towns that are anticipating the benefits of tourism without fully counting the costs.

Sharing concern for their common historic landscape would encourage cooperation between Valtice, Lednice, and Breclav, the county seat, on issues of tourism, infrastructure and services. The lack of regional cooperation has so far delayed a comprehensive plan to exploit the area's development potential without compromising critical environmental values. In the absence of such a plan, headlong development is a potential threat to the region's architectural and cultural landscape heritage, to traditional land use patterns, and to environmental health. Without reasonable guidelines for building or rehabilitating in historically significant areas, and for insuring public access

to trails, parks, and historic sites and buildings, the accelerating movement toward privatization of real estate poses a potential threat to important architectural and landscape values.

Cognizant of these issues, the Landscape/Site group bases its proposal for conservation and improvement of the historical Lednice-Valtice cultural landscape on certain fundamental premises which are described below.

1. The Lednice-Valtice cultural landscape, unique in Europe as an example of a systematically composed area, is an indivisible ecological, aesthetic, and historical unit that should be considered as a single entity.
2. The standard for appropriate restoration and maintenance should be the designs and ideas of Johannes II of Liechtenstein, who brought the landscape to its highest level of development.
3. The goal of the restoration and preservation effort is to achieve both economic growth and conservation of the natural and man-made environments on which growth depends.

Consistent with these principles, the group proposes strategies on both local and regional scales.

Regional Strategies:

To forestall further losses among the most valuable elements of the cultural landscape, immediate attention should be given to stabilizing all existing flora and landscape features in the parks around the Valtice and Lednice zameks.

Document existing landscape features, beginning with recent or imminent losses.

Conduct comprehensive landscape research, involving collection of data, including photographs from the ground and the air, written and oral histories, archeology, etc.

Using valid data, perform a thorough analysis of all significant landscape features, including natural features, *e.g.* topography, geology, hydrology, meteorology (climate), flora (vegetation), and fauna (animals); and man-made features, *e.g.* monuments, human settlements, agricultural improvements, castles, towers, water towers, churches, follies, trails, roads, railway lines, parks, allees, designed vegetation, vistas.

As part of this research and analysis, Ing. Zdenek Novak, Director of the Institute for the Protection of Monuments, should pursue documents and field research in Austria, Germany, France, England and Scotland.

In an effort toward developing a master plan, create a comprehensive series of landscape plans according to a selected period of most significant landscape influence (not political choice).

Develop an historic landscape management plan describing zones according to their distinctive place character. This management or zoning plan would clearly delineate: the historic or ecological core, historic or ecologic buffer areas, and service or adaptive use zones. An analysis of the existing town zoning plan should result in recommendations for the preservation, economic development and privatization of the area.

Local Strategies (Valtice Zamek Park and Town Square):

Prune, fertilize, and/or treat diseases of existing specimen trees and shrubs.

Document and replace all recently lost or threatened trees and shrubs.

Document and repair benches, pathways and existing garden ornaments.

Provide botanical signage for plants and directional signage to trails and garden features.

Plant area surrounding stairway entry to zamek in Picturesque style, using clumps of trees to screen undesirable views toward town and water tower to the east while reinforcing pedestrian circulation toward the town square and framing views to and from the zamek.

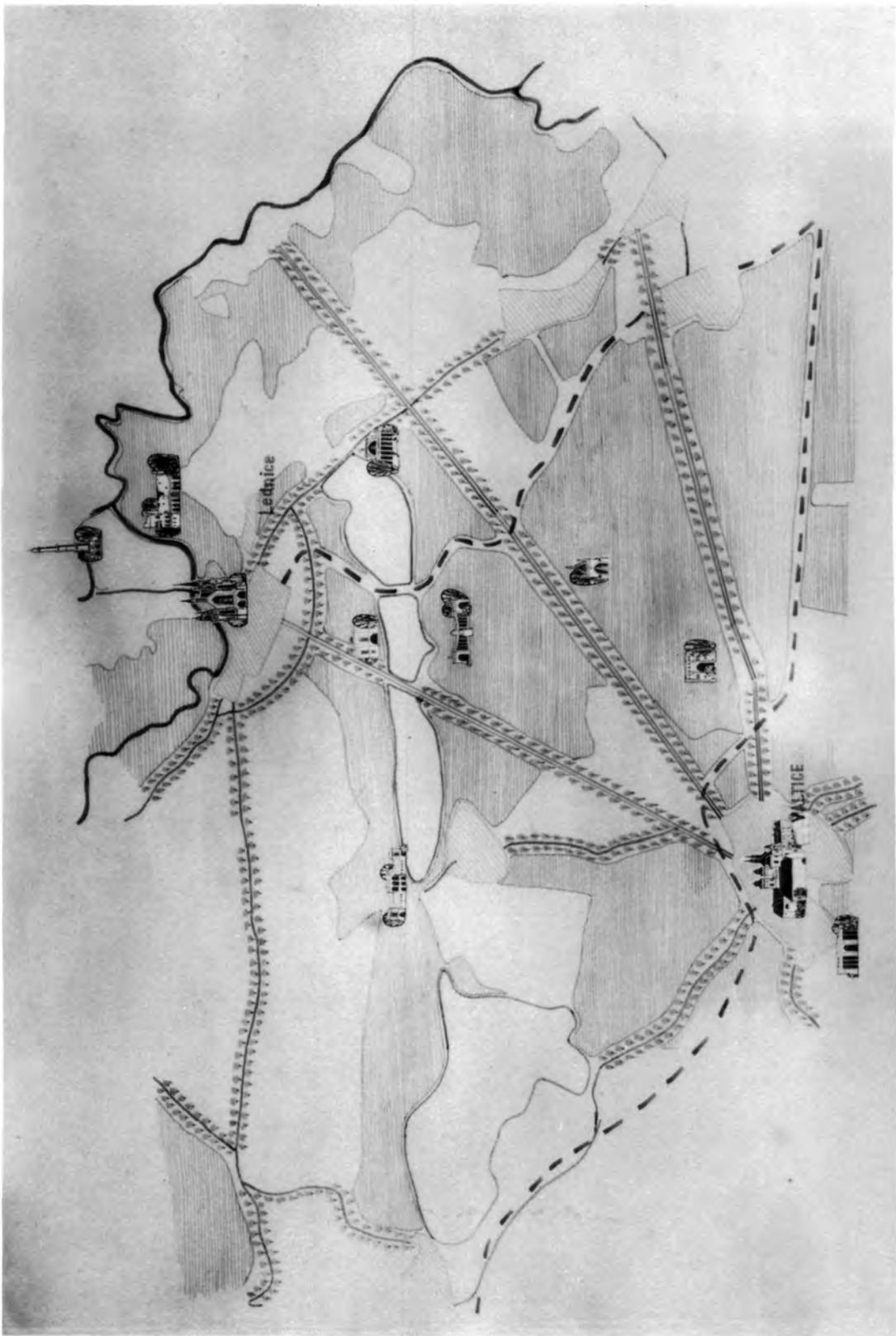
Architectural design and facade improvement recommendations to mitigate the visual impact of modern buildings to the west of the zamek.

Restore the grotto, the amphitheater, and the formal garden to their original designs in accordance with research.

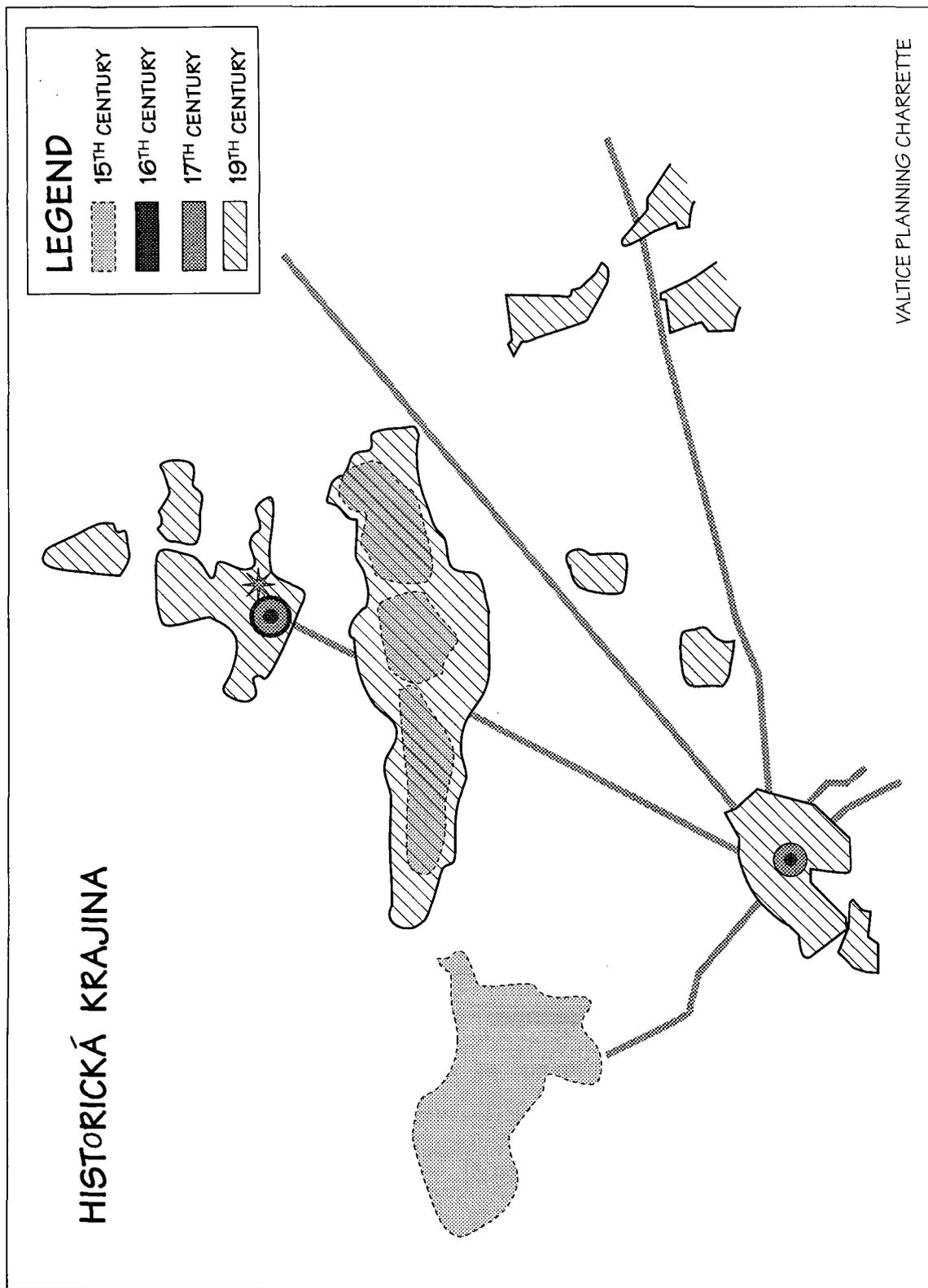
Develop and implement a plan for the town square that improves auto and pedestrian circulation, provides shaded parking, and strengthens the aesthetic and historic character of the square. The missing fabric of the eastern facade wall historically enclosing the square needs to be reinforced by replacing the building just south of the entrance to the square (now used as a parking lot). This is an opportunity to develop a "model" design of a building of similar scale and style to the adjacent structure with compatible design features and color.

Parking and service areas should be expanded; they must be carefully located for accessibility but screened from view.

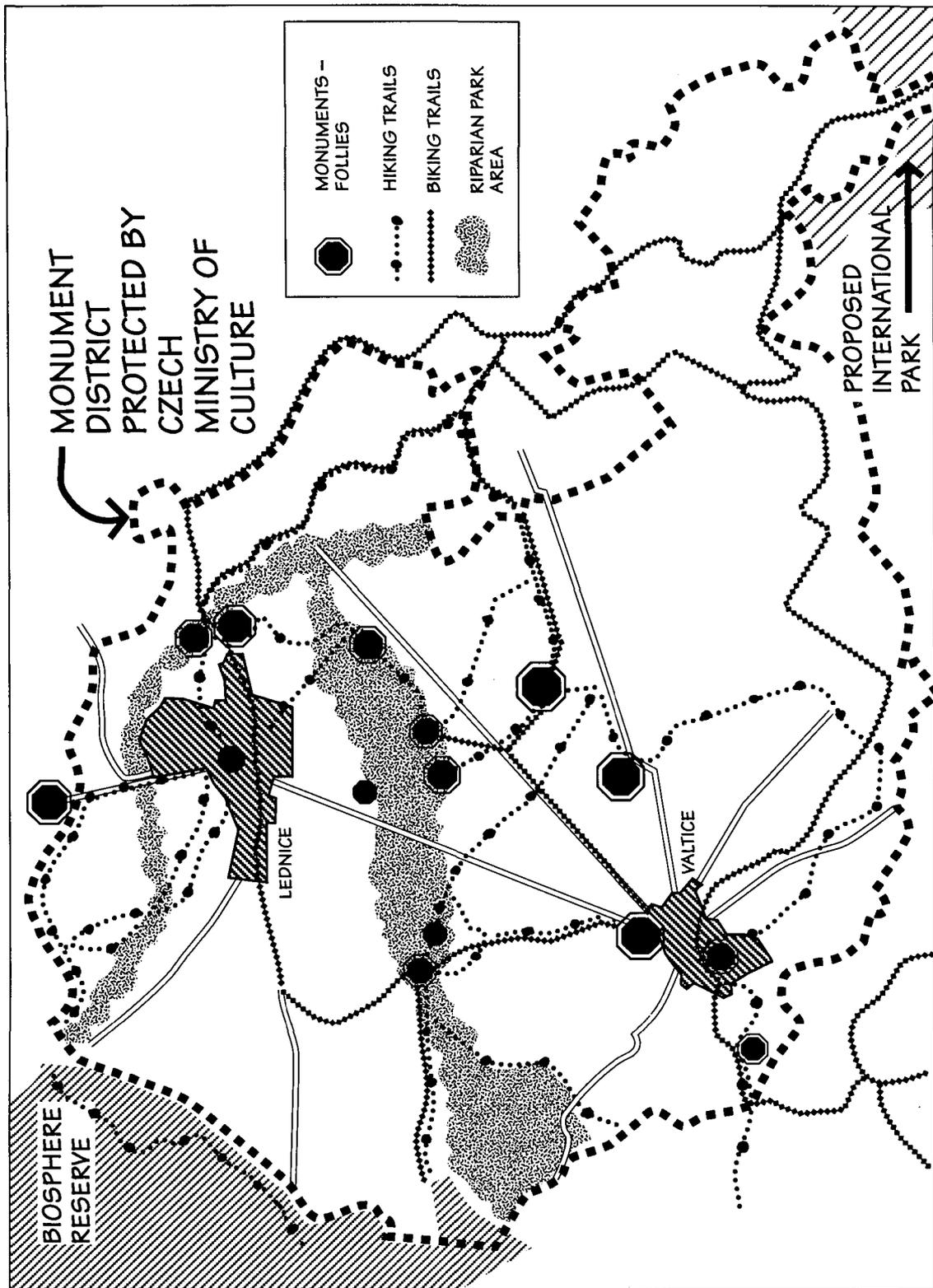
Existing modern design elements in the square erode its historic architectural integrity. A uniform design vocabulary should be established for new signage and street elements such as paving, lighting, bollards, etc.



Lednice-Valtice Historic Landscape The Valtice zamek and Lednice zamek are two focal points in a grand-scale designed landscape organized and unified by tree-lined allees and vistas to and from the zameks and follies.



Lednice-Valtice Historic Landscape Overlay showing construction chronology.

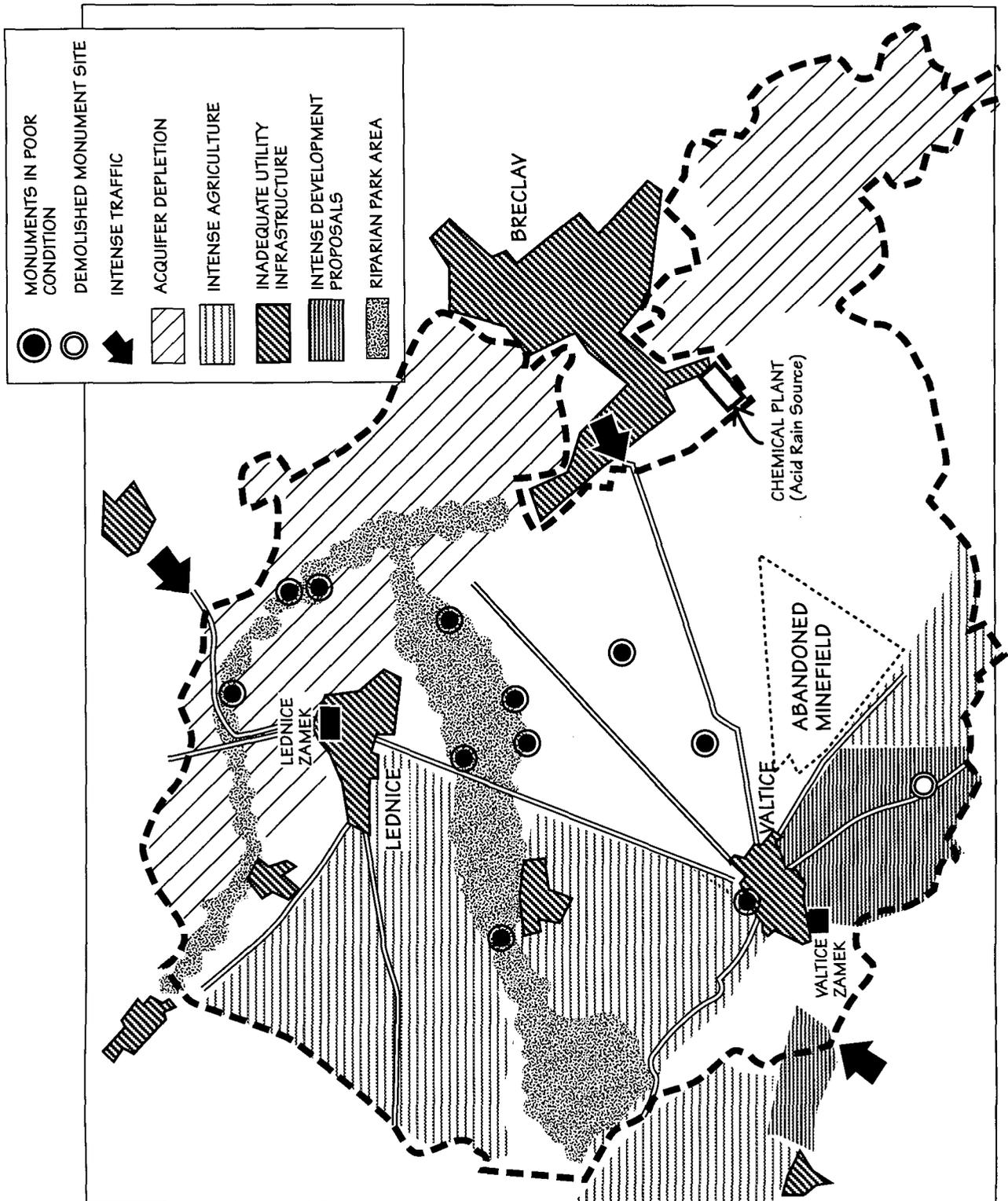


Resources of the Lednice-Valtice Historic Landscape The most significant designed landscape in Central Europe is a complex of interrelated cultural, ecological and historical features. The four hundred year old comprised landscape is a tapestry of working agricultural and village landscapes threaded by designed allees, hiking trails, follies and vistas which are anchored by the Valtice and Lednice Zamek gardens.

PROBLÉMY

LEGEND

-  MONUMENTS IN POOR CONDITION
-  DEMOLISHED MONUMENT SITE
-  INTENSE TRAFFIC
-  ACQUIFER DEPLETION
-  INTENSE AGRICULTURE
-  INADEQUATE UTILITY INFRASTRUCTURE
-  INTENSE DEVELOPMENT PROPOSALS
-  RIPARIAN PARK AREA



20th/21st Century Threats To The Lednice-Valtice Historic Landscape The most significant designed landscape and UNESCO biosphere reserve is in jeopardy as a result of modern industrial intrusions between 1946 and 1989. Inherited problems range from intensive agricultural practices to severe acquirer depletion due to civil engineering mistakes; to an abandoned minefield within the park; to acid rain from the chemical plant at Breclav which is destroying centuries old monuments, and specimen trees and ecological habitats. Current threats to the landscape and its long-term economic viability are increased vehicular traffic between Vienna, Brno & Prague, insensitive grandiose western development proposals and an inadequate utility infrastructure.

CULTURAL PROGRAMMING

Working Group: Lester Borley, presenter (Scotland); Ronald Lee Fleming (USA); Jasper Parrott (England); Merlin Waterson (England).

The Valtice zamek's value as an architectural and historical monument and as a dominant element in the Lednice-Valtice cultural landscape is greatly enhanced by its attractiveness as the setting for a variety of cultural, educational and recreational programs. Such programs, imaginatively conceived and mounted, animate the zamek, transforming a museum in which the past is frozen under glass into a stage on which the past dances with the present. With the zamek restored to vitality, the Cultural Programming group believes that Valtice has the potential for renewal of its historical importance as a center of diverse social and cultural activity. Well promoted and managed, these activities will not only defray their own costs but will contribute significantly to the support of not-for-profit educational and cultural programs and to the improvement and maintenance of the zamek. Beyond the zamek, the production of social and cultural events, and the visitors they attract, will provide a very important stimulus to the local and regional economies.

Among the factors favoring Valtice as a site for cultural programming and related activities are the quality of the zamek itself and the surrounding landscape; the availability of a variety of performance, exhibition, and support spaces in reasonably good structural condition in the zamek and its dependencies; and the accessibility of Valtice from the Vienna region as well as from Prague and other tourist magnets in the Czech Republic.

The Cultural Programming group also identified a cluster of issues to be addressed in an integrated way if Valtice is to justify new cultural programming and other activities, supported by adequate public-information and marketing efforts, to attract visitors. Such efforts should be preceded by investments in tourist accommodations and other facilities; in the interpretive programs in the zamek, its dependencies, and the parks and gardens; and in the recruitment and training of guides and other staff.

Some of these activities have already found their way to Valtice; others can be encouraged to follow.

Music and Art Activities:

- * July Arts Week
- * Early Music Week
- * Baroque Festival
- * Touring choirs
- * Chamber music weekends
- * Master class residencies
- * Youth orchestra residency
- * Expanded museum interpretation

Wine Activities:

- * May wine festival
- * Wine cellar tours and tasting (local and regional)
- * Courses in viticulture and wine making

Landscape/Horticulture/Nature Activities:

- * Greenways touring, on foot or horseback, by bicycle or carriage
- * Lednice-Valtice gardens and parks
- * Gardening/flower shows
- * Birding

Equestrian Events:

- * Rentals of saddle horses and carriages
- * Horsemanship courses, demonstrations, shows, competitions

Youth/Education/Training Activities:

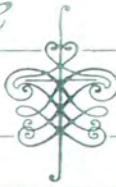
- * Architectural restoration crafts training and conservation (in collaboration with Czech and/or foreign university)
- * Landscape design, restoration and conservation (in collaboration with Czech and/or foreign university, especially the established program at Lednice by Brno University landscape architecture department)
- * Cultural resource and arts management
- * Horticulture (in collaboration with Brno and/or foreign university, especially the established university horticulture faculty at Lednice.)
- * Academic summer school, with possible affiliation with US or West European secondary school or university.
- * Summer work study programs offering young people hands-on experience in conservation and restoration of both natural and man-made environments; supported by European and US foundations.
- * Music classes and orchestral training, associated with an international youth orchestra based in Lednice-Valtice.

