

Nomination of
The GREAT
SPAS *of Europe*



for inclusion on the
World Heritage
List

Volume I: Executive Summary & Sections 1, 2 and 3

The GREAT SPAS *of Europe*

Volume I: Executive Summary
& Chapters 1 - 3



Foreword

I am honoured to introduce an exceptional international nomination project that has grown out of an initiative of the Mayors of famous spa towns in several countries, who wished to cooperate and prove the outstanding values of the European spa tradition. This bottom-up approach has confirmed that international cooperation rightfully lies at the heart of the World Heritage Convention. With the advent of serial transnational nominations, a mechanism has been created to enable States Parties to collaborate closely in the protection and management of Outstanding Universal Value across borders and through the sharing of best practice.

In my view, this nomination represents an admirable example of how such cooperation, rather than competition, is important for the implementation of the Convention. This excellent objective of establishing one common serial transnational property has brought together mechanisms of cooperation, exchange of ideas and the search for the best possible results. The nomination process itself led us to improved knowledge of what is important, and the associated means of protection of the values of spa heritage.

It has been a pleasure for us and the whole International Steering Group to help this initiative of spa towns through the lengthy process of preparing all necessary materials. There have been many intensive discussions concerning both technical issues and the selection of the component parts of this series and many lasting professional relations have been established. For the Czech Republic it has been a unique experience to coordinate such a complex transnational project and we have learned a lot during the evolution of this nomination. The project has also resulted in a great deal of new knowledge, learning and understanding of the diverse aspects of the cultural heritage represented by *The Great Spas of Europe*.

I would like to express my personal support for the submission of this nomination - which represents the culmination of important research undertaken during the last decade, and to the continuation of cooperation on many levels which includes international professionals and experts, experienced site-managers and heritage specialists, and all supported throughout by the spa towns' Mayors who have found new contacts, discovered useful experience and made new friendships.

The nomination process has involved dozens of experts from all seven countries involved, and hundreds of people have contributed to specific parts of these nomination documents. Tens of thousands of our citizens and their communities are looking forward to the results of this process and are proud of the architecturally rich heritage that has been preserved in their towns and adjoining landscapes which contain the therapeutic and healing springs.

I sincerely believe this nomination dossier comprehensively expresses the Outstanding Universal Value of *The Great Spas of Europe*.



Antonín Staněk

Minister of Culture of
the Czech Republic





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Executive Summary

State Party

The proposed transnational serial property is composed of 11 component parts located in 7 European countries: Austria, Belgium, the Czech Republic, France, Germany, Italy, and the United Kingdom.

State, Province or Region

Id-Nr.	Component part	State	Province or Region
1.	<i>Baden bei Wien</i>	Austria	Lower Austria
2.	<i>Spa</i>	Belgium	Liège province
3.	<i>Františkovy Lázně</i>	Czech Republic	Karlovy Vary Region
4.	<i>Karlovy Vary</i>	Czech Republic	Karlovy Vary Region
5.	<i>Mariánské Lázně</i>	Czech Republic	Karlovy Vary Region
6.	<i>Vichy</i>	France	Auvergne-Rhône-Alpes Region, Allier Department
7.	<i>Bad Ems</i>	Germany	Rhineland-Palatinate
8.	<i>Baden-Baden</i>	Germany	Baden-Württemberg
9.	<i>Bad Kissingen</i>	Germany	Bavaria, Unterfranken Region
10.	<i>Montecatini Terme</i>	Italy	Tuscany, Pistoia Province
11.	<i>City of Bath</i>	United Kingdom	Bath and North East Somerset

Name of Property

The Great Spas of Europe

(in English)

Les grandes villes d'eaux d'Europe

(in French)

Geographical coordinates to the nearest Second

Id-Nr.	Component part	State	Province or region	Component part size (ha)	Buffer zone (ha)	Coordinates to the nearest second
1	<i>Baden bei Wien</i>	Austria	Lower Austria	343	555	N 48°00'36" E 16°14'01"
2	<i>Spa</i>	Belgium	Liège Province	772	1,536	N 50°29'32" E 05°52'01"
3	<i>Františkovy Lázně</i>	Czech Republic	Karlovy Vary Region	367	872	N 50°07'02" E 12°21'02"
4	<i>Karlovy Vary</i>	Czech Republic	Karlovy Vary Region	1,123	1,029	N 50°13'23" E 12°53'01"
5	<i>Mariánské Lázně</i>	Czech Republic	Karlovy Vary Region	835	3,677	N 49°58'38" E 12°42'24"
6	<i>Vichy</i>	France	Auvergne-Rhône-Alpes Region, Allier Department	60	261	N 46°07'25" E 03°25'13"
7	<i>Bad Ems</i>	Germany	Rhineland-Palatinate	80	155	N 50 19'50" E 07 43'43"
8	<i>Baden-Baden</i>	Germany	Baden-Württemberg	230	2,377	N 48°45'27" E 08°14'33"
9	<i>Bad Kissingen</i>	Germany	Bavaria, Unterfranken Region	212	524	N 50°11'52" E 10°04'30"
10	<i>Montecatini Terme</i>	Italy	Tuscany, Pistoia Province	114	341	N 43°53'19" E 10°46'46"
11	<i>City of Bath</i>	United Kingdom	Bath and North East Somerset	2,870	0	N 51°22'52" E -02°21'32"

Textual description of the boundaries of the nominated property:

The Great Spas of Europe is a serial transnational property comprising eleven component towns and cities. The boundaries of each component part have been carefully drawn to include the tangible attributes, and to reflect the intangible attributes, which ensure that each individual spa town makes a substantial contribution to the proposed Outstanding Universal Value of the series as a whole. Spa towns share many attributes in common, but the ways in which these attributes are expressed in each of the eleven components varies according to a wide range of factors, for example the particular relationship of the urban form to topography and landscape. There is therefore a significant variation in the size of geographical area that is included within the boundaries of each component part. The rationale for the boundary of each component is evident from the textual boundary descriptions provided in this section and in the maps that follow.

1. *Baden bei Wien*

AUSTRIA

The nominated property contains the most important parts of the spa operation developed from the eighteenth century until the early twentieth century. It is broadly east-west oriented along the river, from the historic spa town in the east to the entrance of the Helenental Valley in the west. In the east, the boundary contains the historic spa-town area with its cluster of springs and baths, the kurparks and spa-related landscape gardens, and spa facilities. The lobe in the north extends to cover the distinctly gradual transition zone between the kurpark and woodland. A significant belt of villas is included which surrounds the town and extends to the west where key historic therapeutic and recreational spa landscapes occupy the picturesque Helenental Valley with its historic trails, landscape parks and 'romantic ruins'.

The buffer zone includes a major part of the urban zone in the east and south that was developed after 1914, where building development control is especially important in order to protect the values of the nominated property. In the north and west, the visual integrity of the nominated property is protected by the inclusion of a substantial setting of green forest areas.

2. *Spa*

BELGIUM

The nominated property contains the major attributes of the spa operation developed since the eighteenth century. The location of the various elements led to an original form comprising two principal parts with different characteristics. Firstly, in the north, the historical centre of the spa town, located in the lowest part of the valley of the River Wayai, together with its extensions outside the residential areas, including hotels and holiday houses built at the end of the nineteenth century and the beginning of the twentieth century; Secondly, in the south, the famous wooded slopes that contain a number of medicinal springs and a network of historic routes that connected them. The two parts, each also containing extensive therapeutic and recreational spa landscapes, are linked by several key historic promenades.

The buffer zone comprises three types of spaces. In the south, the high plateau of the Fagne de Malchamps (High Fens) plays an important role as a natural filter and as a protector of the quality of the thermal waters. This buffer zone also protects the visual setting of the woodland springs on the slopes below, particularly when seen from the viewpoints around the top of the funicular railway above the town and from various historic therapeutic trails that ascend the cliff. The visual integrity of the already generous nominated property of the woodland springs area is also further protected by buffer zone to the northeast and southwest. In the north, the nominated property is defined by the ridgeline of the steep valley side. A buffer zone is considered unnecessary in the western half, whilst on the eastern half an area of adjacent agricultural land of similar elevation is delineated as buffer zone to protect setting.

3. *Františkovy Lázně*

CZECH REPUBLIC

The nominated property is centred on the square plan of the historic spa town and contains the most important parts of the spa operation, reflecting its gradual development from the end of the eighteenth century until the 1930s. It includes the urban heritage reserve

of *Františkovy Lázně* that consists of the built-up area of the spa centre and the therapeutic and recreational spa landscape that extends in open green space and forest largely to the east and west. This contains all the main spa buildings with springs and other natural mineral resources, spas, colonnades and spring pavilions as well as the spa infrastructure of hotels, guest houses, villas and important social buildings. Besides the inner spa landscape formed by natural landscape parks in the spa centre, there is an outer spa landscape with parks and forest parks surrounding the spa centre. This includes the most precious spa trails called 'Heart trails', which serve, besides touristic purposes, especially as key terrain treatment during spa therapy.

The buffer zone, with existing controls based on the defined protection zone of natural healing resources, is further designated to protect the setting and the visual and spatial relations within the nominated property. Its boundary predominantly follows the cadastral borders of the town and includes other popular spa guest destinations within a wider radius from the spa centre.

4. *Karlovy Vary*

The nominated property reflects the rich development of *Karlovy Vary* from the eighteenth century until the 1930s. The boundary of the property follows the natural features of the landscape and contains the relatively extensive urban area of the spa town that follows the broadly south-north sinuous course of the Teplá River as far as its confluence with the Ohře/Eger River (in the northwest, the boundary encircles another residential area of *Karlovy Vary* with many villas), together with a dense network of therapeutic and recreational spa landscape extending away from the town to the east and particularly the west, containing many elements serving spa guests and visitors. The nominated property includes all the main spa buildings and thermal springs with their colonnades and bathing temples, the spa infrastructure as well as town districts in which hotels and guest houses were located together with important social buildings.

The buffer zone includes the Ohře/Eger River in the north, and key areas of urban setting (where building development control is important) adjacent to the historic spa town. In the south and west, the buffer zone protects forest setting as far as the lower ground and river valleys, whilst in the east the protection of setting extends to the Ohře/Eger River.

5. *Mariánské Lázně*

The nominated property reflects the gradual development of the 'new' spa town of *Mariánské Lázně* from the eighteenth century until the 1930s. It contains the urban heritage reserve area, namely the broadly north-south oriented historic spa town with all of its springs, spring pavilions, main spa buildings and colonnades, as well as the spa infrastructure of hotels, guesthouses and villas and important social buildings. An important part of the area is formed by an expansive surrounding therapeutic and recreational spa landscape that extends to the east, the north, the southeast and the west: the east side includes the Royal Golf Course, one of the oldest golf courses in Central Europe; the north the Max's Valley, the long spa promenade of Smetana's Alley, and Žižka's Hill; the southeast, predominantly a forest park with paths to Hamelika hill; the west, a forest park around Suchý vrch (Dry Hill) with the spa path of Prince Metternich. The natural landscaped park in the spa centre merges with this designed outer spa landscape,

interwoven with walking trails leading to the heights with lookouts, viewing gazebos and rest areas, restaurants and cafés.

The generous buffer zone principally follows the predominant cadastral borders of the town, protecting large areas of forest setting in the north and west, and the more modern urban setting of *Mariánské Lázně* in the south, where building development control is important. Multiple protection already existed in this Protected Landscape Area Slavkovský les, including protection zones of natural healing resources, the inner and outer spa area determined by the spa status of the town and its forests of special purpose.

6. *Vichy*

FRANCE

The nominated property contains the clearly defined and well-preserved spa quarter of *Vichy*, representing its principal development of the nineteenth century, dominated by large hotels and liberally surrounded by and interspersed with parks. All the most important buildings of the spa operation and visitors' accommodation are concentrated in an arrangement whose unity and harmony with the bend of the river can be clearly seen in maps and aerial photographs. It is bounded naturally on the west and south by the River Allier, together with the Allier parks, and on the north and east by *Vichy* Town. To the south, the property includes the Parc des Célestins and is bounded by Avenue des Célestins. To the east, the boundary follows the old road, with a projection to include certain noteworthy buildings (former hotels) and the Church of Saint Louis. To the north, it includes the Grand Etablissement Thermal, and is bounded by roads.

The buffer zone extends over a substantial part of *Vichy* Town to include the key elements of its urban composition, such as the station which constituted the point of departure for the principal streets ("avenues thermales") laid out under the Second Empire. To the west it includes the River Allier as important setting, with extensive sports facilities (race course and golf course) and the more recent Parc des Bourrins situated on the left bank. To the south it is extended as far as the Parc des Bourrins. To the east, the boundary follows the railway line, with a detour to include the historic entrance of the hospital. To the north, the limit is the River Sichon and part of the Jeanne d'Arc quarter.

7. *Bad Ems*

GERMANY

The nominated property contains the historical spa town, broadly oriented east-west and located both north and south of the deeply cut River Lahn, and its therapeutic and recreational spa landscapes that extend north, south and west along steep valley sides. It represents its principal development from the end of the seventeenth century into the very beginning of the twentieth century. The town is centred on the thermal springs, predominantly in the north, and contains all key spa architecture, the spa park, churches, former hotels in the Römerstraße and the lower Lahnstraße, villas and the station quarter in the south. The direct crossings into the spa landscape were also included, since they are closely linked to the historical spa district and are still well-preserved. These include the Kurberg with the Bismarckturm, the Bäderlei with the Concordiaturm and the slope of the Malberg with Henriettenweg and Malbergbahn. Numerous historic steep therapeutic paths, with their dramatic overlooks and towers, are included.

The buffer zone is heavily guided by topography, and extends up and down the River Lahn and up steep valley sides, containing the dominant relatively narrow river valley setting with its wooded and craggy cliffs. This protects the visual integrity of the component part and its visual connection to and from the Wintersberg with the Limesturm, part of the UNESCO World Heritage Obergermanisch-Rätischer Limes.

8. *Baden-Baden*

The nominated property is centred on the historic spa town, within its boundaries from around 1920, and its well-evidenced transition from the town into the surrounding therapeutic and recreational spa landscape. The conservation area of the Gesamtanlagen schutzsatzung covers the entire nominated property. It contains the characteristically different functional quarters representing the particular type of settlement of a nineteenth century spa town in its entirety. These quarters constitute the old town, where the thermal springs, the ruins of ancient Roman baths and the nineteenth century baths are situated, the eighteenth and nineteenth century spa district, parts of the planned nineteenth century urban expansions and the two main villa quarters to the west and to the east of the old town. The northern boundary of the property is formed by the New Castle district, an integral part of the old town, as well as parts of the northern suburbs of the mid-nineteenth century form. The spa district, laid out from the late eighteenth century to the first half of the nineteenth century, is located to the west of the old city walls and includes the main spa buildings of Kurhaus, pump room, boutiques and theatre. The park of the Lichtentaler Allee crosses the property in a north-westerly to south-easterly direction, starting with the spa gardens of the Michaelsberg and ending at the Cistercian monastery of Lichtental at the south-eastern boundary, one of the most popular destinations for spa guests. The backbone and an essential design element of the spa park is the artificially formed stream of the Oos whose east bank is lined by historical palace hotels. To the south of the old town the planned expansion of the Lichtentaler Vorstadt is situated with its striking Patte d'Oie ground plan and the historic sacred buildings of the Russian and Anglican parishes in *Baden-Baden*. The Lichtentaler Vorstadt forms the south-eastern border of the property. The property also includes the two extensive villa quarters, crossing into the open landscape, which developed in the nineteenth and early twentieth century. The older villa quarter Beutig/Quettig forms the western boundary of the property and was developed during the first decades of the nineteenth century corresponding to the topography of the area. The villa quarter at Annaberg forms the north-eastern boundary of the property. It was planned and built in the first quarter of the twentieth century and includes the historic town cemetery to the east.

The buffer zone surrounds the nominated property equally in all directions. Besides the settlement areas directly adjacent to the property, it includes the adjoining forest slopes, which border the townscape up to the crest line of the slopes. The eastern boundary of the buffer zone includes the hill of the Battert and the peaks of the Merkur and Kleiner Staufenberg. The western boundary includes the hill of the Fremersberg and others. Since the beginning of the nineteenth century the steep, forested slopes have been systematically developed with paths, viewing points and refuges for spa activities. The surrounding hills form the setting for many prospects and perspectives within and from outside the city. The buffer zone boundaries also result from a view and perspective survey of the surrounding landscape.

This component of the property and its buffer zone are safeguarded by several levels of protection according to the national legal regulations and legal regulations of the federal state of Baden-Württemberg (historic monuments protection, water protection, etc.). The whole area of townscape and landscape is designated as thermal spring protection area. All landscape areas are protected by landscape protection, partly also by nature conservation areas. The western and eastern borders of the buffer zone refer to the landscape protection area and the thermal spring protection area. To the north and to the west the buffer zone also encompasses settlement areas. These are regulated by legally binding land use plans. The villa quarters are also designated by preservation statutes.

9. *Bad Kissingen*

The nominated property is linear in form and is oriented north-south along the relatively broad Saale River valley to contain the extension of the essential urban structures and therapeutic and recreational spa landscape of the spa town. It includes all elements constituting the model of the town structure of the nineteenth and early twentieth centuries. In the southern, urban, centre of the property the medieval old town is reflected by an almost square plan which was transformed by the spa function from the late eighteenth- to the early twentieth century. The actual spa quarter extends to the south, and comprises all essential spa buildings, its fringes extending up to the train station. The furthest southern extremity contains important examples of spa infrastructure. In the west, the parks of the nineteenth and early twentieth centuries are located in the meadows of the Saale River, which merge into the area of the sports facilities in the north and south. On similar latitude to the old town, the property has two smaller lobes towards the east, comprising both the area of the cemetery and the mansion quarter Frühlingstraße/Von-der-Tann-Straße which is protected as an ensemble. The southwest part of the property, around the Altenberg and especially its long northern part together with the western lobe of the Cascade Valley ('Kaskadental'), comprise the central elements of the early therapeutic and recreational spa landscape. The northern spa quarter also includes facilities for salt production. On the basis of an analysis of urban heritage values, the borders of the property were drawn in such a way as to ensure a high degree of authenticity and integrity.

The buffer zone extends to the east and west of the nominated property, with a narrow section to the north and a valley extension to the south. It was drawn in such a way to protect the aesthetic-visual as well as the social-functional and historic-structural integrity of the nominated property. The western buffer zone boundary is higher and wider than in the eastern part where the terrain ascends less. The entire boundary is situated at a sufficient distance to keep potential visual impairments away from the property.

10. *Montecatini Terme*

ITALY

The nominated property has the form of a tilted rectangular block broadly oriented south to north, from where a T-shaped section extends to the northeast. The main block contains: the spa town built in a rural environment at the end of the eighteenth century; the southern district with its train station of 1853 and rich in hotel and residential buildings built in the 1870s; the principal spa park with all spa structures and buildings used for thermal related activities, the squares and the main monuments, and the greatest concentration of historical buildings constructed up to the 1930s. The T-shape comprises

a linear connection that follows the funicular railway and its territorial park built in 1897 (and also a key therapeutic and recreational spa path) which linked up the original village of Montecatini Alto, oriented NW and SSE on the mountain top. This not only represents a key recreational itinerary for spa guests and tourists but also a place where spa doctors lived in houses and villas that included medical treatment rooms. In more detail, the northern boundary is determined by the border of the thermal park, as a connective fabric where the various complexes built around the thermal springs and the equipment for drinking therapy and leisure are located. The jagged boundary enclosing the site in the east bounds an area related to the thermal activity where, in the 1920s, many utilities buildings were located by the Technical Department of the Spa (lithographic printing works, bottling plant, salts production, warehouses, the Medical Care Institute, the free drinking spa, and the free bath spa). In the south, the boundary is enclosed by the railway and the old railway station. In the west, the road axis vias Baccelli-Bovio-Savi bounds that part of the residential area characterised by a remarkable number of valuable historical buildings, including villas built in the early twentieth century for professionals, almost all working in the thermal business, especially medical doctors.

The boundary of the buffer zone has been drawn to include existing robust protection areas with strong connections to the nominated property within its urban and landscape context. To the north and northeast, the boundary has been guided by the planning controls of the 1958 landscape protection legislation set on the “amphitheatre” hill system. This includes the surroundings of the Montecatini Alto village which acts as a panoramic wing for the thermal area of the lower spa town, and a guarantee of the protection of the main view perspectives. These areas are clearly identified in the city planning as “landscape unity”. To the northeast of this boundary is located the Panteraie park, already popular in the 1930s among the visitors of the spa town as a healthy walk, with landscape value and fascinating views over the surrounding panorama. To the west the boundary is the viales dei Martiri-Simoncini-Bustichini, which corresponds with a part of the perimeter of the landscape protection set in 1969 to protect the park and historical building system. This limit includes in the buffer zone that part of the residential area going back to the 1930s and 1940s which, even if, on the whole, less valuable than that part included in the bounds of the property, keeps important structural and visual relationships with it. To the southwest, the boundary of the buffer zone includes the hippodrome, built in 1914 south of the railway, in an area of sport activities, included for its functional relationships with the site. The southern and southeastern boundary is mapped out on the bounds of viale Leonardo Da Vinci-via Ugo Bassi-via Ugo Foscolo, of the railway and of via Sardegna. In this area is situated the new railway station (that connects to the old railway infrastructure) and some private housing dating back to the 1930s and 1940s which, as in the west side of the buffer zone, is made up with buildings of no special value but with visual, structural and functional relationship with the nominated property.

11. *City of Bath*

City of Bath is the largest component part in the series, its boundary coinciding with the existing *City of Bath* World Heritage Site that is defined and protected as such in policies in Bath and North-East Somerset’s Development Plan. It is also the area defined in the Avon Act 1982 which within the *City of Bath*, *inter alia*, controls development that protects the water that feeds the Hotsprings. The boundary is also the Parliamentary constituency, Civic and municipal boundary and mayoral constituency. In the centre of the nominated property is the cluster of hot springs and all of the principal spa buildings.

UNITED
KINGDOM

The City flourished, particularly during the eighteenth century after visits by Royalty, and expanded into a new town that was built with a devotion to the spa, leisure, pleasure and fashion. Extensive architectural ensembles, squares and crescents are all located within the boundary, together with substantial elements that constitute the therapeutic and recreational spa landscape, a number of which extend towards the perimeters of the nominated property.

The introduction around Bath of a boundary of a second, similar but different, World Heritage Site would introduce unacceptable complications and confusion when executing the policies to protect the attributes that contribute to the OUVs of both World Heritage Sites and corresponding actions in their respective Management Plans. For these practical reasons, the boundary of the existing World Heritage Site is retained to serve as the nominated property in *The Great Spas of Europe*.

There is no buffer zone, rather an ‘indicative setting’. Bath and Northeast Somerset Council has defined this ‘indicative setting’ in the area surrounding the City after a thorough historical and visual analysis of the character and features of this countryside. This is protected from harm in policies in Bath and North-East Somerset Council’s Development Plan. The countryside surrounding the city is also in a long standing statutory Green Belt, which strictly controls development, and is also at the southern end of the Cotswold Area of Outstanding Natural Beauty. The openness of the former and the character of the latter is protected from harm in policies in the Council’s Development Plan.

Maps

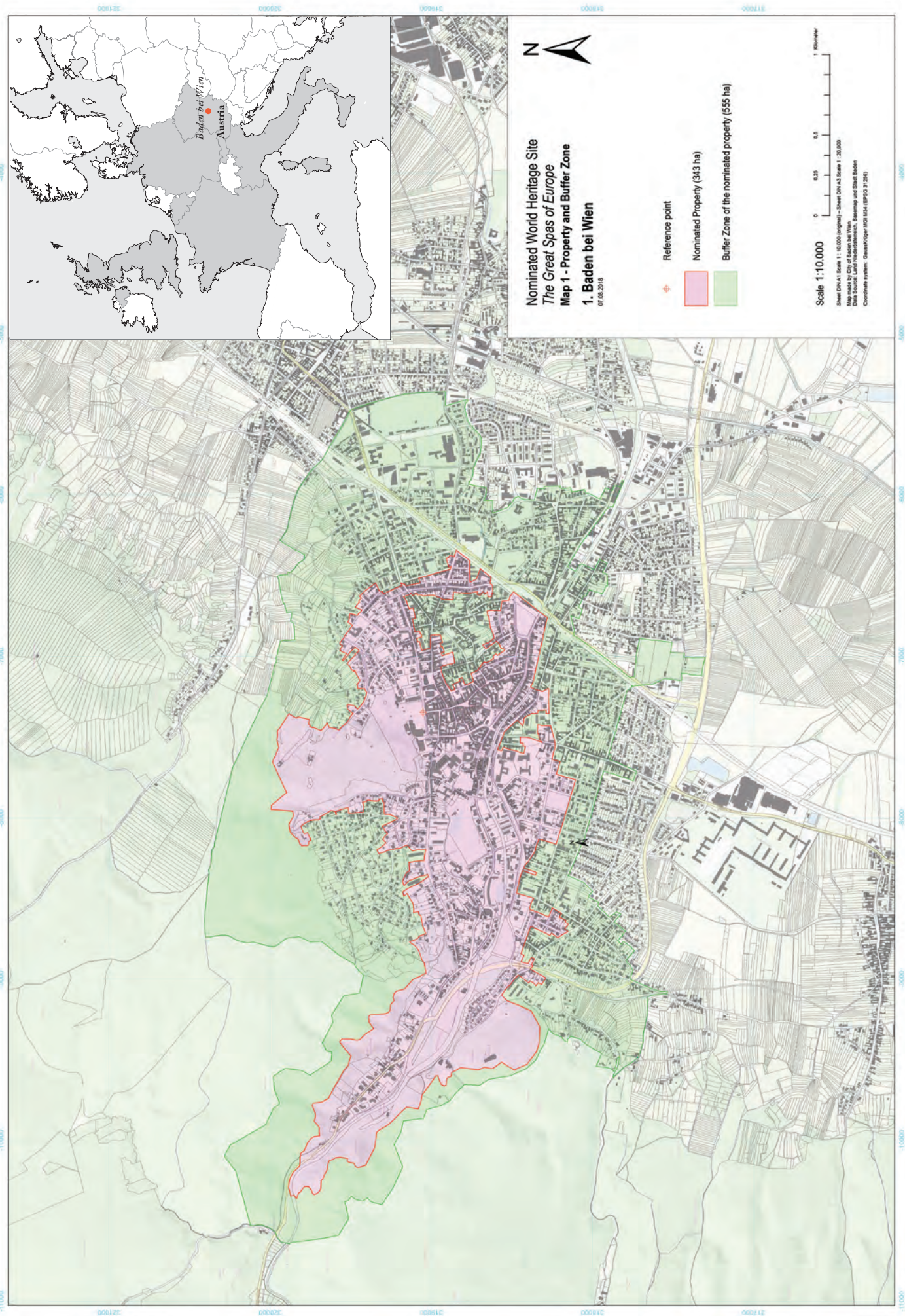
The nominated property *The Great Spas of Europe* is situated in seven European countries: **Austria, Belgium, the Czech Republic, France, Germany, Italy, and the United Kingdom.**

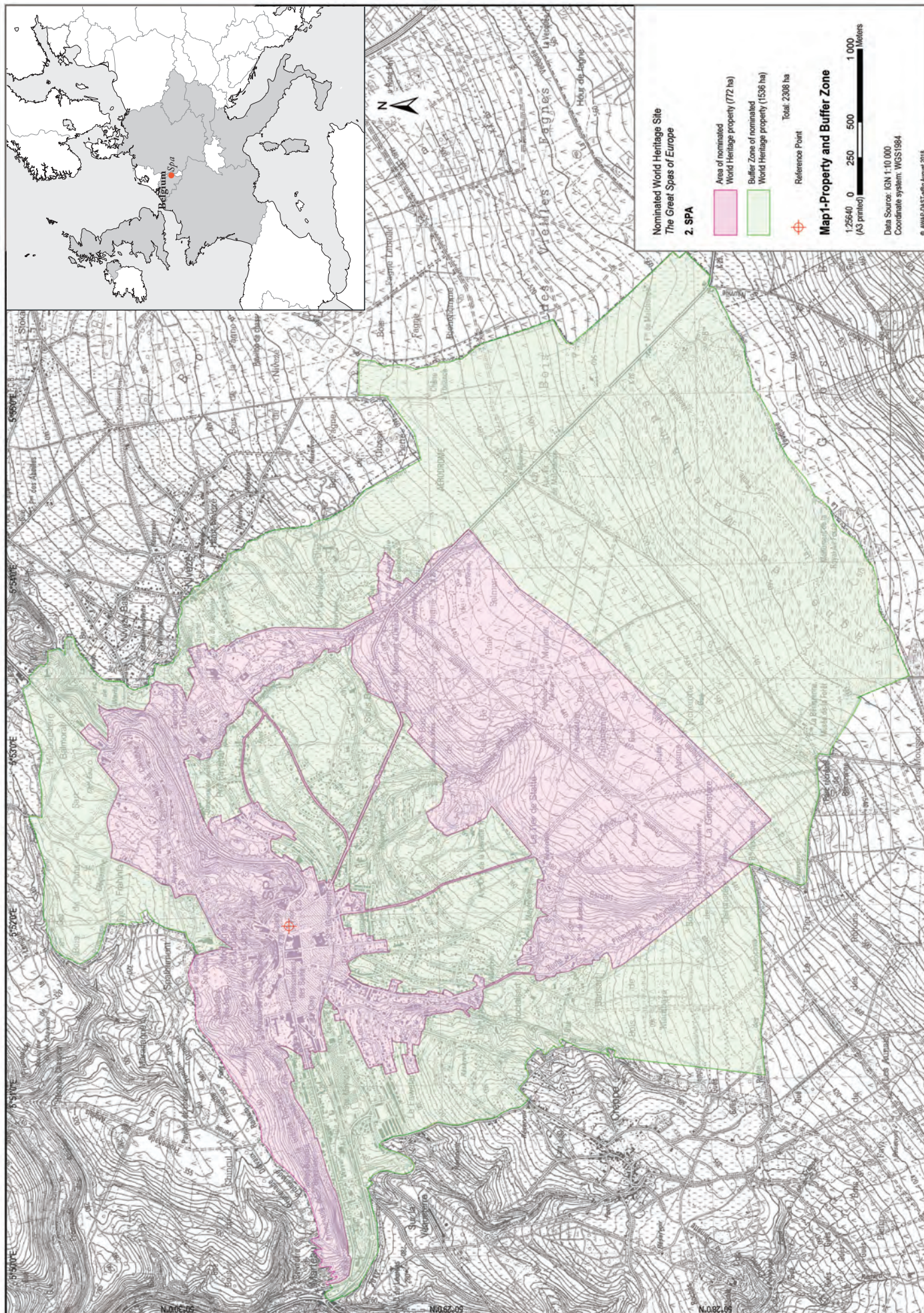


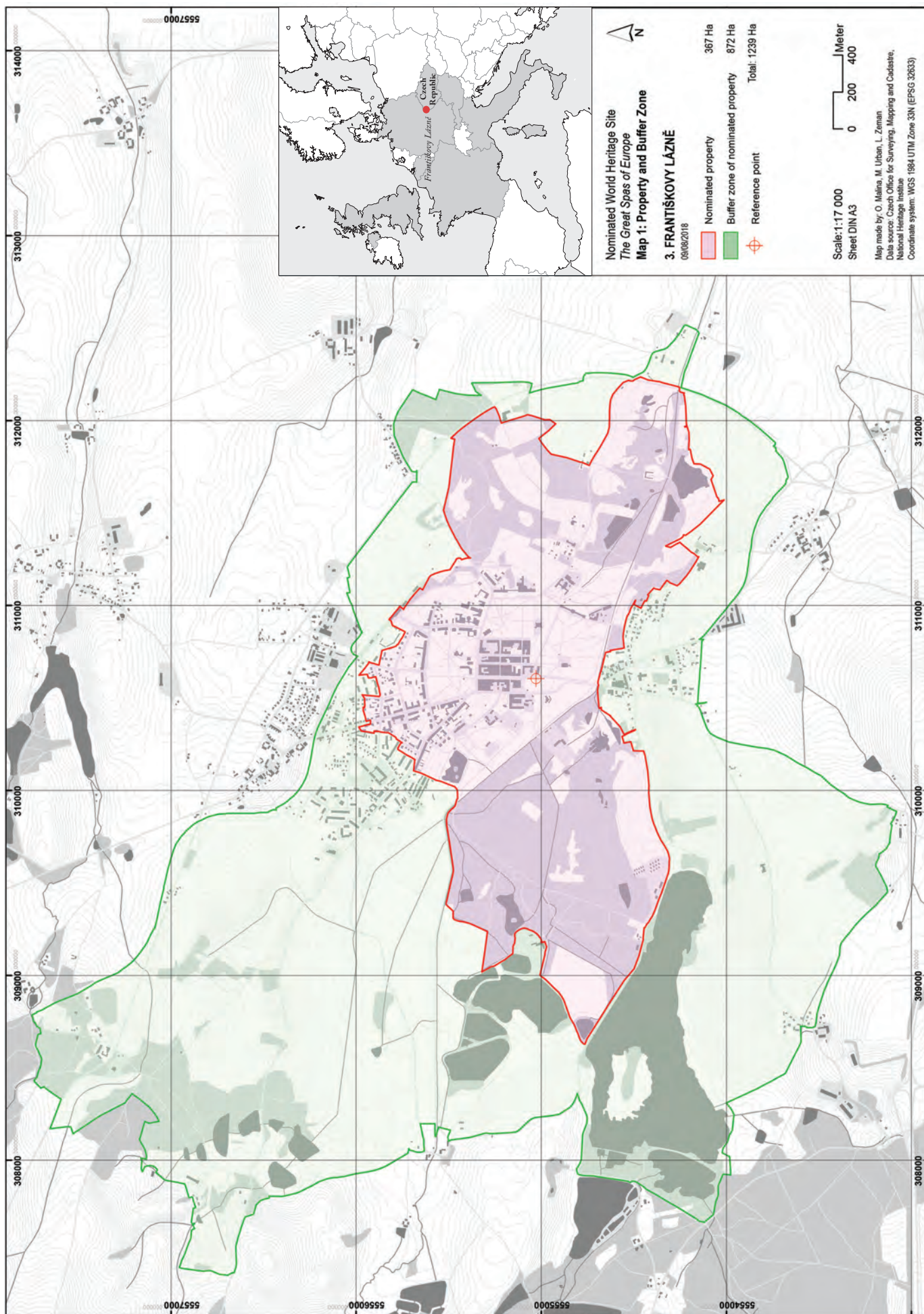
The Great Spas of Europe

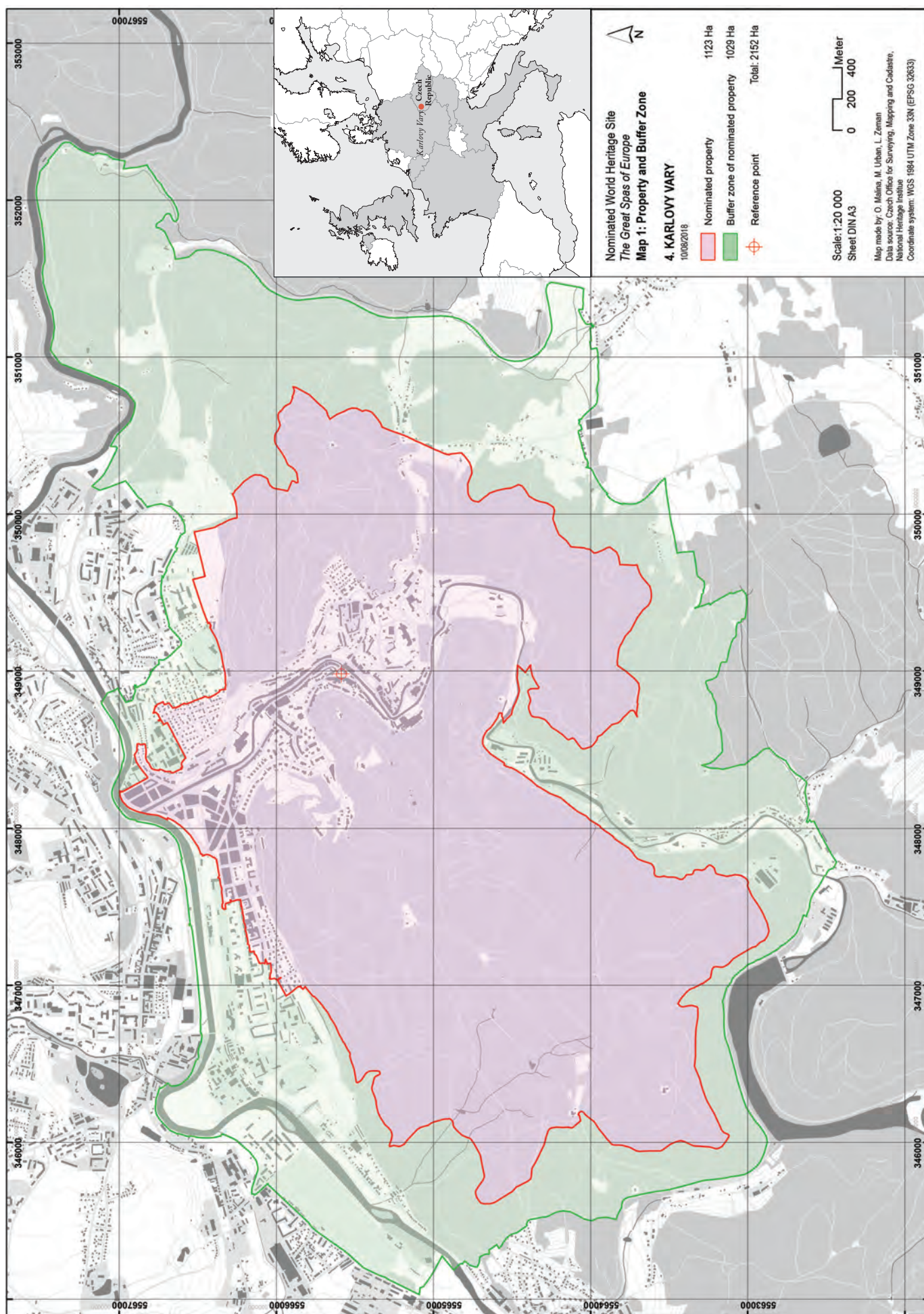
1. *Baden bei Wien*
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10. *Montecatini Terme*
11. *City of Bath*

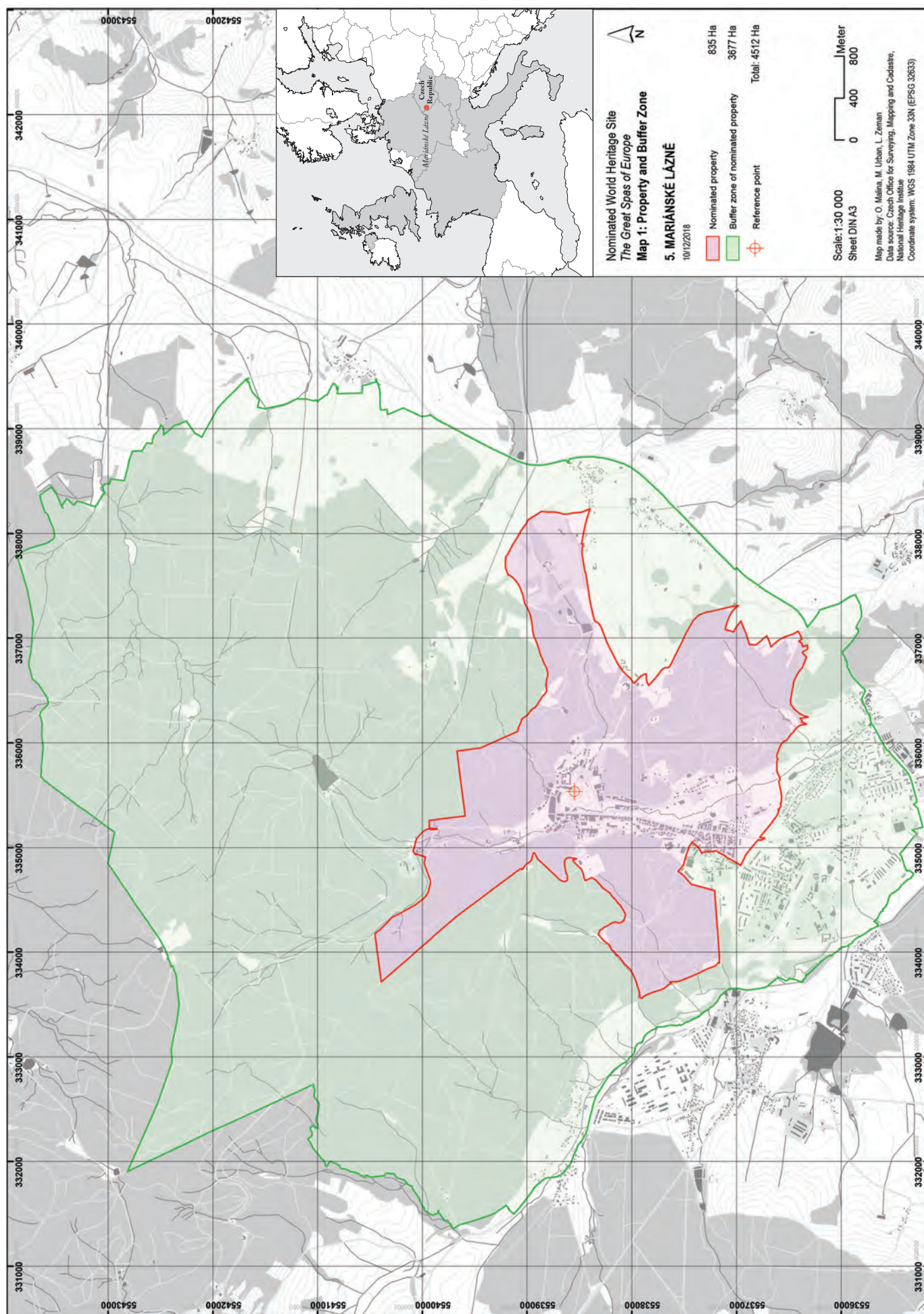
The following maps show the boundaries of all component parts and their buffer zones.
For further maps see the Atlas supplied as part of this nomination documentation.

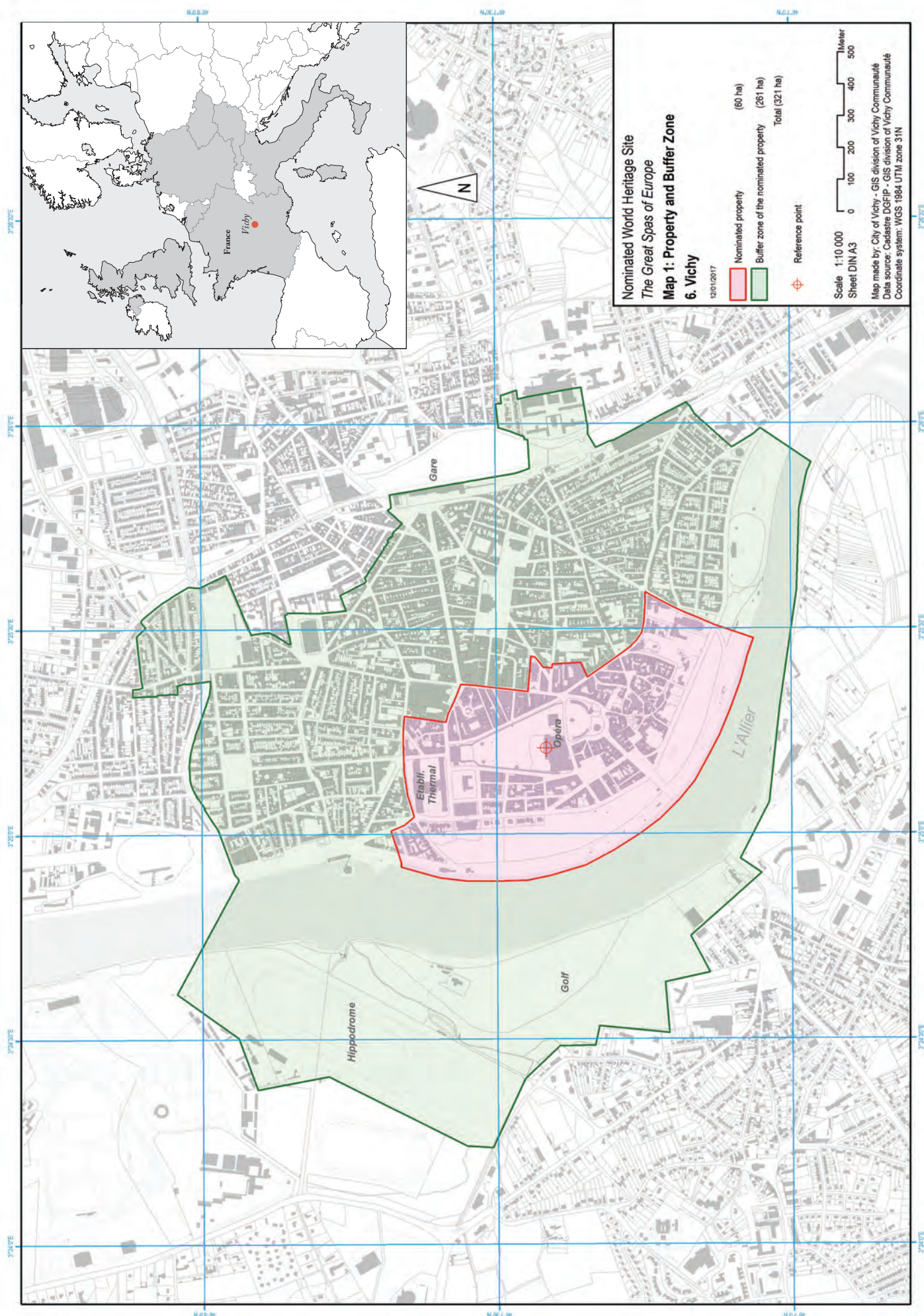


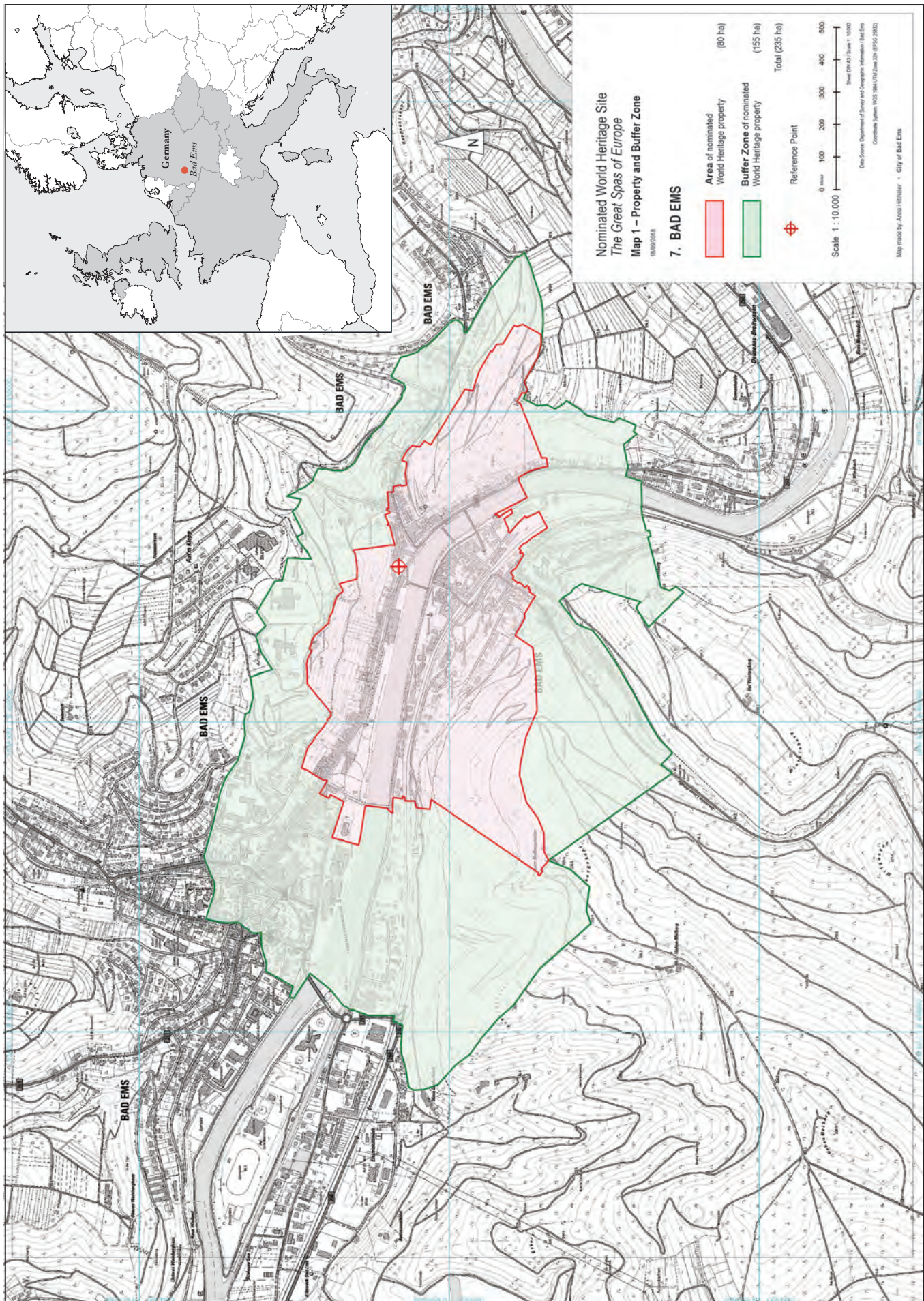


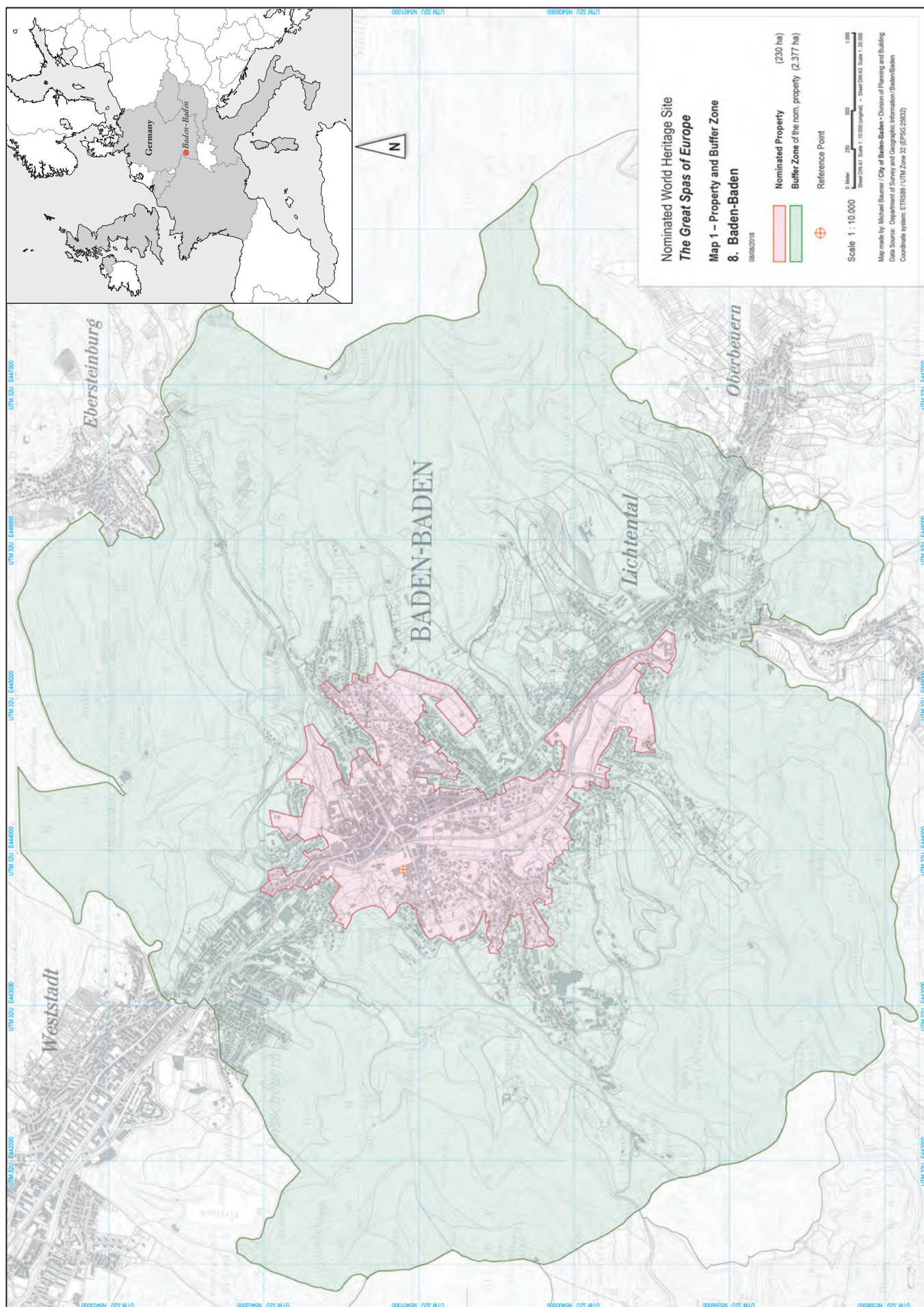


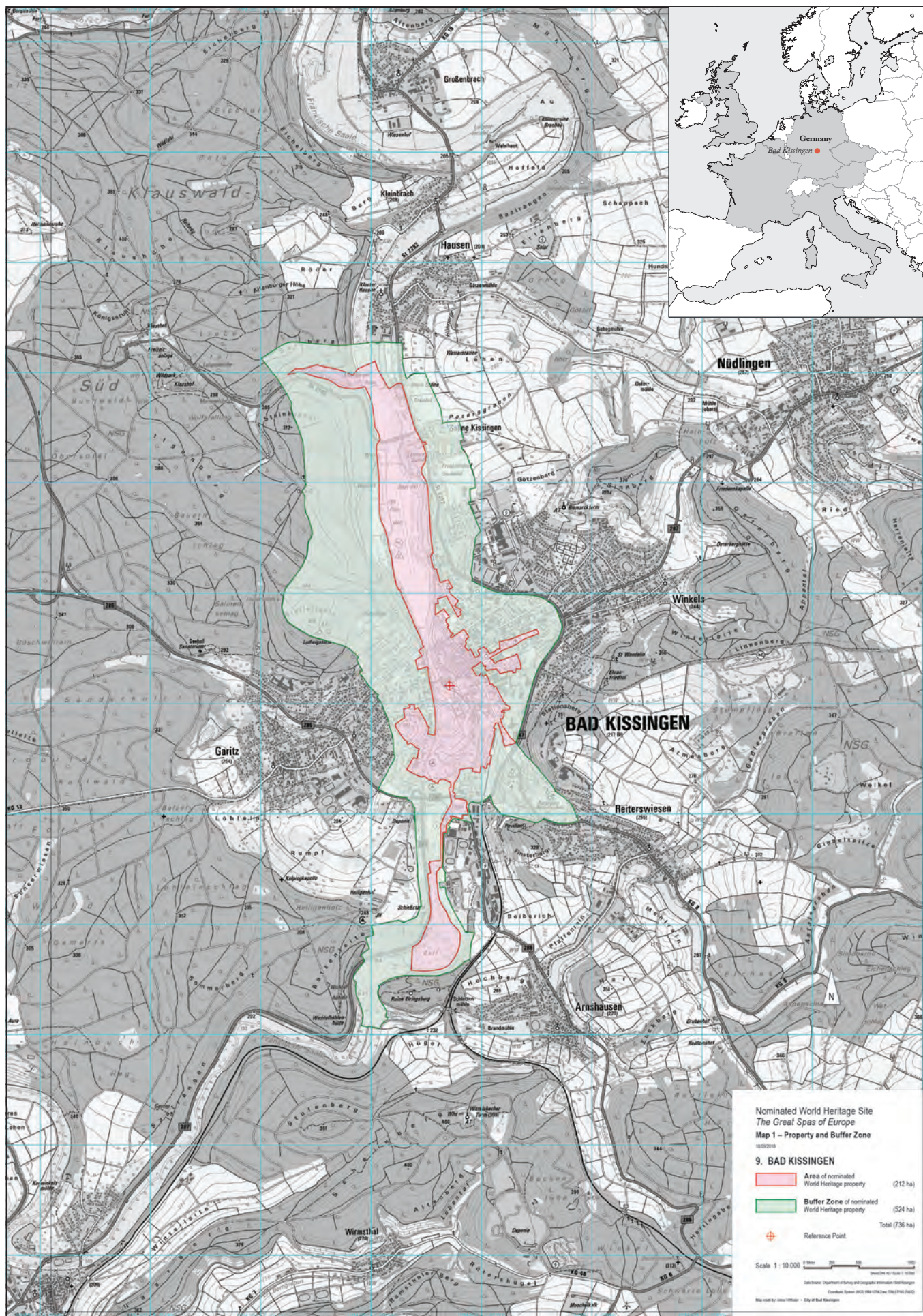


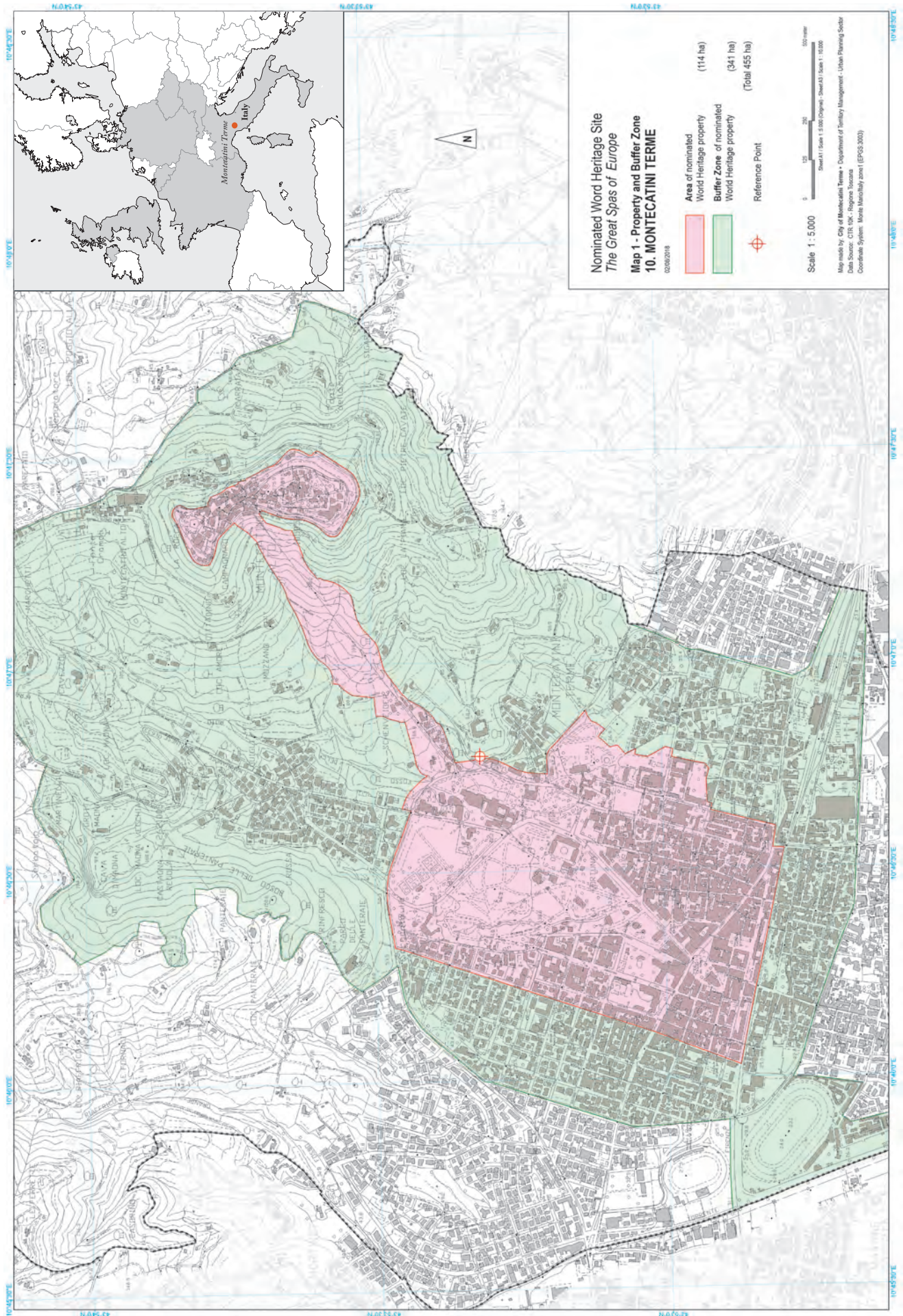


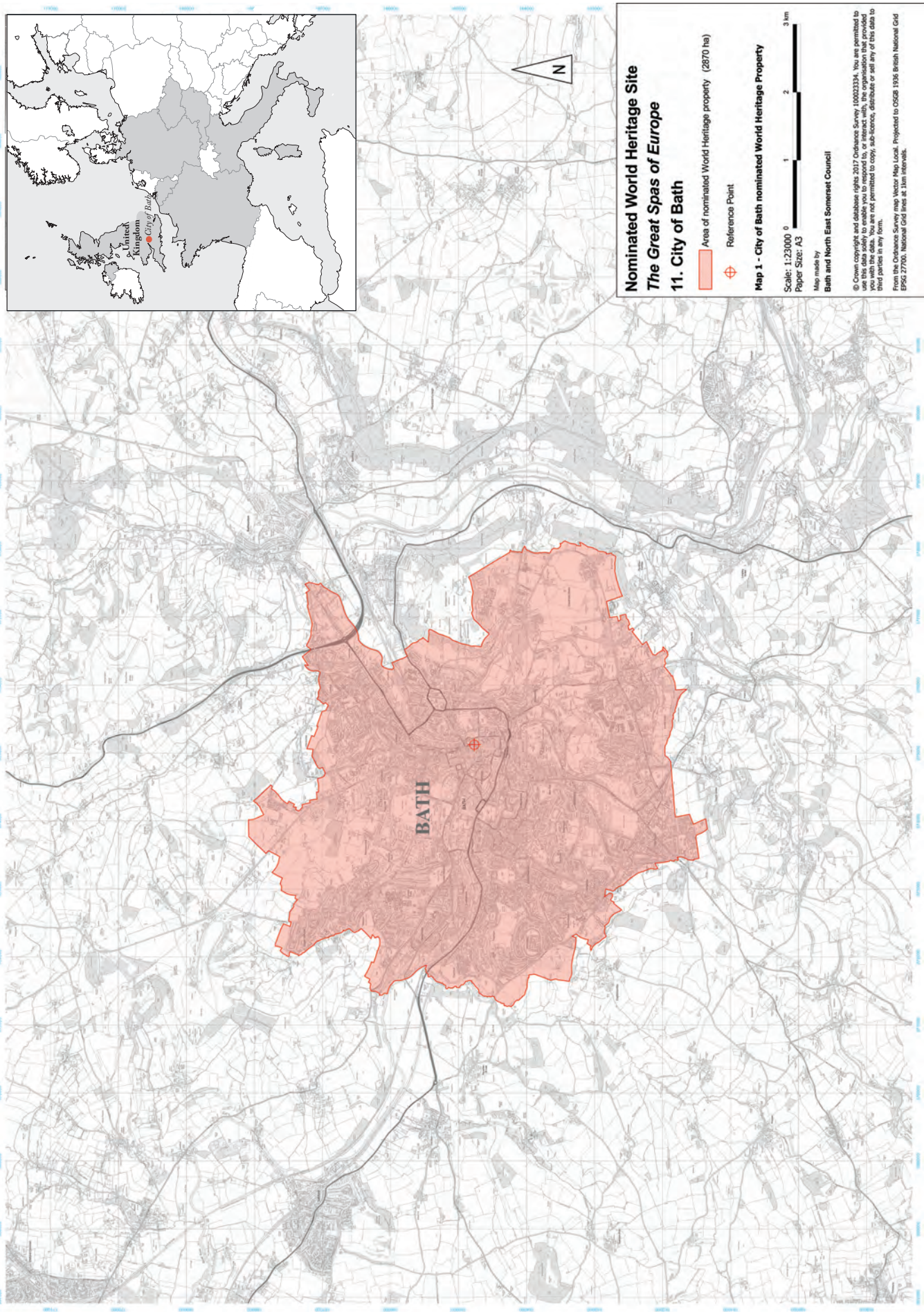












Criteria under which property is nominated:

ii, iii, iv, vi

Proposed Statement of Outstanding Universal Value.

a. Brief synthesis

Water has long been a catalyst for the development of significant cultural practices that have generated both tangible and intangible cultural values. This includes the use of water in spas. Natural mineral water (thermal and cold) has universal significance, from the thermae of Ancient Rome to the onsen of Japan, but it is mainly in Europe that its use has been medicalised. The result is a unique urban typology, the European spa, the only example of urbanisation around a medical practice.

The Great Spas of Europe is a transnational serial property of eleven spa towns located in seven countries: *Baden bei Wien* (Austria); *Spa* (Belgium); the 'Bohemian Spa Triangle' of *Karlovy Vary*, *Františkovy Lázně* and *Mariánské Lázně* (Czech Republic); *Vichy* (France); *Bad Ems*, *Baden-Baden* and *Bad Kissingen* (Germany); *Montecatini Terme* (Italy); and *City of Bath* (United Kingdom).

The property provides exceptional testimony to the European spa phenomenon, a complex urban, social and cultural phenomenon that has its roots in antiquity but gained its highest expression from around 1700 to the 1930s. *The Great Spas of Europe* developed around natural water sources, which were the catalyst for an innovative model of spatial organisation dedicated to curative, therapeutic and social functions. These fashionable resorts of health, leisure and sociability originated architectural prototypes and an urban typology that has no earlier parallel. They were pioneers of nascent modern tourism, and the only European settlement type to be in cultural competition with the great metropolises.

Ensembles of spa buildings include baths, pump rooms, drinking halls, treatment facilities and colonnades designed to harness the resource and to allow its practical use for bathing and drinking. 'Taking the cure', externally and internally, was complemented by related visitor facilities such as assembly rooms, casinos, theatres, hotels and villas, and spa-specific support infrastructure. All are integrated into an overall urban context that includes a carefully managed recreational and therapeutic environment in a picturesque landscape.

The Great Spas of Europe mark the international developments in the traditional medical uses of springs by Enlightenment physicians across Europe, including major contributions to the evolution of diagnostic medicine. As elite places in terms of scientific, political, social and cultural achievements, it contributed to the transformation of European society through the reduction of the gap between the social elite and a growing middle class. They hosted major political events and their special creative atmosphere inspired works of high-art in music, literature and painting that are of outstanding universal significance.

Effective protection and management, together with economic and/or medical success, succeeded in controlling growth and maintaining an original purpose and enduring atmosphere. Their sustainable function as dependable curative venues for body, mind and spirit ensures their continued contribution to European culture, behaviour and customs.

b. Justification for criteria

The Great Spas of Europe is testimony to the exchange of innovative ideas that influenced the development of modern European towns from the eighteenth century to the early twentieth century. This exchange included pioneering urban planning and architectural prototypes, together with an intimately associated development of medicine, arts and leisure activities. The ideas influenced the popularity and development of spa towns and balneology in other parts of the world, and are characterised by an almost continuous ease of flow across geographic boundaries, even in times of conflict.

Criterion (ii)

The Great Spas of Europe became centres for experiment, contributing to the eighteenth century Enlightenment and introducing radical change to the then prevailing attitude towards science, medicine, nature and art. Developments within the nominated property influenced the early development of sea-bathing, climatic and gaming resorts throughout the world.

The Great Spas of Europe bears exceptional testimony to the conscious care for human health that developed around natural mineral springs. This tradition was born of a remarkable cultural and social phenomenon which flourished from the eighteenth century to the early twentieth century; and which continues to thrive today.

Criterion (iii)

The nominated property embodies a 'culture-creating' tradition as places for the origination, reception and transmission of transnational trends and new values of the Enlightenment. This commanded a fresh conception of relations between European citizens, between classes, and also between men and women. At the centre of spa culture is a philosophy of diagnoses and prescription, healthy diets and physical exercise that, together with exceptional hospitality, entertainment and leisure opportunities, combined as a prototype of a nascent European tradition of mass tourism.

The Great Spas of Europe is an outstanding example of a specific settlement type, a new urban typology centred on natural mineral springs and devoted to health and leisure that flourished from around 1700 to the 1930s. This developed to include architectural prototypes that are spatially arranged according to the distribution of springs and the regime of 'taking the cure'. Unlike any other type of settlement from the eighteenth century, these towns combine architecture, innovative town planning and landscape design into the built environment both functionally, visually and economically.

Criterion (iv)

The principal spa ensemble includes springs, pump rooms and drinking halls, bathing and treatment facilities, 'kurhaus', colonnades and galleries, hospitals and sanatoria, assembly rooms, casinos, theatre and concert houses, arcades of shops, hotels and villas, churches of various denominations, and support infrastructure which are set within a green environment of promenades, parks and gardens, pleasure grounds, rides and woodland walks.

The nominated property served as a model for similar spas, and spa architecture, in Europe and elsewhere in the world.

The Great Spas of Europe comprised politically neutral nodes in an international network of health and leisure. They became vectors of a transnational culture.

Criterion (vi)

Elements of the nominated property are associated with, and directly linked to, social, political and cultural ideas that helped to shape European democratic traditions and ideals. As international meeting places the spas are distinguished as regular hosts to prominent figures in the arts and humanities, and also to European rulers, politicians and diplomats, national elites and international high society. The spas reflected the climate of the Enlightenment where the former barriers between class and gender were relaxed and religious freedom and equality prevailed. As preferred resorts of composers and musicians, writers and poets, painters and sculptors, they were sources of inspiration for artistic and literary works of universal significance. Here, many original works were conceived, performed or exhibited for the first time.

c. Statement of Integrity

The eleven component parts that comprise *The Great Spas of Europe* contain, as a whole, all interrelated elements necessary to express proposed Outstanding Universal Value. The series broadly represents a group of the most exceptional examples of European spa towns that is essential for the complete contribution of the range of attributes that fully define the unique urban typology and distinctive characteristics of a “great” European spa. All component parts share a set of determining characteristics formed during the most significant “culture-creating” phase of their history and development, the heyday period from around 1700 to the 1930s, and each continues to function in the purpose for which it was originally designed.

The series illustrates the continental spread of the European spa phenomenon through time, and the entire development of its range of most significant tangible features and processes, capturing the most significant, successful and fashionable ‘hotspots’ of a living cultural tradition with long-standing and enduring origin. Each component part makes a specific and essential contribution to overall compositional integrity through variable and unique combinations of attributes. These encompass the diversity of mineral springs and their water qualities (the *raison d'être* of the spa, which maintained a profound influence on development), corresponding spatial arrangements of the spa town that functions around the spa quarter (designed to harness the resource and to allow its practical use for bathing and drinking), characteristic facilities complementary to ‘taking the cure’ and related visitor facilities (assembly rooms, casinos, theatres, hotels and villas), and spa-specific support infrastructure (from water piping systems and salts production to railways and funiculars); all integrated into an overall urban context that includes a carefully managed recreational and therapeutic environment in a picturesque landscape. The historical relationship between component parts is akin to an international network of resort towns patronised by an international clientele, often moving from one spa to another (from emperors and royalty, to composers, artists and poets), with each spa town sharing functional linkages that range from a dynamic interchange of ideas (for example architects and spa physicians moving between the most innovative and successful spas) to special rail itineraries for spa tourism.

Boundaries are determined in a strategic manner: to be of adequate size to ensure the complete representation of the features and processes which convey the significance of the nominated property, whilst also recognising the strength and specific contribution that each component part makes the compositional integrity of the series as a whole. Buffer zones are drawn not only for the direct protection of the nominated property, but also for the specific protection of spring catchments and of important setting.

All component parts and their constituent elements are generally in good condition. Elements requiring conservation either have works already planned or are awaiting alternative uses, with their current state of conservation maintained. None are threatened, and all are adequately protected and managed; key considerations in the selection of component parts during comparative analyses. There have been continued additions to the historic environment in all component parts (as with any living property), particularly in one where the contemporary function (sustainable, and enduringly consistent with its origins) is subject to modern health and other requirements and expectations.

d. Statement of authenticity

The Great Spas of Europe is a group of the most exceptional examples of a unique urban typology based on natural mineral springs. Together, the eleven component parts, in seven countries, contain the full range of attributes necessary to express proposed Outstanding Universal Value.

Such attributes are manifest in a range of highly authentic elements that combine to convey clarity of meaning and understanding: mineral springs, in great diversity, that maintain their natural physical qualities including substance, location and setting; the spa historic urban landscape with its distinctive designed form and highly legible spatial layout, together with a well-maintained location and setting that combine to retain an enduring spirit and feeling; spa architecture, in pioneering form and design, original material and substance, that remains authentic even though some buildings have experienced compatible change of use; the spa therapeutic landscape that retains its form, design and function and continues to be used for the purpose for which it was designed; spa infrastructure, much of which is either original or evolved on original principles and remains in use; continuing spa function where original use and function is sustained, and the consequent evolution of form, structures and technology is evident in successive phases that continue to be complemented by new facilities that not only meet today's standards but enable a continued contribution to the tradition of spa therapy and wellness and the many specific activities relating to the spa season.

The nominated property - as a whole, and at the level of component parts and their constituent elements - meets the condition of authenticity that is necessary to qualify for inscription on the World Heritage List. The truthfulness and credible expression of attributes embodied in structures that date from around 1700 to the 1930s, the principal period of contribution to Outstanding Universal Value, is further evidenced during substantial and sustained conservation works that are informed by expansive archival collections of plans, documents, publications and photographs held at each component part.

Requirements for protection and management

Responsibility for the protection and management of each of the eleven component parts of the property rests with the national/regional government and local authorities of that State Party. Each component part is protected through the law and spatial planning regulations applicable in its State Party or individual province, as well as by a significant degree of public/charitable ownership of key buildings and landscapes. Each part has a nominated property manager or coordinator and has a local management plan in place conforming to the overall Property Management Plan and Property Action Plan. Responsibility for contact with the World Heritage Centre for each component remains with its respective State Party. An overall management system for the whole property has been established, with a Property Management Plan and Action Plan agreed by all stakeholders. The *Inter-Governmental Committee (IGC)*, made up of representatives from each participating State Party, has an executive function including the representation of the property to UNESCO and ICOMOS. It guides and advises the *Great Spas Management Board (GSMB)* on matters relating to the Property Management Plan.

The Board is made up of the Mayors of the 11 components. The Board sets and manages the budget for the overall management functions, monitors and reviews the Action Plan, approves and publishes an Annual Report, employs the Secretariat, and directs other activities for the property as a whole, such as the marketing and communications strategy, and the risk register and risk mitigation.

The *Site Managers Group* includes site managers for each component, the *Secretariat*, and any specialist advisors. The *Site Managers Group* is essentially an expert group for debate and exchanges of experience and to advise the *GSMB* on relevant management issues. The international structure is supported and serviced by a Secretariat jointly funded by all the components.

The overall management system will develop over time; locally, nationally, and internationally. An important concern will be to continue to develop cooperation and cross-working between the individual components and to ensure that the property as a whole is adequately resourced. Development pressures may be an issue since these are living cities which will need to continue to adapt and change to maintain their role as spas. Managing tourism so that it is truly sustainable may also become a challenge. The potential impact of climate change and natural disasters such as wildfires on a property with such a significant landscape aspect will also require careful management.

Name and contact information of official local institution/agencies

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AUSTRIA

Service public de Wallonie

Direction générale opérationnelle de l'Aménagement
du Territoire, du Logement, du Patrimoine et de l'Energie

Agence wallonne du Patrimoine

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BELGIUM

Ministerstvo kultury České republiky

(Ministry of Culture of the Czech Republic)

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Czech Republic

Tel: +420 257 085 111

E-mail: epodatelna@mkcr.cz

CZECH
REPUBLIC

Ministère de la Culture

Direction Générale des Patrimoines

Département des affaires européennes et internationales

6 rue des Pyramides

75041, Paris cedex 01

France

Tel: +33 (0)1 40 15 80 00

E-mail: communication.dgpat@culture.gouv.fr

FRANCE

Bad Ems

Highest monument protection authority

Ministerium für Wissenschaft, Weiterbildung und Kultur

(Ministry of Science, Further Education and Culture

Rhineland Palatinate)

Mittlere Bleiche 61

55116 Mainz

Germany

Tel: + 49 (0) 6131 16-0

GERMANY

Specialist monument protection authority

Generaldirektion Kulturelles Erbe
(Directorate-General of the Cultural Heritage
of Rhineland Palatinate)
Direktion Landesdenkmalpflege
Schillerstraße 44, Erthaler Hof
55116 Mainz
Germany
Tel: + 49 (0) 6131 2016-111 or 222

Stadt Bad Ems

Bleichstraße 1
56130 Bad Ems
Germany
Tel: +49 (0) 2603 7930
E-mail: stadt@bad-ems.de

Baden-Baden**Supreme monument protection authority**

Ministerium für Wirtschaft, Arbeit und Wohnungsbau
Baden-Württemberg
(Ministry of Economic Affairs, Labour and Housing
Baden-Württemberg)
Schlossplatz 4, Neues Schloss
70173 Stuttgart
Germany
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E-mail: poststelle@wm.bwl.de

**Competent expert authority responsible
for monument protection**

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(State Office for Cultural Heritage Baden-Württemberg)
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E-mail: abteilung8@rps.bwl.de

Senior monument protection authority

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Germany
Tel: +49 (0) 721 926-7499
E-mail: poststelle@rpk.bwl.de

Stabstelle Welterbepewerbung und Stadtgestaltung /
(Department for World Heritage Nomination and Urban Design)
Stadt Baden-Baden
Marktplatz 2, 76530 Baden-Baden
Germany
Tel: +49 (0) 7221 93-25 01
E-mail: bb@baden-baden.de

Bad Kissingen
Supreme monument protection authority
Bayerisches Staatsministerium für Wissenschaft und Kunst
(Bavarian State Ministry of Science and the Arts)
Salvatorstraße 2
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1. Identification of the Property

1.a Country

The proposed transnational serial property is composed of eleven component parts located in seven European countries: Austria, Belgium, the Czech Republic, France, Germany, Italy, and the United Kingdom

1.b State, Province or Region

Id-Nr.	Component part	State	Province or Region
1.	<i>Baden bei Wien</i>	Austria	Lower Austria
2.	<i>Spa</i>	Belgium	Liège province
3.	<i>Františkovy Lázně</i>	Czech Republic	Karlovy Vary Region
4.	<i>Karlovy Vary</i>	Czech Republic	Karlovy Vary Region
5.	<i>Mariánské Lázně</i>	Czech Republic	Karlovy Vary Region
6.	<i>Vichy</i>	France	Auvergne-Rhône-Alpes Region, Allier Department
7.	<i>Bad Ems</i>	Germany	Rhineland-Palatinate
8.	<i>Baden-Baden</i>	Germany	Baden-Württemberg
9.	<i>Bad Kissingen</i>	Germany	Bavaria, Unterfranken Region
10.	<i>Montecatini Terme</i>	Italy	Tuscany, Pistoia Province
11.	<i>City of Bath</i>	United Kingdom	Bath and North East Somerset

1.c Name of Property

The Great Spas of Europe

(in English)

Les grandes villes d'eaux d'Europe

(in French)

1.d Geographical coordinates to the nearest second

List of component parts showing their location, size and coordinates.

Id-Nr.	Component part	State	Coordinates to the nearest second
1	<i>Baden bei Wien</i>	Austria	N 48°00'36" E 16°14'01"
2	<i>Spa</i>	Belgium	N 50°29'32" E 05°52'01"
3	<i>Františkovy Lázně</i>	Czech Republic	N 50°07'02" E 12°21'02"
4	<i>Karlovy Vary</i>	Czech Republic	N 50°13'23" E 12°53'01"
5	<i>Mariánské Lázně</i>	Czech Republic	N 49°58'38" E 12°42'24"
6	<i>Vichy</i>	France	N 46°07'25" E 03°25'13"
7	<i>Bad Ems</i>	Germany	N 50°19'50" E 07°43'43"
8	<i>Baden-Baden</i>	Germany	N 48°45'27" E 08°14'33"
9	<i>Bad Kissingen</i>	Germany	N 50°11'52" E 10°04'30"
10	<i>Montecatini Terme</i>	Italy	N 43°53'19" E 10°46'46"
11	<i>City of Bath</i>	United Kingdom	N 51°22'52" E -02°21'32"

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

The nominated property *The Great Spas of Europe* is situated in seven European countries: **Austria**, **Belgium**, the **Czech Republic**, **France**, **Germany**, **Italy**, and the **United Kingdom**.



Figure 1. Location of the nominated property's component parts on the map of Europe

Basic maps showing the boundaries of the component parts and their buffer zones can be found below the introductory table.

Detailed maps showing statutory monument protection, nature and water protection, land use planning as well as relief and aerial views of the component parts and their buffer zones are included in the Atlas supplied as part of the nomination document.

Basic maps showing the boundaries of the component parts and their buffer zones

Map No.	Description	Scale	Copyright/Deposition
01/1	<i>Baden bei Wien</i> Boundaries of the component part and its buffer zone	1:10,000	basemap.at/Land Niederösterreich
01/2	<i>Spa</i> Boundaries of the component part and its buffer zone	1:25,540	SPW-DGO4
01/3	<i>Františkovy Lázně</i> Boundaries of the component part and its buffer zone	1:17,000	National Heritage Institute
01/4	<i>Karlovy Vary</i> Boundaries of the component part and its buffer zone	1:20,000	National Heritage Institute
01/5	<i>Mariánské Lázně</i> Boundaries of the component part and its buffer zone	1:30,000	National Heritage Institute
01/6	<i>Vichy</i> Boundaries of the component part and its buffer zone	1:15,000	City of <i>Vichy</i>
01/7	<i>Bad Ems</i> Boundaries of the component part and its buffer zone	1:10,000	Municipality of <i>Bad Ems</i>
01/8	<i>Baden-Baden</i> Boundaries of the component part and its buffer zone	1:10,000	City of <i>Baden-Baden</i>
01/9	<i>Bad Kissingen</i> Boundaries of the component part and its buffer zone	1:10,000	City of <i>Bad Kissingen</i>
01/10	<i>Montecatini Terme</i> Boundaries of the component part and its buffer zone	1:5,000	Municipality of <i>Montecatini Terme</i> , base map copyright: Tuscany Region District
01/11	<i>City of Bath</i> Boundaries of the component part	1:23,000	Crown Copyright; Bath and North East Somerset Council hold licence from Ordnance Survey

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

Id-Nr.	Component part	State	Component part area (ha)	Buffer zone area (ha)
1	<i>Baden bei Wien</i>	Austria	343	555
2	<i>Spa</i>	Belgium	772	1,536
3	<i>Františkovy Lázně</i>	Czech Republic	367	872
4	<i>Karlovy Vary</i>	Czech Republic	1,123	1,029
5	<i>Mariánské Lázně</i>	Czech Republic	835	3,677
6	<i>Vichy</i>	France	60	261
7	<i>Bad Ems</i>	Germany	80	155
8	<i>Baden-Baden</i>	Germany	230	2,377
9	<i>Bad Kissingen</i>	Germany	212	524
10	<i>Montecatini Terme</i>	Italy	114	341
11	<i>City of Bath</i>	United Kingdom	2,870	0
	Total area		7,006	11,327



L'ADOLESCENZA

LA BELLEZZA

LA FORTUNA

LA GIOIA

2. Description

2.a.1 Description of Property

The Great Spas of Europe is a transnational serial property of eleven towns located in seven European countries: *Baden bei Wien* (Austria); *Spa* (Belgium); the 'Bohemian Spa Triangle' of *Karlovy Vary*, *Františkovy Lázně* and *Mariánské Lázně* (Czech Republic); *Vichy* (France); *Bad Ems*, *Baden-Baden* and *Bad Kissingen* (Germany); *Montecatini Terme* (Italy); and *City of Bath* (United Kingdom).

European spa towns are centred on natural 'curative' mineral water springs that act as nuclei for a specialised urban form and function designed for the combined medicinal, social and leisure use of mineral water. The spatial planning and architecture of this mono-functional urban typology facilitated such a combined use, and has no earlier parallel. The specialisation of each function, and its integration into specific buildings and spaces, is a defining characteristic. A 'Great Spa' is distinguished from any other spa town by its dimension, complexity and integrity of the various elements of the urban typology.

The Great Spas of Europe epitomises the grandest and most international resorts of the many hundreds of towns that are testimony to the European spa phenomenon that flourished from around 1700 to the 1930s. The network illustrates, as a whole, all of the attributes of proposed Outstanding Universal Value, including the representation of the geographical spread of the phenomenon, through time, and continued function as the embodiment of a living tradition. These are the most fashionable and successful 'Great Spas', those with a 'culture-creating' impact in terms of their contribution to science (medicine, geology and hydrology), high-art (especially music and literature), and a cultural tradition that lays at the foundation of modern tourism. Intangible values further differentiate them as a distinct and closely linked thematic group. They are also the most significant examples that survive with the highest levels of integrity and authenticity.

View north to the model
spa 'new town' of
Františkovy Lázně



In their prime, the influence of ‘Great Spas’ in matters of European cultural and artistic life, medicine, science, humanities, politics and the development of polite society was beyond that of any other form of urban settlement, except the greatest of the European capitals. A distinctive range of physical elements, described in section 2.a.2, conveys these key attributes.

The eleven towns are each made up of a single component part. Each contributes in a specific way to the overall compositional integrity of the series. As a group they represent the pinnacle of the European spa phenomenon. Some possess both archaeological testimony to ancient origins, and modern interventions that facilitate a living spa tradition that continues into the twenty-first century. Their predominant heritage, however, relates to their collective heyday that spans the eighteenth, nineteenth and early twentieth centuries. The European spa evolved a new, unique, and widespread urban typology, which today we can consider in terms of a distinctive historic urban landscape.

The principal spa ensemble includes springs and their various styles of taps, fountains and pavilions, the pump rooms and drinking halls, bathing and treatment facilities, colonnades and galleries, hospitals and sanatoria, assembly rooms, casinos, theatre and concert houses, arcades of shops, hotels, lodging houses and villas, churches (characteristically a range of Established churches/various denominations), and support infrastructure such as salts extraction and funicular railways. This is set within a green environment of promenades and parades, parks and gardens, pleasure grounds, rides and woodland walks. It is these elements that convey the attributes that contribute to the proposed Outstanding Universal Value.

The Nominated Property, as a unit, is described in section 2.a.2. The approach uses the concept of the ‘anatomy of a spa’. It outlines the ensemble of essential and characteristic physical elements that convey attributes of potential Outstanding Universal Value, and references special contributions made by particular component parts. This highlights the compositional integrity of the series - the property as a whole - whereby it is the eleven selected component parts, in total, that includes all essential elements. Whilst reference is made to all component parts, each component part – or individual ‘Great Spa’ - is described separately in section 2.a.3.

The Great Spas of Europe illustrates a new typology of historic urban landscape - the European spa town. Each component part displays variations on a common structure that is characterised by functional zoning. This zoning is influenced by geographical and topographical constraints and historical geopolitical and socio-economic influences. It displays ensembles of exceptional buildings (including architectural prototypes) and spaces (particularly green spaces) that are functionally linked to meet the daily needs of spa guests.