For 1994-95, the Cultural Programming group proposes:

1. Appointment of an experienced and respected Czech cultural-program director to work with international consultants to manage the existing cultural-events schedule and to develop an expanded program of performances, festivals, and other cultural activities.
2. Increased support for, and elaboration of, existing neoclassical music and culture events.
3. Development and inauguration of additional contemporary festivals and events, including jazz and modern dance activities; master classes and seminars, combined with performances, in music and dance; ethnic and national festivals, including a Czech-American 4th of July celebration; horse shows, competitions, equestrian events; etc.

Společnost Valtice

SPOLEČNOST VALTICE – KULTURA A UMĚNÍ
VALTICE SOCIETY – ART AND CULTURE
GESELLSCHAFT VALTICE – KUNST UND KULTUR
SOCIÉTÉ VALTICE – ART ET CULTURE



Booking and Information
ETAMP Film Production Ltd. U továren 251, 102 00 Praha 10
Tel. +42.2.70 60 94, 70 52 76, 70 52 72 Fax +42.2.70 60 77

Festival Office

INTERPRETATION

Working Group: Lester Borley (Scotland), presenter; Ronald Lee Fleming (USA); Merlin Waterson (England)

Interpretation comprises the entire range of museum functions and services concerned with conveying the museum's significance to the visitor. These functions and services include installation and exhibition of objects from the museum collection; signage; guides and other presenters; and publications and other information media. At Valtice, the major focus of interpretation is the zamek itself and its associated gardens and parks, follies and other dependencies. The object of interpretation is nothing less than to reanimate the historical life of the zamek in all its authentic dimensions for contemporary visitors. In this effort, attention to wine making, fish farming, and the role of horses at Valtice is at least as fruitful as art-historical analysis of the zamek.

Lack of resources and access to historical documentation has frustrated past efforts at authentic restoration of parts of the zamek. Instead, some of the formal rooms of the *piano nobile* have been restored and decorated in a synthesis of antique styles to suggest their former appearances and functions, without making any claim to authenticity.

Authentic restoration of the zamek's principal spaces, including but not limited to the *piano nobile*, is a valid long-term goal. Getting there will require a lot of time and money for research, planning, careful craftsmanship and artistry, and patient acquisition. As money becomes available, research should concentrate on:

Oral history: taped or videotaped interviews with former domestic staff, local people, and, ideally, members of the Liechtenstein family circle.

Photographic archives.

Inventories of zamek contents, in the Liechtenstein family archives and other libraries.

Other documents concerning the history and presentation of the zamek.

Certainly no extensive restoration of Valtice should begin without a decision as to where it will end. Is the work to achieve a sequence of Baroque state apartments; or the 19th century seat of the Liechtenstein family headed by Johannes II; or a country retreat during the 1930s, the final era of Liechtenstein family occupation; or something in-between?

In the interim, the Interpretation group believes that partial restoration efforts, undertaken in haste, will inevitably lead to errors and waste. Better to do less for the present, and to preserve options for the future.

The working group made the following recommendations for improving the entire range of interpretive activities at Valtice:

1. All graphic materials - from the road signs on highways leading to the site, to the maps and pamphlets distributed at the zamek gates, the identification tags on individual trees and shrubs and should serve a dual function: reinforcing the visitor's sense of the identity and overall unity of the Lednice-Valtice landscape, while orienting the visitor within the greater landscape and communicating specific information.
2. The primary graphic device should be a stylized "logo", or identifying symbol, standing for the Lednice-Valtice cultural landscape as a whole. The distinctive silhouette of Fischer von Erlach's tower on the main facade of the Valtice zamek, slightly stylized, would serve this important function.
3. At all nearby Austrian-border crossings and on all main roads leading into the Lednice-Valtice area, signs distinguished by the Lednice-Valtice logo and graphic style should lead travelers to the information center/entrance at the Valtice zamek gate, where full orientation and information on recreational opportunities, accommodations, etc. will be available.
4. All roads leading from the Valtice zamek gate to Lednice, Mikulov, other neighboring communities, and other points of interest, should be clearly marked with distinctive signs that orient travelers in the cultural landscape. More detailed information should be provided at well-marked roadside rest areas.
5. Each location within the cultural landscape should be furnished with appropriate identification and information signs, maps and text materials.
6. All interpretive materials should be consistent in style: typography, layout, colors, graphics, etc.
7. All interpretive texts, information signs, etc. should be printed in Czech, German, and English.
8. Staff and volunteers who come in contact with visitors should be able to speak - preferably in English and/or German as well as Czech - about the greater cultural landscape as well as their specific areas of responsibility.

9. Scientific and technical, historic, economic and other information at various levels should be available to meet the needs of visitors with specialized interests.
10. Local citizens - especially appropriate professionals, such as teachers, musicians, farmers, horticulturists, viniculturists, and wine-makers - should be recruited, and trained if necessary, to act as interpreters.



Presentation of Proposed Project Logo.



Central Tower Inspiration for Project Logo.



Angels & Gods Cavorting on the Central Tower.

ADMINISTRATION

Working Group: Stephen Raphael (USA), presenter; Deborah Boraston (England); Claire Brooks (USA); Bonnie Burnham (USA); Ronald Lee Fleming (USA); Dasha Havel (CR); Ellen Marks (USA); Jasper Parrott (England); Marion Sjveda (CR).

Any initiative for restoration, conservation and economic development of the Valtice zamek and its environs is likely to stumble over the tangle of legal and administrative structures that evolved during four decades of state ownership and management.

Ownership and Control of Valtice Zamek: At present, the Czech government holds title to individual Lednice-Valtice properties which include the two zameks and seven of the nine off-property follies in trust for the nation. The Institute for the Protection of Monuments, part of the Ministry of Culture, operates the complex, while the Ministry of Finance makes up the sizable annual deficits. The balance of the composed landscape such as the allees and the forests are publicly owned while the agrarian and village landscape is privately owned.

Over time, important parts of the Valtice zamek have been effectively leased to various year-round or occasional users, often on disadvantageous terms. In some cases the practical effect has been to fragment and dissipate meaningful control over the cultural landscape, with unfortunate consequences. The hotel-restaurant-discotheque complex that occupies most of the east wing, potentially the most potent economic generator for the entire zamek, was turned over to the County government, which leased it to a trade union, which ran it into bankruptcy. The net return to the zamek from its most commercially viable asset was a loss.

The 1780 Rococo theater, virtually destroyed except for its shell during the 1950s, was partially reconstructed in a nondescript contemporary style in the 1980s by the Town of Valtice, which controls and administers the facility, ostensibly for community functions. The town so far has been unable to complete the reconstruction, however, and the unfinished theatre currently produces no benefit for the zamek or for the town.

Other more appropriate and promising ongoing uses of various areas of the zamek include:

A nursery school, owned and administered by the town, in a series of ground-floor rooms off the inner courtyard.

A recently-privatized woodworking and restoration workshop, largely but not exclusively devoted to zamek restoration projects, in one of the two former

carriage stables in the ground floor of the west wing and part of the adjacent stableyard.

A two week-long early-music seminar in July, sponsored by the Czech Music Society, uses various rooms in the zamek for lessons, practice, rehearsal and performance.

The annual Baroque Festival -- two weeks of 17th century opera, music, dance, food and wine and ambiance -- uses the zamek's courtyard, chapel, gardens, and period rooms.

An annual international painting and sculpture symposium occupies the winter riding hall and other spaces for the creation of large-scale art works during one month in the summer.

A local wine festival and market takes place each spring in the riding hall.

Conservation and Planning Regulation: As a national monument, the entire cultural landscape, including both zameks, is subject to government regulations regarding planning and protection of cultural heritage dating from the 1880s, when a real-estate boom threatened many old buildings. The basic Czech planning legislation includes conservation responsibilities at national, regional, and local levels. In the national government, conservation of national monuments is administered by the Ministry of Culture through the Institute for the Protection of Monuments. Planning is administered at the national level by the Ministry of Finance, at the regional level by county councils, and at the local level by town councils and building departments.

In practice, the planning system has tended to ignore or subordinate cultural values, such as architectural conservation, in favor of economic, technical, or political considerations. This tendency was especially pronounced during the 40 years of the Czechoslovak Socialist Republic. Cultural values are now being reintegrated into the planning process.

Legal status of not-for-profit organizations: A new not-for-profit statute is being considered by the legislature of the Czech Republic but is not yet in its final form. Rather than organize a not-for-profit corporation whose by-laws could possibly be not totally consonant with new statute, we have provided for a short term plan which can be implemented immediately based on a limited liability corporation (VAHC). Since we do not anticipate that VAHC will have any profits during the first two years, the tax consequences will be "de minimus". After the new not-for-profit statute is passed by the legislature, we will be in a position to effectuate the long term organizational plan.

Proposed legal and administrative structures for immediate short term implementation: Until such time as an appropriate not-for-profit law has been created in the Czech Republic, the following structure is proposed to finance and manage the operation of the zamek:

The Valtice Area Holding Corp. (VAHC), a limited liability corporation, will be formed. Its purposes are:

- (a) To conserve the natural and man-made heritage of the Lednice-Valtice area;
- (b) To manage the zamek and associated properties, and to assure appropriate uses of these properties;
- (c) To provide technical assistance for development of the area and its resources;
- (d) To promote and market the zamek and its facilities;
- (e) To develop educational and cultural programs related to the zamek and the cultural landscape.
- (f) To cooperate with other institutions - local, national, and international - with similar interests;
- (g) To develop historic landscape conservation techniques in conjunction with the University at Lednice;
- (h) To hold leases to the zamek and associated properties;
- (i) To sublease to users and tenants;
- (j) To generate revenue through loans, contracts, leases and outside investments;
- (k) To service bank and investor loans and to preserve and enhance Valtice area by rechanneling remaining profits back into the zamek and associated properties.

Composition of the Board of Directors

The VAHC's Board of Directors would consist of representative of local community institutions such as Greenways, the Baroque Festival Association and the Valtice Wine Association, project investors and other technical experts both national and international

Proposed Leasing and Funding Mechanisms: The fundamental element of the proposal is a legal agreement by which the *Government Authority* leases the *Asset* -- the zamek and the associated lands and structures -- to the *Valtice Area Holding Corporation* (VAHC).

Essential Features of the Lease:

Leased property is defined as all land, buildings and contents of the zamek.

Government shall maintain current levels of support for maintenance and operation of the zamek for a defined period of time.

Term of the Lease shall be 99 years.

Lessee (VAHC) shall have the right to restore, alter and renovate property, subject to Ministry of Culture approval regarding treatment of national historic sites.

Lessee shall have the right through loans secured by the lease to finance improvements.

Lessee shall have the right to sublease or assign portions of the property to actual users.

Events of default must be limited to failure of Lessee corporation to service debt. Lender can cure all defaults on behalf of lessee.

Lease Strategy:

According to the proposal, the Czech Republic grants the Valtice Area Holding Corporation (VAHC) a 99-year leasehold, conferring on VAHC the exclusive right to operate, sublease, and finance improvement through loans secured by the lease on the zamek and the appurtenant lands and structures. With this leasehold, VAHC does three things:

1. VAHC secures loans on all or part of the leasehold, using the lease as collateral. The loan proceeds support restoration and development projects -- rental apartments, riding facilities, landscape conservation, etc. -- that will produce income to service the debt and to fund other projects.
2. VAHC subleases other parts of the leasehold -- the hotel and restaurant, for example -- to specialized private operators or investors, in return for an annual rent and a percentage of gross proceeds earned by the sublessee at the property.
3. VAHC grants short-term licenses to other operators to operate other facilities, such as the Baroque theatre and the riding hall, using the proceeds to fund non-profit operations and improvements to the buildings and the landscape.

FUNDING SOURCES: Funding sources for the VAHC may come from a variety of sources:

1. Bank loans;
2. Investor participation;

3. Exchange of in-kind services by construction firms for work to stabilize and improve the physical condition ¹ of the zamek.

4. Funding through World Monuments Fund and other international foundations.

THE WORLD MONUMENTS FUND: The World monument Fund intends to enter into a joint venture agreement with the Valtice Area Holding Corporation to provide technical assistance and start up funding for development and programmatic aspects of the Valtice zamek and associated properties. The World Monuments Fund, who was one of the principal financial sponsors of the Planning Charrette held in July, 1993, is prepared to raise at least \$250,000 for emergency stabilization, detailed planning (architectural, landscaping, financial, legal and marketing fields), development of the zamek's program planning, and an international cultural program for the summer of 1994.

The continued growth of these activities over the next 10 years is expected to bring millions of dollars into the region. The WMF project development team believes that no commercial developer can match this investment.

Proposed long term legal and administrative structures: The Administration Working Group proposes the creation of a unified financing and management structure for the conservation, appropriate economic development, and operation, initially of the Valtice zamek, and ultimately of the entire Lednice-Valtice complex. The proposed structure comprises three distinct entities:

1. Valtice Area Preservation Corporation (VAPC)
(A *Not-For-Profit Corporation*)

Members:

Greenways
Festival Association
Wine Association
Financial, Legal, other experts

Purposes:

To conserve the natural and man-made heritage of the Lednice-Valtice area.

¹ Such work will be done pursuant to the contract and will be treated as an investment in VAHC by the construction company. This technique will be utilized both to make immediate short term interventions to stabilize the property and to provide additional long term construction financing for improvements that cannot be funded by bank funding. Construction firms will be treated in the same way as other investors and will have participation on the Board of VAHC.

To manage the zamek and associated properties, and to assure appropriate uses of these properties.

To provide technical assistance for development of the area and its resources.

To promote and market the zamek and its facilities.

To develop educational and cultural programs related to the zamek and the cultural landscape.

To cooperate with other institutions -- local, national, and international -- with similar interests.

To develop historic landscape conservation techniques in conjunction with the University at Lednice.

Advisory Group:

Local, regional, and national government representatives; local community representatives.

Technical experts.

2. Valtice Area Holding Corporation (VAHC) Wholly owned and operated by VAPC.

Members:

Principals of VAPC
Participating Organizations

Purposes:

To hold title or leases to the zamek and associated properties.

To sublease to users and tenants.

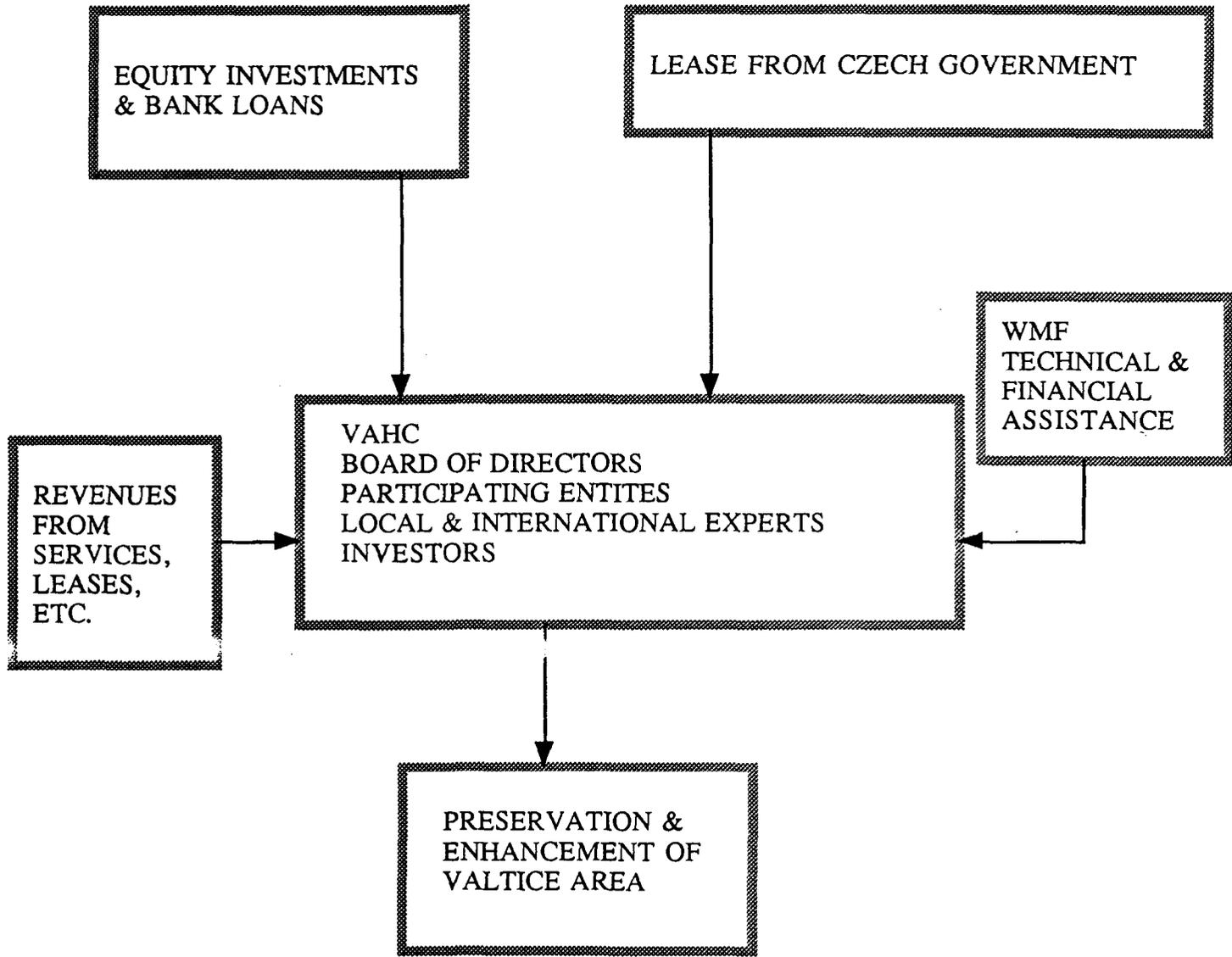
To generate revenue through loans, contracts, leases and outside investments.

To service loans and distribute profits to investors.

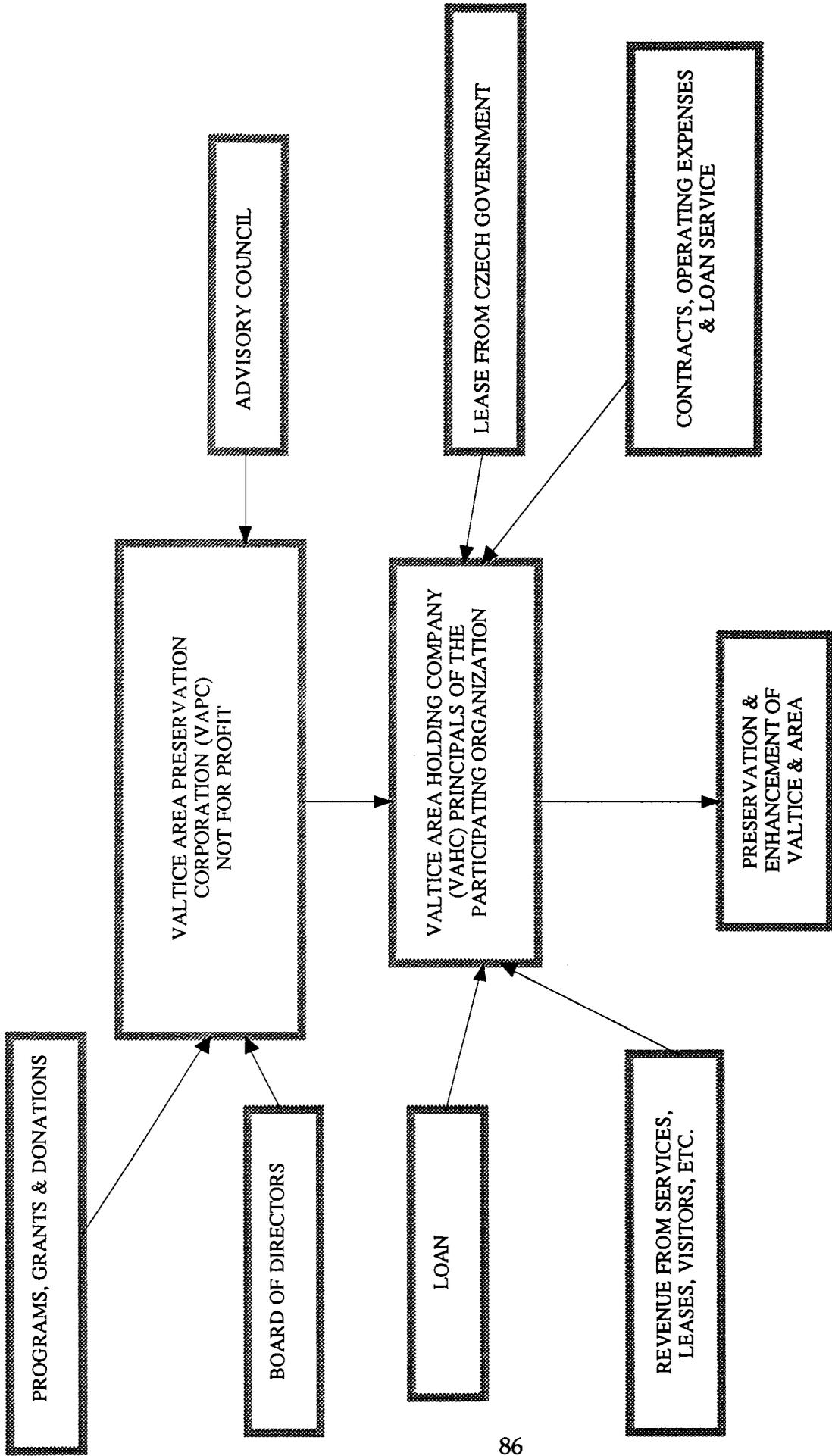
Preservation and enhancement of Valtice area.

3. Auditing Board: An independent overseer, approved by the Lessor (the Czech government), to audit the financial and management activities of the VAPC and the VAHC, reporting periodically to investors and lenders and to appropriate government agencies.