Colonnade of the Sadový
(Park) Spring, a detail. *Karlovy Vary*



Detail. Brass tap,
Source des Célestins. *Vichy*



Glauber Springs Hall.
Františkovy Lázně





Tržní (Market)
Colonnade.
Karlovy Vary

2.a.2 Anatomy of a spa

The historic urban landscape of a ‘Great Spa’ is summarised diagrammatically in figure 2. The simplified diagram acts like a theoretical concentric ring (or concentric zone) model. The broad structure of *The Great Spas of Europe* is thus seen to comprise a distinct spa quarter centred on the springs, from which other zones with specific features radiate outwards. There are, of course, many variations on such zones due to geography, topography and diverse historical context.

Whilst each spa town is different, and each makes a specific contribution to the series through distinctive variations in shared attributes, all the spas developed around natural ‘curative’ hot and cold mineral springs of variable composition and application. The springs are therefore in the middle of the concentric ring. Where the source is singular, or where several sources are co-located in a cluster, the form of the spa quarter tends to be broadly monocentric: examples include the *City of Bath*, and the principal spa quarter at *Bad Ems*. Where there are a number of sources, the form of the principal spa quarter tends to be polycentric: for example linear and distributed for a kilometre or more along a fault line/the river valley at *Karlovy Vary*, at *Bad Kissingen* a second spa quarter developed along with the integration of brine into the spa culture when water was then pumped to the more distant spa quarter in the south, apparently randomly distributed over several square kilometres as at *Františkovy Lázně*, or a much larger area such as in the town and adjacent forest in *Spa*. Sometimes, thermal water was historically piped from the source to a somewhat distant spa quarter that was developed in a more suitable space, for example in *Baden-Baden*. Depending on mineral content and temperature, some water sources were suitable for drinking, some for bathing, and some for inhalation. Such applications clearly determine the types of spa buildings that are found in the different spa towns.

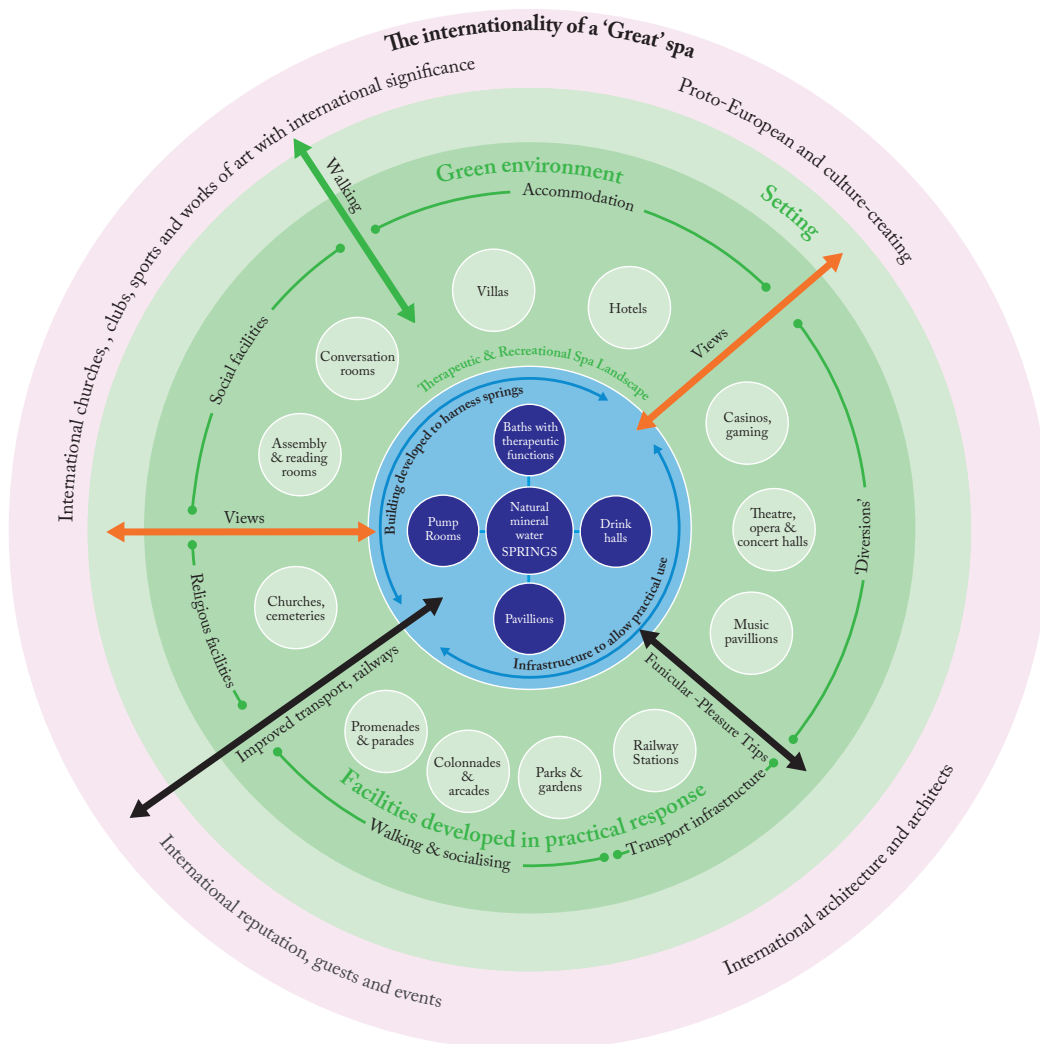


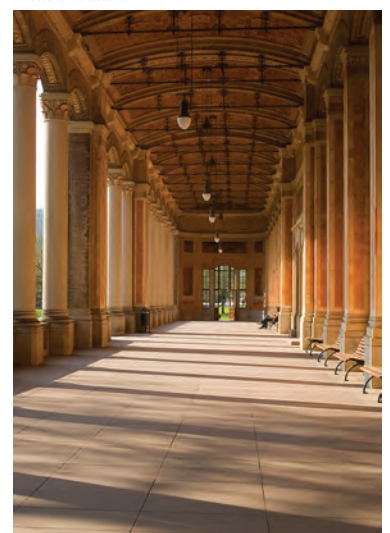
Figure 2. Theoretical historic urban landscape of a ‘Great Spa’: zones will not be concentric in practice, but will depend on factors such as the distribution of springs, topography and historical development.

Each spa town shares common elements, yet their structure and spatial layout varies. Some towns have springs known to ancient tribes and the Romans, like *City of Bath* and *Baden-Baden*, and have grown organically with major planned spa developments taking place in the eighteenth and nineteenth centuries. Others are spa ‘new towns’, like newly designed *Františkovy Lázně*, a plan that was approved in the early 1800s, and *Mariánské Lázně*, created from the ground up in 1817-22, its urban layout well-preserved with springhouses, pump room and promenade laid out transverse to a generous landscape park surrounded by planned guest houses arranged in this way for the first time in history. Such towns may also include broad tree-lined avenues, for example in *Montecatini Terme*, designed to provide views that connect with landscape features.

Ensembles of spa buildings include architectural prototypes such as the ‘kurhaus’ and ‘kursaal’, pump rooms, drinking halls (‘trinkhalle’), colonnades and galleries designed to harness the natural mineral water resource and to allow its practical use for bathing and drinking. *The Great Spas of Europe* displays exceptional examples in a range of architectural styles.

‘Taking the cure’, externally and internally, was complemented firstly by exercise. Facilities developed in practical response within, and around, the spa quarter and involved: walking, or promenading, whilst commonly drinking the waters (importantly to meet, and be seen by, others) along paved and covered colonnades and galleries, those in the series representing many architectural exemplars, such as in *Karlovy Vary* and *Vichy*; strolling in landscape gardens and ‘kurgartens’, such as in *Baden bei Wien*, one of

Trinkhalle/Pumproom.
Baden-Baden



Austria's most beautiful gardens, or in *Bad Kissingen* where the kurgarten - one of the earliest introductions of the new concept of a cure garden built outside a walled city - has preserved its original measurements; gentle riverside walks (for example *Vichy*, *Baden-Baden* and *Karlovy Vary*) or walking networks of formal park-like pathways and woodland trails which remain as popular today as they ever were (for example the level former moorland of *Františkovy Lázně* and the gently sloping forests in *Spa*; in each case the paths linking springs); or more strenuous steeply wooded trails that ascended rocky hillsides and cliffs (such as in *Bad Ems*) - where perhaps a donkey, or a funicular railway, might be opted for to join others at hilltop scenic overlooks and restaurants. Sports facilities, such as golf, tennis, horse-racing and others, were also provided for. A number of courses and courts remain in use and are historically distinguished as some of the first to appear in their respective countries (for example *Baden-Baden*).

*Bad Ems, spa quarter
at the River Lahn*

Next came the all-important social activity. Spa gardens and cure parks were early developments designed for public social interaction. Facilities also developed for mixing and socialising in conversation and assembly rooms. The earliest examples, and indeed those that may be considered prototypes, can be found in the *City of Bath* and *Spa*. Such socialising was complemented by 'diversions' such as in casinos. Gaming was endemic throughout Europe, and the creation of casinos (and sometimes their prohibition) played an essential role in spa life, for example in the famous casino at *Baden-Baden*. They were also crucial to the economic viability of the spas, and particular component parts host some of the earliest examples in the world (for example *Spa* and *Bad Ems*). Elaborate theatres, opera houses, concert and dance halls, may be encountered in most of the series.



Hotels, lodging houses and villas form discrete zones within both the urban spa quarter (in most component parts) and in the more distant therapeutic and recreational spa landscape (for example *Spa*). Some hotels are monumental in scale and architecture (for example in *Karlovy Vary*), whilst numerous villas in most component parts display a wide range of international architectural styles. Their ubiquitous high quality, sheer numbers, and high rate of authentic preservation, is a distinctive attribute of *The Great Spas of Europe*.

The spa historic urban landscape also includes certain infrastructure that is especially linked to spas, such as hospitals based on mineral springs (for example the Royal Mineral Water Hospital in the *City of Bath*), and funiculars (for example at *Bad Ems* and *Montecatini Terme*) that accessed lookout towers, restaurants and specific features of interest. Rivers were used for public transport and as tourist attractions in themselves, for example the steamboat line in *Bad Kissingen*. Railways were also extended to spa towns to promote better access and increased visitation (several spa railway stations are included, for example *Bad Ems*, with its associated station quarter of hotels and villas).

Buildings and spaces connect visually and physically with their picturesque setting of idealised nature, a green environment used regularly for exercise as a contribution to the therapy of the cure, and for relaxation and enjoyment.

Following the description of the historic urban landscape of a 'Great Spa', specific elements have been grouped, as follows, in order to give a more detailed explanation of the attributes of Outstanding Universal Value that are embodied in the proposed Statement of Outstanding Universal Value as defined in Chapter 3 of this Nomination Document:

- Location and Setting
- Springs
- Urban ensemble of the spa town
- Therapeutic and recreational spa landscape
- Spa infrastructure
- Internationalism, scientific, artistic and literary values, events and cultural tradition

2.a.2.1 Location and Setting

Steep forested hills that surround many of the spa towns provide an impressive background. As the late eighteenth century Romantic Movement became established, an appreciation of landscape aesthetics encouraged a greater value to be placed on dramatic or picturesque landscapes (for example *Baden bei Wien*, *Bad Ems*, *Baden-Baden* and *Karlovy Vary*). The romantic landscape of Helenental (*Baden bei Wien*) was transformed into the attractive landscape park with paths and views - an example for the landscape gardens at *Bad Ems*.

Settings of the component parts are generally consistent with each other, with most towns lying in a river valley below high ground or below a steep edge of a plateau. Two component parts are exceptions to this: *Vichy* lying in a broad river valley, and *Františkovy Lázně* built on relatively level ground. Setting variously contributes to significance and distinctive character of the whole property. For some component parts, in certain directions, the setting of the spa ensemble is now modern commercial or suburban development.

The topographical setting of each spa town influences its form and character and contributes to historical context. For example, *Montecatini Terme* is framed by high and steep hills to the north, its principal boulevard being purposely aligned with the old town of Montecatini Alto perched high on the rim overlooking the new spa town. This aspect of setting adds drama and 'background' to the spa. It also provides a seamless belt of greenery that reaches out from this 'garden spa' to create a 'landscape spa'. At the same time, there is an impressive prospect from the high ground over the spa town and beyond to the expansive plain.

Individual settings are included within component part descriptions in 2.a.3

Tettuccio Thermal Baths, *Montecatini Terme* with Montecatini Alto on the hillside above



2.a.2.2 Springs: natural mineral water sources (thermal and cold)

Springs (mineral water sources/outlets) are the catalyst for a pioneering and innovative urban structure demonstrated by *The Great Spas of Europe*. They are at the functional

centre of a model of spatial organisation, built features and open spaces that exemplify processes that served, and continue to serve, curative, therapeutic, recreational and social functions.

Spa towns coalesced around these springs. Depending on the variable qualities of the spring and its water (capacity/flow rate, pressure, purity, chemical composition, temperature, taste, clarity etc.), a range of specific conditions or clusters of ailments were targeted. Spa doctors specified the healing properties and recommended procedures for ‘taking the cure’. This was either externally (by bathing) or internally (by drinking, and inhaling) and involved a highly structured and timed daily regime. These parameters directly influenced urban form and prompted architectural prototypes.

The effective and safe harnessing of spring water, together with facilities to promote its daily use, were essential to the thousands of spa guests who came to ‘take the cure’ – daily – often for weeks, months or the entire annual season. Spa guests might visit different springs in the same resort, for different purposes, or visit multiple resorts depending on what each had to offer. Capacity planning was vital, and spas thus developed, or were planned, very much akin to modern tourist resorts in terms of visitor hospitality. The European spa – particularly *The Great Spas of Europe* – provided models for the latter.

The Great Spas of Europe represent a large-scale, sustainable, natural healing resource. More than 160 springs and gas-sources, together with 10 peloid (mud or peat) deposits, are used for therapeutic procedures. The genesis of such a large amount of springs, distributed across a wide-ranging geological context, differs significantly from a hydrogeological point of view, including chemical parameters, temperature, and the yield of spring structures.

Mineral waters are divided according to the content of dissolved solids (total mineralisation), dissolved gaseous substances (CO₂, H₂S, CH₄ etc.), content of important chemical elements (I, F, S, etc.), temperature at the outlet and radioactivity (usually due to the presence of ²²²Rn). *The Great Spas of Europe* contains examples of all the major ‘curative’ spring types that cover a wide range of qualities: from heavily mineralised and high in trace elements to relatively pure; from ‘sparkling’ to ‘still’; from cold to hot; and with varying degrees of (minor) radioactivity.



Hot spring Vřídlo.
Karlovy Vary

Component part	Number of springs	Total mineralisation (mg/l)	Dissolved gasses (g/l)	Important elements	Temperatures at outlet (°C)	Radioactivity
Baden bei Wien	14	98	435	Na, K, Ca, Mg, Cl, SO ₄ , HCO ₃ , SiO ₂ , NO ₂ , NO ₃	25 - 34.6	very low
Spa	11	33 - 520	0-3.8 CO ₂	Mn, Ca, Fe, Mg, HCO ₃ , SO ₄ , SiO ₂	9 - 14	very low
Františkovy Lázně	26	1,500 - 23,600	700-3,000 CO ₂	Na, SO ₄ , Cl, HCO ₃	9 - 16.2	zero
Karlovy Vary	19*	6,500 - 6,800	150-1,100 CO ₂	Na, HCO ₃ , SO ₄ , Cl, H ₂ SiO ₃	17 - 73.4	6.6 - 567
Mariánské Lázně	42	100 - 11,000	2,000-3,380 CO ₂	Na, Ca, HCO ₃ , SO ₄ , Cl	8 - 10.2	zero
Vichy	9	3,570 - 5,199	9-28 CO ₂	Alkali-rich in the Na-HCO ₃ type	14 - 73	low<0,3 m mSv/year
Bad Ems	15	3,200 - 4,496	664-1,400	Na, Ca, K, Mg, HCO ₃	32 - 58	zero
Baden-Baden	12	2,680 - 3,522	292	Na, Cl, Ca, K, HCO ₃	52 - 67	only in Murquelle, 501 Bq/kg
Bad Kissingen	7	4,928 - 17,852	1,593 - 2,609	Na, Mg, Ca, Fe, K, HCO ₃ , sulphates	12.8 - 20.2	Radium-228 (mBq/l) 52,2-371 Radium-226 (mBq/l) 50,4 - 285 Radon (Bq/l) 3,2 - 51
Montecatini Terme	17	2,975 - 18,075	1.99 - 5.94 moll	Cl, SO ₄ , Ca	18 - 33.4	zero
City of Bath	3	2.18l ⁻¹	He, Ne, Ar, Kr, Xe	Na, Cl, Ca, S	44 - 47	²²² Rn

Rem.* number of spring used according to the Spa Act No. 164/2001 Coll.

Fig 3. Summary table of the range of spring qualities represented by the Nominated Property.

The hydrochemical types of waters used in nominated component parts range from simple Na-Cl types, to very complicated types such as $\text{CaNa-SO}_4\text{Cl}$, $\text{Na-HCO}_3\text{SO}_4\text{Cl}$ and $\text{CaNaMg-SO}_4\text{ClHCO}_3\text{S}$. Total mineralisation ranges from 30 mg.l⁻¹ (Reine spring, *Spa*) to 22400 mg.l⁻¹ (Glauber IV spring, *Františkovy Lázně*). Temperature is in the range from only 10° (Spa) to the hottest at 73.4 °C (Vřídlo in *Karlovy Vary*).

These waters are derived from various types of sedimentary, metamorphic and igneous rocks. The depth of catchment is very different, ranging from surface outflows, and shallow shafts of just a few metres at many sites, to deep boreholes (up to 584m, for example Schönbornsprudel, *Bad Kissingen*). There are big differences in the total yield among spring structures, with the maximum of more than 55 l.s⁻¹ (*Spa*). More detail on the genesis of springs is provided in chapter 2b (History and development).

The use of thermal water in certain component parts has undergone changes over the centuries. Some facilities and features (for example in the *City of Bath* and *Baden-Baden*) document a long duration, from the Romans to the present. In other component parts the age of principal features is more recent (for example *Františkovy Lázně*, or the early twentieth century regeneration of the Great Spa tradition at *Montecatini Terme*). From the Roman Age until today, a wide range of balneological and physiotherapeutical treatments have been developed to enable the treatment of diseases. The implementation of commercial wellness, in all component parts, is a typical feature in recent decades. New facilities, and adapted historic facilities, continue to offer spa treatments, including the use of spring gas and peloids (predominantly in the form of bathing and packs) and brine (such as in *Bad Kissingen*). Traditionally, special technical facilities are connected with the development of spa localities. Various levels of complication are present in catchment constructions, such as the Quellenturm in *Bad Ems*.

Distribution systems of mineral water primarily comprise pipeline networks (for example *Baden-Baden* and *Karlovy Vary*) with, for example, an exceptionally well-preserved example at *Bad Kissingen*. This transported brine from the upper to lower spa quarters and the graduation tower, and mineral water to the Kurhaus and later the Brunnenhalle and large hotels. Systems also included sophisticated accumulation tanks, systems for heating or cooling the water (the springs in *Bad Kissingen* and *Spa* were cold, so bathing was introduced over 500 years and 200 years ago, respectively, by heating the water in baths) or moor (such as in *Františkovy Lázně*), disinfection devices (for example in the *City of Bath*) and, last but not least, special medical equipment and devices (historical examples still seen in hospitals, institutions and museums in most component parts).

An important advancement of all component parts is the existence of protection zones for exploited curative sources. Protected areas normally cover up to several hundred square kilometres. Protective conditions differ considerably in each protected area but the common principle is the same - to maintain the quantity and quality of the water resource, permanently. Whilst some catchments happen to be in the buffer zone of certain component parts, the purpose of respective coincident buffer zones is not related to protection of the sources as legal and effective protection has been in force – in many cases – for a long time. Further detail is provided in chapter 5.b (Protective designation).

The positions of springs sometimes presented limited opportunities for a planned urban development. However, in other locations (for example *Bad Kissingen*, *Františkovy Lázně*, *Vichy* and *Montecatini Terme*) the setting of springs enabled spa buildings, promenades and green spaces to be laid out in substantial planned spa developments.



Source of the
Ursprungsquelle.
Baden bei Wien



Quellenturm.
Bad Ems

2.a.2.3 Urban ensemble of the Spa Town; with specific references to 'spa architecture'

The approach to urban design in spa towns can be seen to be concentrated on spa buildings and activities to provide an efficient building ensemble as a cultural space or 'civic space'. Most of these buildings and their associated functions are associated directly with the springs but also centred on the main promenade. Spa buildings are completely in harmony with their surroundings of parks and gardens, and surrounding landscape. Parades and promenades lead from the springs and fountains to parks and gardens.

Bathhouses date from the classical world of Ancient Greece and Ancient Rome; extensive remains of Roman baths survive beneath nineteenth century baths in the *City of Bath* and *Baden-Baden*. The first spa district in *Baden-Baden* (on the market square, from the Roman period to Weinbrenner) was complemented by a more generous and landscaped spa district in which the thermal water is delivered in long pipework. No large bathhouses with distinctive architectural expressions were constructed in Europe during the Middle Ages. Although some developments take place from the late seventeenth century and during the eighteenth century, it is particularly after 1800 when specialisation in public spa buildings takes place.

The form of the spa town was intended to cultivate sociability. Characteristic are the baths and drinking places linked to assembly rooms, colonnades, promenades, parks and gardens. These spaces provided a venue to meet other visitors, to be seen, but also spaces to enjoy away from the company providing privacy and contemplation. Spa buildings, social buildings, promenades, gardens had a close relationship with nature and the surrounding countryside. Together they form a healing landscape.

The Great Spas of Europe were established, and thus evolved, as healing environments. Spa buildings are intentionally designed to create a comfortable and confident sense of place. This determined the choice of architectural styles, and the relationship of urban spaces to the surrounding landscape.

The Great Spas of Europe displays exceptional examples of 'spa architecture' (German: *Bäderarchitektur*) in a range of architectural styles. 'Spa architecture' is the collective term for a genre of buildings that provide facilities for the spa function: buildings connected to 'curative waters' and buildings for sociability, leisure and pleasure that originated with the European spa phenomenon. Many of these buildings are special structures and are not seen in other towns. These include drinking halls, pump rooms and treatment rooms, conversation rooms or halls, assembly rooms etc. The *City of Bath*, as did other spas, played a decisive role in the development of spa architecture. Such buildings appeared at the end of the seventeenth century (for example in *Bath*, *Spa* and *Bad Ems*), had their heyday in the nineteenth century (all component parts), and their last flourish in the 1920s and 1930s (for example *Montecatini Terme* and *Bad Kissingen*).

*Glauber Springs Hall.
Františkovy Lázně*





Luisa Spring and
Cold Spring.
Františkovy Lázně

Ensembles of spa buildings in *The Great Spas of Europe* include architectural prototypes popularised across Europe, such as the spring pavilion (for example in *Františkovy Lázně*, *Spa* and *Vichy*), pump room/drinking hall or 'trinkhalle' (for example in *Bath*, *Baden-Baden*, *Baden bei Wien*, *Bad Kissingen* and *Vichy*), colonnades and galleries (for example in *Mariánské Lázně*, *Karlovy Vary*, *Montecatini Terme*, *Františkovy Lázně*, *Vichy* and *Bad Ems*). These were designed to harness the natural mineral water resource and to allow its practical use for drinking and exercise as part of the 'drinking cure'. This development represents a step change in the introduction of new types of spa building. Early public spa buildings dedicated to sociability and entertainment include the conversation house/assembly room/'kurhaus' (the earliest examples being the Assembly Rooms at the *City of Bath*, the *Spa Waux-Hall* and the *Bad Ems Kurhaus*) and 'kursaal', another architectural prototype, (for example *City of Bath*, *Bad Ems*, *Spa*, *Baden bei Wien*, *Bad Kissingen*, *Karlovy Vary*, *Mariánské Lázně* and *Františkovy Lázně*). These often included the casino - its modern gaming form being substantially originated in the spa towns (exemplars in *Baden-Baden*, *Spa*, *Vichy* and others). The largest enclosed foyer (Wandelhalle) in Europe, with its adjoining spring hall (Brunnerhalle) is in *Bad Kissingen*, and forms a stylistic transition from the nineteenth to twentieth centuries. Modern spa architecture appeared in the later 1930s. More recent additions, including those from the 1960s and 1970s that may be seen in some componentparts (for example *Karlovy Vary*), are joined by twenty first century additions (for example in the *City of Bath*) that represent a continuing, living, tradition.



The Waux-Hall. Spa

All component parts contain a range of architectural styles that are influenced by chronology, geography, geo-politics and local factors. Many buildings are designed by architects of international or national acclaim, enlisting an architectural language that reflected the then values of 'cultured living' in Western and Central Europe. This draws generally on classical architectural styles that reflect the glory of a classical past and principally that of ancient Rome; also, after the decay of the Ottoman Empire in the early nineteenth century, of ancient Greece. When we look at the numerous nineteenth

century buildings, the ideals of the Renaissance have been set to one side, Gothic and Baroque styles were generally rejected, and fashionable architectural values and styles became confused. At the end of the nineteenth century other architectural styles began to make an appearance and particularly with the introduction of new building materials such as iron and steel, and concrete (the earliest examples are in *Bad Kissingen* and comprise the Wandelhalle, built in concrete, the Kurhaus, assembled in pre-cast concrete parts and the former cast-iron spring house, some of the first spa buildings utilising these materials).



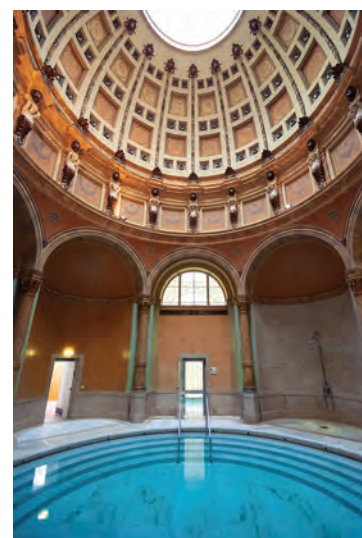
There are other buildings that are seen in other towns, but that are nonetheless an essential part of the spa ensemble. These include churches (commonly multi-denomination due to a preponderance of international guests and a general spirit of tolerance), theatres (sometimes initially incorporated into the kurhaus), pavilions and kiosks in gardens and parks, and observation towers that provide prospects in the surrounding landscape. Spa architecture is different to seaside resort architecture and, since the early nineteenth century, their apparent parallels of architectonic expression reveals spa towns as both origin and influence.

Buildings connected to 'curative waters': spring outlets and pavilions

Where treatment was primarily through drinking, mineral water is provided from purpose-made fountains. At first, these were in the open air, or within small freestanding pavilions (examples such as in *Spa, Františkovy Lázně, Baden bei Wien, Bad Kissingen* and *Vichy*). In many spa towns drinking was undertaken in purpose-built colonnades (examples such as in *Mariánské Lázně, Karlovy Vary, Františkovy Lázně, Montecatini Terme* and *Vichy*).

Buildings connected to 'curative waters': baths

The first use of water generally involved bathing, especially at spas with thermal springs. However, at *Spa*, crenotherapy (drinking chalybeate water) was the preferred treatment from earliest times. Where bathing was offered, at first this was undertaken in communal baths (examples at *Bad Ems, Baden bei Wien, City of Bath* and *Karlovy Vary*). The concentration of baths in large bath house ensembles was followed by the introduction of individual treatment rooms with personal tubs. These required changes to the design of treatment buildings and in some spa towns these buildings are large palatial ensembles (examples in *Baden-Baden, Bad Kissingen, Mariánské Lázně* and *Karlovy Vary*). The most important thermal bath of the nineteenth century was the Friedrichsbad (*Baden-Baden*).



Friedrichsbad,
Baden-Baden

Buildings connected to 'curative waters': pump rooms and drinking halls ('trinkhalle')

Later, drinking facilities were provided for increasing numbers of spa guests within large purpose-built halls. In *Bad Ems*, a large hall, the Brunnenhalle, contains several springs and is incorporated within the present Kurhaus. Three pump rooms relate to each of *Bath's* three springs and were places for drinking water. The spa ensemble in *Baden-Baden* is located away from the sources, and drinking water is piped using the natural pressure head into the purpose-built Trinkhalle.



The Wandelhalle,
Bad Kissingen

Some component parts include very large drinking halls (examples at *Mariánské Lázně*, *Vichy* and *Montecatini Terme*) and these also offer a choice of different waters. The pump room in *Bad Kissingen* (1910–12 over the Rakoczy and Pandur springs) is directly connected to the Wandelhalle which is capable of administering to a large number of curists at a time.

Buildings as part of ‘taking the cure’, and for leisure and pleasure: parades, colonnades and galleries

Drinking large quantities of water was a cure recommended by doctors in all the spa towns. For this treatment to be effective, time and associated gentle exercise came to be part of the cure, and an essential part of the daily routine for spa guests. Grand colonnades were built, some that incorporate spring fountains from which curists could drink water as well as promenade (for example the stone-built Mlýnská Colonnade in *Karlovy Vary* and the Colonnaded Temple at the Cross spring at *Mariánské Lázně*). Representative examples of stone-built colonnades also include the Trinkhalle at *Baden-Baden* and the



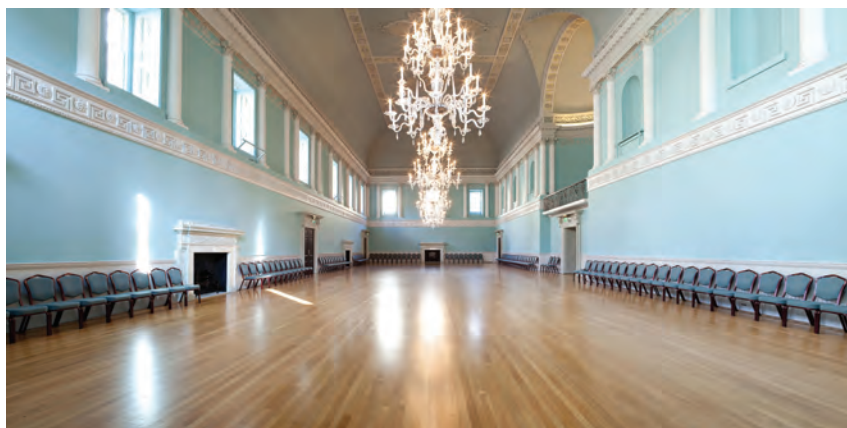
The Mlýnská
(Mill) Colonnade.
Karlovy Vary

Tettuccio Thermal Baths in *Montecatini Terme* – an ensemble that presents a triumphant essay of interconnected colonnades and fountains. Later in the nineteenth century colonnades were built with cast iron and glass (exemplars include those at *Spa*, *Mariánské Lázně*, *Karlovy Vary* and *Vichy*). Some other colonnades and galleries are basically covered promenades that provide shelter from inclement weather and protected the fine clothes of the many who paraded to also be seen by others (for example at *Vichy*, and the Wandelhalle of *Bad Kissingen* where the basilica floor plan with three naves has underfloor heating installed for the comfort of guests in inclement weather. This was complemented by a rotating orchestra shell as an apse). Sometimes colonnades include shops (in *Bath* terraces of shops survive along Bath Street and the early parades, whilst stalls and small shops along promenades may also be seen in *Mariánské Lázně* and *Bad Kissingen*). At *Baden-Baden*, a bazaar of small shops may be seen associated with the first promenade close to the Conversationhaus. There is also an example, at *Bad Ems*, of a colonnade built for promenading. Short colonnades that provided shelter for promenading spa guests in wet weather may be seen for example in the wooden Tržiště Colonnade in *Karlovy Vary*. In the *City of Bath* former ‘parades’ take the form of wide pavements in front of terraces and crescents.

Social facilities and buildings for leisure and pleasure: conversation, assembly and reading rooms

All component parts contain substantial buildings and designed spaces for entertainment and recreation. After baths, drinking halls and treatment rooms, the next most significant building in the spa towns was the principal function room which hosted assemblies and balls.

As well as drinking as a communal activity, eating together was a shared experience. The two early assembly rooms in the *City of Bath* provided communal breakfasts as part of the beginning of the routine of the day. Socialising was all-important, and early facilities for mixing and socialising in conversation and assembly rooms may also be found in *Spa*, *Baden bei Wien* and *Bad Kissingen*.



Assembly Rooms Ball Room,
built by John Wood the Younger,
1771. *City of Bath*

Places for therapeutic exercise, leisure and pleasure in an urban context: parks and gardens

Exercise as part of 'taking the cure' commonly took the form of strolling along wide gravelled paths in landscape gardens and 'kurgartens', such as in *Baden bei Wien*, one of Austria's most beautiful gardens, or in *Bad Kissingen* where the kurgarten has preserved its original measurements. Such public gardens within or next to the spa quarter are a prototype in the history of the garden and its function. In contrast to palace or private gardens, where design was according to the patron's individual taste, spa gardens were designed to be used by others, in large numbers, and for a specific purpose or function. Such strolling was often accompanied by a band playing in the background. Music was an essential contribution to the cure, and in close proximity to the promenades are bandstands or similar pavilions from which bands played music throughout the day to visitors (examples may be seen in *Baden-Baden*, *Baden bei Wien*, *Bad Kissingen* and *Karlovy Vary*). In these gardens, in addition to entertainment, refreshments were also provided as seen today in restaurants and kiosks.

In many of the spa towns, extensive landscaped gardens may be seen laid out as 'English Gardens' - with meandering paths, secluded bowers, seats, small pavilions and occasional kiosks providing refreshments. These informal landscape settings contrast with public promenades and earlier formal garden designs (examples include those in *Baden bei Wien*, *Vichy* and *Františkovy Lázně*). Many of the outlying mineral springs at *Spa* are surrounded by modest and intimate pleasure gardens on what had been hitherto high and exposed moorland. An exemplar of pleasure grounds and ornamental gardens set out along a valley may be in *Mariánské Lázně*, where the town surrounds an extensive central park and open space. The two spring ensembles here are connected by a road lined with two rows of linden trees on both sides, these avenues being the town's main promenades.



Central Park, view on the
Swan Lake.
Mariánské Lázně

In *Baden-Baden*, the impressive Lichtentaler Allée is an extensive promenade that reaches eastwards from the Conversationhaus and Trinkhalle ensemble to follow the course of the River Oos (the surrounding grounds survive as a municipal park south east of the Trinkhalle and spa ensemble, whilst to their west an extensive park survives on the slopes of Michaelsberg). The Allée leads to the Monastery 'Lichtenthal Abbey', a Cistercian Abbey which has been one of the most famous and attractive destinations in the

nineteenth century. In the *City of Bath*, Sydney Gardens survived as a Vauxhall or pleasure garden and is now a civic park. In *Spa*, several promenades may be seen alongside parks and gardens where parading was encouraged at particular places and at chosen times of the day - so that the names of the parades took on their appointed hour such as in La Promenade de Sept Heures and La Promenade de Quatre Heures (now private property including houses). In this resort, other walks in the town are the promenades Grünne, des Montagnes Russes, Annette et Lubin and Reickem. These are older walks in the north of the city and directly link with the centre of the town. Above the town is the Promenade d'Orléans, Promenade des Artistes and the Promenade de Meyerbeer situated in the south of the city on the more gentler slope. They are part of a network of walks outside the town that link spring fountains scattered on woodland slopes. Parks are also an essential feature of the spa quarter of *Montecatini Terme* with the spa buildings standing in a parkland setting.



Promenade Meyerbeer. *Spa*

'Diversions': casinos and gambling, theatre, opera and concert halls, music pavilions

General socialising was complemented by 'diversions' such as casinos. Gaming was endemic throughout Europe, and the development of casinos (and sometimes their prohibition) played an essential role in spa life. They were (and are) crucial to the economic viability of the spas, and particular component parts host some of the earliest examples in the world (for example *Spa*, *Baden-Baden* with its casino being the oldest established in Germany, *Bad Ems* and *Vichy*). Elaborate theatres, opera houses, concert and dance halls may also be seen in all component parts.



The ornate casino.
Baden-Baden

Accommodation: hotels, lodging houses and villas

Hotels, lodging houses and villas form discrete zones within both the urban spa quarter (in most component parts) and in the more distant therapeutic landscape (for example in *Spa* and *Karlovy Vary*).

Some hotels are monumental in scale and architecture (for example in *Karlovy Vary*), whilst numerous villas in most component parts display a wide range of international architectural styles. Their ubiquitous high quality, diversity of architectural style, sheer numbers, and high rate of authentic preservation, is a distinctive attribute of *The Great Spas of Europe*.



The Imperial Hotel. *Karlovy Vary*

From early times to the end of the eighteenth century, accommodation for visitors was found generally in inns and lodgings (examples such as in the *City of Bath* and *Spa*). In some of the component parts, a few very old hotel buildings survive (for example the 'Four Towers' in *Bad Ems*, now no longer an hotel, the Royal York Hotel in the *City of Bath*, the first purpose built hotel constructed outside London, and the former Capuchin monastery converted into the Badischer Hof hotel in *Baden-Baden*, an early example of a hotel designed for longer stays). Hotels of a palatial scale are found in all component parts (especially *Karlovy Vary*, *Baden-Baden*, *Bad Kissingen* and *Baden bei Wien*). The guide for *Vichy* of 1900 lists some 122 hotels (including substantial hotels such as the Ambassadeurs Hotel), and these provide many examples of international variety (names of hotels and guests). Many of these, whilst retaining their outward façades and form, have now been converted internally into apartments.

Villa Biedermann.
Baden bei Wien

From the end of the eighteenth century, middle class Viennese enjoyed staying in the countryside outside of Vienna during the summer, especially in *Baden Bei Wien* – the sommerfrische. Many palatial villas survive today. All component parts of *The Great Spas of Europe* include a ring of early nineteenth century villas spread around the earlier core (exemplars in *Karlovy Vary*, *Spa* and *Baden bei Wien*). In *Spa*, the fire of 1807 destroyed many buildings and was an opportunity to rethink the planning of the town centre. Many fine villas were subsequently built in the surrounding countryside during *Spa's* second 'golden age'. Spa villas are associated with, in Italy - villeggiatura - taking holidays, and in France - villégiature - the habit of going to a spa.

By the middle of the nineteenth century, many visitors opted for long stays in the spa or indefinitely in villas that surround the spa towns. Such villas took on a special significance by providing fashionable accommodation for middle class visitors and the elite who required some privacy or solitude for the duration of their stay. Similar substantial villas were formerly summer residences for elite visitors (for example in *Baden-Baden*), whilst in *Montecatini Terme*, villas that are associated with a major regeneration scheme for the town once housed spa doctors and professionals working in the spa industry. In other spa towns, doctors provided lodgings in their villas for their patients (for example in *Bad Kissingen*).



Religious buildings and facilities

Former monasteries owned some of the springs in *The Great Spas of Europe* (for example in the *City of Bath*, *Baden bei Wien*, *Mariánské Lázně* and *Vichy*). In many places the early Church adopted a healing mission and this used spa water. In the *City of Bath*, eighteenth century visitors and patients started and ended their day with prayers in the Abbey. In *Spa* a mass was included in the routine of the visitor's day. Masses, church services and prayers were held and said in all churches and synagogues for both spa visitors and the resident population. The Christian Church and its buildings held a central place in spa towns in the mind of visitors. The close physical association of church buildings to springs and baths is demonstrated in the *City of Bath*, *Baden-Baden*, *Baden bei Wien*, and *Karlovy Vary*. In the *City of Bath*, the Abbey of Saints Peter and Paul occupies a central position adjacent to the King's Spring and occupies a site of a Roman temple, a Norman Cathedral and Benedictine monastery. The two

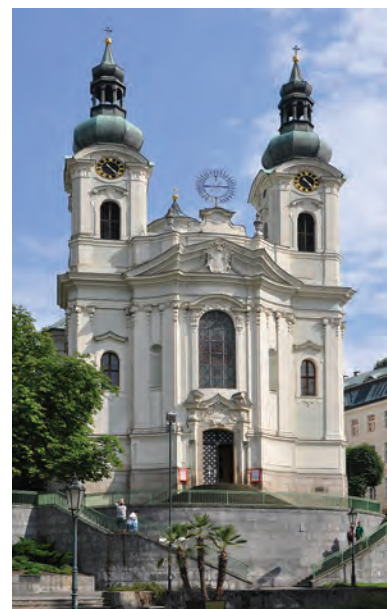
other hot springs had smaller churches associated with them. In *Baden-Baden* the mineral springs issue from high ground of the old town where the Catholic Collegiate named 'Liebfrauen' is located. The former Jesuit Monastery close to the Collegiate church became the conversation house/Kurhaus until 1825 and afterwards the Town Hall. The former Augustan monastery is the site of the present Josefsbad in *Baden bei Wien*. The massive Baroque church of St Mary Magdalene stands high above the Vřídlo Hotspring in *Karlovy Vary*, matching the once fortified castle opposite and on the left bank of the River Teplá.

New churches (found in all component parts, and dating from the eighteenth and nineteenth centuries) accommodated the spiritual needs of an increasing number of visitors from other countries that were attracted to spa towns. These demonstrate an unusual range of different denominations and faiths for towns of that period, and often concerning the respective country. An early example may be the chapel Maria Königin in *Bad Ems* (1661) for Catholic guests in the otherwise Protestant spa (other such new churches include examples in *Baden bei Wien*, *Bad Kissingen* and *Vichy*). Most of the spa towns illustrate a sequence of church building during the nineteenth century, the sequence being an indicator of the growth of the town and the rise in importance given to foreign visitors; together with the respective predominant origins of international guests: in the Czech spas and all German spas, Russian churches were introduced and these have become a notable landmark because of their markedly different architectural style. These Russian Churches retained the Byzantine style of building and this contrasted with the generally neo-classical architecture in the rest of the town (exemplars at *Karlovy Vary*, *Františkovy Lázně*, *Bad Ems* and *Baden-Baden*). The Evangelical church in *Mariánské Lázně* served a protestant congregation, whilst the English Church of St Lucas was built with funds donated by one of the spa's regular guests British King Edward VII (similar English churches may be seen in *Baden-Baden*, *Františkovy Lázně*, *Karlovy Vary* and *Spa*).

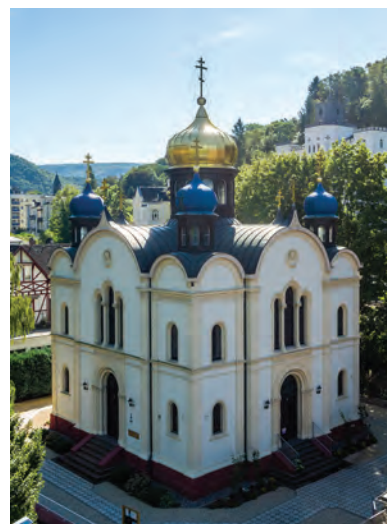
Early churches that were built close to the springs remain significant landmarks that indicate the centre of the town (examples are the *City of Bath*, *Bad Ems*, *Františkovy Lázně*, *Bad Kissingen* and *Montecatini Terme*). New churches introduced during the nineteenth century as part of an urban composition that created new landmarks to complement buildings of the old towns may be seen in *Bad Ems*, *Františkovy Lázně* and *Montecatini Terme*. In *Bad Ems*, the Catholic Church of St Martin was introduced as part of a considered urban composition closing the west end of the promenades and spa gardens. In *Františkovy Lázně* the Catholic Church of the Exaltation of the Holy Cross closes the view to north end of the Jiráskova Street and provides a landmark to the town centre for visitors walking from the north towards the springs. In *Baden-Baden's* new nineteenth century spa quarter the neo-gothic Protestant church is a significant landmark with its two tall spires.

2.a.2.4 The green environment of the 'therapeutic and recreational spa landscape'

A distinctive attribute of *The Great Spas of Europe* is that the urban space connects physically and visually, via parks and gardens, to a picturesque setting of idealised nature. The characteristics of such a landscape generally include magnificent scenery, hills or mountains, attractive views, water and trees. These make contributions to a 'sense of place' and this includes feelings of warmth, identity, rootedness, and authenticity. At the same time, complex cultural values are associated with landscape around spa towns including the role of the landscape as a contribution to the 'cure'.



Decanal Church of St. Mary Magdalene.
Karlovy Vary



The Russian Church.
Bad Ems

Romanian Orthodox Church.
Baden-Baden



In many component parts, avenues and promenades lead from the springs to peripheral gardens and kurparks, and then onwards via pathways into the surrounding countryside. In *Baden bei Wien* paths represent varying degrees of severity and were historically way-marked to indicate which was appropriate for the condition of patients. Woodland trails remain as popular today as they ever were (for example in *Spa* where the oldest of the routes, created in 1749, is the Tour des Fontaines where historic paths connect several of important springs in the gently sloping forests that are set away from the main spa quarter). More strenuous steeply wooded trails ascend high hills (for example at *Montecatini Terme*) and rocky hillsides and cliffs (for example in *Bad Ems*) – where, for some less energetic (or perhaps just beginning the cure), a donkey, or funicular railway (also in *Baden-Baden* and *Montecatini Terme*), might have been chosen to join others at hilltop scenic overlooks and restaurants. *Karlovy Vary* has some 130km of historic therapeutic trails, whilst a similar network was cut through the forests around *Mariánské Lázně* (where four of these routes survive and are way-marked and promoted). Walking networks of formal park-like pathways are a distinctive feature of *The Great Spas of Europe*, too. In *Františkovy Lázně*, for example, a triple belt of parks and an inner and outer therapeutic spa landscape host many kilometres of such walks on relatively level ground. In *Baden-Baden* the River Oos is central to the linear English-style landscape garden of the Lichtentaler Allée, with its long and relatively straight pathways suitable for promenading. Destinations also include Altes Schloss and Ebersteinburg.



Montecatini Terme
funicular railway on
the slopes of
Montecatini Alto.

Such walks offer a range of opportunities for exercise. *The Great Spas of Europe* contains a number of rivers, and they provide the distinctive character of a strong natural element in an urban setting. They also provide both opportunities and constraints. Complementing spa gardens (for example *Baden-Baden*, *Baden bei Wien*, *Bad Kissingen* and others), gentle but long riverside walks are very much part of spa life (for example in *Vichy*, *Baden-Baden*, *Bad Ems* and *Karlovy Vary*; in the latter, the River Teplá - Czech for 'warm' - is heated by numerous thermal springs and, therefore, does not freeze even in the harshest of winters. Some rivers, for example the Lahn (a tributary of the Rhine) in *Bad Ems*, were once highways for spa guests, long before the arrival of the railways. They remain popular with cruises and, as in many spa towns, the river was very much part of spa life. In *Bad Ems*, an ornate pedestrian 'spa-bridge' spans the River Lahn to connect the old spa quarter with a new spring harnessed in the mid-nineteenth century. The river both constrained and influenced the placement of many spa buildings in the narrow valley. It is an omnipresent picturesque feature – present in views within the town and a dominant one from the many prospects on the flanking high hills. The river, like others in the series, has been partially reclaimed (including several springs that once emerged within the river bed) and partially 'canalised' by the creation of its masonry 'banks' as it passes through the town. Other rivers in the series have also been heavily modified for the purposes of enhancing the 'natural' spa environment. In *Vichy*, the River Allier (a tributary of the Loire) was dammed at its lower end as it passes through the spa town to create 'Lake Allier'. This 200m-wide expanse of water contains the spa quarter from the west, and daily pedestrian spa life, but provided a new dimension for water sports. Two widely spaced road bridges span the river, and the green landscape on the left bank (important setting in the buffer zone) is devoted to destination sporting facilities such as the golf course and hippodrome. In *Spa*, the river has been covered (historic hygienic reasons) for its entire length through the spa town.



The ornate pedestrian 'spa-bridge'
crossing the River Lahn. *Bad Ems*

Sports facilities, such as golf, tennis, horse racing and others, are also characteristic of wider spa provisions. A number of courses and courts remain in use and are historically distinguished as some of the first to appear in their respective countries. *Baden-Baden* is an exemplar, its racecourse founded in 1858 (and which celebrates its 160th year in 2018), and facilities in the Lichtentaler Allée such as the tennis club founded in 1877 (and that held the *Baden-Baden* International tournament from 1896 to 1966) and the golf club founded in 1901 by an English vicar (golf being earlier played informally in the Allée).

Besides the healing aspect and meeting other spa guest, tourists went out to the surroundings to visit monuments, ruins and natural phenomena such as the caves in *Bad Ems* and small waterfalls and designed water leisure features such as the Kaskadental in *Bad Kissingen*. Views to, and from, the picturesque natural, and cultural, landscape were key in the original designs of the spa town as a historic urban landscape. They remain so today.

2.a.2.5 Spa infrastructure

A range of infrastructure survives in all component parts, but only that which is particularly distinctive and relevant to the spa ensemble is described.

In some of the component parts early spa hospital buildings survive. In the *City of Bath* are a number of important examples: Hospital of St John the Baptist, Catherine's Hospital, Bellots Hospital and the Leper Hospital survive from the twelfth, fifteenth and seventeenth centuries (but now in new uses); the Mineral Water Hospital, a product of enlightened thinking from 1739 and one of the first of its kind as a 'National Hospital'. This hospital is of world importance because of its role pioneering the discipline of diagnostic medicine.

Vichy was one of the first French spa towns to introduce special baths for the poor.



Former Leper Hospital.
City of Bath

The spa historic urban landscape also includes infrastructure common to many spas, such as funiculars (for example at *Bad Ems*, *Karlovy Vary* and *Montecatini Terme*) that accessed lookout towers, restaurants and specific features of interest that include monuments, castle ruins etc. Steamboat shipping on the Rhine was popular before the introduction of railways that, from the 1840s, opened new markets and attracted more and different visitors (it was also a catalyst for intensive tourism). Railways were extended to all component parts, an action mostly by private initiative. Those spas located near a main route (for example *City of Bath*, *Baden bei Wien* and *Baden-Baden*) gained early connections (in the 1840s, for example the branch line from Baden-Oos to the city centre from 1845), whilst *Karlovy Vary*, *Mariánské Lázně* and *Bad Kissingen* were connected much later (in the 1870s). These railways were the main transport means for spa guests for a century or more, and direct trains crossed national borders (for example *Baden-Baden* with Paris, since 1869, and *Karlovy Vary* with Vienna, Oostende, Cologne and Paris. From 1914 there were direct train connections from *Bad Kissingen* to Paris, Strasbourg and Vienna. These railways remain in use. Several spa railway stations – the most prominent element of the railway – are included, and they are commonly a starting point for an urban ensemble (for example *Bad Ems*, with its own distinct railway

quarter of hotels and villas, and its square pointing towards the spa quarter with which it is connected by road). The station building itself was a portal and first impression of the spa town for many arrivals, and therefore high standards of architecture were usually demanded.

Bad Kissingen makes an exceptional contribution through a range of spa infrastructure. This includes:

Two former salt production sites of the Untere and Obere Saline (lower and upper saltworks). The buildings ensemble of the Untere Saline preserves the nucleus of the large-scale industrialised salt production in *Bad Kissingen*. The architecture is of the late-Baroque period and, with the exception of only a few buildings most of them date to the time of Prince Bishop Franz Ludwig von Erthal (1779-95).

The Obere Saline was erected as a second salt production site from 1764. Its developer and owner was Prince Bishop Adam Friedrich von Seinsheim (1755-79), and he equipped his own spa quarters in the administrative buildings of the saltworks in 1772. After completion of salt production in the nineteenth century, Obere Saline was transformed into a spa accommodation and lost its character as a salt production site. It now hosts the municipal museum (Upper Saltworks) together with the Bismark Museum.

An exceptional brine pumping infrastructure survives together with its original equipment. In 1993-94 the graduation tower was partially rebuilt in its traditional appearance and structure.

Krugmagazin (1838), a former bottled mineral water warehouse.

The Abattoir (1925) built as a high hall, similar to a basilica, the high roof concealing the chimney and thus its industrial appearance within the spa landscape. This guaranteed the adequate supply of meat for citizens and spa guests, and a gallery inside was available for visitors who wished to observe the hygienic production. Adjacent is the Lindesmühle (Lindes Mill) erected in the form of a castle to disguise an industrial building in the vicinity of the spa park.

The steamboat line (established in 1877), with landing places to create a better connection between the spa district in the north and the old town. The river here has been canalised, whilst in the landscape garden of the spa quarter the river follows its natural line.

Salt reservoir at Untere Saline. *Bad Kissingen*



The former Abattoir. *Bad Kissingen*



2.a.2.6 Internationalism, scientific, artistic and literary values, events and cultural tradition

The Great Spas of Europe can be viewed as ‘culture-creating’ resorts: in terms of science (medicine, geology and hydrology); high-art (music, literature and painting); and a cultural tradition that lays at the foundation of modern tourism.

At their scientific core, spa doctors, physicians and balneologists brought forward advances in medicine, medical diagnostics and analytical chemistry of world significance. They devolved to being different, and substantial evidence of their houses and places of work survive. The springs, and their geological and hydrological characteristics, also became the subject of seminal works, too (for example in the *City of Bath*, *Spa* and *Montecatini Terme*).

The Great Spas of Europe attracted an unusual and exceptional concentration of leading artists, composers and musicians, writers and poets who found inspiration and a congenial place in which to work and perform. If Vienna was home to Mozart, Beethoven and Strauss, *The Great Spas of Europe* was their workplace. Today, numerous buildings bear plaques dedicated to many of Europe's cultural elite who made the spas their preferred workplace and regular home for the season (usually extending to several months each year). Squares, promenades, parks and scenic overlooks host many figurative sculptures and memorials; where even heads of state are portrayed in unprecedented casual attire.

"Taking the cure" became predominantly the regimen and behavioural etiquette of the middle-class adult, rarely of children, often in less than robust health. They also featured state charity and fashionable philanthropy that admitted the poor. These were also places for walking, gathering and socialising (they remain so) and included gathering spaces (promenades and open spaces, such as in *Františkovy Lázně*), riversides (for example in *Vichy*, *Bad Ems* and the *City of Bath*) or enchanting hills (for example in *Spa* and *Bad Ems*) with medieval walls and old castles (such as *Baden bei Wien* and *Baden-Baden*) retained as picturesque ruins to entice the traveller with interest in antiquity and a sense of place. Such popular, fashionable, ambitious, trend-setting and high-capacity resorts, with high standards of hospitality, became important centres for diplomatic activity that helped to shape modern Europe. Hotels and palatial villas, the conference centres of their time, are testimony to such historic events that changed the world. Not that this kind of activity did not occur in most capital cities, of course, but it is the unique combination of attributes that highlights the group, or network, of spas as being special.

Internationalism

Internationalism was omnipresent in these "Cafés", "Salons" and "Summer Capitals" of Europe, differentiated as somewhat neutral places, a network of cultural coexistence that avoided the vagaries of politics and which was characterised by an ease with which ideas and resort actors flowed across geographic boundaries. Resort actors shared a very early circulation of ideas, habits, medical innovations and architectural models - from spa doctors, architects, urban planners, resort and casino managers to visitors ("curists" and tourists) who most often travelled to a number of notorious Great Spas, becoming "vectors of a transnational culture". International marketing listed fashionable pastimes and practices that defined themselves in relation to an intersecting international cultural system of European values associated with the Enlightenment. Gaming was a most important activity, and a lucrative resort that sustained the development of some spas economically.

Zander Hall, Lázně I
(Imperial Spa). *Karlovy Vary*



Internationalism is displayed in various ways, from the flamboyant to more subtle and humble guises: Magnificent and luxurious architecture, where all the international trends of architecture find in spa towns a place to blossom, for example Lázně I (1893-95) in *Karlovy Vary* by Viennese architects Fellner and Helmer (perhaps the most significant thermal bath of the nineteenth century), Tettuccio Thermal Baths (1781/1928) that bear a classic example of Liberty style in *Montecatini Terme*, Spa Colonnade (1888-89) by Miksch and Niedzielski in *Mariánské Lázně* (colonnades and pavilions become emblematic in central Europe), the innovative Wandelhalle (1910-12) by Littmann in *Bad Kissingen*, Waux-Hall (1770) in *Spa*, Palais des Sources (1898-1902) in *Vichy*, Kurhaus with Casino (1821-24) by Weinbrenner in *Baden-Baden* (German spa casinos acting as exemplars for others to follow, including Monte Carlo in 1862), Casino (1863-65) by Badger in *Vichy* and Royal Crescent (1767-75) in the *City of Bath* by Wood the Younger (the triumph of Palladian architecture in England); Buildings that belonged (and some that still belong) to international communities, from the Russian Orthodox churches of *Karlovy Vary* (1893-97) and *Bad Ems* (1876) to the Protestant temple (1876) in *Spa*, and from the many international hotels and villas (that catered to international visitors and residents, including foreign royalty and emperors, composers and poets) to the international clubs in *Spa*, *Vichy*, *Baden-Baden* and *Karlovy Vary*; Parks and facilities such as Skalník's or Central Park (1817-20s) in *Mariánské Lázně* with English garden designs and later (around 1900) those by a Swedish landscape architect where international sports were introduced or where international tournaments became part of the spa calendar, such as golf in the "American Park" in *Karlovy Vary*, tennis in the Lichtentaler Allee of *Baden-Baden*, horse shows, tennis and golf in the Saale meadows of *Bad Kissingen*. Horse racing was characteristic in the setting of many spas.

The elegant spa ensemble, *Vichy*, with radiating aisles from the Thermal Baths to the Casino

In the *Spa* region even car racing (from the 1920s), with the fastest road circuit in Europe at the time (6km to the southeast of *Spa*, today's Spa Francorchamps venue for Formula One), monuments that collectively reflect specific international aspects of life in each component part; The spas network contributed to the extension of a dense international network of railways, with special lines and transnational connections. What is further evident, in the archives, is the internationality of guests proven by detailed spa registers such as the many nationalities that frequented *Baden-Baden* (where in 1860 half the spa guests came from France, Russia, the Netherlands and the UK), or the Bohemian Spa Triangle that was predominantly tri-national in character (German, Austro-Hungarian and Russian). The spoken language was commonly multi-lingual, essential for the quality of welcome and hospitality to a cosmopolitan clientele, so too the written language in guidebooks, publications and papers. Foreign money was routinely accepted, and post offices were essential.

As resort models *The Great Spas of Europe* contributed substantially to the foundation of modern tourism. From the architect to the garden designer, and from the casino to the music pavilion, spas became important vectors of transnational cultural transfer.



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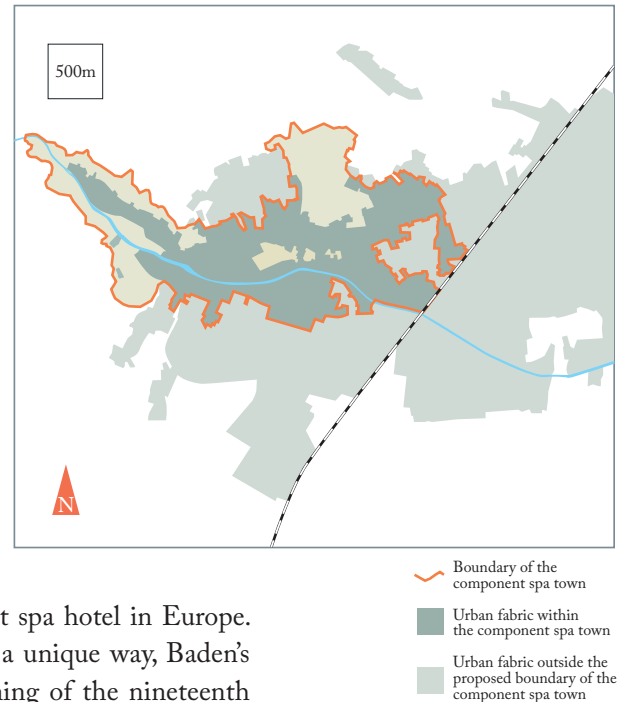
1. *Baden bei Wien* (AUSTRIA)

Introduction

Baden bei Wien takes its name from the springs (German Baden=Baths). It is distinguished from other “Badens” with “bei Wien” (near Vienna), located only 25km south of the Austrian capital - and European metropolis - of Vienna.

The thermal springs of *Baden bei Wien* were used by the Romans in their ‘Aquae Pannonicae’, and the town continued through the early Middle Ages as “Padun”. From the fifteenth century the town was popular with the Habsburg Emperors and more so from 1793 with Emperor Franz II. Imperial patronage made Baden the centre of Enlightenment in Austria by 1810 when the town had become the leading spa for the Habsburg Emperor’s family and attracted many fashionable guests and visitors. The Sauerhof, built in 1820, is the first freestanding great spa hotel in Europe. By 1870 *Baden bei Wien* emerged as a world class spa resort. In a unique way, Baden’s golden architectural age combines the architecture of the beginning of the nineteenth century (“Biedermeier” style, following a fire in 1812, when Joseph Kornhäusel became its leading architect) with the architecture and infrastructures of the early twentieth century.

The town has around 26,000 residents (more than 7,000 of which live in the nominated property) and, in addition, since the crowning glory of the entertainment provided at the resort was its outstanding musical programme, the ‘great spa’ has a rich musical heritage linked to Wolfgang Amadeus Mozart, Ludwig van Beethoven and Johann Strauß.



Aerial view of the centre of *Baden bei Wien*, showing the spa quarter and the hill to the north that hosts the Kurpark and its seamless transition into the therapeutic and recreational spa landscape

Location and setting

The Austrian spa town of *Baden bei Wien* lies in the state of Lower Austria. It is located in the Vienna Basin at a strategically significant entrance to the Helenental valley on the eastern edge of the northern limestone Alps. Through this valley runs the most important east-west connection through the Vienna Woods from the Bavarian region to Hungary.

The town, founded in the thirteenth century, developed beside - and not above - the actual source area of the mineral springs, which already had been owned by the Dukes of Austria and some noble families. The thermal springs were the town's most economically significant asset at all times. The number of visitors to *Baden bei Wien* reached their peak in the inter-war years with, for example, 43,000 guests recorded arriving in 1926. The modern town is oriented broadly east-west (north and south of the River Schwechat) and occupies a comparatively flat plain that rises to the north. The nominated property comprises the historic town and its spa quarter, 'therapeutic' surroundings including the hill that hosts the Kurpark in the north, parks and landscape gardens in Helenental Valley, and an important belt of villas. Setting, in particular selected appropriate elevations of the green and heavily wooded hills (Wienerwald range) to its north and west are protected in the buffer zone.

Principal features described

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

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

Historic urban landscape of the 'Great Spa'

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

1. The spa-districts with the thermal baths, structures for leisure and pleasure and representative hotels (some of them with baths)
2. the parts of the city, where bathing guests were hosted at least since the eighteenth century (the centre, that had been enclosed by ramparts until about 1800, the former suburbs along Antonsgasse and Wassergasse, and, up to 1850, the independent Village Gutenbrunn)
3. Spatial development of 1790/1800, with a mixture of town houses, hotels and villas.
4. The villa belt surrounding the town.
5. Kurparks and spa related landscape gardens and therapeutic spa landscape.

1.1 Springs

14 thermal artesian springs in *Baden bei Wien* issue at a temperature between 22° and 36°C and contain a cocktail of mineral salts including calcium carbonate compounds, calcium chloride and magnesium sulphate (Epsom Salt). Cold meteoric water infiltrates into the Northern Limestone Alps and descends into deep tectonic faults within the Vienna Basin where they are heated and mineralised. Sulphates are derived from gypsum-rich Tertiary Raibler Strata. All but one spring were in use by the nineteenth century; the fourteenth spring, The Marienquelle (“Mary Spring”) in the bed of the Schwechat River, was tapped in 1924 and is today the most productive source. The spring field is located in the northern central part of the town, in an area broadly 0.75km (north-south) by 0.25km (east-west) that lies at the foot of Mount Calvary (Kalvarienberg) and below the river area. The spring field is bisected by the Schwechat River, more than 1km from the mouth of its river valley (Helenental), after flowing east from the Vienna Woods (Wienerwald) Range, forested highlands that form the northeastern foothills of the Northern Limestone Alps. The Ursprungsquelle (“Original Spring”) issues from Triassic limestone elevations of the Aninger and Hohen Lindkogel in a natural cave in the calcium conglomerate rocks at the bottom of the Kalvarienberg. Used since the time of the Romans, the Ursprungsquelle flows from a crevice under what is today the Sommerarena. The spring used to feed the Herzogbad spa and the baths which existed in the Kurpark until the construction of the Kurhaus in 1885. Today, the water from the original spring is fed into the communal mineral water supply. The Art Deco spring faucet from 1928 has been preserved. All other springs permeate the Tertiary sediments and gravelly Schwechat River bed before reaching the surface. Originally, at these places where the thermal water reaches the surface, pits were dug and surrounded by heaps and covered by bath houses. The mineral water filled these pools naturally in about three hours.

Protected access to the original source of the Ursprungsquelle, below the Sommerarena.



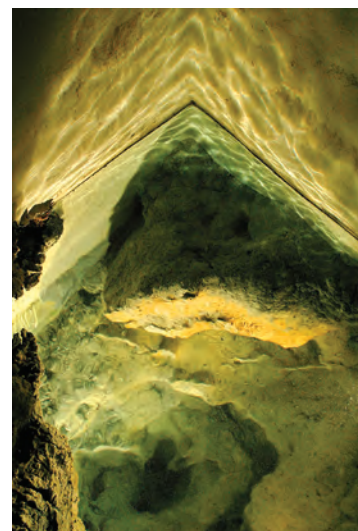
Three springs serve baths at their source and water from the others feed a late nineteenth century network of pipes to various institutions, baths, hotels and sanatoria. As well as bathing and drinking, the spa offered the whey cure, cold and hot water and air therapies. From 1900 mud treatments were available. The Baden mineral waters have traditionally been applied to a great variety of diseases, affections and deficiencies, either by bathing or by drinking (Napoleon Bonaparte tasted the Baden thermal waters on 15 October 1809). In 1923, Dr. Emil Raab, a Baden doctor specialising in water cures, set up the following list of maladies treated with mineral waters: Rheumatism-induced affections of joints, muscles and nerves; gout; nervous disorders, neuralgias (sciatica) and neuroses; diseases of the sexual organs, especially for the absorption of exsudates; sexual debilitation; consequences of injuries, fractures or stiffness of the joints; chronic skin diseases; inveterate cases of syphilis or diseases of the backbone marrow; kidney and bladder diseases; chronic metal poisoning; and heart and vascular diseases, artery calcification.

Today, treatments include bathing, packs, body-wraps, inhalations, drinking cures, and underwater massage. These are aimed at treating rheumatism and arthrosis, chronic inflammation, and regeneration of connective tissue and cartilage.

Only the waters of the Engelsbad, Mariazellerhof and Peterhof are put to direct use in special clinics built on the top of, or nearby, their spring, whereas all the other thermal waters are distributed to consumers by means of a supply network. Institutions benefiting from this network are the Städtische Kurhaus (Municipal Spa), the Römertherme (Roman Spa), the Thermalstrandbad, two big special sanatoria and several spa hotels. Mud and CO₂ are also used for therapeutical purposes.

Today all springs are tapped deep down at their exit points from the bedrock that underlies the river gravel. Defined protection zones currently refer exclusively to the outflow point of the individual source and primarily comprise the spring house.

A proposal in progress for the protection of all medicinal springs in *Baden bei Wien* covers the entire town.



Ursprungsquelle

1.2 Urban ensemble of the Spa Town

Baden bei Wien's spas are situated in three areas: 1). In the Kurpark at the foot of the Kalvarienberg - Ursprungsquelle, originally providing the Theresien-, Antons- and Herzogbad, as well as Mariazeller-, Peregrini- and Leopoldsquelle; 2). In the surroundings of the former Frauenkirche (today Josefsplatz) - Frauen-, Karolinen- und Josefsquelle; 3). In the area of the former municipality of Weikersdorf - Sauerhof-, Engelsbad-, Peterhof-, Franzensbad-, Johannes- and Ferdinandsquelle as well as the Marienquelle.

1.2.1 Building ensembles connected to 'curative' waters

Bathing was, and is, the most important spa activity in *Baden bei Wien*. On the whole, the mineral water is unpleasant-tasting - sulphur-rich - and mostly suitable for external applications. Hence, drinking is subordinate as compared to baths which represent particularly noteworthy features.

1.2.1.1 Frauenbad baths (1821)

This classical bathing temple was built in 1821 according to plans by Charles Moreau and was mainly visited by high aristocracy; even the Kaiser used to bathe here. It replaced the old bath facilities of the Frauenquelle and Neuquelle springs whilst utilising the land of the Marien (= Frauen) - pilgrimage church demolished in 1812. The building's interior was extensively remodelled in 1878, and since 1994 has served as an exhibition centre. In 2009, the old bath facilities became the home of the Arnulf Rainer Museum.



1.2.1.2 Josefsbad baths

The Josefsbad, once known as the Rohrbadel am Anger (literally 'pipe baths by the Anger'), was the property of the Augustinian hermitage until 1650. Since then the baths have been in the town's possession. In 1804 the dominating circular temple of Vesta was added to the Baroque edifice. The building is attributed to Louis Montoyer, court architect of Kaiser Franz. The building has served as a restaurant since the 1970s.



1.2.1.3 Leopoldsbad baths (1812)

The Leopoldsbad (also called the Heiligenkreuzer Bad, literally ‘Baths of the Holy Cross - Abbey’) was newly built by the town fathers in 1812. The architect is unknown.

It served as a spa until 1939, before being used by a mineral-water company as a bottling facility until 1972. Since 1995, the neo-classical building has been home to the City of Baden’s tourist board.



1.2.1.4 Franzensbad baths (1827)

The Franzensquelle spring was tapped in 1827. The government of Lower Austria erected the baths above the spring and named them after the governing Kaiser of the time, Franz I. The facility served as baths for the poor, in particular for guests of the Wohltätigkeitshaus charitable sanatorium. Most recently renovated in 2004, the baths are currently home to a hammam.



1.2.1.5 Engelsbad baths (1821)

Erupting in 1755, the Engelsbadquelle spring was newly tapped by Joseph Kornhäusel in 1821 and covered with the spa building still in use today. The baths, constructed beside and contemporary with, the remodelled Sauerhof, are part of the Engelsbad sanatorium, for use by public-sector workers in receipt of health insurance.



1.2.1.6 Sauerhof hotel (1822)



From 1820 to 1822, Joseph Kornhäusel remodelled the medieval castle complex on behalf of Baron von Doblhoff-Dier, creating the Grand Hotel Sauerhof as it still exists today. The hotel was the first free-standing spa hotel in Europe and, due to the lack of adequate models for the building project, Kornhäusel based his designs on the palace architecture of his time. It features its own spring (first recorded

in the twelfth century) that is covered by Roman-style baths which are one of the outstanding examples of neo-classical architecture in Austria. The building will be restored by its new owner in the foreseeable future.

1.2.1.7 Hotel Badener Hof

In 1805, at the Mariazellerhof (now Hotel Badener Hof), Kaiser Franz sponsored the Wohltätigkeitshaus charitable sanatorium for poor people in need of spa treatments. There is a mineral water spring at Mariazellerhof estate. The sanatorium and spa was extensively expanded in 1825 and this social institution is preserved as part of the Hotel Badener Hof, renovated since 2005 but keeping historic structures.



1.2.1.8 Trinkhalle ('drinking hall') pump room (1928)

The Art Deco-style Trinkhalle pump room was built in 1928 as an annexe of the Kurhaus. Incorporating the original spring, a large foyer was built which today serves as the restaurant of the casino.



1.2.2 Buildings for leisure and pleasure

Thanks to its proximity to Vienna, *Baden bei Wien* offered first-class entertainment. The theatre tradition that dates back to the beginning of the eighteenth century continues to this day, as does a wide range of music. In the nineteenth century, this offer not only extended to the spa houses, theatres, cafés and hotels, but also to numerous salons in the private sector. Open-air events complemented, indeed coined, the intellectual and cultural life of *Baden bei Wien*.

1.2.2.1 Kurhaus (1886)

The Kurhaus was built by Eugen Fassbender in 1885-86 on the spot of the former Theresienbad baths, Ursprungsbad baths and old pump room. In terms of its function, it replaced the ballroom which was demolished in 1908 to make way for the new municipal theatre. Today the Kurhaus serves as the Congress Casino, first established in 1934 as the country's first year-round casino, and moved to the present Kurhaus location in 1968. Renovated in 2007 it is currently the second largest casino in Europe. The ballroom, which was remodelled in 1934, was returned to its original design in 1999.



1.2.2.2 Sommerarena (1906)

Built in 1906, in record time of less than four months, by the architect Rudolf Krausz in lavish Art Nouveau style, Badens 'summer arena' replaced the previous timber edifice of 1841. The Jugendstil iron structure with retractable glass roof (it can be removed automatically) makes it possible to hold performances under the open skies in fine weather, something which operetta aficionados have been enjoying for over 110 years now.



1.2.2.3 Stadttheater (1908-09)

The history of *Baden bei Wien's* theatre dates back to 1716 and thus it has one of the oldest theatrical traditions in Lower Austria. The Art Nouveau style Stadttheater, or municipal theatre, is the fourth theatre to stand in this place since 1770 and was built by the architecture firm Helmer und Fellner in 1908 to replace its dilapidated predecessor erected by Joseph Kornhäusel in 1812. It opened to Beethoven's *The Consecration of the House* which was composed in *Baden bei Wien*, and Strauss' *Die Fledermaus*, premiered in Vienna in 1874, and a supreme example of Viennese operetta. The Art Nouveau interior, with a total of 816 seats on the ground floor and in two tiers, has been lovingly restored.



1.2.2.4 Music pavilion in the Kurpark (1894)

The music pavilion dates from 1894 and was erected by Joseph Schubauer. It is the venue for regular spa concerts and a central meeting point on the Kurpark's main avenue.



1.2.2.5 Rollett Museum

The building which now houses the Rollett Museum (one of two museums founded in *Baden bei Wien* for the educated middle classes) is based on the collections of the spa doctor Anton Rollett which were made accessible to the public in 1810. It was built between 1903 and 1905 as the town hall of what was then still the independent municipality of Weikersdorf. It was designed by the architect Rudolf Krausz and built by the municipal master builder Josef Schmidt. Following the incorporation of Weikersdorf into Baden in 1912, the building was adapted for the Rollett Museum.



1.2.2.6 Thermalstrandbad lido (1926)

The Thermalstrandbad lido comprises over 5000m² of pools, built in Art Nouveau Deco style, on the banks of the Schwechat River to the southwest of the Doblhoffpark. Construction took place between early April and mid-July 1926 according to plans by master builder Alois Bohn. The main building, measuring a total length of 160.8m, was *Baden bei Wien's* second-largest building. The mineral water is supplied from the Marienquelle spring. The lido's sandy beach can accommodate around 2,000 people.



1.2.3 Accommodation

Originally, to accommodate bathing guests was a privilege of the full citizens of *Baden bei Wien*. The small castles in the east and south of the city were not part of the jurisdictional district of *Baden bei Wien*. This is the reason why the first hotels were established in the Peterhof (1670, demolished 1818), the Sauerhof (1741, new edification in 1821-23) and the Schloß Gutenbrunn (1782/1902/1970).

During the nineteenth century, it was still possible to rent a room at a citizen's house. Besides, there was the development of villas, representative town houses and hotels as new offers to accommodate bathing guests. Building, buying or renting was a question of status and wealth of the guest who wanted to stay for bathing sojourns. Today the town houses and most of the hotels are situated within the city centre, while the villas form a wide belt around it. The first villa districts were erected in the 1840s, the last ones during the last years before World War I between 1900 and 1914.

1.2.3.1 Magdalenenhof

This building has a similar history as the Beethovenhaus. Beethoven lived and worked here in 1822. In this house he composed the Overture *Die Weihe des Hauses*.



1.2.3.2 Residences of the Habsburg Family: Kaiserhaus Baden (1792)

This town house built in 1792 was adapted for Duke Nikolaus Esterhazy by Charles de Moreau between 1808 and 1812, and purchased by Kaiser Franz I in 1813 for his spa sojourns in *Baden bei Wien*. During World War I (from January 1917), this building housed Emperor Karl I and his Supreme Command Headquarters of the Austro-Hungarian army. The town house, which has been in the possession of the City of Baden since 2008, is being gradually revitalised. Since 2013, the Imperial Rooms on the first floor have been open to the public as an exhibition centre.



1.2.3.3 Residences of the Habsburg Family: Florastöckl and Augustinerkloster

The Florastöckl was built in 1817 by the French architect Charles Moreau and hosted Emperor Francis's children the later Emperor crown prince Archduke Ferdinand, Archduke Franz Carl and his wife Archduchess Sophie and their little son, the later emperor Franz Josef, Archduchess Marie Luise, formerly the wife of Napoleon I and Empress of France and her son Francis Napoleon. The Augustinerkloster (Augustine Hermitage) had earlier been used for German Emperors' bathing-sojourns until the buildings were burned in the great fire of 1812. After this the Emperor bought the Kaiserhaus and moved there.



The former monastery of the Augustine Hermits (founded 1285), meanwhile a private estate, was sold to the Emperor in 1826 for lodging the court during the imperial sojourns. It is still owned by the Republic of Austria, and today hosts a senior high school.

1.2.3.4 Schloßhotel Gutenbrunn (1712/1782/1902/1970)

The baroque style palace of Gutenbrunn has been used as a hotel since 1782. By using the old edification, the palace was widened into a cold water sanatorium in 1902. Again modernised in the early 1970s, the Schloßhotel was renovated in 2010 in an exemplary manner and nowadays its interiors show a wonderful example of a nineteenth century spa hotel.



1.2.3.5 Hotel Herzoghof (1909)

Built in 1908-09, the Hotel Herzoghof stands on the site of the old Herzogbad (meaning 'ducal bath') which, since medieval times, had served as a bath house and (since 1717) as a hostel that was used by the nobility for bathing. The hotel features remarkable Art Nouveau interiors.



1.2.3.6 Hotel Esplanade (1912)

The Hotel Esplanade was built by Eduard Prandl in 1912, and expanded by Wladimir Walter in 1925-26. The four-storey building is dominated by an impressive two-storey semi-circular double-sided colonnade. Located in this impressive avant-corps on the southern side is the main dining hall with large windows on the ground floor, whilst another dining hall is located on the courtyard side. The former hotel is today let to permanent guests.



1.2.3.7 Carl Michael Ziehrer Haus (1912)

In 1912 the Carl Michael Ziehrer Haus was built in the spa park near the Sommerarena under the patronage of Archduke Rainer as accommodation and a rest-home for musicians and artists. This is an example of profession-specific spas that were added to the mix at the turn of the century. To this day the guest house offers discounts to artists.



1.2.3.8 Villa Erzherzog Rainer (1867)

The villa by the Rainerweg at the foothills of St Helena was built in 1867 by Otto Wagner for the banker Gustav Ritter von Epstein. Following the stock-market crash of 1873, Archduke Rainer and his wife, the Archduchess Maria Karoline, purchased the property as a Habsburg residence and a chapel and spacious stable were built. The Rainer villa has been restored to an exemplary standard in recent years, revealing Otto Wagner's original colour scheme.



1.2.3.9 Villa Erzherzog Wilhelm (1886) - today the Eugen villa

Built between 1883 and 1886 by Franz von Neumann for Archduke Wilhelm, this splendid villa is an important example of the Neo-Renaissance style in Austria. Following the death of Archduke Wilhelm, the villa was inherited by his nephew Archduke Eugen, after whom the property is still named to this day. The villa and adjacent building with its large carved stables was restored in 2000.



1.2.3.10 Villa Hauser (1844)

The villa, including the stables and pavilions, was erected in 1843-44 by Josef Fellner, son-in-law of its commissioner, master stonemason Franz Hauser. It was built on land belonging to the lords of Weikersdorf and parcelled up by Joseph Kornhäusel. It is assumed that Hauser was also responsible for planning the villa, at least for its year of completion.



1.2.3.11 Villa Strecker (1846, formerly Mautner Markhof)

The villa, named after its last commissioner, the composer Heinrich Strecker, was built in 1846 by Baden's master builder Johann Schmidtberger as a summer residence. In 1873 the famous veranda – a relic of the Vienna World Exhibition – was added. Today the City of Baden owns this villa where, during summertime, Operetta-concerts are hosted.



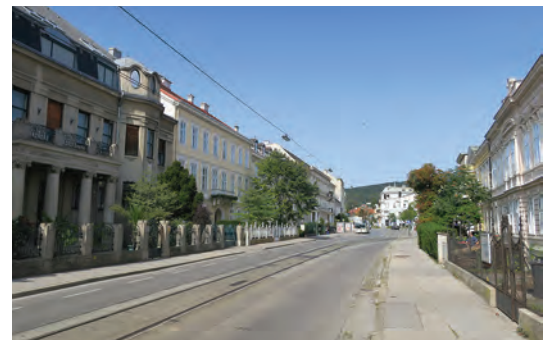
1.2.3.12 Villa Hahn (1887)

Designed by Otto Wagner for Samuel Ritter von Hahn, the General Director of the Österreichische Länderbank, this villa was erected between 1885 and 1887. It replaced an older villa built for Countess Rzewuska in 1810. From 2013 to 2015, the building was restored in collaboration with the Federal Monuments Office.



1.2.3.13 Kaiser Franz Josef Ring

In the years around 1800, the spa town started to grow in the surrounding landscape, the first major urban expansions since the late Middle Ages. The beginning of this development, which created today's villa-belt, was the Neugasse (since 1906 Kaiser Franz Josef Ring) situated in the formerly unused flood plain of the River Schwechat. This boulevard lined by representative town houses and villas connects the train station with the central Josefsplatz, where the Josefsbad and the Frauenbad are located. Narrow plots in front of the buildings were delivered by the city ordering the new owners to plant flourishing front gardens. The special rule still exists.



1.2.4 Religious buildings and facilities

Until the end of the eighteenth century, despite the spa stays of numerous Jews from Vienna and neighbouring countries, as well as of many non-Catholic diplomats, it was only allowed to provide Catholic worship in *Baden bei Wien*. The religious needs of the Catholic guests were sufficiently taken care of. Since the large parish church in the summer did not provide enough space, in 1826 Emperor Franz opened his church of the court (Frauenkirche) to the spa guests. Herzoghof, Wohltätigkeitshaus, Schloß Gutenbrunn and Sauerhof had their own chapels, some of which are still preserved today. In 1849, the first Jewish prayer house existed. In 1871, the synagogue, which is still preserved in a modified form, was built. A Protestant church did not follow until 1887.

1.2.4.1 Frauenkirche church

Until 1812, the Frauenkirche ('Church of our Lady') was the church of the Augustinian hermitage dissolved in that year. Mathias Öttl was the master builder who oversaw the

construction of the main nave in around 1700. Kaiser Franz purchased the former hermitage in 1826 and designated the church as the court church, which was remodelled in 1830 according to plans by the imperial architect Johann Aman. The church was made publicly accessible to spa guests.



1.2.4.2 Evangelical church (1887)

The evangelical church was erected in the new villa district by the Wilhelmsring in 1887. It is in the historicised Neo-Romantic style according to plans by municipal master builder Anton Breyer. The church was restored in 2016-17.



1.2.4.3 Herzoghof Kapelle (1908)

There was a chapel of the Herzogbad since the medieval times. When the Herzoghof was new built in 1908 the old chapel was demolished and rebuilt on the current place. It is an outstanding example of sacral art nouveau architecture in Austria.



1.3 Therapeutic and recreational spa landscape

Baden bei Wien features many parks for guests to carry out their prescribed walks in, as well as for their edification. The biggest and most important park is the Kurpark, whose various stages of development and expansion can be traced back to 1756: the Theresiengarten in 1756, the Stadtpark ('municipal park') in 1796, the Lang'sche Anlagen gardens in 1808-34, the Neupark ('new park') in 1853, the Mauthner von Markhof-Anlagen gardens with the Rudolphshof in 1880-1900, and finally the "Krupka gardens" in 1924. Even before the creation of the Kurpark, *Baden bei Wien* possessed several small private kurgardens nearby and inside the city walls, especially in the surroundings of the thermal springs. By the 1820s these gardens had gone. With the beginning of the nineteenth century some private parks nearby the city were opened to the public, especially for the use of spa guests. Created in the Baroque period and opened to the public in 1816, the Weikersdorfer Hofgarten ('Weikersdorf court garden', now the Doblhoff Park) – today home to the Rosarium – and the Gutenbrunner Park, which was transformed into a landscaped park in the nineteenth century, have been preserved to this day. Many of the publicly accessible green spaces of the country houses dating from the early nineteenth century today exist in an overgrown state (the

Alexandrowitsch park, Schönfeld park and Weilburg park). The park of the Villa Hudelist is today part of the Kurpark; that of the Villa Ossolinki, what is today the Schloss Braiten town house, can still be traced. The small garden of the Kaiserhaus was restored according to the 1808 plans by Charles Moreau during the revitalisation work of 2015. West of the spa district, a finely designed landscape reaching Helenental emerged, which added considerable value to the health resort. This type of green space development began at an early stage in Baden, and pathways to the Helenental Valley include the Wegerl im Helenental walking trail (1809) and the Helenentalstraße with the Urtelstein road tunnel (1826). Along the River Schwechat an early parkland villa district (Weilburgstraße and Helenenstraße) was commissioned by Baron Doblhoff and designed by Joseph Kornhäusel with the express purpose of developing the River Schwechat's flood plain into an extensive landscaped park (1842/26).

1.3.1 Kurpark (1796)



The Kurpark, one of Austria's most beautiful historic gardens, was created in 1796 according to plans by Jean Baptist Barbé. At the time, the end of the main avenue was marked by the Asclepius temple erected by Kaiser Franz II/I, which was moved to its current location during the course of the park's expansion in 1853. The park's large avenues dating from 1796 were completely relayed, thus preserving the impression of the tree grove. The park stretches from the town centre into the adjacent woods and features oak, chestnut and palm trees (the latter transferred to greenhouses in winter), gazebos, fountains, a spa café and music pavilion, and numerous decorative buildings for spa guests.

1.3.2 Kurpark – Krupka gardens and Beethoven temple (1927)

The municipal director of gardens, Josef Krupka (an internationally-known garden-architect of the early twentieth century), created the gardens bearing his name between 1924 and 1927 on the newly purchased Löwenstein estate. The most important decorative building is the Beethoven temple, erected in 1927 by the architect Wilhelm Luksch to commemorate the hundredth anniversary of the composer's death.



1.3.3 Weikersdorf court garden – Doblhoff park

The grounds of the Doblhoff park date back to the Renaissance. From 1694 to 1740, the park was laid out in the Baroque style. In 1816, Baron Doblhoff commissioned this green space to be transformed into an English landscaped garden, which can still be traced in the park's layout today. Since 1968, the park has been owned by the City and is home to Austria's largest rosarium (area 8 hectares) with more than 30,000 rose plants in over 800 varieties.



1.3.4 Helenental parklands; Ruins of Rauhenstein Castle

Together with Rauhenneck Castle (also in ruins), Rauhenstein guarded the gateway to the Helenental Valley from the twelfth century. The castle ruins were restored around 1809 and made accessible via an extensive network of paths, which are part of the famous therapeutic and recreational spa landscape that exists in this valley, which was a model for the similar therapeutic spa landscape in other spa towns such as *Bad Ems*. The ruin's venerable walls remain one of the town's attractions.



1.3.5 Alexandrowicz Anlagen gardens (1812)

The Alexandrowicz Anlagen is a well-preserved example of the landscape gardens and parklands surrounding the Helenental valley since the turn of the eighteenth-nineteenth centuries. In 1812 the Polish countess Marcelline Alexandrowicz bought some vineyards at the entrance of the Helenental valley and planted a small English style landscape garden with wonderful viewpoints. Her gardener was Joseph Striebl, who was also responsible for the Lang'schen Anlagen and the famous Braun'schen Gardens at Schönau near Baden. Today the Alexandrowicz Anlagen is a wildered public garden, owned by the city of Baden. The viewpoints still are in use. As LIDAR surveys prove, the old network of paths still survives in the woodland.



1.4 Spa infrastructure

It was always necessary to meet the needs of the bathers. In the eighteenth century, considerations included the prohibition on leaving geese and chickens on the streets, and no longer tipping the slaughter into the city ditches, whilst in the nineteenth century transport and social issues came to the fore. Water supply and disposal was upgraded and the water pipe from 1832 (planned since 1720) still exists; the water pipe from 1902 still meets the needs of the city. Connection to the railway network was in 1840 and the tram connection to Vienna from 1900; these continue to be part of public transport. For the care of the parks, a garden administration was established in the early nineteenth century.

1.4.1 Tunnel Urtelstein (1826/27)

From 1824 to 1827, on the orders of Emperor Franz, the road through the Helenental was recreated for the convenience of the spa guests. The Urtelstein forming a short ravine was tunnelled under. It is the second oldest road tunnel in the area of the former Monarchy.



1.4.2 Kinderbewahranstalt Marienkindergarten (1841)

Under the patronage of Empress Dowager Caroline Augusta, the eldest nursery outside Vienna was set up to look after the children of spa resort staff. This kindergarten is still in operation today.



1.4.3 Kurpark – Glasshouses

The garden administration is in charge of all parks and gardens held by the City of Baden. In 1885, the new glasshouses were built nearby the existing house of the city-gardener. The palm trees are still nursed there during winter time.



1.5 Internationalism, scientific, artistic and literary values, events and cultural tradition

Frequent stays in *Baden bei Wien* by Habsburg Emperors underline the importance of *Baden bei Wien* as a spa town. Emperor Leopold I invited August the Strong to *Baden bei Wien* in 1697 (who converted at *Baden bei Wien* to the Catholic faith for being allowed to be elected as King of Poland) and Tsar Peter the Great in 1698. From 1793, Emperor Franz II chose *Baden bei Wien* as his residence for summertime “Badeséjours” (bathing sojourns) so that it became the leading spa for fashionable society when the Emperor mixed freely with residents and guests. *Baden bei Wien* hosted side discussions from the Congress of Vienna from 1814-15. Prince Metternich had his residence in *Baden bei Wien* where he received foreign diplomats. After the death of Franz II in 1835, *Baden bei Wien* remained the most important ‘Sommerfrische’ and spa resort for “bathing sojourns” of the Habsburg family. With this, Viennese fashionable society built their villas for the summer season and the salons of Fanny Arnstein and Karoline Pichler hosted diplomats from the Congress of Vienna and celebrities of the Austrian Enlightenment including, from the Congress, Prince Clemens von Metternich, Friedrich von Gentz, Count Karl Nesselrode, Prince Karl von Hardenberg, Wilhelm von Humboldt, together with celebrities, Archduchess Marie Louise, wife of Napoleon Bonaparte and former Empress of France, Karl Varnhagen van Ense, Carl Prince of Liechtenstein, the composers, Ludwig Van Beethoven, Franz Schubert, Maria Von Weber, Karl Czerny, and artists, Jean Baptist Isabey, Eduard Gurk, Johann and Thomas Ender, and Jacob Alt.

The infrastructure for entertaining guests was expanded ever further. There was a surge in investment in the first quarter of the nineteenth century, initiated by Kaiser Franz:

Baden bei Wien was certainly the preferred spa town of the Imperial Court. It was not only during the Congress of Vienna that the political, artistic and scientific elite of the Enlightenment met here. There were (illegal) games of chance at the inns, grand balls and dances at the so-called casino and the ballroom, theatrical performances, and parties at the newly erected private country houses of Ossolinsky, Scheibers, Rzewuska, Alexandrowitsch, Rollett, Aichelburg and Schönfeld. These were all as much an ideal complement to the spa facilities as the newly created parks and landscaped gardens preferred by Ludwig van Beethoven. Beethoven, whose sponsors included the Emperor, the aristocracy and bourgeoisie, had numerous lodgings in *Baden bei Wien*, his favourite spa close to home where he came for extended stays to heal in the waters and to concentrate on his work. He enjoyed not only the spa, but was inspired during regular visits in the early 1820s by the idyll of the river valley, its flanking vineyards and wooded hills where he loved to wander.

He said of this inspiration for his musical genius: “*No-one can love the countryside as much as I do. For surely woods, trees and rocks produce the echo which man desires to hear.*” His *String Quartet No.15 in A minor, Op.132*, written in 1825, shows a palpable connection between his curing and composing. His “Home of the Ninth” (Symphony) is since 2014 the Beethovenhaus Baden Museum. Joseph Lanner and Johann Strauß the Elder and Younger performed for guests at many different venues throughout the town. Even Wolfgang Amadeus Mozart, in 1791, composed *Ave verum corpus* whilst with his pregnant wife staying at *Baden bei Wien*’s spa. In *Baden bei Wien*’s Catholic Church of St Stephen, he premiered the piece that he dedicated to Anton Stoll, a friend who was the church’s musical director.

In 1917-18 *Baden bei Wien* hosted the supreme command of the Austro-Hungarian army under Emperor Karl I. After 1918 the rise of *Baden bei Wien* continued until 1938.

1.5.1 Beethovenhaus Baden (fourteenth to the nineteenth century)

Ludwig van Beethoven worked, and lived, in this property during the summers of 1821 to 1823. In this house, he composed major parts of his *Symphony No.9*. Beethoven came to work, and live, in *Baden bei Wien* at least sixteen times; and in the same accommodation, a rare occurrence. The composer’s apartment still remains in the state of the early nineteenth century and is now conserved as a museum.



1.5.2 Landhaus Ossolinski – Schloß Braiten (1810)

The Polish intellectual and Director of the Court Library (today the National Library of Austria), Joseph Max Ossolinski, Count of Tenczyn, had this country house and adjacent building constructed by municipal master builder Anton Hantl from 1809 to 1810. Together with his home in Vienna, the owner turned this generously proportioned property into a meeting place for the intellectual world. Today it is home to the Federal Institute for Social Pedagogy.



1.5.3 Landhaus Schönfeld

In 1805, the publisher Baron Johann Ferdinand von Schönfeld had a large country house built at the entrance to the Helenental Valley. A park offering fine views was built immediately on the cliff behind the house in 1808. On 15 October 1809, this was visited by no less a person than Emperor Napoleon during his brief sojourn with his troops stationed in *Baden*. The Schönfeld country house was a meeting point for intellectuals and artists. There was a small theatre built by the famous Austrian architect Joseph Kornhäusel under the roof. Since the late nineteenth century the country house is called Villa Bavaria and is divided into rental apartments.



1.5.4 Townhouse Attems

Townhouse Attems, since 1909/1914 has been the Café Central (façades are newly restored). The Townhouse was the summer residence of Prince Metternich before and at the beginning of the Congress of Vienna in 1814. This building also hosted the former Empress of France Marie Louise in 1818 and 1823, as well as the son of Napoleon I, Napoleon Francis Duke of Reichstadt in 1828.



1.6 Continuing spa tradition

Baden bei Wien is the biggest tourism destination in nowadays Province of Lower Austria. There are about 440.000 overnight stays and more than two million daily visitors each year, the latter coming from Vienna and the surrounding area. Health tourism still is the most important sector of Baden's tourism, providing more than 60 percent of all overnight stays. Balneological treatments are offered by the city-owned Kurhaus, four Spas run by big national health insurances and one private Spa. More than 2 million litres of curative sulphurous water bubble up every day from Baden's 14 natural thermal springs.

Spa guests are offered an extensive and diverse program of entertainment and culture, amongst others including: Congress Casino, two theatres (Stadttheater and Sommerarena), the parks and landscape gardens, six museums (Arnulf Rainer Museum, Beethovenhaus, Kaiserhaus, Rollett museum, Kaiser Franz Josef Museum and Puppenmuseum), Strandbad-Lido, and the traditional horse-harness course. International events attract high-quality guests from all over the world, including the traditional Festival of Operetta (existing for more than 120 years), the colourful Festival of Roses, and the biggest pan-European Fotofestival: LaGacilly-Baden-Photo.



Retractable glass roof of the historic Sommerarena enables seasonal performances under open skies

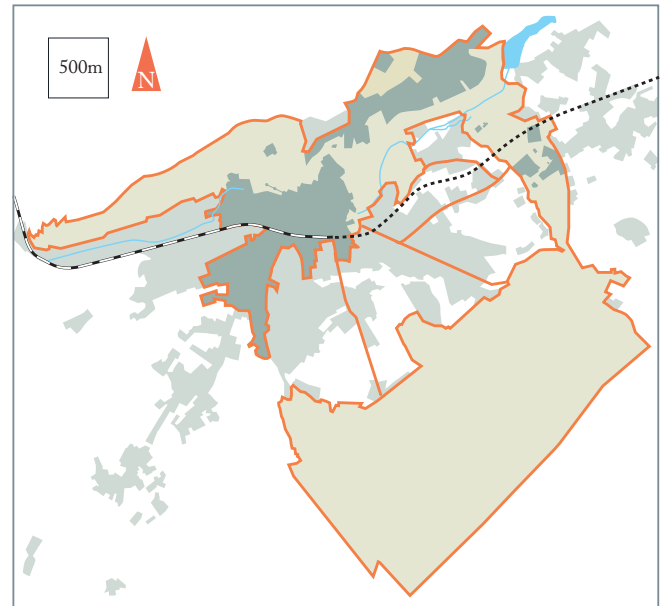


2. *Spa* (BELGIUM)

Introduction

Spa, the eponymous spa town; also called the “Café of Europe” (it was also the birthplace of the modern casino) and the “Pearl of the Ardennes”. *Spa* has, since the sixteenth century, played a precursory role in the recognition of the medical properties of water, becoming internationally-renowned with its waters distributed all over Europe. This contributed to the introduction of the name “spa” in the English vocabulary. Many of the springs, known locally as ‘Pouhons’, issue on a hillside south of the town so that an extensive network of walks through the woods connect the springs to the town. Since the early eighteenth century this landscape served for both crenotherapy and physical activities.

In 2016, the town had 10,415 residents and an area of 39.85 km², giving a population density of 261 inhabitants per km². Less than 5,000 live in the nominated property for an area equal to 7.72 km² (and 15.36 km² in the buffer zone), containing a substantial block of uninhabited therapeutic and recreational landscape with springs and woodland walks in the south.



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



The urban spa quarter with Casino (centre) and Anciens Thermes (old thermal bath, lower right)

Location and setting

Spa is located 35 km southeast of Liege and 45 km southwest of Aachen, in the Walloon Region and Province of Liege (jurisdictional district of Verviers). It lies in the steep and attractive valley of the River Wayai in the Belgian Ardennes: a region characterised by extensive forests, interrupted by steep-sided valleys carved by the numerous, swift-flowing rivers into hills, with heights between 350 m and 700 m. To the south of *Spa* is the high plateau of Hautes Fagnes (High Fens), which forms the principal catchment area for the spa water.

The *Wayai* valley characterises the spa town: it runs broadly from east to west, with different tributaries joining: '*le Soyeureux*', '*la Picherotte*', '*le ruisseau de Creppe*', '*le ruisseau de Chawion*', le '*Vieux Spa*' and others. The historic centre of *Spa* was founded in the lowest part of the valley, at about 250m above sea level, right against a steep slope on the north side, that rises up to hills 350m above sea level where the forest of Staneux is situated. On the south side, the valley's boundary is less abrupt, with the contours spread over a regular distance. This slope leads up to the '*Hautes Fagnes*', a large natural reserve on a plateau region, containing peat bogs, grasslands and forests.

Principal features described

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

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

Historic urban landscape of the 'Great Spa'

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

1. The historical centre of the spa town, located in the lowest level of the valley of the River Wayai in the north.
2. The sloping woodlands in the south with their springs and the network of historical routes that connected them.
3. The promenades that linked the two main areas.

2.1 Springs

The *Spa* mineral waters are coming from four independent groundwaters overlapping one another at an altitude of 250 to 550 m. *Spa* and its surroundings have more than 300 cold water springs classified into two great hydrological types: light mineral waters and so called “pouhons” or carbo-gaseous naturally sparkling waters. To the first category, the light mineral waters, belong among others *Spa Reine*® and *Spa Intense*®. Rain and snow falling on the Malchamps Moor (*la Fagne de Malchamps*), some 4 km south-west of *Spa*, are filtered first through a peat layer then through a rockmass formed by quartzophyllites. As the waters are little dissolved, their sodium, magnesium and calcium levels are very low. For example, the *Spa Reine* mineral water, which is at an approximate depth of 50m, is tapped after three years spent through the demineralised underground. It only contains 33mg dry residue, probably the lowest sodium amount of all mineral waters in Europe.

The carbo-gaseous waters, or so called “pouhons” are the second category. The word “pouhon” comes from the Latin “potionem” which means to drink or a potion. These springs come from 50 years-old rainfall which has reached calcareous rocks several hundred meters underground. In contact with water these rocks liberate carbonic gas (CO₂) as well as mineral salts in order to finally produce naturally sparkling waters through a chemical reaction. Best known is Marie-Henriette water ® which presents the carbo-gaseous characteristics, that is: CO₂, calcium bicarbonate, iron, manganese and lithium. This water is mainly used for bottling and for spa treatments.

A difference has to be made between the “historic” springs (Pouhon Pierre-le-Grand and the so called “Tour des Fontaines”: *Tonnelet*, *Sauvenière*, *Géronstère* and *Barisart*) on the one hand and the boreholes of water achieved in the nineteenth and twentieth centuries on the other hand (Reine, Marie-Henriette). In the first category we have natural emergences (with a low flow now) mainly used from the sixteenth century until the nineteenth century for bottling and spa treatments, whereas the second category corresponds to the boreholes with a strong flow serving the spa and the bottling.

Today the spa is mainly treating circulatory problems (mineral water bathing) and arthritic pathologies (peat bathing). As Pliny the Elder wrote, the spa waters follow a strict regulation. The first instruments introduced to protect the Spa mineral and thermal waters date back to the eighteenth century. Today, the catchment area is one of the largest in Europe (40 km²) and an infiltration area of more than 130 km² is protected by the Walloon Region Government.

Whilst *Spa* has its bathing treatments, it is especially famed for its drinking cures with different springs for different ailments. Each spring therefore has its own shelter and capture infrastructure. *Spa* was also the first spa town to export its mineral water, as early as the sixteenth century, initially to nearby regions, and then Europe-wide, even as far as Russia. Its bottled waters are of world-renown.

2.1.1 Sauvenière – alt. 410 meters

The *Sauvenière* as well as the *Pouhon Pierre-le-Grand* has been used since the sixteenth century. Jan Breughel referred to both of them when he visited *Spa* in 1612. The *Sauvenière* is well known thanks to the legend of *Saint Remacle's foot* and to the enriching virtues produced by the water. A high degree of iron explains its reputation to cure anaemia and certain forms of infertility. The pavilion protecting the spring dates from 1650 and is one of the oldest in *Spa*.



2.1.2 Groesbeek – alt. 410 meters

Another *pouhon* rises right next to the Sauvenière spring, the *Groesbeek* spring, the properties of which are slightly different from those of the Sauvenière (it was renowned for dissolving kidney stones). Baron de Groesbeek had a marble niche erected in 1651 and the Marquis de Croy restored the construction in 1776. It was further refurbished in 1963.



2.1.3 Géronstère – alt. 430 meters

Géronstère was one of the busiest and liveliest in the seventeenth century. Its ferruginous, sulphurous and carbonated waters cured Peter the Great of his digestive problems. In 1651, the marble niche - which still protects the spring - was built by the Earl of Burgsdorff. Since 1975, the site has been restored to its original eighteenth century appearance.



2.1.4 Tonnelet – alt. 330 meters



Less well-known than other springs, the *Tonnelet* was not in use before the seventeenth century. In 1772 chemist Briard proposed bathing in the *Tonnelet* carbonaceous water. Of little use for a cure, this is the most sparkling and less ferruginous “pouhon” in *Spa*. Today, it is part of a complex that includes the Marie-Henriette and Wellington springs which supply the present-day spa. The metal and glass rotunda that houses the spring (altitude 327m) and the restaurant, was built in 1883 by architects L J Devivier and W Hansen.

2.1.5 Barisart – alt. 300 meters

Barisart is the last spring of the “Tour des Fontaines”. Close to the town, it had nevertheless been quite neglected for a long time. It was not until the middle of the nineteenth century that an English doctor living in *Spa*, Dr Thomas Cutler, published an article in which he extolled its virtues. It is the most digestive and agreeable of our “pouhons”, and in spite of the same name, very different from the bottled water from the Spa-Monopole factory. A modern trinkhalle and restaurant were built at the source in 1972.



2.1.6 Reine – alt. 440 meters

Unlike the other springs the *Spa Reine* is very lightly mineralised. Marie-Henriette helped its popularity as it was quite ignored beforehand. It was inaugurated in 1933 and represents the latest addition to the natural spring water of *Spa*. Very different from the carbo-gaseous “pouhons”, the *Reine* spring is slightly acidic and has a very low mineral content. Commercialised on an industrial scale by the company Spa-Monopole created in 1921, its success grew while the bottling of “pouhon” type waters gradually decreased.

2.2 Urban ensemble of the Spa Town

Spa town was born with, and for the use of, mineral waters. The development of the little town is closely intertwined with the evolution of hydrotherapy. Based on two urban cores, one reserved for the curists and the other dedicated to the local population working for them, *Spa* still embodies all the thermal infrastructures, building typologies and leisure-facilities that contribute to the thermal function. Today the town presents a coherent set dominated by the new thermal centre situated on one of the hills circling the town.

2.2.1 Building ensembles connected to ‘curative’ waters

During the second half of the nineteenth century, in order to put an end to gaming (1872) the town was transformed into a real thermal town with essential infrastructures for a modern thermalism which was in a full development process at that time. Great urbanistic changes gave *Spa* its present appearance: the *Wayai* river was vaulted, a new bathhouse was built as well as a covered gallery (the Gallery Leopold II), the buildings housing the main springs (*Pouhon Pierre-le-Grand*, *Barisart*) were renovated or rebuilt, and a pleasure lake and kiosks for music were built.

2.2.1.1 Anciens Thermes – old thermal bath (1868)

This emblematic building is the town’s finest example of thermal architecture. Designed by Brussels architect Leon Suys (who also designed the Brussels Stock Exchange), it was inaugurated in the centre of the town in 1868 as the third public establishment built in *Spa*. At the time, it offered all the very latest features in balneotherapy and brought in a series of urban transformations which, allowed *Spa* to again become a spa town at the cutting-edge of progress. It is a vast magnificent eclectic style building built, in stone from France, around a central courtyard. Charles-Henri Thorelle was in charge of carving and sculpting the stone, whilst Jacques Van Omberg and the Van Den Kerkhove brothers created the statues that adorn the Neo-classical façades and flanks. The painter Carpey decorated its entrance hall and rooms. It was constantly transformed and modernised over the years in



order to meet customer demand and technical changes up until 2004 when the spa activity was moved to the new baths built on the hill overlooking the town. Some parts of the building are listed as exceptional heritage of Wallonia.

2.2.1.2 Pouhon Pierre-le-Grand (1880)

The *Pouhon Pierre-le-Grand* in the Winter Garden shelters the most prolific spring (altitude 250m), naturally fizzy, full of mineral salts and rich in iron with an average flow rate of 5,700 litres per day. This structure is emblematic of the urban transformation which followed the end of gambling in 1872. It was constructed in 1880 by architect Victor Besme. It is the fifth monument built successively on *Spa*'s main spring. Fully restored in 2012, it still houses the “Livre d’Or”, a vast 9-metre long painting which presents almost 100 famous visitors.



2.2.2 Buildings for leisure and pleasure

Since the eighteenth century, the thermal cure in *Spa* included three obligations: to drink mineral water, to take physical activities (walking, dancing, riding horses) and to experience diversions. For this purpose, a number of pleasant pastimes were organised for the wealthy guests: gambling activities, concerts, balls, and open-air lunches. Some places were planned to allow visitors to parade at chosen times of the day. Beside the pretext of the cure, visitors came in *Spa* to enjoy and be seen.

2.2.2.1 Waux-Hall (1770)

Listed as part of the exceptional heritage of Wallonia, Waux-Hall is one of the few architectural remnants of the first golden age of *Spa*. It is now considered to be the oldest casino in Europe still in place. Built by architect Jacques-Barthélemy Renoz, who was directly inspired by the symmetric plans of the eighteenth century *Maisons de Plaisance* (pleasure houses), it was opened to the public in 1770. It is cleverly located at the meeting point between the main roads coming from the springs. This “house of meetings and games” was much appreciated by visitors who, after taking the waters, stopped there to lunch, gamble and dance. It has preserved its original external appearance which, built in three phases, allows several styles to be observed: neoclassical, Louis XV and Pompeian. Its rich interior décor by painter Deprez and sculptor and stucco artist Franck is also well-preserved. Restoration works began in the 1980s and 1990s.



2.2.2.2 Casino complex (1904-10, 1929)

Spa is the birthplace of the modern casino; the very first “maison d’assemblée” - where games of chance could be played - opened in 1763. The present-day casino is the result

of successive modifications of the former Redoute as a result of several fires. The main façade and the one opening out on to the gardens date from the first years of the twentieth century (1904-10, under architect Alban Chambon) and was greatly inspired by the original Louis XVI style façade built in 1785. The interior decor of the “Kursaal”, completed in 1910, is inspired by the theatre at Versailles. Kept intact until 1916, some parts were destroyed by a fire during the German occupation, but the interior has preserved some interesting Empire style decorations. After the war, this interior space was rebuilt in order to install a new theatre, the Salon Bleu and the Salon Rose. In 1929, architects were Marcel Paes and Marcel Hansen.



2.2.2.3 Léopold II Gallery and its pavilions (gallery, 1878, pavilions, 1880)



Listed as exceptional heritage of Wallonia, and designed by architect William Hansen, this covered walkway in the Parc de Sept-Heures is built mainly in metal (cast-iron for the structure and iron for the eclectic decorative features). It allowed visitors to shelter from bad weather, but quickly became used for purposes other than walking (e.g. concerts and theatre). This space was extended twice and measures 130m long and is marked out by two masonry structures: the “pavillon des Petits Jeux” to the east and the “pavillon Marie-Henriette” to the west.



2.2.3 Accommodation

During the second part of the eighteenth century, numerous buildings were constructed to meet the increasing demand for lodging during the season. From the simple guest house to the vast rented private residence, accommodation had evolved to fulfil the customer demands. By the nineteenth century, the bourgeoisie replace the aristocracy and the “villegiature” flourished. Hundreds of villas were erected in the vicinity of *Spa* in various styles. A large part of them remain in very good condition today.

2.2.3.1 Hôtel d'Irlande (1769)

Facing the Hôtel Bourbon, this hotel was built in 1769. The place was greatly appreciated because the street led directly to the Promenade de Sept-Heures. It is an outstanding example of civil architecture of the second half of the eighteenth century. It is also a complex building that follows the profile of the road and comprises a half-timbered structure dating from the seventeenth century to which a brick and limestone façade was added in about 1769.



2.2.3.2 Hôtel Bourbon (1774)

The Hôtel Bourbon is located in a part of the town that was only slightly affected by the dramatic fire of 1807. Classical style structure built in 1774, the main façade, which comprises five bays on three tapering levels, is in light yellow painted brick with limestone stripes. It has undergone several changes. Serving its function as a hotel up until the middle of the twentieth century, it was completely restored in 2012 and now shelters six social housing units.



2.2.3.3 Grand Hôtel – Hôtel de ville (1776)

It was Lambert Xhrouet, one of the four shareholders of the Redoute (the first “casino”), who built it in order to invest the enormous earnings generated by gambling. It was one of the most beautiful and largest in the town. In the 1920s, it underwent large-scale renovation work. Since 1941, the Grand Hôtel has served as the Town Hall.



2.2.3.4 Hôtel du Midi, later Villa Royale (1863-65)

When it was built, this hotel only comprised one building, the present-day west wing, to which a rear extension was added. Two hotelier families from *Spa* successively managed this hotel until 1894, the year when the Civil List acquired the property on behalf of Queen Marie-Henriette. The queen made some major changes: the removal of two floors in the west wing, the construction of communication galleries, the creation of the garden, etc. The exterior appearance of the building was modified and was given the classical appearance which we know today. Today, the site is occupied by the Musée de la Ville d'Eaux.



2.2.3.5 Hôtel du chalet du Parc (1870)

The Chalet du Parc enjoys a magnificent location in the heart of the Parc de 7 Heures. Its style is rustic, similar to the neo-Norman style particularly popular in holiday resorts (spa towns, seaside resorts, etc.). Relatively unusual, the building has preserved its large cornices and zinc pelmets which highlight the roofs' different levels. Modified in the 1930s, the ground floor windows were enlarged and fitted with sash windows with Art Deco style stained glass.



2.2.3.6 Hôtel Britannique (1905), arch. Emile Mouris

The present-day building was completed in 1905 in order to house a luxury hotel called the Grand Hôtel Britannique. Famous for having hosted the General Headquarters of the German Emperor Wilhelm II at the end of the First World War, the hotel closed in 1958. Bought by the Belgian state, it has since been occupied by a boarding school for boys. This eclectic structure in white varnished brick and limestone is particularly interesting in that it was built entirely around an invisible metal frame. Inside, many decorative elements are still original features, as is the former dining room with its exceptional neo-Rococo style.



2.2.3.7 Hôtel Balmoral (1905) arch. Auguste-Charles Vivroux

The Hôtel Balmoral is the only establishment in *Spa* that has always been a hotel even if this typical Anglo-Norman style construction was designed initially as a villa. Opened as a hotel on 8 July 1909, the building was extended between 1910 and 1912. At the time, it was an establishment with all the latest comforts, the first in Belgium to be equipped with running water and central heating.



2.2.3.8 Villa des Fleurs (1912), arch. Auguste-Charles Vivroux



Again, this is a villa that was converted into a hotel. Located in the town centre, but with a beautiful garden, it is a neo-classical building of Louis XV inspiration with façades covered with a pale yellow painted decorative coating. Occupied by the German army in 1914, then by the American army in 1944, it became the property of the concessionary of *Spa* casino. Its function as a luxury hotel was restored in 1997.

2.2.3.9 Château de la Terrasse (1857)

The Château de la Terrasse is one of the rare preserved examples of the first villas built in *Spa*. The neo-Gothic style was chosen here in a daring reinterpretation of the contemporary work of the architect Joseph Poelaert, the creator of the famous Courthouse in Brussels.



2.2.3.10 Château d'Alsa (1869)

Built in about 1869, in a neo-classical style, the Château d'Alsa was equipped with various outbuildings: a picturesque chalet, a caretaker's lodge, stables, a barn, a farmyard, a pavilion and a gymnasium. The property also boasted a pond and a waterfall, which are still intact, various small bridges, spouting water features, waterfalls, caves, paths, walks, benches, a vegetable garden and an orchard.



2.2.3.11 Villa San Antonio (1896)

Many villas were built in the second half of the nineteenth century along Rue de Barisart, which led to the spring of the same name. The Villa San Antonio is typical of Meuse style holiday resort architecture as much for its general appearance as the choice of materials and their association with wooden elements, such as overhanging trusses, galleries and balconies.



2.2.3.12 Villa White House (1896) arch. Paul Jaspar



Paul Jaspar was one of the few architects to have developed Art Nouveau in *Spa*. Modern audacity combines with reminders of a regional past that were evoked or reinvented with great subtlety. The *White House* (1896) is a great example of this indisputably successful adaptation of English style residences to the continent: the house combines the purest English style with Meuse half-timbered architecture.

2.2.3.13 Villa Le Freuheux (1909) arch. Marcel Hansen

Following the movement initiated on Rue de Barisart, with a slight delay but with much more ambition, villas were built along Avenue Professeur Henrijean and constitute the most remarkable group of buildings in the town. As in other neighbourhoods, some of them delighted in reinventing major French styles. This was the case of Freuheux, who opted for an updated version of neo-classicism.



2.2.3.14 Château du Neubois (end of the nineteenth century), arch. Charles Etienne Soubre

Near the *Sauvenière* spring, Le Neubois was built for Edouard Peltzer de Clermont in a vast estate. Famous for being the official architect of the 1905 Universal Exhibition, the architect Soubre created in *Spa* various villas inspired by ancient regional styles. Le Neubois is a successful example of regionalism that brings to mind traditional Meuse, Flemish and Norman style half-timbered construction. The castle accommodated Emperor Wilhelm II in 1918, then the French delegations during the Inter-Allied Commissions and, finally the diplomatic *Spa* Conference in 1920.



2.2.3.15 Château de la Fraineuse (end of the nineteenth century), arch. Charles Etienne Soubre

The Château de la Fraineuse was built at the end of the nineteenth century. Here, the architect took inspiration from the Petit Trianon built in 1769 for King Louis XV in the park of Versailles Castle. Far from being a simple pastiche, the castle is a genuine

tribute to its illustrious model. It was the site of the diplomatic *Spa* Conference in July 1920, which settled the question of the repairs owed by Germany.



2.2.3.16 Villa Le Soyeureux (1912) arch. Georges Hobe

The architect Georges Hobé is famous for his Art Nouveau style furniture, but his architectural work, which includes the Namur Casino, is no less interesting. On the edge of tradition and modernity, Hobé designed many villas in the style of English cottages. Built in 1912 in the recently inaugurated Balmoral neighbourhood, the villa is a successful example of integration into the surrounding landscape, one of the architect's major concerns, and alone embodies the spirit of the neighbourhood.



2.2.4 Religious buildings and facilities

As the curists were coming from various parts of the world, a number of buildings related to different religions or beliefs were built: a parish church (middle of the sixteenth century), a Capuchin monastery (1645), a masonic lodge (1777), the first Anglican temple on the continent (1876), an evangelical temple (1877), a new catholic church (1886), and an Antoinist temple (1931). Several of these still exist today. The Jewish Faith Communities were holding their ceremonies in different places (Ashkenazi and Sephardic Jews being separated).

2.2.4.1 Protestant Chapel (1876)

Many Protestant and Anglican visitors have stayed in *Spa* over the centuries. This chapel, designed by architect Legros, was built in 1876 in a neo-Gothic style. The red brick masonry contrasts with the large windows fitted with small light-coloured stained glass. The building was completely restored in 2015.



2.2.4.2 Parish church (1886)

This imposing limestone structure was designed by architects Eugène Carpenter and then C. Sonnevile, and built in a neo-Romanesque Rhineland style (Cologne School) between 1883 and 1886. It was intended to cater for the many visitors to *Spa* during the summer season, and is the third parish church to be built on previous foundations on this small hill (the first dated to the early fifteenth century). The funeral of Queen Marie-Henriette was held there, after her death at her residence in *Spa*.



2.2.4.3 Cemetery (1841)



Spa cemetery, since 1841, was located at a distance from the centre of *Spa* in order to meet the concerns of hygienists at the time. Surrounded by a high wall, it brings together many tombs and funereal monuments that bear witness to life in *Spa* in the nineteenth century and the first half of the twentieth century. Several leading figures from *Spa* are buried there, as well as artists, writers and important members of the British community who died in *Spa* and who have been brought together in the “English Cemetery”.

2.3 Therapeutic and recreational spa landscape

The spa function has always conditioned the development of the town, which has evolved organically around its main spring (the *Pouhon Pierre-Le-Grand* in the bottom of the valley), extending towards the other springs in the surrounding landscape. Since the eighteenth century, medical prescriptions for crenotherapy have been linked with amusement, leisure and walking. In the middle of the century, the first network of promenades, laid out in the surrounding landscape and linking the different springs, offered viewpoints on the neighbouring hills and confirmed the close link between nature and thermal cures. Several urban parks and promenades were created – and followed by those taking the waters who wanted to “see and be seen” all day long. The therapeutic and recreational landscape of *Spa*, still visible today, was established in this way. Walks in the forest, man-made, are punctuated by a series of pavilions, points of view, rest areas, waterfalls and rocks, and wooden walkways. In the nineteenth century, visiting spas became one of the first forms of tourism. *Spa* therefore developed this activity, maintaining its close relationship with nature by establishing its tourism infrastructures harmoniously in the landscape.

2.3.1 Parc de Sept-Heures (c.1757, 1876-80)

At the start of the seventeenth century, visitors walked in this central green area of *Spa*, especially at the end of the day. In about 1757, this large central alley lined with elm and lime and flanked by two alleys lined with bowers was created as a public promenade. Gradually, from 1850 onwards, the garden created in keeping with French taste was turned into an English-style park. In 1876, a hurricane ravaged the ancient alleyway and two years later, the building of the Léopold II Gallery gave the opportunity to restructure the entire site of several hectares under architect William Hansen.



2.3.2 Promenade Grünne and the “champignon” (middle of the eighteenth century)

At the end of the promenade Parc de Sept-Heures, this short walk that dates from the mid-eighteenth century is part of a network of walks created to the north of *Spa* by the Englishman Berkeley. In 1813, the Count de Grünne erected a resting place in the shape of a mushroom (soon after replaced by the mushroom we see today) and afterwards also installed a small stone monument.



2.3.3 Promenade des Montagnes Russes (1752-53, 1824) and “de Hesse-Rhinfels” pavilion (1851)

Starting on Boulevard des Anglais the walk of 1752-53, redesigned around 1824, starts with a series of hairpin bends that lead to the so-called “de Hesse-Rhinfels” pavilion of 1851. This path and those that run alongside it are the work of Englishman Berkeley.



2.3.4 Promenade Annette et Lubin (1785)



The present-day Promenade Annette et Lubin starts at the end of the Parc de Sept-Heures via Promenade Grünne and arrives at the new baths built on the site of the former Annette et Lubin cabin. From there, it is possible to descend to the Parc de Sept-Heures.

2.3.5 Promenade Reickem (1827) and Félix Bernard pavilion (1911)



This walk of 1827 corresponds partly to the route of an older path used by pilgrims passing through Ardenne on their way to Rome or Compostella. Below this walk is a small neo-classical style viewpoint designed by Marcel Paes and inaugurated in 1911. It is a hexagonal-shaped structure which has three sides open to the valley and which is supported by Tuscan columns.

2.3.6 Promenade d'Orléans (1839, 1850)

Originally, this walk was a simple path that led from the Sauvenière spring to the Orléans monument. It was built in 1787 by the children of the Duchess of Orléans to perpetuate the memory of their mother's cure thanks to the waters of the Sauvenière. It was extended in 1839, and again around 1850.



2.3.7 Promenade des Artistes (1849)

It is again Joseph Servais, the Mayor of *Spa* from 1862 to 1869, to whom we owe the creation of this popular promenade.

2.3.8 Promenade Meyerbeer (1859)



The Promenade Meyerbeer connects *Spa*'s two main springs: Géronstère and Barisart. The bridges, benches and resting places along the path, which passes from one side of the Barisart stream to the other, were named after the works or characters created by Meyerbeer in his different operas.



2.3.9 Fountain Tour (end of nineteenth century)

This is a great classic from the end of the nineteenth century. The “Tour des Fontaines” could be completed on foot in about three hours, including stops at each of the springs, but most visitors preferred to hire a carriage and coachman. The traditional route included, in order, the *Tonnelet* spring, then the *Sauvenière* and *Géronstère* springs before leading down to the Barisart spring.

2.4 Spa infrastructure

To help accommodate spa guests, various infrastructure was built. Some of the relevant infrastructure can be considered as the railways which were essential to growth and sustaining the economy of the spa. Besides this, there are more modest elements that are witness to the development of the town, international attendance or the stewardship of so many visitors.

2.4.1 Train station (1863)

The railway line to *Spa* was built in 1855. The neoclassical style building still used today dates from 1863. In 1918, this station saw the arrival of the cream of the German armed forces as well as many of the Triple Alliance allies. It also welcomed the negotiators of the Armistice Commissions in 1919 and those of the Spa Conference in 1920.



2.4.2 Tram shelters (1909)

These are four lightweight structures, designed by architect Georges Hobe and which today would be called “urban furniture”, with very different appearances and functions. Firstly, there are three shelters that served the local tram line built in 1909 between *Spa* and Verviers. The fourth element is a resting place.



2.4.3 Ice Rooms (eighteenth and nineteenth century)

Today, Belgium has more than 200 ice rooms spread around Flanders and Wallonia. An exceptional case, *Spa* alone has more than 15 of these small structures which were used to store food and make sorbet. This high concentration, which can only be explained by the large-scale hotel activity, offers an insight into the evolution of building techniques from 1757 to 1924.



2.5 Internationalism, scientific, artistic and literary values, events and cultural tradition

The international reputation of *Spa* as a thermal town is until today noticeable by the use of the noun “spa” in the English language when referring to a mineral water resort. Indeed, as early as the seventeenth century, the word “spa” was already used in England to designate a mineral spring or a source with medical properties similar to those of *Spa*. One hundred years on, it designated a town having one or more sources of recognised therapeutic value and then, in the nineteenth century, in English-speaking countries, it came to refer to a thermal resort with accompanying leisure facilities. Today the word “spa” is also used in different languages, even in French, to talk about commercial establishment offering health and beauty treatment through such means as steam baths, exercise equipment, and massage.

The thermal town of *Spa*, with its natural resources of mineral water, was a pioneer in developments in hydrotherapy. From the sixteenth century onwards, *Spa* has had an important role in literature about natural sources and its healing water virtues. In the seventeenth century, the first scientific analyses were carried out on the basis of distillation and evaporation. Scientists wanted to discover where the healing powers of these waters came from. Famous doctors across Europe wrote publications on the mineral waters of *Spa*. In the middle of the eighteenth century, the medical use of mineral water was diversified: Jean-Philippe de Limbourg, physician of the Prince Bishop of Liège, was the first in *Spa* to suggest using water in the form of showers or baths.

The town of *Spa* bears witness to the image being an international meeting place of fashionable society, political and diplomatic events and for musicians and painters who have visited *Spa* over the eighteenth and nineteenth centuries. The town has always welcomed guests attracted by the medical virtues of the waters, but also by a type of mondaine or polite practices and by a concentration of leisure activities. To pique curiosity and attract visitors some sort of tourist guides have been published as in 1734 *Les Amusemens de Spa* (“entertainments/amusements of Spa”) abundantly illustrated where the emphasis is within the title, on the amenities of the village, associated with the benefits of the cure. It was later translated into English, German, and Dutch. *Spa* is also known as one of the early pioneers of the modern casino, the oldest surviving is the Waux-Hall, being one of the first casinos in Europe (1770).

At the end of the nineteenth and beginning of the twentieth century, many sportive and worldly activities were organised and widely promoted in *Spa*. In 1896, the first Belgian

car racing is organised in *Spa*, precursor of the “Formula I Grand Prix”. In the beginning of the twentieth century, the city was the preferred spot for many political events, such as the abdication of Emperor Wilhelm II (the Villa Neubois was his private residence and in 1918 the Hôtel Britannique his headquarters), the headquarters of the armistice commission of the allies during the winter of 1918-19 (Hôtel Britannique) and the Spa Conference in July 1920, the first post-war conference to include German representatives (Château de la Fraineuse).

Comprehensive knowledge exists of the visitors who came to *Spa*. By means of “*Liste des Seigneurs et dames*” and “*Liste des Etrangers*”, published each year from 1751 to 1939, with only sporadic interruptions due to war disturbances, the list of individuals who attended *Spa* is known. In the *Pouhon Pierre-le-Grand* there is a very large painting on display by Antoine Fontaine from 1894 which depicts some of these illustrious visitors of *Spa* and the memory of these prestigious guests is preserved in the names of the sources (s.a. Pouhon Pierre-Le-Grand, Prince de Condé, Marie-Henriette, etc.), the buildings (Galerie Leopold II) and the walkways (la promenade d’Orléans, la promenade des Artistes, la promenade Berkeley, la promenade Meyerbeer, etc.).

Information related to the scientific publications, visitors who attended *Spa* and “guide books” can be found in the bibliography.

2.6 Continuing spa tradition

The history of *Spa* is linked with its waters as the basis for its development, allowing the spa town to become a place where wellness, pleasure and nature intermixed. This is still true today.

The town offers a central concentration of original spa components with fine French classicist architecture, whilst new interventions include an hotel and the sensitive renovation and modernisation (2009-12) of Pouhon Pierre-le-Grand with a new glass roof added to the 1880 creation of Victor Besme. Beyond lay the Waux-Hall and an exceptional belt of villas that remain private homes. One of the distinctive originalities of the plan of *Spa* is the role played by walks. Routes lead from the centre to the meadows, steep winding paths cut into bedrock ascend the steep river cliff of the Wayai valley to historic viewpoints and rest areas, whilst the Route des Fontaines (1862) in the surrounding forest to the southeast still connects the Tonnelet, Sauvenière, Géronstère, and Barisart sources with their traditional spring structures and attendant lodges. The network of steeper historic trails is maintained, following wooded narrow valleys with boulder-strewn streams and cascades that drain the Fagnes, crossed by rustic bridges dedicated to the artists of *Spa*.

The collection of springs is free of access for visitors who wish to drink the special carbo-gaseous water, the ‘pouhons’. Since the sixteenth century these waters have been exported throughout Europe, then little by little replaced by medication concurrent with pharmacological developments. Today, the natural and lightly mineralised water Spa Reine is commercialised by the Spa Monopole company.

Today, *Spa* maintains its tradition and thermal know-how and has reacted to new pressures linked to modern spa tourism. When the Social Security decided to withdraw the repayment for treatments, the spa and leisure activities prevailed the medical aspect

of a cure. Nevertheless, continued sympathetic investment has seen the town build a new state-of-the-art thermal centre (Thermes de *Spa*, designed by architect Claude Strebelle, opened in 2004) on the Annette et Lubin hill immediately to the north. Overlooking the town, yet nestled within the forest of Staneux and a High Fens habitat, Marie-Henriette spring water is used for crenotherapy and balneotherapy treatments that are combined with peat and carbo gaseous bathing, thermal showers and modern wellness options. In technical continuity as a 'Great Spa', a new funicular railway was constructed to link the historical centre with the new establishment. In 2017, the thermal baths received 198,000 guests.

Amusements are still forming an integral part of the life in *Spa* and the town's international reputation is further sustained by hosting or lending its name to sporting and cultural events at the highest level: from the Formula 1 Belgian Grand Prix to the international festival of music from French-speaking countries - the "Francofolies" (in partnership with La Rochelle in France and Montréal in Canada). In 2007 the artist, Marc Renier, realised a similar exercise to that of Antoine Fontaine's work of 1894 by depicting the personalities who visited or stayed at *Spa* during the twentieth century.



The new funicular railway -
in technical continuity as a
'Great Spa'

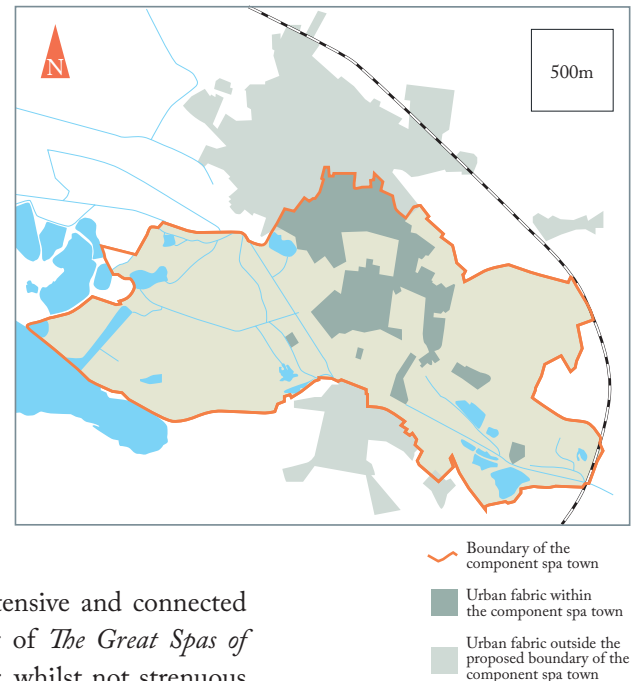


3. *Františkovy Lázně*

(CZECH REPUBLIC)

Introduction

The Bohemian spa town of *Františkovy Lázně*, formerly Franzensbad, is the smallest member of the well-known and closely related West Bohemian Spa Triangle. It is a compact ensemble of urban-nature. The town was laid out from the end of the eighteenth century around 24 springs to an orthogonal plan, essentially a nineteenth century spa 'new town', and by 1890 the spa town looked like it does today. The 300m (approximate) square urban grid - a model spa town with a decidedly harmonious and united architectonic appearance - is surrounded by a characteristic triple belt of parks and an inner and outer spa landscape with architecturally interesting pavilions over the springs. The green landscaped parks extend over a kilometre to both the east and the west, and around 400m to both the north and south. These extensive and connected parks and gardens are relatively level, in contrast to a number of *The Great Spas of Europe*. In terms of promenades and therapeutic walks, however, whilst not strenuous in gradient, their length and sheer number in the network make up any shortfall in this respect. The water is used for drinking, bathing and inhalation, and the spa flourished particularly in the middle of the nineteenth century and at the beginning of the twentieth century. The town boasts the oldest peat spa in the world and inspired a number of musical and literary works by world-renowned composers and authors. Thanks to the fame of treating women's illnesses, ladies visited without the accompaniment of men, thus *Františkovy Lázně* became a place of emancipation connected with the beginning of democratisation. In the inner part of the spa quarter, there are several spa houses with balneological facilities combined with accommodation. There are no industrial facilities, nor any small craft workshops in the area, the economy being firmly rooted in the spa and tourism business. The town has a population of over 5,000, of which over 3,000 live within the nominated property.



The spa 'new town' showing its distinctive orthogonal layout



Location and setting

Františkovy Lázně lies in the Cheb basin, northwest of Cheb, in the *Karlovy Vary* Region in the most western part of the Czech Republic, some 174km west of Prague and 40km WSW of *Karlovy Vary*. The historic town, with its distinctive orthogonal pattern, is centred within the wider spa landscape - once marshy moorland but now landscaped parkland containing a widespread polycentric distribution of springs. Two streams, Slatinný potok (Peat Stream) and Lomanský potok (Lomanský Stream), flow through the area, and with these are associated numerous fish ponds. Expansive spa forests have no economic function, but serve a protective function for the natural curative water resources.



The level terrain of *Františkovy Lázně* and its setting within the Cheb Basin

Principal features described

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

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

Historic urban landscape of the 'Great Spa'

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

1. The wide polycentric distribution of springs, with their pavilions and network of connecting therapeutic and recreational pathways.
2. The principal spa ensemble centred on the town.

3.1 Springs

There are 23 actively used springs in *Františkovy Lázně* that contain the same principal chemical components, but in different quantitative ratios. The main ones are Františkův, Glauber I, II, III and IV, Luisin, Sluneční, Stanislav, Nový, Adlerův, Luční, Marie, Palliardi, Solný and Císařský. They yield cold, 9° to 16.3°C, acidulous and richly carbonated (CO₂) alkaline waters of the glauberite salty Na-SO₄Cl (HCO₃) type. Their polycentric distribution in the famous flat moorland-marsh deposit that surrounds the historic urban grid approximately corresponds to the area of the landscaped spa park that extends in a relatively narrow zone in a WNW-ESE direction. This follows the main fault zone that represents their source. The total yield of mineral water is variable according to the needs of spring administration, but around 400 litres per minute.

Františkovy Lázně is situated at the western edge of the Tertiary Cheb Basin which is characterised by deposits of the lower clay-sand formation, the so-called coal seam bed, the Cypriss and the upper clay-sand formation. Quarternary sedimentation in the outflow zone comprises a distinctive organogenic substrate of sulphate-rich humolite (organic matter, especially humus). Infiltration of atmospheric precipitation creates a descending groundwater flow from the edges of the basin to the permeable positions of the lower clay-sand formation. Deeper circulation creates strongly mineralised and gaseous (CO₂) mineral water in relatively large, tectonically controlled, secondary accumulations. The origin of the chemical components is the sedimentary basin itself, with most of the dissolved solids originating from the basin floor. Sulphates in the entire West Bohemian hot-spring region are distinct from sulphates resulting from the oxidation of pyrite and other sulphides. The origin of chlorides in the underground waters of the basin is ascribed to both the intake from deep fracture structures and leakage mineralisation. The springs, originally artesian in natural outflows but now artificially collected by wells, shallow shafts and boreholes, are linked to two deep faults in the catchment area: the Ohře (Eger) and the *Mariánské Lázně* (the latter also responsible for the springs at *Mariánské Lázně*).

Annual distribution exceeds 200,000m³ into 15 principal balneotherapeutical facilities where drinking cures, bathing, gas bathing, pelotherapeutical packs, bathing and vaginal and dental irrigations are undertaken. Curative effects are complexive, allowing the treatment of cardiovascular system, functional disorders of the gastrointestinal tract, functional dysphagia, stomach diseases, dysfunctional bile ducts and gall bladder in the sense of hypotonia, and irritable bowel syndrome. Local mud-mineral water treatment is also a traditional curative method with thermal, chemical and mechanical effects.

The area of the Cheb Basin is protected as an area of natural water accumulation by Decree, and protection of the spring structure of *Františkovy Lázně* covers practically the entire basin.

3.2 Urban ensemble of the Spa town

With regards to the degree of the preservation of the urban structure and architecture, *Františkovy Lázně* is one of the most intact preserved great spa towns. Its construction was based on the regulation plans of Abbot Tobias Gruber, founded on the Baroque principles of axuality and symmetry without the use of enclosed blocks. Construction was complemented by composite greenery and park areas. The main axis was Kaiserstrasse

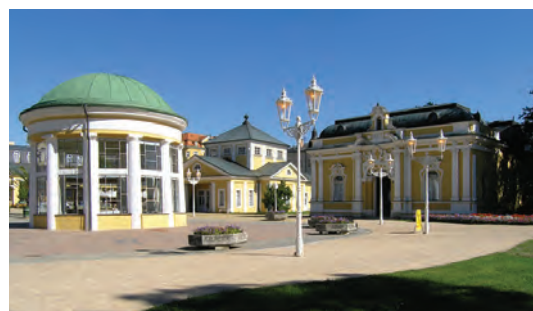
(today's Národní třída, or National Avenue), bordered on the perimeter by an alley of trees, leading towards the pavilion above Franz's Spring on one side and ending in a geometrically designed park on the opposite side. The late Baroque axial design with the main depth axis and the garden design using composite formal means was based on French garden architecture. Equestrian trails led along the outer perimeters of the spa colony, meant for horse riding, and a circular equestrian alley (a ménage) was created in the northern part of town. The entire composition of a large oval was inspired by the ground-plans of the ancient, Classical "stadium". The great development of the spa, mainly due to the increase in visitors led to the construction of new spa houses along the connecting streets, interconnected by little alleyways. The spa thus obtained a regular chessboard street plan, reflecting the forms of "ideal" ancient cities. Construction was realised in the specific spirit of Classicism with Baroque elements.

3.2.1 Building ensembles connected to 'curative' waters

Due to the discovery of springs located further away, the composition of the spa town was further expanded starting in the second decade of the nineteenth century. Gradually, a pavilion or a colonnade was constructed over every one of the springs.

3.2.1.1 Franz's Spring Pavilion (1832)

In 1832, a Classicist pavilion according to the designs of engineer Josef Esch was constructed on the site of an older pavilion at Franz's Spring. To this day, it is a notable solitary building.



3.2.1.2 New Colonnade with the Gas Baths (1912)



In 1912, the Gas Spring Pavilion and the covered colonnade area were constructed in the spirit of Neoclassicism according to the designs of Gustav Wiedermann.

3.2.1.3 Luisa's Spring and Cold Spring Pavilion (1826-27)

In 1826-27, a pavilion in the Empire style was constructed according to the designs of Wenzel Stöhr above the second oldest spring in *Františkovy Lázně*. The central building on an oval ground-plan is reminiscent of early Christian centres established in the name of a health cult.



3.2.1.4 Colonnade of the Salty and the Meadow Springs (1843)

This late Classicist building, realised by the Pilsen constructor František Filous, stands in a marsh on 1,116 posts. It was completed in 1843. The composition is made up of five

sections, and an elevated buttress rises up in the central part, onto which lower, lateral wings with internal colonnades are attached, ending with projecting buttresses with the pavilions of the Salty and Meadow Springs. A bust of the founder of the spa, Dr. Bernhard Adler, stands in front of the central pavilion.



3.2.1.5 Glauber Springs Hall (1930)

This hall was constructed in 1930 according to the designs of Ernst Engelhart as a large, Classicist Drinking Hall. Above the centre of the column hall is a large, oval extension with a tholobate, lighting up the interior. The sculptures were created by Karl Wilfert, a sculptor from Cheb, and the spring cabinets were created by Adolf Mayerl.



3.2.1.6 Spa Pavilion of Natalia's Spring (1931)



This drinking hall with a hot-spring and two wings was designed in 1930 by local architect Oskar Sgustav, and inaugurated one year later. The Neo-classicist concept of a three-part division has three elevated pavilions, complemented by promenade galleries.

3.2.1.7 Luisa's Spa (1840/49/64-72)

This Classicist one-storey building first dating to 1840 and expanded in 1849 and 1864 was completed in 1872. Peat and mineral baths were provided here. The building is constructed in the strict forms of late Classicism, and preserves its grounded mass with its low construction level in the park designs around Luisa's Spring.



3.2.1.8 Imperial Spa (1880)

This building dating to 1878–80 was constructed according to the plans of Karl Haberzettl and Gustav Wiedermann in the style of the French Renaissance Revival and financed by the banker from St. Petersburg, August Singer. It is a symbol of the rise in the significance of *Františkovy Lázně* among international spa centres. One of the many unique elements is especially the circular pool for hydrotherapy.



3.2.1.9 Moor Spa (1864)

In 1863–64, the spa doctor, Dr. Paul Cartellieri, constructed a building for peat, mineral, and salt spas according to the designs of Karl Wiedermann in the spirit of Romantic Historicism. In 1865, this spa facility was expanded by a courtyard annex.



3.2.2 Buildings for leisure and pleasure

The bath facilities were associated with large halls meant for various social events (the so-called Kursaal, Kursalon or Konversationsaal). These halls were meeting places for people of all social classes. They included a cafeteria, a kitchen, a reading cabinet, and a theatre stage. Furthermore, there were music salons, snooker halls and chess salons. In 1882, the Music Pavilion was built in the Northern Park, and in 1868, the new theatre building was built in the Morning Park to the east (Morgenzeile Park, today the Bedřich Smetana Park).

3.2.2.1 Assembly House (1794/1877)

The Spa Salon (Kursalon) was built in 1793–94. In 1876–77, it was expanded by the Conversation Hall, built according to the plans of Gustav Wiedermann in the Renaissance Revival style, roofed over by a massive barrel dome. The hall was and still is used for balls, congresses, and significant social events. With its dimensions and mass composition, the Assembly House has become a dominant building within the Spa Quarter.



3.2.2.2 Božena Němcová Theatre (1928)

In 1928, a new theatre according to the designs of Professor Arthur Payr, who taught at the German Technical University in Prague, was constructed on the site of the old theatre. It is a Neo-classicist building with elements of crystalline modernism and Art Deco in the interior.



3.2.3 Accommodation

Guests in *Františkovy Lázně* were accommodated in spa houses that originally also ensured spa treatments. Hotels were established in the nineteenth century, which not only met accommodation needs, but also provided board and social functions. Villas also served as guest-houses.

3.2.3.1 The House at the Three Lilies (1794/1827)

One of the oldest spa houses in *Františkovy Lázně* was built in 1793–94 by Anton Loimann. In 1827, the first public spa was built on, and the house thus gained its characteristic atrium courtyard. In 1808, Johann Wolfgang Goethe stayed here, and Emperor Ferdinand I stayed here in 1835 along with Prince Wenzl Lothar Metternich. The western side of the yard is enclosed with a timbered wing decorated with sgraffito.



3.2.3.2 The House at the Roman Emperor (To the Imperial Crown of Austria) (1794/1860s)

This building was constructed in 1794 by master baker, Paul Fischer. In 1805, the first pharmacy in the spa was established here. Today's appearance of the building resulted from reconstruction dating to the end of the 1860s.

3.2.3.3 The House at the Black Eagle (today part of Hotel Slovan) (1795/1828/44/70)

This building was constructed in 1794-95 by spa doctor Bernard Adler. It was expanded in 1827-28 and in 1843-44. The current Renaissance Revival appearance dates to the beginning of the 1870s.



3.2.3.4 The Beethoven House (At the Two Golden Lions) (1805/80)

This house with a façade in the style of Classicist Baroque was built in 1805 by the first lieutenant of the imperial army, Kryštof Arzberger. In 1812, Ludwig van Beethoven stayed here. The building was altered to its current state in 1880, while the volume and façade of the original building was preserved.



3.2.3.5 The Beseda House (Archduke Stephen, Russian House) (Late 1700s/1869)

This house was built at the end of the eighteenth century by the municipal architect from Cheb, Adam Schäck. Karl Wiedermann adjusted the façade in the spirit of Romantic Historicism in 1869. In 1812, Emperor Franz I stayed the night here.



3.2.3.6 Spa Hotel Savoy (The Town of Leipzig) (1795/1871)

This spa house consists of two buildings, the older, eastern building was built in 1795, and it housed the spa pharmacy. The current appearance of the façade dates to 1871 and is carried in the spirit of late Classicism.



3.2.3.7 The J. W. Goethe Spa House (The Grand Duchess of Russia) (1804)

Built in 1804 by Count von Zedwitz. In 1847-73, it served as the post office. Today's façade was altered in the Gothic Revival style in the 1850s by Karl Wiedermann. In 1814, the Grand Duchess Romanov stayed here, and the building was named after her. Other guests included Baroness von Levetzow (the mother of Ulrike) in 1817, Archduke Karl Friedrich from Weimar with his wife Maria Pavlovna (the daughter of Russian Czar Paul I) in 1829, and, in 1835, Emperor Ferdinand I.



3.2.3.8 The May Spa House (The Golden Well) (1803/65)

This building was constructed after 1803. The present Gothic Revival appearance resulted from adjustments made in 1865.



3.2.3.9 The Windsor Spa House (1863)

The building was constructed in 1862-63 according to the designs of Adam Haberzettl and Karl Wiedermann. It is one of the most significant structures of the Romantic Historicism style in *Františkovy Lázně*, in the form of the Windsor Gothic style.



3.2.3.10 The Rubeška Spa House (Belle Alliance) (1859)

Built in 1859 in the Romantic Historicism style, using the forms of the Windsor Gothic style.



3.2.3.11 The Metropol Spa House (1871)

This building was constructed in 1870-71 in the forms of Romantic Historicism. The interior, the vestibule, and the stairway are richly decorated by murals, and complemented by classical grotesques.



3.2.3.12 Hotel Pawlik (Royal Villa) (1867/1925)

This building was constructed in 1867 with a front in the Historicism style. It was altered into today's appearance in 1925 according to the designs of F. J. Prosch, an architect from *Františkovy Lázně*, in the forms of crystalline modernism. The interior has stucco decorations and the original furnishings.



3.2.3.13 Villa Imperial (1878/1927)

This grandiose villa in the Renaissance Revival style was built in 1877-78 by constructor Karl Wiedermann. In 1927, the top storey with a large loggia was added on. The interior holds an inner hall with a central stairway and column loggias.



3.2.3.14 Villa Steinsberg (1906)

Built in 1905-06 for Dr. Leopold Steinsberg according to the designs of Gustav Wiedermann in the French Gothic style. A doctor's office was located on the ground floor, and the residence was located in the upper floor.



3.2.3.15 Municipal Museum – The Fire Brigade Villa (1908)

This villa was built in 1908 for the Fire Brigade, and it served for the free spa treatment for all sick firemen. The spa doctor here was Dr. Robert Sandner.



3.2.4 Religious buildings and facilities

The international standings and the prestige of the spa town were emphasised by buildings meant for the international clientèle at the spa. Aside from the social conversation houses and reading rooms, these were sacred buildings meant for each of the confessions of the spa guests, including a synagogue (burnt down in 1938).

3.2.4.1 Church of the Exaltation of the Holy Cross (1819)

This Roman Catholic church is built in the Classicist style and was completed in 1819.



3.2.4.2 Evangelic Church of St. Peter and St. Paul (1880/1926)



The Evangelic Church was designed and constructed in 1880 by the architect from Cheb, Karl Haberzettl. It is built in the Historicism style with Romanesque Revival elements, in the shape of Romanesque-Byzantine basilicas. In 1926, a massive, prismatic tower with a Cubist portal was built above the entrance.



3.2.4.3 Orthodox Church of St. Olga (1889)

The Orthodox Church was built in 1887-89 according to the project of architect Gustav Wiedermann. The church is lavishly painted and has remarkable icons. In 1908, the parish building was built in Zahradní (Garden) Street, again to the designs of Gustav Wiedermann.

3.3 Therapeutic and recreational spa landscape

The spa therapeutic and recreational spa landscape of *Františkovy Lázně* is an extraordinary example of a cultural landscape that was created from initially monotonous peat lands and moorlands to meet the needs of spa treatments in several steps, from the late eighteenth century until the early twentieth century. From the 1830s, the original French formal gardens were transformed into naturally landscaped parks inspired by English gardens. The new designs of the park areas were elaborated by the head gardener of the courtyard garden in Schönbrunn, J. M. Riedel. Further expansion of the parks was realised by the gardener of the imperial court botanical gardens in Vienna, Martin Soukup. In 1865-1911, the parks were further expanded under the lead of Antonín Soukup. Due to its gradual development, *Františkovy Lázně* possesses, as the only spa town, an internal and external spa landscape which is preserved to this day and is intersected by a number of marked promenades and footpaths which are collectively known as Heart routes (Srdíčkové trasy).

3.3.1 Městské sady (City Park)

It is the oldest landscaped area of *Františkovy Lázně* located north of the main city's avenue, the Národní street. In 1882 a wooden octagonal music pavilion was built here.



3.3.2 Jižní zahrady (Southern gardens) (late 1790s/1820s)

The area towards the south of the Franz's Spring represents one of the oldest and most prestigious parks in the town. The park evolved continuously from the end of the eighteenth century to the 1820s as a formal parterre garden, and from the 1820s, when it was linked with the Salt Spring Park, it was modified into a natural landscape park. In the 1930s the Hall of Glauber springs became the dominant feature of the park.



3.3.3 Sady Bedřicha Smetany (Bedřich Smetana Park) (1860s)

A new park called Morgenzeile = Eastern Park (now Bedřich Smetana Park) was created towards the east of the inner city in the 1860s. In its northwest corner, the spa theatre was built in 1868 and in the southern part the Imperial Villa in 1878. The Art Nouveau monument of Johann Wolfgang Goethe from Karl Josef Wilfert Jr. was erected in 1906.



3.3.4 Sady Solného a Lučního pramene (Parks of the Salty and Meadow springs) (1860s)



The area in front of the Colonnade of the Salty and Meadow springs and the Cartellieri Spa (now Moor Bath) was modified in the 1860s into a landscaped park. Later, in the 1880s, the park was extended towards the east and south to a number of other springs. The main promenade leads to the romantic building of the Salingburg outlook tower.

3.3.5 Westend Park (1840s)

After 1840 a landscaped park was created behind the building of the Loimann's Spa (now Louisa's Spa). On the north-western end of the park, the city pond was adapted into a Swan Lake with a small island. In 1902 a broad promenade ("Westend Avenue") was built along the Slatinný creek which connects the centre of the spa with the forest park Amerika. In the central part a tennis court was built in 1904 with a preserved wooden pavilion.



3.3.6 Lesopark Amerika (Amerika forest park) (1880s)

This extensive forest park on the southwest edge of the city was founded in the early 1880s. It is criss-crossed by numerous paths lined by benches, gazebos and memorials. On the banks of the pond, the restaurant Amerika was opened in 1898.



3.3.7 Lesopark u Nataliina pramene (Forest park near Natalia's Spring) (1920s/30s)



After the disclosure of the Natalia's Spring in 1919, the moorland to the east of the spa town was made accessible to public. A new colonnade was built here in 1930 and the promenade along the banks of the Slatinný creek was adapted.

3.3.8 Amerika Restaurant (1898)

In 1898, a tourist restaurant in the style of romantic timbered buildings was constructed on the banks of the municipal fish pond, designed by constructor Karl Haberzettl. From one side, there was a view of Komorní Hurka (Chamber Hill), Zelená hora (Green Mountain), and the Municipal Fish Pond of Cheb (the Amerika Fish Pond), and from the other side, there was a view of the newly established forest park, with the Church of St. Jacob in Horní Lomany and Antonín (Anthony) Hillock in the background.



3.3.9 Salingburg Lookout Tower (1906)

The lookout tower was constructed in 1906 in the form of romantic medieval castle ruins with battlements and a ten-metre-high tower, which served as the lookout tower.



3.3.10 The Zámeček (Château) Tourist Restaurant (Dankwarte) (1916)

As a means of showing gratitude towards the late chairman of the committee and the mayor of *Františkovy Lázně*, Gustav Wiedermann, the Zámeček (Château) Tourist Restaurant (Dankwarte) was built in 1916, taking on the appearance of a small castle with a 12-metre-high cylindrical tower.



3.4 Spa infrastructure

Aside from the sourcing of mineral water itself for treatment purposes, the springs were also collected and sent to far off places for treatment purposes. *Františkovy Lázně* was also known for its salt production, as well as the production of other products, such as hot-spring pastilles, spa wafers, and herbal liqueurs.

3.4.1 Spa Health Centre (Mineral Water Bottling Plant) (1892)

A new bottling plant was constructed in the ostentatious Baroque Revival style in 1892 according to the designs of Josef Pascher on the site of the old bottling plant, where the waters of Franz's Spring were collected. Aside from Franz's Spring, the Cold Spring, the Salty Spring, the Meadow Spring, and later also Natalie's Spring and the Church Spring were collected and expedited here.



3.5 Internationalism, scientific, artistic and literary values, events and cultural tradition

The international renown of *Františkovy Lázně*, emphasised by the attribute “World Spa”, is based on the natural mineral resources that were recommended by a range of world-renowned doctors. From as early as the sixteenth century, the so-called Cheb Seltzer was analysed and recommended by a range of significant chemists and physicians (Caspar Bruschius, Paracelsus, Jöns Jacob Berzelius, Jacobus Theodorus Tabernaemontanus, August Emanuel Reuss). Many prominent spa doctors worked here (Bernhard Vinzenz Adler, Anton Alois Palliardi, Paul Cartellieri, Friedrich Boschan). It was Dr. Adler who first started experimenting with the peat baths and with natural carbon dioxide, and whose efforts were later perfected by Johann Pöschmann and Nikolaus Benedikt Conrath.

The spa gained in popularity and prominence due, in particular, to its pioneering peat treatments. With its sophisticated system of peat baths that utilised the mineral waters, it developed as the first peat spa in the world that applied these procedures in such a manner. Furthermore, its success in treating gynaecological diseases gained an excellent reputation throughout Central Europe. *Františkovy Lázně* thus became a sought-out location by female clientèle, as ladies were allowed to travel by themselves only if they were going to a spa. Thus, the spa here became a place where the different approach to men and women was erased, an unusual and early status that contributed to the wider democratisation of society.

The picturesque environment, the serenity, and the poetry of the location led J.W. Goethe to declare *Františkovy Lázně* to be one of the most beautiful places in the heart of Europe. Goethe travelled through the spa a total of 33 times, and lived here for a short time. He spent longer in 1808, when he was involved in the geological research of the

extinct volcano of Komorní hůrka (Chamber Hill), of which he wrote a scientific text in the same year. The town was visited by a range of celebrities, such as Ludwig van Beethoven, Johann Gottfried Herder, Johann Gottlieb Fichte, Marshal Gebhard Leberecht von Blücher. *Františkovy Lázně* inspired numerous literary works, for example the Austrian author Marie von Ebner-Eschenbach wrote the essays “Aus Franzensbad” (From *Františkovy Lázně*). The famous Czech writer Božena Němcová reflected on her spa stay here in 1846 in three sketches.

Františkovy Lázně is tangibly associated with stays of many prominent visitors and important events. The following buildings which are located in the component part attest to it: in the Assembly House (3.2.2.1), the congress of Austrian hotel owners took place in 1909 followed by the fourth All-Austrian Congress of Esperantists in 1914; in 1808 Johann Wolfgang Goethe stayed at The House at the Three Lilies (3.2.3.1), as did Emperor Ferdinand I in 1835 along with Prince Wenzl Lothar Metternich, and in 1858 Austrian writer Marie von Ebner-Eschenbach; The Beethoven House (At the Two Golden Lions, 3.2.3.4) where in 1812 Ludwig van Beethoven stayed; The Beseda House (Archduke Stephen or Russian House, 3.2.3.5) where, in 1812, Emperor Franz I stayed;

The Spa Hotel Savoy (formerly Stadt Leipzig, 3.2.3.6) hosted the Serbian Queen Natalia and King Milan in 1880; The J. W. Goethe Spa House (The Grand Duchess of Russia, 3.2.3.7) where, in 1814, the Grand Duchess Romanov stayed, the building then being named after her. Other famous guests include Baroness von Levetzow (the mother of Ulrike) in 1817, Archduke Karl Friedrich of Saxe-Weimar-Eisenach with his wife Maria Pavlovna Romanov (the daughter of Russian Czar Paul I) in 1829, and, in 1835, Emperor Ferdinand I; The Windsor Spa House (3.2.3.9) was visited by the composer Johann Strauss in 1884, whilst at Villa Imperial (3.2.3.13) the last Austrian Emperor, Karl I, met his future wife, Princess Zita of Bourbon-Parma for the first time in 1909. After their second meeting in Villa Imperial, in 1910, they got married the following year.

3.5.1 Stadt Dresden Guesthouse

The house, built in 1794 in the Baroque Classicism style, hosted Chancellor Otto von Bismarck and his wife in 1886. It was here that Bismarck met the Russian minister of foreign affairs, Nikolay Giers.

3.5.2 Deutsches Haus (now Hotel Palace)

This house hosted Carl August, Grand Duke of Saxe-Weimar-Eisenach in 1814-16, Prince Wenzl Lothar Metternich in 1818, and Princess Augusta of Cambridge and Grand Duchess of Mecklenburg-Strelitz (a granddaughter of George III) in 1843. The house was rebuilt in 1888 in a Historicism style according to the project of Gustav Wiedermann.



3.6 Continuing spa tradition

As in the past, the spa industry continues to be the most important part of life in *Františkovy Lázně*. Nowadays, *Františkovy Lázně* belongs among the three most visited spa resorts in the Czech Republic, the spa and tourist industry is a combination of spas, wellness, and tourism. Traditionally, spa guests complete three weeks of treatments whereas wellness activities and tourist stays are usually shorter. *Františkovy Lázně* is visited especially by foreign clientele. There exist more than 53 accommodation facilities (spa hotels, hotels, guest houses) which dispose of more than 4,268 beds. The joint stock spa company, *Léčebné lázně Františkovy Lázně* belongs, with its ca. 760 employees, to the biggest employers in the region. Besides the hotels, the company owns and operates historical as well as new balneological services. There are another eighteen subjects in the town which operate in the spa industry. Two state facilities also provide spa services - *Vojenská lázeňská léčebna Františkovy Lázně* (Military Spa Sanatorium *Františkovy Lázně*) owned by the Ministry of Defence, and *Lázeňský ústav Luna* (the Spa Institute Luna), which is a part of *Lázeňské léčebné ústavy Ministerstva vnitra* (Spa Hospitals of Ministry of Interior). Accommodation and further supporting services and leisure time activities for spa guests and town visitors are provided by a number of other private as well as state subjects. Capacities of accommodation and catering facilities are continually extended.

Františkovy Lázně continues to be a centre of cultural life, spa guests and town visitors can attend a number of cultural events which are being held throughout the year. The main event of the spa season is the Blessing of the Springs with a rich cultural program which takes place at the beginning of May, traditionally it is the second weekend in May. Among other important cultural events belong the International Strauss Festival, Seeberg games, International exhibition and competition of historical cars, *Majáles* (traditional student celebration in May), Jazz festival 'Hrnčířský Swing'. The large absorption capacity of the spa town is being proved every year especially during the International Strauss festival which is visited by tens of thousands of visitors.

Orthodox Church
of St. Olga.
Františkovy Lázně





4. *Karlovy Vary*

(CZECH REPUBLIC)

Introduction

Karlovy Vary is the second largest component part in the series, after the *City of Bath*. It was founded by Czech King and Roman Emperor Charles IV, probably by 1358, and named Karlsbad (Karls' Bath) after him. It is the principal spa town in the famous West Bohemian Spa Triangle, with over eighty springs that issue in the narrow and deeply incised Teplá River valley, enclosed by steep slopes of noble villas and overlooked by expansive woodland of the spa's therapeutic and recreational landscape. Its central boulevard stretches for around 2km - from the majestic Grandhotel Pupp at the southern end, to Elisabeth's Spa at the northern end. Rebuilt after fires, including in 1759, its extended spa zone, clearly separated from its administration and business district, reveals prolific and diverse architectural examples of Historicism and Art Nouveau styles from the town's Golden Era in the second half of the nineteenth century and the early twentieth century - when spa guests tripled. It is the largest spa complex in Europe, and nowhere today is the 'drinking cure', the most important spa treatment procedure in *Karlovy Vary*, more evident than in the beautiful colonnades where the hottest springs of the region yield highly mineralised carbonated water that is freely sipped from traditionally shaped porcelain cups by thousands of visitors and spa guests.

The unique composition of mineral springs, innovative methods in balneology, and legendary entertainment and accommodation, places *Karlovy Vary* amongst the most famous spas in Europe. Patronised by royal families and European heads-of-state, high aristocracy and artists, 'The largest open-air salon of Europe' became a prototype of mutual tolerance and a model of a united Europe. The town has around 50,000 residents, of which around 20,000 live within the nominated property.



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

The 'Great Spa' of *Karlovy Vary*, surrounded by forested steep slopes of the Teplá River valley



Location and setting

Karlovy Vary is some 130km west of Prague and lies in a narrow and hidden valley enclosed by steep slopes created by the down-cutting of the Teplá River before its confluence with the Ohře River. Teplá means “Warm” - the river is heated by numerous thermal springs and does not freeze, even in the harshest of winters. The component part includes both the town’s very large spa district which spreads along the deep river valley, its steep terraced slopes of lavish villas, and the surrounding wooded hills (for over 3km broadly to the southwest and over 2km to the northeast) with their multitude of promenades, paths, and numerous lookout places that fulfil the function of a therapeutic and recreational spa landscape. The woods are preserved in their natural state as part of the spa town’s natural healing resources, and the development of the territory is regulated with particular consideration given to heritage protection.



The linear spa quarter is centred on 19 curative springs located along a 2km-stretch of the river

Principal features described

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

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

Historic urban landscape of the 'Great Spa'

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

1. The linear spa-district that is located along the sinuous Teplá River valley, with the great thermal baths, numerous drinking taps at multiple sources, colonnades, structures for leisure and pleasure, and many hotels (some of them with baths, and some that are extremely large and grand).
2. The steep lower valley sides and plateaus with churches, villas, hotels, historic streets, parklands and walks.
3. The forested steep upper valley sides and hill tops with extensive walks, panoramic overlooks, towers and restaurants.

4.1 Springs

The source of *Karlovy Vary's* thermal mineral water is one of the world's most famous thermo-mineral spring water systems. 89 springs (19 of which are proven natural curative sources) rise in the central spa area; some are also located in the Teplá riverbed itself. They rise from a transversal fault zone, the so-called Hoff or Hot spring line of a NNW-SSE orientation that leads from the Hochberger footbridge in Dvořák Park all the way to the Richmond Sanatorium. From the hydrogeological point of view, they are associated with the Rosiwal spring zone, a very specific tectonic zone with a length of around 2km and a width of 150m, with an inclination 70° to 80° to the SW. The outflows of thermal springs (as a mechanical mixture of hot water and gas in the ratio of 1: 2.7, the effect of supersaturation) are determined by the crossing of the Rosiwal zone with other tectonic faults in prevailing E-W and N-S directions. The chemistry and overall mineralisation of the water is unique, the origin of all springs is shared, and thus the same formula prevails: $\text{Na-HCO}_3\text{SO}_4\text{Cl}$. Special components are fluorine and H_2SiO_3 . Most springs are characterised by low radioactivity, whilst some small springs have comparatively high values. The strongest spring named Vřídlo (Hot Spring) with a temperature of 73.4°C spurts hot water rich in carbon dioxide about 12-14 metres high which is a European phenomenon. Some colder springs, with temperatures under 40°C, are acidulous. Chemical composition of the spring gas is 93.1 to 99.6% CO_2 , with N_2 , O_2 , Ar, H_2 and He, CH_4 , C_2H_6 as trace amounts.

The infiltration area is several hundred square kilometres, and hydrostatic pressure of the newly infiltrated water is the main driving force of the thermal water outflow to the surface; although particularly strengthened by ascent of gaseous CO_2 in the final stages. The spring structure and its discharge area, with characteristic outflows of odourless thermal water and gaseous carbon dioxide, is part of the intra-platform rift structure called the Ohře (Eger) Fault. The directional tectonics of this rift, the most geologically active area of the Bohemian Massif, allows for the ascent of a gasified and heavily mineralised thermal water from deeper parts of the Earth's crust (the depth of the origin of thermal water is estimated to 2-3km). Near to the surface (although still several tens to hundreds of metres deep), due to the clay minerals that provide sealing, the Ohře Fault transmits its function to the transversal fault zone (Hot spring line). The spring structure is both genetically and spatially connected with the environment created by the granite rocks of the *Karlovy Vary* Pluton; which also impart the character of mineralisation and temperature. The source of CO_2 is the post-volcanic activity of the area (degassing of residual magma in connection with neotectonics). A quite specific member of the quarternary cover are travertines (carbonate spring sediments) whose occurrence and spatial distribution represent a significant feature in the discharge zone.

The total yield of thermal mineral water is about 2,000 litres per minute, which sustains all the spa treatment facilities and the famous fountain. Water is distributed in a sophisticated system of pipelines with the length of around 4km. Annual distribution exceeds 50,000m³ into thirty balneotherapeutical facilities. Thermal water for drinking cures is publicly accessible and provided free of charge in five colonnades and four spring pavilions. Fourteen springs, declared as natural healing sources, outlet in twenty spring vases that are used for drinking cures and for the supply of balneotherapeutical facilities.

The use of a wide range of balneological and physiotherapeutical treatments such as drinking cures, irrigations, inhalations, bathing, diet therapy and rehabilitation,

increasing the effect of drinking therapy, enabling simultaneous treatment of accompanying diseases increase in polymorbid patients, especially older age, and the implementation of commercial wellness. Spa treatment with spring gas (CO₂) is used frequently, gas baths favourably improving local blood circulation and peripheral vascular resistance (in hypertensive disease). Treatment is also administered for diseases of the oesophagus, stomach, duodenum, small intestine and colon (ulcerous colitis, Crohn's disease), hepatic and pancreatic diseases, glycolipid disorders (diabetes) and blood lipids, infectious diseases of the intestines and liver (including parasitic). The moor mud/peat from the deposit Čistá-Krásno is used in some balneotherapeutical facilities for bathing and packs.

There is a complex of protection zones that extend in all directions from the discharge centre of the spring structure.

4.2 Urban ensemble of the Spa Town

4.2.1 Building ensembles connected to 'curative' waters

Exploitation of mineral springs takes place in *Karlovy Vary* either directly at the source or in the surrounding spa buildings. It was only when knowledge about balneology evolved to a certain level that specialized individual healing procedures and cures were gradually developed. All the new indications and diverse healing treatments determined the structural and architectural appearance of spa facilities, thus leading to the creation of specialized spa buildings such as spa houses, large spa complexes (Kurhaus, New Spa, Imperial Spa, Elizabeth Spa), inhalatoria, warbling places, colonnades, pavilions, drinking halls, conversation halls. All these specialized structures create the genuine spa environment of the *Karlovy Vary* spa quarter. The perspective axes have always been taken into consideration when planning the use of the structures by enhancing their appearance with particularly massive profiles and choice of location. One of the most important composition principles was reflection of the buildings' mirror image in the water of the Teplá River.

4.2.1.1 Císařské lázně (Lázně I) [Imperial Spa] (1895)

Císařské Lázně was built in the style of French Neo-Renaissance between 1893 and 1895 according to the project of Ferdinand Fellner and Hermann Helmer of Vienna (see also The Municipal Theatre). It is a symbol of the Golden Era of *Karlovy Vary*, with a magnificent exterior matched by exceptional interior spaces, including the Imperial Bath for VIP guests and two painted murals by W. Schneider that depict the most famous spa guests from the Renaissance to 1914. This peat moss spa offered treatment that was medically unique, and included a mechanised peat preparation system in a partially detached Peat Pavilion.



4.2.1.2 Lázně III (Kurhaus) (1866)

This bathhouse building was built in 1863-1866 according to a project of Ludwig Renner, Gustav Hein and Eduard Labitzky in Neo-Gothic style with Neo-Romanesque motifs. Its strictly symmetrical disposition with two double-winged side



tracts between three buttresses conceals two inner courtyards. The Ceremonial Hall on the upper level is particularly noteworthy and restoration was undertaken in 2004. It ranks amongst the most important public spa structures in *Karlovy Vary*.

4.2.1.3 Vojenský lázeňský ústav (Military Spa Institute) (1855)

Vojenský lázeňský ústav was built between 1853 and 1855 after a project of Wenzel Hagenauer in Classicist style. It is one of the largest military spas in Europe. Sadový Spring, which is accessible from Dvořákovy sady park, emerges in the basement of the building.



4.2.1.4 Alžbětiny lázně (Lázně V) (Elisabeth's Spa) (1906)

Named after Empress Elisabeth, this spa building was built in the Neo-Classical style in 1905–06 after a project of Franz Drobny. In front of the building is a spectacular parterre in a French formal style.



4.2.1.5 Pavilon Svobody (Liberty Spring Pavilion) (1897)



The Liberty Spring Pavilion was erected in 1897. The appearance of this wooden pavilion with a polygonal floor plan is taken from Swiss architecture and became a model for other romantic pavilions in *Karlovy Vary*.

4.2.1.6 Mlýnská (Mill) Colonnade (1869-81)

The Neo-classical Mill Colonnade was built in 1869-81 after a project of a Prague architect, Josef Zíték. At 132m long, the majestic portico consists of 124 Corinth columns and forms one of the most elegant colonnades amongst European spas. The ground floor portico has the form of an Antique stoy over a total of five springs (Mlýnský, Skalní, Libušín, Knížete Václava, and Rusalčin). The rim of the balustrade displays 12 statues, one for each month.



4.2.1.7 Tržní (Market) Colonnade (1883)

On the site of the old Karlsbad city hall, this colonnade was built in 1883 after a project by the studio of Fellner & Helmer over the Charles IV Spring. In 1904, it was extended on the right side to form a roof over Tržní Spring. The colonnade's wooden lacing is one of the symbols of *Karlovy Vary*.

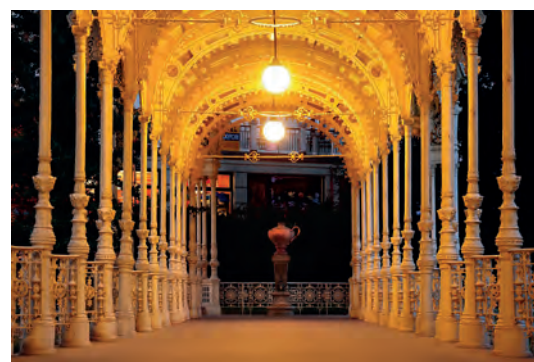
4.2.1.8 Sadová (Park) Colonnade (1884)

A roofed gallery connects the point of outflux of Sadový Spring in the basement the Military Spa Institute and the concert hall in the Municipal Park. Built in 1884, after a project by the studio of Fellner & Helmer, the colonnade forms a 50m-long veranda covered with a decorative cast-iron roofing in Neo-Renaissance style, supported by slender Corinth columns, and cornered by hexagonal pavilions. It is characteristic example of the cast-iron structures erected during the second half of the 1800s.

4.2.1.9 Zámecká Colonnade (Castle Colonnade) (1912)



The Zámecký Spring Colonnade was built in 1910–12 after the design of architect Friedrich Ohmann of Vienna in the style of Neo-Classicism. The colonnade contains a large exhibition and promenade hall, a circular Sluneční Dvůr (Sunny Courtyard) surrounded with arcades and statues, as well as a drinking hall with a circular pavilion over the Horní Zámecký Spring (Upper Castle Spring). In 2000–01, the colonnade was converted into Zámecké Lázně (the Castle Spa).



4.2.1.10 Vřídlo (Hot Spring)

The most important Karlsbad spring, Vřídlo (Sprudel) emerges next to the Vřidelní Colonnade built between 1967 and 1975 according to the project of Jaroslav Otruba. Below the Vřidelní Colonnade is the so-called Old Basement which dates back to the time of the former cast-iron colonnade designed by the Viennese architects Fellner & Helmer in 1878–79.



4.2.2 Buildings for leisure and pleasure

Balneological operations were traditionally associated with large halls that served various social purposes, where people of all social classes would meet. The halls were complemented with dining rooms, kitchens, reading rooms, theatre stages, music parlours, billiards and chessboard rooms. One of the oldest social halls is the Assembly Room on the upper floor of Lázně III (Kurhaus) from 1863–66.

4.2.2.1 The Municipal Theatre (1886)

The municipal theatre faces Theatre Square and overlooks the river, and was built on the site of the former Classicist theatre in 1884–86. This project of Ferdinand Fellner & Hermann Helmer is in the Neo-Baroque and Rococo styles and is in identical style and elegance with the Imperial Spa and Grandhotel Pupp. The design of the lobby and the stairway was used in several other theatre structures all over Europe. Its murals and masterpiece of a hand-painted curtain are by renowned Viennese artists Gustav and Ernest Klimt and Franz Matsch.



4.2.2.2 The Art Gallery (1912)

In 1911–12, the Kunsthalle (Art Gallery) designed by Rudolf Mimler was erected on the site of older shops. After WWII, an art gallery was opened here, which specialises in modern arts today.



4.2.2.3 Slavnostní sál at Grandhotel Pupp (Festivity Hall) (1906)



The large concert hall was built in 1905–06 in Neo-Baroque and Rococo styles, presumably after a project of Alfred Bayer from the Fellner & Helmer Studio. The hall has a generously decorated interior with galleries, a majestic stairway and a stage that ranks amongst the most prominent concert and social halls in European spa towns.

4.2.2.4 Poštovní sál (Postal Hall) (1792)

The garden restaurant at Poštovní dvůr with a large hall was built by the Karlsbad postmaster, Josef Anton Korb, in 1791–92. On the upper level is the Labitzky Hall decorated with romantic Gothicized murals by Josef Kramolín. In 1894, the continental premiere of Dvorák's *New World Symphony* was played here.



4.2.2.5 Hotel Ambassador – Národní dům (1900)

In 1899–1900, the Karlsbad Sharpshooter's Federation had its clubhouse with a hotel, restaurant, variété, and museum built in the newly developed part of the town. The project was created by the Fellner & Helmer Studio in the Neo-Gothic style with Neo-Renaissance and Art-Nouveau elements. Particularly spectacular is the large hall, named Variété, with an impressive steel-frame glass ceiling.



4.2.3 Accommodation

Initially, spa guests were accommodated in individual bathhouses. From the eighteenth century onwards, many hotels were built, also as gastronomic and social places. At the break of the nineteenth and twentieth century, large hotel complexes appeared complementing the image of *Karlovy Vary*. Many villas were used for guest accommodation as well.