SHORT TERM ORGANIZATIONAL & FINANCIAL RESPONSIBILITIES



LONG TERM ORGANIZATIONAL & FINANCIAL RESPONSIBILITIES

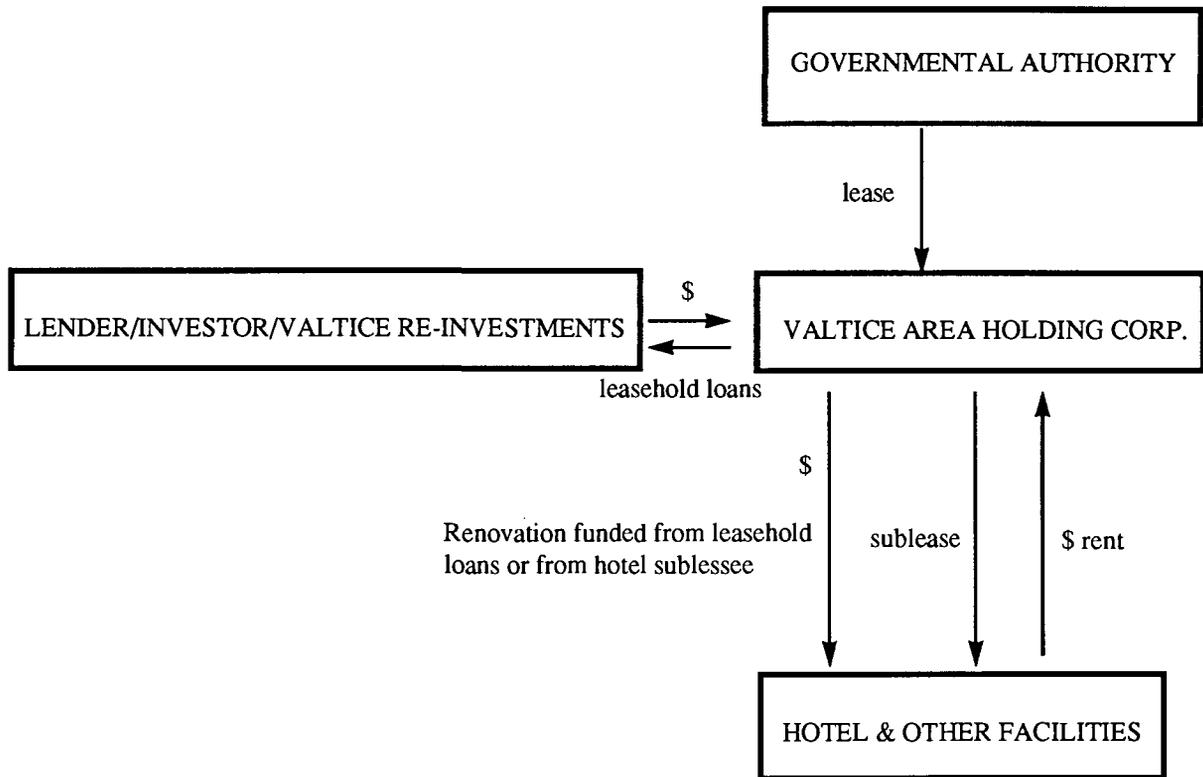


ADMINISTRATIVE STRUCTURE FOR LONG TERM ORGANIZATION

For short term immediate plan described on pages 80-81, VAHC will implement all VAPC activities listed below.

	VALTICE AREA PRESERVATION CORP. (VAPC)			
Members	<ol style="list-style-type: none"> 1. Greenways 2. Festival Association 3. Wine Association 4. Financial, Legal, and Other Experts 			
Purposes	<ol style="list-style-type: none"> 1. To sustain the natural and manmade heritage of the Lednice-Valtice area. 2. To manage the properties assigned to VAHC & assure quality control in all uses of these properties. 3. To develop educational and cultural programs. 4. To ensure cooperation with other institutions - local, national & international - with compatible interests. 5. To promote and market the properties of VAHC and provide technical assistance for development of the area and its resources. 	<table border="1"> <tr> <td style="text-align: center;">ADVISORY GROUP</td> </tr> <tr> <td style="text-align: center;">Governmental Representatives & Technical Experts</td> </tr> </table>	ADVISORY GROUP	Governmental Representatives & Technical Experts
ADVISORY GROUP				
Governmental Representatives & Technical Experts				
	VALTICE AREA HOLDING CORP. (VAHC)			
Purposes	<ol style="list-style-type: none"> 1. Serve as legal & financial vehicle to implement VAPC activities. 2. To hold title to the leases to the properties and sublease to users and tenants with approval of VAPC. 3. To generate revenue through loans, contracts, leases and outside investment. 4. Preservation & enhancement of Valtice area by rechanneling profits back into the zamek & associated properties. 5. To service loans & distribute profits to investors and VAPC. 6. To audit the finances of VAPC and present reports to investors and lenders. 			

LEASE/FUNDING STRUCTURE



3. FUTURE DIRECTIONS

**FINANCE
1994-1995 ACTION PLAN**

3. FUTURE DIRECTIONS

FINANCE

Working Group: Bonnie Burnham (USA), presenter; Lester Borley (Scotland); Andréas Calice (England); Zdenek Drabek (CR); Debra Favreau (USA); Wendy Luers (USA); Camila Matouska (CR); Radek Nepras (CR).

A complete proposal for conservation and appropriate economic use of the Valtice zamek and the cultural landscape must include a credible financial plan. The essential feature of such a plan should be the economic self-sufficiency of the entire complex, with the revenue-generating enterprise as supporting the not-for-profit operations as well as regular maintenance and capital reinvestment.

In 1992 some 41,000 paying visitors toured the Valtice zamek. With a full-price ticket costing just 15 Czech crowns (US \$0.50), total 1992 income from ticket sales was 420,000 crowns (\$14,000). Another 403,000 crowns (\$13,500) was earned by leasing. The zamek's operating expenses for the same year were some 1,200,000 crowns (\$40,000). The operating deficit, almost 400,000 Czech crowns (approximately US\$13,333), was underwritten by the Ministry of Finance.

These actual figures, so modest as to be almost incredible, are the legacy of a system that effectively discouraged efforts to take proper care of the zamek and its landscape, to attract visitors, or to generate income. It is beyond the scope of the present exercise to calculate precisely how much the restoration, conservation and maintenance of Valtice will cost, how many visitors a properly restored and maintained Valtice might attract, or the potential income from ticket sales as well as from such ancillary sources as: leasing; accommodations; meetings, festivals, exhibitions, and other special events; cultural programming; educational and recreational activities; etc. Rough estimates, based on experience with similar sites in Britain and Western Europe, suggest the possibilities in two key areas:

Attendance/Ticket Sales: In 1992, daily attendance at Valtice ranged from 400 people in June, a heavy student month, to only 70 people in April. Some large country houses in Britain, belonging to the National Trust, handle as many as 1000 visitors on busy days without devaluing the experience. With proper staffing and planning, Valtice might easily handle several times its present attendance.

We anticipate that increased attendance, in response to specific marketing efforts, will come from several sources:

Day visitors: Primarily from Czech Republic, Slovakia, Austria;

Repeat foreign visitors: Primarily from Prague, Vienna, Budapest;

Special-interest visitors: Drawn by eco-tourism, country pursuits, cultural tourism, activity holidays, history, castles, music, landscape, small towns, folklore, wine;

Special-events visitors: Drawn by conferences, product launches, exhibitions, film-making and photography, festivals;

Student/trainee visitors: Drawn by music courses, landscape and horticulture courses, etc.

The Finance group also proposes an increase in the full ticket price for Czech citizens from 15 crowns to 30 crowns, still only a fraction of typical ticket prices at West European and British monuments. Discounts can be offered for groups, students, and seniors, and for off-peak visits. We believe that tickets for foreigners could be priced at two or three times the Czech rate without discouraging attendance.

Even without marketing-survey data, which would be useful, the Finance group is confident that a reasonable combination of increased attendance and increased ticket prices could increase Valtice's gate receipts several-fold in a short time.

Rental Units: The Architecture group has proposed the following accommodations, exclusive of the planned hotel rooms:

Self-catering units:

East wing: 3 4-bed units = 12 people

West wing: 9 4-bed units = 36 people

Luxury apartments:

Zamek: 9 4-bed apts = 36 people

Projections of income and expense from the proposed rental units are based on certain assumptions:

The Valtice zamek will be developed and marketed in conjunction with other, compatible attractions and facilities, including the Lednice zamek, that will draw increased numbers of visitors for extended stays;

Certain parts of the Valtice zamek and the associated historic buildings will be available for adaptation into modern accommodations and facilities, with relatively low construction costs;

The season for self-catering units and apartments will be mid-March to end-December, or approximately 40 weeks;

Occupancy rates will average 60% in the first year, 75% in the second year, and 90% in the third year and thereafter.

At our assumed occupancy rates, and estimated 1994 rental rates, we can estimate the following income from these accommodations:

4-bed self-catered units @ \$525 gross/\$450 net:

12 x 450 x (20 x .60) = \$ 64,800 (latter part of yr 1)

12 x 450 x (40 x .75) = \$162,000 (yr 2)

12 x 450 x (40 x .90) = \$194,400 (yr 3)

4-bed luxury apartments @ \$1050 gross/\$900 net:

9 x 900 x (20 x .60) = \$ 97,200 (yr 1)

9 x 900 x (40 x .75) = \$243,000 (yr 2)

9 x 900 x (40 x .90) = \$291,000 (yr 3)

One-time development costs of rental accommodations:

12 self-catering units @ \$ 9,000 = \$108,000

9 luxury apartments @ \$15,000 = \$135,000

Annual maintenance costs (beginning in year 3):

21 units @ \$ 750 = \$ 15,750

Assuming that these accommodations, unlike hotel rooms, entail no service expenses, and that they are not charged with any overhead expense, these calculations suggest that the rental accommodations can repay all their development and start-up costs in the first year and still produce a surplus. By the second year, the projected operating surplus is equal to 10 times the total 1992 operating budget for the zamek. Even if these figures turn out to overstate the case by 100 percent or more, they still argue persuasively that the potential income from appropriate economic development in the Valtice zamek is more than sufficient to justify the necessary investments in conservation, improvement, and maintenance of the zamek and its landscape, cultural programming, and marketing.

The anticipated operating surpluses from profitable economic activities will be available to offset deficits from non-profit programs, to support ongoing repairs and maintenance of the entire property, to underwrite development and start-up costs for new programs and facilities, to fund capital improvements, and to establish and improve community/public facilities within the properties.

Local socio-economic effects of the development plan:

Direct effects:

Training and employment for young people, under the guidance of international experts, in the preparation and prosecution of the development plan.

Training and employment for professionals and craftspeople in architectural and landscape conservation, restoration and design.

Training and employment for managers and workers in the construction trades, especially during the early years of the project.

Training and employment of staff at various levels in the administration and management of cultural resources.

Training and employment of teachers, researchers, lecturers, guides, and others for the range of interpretive functions.

Training and employment of local citizens in the various businesses related to the accommodation of tourists.

Income to local farmers and other business people, who will provide products and services to support increased tourism.

1994-1995 ACTION PLAN

Sustained government and grass-roots support for the overall Plan for the Conservation and Economic Enhancement of Valtice and its environs will follow from the visible success of a few initial components. It is important, therefore, to begin with a number of diverse and promising projects that will create momentum while minimizing risk. The project-development effort is based on the premise that these short-term projects will be pursued along with the research and planning activities that are essential for the long-term success of the entire program. The several working groups who attended the planning charrette in July 1993 have identified the following projects for action in 1994-1995:

1994-1995 Projects

Listing as a World Heritage Site:

1. Initiate nomination of Lednice-Valtice as a UNESCO World Heritage Site.

Landscape:

2. Emergency care for endangered rare trees in Lednice-Valtice park, especially the unique collection of North American trees.
3. Begin Historic Landscape Survey of existing flora and other landscape elements, historical documentation, and environmental factors.

Buildings:

4. Emergency repair of endangered buildings and other elements.
5. Begin Historic Architectural Survey of zamek and dependencies, and follies, including thorough inventory and engineering and architectural surveys of all structures, and collection and review of historical documentation.

Education and Information:

6. Improve content and presentation of interpretive programs, signage and publications.
7. Redesign signage, publications and information services.
8. Recruit and train staff and volunteer guides.
9. Inaugurate a cultural resource management course at the University of Brno branch facility in Lednice.

Programming:

10. Expand and promote existing special events programs: Baroque Festival, early-music school, painting and sculpture symposium, etc.
11. Inaugurate and promote new special events programs, e.g. jazz and dance festivals, master classes. Program events for large spaces: Spanish stables, riding hall and chapel.

Visitor Services/Facilities:

12. Reorganize visitor reception and parking.
13. Establish, stock, and operate a shop in the entrance gate to sell appropriate publications, souvenirs, tickets, etc.
14. Establish and operate a shop selling local wines, in conjunction with the existing wine cellar.
15. Reintroduce horse riding activities, in conjunction with local operators.

Visitor Accommodations:

16. Rehabilitate existing hotel and restaurant, for lease to an outside operator.
17. Rehabilitate NW tower to provide flexible rental units with a total of 36 beds.

Three-year Funding Goals for the Lednice-Valtice Area Association

Year I: 1994. Activation

Planning: World Heritage Designation	\$ 5,000
Lednice Castle: Project Initiation Planning	40,000
Improvement of Northwest Wing	70,000
Emergency Stabilization: Castle	80,000
Emergency Stabilization: Park	25,000
Festival Programs (American Dance, Baroque Opera)	135,000
Staffing* (Operations and Curatorial)	55,000
Contingency (15%)	90,000
Management, Supervision and Promotion *	<u>100,000</u>
Funding Goal for Year I	\$ 600,000

Year II: 1995. Detailed Planning and Capitalization

Detailed Architectural, Landscape, Business, Marketing and Interpretative Plans	400,000
Capital Improvement of Buildings	1,000,000
Festival Programing	150,000
Management, Promotion and Contingency	<u>150,000</u>
Funding Goal for Year II	\$1,700,000

Year III: 1996. Completion of Development Phase

Capital Improvements	\$2,000,000
Festival Programing	150,000
Management	<u>200,000</u>
Funding Goal for Year III	\$2,350,000
Total Three-Year Funding Goal	\$4,650,000

* Budgeted as an offset to revenue, see p. 98

**Valtice Castle Association: Projection of Revenue and Expenses
Three-Year Development Phase**

	<u>1994</u>	<u>1995</u>	<u>1996</u>
Revenue ¹			
Visitors @ \$2 (net)	\$ 50,000	\$ 60,000	\$ 70,000
Location Shooting and Rentals	10,000	20,000	30,000
Retail Sales @ \$2 per visitor	100,000	120,000	140,000
Hotel and Restaurant (net)	130,000	150,000	175,000
Festivals (net)	25,000	35,000	50,000
Self-Catering Suites (net)	<u>97,200</u>	<u>162,000</u>	<u>189,000</u>
Total Projected Revenue	412,200	547,000	654,000
Expenses ²			
Management, Supervision and Promotion*	\$ 100,000	\$ 150,000	\$ 200,000
Curatorial Staffing*	<u>55,000</u>	<u>60,000</u>	<u>70,000</u>
Total Projected Expenses	155,000	210,000	270,000
Projected Profit (Loss)	\$ 257,200	\$ 337,000	\$ 384,000

1. Not including sponsorship or grants.
2. Not including conservation, planning or renovation costs.

* Part of projected expenditures, p. 97

4. APPENDICES

- A. HISTORY OF LEDNICE-VALTICE
- B. EXISTING CONDITIONS VALTICE
- C. PHOTOGRAPHIC DESCRIPTION LEDNICE
- D. LEDNICE-VALTICE AREA
- E. VALTICE ZAMEK/TOWN SQUARE
RECOMMENDATIONS
- F. VALTICE FESTIVAL PROPOSAL
- G. CHARRETTE PROSPECTUS JULY 10, 1993
- H. LIST OF PARTICIPANTS
- I. POSTSCRIPT

APPENDIX A

HISTORY OF LEDNICE-VALTICE

Early History

The earliest report of a zamek in the village of Valtice dates to 1192, when Valtice was an Austrian border outpost on a strategic trade route between southern Europe and the Baltic region, defending against incursions from nearby Moravia. During the early 13th century the growing settlement around the zamek, fortified by walls, developed into a center for joust, tournaments, and other rituals of knightly life, an oasis of medieval culture.

A zamek at Lednice, some 10 kilometers distant from Valtice, was first documented in 1222. The Liechtenstein family acquired Lednice in 1249, adding the Valtice zamek to their estate some 150 years later. Valtice changed nationalities repeatedly as the Austrian-Moravian border moved back and forth during the turbulent history of the region, but the Liechtensteins retained continuous ownership of both zameks for more than 500 years, until 1945, when the Liechtenstein lands and buildings in Czechoslovakia became the property of the state.

The Liechtensteins

The ancient and powerful Austrian house of Liechtenstein gained a foothold in Moravia in 1249, when, in addition to the Lednice zamek, the family received the town of Mikulov as a reward for backing the winner in a contest for the Austrian throne. With its family seat in Mikulov the Liechtensteins gradually extended their domain on both sides of the Moravian-Austrian border. Hartneid II of Liechtenstein married into the rich possessions of the Sirotek family in 1305. In 1387 his son Jan acquired one-sixth of Valtice by marrying Alzbeta von Puchheim.

By 1410 the Liechtensteins owned all of Valtice, from which the family exerted its increasing influence in the political, social and religious wars and squabbles that roiled the region throughout the 15th century. Early in the century Valtice was a willing host to Catholic crusaders in pursuit of the Hussites: in 1426 the Hussites retaliated by burning the town, damaging the zamek. Later Valtice was visited at one time or another by contesting Moravians, Austrians, Czechs, and Hungarians. Strengthened in the turbulence of the 15th century the Liechtensteins emerged into the relatively placid and prosperous 16th century to consolidate their considerable wealth and power in the border region. In 1560 the Liechtenstein family sold Mikulov and transferred its seat to Valtice.

Renovations began at Valtice, continuing through the 17th century, during which time, the Liechtensteins extended their influence from Southern Moravia to the court at Prague. The motivation behind almost a century and a half of ceaseless renovation was the family's desire to have a palace and grounds equal to the Viennese court in splendor.

During the early 17th century, led by the talented and energetic brother Karel, Maxmilian and Gundakar, the Liechtensteins extended their influence from southern Moravia to the court at Prague. Increasing political stature was sustained by increasing wealth. Both Karel and Maxmilian found wives among the wealthy Cernhorsky of Boskovice. From the grateful Matayas II, whom he had helped to become emperor, Karel got the principality of Opava and the ducal title to go with it.

The Thirty Years War, beginning in 1618, brought great suffering and economic deterioration to the whole of central Europe, including Valtice, suspending economic growth until the second half of the 17th century. The Liechtensteins, however, sided with the Catholic Hapsburgs against the rebellious Protestant Czech nobility, netting Karel a governorship in Bohemia and license to buy the rebels' confiscated possessions at bargain prices. On way or another, the Liechteinsteins accumulated so much land in Moravia that their holdings could only be compared with the Olomouc Bishop's or the Ditrichstein family's. Along the way, Karel also dabbled profitably in currency devaluation.

The Valtice Zamek

The move of the Liechtenstein family seat to Valtice in 1560 inaugurated construction activities that extended through the entire 17th century. The principal motivation for almost 150 years of ceaseless renovation was the family's desire to have a distinguished palace in Valtice to equal the ostentation of the Viennese court. Beginning in the 1620s, they enlarged the existing Renaissance structure with a new zamek in the mannerist style after the designs of Giovanni Giacomo Tencalla. In the middle of the 17th century they added a neighboring complex of utility buildings in the early Baroque style, by Ondrej Erna and his son Jan Krtitel.

At the beginning of the 18th century, work began again on another total reconstruction, this time in the Baroque style, obliterating the last vestiges of the earlier Gothic and Renaissance structures. Although the Baroque redesign was not completely realized, the complex of buildings comprising the Valtice zamek is recognized as one of the most significant documents of Baroque architecture in Moravia. After the old fortification walls were torn down, a Baroque garden was installed next to the zamek. This garden was replaced at the end of the 18th century by a large "natural landscape park" according to the Romantic ideas that became popular at that time.

The Architects

The Valtice zamek's appearance today is largely the result of the building activities of the first half of the 17th century and the early 18th century. Giovanni Giacomo Tencalla, the designer of the Mannerist addition to the existing Renaissance palace, left Valtice in 1641 after disputes with Karel Elusebius of Liechtenstein. Structural and historical analysis suggests that Tencalla was responsible for the general design of the main building and contributed to the front and courtyard facades. After his departure, Ondrej Erna and his son Jan Krtitel finished the construction.

Three distinguished architects worked at Valtice at the beginning of the 18th century:

Johann Bernard Fischer von Erlach (1656-1723) had been responsible for the Baroque-style reconstruction of the zamek in Lednice in 1688. Soon after, he probably conceived of a design for the Baroque reconstruction of Valtice. Examples of Fischer's architectural style can be found in an authentic form in the lower part of the eastern wing, the portal-with-balcony in the main courtyard, the Spanish stables, the chapel, and some portions of the front facade, which was decorated by the sculptor F. Biener.

Domenico Martinelli (1650-1718), an Italian, was the executive architect of the first phase of work at Valtice. He was also responsible for the design of the southern facade of the main building, which was exposed with the removal of the medieval zamek.

Anton Johann Ospel (1677-1756) came to Valtice as a princely architect in 1713. Using Fischer von Erlach's plans, he built the utility buildings on either side of the entrance court of the zamek. He soon applied himself to decorative design, notably the interiors of the winter riding school and the Spanish stables, and on the portals of the utility buildings. The masonry of the buildings has been preserved to the present time.

The last major modification was the installation of windows in the Neoclassical idiom in the main building and their decoration in stucco strapwork, probably by the architect Petruzzi.

Lednice-Valtice

Under Karl I of Liechtenstein in the early 17th century the two zameks, Valtice and Lednice, became a single unit. Karl's son, Karl Eusebius, pursued this idea of unity in architectural and landscape-design, rebuilding both zameks in the Baroque, establishing Baroque garden and game reserves, and planting the straight allees that link the villages and organize the landscape.

In the 18th century the Orangerie at Lednice was built. In the 19th century the energetic Johannes I renewed major work on the zameks and grounds, including the construction of many follies in significant locations in the landscape. Bernard Petri, Josef Hardmuth, Josef Kornhusel, and Franz Engel were among the principal designers of these diverse structures. Johann II completed his predecessor's program of follies and parks, maintaining the area as a synthesis of nature and art.

Designed Landscape

From the 13th century almost to the present, the Liechtenstein family continuously shaped the Lednice-Valtice landscape according to their own ideas and to changing economic, aesthetic and ecological influences. Little documentation of the original planning and execution of the landscape survives, and time and neglect have taken their

toll. Nonetheless, in the surviving system of visual axes, including the allees and other road connections, it is still possible to read the evidence of a comprehensive composition that harmonized aesthetic consideration and economic needs over a very long period. The entire Lednice-Valtice landscape is an expression of humanism and enlightenment, and the Classical and Romantic focus on nature, that were prominent cultural themes of the times. Informed by these intellectual and spiritual themes, the architectural elements - castles, churches, monuments, and follies - and the natural elements - parks and gardens, topography, vegetation, and lakes - combine in a landscape that can be fairly classified as one of the most important in all Europe.

During the second half of the 18th and the first half of the 19th centuries great care was devoted to cultivating the environment. The popular style of the time was called the Picturesque and landscapes in this style blossomed everywhere possible either attached to the principal building or covering even more extensive areas.

Modification of the Lednice zamek park at the end of the 18th century. The new design broke the strict layout of the garden allowing the allees to reach the open country beyond. In the course of the 19th century the Valtice garden was also enlarged and modified into a "natural landscape park." Moreover, as a concession to the governor, the area between Valtice and Lednice was transformed into a cultivated landscape. The road connecting the two zameks served as the central axis of the design, while the Hlohovecky, Prostredni, and Mlynsky ponds defined its center.