4.2.3.1 Peter Bathhouse (The Golden Ox) (1709)

This house was built in 1706-09 as a coaching inn. The original half-timbered interiors in the Baroque style have been preserved to this day. Thanks to the original wood-frame architecture, the house is the best example of a Baroque house in *Karlovy Vary*.



4.2.3.2 Bathhouse The Maltese Cross (1706)



The house was built in 1706 by a merchant Peter Anton Cerone of the Milan Duchy. It is the oldest house in *Karlovy Vary*, whose original half-timbered façade, interior partitions, and Classicist murals upstairs have been completely preserved. In 1782, the printing shop was opened here which used to issue lists of spa guests called *Kurlists*.

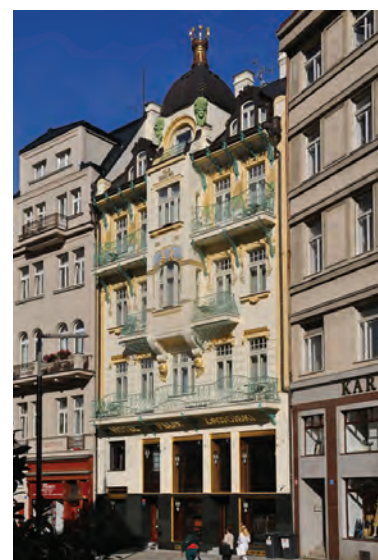


4.2.3.3 The Mattoni Trinkhalle (1900)

On the site of a former Baroque house, a wealthy mineral water merchant Heinrich Mattoni set up his new distribution outlet in 1899-1900. The project was drafted by architect Karl Hayböck of Vienna in the style of late Historicism with Art Nouveau motifs.

4.2.3.4 Zawojski Bathhouse (1901)

The house was built in 1899-1901 by the imperial Court's supplier, Felix Zawojski, a tailor well known in the world's best fashion salons. The project was drafted by architect Karl Hayböck in the style of Parisian Art Nouveau.



4.2.3.5 House of Three Moors (1910)

On the site of the house of Three Moors from 1760, owing its fame to nine visits of Johann Wolfgang Goethe over the period from 1806 to 1820, senior building councillor Franz Stüdl of Vienna had a new house built in the years of 1909-10. Next to the entrance door is a plaque proclaiming where Goethe used to pass through.



4.2.3.6 Bathhouse and Café Elephant (1914)



In 1875-76, at the site of a former Baroque house, a new house was built and subsequently modified in 1913-14. The sculpture of a golden elephant on its façade has become one of the symbols of *Karlovy Vary*.

4.2.3.7 Grandhotel Pupp (1893)

In the 1870s, a hotel complex named Etablissement Pupp was erected on the site of the former Saxony Hall and Bohemian Hall.

In 1892-93, Grandhotel Pupp was built in an exalted French Neo-Renaissance style after a project of two Viennese architects, Rudolf Příhoda and Josef Němeček; in 1905-06, the Festivity Hall was added. The complex of the Grandhotel's individual buildings was united into a Neo-Baroque palace in 1907 and 1936. Grandhotel Pupp has become the most famous of Karlsbad's hotels, and the splendour of its original interior has been preserved to this day.



4.2.3.8 The Imperial Hotel and Sanatorium (1912)

The Imperial Grandhotel was built in 1910-12 after a design of the French architect Ernst Hébrard and project of Juan Kronfuss of Buenos Aires. The designers created an honorary courtyard with a garden parterre in front of the Grandhotel's front door, which connects to a naturally landscaped park with arcades, a rosarium (rose garden) and so-called Viennese stool. The Grandhotel is also accessible via funicular tunnel. The Imperial Hotel's monumental façade dominates the view of the town from the Vřídlo Spring in the valley, as well as from other perspectives.



4.2.3.9 The Bristol Palace Hotel and Sanatorium (1891)

The Bristol Hotel was built in 1890-91 after a project by Hans Schidlo, as a variation of Renaissance and Baroque styles. The solitary and monumental construction is elevated on a plateau and represents a conspicuous landmark viewed from the municipal park.



4.2.3.10 Villa Lützow (1854)

In 1853–54, count August von Lützow had a villa built in the Windsor Neo-Gothic style in a romantic location above the town. The surrounding terrain was landscaped as a romantic garden with terraces and numerous metal sculptures.



4.2.3.11 Villa Artemis (Villa Stainl) (1875)

Villa Artemis was built in 1875 after a project of the builder Konrad Eckel, it is one of the purest examples of Neo-Palladianism in *Karlovy Vary*.



4.2.3.12 Villa Chopin (Villa Schäffler) (1895)



In 1895, the mayor of the town, Ludwig Schäffler had his villa built in the West-end district after a project from the Fellner & Helmer Studio. The villa's architecture reveals inspiration from late Gothic with half-timbered parts of Anglo-Saxon type.

4.2.3.13 Villa Becher (1914)

The villa was built for Gustav Becher in 1913–14 after a project of architect Karl Heller, in the form of an English home. Between 2006 and 2011, the Becher Villa was restored and modified as an interactive gallery.



4.2.3.14 The Trocnov Sanatorium (1898)



The former Evangelical hospice, known today as Trocnov Sanatorium, was built in 1898 after a project by Julius Zeissig of Leipzig, in the form of medieval castles or fortresses.

4.2.4 Religious buildings and facilities

In addition to social and conversation halls, there is also a number of sacral structures which used to serve the spiritual needs of the international clientele.

4.2.4.1 Decanal Church of St. Mary Magdalene (1736)

On the place of the Gothic church of Saint Mary Magdalene, located on a small hill above the Hot Spring from the second half of the fourteenth century, a new decanal church was built in high Baroque style between 1733 and 1736 after a project of the renowned Prague architect Kilián Ignác Dientzenhofer. In the interior, a richly decorated Baroque altar from the eighteenth century has been preserved.



4.2.4.2 St. Andrew's Church (1500/1841)



The former Late-Gothic St. Andrew's Church was built around 1500, it was re-built in the Classicist style in 1840–41. Behind the church there is a cemetery designated for foreigners who died while staying in *Karlovy Vary* (e.g. 1800, Prussian architect Friedrich Gilly; 1844, Franz Xaver Mozart, son of Wolfgang Amadeus Mozart).

4.2.4.3 Evangelical Church of St. Peter and Paul

The Evangelical church was built in 1854–56 by Gustav Heine, expanded in 1864–65 and subsequently altered to its current appearance in 1893–94 under the supervision of architect Julius Zeissig of Leipzig.



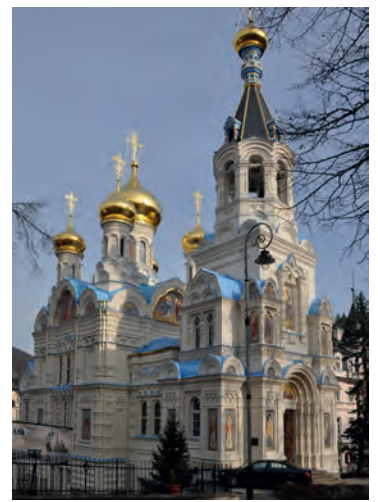
4.2.4.4 The Anglican Church of St. Lucas (1877)



This English church was built in 1877 in the northern Neo-Gothic style after a project of the Saxony building councilman Oscar Mothes.

4.2.4.5 Orthodox Church with a Parish (1897)

The Orthodox temple was built after a project of Gustav Wiedermann of *Františkovy Lázně* in 1893–97. Both the exterior and interior have the appearance of a typical Byzantine Russian sacral structure.



4.2.4.6 Catholic, Protestant and Jewish cemeteries

Between 1864 and 1869, Catholic (Central), Protestant and Jewish cemeteries were founded in Drahovice in the eastern part of *Karlovy Vary*. Many prominent personalities have been buried here such as Jan Becher, Heinrich von Mattoni, Julius Pupp, Ludwig Löwi Moser and other. A precious set of tombstones in Neo-gothic, Neo-renaissance, Art Nouveau and Cubism styles has been preserved in the cemeteries. In the Jewish cemetery a ceremonial hall is located built in the Moorish style in 1892, for the Catholic cemetery a majestic funeral hall in a style of Italian Renaissance was constructed in 1900.

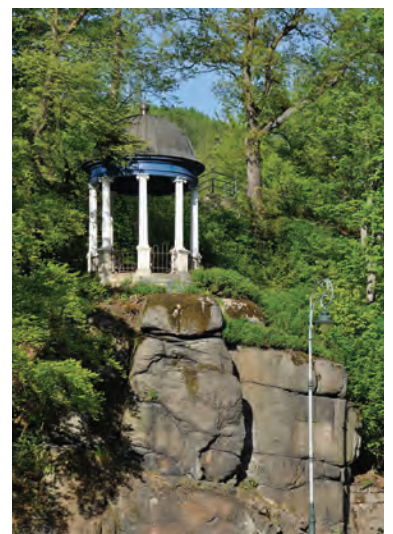


4.3 Therapeutic and recreational spa landscape

Patients' traffic to and from the springs, in accordance with prescribed drinking treatment, account for the number of promenades protected by tree alleys, arcades or roofed galleries. Integration with the natural countryside is key here, too. By the end of the nineteenth century, the total size of the woodlands had increased to 1,197 hectares and the whole network of paths in parks and countryside exceeded 100 km even before 1914. Today, the wooded area equals a total of 2,281 hectares. Various lookout points offer a view of the spa town and opportunities to relax in pavilions and lookout towers. For easier access of the paths and promenades in higher elevations, several funiculars date to around 1900.

4.3.1 Gloriette of Dorothea von Biron (1791)

The Empire gloriette on a rock cliff over the Teplá River was built in 1791 at the initiative of Count Christian Clam-Gallas for the beautiful Duchess Dorothea von Biron, Princess of Courland. It is the oldest circular pavilion (monopteros) in *Karlovy Vary*.



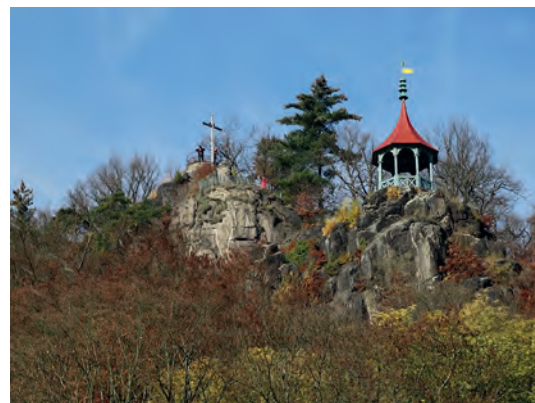
4.3.2 Pavilion of Lord Findlater (1801)

The Empire lookout pavilion was built in 1801 thanks to a financial subsidy of a Scottish Lord, James Findlater. It is an example of an Antique-inspired mini-temple in *Karlovy Vary*.



4.3.3 Maier Gloriette (1804)

This lookout gloriette on the Jelení skok cliff above the town, built in 1804, was financially subsidised by Viennese merchant, Franz Maier. Nearby stands the statue of Mountain goat, the symbol of *Karlovy Vary*.



4.3.4 Vyhlídka Karla IV (Charles IV Lookout) (1877)



In 1877, the oldest lookout tower in the Neo-Gothic style was built at the Franz Joseph Heights (now Charles IV Lookout) and named after the Emperor Franz Joseph I.

4.3.5 Goethova vyhlídka (Goethe Lookout) (1889)

In 1888–89, a lookout tower was built at the top of Výšina věčného života (Eternal Life Height) after a project from the Fellner & Helmer Studio, in the style of northern brick Neo-Gothic.



4.3.6 Diana Lookout (1914)

Following the construction of a cable car railway to Výšina přátelství [Friendship Heights], an outing restaurant and a lookout tower Diana were built on one of the hills in 1912–14. The lookout tower has since become one of the town's symbols.



4.3.7 Garden restaurant Small Versailles (1780/1880s)

The Small Versailles Inn was built around 1780. In 1820, the place was visited by J. W. Goethe. The restaurant gained its current appearance in the 1880s, when the garden was complemented with a cast-iron Glass Pavilion.



4.3.8 St. Linhart's Church

The ruins of a formerly fortified late Romanesque church of St. Linhart, surrounded by a cemetery, testify to the bygone existence of a medieval Obora (Thiergarten) village from the mid-1300s, whose inhabitants had settled in the newly founded *Karlovy Vary*. In the nineteenth century, the locality was set up as a point of interest for spa guests.



4.3.9 Dvořákovy sady (Dvořák's Park) (1820s/78)

Towards the end of the 1820s, the supreme margrave Rudolf Chotek ordered that the slope around the Theresa Spring be converted into an English-type municipal park. The job was assigned to an artistic landscape architect of *Mariánské Lázně*, Wenzel Skalník. Today, the municipal park bears the name of the composer, Antonín Dvořák, after an alteration in 1878 after a design of Josef Hahmann. The grass-covered areas are adorned by groups of decorative trees and bushes, and complemented by a pond with a fountain. A music pavilion was built here for summer concerts, as well as a winter garden, restaurant, and promenade gallery (Sadová Colonnade).



4.3.10 Goethova stezka (Goethe's trail, Poplar Alley)



The most famous promenade along the Teplá river leads from the Grandhotel Pupp to the Postal Hall. Located here is a bust of the poet, Johann Wolfgang von Goethe from the year 1883 by sculptor Adolf von Donndorf from Stuttgart. On the rocky outcrops, a number of plates of thanks can be found donated as a reward by the spa guests. Above the Art gallery, on the rock called Parnas, a plate with poems from the French nobleman du Faye was placed in 1798.

4.3.11 Chotkova pešina (Chotek's Footpath)

The oldest forest promenade was built from the initiative of Rudolf Chotek, president of the Austrian financial chamber, in 1756. It leads from the Our Lady of Sorrows chapel behind the Grandhotel Pupp under the Mountain goat jump rock. In 1804 the obelisk of count Findlater was erected beside the path and in 1834 Theresa's obelisk, commemorating the visit of the Duchess Marie Therese Charlotte d'Angoulême in 1833. The reef under the Peter's heights was fitted in 1835 with a commemorative plaque of the Russian Czar Peter the Great complemented by the Czar's bust in 1877.



4.3.12 Labitzkého a Findlaterova stezka (Labitzky and Findlater paths)

The Labitzky forest promenade leads from the Postal Hall, where an obelisk of Prince Schwarzenberg was erected in 1818, to the Findlater's trail, one of the oldest forest walks which can be followed up to the Findlater's Pavilion (dating from 1801), and then up to the junction of forest roads at the chapel of Ecce Homo. A scenic gazebo Belvedere was built nearby in 1810 by count Jan Rudolf Chotek.

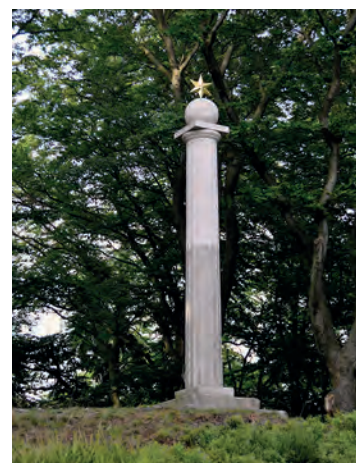


4.3.13 Odpolední cesta (Čtyřhodinová promenáda) (Afternoon path, Four-hour promenade)

In 1807, the so-called four-hour promenade was created where the spa company could walk in pleasant shade, which thanks to the configuration of the terrain could be comfortably started in the summer season at four o'clock in the afternoon.

4.3.14 Turgeněvova a Gogolova cesta (Turgenev and Gogol paths)

In 1820, Count Kolowrat initiated creating a new path on the Hill of Three Crosses. In 1852, a King Otto's column was erected at the nearby Otto's Height in honour of the visit of the Greek King Otto I.



4.3.15 Stará pražská silnice (Old Prague Road)



In the years 1804-11, a new access road from Prague was built at the southeastern outskirts of *Karlovy Vary* by the initiative of Count Rudolf Chotek. This became a place of romantic walks by various famous visitors of the spa town.

4.4 Spa infrastructure

The water from the springs was also used for exporting to remote destinations. The filling used to be done directly at the springs, mainly at Vřídlo. *Karlovy Vary* was also known for its production of salt, above all from Vřídlo.

4.4.1 Filling Plant and Distribution of Mineral Water

The filling plant was built at the confluence of the Teplá River and Ohře River in 1930-31 after a project of architect Adolf Meretich. In its time, it was one of the most state-of-the-art operations in Europe.



4.4.2 Old Basement of the Vřidelní Colonnade (Hot Spring Colonnade)

Below the Vřidelní Colonnade is the so-called Old Basement which dates back to the time of the former cast-iron colonnade designed by the Viennese architects Fellner & Helmer in 1878-79. Here mineral water was pumped, distributed, and its temperature regulated for balneological purposes. At the present, the Old Basement is open to the public and is one of the most visited expositions in *Karlovy Vary*.



4.5 Internationalism, scientific, artistic and literary values, events and cultural tradition

Karlovy Vary played, and still is playing, an important role as a therapeutic, cultural, social, and spiritual centre. The town was favoured by many rulers and gentry representatives, as well as wealthy businessmen.

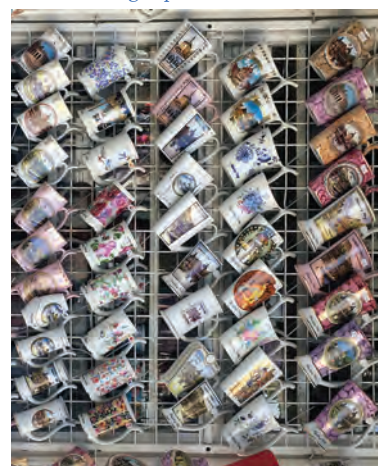
Among the guests whose presence impacted on the town's appearance, we find members of the Austrian Imperial court including Prince Klemens Wenzel Lothar von Metternich, Austrian Chancellor, the court of the Prussian King Friedrich I, several Electors of the German states, Otto von Bismarck, the first Chancellor of the German Empire, the Russian Czar Peter the Great, and members of the most prominent European aristocratic families, as well as representatives of political and artistic society. *Karlovy Vary* was a popular place for numerous congresses and scientific conferences and major theatre performances. It was like a chessboard of Europe.

Karlovy Vary was the place of inspiration for the works of well-known writers, music composers, and painters, who frequently referred to their visits in the spa, for example Johann Wolfgang von Goethe, Gottfried Wilhelm Leibnitz, Francois-René de Chateaubriand, Sebastian Bach, Ludwig van Beethoven, Friedrich Schiller, Richard Strauss, Franz Kafka, Leoš Janáček, Theodor Körner, Adam Mickiewicz, Fryderyk Chopin, Johann Brahms, Carl Maria von Weber, and Niccolò Paganini.

The legacy of *Karlovy Vary* for European culture and civilization lies especially in the development of balneology and balneotechnology. A particularly memorable – and centuries' old – legacy is the spa cup with a drinking spout, specially designed to cool the hot spring water before drinking. Thousands of people, both residents and visitors, may be seen with such cups daily at the free public springs.

In *Karlovy Vary* a large number of buildings and places have been preserved which are tangibly associated with stays of prominent guests. These include the following examples: during his stay in *Karlovy Vary* in 1904, Emperor Franz Josef I visited, among others, the Imperial Spa (4.2.1.1), the Mill and Market Colonnades (4.2.1.6; 4.2.1.7) and the Grandhotel Pupp (4.2.3.7); in 1885, the Municipal Theatre (4.2.2.1) saw the visit Gustav Klimt, the Austrian painter who also created, together with Franz Matsch, the theatre's hand-painted curtain and mural paintings; in 1894, the continental premiere of Dvořák's *New World Symphony* was played at Postal Hall (4.2.2.4). This place also attests to visits by Johann Wolfgang von Goethe in 1818, Prussian Field Marshal Gebhard Leberecht von Blücher in 1819, and Niccolò Paganini in 1828; Hotel

Traditional spa thermal-water drinking cups



Ambassador where Národní dům (4.2.2.5) hosted two World Zionist congresses in 1921 and 1923; the House of Three Moors (4.2.3.5) attests to nine of altogether 13 visits to *Karlovy Vary* by Johann Wolfgang Goethe, German poet, playwright, novelist, scientist and statesman, over the period from 1806 to 1820. In total, Goethe has spent almost three years of his life in *Karlovy Vary* which – as he used to say – was the only place in the world where he was willing to live apart from Weimar and Rome. In *Karlovy Vary* he also stayed in Bílý zajíc (White rabbit), Mozart and Madrid guest houses.

In 1892, the International Conference of Spa Doctors took place in the Grandhotel Pupp (4.2.3.7). The Hotel's café salon hosted an assembly of German natural scientists in 1862. Twenty tombstones erected at the former cemetery in the Mozart's park near the St Andrew's church (4.2.4.2) commemorate prominent inhabitants and visitors of *Karlovy Vary* in the eighteenth and nineteenth centuries, such as David Becher, "the Hippocrates of *Karlovy Vary*" and one of the founders of modern balneology (1725-92), Jean de Carro, the town's physician and balneologist (1770-1857), Count Joseph von Bolz, patron of *Karlovy Vary* (1764-1834), and Franz Xaver Wolfgang Mozart, composer and son of Wolfgang Amadeus Mozart (1791-1844). At Otto's Height (4.3.14), the granite memorial column which is located close to the outlook was erected in 1852 during the visit to this place by the first Greek king, Otto I.

4.5.1 House Walter Scott

The modest two-storey house built in the style of romantic Historicism at the beginning of the nineteenth century is noteworthy as the home and office of a prominent balneologist, Dr. Jean de Carro, a native of Geneva who died here in March 1857.

4.5.2 Hotel Savoy Westend

In 1896-97, a new large hotel was built after the project of the architect, Alfred Bayer. Its architectural composition is based on the use of massive towers, smaller defence turrets and gabled buttresses in the style of Gothic-Renaissance aristocratic estates in France. In 1902, the Persian King Mozaffar ad-Din Shah Qajar was accommodated here. Between 1923 and 1933 the hotel was a favourite place to stay for the Czech President Tomáš Garrigue Masaryk who used this place for important meetings with the Czech Government.



4.5.3 Hotel Bristol Villa Tereza

In 1890, Theresia Fasolt, the owner of the Royal Villa, commissioned the construction of the villa (which was named after her) to the building company Příhoda & Němeček of Vienna, after the design of the architect Josef Němeček. The building was designed in the style of late Historicism and conceived as an Italianised villa. Empress Elisabeth of Austria and Duchess of Bavaria, known as Sisi, is known to have stayed here in 1892.



4.6 Continuing spa tradition

The importance of *Karlovy Vary*, as the largest and most famous spa town in the Czech Republic, lies in the long-term continuity of balneological operations. *Karlovy Vary*, continues to develop its rich balneotherapeutic experience and spa infrastructure, introduces new healing products and extends the spectrum of treated diagnosis. Organisations dedicated to the research and educational activities include the Reference Laboratories for Natural Healing Resources (funded organisation of the Ministry of Health of the Czech Republic) which analyse the mineral water, gases and peat and examine their influence on the human organism, and the Institute of Balneology *Karlovy Vary*, which continues in the tradition of the Research Institute of Balneology founded in 1903 in *Mariánské Lázně* and organises regular seminars in balneomedicine for spa doctors and non-medical staff. For the administration, usage, protection, maintenance and measuring of the mineral springs the town of *Karlovy Vary*, has established the Management of Natural Healing Resources and Colonnades which builds on the tradition of the former Spring Office.

A large majority of historic spa buildings (bathhouses, pump rooms, colonnades) are still being used for different balneological treatments. As in the past, the parks and promenades are carefully maintained to serve the treatment of the spa guests. *Karlovy Vary*, continues to attract an international public. In 2017, more than 370,000 visitors spent at least one night in *Karlovy Vary*, (an increase of 13% compared to 2016) who spent there in total more than 1.8 million nights; thus the average length of stay was 5.9 days in 2017. Most foreign spa guests and visitors come from Germany and Russia, a sharp increase in tourists from China was noticed in recent years. The tourism in *Karlovy Vary*, is a combination of tourism and spa industry. The decisive visitor's group, which is at the moment the biggest economic benefit to the town, are spa visitors. There exist more than 90 accommodation facilities (spa hotel, hotels, guest houses) which dispose of more than 10,000 beds.

Major activities that define a spa town – medical treatment combined with leisure activities – are still alive in *Karlovy Vary*; spa guests are offered an extensive and diverse program of entertainment and culture. The most important cultural event is the International Film Festival, one of the oldest film festivals in the world (established 1946) and most prestigious film festival in Central and Eastern Europe which is visited by tens of thousands of visitors every year. The main event of the spa season is the Blessing of the Springs (the spa season-opening) which takes place at the beginning of May and includes three days of celebrations (historical parade, musical and theatre performances and other events). Other important events include the Antonín Dvořák's International Singing Competition, Jazzfest *Karlovy Vary*, Tourfilm festival, *Karlovy Vary* Folk Festival, Dvořák's *Karlovy Vary's* Autumn and Beethoven Days. The traditional meeting of European aristocrats called 'Karlsbader Wochenende', which includes balls, concerts, masses, and musical performances, takes place in *Karlovy Vary*, at the end of April in Grandhotel Pupp, Imperial Spa and Postal Court.



Hot Spring Colonnade
(1967-75, right),
with the Church of
St. Mary Magdalene



Mlýnská (Mill)
Colonnade

5



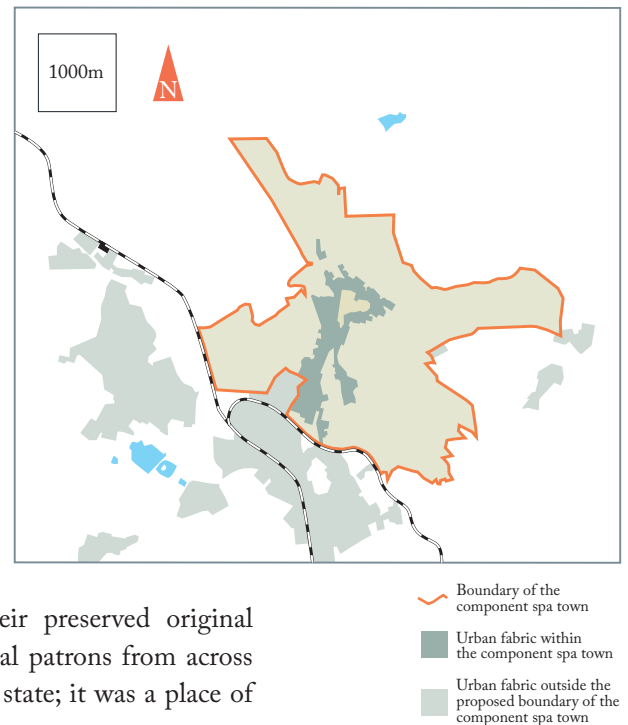
5. *Mariánské Lázně*

(CZECH REPUBLIC)

Introduction

Mariánské Lázně (formerly known as Marienbad) was designed and established in 1786 as “a spa in a park” and is one of the largest and most spacious spa complexes in Europe. Over 40 mineral springs rise here, with a further 160 acidic springs located in the surroundings. The spa quarter, founded in the period of Classicism at the beginning of the nineteenth century, spreads out in a steep picturesque valley with a central park, distinguished by Classicist and Empire houses, gloriottes, pavilions and colonnades. This is surrounded by an urban area and bordered by the surrounding, forested hills. From the beginning, the construction of the town was regulated as to the mass and the framework, and substantial neoclassical spa buildings mark this fashionable resort that flourished from the 1870s. Right up to the present day, spa treatments have been carried out in the original spa buildings with their preserved original interior and equipment. *Mariánské Lázně* also attracted influential patrons from across Europe including royalty and aristocracy, and European heads of state; it was a place of world politics, where important political negotiations took place.

It also attracted writers, composers, artists and celebrities, together with scientists from across the world. The administrative area of *Mariánské Lázně* is 51.78 km², and the town has over 14,000 residents, of whom around 9,000 live in the nominated property.



View north to the spacious "spa in a park", backed by forested hills

Location and setting

Mariánské Lázně is located 170km west of Prague, in the West Bohemian Spa Triangle (32km SSW of *Karlovy Vary*, and 30km southeast of *Františkovy Lázně*). It has a sheltered position in a valley that is surrounded in the north, east and west by the Slavkovský les (Slavkovský Forest) and Tepelská vrchovina (Teplá Highlands) mountain range; practically all of the spa quarter lies within the Slavkovský les Protected Landscape Area. Construction development of the region is regulated in regards to the interests of the spa business and heritage protection, and the spa forests have no economic function, but rather serve a protective function for the natural curative resources.



View north along Main Street, with its parallel expansive landscape of Central Park, to the principal spa quarter nestled in a sheltered E-W valley

Principal features described

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

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

Historic urban landscape of the 'Great Spa'

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

1. The compact spa-district set in its green expanse of parkland, gardens and open space, with its number of springs, large thermal baths, great colonnades and pavilions, structures for leisure and pleasure (including the grand casino assembly rooms), churches, guesthouses, and many elegant hotels (a number of them with baths) and villas.
2. The extensive therapeutic and recreational landscape surrounding the town, with its numerous walks, overlooks and towers.

5.1 Springs

In *Mariánské Lázně* there are 42 springs of acidulous water and more than 160 ferrous selters containing gaseous carbon dioxide (CO_2) and mineral salts, having an average temperature of 7-10°C. They are used for bathing, drinking and medical treatment. Primarily six springs are used for drinking cures: Krížový (Cross), Rudolph's, Caroline's, Lesní (Forest), Ambrose's, and Ferdinand's.

Other springs include Alexandra's, Anthony's, Balbín's, Hamelika, Medvědí (Bear), Pirátův (Pirate's), and Prelate's Spring. A specific spring is Mary's Spring, containing 99.7 % CO_2 . These numerous sources provide mineral water with a medically important geochemical diversity in four basic types: acidulous waters of $\text{Na-SO}_4\text{HCO}_3\text{Cl}$ type (e.g. Lesní, Krížový, Ferdinand I a II, Alexandra); acidulous waters of $\text{CaMg-HCO}_3\text{SO}_4\text{Cl}$ type (e.g. Ferdinand III, IV, VI, VII a VIII, Karolína); acidulous waters of CaMg-HCO_3 type (e.g. Rudolf); simple ferrous acidulous waters (e.g. Ambrose's, Mary's, Ústřední (Central), Hamelika, Prelátův and Potta's valley lower springs).

The entire region is characterised by fault tectonics and volcanic activity of Tertiary origin, the consequence of which is the high concentration of gas emissions and the occurrence of thermal and mineral waters and selters. The spring structure is spatially connected to a wide range of metamorphic and igneous rocks in the periphery of the Slavkovský Forest Mountains, at its fault-predisposed boundary with the Planá rift structure and its most important fault system- the *Mariánské Lázně* deep fault, which is also associated with the springs of *Františkovy Lázně*, some 30km to the northwest. The rock fundament is predominantly granite and diorite bodies in the northern part of the outflow zone, gneisses in the southern part, and amphibolite in the eastern part. The precipitation waters from the wide catchment area of *Mariánské Lázně* infiltrate into the permeable fracture systems of the diverse crystalline rock environment to a level of about 150m. They meet a wide-ranging supply of chemicals and the ascent stream of the spring gas (CO_2) in the deep fault zone, thus gaining their specific hydrochemical composition in four basic types. These waters outflow in a large number of artesian springs, the formation of which is determined not only by geological conditions but also by geomorphological conditions. In the vicinity, there are many more small springs and gas outflows in the form of mofettes.

The total yield of the springs is about 400 to 600 litres per minute. There are various types of healing procedures used in a number of balneotherapeutical facilities. The main treatment method in *Mariánské Lázně* is a drinking cure, treatments using mineral baths, oxygen baths, and peat wraps, hydrotherapy, electrotherapy, and inhalations, oxygen therapy or physical therapy using methods of therapeutic exercise. The treatment is aimed at diseases of the urinary tract, metabolic disorders (obesity, gout) of the respiratory system, dermatological disorders, nervous disorders, oncologic diseases, gynaecological diseases, diseases of the endocrine glands, post-injury states and states after orthopaedic operations.

The first protective zone was established in 1866 by decree of the Czech governorship. Since 1959 the sources are protected by modern protection zones, after 2001 two-stage ones, with the second stage zone including the infiltration area on the large part of the Slavkovský and Tepelská plošina Mountains.

Dating to 31 December 1866, a protective zone was established around the curative springs. In 1955, the spa statute of *Mariánské Lázně* was approved, protecting the spa and the natural resources and regulating the conditions in the town for complex spa treatments. The current protection of the spa in *Mariánské Lázně* is ensured by the new Spa Act No. 164/2001 Coll.

5.2 Urban ensemble of the Spa Town

On the basis of the municipal building plan from 1815, the construction of the town on the ground-plan of a hexagram was commenced, and only later did the centre of the spa gain the form of a pentagram. The Classicist Biedermeier style was initially predominant in the town's appearance, enriched by Romantic details and an overall more complex conception. The visual axes leading between each spa building were also carefully thought out, and mutually connected the facilities.

The Renaissance Revival style can be seen to be predominant in *Mariánské Lázně* from the 1880s onward. At the turn of the nineteenth and twentieth centuries, the architect of the town and the director of the spa facilities was Josef Schaffer, who was inspired especially by the buildings found on the Riviera (Centrální lázně – Central Spa, the Kursaal, Nové lázně – New Spa, Palladio, school, deanery, municipal hospital, Municipal Hygiene and Balneological Institute). At the same time, the decorative Baroque Revival style, the so-called spa style similar to the buildings found in Monte Carlo, was also implemented; the Baroque Revival Historicism transformed into Naturalist Art Nouveau. The main author was Arnold Heymann from Vienna (the Krakonoš, Bohemia, Polonia, Kavkaz, Merkur, Pacific, Hvězda, Svatý Hubertus and Esplanade buildings). The constructor from *Mariánské Lázně*, Josef Forberich, added an exceptional romantic fairy tale element to his buildings (the Sleeping Beauty, Snow White, and St. Martin houses). On the eve of World War I, the spa quarter of the town was a compact urban and architectural whole.

5.2.1 Building ensembles connected to ‘curative’ waters

5.2.1.1 Central Spa (Old Spa) (1892)

The Old Spa was built in 1892 in the Renaissance Revival style according to the plans of architect Josef Schaffer. The spa baths and cabins have been preserved in their original state with their Baroque-evoking portals and Art Nouveau ceramic tiles.



5.2.1.2 Moor Baths (1882)

Built according to the designs of Friedrich Zickler in 1880-82 in the French Renaissance Revival style. After being recently reconstructed into the Maria Spa Courtyard, the small historical pull with the natural Maria Gas is accessible in combination with oxygen therapy.



5.2.1.3 New Spa (1896)



Constructed according to the plans of Josef Schaffer in 1893-96 in the style of the Italian Neo-renaissance. There are two luxurious spa rooms for natural carbonic baths on the ground floor (so-called Fürstenbad – presently the Imperial and the Royal Cabins), always comprised of one salon for relaxation with a loggia facing the park, dressing rooms, and a private bath. The Roman Baths are in the centre of the steam baths, in the style of a classical, ancient Roman double atrium with two pools, ceiling murals, and Art Nouveau tiling.

5.2.1.4 Army Spa Treatment Facility (1885)

The Neo-Renaissance Imperial Spa House was built in 1885 by hotelier E. Lanzendörfer to the plans of architect Josef Schaffer. The present-day army spa treatment facility is comprised of a complex of connected buildings: the Bristol, the Aglaea, the Poet, the Credo, and the Davos.

Buildings for the drinking treatment by the springs

5.2.1.5 Colonnade Temple of Cross Spring (1818-26)

This open, small peristyle colonnade temple was constructed in the years 1818-26, near Křížový (Cross) Spring, probably to the designs of Georg Fischer. It is comprised of two column halls, connected in the front by a transverse colonnade and gloriollette directly above the spring. The symbol of *Mariánské Lázně*.



5.2.1.6 Spa Colonnade with the Singing Fountain (1889/1986)

On the site of the Promenade Hall near Křížový Spring, a new colonnade made from cast iron and steel in the Baroque Revival style was built in 1888–1889 to the designs of Viennese architects Hans Miksch and Julian Niedzielski. This longest colonnade in a spa town (presently measuring 135 metres, originally measuring 180 metres along with the Old Colonnade) is a National Heritage Monument. A Singing Fountain was constructed in front of the colonnade in 1982–1986.



5.2.1.7 Pavilion of Caroline's Spring (1823/72)

On the site of the original pavilion dating to 1811, a new one was constructed in 1823, circular in form and classical, Corinthian in style. It was expanded in 1869 and 1872 by two colonnade wings.



5.2.1.8 Pavilion and Colonnade of the Forest Spring (1869)

This Classicist pavilion was constructed in 1869 to the plans of Friedrich Zickler. Originally, it was fully open, but in 1955–57, it was glazed.



5.2.1.9 Colonnade of Ferdinand's Spring (1827)

Built in 1827 to the plans of Josef Esch. A circular gloriette with a dome stands out, connected to the colonnade wings and ended in side pavilions. This is the oldest preserved and intact Classicist building above the springs in *Mariánské Lázně*.



5.2.1.10 Pavilion of Rudolph's Spring (1902)

This wooden pavilion in the form of Swiss architecture was built in 1902.



5.2.2 Buildings for leisure and pleasure

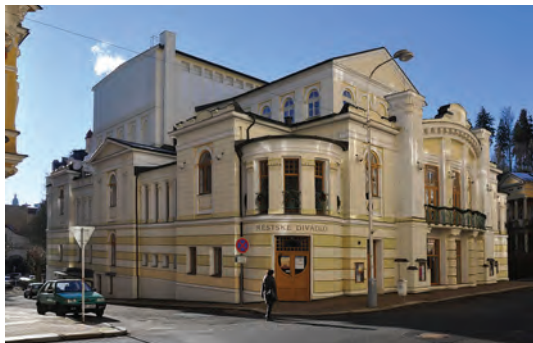
Bath facilities were associated with large halls meant for various social events, the so-called Kursaal, Kursalon or Konversationsaal at the Colonnade and in the New Spa. These halls were meeting places for people of all social classes. They included a cafeteria, a kitchen, a reading cabinet, and a theatre stage. Furthermore, there were music salons, snookers tables, and chess salons.

5.2.2.1 Kursaal – The Casino Assembly Rooms (1867/1900)

The Kursaal, falling under Nové lázně (New Spa), with its restaurant and column social hall, was constructed in 1867. In 1899–1900, Josef Schaffer constructed a transverse wing with a massive arched dome and lower side wings. In the interior, there was not only a central Marble Hall, but also a dance hall, a women's salon, a reading room, an office with a conversation hall, and a restaurant with a café.



5.2.2.2 Municipal Theatre (1868/1905)



The theatre was built in 1868 the Renaissance Revival style according to the designs of Friedrich Zickler. In 1905, the building was altered in the Art Nouveau style to the plans of Viennese architect Alfred Walcher von Montheim.

5.2.3 Accommodation

Guests were accommodated in spa houses, which not only met accommodation needs, but also provided board and social functions. From the eighteenth century, hotels began to be established, serving accommodation needs and meeting board and social needs. At the turn of the nineteenth and twentieth centuries, large hotel complexes were founded, completing the appearance of *Mariánské Lázně*. Villas also served the accommodation needs of spa guests as guest-houses.

5.2.3.1 Golden Grape House (1818)

Built in 1818, this is the oldest preserved house in the Classicist style in town. The ground floor is brick and the first storey is timbered. In 1823, J. W. Goethe lived here. To this day, Goethe's rooms are preserved with the original furnishings from the time of the poet's stay here. Today, it houses the Municipal Museum.



5.2.3.2 Green Cross House - today Split (1819)

This building was built by Thaddeas Rubritius in 1819. Later, the owner of the house was the renowned local spa doctor, Fidelis Scheu. The two-storey building has the typical facade of the Classicist or Biedermeier styles.



5.2.3.3 The Kavkaz Spa House (originally Klebelsberg's Palace, Stadt Weimar, King of England) (1821)

The building was built in 1820-21 by Count Franz Josef Klebelsberg-Thumburg, where Johann Wolfgang Goethe liked to stay in the company of Madame Amélie Theodora von Levetzow and her beautiful daughter, Ulrike. It was altered and expanded in 1903-05 to its present appearance according to the project of architect Arnold Heymann. However, major parts of the original Classicist Klebelsberg's Palace were preserved. In 1899 to 1909, British King Edward VII was accommodated here during his annual stays at the spa.



5.2.3.4 Star Spa House (Stern) (1819)



This spa house dates to 1819, constructed by knight Ferdinand Sternfeld of Kriegelstein, and was reconstructed in the Baroque Revival style in 1904-05 according to the designs of Arnold Heymann.

5.2.3.5 Palladio Spa House (1900)

This opulent building in the Renaissance Revival style was built in 1899-1900 by architect Josef Schaffer.



5.2.3.6 Grand Hotel Marienbad (1873)



This hotel was constructed according to the project of architect Emil von Förster in 1873, designed as a Tuscan villa with distinct arcades. In 1952-90, the Balneological Research Institute was based here (today, it is the Hotel Falkensteiner).

5.2.3.7 Hotel and Spa House Pacifik (originally Ott) (1905)

This four-storey cornerstone house, dominant on the axis of Hlavní třída (Main Street), was constructed in 1905 according to the designs of Arnold Heymann.



5.2.3.8 Hotel Bohemia (originally Fürstenhof) (1905)



This hotel was constructed to the designs of Arnold Heymann in 1905 and served the needs of the most noble guests.

5.2.3.9 Hotel Esplanade (1911)

This dazzling and monumental hotel was built in 1910–11 in the forms of Geometric Art Nouveau to the designs of Arnold Heymann. In 1911, not long after opening, the famous American inventor Thomas Alva Edison was accommodated here. Various princes and bankers also lived here, for example in 1911, an Indian prince, and in 1913, an Indian maharajah and his family. The neighbouring, two-storey villas with towers, the Villa Royal (formerly the St. Hubertus) and the Villa Esplanade (formerly the Waldidylle and Campanilla) are also its residences.



5.2.3.10 Hotel Monty (1886/1901)

In 1885–86, the Café Egerländer tourist restaurant was built here, visited by King of Persia, Mozaffar ad-Din Shah Qajar on 16 September 1900. In 1900–01, it was converted into its present-day appearance, using decorative timbering.



5.2.3.11 Villa Patriot (1870)



This villa was constructed by August Herzig, the long-term mayor, in 1870, according to the designs of architect Friedrich Zickler in the Classicist style. In 1896, Dr. Eduard Kraus gains the building, and he established an institute with exercise machines for Swedish gymnastics according to Dr. Zander here.

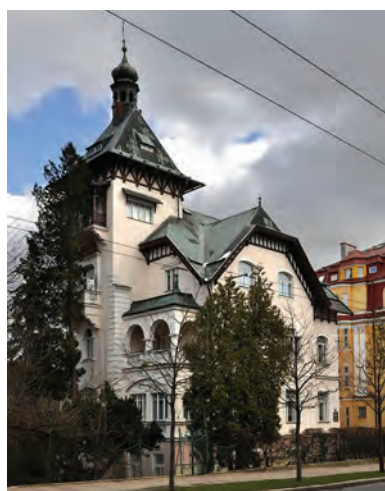
Villa Patriot (Herzig), belongs among the most characteristic examples of Palladian buildings in the villa architecture of the West Bohemian spas. It features overhanging trusses, galleries and balconies.

5.2.3.12 Villa Lil (Luginsland) (1901)

This villa was originally known as *Fürstenhaus Luginsland*, and was constructed by Maximilian Halbmayr in 1899-1901 to the designs of architect Alexander Zickler. In 1904, Emperor Franz Joseph I spent the night here.



5.2.3.13 Villa Turba (library) (1904)



This villa was constructed by the spa doctor and *Mariánské Lázně* mayor Dr. Hans Turba in 1903-04 to the designs of Ignaz König. The architectonic expression of the villa is in the style of late Historicism with half-timbered gables. On the ground floor, an examination room with a waiting area and own spa were located.

5.2.4 Religious buildings and facilities

Churches for various religions and confessions are testimony to the international environment of *Mariánské Lázně*.

5.2.4.1 Roman Catholic Decanal Church of the Assumption of the Virgin Mary (1848)

This Dean Church is one of the first sacred buildings constructed in the spirit of Romantic Historicism in Bohemia. This basilica is built on a polygonal ground-plan and was constructed in 1844-48 according to the project of architect Johann Gottfried Gutensohn from Munich in the Neo-Byzantine style.



5.2.4.2 Orthodox Church of St. Vladimir (1902)

The Orthodox Church of St. Vladimir was built by the constructor from *Františkovy Lázně*, Gustav Wiedermann, in 1900-02 according to the designs of architect Prof. Nikolai V. Sultanov (1850-1908). The interior is dominated by an iconostasis, originally created in the town of Kuznetsovo near the city of Tver for the World Fair in Paris.



5.2.4.3 Anglican Christ Church (1879)

The Anglican Christ Church was constructed in 1878-79 by architect Friedrich Zickler, according to the plans of the architect from London, William Burges. Of the original interior furnishings, the pulpit and the marble plaque dating to 1911, commemorating the frequent visits of British monarch, Edward VII, have been preserved.



5.2.4.4 Evangelical Church (1857)



The Evangelical Church was built for Protestant spa guests in 1853-57 according to the project of Berlin architect and court building advisor, G. Ch. Cantian, financed by Prussian king Friedrich Wilhelm IV, who was also present at the ceremonial ordination on 24 June 1857.

5.2.4.5 Municipal cemetery

The Municipal cemetery was founded in 1843 by the Premonstratensians of the Teplá Monastery. In the 1870s the cemetery was expanded. A number of large tombs and tombstones of important personalities of *Mariánské Lázně* can be found here including the tombstones of Václav Skalník, the designer and later mayor of *Mariánské Lázně* (1861), the famous spa doctor Karl Josef Heidler (1866), the spa physician and mayor of the city August Herzig (1901), the first pharmacist Karl Brem (1845), or physician and historian Adalbert Danzer (1862).



5.2.4.6 Jewish cemetery

The Jewish cemetery located close to the road to Velká Hleďsebe was founded in 1875. By 1930 it was expanded and is still used today. In the cemetery, graves of the founder of the local Research Institute for Balneology, Professor Enoch Heinrich Kisch (1918), and the German philosopher and anti-fascist, Professor Theodor Lessing can be found.



5.3 Therapeutic and recreational spa landscape

Public greenery is one of the most important elements forming the entire composition of *Mariánské Lázně*. Thanks to this, the spa is within the park and the park is within the town. The public greenery with its number of promenades and many vistas fulfil the functions of a therapeutic and recreational spa landscape. Part of the therapeutic procedures in *Mariánské Lázně* is an outdoor exercise, conditioning and reconditioning. *Mariánské Lázně* swiftly took advantage of Oertel's terrain treatments for its predominant weight reduction treatments, and the result is an ingeniously sophisticated system of spa trails which are an inherent part of the spa.

5.3.1 Skalníkovy sady (centrální park) [Skalník's or Central Park]

The centre of *Mariánské Lázně* is comprised of an expansive, natural landscape park which was established by an experienced garden designer and later town's mayor, Wenzel Skalník. Skalník began to construct the park in 1817 in the wider part of the valley, which continued smoothly into the forested slopes and meadows. This required extensive amelioration work and the flattening of the terrain. The central area with a large promenade leading from Cross Spring to the New (Caroline's) Spring is bordered by a four-row alley of trees, ensuring that spa guests could stroll in a pleasant shade in the summer season. After Skalník returned from a study trip to England, the park was converted according the English fashionable natural landscaping trends in the early 1820s. On the elevated eastern part of the park (now the Goethe Square), guest-houses and spa houses were built. The Swan Lake in the western part of the park was adapted by the Swedish garden architect Swen Swensson at the beginning of the twentieth century. Towards the south, the Skalník's park passes into the park leading to the Ferdinand's Spring.



5.3.2 Hamelika Lookout Tower (1876)

Built by architect Friedrich Zickler in 1876 as a Gothic Revival tower imitating the ruins of old castles. The tower is 20m high and is adjoined by a part of a castle wall with an entrance gate.

5.3.3 Golf Course (1905)

The golf course in the natural landscape park with an area of 45 ha was ceremoniously opened by British monarch Edward VII in 1905. In 1923, its original area was almost doubled.

5.3.4 Mecsery's Vista (1850)

Located on a plateau above the cliff promontory by Hotel Royal on the site of an older, wooden pavilion. The construction was built in 1850 to honour a significant guest – the governor of Bohemia, Baron von Mecsery. The gazebo at the vista was renovated in 2000.



5.3.5 Karl's Cross

The dominant cross located above Nové lázně (New Spa) stands in the very spot where such significant spa guests as J. W. Goethe, K. G. Reitenberger or V. Skalník looked down into the valley. The cross was erected by abbot Karl G. Reitenberger, so that it would “shine as the perpetual light for the spa guests”.



5.3.6 Queen Karola's Vista (1875)

The vista pavilion located on the slope between Lesní (Forest) Spring and the Municipal Cemetery was named after a significant guest in the town, the Bavarian Queen Karola, and was constructed in 1875. It has now been reopened.

5.3.7 Friedrich's Rock – Friedrichstein

This natural rock formation in the so-called “Little Switzerland” is formed of large boulders of coarse-grained granite. A monumental plaque is placed on the formation, commemorating the visit of Saxon King Friedrich August II, who in 1834-35 spent time researching in *Mariánské Lázně*.

5.3.8 Goethe's Landing

This sandstone obelisk with two stone landings stands on the slopes of Hamelika, and commemorates the fact that J. W. Goethe used to sit with Ulrike von Levetzow on the benches here. The monument shaped as an obelisk was erected here in 1849.



5.3.9 The Landing of Abbot Clementso

This was the favourite spot of the abbot from Teplá, Alfred Clementso, under whose direction *Mariánské Lázně* experienced its biggest construction boom (1888-1900).

5.3.10. Cesta knížete Schwarzenberga (Path of Prince Schwarzenberg)

One of the oldest paths leads from the spa centre to the north. In 1909, Láška's Chapel was built here; further the path leads to the Gisela landing and then to Friedrich Wilhelm gazebo at the Friedrich Wilhelm Height (today's Žižkův Hill).



5.3.11 Goethova cesta (Goethe's Path)



Another significant walking path leads toward the north to a romantic hillside with a stone sea called “Little Switzerland” and a cluster of stones, Friedrichstein, where a memorial plaque of the Saxon ruler Friedrich August II was placed. Over the Friedrichstein a lookout

Hirtenruhe was built which was replaced by Forstwarte Café (now Kamzík) at the end of the nineteenth century.

5.3.12 Krakonošova cesta a Pohádková cesta (Krakonoš and Fairytale paths)

The Krakonoš hotel, built in 1901, was connected with the old spa by a path which was adapted as a “fairytale path” with scenes from favourite fairy tales.



5.3.13 Edwardova cesta (Edward's Path)

This path starts at the New Spa and leads to the golf course which was ceremonially opened in 1905 by the English King Edward VII. On the way above the New Spa stands the Charles cross, reminiscent of the city's founder Abbot Karl K. Reitenberger, further on there is a Goethe's landing from where the path climbs up to the lookout tower Hamelika. Behind it lies a deer and fallow deer park, and the Bohemian park with models of Czech built heritage.



5.3.14 Metternichova cesta (Metternich's Path)

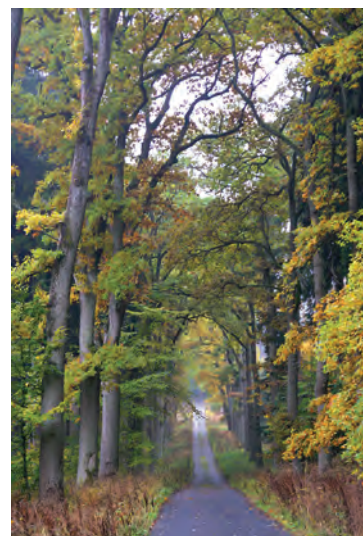
The path is directed to the outflow of the Bear spring and to the Balbín peat bog where the peat was extracted from the year 1853 for spa purposes. Then the path leads to the old cemetery with a ceremonial chapel and to a Karola lookout named in honour of the Saxon Queen.

5.3.15 Duncanova cesta (Duncan's Path)

This way leads from the colonnade of the Forest spring along the valley of Úšovice creek to the Duncan's viewpoint, and then to the Smradoch natural reserve with a forest peat bog and gas springs (mofettas).

5.3.16 Smetanova alej a Alej Svobody (Smetana's Alley and Alley of Freedom)

These long, originally coach roads connecting *Mariánské Lázně* with the Metternich's castle in Kynžvart were adapted in the early twentieth century to become spa promenades surrounded by alleys.



5.4 Spa infrastructure

The spa water was not only used for treatment purposes in the spa itself but also bottled and exported to far off places. *Mariánské Lázně* is also known for its salt production as well as the production of other products, such as hot-spring pastilles, cosmetics, soaps, spa wafers, etc.

5.4.1 Excelsior Bottling Plant (the Saltworks)

The building of the present bottling plant was originally constructed in 1889 as a saltworks, where curative salt was gained by evaporating Ferdinand's Spring (formerly the Solný, or Salty Spring), later exported all over the world. It was produced until 1946. Afterwards, the building was converted into a bottling plant. Since 1950, the mineral water brands Excelsior and Aqua Maria are bottled here. Presently, the springs Nová Marie and Rudolph's Spring are used.



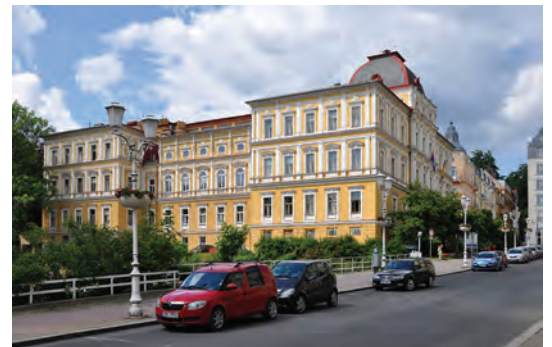
5.4.2 The Kolonáda Spa Wafer Plant

The tourist café "Café Viktoria" dating to 1875, with the largest hall in the town, was reconstructed after World War II to produce spa wafers from *Mariánské Lázně*.



5.4.3 Town Hall (1877/1900)

The Town Hall, the Municipal House, was built in 1877. The building housed (and still does to this day) the municipality, the savings bank, the post office, and the Orthodox prayer room. After 1900, it was expanded by a Renaissance Revival annex according to the projects of architect Josef Schaffer, complemented by a massive French mansard dome on the façade.



5.4.4 Post Office (1880)



This building was originally constructed as the Rudolfshof Spa House, built in 1878-80 by the First General Association of Clerks of the Austro-Hungarian Empire in Vienna, according to the project of Viennese architect Ernst Krombholz. In 1913, it was converted into the Post Office.

5.4.5 Spa Directorate (1878)

This building serving as the headquarters of the springs inspector and of the expedition of mineral waters was built in 1878 to the designs of architect Friedrich Zickler in the Renaissance Revival style. A public reading room was also located here. Today it is the directorate of the Léčebné lázně, a.s. spa company.



5.5 Internationalism, scientific, artistic and literary values, events and cultural tradition

The picturesque environment and the serenity of the location led to a high concentration of significant political and cultural guests who loved to return here, not only for the spa and for socialising, but also for inspiration. Johann Wolfgang Goethe visited *Mariánské Lázně* for the first time in 1820. He returned two more times and experienced his greatest love affair with young Baroness Ulrike von Levetzow here. The presence of Goethe in *Mariánské Lázně* had a positive effect on its popularity. For example, one of the most significant guests of the nineteenth century was Richard Wagner, who kept a diary on his stay and even dictated notes from *Mariánské Lázně* to his autobiography, later published as *“My Life”*. His operas *Das Liebesverbot* (The Ban on Love), *Tannhäuser*, *Die Meistersinger von Nürnberg* (The Master-Singers of Nuremberg), and *Lohengrin* are related to the composer's stays in *Mariánské Lázně*.

In 1821, the Spa Orchestra was established in *Mariánské Lázně*, making it one of the oldest symphony orchestras in the Czech Republic. Other significant guests included: Johann Strauss, Gustav Mahler, Friedrich Nietzsche, Franz Kafka, Joseph Rudyard Kipling, Mark Twain, Thomas Alva Edison, Pierre de Coubertin, Maxim Gorky, Stepan Petrovich Shipachyov, Marietta Sergeevna Shaginian, and others.

From its very beginnings, *Mariánské Lázně* became the settings for international political meetings. The stays of royal family members, of statesmen and of politicians were associated with significant political negotiations or events, reflected directly in the appearance of the town (British King Edward VII visited nine times, Bulgarian Prince and Czar Ferdinand I more than forty times and, furthermore, Emperor Franz Joseph I, Russian Czar Nicholas II, Greek King Georg I, Chancellor Clemens Wenzel Lothar von Metternich, Mozaffar ad-Din Shah Qajar, French minister George Clemenceau, Lord Neville Chamberlain, and other notables). The fates of Europe, Africa and Asia were often decided in *Mariánské Lázně*. In September 1899, the events preceding the Second Boer War in South Africa were decided upon in *Mariánské Lázně*. In 1903, King Edward met here with Greek King Georg I. On 19 August 1905, the King was visited by Prince Mirko Dmitri Petrovic-Njegoš from Montenegro, and at the end of August, Prince Ferdinand of Bulgaria visited the king at the spa, who visited again in August of the following year (1906). Another notable who visited the King at *Mariánské Lázně*, was the Chairman of the House of Lords, Alfred August Prince Windischgrätz. In 1907, the British monarch met with the French minister, George Clemenceau, and with the Russian Foreign Minister, Alexander Petrovich Izvolsky, to discuss entering the Balkans due to unrest in the Ottoman Empire and the crisis in Morocco. Even Grand Duke Michael visited King Edward, arriving from *Karlovy Vary*. On 5 September 1907, Russian Foreign Minister Alexander Petrovich Izvolsky again visited King Edward in *Mariánské Lázně* to delineate the Anglo-Russian Convention, determining the spheres of political and economic power in Persia and Afghanistan. During his next visit to *Mariánské Lázně* in 1909, King Edward VII met with George Clemenceau and Alexander Petrovich Izvolsky to discuss Turkish-Grecian issues and the issues of the Dardanelles, Bosphorus, and Bosnia and Herzegovina.

Spa operations were a priority, and were always carefully monitored and protected. The international renown of *Mariánské Lázně's* natural mineral resources is substantially due to recommendations by a range of world-renowned spa doctors, including Johann

Josef Nehr, Gottlob Carl Springsfeld, Karl Josef Heidler, Fidelis Scheu, Adalbert Eduard Danzer, Josef Adam Frankl, Leopold Herzig, Josef Abel, Franz Johan Opitz, Anton Friedrich Schneider, Samuel Benedikt Lucca, and Emil Kratzmann. Aside from spa doctors, world renowned doctors also came to the spa, and included Franz Ambrosius Reuss, Friedrich August Struve, Jöns Jakob Berzelius, Enoch Heinrich Kisch, Adolf Ott, and Isidor Kopernicki.

There are a number of buildings and places in *Mariánské Lázně* which tangibly demonstrate the significance of the spa town as a place of stay and work of prominent rulers, politicians and artists: in the Kursaal (5.2.2.1), the third World Jewish Congress took place in 1937.

The Golden Grape House (5.2.3.1) commemorates the stay of Johann Wolfgang Goethe in 1823. To this day, Goethe's rooms are preserved with the original furnishings from the time of the poet's stay here. Today, it houses the Municipal Museum. The Klebelsberg's Palace (now the Kavkaz Spa House, 5.2.3.3) was a place where Goethe liked to stay in the company of Madame Amélie Theodora von Levetzow and her beautiful daughter, Ulrike. Between 1899 and 1909, British King Edward VII was accommodated here eight times during his stays at the spa. *"I have travelled through all India, Ceylon and all spa towns in Europe but nowhere in the world the poetry of a wonderful nature took me by heart like here in Marienbad,"* wrote King Edward about *Mariánské Lázně*.

In 1903, Greek king Georg I stayed in the Klebelsberg's Palace. In Hotel Casino (now Falkensteiner Hotel Grand MedSpa, 5.2.3.6), Johann Strauss was accommodated in 1890 and 1891, and Alfred Nobel in 1893 and 1894. Between 1952 and 1990, the Balneological Research Institute was based here. In the monumental Hotel Esplanade (5.2.3.9), the famous American inventor Thomas Alva Edison was accommodated in 1911. Various princes and bankers also stayed here, for example in 1911, an Indian prince, and in 1913, an Indian maharajah and his family. Hotel Monty (5.2.3.10) was visited by King of Persia, Mozaffar ad-Din Shah Qajar in 1900. Villa Lil (5.2.3.12) is a testimony to the stay of Emperor Franz Joseph I in 1904. In Villa Turba (5.2.3.13) Sigmund Freud, Austrian neurologist and the founder of psychoanalysis, stayed in 1913. The opening of the Evangelical Church (5.2.4.4) in 1857 was attended by Prussian King Friedrich Wilhelm IV. In 1924 the church was visited by Albert Schweitzer, an Alsatian theologian, organist, writer, humanitarian, philosopher, and physician, who performed an organ concert here. The Golf Course (5.3.3) was ceremoniously opened by British king Edward VII in 1905.

5.5.1 Guesthouse Jetelový lístek (formerly House Kleeblatt or Wagner)

The house which was built in 1830 by Ferdinand Schmiedt in the form of Late Classicism and Biedermeier. It is associated with the stay of the German composer Richard Wagner in 1845. At the beginning of the twentieth century the house was adapted in a Neo-baroque style.



5.5.2 Guesthouse U Bílé labutě (now Chopin)

The house was built in 1820 in a Biedermeier style. In 1836, the Polish composer Fryderyk Chopin and his secret love, Maria Wodzinsky, were accommodated here. The Fryderyk Chopin Memorial Museum has



been situated on the second floor since 1960, displaying artefacts and information about Chopin's life. The second part of the museum presents the Fryderyk Chopin Society, a member of the International Federation of Chopin Societies (listed by UNESCO), and highlights its publishing and exhibition activities.

5.5.3 Hotel Anglický dvůr (English Court) (1820-40)

The house was built in 1820 and expanded in 1840 when a long two-storey courtyard wing was constructed and the main building was adapted in Romanticism style. In 1891, the hotel was visited by Mark Twain, the American journalist and writer. In 1892 Twain published his experience from *Mariánské Lázně* which he called “*the Austrian health factory*” in *The Illustrated London News* in a series of articles entitled “*The Tramp Abroad Again*”. For him *Mariánské Lázně* was “*the most radiant and newest looking mall town in the whole continent, nobody could wish a nicer one*”.



5.5.4 Balmoral Bathhouse (1916)

The Balmoral Bathhouse and the neighbouring Osborne Bathhouse were built at the beginning of the twentieth century in a Late Historicism style. In 1916, from July 4-13, the worldwide-known German-speaking Bohemian Jewish novelist, Franz Kafka stayed here in order to meet his fiancée, Felice Bauer.



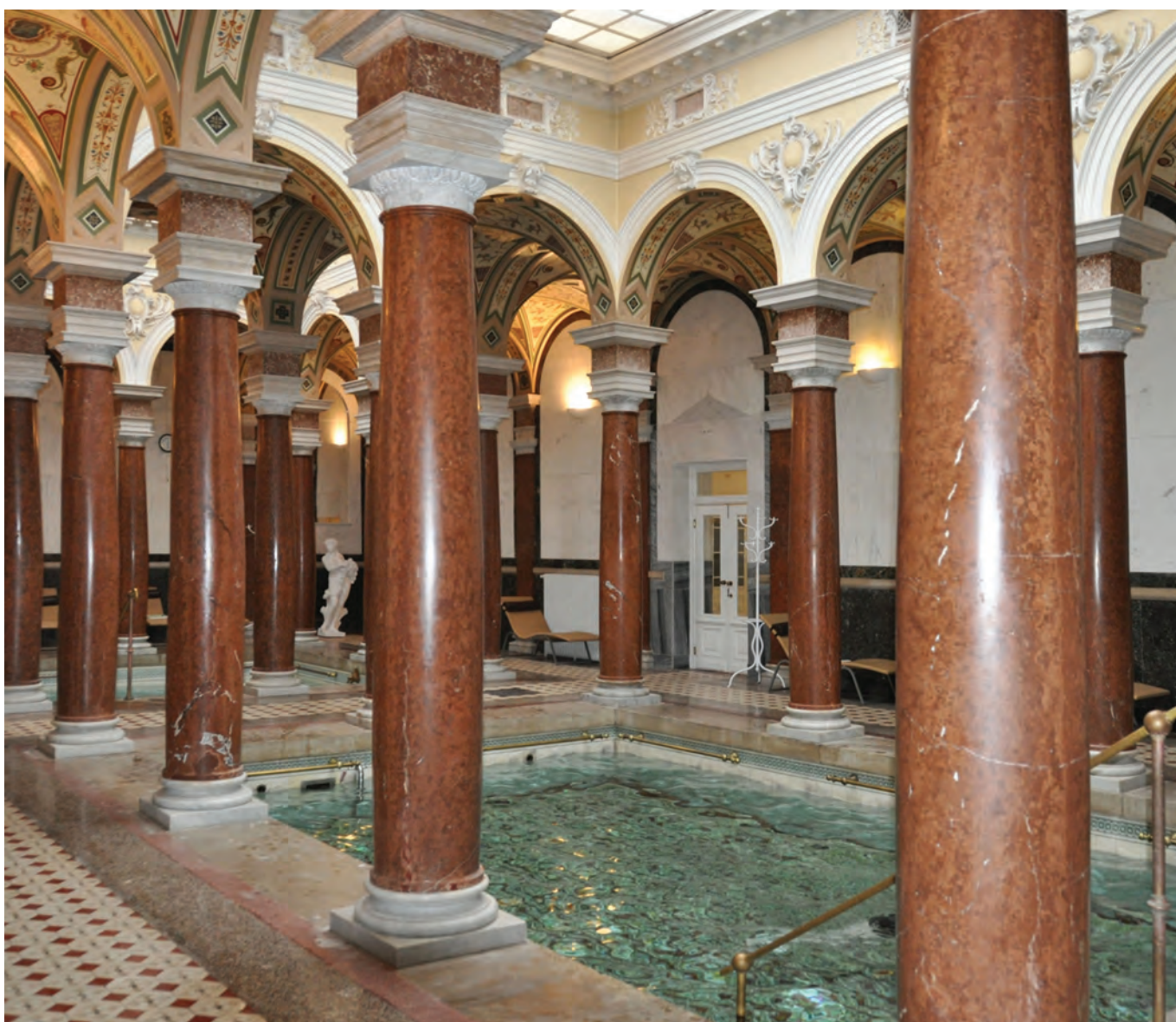
5.6 Continuing spa tradition

Mariánské Lázně continues to be one of the most significant representatives of European balneotherapy that until today combines effective treatment using natural mineral resources and physical exercise in the well-preserved spa therapeutic and recreational landscape with leisure activities. The spa cure takes place mostly in the original historic spa buildings and facilities.

In 2016, a total of 263,059 visitors spent at least one night in accommodation facilities of *Mariánské Lázně* (this figure includes only facilities with more than 5 rooms and 10 beds), of which 83,630, i.e. ca. 30%, were people coming from the Czech Republic and the rest were foreigners, mainly from Germany, Russia, Taiwan and China, Austria, Israel, and Slovakia. The sum of overnight stays was 1,356,661 which means that an average length of stay is 5.2 days. The tourist industry is a combination of spas, wellness, and tourism. Traditionally, the spa guests in *Mariánské Lázně* complete three weeks of treatments whereas wellness activities and tourist stays are shorter. There exist more than 82 accommodation facilities in the component part (spa hotels, other hotels, guest houses). The capacity of accommodation facilities is satisfactory and at the appropriate level. Eight large hotels in *Mariánské Lázně* are run by the private joint-stock company, Léčebné Lázně Mariánské Lázně, a member of the Danubius Hotels Group, which owns spa resorts in Hungary, Great Britain, Romania, the Czech Republic, and Slovakia.

The spa guests and visitors have a wide choice of cultural events which takes place throughout the whole year. The main event of the spa season is the Blessing of the Springs (spa season-opening) which takes place at the beginning of May, traditionally it is the second weekend in May, and includes a rich cultural program. The main part of celebrations is a Holy mass and a ceremonial act – the blessing of the springs.

Other events include the International Fryderyk Chopin Festival, the biggest and the most important Chopin's festival in Europe which is visited by tens of thousands of visitors (the Fryderyk Chopin Society is the only Czech music society listed by UNESCO), Goethe's Autumn, St. Wenceslas Meeting of People of Good Will), Maria's Spiritual Music Festival, *Mariánské Lázně* Cultural Summer, Festival of understanding or Jazz days.



Roman baths in
the New Spa.
Mariánské Lázně



6. *Vichy* (FRANCE)

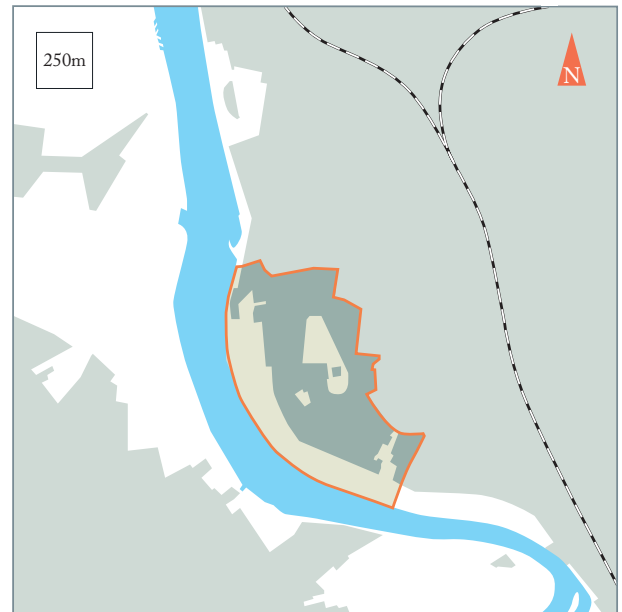
Introduction

The great spa of *Vichy* is the most prestigious and well-known spa town in France. The springs and key spa facilities, essentially owned by the French state, are a model of the “ville d’eaux”, a cosmopolitan ‘Little Paris’ in the middle of France that greatly influenced spas elsewhere.

The town lies across the River Allier and possesses some of the richest spa architecture in France, and Europe. Its layout combines Parisian urban principles and the spa promenade inside the city, with pump rooms and covered galleries linked for walks as an essential tenet of the cure. Not only has it greatly contributed to the creation of the nineteenth century culture of *The Great Spas of Europe*, but it has served as a benchmark in France and abroad.

The springs were known to the Romans, but *Vichy’s* greatest development may be seen in the nineteenth century town which eclipsed an earlier town. Since the era of Napoleon I, *Vichy* has accorded great importance to the parks surrounding the springs and baths. Napoleon III encouraged the building of a new spa town laid out with promenades and parks to create a resort repeating the styles of nineteenth century Paris. Then, during the Second Empire, the town created a series of parks along the River Allier. From the spa to the theatre, and now to the cosmetics trademark, “reine des villes d’eaux”, *Vichy* has a global reputation. Bottled mineral water continues to be exported in large quantities worldwide.

The city is a capital district with over 25,000 residents, of which over 2,200 live within the nominated property.



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



View south across the principal spa quarter to the River Allier

Location and setting

Vichy is located in the centre of the agglomeration *Vichy Communauté* in the Département de l'Allier Auvergne-Rhône-Alpes Region, some 165km west of Lyon and 300km SSE of Paris. It is also belonging to Bourbonnais, the old duchy which gives the Bourbon Royal dynasty to France.

The spa town is situated at an elevation of 249m above sea level, on a flat plain beside the banks of the River Allier that flows northwards from its source in the Massif Central, via *Vichy*, to eventually join the River Loire west of the city of Nevers. *Vichy* is dominated by this river (a broad and wide meander, up to 200m, forms the western boundary of the nominated property for some 1.5km); and by the Montagne Bourbonnaise (20km to the east) and a picturesque range of hills (3km to the west). *Vichy* lies within a large basin where many springs outflow, largely exploited in *Vichy*, but also in other little towns such as Cusset, Hauterive and Saint-Yorre. The climate is oceanic, with more continental than mountain influences.

Principal features described

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

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

Historic urban landscape of the 'Great Spa'

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

1. The spa district, geometric and formally laid out, sitting harmoniously with a bend of the River Allier and containing the principal springs and great thermal bath establishments, the drinking hall, promenades and parks, colonnades and pavilions, together with structures for leisure and pleasure (including the elegant casino and theatre).
2. The surrounding spa resort of hotels, villas and shops.
3. The series of parks along the River Allier, the principal promenades along both banks (and the Allier 'Lake' itself included as a recreational facility).

6.1 Springs

The mineral springs in the *Vichy* Basin belong to the family of sodic bicarbonated-carbo-gaseous waters, and are rich in trace elements (alkali-rich waters of the Na-HCO₃ type, with up to 15 minerals and 13 trace elements, including lithium

and fluorine). Some are hot, others cold (the average is 30°C): Antoine Spring is 73°C and Lafayette 14°C. In *Vichy* itself, Chomel gives 43°C (and contains the most silica of all the *Vichy* springs) and Célestins only 17°C (and is the least mineralised). Other springs that outflow in the flat landscape, include: Grande-Grille (39°C), Hôpital (34°C, sulphurous odour), Lucas (27°C), Antoine, Boussange, Dubois, Etoiles, Gënëreuse, Lardy, Parc, and Prunelle.

The *Vichy* water basin is very large; about 289 springs have been listed. The springs are the property of the State, and are derived from sedimentary rocks in the Oligocene Limagne Graben (collapse basin) which penetrates from the north into the Massif Central. The catchments of these sources comprise an alternation of Tertiary sand, sandy marls and sandstone. Meteoric waters infiltrate into the 10km-deep volcanic basement where they acquire part of their mineralisation (including through partial mixing of sub-surface waters), their thermal properties, and enrich themselves slightly with the first carbon dioxide. Faults and associated fractures serve as ascent ways, passing through the sedimentary formations of the Limagne basin where the waters acquire their final mineralisation. The rise of the waters is facilitated greatly by expanding CO₂ (gas-lift principle) with which the waters become highly charged.

Mineral water has for the most part been allowed to be exploited since the nineteenth century for local medical treatment, drinking, showers and baths, or bottled recommended for regulation of the biliary flow and antispasmodic effect with regard to the intestine. It is the reason why *Vichy* became the most important cure for the colonizers: there was a special residency for missionaries. Water is delivered to each distribution point by several networks of pipes and to three balneotherapeutical facilities. There, water from Antoine and Boussange springs are mixed in a stainless-steel tank to provide a mixture intended for balneotherapeutical processes and the thermal pools. Healing procedures consist of drinking cures (e.g. Lucas and Grande-Grille), bathing, CO₂ bathing, showers, intestinal irrigations for the treatment of the rheumatic diseases, metabolic diseases (obesity, diabetes) and digestive apparatus.

Thermal mud – *Vichy* peloids – are applied in baths and wraps at a temperature between 42° and 45°C, being used in a thermotherapeutic way to relieve osteoarthritis pain. The peloids are maturated mud or muddy dispersion with healing and/or cosmetic properties that are composed of a complex mixture of fine-grained natural materials of geological and/or biological origin obtained after maceration of kaolin with the mineral waters of the sources of the Dome and the Lys. Célestins spring water is a naturally sparkling mineral water that aids digestion and is bottled and exported to over 40 countries. Chomel spring is the source of *Vichy* mineral salts used to make Vichy-Etat digestive Pastilles. *Vichy* thermal mineral water is also the basis for many cosmetic and skin care products of the Vichy Laboratories which is the leading pharmacy skincare brand in European continental pharmacies.

The protected area of the *Vichy* Basin (protected since 1930) covers around 150 km². In addition, the marls and clays of the Oligocene formations provide local natural protection to mineral water structures.

6.2 Urban ensemble of the Spa Town

The present state of the urban structure of *Vichy* was born during the 1860s of the

Second Empire and illustrates classic Haussmannian principles of perspectives and alignments, the proportions of buildings and their treatment not as independent structures but as places in a unified urban landscape, and the design of green spaces within the town. The map of 1861 give the main roads, the “thermal avenues”, and the parks which exist today; they only have been emphasised during the twentieth century; some new quarters and peripheral spaces have been created, but without changing the global map inherited from the 1860s. The railway came to *Vichy* in 1862 and the station served as a pivot in the future extension of the town between the station and the river, with so-called thermal avenues radiating out from the station, in the east, towards the bathing quarter and the Allier, along which the Emperor also had a new park built, in the west. All the main spa buildings, baths, pumps rooms, casino, hotels and many villas, are concentrated in the west part of the triangle between the parks along the river and the Park of the Sources, the first park created under Napoléon I. This park forms a triangle, its aisles also radiating from the Thermal Baths and the Trink-hall in the north, to the casino and restaurant to the south. A large part of the hotels border this old park. Even the new building of the *Vichy-Thermal Spa-Les Célestins* (1993) is included in this perimeter. If the majority of the springs are conducted in the Trink-hall, some others, like Célestins and Lardy, stay in their own parks. Spaces, promenades, equipment and buildings, in line with the plan designed in 1856, form a network inserted in the series of parks.

6.2.1 Building ensembles connected to ‘curative’ waters

6.2.1.1 Pavilion of the Source des Célestins (1908)

The laying out of the spring in the Parc des Célestins (the park was completed around 1900) was picturesque, with an artificial cave and the rock from which the spring outflows. There was a provision for lawn tennis, and Woog built a beautiful pavilion of Louis XVI style which contrasts the rock in its natural state with the pavilion’s refined classical composition, with arcades offering views of the gardens.



6.2.1.2 Pump room of the Source Lardy (1864/1900)

Created in 1864 by private owner Mrs. Lardy, there were baths associated with a busy pump room. In 1902, the spring and buildings were integrated in the State property and a new pump room was erected by the architect A. Percilly. In 1937, the architect Charles Letrosne rebuilt the baths for the State. Now the building houses a university centre, but the 1900 pump room is well-preserved, as is the park that joins that of Célestins.



6.2.1.3 “Hall des sources” or “Trink-hall”

In the core of the spa quarter, the Springs Hall replaced the old baths and includes the pump rooms of the famous springs Grande Grille and Chomel. A network of covered galleries connected the Hall with the Casino, the hotels on the park, and the area of the Source de l’Hôpital. It was also for spa guests walking and running medical prescriptions, even in bad weather.



6.2.1.4 Covered galleries in the Park of the Sources (Parc des Sources, 1902)

The metal-covered walks galleries (by ironworker Emile Robert) crossing the Parc des Sources from the Trink-Hall are decorated with plant motifs of Art Nouveau inspiration, in harmony with the style of the new casino. They have become, in a way, an iconic image of the spa town. They are associated with pavilions and continue to the Square de l'Hôpital.

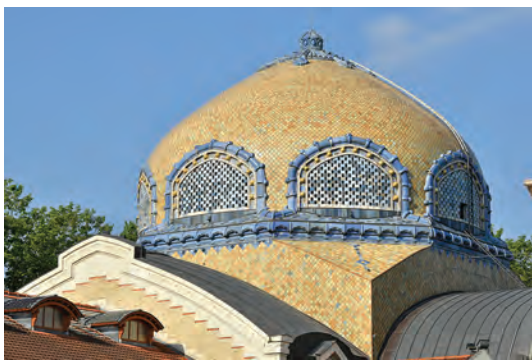


6.2.1.5 1st Class Establishment (1899-1903)

The present building belongs to the program of the 1898 convention. Designed by Le Coeur, and for the decoration with the help of Lucien Woog, the new baths are the largest in France (170 x 165m). The central part which housed the mecanotherapy was replaced by an hotel in 1974. There was also a fencing hall, a sport recommended by doctors.



6.2.1.6 The dome of 1st Class Establishment



Le Coeur and Woog chose an orientalist motif to indicate the presence of the great baths, a high dome imitated those mosques of Iran both in design and in the use of yellow and blue glazed tiles. These ceramics are due to the famous ceramist Alexandre Bigot, who also gave panels façades with mermaids and sea-horses.

6.2.1.7 Le Bain/The Bath (1904)

In the great hall, under the dome, two galleries leading to the upper bathrooms are decorated with murals paintings of the Symbolist artist Alphonse Osbert: on the west wing, he represented *The Source* (1903) and east, *The Bath* (1904).



6.2.1.8 Cabine de luxe (1903)



One of the luxury cabins is adorned with Art Nouveau ceramic tiles decorated with iris and wisteria, by H. Boulanger and Co, Choisy-le-Roi.

6.2.1.9 2nd Class Establishment (1858)

Now a gallery (Galerie Napoléon III), today there survives only a part of this 2nd Class and 3rd Class baths. In the convention of 1853, the French State asked the Compagnie fermière to build baths for modest, and even for the poor, people according to the tradition of assistance to all spa towns; a hospital was also nearby. English architect Charles Badger designed the building.



6.2.2 Buildings for leisure and pleasure

Vichy had many leisure places, the principal casino-theatre (1865/1903) managed by the Compagnie fermière, and others private such as the Eden-Théâtre, the Petit Casino (1926, now Centre Valéry-Larbaud). Many attractions were installed in the parks, according the Parisian model, and around the pump rooms at the centre of cure rituals.

6.2.2.1 The Casino (1863-65)

By an 1863 concession to the Compagnie Fermière, a casino was completed in 1865 opposite the baths at the end of the park. Designed by Charles Badger in Eclectic style, it received sculptures by Albert-Ernest Carrier-Belleuse, an allegory of the Source and caryatids. The casino included a theatre, a ballroom and lounge for reading, games and conversation. Its veranda overlooks the park. Opera was added in 1903 and the glass marquee was added in 1905. It was renovated in 1995 and is now the Palais des Congrès with new rooms converted in the basement, including the 1,200m² Sévigné space which extends beneath the terrace.



6.2.2.2 The New Theatre and Opéra (1898-1903)



Even with numerous theatres and concert halls in *Vichy*, the Casino became insufficient in the 1880s, and the 1898 Convention provided the opportunity to enlarge. The old part as a casino with games and salons remained, whilst a magnificent new theatre, designed by Le Coeur and Woog, was added. It is the best-preserved Art Nouveau theatre in France. It retains all the ornaments and paintings together with masks of celebrities. Moreover, the theatre became the symbol of *Vichy*,

featuring in its advertisements. A Musée de l'Opéra keeps archives, 8,000 scores, 1,500 plays, posters and programmes, around 10,000 photos, and many theatre models and costumes.

6.2.2.3 Galleries with boutiques (1902)

In the south extension of the Parc des Sources, in the area of the Source de l'Hôpital (the Hospital was demolished in 1893 to create new leisure spaces), the area was refurbished with covered galleries that serve shops, according to a semi-circular plan whose centre is occupied by the bandstand.

6.2.2.4 Bandstand (1902)



Music was ever-present in the life of the spa visitor, and it was played regularly in the various bandstand in the parks. *Vichy* has preserved many examples displaying high-quality ironwork. On the railing of this one, by L. Woog and E. Robert, located in the centre of the commercial galleries of the square de l'Hôpital, are forged the notes of popular songs, *Au clair de la lune* and *J'ai du bon tabac...*



6.2.3 Accommodation

The spa accommodation is concentrated around the Parc des Sources and near the station. There were only 18 hotels in 1849, there were 128 in 1900 and 203 in 1939, including a dozen palaces. Since the Second Empire, housing estates have also developed near the baths, such as rue Alquié, and villas were built around 1900, most of them for renting: in 1914, 686 villas were available for rent. These villas impart with the large hotels a particular character to the spa towns.

6.2.3.1 Rue Alquié

This street is a good example of the first villas to be built along the park. The Emperor built six chalets for himself and his entourage and, on Rue Alquié not so far along, the English-style houses which housed the Imperial guard (1864). It imparts a picturesque touch to the streets.



6.2.3.2 Ambassadeurs hotel (1866 and 1900), Thermal Palace (1908), Hotel International (1902), Hôtel du Parc (1860s, many additions)



From 1900, big hotels were built and sometimes some older hotels were enlarged into palaces which multiplied the lounges, dining rooms and terraces: Ambassadeurs Hotel (1866/1900); Thermal Palace (nowadays Aletti) designed by architect René Moreau (1908); Hôtel International (Paul Martin, then A. Percilly, 1902), and Hôtel du Parc which has been transformed many times since its creation during the 1860s.

6.2.3.3 Rue Hubert-Colombier (Antoine Percilly, 1895)

This is a street that exemplifies the late-nineteenth century increase in the eclectic trends in architecture. All the picturesque styles are adopted (as in seaside resorts): neo-gothic, neo-Flemish, neo-Normand. The Rue Hubert-Colombier resulted from the project for a private road, built in 1895 at the initiative of banker Hubert Colombier.



6.2.3.4 Castel Flamand (Ernest Mizard, 1898)



This villa inspired by Venetian Gothic palaces has a façade with balconies, arches windows and even lions, as a building on the Canal Grande. It was occupied by a art dealer that used the ground floor as a gallery.

6.2.3.5 Villa Vénitienne (Henri Decoret, 1897)

This type of villa was built for location, and is an excellent example of the eclectic taste of architects and owners.



6.2.3.6 Hotel Astoria, an urban design element

Hotel Astoria was built by architect René Moreau in 1910, and replaced a former low-ranking hotel. It is a representative urban design element of “Little Paris”, whereby *Vichy* offers perspectives, street corners with round-houses and a network of tree-lined walks; with hotels often arranged to form blocks of aligned buildings up to five or six floors.



6.2.3.7 Passage Giboin (1887)



As in Paris and other large cities, *Vichy* presents several “passages” between the city centre and the park. The Passage Giboin (name of the owner of the place) was created in place of an old garden between two hotels; it is transformed as a public passage with glass canopy, foreshadowing the park galleries. These passages often contain luxury boutiques.

6.2.4 Religious buildings and facilities

On the spiritual level *Vichy* possesses many churches, including one provided by the Emperor Napoleon III, and a new one whose name is connected with the cure, Notre-Dame des Malades (1931). Receiving cosmopolitan and people of different religions, *Vichy* has a neo-gothic Reformed temple (1874/1914) and a synagogue (for a long time the synagogue was in a hotel, but in 1933 it opened in a discreet Art Deco building).

6.2.4.1 Saint-Louis Church (1862-65)

This church, offered by Emperor Napoleon III when he came to have spa treatments in 1861, was built by Jean Le Faure, the architect of most of the works ordered by the Emperor. It is located at the end of one the “avenue thermale”, just near the southern part of the Parc des Sources.



6.3 Therapeutic and recreational spa landscape

Vichy has some hills and woodland in its relatively near surroundings, but it opted to develop a real green network inside the spa town. The first urban decision, in 1812, resulted in the park between the springs (sources Mesdames, Grande Grille) in the north where the baths were also built, and the “Bains de l’Hospital” in the south. This promenade is the nucleus of the spa town, because the old medieval city stayed isolated. The second decision, in 1861, modelled the spa town and gave the new parks along the River Allier, made possible by the construction of the dykes. Some springs which have their own parks, like Célestins and Lardy, have been integrated into this green ribbon. The architecture which recalls this period is picturesque and includes chalets, villas and guardians’ pavilions.

6.3.1 From “Parc des Sources” to parks along the river

The main therapeutic landscape in *Vichy* is comprised of a network of parks along the River Allier. It is dominated by the park created by Napoléon III, but also includes parks of different springs.

6.3.2 The First Park (1812)

The axis of the First Park, decided by Napoléon’s decree, determines the layout of the spa district, from north to south, from initial waters to the old town. It was the nucleus of the future city, and connects the hall of the springs to the Casino. Originally it linked the first baths and pump rooms (1787) to



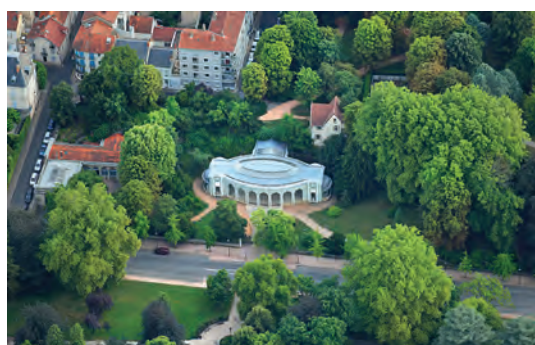
the baths of the Hospital. The regular lines of trees are the same as in 1812, in contrast with the Second Empire parks that were conceived as English gardens.

6.3.3 Parc d'Allier (1860-64)

This park was created at the request of the Emperor, and was designed on the model of the Bois de Boulogne, in the landscape aesthetics, with pond and recreational areas. It was created largely through the containment of the River Allier by a new dyke in 1858, which allowed sufficient land reclamation (23 hectares) to make a series of parks along the river.



6.3.4 Parc des Célestins



The development of parks along the River Allier incorporates part of the former gardens of the Celestine monastery, which house the most famous spring, Les Célestins. In the 1850s, the State purchased lands to create a larger park, joining a private place, Park of the spring and baths Lardy. The park remained closed with an autonomous management for the waters, which were bottled on site.

6.4 Spa Infrastructure

6.4.1 Caretaker's lodge in the park (1864)

This motif of picturesque Bois de Boulogne architecture transplanted to *Vichy*, is by the engineer Radoult de Lafosse; this building looks like some lodges designed in 1855 by Gabriel Davioud, architect of the Parisian Service of Promenades, under the direction of Haussmann and Alphand. It underlines the weight of the Parisian model and of contemporary garden theories.



6.5 Internationalism, scientific, artistic and literary values, events and cultural tradition

Vichy attracted numerous sovereigns and princes from the courts of Europe, as well as Egypt, Persia, Iraq, and many men of state. The visit of Grand Duke Alexei of Russia in 1891 caused a great deal of enthusiasm, which preceded the signing of the Franco-

Russian alliance. *Vichy* was also the seat of the French State (État français) between 1940 and 1944.

All the French writers visited *Vichy*, from Chateaubriand to Sartre via Lamartine, Dumas, the Goncourt brothers, Flaubert, Verlaine, and so on. Likewise, artists from Delacroix to Cézanne, intellectuals such as Pasteur, actors, ladies of the demimonde. Writers also came from abroad, such as Tolstoy, Tourgueniev and Walter Scott. Musicians, dancers and thespians deserve a special mention, for there were a plethora of them: De Falla, Diaghilev, Massenet, Poulenc, and Tchaikovsky. *Vichy* reached its peak in 1935 with the Congrès international des Compositeurs (International Congress of Composers), presided over by Richard Strauss. In order to profit from the fame of the singers and actresses who performed in the casino's theatre, the decorators came up with the idea of reproducing their faces as masks: recognizable are Mounet-Sully, Sarah Bernhardt, Benoît-Constant Coquelin, Cléo de Mérode and others.

Sports are an important factor of internationality in *Vichy*. Developing sports for the aristocracy and creating clubs is typical of *Vichy's* international social scene, and featured equestrian sports, tennis, golf, as well as canoeing and rowing on the River Allier. Another social sport, which was enjoyed by women, was pigeon shooting that was practiced from the 1880s onwards.

In terms of fame, the *Vichy* name was picked up in the Caucasus and Catalonia, with the *Vichy* Catalan establishment, for example; likewise, as antonomasia, spa towns were referred to as Vichys - such as for the Malagasy spa, Antsirabe, near Antananarivo, with the spring *Ranovisy*.

6.5.1 Chalet de l'Empereur and Chalet Eugénie, façades on the park (1864)

Napoleon III wanted picturesque housing in *Vichy*; his first chalet had balconies overlooking the street but he was disturbed by the public. He requested another, overlooking the park. In all, five chalets were built, including this one for the Empress, by Jean Le Faure. Four are preserved and retain their picturesque mouldings.

6.5.2 Villa Strauss

Isaac Strauss was a famous violinist, director and composer of waltzes and polkas (no relation to Johan Strauss, born in Strasbourg). In 1844, he left Aix-les-Bains, became Director of the *Vichy* Spa Orchestra and built this villa near the casino. Under the Second Empire, he was Director of the balls of the Opéra in Paris and in the Tuileries. The Emperor lodged in this villa overlooking the park on his first visit in 1861.



6.6 Continuing spa tradition

After the difficult period of the Second World War, the success of *Vichy* resumed, the station remained very busy in the years 1950-60. The decline in attendance then created some difficulties and re-conversions of buildings, but the thermal vocation was maintained and a new thermal stimulus was put in place in 1987, the Callou baths were rebuilt and especially a large luxury establishment, Les Célestins, was opened. They made it possible to create, parallel to the traditional medical cure - because in France Social Welfare continues to support spa medicine - an activity centred on well-being. In addition, the *Vichy* brand is developed, under the auspices of L'Oréal, ranges of beauty products and in particular skin care, linked with the special waters of *Vichy*.

Leisure activity also developed in the field of sports with the creation of a pool on the River Allier for rowing and equipment of international level. For the casino-theatre, it still ensures a brilliant opera season, offers a congress palace and a Festival d'été, Summer Festival, is now held which revives the old reputation of the city for music. In the same way, outdoor music is maintained on the bandstands in the parks. An Opera museum attests to the importance of this activity and the international character of the city explains the presence of a Museum of arts of Africa and Asia.

Thus the major activities that define a spa town, medical care and leisure (sports and music), are still very much alive in *Vichy*.



Célestins Spa Hôtel. *Vichy*



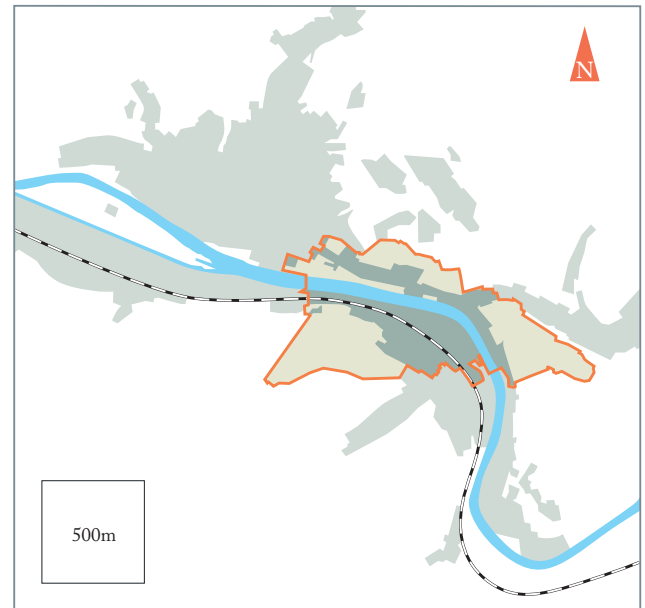
7. *Bad Ems* (GERMANY)

Introduction

Bad Ems (German *Bad* = Bath) is a compact model ‘*Great Spa of Europe*’ in a restricted space. Its area of 80 ha represents, after *Vichy*, the smallest of the component parts that comprise the series *The Great Spas of Europe*. *Bad Ems* is confined, and defined, topographically by the predominantly monocentric location of its cluster of 15 hot springs, together with the broad river in a relatively narrow valley bordered by steep hills (the local topography had a major influence on the townscape, the narrow Lahn valley and its side valleys with the mouths of the Lahn tributaries inevitably limited the spreading of the town). It has a clearly separated principal spa quarter, continually occupying the same site centred on the thermal springs, that boasts a successive architectural ensemble that includes the “Kurhaus” built around 1696-1715, together with the ‘Brunnenhalle’ (assembly rooms or conversation hall) of 1715 which, along with Bath, represent the oldest examples in Europe (the first “Assemblée-Saal”, a predecessor of today’s “Kurhaus”, was built in *Bad Ems* in 1696).

The Romans were at *Bad Ems* (the Limes), but there is no proof they used the springs, and the bathing cure here is first documented in the fourteenth century, with thermal water-drinking in the sixteenth century. By the middle of the nineteenth century, however, the town was known as the ‘summer capital of Europe’. Half of guests were from abroad – rulers and a fashionable elite – and they came first by the river, a highway that was especially popular among French, Russian and British visitors who could arrive via the rivers Rhine and Lahn. Extensive nineteenth century developments (when the majority of the principal spa buildings were built) contributed to *Bad Ems* being held as one of the most important of the German spa towns by 1900. The royal spa resort was Germany’s answer to Nice.

The spatial urban plan and architectural heritage of *Bad Ems* clearly documents the spa’s development from the medieval “Wildbad” through courtly life in the Baroque era to the sophisticated nineteenth century resort, and beyond to the modernising developments of the early twentieth century. The closed ensemble on both sides of the River Lahn includes all essential elements of a spa (distinct quarters for hotels and villas, integrated with a therapeutic land recreational spa landscape of park, promenades and steep historic pathways that access rocky and wooded heights with dramatic panoramic overlooks), and also documents the temporal depth of the European bathing tradition with a focus on an international public and a linked musical heritage.



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

View east past the Kurpark, overlooked by the rank of spa hotels along Römerstraße, to the Kursaal (centre left) and the Bäderlei Ridge that leads to Concordia Heights and the Concordiaturm (top right)



Location and setting

The German spa town of *Bad Ems* is located in the state of Rhineland Pfalz, between the agglomerations of Frankfurt and Cologne, 18 km east of Koblenz and 113 km west of Frankfurt. It is situated in the Rhenish Slate Massif, in the valley of the lower River Lahn, a tributary of the Middle River Rhine 12km to the west. It lies on both banks of the long canalised straight of the otherwise tightly meandering river, a linear layout confined tightly by the narrow and deeply cut river valley, nestled between the mountains of the Westerwald range to the north and the western end of the Taunus range to the south. Its principal historic spa quarter is centred on the cluster of thermal springs on the right bank of the river, rising where the Lahn has carved its bed deepest into the Ems quartzite. The adjacent hills and ridges dominate the town, their close steep slopes, wooded in places and rocky in others, rise to a height of c.150 - 300m above the river to present a high natural aesthetic. The climate is pleasant and temperate, with the average warmest month being July, also its wettest, with average maximum temperatures rarely exceeding 23°C.

The town has around 9,500 inhabitants (some 1,160 of which live within the nominated property) and is the administrative centre of the association of municipalities, which includes eight more nearby boroughs. It is also the capital of the Rhein-Lahn district, and the seat of the Statistical Office of the State of Rhineland-Palatinate. The urban districts are all situated in the heart of the Nassau Nature Reserve, and this landscape continues south and east of the spa ensemble. To its west the rest of the small town continues squeezed between the sides of the valley to provide an urban setting for part of the nominated property. Economy, including industry, is connected to the town's spa status.

Principal features described

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

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

Historic urban landscape of the 'Great Spa'

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

1. The monocentric spa-quarter in the valley bottom (both sides of the River Lahn, but predominantly the north bank), with its grand Kurhaus and pump-room centred on the principal cluster of springs (that remained the centre of the spa), together with bath-houses, structures for leisure and pleasure (including Kursaal, casino and theatre).
2. The linear, street-lined, hotel quarter and spa park on the north side of the river.

3. The linear villa quarter on the southern side of the river and the lower valley slopes.
4. The railway station quarter, including adjacent hotels.
5. The steep valley sides of an extensive therapeutic and recreational spa landscape, with numerous trails, overlooks and towers.

7.1 Springs

The medicinal springs of *Bad Ems* yield pleasant acidulous alkaline water of the sodium-hydrogen carbonate chloride ($\text{Na-HCO}_3\text{Cl}$) type, at a temperature of around 27 to 57°C (though there are also several cold acidic springs with temperatures lower than 20°C). Fifteen hot springs rise on the anticlinal axis of the so-called Emser Quellensattel on both banks of the River Lahn. Historically, they were captured mostly on the right (north) bank of the river in a localised cluster that prompted a broadly monocentric development of the primary spa quarter. They occur on the southern foot of Klopp and Baederlei hills, and one spring still rises in the riverbed itself - close to the Spa Bridge (“Kurbrücke”), a reminder of their former collective natural occurrence prior to land reclamation.

Artesian springs are named Emser Kränchen and Kesselbrunnen (the oldest and best-known that are both located in the Brunnenhalle, or Kurhaus pump room, which has been in use since 1696/c.1725), Fürstenbrunnen, Kaiserbrunnen, Römerquelle, Robert-Kampe Sprudel and Neuquelle I – IV, whilst boreholes (Bohrungs) 2 to 5 date from the 1930s and are pumped (Bohrung III is still surmounted by a wellhead that dates from 1939).

Geologically, the thermal spring catchment is part of the Rhenish Lower Devonian, characterised by greywacke and alternating beds of quartzite, sandy shale and argillite (formed from consolidated clay). Mineral water, mobilised continuously by convection in multiple open and deep geological faults, originates from a uniform coherent confined groundwater aquifer that feeds ascending thermal water that is further assisted by carbon dioxide (CO_2 derived from post-volcanic carbonic acid) in a phenomenon known as “gas lift”. This contributes to their artesian quality (under pressure, therefore free-flowing), the thermal waters emerging between shale formations where the quartzite stratas diverge. Spring discharges are terraced one on top of the other, lower in the east than in the west. The Robert-Kampe Sprudel, located next to the Kurhaus, is today the most important and abundant spring and issues as a fountain eight metres high and provides water for the present bath facilities.

There are around 3 km of pipelines and several pumping plants that increase water pressure distributed to four balneo-therapeutic facilities. The water, noted for its high mineral content, serves to relax the mucous membranes and liquefy frequently viscous secretions, and to improve blood circulation. It is used mostly for the treatment of diseases of the respiratory tract and the gastro-intestinal system, the spa being well known to treat asthma and catarrh sufferers. The waters are administered as drinking cures, bathing, and gaseous CO_2 bathing - inhalation, using a vapouriser (developed in the nineteenth century) has a beneficial effect on sore throats. The water has a long history as bottled mineral water, and its salts used since 1858 to produce famous lozenges called the ‘Emser Pastillen’, now (since 1958) made by Siemens & Company.

A protection area for the mineral springs was established by ordinance in 1974 and updated in 2013.

7.2 Urban ensemble of the Spa Town

The principal, well-defined and clearly separated, spa quarter comprises exemplary, and successive, architectural ensembles always centred on the same cluster of hot springs - to the east of the original small settlement. Its Kurhaus (1709-25) with the Brunnenhalle (pump room) is one of the oldest known. This is complemented by the Kurpark, various churches for international clientele, and grand historical architecture in distinct quarters for hotels (including the former hotel district on Römerstraße), villas and mansions.

7.2.1 Building ensembles connected to 'curative' waters

The Kurhaus remained the centre of the spa, directly at the mineral springs. From around 1820, the new administration of the duchy of Nassau set town-planning parameters and specifications for the design of new buildings, and devised new axes and laid out plots for built-up areas and individual suburban mansions. Much care was taken to ensure that the buildings we see today blended in harmoniously with the existing townscape and its natural surroundings. The work of two of the duchy of Nassau's building officials, Eduard Zais and Theodor Götz, came to be a massive influence on the town's appearance.

7.2.1.1 Kurhaus (1709-25)

Bathhouses have been occupying this site next to the discharge point of the thermal springs since the fourteenth century. The Kurhaus (today Häcker's Grand Hotel, Römerstraße 1-3) in its present incarnation, took shape during a very thorough renovation in 1912-13 from plans by Vitalli. The eastern part with the pump room (Trinkhalle) built over the Kesselbrunnen spring at its centre, the restaurant, the Kaisersaal (great hall) and the eastern wing (Kaiserflügel) was built 1709-25 as a bathhouse for the ruling family of Orange-Nassau, probably from plans by Jean Coulon. It was originally designed to be a three-wing Baroque palace, but the western wing was never built. Apart from some minor alterations to the exterior, the Nassau bathhouse was largely preserved during the 1912 renovation.



The Kaisersaal still retains its original stuccoed ceiling from c.1725. The eastern pump room with Kesselbrunnen, too, dates from that time. It still features the large marble marital coat of arms of Prince Johan Willem Friso of Orange-Nassau and his spouse, Princess Marie Luise of Hesse-Kassel, dating from 1709 (but relocated from its original position). Prince Friso's mother, Princess Henriette Amalie of Nassau-Diez, had commissioned the eastern Kurhaus while the western part had been the Hesse dynasty's bathhouse, containing the Fürstenbrunnen and Kränchenbrunnen springs. Its wings are built on a ground plan resembling an obtuse angle; they still rest on the foundation walls of the fourteenth and fifteenth century bathhouses, rebuilt in 1696 and again in 1912. Parts of the ground-floor walls of the western pump room (Trinkhalle) of 1696, with the original entrance surmounted by the coat of arms of the landgraves of Hesse-Darmstadt, have been preserved. The third of the former Hessian bathhouses, the Lahnbau, was originally built in 1581-82 by the landgrave of Hesse and rebuilt on the same ground plan in 1912-13.

7.2.1.2 Vier Türme bathhouse (1845)

The first bathhouse on the site was an extension built on to the Vier Türme mansion in 1822, which was replaced by today's structure (Römerstraße 41 a), designed by a building official, Faber, in 1845. Bathing came to an end in the 1970s; today the building is used as a theatre and restaurant.

7.2.1.3 Altes Kurmittelhaus (1853)

The Kurmittelhaus (Badhausstraße/Wilhelmsallee) was originally a bathhouse ("Neues Badehaus"), built in 1853 from plans by Nassau official Theodor Götz. Another storey was added in 1926, and further extensions in 1967-68. Closed down as a bathhouse in 1994, it is today used as an office building by the State Statistical Office.



7.2.1.4 Quellturm (1907-08)

In 1850 the Neuquelle spring was accessed to supply the baths with water, and the tower was built above it in 1907-08 to serve as a reservoir. Its brickwork walls contain a cast-iron core. When the very abundant Robert-Kampe-Sprudel was impounded, the tower at Wilhelmsallee lost its original function.

7.2.2 Buildings for leisure and pleasure

Bad Ems, in spite of its overall compactness, was a “great spa”, and the scale and quality of its architecture, its purpose and capacity, is testimony to this. Socialising and entertainment was a crucial early “diversion” whilst taking the cure, and organised gaming took place here from 1720 in the former “Assemblée-Saal” of 1696 (replaced by the present Kursaal), one of Germany’s first casinos.

7.2.2.1 Kursaal (1836-39)

The new Kursaal contained an assembly room, casino and theatre, and was constructed from 1836 to 1839; architect Johann Gottfried Gutensohn had modelled it on a Renaissance palace (the Villa Farnesina) in Rome. At first the building consisted of a single marble hall that has remained largely unaltered: 16 marble columns support a gallery, from which 16 more rise to support the 49-panel coffered ceiling. The stucco and decorative mural painting are based on Renaissance models. In 1913-14 the theatre was built on to its western side and fitted out in a neo-Rococo style. Additional extensions included the small concert hall (today the gambling casino) with the “Blue Salon”, another Rococo venue, above it. The exterior of the complex was designed along Baroque lines, although the Marmorsaal from Jacques Offenbach’s day was left unchanged.



The site of the new Kursaal is historic too: in 1696, a small “Assemblée-Saal” was built in the vicinity, and its leaseholder was granted a gambling concession in 1720.

7.2.2.1 Colonnade (1913)

The cast iron colonnade from 1839 between Kurhaus and Kursaal was replaced by the present one in 1913.



7.2.2.2 Kurtheatre (1914)

The theatre, a lavish hall in Art Nouveau and neo-Rococo style was built in 1913-14 as an extension of the Kursaal on its western side. (see Kursaal 7.2.1.2).



7.2.2.3 Casino

Bad Ems founded Germany's oldest licenced casino in 1720. The nineteenth century casino was originally in the marble hall of the Kursaal, but in 1872 the first Emser Casino was closed (as were all casinos in Germany) as it was incompatible with Prussian ideals of the Imperial Spa. In 1987 it was reopened in the small concert hall of the Kursaal.



7.2.3 Accommodation

From the 1820s and '30s, hotels and boarding houses sprang up in quick succession, and the spa town developed the structure and neighbourhoods it has largely retained ever since. The first area to be built up was the old connection between the village and the spa of Ems, today's Römerstraße. Russischer Hof and Vier Jahreszeiten were the first large, privately run hotels. East of the spa district, too, new lodging establishments lined Lahnstraße and Grabenstraße.

7.2.3.1 Stadt Algier (c1820s)

The house (Lahnstr. 23) was probably built pre-1822, with another storey added later. Fyodor M. Dostoyevsky stayed here during his spa breaks, writing parts of his novel *The Brothers Karamazov*, among other works. The house has remained largely unaltered since then; some stuccoed ceilings have survived.



7.2.3.2 Darmstädter Hof (1815-18)

The hotel (Lahnstr. 3-4), today a residential building, was built 1815-18 to replace a smaller inn. In 1863, shops were installed on the ground floor. The façade was refashioned in a neo-Classical style in 1878; at the same time the attached No. 4 was rebuilt. Tsar Alexander II stayed here during his 1870 spa break.



7.2.3.3 Europäischer Hof (1841)

This was among the earliest of the large hotels on Römerstraße (today's number 5). The façade features elements modelled on Italian Renaissance. The original ground-floor arcades have been removed, as has the private bathhouse that was opened in the hotel's courtyard in 1866.



7.2.3.4 Stadt Wiesbaden (1833-38)

The hotel (Römerstr.18), today a residential building, was created by converting and refurbishing two older inns. It was well-known as an inn and guest house frequented by Jewish patrons. Jacques Offenbach stayed and worked here during his spa breaks in 1863 to 1870. A fourth floor was added in 1895. In 1977 the building was converted into the lower terminus of the new Kurwaldbahn funicular and altered almost beyond recognition; the stuccoed ceilings were lost.



7.2.3.5 Braunschweiger Hof (1824-25)

Built with a neo-Classical facade, the building (Römerstr. 20) is characteristic of the smaller guesthouses. In 1850, the French painter Eugène Delacroix stayed here during his spa break, and in 1858 and 1860, so did Jacques Offenbach, who also worked on his operettas here. An inhalatorium was installed in 1903, which has since ceased operation.



7.2.3.6 Lodging house "Herzog von Nassau" (1826)



This building in classical style from 1826 was the home of a dynasty of spa doctors, the Vogler family. Over four generations they wrote books on *Bad Ems* and its mineral springs. Moreover it was a lodging house for guests.

7.2.3.7 Russischer Hof (1826-27)

Built as one of the earliest of the large hotels on Römerstraße, it had another storey added in 1865. The original façade - a neo-Classical layout with neo-Baroque stucco ornamentation - has been preserved (today Römerstr. 23).



7.2.3.8 Schützenhof (1863-64)

The hotel (Römerstr. 33) was built to replace a smaller inn, and boasts a striking facade reminiscent of Italian Renaissance buildings. Around 1900 it was among the spa town's most elegant restaurants. The rooms retain some of the original stucco.



7.2.3.9 Herzog von Leuchtenberg (1847-1903)

The 1847 building (Römerstr. 40) had an additional storey added in 1903. At the same time the façade was refashioned in a Rococo style. The guesthouse was also the original company building of the medical engineering firm and inhalatorium of Carl Heyer.



7.2.3.10 Englischer Hof (Malbergklinik)

The history of the building (Römerstr. 46) reflects the rapid rise of *Bad Ems* during the first half of the nineteenth century. Storeys were added to the original structure in 1825, 1834, and 1893, and the façade was extended in 1838. Around 1850 it was considered the spa town's best private hotel. King Ludwig II of Bavaria and King Leopold II of Belgium were among its patrons. In 1926, it was converted into a spa clinic.



7.2.3.11 Villa Beriot (1856-57)

The Swiss chalet-style villa (Villenpromenade 6) was built for the violinist and composer, Charles Auguste de Beriot.



7.2.3.12 Schloss Balmoral (1867-68)

This huge mansion (Villenpromenade 11) with its distinctive tower is a legacy of the Russian aristocrats who took the waters of *Bad-Ems* in the nineteenth century. It was built for Russian country estate owner Vassili Miakoff. Richard Wagner stayed here during his spa break in 1877, working on his opera *"Parsifal"*.



7.2.3.13 Villa Reale, today Parkhotel (1864)

The mansion (Malbergstr. 7) with its four corner towers was built in 1864 and has remained almost unchanged on the outside. “Cannon King” Alfred Krupp spent a number of spa breaks here.



7.2.3.14 Mainzer Haus (1694)

In 1694 the elector of Mainz, Anselm Franz von Ingelheim, built a fine spa residence (Mainzer Str. 1) facing the baths of Ems but within the boundaries of the town of Oberlahnstein, and thus his own Catholic territory. The original half-hipped roof was altered in the nineteenth century. In 1786, the “Mainzer Haus” provided the venue for the Congress of Ems, a meeting of delegates of the German episcopate discussing greater independence from the Pope. Along with the entirety of that part of Oberlahnstein, Spieß, the house was incorporated into *Bad Ems* in 1876.



7.2.3.15 Vier Türme (1696)

The magnificent spa residence (Römerstr. 41) with its four distinctive corner towers was built for Field Marshal General Hans Karl von Thüngen, from plans by Electoral Trier’s court architect Johann Christophorus Sebastiani. In the nineteenth century Vier Türme was an elegant hotel patronised by, among others, Carl Maria von Weber, Tsarina Alexandra, and King Oscar II of Sweden. It was here that Tsar Alexander II issued the Ems Ukaz during his 1876 spa break.



7.2.3.16 Alte Post (1694)

The house (Lahnstr. 9), originally built in 1694 but much altered, is among the last remaining examples of the townhouses built c.1700 on both sides of the baths.



7.2.4 Religious buildings and facilities

English, Russian, Catholic and Protestant churches were embedded in new neighbourhoods; they, too, owed their construction to the thriving spa business and growing number of patrons from all of Europe.

7.2.4.1 Maria Königin chapel at Spieß (1661)

The church (Wintersbergstraße 6) was built in 1661 by the Catholic landgrave Ernst of Hesse-Rheinfels. At the time, the building site was located within the boundaries of the town of Oberlahnstein, and thus the territory of the Catholic electorate of Mainz - the church was built specifically for Catholic spa patrons as the adjacent resort of Ems was Protestant territory. It was extended in 1711 and 1724. The high altar, curved gallery and patron's coat of arms are all part of the original Baroque layout. The 1830 organ was created by the Ems organ builder, Schöler. It was only in 1876 that the church, along with the village, was incorporated into *Bad Ems*.



7.2.4.2 Catholic parish church of St. Martin (1876)

The church (Viktoriaallee) was built in 1876 from plans by Eduard Zais in a neo-Gothic style. Its east-facing front and tower provide a fine visual terminus on the western border of the Kurpark.



7.2.4.3 Russian Church (1876)

The building (Wilhelmsallee 12) was initiated in 1857 by the locals of *Bad Ems* but only realised in 1876 with the financial support of Tsar Alexander II (the Tsar was at the opening). The architect of the cross-in-square structure, Goldmann, was an associate of Nassau building official Zais. Its blue colour and five cupolas are characteristic of the genre. The iconostasis was created by St Petersburg court cabinetmaker Schrader, and the painting of Vasly Vasilyevich Vereshchagin's "Resurrection" is exceptional. The gallery was added in 2016.



7.2.4.4 Protestant Kaiser-Wilhelm-Kirche

The “spa church” (Malbergstr. 5), planned as early as 1870, was intended to spare patrons the long walk to the Protestant church of St. Martin at the village of Ems. It was built in 1899 with the support of Friedrich von Bodelschwingh, founder of the Bethel Institution, from plans by government building official Siebold of Bethel.



7.3 Therapeutic and recreational spa landscape

There is a very close connection between the spa town and the therapeutic and recreational spa landscape. The town's surroundings were systematically accessed from 1816 onwards, and described as uncommonly beautiful in numerous medical and tourist publications (e.g. Baedeker, 1835) as well as in literature (Goethe, Dostoyevsky). An extensive, rugged and demanding therapeutic spa landscape remains little altered today. There are many grand vistas, for example from the historic lookout tower (1861) on Concordia Heights, and the distinct Bäderlei ridge where, from the early nineteenth century, spa curists who were not yet so able to walk to the strenuous heights might be taken by a donkey ride. The surrounding countryside is thoroughly interconnected with the spa district, the promenades and Kurpark, with numerous vistas between the spa district and spa landscape. Beginning in 1816, the state administration created an extensive network of footpaths and scenic lookouts, most of it still preserved today. Particularly noteworthy is the Felsenpfad leading to Bäderlei, to the Heinzelmännshöhlen (the “brownie caves” that no guidebook of the time left unmentioned), to Mooshütte, and to the Concordia tower built 1861. Henriettenweg (created 1826) and Henriettensäule, which forms part of the spa landscape, may still be enjoyed by visitors, as may the footpaths leading to Adolph's temple and up Malberg hill with its viewing tower, built in 1848.

7.3.1 Kurpark (1830s)

Since the eighteenth century, promenades had been leading off from the springs and Kurhaus (there were two alleys on both sides of the Kurhaus). The Kurpark acquired its present-day look largely after the building of the Kursaal. The uphill side of Römerstraße was lined with hotels and boarding houses while the downhill side remained free of buildings between Kursaal and Altes Rathaus, the older Vier Türme mansion excepted. Instead, a kurpark was laid out, divided into two sections: an eastern part in “French” style with borders and flowerbeds, and a western part laid out in the style of an English landscape garden. The statue of Emperor William I was erected in 1893 as the first to show him in civilian clothing (a reflection of the spirit of *The Great Spas of Europe*). A plaque from the 1880s recalls the Ems Dispatch from this place.



7.3.2 Bismarcksäule (1901)

The most recent feature to be added on the hills above the town is the Bismarcksäule built in 1901. Today a modern restaurant is located in front of it. Below is the panorama trail “Ernst-Vogler-Weg”.

7.3.3 Malberg and Malberg Tower (1848)



The tower on top of the hill was built in 1848 and is still preserved. The panorama trail “Henriettenweg” was opened in 1826, the obelisk “Henriettensäule” is from 1827. The free view from here down to the Kurpark has recently been restored.



7.3.4 Bäderlei with Concordiaturm. (1816 and 1861)

The footpath from 1816, mentioned by Baedeker in 1835, is still in use. The Mooshütte has been restored on the original nineteenth century basement. The path leads past the Heinzelmännshöhlen and leads up to the Concordiaturm. This is still the original from 1861.



7.4 Spa Infrastructure

The construction of the railway line and station determined the new axes on the left bank of the Lahn: Bahnhofstraße, Badhaus-, Alexander- and Mainzer Straße. The Kurwaldbahn funicular railway, built in 1979, links the town with the Bismarckturm (Bismark Tower).

7.4.1 Railway station (1860-61)

In 1858 *Bad Ems* obtained its own railway connection. Today's station building (Bahnhofplatz) was constructed in 1860-61 and extended in 1910. The station warehouse of 1870 houses a business enterprise today while the original mineral-water shipping shed (built c.1870) has been relocated to the vicinity of the Emser Bergbaumuseum, Emser Hütte 13. *Bad Ems* lies on the Lahn Valley Railway.



7.4.2 Malbergbahn funicular railway (1887)

Construction of the Malbergbahn was initiated by a group of hoteliers, physicians and entrepreneurs alarmed by the increasing competition from seaside resorts and climatic spas. Opened in 1887, Malbergbahn was a water-powered steep grade railway with a rack-and-pinion drive. The upper terminus is fashioned in the style of a Swiss chalet. The bodies of both cars were replaced in 1956; the railway was decommissioned in 1979. It is a technology monument today. The valley station has been carefully restored.



7.4.3 Altes Rathaus (1823/1861)

In 1823, a new schoolhouse was built (Römerstr. 97) between the spa and the village of Ems. It was extended in 1836, and served as a town hall simultaneously. In 1861 a winged neo-Gothic structure with a clock and bell tower was built on to it, designed by Eduard Zais to connect the ensemble with the Catholic church that was also planned. In 1906 the entire facade was redecorated with Baroque elements. Today the building houses the *Bad Ems* Museum.



7.4.4 Fountains: Lahnstraße and Römerstraße (1839-40)



The first water line to ensure the supply of the new Römerstraße hotels was installed in 1839-40. The three surviving public fountains on Lahnstraße and Römerstraße date from the same time.

7.4.5 Milchkuranstalten (Whey cure institutes)

The whey cure was established in *Bad Ems* in 1845. The two whey cure institutes on both sides of the Russian Church were built ca 1885 (Wilhelmsallee 11) and 1904 (Wilhelmsallee 13) in "Swiss Chalet style". The first houses a restaurant today, the second meanwhile belongs to the Russian parish.



7.5 Internationalism, scientific, artistic and literary values, events and cultural tradition

In the seventeenth and eighteenth centuries *Bad Ems* was considered one of Germany's most famous bathing resorts. In its nineteenth century heyday, it was the summer residence for Kaiser Wilhelm I of Germany, Tsar Nicholas I and Alexander II of Russia, Richard Wagner, Fyodor Dostoevsky and Vasil Vasilyevich Vereshchagin.

The spa was patronised by Kings of England, Sweden, Saxony and Bavaria, Jenny Lind, Alfred Krupp, Paul Heyse as well as Jacques Offenbach who was engaged for the Kursaal. The former hotels where guests stayed and worked are preserved.

The first treatise written about *Bad Ems* by a physician, Johann Dryander's *Vom Eymsser Bade* (1535), is one of the earliest books about a Central European spa in existence. Numerous medical spa treatises followed, among them the books by Marsilius Weigel (1627), Peter Wolfart (1716), and Johann Jacob Gramb (1732). Daniel Horst's *Kurzer Bericht vom Emser Bad* was translated into French as early as 1683, and published under the title *Les bains d'Ems*. *Bad Ems* was mentioned in major publications on Central European spas in general, among them those by Jacob Theodor Tabernaemontanus (*Neuw Wasserschatz*, 1581) and Johann Friedrich Zückert (*Systematische Beschreibung aller Bäder und Gesundbrunnen Deutschlands*, 1768). The nineteenth century saw the development of additional treatments such as hydrotherapy and the whey cure. An innovative French treatment, mineral-water inhalation, was introduced in 1855 and developed further at *Bad Ems*. Numerous spa physicians published books on the resort, the benefits of its waters and new methods of treatment, with many of them translated into other languages and contributing to further advances in balneology.

“Emser Pastillen”,
prepared for export
to various countries,
c. 1910

From the eighteenth century onwards, the Ems water was bottled and shipped; by the end of the nineteenth century, more than 2 million litres of “Emser Kränchen” were sold annually. Following the example set by *Vichy*, from 1858 the salt contained in the local water was extracted to produce the famous “Emser Pastillen” lozenges and other products. Medical engineering firms have been establishing themselves at *Bad Ems* since 1883, and still constitute a major branch of the local economy.

After 1720 there was licensed gambling. Like all the other gambling casinos in Germany, the Ems casino was shut down in 1872, and only re-opened in 1987. Gambling never had quite the significance at *Bad Ems* that it had at *Baden-Baden*, but the casino had a major impact on the development of the spa facilities and the promotion of theatre and the spa orchestra.

In the nineteenth century, there were concerts, plays, reading rooms and libraries providing international literature and the major European newspapers.

Bad Ems attracted the political and cultural elites. Kings and emperors came visiting, as did artists and representatives of the middle class from all of Europe. At the spa, even



ruling princes cultivated a down-to-earth image, donning civilian dress and mingling with the crowd on the promenade and in the pump room. The monument to Emperor Wilhelm I erected in the Kurpark in 1892 bears this out: it was the first, and has remained one of very few, to depict him in civilian clothing.

The spa town provided a stage for major political events. In 1786, the deputies for the archbishops of Mainz, Cologne and Trier and the prince-bishop of Salzburg met at the Mainzer Haus q.v. for the Congress of Ems to try and gain more independence from Rome for the German bishops. Their deliberations were published and discussed in the so-called "Emser Punctation". On 13 July 1870, a meeting on the promenade between the Prussian king Wilhelm I, at Ems for his annual spa break, and the French ambassador Benedetti led to the publication of the Ems Dispatch, contributing to the outbreak of the Franco-Prussian War of 1870/71 and the founding of the German Empire. A plaque installed c.1880 commemorates the event. In 1876, during his own spa break, Tsar Alexander II of Russia signed the Ems Ukaz at the Haus der vier Türme. This decree, which banned the use of the Ukrainian language in literature and writing, is even now considered a symbol of Russian repression by Ukrainians.

The Kursaal provided a stage for eminent artists. Jenny Lind, the most celebrated singer of her time, gave a benefit concert here in gratitude for her successful spa break. Franz Liszt and Niccolò Paganini performed here. In 1858, Jacques Offenbach and his ensemble, the Bouffes-Parisiens, were engaged for the first time to perform at the Kursaal summer theatre; they would return nearly every year up to 1870. Offenbach wrote one-act pieces at Ems, but he also worked on his major operas: large parts of "*Orpheus in the Underworld*" were written in his lodgings at Braunschweiger Hof. In his own rooms at Schloss Balmoral, Richard Wagner worked on "*Parsifal*". Writers including Johann Wolfgang von Goethe (1774) and, in the nineteenth century, Nikolai Gogol, Victor Hugo and Edward Bulwer-Lytton came visiting. The future Nobel Prize winner Paul Heyse memorialised the Ems region in his novella, *Der Blinde von Dausenau*. Fyodor Dostoyevsky spent four spa breaks at Ems, and wrote at length about them both in his letters to his wife and in *A Writer's Diary*. It was here that he, according to himself, found the leisure for literary work. In his lodgings at the Stadt Algier guesthouse he wrote parts of his novel *The Adolescent* in 1874, and Books 6 and 7 of *The Brothers Karamazov* in 1879.

Spa towns served as trailblazers for new sports as well. The *Bad Ems* rowing regatta has been in existence since 1858, and the Kaiserpokal race that is still contested today goes back to 1884. In 1889 the spa administration laid out the first tennis court.

7.6 Continuing spa tradition

Bad Ems is traditionally known as the spa for catarrh and asthma. In the Kurhaus (Häcker's Grand Hotel) as well as in the Emser Therme, bathing is available in the water from the healing springs. In the pump room in the Kurhaus it can be drunk at several springs. *Bad Ems* is home to several rehabilitation clinics and other health care facilities, and guests of the clinics make up a large proportion of visitors to *Bad Ems*.

The "Emser Kränchen" is available as bottled water, and the "Emser Pastille" (lozenge) is still produced from the healing water, as it has for over 150 years. It is distributed world wide. The Emser salt is extracted from the healing water, and can be inhaled at home or in the Emser Therme.

Every year the “Bad Emser Health Days” take place in the Kursaal. Apart from rehabilitation many guests visit *Bad Ems* to enjoy a famous spa town in a picturesque landscape. The landscape can still be explored on the same paths and promenades as 150 years ago. Today hiking and cycling are very popular in the region. The tradition of cultural events of high quality is continued for example with the “Concerts in the Kurpark” or with the “Festival gegen den Strom”.



Spa guests drinking at
the Kränchen Brunnen



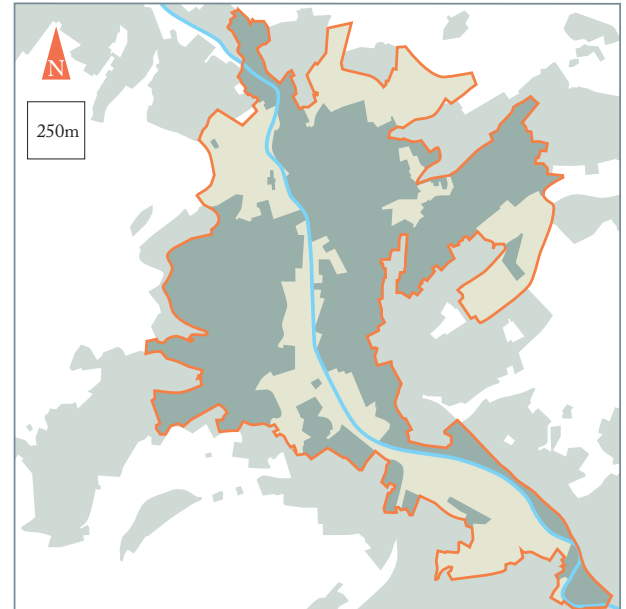
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8. *Baden-Baden* (GERMANY)

Introduction

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

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



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

Location and setting

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

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





Principal features described

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

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

Historic urban landscape of the 'Great Spa'

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

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

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

8.1 Springs

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



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

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

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

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

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

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

8.2 Urban ensemble of the Spa Town

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

8.2.1 Building ensembles connected to ‘curative’ waters

8.2.1.1 Roman ruins (first century CE)

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

8.2.1.2 Baldreit (1460/1689)



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



8.2.1.3 Prunkbad (c.1660)

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



8.2.1.4 Trinkhalle (1839-42)

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



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

8.2.1.5 Altes Dampfbad (1846-48)

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



8.2.1.6 Friedrichsbad (1869-77)

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

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



8.2.2 Buildings for leisure and pleasure

8.2.2.1 Kurhaus with Casino (1821-24)



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

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

8.2.2.2 Theatre (1860–62)

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



8.2.2.3 International Club (1820–22)

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



8.2.2.4 Konzertmuschel (1912)



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

8.2.2.5 Staatliche Kunsthalle (1906-09)

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



8.2.2.6 Boutiques (1867-68)

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



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



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

8.2.3 Accommodation

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

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

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

8.2.3.1 Hotel Badischer Hof (1807)

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



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

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



8.2.3.3 Neues Schloss (fourteenth century)

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



8.2.3.4 Villa Winterhalter (1858-60, Trianon)

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



8.2.3.5 Villa Merck (1859)

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



8.2.3.6 Villa Turgenev (1864-67)

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



8.2.3.7 Villa Sirius (1910)

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



8.2.3.8 Schloss Solms (1873-87)



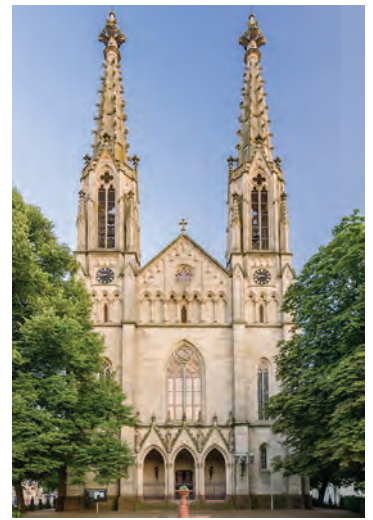
Prince Georg zu Solms Braunfels commissioned Cologne architect Edwin Crones to design the castle-like structure. The rooms are largely preserved and today the buildings hosts *Baden-Baden* Kur-und Tourismus GmbH.

8.2.4 Religious buildings and facilities

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

8.2.4.1 Evangelische Stadtkirche (1855-64)

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



8.2.4.2 Stiftskirche



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

8.2.4.3 Stourdza-Kapelle (1864-66)

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



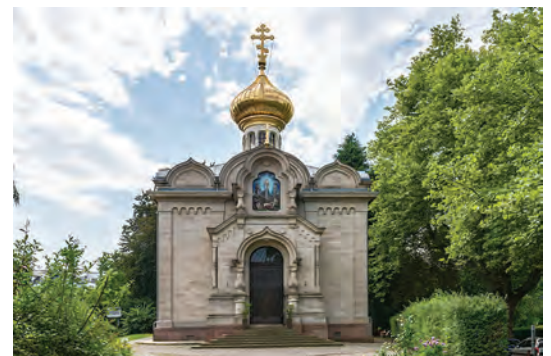
8.2.4.4 Anglican Church (1864-67)

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



8.2.4.5 Russian Orthodox church (1880-82)

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



8.2.4.6 Kloster Lichtenthal (1243)

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



8.2.4.7 Kloster zum heiligen Grab (1687-89)

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



8.2.4.8 Main Cemetery (1843)



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

8.3 Therapeutic and recreational spa landscape

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

8.3.1 Lichtentaler Allee

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



8.3.2 Schlossgarten

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



8.3.3 Kurgarten



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

8.3.4 Gönner-Anlage (1909-12)

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



8.3.5 Wasserkunstanlage Paradies (1921-25)

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



8.4 Spa Infrastructure

8.4.2 Molkenkur (1870)

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



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

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

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

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

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

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

8.6 Continuing spa tradition

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



World leaders at the G20 finance meeting



9

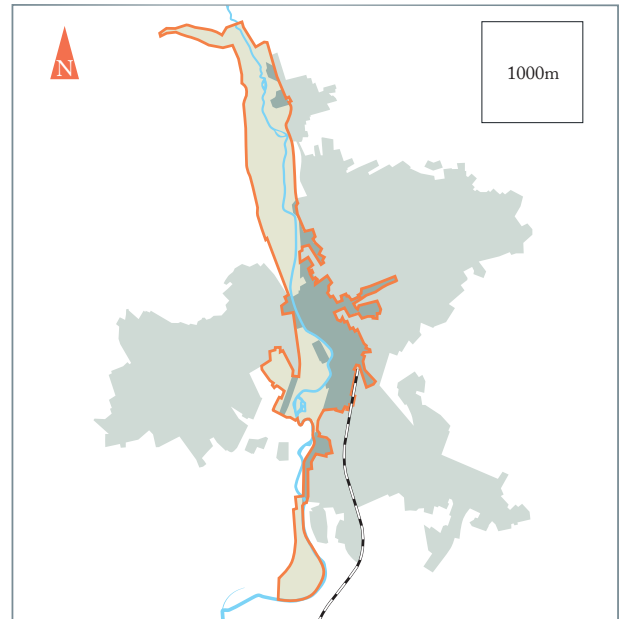
9. *Bad Kissingen* (GERMANY)

Introduction

The German spa town of *Bad Kissingen* lies on the River Saale, at the edges of the Rhön Mountains in the state of Bavaria. Since the sixteenth century it has been noted as a spa town ("Wildbad") and has attracted patrons nationwide. From the beginning, it offered drinking cure and bathing cure. In 1738, the Prince-bishop of Wuerzburg erected a new Kurhaus (assembly house; replacing a predecessor from 1705 and a wooden, seasonal assembly hall from 1695) and a spa garden near the springs Pandur and Rakoczy. It is the oldest spa garden purpose-built to host promenading as part of the drinking cure, as well as leisure activities. The spa town methodically developed from 1814 as a 'Great Spa'. The architecture of the central spa zone comes from two phases, first the Biedermeier period in the early nineteenth century, then from the early years of the twentieth century. Especially in England and in Russia, *Bad Kissingen* was becoming a fashionable resort from the 1830s. From 1874, the spa benefited from visits of the Imperial Chancellor Otto von Bismarck. The Kissingen Diktat of 1877 outlining Bismarck's foreign policy was drafted here. In 1913, the last year before World War I, in consideration of the high number of Kurgäste (guests taking the cure) *Bad Kissingen* was ranked third, after Wiesbaden and *Baden-Baden*.

Together with its well preserved and carefully restored compact ensemble, *Bad Kissingen* represents the ideal spa town at the turn of the nineteenth–twentieth centuries. Design and structural implementation of the buildings designed by the architect Max Littmann (Wandelhalle, Brunnenhalle, assembly house Regentenbau point beyond the nineteenth century. The specific value of *Bad Kissingen* to the series is also founded in the exceptional examples of spa specific infrastructure of a 'Great Spa'. Primarily it is important to mention the facilities established to make use of the brine spring which had been in use since the 1830s. Another example of outstanding significance in this context is the abattoir, an industrial building which presents a specific architectural form and function which had been designed to fulfil aesthetic and representative functions which themselves clearly derive from the significance of the city as a 'Great Spa' town.

Today, *Bad Kissingen* has around 22,000 residents, of which almost 1,500 live within the nominated property. It is a Bavarian Staatsbad, one of Germany's most important health and tourism destinations.



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

Spa quarter (lower centre)
with the old town beyond



Location and setting

Bad Kissingen is located in the Bavarian region of Lower Franconia. It is situated on the Franconian Saale River, to the south of the Rhön Mountains, some 318 km north of Munich and 150 km east of Frankfurt. Here the “Fränkische Saale” River, runs in a straight line from the northwest to the southeast (in a Hercynian direction). Where this is crossed by a zone of geological disturbances the Kissingen springs rise. The location of the spa quarter is principally determined by the spa garden springs, Maxbrunnen, Pandurbrunnen and Rakoczybrunnen. Hotels were established near the spa garden and villas along new streets around the old town and the central spa quarter. Since 1840, in the north of the town near the brine spring Runder Brunnen, a second spa quarter was developed. The flat Saale Valley is covered by meadows here, whilst in the west the ground climbs to just under 400m (Staffelsberg 386m), in the east a little gentler and more valleyed to 370m (Sinnberg). The medieval town of Kissingen is situated on an alluvial fan of a tributary brook of the Saale; in this way, the town could advance far into the otherwise flood-prone valley.

Principal features described

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

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

Historic urban landscape of the 'Great Spa'

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

1. The principal spa-district, immediately to the south of the old town and on both banks of the river, with its cluster of springs and spa ensemble (including the great Luitpoldbad, Wandelhalle and pump rooms), and structures for leisure and pleasure (including kursaals, colonnades, Kurgarten, theatre and casino).
2. The northern spa quarter, around 2km north of the old town, with its early technical brine facilities of the Upper and Lower Saline.
3. The chain of parks and promenades that follow the Saale.
4. The town with sanatoria and spa accommodation including guesthouses and grand hotels, together with churches and mansions.
5. The surrounding therapeutic and recreational spa landscape, with riverside promenades, forested walks and overlooks (in the west), together with racecourse/airfield, tennis and golf.
6. The cluster of spa infrastructure in the south (including the Former Abattoir).

9.1 Springs

In *Bad Kissingen* there are seven mineral springs that are used today. Three are located in the spa quarter in the south, one other near the saltworks in the north of the old town and three others even further to the north. Of the latter three, two had been drilled in the twentieth century according to geological expertise and added to the other, naturally surfaced, springs. The Kissingen springs are cold, except the Schönborn (20°C), and issue acidulous thermal sodium chloride (Na-Cl) ferrous water (e.g. Schönborn, available in spas, sanatoriums and hotels) and acidulous $\text{NaCa-ClHCO}_3\text{SO}_4$ water (e.g. Old Luitpold). They are also rich in trace elements. Four of the spring waters are drinkable: Old Luitpold (available at the original early twentieth century well-head 11 km away from the Brunnenhalle and therefore situated outside of the nominated property) and also from the Brunnenhalle and the public collection point in Kurhausstraße in front of the Wandelhalle), Rakoczy (available every day at certain times in the Brunnenhalle, and at the public collection point in Kurhausstraße in front of the foyer, as well as in the arcades in the spa garden), Pandur (available from the Brunnenhalle and the public collection point in Kurhausstraße, as well as in the arcades in the spa garden) and Max (freely available in the Maxtempel in the spa garden at all times, and at selected times in the Brunnenhalle). “New” Luitpold is only available for bathing, and the spring of the Runder Brunnen only for bathing and inhalation. Kissinger bitter water is actually Rakoczy water supplemented with sodium and magnesium sulphate and served in the Brunnenhalle.

The springs are situated in the Kissingen-Haßfurt fault zone from the upper layers of the middle Bunter, which are superposed by the Quaternary forms of the valley floodplains of the Fränkische Saale River. The Quaternary forms consist of Pleistocene crushed rocks covered by nearly impermeable, tough, black-grey clays permeated with fine sand and layered by red-brown haughs (flat alluvial land by the sides of the river). The brine springs (Runder Brunnen and Schönbornsprudel) and the two Luitpoldsprudel are also situated in an area of faults within Triassic formations. The springs draw their mineral content mainly from the Upper Permian, whilst the dissolved carbonic acid of all the springs has its origin in the volcanism of the Rhön Mountains, 30km north of *Bad Kissingen*.

Healing procedures involve both drinking cures (*Trinkkuren* in the Pump Room and Maxbrunnen) and bathing cures (*Badekuren* in KissSalis Thermal Bath and inhalation (graduation house in the north). They include irrigations and inhalations for regulation of the acid productions of the stomach, digestive disorders, cardiovascular affections, affections of the respiratory system, rheumatic issues, skin diseases, anaemia, and stress-related diseases.

What was especially important from the 1830s was the inclusion of brine springs, which had only been used in a saline way at first, into the catalogue of non-physician care. The brine springs were used in manifold ways for baths (also ‘gasbaths’) and inhalations. Today the water of the Schönbornsprudel and occasionally the water of the Runder Brunnen supply the basins of the KissSalis thermal baths. “Moor” is also used; at first mud from near the Liebfrauensee, later moor from the Red Moor in the Rhön, and today from the Bad Aibling deposit. Certain spring water, from the end of the nineteenth century, also formed the basis for pharmaceutical products such as ‘Boxberger Pillen’. The Bavarian Government declared a fourfold-graded protection area for the mineral springs in 1922.

9.2 Urban ensemble of the Spa Town

The location of the spa quarter is principally determined by the Rakoczy spring (discovered in the eighteenth century during the relocation of the course of the River Saale) together with the older Sauerbrunnen (later Maxbrunnen) and the Badbrunnen (Pandur) springs. Two main phases of expansion of this quarter date to the Biedermeier period, when King Ludwig I of Bavaria took an active interest, and the early twentieth century. Ludwigstraße serves as an urban pivot between the old town and the spa quarter – where the Arkadenbau, the Wandelhalle, and the neoclassical ballroom (Regentenbau) mark its centre. From the ‘Krugmagazin’ (jar magazine) Kissingen mineral water was dispatched.

Although being from different periods, these buildings form an impressive harmonic western and southern front around the spa garden with its central Maxbrunnen. Younger spa buildings augment the spa quarter to the west and to the east. The Luitpoldbad with the Casino in Neo-Renaissance style were the first to cross the Saale River to the west.

9.2.1 Building ensembles connected to ‘curative’ waters

9.2.1.1 Former Luitpoldbad (1867-71/1905-11)

Luitpoldbad, (Im Luitpoldpark 1) was built next to von Gärtner’s spa buildings, beyond the Saale River, in order to accommodate the growing number of spa patrons in the second half of the nineteenth century and to provide more bathing facilities; this third public bath was commissioned to complement the old Kurhausbad and the Salinenbad. Initially, the building was in the shape of a single-storey Neo-Renaissance structure with a central and two corner pavilions built 1867-71 by Albert Geul. After being taken over by the State of Bavaria in 1897, a few years later the leaseholder, Friedrich von



Hessing, commissioned a lavish overhaul and expansion that made it the largest bathing facility in Europe. In the first decade of the twentieth century the original three-wing structure opening towards the north was extended on the south side, had another storey added, and was connected to the kursaal (casino) building by way of a colonnade; the architect was Jean Keller. The structure has recently undergone (finished in 2017) extensive restoration and renovation work and has been converted into an administrative building with exhibition rooms dedicated to the history of the Kissingen bathing facilities and the town’s gardens and parks.

9.2.1.2 Former Kurhausbad

In 1823, a newly built wing of the Kurhaus provided spa patrons with the opportunity to enjoy public-owned mineral baths for the first time. In contrast to the facilities offered by the inns and hotels, the tubs were directly supplied with mineral water by way of pipelines. This early facility was replaced with a new annexe to the east of the Kurhaus in 1858. The existing Neo-Classical annexe on Prinzregentenstr. 6, built in 1927 from plans by Max Littmann, in turn replaced the 1858 building. Built on a hook-shaped ground plan, it is two and a half storeys high, with a convex central pavilion and a fine, austere-looking exterior. Out of commission since 2014, it is currently being restored and will house health-specific facilities in the future. The beautiful interior features a lobby with terracotta tiles made by Nymphenburger Porzellan Manufaktur, a staircase with stained glass by Franz Xaver Zettler, and bathing cubicles with painted tiles by Villeroy & Boch. They will all be preserved.



9.2.1.3 Maxbrunnen (1911)

The Maxbrunnen (Am Kurgarten 4), its wellhouse built in 1911 by Max Littmann in the style of a Neo-Classical temple, is considered to be *Bad Kissingen's* oldest well in use (first documented in 1520, as "Sauerbrunnen"). Its modern name refers to the overhaul of the facility under King Max I Joseph in 1815. The sandstone building, open towards the Kurpark, is notable for its cubic shape and slightly convex (on the outside), large-windowed side-walls, mansard roof and two porticos supported by columns. The well shaft itself is in front of the building and fenced off with a balustrade. The closed rear wall is fitted with a pump for the use of local people.



9.2.1.4 Brunnenhalle (Pump Room, 1911)



The pump room (Am Kurgarten 10) was added to the grand foyer in 1911, the architect being Max Littmann who had also built the foyer itself. In the shape of a single transept, it houses the Rakoczy and Pandur springs. Even today their water, along with that of the other medicinal springs, is still conducted to the taps by way of phosphor-bronze pipelines (which maintain high hygiene levels) and poured out by pump room waitresses during the morning and afternoon "pump hours".

The predecessor building of 1842, the “Iron” wellhouse, is considered the model or prototype of numerous later cast-iron spa buildings, among them the colonnades of Marienbad (*Mariánské Lázně*, built 1888-89) and *Vichy* (1900). Twice a day, the traditional ceremony of water-pouring takes place. The so-called Brunnenfrauen pour out curative water, and provide advice on how to use the waters, a vivid testimony to the strong living tradition of *Bad Kissingen's* drinking cure.

9.2.1.5 Wandelhalle (Grand Foyer, 1910-12)

The grand foyer (Am Kurgarten 10) is the largest of its kind in the world and to an extent represents the culmination in the development of this type of building. The basilical structure is built on a cruciform ground plan and attracted nationwide attention due to the undisguised use of the innovative building material of reinforced concrete; a very early use and application of this modern construction material. With a view to the establishment of a year-round spa business at *Bad Kissingen*, the hall was designed to be closed on all sides to be heatable, and offering direct access to the new pump room. Thoroughly restored in 1999, but with its austere but tasteful Neo-Classical décor unchanged, the hall still serves its original purpose.



Today it is also used for conventions and other large functions.

9.2.2 Buildings for leisure and pleasure

9.2.2.1 Kursaal (1834-38)

The Kursaal (Am Kurgarten 8), formerly also Konversationssaal and called today Rossinisaal, was built in 1834-38 by Friedrich von Gärtner and redecorated 1910-13 by Max Littmann. It is part of the Kurgartenensemble, its interior layout is reminiscent of a three-aisled pillar basilica with a coffered ceiling and semi-circular apse. It is directly connected with the arkadenbau (see below). It serves today as concert hall and meeting centre.



9.2.2.2 Arkadenbau (1834-38)

The Arkadenbau (Am Kurgarten 8) is a neoclassical semi-circular style three-wing colonnade situated on the west side of the Kurgarten and extending from the central Kursaal originally called Konversationssaal, see above). Built in the Neo-Romanesque “Round Arch” style, Arkadenbau and Kursaal were the origin and core of the spa district laid out under King Ludwig I. The Arkadenbau was, and is, connected with the former (respectively today’s well-house). The stately structure, built by Friedrich von Gärtner, provide spa patrons with sheltered walks, and the associated Kursaal serves as a social venue.



9.2.2.3 Casino (1880)

The Casino (Im Luitpoldpark 1), a detached structure in the grounds of the Luitpoldbad, was built from plans by Heinrich von Hügel and Wilhelm II von Doderer, and opened in 1880. The Neo-Renaissance building with a basilical layout features an elevated, three-axis central pavilion; the wings connecting it with Luitpoldbad were added later. The Casino provided rooms for catering, games, dancing and concerts. Since 1968 it has been home to the gambling casino.



9.2.2.4 Regentenbau (1910-13)

The Regentenbau (Ludwigstraße 2) is the most recent of Kissingen’s kursaal buildings. Built on a rectangular ground plan with a transept at either end, the Neo-Baroque/Neo-Classical structure features two curved façades fronted by monumental columns at the ends. The interior décor, as magnificent as it is eclectic, was designed to correspond to the intended use of the respective rooms. The building is remarkable not only for the sheer quality of its architectural detail but also for the skill of its architect, Max Littmann, in fitting it seamlessly into the older colonnaded buildings by von Gärtner and the wider surroundings. The main hall, with most of its original décor intact, is among the best concert halls in Europe. Using the highest grade, as well as the highest quality material, the interior of the concert hall was completed in cherry wood. The wooden panelling all over the concert hall is the reason for the fact that still today this concert hall is said to be, as far as acoustics are concerned, one the best concert halls in the world. Grand and renowned orchestras have a preference for this hall for concert recordings. The Regentenbau still serves its original set of functions today. It underwent a thorough restoration in the years 2003-05.



9.2.2.5 Kurtheater (1904-05)

The Neo-Baroque theatre (Theaterplatz 1), built from plans by Max Littmann and replacing an earlier structure from 1858 on the same site, initiated the overhaul and expansion of the spa facilities in Prince Regent Luitpold's time. The exquisite little theatre combines reformist features such as the steeply rising stalls with traditional elements like proscenium boxes as a concession to its aristocratic patrons. Today it is run as a theatre for guest appearances.



9.2.2.6 Orchestra shell (1910-12, part of Wandelhalle)

The orchestra shell is part of the Wandelhalle foyer and is equipped with a revolving stage. It represents the very first assembly and installation of a rotatable conchiform orchestra (orchestra shell). Depending on the weather, the spa orchestra plays towards the hall or towards the kurpark outside. It hosts spa concerts exclusively for spa guests twice a day. The orchestra with salaried musicians has existed since 1837.



9.2.2.7 Bazare (1889)

These boutique shops, on Balthasar-Neumann-Promenade, date from 1889 when the *Bad Kissingen* council commissioned two rows of boutiques to be built on Salinenpromenade. The one on the "town" side is still in use today, featuring both shops and cafés. Somewhat set back from the rest is the exhibition pavilion of art dealer David Kugelman with its custom-designed skylighted dome. In the nineteenth century numerous shops in the Kurgarten vicinity and lining the promenades were open during the season only, and dealing in fairly upmarked goods. Some were housed in simple wooden stalls, but there were also solidly built premises such as the "Bazar" on Bismarckstraße 23, designed by Wilhelm II von Doderer or the bazar building at the Lindesmühlpromenade (Kurhausstrasse 10).



9.2.3 Accommodation

Bad Kissingen never featured a purpose-built mansion district; rather, the entire town was geared towards the spa business: around 1900, every third house offered accommodation. The Royal Guesthouse and the row of hotels on Kurhausstraße, beginning with former Hotel Kaiserhof and Victoria, form the eastern partition of the Spa garden. The prevalent building type in the spa town is, however, that of the Kurvilla where the landlord and lodgers resided under the same roof. It is characterised by high ceilings and balconies with cast-iron railings. The mansions dating from the mid nineteenth century are built in the Biedermeier style, frequently in red sandstone; later, Historicist styles gained ground. The large houses are surrounded by gardens often featuring a summerhouse used as a breakfast room, known as a "Salett". The housing shows the specific status of *Bad Kissingen* in the circle of *The Great Spas of Europe*. Upper middle class mansions are rather rare, whilst smaller spa houses, guesthouses as well as bed and breakfast hotels are predominant. They served the spa purposes of the lower middle class, less those of the "Großbürgertum" (bourgeoisie/upper middle class). There were some

luxury hotels, which were used by nobility, often high nobility. Spa doctors were often owners of guesthouses; an early example of this type of a doctor's house being the Ballinghaus. The oldest buildings are south of the spa quarter along the historical route to Würzburg (today Kurhausstraße). Here, the Biedermeier hotels that were partly expanded later, were the noblest hotels of the town (Grand Hotel Kaiserhof and Victoria, Hotel de Russie), followed by mansions such as the Villa Hailmann. Simultaneously with the putting down of the town fortification between 1820 and 1830 a belt of new streets was put around the old town.

Ludwigstraße in the south of the Ring has a special function, connecting the spa quarter with the historical centre of the town and thus becoming a main traffic- and business-street. Grand business houses, mostly from the heyday of the spa around 1900, dominate. The Biedermeier housing of the western Ring axis, the Theresienstraße, has been partly preserved, with grand former spa hotels and spa houses from around 1910 at the western part of the street, especially at the backside, facing the river. After the erection of Ludwigsbrücke (1838) mansions and hotels were built on the western bank of the Saale too, for example the Fürstenhof Hotel (1856). Spa mansions and sanatoria are also located in Prinzregentenstraße, Menzelstraße, Frühlingsstraße and towards the two salines, mostly in the various forms of historicism, mostly by local architects, but also by architects known all over Germany and beyond, for example Bruno Paul, Paul Schultze-Naumburg and Heinrich Möller.

The medieval core – the Old Town – of *Bad Kissingen* has a square ground plot, formed by the city walls and almost a grid raster in its interior. It corresponded thus to the type of medieval settlement after 1200, which was also laid out for the strategic securing of the respective territory. In this old centre a number of buildings still betray their origins as eighteenth century spa hotels. They are characterised by having three storeys and facing the street with their eaves, rather than the traditional gabled front. The centre still features the characteristically large range of shopping facilities aimed at visitors (in contrast to the merely seasonal “bazaars”), and of restaurants and inns. Residential areas were subject to much densification over the course of the nineteenth century, due to the need to house not only newly arrived residents but also spa patrons' servants. Newly developed areas were earmarked for spa-specific building with the exception of an area northeast of the old centre.

9.2.3.1 Hotel Kaiserhof Victoria (c.1835-40/1873)

Today's Hotel Kaiserhof Victoria (Am Kurgarten 5) started life as two separate Neo-Classical buildings. Johann Gottfried Gutensohn built the southern Hotel “Carl von Hess”, and another storey was added in 1873; it was considered to be the best hotel in town at times. In 1888 both buildings were connected and upgraded to become the “Grandhotel”. Around 1900 another building, the former Hotel Hailmann adjoining to the north, was acquired and renovated to match the exterior of the other parts; a symmetrical facade broken up by towers and a central pillared portico were added. In 1936 this building was sold. The southern part retains the interior décor of the years around 1900: the former entrance lobby, staircase, dining hall, winter garden, and former Palmengarten (today forming the lobby).



9.2.3.2 Ballinghaus (1836)

The house (Martin-Luther-Straße 3) was built from plans by Johann Gottfried Gutensohn for Dr. Franz Anton von Balling, who settled at *Bad Kissingen* in 1834 as the town's first physician in private practice. The three-storey cuboid's pilaster strips and cornices testify to its Biedermeier origins; it also features a large balcony supported by columns, and a low-angle hipped roof. By taking in-house patients, Dr. Balling founded a local tradition. Today the house is part of a sanatorium.



9.2.3.3 Villa Hailmann (1903)

The Genevan architect Antony Krafft built a sandstone mansion (Kurhausstraße 26) for Kommerzienrat Philipp Hailmann, who worked in the spa and hotel business. The stately Neo-Renaissance building with its fine interior (including a skylighted staircase with a gallery all round) houses the water management office (Wasserwirtschaftsamt) today. Set in a spacious park and situated prominently on a slope overlooking the Saale valley, it features central projections with characteristic Neo-Renaissance décor on all sides; the main façade's projection is further emphasised by an aedicula.



9.2.3.4 Obere Saline (1767–72)

The Upper Saline was, in the eighteenth century the Kurquartier of Prince Bishop Adam Friedrich von Seinsheim of Würzburg, and in the nineteenth century of Chancellor Otto Prince of Bismarck and the German Empress Auguste Victoria. Originally built as a residential building for the craftsmen working in the saltworks, von Seinsheim adapted the building for his purposes and gave it a castle-like appearance. After completion of salt production in 1869, the premises were set up in 1875 as a spa accommodation for Bismarck. These rooms were also inhabited by the Empress, and the chapel was reactivated for them. The living quarters of Bismarck have been preserved unchanged and are today part of the *Museum Obere Saline* with the Bismarck Museum.



9.2.4 Religious buildings and facilities

9.2.4.1 Erlöserkirche (1845–47)

In the 1840s, spa patrons appealed to King Ludwig I for permission to build a Protestant church as the rooms in the Altes Amtshaus set aside for services in Catholic Kissingen had become too small. The King did not just grant permission, he paid for the building out of his own pocket. The plain Neo-Romanesque hall (Prinzregentenstraße 9) was built by court architect Friedrich von Gärtner and, from the outset,



was designed to form a visual terminus in the new grid-work of streets. In 1864 the Protestant prayer house became a parish church, although it remained a modest and unobtrusive structure - in keeping with the wishes of the community, who had asked for a building that would not be immediately recognisable as a church. This changed when August Thiersch added towers and an apse in 1890. The church has been called by the name of Erlöserkirche since the most recent renovation in 1980.

9.2.4.2 Russian Orthodox Church (1898)

Building the Russian Orthodox Church (Salinenstraße 20), to accommodate the large numbers of spa patrons from the Russian Empire, only started in 1898; there had been plans to build one as early as the mid-nineteenth century. Victor Alexandrovich Schröter of St Petersburg designed the central-plan, Neo-Romanesque structure, with Byzantine elements such as the five onion domes. Until then, Russian Orthodox services had taken place in the Luitpoldbad Casino. Today there is a Russian Orthodox community attached to the church, no longer made up of spa patrons but of local residents. A confraternity and a friends' association maintain the church, with its fine original décor.



9.2.4.3 Herz-Jesu Kirche (1881)

A new and ambitious parish church (Von-Hessing-Straße 8) was built on the outskirts of the old town; the former parish church of St. Jakobus in the old centre could no longer handle the growing numbers of spa patrons from the mid-nineteenth century onwards. It was built from plans by Karl von Leimbach. The Neo-Gothic basilic, with a single tower surmounting the entrance, provides seating for 4,000. Most of the décor has survived although the original stained-glass windows have been replaced with glass by Robert Rabold in the choir and two Georg Meistermann cycles in the nave.



9.2.4.4 Kapellenfriedhof



This cemetery (Kapellenstraße), next to the chapel dedicated to St. Mary, hosted burials of numerous eminent local spa physicians, hoteliers and other notable individuals connected to the spa business, as well as several eminent spa patrons. Today the cemetery, which dates back to the fourteenth century, is a public garden.

9.2.4.5 Jewish cemetery

This cemetery (Bergmannstraße 26) is the burial place of *Bad Kissingen's* Jewish community, as well as that of several Jewish spa patrons.



9.3 Therapeutic and recreational spa landscape

The space of the Saale valley following the narrower spa area is also the starting point of the horticultural sites that contribute to the therapeutic and recreational spa landscape. These areas date from the nineteenth and early twentieth centuries and include the original spa area (near the spa buildings east of the Saale), the area south of the Ludwig Bridge (which was expanded to the Saale meadows as the “Luitpold Park”), and the northern part (“Rose Garden”). In addition, there are further horticultural areas that form “satellites” of the principal “spa landscape” around the town, for example the “Altenberg” and the “Ballinghain”. The inclusion of the surrounding landscape as part of the spa landscape dates from the second half of the eighteenth century, for example Prince-bishop Adam Friedrich von Seinsheim’s valley of cascades (‘Kaskadental’) that used the natural stairs formed by calcareous tuff. Natural monuments, and historical ones, were used from the eighteenth century as points of attraction that also offered lookout points, for example the Botenlaube ruin, the ruin of the monastery Aura, and the Trimbürg ruin. Promenades (1840s) run north and south along the banks of the Saale River from the Kurgarten at the layout’s core, as well as into the surrounding hills, and the network of footpaths lined with shady trees was considerably expanded at the behest of the Bavarian King Ludwig I, with Friedrich Ludwig von Sckell providing the plans, and maintained in pristine condition by the spa’s gardening office afterwards. The Kissingen promenades do not merely lead up to the popular idyllic foresters’ lodges and mills, picturesque rock formations, memorial stones or natural sights, ruins and former monasteries: they are also embellished with small buildings in the prevailing taste, among them pavilions (Pavillon on the top of the Altenberg 1848) and shelters, lookout towers and inns that boast panoramic views, such as the Ludwig Tower (1883), Wittelsbach Tower (1907) and the Bismarck Tower (1914/1926). Of the many restaurants for excursionists in the spa the oldest is likely the ‘Klaushof’ from the mid-eighteenth century. All these elements of the spa landscape are connected by a large and graded grid of walkways, from promenades bordered by avenues to simple paths in the forest, in total 130 km; nowadays 110 km of these are still maintained and well-tended. Towards the end of the nineteenth century these walkways were classified as ‘Terrainkurwege’ (“terrain spa promenades”) according to Dr. Max Joseph Oertel.

Monuments along the paths are to well-known spa guests (Bismarck 1877, Heinrich Manger; Empress Elisabeth of Austria Österreich 1907, Emanuel Gerhart). The Kissingen sports venues are located along the green belt of the Saale meadows - from the tournament place in the north, that even today hosts the Rakoczy horse show by the Tattersall, and the tennis court to the golf course at the southern end which has occupied this site since 1911.

Another attraction (from 1877) for the spa guests was the boat line that connects the Rose Garden with the Untere Saline (Lower Saline); it still exists today.

9.3.1 Kurgarten (1738/1834)

In 1738, the Würzburg court architect planned and oversaw the building of the Baroque Kurhaus and a garden laid out to complement it in both design and function - the oldest example of a spa garden dedicated to promenading as part of the drinking cure, as well as recreational purposes. The “spa square” was created as a sort of a parlour in the open-air and as a meeting spot for the spa guests. This square combined the functions of the preceding places and locations of a “Spielwiese” (playing field or playground) and of an “Allee” (avenue or boulevard). The Kurgarten acquired its current size in 1834 during a large-scale expansion of the spa district including the building of a ring road around the old centre and the replacement and relocation of the Saale bridge from plans by the Bavarian court architects and garden supervisors. The Rakoczy and Pandur springs were incorporated into the layout. Today’s planting scheme is still based on that designed by King Ludwig I of Bavaria, and the square still functions as the core of the spa district.



9.3.2 Luitpoldpark

The landscape park in the Saale meadows, expanded from 1857 onwards, encompasses 15ha today. Originating from a small garden, the “Neue Anlage”, next to the old bridge and the characteristic tree-lined promenades, it was gradually developed into today’s park following a general plan by the Royal Bavarian garden authorities, implemented by the court and later the spa gardeners. It features spacious lawns and old trees including exotic specimens, the Saale River meandering in their shade (and occasionally flooding the valley), together with tree-lined avenues, numerous carefully designed prospects, and colourful flowerbeds.



9.3.3 Rosengarten (1913)

The rose garden was commissioned by the town of *Bad Kissingen* to complement the state-financed new buildings of Regentenbau (Regent's Building and Wandelhalle (the grand foyer). It was designed by the young municipal gardener, Friedrich Dessauer, who created both a classical parterre for the palatial Regentenbau and a state-of-the-art rosarium, with the shapes of the flowerbeds and the detail of a modern Jugendstil garden. The Fächerbrunnen (fan fountain), added in 1959 as part of a redesign, has since become one of the landmarks of *Bad Kissingen*. The most recent reconstruction of the flowerbeds reverted to the original, austere geometric layout.



9.3.4 Altenberganlage (1828)

As early as 1794, two princes on a spa break, George Friedrich Karl of Sachsen-Meiningen and Leopold Friedrich Franz of Anhalt-Dessau, created a lookout featuring a stone bench and a hedge on the solitary rise. The hill's transformation into a garden began in 1828 when a footpath was laid out and a pavilion built on the hilltop. Today, it is partly wooded and partly laid out as an English garden. The footpaths are lined with small buildings such as the circular pavilion (1848), the Walhalla (1849) and the Sonnen-Salett (1848), and monuments commemorating Empress Elisabeth of Austria (1907) and the royal court gardener Jacob Ickelsheimer (1882) who was active at Kissingen.



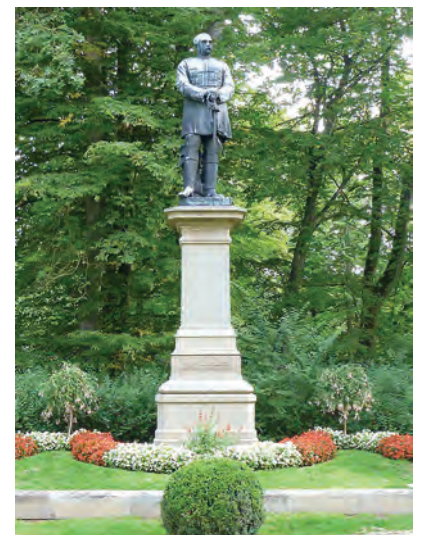
9.3.5 Kaskadental (1760s)

The Kaskadental was laid out as early as the 1760s, as a Rococo garden with water displays and sculptures for spa patrons to enjoy. The nineteenth century saw a redesign along Romantic lines. The footpath along the valley leads to Klaushof, once a forester's lodge but by the eighteenth century already a day-trip destination and meeting point for spa patrons from Kissingen and nearby Bad Bocklet - a function it still serves today.



9.3.6 Bismarck monument (1877)

In 1875, a year after the assassination attempt on Imperial Chancellor Otto Fürst von Bismarck, who was then staying at Kissingen, a committee was formed with the aim of raising a monument to the Chancellor. By Heinrich Manger and financed by donations, with spa patrons contributing generously, it was unveiled two years later as the first Bismarck monument in Germany. Otto von Bismarck spent a total of 15 spa breaks at *Bad Kissingen*, causing considerable international interest in the resort. The monument is situated at the northern end of the promenade "Salinenpromenade" close to the pumping plant at the Untere Saline.



9.3.7 Salinenpromenade



The promenades along the banks of the Saale River to the north and south of the town, Salinenpromenade and Lindesmühlpromenade have been preserved unchanged from the 1840s, even with some original trees surviving. They are still in use.

9.3.8 Lindesmühlpromenade

This tree-lined promenade begins south of the Kurpark, on the east bank of the Saale, cutting off a wide meander of the river to lead to the historic Tennis Court and beyond, to re-join the Saale near the mill and Former Abattoir.

9.3.9 Tennis court (Tennisplatz) - since 1907

Earlier to this date, and since 1887, the tennis court being maintained by the state, was situated at the place where the Regentenbau (Regent's building) is located today; in its basic nucleus, the respective sports building erected on the tennis court, goes back to the architect Max Littmann;

9.3.10 Golf course (since 1911)

The 18-hole course, located at the southern end of the nominated property, is one of the oldest (1911) in Bavaria. The Saale River meanders along and through the parkland-style green.

9.3.11 Tattersall (1911)

The Neo-Baroque Tattersall Hall (Reithausplatz 2) was commissioned by the Kissingen Equestrian Club, and built by Franz Krampf. As well as an indoor arena it housed horseboxes for spa patrons who chose to bring their own horses to *Bad Kissingen*. By 1987, the club's requirements had outgrown the building, and the club moved its premises to Obere Saline. Today the structure is used as a municipal venue for cultural events.

9.3.12 Turniergebäude (1922)



the control tower was built on to the southern end; today it is both the venue of the annual Rakoczy Reitturnier (horse show) and an official airfield, too - as it has been since 1934.



The unpretentious terrace structure was initially built to accommodate horse-racing spectators. Soon after, the grounds were also used as an airfield. During the 1920s, it provided the venue for very popular air shows featuring, among others, the renowned aviator Ernst Udet. In 1928 it was the landing site for a gliding record that heralded the era of long-distance gliding. In 1972,

9.4 Spa Infrastructure

The spa centre in the north dates from the 1830s when brine and carbonic acid were included into the catalogue of non-physician care. The Saline Bath (1840-1964) with its constant extensions was located near the “Runder Brunnen”. The saltworks did not only serve the concentration of cold brine for the salt production, but has been used until today as an open air inhalatory. Two pumping stations transported the cold brine along pipelines to the graduation works and into the spa houses in town. Along with the medical function this spa quarter hosted the Rindencafé and therefore functioned as attractive destination for leisure and pleasure purpose within the spa landscape. The northern spa quarter marks the end of the Salinenpromenade.

9.4. Untere Saline (1870)

In the area of the Lower Saline, salt production is attested for the first time in 823. *Bad Kissingen* was one of the smallest but at the same time one of the oldest salt production sites throughout Central Europe. The south wing of the three-wing complex from 1788 served with the three buildings of brewhouse, magazine building and residential building of the saline manager of salt production. After the abandonment of commercial salt production at the end of 1868, a new one was built in 1870 on the foundations of a previous brewhouse in order to be able to continue to prepare mother liquor. The house was still used for employees of the spa administration. Mother liquor is a by-product of salt preparation and was a significant therapeutic agent for Kissingen. It served as a bath additive. The brewing copper and brewhouse interior are the only original preserved evidence of historical evaporated salt production in southern Germany. In connection with the salt production can also be seen the eastern so-named “salt reservoir” (evaporated brine reservoir) from the second half of the eighteenth century.



9.4.1 Pumping plant at Untere Saline

The pumping plant contains two cast-iron turbine-powered piston pumps: one (Freipumpe, 1848, Klett & Co. Nürnberg) freestanding, the other (Hauspumpe, 1883) encased. Both were used for lifting brine. They supplied the graduation tower, took the graduated brine to a reservoir, and sent brine on its way to the town's bathing facilities. Both are still functional, the encased pump still supplies the graduation tower but the free-standing pump is not in use. The building has been partially rebuilt to its previous appearance after suffering storm damage in 1993. the pedestals of the quarrrystones that are still preserved *in situ*, give an impression of the original length of the graduation buildings. It is still used as an open-air inhalatorium.



9.4.2 Krugmagazin (1838)

Friedrich von Gärtner built this former bottle warehouse (Schlossstraße 4). It is notable for its radical simplicity, emphasised by a very few design elements such as the narrow belt

courses and regular arrangement of the triple windows. The shipment of local mineral water saw a major upswing in the nineteenth century. In the Krugmagazin cellars, large numbers of ready-filled bottles could be stored for shipping in the winter months. The first floor still houses the equipment of the former chemical-balneological state laboratory, which, until 1967, was responsible for every medicinal spring in northern Bavaria.



9.4.3 Infrastructure for Steamboat line

In order to create a better connection between the spa district of Untere Saline (Lower Saltworks) and the old town, a steamboat line was established in 1877 to complement the horse bus already in operation. It still operates on the original route although the boats, one of them dating from 1930, are motor-driven today. The Bootsline (boat route) is both a characteristic feature and peculiarity and represents a variation of the touristic infrastructure whereas in other spa resorts funiculars are to be found. Both, the landing stages (two) as well as wharfs as well as the fortifications and reinforcements of the river banks are historic. The shipping route was established as a tourist attraction as well as a comfortable means of transportation for the spa guests. Today, boats continue to operate as a scheduled service during the summer season.



9.4.4 Former Abattoir (1923-25)

In 1925, the new slaughterhouse of the city was opened (Würzburger Straße 4 – 6) which guaranteed the adequate supply of the inhabitants and spa guests by its size and thus replaced the old inner city slaughterhouse of 1833. During the season, the number of inhabitants of *Bad Kissingen*, including spa guests, was several times higher than the number in winter. The new slaughterhouse should not appear as an industrial building, so it was built as a high hall, similar to a basilica, with the roof raised so high that it concealed the tall chimney. It was equipped with galleries inside, so that interested guests could be assured of the exceptional hygienic conditions. Thus, a distinctive site-specific architectural language was developed for an industrial building set within the context of a Great Spa.



9.5 Internationalism, scientific, artistic and literary values, events and cultural tradition

Social meeting and entertainment have always been part of a spa break. At *Bad Kissingen* several consecutive Kurhäuser (1705/1738/1880/1913) were built for dancing and game playing. In the eighteenth century, gaming was played primarily with cards; there was gambling from 1797, and Roulette by 1800. In Bavaria gambling was prohibited in 1849. From the last third of the eighteenth century, audiences could watch plays; the first proper theatre was built in 1858. In 1904/05 it was replaced by the present one by Max Littmann, a

small but representative house with an elaborate and original presentation in neo-baroque style.

Luxury goods had been available from seasonal shops (called “Bazar” in Kissingen) since the eighteenth century. Nowadays part of the town’s Bazar (built in 1889) near the Rosengarten and at Lindesmühlenpromenade are used for their original purpose. In the time of the Prince-Bishops, military bands played to entertain patrons; a spa orchestra was established in 1837, and is still going strong (Staatsbad Philharmonie Bad Kissingen). A traditional water pouring ceremony, including consulting service on the waters, is still provided.

In keeping with the spirit of the time, the spa administration provided sports facilities, including tennis and croquet courts in 1888, and a golf course and horse-riding venues in 1911. Religious needs were met by Catholic (Herz-Jesu Kirche, 1882-84, Karl von Leimbach), Lutheran (Erlöserkirche, 1847, Friedrich von Gärtner/Erweiterung 1891 August Thiersch), Anglican (1862), Russian Orthodox (1898-1901, Viktor Schröter) and Jewish (Synagoge, 1900/1902, Carl Krampf) places of worship. Some guests were buried at the old Christian cemetery (Kapellenfriedhof) and at the Jewish cemetery. Today they represent physical testimony of the vast number of international spa guests of various denominations within the urban structure of the city. In the Obere Saline (upper saltworks), there has been preserved in its authentic state, the lodging where a prominent spa guest, Otto Fürst von Bismarck, used to have accommodation during his stays for spa treatments. Among other equipment, telegraph office is also preserved in parts; it had been installed comparing this office with others in Bavaria at a very early time and particularly for Bismarck, and it was managed and run by respective operating staff during Bismarck’s stays for spa treatments.

Bismarck purposefully profited from the special cultural conditions of a ‘Great Spa’, like the extraordinary tolerance for informal political meetings and talks with diplomats and scientists. These talks taking place in the Upper Saline resulted in, among others, the worldwide exemplary social insurances (health insurance in 1883, accident insurance in 1884, disability insurance and old-age insurance in 1889), the verbalisation of a European peace framework (“Kissinger Diktat” in 1877) and the political support of Heinrich Schliemann’s archaeological excavations in Troy. The living quarters of Bismarck have been preserved unchanged and are today part of the Museum Obere Saline with Bismarck Museum. They represent a tangible proof of cultural and political achievements within the series of *The Great Spas of Europe*.

9.5.1 Former Hotel Adam Hailmann (today: Haus Collard)

In 1856, while staying in this house (Am Kurgarten 6; Ludwigstraße 4), Gioacchino Rossini began to compose again after a 27-year break. Documents (preserved for example in the *Bad Kissingen* archives, in New York, Paris, Naples and Forli) exemplify the intense preoccupation with his late work, the “*Péchés de vieillesse*” (Sins of Old Age) and the “*Petite messe solennelle*” (little solemn mass). Rossini was impressed by the music played in a spa; it was the first time he heard music by Richard Wagner in concert.



9.6 Continuing spa tradition

Bad Kissingen's function is primarily described as a health and cure destination. Principal spa buildings (pump houses and spring houses, arcade building, Wandelhalle and assembly halls) and many of the historic bazaar buildings are still being used in their original function.

Historic gardens, parkland and the therapeutic and recreational spa landscape are still being used in their original functions (hiking paths lead from the principal spa district into the surrounding landscape, with panoramic viewpoints). However, viewing towers are rarely used as touristic destinations, just as many of the restaurants in the surrounding setting are not in use anymore (and not included in the nominated property). The Cure gardens (Luitpoldpark, Kurgarten and Rosengarten) are still in use in their original functions, offering a regenerative function, and a promenade and recreation area (the Kurgarten provides also modern open-air chess boards and hosts the cure orchestra, whilst Luitpoldpark provides modern sunbeds, a modern kneipp-water-treading basin which nonetheless demonstrate their continuity in traditional functions until today). The promenades and walking paths are still used for medical treatments and for leisure activities. The therapeutic and recreational spa landscape/surrounding greenery contains an extensive network of outdoor training and hiking trails in the woods, including those for the classical terrain cure that are still being used for leisure, pleasure and medical purposes.