Gradually during the end of the 18th and through the first half of the 19th centuries, small summer houses, chapels, monuments and other buildings were built throughout the landscape to command important vistas. The Liechtenstein architects Josef Kornhausel, Josef Hardtmuth, Jiri Wingelmuller, Jan Heidrick and others were the principal creators of these structures, 15 of which still survive.¹

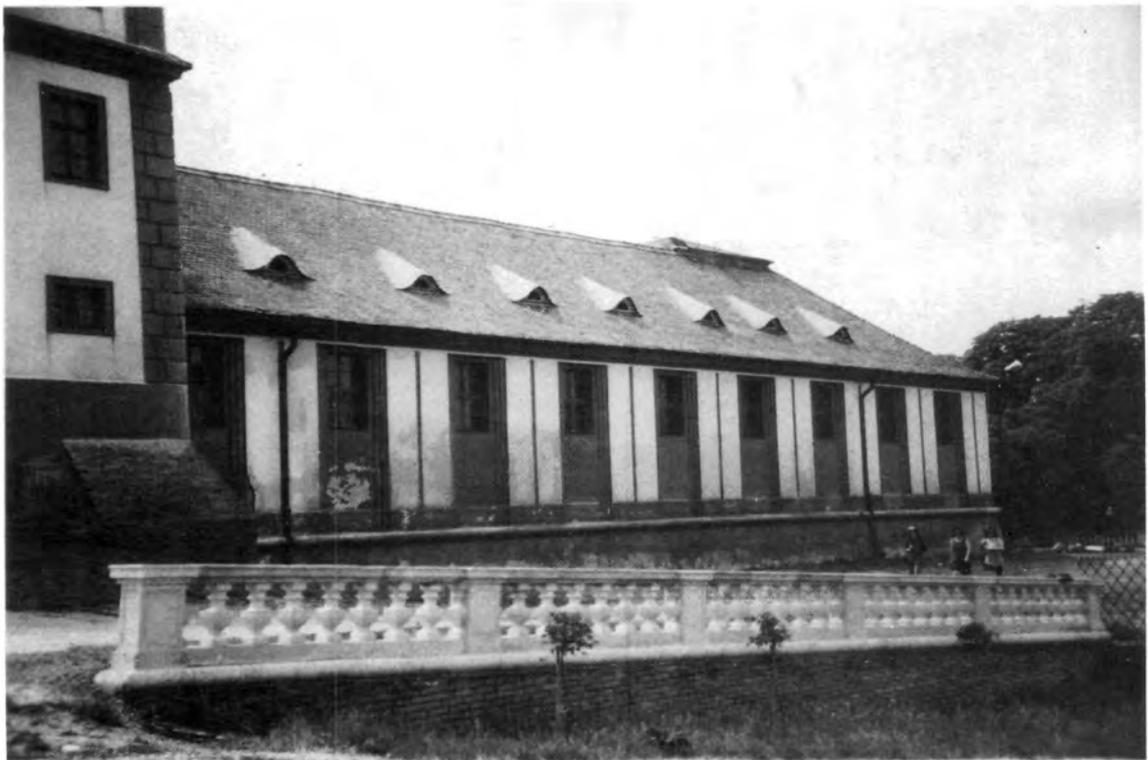
¹ While there are numerous books that describe the Lednice-Valtice historic enclave, the most comprehensive recent publication is in *Great Country Houses of Central Europe* by Michael Pratt and Gerhard Trumler, pages 122-135.

APPENDIX B

EXISTING CONDITIONS VALTICE



Statuary and Roofs With View on to the Palava Hills.



Spanish Stables, Valtice Zamek.



West Wing & Stables, Valtice Zamek.



Valtice Zamek Courtyard



View of Town of Valtice with Water Tower in Center from View Shed.



West Wing of Valtice Zamek Stables & Workshops, Moat in Foreground.



East Wing of Valtice Zamek - Hotel Hubertus.



South Facade of Valtice Zamek from the Top of the Grounds Close to the Austrian/Czech Border.



South Facade of Valtice Zamek.



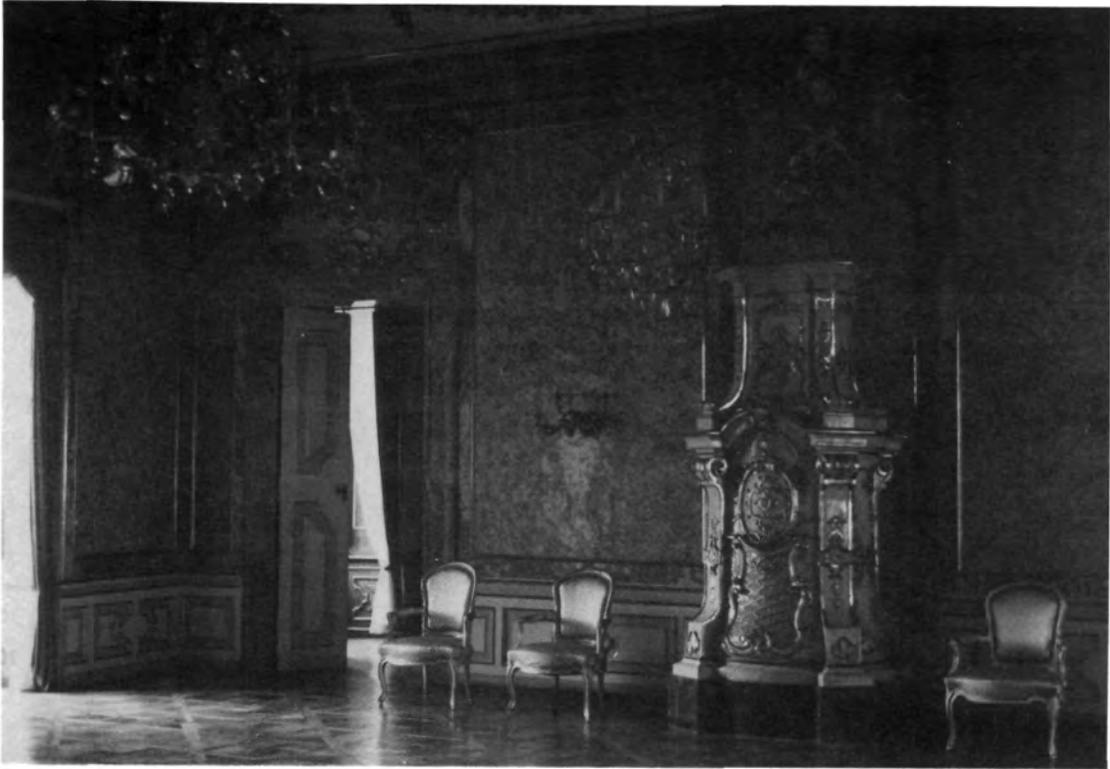
West Wing of Valtice Zamek with Landmark Protected Weeping Japanese Pagoda Tree (*Sophora Japonica* "Pendula").



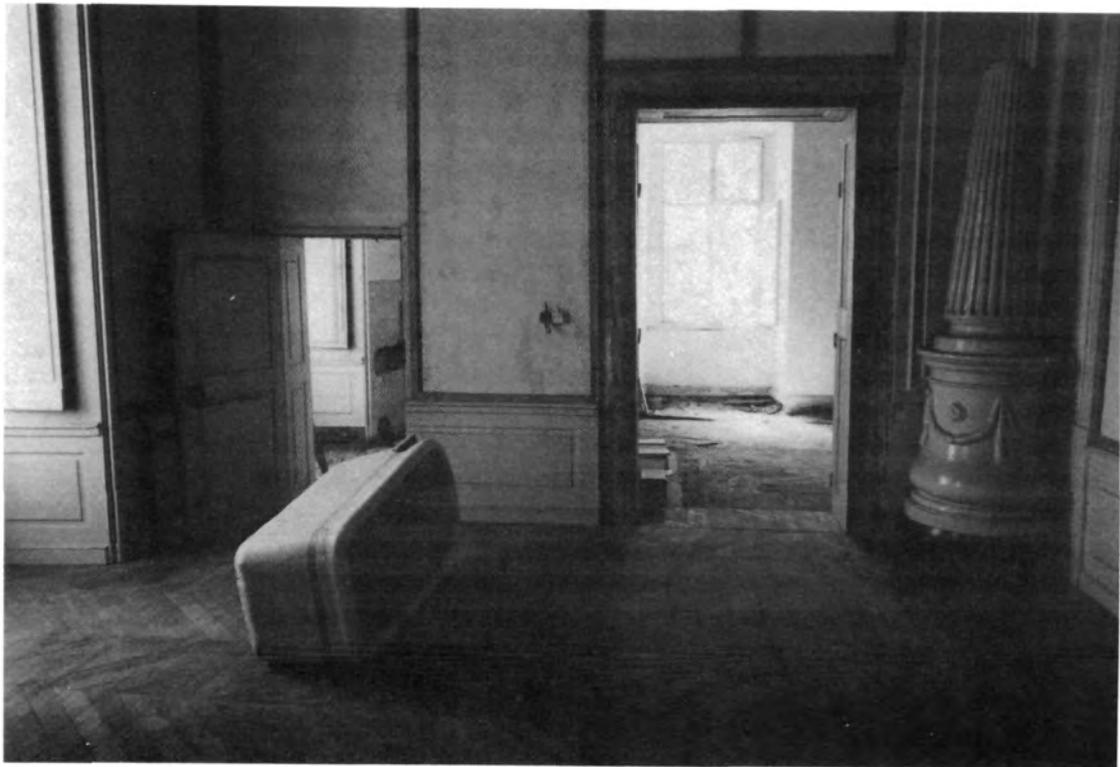
Valtice Zamek Courtyard Looking North.



Valtice Zamek Courtyard Looking South



Formal Ballroom of Valtice Zamek.

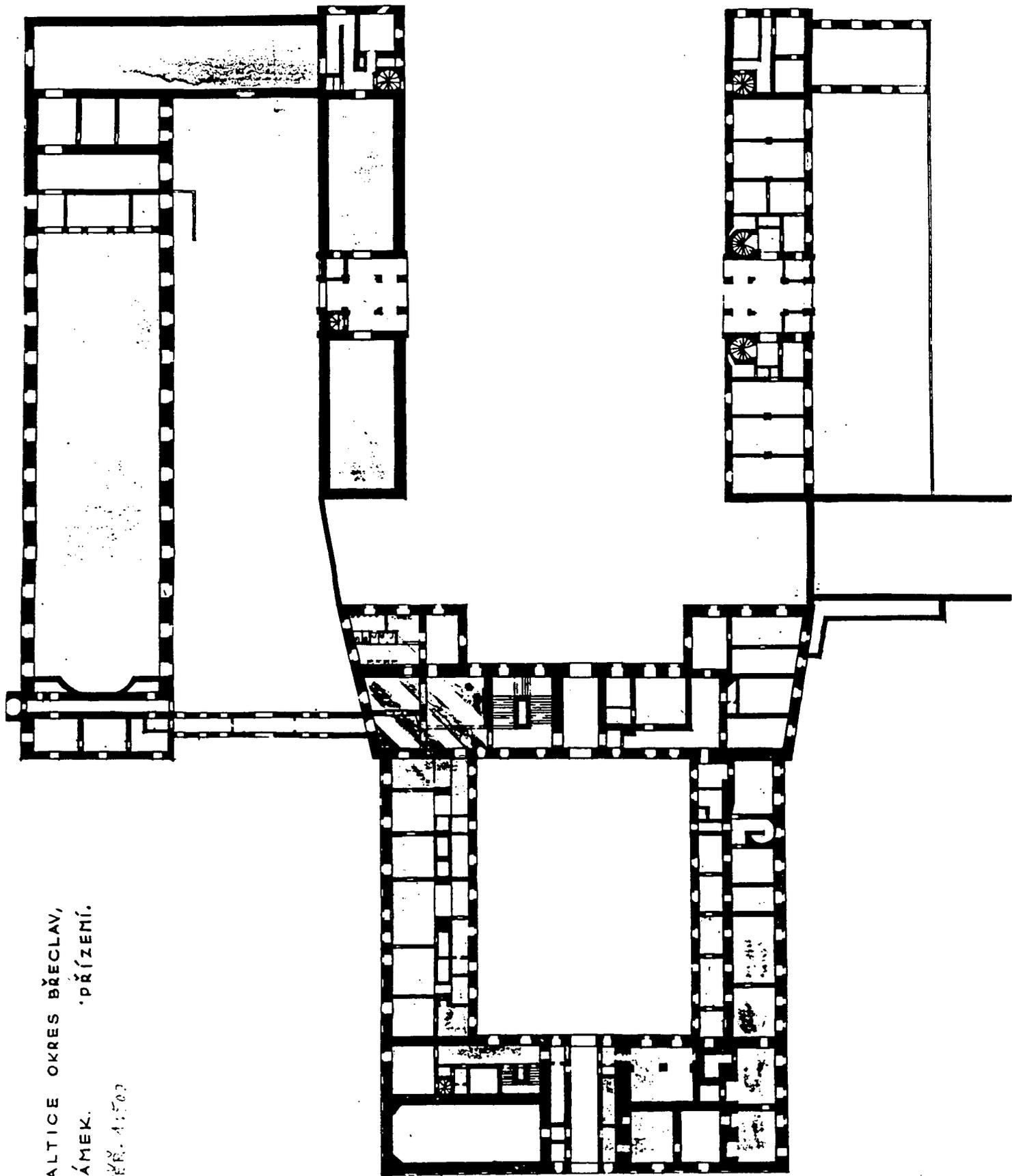


Renovation on Second Floor Valtice Zamek (July 1993).

PLANS AND ARCHITECTURAL DRAWINGS OF ZAMEK

TRANSLATION OF DRAWING TITLES

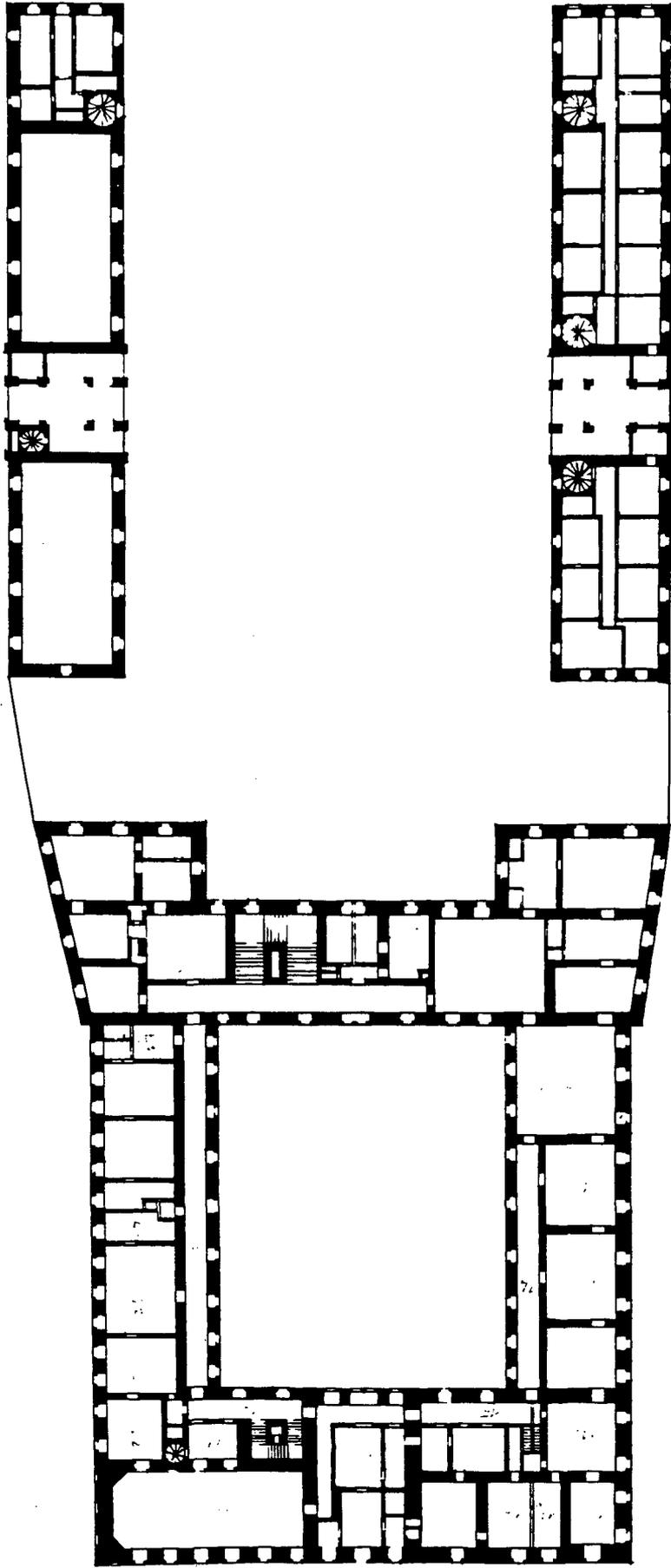
Valtice Zamek	-----	Valtice Chateau
Okres Breclav	-----	County of Breclav
Prizenn	-----	Ground Floor
Suteren	-----	Basement
1. Patro	-----	First Floor
2. Patro	-----	Second Floor
Pudorys	-----	Horizontal Section 1.m. above floor
Sklep	-----	Cellar
Pohled Na Strechy	-----	Plan of Roof
Pudorys Pudy	-----	Horizontal Section Attic
Rez	-----	Vertical Section
Pohled	-----	Elevation



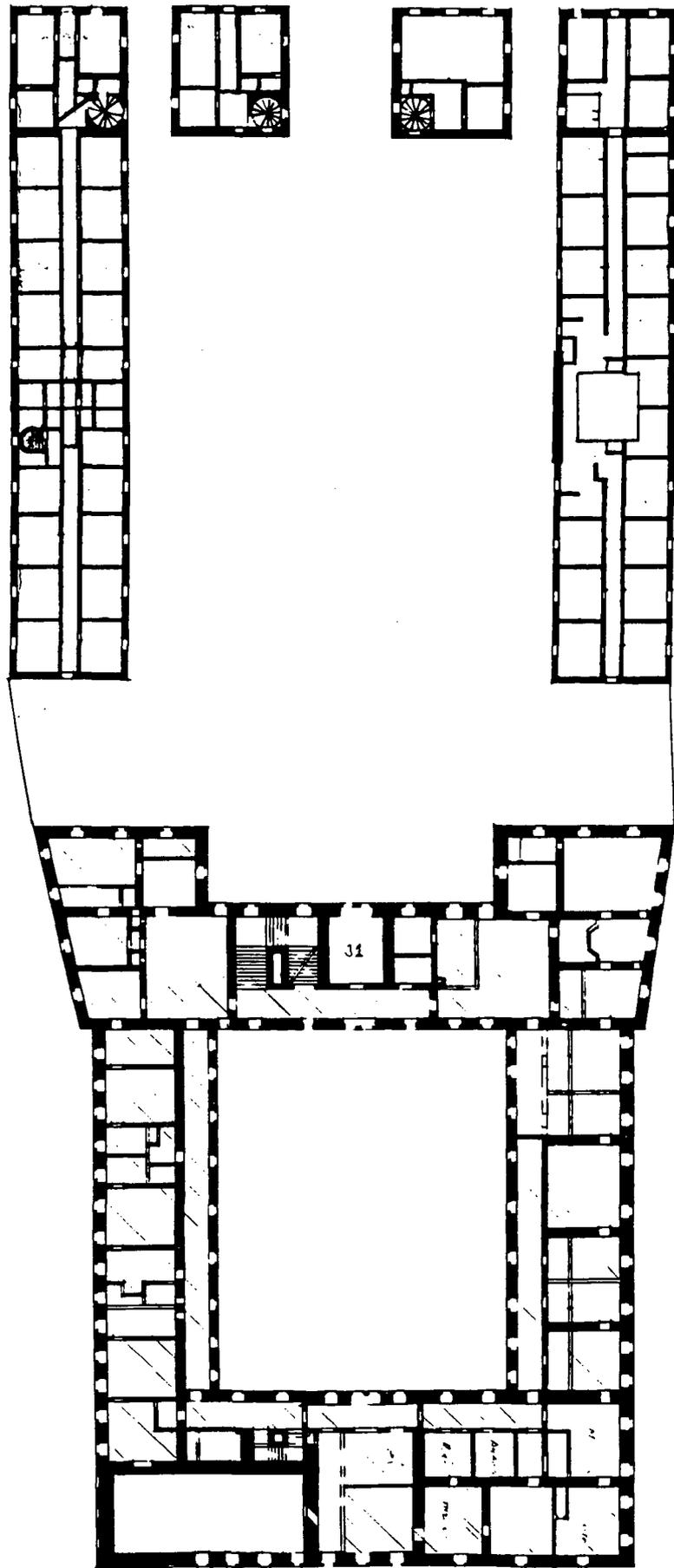
VALTICE OKRES BŘECLAV,
ZÁMEK. · PŘÍZEMÍ.

M.Š. 1:500

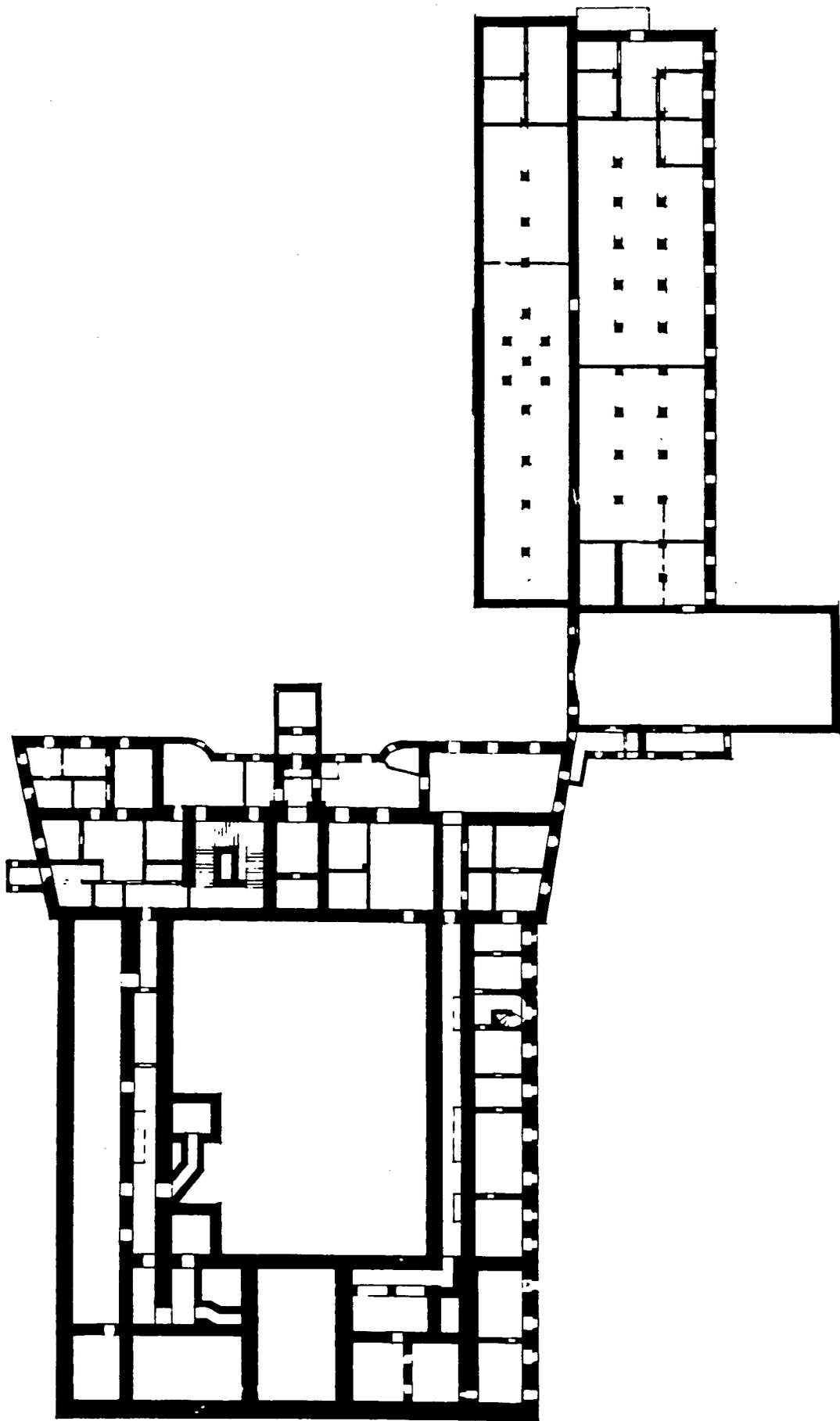
VALTICE OKRES BŘECLAV,
I. PATRO.
ZÁMEK.



VALTICE OKRES BŘECLAV.
II. PATRO.
ZÁMEK

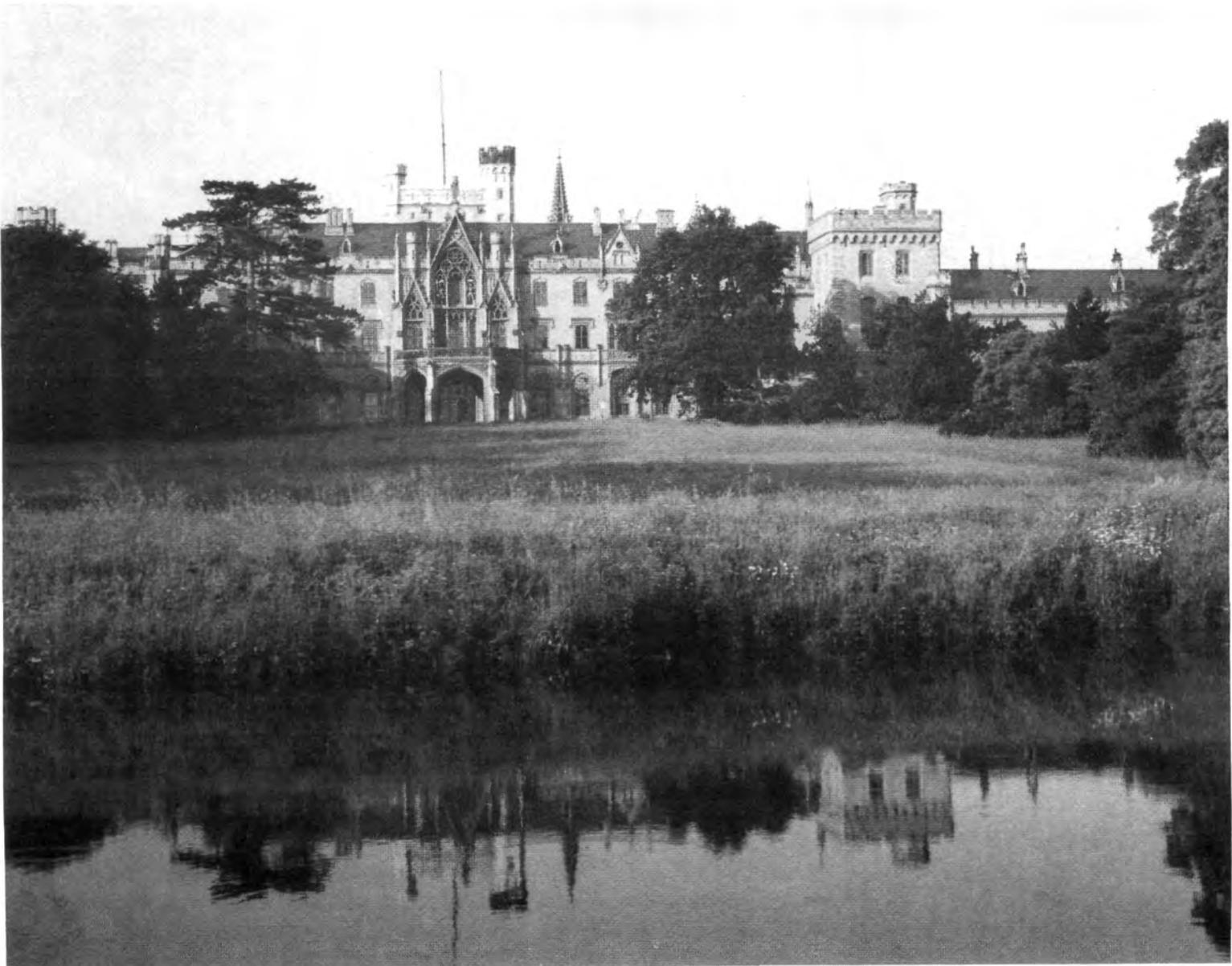


VALTICE OKRES DŘECLAV,
ZÁMEK I. SUTERÉN.



APPENDIX C

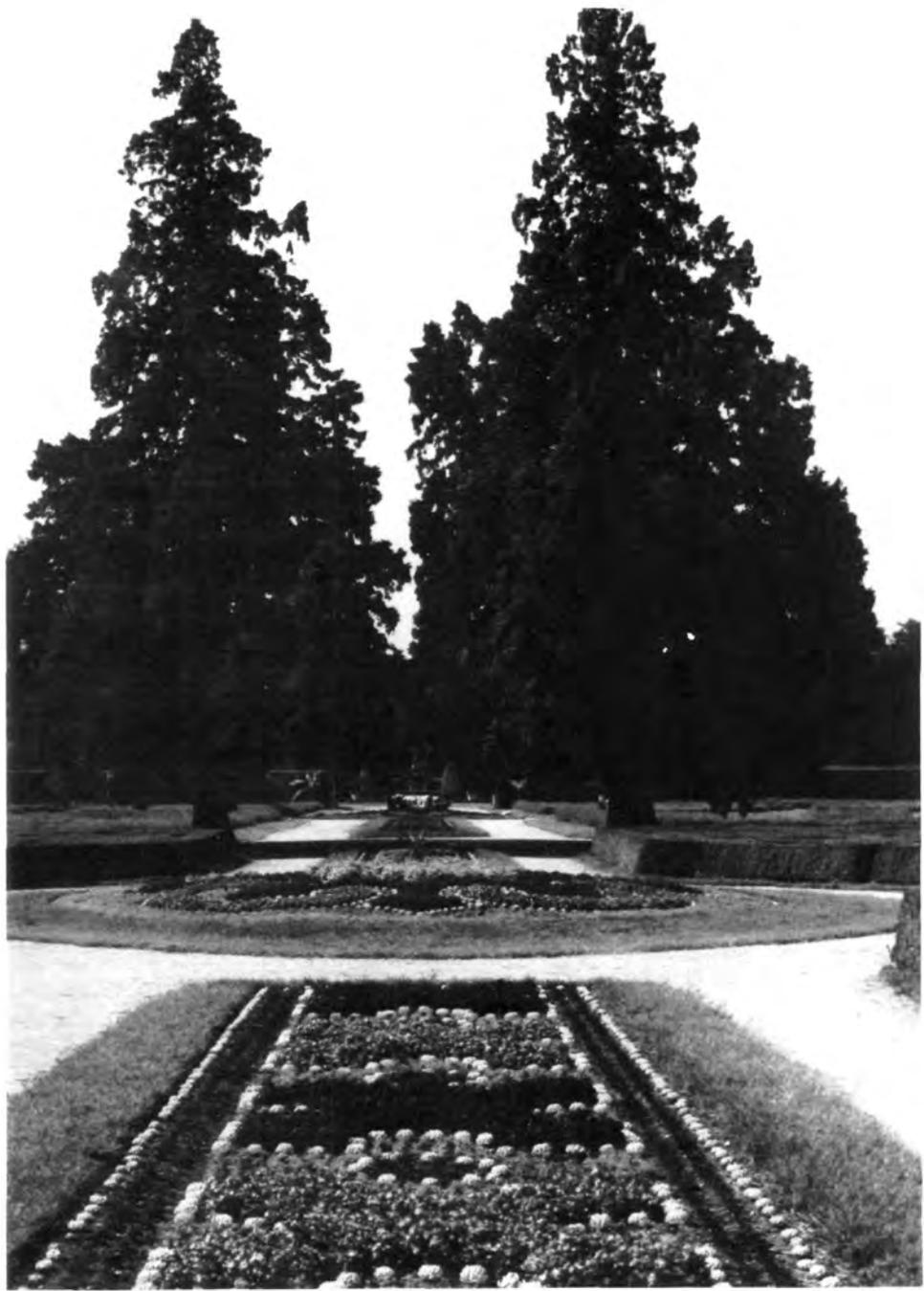
PHOTOGRAPHIC DESCRIPTION LEDNICE



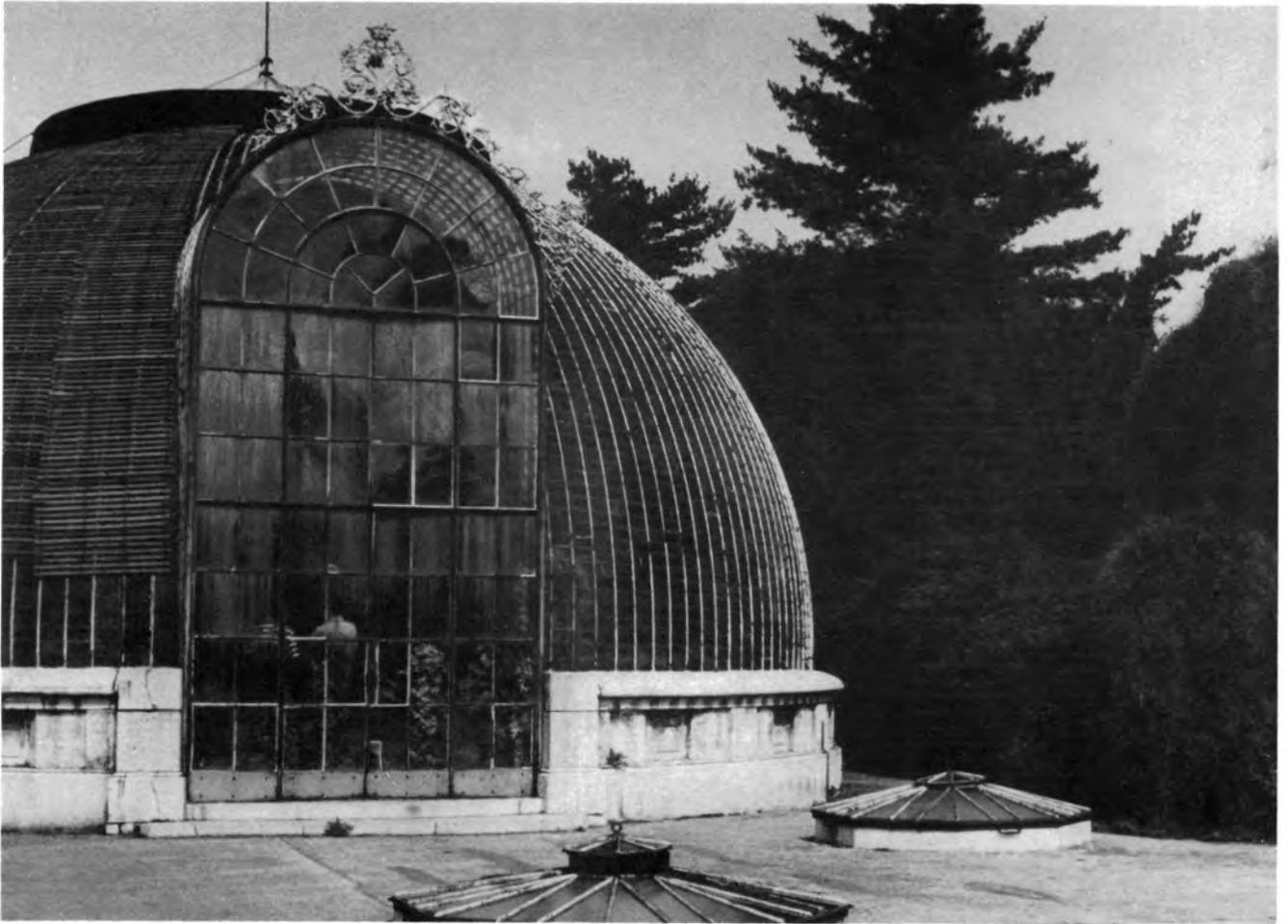
View of Lednice Zamek From Across the Lake.



Lednice Zamek, Formal Garden & Glass House.



Landscaped Formal Garden at Lednice Zamek, Maintained by the Horticultural Faculty of Brno University at Lednice.



The Great Glass House at Lednice Zamek.



The Minaret in Lednice Zamek Grounds

APPENDIX D

LEDNICE-VALTICE AREA

by Ing. Zdenek Novak



View of Klentnice from the Palava Hills Looking Toward Valtice.

The Lednice-Valtice Area: An Important Example of Landscaping in Central Europe

Zdeněk Novák

Gardens and arranged landscapes - landscaped areas - are among the monuments that feature in the cultural heritage of all countries and nations. The provisions of the Czech legislature allow for gardens or parks to be declared cultural monuments. This is also true of culturally valuable areas, which can be declared national reserves. The very first such reserve to be selected by the Czech Ministry of Culture was a 200 square kilometer area around Lednice-Valtice in Southern Moravia, close to the Slovak and Austrian borders. For centuries, this country was landscaped by the Dukes of Liechtenstein. The result of their conceptual work is a systematically composed area, unique in Central Europe for its grandiose scale. In addition to a large number of baroque, classic and romantic structures, the area's layout, the originally planted woody species and the avenues of trees and parks have survived until the present day.

The Liechtensteins first came to Lednice in the mid-13th century. In the late 14th century they acquired the nearby Valtice. Both of the estates remained in their hands for several centuries (Lednice almost 700 years) and became the centres of extensive family possessions. When Karel I of Liechtenstein was given the title of Duke in the early 17th century, Valtice became the Duke's main residence and Lednice his summer seat. The two estates and the neighbouring Břeclav estate were eventually united by a grandiosely conceived organisational and compositional plan and they formed an impressive area. It was used not only for the recreational and representative purposes of the ducal family but also as a "shop window" to show that the Duke of Liechtenstein stood at the forefront of progress in agriculture, forestry, viniculture, horticulture and animal husbandry, and that he was the one who held the lead in the arts and architecture, including landscape architecture.¹⁾

The beginning of deliberate landscaping dates back to the baroque period. The very first step towards reshaping the Lednice and Valtice area, leaving aside four ponds built at an earlier date²⁾, was the establishment of game reserves with star-shaped vistas and the planting of avenues of trees. The avenues, connecting Valtice with important places in its surroundings, were certainly conceived and probably also planted by Duke Karel Eusebius (1611-84) in the second half of the 17th century³⁾. This is indicated by some of his ideas expounded in his "Work on Architecture"⁴⁾. Originally, spruce trees brought mainly from the Ruda estate in Moravia were probably planted there⁵⁾. However, they did not thrive in the prevailing conditions and were therefore gradually replaced by broadleaved trees: in 1716-17,

over two thousand lime trees, horse chestnuts, ash-trees and poplars were planted in the Lednice avenue. 6) The system of avenues of trees, based on the ideas of the great Renaissance architects admired so much by Duke Karel Eusebuis, 7) has survived until today. At present, Lednice (now called Bezruč) Avenue and Břeclav Avenue serve as roads, Lanžhot Avenue as a railroad, and Ladenská Avenue as a dirt track with the original hardcore being still recognizable in places. A short avenue to a pheasantry was damaged by the construction of a railroad. The road to Mikulov, the Ducal Road and the road to Katzelsdorf also converge on Valtice, but they are not the same straight-line avenues as those mentioned above. The system of avenues of trees was intended to bring order to the countryside, and to stress the role of Valtice as its centre, i.e. its role was to organize the countryside. It was not an artistic composition because the avenues are not optical axes and are not composed as a whole (only the Lednice and Ladenská Avenues meet at the border of Valtice).

In addition to avenues of trees, the countryside features another geometrical pattern - vistas in forests and game reserves. Until at least 1692⁸), the eastern part of the Lednice park (originally a part of the Dolní les forestry authority) contained the "Star" (Eisgruber Stern), which was an approximately octagonal game reserve or a park, with avenues along its diagonals and probably a pavilion at its centre. This pattern was first graphically recorded in the 1723 map of the Lednice estate⁹). In 1790, at the time of Duke Alois I. Josef (1759-1805), the reconstruction of the Star began. It became a part of an extended garden of the stately home and an important centre of its composition. In 1794, a new pavilion was built at the centre of the Star in place of the older structure and it was called the Temple of the Sun, the Stars, or Diana (Hardtmuth) ¹⁰). It was a classic monopteros "single-wing" built on an approximately 3-metre terrace and covered with a dome resting on eight columns. An inscription on the temple read: "Rerum Productori, Entium Conservatori".

A system of vistas also existed in the Boří les forest between Lednice and Valtice but it is probably more recent, from the time of Duke Aloise I, the end of the 18th century. There is no direct evidence and we must make assumptions from the names of individual vistas. The first was probably just the junction of the Věžová Avenue (Thurmallee) and the Themenauer Säulen Allee Avenue, later (1855) called Glorietallee. The Věžová Avenue was oriented towards the Minaret in the Lednice park. It is reasonable to assume that it was established after the Minaret was built, which served as its *point de vue*, rather than the other way round. The junction was in the segment identified by the Ladenská and Břeclavská Avenues. Another junction of vistas was in a place called "Bei Steigbaum", where the Lanžhot Avenue was intersected by a long north-south vista pointing at the steeple of the Podivín church. The Boří les forest was then divided into six strips of

approximately equal width by southwest-northeast clearings. This has determined the structure of the Boří les forest until the present day.

The avenues and vistas had an important dividing function. The Lanžhot Avenue was the border between the Valtice and Rheintal hunting grounds, while the Podivínská Avenue was the border between the Valtice and Poštorenský hunting grounds. Thus, an organisational structure which had little to do with the composition of the countryside took priority and was only very loosely linked to the system of avenues. On the other hand, it should be noted that this structure also, albeit inadvertently, superimposes certain patterns on the countryside, and thus contributes, like the avenues, towards setting its character.

It is evident from the above that the ideas of Duke Karel Eusebius continued to influence his successors, particularly Dukes Jan Adam Ondřej (1657-1712), Antonín Florian (1656-1721), Josef Václav (1696-1772) and Alois Josef I (1759-1836), until the turn of the 18th century. Duke Jan Josef I (1760-1836) was the first to create a landscape in a new spirit. He left the old organisational structure in place, in fact he further refined it. In 1805, he built a new stone dam for the Hlohovecký pond exactly along the axis of the Lednice avenue, which finally made it a perfectly straight line.¹¹⁾ Half-way down the avenue, he had an obelisk built (Hardtmuth). To identify the half-way point of the Ladenská avenue, he planted an avenue of eastern white pines from there to Nový dvůr. Another avenue of exotic trees (honey locusts) goes from Nový dvůr to the Ladenská avenue towards the Rendezvous mansion.

After 1805, the concept of an "English-style" park began to prevail on the Liechtenstein's estate. It was introduced and implemented by Duke Jan I and his estate manager Bernhard Petri (1767-1853), who established an English style park in Loosdorf in Lower Austria for Jan, then only a prince ¹²⁾. In 1805-8, he rebuilt the park in Lednice. In a masterfully simple way he raised the level of the park above the level threatened by the flooding of the Dyje river: he excavated a 1.3 m deep pond and used the soil to build islands and raise the rest of the parkland by 60-100 cm. The work continued even after Petri left (1808) until 1811, most probably according to his plan. In the last stage of the work, a new river bed for the Dyje was dug outside the park and the Dyje was channelled there to prevent further damage to the garden. In those six years, 300 to 700 people worked in Lednice from early spring to late autumn. They moved almost half a million cubic meters of soil at a cost of two million guilders to Duke Jan I, which did not include the cost of establishing the park itself. ¹³⁾

Petri's activities were not limited to parks in Lednice and Valtice. The Duke created English-style parks (the so-called Englische Anlagen) around the Mlýnský, Prostřední and Hlohovecký ponds. Their banks were filled in or indented to create more

varied shapes and islands were built in them. Roads were built around the ponds with trees alongside. The original pattern was clearly based on the principles of the English landscape architect Lancelot Brown (1716-83). The road around the circumference was lined with almost regular clumps, while the space around the ponds was enclosed with narrow belts in some places, which served as a background for interesting structures. In places, roads were lined with a single row of trees. It was only later that parks were designed according to more modern concepts. Simple parkland landscaping was also used around structures scattered in the area, outside the large park around the ponds.

The task of enhancing the beauty of the countryside between Lednice and Valtice with Romantic structures was given to the architect Josef Hardtmuth (1758-1816). He had already built a spa for Duke Alois I in Lednice (1794, demolished 1804), the Sun Temple (1794, demolished 1938), a complex of farm buildings (1794-97, largely demolished in 1882, remaining parts now used as the Mansion Hotel and restaurant), the Chinese Pavilion (1795, demolished 1891), the Minaret (1797-1804), an obelisk half-way to Přítluky (1798), the Belvedere Mansion ¹⁵ (1802) and probably some other buildings in the Lednice park, for example a gothic house, and an artificial ruin of a portal. For Duke Jan Josef I, he designed and built an aqueduct (1805) and a spa (1806, later demolished) in the Lednice park, the Hunters' Lodge (1806) and Janohrad (John's Castle, 1807-10) east of Lednice, and the Temple of Muses (1807-08) at the end of the Lednice orangery. He rebuilt the Nový dvůr (1809-10) south of Lednice, designed and started the construction of the Pohansko (1810-12) and Lány manors (1810-12) south of Břeclav, the Memorial to Father and Brothers (1810-12) at Homole (Rajstna) near Valtice and an obelisk half-way between Lednice and Valtice (1811, damaged by lightning and collapsed 1867). In 1812, Josef Kornhäusel (1782-1860) was appointed the Duke's architect. He completed structures started or designed by Hardtmuth - the Memorial to Father and Brothers (Colonnade) in 1812-17, and Rendezvous, a manor house built like the Arc de Triomphe (1812-13). In 1814-15, he adapted the Lednice stately home and built its garden wing, in 1814-16 he built the Fishpond Manor and in 1818 the Temple of Apollo. In early 1819, he was replaced by Franz Engel (died 1827). Using Kornhäusel's plans, he completed the Temple of Apollo and the Katzeldorf Chalet. He extended Hardtmuth's Nový dvůr by adding the so-called Rotunda to it, a circular pavilion with a glass wall partitioning off a cowshed originally intended for a herd of twenty rare Bern cattle. In 1824, he built the Temple of Three Graces over the southern bank of the Prostřední (Middle) Fishpond, opposite to the Fishpond Manor on the northern bank. Franz Engel also planned Border Manor on the western bank of the Hlohovecký Fishpond, originally as a Romantic castle to counterbalance the Temple of Apollo. On 13 October 1825, however, he became mentally ill and died in an asylum in 1827. The Border Manor was then built under

the supervision of the architect J. Poppelack in 1826-27 but it is not quite clear whether he drew the plans himself or whether he used Engel's plans undocumented, or whether it was Kornhäusel's work, as Tausig believes¹⁶). The last structure of the pleasure to be built was a Chapel of St. Hubertus in the Boří les forest following a design by George Wingelmüller (1854).