The traditional knowledge about spring waters and their usage in the drinking cure, bathing and inhalation (graduation works) is still being applied in a vibrant manner and passed on to the next generations; in spite of a noticeable decline in use. Peat treatment has been reduced, the local peat production has been stopped and today peat treatments are only available in the modern Kissalis Therme (modern spa). Brine baths are still available, e.g. at the Kaiserhof Victoria Hotel and the modern Spa Kissalis Therme; the latter uses local mineral water in several pools, the water for medical brine treatments being enriched with non-local brine.

Medicine

Until today *Bad Kissingen* remains a popular tourist/spa guest/rehabilitation patient destination: 1.611.688 overnight stays and 255.369 guest arrivals in the year of 2017. There are 168 accommodation facilities, 7,002 beds, 2 camping sites (100 tent sites + 36 parking positions for caravans), per year approximately 1 million day visitors. As a health destination, especially rehabilitation patients are being treated in 19 rehabilitation clinics. There is a new open-air inhalatorium which is smaller than the historic one, but shows continuity in function at the historic site. The drinking cure is available year-round, twice a day in an historical-based schedule (evening and morning) when water is served traditionally by so called Brunnenfrauen (well-women) who give advice on which waters to drink, and for which purpose. Inhalation, bathing, drinking, and hydrotherapy are still being offered in *Bad Kissingen*.

Many other modern treatments are offered in rehabilitation clinics, several hotels and the modern spa, which today do not have anything in common with the historic and traditional spa medicine. They are, however, intangible proof of the development of the

modern spa and wellness tradition in *Bad Kissingen*, as well as its continuous function as a health destination.

Diversions

The rich offer of leisure time activities exists until today, and includes a number of sports and cultural events: There is a famous Spa orchestra with 13 salaried musicians in the cure orchestra, playing twice a day either in the cure garden or in the Wandelhalle. There is gambling, with the Casino attracting numerous guests (from 1849-1955 gambling did not take place). There is a rich offer of cultural events (music, arts, theatre), gaining *Bad Kissingen* the title “Kulturstadt” (City of Culture). Entertainment at the Regentenbau offers a vast range of concerts and shows, whilst Kissinger Sommer is an annual high quality, international, music festival. Modern art exhibitions and events, such as “open ateliers days” (Tage des offenen Ateliers) and others, are a current link to the historic past when *Bad Kissingen* used to be a popular meeting place for artists. Entertainment and plays at the theatre include performances by guest theatre companies on a regular basis. The offer of (luxury) goods is still popular at numerous shops at the bazars, as well as in the city centre, offering a wide variety of quality products.

Sports remain tangible proof of the former effort to keep up with the spirit of time, and this is well preserved in the town’s urban structure. Still significant elements include:

Tattersall, erected in 1911, and one of only a few Tattersalls ever erected in Germany. Nowadays, this location has been rebuilt and refurbished as a hall for events and public functions in *Bad Kissingen*, however the equestrian sports hall with its open construction of an iron roof has still been preserved in its basic form. Tennis and the golf course are still in use, and equestrian sport is still being practiced, but in different locations.

The steamboat line is still in use on the river, with two boats, including one historic boat from 1930. It remains a popular tourist attraction.

Management is also a continuing tradition, today the responsible bodies of the cure activities, principal cure buildings and cure gardens and parks are the Bavarian State and the city of *Bad Kissingen*, just as in the flourishing “Great Spas” period. The Cure Nursery (Gardeners) comprises a specific and historic institution for gardening activities and maintenance of the greenery used for cure purposes.

Internationality also prevails, with the presence of various denominations and nationalities. Tangible proof of the former situation is well conserved in cemeteries and the various Churches. Today, whilst the number of international guests is lower than it was in around 1900, internationality is still eminent.



A traditional water
pouring ceremony,
including consulting
service on the waters,
is still provided

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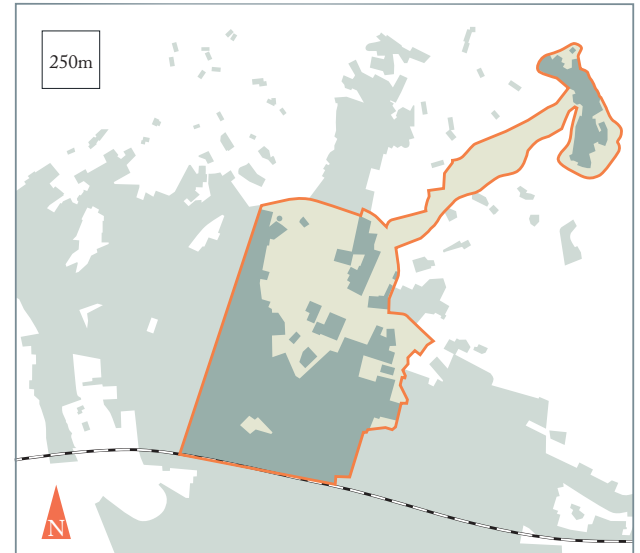
10 Montecatini Terme (ITALY)

Introduction

Montecatini Terme (Italian *Terme* = spa), the great Italian (and Tuscan) spa at the foot of Montecatini Alto (mountain), illustrates a Golden Era that is defined by an ambitious spa regeneration project that represents the last major materialisation of any of *The Great Spas of Europe*.

Montecatini Terme's thermal springs were known to the Romans, and around them grew an eighteenth century spa. But it is the early twentieth century when the planned concept of the transformation from 'garden city' into 'landscape city' was implemented. Its monumental and glittering modern spa architecture – inspired by other *Great Spas of Europe* – is dotted jewel-like within a generous and respectful oasis of gardens, formal parkland and promenades. The image of greenery blends seamlessly with urban fabric and continues in the form of a swathe of pine trees and terraced olive groves that ascend the steep mountainside crowned by Montecatini Alto – the focal point of the Viale Verdi, the central boulevard and main axis of the modern spa. The climate is generally mild in winter and moderate in summer, with rainfall generally concentrated in autumn and spring.

The town has a population of around 20,000, of which just over 9,000 live within the nominated property.



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



The principal spa quarter at the heart of a 'landscape city's

Location and setting

Montecatini Terme is located in the Tuscany region, in the province of Pistoia, around 50 km east of the Tirreno Sea coast, 30km east of Lucca and some 50km WNW of Florence. It is situated on the southern edge of the Northern Apennine Mountains, and occupies a central part of the valley of the River Nievole within the wide fertile plain that was once the Marsh of Fucecchio. The modern spa town represents the largest area of the component part, and lies at the foot of the hill below the old town of Montecatini Alto; the funicular railway defines a central linear section of the component part that connects the two towns. Spa guests reached the old town, some 260m higher in elevation, either by hiking the steep trail or taking the funicular railway - it was popular to experience the 'mountain air', to dine in the restaurants that surround Giusti Square, and to visit the medieval tower and the palace of the Podestà from where there are fine panoramic views. Here, too, are located former villas for medical use and fine residences for spa doctors.



View south, from above the Tettuccio Thermal Baths, across the spa park and baths ensemble to the spa town of Montecatini Terme

Montecatini Terme, born as a spa town, continues its original function and ranks first place amongst health resorts of the “bel paese” on the Viareggio-Lucca-Florence line. With 150,000 guests during the April to November season, it also ranks amongst the top spas in Europe.

Aside from the mountains, the broader setting is essentially the urbanised plain, with an area beyond the spa quarter being occupied by sporting facilities, including the racecourse.

Principal features described

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

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

Historic urban landscape of the 'Great Spa'

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

1. The principal triangular spa-district and its Thermal Park, located in the central flat area of the springs, comprising its great ensemble of thermal baths and axial tree-lined avenue.
2. The surrounding 'new' spa town in the south, west and east, including its spa facilities and balneological institutes, squares, structures for leisure and pleasure (including the Kursaal/theatre and cinemas), grand hotels, palazzinas and houses, together with the railway station.
3. The therapeutic and recreational spa landscape of parks and gardens.
4. The linear corridor of the funicular railway (and therapeutic trail) that links *Montecatini Terme* with the old town of Montecatini Alto.
5. Montecatini Alto with its medieval ruins, old town and 'new' villas where doctors lived and treated their spa inpatients.

10.1 Springs

Around eleven thermal (typically 24–33,4°C) springs rise in *Montecatini Terme*, although only around six are important for the drinking cure (with four used at present). Waters are acidulous saline (rich in chloride-sulphate, magnesium and sodium bicarbonate, Br, Li and Si). Most are clear, colourless, odourless and have a slightly salty taste, whilst a few smell characteristically of chlorides. The four currently used springs are: Tettuccio (close to the Salsero); Regina (on the left bank of the Salsero halfway between the Tettuccio and the Bagno Regio); Leopoldina (Terme Leopoldine, anciently *Bagno de merli* or *della Rogna*, on the right bank of the Salsero torrent, 33,4°C, too saline for internal use, ferrous and with high sulphate of lime); and Rinfresco (*Bagno Medicio*, anciently *Bagno tondo*, close to the foot of Monte delle Panteraie). Others include: Bagno Regio (formerly *Bagno dei Cavalli*, 150m from Leopold, on the opposite bank of the Salsero, marked by large masses of travertine); Cipollo (not drinking); Olivo (with the highest content of carbonate and phosphate of iron in Montecatini); Tamerici (high sulphate of lime); Torretta (between Tettuccio and Rinfresco); Speranza; Villino (near the Torretta); Angiolo (not drinking); and Salute. They all have a common geological origin and issue from the same strata. The *Montecatini Terme* area is geologically composed from Triassic strata of calcareous stone, travertine, jasper and limestone, resting on impermeable quartzite and clay. In the northern hills of *Montecatini Terme* the erosion of outcrops from siliceous sandstone expose lower strata of red marls and permeable jasper which allow infiltration of meteoric water up to at least 600–700m below ground level.

The Montecatini springs arise from an aquifer fed by the meteoric waters some 60–80m below ground level. At that depth, the water progressively takes up minerals. The high temperature of the thermal waters has been explained by the reaction from the contact of meteoric waters with upper Triassic anhydride

Tettuccio spring



strata, which turns them into gypsum, the reaction generating heat that create thermal waters. As it rises towards the surface, the water also passes through strata which act as a natural filter purifying the waters: deposits of Jurassic limestone with bands of flint, red marls, jasper, calcareous sandstone and clay.

Even though hydropinic treatment is the most common, the spas are also renowned for massages, physical therapies, mud baths, saunas, ozonizing baths, aesthetic treatments, inhalation therapy and so on. The types of healing procedures in Tettuccio, Excelsior and Redi spa resorts include: drinking cure (Montecatini specialises in the drinking cure for digestive diseases), bathing, inhalation, aerosol, nebulisation, pelotherapy and physiotherapy.

Curative effects include those targeted towards chronic constipation, irritable colon, gastritis, dyspepsia, metabolic disorders, hepato-biliary system disorders, osteoarthritis, chronic extra-articular rheumatism, chronic pharyngitis and laryngitis, chronic bronchitis, chronic obstructive pulmonary disease, bronchial and lung disease, rhinogenic deafness, chronic catharal otitis, rehabilitation of degenerative joint disease and cerebrovascular accidents, and post-operative rehabilitation of prosthesis recipients.

The Montecatini healing sources are protected according to national law from 1913 and regional decrees from 2010 and 2014.

10.2 Urban ensemble of the Spa Town

The first nucleus of urban settlement in the spa quarter dates to the end of the seventeenth century, its greatest remodelling takes place in the first decades of the twentieth century, whilst the last major interventions date to the 1960s and '70s. The great avenue of trees, and its proximity to the country road and two adjacent squares, one next to the Terme Leopoldine, the other to the Tettuccio, were the three principal points along the main eighteenth century axis. Some spa complexes date to between 1773 and 1783, among them, the Tettuccio, the Leopoldine, the Rinfresco, and the Bagno Regio baths, as well as the Palazzina Regia. As a result, the original axis, which later became the Viale Verdi, and which gives a sense of harmony between the buildings and the surrounding landscape, is still a clear reminder of the original planning.

The avenue with trees ends in the north by the Tettuccio, which functions as an architectural background framing the hillside with Montecatini Castello on top. 1918 was a watershed moment, which sees Ugo Giovannozzi's new project for the new Terme Tettuccio, the Terme Regina, the Terme La Salute, the Torretta tennis courts, The Terme Bibite Gratuite, and the transformation of Terme Torretta, Terme Leopoldine, Terme and Rinfresco.

10.2.1 Building ensembles connected to ‘curative’ waters

10.2.1.1 Tettuccio Thermal Baths (1781/1928)

The magnificent Tettuccio overlooks the square at the far north side of Viale Verdi, its façade providing the scenic backdrop to the Viale itself. According to a design



of Nicolò Gaspero Maria Paoletti, who had been appointed by Pietro Leopoldo, it was built between 1779 and 1781. In the 1920s, Ugo Giovannozzi, who was inspired by late Renaissance models and ancient thermal baths carried out a renovation project that also extended the park and implemented technological works. Four sculptures (added in 1936) by Corrado Vigni portray Spring, Medicine, Hygiene, and Health. Behind the long rectangular entrance there are two courtyards: the left one borders the Writing Hall, decorated by Giuseppe Moroni; the right one encloses the splendid exedra of the Tettucio spring, with a bas-relief portraying a Water allegory realised by Antonio Maraini in 1927. Both courtyards are limited to the north by a diagonal portico that runs through the whole building and joining the east and west sides. The final courtyard is the largest of the three, with a square plan and surrounded by a portico.

Under the portico there are the marble basins for pouring spring water, backed by seven majolica panels by Basilio Cascella, whilst opposite stands the rotunda and music auditorium with its frescoed ceiling by Ezio Giovannozzi.



10.2.1.2 Regina Thermal Baths (1927)

Ugo Giovannozzi planned and constructed the neo-Renaissance Regina baths between 1923 and 1927, on top of a small hill inside the Tettuccio Park using travertine from Monsummano Terme. The health spa has a rectangular base with a main hall used as a sitting room for visitors; whereas the two lateral halls are used for thermal water drinking (collecting the Regina spring water from a decorative pool) and food. A portico runs along the building with an accessible rooftop terrace.



10.2.1.3 Leopoldine Thermal Baths (1780/1926)

The name of Nicolò Gaspero Maria Paoletti's eighteenth century edifice changed to Leopoldine after the name of the Tuscan Grand Duke Pietro Leopoldo I. From 1919 to 1926 engineer Ugo Giovannozzi supervised the renovation works of the building wings and kept the central portico. The building began to be renovated from 2008 according to a design by Massimiliano Fuksas, inspired by old Roman baths.



10.2.1.4 Tamerici Thermal Baths (1911)



The name “Tamerici” comes from the trees that used to grow by the ancient water spring, which was discovered in 1843 by the Schmitz family who owned of the land. In 1906, Giulio Bernardini was entrusted with the modernisation of the baths and supervised design and construction, together with Ugo Giusti. It took several years to finish the works, and the new thermal baths were inaugurated in 1911. The hall of the beverage with the works of the Galileo Chini has already been restored.

10.2.1.5 Torretta Thermal Baths (1902/1928)

Occupying higher ground as compared to other baths, this building takes its name from the tower with its crenellations and pointed arches, surmounting the “castle”. Its setting comprises a broad park, crossed by the Torretta stream that widens into a pond. In 1902, Giulio Bernardini demolished some buildings of the nineteenth century and built a loggia inspired by fifteenth century Florentine style, a direct reference to Brunelleschi, also evident in the Corinthian capitols with an abacus on top (the loggia was dedicated to Giuseppe Verdi, in honour of the famous and assiduous visitor of *Montecatini Terme*). Ugo Giovannozzi modified some of the edifices from 1925-28, during which time he also built the entrance lodge and created a circular space for an orchestra.



10.2.1.6 Rinfresco Thermal Baths (1795/1927)

In 1795 Giuseppe Manetti designed a building with a loggia terrace surmounted by a front that could be accessed by a double flight of stairs. In 1927, in place of the old building, Ugo Giovannozzi designed a pavilion with a central plan. He chose to keep the colonnade façade and to repeat it on the other sides of the building. The inside walls are decorated with engraved paintings of bathing scenes by Ezio Giovannozzi.



10.2.1.7 La Salute Thermal Baths (1929)

La Salute (Health) spring was named in 1860 after the curative drinking water that gushed out of it when discovered inside a travertine pit owned by Benedetto Gabrielli. Surrounded by a park, the baths occupy a vast area that lies to the east of Viale Bicchierai and Viale Armando Diaz, and were rebuilt from 1922 to 1929 during the huge renovations undertaken by architect Ugo Giovannozzi. The spring is still used today for Hydroponic therapy.



10.2.1.8 Excelsior Thermal Baths (1907/1968)

Inaugurated 27 June 1907 and originally meant to host the Casinò Municipale Excelsior, this building designed by Giulio Bernardini was used as a café concerto. However, it became almost immediately a health resort thanks to Pietro Grocco, who was inspired by some European thermal baths he had visited. In 1926 Ugo Giovannozzi added another one-storey building to Bernardini's edifice. The structure was demolished in 1968 to make way for a new building to the design of Sergio Brusa Pasquè and his collaborators. At present, the spa provides several medical treatments, including inhalation therapy, nebulisation sessions, aerosol therapy, tubotympanic insufflations, and nasal showers.



10.2.1.9 Ex-“Bagni Gratuiti” Thermal Baths (early 1900s/1920s)



Built by Giulio Bernardini at the beginning of the twentieth century, the edifice had twenty changing rooms, a music hall, a room for the sale of Tamerici salts, and another for medical management. Ugo Giovannozzi made some alterations in the 1920s, whilst Data Medica bought the complex in 2011 and started a renovation project.

10.2.1.10 Redi Thermal Baths (1920s/1964/2009)

The spa dates back to the 1920s and was designed by Ugo Giovannozzi. It was conceived as a place for balneotherapy with showers. In 1964, according to the new needs of social thermalism, it was demolished and rebuilt by the architects Gian Luigi Giordani and Ippolito Malaguzzi Valeri. It was made up of three parts: the first one for bath therapy, the second for mud treatment, and the third for special treatments. The building was renovated in 2009 by Oreste Ruggiero.



10.2.2 Buildings for leisure and pleasure

These buildings were intended to both complement the spas and provide an alternative attraction to them and their regular customers, something that could appeal to a public for its efficient facilities, beautiful landscape and amusement.

10.2.2.1 Kursaal (1907)

Initially the theatre, café, restaurant and the Kursaal garage were opened in May 1907. Realised according to a design by the architects Carbinati and Garbagnani from Milan, the theatre was open from 1 June to 30 September in order to host front rank national acting companies. Between 1914 and 1921 the company Società Anonima Kursaal of Montecatini had the building extended on a project by Giulio Bernardini. Gardens, new rooms for the shooting gallery, and a casino were added. Eight years later, on 29 July 1929, an open-air cinema was built: a summer arena that in 1933 had the first equipment to show spoken movies in the open in Italy.



Today, only the façade, portico and the garden opposite remain of the original building. A new commercial complex has been built in an area formerly occupied by the historic building, on a project by the internationally renowned architect Aldo Rossi. Commissioned by the company Monaco from Verona, the complex was completed after the death of its designer.

10.2.2.2 Tennis Torretta (1925)

This sports complex is inside the park between the Tettuccio and the Torretta. There are four tennis clay courts. In front of them there is an elegant elevated building: this pavilion with a loggia was realised by Ugo Giovannozzi. The rooms vary according to size and purpose. Lit by three-mullioned windows, there are refined pavings, ceilings, and decorations, the walls painted with lime, and the fixtures in wood and metal. The sports complex (with its four tennis courts) was, before World War II, considered one of the finest in Italy for location and functionality.



10.2.2.3 Gambrinus Lodge (1914)

This majestic travertine “loggia”, with a rooftop terrace, is located in a quadrangular space delimited by the Hotel Locanda Maggiore. It was realised by Giulio Bernardini and Ugo Giusti in an attempt to recall the loggias of the most important thermal cities of Europe, most notably the Mühlbrunnen Kolonnade in Karlsbad, designed in 1877 by Josef Zitek, a building that Bernardini considered majestic and pleasant.



10.2.2.4 Cinema Excelsior (1922)



With its eclectic and curving side façade on the corner with viale Verdi and viale Manzoni, and its Ionic colonnade, the cinema Excelsior was rebuilt in 1922 by Ugo Giovannozzi. In order to improve the hall, the theatre underwent a series of internal interventions beginning in the 1950s.

10.2.2.5 Cinema Imperiale (1925)

Erected in an open space in 1864, it was named Giuseppe Verdi Theatre, and later renamed Vittorio Emanuele Theatre. It was rebuilt in 1924-25, when the brothers Lavarini entrusted engineer Arturo Chiti from Pistoia with the new construction works. The name was then changed to Theatre Politeama. Its reinforced concrete dome was designed by a young Pier Luigi Nervi. In 1965, under the supervision of Carmelo Pucci, the hall was modernised.



10.2.3 Accommodation

A number of closely interrelated factors contributed to the reputation of the spa town. Urban planning had been changed at different stages, in a very short time, and this was accompanied by the creation of top-level accommodation facilities built in the early twentieth century. Visitors enjoying a pleasant stay in *Montecatini Terme* were also able to attend artistic and entertainment events which were running throughout the season, and which would take place in dedicated venues in the area.

10.2.3.1 Grand Hotel & La Pace (1926)

Giulio Bernardini was appointed with the design of the most important hotel in Montecatini, which was built inside a large dedicated park for the Società Anonima Alberghi Montecatini Spatz and Suardi (Milan). During a tour of the main thermal cities of Europe in 1901, Bernardini had been really impressed by Pupp hotel in Karlsbad, and on his journey back, he observed that Montecatini, too, needed a top-class hotel like the one he had just visited. Already operating by the end of the nineteenth century in three different buildings, the hotel would be renovated, and the three buildings united by Bernardini over a time-span of twenty -five years. The project, started in 1900 and finished in 1926, and resulted in the building of a luxurious hotel with 300 rooms. The property remains a luxury hotel and its fine interiors are well preserved.



10.2.3.2 Grand Hotel Plaza & Locanda Maggiore Paoletti -1787; Giulio Bernardini, Ugo Giusti - 1914

The building by Niccolò Maria Gaspero Paoletti in 1787, was extended by Giuseppe Michelacci in 1841, and was redesigned in 1914 by Giulio Bernardini and Ugo Giusti; the latter in order to realise a luxurious hotel, extended and raised with 220 rooms, and characterised by a majestic lodge and a brand new façade over-looking Piazza del Popolo.



10.2.3.3 Hotel Grande Bretagne (1909)



This hotel is one of the first projects of the architect Raffaello Brizzi from Montecatini, who made use of an architectural style typical of nineteenth century central Europe, well exemplified by the work of Otto Wagner. In this early work (1906-09), Brizzi adopted a solution that allowed him to display his aesthetic view on the façade.

10.2.3.4 Modern Hotel (1910)

Alfredo Scannavini, son of Alfonso the owner of Eden Hotel, commissioned Giulio Bernardini to design the Modern Hotel, built in 1908 in Corso Roma. It is a square plan building and on the façade stands out the sign, written in characters that remind of the modern spirit of the building. Inspired by modernist architecture, the hotel is a three storey building, with a painted under-eave. In the course of time, however, two floors were added to the building, whose name changed to Hotel Moderno. In the 1960s, the building became a private residence, and at present it also hosts a bank on the ground floor.



10.2.3.5 Fedeli house (1910)



On the corner with Viale della Libertà (the former viale delle Rose), at number 2, there is the former house of Carlo Fedeli, a doctor and lecturer at the University of Pisa. Designed by Giulio Bernardini it is linked with walkways across the stream.

10.2.3.6 Scalabrino house and garden



The physician Alberto Scalabrino, who worked on the ground floor, commissioned this building designed by Giulio Bernardini. In the 1950s, Alberto's son, Dino Scalabrino, Health Director of the thermal baths and President of the Health and Sojourn Company, entrusted Pietro Porcinai with the extension of the house and the redesign of the garden.

10.2.3.7 Parenti house (1911)

Parenti's house on the corner of Viale Amendola and Fedeli's on Viale della Libertà has its façade to the south and a corner balcony with a loggia above. The aim of the designer Giulio Bernardini was to create a sense of continuity between the garden and the loggia.



10.2.3.8 Grocco house (1902)

The villa, located in the South area of Montecatini Alto and surrounded by a garden, looks like a Florentine castle in miniature, with towers, loggias and protruding roofs. The house owned by Pietro Grocco (Giuseppe Verdi's personal doctor) was inaugurated on July 6, 1902 and built by an engineer from Pistoia, Vittorio Bardini.



10.2.3.9 Palazzina Regia (1782/1920)



Built in 1782 as a summer residence of the family Hapsburg-Lorena, who spent their holidays in *Montecatini Terme* for its water therapy. The palazzina was composed of two apartments of five rooms each located on two floors with servant rooms and a coach garage. The building, that had remained almost unchanged for more than one and a half centuries was adapted to its new administrative use in 1919-20, on the project of Ugo

Giovannozzi. The ground floor, with its hall decorated with elements referring to water, and its wooden ceiling adorned with geometrical elements, is currently used as the access room to the offices.

10.3 Therapeutic and recreational spa landscape

The city of *Montecatini Terme* includes more than 460,000 m² of urban ornamental greenery. The public green of the large Thermal Park, whose importance is already evident in the seventeenth century plan of Montecatini, includes the public park of the Pineta (pine trees area) and the gardens around the thermal resorts (Torretta, Tamerici, Salute, Tettuccio-Regina parks). From the Thermal Park, with its thermal gardens, parterre and its Avenues, prospects open onto the surrounding landscape.

A widespread park, initiated by the Thermal Park, became an organiser and arranger of urban development, which tended to expand without creating a periphery, in a series of contiguous areas: from colourful polychrome mosaics to reflecting waters; and from walking promenades to sports, pleasure and health areas. In this context, the Thermal Park has not only the function of landscaping the city, but it plays a key role in contributing to the therapies that are practiced in the thermal establishments. Nestled in a hillside landscape of high quality, there is also the park of the funicular line, linking the thermal district and the historic core of Montecatini Alto, with the old road still accessible by pedestrians. The particular integration between historic road and vegetation as well as the characteristic presence of the funicular railway have made this element famous and memorised in the collective imagination.

10.3.1 Public Park (Parco pubblico, early 1900s)

Giulio Bernardini created this garden-park next to the baths Torretta and Tamerici, and the Fortuna spring. Planned in the early 1900s, it was supposed to have a vast stretch of flat land with light undulations, as well as numerous walkways and paths. The stream Rio della Torretta ran across the park, its course sometimes underground, in some points the water collecting into a small pond, or flowing between artificial rocky banks. Wood and concrete bridges linked the walkways across the stream. Traditional architectural spa structures have been developed considering eclectic and liberty culture reinterpreted in Tuscan style.



10.3.2 Viale Verdi (1778/1963) Francesco Bombicci – 1778; Pietro Porcinai - 1963

The urban plan of the spa quarter of *Montecatini Terme* was drawn in the second half of the eighteenth century according to the will of Pietro Leopoldo. The building of an axis – the current Viale Verdi – brought harmony between buildings and landscape and is strong and enduring today with clear reference to the original project. On the north side, the boulevard ends with the Tettuccio; although being sober, the edifice constitutes an architectural background that frames the slope of Montecatini Castello, emphasized by the perspective of the Leopoldine baths.



10.3.3. Montecatini Alto nineteenth century path

An inviting path begins a trail from the downhill funicular station, next to the Funicular line (10.4.1). This climbs among olive trees, woods and slopes, until it reaches the funicular station of Montecatini Alto.



10.4 Spa Infrastructure

The development of the thermal business led to new axes such as the railway (1853), the funicular railway (1898), and the Lucca-Pistoia-Monsummano tramway (1907). These all contributed to both the economy and the primary status of the city. The further work of Ugo Giovannozzi is reflected in the 1920s industrial buildings of Terme di Montecatini, including the Istituto di Cura in the eastern part of the city.

10.4.1 Funicular railway (1898)

The funicular railway, with its average gradient of 12%, was inaugurated in 1898 in the presence of illustrious guests such as Giuseppe Verdi. It has a designed perimeter park, part of an agrarian landscape largely cultivated with olive trees and where the old road is accessible by pedestrians. Its upper terminus is the village of Montecatini Alto.



10.4.2 Former factory for the extraction of Tamerici salts (1920s)



This building complex was realised by Ugo Giovannozzi, its function to extract Tamerici salts from the water of the namesake spring. It hosted machinery rooms dedicated to the extraction of sodium chloride in order to produce a purgative and digestive preparation (the salts were widely distributed in Europe, and also reached North America, Africa and the Middle East), a laboratory, warehouses, management offices, staff dressing rooms, dining room, and a keeper's flat.

10.4.3 Thermal Institute Grocco (1904/1950s)

Realised by Giulio Bernardini in 1904, the building for the production of Tamerici salts was used for different purposes from the 1920s onwards. For a few years, during the renovation of the historical seat on Viale Verdi, it hosted the offices of the Director-General of the Thermal Baths. Then, from 1925 to 1940, it was the seat of the Palace of Expositions. Finally, in the 1950s, it was completely transformed into the Thermal Institute Grocco, a medical centre for clinical and diagnostic analysis essential for thermal care.



10.4.4 Pavilion of the Tamerici salts and the workshops (1903/1950s)



The Pavilion abuts on the Verdi Theatre to the north, Viale Verdi to the south, the new workshops to the east, and the park of the Palazzina Regia to the west. It was built in 1903, according to a design by Giulio Bernardini who was inspired by the workshops in *Bad Kissingen*. In the 1950s, new workshops were realised along Viale Verdi up to the junction with Viale della Torretta. Recently, the building has been carefully restored with supervision of the BAPSAE department of Florence, Pistoia and Prato.

10.4.5 Former laundry room and coatroom (1920s)

Both these industrial buildings were built in the 1920s to the designs of Ugo Giovannozzi. An aesthetic value was assigned to the façades in rough brick and stonewalls, as well as to the roof and the fence materials. Inside the laundry, several rooms and a corridor guaranteed the efficiency of the structure. At present, the property belongs to the local health council (ASL).



10.4.6 Old greenhouses Alla Torretta (early 1900s)

The two greenhouses represent another example by architect Giulio Bernardini, who designed a number of industrial and commercial buildings. The complex was made up of two greenhouses built part in stone, part in iron and glass. The one on viale IV Novembre had only an emergency heating in terracotta and cast-iron stoves; the other, on via della Torretta, had a more modern heating with cast iron radiators and pipes. A rustic flight of stairs in concrete took to the first greenhouse, which was divided in several rooms with benches for the terracotta vases. The greenhouse opposite was built with a one-metre-high wall surmounted by an iron and glass structure with colourful decorations.



10.4.7 Palazzo dei Congressi (1919/1987)

Giulio Bernardini – 1919; Giancarlo Galassi – 1987. In this work of 1919, Bernardini seems to pay much attention to the modern language. After several years in a state of neglect, the complex was transformed and expanded in the 1980s (the building became a conference centre), based on a new project by architect Giancarlo Galassi from Montecatini.



10.4.8 Dino Scalabrino Academy of Art (1920s/1970)



Born as a hotel “villa delle Ortensie” in the twenties of the twentieth century. The Academy was moved to its current location in Villa Ortensie in 1970. The Academy of Art was established thanks to the will of Dino Scalabrino, who created a place where paintings, memories, tokens, pictures, and documents about the thermal town were gathered. On 18 December 1969 Scalabrino sent the plan of the hotel’s garden to the landscape architect Pietro Porcinai, who would design the open-air museum. Currently it is undergoing restoration.

10.4.9 New greenhouses (1920s)

The complex, on Viale Trieste near the Sali Tamerici complex, looks out onto a forecourt with a round fake travertine pool surrounded by ten seed plots built part in stone, part in iron and glass, as the so-called “hot germination beds”, typical of Valdinievole. On the north side of the forecourt there is a building divided into three rooms that are lit by wide glass windows, like those of the old *limonaie*.



10.4.10 Montecatini Railway Station (1853)

The Montecatini railway station was inaugurated in 1853. However, already from the early twentieth century, the station had not been considered sufficient for the high flow of visitors during the spa season, so that in 1937 a further railway station was built not far away from the first one.



10.4.11 Former care Institute and scientific research centre (1915)

The spa was commissioned by Pietro Grocco in 1915 and realized by Ugo Giovannozzi. In 1931 Pietro Rondoni (professor of Bacteriology at the University of Florence, and professor of General Pathology in Sassari and Naples), in collaboration with Cesare Frugoni (professor of Clinical Medicine at the University of Padua) and Mariano Messini (professor of Medical Hydrology at the University of Rome) founded the scientific research centre. It was the most important institution of that kind in Italy, where more than a hundred researchers expanded the knowledge in the field of thermal activity.



10.4.12 Town Hall (1920)

It took quite a long time to build the edifice, which was finally inaugurated on 26 September 1920. Raffaello Brizzi was entrusted with the project in 1912, with the support of Luigi Rigetti, a municipal engineer, as supervisor. A key role in the aesthetic realization of the project was played by Alessandro Del Soldato, who did many of the external and internal decorations. The elements in artificial stone (festoons, little angels, and crests) were realized by Carlo Rivalta. Galileo Chini, who worked in the factory Manifattura Chini in Borgo San Lorenzo, was entrusted with the cycle of paintings about the “buon governo”. At present, the ground floor hosts the Moca Gallery, a new exhibition space dedicated to contemporary art which opened on 4 December 2012. The public gallery hosts remarkable works, such as the majestic canvas by Pietro Annigoni and Joan Miró.



10.5 Internationalism, scientific, artistic and literary values, events and cultural tradition

Between the eighteenth and nineteenth centuries, *Montecatini Terme* attracted important intellectuals and artists, such as Verdi, Puccini and Leoncavallo. A number of closely interrelated factors contributed to the reputation of the spa town. Besides the fact that the urban plan had been changed at different stages in a very short time, and that this was accompanied by the top-level accommodation facilities built in the early twentieth century, visitors enjoying a pleasant stay in *Montecatini Terme* were also able to attend artistic and entertainment events which were running throughout the season, and which would take place in dedicated venues in the area. A case in point is the Regio Casino, which formerly hosted the Caserma, that is, the Hospital for the poor at the time of the Grand Duke, and which hosted concerts, balls, as well as musical performances by the Pescia marching band. An ordinance of the “Regio Casino dei Bagni di Montecatini” (1865) allowed playing billiards, cards, chess, backgammon, draughts and dominoes. Inaugurated on 27 June 1907, and meant to host the Casinò Municipale Excelsior, this building was used as a café concerto, with some game rooms and reading rooms. At the end of the nineteenth century, the Teatro del Varietà, the Teatro del Casino, the Teatro Olimpia and the Teatro Alhambra Varietà undoubtedly contributed to spread the life of the belle époque. After all, many musicians used to go on vacation in the summer or autumn to Montecatini, such as Gioacchino Rossini, Giuseppe Verdi, Giacomo Puccini, Ruggero Leoncavallo, Umberto Giordana, Pietro Mascagni, Arturo Toscanini, and so on.

Giuseppe Verdi regularly frequented *Montecatini Terme* from 1875 until his death in 1901. The chief medical officer of the Terme di Montecatini, Pietro Grocco was his personal doctor. After composing *The Aida*, Giuseppe Verdi spent ten years without writing works. Only when he came to *Montecatini Terme* in 1882, he began to compose again, creating a part of the *Otello*. According to Verdi, *Montecatini Terme* was such a pleasant and anti-depressant place that he continued visiting for the next 18 summers. In *Montecatini Terme* he also composed a part of the *Falstaff*.

Ruggero Leoncavallo had a house in *Montecatini Terme* where he died on 9 August 1919. The director Giovacchino Forzano and Giacomo Puccini were at the Appennino Hotel in Montecatini Alto to discuss the works Gianni Schicchi and Suor Angelica.

Giacomo Puccini, Arturo Toscanini and Giovacchino Forzano met in September 1924 at the La Pace Hotel in *Montecatini Terme* to prepare the staging of the *Turandot*. In November 1924 Puccini died. Galileo Chini dealt with the scenography of the *Turandot*, which was later brought on stage by Toscanini.

The first figurative arts exhibition took place at the Tamerici in the early twentieth century. It was directed by the spa administration and was then repeated several times in the years that followed. In the early 1930s another exhibition with paintings and sculptures was hosted at the Palazzo delle Esposizioni (now Grocco Thermal Institute), curated by the Società delle Belle Arti in Florence. Many small art galleries enriched the artistic life in Montecatini, together with others that were more renowned (e.g. Barcaccia, Flori, and Ghelfi) and which would host singular or collective exhibitions on renowned national and international artists, such as De Chirico, Casorati, Carrà, and De Pisis. Many films have been shot on location in *Montecatini Terme*, some examples including scenes from Franco Zeffirelli's *Camping* (1957), Anthony Asquith's *The Yellow Rolls Royce* (1964), Mario Monicelli's follow-up to *My Friend* (1982), and Nikita Michalkov's *Oci Ciornie* (1987). Celebrities who attended Montecatini are numerous: actors Clark Gable, Audrey Hepburn, Orson Welles, William Holden; writers Truman Capote, Alberto Moravia, Pier Paolo Pasolini; artists René Magritte and Paul Cezanne; and royal families King Ibn Saud, Mohammad Reza Pahlavi, Dukes of Windsor, and the King of Sweden.

Alessandro Bicchierai (1734-97) was an eminent doctor of *Montecatini Terme*. He published *Dei bagni di Montecatini* in 1778, a book commissioned by the Grand Duke Pietro Leopoldo in which, by thoroughly analysing the waters, he identified a series of pathologies that would benefit from Montecatini's springs. In his work, the traditional concepts of water treatments were thus overcome in favour of new therapies originated from his modern analytical research. He was the personal doctor of the Grand Duke of Tuscany Pietro Leopoldo, of his successor Ferdinando III and of Lord Gorge Cowper, an English nobleman, politician and patron who established himself in Florence from 1760 until his death in 1789.

In *Montecatini Terme* mud therapy was utilized in the treatment of articular pain since the 1300s, as described by Ugolino da Montecatini in his book *Tractatus de balneis*. At the beginning of the 1900s, thanks to doctor Pietro Grocco, a system for mud treatments was installed inside the Excelsior spa building. This therapeutical treatment came back into use and was consolidated by the end of the 1920s in the Grocco pit, close to the Leopoldine building. Still at the beginning of the 1900s, in order to treat obesity, diabetes, gout and liver diseases Tamerici iodized salts were used, melted in water, to be swallowed in the morning without food, then followed by a hot drink after fifteen minutes.

10.6 Continuing spa tradition

Montecatini Terme is the most important spa town in Italy, due to the wide range of treatments that have been practiced during the spa season over the years. Currently, four springs are still utilised: Tettuccio, Regina, Leopoldine and Rinfresco.

Many of the historic buildings, such as Tettuccio, Regina, Rinfresco, Excelsior, the Terme Redi and the Ex "Bagni Gratuiti" Thermal Bath (currently called Data Medica), are still used for spa treatments. Moreover, Data Medica has been converted into highly advanced laboratories dedicated to research and medical diagnostics.

The mission of the Terme di Montecatini is oriented towards the enhancement of the elements that have made the thermal waters historically famous, offering a vacation based on relaxation and personal research of psychophysical wellbeing and suitable for the modern tourist who more and more often prefers short but totally regenerating holidays. The Terme di Montecatini, which offers several opportunities for those who seek a complete spa offer, combines the recognised benefits of traditional thermal waters and mud, with the most innovative methods of wellness and beauty, such as massages, body and face treatments, and weight-loss, relaxation or wellness programs. Today, as in the past, guests may also stroll around the parks, the avenues and through the historical colonnades.

The Terme di Montecatini offers a complete range of spa treatments (from hydroponic treatments to mud therapy and mud-bath therapy, from inhalation therapies to thermal rehabilitation and instrumental physiotherapy) as a natural response to prevention, rehabilitation and treatment of major diseases. At the Terme Tettuccio there is the hydroponic treatment, the therapy that involves the drinking of thermal water. At Terme Redi it is possible to perform the following treatments: inhalations, balneotherapy, mud therapy, massage therapy, motor rehabilitation and physiotherapy, thermal pool. At Terme Excelsior the following treatments are carried out: all treatments and the Wellness paths, Beauty and Aesthetic treatments and Hydroponic Care (from November to April).

Today, the modern tourist may still combine medical treatments with vibrant cultural and entertainment activities:

- Montecatini Opera Festival organised by the cultural association Il Parnaso in collaboration with the Municipality of *Montecatini Terme* and Terme Spa, is an international event sponsored by the Ministry for Cultural Heritage and Activities that bear witness to the ancient bond of the city with the art, culture and well-being. The Montecatini Opera Festival takes place from April to October and it is addressed to the fans of opera and "excellent music". The main objective of the Festival is the enhancement of the historical and artistic heritage of the territory, in particular of the great lyrical tradition.
- M.O.A. Montecatini Opera Academy by il Parnaso Cultural Association, in collaboration with the Municipality of *Montecatini Terme*, hosts the "MOA" International Opera Contest, showcase for young singers from all over the world who aspire to establish themselves on the international scene. The spa town, that offered hospitality to the great protagonists of the Italian melodrama, such as Verdi, Leoncavallo and Puccini, renews its passion for opera, shaping the voices of the future.
- Estate Regina – The artistic directors of the Festival are Yezkel Yerushalmi and Vittoria Ottaviani. In addition to the Regina Orchestra, founded and composed entirely by the musicians of the Maggio Musicale Fiorentino, the festival has been characterised by the participation of internationally renowned musicians and actors, among those we mention, Zubin Mehta, Uto Ughi, Luciano Berio, Ivor Bolton, Yuri Ahronovic, Daniel Oren, Michele Placido, Salvatore Sciarrino, Shlomo Mintz, Luca Barbareschi and Christian Lindberg.
- Nuovo Teatro Verdi hosted mainly opera performances until 1940; later it was the favourite location of operettas and variety shows. More recently

it has been used, on several occasions, as a theatre studio by RAI.
There were also many high-level conference events over the years.
Currently it offers a playbill characterised by nationally renowned artists.

- Every year, from July to October, the summer cultural festival "Biblioterme La Biblioteca va alle terme" takes place in the Tettuccio thermal establishment. Biblioterme, organised by the Municipal Library in collaboration with the local section of the Istituto Storico Lucchese, is a cycle of about 40 meetings per year during which several authors present their works to tourists and citizens. The presentations, open to the public, take place near the Caffè Storico, in which the Library has set up a loan point for selected documentary material.



Tettuccio
Spring

11



11. *City of Bath* (UNITED KINGDOM)

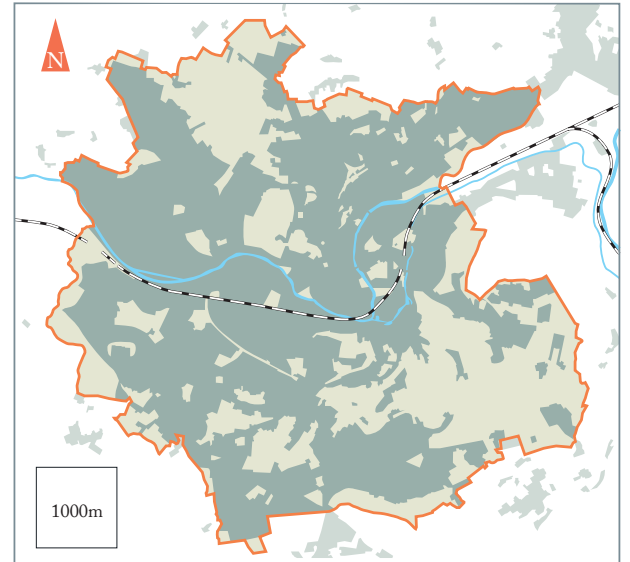
Introduction

Bath is held to be one of the early and outstanding spa towns of Europe and the '*City of Bath*' was inscribed on the UNESCO World Heritage List in 1987. The reasons behind this were primarily for the significance of its archaeology and eighteenth century architecture. Although the role of the city as a spa was acknowledged briefly then, the merits and values of the spa and related activities in the city were not accredited.

In the centre of Bath are the Hot Springs, the baths and the Abbey. The hot springs were sacred to the Romans, initiating a continuous tradition of healing. The city flourished particularly during the eighteenth century after visits by Royalty. Then a new town was built devoted to leisure, pleasure and fashion and replacing the walled city. Treatments encouraged exercise in the surrounding therapeutic and recreational spa landscape.

The spa city is celebrated for its exceptional Georgian town planning, Palladian architectural ensembles, squares and crescents. It has sustainably managed its hot springs for 2,000 years, providing visitors with medical care and diversions. Bath doctors pioneered diagnostic medicine. The surrounding landscape was managed and used for exercise and recreation as part of the cure. Masters of the Ceremony devised and policed the 'Rules of Bath' contributing to a polite society and forming a model for many spa towns of the nineteenth century on the continent.

City of Bath has some 86,000 residents that live within the nominated property. It is a lively retail centre, home to two universities and a teaching hospital, a spa and is a major tourist destination.



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

View north to the Royal Crescent (left) and Circus (right)



Location and setting

City of Bath lies on the River Avon and is some 156km west of London and 17km southeast of the City of Bristol. The River Avon is a defining feature of the city. The hot springs and the old walled city lie on its right bank with the slopes of Lansdown and the Cotswolds rising northwards from here.

A limestone plateau with a carapace of hills defines the south side of the river valley, extending in an arc enclosing the south side of the city. In the centre is the single high vantage point of Beechen Cliff - which offers expansive views of the city together with extensive views east and west along the river valley - which abruptly changes the course of the river to direct it westwards.

The City is surrounded by extensive countryside and this is protected by means of a designated Green Belt. This ensures the open character of hills and countryside around the city are protected generally from intrusive development. At the same time the designation of an overlapping Area of Outstanding Natural Beauty protects the character of the countryside.

Principal features described

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

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

Historic urban landscape of the 'Great Spa'

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

1. The spa-quarter centred on the cluster of hot springs (which was the focal point for the Roman and medieval town), with its principal baths and pump rooms, Abbey Church and chapels, assembly rooms and early hospitals.
2. The exceptional Georgian 'new town' that surrounds the spa quarter, devoted to leisure, pleasure and fashion, including assembly rooms, Palladian architectural ensembles, squares and crescents, hotels, pleasure grounds, parks and gardens.
3. The wide surrounding countryside that was utilised as a therapeutic and recreational spa landscape.

11.1 Springs

Three anciently-known hot-springs, with a water temperature range of between 44° to 47°C, are located in the centre of the *City of Bath*. They rise under artesian head in a very small area - 20 x 80m - within the former floodplain of the River Avon. They are: King's Spring, the Roman sacred spring which rises beneath the King's Bath (the principal attraction for spa guests until the opening of an adjacent Pump Room in 1706); Cross Bath Spring (the lowest temperature spring, at 44° to 45°C), to the west of King's, which rises through a Roman reservoir into the Cross Bath; and the Hetling Spring (the hottest, at 46° to 47°C, also known at various times as the Common Spring or Hot Bath Spring). They are unique in the British Isles as being the only truly 'hot' (>30°C) springs, out of a total of only six known occurrences of thermal springs. They are of the geochemical type CaNa-SO₄-Cl and contain 43 minerals (principally calcium and sodium sulphates and chlorides), carbon dioxide (CO₂), and concentrations of radium salts but low amounts of radon. The water is colourless when drawn, after being exposed to light it attracts algae to give the water a green colour. An orange stain from iron salts has been deposited around the edge of the baths.

Collapse structures, known as 'spring pipes' (conical structures infilled with loosely compacted debris of river gravel and clasts of Mesozoic rocks), extend through confining Jurassic and Triassic strata in partially filled cavities to the concealed Carboniferous Limestone. These provide ascent pathways from comparatively large depths to emergence at surface. In terms of geology, Bath is located around 25km ENE of the Mendip Hills, the assumed recharge area for the hot springs. These hills were formed by open folded and tectonically (Variscan) interrupted Carboniferous limestones (thrusts and numerous aults), with Devonian and Silurian rocks in the nuclei of anticlines, together with a Mesozoic cover. The large limestone basinal structure contains a complete Carboniferous succession up to 4km thick and extends to high-ground outcrops on the Mendip Hills, Broadfield Down and Clifton Down to the West and beyond Wickwar to the North.

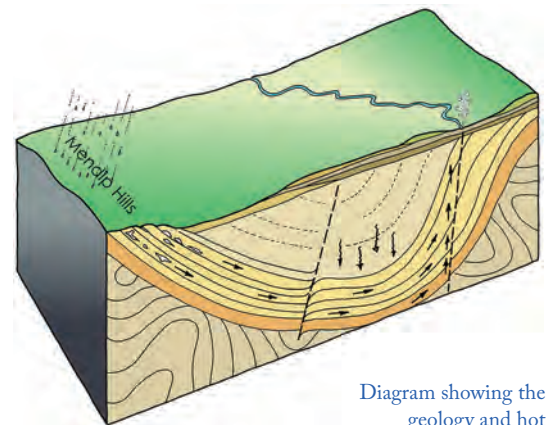


Diagram showing the geology and hot water below Bath

The Bath Hot Springs are of meteoric post-glacial origin and are in chemical equilibrium with their host rock of the Carboniferous marine limestone of the Mendip Hills. The spring water is known to have precipitated between 1,000 and 10,000 years ago, with a best estimate in the region of 5,000 years. The water circulates to depths of at least 2.5km within a confined Carboniferous Limestone aquifer where it has been heated to at least 64°. For the ascent, a permeable highly fractured fault zone is assumed to be the conduit. The total yield of sources in Bath reaches 1.25 million litres per day. A system of Roman and modern pipe routes is developed in Bath (Thermae Bath Spa, Gainsborough Hotel, Pump Room, Roman Baths Museum, Cross Bath). The Roman Great Drain is constructed to discharge used water into the River Avon. Therapeutic benefits of the water are not officially recognised. "Fuller's Earth" (a very fine clay consisting of attapulgite and/or bentonite) was used traditionally as a peloid or poultice, but is no longer in use.

The first statutory protection for the Hot Springs dates from 1925, their protection now by Act of Parliament (1982) in three designated concentric risk areas under the care of Bath and North East Somerset Council. The three springs rise into pools where bathing has taken place from antiquity. The King's Spring rises into what was a pool sacred to the Romans and the Celts and is now the King's Bath. The spring below the Cross

Bath rises through a Roman reservoir into an open-air pool. The Hetling Spring rising below Hot Bath Street serves the Hot Bath and The Gainsborough Spa Hotel.

11.2 Urban ensemble of the Spa Town

The three hot springs are a short walk between each other and each spring supplied water to its own bath and a pump room. The cluster of springs were embraced by the walls of the principal Roman settlement and for nearly 1500 years these walls defined the city through the medieval period up to 1707 when the wall was breached with the construction of Trim Street. After the Reformation the stewardship of the hot springs had been devolved to the City Corporation. It improved the centre within the walls with the construction of new access roads between and to the baths with Bath Street and York Street so concentrating spa-related activity around the principal spa buildings of baths and pump rooms. Within the walls the Abbey Church and two other chapels associated with the springs reinforced the connection between faith and a cure. The first two assembly rooms were built adjacent to the medieval wall and here the first parading took place until the 1740s with the construction of the North and South Parades.

11.2.1 Building ensembles connected to ‘curative’ waters

11.2.1.1 King’s Bath (from the twelfth century)

An open-air pool over the King’s Spring is probably from the Norman monastery with foundations built above the Roman floor. The structure surrounding the pool is mainly seventeenth century with additions from the eighteenth and nineteenth centuries and the 1970s.

11.2.1.2 Cross Bath (from the thirteenth century)



A Roman reservoir lies below its structure was recorded in the late thirteenth century and described in 1540. The structure above ground was rebuilt in 1783-84 by Thomas Baldwin and again by John Palmer in 1798. It was converted in 1829-30 and in 1854. The bath was enlarged in 1885 and a roof removed in 1952. It was restored from 1999-2003 and is used as an open pool as part of the Bath Thermae ensemble.



11.2.1.3 Hot Bath (1778)

Known as the ‘Hot Bath’ because its water issued from the hottest of the springs (the Hetling Spring). The building was built in 1775-78 by John Wood the Younger who introduced gender privacy for the first time in a bath. The building was restored in 1925-27 and recently from 1999 – as treatment rooms within Bath Thermae.



11.2.1.4 The Grand Pump Room ensemble (1790-95)



The present Grand Pump Room, built on the site of the First Pump Room of 1704-06, was started by Thomas Baldwin from 1790-95 but completed by John Palmer after 1793. Colonnades were added between 1785-91; the open one on the north side intended to prevent traffic encroaching to the front of the Pump Room. Visitors were entertained with music from a resident band while they drank water (the Pump Room Trio continues this tradition today). The colonnade on the south was changed by adding a suite of massage and douche baths but was replaced by the present building 1971. The Pump Room was extended on its east side in 1895-97 to embrace the then recently discovered remains of the Roman baths. The Roman Temple precinct below the Pump Room was excavated from 1981-83 and is open to the public.

11.2.1.5 Cross Bath Pump Room (1798)

This complex building was reconstructed by John Palmer in 1798 to contain, *inter alia*, a small pump room on its north side.



11.2.1.6 Hetling Pump Room (1804)



Close to the Cross Bath is the Hetling Pump Room of 1804. Possibly built by John Palmer, it was discrete (popular with celebrities and patients who wanted privacy) and accessible by a coach.

11.2.1.7 John's Hospital (from twelfth century and eighteenth century) with the Chapel of St Michael within

St John's Hospital was founded 1180 as a home for poor men and provides now almshouses. The earliest building is the Chapel of St Michael replaced its twelfth century

predecessor. Rebuilt in 1723 by William Killigrew and altered in 1879. John Wood the Elder rebuilt the lodging house in 1726 (subsequently rebuilt in 1953-56). Elements of the Elizabethan hospital survive in Chandos House 1729-30 and this was renovated in 1982-84.

11.2.1.8 Leper Hospital with sixteenth century St Mary Magdalen Chapel - restored 1761

The present building is on the site of a former hospital of 1495 built outside the city walls, known as the 'Leper Hospital' and used as a hospital in the Civil War. Restored in 1751. Its nearby chapel St Mary Magdalen of c.1495 is Bath's only pre-sixteenth century building.



11.2.1.9 Bellott's Hospital (1608/1859)

Founded in 1608 as accommodation for poor people and rebuilt in 1859.

11.2.1.10 St Catherine's Hospital (fifteenth century/1829/1986)

An early fifteenth century foundation, St Catherine's Hospital was built around a courtyard and rebuilt in 1829 then converted into flats in 1986.

11.2.1.11 Royal National Hospital for Rheumatic Diseases (1739-42)

The General Hospital in Upper Borough Walls of 1739 was built to a design by John Wood from 1738 and was opened four years later as the General Hospital. It was built from 1739 by subscription (as the General Hospital), with funds collected after sermons and by the Master of the Ceremonies from both visitors and residents of Bath. In 1793, an attic storey was added to Wood's building to a design by John Palmer. A supply of mineral water taken from the King's Spring was fed through pipes in Union Street to supply treatments baths in the hospital.

It was extended with the addition of an attic. A second building of a similar size was built in 1850 west of the site. It received a Royal Warrant in 1887 and became the Royal Mineral Water Hospital.



11.2.1.12 Former United Hospital (1824-26, now the Gainsborough Hotel)

The hospital building on the south side of the Hot Bath was built as a charitable foundation known as the Pauper Charity and then known as the Bath City Infirmary. Built from 1824-26 to a design by John Pinch the Elder. An attic storey was added in 1861 and the Albert Wing in 1890 with a chapel and alterations in 1864. An extension and a second chapel were built in 1897-98. After housing the City of Bath Technical College, it was converted in 2015 to be the Gainsborough Spa Hotel.

11.2.1.13 Thermae Bath Spa

The Thermae Bath Spa replaced treatment rooms and baths had become out of date with the creation of a purpose-built spa ensemble drawing water from the Hetling Spring. A new spa building was built on the site of a redundant swimming pool and it incorporated the Hot Bath that was refurbished to provide treatment rooms. The adjacent House of Antiquities and Number 8 Bath Street was included to provide an entrance and front of house space. The nearby Cross Bath and the Hetling Pump Room are included as part of the spa ensemble.

11.2.2 Buildings for leisure and pleasure

Many visitors came to Bath for pleasure and leisure. After prayers in the Abbey Church, the Grand Pump Room was the focal point for fashionable society to meet and take the waters. This was followed by communal breakfasts taken in the first assembly rooms followed by walking in the associated pleasure grounds. From 1740 parading on North and South Parades became an essential part of the daily routine and later walking along the new architectural ensembles of Queen Square, the Circus and the Royal Crescent. Doctors encouraged walking or riding in the countryside and for example along the rim of Beechen Cliff which offered an attractive prospect across the city. Balls and assemblies were held in the Guildhall and the three assembly rooms of which the present Assembly Rooms remain as testimony to this. Concerts and recitals were held in the assembly rooms, Guildhall, theatres and churches. Gaming was endemic throughout the eighteenth century and this took place in the Assembly Rooms, Sydney Hotel and coffee houses. More sedentary leisure could be found in coffee shops, with books from subscription libraries and listening to improving lectures.

11.2.2.1 Orange Grove (1572/1730s)

The square space was, originally, the churchyard to the Bath Priory. In 1572, it was the first urban space in Bath to be laid out as a public space for recreation. It was transformed in the 1730s with gravel walks and rows of trees. The terrace of shops on the south side was built in 1705-08 but altered in 1895-97 by C.E. Davies to create a uniform façade.



11.2.2.2 Terrace Walk (from 1705)

Terrace Walk was the first of a sequence of parades. The pavement in front of a terrace of shops above the medieval walls extended promenades from the adjacent Orange Grove. The walk offered a prospect east across Parade Gardens to the river and the Bathwick Hills. The terrace included shops, coffee shops, circulating library and until 1805, Thayer's Assembly Rooms and Long Room (now gone). In the eighteenth century the parades became an essential meeting place for visitors to Bath and parading with The Company was an essential part of the daily routine.

11.2.2.3 Queen Square (1728-36)



Begun by John Wood the Elder in 1728, the original intention was to encourage assembly within an enclosed space. The square was finished in 1736 to provide lodgings for visitors. The palatial Palladian façade of seven houses on the north side faces into the square. Here formal gardens had been arranged around a central obelisk and a pool but were replaced by

informal lawns and mature trees. Queen Square is the first of John Wood the Elder's masterpieces and the beginning of one of Europe's most important urban architectural sequences to the circus and the Royal Crescent.

11.2.2.4 North and South Parades, Duke Street and Pierrepont Street (1740 -1748)

John Wood envisaged an ambitious urban essay of the Royal Forum to be built alongside the river. North and South Parades and the connecting Duke and Pierrepont Streets were the only components completed. North Parade extended the existing pavements from Orange Grove and Terrace Walk. The pavements are high above the pleasure gardens, now Parade Gardens, and the river, and offers prospects across the river to the hills beyond. North Parade was a summer promenade shaded from the sun, contrasting with South Parade which benefited from the winter sun as well as proffering views south to Prior Park and Beechen Cliff.



11.2.2.5 The Circus (King's Circus, 1754-66)



The last scheme by John Wood the Elder was the Circus, and this was designed also to provide a place of assembly. Work started in 1754 but Wood died in 1755, and so the ensemble was completed by 1766 by his son, John Wood the Younger. The design is exceptional with three entrances into the circle so that no view can be had outwards across the central space. Thirty houses are arranged in a circle with at first a paved central space, but this had been grassed by

about 1800. The Circus has very wide pavements that enable promenading between the nearby Assembly Rooms to the east and the Royal Crescent to the west.

11.2.2.6 Royal Crescent (1767-75)



The Royal Crescent is the triumph of Palladian architecture in England and the last of the sequence of three urban masterpieces by the Woods. The crescent was built by John Wood the Younger between 1767 and 1775. The three-centred curve (a semi-ellipse) of thirty houses faces south to the river over gently sloping open fields. The wide pavement in front of the crescent offered promenaders a magnificent architectural backdrop of thirty houses behind them and a prospect to Beechen Cliff in front of them. The crescent became a popular destination for visitors from the eighteenth century.

11.2.2.7 Bath Street (1791-94)

This colonnaded street was laid out from 1791 to 1794 to link the King's Bath and Pump Room with the Cross Bath and the Hot Bath. It is an exemplary model of civic urban intervention by inserting a neoclassical street through the existing Jacobean fabric of the seventeenth century. Thomas Baldwin designed the street in 1789 with semi-circular spaces at both ends. The east end addresses a remodelled entrance to King's Bath. The semi-circular space at its west end embraces the refurbished Cross Bath. The colonnaded pavement provides a street of shops and shelter for pedestrians and, earlier, for chairmen moving between the baths and pump rooms.



11.2.2.8 Pulteney Bridge (1769-74)

Pulteney Bridge was built from 1769-74 to a design by Robert Adam and William Pulteney was intended to link the old city with proposed development on the Pulteney's estate on Bathwick meadows. The three-arched bridge is an unusual structure with terraces of small shops on either side. There have been minor alterations made in the nineteenth century and the pavilion at the west end was moved to enable the construction of Grand Parade. The bridge was restored in 1975.



11.2.2.9 Great Pulteney Street (1789-95)

One of the finest formal streets in Britain, Great Pulteney Street was laid out by 1795 to link Pulteney Bridge with the Sydney Gardens. It is 335 metres long by 30 metres wide (1000 feet and 100 feet) and had been intended to be the principal street in a massive development with nearby squares and terraces on either side but these did not materialise leaving the impressive street isolated. The monumental scale of the street is of terraces of town houses behind economical architectural details on the street façades.

11.2.2.10 Sydney Place (1804-05)

Sydney Place is the only completed component from an ambitious proposal for terraces facing the six sides of Sydney Gardens. However, with the Church, St Mary Bathwick only two terraces of this speculative development designed by John Pinch the Elder had been completed by 1804. Jane Austen and her family lived for a while in Number 4 Sydney Place.

11.2.2.11 The Lansdown Crescent ensemble from 1792

The sublime serpentine form of Lansdown Crescent was built in 1792 by John Palmer and designed to embrace a designed landscape. The sequence of the crescent and its adjacent terraces of Lansdown Place East and Lansdown Place West with Somerset Place at its west end to embrace a steeply sloping open hillside and were designed to create a recreation of a prospect akin to a Claudian landscape.

William Beckford lived in Number 20 Lansdown Crescent and he bought No 1 Lansdown Place West and bridged a gap to house his library. Behind his house extensive gardens reached up Lansdown Hill to Beckford's Ride and Lansdown Tower.

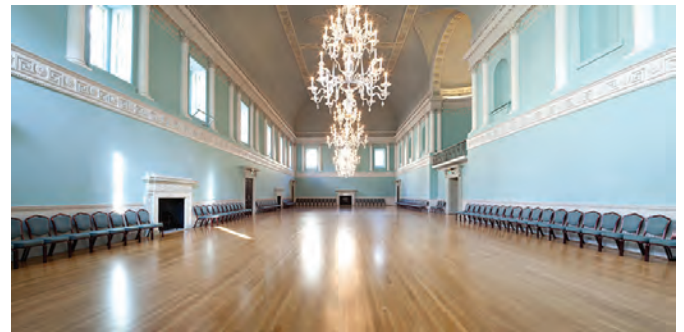


11.2.2.12 Camden Crescent (Camden Place) (1778)

The Camden Crescent ensemble includes Camden Place at its west end and the incomplete crescent that was built by John Eveleigh from 1778. The wide pavement proffered an incomparable prospect south across the valley and City. However, the crescent was not finished after ground at its east-end gave way leading to the collapse of part of building so that only eighteen of the intended thirty-two houses survived.

11.2.2.13 Assembly Rooms (Upper Rooms or New Rooms, 1769- 71)

Built by private subscription by John Wood the Younger, these rooms served as the social heart of the spa from towards the end of the eighteenth century and eventually eclipsed the rooms in the Lower Town. The magnificent rooms ensemble had its own Master of the Ceremonies and are testimony to the fashion for assemblies, dancing, promenading and gaming with a concert room, tea room, card room, reading room and its own cold bath. The building was restored in 1938, and then after bomb damage it was restored again in 1963.



11.2.2.14 House of Antiquities, 8 Bath Street (1797)

At the end of Bath Street adjacent to the Hot Bath is now absorbed into Thermae Bath Spa. The House was built in 1797, by John Palmer for the City of Bath Corporation's to house their growing collection of antiquities and is probably the earliest

archaeological museum in Britain established by a municipal authority. On the main façade are two medieval statues retrieved from the Jacobean Guildhall and these represent King Coel and King Edgar.

11.2.2.15 Masonic Hall Orchard Street (from 1750)

Built in 1750 just outside the city walls to a design by Thomas Jelly, it was altered and extended by John Palmer in 1775 but closed as a theatre in 1805. The building was converted in 1809 to a Roman Catholic Chapel and was converted in 1866 into a Freemason's Hall.



11.2.2.16 BRS LI 18 Queen Square (1830)



Wood's triumphant Queen Square was completed in 1736. The terrace on the west side was completed by John Pinch in 1830 replacing the original proposed two villas with a more regular terrace. Used as library and it is now the premises of the Bath Royal Literary and Scientific Institution and this sustains the tradition of enlightened scholarship and lectures that started in the city in the eighteenth century.

11.2.2.17 Cleveland Pleasure Baths (1817)

The earliest purpose-built swimming pool ensemble in England was constructed from 1815 and opened in 1817. It is likely to have been built by John Pinch, drawing water at first from the river, and then from cold springs to the south. These baths are testimony to open-air swimming and a continuing tradition of cold-water bathing.



11.2.2.18 Garden Loggia in Sydney Gardens 1795 (1835 and 1930)

The loggia that terminates the principal axis in Sydney Gardens is representative of several garden buildings that embellished the Vauxhall. At first the exedra of the loggia supported a 'crescent' of statues but the structure was rebuilt when it was incorporated into the adjacent Sydney House in 1835 and rebuilt again by the City Council in 1938 after the gardens had become a municipal Park in 1909.

11.2.2.19 Bandstand Royal Victoria Park (1887)

A bandstand south of the Royal Avenue in the Royal Victoria Park was built in 1887 by Major Davis. The interesting a parabolic roof was designed to better reflect sound to an audience on the lawns in front of the Royal Crescent.



11.2.2.20 Bandstand Parade Gardens (1925)

A modest octagonal bandstand with a pyramid roof is in the centre of Parade Gardens. It replaced an earlier nineteenth century bandstand. The gardens are the surviving part of the eighteenth century Harrison's Gardens where music was played to customers perambulating in his pleasure gardens.

11.2.3 Accommodation

Bath evolved from a compact city confined by medieval walls. Initially, lodgings were built in the walled city and within a short walking distance from the Abbey Church, springs, baths, pump rooms and, at first, the two Assembly Rooms before these were eclipsed by the Upper Assembly Rooms of 1771. Lodgings were built in early development outside the walls in squares, terraces and crescents until towards the end of the eighteenth century when houses were built for an increasing resident population. From the beginning of the nineteenth century, villas with modest gardens were built with a variety of architectural styles departing from the Palladian classicism that had hitherto prevailed.

11.2.3.1 Royal York Hotel (1769)

The first provincial hotel outside of London was built in George Street north of and away from the congestion of the centre of the city. Designed by John Wood the Younger opened in 1769 as a coaching inn with a yard and stables at the rear. From here a daily stage coach left for London. the hotel hosted Princess Victorian when she visited Bath in 1830. The building acted as a post office until the new office was completed in 1927.

11.2.3.2 Sydney Hotel (or House, 1796-97)

Built by Charles Harcourt Masters as an entrance to the Sydney Gardens Vauxhall. It contained a long room for dancing, as well as coffee, tea and card rooms for people using the gardens. Servants and chairmen were not allowed into the gardens but they were allowed into the public house ('The Tap') which was housed in the basement. For a time, from 1844, the building was a therapeutic hospital and used for hydropathic treatments. The 'Hotel' was also home to Napoleon III on his first visit to Bath. The building now houses the Holburne of Menstrie Museum.

11.2.3.3 Empire Hotel (1889)

Designed by Major Davis and built from 1899-1901 this particularly pretentious building opposite the abbey and out of scale with the eighteenth century city and a mixture of architectural styles reflects a civic confidence in the city at the turn of the century. It was encouraged by the council and built to attract visitors to a revitalised spa city.



11.2.3.4 Representative villas

Two villas in Prior Park Road illustrate two architectural styles in Regency period. On the left at numbers 57 and 59 is a pair of late Regency symmetrical villas built between 1830 and 1840. Next door is an asymmetric pair of picturesque Tudor style houses built in 1843 and representative of other picturesque but larger houses in the city.

11.2.4 Religious buildings and facilities

Half way through the twentieth century, there were thirty-three churches in the City. The representative selection below identifies buildings introduced to respond to the spiritual need of a growing population and one with wider religious persuasions associated with rise of non-conformism and acceptance of Roman Catholicism. These chosen churches illustrate a changing variety of architectural styles that were adopted through the nineteenth century.

11.2.4.1 Abbey of St Peter and Paul

The Abbey Church is the heart of the City and has had a close association with the King's Spring from earliest times (the other two hot springs also had nearby chapels associated with them). The Abbey dates largely from the fifteenth century but with traces of the earlier Norman Monastery Church. After the Dissolution, the building was offered to the citizens of Bath and in 1572 it became the parish church.

Following the visit of Queen Elizabeth I, two years later, she authorised a national collection to pay for the rebuilding of the Abbey and this work took until 1616. Restoration in the beginning of the nineteenth century and again at its end. The church is significant as a major late medieval 'great church' but also because it played a central role in Bath society in the eighteenth century. Prayers were said in the Abbey as part of the daily routine of the Company, and for invalids taking the cure into the late nineteenth century. Its bells were rung to welcome celebrity visitors and the Abbey was used for concerts and promenading when the weather was inclement.



11.2.4.2 Chapel of St John's Hospital St Michael Within (1723)

The chapel of St John's Hospital, St Michael Within has a twelfth century foundation and was built close to the Cross Bath and Hot Bath. The present building replaced its early predecessor when it was rebuilt in 1723 by William Killigrew and it became the first classical chapel to be built in the city.

11.2.4.3 Countess of Huntingdon's Chapel (1765)

Selina the Countess of Huntingdon, was a prominent figure in the Eighteenth Century Evangelical movement. She built a 'Gothick' chapel in the Vineyards in 1765 and this was to 'protect the residents from the evils of Bath society.' The Chapel now houses the Building of Bath Museum.

11.2.4.4 The Octagon Proprietary Chapel (1766)

An important proprietary chapel was the Octagon in Milsom Street. It was built by Timothy Lightener in 1766 and at its opening in January 1767, William Herschel was the organist. Here small heated rooms for worshippers were arranged around a central octagonal space from which the service was conducted. This became a fashionable chapel and popular with visitors to Bath including Jane Austen. The building closed for worship in 1895 and it has enjoyed several uses since then and is now a restaurant.

11.2.4.5 St Swithin Walcot (1777)

The present church of St Swithin in Walcot stands on a site of a Saxon church whose foundation lies below the crypt. The present building was built by John Palmer in 1777, extended 1787 and then the spire was added in 1791.



11.2.4.6 St Mary Bathwick (1810)

St Mary Bathwick is the finest Georgian Gothic church in Bath and was built as a focal point for the intended new town of Bathwick. Designed by Pinch the Elder in 1810 but it was constructed seven years later between 1817 and 1820.

11.2.4.7 Walcot Methodist Church (1815)

Bath was the fourth place to have a Methodist Society with its first chapel in New King Street opening in 1779. The Walcot Methodist Church was built in 1815 for the growing population of nonconformists in the city built by the Reverend William Jenkins. Its organ had been built for the Assembly Rooms and was transferred to the new church in 1818.

11.2.4.8 St John The Evangelist South Parade (1861)

The St John the Evangelist Roman Catholic Church at South Parade was built in 1861 and is a striking example of high Victorian Catholic taste. Designed by C J and E J Hansom, the church marks a growing confidence and acceptance of Catholicism In the City.



11.2.4.9 Abbey Cemetery (1843)



Laid out in 1843 high on a steep hill above the city, the remarkable Abbey Cemetery was designed by the celebrated gardener, John Claudius Loudon, to be a cemetery with the character of a landscaped park. It was laid out according to his scientific, hygienic and management principles. Now the cemetery presents a remarkable picturesque landscaped area.

11.2.4.10 Lansdown Tower and Cemetery (1854)

The cemetery was laid out by 1854 adjacent to William Beckford's Tower high on the Lansdown plateau. Beckford is buried here. The Tower served for a time as the cemetery chapel and is now restored to its former use as Beckford's rooms. The cemetery is maintained as a wildlife reserve.

11.2.4.11 Smallcombe Cemetery (1855)

This isolated cemetery was laid out outside of the then city boundaries in a narrow rural valley and according to picturesque principles. Originally, it was the Bathwick Cemetery, and was laid out in 1855 with a nonconformist cemetery set out alongside five years later.



11.3 Therapeutic and recreational spa landscape

An essential feature of the *City of Bath* is the elision between buildings, open spaces, viewpoints and their close relationship with the surrounding countryside. Surrounding hills are visible from all parts of the city. From 1720 this setting was enlisted to be part of the 'cure' after eighteenth doctors and physicians recommended or urged their patients to take exercise by walking or riding in the surrounding countryside. After taking the waters and communal breakfasts, the daily routine of the visitors to the spa was walking first along the city walls and then on the parades. North and South Parades

and later the crescents were built with wide pavements so the visitors would assemble here and enjoy the company and views. Lansdown Crescent was designed especially to exploit the views west along the river valley. Accounts note that over a thousand people might be parading at any one time in front of the Royal Crescent. Pleasure grounds and parks were introduced into the city from the beginning of the eighteenth century with Parade Gardens. Sydney Gardens offered entertainments and refreshments and it is a rare surviving example of an eighteenth century 'Vauxhall'. As a response to the then stagnant economy, the City Corporation laid out the Royal Victoria Park in 1830 and was conceived as a 'kurgarten' and intended to compete with European spas and is one of the earliest urban parks of its kind in the United Kingdom.

11.3.1 Parade Gardens (from 1708)

In 1708, Thomas Harrison built his Assembly Rooms alongside Bath's medieval walls. Around them he laid out gardens with a riverside walk known then as Harrison's Gardens. Much of this early subscription garden survives as Parade Gardens but part. was lost when the then Royal Literary and Scientific Institution (that was built on the site of Harrison's Rooms) was burnt down and in 1932 a road was built across the west of the site.



11.3.2 Sydney Gardens – last of the Vauxhalls (1794)

The gardens are the last Vauxhall in Britain. Laid out as a 'Pleasure Garden' by Thomas Baldwin but finished by his pupil Harcourt Masters in 1794. The composition intended terraces of town houses around the hexagonal gardens, but in the event, only two of these terraces at Sydney Place were built (1804-08) by John Pinch the Elder. About 1799, John Rennie's Kennet and Avon Canal cut through the gardens and this was held to be an attraction. The gardens were designed with an hotel at its southwest end and the villa, Sydney House, was built in 1836 at the northeast end. In the same year, an attic storey was added to the hotel. From 1839, work started to bring the Great Western Railway through the gardens and this was designed by Isambard Brunel to show off his railway. The gardens and the hotel became the Bath Propriety College from 1853 to 1880. In 1908 the gardens and hotel were bought by the Bath City Council who then sold the hotel to the Trustees of the William Holburne collection and this opened as a museum in 1916. The gardens were opened to the public in 1913.



11.3.3 Gravel Walk (1771)

Gravel Walk was laid out from 1771 behind properties in Gay Street and Brock Street as an informal promenade to link Queen Square and the Royal Crescent.



11.3.4 Beckford's Ride (1822-44)

William Beckford lived at number 20 Lansdown Crescent. He built a tower outside of and north of the city in 1826 and bought an irregular strip of land of 3.2 hectares along Lansdown Road to create a ride to and from his tower. This he used every morning for exercise but made it available for the public.



11.3.5 Footpath along the rim of Beechen Cliff

A path along the rim of Beechen Cliff commands a magnificent view across the city and east wards along the river valley to the Bathwick hills and Solsbury Hill. To the west views can be had towards Bristol. Contemporary accounts show visitors were exhilarated by the climb and the views and these feature in Jane Austen's novel *Northanger Abbey* and a poem by Thomas Hardy.

11.3.6 Royal Victoria Park (1830)

The first public park to be built in the city was laid out from 1830. The venture was intended to stimulate the then stagnant economy of the city and compete with the Kurparks in spa towns on the Continent. Unlike earlier Pleasure Grounds that were a venue for entertainment, the forty acres of park (16.8 hectares) were designed to be enjoyed as a natural landscape with walks, drives and an arboretum. A golf course was laid out later on High Common north of the park.



11.3.7 Representative golf course

After the Royal Victoria Park had been laid out in 1830 land to its north, High Common, was laid out as an approach golf course by the end of the nineteenth century and it offers thirty 'par three' holes. Hitherto it had been used for grazing and riding and from this hillside there were spectacular views across the valley.

11.3.8 Representative cricket ground

Flat land is rare in Bath so that the Bathwick meadows that had been prone to flooding provided the ground for the Bath Association Cricket Club who bought the land from the Duke of Cleveland and played their first match here in May 1864. The ground is used still by the Bath Cricket Club.

11.3.9 Representative tennis courts in Sydney Gardens

From its beginning Sydney Gardens included several attractions to enable sport and exercise included a horse ride around its periphery, space for archery, a Merlin Swing and a croquet court. After the gardens were bought by the City Council in 1909 tennis courts were introduced. Up to the nineteenth century, the remains of many elite visitors

were interred in the Abbey and its walls are covered by memorials of celebrities. Faced with a lack of space for burials, the parish bought land for a cemetery outside the then boundary of the city. Other parishes followed with their own extramural cemeteries.

11.4 Spa Infrastructure

After the Reformation, the stewardship of the three hot springs devolved to the then City Corporation. A Charter established duties to safeguard and manage the springs and ensure the availability of the water for the sick. From time to time, the Corporation brought forward improvements to the baths, introduced changes in how they were managed, employed pumpers and other staff. In 1789 it brought forward the Bath Improvement Act and this enabled driving a new street, Bath Street through the Jacobean fabric of the city to link the King's Bath and the Pump Room with the Cross Bath and Hotbath. It brought forward other improvements to the Pump Room and commissioned John Wood the Younger to build a new Hot Bath and restored the cross Bath. The seat of the Corporation had been in the Jacobean Guildhall in the High Street but in 1775 this was replaced by the present Guildhall. The Corporation brought forward other suites of spa baths and treatment rooms in Bath Street and Stall Street but these have now gone leaving the surviving City Laundry building and its supply of water drawn from the King's Spring in an elaborate arch over York Street.

11.4.1 Great Western Railway engineering structures (c.1840)

Isambard Kingdom Brunel built the first stage of his Great Western railway from Bristol to Bath to open in 1840 before continuing eastwards to meet the rest of the venture being constructed westwards from Paddington. The engineers faced considerable challenges bringing the railway line through Sydney Gardens and over the River in two separate bridges with the station in between. The high level railway continued westwards from the station on a viaduct to a tunnel at Twerton. Brunel faced a length of viaduct at the bottom of Southgate with a Gothic embattled façade. The introduction of the railway made a considerable change to the economy of the city by widening its catchment area and making the city a popular destination for day-trippers.



11.4.2 Bath Spa railway station (1840)

Bath Spa railway station by Isambard Kingdom Brunel was opened for Bristol traffic in 1840 and London traffic a year later. The present canopies over the platforms replaced the original timber hammer-beam roof in 1897. The nearly semi-circular parvis in front of the station leads north to Manvers Street and the centre of the City. The street was laid out probably by H. E. Goodridge to provide access for passengers only. The pair of hotels flanking the south end of Manvers Street, the Argyle and the Royal, provide a dignified end to the street and entrance to the city.

11.4.3 Green Park railway station (1868)

Built by the Midland Railway for services to Bristol, the Midlands and the north. From 1874 was used by the Somerset and Dorset Joint Railway Company with services to the Somerset coal fields and the South Coast. The classical style station building was designed by J. H. Saunders and the vaulted cast iron glazed vault of the train shed by J. Crossley, the chief engineer to the Midland Railway Company.



11.4.4 Guildhall ensemble (from 1775-8)



The Guildhall is the civic heart of the city and was built in 1775-78 to the design of Thomas Baldwin. John McKean Brydon added a south wing in 1893 (now civic offices) and a north wing as a public library and art gallery in 1897-1900. (Now the Victoria Art Gallery). The Guildhall houses a suite of magnificent rooms especially the ballroom in which the people of Bath could enjoy their own concerts, balls, assemblies and celebrations.

11.4.5 Former Bath City Laundry (1798)

In a former chapel building in Swallow Street, the City Corporation built a laundry in 1889 to supply its treatment rooms. Water was from the King's Spring and carried over York Street within an elaborate stone arch designed by Major Davis.



11.5 Internationalism, scientific, artistic and literary values, events and cultural tradition

Water was available for bathing in the baths and drinking at the pump rooms that had been built over, or close to, each of the hot springs. The first Pump Room was built adjacent to and overlooking the King's Bath. This room played an essential role during the eighteenth century as the main rendezvous for 'The Company' to 'take the waters' and it became the social and medical centre for the fashionable visitors. Here visitors were entertained while they drank water with music from a resident band and the Pump Room Trio continues this tradition. Two smaller pump rooms were associated with the

hot springs west of the Pump Room. The Cross Bath include, *inter alia*, a small pump room on its north side. Close by, is the more discrete Hetling Pump Room close to the Hotbath.

Invalids in the City were encouraged to relax and enjoy themselves and this was held to be an essential part of the cure. Many visitors are likely to have come to Bath entirely for pleasure and it is partly because of this, the city became the most fashionable destination during the eighteenth century.

Diversions on offer included gaming, assemblies, balls and sex. Gaming was endemic throughout most of Europe and tables were available in the assembly rooms, coffee shops and pleasure gardens.

Prayers were said in the Abbey as part of the daily routine of the Company and prayers were said for invalids taking the cure into the late nineteenth century. At the same time, the Abbey was used for concerts and promenading when the weather was inclement and its bells were rung to welcome celebrity visitors. As well as morning prayers and taking the waters, 'The Company' gathered for communal breakfasts, met in coffee shops, promenaded on the Parades or explored the surrounding countryside. In the evenings, they were free to attend assemblies, balls and concerts, lectures or the theatre. Through lectures, conversation in coffee houses, subscription libraries, ideas of Enlightenment were disseminated to a wider audience and they returned home enlightened.

The Assembly Rooms, Pump Rooms, Guildhall and the Hotel at Sydney Gardens are testimony to diversions offered to visitors to the city. The magnificent Banqueting Room in the Guildhall is one of the finest civic ensembles in the country and was used by the people of Bath for their own entertainment, assemblies, balls and concerts. The present Assembly Rooms ensemble (The Upper Rooms) is the last in a short sequence of earlier rooms in the Lower Town and these had become too small to meet the demand so that by the end of the eighteenth century, the Rooms had become the social centre of Bath's polite society. The buildings are testimony to entertainments available for the Company. Wood's design included impressive rooms in which assemblies, balls and concerts were held with other rooms for refreshments and gaming. The supervision of assemblies, balls, gaming in the Assembly Rooms, Guildhall and Pump Rooms by a sequence of Masters of The Ceremony who were selected by the Company and served first in the Lower Rooms and then the Upper Rooms until the end of the nineteenth century.

Richard 'Beau' Nash was appointed to this role in 1706 and he oversaw the conduct of the 'Company' at the Pump Room and assemblies. Nash ensured eligible girls and women were foremost at assemblies and this contributed to ensuring Bath became a fashionable 'marriage market'. He devised his 'Rules of Bath' and these sought to establish a code of conduct that was to be observed by the 'Company'. His rules were adopted and adopted by assembly rooms in other spas and contributed to the development of a polite society and a reduction of the gap between the aristocracy and the growing middle class. Nash reigned as 'Arbiter Elegantiarum' until his death in 1761. His house at 9 St John's Place stands as testimony to him.

11.5.1 Number 9 St John's Place

From his arrival in Bath in 1702, Richard 'Beau' Nash lived in a house immediately outside the city walls outside the city walls. Then he moved nearby by into Number 9 St John's Place that had been built by Thomas Greenway in 1720 and he remained here until his death in 1761.

On being elected Master of The Ceremonies, Nash recruited a group of musicians to entertain the Company at the Pump Room. From 1706 a small band has played in morning concerts in the Pump Room. The ensemble survives as the Pump Room Trio and is the oldest continuously active ensemble in the Western World. Music was ever present with small groups of musicians performing in the Pump Room, assembly rooms, theatres, pleasure gardens and a gallery in the Corridor. A group of itinerant players known as the 'City Waites' performed outside the lodgings of visitors until they were paid to go away. Nevertheless, other more accomplished and celebrated musicians contributed to entertainments in the city.



William Herschel composed and played the organ in the Octagon Chapel as well as directing the subscription orchestra. He succeeded Thomas Linley Senior, a harpsichordist and composer, who lived in Number 5 Pierrepont Place. His exceptionally talented son, also a composer and violinist, Thomas, lived here before his early death. The celebrated castrato, Venanzio Rauzzini directed much of the music in Bath from 1770 up to his death in 1810. He invited several virtuosi to perform in Bath and some stayed at his home, Perrymead Villa in Lyncombe and these included Joseph Haydn.

Other virtuosi performing in Bath included Niccolò Paganini, Franz List, Jenny Lind who performed in the Theatre Royal in 1847 and Clara Schumann performed in Bath from 1867-73.

11.5.2 Linley House Number 1 Pierrepont Place

This town house was built in about 1730 and possibly by John Wood. It was the home of Dr Thomas Linley the Director of Music. He let rooms to lodgers and these included the painter, Ozias Humphrey and the chemist, Dr Joseph Priestly. The building was the Eye Infirmary from 1833 to 1846. Bath had an unbroken sequence of theatres and earlier performances had been put on in the Lower Rooms from 1705. The original Theatre Royal (now the Masonic Hall) was the first provincial theatre to receive the Royal Licence in 1767 and was one of the most important theatres outside London. Success in Bath for a production was essential, if it was to succeed after being transferred to a London stage. The first theatre became too small and was replaced by the present and larger Theatre Royal in 1805.

11.5.3 Theatre Royal Sawclose

The present Theatre Royal was built to a design by George Dance the Younger, but by John Palmer, MP between 1802 and 1805 and the interior was rebuilt by C. J. Phipps after a fire. Visiting lecturers introduced early science to audiences of visitors and residents. This stimulated or encouraged the creation of philosophical and literary societies from the Bath Philosophical Society in 1779. At about the same time, the Bath

Agricultural Society had been formed three years earlier with the object of improving agriculture and it survives in its present form as The Royal Bath and West of England Society. Wood's triumphant Queen Square was built in 1736. However, the terrace on the west side was completed in 1830 with a neo-Grecian infill by John Pinch to create a more regular terrace and replacing the original two detached villas. This new building was used as library and is now the premises of the Bath Royal Literary and Scientific Institution. This organisation sustains the Bath's intellectual heritage with continuing enlightened scholarship, library, collections and lectures.