All of the structures were built at places which were important in one way or another. Some were on elevations (the Colonnade at the highest point of the area, Rendezvous at the highest point of the Boří les forest, the Fishpond Manor, Temple of Three Graces and Temple of Apollo on hills close to fishponds, Belvedere at Vixen Hill, Pohansko at a mound from the Great Moravian period); others were half-way between two places (obelisks) or at the provincial border between Moravia and Lower Austria (Border Manor). They were interconnected by vistas and panoramic views.¹⁷) Vistas were used to link the Lednice stately home with the Minaret, Janohrad (Jan's Castle), the church steeple in Podivín,¹⁸) the Hunters' Lodge and the obelisk, the Temple of Apollo with the Border Manor, the Minaret, the Hunters' Lodge and Janohrad, the Fishpond Manor with the Temple of Three Graces and Nový dvůr, Belvedere with Valtice stately home and the Colonnade, the Colonnade with the Katzeldorf Chalet. Panoramic views linked almost all the structures with the Minaret and the Colonnade. It is interesting to note that the axes of both the Colonnade and the Rendezvous Manor are oriented towards the minaret.

Two visual approaches were used in situating the structures in the area. The facades of Hardtmuth's structures (with the exception of the Hunters' Lodge) are not particularly accentuated as a rule. His structures are visually interesting from all directions (e.g. the Minaret, Janohrad) or from just two sides (Rendezvous, Colonnade, Pohansko). For this reason, their position in the vistas allows their facades to be appreciated from more than one side, usually from two (Colonnade, Pohansko, Belvedere, etc.). The active architectural elements of the younger structures (Kornhäusel, Engel), however, are concentrated on one side, which involves itself in the patterns of the landscape. They are usually placed against the background of some greenery, representing a *point des vues* of the vistas (Fishpond Manor, Temple of Apollo, Katzeldorf Chalet, etc.). The Chapel of St. Hubertus is located as an intimate dominant of a forest clearing. The impression given by the area was of course different at the time when the growth around the fishponds and the Boří les forest was low, than after a century of controlled development. The views over the surrounding countryside created an illusion that the arranged landscape extended over a larger area than it really did (80 - 100 square km). The Lednice park offered a view of Pálava in the west and the White and Low Carpathians in the east, and from Belvedere a panoramic view of Mikulov with its Holy Hill and Pálava.

An important part of the pleasure is the range of woody

species planted there and the strategy of their distribution. From this point of view, several classes of growths can be identified in the area. An extremely varied assortment was used in parks, with a predominance of exotic trees in places. Characteristic conifers included pencil cedars (*Juniperus virginiana*) and Weymouth pines (*Pinus strobus*), but also domestic types - albeit montane - Norway spruces (*Picea abies*) and European larches (*Larix decidua*). Frequently used broadleaved shrubs and trees included London planes (*Platanus acerifolia*), tulip trees (*Liriodendron tulipifera*), locusts (*Robinia pseudoacacia*), black walnuts (*Juglans nigra*), honey locusts (*Gleditsia triacanthos*) and many others. Also characteristic are groups of Scots pines (*Pinus sylvestris*). Copper beeches (*Fagus sylvatica*, var. *atropunicea*), white poplars (*Populus alba*) and grey poplars (*Populus canescens*) add colour to the countryside. The parks were built round both of the residential stately homes and along the banks of fishponds between Lednice and Valtice. The environs of the Belvedere manor, where exotic trees or shrubs are scarcely to be found any longer, are also called a park. Domestic varieties, mainly oaks (most frequently the pedunculate oak *Quercus robur*), were planted in parklands and around some of the structures: their picturesque crowns harmonized particularly well with the elegance of manors and temples. Pastures, preserves and meadows were treated in a similar way: they featured copses and solitary trees, which were even planted in the fields. The borders of wooded areas, both the floodplain forests along the Dyje and the artificially established Bořil's forest, were adjusted, too.¹⁹⁾ The agricultural countryside was crisscrossed with straight Baroque avenues of trees as well as the so-called "English Avenues" (Englische Wegen), i.e. picturesquely winding roads, lined with groups of trees. All this made up a single whole where the dramatic combination of the parks changed continuously to form an epic composition of park-like pastures and preserves. The bucolic atmosphere was further enhanced by herds of sheep ²⁰⁾ and horses. The Lednice-Valtice area is therefore one of the largest examples of an ornamental farm. Its logistical part was, however, a well-managed enterprise. The fish-farming business in Valtice served as a model example for the whole of Moravia and weathered all the crises that afflicted Moravian fish-farmers. In the Liechtensteins' fields, new varieties of grain, root and fodder crops were introduced and new methods in husbandry were tested ²¹⁾. Exotic woody species ²²⁾ were planted experimentally in forestry applications, new cultivars of fruit trees and vines were introduced, and so on.

It is important to note that the the landscape aspect of the area matured and developed for the entire 19th and the first third of the 20th centuries. The area looked different when it had just been landscaped by Jan Josef I (B. Petri, J. Hardtmuth, J. Kornhäusel, F. Engel, J. Poppelack) and at the time of Duke Jan Josef II (1840-1929, in office until 1858); he showed a keen

interest in the art of gardening from an early age. He lived in Valtice and reputedly rode a horse to Lednice almost every day until he was well advanced in years. A student of the greatest landscape architects, e.g. J.H. Pückler, P.J. Lenné, André and Jekyll, he completed the modification of the countryside during his long term in office (71 years). At that time, Lednice acquired a new appearance (architects A. Hampe and K. Weinbrenner), and the development of parks of Lednice and Valtice stately homes was completed. Both were extended to include regular gardens and collections of trees and shrubs (landscape architects V. Michelli, A. Czullik, W. Lauche).

If the area is viewed as an important record of the development of landscaping architecture, it is an example of architecture that learned its lessons from the greatest artists of the 19th century, sensitive in the use of the heritage of previous periods and the grace that time will bestow to every garden. Although it has fallen into disrepair - and the process still continues - the Lednice-Valtice area nevertheless remains an outstanding historical example of landscaping. It is a monument that has much to offer to present and future landscape architects.

Notes:

- 1) E.g. Duke Karel Eusebuis of Liechtenstein stated: "Nichts Brachtigeres kan gemacht werden als die vornehmen Gebeude". In Evelin OBERHAMMER: Der ganzen Welt ein Lob und Spiegel, Wien, München 1990
- 2) In his work "Of the History of Moravian and Silesian Fishponds", Praha 1960, Rudolf HURT wrote: Although the earliest consistent reports come only from the third quarter of the 16th century, the credit for establishing fishponds in the Drnholec, Lednice and Mikulov regions goes to the Liechtensteins. They began to indulge in grandiose entrepreneurial activities before the Hussite wars, when they were instrumental in the foundation of the Sedlec fishponds (i.e. the Nesyta fishpond, note by Z.N.). The first mention of this famous fishpond comes from a deed written by Zikmund Winkensteiner, son of Václav Winkensteiner, and dated 23 March 1418. On behalf of his small son and himself, Zikmund sold his gardens, fields and meadows in the Steineprussian field "which have been inundated and those which will still be inundated by the Sedlec fishpond, for 24 "funts" of Viennese money to Jindřich and Hartneyd of Liechtenstein.
- 3) Hans ANDERKA: Undere Heimat Feldsberg in Wort und Bild, Göppingen 1956, states that the Lednice avenue was established in 1654.
- 4) In his tract "Werk von der Architektur", Duke Karel Eusebius says that the trees best suited for avenues connecting manors in straight lines are fir trees, because they are "so geradt wachsen". Duke's manuscript was first published by Viktor FLEISCHER: Fürst Karl Eusebius als Bauherr und Kunstsammler, Wien, Leipzig, 1910.
- 5) Moravian Provincial Archives (hereinafter MPA), F 94, Valtice Estate - Introduction
- 6) Michael WITZANY: Die Marktgemeinde Eisgrub, Vol. II, Eisgrub 1901, says that avenues of trees were established by Duke Antonín Florian (1656-1721). In 1715 and in 1716-17, a total of 2,201 trees, mainly limes, but also ash-trees, poplars and chestnuts were planted in the Lednice Avenue. In view of the fact that at present the Lednice Avenue (called Bezručova) has about 930 trees and when empty spaces are planted with trees, the total will be about a hundred higher, it is possible that the avenue planted by Duke Antonín Florian consisted of four lines of trees, provided of course that WITZANY does not give the total of trees in all of the avenues by mistake.

- 7) Vignola is "unser lieber meister". In FLEISCHER 1910
- 8) Gustav WILHELM: Joseph Hardtmuth 1758-1816, Architekt und Erfinder, Wien, Köln 1990
- 9) MPA, F 31, Liechtenstein Forestry Procurement Office - 4381 - An Ordnance Map of Lednice Estate, 4384 - Map of Lednice Forests. The MPA's dating places the maps in the second half of the 18th century. The map referred to as a copy of the Lednice Estate from 1723 is deposited in the Viennese Hausarchiv der regierenden Fürsten von Liechtenstein. As the contents of the two maps are identical, I believe that it may be a copy of the map currently deposited in the MPA. The maps represent the Star (Hvězda) as a still rather irregular sexagon, bordered in the north by the Dyje river, and with seven vistas - avenues. The one which was to go to the Minaret was still missing.
- 10) First, an eight-spiked star of avenues lined with rows of poplars with an octagonal connecting avenue of trees along the circumference was established. This avenue, however, did not follow the circumference of the Star, which was still rather irregular in shape. Ignatz HOLLE, 1799, Mappa des hochfürstlich Alois Liechtensteinische Lust- und Küchelgarten samt allen Lust- und Wirtschaftsgebäuden, nebst dem Marktflecken Eisgrub, allen angränzenden Wäldern, Thiergarten und der umherliegenden obrigkeitlich- und unterthänigen Gegend, original deposited in the Lednice stately home.
- 11) An older dam, probably the original one, was situated some distance to the north.
- 12) Bernard Petri, born 1767 in Yweibrücken, died 1853 in Theresienfeld near Vienna, son of Johann Ludwig Petri, designer of the Schwetzingen baroque park. He studied natural sciences and economy, and after a study trip to England he became the general manager of structures and gardens in Zweibrücken. After the French invasion, he left for Austria, where he worked for several aristocrats. In about 1800 he established English-style parks in a Hungary and is therefore considered the first Hungarian garden architect (under the name of Bernát Petri). In 1803 (or 1804) he was appointed the economic manager to Prince Jan of Liechtenstein in Loosdorf, where he also established an English-style park. When Jan was given a dukedome in 1805, Petri also managed other estates of the Liechtensteins and founded English-style gardens not only in the Lednice-Valtice area but also in Adamov, Nové Zámky near Litove, 1 and Roseau, near Vienna. When he retired, he raised highly-valuable merino sheep and published a number of economic works dealing with sheep breeding, fodder growing and economic enhancement.
- Lit.: F.L.RIEGER, Encyclopaedia, Vol.6, Praha 1887, - Ulrich THIEME,

Algemeiner Lexikon der Bildenden Künstler, Vol.26, Leipzig 1916.
Adrian von BUTTLAR, Der Landschaftsgarten, Köln 1989. - Jakob von FALKE, Geschichte des fürstlichen Hauses Liechtenstein, Vol.3, Wien 1882. - Gustav WILHELM (1990), etc.

13) Older German (e.g. WITZANY 1901) as well as recent Czech literature (e.g. CHARVÁTOVÁ E.: Lednice - Státní zámek (State-Owned Stately Home), Praha 1965. KUSÁK D., STEHLÍK M.: Lednice, Valtice. Praha 1986) claims that the designer of Lednice park was Fanti, a garden architect. Documents show that there were two Fantis in Liechtenstein's employ: Gaetano Fanti (1687-1759), an Italian painter and his son Vinzenz Anton Fanti (1719-76). Vinzenz was born in Vienna and succeeded his father as the custodian of the Liechtensteins' picture gallery. In 1767 he published its first printed catalogue. They are believed to be the authors of a copy of the Assumption of Our Lady, which replaced Rubens's original in the Valtice chapel of the same consecration in 1767. Whether the Liechtensteins did have another member of the Fanti family in their employ and whether he was a gardener has not been confirmed yet. The position of the largely unidentified Fanti at Bernard Petri's side, who was a garden architect of exceptional qualities and significance, remains therefore unclear.
Lit.: Ulrich THIEME, Allgemeine Lexikon der bildenden Künste, Vol. 11, 1916.

14) The structures were not built only as status symbols, and they have a significant social dimension, cf. Gustav WILHELM (1990), who, referring to the building of the Sun Temple, said: "Sowohl dieses kostspielige Gebäude als so viele ähnliche Unternehmungen sind in eben den Jahren ausgeführt worden, an welchen Theuerung und Mangel an Arbeitsverdienst besonders die mindere Menschenklasse so empfindlich als allgemein drückte und wohl sonach diese grosse Unterstützung einen beträchtlichen Teil derselben in der Hauptstadt wie auf dem Lande ungemein wohlthätig zustatten kam." (after J.P.Pichler). Jakub FINTAJSL (Valtice a okolí. [Valtice and its Environs] Valtice, 1930) expressed a similar feeling when he said: "Hunters' Lodges on the banks of the pond were built in the difficult days of the Napoleonic wars, when people, due to the exorbitant prices caused by devaluation of the currency, suffered great poverty. To provide the hard-hit people with employment and food, Duke Jan I of Liechtenstein had many of these structures built which, according to our modern concepts, may be called socially motivated projects."

15) Gustav WILHELM 1990

16) Paul TAUSIG: Josef Kornhäusel. Ein vergessener österreichische Architekt (1782-1860), Wien 1916

17) Vista - an optical connection of two points within a landscape composition. In the countryside, it is often defined by an avenue of trees or by trees planted to provide its background.

Bird's-eye view - an optical connection of two points within a landscape composition from elevated places or from buildings. No spatial definition or background trees are necessary as a rule.

View - an optical connection of the landscape composition and its environs which may be in the form of a vista or bird's-eye view.

18) Several authors (e.g. WITZANY) believe that the Podivín vista was established in 1715 at the time of Duke Antonín Florian. It does not, however, appear in maps, before the time of Duke Alois II. Josef: MPA, F 132, Liechtenstejn Land-Surveyor Office - 984 An Ordnance Map of Lednice Estate 1843, Vol. I., 985 dtto, Vol. 2.

19) The first attempts to establish the Bořil les were made by Duke Karel Eusebius in the 17th century. Spruce and fir trees brought from other Moravian estates, mainly from Ruda, were used. Lit.: J.NOŽIČKA, Přehled vývoje našich lesů (Development of Our Forests: An Overview). Praha 1957 - MPA F 94, Valtice estate

20) They were merino sheep; bought for Duke Jan I by Bernard Petri in Spain in 1803. In spite of a strict ban on their export to other countries, he succeeded in transporting them through France, Switzerland and Germany to Loosdorf in Lower Austria. What was attempted on a small scale in Loosdorf continued on a large scale when Jan I inherited the title. Wool produced by this rare breed of sheep generated big profits. Josef Hardtmuth rebuilt Nový dvůr to facilitate breeding the sheep. Lit.: FALKE (1882), see Note 12.

21) In 1827, Duke Alois Josef II of Liechtenstein became a member of the Austrian Agricultural Society and its Chairman in 1849. His term in office marked the time of unprecedented prosperity for the Society. Otto's Encyclopaedia, Praha 1900.

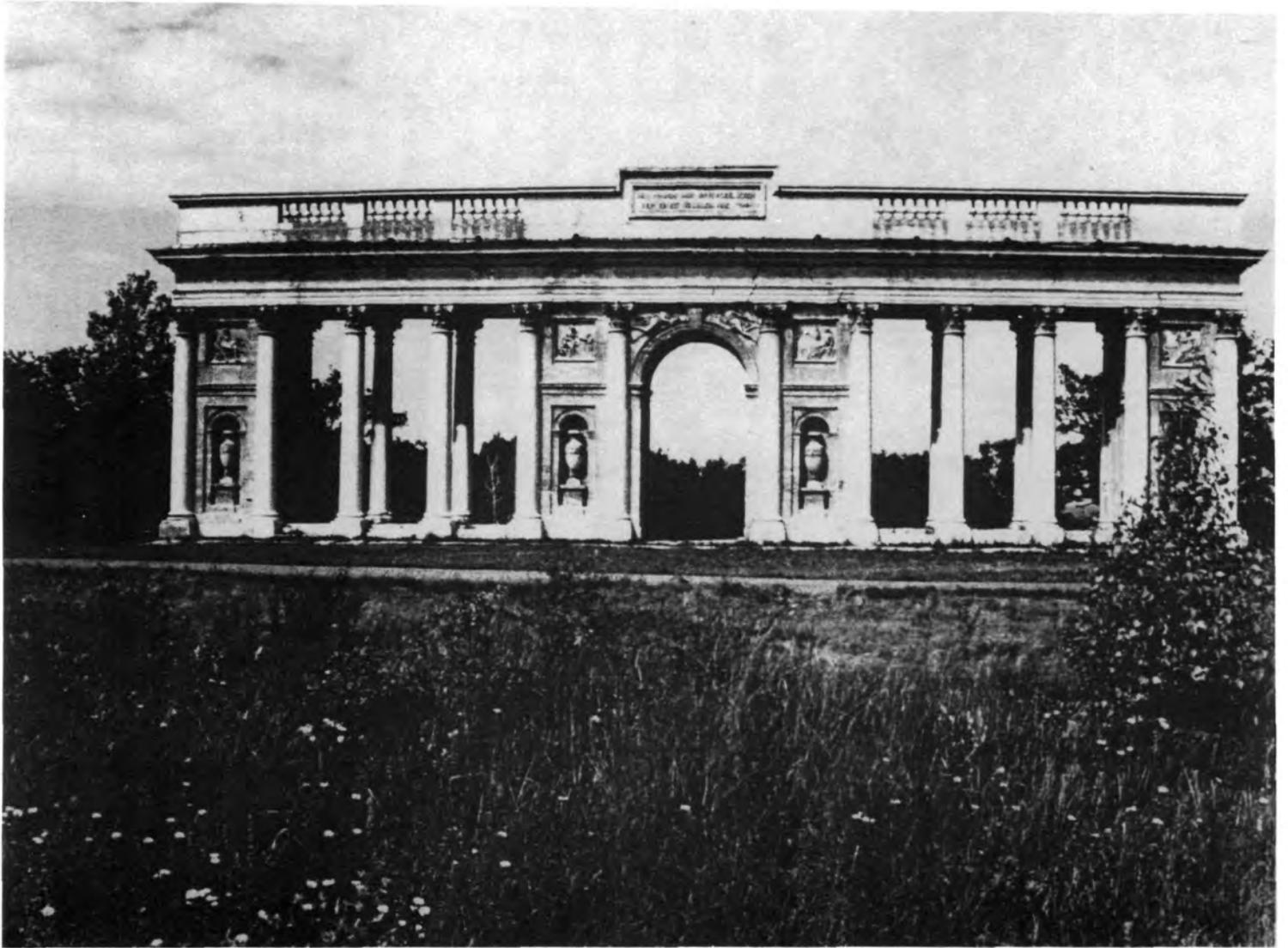
22) The credit for the very early and extensive planting of exotic woody species goes to Theobald Wallaschek von Wallberg (1735-1834), court counsellor and estate director. The reasons were mostly economic ones - a pressing long-term shortage of wood was experienced and the quick-growing North American trees were to have been the answer to the problem. Wallaschek von Wallberg obtained his first seeds thanks to his contacts with the North German dukedome of Anhalt-Dessau and in 1799, large nurseries were established in Lednice. Later, van der Schott, a botanist, was sent to North America to collect woody species that could be grown in Central Europe. In 1806, the first batch of seeds arrived and they were sown in extended Lednice nurseries. Seedlings were then

planted in Lednice and in other Liechtenstein estates, and were sold in the empire - and outside it, e.g. in Petersburg. Lednice therefore ranks among significant centres of growing exotic woody species in Europe. In addition to new woody species, Wallaschek von Wallberg also introduced new varieties of fruit, Rhine and south European grapevines, foreign varieties of cereals and plants used in dyeing. He experimented in maple syrup extraction, birch-wood tar and oil. He was the author of several technical papers.
Lit.: NOŽICKA (1957), ANDERKA (1956)

PHOTOS AND DESCRIPTIONS OF RELEVANT FOLLIES



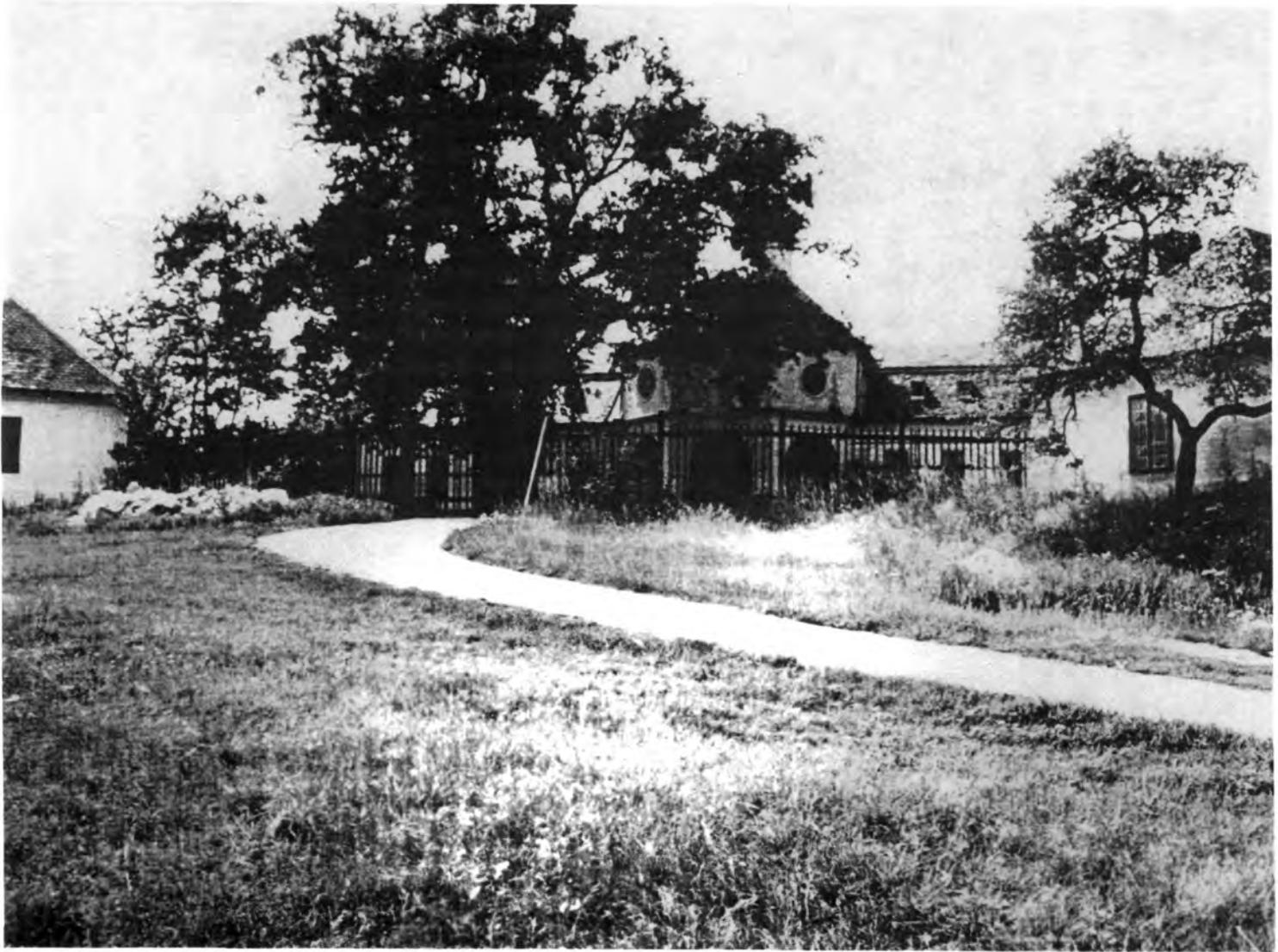
The Temple of Diana *Rendez-Vous*, 1810-1812 Joseph Hardtmuth, in the Forest Between Valtice & Lednice.



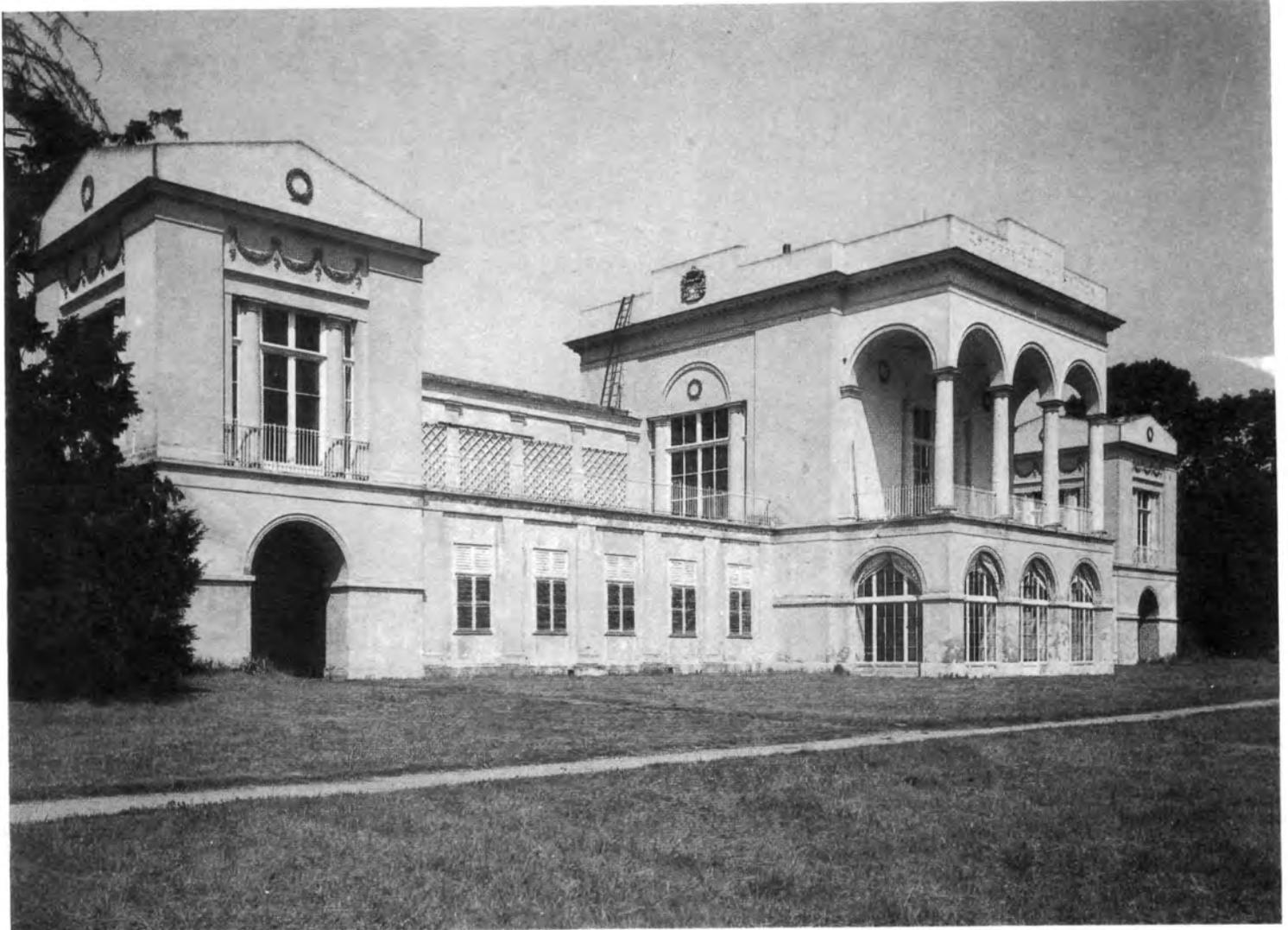
The Temple of Diana *Rendez-Vous*, 1810-1812 Joseph Hardtmuth, in the Forest Between Valtice & Lednice.



The Temple of the Three Graces, 1824-25 Johann Earl Enger. Located in the Forest between Valtice & Lednice.



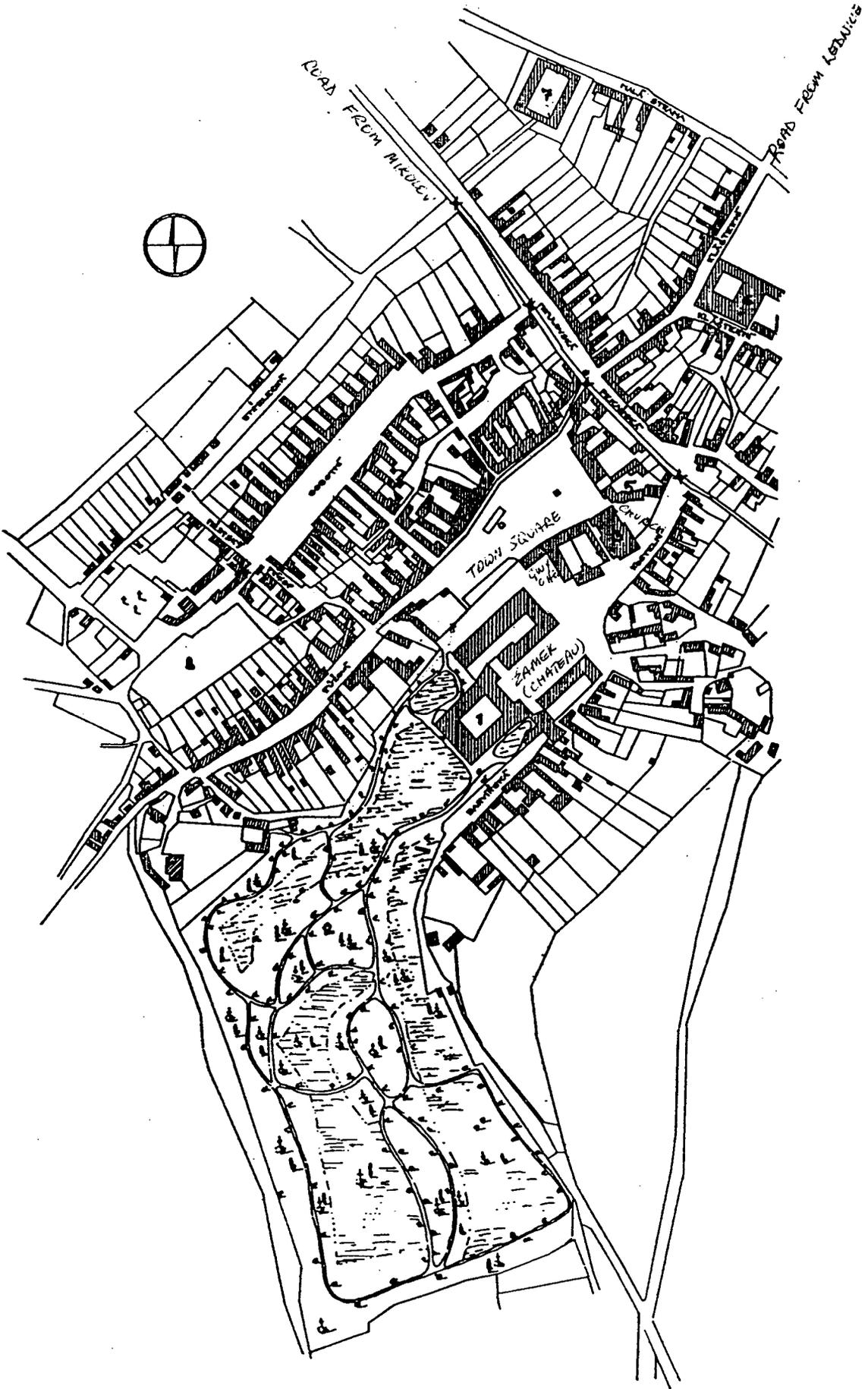
Belvedere Built 1818 by Unknown Architect, Owned by the Town of Valtice.



The Frontier Chateau, 1826-1827, Joseph Kornhausel, at the End of the Hlohovec Rybnik (Fish Pond).



Novy Dvor Horse Farm. One of the Follies in the Forest Between Valtice and Lednice.



TOWN OF VALTICE MAP

APPENDIX E

VALTICE ZAMEK/TOWN SQUARE RECOMMENDATIONS



View From Zamek Gate of Valtice Town Hall, 1887.



Town Fountain and Zamek Gate with Greenways/Zelene Stezky Office.



Valtice Town Hall, 1887.



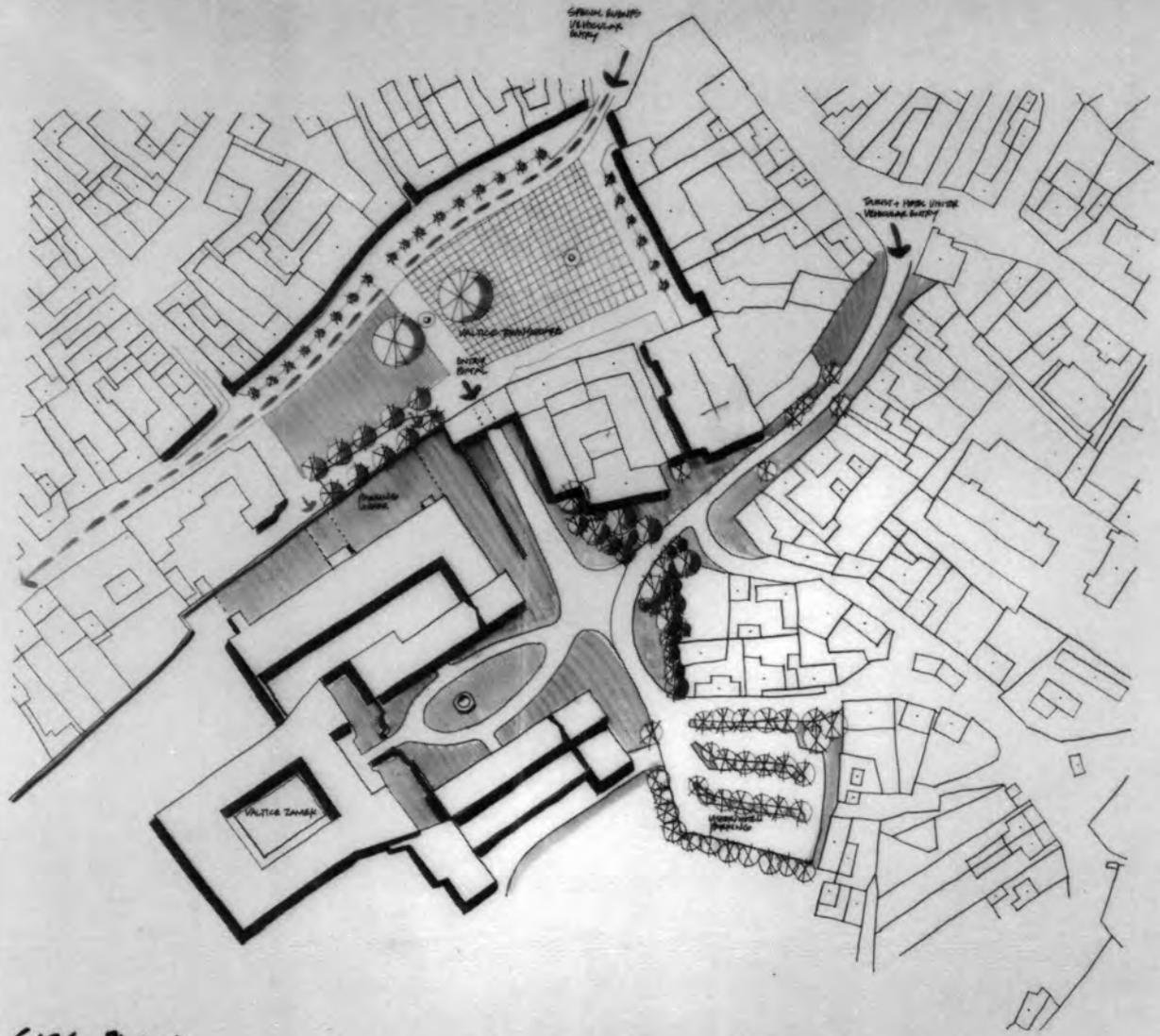
Valtice Town Square - Lovely, Unusual Grassy Space with Maria Thereza Column and Town Hall.



Valtice Town Square Entrance with Hospital Chapel in Background.



Valtice Town Square Looking Toward the Zamek.



SITE PLAN
 VALTICE ZAMEK + TOWN



VALTICE PLANNING CHARRETTE

APPENDIX F

VALTICE FESTIVAL PROPOSAL

An International
Preservation Organization

WORLD MONUMENTS FUND

174 East 80th Street
New York, New York 10021
Telephone: 212 517 9367
Telefax: 212 628 3146

**Proposal for Support of a Dance and Choreography Workshop and
the Valtice Summer Festival at Valtice Castle, Southern Moravia**

Dance and Choreography Workshop: July 1 - July 31, 1994

Festival: July 28 - August 13, 1994

Introduction

During the Communist period the people of Central Europe were cut off from the arts in the West and deprived of the opportunity to experience the vital art forms that developed in America during the postwar period. Today, the audiences of this region are keen to broaden their experience with contemporary arts; artists are likewise eager for opportunities to work with their colleagues from abroad and learn from the innovations that have taken place in the last 50 years throughout the world.

The castle of Valtice in the Czech Republic, which has staged a successful summer music festival since 1990, is seeking to help bridge the gap between Czech and American artists by sponsoring a series of workshops and performances of traditional and contemporary performing artists at the beautiful Valtice Castle complex in southern Moravia. To initiate this process the Valtice Festival Association, in cooperation with its U.S. partner, the World Monuments Fund, plans to organize a four-week workshop during July 1994 for exceptionally talented dancers and choreographers from the Czech Republic and the United States to collaborate in the development of new dance pieces in classical and contemporary styles, to be performed as part of the Valtice Summer Festival, held each year in early August. In addition, the Valtice Festival plans to bring together Czech, American, and international musicians for an exceptional program that highlights the importance of Valtice as a cultural site and enhances the life of the local community.

The dance workshop will bring to the Czech Republic the ideas and techniques of the contemporary dance world in the United States, and also permit young professional dancers from the United States to experience the environment of Central Europe as it emerges from the Communist period. The dancers will work together with a group of young musicians who are currently studying at the European Mozart Academy, which has agreed to provide musical accompaniment for the program. Music in the repertory of the European Mozart Academy, ranging from classical compositions (Mozart, Haydn, Chopin and others) to modern and contemporary works (Janacek, Bartok, Ernest Bloch, Eliot Carter and others) will be used as the basis for new dance pieces developed during the course of the Workshop.

Finally, the distinguished American early music group Aston Magna will join Czech colleagues in the performance of renaissance and baroque music and the recreation of the environment of a European court in the 18th century, for which the Valtice Festival has become well known.

This summer's program will lay the groundwork for an expansion of the Valtice Festival in future years to include guest artist workshops led by outstanding performing artists from throughout the world to celebrate the beauty of the environment and work together. It will bring new art forms to the Czech Republic and build relationships between artists in the two countries, which will benefit their craft and enrich their lives.

The Valtice Summer Festival

Since the summer of 1990 the Summer Festival at Valtice Castle in southern Moravia, near the Austrian border, has attracted hundreds of music lovers each year to enjoy its fine program of opera, dance and music from the 17th century and to experience the beauty of the magnificent baroque castle and its park. In the summer of 1994, the Valtice Castle Association plans to expand this festival to include a full range of renaissance, baroque, classical and modern music and dance.

The World Monuments Fund (WMF) is the international partner to the Valtice Castle Association in the efforts to conserve, interpret and expand the cultural use of the castle and its environs, which is one of the most significant cultural environments of the region. One of the goals of this process is to enhance the cultural programming at the castle, and help the castle develop its function as a meeting ground for artists from around the world to meet, work, and exchange ideas. Because of the importance of this goal, WMF is acting as the U.S. partner in the organizing the workshop and festival program.

The festival, planned this year for August 1 - August 15, will be presented to a diverse cultural audience consisting of Czech and Austrian citizens from the immediate area, tourists, and members of the large international communities of Prague and Vienna. Born out of an idea to re-live the atmosphere of the festivities of the aristocratic courts of 17th-century Europe, the Valtice Festival now is seeking to expand its program of modern music and contemporary dance in order to introduce Central and Eastern European audiences to new, stimulating artistic trends that are nearly unknown to the region.

Setting and Context: The Castle and Its Surroundings

The historic Czech town of Valtice and its castle are located in Moravia, on the Austrian border, about 55 km due south of Brno; Vienna lies some 65 km further to the south. Among the many central and eastern European castles competing for limited resources to rescue them from ruin, conserve their historical features and restore them to appropriate use, Valtice is especially compelling. The historical seat of the Liechtenstein family, which held the castle from 1410 until the Communist period began in 1948, Valtice owes its present appearance to the Baroque period, when several important architects worked there -- Johan Bernard Fischer von Erlach, who designed the entry to the main courtyard, the Spanish stables, chapel, and portions of the facade; Domenico Martinelli, who was responsible for the design of the southern facade of the building; and Anton Johan Ospel, who applied himself to decorative design, especially the sumptuous interiors and portals.

Valtice's most important feature is not the castle itself, however, but the entire "cultural landscape" that it inhabits -- the ensemble of man-made landscapes and buildings, covering some 200 square kilometers, that joins Valtice with Lednice, another important former Liechtenstein property in the gothic-revival style some 10 km distant. The intervening landscape, inspired by Rousseau and the picturesque English garden idiom that was popular with 19th-century classicists, is the most extensive "natural landscape park" in central Europe, and one of the most important designed landscapes in the world. Its most significant feature is its grand scale -- some 200 square km of unified tree-lined allees and vistas. But within this totality are individual features of incalculable historic, aesthetic and scientific value, including an arboretum boasting

the largest and oldest collection of North American trees and plants in Europe, and nine follies, all constructed in the first quarter of the 19th century.

During the Communist decades, individual Czech caretakers made heroic efforts to preserve the integrity of the ensemble, making a start at stabilizing and restoring some of the major buildings. Thanks largely to their efforts, the Valtice-Lednice cultural landscape exists today, awaiting a practical, coherent and complete plan for its preservation and cultural use.

The Summer Festival is part of this activation plan, since it builds upon efforts already undertaken on a local scale, and attempts to bring greater recognition to these efforts, as well as enrich them through contact with an enlarged circle of artists and performers. The festival will make use of the castle's several excellent performance spaces -- the riding hall, Spanish stables, inner courtyard, and chapel, and will draw people from all over the world to the area, to experience its rich cultural ambiance.

The Festival Program: International Collaboration

The 1994 program of the Valtice Summer Festival has been planned in three blocks focusing respectively on early music, baroque opera and chamber music, and contemporary dance. Performances will be scheduled over three weekends beginning August 1 and ending August 15, 1994.

Early Music: Aston Magna and Czech Early Music Groups

The early music program will be a collaboration between Aston Magna, a non-profit organization in Great Barrington, Massachusetts specializing in the performance of 16th-18th century music on period instruments; and early and baroque music groups performing in the Czech Republic, such as Musica Florea, an instrumental and vocal ensemble composed of young professionals from northern Bohemia; and Camerata RSX (Pragensis), a Czech instrumental ensemble specializing in the music of the Renaissance. The program will be organized by Daniel Spicka, who has directed the Valtice Festival since 1990.

Baroque Opera and Classical Chamber Music: The European Mozart Academy

The acclaimed young musicians of the European Mozart Academy, a training institution located near Prague where exceptionally talented young musicians work under leading masters to produce a series of music festivals, will produce the first weekend's music -- a baroque opera by Monteverdi, and a program of classical music from the Academy's repertory.

Contemporary Dance: The Valtice Festival Dance Workshop

Dancers who have participated in the workshop at Valtice Castle prior to the festival will produce the second weekend of programming, on July 27 and 28, consisting of original dance pieces performed to music from the repertory of recent Czech and international music of the European Mozart Academy, including modern and contemporary works by Bela Bartok, Ernest Bloch and Eliot Carter, among others. If possible, this program will be enhanced with the guest performance of an American dance group that is touring in Central Europe during the summer of 1994.

Conclusion

The Valtice Summer Festival will continue the tradition that has been established over the past three years of bringing music to enliven the castle of Valtice and the region of Southern Moravia. In 1994, the vision of the festival will be expanded to permit the exchange of experience and ideas between artists from the Czech Republic and the United States. This exchange will lay the groundwork for an expanded festival format which, in years to come, will be extended over the entire summer and encompass several workshops, master classes, and guest performances by leading artists.

The special nature of the castle, the appropriate environment it offers for intensive study, and the lovely natural surroundings of the area -- together with the commitment of leading artists to work together in this ambiance -- give Valtice the potential to become one of the leading arts festivals its kind in Europe.

Artists and Groups

Aston Magna. An Early Music group based in Great Barrington, Massachusetts, which performs Renaissance and Baroque music on period instruments, and organizes a summer festival and teaching program each year in Massachusetts. One or two programs from the Aston Magna repertory will be performed at Valtice.

European Mozart Academy. A one-year program for young musicians from all over the world to work with outstanding masters and produce a series of festivals performed annually in Prague, Budapest and Cracow. The Academy is currently housed at Dobris Castle in the Czech Republic. Forty young musicians are studying there in 1994.

Valtice Dance Workshop. Donald Farnworth, Dance Master. American dancer and ballet master. Studied with Anderson-Ivantzova, Vilzak, Caton, Swoboda and others. Soloist at Radio City Music Hall. Master at various companies including Batsheva Dance Co., Bat-Dor Ballet Co., Netherlands Dance Theatre, Scapino Ballet, Paul Taylor Dance Company. Artistic Director of Farnworth and Hauer School in New York.

Valtice Summer Festival. Daniel Spicka, Artistic Director. Director of the Valtice Festival in 1990, Czech musician and impresario of Renaissance and Baroque music.