11.5.4 Former coffee shops on Terrace Walk

Number 2 Terrace Walk is Bridgwater House and it opened as Parade Coffee House in 1750. No 1 was built probably by John Wood the Elder as a shop in 1748-50 and has the only surviving shop front in the City to be converted to the Huntsman Public House in 1906. The eighteenth century Enlightenment encouraged self-improvement and, in turn, the development of emerging sciences. Two notable examples in Bath concern astronomy and geology. William Herschel came to Bath to be the organist at the Octagon Chapel and with his sister, Caroline, lived at Number 19 New King Street where they built their mirrors and telescopes and eventually in 1781 discovered a new planet, Uranus. Caroline was an accomplished astronomer and discovered three new nebulae and eight new comets.



The canal surveyor and geologist, William Smith is the 'father of geology' and lived at 4 Blomfield Crescent and Tucking Mill just outside of Bath. In 1799, he created the first geological map on Tayler and Meyler's 'Map of five miles round Bath.'

11.5.5 Number 19 New King Street

Number 19 New King Street is testimony pioneering work in the emerging sciences in the eighteenth century and was the home and laboratory of William Herschel and his sister, Caroline here they discovered the planet Uranus.

11.5.6 Number 29 Great Pulteney Street

Number 29 Great Pulteney Street is testimony empirical research into geology by William Smith here in 1799 he dictated the first 'Order of strata around Bath'.

11.5.7 Numbers 2./3 Trim Street

William Smith worked as a consultant surveyor from 1802 from his office at 2/3 Trim Street, here he kept on display his collection of the fossils and



geological specimens. Virtually every literary figure of eighteenth and nineteenth century Britain has lived in or visited Bath. For writers, the transient spa society proved to be a useful setting for plots for novels, poems as well as instructive moral tracts. The city is held to be the home of the English Novel and is notable for publishing guides and novels and exceptionally, those written by women. Between 1750 and 1770, six of the twenty most popular novelists in England were written by women. Recent research has shown that more novels were written by women in the hundred years from 1750 to 1850 than in the hundred years that followed. They were writing in a climate of Enlightenment values. These encouraged self-improvement, greater literacy and independence. Bath offered an unrivalled freedom for women who could enjoy their own library and were free to use coffee houses with access to newspapers, journals and conversation. It has been estimated that at any one time there were more women in the city than men.

Two notable women of letters lived in Bath, the novelist and playwright, Fanny Burney, (later M d'Arblay) and Mrs Hester Thrale, patron to several aspiring writers and confidant of Dr Johnson, lived in lodgings at Number 14 South Parade. Later, the then, widowed Mrs Thrale returned to Bath as Mrs Piozzi and lived at Number 8 Gay Street. Lady Elizabeth Montague, was a celebrated society hostess known as the 'Queen of the Bluestockings' and was the centre of an influential literary circle with salons in London and a sequence of houses in Bath the most important of these was Number 16 The Royal Crescent. Throughout her life she exchanged letters with her sister, the novelist, Sarah Scott. Scott came to the City eventually to join a community of women living together in Bath and Batheaston and supporting its members morally and financially by writing. An associate of this community was the novelist, Sarah Fielding who also lived for a time at Widcombe Lodge. She pioneered children's fiction but was also a successful novelist and collaborated with Jane Collier on their novel of 1754, *'The Cry'*

In 1774, the historian and political activist Catherine Macaulay held her own salons in Alfred House in Alfred Street. Here she completed her eight-volume, *'History of England'*. From 1792 to 1802, the author, philanthropist poet and playwright and pioneer of popular education, Hannah More lived at Number 76 Great Pulteney Street.

11.5.8 Number 14 South Parade

The popular lodging house at Number 14 South Parade is testimony to two remarkable women of letters, firstly a prolific writer Fanny Burney, later Mme d'Arblay, and secondly, Mrs Hester Thrale (later Mrs Piozzi) who was a confident of Dr Johnson.



11.5.9 Number 8 Gay Street

Number 8 Gay Street is further testimony to Mrs Piozzi who returned to Bath after being widowed and lived and held her salons here.

11.5.10 Number 16 The Royal Crescent

Number 16 Royal Crescent This house in the Royal Crescent is testimony to the influence of Elizabeth Montague, 'the 'Queen of the Bluestockings' who held fashionable salons in London and Bath and was hostess to an influential literary circle.

11.5.11 Widcombe Lodge

Was the home of the novelist Sarah Fielding who although was not as well-known as her brother Henry, Sarah Fielding but was an accomplished novelist and pioneered children's literature.

11.5.12 Number 76 Great Pulteney Street

The author, philanthropist and pioneer of popular education, Hannah More, lived at 76 Great Pulteney Street from 1792 to 1802. Here with her four sisters she took an interest in the education of poor children.

11.5.13 Alfred House, Alfred Street

From 1774, Alfred House in Alfred Street built between 1868 to 1776 was the home of the historian, Catherine Macaulay and here she finished writing her eight-volume *History of England*.

11.5.14 Number 4 Sydney Place

From 1792, The two terraces of Sydney Place were built around Sydney Gardens. Number 4 is testimony to Jane Austen and her family lived here from 1801 until her father's death in 1805. Two of her novels *'Northanger Abbey'* and *'Persuasion'* were set in Bath. Enlightened thinking encouraged and contributed to advances in spa medicine leading to the development of treatments based on evidence and following meticulous record keeping and early clinical trials. From the 1740s, pioneering work in the then General Hospital developed diagnostic medicine.

The hospital and the doctors' houses are testimony to the work of a group of pioneering doctors. Two doctors working in the hospital soon after its founding are shown in William Hoare's painting of 1767. They are examining three 'patients' who show conditions best treated then at the hospital. The doctors are the surgeon, Mr Jeremiah Peirce and Doctor William Oliver. Jerry Peirce's town house is at Number 9 Gay Street.



Amongst other achievements, Dr Oliver is associated with his analysis of Bath Water, but is better known for devising the essential accompaniment to drinking Bath water, the Bath Oliver Biscuit. These were prepared to a secret recipe at Number 13 Green Street.

Dr Rice Charleton determined the efficacy of treatments by numerical analyses of patient's records and this is one of the earliest examples of evidence based medicine. He lived in Alfred Buildings.

Dr Fothergill wrote on the nature and qualities of the Cheltenham waters and a paper on lead poisoning and collaborated with Dr Falconer on early clinical trials in the General Hospital and he lived at Number 9 Walcot Parade. Dr William Falconer used records to make numerical analyses of the outcomes of many patients to quantify efficacy of treatments and he wrote treatises on the therapeutic uses of Bath water. He lived at Number 27 The Circus. Dr Fothergill had collaborated also with Dr Falconer and they conducted clinical trials to determine successfully whether a treatment was a placebo. He worked also with the scientist, Joseph Priestley, on early treatments with gases and established the carbon dioxide in Bath water gave it its antiseptic qualities. Priestley stayed with Thomas Linley, at Number 5 Pierrepont Place. Dr Falconer's neighbour in the Number 29 The Circus, was Dr Caleb Hillier Parry who discovered the origins of angina. Dr Haygarth did much to eradicate smallpox from Chester came to Bath in 1798 and lived at Number 15 Royal Crescent and then at the Larkhall Spa in Lambridge House. With Dr Thomas Creaser, he set up what is probably the first vaccine institute to promote Dr Edward Jenner's new method of immunisation against smallpox.

11.5.15 Number 9 Gay Street

The surgeon and one of the founders of the then General Hospital was Mr Jeremiah Peirce and Number 9 Gay Street was his town house and is testimony to his work.

11.5.16 Number 13 Green Street

Number 13 Green Street is testimony to the work of Dr William Oliver who moved to Bath in 1725 to be a founder of and leading physician of the then General Hospital and in 1776, he published '*A Practical Dissertation on Bath waters*'. He devised a low-calorie biscuit as part of treatment for patients and these were made at number 13 Green Street.

11.5.17 Number 9 Walcot Parade

His house in Number 9 Walcot Parade is testimony to Dr Anthony Fothergill who was a physician at the then General Hospital and here he conducted early clinical trials. He was also an accomplished meteorologist and analysed the effect of climate on health as well as publishing many medical papers.



11.5.18 Lambridge House

Lambridge House is testimony to Dr John Haygarth who was an early promoter of vaccinations and helped set up (probably) the first vaccination clinic. He undertook early clinical trials to establish whether a treatment was a placebo. In 1801, he published ‘*Of the IMAGINATION as a cure and as a cure of disorder of the Body exemplified by FICTITIOUS TRACTORS and epidemical convulsions ...etc. etc.*’ [He lived also at Number 15 Royal Crescent]

11.5.19 Number 29 The Circus

This house is testimony Dr William Falconer. With Drs Fothergill, Haygarth and Parry worked on early clinical trials at the then General Hospital and worked with Joseph Priestley on early treatments with gases. He established carbon dioxide in Bath water gave it antiseptic qualities.(lived also at Bladud Buildings)

11.5.20 Number 27 The Circus

Number 27 the Circus is one of several houses that are testimony to Dr Caleb Hillier Parry. He was a physician at the then General Hospital and undertook early clinical trials on the medical effects of rhubarb. At the hospital he discovered the origins of angina. He published many papers and in 1799 published *An Inquiry into the Symptoms and Causes of the Syncope Anginosa, called angina Pectoris*. (lived also at 13 Catherine Place and Summerhill).

Across the Circus from the houses of these doctors, Number 17, was the home and studio of the artist, Thomas Gainsborough. His doctor, had prescribed is patient a course of treatment and this included afternoon rides. With his companion, Uvedale Price, Gainsborough explored and sketched the surrounding landscape and they contributed to the evolution of picturesque landscape theory.

11.5.21 Number 17 The Circus

This house was Thomas Gainsborough’s home and studio from 1766 and is testimony one of Europe’s the most fashionable portrait painters of the late eighteenth century. His second studio close to the Abbey was lost when the Pump Room ensemble was extended over the site in 1895. When staying in Bath from 1857, the author, Thomas Makepeace Thackeray, lived at this house

11.5.22 Numbers 5/6 Edgar Buildings

Numbers 5/6 Edgar Buildings was the home, showroom and studio of the painters William Hoare and his son Prince.

11.5.24 Doric House Cavendish Road

Doric House was built for the painter, Thomas Barker to a design by Joseph Michael Gandy and it was completed by 1805 with its principal room on the Cavendish Road elevation as an extensive show room.



11.5.25 Numbers 5/6 Edgar Buildings

Number 2 Alfred Street was the home of the portrait painter, Sir Thomas Lawrence when he stayed in Bath.

11.7 Continuing spa tradition

The *City of Bath* continues its function as a spa city with bathing and spa treatments available at Thermae Bath Spa, at the refurbished Hotbath and Cross Bath, as well as the nearby Gainsborough Spa Hotel. Mineral water is drunk daily at the Pump Room, which continues to be a meeting place and home to the longest continuous music ensemble in the western world, the Pump Room Trio.

The Royal Mineral Water Hospital is in the centre of the city and as this nomination is prepared continues to function as a hospital whilst proposals for the future of the building are forthcoming.

The Abbey Church of St Peter and St Paul continues as the spiritual heart of the city and, as well as its Christian mission, the building hosts concerts and other functions. The Assembly Rooms continue in their original function to be a social and cultural destination hosting concerts, lectures, conferences and other events for the community in the City.

Music is ever present with concerts and recitals given regularly in churches, assembly rooms, the Guildhall and theatres. The City hosts annual festivals including the celebrated Bath Festival (of music), the Mozart Festival, as well as a Children's Festival and a Literature Festival. The intellectual heritage of the City has been sustained by the Bath Royal Scientific and Literary Institution at its premises in Queen Square, where its library and collections are kept, meetings are held and lectures given. Collections are housed and displayed in the Victoria Art Gallery in the Guildhall ensemble, the Holburne of Menstrie Museum, The Building of Bath Museum in The Countess Of Huntingdon's Chapel, and Number 1 Royal Crescent.

Parks and gardens established in the eighteenth and nineteenth centuries are maintained with the subscription gardens of Parade Gardens, providing space in the centre of the city, and further away at Sydney Gardens, Royal Victoria Park and the Golf Course on High Common. These provide extensive areas of parkland, including tennis courts and a golf course, still within the central area of the City. Cricket is played still on the Cricket Ground on Bathwick Meadows and other sports are played nearby.

Many of the hills surrounding the City are retained, protected and maintained as pasture land or woodland, and these continue to be a therapeutic and recreational landscape with paths, destinations and prospects such as the path along the rim of Beechen Cliff.



2b) History and development

2.b.1 European spa culture, and the history and development of *The Great Spas of Europe*

Introduction

Section 2.b.1 is an overview of the history and development of *The Great Spas of Europe* regarding the nominated property as a single entity. It is divided, by chronology, into:

Early history, to around 1700;
From around 1700 to the 1930s;
From the 1930s to the present.

The history and development of individual component parts (1-11) is described in section 2.b.2.

Nomenclature

Mineral and thermal springs are natural sources where their waters have circulated underground, commonly along fault lines or in the vicinity of active volcanic environments, and often for very long periods of time. These waters undergo changes in composition due to heat, pressure and time, and by interaction with the surrounding rock (and mixing with inflows of other water, gases and various elements). At surface, such waters, enriched with minerals and often at a high temperature, may be deemed to be beneficial under various hydrotherapeutic regimes and are used for medical and tourism purposes worldwide. The World Health Organisation defines medicinal mineral water as “water bacteriologically uncontaminated that proceeds from a natural or perforated subterranean source and that contains a determined mineralisation that can induce favourable health effects.” The use of mineral waters must be valued according to their physical and chemical properties, and their accessibility.

In Europe, such use is manifest most prominently in the European spa phenomenon. This is set apart from the thermalism traditions of the Orient (hammam), Japan (onsen) or Scandinavia and Russia (sauna/banya) by its basis in balneotherapy. Innovation in medical diagnostics, corresponding urban planning, and spa architecture took place on an international scale. Changing medical advice determined the management and promotion of the spa towns, and they responded to developments in medical science by introducing specialised treatment rooms and new buildings, combined with other features dedicated to recreation and pleasure.



Map of *Spa* (detail),
1787 by Dr. Ash

The term *spa* must be defined in order to avoid confusion with other facilities and resorts where water is also used for baths, cleansing, general hydrotherapy and other procedures. The origin of the word is believed to be the Latin *sparsa fontana* (= “gushing fountain”). Various other suggested derivations may be encountered in literature, such as the Latin *spagere* (= “to sprinkle, moisten”), *sanitas per aquas* (Latin phrase = “health through water”), and even *espa* (Walloon = “fountain”). Popular use of the word comes from the name of the town of *Spa*, Belgium, nominated as a component part of *The Great Spas of Europe*, and known during Roman times as *Aquae Spadanae*. In the Middle Ages, the Ardennes were evangelised and *Spa* became celebrated for the curative properties said to be obtained by drinking the waters from the main spring called *le Pouhon* (today’s *Pouhon Pierre-le-Grand*). This spring appears in *The view of Spa*, by Gilles Pierriers, published in 1559. In sixteenth-century England, the old Roman ideas of medicinal bathing were revived at towns like Bath. In 1596 William Slingsby, who had been to *Spa* on a Grand Tour of Europe, discovered that water from a chalybeate spring (Tewit Well) in Harrogate, Yorkshire, possessed similar properties to that from *Spa*. Harrogate was the first resort in England for drinking medicinal waters and was called the English *Spaw*. This started the English use of the word *spa* as a generic description.

There is a range of definitions of the word *spa* in different sources: Spring or resort with thermal or mineral water used for drinking and bathing (*Encyclopaedia Britannica*); A mineral spring considered to have health-giving properties / A place or resort with a mineral spring / A commercial establishment offering health and beauty treatment through such means as steam baths, exercise equipment, and massage / A bath containing hot

aerated water (*Oxford Dictionary*); A place with access to natural hot springs used for therapeutic and/or recreational purposes (*A Dictionary of Public Health*, 2007); A spa is a location where mineral-rich spring water (and sometimes seawater) is used to give medicinal baths. Spa towns or spa resorts (including hot springs resorts) typically offer various health treatments, which are also known as balneotherapy. Such practices have been popular worldwide, but are especially widespread in Europe and Japan (*Wikipedia*, the online free encyclopedia). As follows from these sources, the principal feature of spas and spa towns is their proximity to curative mineral springs.

The usage of the word spa has, however, changed over the years. Although the original, centuries-old, usage continues (referring to a place where there is a mineral spring producing water with curative properties), spa is now also becoming a generic word for the health and fitness area in a hotel or resort with no mineral springs. Throughout this nomination dossier the term spa or spa town is used in its original meaning, referring to a specialised town centred on hot or cold curative natural mineral springs which grew and was adjusted regularly to respond to developments in medical science and to satisfy the demand of its visitors for cure and leisure activities.

Early History, to around 1700

Everywhere in many lands gush forth beneficent waters, here cold, there hot, there both... in some places tepid and lukewarm, and promising relief to the sick...

Pliny the Elder (23–79 CE, Roman author, naturalist and natural philosopher, who travelled to hot springs in Germany, including *Baden-Baden*, Wiesbaden and Aachen).

The global use of thermal and mineral springs has a heritage that spans thousands of years. Archaeological evidence suggests that most thermal mineral waters have been used from the earliest times; perhaps variously for medicinal, spiritual and religious use.

Artesian thermal springs that issue naturally from deep within the earth, often bubbling with gas and seemingly of their own will or that of higher powers, were likely features of considerable intrigue. The waters of mineral springs are often: strange in colour (or at least they deposit coloured minerals such as orange iron hydroxide ochre, or terraced “frozen waterfalls” of cream-coloured porous travertine and tufa); odorous (whilst sulphur dioxide has a pungent smell, the familiar ‘rotten egg’ smell of hot springs is the result of bacteria that feed off sulphides, producing hydrogen sulphide); very hot, accompanied by rising steam, especially in winter; bubbling with gas; and of variable taste.

Mesolithic artefacts have been found near springs at *City of Bath*, *Františkovy Lázně* and *Spa*, whilst Neolithic remains have been found close to the springs at *Baden bei Wien*.

Indus Valley civilisations (3000–1700 BCE), located in present-day Pakistan, are likely to have used the abundant thermal springs that may still be found in use today. The Hittite Empire (around 1600–1178 BCE), in Anatolia (present-day Turkey), are said to have used thermal springs for therapeutic and recreational purposes; an even more ancient forerunner of hammams than the Romans. The people of Jordan, Iraq and Israel are also said to have used hot springs for therapy and recreation. There is evidence that the Chinese probably used the Huaqing hot springs (25km east of Xi’an) from perhaps 1000 BCE. They were incorporated into the Huaqing Palace built in 723 CE during the Tang dynasty. In Japan, onsen on Shikoku Island may have been used from around 700 BCE.

There is evidence that the Etruscan civilisation (from 800 BCE) used the thermal spring water at *Montecatini Terme*; and in Pompeii geothermal water was supplied to baths. In classical Greece, bathing in Homeric times was primarily used for cleansing and hygiene, but by the time of Hippocrates (460–370 BCE) it was considered healthy and beneficial for most diseases (he used thermal balneotherapy in his Askleipion in Kos). Greeks put emphasis on physical exercise where bathing was complementary to it, the baths being often combined with an initial exertion in sport – the precursor of the gymnasium. This was followed by bathing, perspiration, massage and walking. Greek temples and baths were related closely to the surrounding landscape. Classical Greek authors that mention mineral and thermal springs also include Plato (427–347 BCE, one of the world’s best-known and widely studied philosophers) and Aristotle (384–322 BCE). During the Iron Age, Celts worshipped deities associated with rivers and streams, and natural hot springs but, for the most part, whilst they honoured these sources, they built their settlements on high ground away from river valleys and the springs. The thermal springs located in the *City of Bath* are associated with the legend of Bladud, father of King Lear, who was cured of leprosy by immersion in the hot springs somewhere around the eighth century BCE. The springs are thought to be the site of the Celtic pagan worship of the goddess Sul, and were subsequently the site of the Romano-British worship of Sulis Minerva, a nourishing and life-giving mother goddess. The Romans named the bathing complex, that included temples by 70 CE, *Aquae Sulis*.

Although heavily influenced by the knowledge of the Etruscans and the Greeks, the Romans developed and applied thermal balneology for therapeutic and social purposes in a systematic and large-scale manner. Roman baths were associated directly with urbanism, and diligent record-keeping shows their dominance in the spread of the Roman Empire. Those mineral and hot water springs in the thrall of the Empire attracted the interest of the Imperial administration, particularly where there was a military presence in newly-conquered lands. Initially, thermal baths were reserved for the rehabilitation and treatment of the military, but subsequently bathing came to define a civilian as Roman, and urban, so that bathing came to be important as an essential Roman social activity. In places throughout the Empire, massive bathing and cultural complexes, *thermae*, were built. Bathing was the principal activity and was primarily a social activity with everything else secondary to it. These large public ensembles embraced a broad range of public activities, gradually becoming cultural institutions for socialising and entertaining. With time, though they became less important for cleansing, Romans still took extensively to medical spa treatment, including thermal bathing together with drinking cures involving excessive quantities of mineral water. Coincident with the general deterioration of morals, the baths became places for pleasure, including centres for various sexual practices.

Roman remains and structures have been found in former Roman imperial towns located in several component parts of *The Great Spas of Europe*. In the *City of Bath* (Rome’s *Aquae Sulis*), the best-preserved ancient baths and temple complex in northern Europe constitutes a major visitor attraction (and lies at the core of eighteenth and nineteenth century developments). In *Baden-Baden* (Rome’s *Aurelia Aquensis*), several Roman baths were discovered in the nineteenth century, and close to the Friedrichsbad (beneath the Römerplatz) the archaeological remains of the Soldiers’ Baths are open to visitors.

The Circular Bath in the Roman Baths in the *City of Bath* was built in the second century AD.



In *Bad Ems*, whilst evidence for use of the springs is elusive (the springs formerly emerged in the river bed), the Upper Germanic-Rhaetian Limes (former frontier of the Roman Empire between the rivers Rhine and crosses the River Lahn. Germany's oldest reconstruction of a Roman watchtower (1874) forms a conspicuous landmark on a high hill that overlooks the spa town, adding to its picturesque setting and being floodlit at night. The Romans certainly knew of the *Spa* area: it was cited by Pliny the Elder (23-79 CE, Roman author, naturalist and natural philosopher) who assigned different properties to different types of water, together with indications as to their curative potential. *Baden bei Wien* was Imperial Rome's *Aquae Cetiae* or *Thermae Pannonicae*, whilst *Vichy* was *Aquae Calidae* ("hot waters"). *Karlovy Vary* is also associated with Roman evidence. In such places, it is clear that the mineral water springs were of such significance that they generated Roman toponyms that persisted; much like the later geographically-variant toponyms (both prefixes and suffixes) such as *bad* and *baden* (Germany), *vary* and *lázně* (Czech Republic), and *terme* and *bagno* (Italy). There is various evidence of many of the springs having been used for recreation, religious and, perhaps, medical purposes.

The archaeological remains of other Roman spa towns, together with still-flowing springs, are to be seen in a number of places, including Wiesbaden (*Aquae Matticae*, Germany) and Aachen (*Aquae Granni*, Germany), Baden (*Aquae Helveticae*, Switzerland), Aix-les-Bains (*Aquae Gratianae*, France), Chaudfontaine (*De Calida Fontana*, Belgium), Teplice (Czech Republic), Baile Herculane (*Aquae Hercules*, Romania), Budapest (*Aquincum*, Hungary), Bagno di Romagna (Italy), Kyustendil (Bulgaria), Archena (Spain) and Chavez (*Aquae Fluviae*, Portugal).

The Middle Ages

The fifth century CE witnessed the end of Roman Imperial rule and the rise of Christianity. The disintegration of the Roman Empire led to the decline of spa activity but the Roman bathing tradition was not forgotten. The traditions of Roman baths, especially the thermal type, were continued in monasteries by various religious communities. For instance, the order of St. Augustin of Hippo (354-430 CE) stipulated emphatically that the human body should not be deprived of access to bathing if it is required for maintaining one's health. Likewise, the order of St. Benedict of Nursia (approx. 483-543 CE) promoted the idea of cleansing. An ideal monastery was supposed to have a bathhouse and a frigidarium. Also, some elite classes, who were unaffected by church decrees, continued to use baths; in contrast to the general populations who were not only averse to bathing but commonly wholly abstained.

In general, Roman structures that had been built around the springs fell into disrepair, but the mineral and thermal waters are likely to have remained in use by the Romano-Celtic tribes and early Christian sects who occupied areas around such springs. Carolingian (late-eighth to ninth century CE) and Ottonian (951 CE onwards) renaissances retained earlier bathing traditions, for example Charlemagne (742-814 CE) enjoyed the healing effects of hot springs in the former Roman baths at his imperial seat in Aachen, Germany.

After the Romans left Turkey, although large numbers of Roman thermal baths were destroyed by war, earthquakes and neglect, the Roman bathing tradition survived in Byzantium (Istanbul) in the east. From here it was absorbed into, and then adapted by, muslim culture. Then, this bathing tradition was brought back to Western Europe by returning survivors of the Crusades; religious wars that were sanctioned by the Latin

Church and aimed at recovering the Holy Land from Muslim rule (first series, 1095-1291). Especially aristocrats, and later on the municipal population, were increasingly interested in bathing. Bathhouses in the form of special structures for body cleansing were opened in many medieval towns in the twelfth and thirteenth centuries, often even in villages, in the form of special structures for wellbeing and healthcare. These were called “lazebna” in Bohemia and Badstube or Badhaus in Germany. Many towns also built separate steam baths. A new tradition of thermal spas emerged at that time. Development of the spa industry in locations with healing springs was initiated in the Middle Ages by various medical doctors who settled in such locations to be available for service primarily to high-class spa guests. This was the beginning of the development of a medical specialisation called balneology, which eventually completely transformed the spa locations.. Such doctors were primarily available for high-class spa guests. with healing springs was initiated in the Middle Ages by various medical doctors who settled in such locations to be available for service primarily to high-class spa guests. This was the beginning of the development of a medical specialisation called balneology, which eventually completely transformed the spa locations.

From the thirteenth century baths returned to public life, particularly in southern Europe under the influence of the Moors. Mineral waters were used in the late Middle Ages in settlements that clustered around the mineral springs, but these places cannot be held to be spa towns in the modern sense.

Three of the early spa towns in *The Great Spas of Europe* were enclosed by walls in the Middle Ages: *Baden-Baden*, *Bad Kissingen* and the *City of Bath* (Roman in origin, restored by Anglo-Saxons and later strengthened in the Middle Ages). A fortified settlement of Montecatini Alto was established high above the present spa town of *Montecatini Terme*. Walls and a tower survive, and are included within the nominated property as they, and the slopes of Montecatini Castello, represent a focal point that was later integrated into the design of the modern spa town’s main axis, Viale Verdi.

The sixteenth century
Bürgerspital.
Baden bei Wien

Renaissance

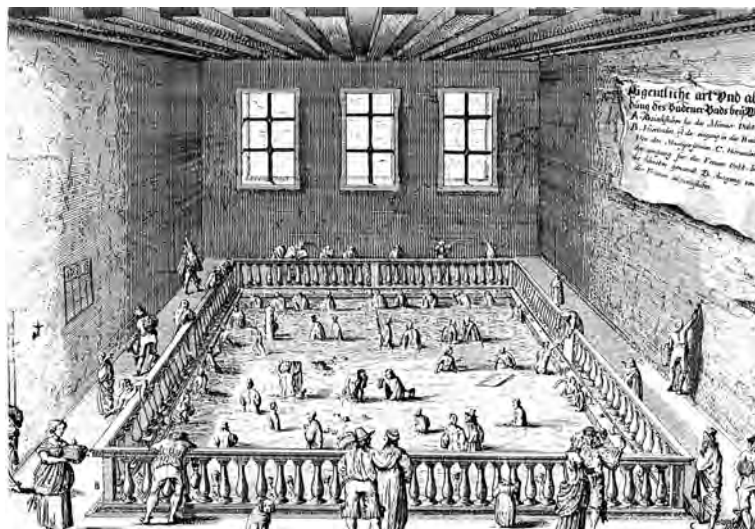
Some European monastic houses had a healing mission. A few of their buildings, often inspired by the military hospitals of Roman legions (“valetudinaria”), lay outside of the monastic or convent ensemble. They provided an early form of a hospital or, more accurately, a hostel with accommodation for invalids rather than a medical building that we understand a hospital to be today. In some of the spa towns these early buildings survive. In *Baden bei Wien* the Bürgerspital that had been built in the sixteenth century provided accommodation and a nursing home. In the *City of Bath*, the Hospital of St John the Baptist, Catherine’s Hospital Bellots Hospital and the Leper Hospital survive from the twelfth, fifteenth and seventeenth centuries but now in new uses. They are evidence of hostels supported by a charitable foundation.



By the fifteenth century, accounts of bathing and early medicine indicate that medical values were being attributed to the water of some of the springs. With public bathing having earlier declined, the Renaissance saw the development of a preference for natural thermal mineral baths and for drinking the waters. Moreover, such activity was no longer spontaneous, or even a matter of empiricism, but was prescribed under medical direction by learned physicians, particularly in Italy.

The first attempts to analyse mineral waters were made at this time, and their curative effects on the body were defined in a clear authoritative fashion. One of the pioneers was Ugolino da Montecatini (1345-1425), a renowned physician from Montecatini Alto and so-called ‘father’ of Italian medical hydrology who later taught medicine at the University of Pisa. He is responsible for one of the first treatises on balneotherapy, in which the characteristics of Italian springs, particularly those at *Montecatini Terme*, together with their therapeutic properties are detailed in the ground-breaking *Balneorum Italiae proprietatibus* (1417), re-published in 1553 as *De balneorum Italiae proprietatibus ac virtutibus*.

The first account of ‘spas’ in Central Europe is found in the verse lexicon of the German author and poet Hans Foltz (1437-1513), and dates from the end of the fifteenth century (published 1480, Nuremberg). Italian physician Michele Savonarola (1385-1468), one of the most famous doctors of the fifteenth century, made an account of the Tettuccio Thermal Baths in *Montecatini Terme* (published 1485). In 1553, an overview of literature on the medicinal use of water was published as *De balneis omniae qua extant*, whilst in 1571 Andrea Bacci (1524-1600), a doctor and natural philosopher at the University of Rome, published *De thermis*. In 1572, British doctor William Turner made a rudimentary estimate of the active ingredients in Bath’s spa water and asserted that it contained brimstone, saltpetre and alum. He was the forerunner of a vast literature on British mineral waters.



Engraving of the The Herzogbad, 1649.
Baden bei Wien

Spa culture developed in other parts of Europe, too, where, for the most part, treatments involved bathing in thermal springs. However, the massive spread of syphilis in the sixteenth century – as a consequence of bathing in large shared pools – caused a gradual decline of this type of therapy. At that time, other European spas enjoyed a boom thanks to their acidulous mineral waters suitable for the drinking treatment. In this context, *Spa* in Belgium, *Vichy* in France and *Pyrmont* in Germany became very popular. One of the first Central European spa towns to experience such popularity was *Karlovy Vary*. In 1522, Dr. Wenzel Payer of Loket published the first book on *Karlovy Vary* thermal waters (*Tractatus de Termis Caroli Quarti Imperiori*), where he recommended the local spring water for drinking in addition to bathing, thus expanding the treatment methods.



Prunkbad, Neues Schloss, Baden-Baden

Drinking therapies became firmly established from the end of the sixteenth century and with them new approaches to medicine emerged. This was the beginning of the development of a medical specialisation that by the nineteenth century became to be called balneotherapy.

From around 1700 to the 1930s

Age of Enlightenment

After 1700, the spa industry began to determine the appearance and infrastructure of the spa towns. Everything became subordinated to the needs of spa guests. As bathing therapy made way for drinking treatment and its continued accompaniment of physical activity, new types of spa structures and new layouts of spa complexes were required. While life in spas had hitherto remained indoors or in the vicinity of common bathhouses, even though often in open-air conditions, now the sites experienced gradual development of free space, use of cool paths and shady alleys shielded from the sun, yet open enough to let the elegant visitors look around and be seen by others.

Kurhaus. Baden-Baden

During the second half of the seventeenth century and in the eighteenth century, demand for social life inspired the founding of new spas as private enterprises of aristocrats and landowners in the region. Thanks to such initiatives and the presence of prominent guests, spas began to take over the role of summer residences for aristocrats and other prominent guests who expected such luxury and comfort as they were used to having in their own palaces and residences.

Orientation of palatial culture pushed into the background the hitherto preferred interest in one's health. Instead, preference was given to entertainment and ostentatious representation. Aristocratic clientele arriving every summer was no longer seeking physically demanding bath treatments – on the contrary, they wanted to have fun. Thus, although the primary purpose of many newly-built structures was of medical nature, the purpose of many others was to entertain the guests and to “protect them against boredom”. Even the theatres and ballrooms were designed and built for seasonal use. It was not until after 1700 that more experienced builders and architects were commissioned to design and build them.



In the eighteenth century, the appearance of spa complexes began to reflect a systematic and conscientious application of the principles of the architecture and urban concepts of that period. Mineral springs were included into the palatial hierarchy of residences, follies, hunting lodges, gardens, alleys, and landscaped countryside. Likewise, the setup of spa locations followed the principles of the Baroque axial composition, for example in *Bad Kissingen* (1737-39).

During the eighteenth century, spa therapy began to be concentrated into large complexes called bathhouses. In the francophone environment, these houses were called “*Établissement des Thermes*”, in Italy “*Stabilimento*”, in German-speaking countries *Badehaus*, *Logierhaus* or *Traiteurhaus*. The spirit of the culture of The Enlightenment blended with the tradition of ancient baths.

From the end of the seventeenth century, enlightened thinking spread across Europe and to some European colonies in America. This is recognised primarily as a European phenomenon and is known collectively as *The Enlightenment* or the *Age of Enlightenment*. In certain American colonies, this centred on securing liberty, whilst in Europe it took different forms in different countries.

On the territory of today's Germany, the many princedoms and free cities in eighteenth century meant that Aufklärung ("Enlightenment") across the region was diffused and took on different forms in different places, where much depended on the beliefs of a sympathetic ruler, for example Frederick the Great (1712-86) in Prussia. Nevertheless, notable contributions with enlightened ideas came from some German Courts and universities. The approach of German intellectuals to metaphysics in general, and religion in particular, was different from French radicalism.

In Austria (covering at that time also areas of the present Czech Republic, Slovakia, Hungary and other Central European territories), Maria Theresa (1717-80) had initiated a comprehensive analysis of her Habsburg Empire's mineral waters as part of a policy to encourage bathing and improve the health of her subjects. Following her death, her son Emperor Joseph II (1741-90) endeavoured to bring forward reforms to strengthen the control of the monarchy. This included the licensing and control of spas and ensuring the training and licensing of medical health personnel. In the, then, vast Austrian Empire and Austrian Netherlands, his attempts at modernising his Empire, particularly with respect to legal reform, education, medicine and curbing the influence of the church, relapsed as the church re-established its influence following his death.

Generally, the Enlightenment brought forward new empirical and rational thinking in sciences and, particularly relevant for spas, these included advances in medicine, analytical chemistry and geology.

The social and political development in Europe in the second half of the eighteenth century and in the beginning of the nineteenth century also caused changes in the popularity of European spa towns. Due to the war conflicts in the eighteenth century (War of the Austrian Succession, Seven Years' War, War of the Bavarian Succession), spas in Central Europe suffered a decline, whilst peaceful spas, especially the French and Belgian spas, moved into the forefront of visitors' interest. After the French Revolution, and as a result of Napoleonic wars, the French and German spas saw a decline ensued by growing popularity of relatively safe spas in Central Europe. These included *Karlovy Vary*, *Mariánské Lázně* and *Františkovy Lázně*.

Spa towns now enjoyed large numbers of visitors, including crowned heads and aristocrats, as well as famous artists. Thanks to prominent guests from all parts of Europe, spa towns became centres of a highly pluralistic society which was built on Enlightenment principles.

Medicine

The Great Spas of Europe marks the greatest developments in the traditional medical uses of mineral spring water by Enlightenment physicians across Europe. The nominated property represents the largest, most dynamic and economically successful

urban resorts, with a fashionable and internationally oriented dimension. They radically changed spa treatment and made significant progress in developing scientific principles of balneology, hydrotherapy, crenotherapy and other advances such as pioneering diagnostic medicine.

This had a profound impact on development of the towns and their popularity and economy as well as advances in a wider personal health and wellness phenomenon.

William Hoare's painting of 1767 shows the surgeon, Jeremiah Peirce and Doctor William Oliver with three 'patients' who represent conditions that could be treated at the General Hospital, *City of Bath*. Behind the doctors is a drawing of the hospital building



Hospitals

At the beginning of the eighteenth century enlightened thinking began to change the approach to medicine and the practice of healing. This attracted patronage from the elite who contributed to the foundation of special baths and accommodation for the poor. In *Karlovy Vary*, the first spa hospital for the poor had been established as early as 1531. In the *City of Bath*, the General Hospital, later known as the Mineral Water Hospital, was a product of enlightened thinking and was built from 1739. The building, and hospital, is one of the first of its kind as a 'National Hospital', and its construction demonstrated the support of enlightened patronage which brought the building and its hospital foundation into being and then ensured its continued management. This hospital is of world importance because of its role pioneering the discipline of diagnostic medicine. Although the King had offered a small contribution to the Bath hospital, other rulers and the elite elsewhere encouraged or brought forward baths, hospitals and accommodation for the poor. At the time of the Grand Duke Pietro Leopoldo, a hospital for the poor had been established in *Montecatini Terme*.

Known then as the Caserma, the building later became the Regio Casino. In 1276, the House of Merkenstein had gifted their estate to the Kleinmarianzell Abbey at *Baden bei Wien*. After its dissolution in 1792, a charitable sanatorium, the Wohltätigkeithaus, was established in 1825 by Emperor Franz on the property for deserving poor people.

A distinction can be made between accommodation for invalids intending to drink or bathe. *Spa* used some of the money earned from gaming to provide a hospice for the poor although this no longer exists. However, bathing in early spas was in shared pools or tubs and managers had become aware that wealthy or elite (fee paying) patients were reluctant to share a space with indigent patients.

To resolve this in France, special accommodation and arrangements began to be brought forward by the beginning of the nineteenth century. *Vichy* was one of the first French spa towns to introduce special baths for the poor. A civic hospital for the poor had been established by 1819 but it was only completed some ten years later. Here the administrative arrangements for the selection and admission of poor patients proved particularly burdensome so that few patients were able to take advantage of the arrangements. In *Karlovy Vary*, based on the principles of the sixteenth century hospitals for the poor, civic hospitals started to be established in the nineteenth century such as the Saint Bernard hospital (1806-09).

Analytical chemistry and geology

One of the most celebrated and pioneering physicians in Britain at the beginning of the eighteenth century was Dr George Cheyne (1672-1743). He worked in the *City of Bath* in the summer spa season and in London during the winter; until 1718 when he moved to Bath permanently. He recognised the qualities of chalybeate compounds found in Bath's mineral water and also became a proto-psychologist. Dr William Oliver (1695-1764) of the Mineral Water Hospital continued investigations whilst by 1758, Dr J.N. Stevens had published a treatise on the medicinal qualities of the water. Soon after, William Falconer had published an essay on Bath Waters in 1770 (republished 1772) and he published a second treatise on the medical effects of Bath Waters. By 1774, Dr Rice Charlton had conducted careful experiments to determine minerals in spa waters and at the same time he numerically analysed patient records to gauge the genuine efficacy of various treatments. From 1720 to 1780 Bath provided a meeting place for many enterprising and innovative medical practitioners. Their various studies of water had evolved to take an increasing scientific approach and were accompanied by clinical trials in the General Hospital.

They are of particular interest in three areas:

- 1) assessing the composition of the water;
- 2) correlating chemical analyses with medical use; and
- 3) studying the gases emanating from the water in the hot springs.

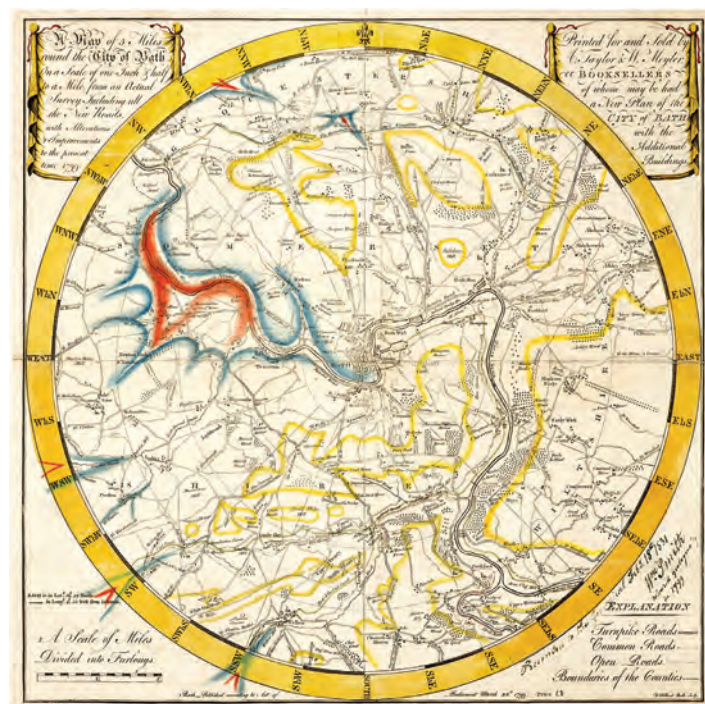
Whilst early modernity brought a new interest in the intensive use of mineral water in numerous spa localities, it was only around 1800 that the methods of quantitative analysis began to crystallise. Swedish chemist Joens Jacob Berzelius (1779-1848), considered one of the founders of modern chemistry, analysed the sources in *Karlovy Vary*, *Mariánské Lázně* and other spas, and his analytical methods rapidly diffused. The scientific basis

for balneotherapy was developed in the middle of the nineteenth century by Bohemian physicians Josef Loeschner (1809–88) and Eduard Hlawaczek (1808–79) of *Karlovy Vary*, and others, based on the relatively precise chemical analyses of mineral waters and accompanying gaseous components. Among the scientists who greatly influenced the understanding of the hydrogeology of mineral waters in Europe in the twentieth century are Ota Hyníe (1899–1968) the founder of Czech Hydrogeology, Austrian geologist August Rosiwal (1860–1923) who produced geological maps of *Karlovy Vary* (1894/95, and of the Kingdom and countries constituting the Austro-Hungarian Empire), Karl Diem, Robert Kampe and others.

British theologian and scientist, Dr Joseph Priestley (1733–1804), who was historically credited with the discovery of oxygen in 1775, advocated using carbon dioxide to treat certain diseases. Working with Bath doctors, Dr Falconer and Dr John Nooth, they found a technique for dissolving carbon dioxide in water, thus inventing man-made carbonated water or soda water, thus paving the way for a bottling industry. From 1823 to the end of the nineteenth century, there were ten major studies in the composition of Bath's thermal water. Their increasing sophistication reflects progress made in the advancement in analytical chemistry, the studies being able to isolate ions of calcium, magnesium sulphates and chlorides; and to establish that earlier assessments were misguided in that the water was free from sulphur and bitumen. By the end of the century, the Bath doctor, Dr George Smith Gibbs identified the bubbles of Bath water contained nitrogen and oxygen as well as carbon dioxide.

Geological map of Bath, by William Smith, 1799

In terms of geology, developments took place across *The Great Spas of Europe* due to the necessity of understanding the geology of the springs, of their catchments and of groundwater circulation processes. Scientific lecturer Dr. Wilkinson, who was working in the *City of Bath* and regularly addressing the public in the Kingston Lecture Room, published his analytical studies of Bath mineral water in 1811. Here he made the connection with the properties of the spa water and the geology through which it had passed. Also in the *City of Bath*, English geologist William 'Strata' Smith (1769–1839, "Father of English Geology"), outlined his order of strata in the vicinity for the first time and later drew, in his house, the first geological map of strata in 1799. He subsequently created, in 1815, the first nationwide geological map (Britain) influencing mapping and geological surveys around the world.



Enlightened urban development

Some towns had grown 'organically' during the Middle Ages, that is, without an overall design, whilst some acquired precise orthogonal layouts. Following the spread of ideas that emerged from both the Italian Renaissance and the period of 'European Enlightenment', urban development from the eighteenth century introduced order into the fabric of towns.

Broadly, the form of the individual component parts of *The Great Spas of Europe* falls into two groups. In the first group, the spa function of the town remains concentrated



Map of Mariánské Lázně, 1821

closely around the springs, with a town gradually evolved alongside and around. Here an urban centre has been established, so that pleasure grounds and kurparks were introduced later on the edge of the original settlement. These towns include *Bad Ems*, *Baden bei Wien*, *City of Bath*, *Karlovy Vary* and *Spa*. The second group includes those towns that generally have a number of widespread springs, and here a spa ‘campus’ developed with parks and gardens closely integrated with spa buildings. This group includes *Baden-Baden*, *Bad Kissingen*, *Františkovy Lázně*, *Mariánské Lázně*, *Montecatini Terme* and *Vichy*. New developments were inserted into, or built alongside, earlier settlements.

After adopting classical architectural principles, the design of new buildings or the development of towns included plenty of newly designed free-standing symmetrical buildings of representative character. Values from Enlightenment thinking encouraged self-improvement and forged a new relationship between man and nature. This was applied particularly in spa towns, and produced a legacy of both tangible and intangible values.

During the first half of the eighteenth-century *The City of Bath* became the first of *The Great Spas of Europe* to develop large-scale ensembles of lodgings close to the springs with their baths, pump room and assembly rooms. Such accommodation was provided in elegant terraces, crescents, the Circus and squares, all blended with green spaces and fine prospects to the landscape. Spa treatments evolved on the basis of evidence and scientific authority, following meticulous record-keeping and early clinical trials. From the 1740s, pioneering work was being undertaken in diagnostic medicine. Diversions included lectures on emerging sciences and philosophy, but the resort became the most fashionable in Britain when it extended its offer. The combination of ‘taking the cure’ and what became legendary diversions was a winning one. Gaming was endemic throughout much of Europe and tables were available in the assembly rooms, coffee shops and pleasure gardens. To this offer was added assemblies (where ‘marriage-match-making’ for eligible girls and women became fashionable), theatre (which premiered performances before moving to the London stage), music and grand balls, and sex. Bath also offered an unrivalled freedom for women who could enjoy their own library and were free to use coffee houses with access to newspapers, journals and conversation. *The City of Bath* also became the ‘home of the English Novel’; and many writers were successful women.



View of the Vaux-Hall at
Spa, Antoine Le Loup, 1770

Spa followed the *City of Bath*; chronologically, and in many principal aspects of its development model. International recognition had already been established when Russian Tsar Peter the Great (1672-1725) visited to take the cure in 1717. *Spa*, too, had a distinguished reputation in spa science, the first work on its mineral waters appearing as early as 1559 (the first mention of mineral water export dates back to 1583). Its doctors became widely known in the eighteenth century, especially in England. But its first golden years began with the construction of the Redoute (1763), one of

Europe's earliest officially backed casinos (with assembly rooms and a theatre), and the Vaux-Hall (1770) that was built outside the town and is now considered to be the oldest original casino building in Europe.

Bad Ems developed its springs, and its diversions. Organised gaming took place here, in the Conversationshall (of 1696), from 1720. This became one of the first casinos within the German states.

Illuminists in Italy secured some reform and enlightened thinking, but this was sporadic across differing autonomous states. Nevertheless, enlightened governance in Tuscany, encouraged by the Grand Duke Leopold (1747-92, hence the name of the baths in *Montecatini Terme*), brought forward judicial and fiscal reforms with investment in infrastructure projects. Beginning in 1773, these included draining marshes, channelling spring waters, creating hydropathic establishments and encouraging the development of *Montecatini Terme* as a spa. Developments snowballed across *The Great Spas of Europe*, at *Bad Ems*, *Baden-Baden*, and *Baden bei Wien*, at *Karlovy Vary*, *Mariánské Lázně* and *Františkovy Lázně*, and in *Vichy*, *Bad Kissingen* and *Montecatini Terme*.

Engraving of the
thermal baths, 1787.
Montecatini Terme



Temples from Ancient Greece and Rome provided appropriate models, and the opportunity was to position new 'classical' buildings in an open landscape or parkland setting and free from the earlier urban context. Examples of this approach include the spa ensemble in *Baden-Baden*, the principal spa buildings in *Mariánské Lázně*, and the spa buildings in *Montecatini Terme*.

The form and function of spa buildings: 'Spa architecture'

The spatial layout of spa towns, together with the form and function of spa buildings – 'spa architecture' – was heavily influenced by the nature of spa treatment. These, in turn, were governed by the properties of the springs and their waters. Most towns included several springs and some spas, such as at *Mariánské Lázně* and at *Montecatini Terme*, had several springs that issued water with different properties. Some waters, such as at

Baden bei Wien and *City of Bath*, included a cocktail of different salts and compounds. Different mineral waters, at different temperatures, include different chemical compounds and these are used to treat specific conditions, by bathing, drinking, and inhalation.

Drinking large quantities of water was a cure recommended by doctors in all the spa towns. Where drinking is the main treatment, pavilions, drinking halls, pump rooms, colonnades, parades and promenades were built close to the springs. Impulse to the construction of pavilions over the springs was given in the 1760s by physician and balneologist Dr. David Becher (1725-92) in *Karlovy Vary* who discovered the presence of rapidly vaporising carbon dioxide in mineral springs and recommended, therefore, that the mineral water should be drunk directly at the source.

At first, drinking took place in the open air or in small free-standing pavilions. Representative examples can be seen in *Františkovy Lázně*, *Baden bei Wien*, *Spa* and *Vichy*. Later drinking was organised within large purpose-built halls. In *Bad Ems*, a large hall, the Brunnenhalle (pump room), was built over several springs and is the present Kurhaus. Three pump rooms relate to each of the *City of Bath*'s three springs and were places for drinking water. The new spa ensemble in *Baden-Baden* was built between 1825 and 1862, away from the sources in the medieval walled town, and drinking water was taken in a purpose-built 'trinkhalle'. The Trinkhalle is a drinking hall, designed for drinking mineral water provided through purpose-made fountains (the trinkhalle contains no added diversions such as gaming). By the middle of the nineteenth century, some of the spas included very large drinking halls such as at the Temple Cross Spring at *Mariánské Lázně* and the Tettuccio Thermal Baths at *Montecatini Terme*, and these also offered a choice of different waters. In *Vichy*, a similar building is the Trinkhalle or Palais des Sources of 1897.



Spa guests in the spa garden, 1838. *Bad Kissingen*

Pump rooms are located close to a spring for drinking and for meeting and socialising with other curists, for example in the *City of Bath*. In *Bad Kissingen*, the present pump room was built in 1910-12 over the Rakoczy and Pandur springs and is directly connected to the Wandelhalle, which is capable of administering to a large number of curists at a time. The integrated heating system allowed the extension of the spa season during winter.

In many spa towns drinking was undertaken in purpose-built colonnades such as in *Františkovy Lázně*, *Karlovy Vary*, *Mariánské Lázně*, *Montecatini Terme* and *Vichy*. Some smaller colonnades in some spa towns are essentially covered promenades.

For the drinking treatment to be effective, time and associated gentle exercise came to be part of the cure and an essential part of the daily routine for the curists. In the *City of Bath* 'parades' were built on a wide pavement in front of terraces and crescents. In *Karlovy Vary* and *Mariánské Lázně* colonnades were built within which curists could drink water as well as promenade. Here fountains were included such as in the Mlýnská (Mill) Colonnade of 1871 and 1892 at *Karlovy Vary* and the Colonnaded Temple at the Cross spring at *Mariánské Lázně*. The ensemble of the Tettuccio Baths of 1781 at *Montecatini Terme* presents a triumphant essay of interconnected colonnades and fountains.



Taking a stroll in the Kurpark, 1910. *Baden bei Wien*

Where thermal bathing was on offer, at first this was undertaken in communal baths with examples at *Bad Ems*, *Baden bei Wien*, *City of Bath* and *Karlovy Vary*. By the end of the eighteenth century, gender privacy was in place in changing and treatment rooms. This had been introduced first at the *City of Bath* in 1789 in the design of the Hot Baths by John Wood the Younger, and then an extensive baths ensemble built at *Vichy* in the 1830s (but now gone). After this, the introduction of rooms for privacy was taken up in other spas.

The design of treatment buildings in some spa towns created very large palatial ensembles, for example the Friedrichsbad in *Baden-Baden*, the Luitpoldbad in *Bad Kissingen*, Nové lázně (New Spa) in *Mariánské Lázně*, and Císařské lázně (Imperial Spa) in *Karlovy Vary*.

Whether ‘taking the cure’ was by bathing or drinking, sociability was a key aspect of the daily spa itinerary. Several building types were developed to accommodate the needs and the preferences of spa guests: the Kurhaus is a large central spa building which includes a range of facilities for diversions such as gaming or conversation and was built over or close to a mineral spring, for example in *Baden-Baden*, *Bad Ems*, *Baden bei Wien*; the Kursaal is a conversation house with rooms for entertainment and diversions such as a theatre, reading rooms or a casino, for example in *Mariánské Lázně*, *Montecatini Terme*, *Bad Kissingen* and *Spa*; the Conversation House (Konversation Haus) is a large hall, usually for meeting but with reading rooms and libraries. As well as drinking as a communal activity eating together was a shared experience. The two early assembly rooms in the *City of Bath* provided communal breakfasts as part of the beginning of the routine of the day.

Architectural style, and a new approach to landscape

Baroque

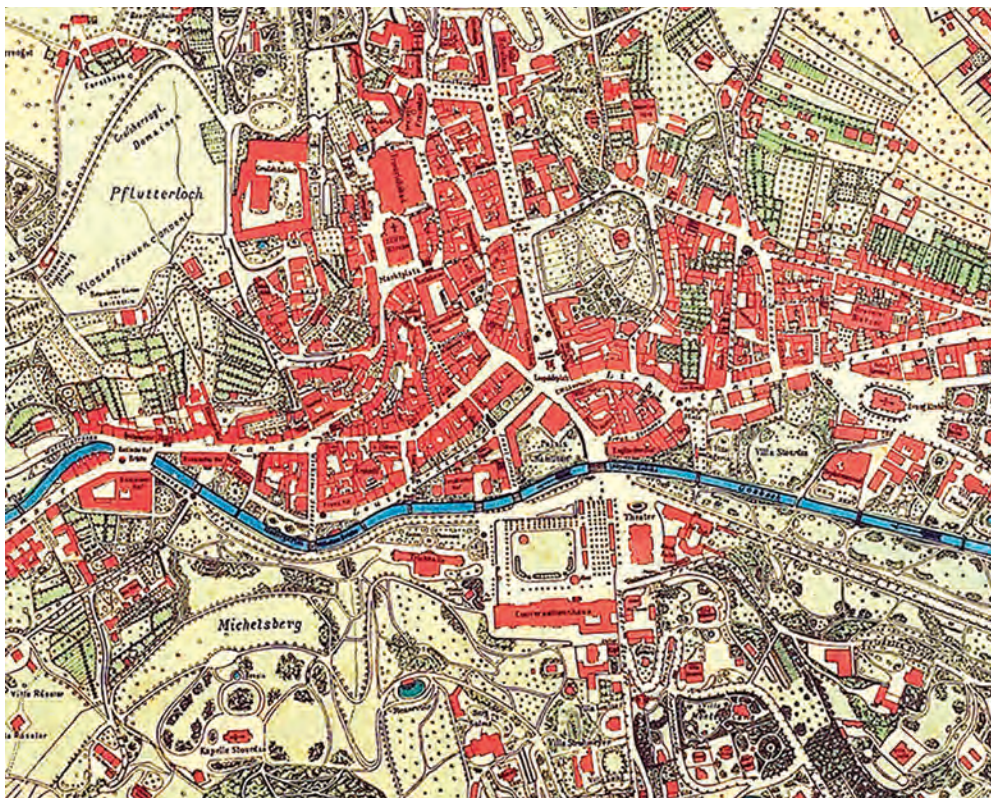
A number of examples of Baroque architecture may be seen in *The Great Spas of Europe*. *Bad Ems* has some exemplars, including: one of the the earliest hotels in Europe, the ‘house with the four towers’ located in the Kurpark (late seventeenth century), where a number of European kings stayed and which Tsar Alexander II of Russia (1818–81) later made his unofficial summer residence; and the eastern wing of the Kurhaus (1709–25), which was originally designed to be a three-winged Baroque palace for the ruling family of the House of Orange-Nassau. In *Bad Kissingen* in 1738, the Würzburg court architect planned and oversaw the building of a Baroque Kurhaus, together with a garden laid out to complement it in both design and function – one of the earliest examples of a garden dedicated to cure purposes outside of a city. In *Karlovy Vary*, a number of Baroque bathhouses have been preserved including the Maltese Cross Bathhouse (1706), the Peter Bathhouse (1706–09) and the House of Three Moors (1760). The Decanal Church of St. Mary Magdalene was also built during this period by a prominent Central European architect, K. I. Dientzenhofer (1737).

Vier Türme (Four Towers) House. *Bad Ems*



Neo-classical

Generally, throughout the eighteenth and nineteenth centuries, neo-classical styles of architecture were adopted for principal spa buildings such as baths, treatment rooms, conversation houses and assembly rooms. Classical designs were also related directly to nature, for example the crescents in the *City of Bath* which included in their design a promenade alongside an open space and a prospect to green hills beyond. Similarly, treatment centres in *Baden-Baden*, *Mariánské Lázně* and *Františkovy Lázně* are closely associated with a parkland setting. Some springs in *Spa* issue in the gently sloping woods above the town. Here pavilions were built over the springs and some reflected a 'classical' theme. At the same time, in the valley the town had grown haphazardly around the existing roads, paths, poughs and streams. By way of a contrast, two interventions introduced designs with characteristics of order. The Waux-Hall of 1769-70, a neo-classical building by Liège architect Jacques-Barthelemy Renoz (1729-86), is one of the oldest witnesses to European gaming. Its exuberant interior has stucco by Antoine-Pierre Franck and ceiling paintings by Henri Deprez. It was built on the edge south of the then town with its gardens and promenades extending eastwards down a slope. In the floor of the valley, tree-lined promenades including the Promenade des Sept Heures were built extending eastwards away from the centre.



Map of Baden-Baden, 1889

Unlike the experience of medieval towns, an eighteenth century observer may easily walk around a new 'classical' building. The construction of the first Conversation House in 1765 below the old town of *Baden-Baden* in the valley of the River Oos illustrates the transition from the irregular architecture and character of the medieval walled town to the new architecture of the Enlightenment. Here the new building and its adjacent promenade in a landscape setting presents symmetry and order in contrast to the irregular character of the old walled town.

Similar ordered geometric development had been introduced outside the walls of the *City of Bath* in John Wood's symmetrical design of 1736 for Queen Square and his

later development for the Parades ensemble of 1742. The Bath Improvement Act of 1789 enabled the very significant intervention inside the city walls when Bath Street of 1791 was cut through the disordered Jacobean fabric of the city thereby presenting a formal colonnaded retail street linking the Grand Pump Room ensemble with the Hot Bath and Cross Bath. This intervention was held to be an 'improvement' that was intended to enhance the economic attractiveness of the city and the spa offer.

The grand Duke of Tuscany Pietro Leopoldo ordered the building of the baths at *Montecatini Terme* from 1773 to 1783. These were built away from an earlier settlement and were built together with a wide avenue of elm trees. This axial promenade related the baths to the surrounding landscape and a focal point in the hill top town of Montecatini Alto, the avenue eventually becoming the basis of the present Viale Verdi.

In 1793 *Františkovy Lázně* received the approval of the provincial governor for the construction of a town to replace the earlier cluster of buildings that had become established around the then neglected springs of the earlier settlement. The small new town, which became the first spa in continental Europe specialising in treatments using mineralised peat, was laid out initially along a central axis (founded on Baroque principles of axuality and symmetry) within which the principal functions of the spa were concentrated. From the beginning of the nineteenth century the spa town was further expanded, based on the principle of ideal towns, to form a regular rectangular grid within which the principal functions of the spa were concentrated. Parallel streets were densely lined with Classicist, Empire and Historicist buildings in architectural unity.

To embrace the springs that had been discovered away from the centre, additional Historicist buildings were built from the 1860s, surrounding the park, at a time when the town flourished. Some springs were outside of the grid and these were incorporated in a sequence of inter-related parks and these effectively surround the initial urban development with a ring of open space.

As well as the introduction of buildings designed in a classical style, a new feature was the laying out of parades, colonnades and pavements as 'theatrical stages'. Here visitors could parade or promenade to meet each other and socialise in a park landscape or look out to open countryside and, in some cases such as the parades at the *City of Bath*, with extensive high pavements with classical buildings behind.

Similar interventions inserted new and ordered features into old fabric. In *Karlovy Vary*, formal and straight colonnaded pavements were introduced into the old town. The Mlýnská Colonnade of 1871 replaces an earlier wooden colonnade of 1811 and this, together with two later colonnades in the town, illustrate the introduction of symmetry and order.

An interesting example of a neo-classical colonnade is the Ferdinand Spring's Colonnade in *Mariánské Lázně* (1827) with a columnal gloriette in the centre to which two lower colonnades are attached. In *Bad Kissingen* is a representative example of the Rundbogenstil (round-arch style) is the Arkadenbau (1834-38) with the Kursaal, and a long arcade colonnade.

Biedermeier style

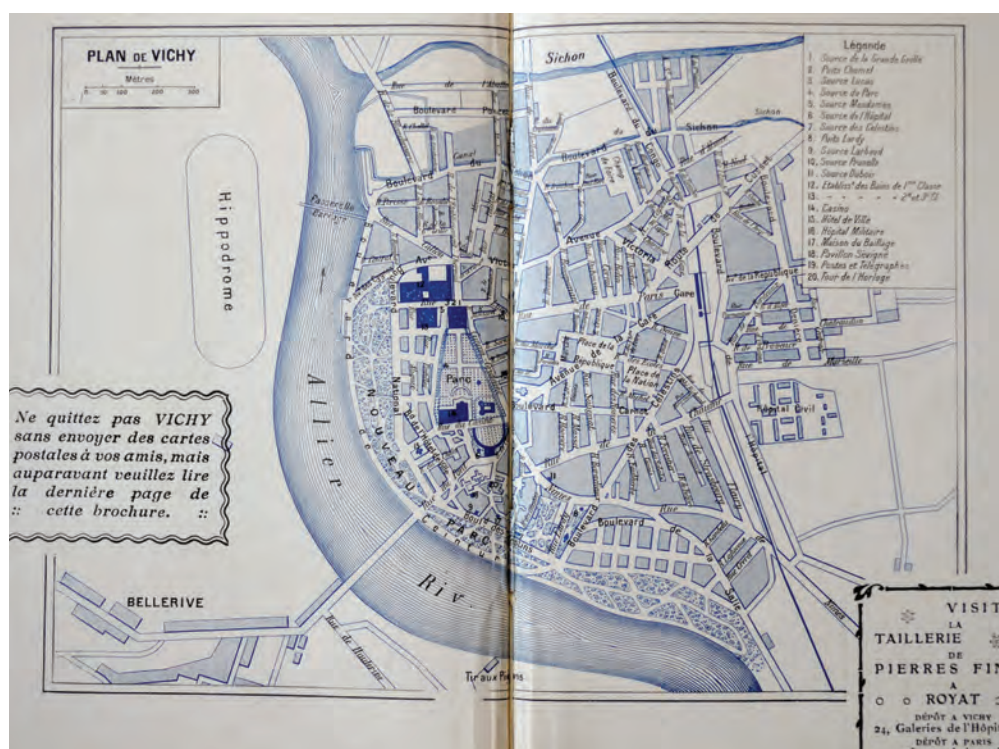
In post-Napoleonic Europe, between 1815 and the Republican revolts against European monarchies of 1848, several spa towns across central Europe introduced buildings in the

influential Biedermeier style that was popular particularly in German states and the Austrian Empire. Transitional between Neo-classicism and Romanticism, Biedermeier architecture is characterised by 'rigorous simplicity' and elegance at a time when the middle class grew in number and arts appealed to common sensibilities. Representative examples can be seen in town houses in *Baden bei Wien*, where members of the Habsburg family and the Imperial Court - and leading Viennese architect Joseph Kornhäusel (1782-1860; court architect to the Prince of Liechtenstein) - changed the appearance of the city following a fire in 1812. Similar buildings in the Biedermeier style were also constructed in *Karlovy Vary*, *Mariánské Lázně* and, in particular, *Františkovy Lázně* which can serve as an example of a spa town with a very well preserved classical and Biedermeier architecture.

Romanticism and landscape aesthetics

The architectural movement of Romanticism began in Europe during the late eighteenth century, coinciding with the later 'age of Enlightenment' and the early phases of the Industrial Revolution, and peaked roughly between 1800 and 1850. It was opposed to the excesses of the Baroque and its final expression of Rococo, and also sought beyond the functional aesthetics of widespread industrial architecture to more emotional, exotic and nationalistic aspects of European culture. Whilst it was intended to reflect the glorious past of nations, it also referenced nature's sublime beauty and European cultural openness to the world. Architecture in the Romantic period drew on a wide range of styles from a number of historical sources. This contributed to the character of the new architecture to be one of variety and surprise.

At the same time, appreciation of landscape aesthetics changed, the outlook of environmental radical Genevan Jean-Jacques Rousseau (1712-78) and humanity's relationship to nature forming a powerful current in the Romantic Movement. Informal landscapes were favoured over formal symmetrical and geometrical landscaped gardens that were the legacy of the Baroque. This lingers in the geometrical approach in the radial layout of boulevards stretching from the Établissement Thermal across the central Parc des Sources in *Vichy*. Nevertheless, the next essays in park design in the town differed from this geometric approach with informal layouts introduced in a sequence of parks along the left bank of the River Allier.



Street plan of Vichy, 1912

This informal approach informed the design of large kurparks in the 'English Garden Style' in most of *The Great Spas of Europe*. The extensive scale of the kurparks introduced a major feature of open spaces in all the spa towns. The Lichtentaler Allee at *Baden-Baden* was laid out by 1808 with an extensive park laid out from 1839. The central part of the Kurpark in *Baden bei Wien* (today the Lower Kurpark) was established in 1796, based on plans by Jean Baptist Barbé.

Spa buildings in *Mariánské Lázně* are arranged generally around a large central park at the end of a rising shallow valley. This was first laid out in 1815 by George Fischer in the style of French gardens and subsequently remodelled in 1819 by the landscape gardener Václav Skálik to the English landscape style. His extensive landscaped park was then incorporated in a whole concept for the development of the town and, by the 1820s, the development of the small spa town had commenced. In 1830, as a response to the then stagnant economy, the Corporation in the *City of Bath* laid out the extensive Royal Victoria Park. This is one of the earliest urban parks of its kind in the United Kingdom and was conceived as a kurgarten intended to compete with European spas.

At *Bad Ems*, from 1839, a narrow formal garden and its promenade was laid out west of the casino. On the south side of the river, around a newly discovered spring, an informal design was adopted. This was for a large garden alongside the river associated with the Kurmittelhaus of 1853. Nearby, a line of large villas was extended westwards, built facing the river and extending up to the foothills of the Malberg.

Villas were introduced in all the spa towns and many of these buildings were substantial, and stood in their own spacious grounds. The impact of these villas was the same in all the spa towns and it brought independent and private buildings with large gardens around the old town so that the character of the periphery of the town changed. The buildings were brought forward in a variety of architectural styles and these ranged from severe and disciplined Grecian classical essays to picturesque styles in various forms. Some villas at *Bad Kissingen* were built from the 1820s at the new ring road going around the old city centre. In 1846 villas in the spa town were recorded by A.B. Granville as providing lodgings for visitors.



Villa Turgenev,
Baden-Baden

In *Karlovy Vary* and *Mariánské Lázně* large villas were constructed in residential areas which were designed specifically for spa guests and housed also balneological facilities and medical offices. In *Montecatini Terme* villas were introduced in Guilo Bernadini's plan for the regeneration of the town and these were intended for the doctors and consultants working in the spa. From 1835, the first villa promenades were built between the settlement of *Baden bei Wien* and the Helenental valley to create an Arcadian spa landscape. The railway connection to Vienna was secured in 1842 making the town even more accessible for Viennese who built villas for vacations but also as permanent homes. New wide roads were constructed as avenues so that these, together with a series of parks, created a ring of villa districts that surrounded the old town. Most of the villas were rented during the season to wealthy spa guests.

The urban form of *Spa* is different from the other spa towns in the series. Here many of the springs lie outside the urban area so that the whole ensemble consists of a narrow settlement at the bottom of the valley with paths leading up through surrounding woodlands to springs below the high plateau. The town began with early buildings clustered informally around the 'pouhons' in the valley floor. The Mayor, faced with a possibility of a prohibition on gambling in the nineteenth century, commissioned a new suite of spa buildings thereby refocussing on new uses of water around a more formal planned development in the centre of the old town. In 1862, the 'Tour of the springs' was completed (a suite of new roads) that provided an easily accessible circuit of the more distant springs located in the woodland slopes overlooking the town. Sumptuous villas are also a feature of the woodlands both in the south and north of the component part.

Starting with Rousseau's sentiments of the return to nature and the medical practices of movement as a health-promoting treatment, patients often proceeded onwards into the natural surroundings outside the spa town. On a regular basis, the spa centres were linked to their natural setting of a cultivated landscape through many walking paths with garden restaurants, bowers, viewing-platforms or towers. Along the paths, admirers of the spas or curists would, as signs of gratitude, commission memorial plaques, wayside crosses, or even small chapels, often in settings ideal for prayer and quiet contemplation. All these efforts were to serve a single goal - to contribute to the physical and spiritual health of the patient.

Numerous examples can be found in *Karlovy Vary* where at the turn of the eighteenth century forest promenades equipped with glories and gazebos started to be constructed enabling a view over the surrounding romantic landscape - e.g. gloriol of Dorothea von Biron (1791), pavilion of Lord Findlater (1801) and Maier's gloriol (1804).

There is a special relationship between the urban fabric and surrounding landscape in *The Great Spas of Europe*. This was promoted and managed as an essential part of the 'spa offer' as part of the cure. Accordingly, there are complex cultural values associated with landscape in and around spa towns. The area surrounding the spa town is held to be a "therapeutic and recreational spa landscape".

The most extensive therapeutic and recreational spa landscapes developed around the *City of Bath*, *Karlovy Vary*, *Mariánské Lázně*, *Frantiskovy Lázně*, *Spa* and *Baden bei Wien*. In *Baden-Baden*, a composed promenade along the river Oos was created. Spa complexes in *Montecatini Terme* are widespread in an extensive park landscape.

Historicist styles, Art Nouveau/Jugendstil and Fin de siècle

The greatest efflorescence of spa culture definitively arrived in the second half of the nineteenth century. In many spa towns, this era is regarded as a golden age, in which the most important curative centres expanded into large sophisticated destinations



Engelsbad and
Frauenbad, 1825.
Baden bei Wien

famed around the world. Changes in their visible architectural form were inspired by advances in medical science. In the effort to react to new requirements, many new types of spa buildings were created, with modern facilities and stylistically drawing on an ever-increasing range of wider historic models, from the Renaissance through Baroque and Rococo motifs. This stylistic pluralism, an eclectic mix of historicist styles, culminating towards the 1880s, gradually expanded across the entire continent. Architecture allowed the spa guests to move through space and time, without having to leave their place of cure. A walk through the spa could at one moment evoke the sun-washed hills of Italy, and yet another one the splendours of France, the romance of medieval England, or even the distant Orient.

Ostentatious structures in historicist styles were built in almost all component parts of *The Great Spas of Europe*. Examples include, for instance the Friedrichsbad in *Baden-Baden* (1869-77, neo-renaissance), theatre in *Baden-Baden* (1860-62, neo-baroque), the older part of Luitpoldbad in *Bad Kissingen* (1867-71, neo-renaissance), Kurhaus in *Baden bei Wien* (1886), New Spa in *Mariánské Lázně* (1893-96, neo-renaissance), the new Kurhaus - Grand Hotel in *Bad Ems* (1912, neo-baroque integrating old baths), or the neo-classicist Maxbrunnen (1911) and Wandelhalle (1910-12) and neo-baroque Regentenbau (1910-13) in *Bad Kissingen*.

Many structures in historicist styles were constructed in *Karlovy Vary*, a number of them can be ascribed to prominent Viennese architects, F. Fellner and H. Helmer: Imperial Spa (neo-renaissance, 1893-95), Municipal Theatre (neo-baroque, neo-rococo, 1884-86), Market Colonnade (1883), Park Colonnade (neo-renaissance, 1884), Festivity Hall of the Grandhotel Pupp (neo-baroque, neo-rococo, 1905-06), Hotel Ambassador (neo-gothic with Art Nouveau elements (1899-1900) or Goethe outlook (neo-gothic, 1888-89). Built in this period was also the vast columnal Mill Colonnade (neo-renaissance, 1871-72).

In the second half of the nineteenth century, architecture and the building industry were evermore influenced by the use of new building materials, iron, steel and cast-iron. Whole colonnades were built with these materials. These influences would first come from the English, German and then the French environment, where even small spa towns would build various pavilions, verandas, loggias, or majestic covered promenades and galleries made of iron and cast-iron elements instead of the former wood. Whilst the early (1841) and innovative cast-iron example of the fountain hall in *Bad Kissingen* was replaced, examples may still be found in *Spa* where the gallery Léopold II made of cast iron was built in 1878, and *Vichy* (Halle de Sources, 1903). The largest and grandest structure of this kind was built in *Mariánské Lázně* (Spa Colonnade, 1888-89).

Building in iron and steel enabled hotels and some spa buildings to be larger and higher than had been previously possible. This changed the character of spa towns that had a domestic scale of earlier medieval fabric to busy cosmopolitan modern towns. Large baths ensembles and hotels were built in all the 'Great Spas'. Representative examples of large baths ensembles are the Friedrichsbad of 1869-77 at *Baden-Baden*, and the Luitpoldbad of 1868 and Kurhausbad (1823, renovated in 1858 and again in 1927) at *Bad Kissingen*. Notable spa hotels include Hotel Imperial (1910-12)

Regentenbau, *Bad Kissingen*



Spa Colonnade in *Mariánské Lázně*, c.1910



Palais des Sources, *Vichy*, c.1910



and the exceptional Grandhotel Pupp (1892-93) in *Karlovy Vary*, a 'mega-structures' of their time that achieved an architecture that invoked an atmosphere and emotion of immersive grandeur.

In the relaxed atmosphere at the turn of the twentieth century (*Fin de siècle*), the Art Nouveau style (Jugendstil in Germany, Stile Liberty in Italy, Secese in Bohemia), embracing a wide range of fine and decorative arts, started to be applied in many European countries. This found its expression in *The Great Spas of Europe* too. Luxurious buildings in the Art Nouveau style can be seen in particular in *Vichy*, for instance the new opera and theatre designed by Le Coeur and Woog (1898-1903) but also in *Baden bei Wien* with its Sommerarena (1906) or Municipal theatre (1908-09), in *Bad Ems* (Kurtheatre, 1913-14) or *Karlovy Vary* (Zawojsky House, 1899-1901).

Towards the end of the nineteenth century, business in some of the spa towns had been declining, so new investment was sought to stimulate a revival in lessons learnt in other spas and advances in their treatments. Architects and managers from the *City of Bath*, *Montecatini Terme* and *Vichy* visited spa towns in Europe.

The *City of Bath* architect, Major Davis, with the surgeon to the Bath Royal United Hospital, Dr Freeman, visited several continental towns in 1885. On their return, their report recommended the City Corporation to make major investment in the centre of the city. This introduced changes to incorporate the now fashionable European treatments into the spa offer. This was achieved by building in an extensive suite of treatment rooms extending along the north side of Bath Street linked to the Kings Bath and a new Pump Room Hotel. A second and very large hotel followed and this survives as the Empire Hotel.

The ministry architect in Paris, Charles le Coeur undertook a similar mission on behalf of *Vichy*. In 1898, he visited several spa towns including *Bad Ems*, *Baden-Baden*, *Karlovy Vary*, and *Mariánské Lázně*.

The Director of the Società Nove Terme (the Society of the New Baths) Giulio Bernardini examined spa towns in Switzerland, Bohemia and Germany on a tour he undertook in 1901. His tour included *Karlovy Vary* and *Baden-Baden*. The influence of the Mill Colonnade at *Karlovy Vary* is reflected in his subsequent design for *Montecatini Terme*.



Morning promenade at the Mill Colonnade in *Karlovy Vary*, 1904

The magnificent era of *The Great Spas of Europe* came to a violent end with the outbreak of World War I. Many enchanting spa towns found themselves unable to continue as before, following such an interruption. However, several prominent spa buildings inspired by pre-war architectural trends were built or adapted even in the 1920s and early 1930s. This is the case of, in particular, *Montecatini Terme* with its neo-renaissance Regina baths (1923-27), remodelled Torretta Thermal Baths (1925-28) and especially renovated old Tettuccio Thermal Baths (1920s). In *Františkovy Lázně*, the Glauber Springs Hall, the neo-classicist drinking hall was constructed in 1930.

The coming of the railways

Industrialisation in Europe followed the advances in the development of steam technology that took hold in Britain during the eighteenth century. Here, too, the principles of steam-driven railways were first applied at the beginning of the nineteenth century, and the reliable operation of the modern passenger railway during the 1820s and 1830s prompted their widespread use.

Securing railway access to *The Great Spas of Europe* was essential for their continued viability and, accordingly, each sought an early link to the railway network. Such networks connected with capital cities and, on the continent, to other countries, accessing large populations with a means of fast and comfortable transport. The introduction of railways removed many of the challenging conditions for travelling in the winter months and this enabled the spa season to be extended. At the same time, easier and affordable travel by railway encouraged more people to take summer vacations. By the 1830s and 1840s doctors in France were advocating that spa visits should last at least twenty-one days.

Going to spas became a vacation form, especially in the summer, and became a model for holidays of the growing middle class. Railways became a key growth mechanism for spa tourism: the *City of Bath* is located between London and Bristol and connected to the railway in 1840; *Baden bei Wien* was connected to Vienna in 1841 and *Baden-Baden* was connected in 1845 (and to Paris by 1869); *Spa* was connected in 1855, both with Brussels and Cologne; *Montecatini Terme* was connected in 1857; *Bad Ems* in 1858; *Vichy* in 1862; *Františkovy Lázně* in 1865; *Bad Kissingen* in 1871; *Karlovy Vary* in 1871, with connections to Vienna, Oostende, Cologne and Paris; and *Mariánské Lázně* in 1872. All railways in *The Great Spas of Europe* were built before the 'Panic of 1873', the financial crisis that triggered a six-year depression in Europe and North America (even longer in Britain and France). For the next century, however, spa guests used the railway as their principal means of travelling to and from the resorts, and many routes offered luxurious sleeping and restaurant coaches.

Railways paved the way for new forms of social behaviour, like (mass) tourism, and contributed to the clear separation of workplace and home. In a wider sense, as tourism became a broadly accepted social practice, the arrival of the railway into the spa towns triggered the construction of hotels, villas, other leisure infrastructure and industry. Increased trade and other commercial activity was enabled, including the sale and large-scale shipment of spring water (for example at *Bad Ems* and *Spa*). Connections had to be predominantly made by locating railway stations on the periphery of the then built up areas, most spa towns securing a direct link to the railway network. However, at *Baden-Baden* and *Bad Kissingen* the connection was made by means of a dedicated branch line with a terminus building; in both cases the building being large and imposing, and designed to receive and impress royalty. Spa towns sought to introduce a memorable entrance with the station forecourt leading to the centre of the town via a new road. These arrangements were achieved neatly on the edges of most of the spa towns, but the introduction of the railway determined the form of subsequent development in *Montecatini Terme* and *Vichy*. Here significant roads, buildings and promenades radiate from the station and in both towns extensive parks and gardens were associated with their development.

The earlier settlement at *Vichy* had been eclipsed by the development of a new spa town around the area of many of the springs. The design of the town, with wide boulevards and

extensive parks, sought to recreate a Parisian character within a provincial spa. The form of *Montecatini Terme* is determined by an urban plan which set out an axis of a principal boulevard aligned to Alto Montecatini. On both sides of this are extensive parks and gardens containing ensembles of spa buildings. The avenue was completed in 1833 so that the arrival of the railway twenty years later presented a challenge to provide a station and an entrance without compromising the established feature of the town. The solution established a piazzale in front of the railway station and close to the existing church at the southern end of the Viale del Tettuccio. This ensemble was completed by 1880.

In the spa towns, the station was generally the most prominent and the most visible element of the railway, and provided the first impression which a town can offer its visitors. Therefore, high-quality architecture was demanded. The station was also the starting point of an urban ensemble that formed a specific set: the station building for the passengers and for traffic control; its square directed to the town-centre; and the road which links the station with the centre. As is seen in the spa towns (for example *Bad Ems*), the station divided the “front-side” (spa guests crossed the square and took the station road, passed parks and gardens with residential areas and shops, to the spa quarter) from the “backyard” (characterised by a different setting, including a lack of public buildings and parks, and considerably less residential buildings, making it more popular as a local industrial and commercial area).



The Sudbahn Railway, Baden bei Wien.
In the background are the two ruins Rauhenstein and Rauhenneck framing the entrance into the therapeutic landscape “Helenental”

Spa support infrastructure

Cheaper coal fuelled plants or small factories that were bottling the waters and preparing salts from them. Mineral waters had been transported from spa towns across Europe from the sixteenth century, but railways enabled this to be undertaken more profitably and to a more extensive market. Bottled mineral water came to be an essential part of the promotion of the resorts of *Vichy*, and *Spa*, to the extent that these towns were ‘branded’ conferring their name on the bottled water. Branding of water and salts was essential to promotion and in some cases the brand of water has become absorbed into language.

Water has been exported from *Bad Kissingen* since the sixteenth century. Worldwide export was undertaken from 1825 onwards.

The town of *Františkovy Lázně* marketed its water drawn from a number of its springs. A new bottling plant was built in 1872 on the site of buildings that had been used earlier for bottling water. The present ornate single storey building is used to bottle water from several springs and must be unusual for an industrial building to be decorated in an elaborate neo-Baroque style. In *Montecatini Terme* water from various springs was collected and bottled, and had been exported from the seventeenth century, but more recently it was collected and bottled in a more modest building of 1910 in front of the Leopoldine baths. In *Spa*, up to the nineteenth century water had been bottled by hand at each of the sources. This included chalybeate water which was bottled in dark glass to prevent iron oxides from precipitating. From the beginning of the nineteenth century developments in pharmacology had led to the development of iron-based medicine so that chalybeate water lost its therapeutic reputation and commercial viability. From the

1860s, the resurgence and popularity of *Vichy* water with the support of the Emperor had affected the sales of Spa water so that the company responsible for its export was reorganised several times. By 1912, bottling was undertaken in rooms below the terraces of the Baths Establishment. The *Compagnie fermière des eaux et des bains de Spa* became *Spa Monopole* in 1921 and bought out its rival *Royal Spa* in 1924. The new company introduced improved marketing and production. Bottling was moved to accommodation in Rue David and then in 1923 to a modern factory near the railway station.

Bottling plant, 1898,
Františkovy Lázně

Water from *Vichy* had been bottled and exported from the seventeenth century. Louis XV had bottles of *Vichy* water sent to Versailles in 1753 and in 1687 Madame de Sévigné wrote about having bought bottles of *Vichy* water. From 1716, a donation for every bottle sent from the town went to local hospitals, and this practice continued until 1939. In 1844 a deep well had been sunk below the Source des Célestines and water from here was the first to be bottled and exported for a mass market. The sources were owned by the state. In 1852, it leased its rights to the water to the *Compagnie Fermière thermale de Vichy*. After his visit in 1861 Emperor Napoleon III was enthusiastic about the benefits of *Vichy* water and this enthusiasm contributed further to the promotion of the water. The arrival of the railway in 1862 further helped the promotion of *Vichy* water after the *Compagnie Fermière* set up new bottling plants along the line of the railway.



From the middle of the nineteenth century many spa towns benefited from reforms in civic governance. Administrations took on new duties to respond to necessary changes in fabric and infrastructure. The introduction of tram services resulted in widening and straightening of old roads. Demand for public health called for the introduction of sewerage and drainage schemes. Rivers were cleaned and associated flood prevention measures introduced. Gas and electricity services were introduced in all the towns resulting in a marked change in the character of the urban areas at night and in winter months with lighting in shop windows and streets.



Source des Célestins,
Vichy



Early poster
of *Vichy*



Spa bathroom, 1890,
Františkovy Lázně

Increasing protection of the springs and setting

Natural mineral and spring waters are a gift of nature and the *raison d'être* of spa towns (and of the bottled water industry). The waters are a renewable resource, replenished continuously through the hydrological cycle. Although underground water is common and widespread, the qualities of the thermal and cold mineral waters of *The Great Spas of Europe* are particularly special. The infiltration of meteoric water that resurfaces after a long and slow underground traverse is also affected by groundwater of deep (magmatic and volcanic) and non-meteoric internal origin. Elements of deep origin such as boron and lithium, and natural radioactive elements, indicate these inflows, together with carbon dioxide.

Water quality and purity, and the flow rates of the springs that have long sustained the economies of spa towns, need to be protected from incompatible activity. The risk of interrupting flow, or of contamination, depend on the nature of such activity and of the intrinsic vulnerability of the aquifer system itself. Hydrogeology, the branch of geology devoted to the study of underground water, is of particular importance to the 'Great Spas', especially when drilling/boring deeper into aquifer systems became commonplace. Each of the component parts has been subject to comprehensive studies in certain cases through the centuries. The effective (and in many cases legal) protection of their springs in terms of quantity/flow, and their respective intakes or catchments, is therefore generally long-standing.

In France, 'thermalisme' has a long history, and a firm establishment, in the health structure of France. Hot springs became State property in 1549, under King Henri II (1519-59), and in 1605 Henri IV (1553-1610) introduced the first State controls and appointed a Superintendent of the Kingdom's Mineral and Medicinal Waters. Following the French Revolution, new regulations were drafted in the early nineteenth century, and the Royal Academy of Medicine was created in 1820 to assume supreme authority over all things related to natural mineral waters. In 1856 an Act made it possible to delineate a protection perimeter around each spring to protect its flow (in *Vichy* the frequent diversion of natural mineral waters was known as the 'war of the springs'). In 1860 a decree was issued concerning the surveillance of springs and spas, and including the use and management of their water, in order to monitor water quality and preserve its physical and therapeutic properties. It also had a second purpose to harmoniously distribute spa establishments with regard to high economic potential.

The meteoric catchments of the Czech Bohemian spas have long enjoyed protection. The oldest ever record of the protection of mineral springs (1516) relates to the outflow of the so-called Eger (Cheb) acidulous water which was situated in the place where *Františkovy Lázně* is now located. Institutional protection of the *Karlovy Vary* springs dates as far back as 1761 making it thus the second oldest institution of its kind in the world after *Františkovy Lázně*. The first protective zone for *Mariánské Lázně* was established around the curative springs in 1866 by decree of the Czech governorship. Since 1959 the sources are protected by modern protection zones via inner zones (protection of the spring outlets), the forests around the spa towns (where no industry is allowed), and the surrounding area where no activity is allowed that might negatively affect the groundwater (agriculture is only allowed with restrictions, for example, on the use of manure). In 1974, Český les Protected Landscape Area (610km²) was established with the specific aim to protect the areas of the origin of the meteoric source of the mineral springs of *Karlovy Vary*, *Mariánské Lázně* and *Františkovy Lázně*, and to generally conserve the landscape around them. The terrain comprises extensive raised peat bogs and vast forest complexes, hugely important for the hydrology of the spas.