Tentative Schedule and Program

July 1 - 30, 1994

Valtice Dance Workshop
led by Don Farnworth, US dance master

Six US and six Czech dancers and choreographers will work under the supervision of an American dance master on their own original dance pieces and on the performance of a single work developed by the Valtice Dance Workshop in cooperation with musicians from the European Mozart Academy in Dobris (CR).

July 29 - August 20, 1994

Valtice Festival Performances

Friday, July 29

Gala Opening Performance, Operetta by Pergolesi
European Mozart Academy

Saturday, July 30

Classical Music Program
European Mozart Academy Chamber Music Ensemble

Friday, August 5

Joint Performance, European Mozart Academy Chamber Group
and Valtice Dance Workshop
Works by Janacek and Bartok

Saturday, August 6

Contemporary Dance Recital
Valtice Dance Workshop

Friday, August 12

Early Music Program, 18th Century Italian Songs
Aston Magna

Saturday, August 13

Gala Renaissance Evening
Aston Magna and Czech Renaissance Music groups.

Budget Summary

Planning (25 March - 1 April 1994)

Initial planning meeting in Valtice, auditions in Prague, Brno and New York \$5,000

Dance Workshop (1 - 30 July 1994)

Four-week workshop involving ballet master and twelve dancer/choreographers from the U.S. and the Czech Republic \$55,000

Festival Program: 28 July - 13 August 1994

Three weekends of performances provided by the European Mozart Academy, the Valtice Dance and Choreography Workshop, Aston Magna, and Czech Early Music groups \$50,000

Administration and Promotion

Planning, production, staging, organization, promotion and advertising, and ticket sales for the Workshop and Summer Festival \$25,000

Total Budget **\$135,000**

Detailed Budget

Planning Trip (24 March - 3 April 1994)

Consultation in Valtice between Festival Director, Dance Master, Dance Workshop Assistant, and production personnel

Airfares	\$ 1,500
Local Transport	600
Per diem expenses	2,400
Translation	<u>500</u>

\$ 5,000

Dance Workshop (1 - 30 July 1994)

Lodging, travel and honoraria for 6 American and 6 Czech dancers working under the auspices of the Dance Master and his assistant for four weeks in residence at Valtice

Master	10,000
Assistant	5,000
6 U.S. participants	24,000
6 Czech students	12,000
Translator/coordinator	3,000
Czech Dance Consultant	<u>1,000</u>

\$55,000

Festival (28 July - 13 August 1994)

Dance Program	17,000
Early Music Program	12,000
European Mozart Academy costs	5,000
Staging & Production	<u>16,000</u>

\$50,000

Promotion, Administration

Program printing	5,000
Advertising	2,000
Public relations	5,000
Booking	5,000
Production	5,000
Indirect costs	1,000
Contingencies	<u>2,000</u>

\$25,000

TOTAL

\$135,000

APPENDIX G

CHARRETTE PROSPECTUS JULY 10, 1993

WORLD MONUMENTS FUND

174 East 80th Street
New York, New York 10021
Telephone: 212 517 9367
Telefax: 212 628 3146

June 23, 1993

A PROPOSED PLANNING 'CHARRETTE' FOR THE CHATEAU, TOWN AND ENVIRONS OF VALTICE IN SOUTHERN MORAVIA

The town of Valtice, located due south of Brno near the border of Austria, is a picturesque and remarkably intact historic town of the Czech Republic. Its chateau, formerly the property of the Liechtenstein family, is a significant cultural attraction, as are the chateau of Lednice nearby, the park that joins them, and the historic town of Mikulov. Over the past 18 months a Greenways project has been developed for the purpose of conserving the scenographic qualities of the area and its principal historic architectural resources, and developing the area for cultural and ecological tourism. This work has been conducted by Lubomir and Tereza Chmelar, a husband and wife team, and their Czech partners, Arch. Radek Nepras and Ing. Arch. Daniel Spicka working in concert with a number of local project supporters including architects, restorers, merchants and regional and municipal officials.

During the year, the Chateau of Valtice is the site of numerous festivals and recreational events, including a baroque opera festival, early music seminars, and an annual wine fair. About 50,000 visitors tour the restored parts of the chateau annually. To manage these events and develop others, the Greenway Association, the music festival and the town's viniculturists have come together under the name "Valtice Society" to establish a cultural association to promote cultural programming throughout the area. This association will work in close cooperation with the municipality of Valtice. Simultaneously, the association has asked the Ministry of Culture to turn over to it the management of the chateau and its dependencies. The Czech Ministry of Culture has responded favorably and asked the Valtice Society for a plan for the management, restoration and development of the chateau as a multipurpose facility. On its premises are a significant house-museum, a beautiful stable and riding hall used for performances and festivals, a baroque theater and a hotel. All of these facilities, as well as

other dependencies, are in need of sensitive rehabilitation and expanded use.

These developments define the principal parameters of the proposed planning "charrette" (intensive working conference), which will be to explore a number of economic development opportunities and constraints that must be further addressed in order for the project to develop as envisaged.

To date the work of the Valtice Greenways project has been developed in cooperation with the World Monuments Fund with support from the Samuel H. Kress Foundation, American Express, The German Marshall Fund of the United States and private donors. The collaborative effort has received enthusiastic encouragement from both local and national Czech authorities and is also of interest to a number of potential outside collaborators. The Valtice Greenway Association is chartered in the Czech Republic as a non-profit organization and occupies premises in the Valtice Chateau gate on the town square.

The present proposal calls for advancement of the Valtice project into a detailed project planning phase. It is proposed that during the week of the July 13 or 20, 1993 a planning "charrette" be held in Valtice where a carefully selected group of experts and support staff examine the Valtice development challenge in both a holistic and an integrated manner, with the specific objective of developing a draft *Plan for the Preservation and Economic Enhancement of the Valtice Chateau and its Environs*.

The use of such a plan would be as follows:

- 1 - to document the best efforts by the various participants in determining the potential for appropriate economic development at Valtice;
- 2 - to produce a preliminary comprehensive and integrated project development plan which explains how the chateau and its environs may be developed, when, by whom and what it will cost;
- 3 - to produce a project proposal to serve as an application to decision-makers in the Czech Ministry of Culture, as well as to potential project funders, concerning the future management and use of the chateau; and
- 4 - to articulate the scheme for preserving and presenting Valtice Chateau as a model for interested others.

The meeting will revolve around five workshops to discuss specific aspects of the conference theme:

- a) Administration and use of the chateau;
- b) Protection and development of the hinterland (greenways, chateau park, view sheds, special features);
- c) Development of cultural tourism in the town and region;
- d) Management of the chateau's hotel and development of other visitor facilities and amenities;
- e) Establishment of an apprenticeship training program for historic building restoration as a component of the management and rehabilitation scheme.
- f) Project costing and financial strategic development plan.

An architecture team will be responsible for consolidating the plans and recommendations of each workshop and developing cost estimates, project schedules and use schemes. One result of the charette will be the elaboration of a funding strategy for the implementation of the plan.

June 23, 1993

VALTICE PROJECT PLANNING 'CHARRETTE'
Program of Activities

(11) - 12 July Arrival of project leaders and experts who are not familiar (Sat.) - Sun. with Valtice to set up the conference and for site tours as orientation.

am - Tour(s) of Valtice Chateau

pm - Visits to Valtice, Lednice and Mikulov.

7:30 - Reception in castle and dinner in Valtice

12 July
Monday

9:00 Valtice Chateau Tour (for Sun. pm/Mon. arrivals)

10:30 - Gathering of project sponsors and charrette participants in the general assembly space at Valtice Chateau. Official welcome by the mayor, Mr. Rollinek. Introduction of event by WMF Executive Director Bonnie Burnham Engr. Lubomir Chmelar, Arch./Engr. Daniel Spicka and Arch. Radek Nepras.

Explanation of the agenda of the charrette, introduction of the various participants and their roles, and a reiteration of objectives (Messrs. Chmelar and Stubbs).

12:30 - Lunch

2:00 - Presentation of research data on hand relevant to the entire planning process followed by discussion.

4:30 - Tea, followed by brief gathering of general assembly for division into work groups organized by discipline. Object: define issues and elect a presenter.

13 July

9:15 - Gathering of all participants to discuss workshop agendas/issues and coordination matters.

10:30 - Break

11:00 - Division of participants into issue-related working groups. Commencement of workshops.

12:30 - Lunch

2:00 - Separate workshop meetings. By end of day each group should formulate its solutions/recommendations for presentation to all charrette members Wednesday morning.

6:00 - Concert in Valtice chapel, followed by dinner

14 July
Wednesday 9:15 - Presentations by representatives of each working group to the larger assembly of charrette participants followed by discussion.

12:30 - Lunch

2:00 - Combined workshop sessions as required in order to refine solutions.

5:30 - Walk on Palava (Unesco biosphere project).

15 July
Thursday 9:30 am - Final synthesis of solutions. Architects continue to depict solutions graphically.

12:30 - Buffet lunch.

2:00 - Final general meeting to coordinate the use program, the preliminary architectural design and discuss its compilation into the final charrette report. Final articulation of charrette solutions (written and graphic).

16 July
Friday 10:30 am - *Respondents and observers arrive and visit sites.*

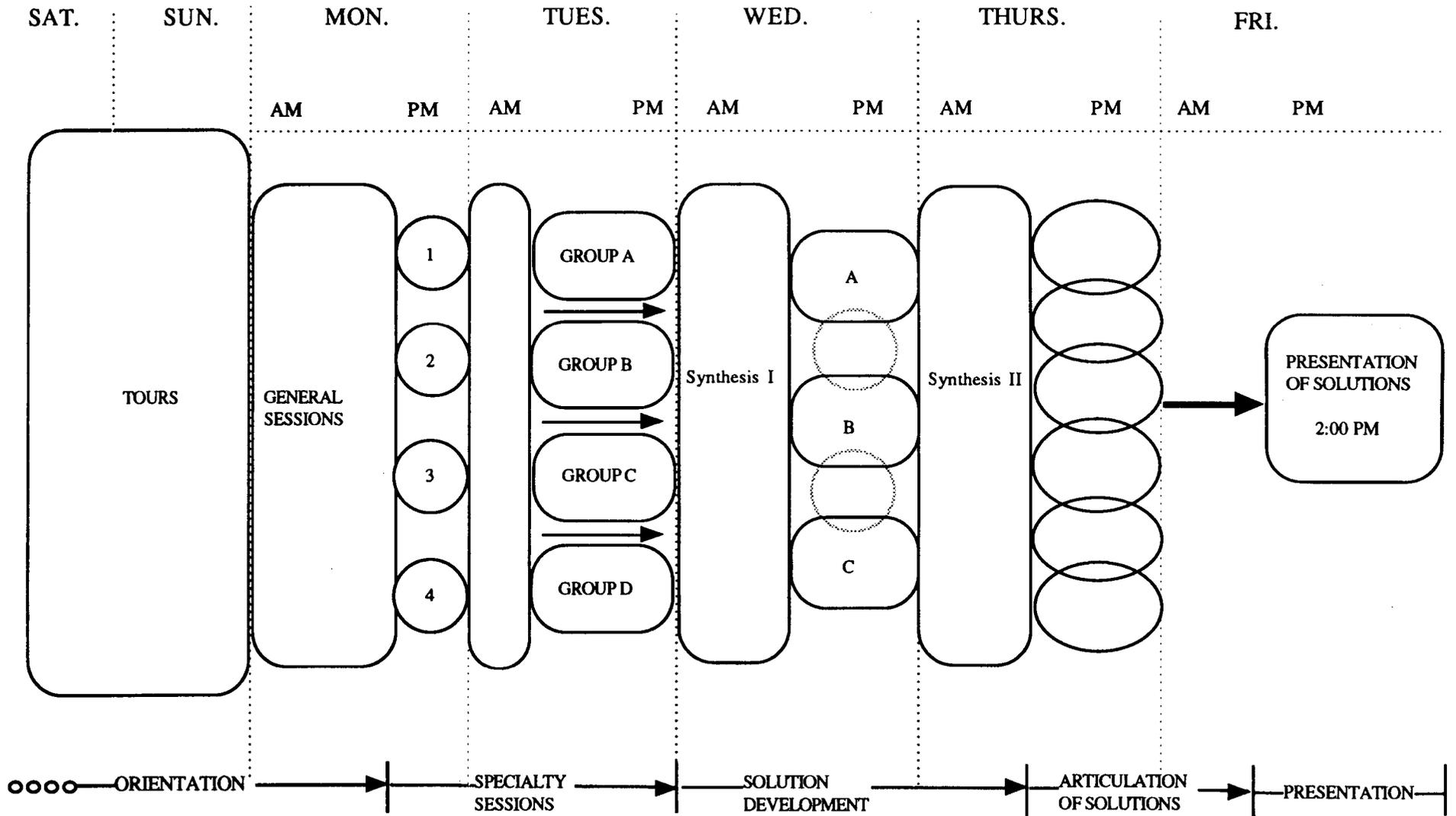
12:30 Lunch

2:00 Final presentation of charrette results to invited group of respondents and observers.

5:30 Farewell reception at Valtice wine cellar.

Departure for Vienna or Prague.

VALTICE PLANNING CHARETTE
 Sequence of Meetings
 10 - 16 July 1993





Financial and Legal Workshop



Radek Nepras Discussing Zamek Plans at Plenary Session.



Hans Dorn, President of the International Federation of Landscape Architects.



The Mayor of Lednice

Pauline Barnes Basora

Dr. Salkova, Ministry of Culture

Ambassador Basora

Eliska Fucikova, Office of the President



Hauptman Pavlov of Breclav

The Mayor of Lednice

Minister Belehradek, Anti-Trust

Ambassador Basora

APPENDIX H

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APPENDIX I - POSTSCRIPT

SUBSEQUENT QUESTIONS & CLARIFICATIONS

Conservation and Economic Enhancement Plan for Valtice Zamek and its Environs

Clarification of Points Discussed at the Presentation of the Document
15 December 1993, Ministry of Culture, Czech Republic, Prague

1. The 99-year lease: Explain for the Ministry of Culture and the Ministry of Finance the rationale for an agreement of such a long term.

A lease of 99 years is a conventional formula for real estate investment ventures that involve a return for investors over a long period of time. Investors in the financing of Valtice will probably insist on long-term access to the castle by the management association (holding company) that will be created. This long-term lease signifies the willingness of the government to commit the property to privatized management, which will be balanced by the private management company's financial commitment.

Given the fact that the property is a national monument, it would seem to be in the government's best interest to assign the lease over the longest period possible, in order to insure continuity in the growth of the site as a cultural attraction, and to secure the maximum possible commitment from the sponsors and investors. The government will of course remain as the owner of the property and would be free to reassign the lease, on any terms it chose, in the event of the management company's default.

2. Who participates in the holding company that will operate Valtice?

The Board of Directors of the holding company (or if you prefer, the operating company that manages the castle) should consist of those who have a direct management role, those who can represent the interests of immediate community and the region, and investors and sponsors of specific projects at the site. This is a working Board which represents the interests of all the groups that will work together to make the castle provide maximum benefit for the community.

A list of participants by description of their role or expertise follows.

Holding/Operating Company

Officers

Chairman	A prominent expert in financial affairs and management
Executive Director	An administrator/manager with international credentials and contacts
Secretary	Legal counsel for the company
Treasurer	Accountant/auditor for the company

General Members

Festival representative	Director of the music festival
Construction representative	Director of renovation work
Local Citizen	A civilian spokesman for the town of Valtice
Greenway Association rep.	Coordinator with the work of the Greenway Assn.
Wine College Representative	Spokesman for Valtice wine college
Towns of Valtice, Lednice, and Mikulov	Mayors or their representatives for the principal towns in the area
Educator	Representative of the local school system
Cleric	Priest or representative of diocese
Business	Representative of businesses of the immediate area
Planner	Regional planner and representative of the Biosphere Zone
Investors	Representatives of lending institutions, equity investors or providers of in-kind services

3. How does the Preservation Corporation (VAPC) function?

Following the meeting of December 15, and discussions with several people in Prague about the function of this non-profit entity, it has been concluded that the "Preservation Corporation" should be chartered in the Czech Republic as a foundation. Its function is to provide intellectual and moral leadership by establishing policy for the appropriate use of the castle, by overseeing the functioning of the holding/operating company and insuring that its activities conform to the mandate for which it was created, and by promoting the prestige of the project and helping to facilitate fundraising. The Board of the Foundation would decide how to use or invest excess revenues generated through the operation of the property.

The Foundation would be created with the purpose of overseeing the functioning of the Valtice Castle holding/operating company. However, its mandate could be expanded in the future long-term program to overseeing other sites in the region, to overseeing the management of region-wide events, and to providing coordination with other groups, both local and international.

The immediate priority of the project is to establish a holding/operating company in order to be able to conduct business. However, the establishment of the foundation should be foreseen from the outset of the project as integral to the philosophy of this proposal. Only when the foundation is operative can the holding/operating company achieve the reputation of acting in a disinterested way, solely for the benefit of the heritage of the region and the well being of its people.

Foundation

Chairman	A national figure in political, business or intellectual circles coming from southern Moravia
Academic	University Official from the University of Brno
Academic	Ethnographer or historian of the region
Institute of Monuments	Representative of the Institute of Monuments for the region
Brno Trade Fair	Official of this successful annual enterprise
Philanthropist	One or more prominent Czech philanthropic or business leaders
Architect	A prominent Czech architect from southern Moravia
Environmentalist	A champion or expert in environmental conservation from the region
International Partners	A representative of the project's principal European and international partner institutions

4. Give more specific details on sources of financing.

We have suggested that the financing will come from three sources: capital investment, revenue generated through operations, and philanthropic giving. Here I will elaborate further what forms of activity can be supported through each form of financing.

Capital Investment: This form of financing will be sought in order to carry out major capital improvements to the property: renovation for income-producing activities; development of visitor services such as auditorium, museology, festival facilities, parking; improvement of the park and grounds. We estimate that \$3-4 million will probably be needed overall in order to carry out the most important capital improvements to make the property fully operative.

Capital investment could be provided in one of three forms: loan or mortgage; equity investment; and in-kind provision of services. Investors who provide a share of the capital would be entitled to a share of the revenues generated by the company, proportionate to their investment. The following steps would need to be taken in order to secure capital.

Loan. The investor must be satisfied of the holding/operating company's capability to service a loan (make regular payments over a long term). A detailed business plan will be needed by the holding/operating company to demonstrate its ability to generate this income. The lender will also require collateral (in the case of the Valtice Castle, a long-term lease may be sufficient). We believe it will be appropriate and possible to secure investment through a no-recourse loan (the lender has no right to seize the lease or the operating company's capital in the event of a default). Prospective lending institutions would include the European Bank for Reconstruction and Development, the World Bank (through the IDC), and a central governmentally-owned Czech banking institution.

Equity Investment. A share of the capital could be raised through equity investment. (An investor provides a portion of the funds in return for a share of the profits after expenses or access to part of the property on a continuing basis.) Equity investors might include restaurant and concession operators, who would provide the funding for improvements in return for a long-term sublease; corporations that might be interested in using parts of the property (such as the riding school or luxury apartments) for corporate activities; or venture capitalists, who invest in the company simply because they believe they may realize a financial return, or can use this investment as a tax hedge (through "depreciation" of their investment over long term).

In-kind services. A final form of capital investment might be the provision of in-kind services by a company that provides such services, in return for a share of the proceeds of the holding/operating company. For example, a construction company, lighting company, or comparable supplier might agree to provide certain construction services (paving the parking lot; lighting the facade) in return for an investment share in the holding/operating company equivalent to the value of the work provided (this value would be assessed by a disinterested industrial arbitrator).

To attract capital investment, the operating company would need to quantify the value of specific parts of the complex as well as their renovation costs and, through a business planning document, project the returns and/or advantages of investment.

Revenue. The property can generate revenue through several forms of activity addressing public use of the castle complex, such as: entrance fees, visitor services (parking, valet, food services), subleasing, rental of self-catering apartments, special events, and retail activities (shops, wine cellar, film location shoots, etc.). Our preliminary estimates indicate that the revenue generated by the property during the first three years would be sufficient to service a loan of at least two million US dollars (about half the renovation cost) as well as pay for all the management costs. This revenue formula, once substantiated, will be the basis for the solicitation of capital investment.

Philanthropic Support. Funding from philanthropic sources can be expected to support all aspects of the activity that are carried out in the public good, rather than purely in the interest of the property itself. This might include cultural programs (concerts, festivals, performances), educational activities (job training, research, public outreach), and scientific ventures (conservation and scientific research). The restoration of specific parts of the building and park that are particularly significant (perhaps the theater and the endangered sections of the park) might also qualify for funding from philanthropic sources. Seed funds for planning the overall program of the castle complex, for World Heritage designation, and for similar preliminary activities may also be sought from philanthropic sources. After the two-year initial phase of operations (during which the World Monuments Fund will seek philanthropic funds on behalf of the Valtice project), the Foundation should take leadership in securing support of this nature.

Levels of Funding Foreseen from Each Category (1994 and 1995):

Capital Investment: \$2-3 million

Loan for Capital Improvements: \$2-2.5 million

Equity Investment: \$250,000

In-kind Services: \$250,000

Revenue: \$1.06 million

Entrance fees: \$110,000

Location shooting and rentals: \$30,000

Retail sales: \$220,000

Restaurant and concessions: \$380,000

Festivals: \$60,000

Self-catering suites: \$260,000

Philanthropic Support: \$0.6 million

Sponsorship of Summer Festival: \$200,000

Seed Funds for Planning: \$50,000

Foundation Support for Educational Activities: \$100,000

Foundation and Donor Support for Detailed Planning and Conservation: \$250,000

5. Provide a more elaborate plan for operations during the next two years.

LEDNICE - VALTICE: Two-Year Plan of Activities

YEAR I: DEVELOPMENT

- | | |
|-------------------|--|
| Jan. - Mar. 1994 | <ul style="list-style-type: none">- Publication of conservation and enhancement plan.- Detailed business study.- Fundraising for Summer Festival.- Completion of World Heritage Designation.- Incorporation of Holding/Operating Company and Foundation. |
| April - June 1994 | <ul style="list-style-type: none">- Planning for Lednice Charrette- Investor solicitation- Sign lease, form Foundation and Holding Co. Boards- Possible initiation of renovation - self-catering areas- Preparation and promotion of festival |
| July - Sept. 1994 | <ul style="list-style-type: none">- Summer Festival- Lednice Charrette- Begin detailed architectural planning |
| Oct. - Dec. 1994 | <ul style="list-style-type: none">- Financing in place- Detailed business plan- Architectural intervention- Fundraising for Summer Festival |

YEAR II: DEVELOPMENT

- | | |
|-------------------|---|
| Jan. - March 1995 | <ul style="list-style-type: none">- Administration in place- Detailed renovation planning- Begin museology planning |
| April - June 1995 | <ul style="list-style-type: none">- Restoration Project: Folly and Landscape- Improve signage- Preparation of festival- Present Lednice Charrette Report |
| July - Sept. 1995 | <ul style="list-style-type: none">- Summer Festival- Full-scale self-catering operation- Develop plan for unified administration of Valtice and Lednice |
| Oct. - Dec. 1995 | <ul style="list-style-type: none">- Begin to develop financing for Lednice- Continue Valtice Enhancement- Prepare for Summer 1996 activities (restoration, festival, enhanced operations) |