In Belgium, at *Spa*, the Fagne de Malchamps Catchment Area in the Ardennes is the largest (132 km²) mineral water protection area in Western Europe and one of the oldest, established in 1889. It comprises high moorland, wetland, peat bogs and deciduous forest, and today Spadel (the last major Belgian independent family producer; formerly Spa Monopole) is in partnership with the region's Region's Nature and Forest Department and the city of *Spa* to manage the area in an optimum way.

In Germany, the common quantity medicinal spring protection areas of all the *Bad Kissingen* mineral springs was fixed in 1922. The common qualitative medicinal spring protection areas of the Kurgarten springs as well as for the 'Runder Brunnen' have been valid since the 1980s. *Bad Ems* and *Baden-Baden* also present historic protection regulations.

Following the study of the Bath and Bristol Region of 1930 the *City of Bath* was able to bring forward a Green Belt around the city and this was largely in place by 1939. The protection of the Hot springs in the City was enabled through a private Act of Parliament in 1937.

Thermal medicine and *The Great Spas of Europe*

The golden age of thermal medicine is between the second half of the nineteenth century and the 1930s. Whilst little remains of the medical therapeutic practices of this period, all their values survive with a special and renewed place in modern medicine that is more effective, but also more respectful of patient integrity. It can be therefore considered that thermal medicine has a value that is both universal and outstanding.

Thermal water is natural, universal and accessible to all. If its use in human health is present on the five continents, it is mainly in Europe that its use has been medicalised for about six centuries. In fact, the beginnings of thermal medicine date back only to the fourteenth and fifteenth centuries. The first known written evidence of the curative use of European thermal waters is in a letter of July 24, 1387, from an important Tuscan merchant to his doctor : "...how can I drink the curative waters of Montecatini baths?". Soon after 1370 when Emperor Charles IV (Karel IV) bestowed on a spa hamlet the privileges of a royal town, scholars studied medicinal compositions, prescribed treatments in *Karlovy Vary*

and provided the first record of medical use of thermal water. In his *“Tractatus de balneis”* (Treatise about baths, 1417), Doctor Ugolino Simoni made a survey above the most important Italian baths, speaking about the well-known therapeutic properties of the thermal waters of *Montecatini Terme*. The very first German-language spa non-medical guide from Hans Folz entitled *Dieses Püchlein saged unß von allen Paden...* (1480), mentioned the baths of *Bad Ems*, *Baden bei Wien*, *Karlsbad (Karlovy Vary)*, and *Baden-Baden*. The very first French-language spa non-medical guide from Nicolas de Nicolay in 1567 was entitled *Description générale du pays et duché de Bourbonnois*, and included a presentation of *Vichy*. At the end of the fifteenth century, in his ode *“In Thermas Caroli IV”*, humanistic poet Bohuslav Hasištejnský of Lobkowitz pointed out that the *Karlovy Vary* mineral water was used to heal all ailments. This poem represents the first written record on local springs and was subsequently translated into 25 languages.

The first medical treaties on the use of the waters were mainly published in the sixteenth century: 1522 for *Karlovy Vary* by Dr Václav Payer who started to prescribe thermal water for internal use; 1528 for *Mariánské Lázně*; 1535 for *Bad Ems* by Dr. Johann Dryander *Vom Eymsser Baden*; 1562 for the *City of Bath* by William Turner *The Book of Natures and Properties of the Baths of England*; 1631 for *Vichy* by Claude Mareschal, *Physiologie des eaux minérales de Vichy en Bourbonnois*. 1589 for Johannes Wittich, *Aphoristischer Extract Und kurtzer Bericht, des mineralischen Sauerbruns zu Kissigen, im Fürstenthumb Francken, von seiner Kraft und Wirkunge*, Erfurt 1589.

It is mainly in the seventeenth century in Europe that works describing a scientific medical approach of the therapeutic effects of thermal waters appear, and the beginnings of a legal organisation for control and welfare: Henri IV created the charge of Surintendant des eaux minérales de France in 1605 (Superintendent of French Mineral Waters). In *Vichy* in 1679 and then in 1686, Claude Fouet, the first intendant of the mineral waters of *Vichy*, described the beneficial or even “miraculous” therapeutic effects of thermal waters on multiple ailments. Similarly scientific medical books were published in Italy, Bohemia and in Belgium (in Latin, then in French), with the title of *Spadacrene* (1614), anticipating modern thermal medicine, and the fruit of ten years of observation of Dr. Heers treating patients with *Spa* waters. It was at this time that the significant development of the spa resorts of the *City of Bath*, *Spa*, *Vichy*, and *Karlovy Vary* began.

Thermal medicine then developed in the eighteenth century in Europe with the first chemical scientific analysis of thermal waters. This development was achieved homogeneously in Europe despite a geographical and cultural dispersion. In the middle of the eighteenth century, structured and functional spa treatment establishments often became the biggest buildings of a spa town, requiring a reorganisation of the access roads and often the destruction of ancient medieval surrounding buildings (for example in *Vichy*, and in the *City of Bath*). Usually, it was the crowned heads and the aristocracy that financed these establishments or made them fashionable (Leopold of Austria, Grand Duke of Tuscany in *Montecatini Terme*, the two daughters of King Louis XV in *Vichy*, Emperor Joseph II in *Spa*, Peter I the Great in *Karlovy Vary*). In the *City of Bath* it was the Bath City Corporation which undertook the development of the town and its general hospital and favoured by subscription the medical aspect: *“Bath has become the great hospital of the nation”* (Tobias Smollett, 1752). The publications of therapeutic effects thrived, still considering thermal water as “miraculous” in comparison with the ineffectiveness of the empirical treatments of the time. Walks/promenades and physical activities were arranged and organised, the therapeutic properties of which being already considered complementary to the thermal cure, at the same time in almost all European countries. In *Spa*, doctors associated relaxation with the mineral

water cure, prefiguring, a hundred years before its development in Europe, the creation of a form of resort. This was described in 1734 by the Baron Pöllnitz (which was later translated into English, German, Dutch), abundantly illustrated and entitled *“Les Amusemens de Spa”* (“entertainments/amusements of *Spa*”) where the emphasis is within the title, on the amenities of the village, associated with the benefits of the cure (we also find this notion in the book of Hans Folz on the German baths as early as 1480).

When in the 1760s Dr. Becher discovered the presence of carbon dioxide in the mineral spring of *Karlovy Vary*, an “air” that immediately evaporated from the water, he was seized with the inspiration to ensure that thermal water would be drunk in the shortest possible time from its being drawn from the source. More and more frequently, the spa guests began to emerge from their dwellings and head in groups to the spring-heads, to take their daily doses of water. To ensure that the curative springs could be used for drinking even in inclement weather, they were given coverings, starting with simple roofs or small bowers, later developing into more costly structures in forms determined by the dominant taste of the moment.

Source of the Sauvenière
and the Groesbeeck, *Spa*

At the end of the eighteenth century, Dr. Bernard Adler started to experiment with spa treatments using mineralised peat in *Františkovy Lázně*. A special method of bathing in a peat with an admixture of mineral water was elaborated here which was later copied in many other spa towns.

The word “thermalism” (or *spa*) was used for the first time in France in 1845 and was then defined as “the medical use of mineral waters”. From the middle of the nineteenth century, with the progress of medical experimentation, chemistry and physiology, the “miraculous” effects of the spa treatment began to be discussed and questioned by doctors and academics.

This was nevertheless the apogee of innovations in thermal medicine which continued for more than a century until the appearance of drugs from the chemical and pharmaceutical industries in the middle of the twentieth century.

Thermal springs in Europe were distinguished by their chemical composition, but comparison of their therapeutic efficiencies shows that they are less related to their chemical composition than to the organisation of the stays, innovation in the use of thermal waters and their derivatives such as gas (*Vichy*, *Bad Ems*, *Mariánské Lázně* in 1818), salts for making pastilles in *Bad Ems* and *Vichy* or waffles in *Mariánské Lázně*. Durand-Fardel said about thermal medicine in 1851 “*The mineral waters predispose to healing rather than cure*”: this is still true in 2019. Nevertheless, thermal medicine was a receptacle of many physical (radioactivity), physiological, and microbiological sciences that contributed to its development. Nevertheless, a relative homogeneity was developing in the practices of thermal medicine through practical guides and international congresses which multiplied in the European cities. Thus, in 1921 the ISMH (International Society of Medical Hydrology) was created.

After World War II, medical developments supplanted hydrotherapy and signed its general decline, to the point that some governments abandoned the medical prescription for their country while putting in place their National Health Insurance (Belgium,



United Kingdom). Nevertheless, thermal medicine has been recognised by the World Health Organization since 1986 and is taught in several European universities. Thermal medicine is an integral part of non-medical therapies used in medicine. Since the mid-2000s, mainly in France thanks to AFRETH, publications in peer-reviewed scientific journals demonstrated the medical efficiency of spa treatments, particularly on chronic diseases which have been always considered as the best medical indications for the last two centuries in thermal medicine .

Although thermal medicine has lost its “miraculous” therapeutic virtues nowadays, it has benefited from a new surge of interest among doctors and patients. It holds its place as a complement to allopathic medicine to improve the quality of life of patients, their rehabilitation, their “well-being” or even serves in a privileged place for the prevention of ageing-diseases.

Thermal medicine and the urban typology of the spa

Thermal medicine is the only example of urbanisation around a medical practice, whereas many spas in Europe did not initially have a geographical advantageous location to their urban development. It is the thermal water alone which has led to urban development on a “human scale”, organised around the thermal springs and healing patients. The spa towns are always small- or medium-sized and have been sophisticatedly equipped so that all the specific medical care arrangements are usually accessible on foot, encouraging “standing patients” to be active during their stay.

It is the organisation of a holistic medical care of patients that led to the specific urbanisation of European spa towns, and which has shaped their progressive development through the centuries with both an aesthetic concern and a medical concern for urban architecture, centred on the thermal springs. This gives them their unity, their homogeneity (mutual German, Italian and French influences, for example, or English, Belgian and Italian) and their difference from other cities.

This specific urbanisation includes:

Reception of the patients:

- The construction of hot springs halls at the point of the emergence of springs or close to where there are several springs available in the spa town.
- The construction of thermal baths for medical care (or even hospitals for the poor like in the *City of Bath*, *Vichy*, *Spa*, *Baden bei Wien*, *Karlovy Vary*, *Montecatini Terme*) where each town or city searches for perfection for its patients with complex architectural programs and sumptuous decorations for the thermal establishments as well as for the surrounding buildings. This is a specific need for thermal medicine which treats patients individually and does not simply offer public baths of hot water as it is practiced in many countries.
- Railway station for the arrival of trains in the urban centre, favouring the transport of curists (and tourists) but also of bottled waters (*Bad Ems*, *Karlovy Vary*, *Spa*).

- The construction of large hotels and then palaces near the thermal springs. In 1850, or earlier, hotels gradually replaced the lodging houses and evolved at the turn of the twentieth century towards 'palaces'.
- At the same time, residents set up furnished apartments in their villas on the periphery of the spa quarters. They beautified them for the curists, either the famous wanting to stay incognito, or more modest not being able to pay the price for a hotel, but with the concern of the quality of the welcome and modern comfort. The architecture of the villas was adapted to the reception of the curists, adding beautiful façades and foyers of welcome to attract the curist, internal organisation of the villa allowing the curists to be independent on their floor in a property inhabited by the owner. In other cases villas are equipped for doctors, often able to accommodate the sick or offer them care (*Vichy, Montecatini Terme, Bad Kissingen*).

The mobilisation of the patient's body has led to:

- The transformation of the natural landscapes surrounding the spa (thermal springs, rivers, valleys, vegetation) and the development of urban landscapes (parks, paved or gravelled spaces, remarkable and exotic trees, flowers, games, recreation, covered galleries to avoid being too exposed to the sun or bad weather, decoration of the cities, vehicle-free zones for pedestrians), all constituting a “therapeutic and recreational spa landscape” where everything invites to the promenade because it is accessible on foot from the springs. “The health also comes through the eyes”: the paths of the promenade are carefully maintained and decorated, and accessible to the curists of any physical condition. The curist is invited to visit the city through walks arranged to go to springs or the main places and principal features. Nature and architecture are reciprocally valued. These facilities do not exclude others in villages near the spa town, the free time of the curists during their stays allowing them excursions in the neighbouring villages and in the surrounding countryside.
- The construction of multiple sports facilities (individual, couple, family or group activities) concentrated on a small urban space allows the practice of several successive activities and to meet the hobbies of the patients. In *Vichy*, for example, 26 of the 28 Olympic summer disciplines can be played, all of them being accessible on foot.

For the “mental relaxation / release of the mind” an anthology of installations was built throughout the nineteenth century (sometimes earlier) that varies according to the town or city but concurred in all cases to the well-being, the tranquillity and the safety of the curist:

- Places of entertainment and games: gaming, gambling, casinos, card games, billiard rooms, conversation rooms, outdoor games, sports, street and park entertainment.
- Musical entertainment venues: music kiosk, opera, street orchestra, dance halls, ballrooms, musical theatres.
- Places of cultural entertainment: theatre, art exhibitions halls, museums, salons, bookshops, conference halls, conversation rooms.
- Embellishment of the city: architectural quality of public buildings, decorative flowers, beautiful shops, squares, riverbanks, pedestrian streets, clean spaces, arranged landscapes for organised excursions around the spa town.
- Prohibition of noise inside houses as on the street, to ensure the quietude and the quality of sleep.
- Small shops and boutiques for buying local souvenirs to bring home (candies, cosmetology, homeopathy- naturopathy- products based on thermal water, trinkets in the name of the spa town, porcelain spa drinking vessels).

Mutual influences between *The Great Spas of Europe*

The end of the eighteenth century is marked by the rational period of thermal medicine linked to chemical analyses of the waters. The use of water (increasingly from the sixteenth century) then specialises according to the diseases, the condition of the patient and the chemical characteristics of the thermal water. Doctors from Italy or France were convinced that for each disease there was an appropriate spring. On the other hand, in Germany, the waters (at least in the Middle Ages) were all “able to do everything”. The former kept the water at the centre of treatment while the latter multiplied the annexe techniques.

In this context, there was no open competition between physicians of the different spa towns. For instance, *Montecatini Terme* and *Karlovy Vary* estimated they had no competitor among other European spa towns (and vice versa), just because each of them is exclusive, according to their unique thermal content and practices, history and culture traditions, climate and countryside, touristic position and urban outlook. For instance, in *Spa* there was little bathing, whereas drinking cures were the usual prescription, and the reverse was true for *Karlovy Vary* until the eighteenth century. This did not prevent each spa town from observing the others, curists to compare their stays from one country to another, patients from *Karlovy Vary* to visit spas in *Baden-Baden*, and thus for spa towns to undergo multiple mutual influences. Physicians and doctors shared their knowledge and their results of innovative treatments as well for thermal medicine and for medicine in general.

The only serious competition between spa towns was linked to the war between France and Prussia in 1870-71. A “water war” developed just after, and a French thermal nationalism flamed to the detriment of German spa towns: for instance Châtel-Guyon was called “the French Kissingen”, *Baden-Baden* “has no therapeutical efficacy” and the tiny resort of Miers was called “the French Karlsbad” and did as well as *Bad*

Kissingen. This did not prevent *Vichy* from copying in 1899 the covered galleries of Karlsbad (*Karlovy Vary*) initially designed to allow the curists to walk with their glass in their hand in order to wait for the water to cool and be drinkable: its functions in *Vichy* was transformed and mainly used for protecting curists from bad weather or hot sunshine.

In this context, thermal medicine developed homogeneously in Europe in the nineteenth century. Scientific works from other physicians are always cited when a book is published, irrespective of their country of origin, and the same is applied in spa towns if considered as a progress in medical knowledge. Moreover, physicians in spa towns were usually famous and knew each other in the different countries by reputation. Cooperation and partnership between border spa towns was therefore easy, for example between those in the Czech Republic, Germany and Hungary.

Below are quoted a few examples, among a great number, of mutual influences in thermal medicine between spa towns and countries:

After his return from Italy where he helped to establish thermal bath at Lucca (Tuscany), Emperor Charles IV founded the thermal bath at Loket (now Karlovy Vary) in the mid fourteenth century.

It was Michel de Montaigne (1533–92, philosopher of the French Renaissance) who, in the sixteenth century, discovered the thermal showers and affusions in Italy and brought back the practice to France where baths predominated.

*Wenzel Payer of Loket (now Karlovy Vary) who had a doctorate in medicine from the university in Bologna, Italy and who visited several Italian spa towns recommended, in his publication *Tractatus de Themis Caroli IV* (1522), drinking the spring waters in addition to bathing in them.*

*Probably the earliest examples of translations of a spa town monography in another European language is the medical thesis entitled *Kurzer Bericht vom Emser Bad* by J. Daniel Horst on Bad Ems, dated 1683. This compared his baths to those of Bohemia, and was translated from German into French.*

An innovative French treatment by mineral water inhalation in 1847 was introduced in 1855 at Bad Ems by Dr. Ludwig Spengler. The innovative fixed inhalator he developed has been refined until today, making a significant contribution to this popular method of treatment.

Within the Austrian Empire, Františkovy Lázně was the first to use muds for spa treatments in the nineteenth century. This innovation was then copied by many spa stations in the Austrian and German empires.

The 'Pastilles de Vichy', made with extracted thermal water salts, were initially produced to be dissolved in fresh water and therefore to pursue the medical water cure when patients were back home. They were copied at Bad Ems producing the 'Emser Pastillen' from 1858. Both pastilles are still produced today. Bad Ems and Vichy were often compared because their waters are highly bicarbonated and therefore effective in the treatment of gout.

The technical operation of the Imperial Spa in Karlovy Vary, which from 1895 included the distribution of bathtubs filled with peat to clients' cabins, was subsequently copied in many European spa towns. Since 1870, the Bad Kissingen system of transporting bathtubs on rails was very modern, and in 1925 its system of filling bathtubs by a pumping system was exemplary.

The 'Vichy horizontal massage shower' invented in June 1896 in Vichy was used in the City of Bath spa from the beginning of the twentieth century and was subsequently copied all over the world.

The German architectural arrangements of the 'Trinkhalle' model adopted in order to consolidate access to its multiple sources in one place, was copied by Vichy after a study tour in 1898 through the main European spa towns.

In the years 1951-56, CO₂ gas injections began to be used in Mariánské Lázně and are now used equally in Karlovy Vary. This cure method was discovered at the beginning of the twentieth century in the French spa town of Royat. Now it is widely known, and it can be said that the three cornerstones of spa cure in Mariánské Lázně are water carbonated baths, dry carbonated baths and CO₂ gas injections.

Some examples of medical articles on thermal medicine, published in different countries of *The Great Spas of Europe*, include:

- a. Frederic Cattie: *Handbook for Ems and its environs, with observations on the use of its mineral waters and an account of the geology of the neighbourhood*. 1855.
- b. Becquerel, A.: *Des eaux d'Ems. Études sur les propriétés physiques, chimiques et thérapeutiques de ces eaux*. Paris 1859.
- c. Cormack (Dr), *Vichy and its Waters*, Paris, 1895.
- d. *Méthode générale d'analyse ou recherches physiques sur les moyens de connaître toutes les eaux minérales, translated from the English book by M. Coste*, Paris, chez Vincent, 1767, in-12. Gustave Monod.

There are also books that make comparisons between famous spa towns. Examples include:

- a. Monod G. *The Treatment of Gastro-Hepatic Dyspepsia at Vichy, Carlsbad, and Cheltenham*, J R Soc Med April 1912 5: 7-16.
- b. James C. *Guide pratique aux eaux minérales de France, de Belgique, d'Allemagne, de Suisse, de Savoie, d'Italie et aux bains de mer*. Ed. Victor Masson. Paris 1852. 559p
- c. Several books and articles have been published comparing *Karlovy-Vary*/ *Karlsbad* and *Vichy* (Durand-Fardel M ; Durand-Fardel M. & Durand-Fardel R.; Parturier G.). The non-competitive differences in medical practices between the two spas is clear through these comparisons: "two medications, roughly identical in appearance and in their therapeutic effects, but with effects on the organism in a quite different way", "the waters of *Karlsbad*, being commonly disruptive ... are mostly suited to torpidous organisms, while those of *Vichy*, whose tolerance is essentially silent, are more suitable for excitable organisms." "The treatment of *Karlsbad* exercises a more energetic action on the old malarial liver engorgement, and the treatment suited to hepatic colic." "The dogmatic severity of the diet at *Karlsbad* is famous; The liberal tolerance of the regime followed in *Vichy* is no less well known". The nationality of the sick does not matter to *Vichy* whereas in *Karlsbad* (*Karlovy Vary*), French

and Spanish hardly tolerate the waters. Drinking cures are more spread over the day with meals in *Vichy* than in *Karlovy Vary* where they are concentrated in the morning on an empty stomach.

Diversions

From the beginning of the eighteenth century, spa towns flourished as centres of pleasure and leisure. Then, the line between recuperation and recreation was thin. Bathing, drinking and associated spa treatments only occupied a small part of the day. So, concessioners and managers of spa ensembles and spa towns ensured a continuous supply of entertainments and opportunities for leisure and recreation to occupy time when curists were not taking the waters. This required a considerable investment in assembly rooms, casinos, ballrooms, theatres, promenades and parks and gardens - made available to wide-ranging classes of the public.

Opportunities for less formal leisure were available in coffee houses, inns, subscription libraries, meeting rooms and salons. In many of these places, a wide range of books was available in many European languages together with newspapers from across Europe. Coffee houses provided refreshment, conviviality or solitude and also access to newspapers, books and journals. In the *City of Bath*, unusually and unlike London and Birmingham, eighteenth century coffee houses were open to ladies. Subscription libraries were independent commercial enterprises but libraries were included also in *Konversationshäuser* such as the Marx bookshop and library in the *Konversationshaus* in *Baden-Baden*. Access to these libraries was not determined by class or gender but in the *City of Bath* women also had their own subscription library.

The range of opportunities on offer for leisure and pleasure attracted aspiring bourgeoisie and, for many, these activities reflected how they perceived and defined themselves. The opportunities were hitherto restricted to Court entertainment and elite leisure, but now leisure became available, public and commercial. In this way, this progression contributed to changing the relationship between an elite ruling class and an emerging middle class - that now had an increasing disposable income and leisure time.

The joint pursuit of pleasure was enjoyed by both men and women; and here manners were forged. For example, civility was expected around a gaming table. This in turn contributed to the development of a polite society, broadened literacy and enlightened thinking - essential features of the Eighteenth Century Enlightenment in Europe.

All the 'Great Spas' include substantial buildings and designed spaces for entertainment and recreation. After the baths, drinking halls and treatment rooms, the next most significant building in all the spa towns, was the principal function room which hosted assemblies and balls. Principal amongst these are the *maison d'assemblée*, *Kursäle* and *Konversationshäuser* and they provided places to meet in conversation rooms salons and dining rooms. Representative examples include the *Waux-hall* of 1770 in *Spa* and the *Kurhaus* in *Baden bei Wien*. Many of these buildings included rooms and spaces for other activities such as casinos, music rooms, libraries and reading rooms, with smaller spaces for salons, and lounges. In the *City of Bath* the Assembly Rooms, Pump Rooms, the Abbey, Parades and Pleasure Gardens were the principal focal points for the visitors who were known as the 'Company'.

'Spa is not an expensive place of sojourn, and there is no lack of resources for amusement. It has its club; and parties into the country, balls and fêtes champêtres, with illuminations are often announced. Concerts and exhibitions of various kinds are not unfrequently given at the Vauxhall building about half-a-mile distant, and races are appointed for stated periods.'

Dr. Edwin Lee, on *Spa* 1863

Codes of Conduct

Spas assemblies and balls were strictly organised with codes of conduct. In *Spa*, the routine of the day was published in guide books. Some spa towns adopted 'to determine behaviour rules' in casinos, kursaals and assembly rooms. These rules were published in guide books or posted in the assembly rooms and policed and enforced. In the 1860s and 1870s 'rules' were posted at casinos in *Vichy*. These were set out a dress code and guidance for inexperienced visitors on the etiquette and manners that were expected of them. These rules endeavoured to establish level of civility and formality at which patrons would conduct themselves and set out clear parameters for social interaction.

'The Rules of Bath' had been established by the Master of The Ceremonies, Richard 'Beau' Nash in the City at the beginning of the eighteenth century to guide behaviour in the Assembly Rooms. By 1742, the rules had been adopted formally by the City Corporation and they were set out in guidebooks and also posted in Assembly Rooms and Guildhall. In time, the 'Company' in other spa towns adapted and approved their own rules.

Nash's rules in the *City of Bath* were consistent with other published codes of conduct recommending and establishing standards for polite behaviour and accepted manners. From 1600 to 1800, some 435 treatises on manners were published in France, and some 563 treatises were published in England. These rules and codes of conduct contributed to the development of a 'polite society' across the continent and to enlightened thinking in Europe. The acceptance of rules of games in turn influenced the ability to enjoy games in different countries. Careful management of the spa towns made sure there was a reduction of the 'social distance' between the Court, the elite and the growing middle class who could afford to attend the spas for the season. Representative examples of social management were in place in the *City of Bath*, *Spa* and *Vichy*.

It has been obser'd before, that in former Times this was a resort hither for Cripples, But now we may say it is the Resort of the Sound, rather than the Sick; the Bathing is made more of a sport and Diversion, than a physical Prescription for Health; and the Town is taken up in Raffling, Gameing, Visiting, and in a Word, all sorts of Gallantry and Levity'

Daniel Defoe

Gaming

Early spa towns had to rely on existing 'country pursuits' to entertain visitors. However, as European society became more civilised and sophisticated, organised indoor games became established in coffee houses, conversation houses and assembly rooms. The first

A portrait of the Master of the Ceremonies, Richard 'Beau' Nash from Oliver Goldsmith's *'Life of Nash'* of 1762.



games were generally noisy and involving dice. Then these were replaced by organised, quieter and more elaborate card games. These were followed by table games including roulette in its various forms, such as roly-poly in England and in the *City of Bath* a version known as EO (evens and odds). This was followed in many spa towns with the introduction of purpose-built casinos.

The evolution of organised games with their own rules relied on the willingness of the players to conform to the accepted rules of the game. As rules became established and published, players were able to travel between the spa towns and take part in a game and be able to assess confidently the level of risk in the game and their chances of winning. This is consistent with and reinforced the acceptance of codes of conduct in the Assembly Rooms and the evolution of manners and a development of polite society.

Gambling had been endemic throughout the sixteenth to eighteenth centuries in Britain and the same was true in much of Europe. As spa towns sought to manage their visitors and patients with codes of expected conduct, state governments sought also to prohibit or control gaming and gambling and, in some cases, this was to establish a monopoly and an income for the state or the town. Early examples are *Bad Ems* (1720) and *Baden Baden* (1767). In England, casinos had been forbidden when certain card games, dice and forms of roulette were banned in 1739, again in 1745 and then in the 1770s. Control of gaming was undertaken through a system of licensing through local magistrates. Legislation also set limits on sums that might be won or lost. Their aim was not to minimise gaming but to maximise revenue. Nevertheless, the Assembly Rooms in the *City of Bath* were used for gaming, which also continued occasionally and discretely in homes. In the early eighteenth century, card tables were organised in the two Lower Rooms and a card room was built part of the later Upper Assembly Rooms 1761-71 and here the extension of 1771 included a substantial card room.



1872 engraving. The gambling room prior to the closure of the Casino, *Spa*

In other places gaming was controlled through a system of auctioning concessions. For example, concessions for gaming in the German states were the responsibility of the independent states such as Baden, the Kingdom of Bavaria and the Duchy of Nassau. In the *City of Bath*, the Master of the Ceremonies was paid through income from gaming, but the holder of this post was elected by the Company.

In spite of bans on gambling in several European states (these varied with time), spa towns invested in substantial buildings for assembly in which gaming took place. Gaming did not always take place in a building called a 'casino' and at the same time some buildings known as 'the casino' were used for activities other than gambling and these include an hotel in *Mariánské Lázně* and restaurants in *Baden bei Wien*. In *Spa* the first buildings used for gaming were known as the 'maison d'assemblée et de bals' (assembly rooms and ballroom). Amusingly, the name of 'Casino' came into use when gambling was prohibited in 1872.

Gaming was an essential attraction for many spa towns and for many of their visitors, was the principal reason for travelling to the spa. Here ladies could compete in gambling on equal terms with men. All social classes mingled around the gaming tables either

actively taking part or as spectators. For many aristocratic players, gaming was a compulsive fashion and, for a few players from all classes, it was a means of earning a living. At the same time, some physicians considered gambling with the other diversions were a good thing as a distraction from real or imagined medical complaints.

Following revolutions in 1848, gaming had been prohibited in German states - with the exception of several spa towns which gave them a crucial competitive edge. For example, gaming was prohibited in the Duchy of Nassau where casinos closed in 1849 but opened quickly in 1850 in a few towns including *Bad Ems*. Various factors in the German states had concentrated gaming to four principal gambling spa towns which included *Baden-Baden*. At the end of the eighteenth century, *Baden-Baden* absorbed émigrés fleeing Napoleonic France and they invested in their new German homes. They are likely to have brought roulette to *Bad Ems* after 1800, where hitherto, games had been limited to billiards and card games such as *faro*. These towns and their spas benefited later from the prohibition in 1837 by Louis Philippe on gambling in France. This decision favoured the Rhineland spas including *Bad Ems* and *Baden-Baden*. Then other French men and women crossed the river and took up opportunities for gaming. Amongst these émigrés were several entrepreneurs who took up gambling concessions in *Baden-Baden* and *Bad Ems*.

Following a second revolution in France, the newly installed King Louis Philippe in 1837 closed French casinos. On this, Jacques Bénézet, moved from Paris to *Baden-Baden*, where gambling had long been practiced, and he then outbid Chabert in 1838 for the next concession for running the *Konversationshaus*. Here he introduced major improvements, modernised the gaming halls, transformed the orchestra and paid for a second *Trinkhalle* and the branch railway line from Oos. All this contributed to making the town a premier European attraction. The Bénézet family acted more as cultural patrons of the town than as mere directors of casino. When gambling was banned in 1871, unofficial backsliding took place in the *International Club* and on the racetrack.

Chabert left *Baden-Baden* to bid successfully for a gambling concession in Nassau in 1838 and this included *Bad Ems*. Organised gaming had taken place here from 1720 in one of Germany's oldest casinos, first in the *Conversationshall* of 1696, where gaming took place from 1720. The present *Kursaal* was finished in 1839 and gaming took place here up to 1859 in the *Marble Hall*, and as this was used also for concerts in an extension to the west in 1859. Roulette was played here from 1859 to 1872. Gaming continued here until it was prohibited over fifty years later and continued after absorption in 1866 into the hegemony of Prussia where all gambling had been prohibited. Nevertheless, gaming in *Bad Ems* was permitted to continue until 1872. After the prohibition had been removed an extension to the concert hall was opened as a casino in 1987.

Regulation of gaming in the Kingdom of Bavaria had been different from other German States until its amalgamation into the Republic in 1871. In *Bad Kissingen*, from around 1800 until 1849, gambling (including hazard and roulette) was practiced in the former "Kurhaus", a building from 1738 that formerly stood next to the *Kurgarten*. Gambling was prohibited in Bavaria from 1849 to 1871, when it was absorbed into an Imperial Germany, but the ban continued.

The name Casino, however, is not necessarily always connected with gambling: the "Casino" building in *Bad Kissingen* that is part of the *Luitpoldbad* had been called

“Casino” ever since its existence from 1880. In the beginning its rooms were used as an assembly hall with gastronomy and various gaming offers such as billiards (gambling was prohibited at that time). From 1955-68 gambling took place in a different building (which no longer exists) and since 1968 it has been practiced in the “Casino” building as part of the Luitpoldbad.

Up to 1751, the prince Bishop on behalf of the Principality of Liège had forbidden private gaming in *Spa*. In October 1762, the Prince granted The Magistrat du bourg (Spa City Council) control over illegal gaming and to collect a tax on gaming and for private investors the right to run assembly rooms for dancing and gaming. The first of the gambling house, La Redoute, opened in 1763. Six years later, after expanding, the building houses with two gambling rooms, a reading room and a ballroom. In 1770, a second and rival assembly room opened: Le Waux-Hall. This had an elegant ballroom, and two gaming salons. Gaming took place in both assembly rooms and the competition was fierce. Especially from 1785 with the opening of a third gaming house that will provoke "The quarrel of Spa games" (La querelle des Jeux de Spa). The Redoute initiated the Casino of *Spa* (on the same site) which appeared after gaming had been prohibited for the first time in 1872. It had again been prohibited when the Principality was annexed to Napoleonic France and apart from a short break between 1902-19, when all gambling was prohibited, it is the oldest casino of its kind in business.

Throughout the Austrian Empire, and later the Austrian-Hungarian Empire, gambling was prohibited by a series of decrees. Dr Edwin Lee, in 1863 observed of *Karlovy Vary* that it ‘... offers but little resource for the idler, being mostly resorted to by invalids. Games of hazard are not allowed in the Austrian empire.’ Gambling had been banned throughout the Austrian Empire by Emperor Leopold I from 1696, although concessions were given to some entrepreneurs. Accordingly, no casinos were built in *Baden bei Wien* and the Czech towns until after 1919. However private rooms in Kurhäuser and Konversationshäuser were set aside for discrete gaming parties. Dr Edwin Lee, in 1863 observed of *Karlovy Vary* that it “... offers but little resource for the idler, being mostly resorted to by invalids. Games of hazard are not allowed in the Austrian empire.” The prohibition on gaming was lifted in the Republic of Austria in 1930 but the authorities in *Baden bei Wien* had probably turned a blind eye on the many small gambling operations that had come into being in hotels, nightclubs and private villas. But after the ban was lifted the Republic’s biggest casino opened in *Baden bei Wien* in 1934.

In *Montecatini Terme*, organised gaming reached a highpoint at the beginning of the twentieth century with proposals for an elaborate kursaal being brought forward by Giulio Bernadini in 1905. His design had been inspired by the Kurhaus at *Karlovy Vary* and was for ‘a vestibule with columns on all sides, a main hall, a vast terrace, a playing room, a reading room, a two-faced stage’. The building was completed in 1908 and enlarged in 1914 and 1921 to include new rooms for a casino and a shooting gallery.

During the middle of the nineteenth century, French spa towns offered theatre, dancing, billiard and reading rooms but they lacked the organised gaming that was then on offer in the German spa towns. Accordingly, their popularity amongst their patrons was diminished until the Louis Philippe’s prohibition on gaming was lifted, in spite of the prohibition on gaming in France. *Vichy’s* journey to success began in the 1840s when the composer Isaac Strauss arrived in 1846 to be the Director of the *Vichy Spa Orchestra*. This was housed on the upper floor of the Établissement

Thermal where concerts and dancing took place. Renewed interest in the spa town followed Napoleon III's visits from 1861, and after one of these he supported plans for development of the town with the introduction of a casino in 1865. The Emperor agreed that the further aggrandisement of the spa was in the public interest and allocated substantial sums of money for improvement work coupled with commitments from private speculators. The head of the stock company agreed to extend its lease for the privilege of being able to open a new casino. By the 1880s, the town and its spa buildings had become inadequate for the number of its visitors and it was considerably enlarged in 1900 with investment which included the best-preserved theatre in the town with reading and billiard rooms. But only when gambling in casinos became legal in 1907 did it house a gaming room.

Town	Kursaal or equivalent	Theatre	Casino
<i>Baden bei Wien</i>		Stadttheater 1908-09 (4th theatre from 1770) Sommerarena – a summer only partly open-air theatre; This was built on the site of a predecessor in 1906.	The Congress-Casino (also called Kongress Haus or Kurhaus) was used as a Kurhaus (1896-1934) sharing casino and Kurhaus functions
<i>Spa</i>	La Redoute 1763 (eighteenth century remaining elements lost during WWI) Waux Hall 1770 (A third Assembly Room of 1785- the Salon Levoz- was demolished in 1904) Kursaal 1908, rebuilt following a fire in 1909	Theatre from 1763 in La Redoute Small Theatre in Le casino Theatre Jacques Huisman 1920-25 in Le casino	Gaming in La Redoute (1763), the Salon Levoz (demolished in 1904) and the Waux-Hall (1770) Casino (1920-1925)
<i>Františkovy Lázně</i>	Assembly House includes Kursalon 1793-94 expanded in 1876-77 by the Conversation Hall (ballroom)	Božena Němcová Theatre	
<i>Karlovy Vary</i>	Lázně III Kurhaus Assembly Room 1863-66	Municipal Theatre 1884-86 Concert Hall in the Grand Pupp Hotel 1905	
<i>Mariánské Lázně</i>	Kursaal (Assembly Hall) 1899-1900 Dancehall and Konversation Room in the Kursaal - inside was a ballroom ladies salon, reading room, writing room and conversation hall and restaurant	Municipal Theatre 1868 (replaced in 1928)	Casino in the Kursaal
<i>Vichy</i>	Établissement Thermal Hall-des Sources	Theatre and Opera 1898 -1903	Casino 1863-65 enlarged 1900-01
<i>Bad Ems</i>	Marmorsaal built 1836-39 includes ballroom, concerts, the kur-theatre on upper floor with reading rooms and concert hall and present casino	Theatre added to Kurhaus 1913/14	Gambling permitted in 1720 but closed in 1874 Extension of concert hall now a casino from 1987
<i>Baden-Baden</i>	From 1766 on a building for leisure activities was build outside the medieval city walls. The actual "Kurhaus" was build from 1821-24 with Assembly Rooms, Gambling Rooms, library, ballroom, theatre and restaurant. Modified in 1853-54 for the new casino it was renovated and enlarged with a concert hall around 1910.	The history of the Baden-Baden theatre dates back to 1810 when a wooden theatre was build, followed by a theatre in the Kurhaus which was demolished for the renovation of the casino in 1853. The actual theatre was inaugurated in 1862 and financed by the Bénazet family.	Since the middle of the 18th century Gambling was common in <i>Baden-Baden</i> and was restricted to inns. A concession was given at 1801 and the Casino installed in the Promenadenhaus then in the Kurhaus. The fame of the Casino started in 1838 with the french leaseholder Jacques Bénazet, whose son Edouard took over in 1848 and commissioned to Parisian architects a profound transformation of a wing of the Kurhaus into luxurious rooms from 1853-54. Between 1872 and 1933 gambling was forbidden and the casino once more closed in 1944. Its restart dates back to 1950.
<i>Bad Kissingen</i>	Regentenbau 1911-13	Theatre from 1905 (replaces an earlier building on the same site)	In the casino building in the Luitpoldbad ensemble
<i>Montecatini Terme</i>	Kursaal 1907 alterations 1914-21	Verdi Theatre from 1930, rebuilt in 1981 on the same site	Extensions made to the kursaal to include a casino 1914-21, 1930-81
<i>City of Bath</i>	Pump rooms from 1704 Assembly Rooms 1761-1771 Guildhall 1775-8	After performances in the Lower Assembly Rooms- the Orchard Street Theatre from 1750-1805 now the Masonic Hall Theatre Royal from 1802	

Figure 4: Comparative dates of the Kursaal, theatre and casino construction within the nominated spa towns

Assemblies and dancing

Dancing was an alternative to gaming. However, in most spa towns the two activities took place in the same assembly buildings or casinos as in *Spa*. Magnificent balls and lavish assemblies were the highpoint of the season in *The Great Spas of Europe*. These events attracted the elite of European society and also those who sought to join it. Balls and assemblies were formal events where admission was by subscription and entry controlled so that only respectable people were admitted.

Dancing was an art that was held in the eighteenth century to be an essential social skill. For men dancing was considered to be a manly accomplishment. As well as dancing being a source of physical and mental rigour, it was held then that a graceful and polite manner was an achievement and likely to help meet 'genteel' company. These skills contributed to the development of a polite society and the ballrooms in the spa towns contributed to this. Services of dancing masters were advertised in the *City of Bath* for the season and several of these offered also lessons in swordsmanship. Dancing lessons were available for children at *Vichy* and lessons were available for adults who felt they needed help. In the *City of Bath*, French dancing masters were particularly in demand to teach newly fashionable dances that had been imported from France and these included the 'cotillion'.



Ball room of the Waux-hall,
lithographic, Abraham Vasse,
1852. *Spa*

As well as ensuring young girls (and boys) developed confidence and social skills when dancing in company on formal and grand occasions, dancing was held by some physicians as a useful form of healthy exercise and especially for young women who may not be disposed to walking or riding. Physicians in some spas towns held dancing to be part of the cure.

Early spa towns included assembly rooms built with 'long rooms' for dancing. In the *City of Bath*, the Lower Assembly Rooms provided dances twice a week from 1708. After the Upper Assembly Rooms were opened in 1771, the two Masters of the Ceremony arranged for balls to alternate between the competing Assembly Rooms. A 'long room' was built in the Sydney Hotel of 1794 as an added attraction to Sydney Gardens Vauxhall. Dancing and concerts took place in the *Spa* Casino of 1763 and the nearby Wauxhall of 1770.

In *Karlovy Vary*, the first large ball house, the Saxon Hall was built in 1701 on request of the Saxon elector and the Polish King, Friedrich August the Strong. Next to the Saxon Hall the Bohemian Hall was built before 1715. By the mid-nineteenth century, many other houses with dance halls were constructed in *Karlovy Vary*. In *Mariánské Lázně*, the first Kursaal was built right next to the Cross spring in 1826, and another Kursaal with a large ballroom, the Marble Hall, was created in 1868 next to the New Spa.

Some spa towns assumed a reputation as a 'marriage market', and dancing took on an essential role in this, particularly in the *City of Bath*, *Vichy*, *Karlovy Vary* and *Mariánské Lázně*.

Ballrooms and spaces for dancing were also used for concerts. The Kursaal with Marmorsaal built 1836–39 in *Bad Ems* includes ballroom, concerts the kur-theatre with reading rooms and concert hall and present casino. Gambling was permitted in 1720 but closed in 1874. Edwin Lee observed in 1840 that the Kurhaus at *Bad Kissingen* also was the venue for a number of activities for occasional balls and reunions and also for exercise in wet weather. The Casino of 1863 at *Vichy* was also the venue for the two activities with a ballroom provided above the Casino. Two dance floors were added in the 1950s to the *Montecatini Terme* Kursaal of 1907. In *Baden bei Wien* the ballroom in the Kurhaus that had been remodelled in 1934 was returned to its original design in 1999.

Not all dancing was held in public buildings, although the grandest of the balls in *Baden-Baden* were held in the Conversationhaus. Private balls also took place in villas and large hotels. In *Spa* dancing took place in the open air in the Prairie de Quatre Heures. The Banqueting Hall in the Guildhall of 1775 was used as a ballroom to house assemblies and balls for the citizens of the *City of Bath* to hold their own events and be independent of the Assembly Rooms. In *Karlovy Vary* the Blücher Hall in the Poštovní dvůr (Posthof) of 1791 was one of the most important ballrooms in the town. But later a 'social' and concert hall was built in the Grand Hotel Pupp in 1907. In *Montecatini Terme*, between 1900 and 1926, balls were held in the Grand Hotel La Pace.

Music

Dancing is accompanied inevitably with music. However, music played a wide and an essential contribution to the life of spas where music was played throughout the day as people bathed, drank the waters, breakfasted and then when they met in the evening at assemblies and balls. Performances by orchestras and bands took place in ballrooms, casinos, pump rooms and also in the open air alongside promenades and in pleasure gardens and kurgardens. Less formal music was provided by local choruses and orchestras with their performances in halls and churches as well as catch clubs and glee clubs singing in taverns and coffee houses. Increasingly music assumed an importance in the life of spa towns but not just for its therapeutic benefits and as an accompaniment to the cure but as one of a number of seductive and entertaining diversions and amusements.

In the early eighteenth century visitors to the *City of Bath* were welcomed to the city with a brief performance outside their lodgings by the City Waits. The band solicited a tip or sought a subscription that entitled the visitors attending a fixed number of performances during their stay but these delights provided by the band were abandoned after complaints from new visitors. Beau Nash as the Master of the Ceremonies asked for a subscription from visitors to pay for music but he recruited players from London to raise the standard of the indigenous band. A small band played music in the Pump Room in the *City of Bath* whilst visitors drank their prescribed draught of water. Live music has been played in this room by the Pump Room Orchestra for some 300 years, and concerts have been held here from 1710 (and also in the Abbey and Guildhall) so that concerts have been a regular feature of the Bath season from the 1740s and particularly when no assembly or ball had been programmed.

In *Mariánské Lázně*, the first spa orchestra was already established in 1821; it played directly at the springs. In *Karlovy Vary*, the Karlovy Vary Symphony Orchestra was founded by Josef Labitzky in 1835. It later became a renowned music ensemble performing in many other parts of Europe. The first mention of the spa orchestra and musical events in *Františkovy Lázně* dates back to 1841.

Similar small bands regaled promenades and kurgardens with music. Bandstands were built in parks and able to hold modest bands such as the kiosk in the Parc de 7 Heures in *Spa* with concerts at 2:30 and 8 p.m. but others pavilions, such as the Konzertrmuschel opposite the Konversationshaus in *Baden-Baden*, is able to hold a small orchestra. In 1894 the continental premiere of the *New World Symphony* by Antonin Dvořák was performed at Poštovní dvůr in *Karlovy Vary*. A small music pavilion of 1894 at *Baden bei Wien* is a central point in the Kurpark. Nearby is the Art Nouveau style concert hall of the Sommerarena that replaced the earlier structure of 1841. This was built in 1906 with a retractable glass roof so that performances of operettas could be enjoyed under an open sky. *Baden bei Wien* has an important role on the cultural and musical life of Austria and particularly during the time the Imperial Court had its connections with the town. Beethoven worked and lived in a number of houses in *Baden bei Wien* and in one he wrote his 'Missa Solemnis' and the '9th Symphony'. After a disastrous fire that wrecked part of the town centre, Beethoven put on a special concert for the relief of those affected and a contribution to the restoration of the town centre. Similar special concerts he put on in *Karlovy Vary* and *Františkovy Lázně*. Later, during the nineteenth century, the spa had become popular for light operettas, and the operetta 'Die Fledermaus' of Johann Strauss II has been held to be based on the town.

Spa Town	Composer	Associated work
<i>Baden bei Wien</i>	W. Amadeus Mozart Ludwig von Beethoven Johan Strauss the younger	<i>String Quartet No 21</i> K575 1789 <i>Piano Sonata</i> K576 1789 <i>Clarinet Quintet</i> K581 1789 <i>Ave Verum Corpus</i> K618 1791 <i>Die Zauberflöte</i> K620 premier 1791 <i>Missa Solemnis</i> premier 1824 <i>9th Symphony</i> OP 125 1824 <i>Die Weihe des Hauses</i> Op.113 1822 <i>Les Adieux Klaviersonate</i> Nr.26 Op.81a 1809-10 <i>Wellington's Victory</i> or the <i>Battle of Vittoria</i> Op.91 1813 <i>Inspired die Fledermaus</i> 1874
<i>Karlovy Vary</i>	Antonin Dvořák	<i>New World Symphony</i> European premier 1894
<i>Mariánské Lázně</i>	Richard Wagner	worked on <i>Lohengrin</i>
<i>Bad Ems</i>	Léo Delibes Jacques Offenbach Louis Deffès:	<i>Les Eaux d'Ems</i> 1862 <i>La Belle Hélène</i> 1864 <i>Orphée aux enfers</i> , 1858 <i>Le Papillon</i> , 1860 <i>Les Bavards</i> , premiere 1862 <i>La Belle Hélène</i> , 1864 <i>Les Bergers</i> , 1865 <i>Coscoletto</i> , premiere 1865 <i>Robinson Crusoe</i> , 1867 <i>Le Café du Roi</i> , premiere 1861 <i>Les Bourguignonnes</i> , premiere 1862
<i>Baden-Baden</i>	Hector Berlioz Johannes Brahms	<i>Béatrice et Bénédict</i> premier 1862 <i>Trio in E flat</i> 1865 <i>Liebeslieder Waltzes</i> 1869 <i>String quartet op.51 no 2</i> 1873
<i>Montecatini Terme</i>	Guiseppe Verdi	Inspired the operas 'Otello' (1887) and 'Falstaff' (1893)

Figure 5: Spa towns, composers and their associated works

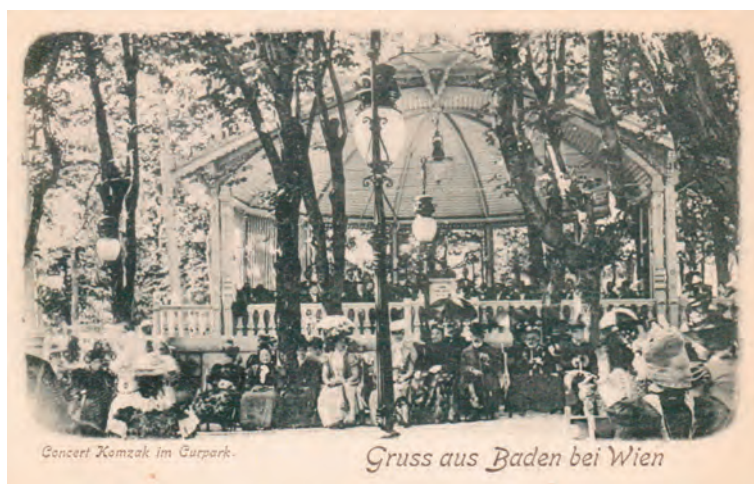
From 1858, Jacques Offenbach was engaged in the summers to be the conductor in the *Bad Ems* theatre and here, in 1864, he composed 'La Belle Hélène'. He then went to *Baden-Baden* for treatment for gout but was soon employed here as the director of that

theatre. Giuseppe Verdi visited *Montecatini Terme* regularly for hydrotherapeutic treatment from 1875 up to his death in 1901. The town is held to have inspired him to write his operas *Otello* and *Falstaff*, and his affection for the spa is commemorated in the name of the principal boulevard, the Vialle Verdi. The spa attracted an exceptional number of celebrity composers of the belle époque including Giacchio Rossini, Giacomo Puccini, Ruggero Leoncavallo, Pietro Mascagnni, and Umberto Giordano. Celebrity artists visited the town including the tenor, Enrico Caruso, the soprano, Lina Cavalieri and the conductor, Arturo Toscanini. Conductors were held as celebrities as much as musicians and Karl Komzak, Carl Zeller and Carl Michael Ziehr were celebrated conductors of the Baden Kurorchestrer in *Baden bei Wien*. In the same town Johann Strauß conducted his orchestra at Hauswiese in the Helenthal Valley. Clara Schumann lived in a cottage in the village of Lichtental now part of *Baden-Baden*. Ivan Turgenev and Johannes Brahms followed to be near her. Brahms inspired perhaps by the romanticism of the place, completed his *Liebeslieder Waltzes*. Here he completed also his *String Quartet op.51 no. 2* and the *Trio in E flat*. Richard Wagner was enthusiastic about water cures and visited *Bad Ems*, *Karlovy Vary* in 1835 and ten years later visited *Mariánské Lázně* where he made his first sketches of *Die Meistersinger* and an outline to his opera *Lohengrin*.

Spa Town	Artists who came to work (and some for curative and recreational purposes).	
<i>Baden bei Wien</i>	Ludwig von Beethoven Johann Strauss the Elder Antonio Salieri Franz Schubert Johann Strauss the Younger Felix Mendelssohn-Bartholdy Conradin Kreutzer	W A Mozart accompanied his wife, Constance, on several visits Christoph Gluck Joseph Haydn accompanied his invalid wife
<i>Spa</i>	Camille Saint-Saëns Adelina Patti Jean-François Jehin-Prume René Defosse Henri Vieuxtemps Giacomo Meyerbeer	Jacques Offenbach Gaspard Spontini Charles Gounod
<i>Františkovy Lázně</i>	Ludwig von Beethoven Johann Strauss	
<i>Karlovy Vary</i>	J S Bach Richard Wagner Ludwig von Beethoven Franz Liszt Niccolò Paganini Frederic Chopin Antonin Dvořák Richard Strauss	Johannes Brahms
<i>Mariánské Lázně</i>	Ludwig von Beethoven Frederic Chopin Gustav Mahler Louis Spohr Johann Strauss Antonin Dvořák	Richard Wagner Johannes Brahms
<i>Vichy</i>	Pyotr Ilyich Tchaikovsky Jules Massenet Richard Strauss	
<i>Bad Ems</i>	Jacques Offenbach Richard Wagner Léo Delibes Jenny Lind	Charles Auguste de Bériot; Carl Maria von Weber, Giacomo Meyerbeer, Louis Deffès
<i>Baden-Baden</i>	Hector Berlioz Clara Schuman Johannes Brahms Niccolò Paganini	Felix Mendelssohn-Bartholdy Giacomo Meyerbeer Franz Liszt Jacques Offenbach

<i>Bad Kissingen</i>	Jenny Lind Gioachino Rossini Marie Wieck Teresa Milanollo Hermann Breiting	Baptist Hoffmann Ralph Benatzky Richard Strauss Johann Nepomuk Hummel
<i>Montecatini Terme</i>	Giuseppe Verdi Gioachino Rossini Giacomo Puccini Ruggerto Leoncavallo Pietro Mascagnni Umberto Giorgado Enrico Caruso Lina Cavalieri Arturo Toscanini	
<i>City of Bath</i>	Thomas Linley Snr Thomas Linley Jnr Venanzio Rauzzini Joseph Haydn William Herschel Clara Schuman Jenny Lind	Handel Francis Hippolyte Bartholemony Niccolò Paganini Johann Strauss Franz Listz

Figure 6: Composers who came to work and take the cure



The Music Pavilion,
Baden bei Wien,
c. 1898.

Theatres

'Theatres had the power to instruct and improve – a positive public role through the Enlightenment'

Van Horn Melton, 2001

Before the early modern period in Europe, theatrical performances, concerts, masques and balls had been essentially the privilege of the Court. Alternatives for commoners were performances by travelling players in inns or the open air and these were restricted by religious observances or licensing measures. As licences were generally relaxed, performances and music became more accessible. Operas and concerts were provided in halls, theatres and pleasure grounds, but access to these events became a matter of ability to pay rather than an accident of birth or patronage.

To attract visitors into staying at the towns for a longer period, a continuous supply of entertainment of concerts, plays and operas was offered and this warranted purpose-built theatre buildings. Most new generation of theatres proved to be large buildings and

appear to be extravagant relative to the size of the town. The two following theatres are exemplars of design: The present theatre of 1856-62 at *Baden-Baden* was built alongside the *Konversationshaus* and this allowed an earlier theatre in the casino ensemble to be converted for other events. The new theatre was built in a Neo-baroque style with outstanding interior decoration. The Opera in *Vichy* is the best-preserved Art Nouveau theatre in France and was built as part of the casino ensemble in 1898-1903. Alongside the theatre is the *Musée de l'Opera* and this houses an extensive collection of scores, plays and theatrical memorabilia.



The Theatre,
Baden-Baden

There has been a continuous sequence of theatres in the *City of Bath* from 1705 culminating with the present Theatre Royal of 1805. Similarly, the impressive theatre in *Baden bei Wien* is the fourth theatre to have been built on its site. An analysis of the construction of theatres in the spa towns shows many of them replaced earlier structures or were extensions to casino ensembles. At the same time, this analysis is evidence of general economic and building activity in spas at the close of the nineteenth century and first years of the twentieth century.

The municipal theatre built in *Karlovy Vary* by F. Fellner and H. Helmer between 1884 and 1886 became a model for constructing other theatres in Europe.

Spa Town	Theatre	Date
<i>Baden bei Wien</i>	Sommerarena built on the site of an older wooden construction from 1841.	1906
	Stadttheater rebuilt on site of previous three theatres.	1908-09
<i>Spa</i>	Theatre rebuilt after destruction of the eighteenth century theatre during WW1	1920-25
<i>Františkovy Lázně</i>	Built on site of old theatre	1928
<i>Karlovy Vary</i>	Municipal Theatre	1868
<i>Mariánské Lázně</i>	Municipal Theatre	1868
<i>Vichy</i>	Opera Theatre in enlarged casino ensemble of 1865	1898-1903
<i>Bad Ems</i>	Extension to Kursaal	1913
<i>Baden-Baden</i>	Theatre replaces an earlier stage in the <i>Konversationshaus</i> ensemble	1856-82
<i>Bad Kissingen</i>	Kur Theatre on site of predecessor of 1858	1905
<i>Montecatini Terme</i>	Verdi Theatre on site of predecessor of 1930	1930-81
<i>City of Bath</i>	Theatre Royal (4 th theatre in the city)	1802

Figure 7: Comparative dates of construction of the theatres

Artists and Celebrities

Spa towns had a capacity to attract patrons of social, political and cultural distinction. Spa towns became fashionable, particularly for very wealthy and influential celebrities in Europe. At the same time artists, writers, playwrights, poets and composers flocked to the spa towns with the intention of securing commissions. Spa towns became convenient places for artists to meet. Beethoven met Goethe at *Karlovy Vary* in 1812 and Dostoyevsky met Turgenev in *Baden-Baden*.

Wolfgang Amadeus Mozart's wife stayed in *Baden bei Wien* to cure ulcers on her leg and Mozart stayed with her. Mark Twain visited *Spa* and *Mariánské Lázně* (1891) where he sought help for an ailing elbow. For him, *Mariánské Lázně* was "the Austrian health factory". Curists did not always just visit one spa. Beethoven visited several places including *Baden bei Wien* and *Karlovy Vary*. Goethe visited *Karlovy Vary* at the same time as Beethoven. Here he made his first sketches for what would become his novel, *Die Wahlverwandtschaften*. He also visited *Mariánské Lázně*, where he had become infatuated with a young lady, fifty-six years his junior, and died soon after.

Some writers were more settled. Ivan Turgenev lived happily in a ménage à trois with the Viardot family in *Baden-Baden* where in 1867 he wrote his novel *'Smoke'*. Another author who did not marry was Jane Austen who lived for a short time in the *City of Bath* and included the city in two of her novels, *'Northanger Abbey'* and *'Persuasion'*. Another resident of the city who came to the *City of Bath* seeking a cure and stayed (1759-74, living at The Circus) was the painter Thomas Gainsborough. He set up two studios in which celebrities came to have their portraits painted. He became a founding member of the Royal Academy in 1769.

Visiting celebrities included the influential elite, monarchs and rulers. All the spas were visited by kings, tsar, emperors, electors and bishop princes and other nobility. The Emperor Franz I established a summer house in *Baden bei Wien*. King Edward VII was an enthusiastic visitor of spas and amongst several he visited *Mariánské Lázně* for nine times between 1897 and 1909 and in 1906 he met his cousin, Emperor Franz Joseph I here. Spa diplomacy enabled powerful rulers who were cousins to talk to each other in comfortable surroundings. This principle was extended to more formal diplomatic meetings. During the Congress of Vienna in 1814-15, Prince Metternich hosted side meetings in his house in *Baden bei Wien*. Four years later, Metternich, King Friedrich Wilhelm of Prussia and ministers from German speaking states met in *Karlovy Vary* and from this they issued a series of reactionary restrictions of the Karlsbad Decrees. Leaders of the German states with four Kings, the Prince Regent of Prussia and the Emperor III of France met in 1860 in *Baden-Baden* at the Congress of Sovereigns. In 1883, King Leopold II of Belgium sought a reconciliation and rapprochement with the Dutch by entertaining King William II of the Netherlands in the Hotel Britannique in *Spa*. In 1888 *Spa* hosted the First International Beauty Contest with nine nations represented. The World Zionist Congress met in *Karlovy Vary* in 1921.

Houses, villas and chalets were temporary homes and salons for Queens and Empresses. In 1817 Charlotte, Queen of George III of England, lived close to Sydney Gardens in the *City of Bath* where she had a town house in which she received visitors. The Empress Eugenie of France had five chalets of 1864 in *Vichy*. In *Spa*, Queen Marie Henriette of Belgium acquired a former hotel as a home from 1895-1902. It is now the Villa Royale.

Sports, horses, tennis, golf, swimming, etc.

Through the eighteenth century, sport evolved in three directions. One provided an organised basis for gambling and these sports include boxing, wrestling, cricket, horse racing and later harness racing. A second, provided exercise and diversions for amateurs and included, fencing, swimming, tennis and golf. Thirdly, during the second half of the nineteenth century organised sport became a spectator event, especially for horse racing, rowing, football and cricket.

Spectator sports were available for all classes and both genders; for example, horse racing was very popular with ladies. Early plans for *Františkovy Lázně* included an outdoor manège in which horses could be exercised. As well as a manège on the common in the *City of Bath*, an exercise ride was laid out on a gravel path around the perimeter of Sydney Gardens. Jane Austen commented on watching the riders so that by the end of the eighteenth century these rides had become a spectator event.



Cycle race, 1894.
Baden bei Wien

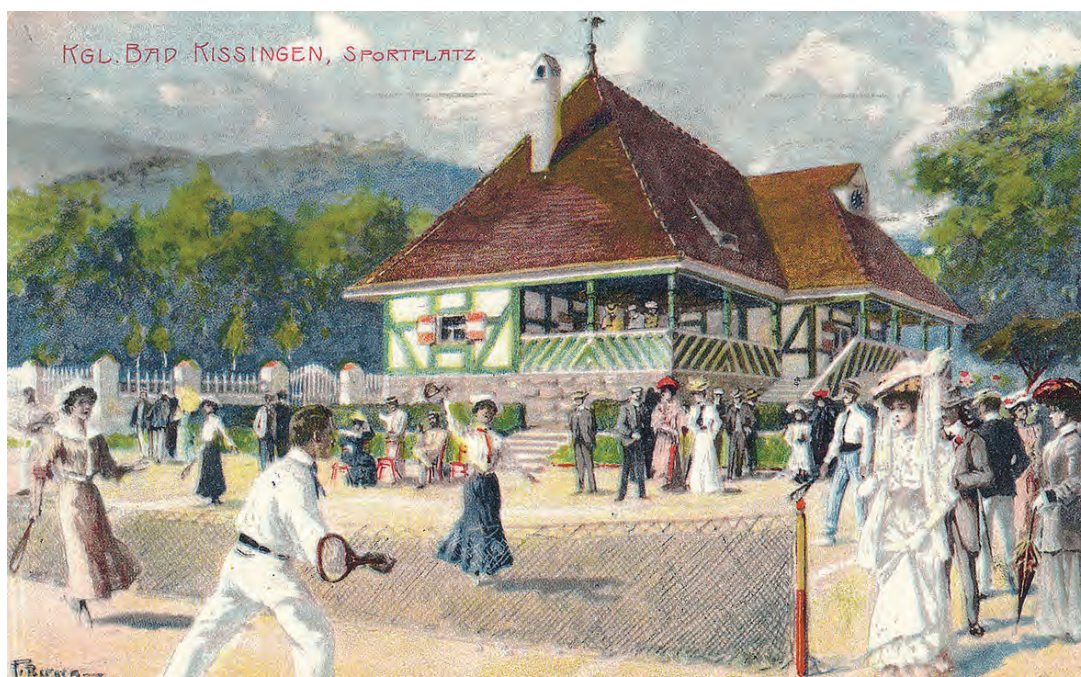
Historic race courses continue in use within the buffer zones and settings of several 'Great Spas' today, commonly at some distance from the spa quarter due to the space required (for example at *Baden bei Wien* and *Karlovy Vary*). The number of events such as horse races or other sporting fixtures increased with the growth of leisure and particularly with the growing interest of a leisured middle class. Taking part in sports activity was also recommended by doctors as part of the cure, and riding (also swimming and tennis) had been recommended in the *City of Bath* since the beginning of the eighteenth century: patients were encouraged to hire horses from livery stables and ride as part of their cure, others, less able, were recommended to go for carriage drive. The then Bath City Corporation set aside part of the common for exercise rides, and rented part of Claverton Down to allow visitors to ride over this land. It also made arrangements to repay turnpike tolls for visitors on short outings or carriage drives. Riding schools had been established in the City by 1768 and one that had been built in 1777 by a Robert Scrase had a tennis court built alongside.

Two spa towns promoted the construction of sports grounds. In 1868, the municipal authorities in *Baden bei Wien* created a sports ground in a park west of the springs area. In *Vichy*, land on the left bank of the River Allier was developed first for horse racing from 1863 when the Compagnie Fermière rented a 42-hectare plot of land on the Bellerive side of the river. This initiative provided opportunities for a number of sports and these included a hippodrome and velodrome, and to the south of these a golf course. By the end of the nineteenth century, spa managers in *Vichy* had recognised that women were taking part in many activities including pigeon shooting, archery, lawn tennis, golf and rowing; facilities for which continue in use within the buffer zone today.

Spa had two hippodromes including one set out near the Sauvenière springs and was the venue for the first organised horse racing event on the Continent in 1773. In the *City of Bath*, by 1728, horse racing had become an organised event and this flourished by 1777. In 1791 the event was moved to a new course north of the city on Lansdown with a new grandstand and stables built in 1831. A horse racing course was established in 1858 near to *Baden-Baden* at Iffezheim and this had been initiated by the owner of the casino concession Eduard Bénézat.

A horse racing track was laid out outside of *Karlovy Vary* between 1895 and 1899 with extensive stands alongside and stable behind. In *Bad Kissingen* an indoor riding hall named after Richard Tattershall was built in 1911 as an equestrian sports ensemble with stables. This building survives as a cultural centre. A tournament place for equestrian sports, with a long spectator stand, was laid out in 1922 alongside the River Saale north of the town.. Later the ground has also been used as an airfield.

Harness racing tracks are included within the boundaries of one of the spa towns and the buffer zone of another. In 1892 a trotting race course was laid out in *Baden bei Wien* with spectator stands and stables on the edge of Pfaffstatter. Here horse racing and dog racing were entertainments on offer. A hippodrome had been laid out close to the Toretta Baths in *Montecatini Terme* in 1914 but the track was transferred in 1916 to a new site south of the railway.



Old postcard showing guests playing tennis. *Bad Kissingen*

Tennis became particularly popular in spa towns. The early forms of tennis endured particularly in France and Britain and evolved into real tennis. In France this was known as *jeu de paume*. But this game had declined in both countries by the end of the nineteenth century. Two tennis courts were built in the *City of Bath* and of these, one survives but has been converted into a museum. Rackets and fives courts were described in the city in a Bath guidebook of 1851. The first tennis club in Germany was founded in 1881 in *Baden-Baden* and is located on the Lichtentaler Allee. In 1887, the spa administration in *Bad Kissingen* laid out the first tennis court in the town, followed in 1889 by the one in *Bad Ems*. In *Spa*, tennis courts had been inaugurated on May 1892 on the Avenue des Lanciers and these courts were the second to be founded in Belgium. In *Vichy*, the first tennis courts were laid out in the Parc des Célestines in 1910. In *Montecatini Terme* the little pavilion and loggia which act as an entrance to the Toretta Tennis courts establishes an elegance to a suite of tennis courts and was designed in 1925 by Ugo Giovannozzi and built close to the Toretta Baths.

During the eighteenth century, a number of medical writers had advanced opinions that seawater bathing had therapeutic powers and potential cures for a number of ailments. After short periods of popularity in the seventeenth and eighteenth centuries, by the middle of the nineteenth century cold water bathing had become fashionable again. Then, large pools and wild bathing in rivers took the place of cold water plunge pools. The

new swimming pools were larger than a plunge pool and were suitable for exercise as well as leisure. Men swam for recreation and spiritual exercise and they were likely to have been inspired by classical examples (Leander) and Roman military training. Woman generally did not swim in public until the beginning of the twentieth century. From 1750 to 1830 swimming was generally regarded as a useful skill or a therapeutic activity and it was not until the late 1830s were early competitive races organised. Although swimming came forward in Britain as an organised sport with the formation of the British Swimming Society in 1828, the open-air Cleveland Pools in the *City of Bath* had been built some ten years before this. They are the earliest of their kind in the United Kingdom and were built in 1817 using first, water diverted from the adjacent River Avon and then using water drawn from springs in the hills above. Early outdoor swimming pools in *Spa* and *Baden-Baden* also drew water directly from a river. The pool at *Spa* was established by 1857 alongside the River Wayai and fed by water from the river. The present swimming pool in *Baden-Baden* draws water from the River Oos and this survives as the Freibad Bertholdbad near the Lichtentaler Allee. In *Bad Kissingen* swimming was undertaken in the River Saale with changing rooms and a platform built on the bank. Each summer the left bank of the River Allier at *Vichy* is transformed by the creation of a beach with cabins and a guiguette. The municipal authorities in *Baden bei Wien* laid out an open air swimming pool in Dobloffpark.



Thermal-Strandbad,
1926. *Baden bei Wien*

Several spa towns are on a sizeable river and this provided opportunities for recreational boating and also for competitive rowing and regattas. From 1893 a municipal by-law from *Vichy* sought to control the passage of boats on the river Allier to permit a regatta. A regatta on the River Avon was described in an 1851 guide book for the *City of Bath* as one of the many diversions for the city. A rowing regatta has been in existence along the River Lahn in *Bad Ems* from 1858 with the Kaiserpokel race being contested from 1889 to today. A regatta was held on the Lac Warfaaz at *Spa* after its creation in 1894.

Golf became a leisure activity during the second half of the nineteenth century and golf courses are associated with many of the 'Great Spas'. The golf course at *Spa* was laid out at Malchamps, near the Sauvenière hippodrome. Then others were laid out on the edge of the town. King Edward VII was instrumental in establishing a golf club and golf course at *Mariánské Lázně* in 1905.

Golf emerged in the last years of the nineteenth century as a particularly popular sport with clubs being established in most towns. The Bath Golf Club was founded in February 1880 and plays on a course at Kingsdown outside of the city. An approach course was built by the City Council on High Common adjacent to the Royal Victoria Park in the centre of the City. This is an exception and because of the land required most golf courses are sited outside the limits of the town. *Baden-Baden* hosts the third oldest golf club in Germany founded in 1901. Its course lies outside



King Edward VII
on the golf course.
Mariánské Lázně



Golf course, 1929. *Bad Kissingen*

of the town, however in 1895 the golfspiel was run in Lichtentaler Avenue. A golfspiel was located on the southwest side of *Františkovy Lázně*. However, the oldest golf course in the Czech Republic is at *Mariánské Lázně* and lies outside and northeast of the town. This course was established and opened by King Edward VII in 1905. At *Vichy*, on the left bank of the River Allier, a golf course and clubhouse (designed by Gustave Simon) was built in 1908. Golf had gained international popularity by the 1920s.

Spa infrastructure

In towns with acidulated water, bottling plants were built and these were developed generally after the introduction of a railway. After the arrival of the railways, cheap fuel could be imported so that some spa towns could economically reduce their water to salts and powders and these were sold widely throughout Europe. Representative examples of mineral salts are the Emser Pastillen from *Bad Ems*, pastilles from *Vichy*, and salts from *Bad Kissingen* and *Karlovy Vary*.

Postcard advertising
Emser Pastillen

Water from the springs at *Spa* had been bottled from the sixteenth century and was exported to the Court of the French King Henry III. This was exported first for medical reasons and by 1827 some 800-1000 bottles were being exported daily. Water was bottled in the *City of Bath* by 1673, and marketed in London in bottles and casks. Bottling of Bad Emser had been in place from the seventeenth century onwards. In 1845 580,000 bottles of mineral water were exported from *Mariánské Lázně*. At the beginning of the eighteenth century, Henry Eyre traded in mineral waters in London where water was brought for sale from the Continent and especially from *Spa* in Belgium. Eyre claimed that he was the only person to make the sale of mineral waters his only business. He was selling water from Bath and Bristol to many cities in Britain and abroad.



The arrival of the railways ensured mineral water could be transported widely and cheaply to other markets. These included other spa towns where a range of waters could be bought. For example, by the middle of the nineteenth century in *Baden-Baden* a wide range of waters, salts and whey were for sale in the Trinkhalle. The arrival of railways increased competition between the towns so that whole towns were being promoted as a destination. Bottled mineral water came to be an essential part of the promotion of the resorts of *Vichy*, and *Spa* to the extent that these towns were 'branded' conferring their name on the bottled water. Branding of water and salts was essential to promotion and in some cases the brand of water has become absorbed into language.

The town of *Františkovy Lázně* marketed its water drawn from a number of its springs. Thanks to a technical innovation introduced in 1822 by J. A. Hecht (hermetic filling of bottles without access of air) the export could be strongly increased. A new bottling plant was built in 1872 on the site of buildings that had been used earlier for bottling water. The present ornate single storey building is used to bottle water from several springs and must be unusual for an industrial building to be decorated in an elaborate neo-Baroque style. In *Montecatini Terme* water from various springs was collected and bottled and had been exported from the seventeenth century, but more recently it was

collected and bottled in a more modest building of 1910 in front of the Leopoldine baths. In *Spa*, up to the nineteenth century, water had been bottled by hand at each of the sources. This included chalybeate water which was bottled in dark glass to prevent iron oxides from precipitating. From the beginning of the nineteenth century developments in pharmacology had led to the development of iron based medicine so that chalybeate water lost its therapeutic reputation and commercial viability. From the 1860s, the resurgence and popularity of *Vichy* water with the support of the Emperor had affected the sales of *Spa* water so that the company responsible for its export was reorganised several times. By 1912, bottling was undertaken in rooms below the terraces of the Baths Establishment. A new company, previously called *Compagnie Fermière des eaux et Bains de Spa*, was established in 1921 à Spa : Spa Monopole. The new company introduced improved marketing and production. Bottling was moved to accommodation in Rue David and then in 1923 to a modern factory near the railway station. The water bottled now is quite different from which used previously in the drinking cure. The introduction to the public of a new natural water of remarkable purity helped to develop the reputation of Spa Monopole: SPA REINE.

Water from *Vichy* had been bottled and exported from the seventeenth century. Louis XV had bottles of *Vichy* water sent to Versailles in 1753 and in 1687 Madame de Sévigné wrote about having bought bottles of *Vichy* water. From 1716, a small sum for every bottle sent from the town was donated to local hospitals and this practice continued up to 1939. In 1844 a deep well had been sunk below the Source Célestines and water from here was the first to be bottled and exported for a mass market. The sources were owned by the state. In 1852, it leased its rights to the water to the *Compagnie Fermière thermale à Vichy*. After his visit in 1861 Emperor Napoleon III was enthusiastic about the benefits of *Vichy* water and this enthusiasm contributed further to the promotion of the water. The arrival of the railway in 1862 further helped the promotion of *Vichy* water after the *Compagnie Fermière* set up new bottling plants along the line of the railway.

Many spa towns extracted mineral salts such as at *Bad Ems*, *Bad Kissingen* and *Karlovy Vary*, and products such as the *Vichy* pastilles were sold to curists also promoted the resort. At *Bad Kissingen* part of the wooden structure that evaporated water to produce Kissingen salts is preserved. At *Montecatini Terme*, the architect Giulio Bernadini, included in his plans for the regeneration of the town, a factory for producing Tamerici salts by the 'Società Nuove Terme'. These salts and mineral water were sold in the spa and from a specially designed booth placed along the Viale Verdi.

In the eighteenth century and the early years of the nineteenth century the diet of people with an income was poor, being mostly of meats and alcohol. For those with no or little income, the diet was worse because there was no nourishment in the food they could obtain. A poor diet had been recognised as being responsible for the poor condition of many of the patients coming to the spas.

One of the *City of Bath's* eighteenth-century physicians, Dr William Oliver, recognised the need to provide a nourishing and easily digestible food for his patients. He produced a biscuit that took his name: 'The Oliver Biscuit'. The Karlsbader Oblaten is the speciality biscuit of *Karlovy Vary*. In *Montecatini Terme*, the Cialde di Montecatini is offered to visitors and also a range of other products including Tamerici salts and Tamerici bottled waters. Biscuits or wafers were produced in many spa towns and are available still.

Advertisement of the hot spring salt produced in *Karlovy Vary*



Marketing, promotion and written material

Apart from these promotional ventures, a new kind of travel book had become popular during the nineteenth century. By 1827 Karl Baedeker had founded his publishing house in Koblenz. His 'Baedeker Guides' soon became a 'bestseller' and the many volumes covered large areas of Europe. In Germany, other editors including Leo Woerl and Theobald Grieben (from 1850) followed Baedeker's example.

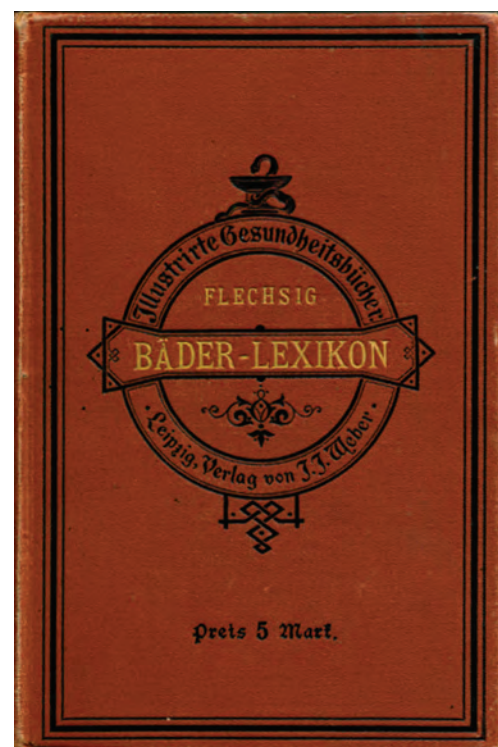
To get an overview on the phenomenon of spa towns in Europe it is helpful to consult contemporary guidebooks to health resorts in Europe. In the second half of the eighteenth and the first half of the nineteenth century, guides are mostly dedicated to single spa towns depicting the atmosphere, lifestyle and sometimes even the international standing - with all its various features. In 1734, *Les Amusemens de Spa* was one of the first examples of this kind of literature and its success is not only shown by an English translation already in the same year but also by other guidebooks like *Amusemens des bains de Bade en Suisse* [...] in 1739 and *Amusemens des Eaux de Bade en Autriche* [...] in 1747. Their translations show the international interest in some spa towns in Europe at the time but do not give an overview of the whole phenomenon.

It is in the second half of the nineteenth century that guidebooks appear which depict a very vague conception of Europe "avant la lettre" - including sometimes colonies, but also towns in Eastern Europe with links to Central Europe. They clearly demonstrate that in the nineteenth century, health resorts were perceived as a European Phenomenon: in the search for health, frontiers had to be ignored! Their titles reveal the progress made in medicinal research, the diversification of typology of health resorts and the idea that there was a therapy or cure for almost every disease.

These guidebooks show a clear focus on the local natural resources and their healing potential, paradoxically at a moment when the social role of *The Great Spas of Europe* had already largely usurped their medicinal role. As the guidebooks classify springs, sanatoria, spa towns and other health resorts under the same medicinal approach they do not distinguish spa towns with national or international standing but at least they allow assessment of the number and distribution of European spa towns.

Sometimes indications about the frequentation (number of guests in a year) can help for an orientation. Another difficulty is the tendency to recommend the book of national spa towns to a national audience. Often this is implied in comparisons. Joanne and Le Pileur for example, in *Exposé comparatif des eaux minérales de France et d'Allemagne* promotes, in most cases, French spa towns as being as good as the German ones. But in 1880 this guide is nevertheless the best evidence for the large practice of transnational health trips around Europe.

Robert Flechsig's *Bäder-Lexikon* of
"all known Baths, Wells, Balneotherapeutic
establishments and climatic health resorts in
Europe and Northern Africa [...]"



Five very representative guides might be considered as examples for a whole genre:

1. Armand Rotureau, *Des principales Eaux Minérales de l'Europe*, published in Paris 1858-64 in three volumes.
2. Ad. Joanne and A. le Pileur, *Bains d'Europe*, published in a second version of 1880 in Paris. It was meant as a descriptive and medical guide of the waters in Germany, England, Belgium, Spain, France, Italy and Switzerland written for the doctors and the ill.
3. *An Album international des villes d'eaux, des manufacturiers du commerce & de l'industrie... réuni à l'Album universel des eaux minérales, des bains de mer & des stations d'hiver*, published during the 1880s.
4. The *Bäder-Lexikon* of Dr. Robert Flechsig, published for the second time in 1889 in Leipzig as an augmented version depicting the Baths, Wells, Institutions for Water Cures and Climatic Health Resorts in Europe and Northern Africa in medicinal, topographical, economic and financial relation for doctors and those in need for a cure.
5. *The Health Resorts of Europe. A medical guide to the Mineral Springs, Climatic, Mountain, Sea-Side Health Resorts, Milk, Whey, Grape, Earth, Mud, Salt and Air Cures of Europe* by Thomas Linn, published 1893 in London.

After ten minutes, you forget time... After twenty minutes, the world.

Mark Twain (American writer, 1835-1910) on *Baden-Baden* baths.

Principal amongst the guide books for the English, were those published by John Murray. The firm published first in 1836 *Handbook for Travellers on the Continent*. The then up to the beginning of the twentieth century regularly published guidebooks were similar to the 'Baedeker Guides'. The significance of the John Murray handbooks was that they were written for the British traveller and these came to be an essential part of the British traveller's luggage. Other, similar guidebooks for the English traveller included 'Bogue's Guides for Travellers' and guidebooks by Sir Charles Wilson who produced in 1907 A *Handbook for Travellers in Constantinople Brusa and the Troad*.

In France, Adolphe Joanne founded his 'Guides Joanne' in 1841 and these followed first the routes of the early railways but quickly published *Les bains d'Europe* in 1860. Joanne sold his company to Louis Hachette in 1855 and the subsequent editions of Guides Joanne were renamed 'Guide bleus'. These focused also on rail-travellers, whereas the 'Guide Michelin' was rather directed at drivers of cars. These ventures underline the importance of this kind of travel literature in promoting the spa towns as destinations.

Novels were also penned in a number of the 'Great Spas'. Notable examples include: those by Jane Austen of Bath - her first and last of six - *Northanger Abbey* and *Persuasion*; *Smoke*, an 1867 novel by Russian writer Ivan Turgenev that is set in *Baden-Baden*; and *The Gambler* (1866) by Fyodor Dostoevsky. Other general spa fiction includes works by Henry James, William Thackeray, Edmund Yates, Charles Lever, Paul Heyse, Frances and Anthony Trollope. Poetry is also notable in connection with spas, with exemplar works including that by Goethe and by Viazemskii.

From the 1930s to the present

The impact of the economic depression of the 1930s, the devastation of World War II, and widespread competition from seaside resorts led to a dramatic decline in spa visitors. Until the middle of the twentieth century, many spa towns were generally comparatively small, with later developments commonly separated physically and visually from the spa quarter. Although the 'Great Spas' had undergone some partial changes, alterations and interventions, mostly upgrades and redevelopments in order to keep pace with standards of services and hygiene, all of them remain distinctive in form and spatial layout. They are distinguished by a concentration of carefully renovated buildings that are valuable from the architectural point of view, and which are testimony to a gradual development of balneology and accompanying services. They represent towns that are exceptionally compact in their preserved historic urban structure, and which are integrally linked to the surrounding well-preserved 'therapeutic and recreational spa landscape'. Individual component parts illustrate significant milestones in the scientific, social and architectural development of *The Great Spas of Europe*, but it is the series, as a whole, that is the complete representation of this exceptional European phenomenon.

The spa and state medical systems

After World War II, and with the rise in welfare, spa treatment became commonly available under state medical systems and balneology, hydrotherapy and physiotherapy underwent major developments. Eastern European spas (for example in Lithuania and the Ukraine) were extended and modernised under the USSR's public medical health system. This process also occurred to a lesser extent in soviet-backed socialist Central Europe (Poland, Hungary and the Czech Republic) and West Germany, but also in Western Europe, especially France. In France, spa therapy ('thermalisme') remains emphatically medicalised, with the State still supporting prescriptive spa visits under its social security system. In Germany, integrated health and wellness remains a cornerstone of the federal healthcare insurance, and mineral spas ('Kurort', cure place) retain the necessary medical staff and infrastructure to administer a medical 'cure' prescribed by a physician. The entitlement, usually every three years, is typically a three week stay to either treat a chronic condition or mitigate the development of a potential condition. In the Czech Republic, traditional clinics remain busy with national health clients 'taking the cure' and coming for rehabilitation from illness, so too in Italy where prescriptions describe the illness, appropriate treatment and the anticipated number of consecutive days to take the cure. In the UK, spa therapy has long been excluded from the National Health Service and by the 1950s a number of leading British spa providers declined and were closed (for example in Buxton, Cheltenham, Tunbridge Wells and Malvern). However, some courses of medical spa treatments in Europe (for example the treatment of eczema in France) are actually eligible for funding under the UK National Health Service (provided that area funding is available). In Belgium, during the late 80's The National Sickness and Invalidity Insurance Institution (INAMI) implements budget cuts. Finally, in 1993 the repayment of thermal cures is suppressed as an austerity measure. It is the beginning of social thermalism decline.

The place of thermal medicine in the twenty-first century

Today the resource of *The Great Spas of Europe*, and its contribution to health and wellness and to recreational and cultural tourism, is significant. Spa tourism is a component of health tourism that relates to the provision of specific health facilities at destinations which traditionally include the provision of mineral waters. The World Health Organisation defines health (in its constitution, 1948) in the following way:

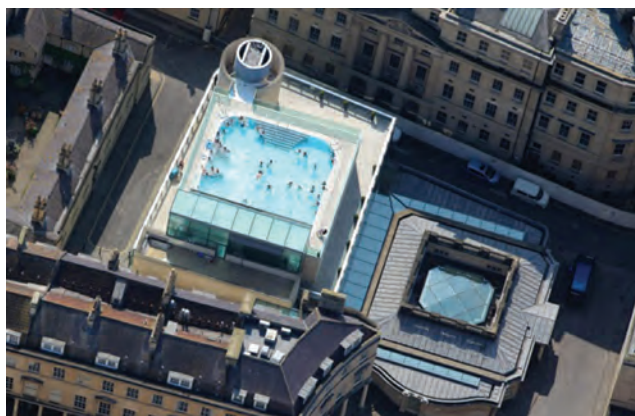
“Health is a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity.” The pursuit of health is thus central to visiting spas. Today’s concept of traditional spa ‘wellness’, a combination of freedom from illness, a positive state of mind, a healthy lifestyle choice and maintenance of good health remains a niche characterised as a natural and sustainable alternative that contrasts starkly with the vast global pharmaceutical industry (worth over \$1 trillion in 2018).

As opposed to current high-tech medicine (medical imaging, biological and genetic diagnoses, biotherapies, surgical treatments), thermal medicine using a natural medicine might seem outdated. Nevertheless, thermal medicine has evolved from the empiricism of its indications to a medical integration into the multidisciplinary management of chronic diseases.

Enduring cultural heritage

Cultural heritage remains a crucial factor in the protection and management of the ‘Great Spas’. Both the socio-cultural fabric and an enduring cultural tradition continue to be cherished by the communities that live and work in these unique places. The essential mono-function of the towns remains sustainable. Responsible management by avoiding over-exploitation ensures that the mineral waters are maintained as a renewable resource. This alternative health treatment method has the added benefit of being seasonally independent; broadly, the spring flows are maintained year-round, and will likely be so on a long-term basis.

The Great Spas of Europe have undergone significant restoration projects and expansion of visitor popularity in recent years, retaining cultural heritage at the core of what makes these places special. They exemplify the European spa phenomenon and continuing culture that combines the therapeutic use of mineral water with entertainment and social activities. There is also a deep understanding of the key role that heritage can play in their future, together with a firm belief in the viability of this continuing cultural tradition.



Bath Thermae



**THERMAL
STRANDBAD**



Baden bei **Wien**

Section 2.b.2 History and Development of the Component Parts

1. *Baden bei Wien*

Vienna's neighbour, the 'Spa of Emperors', became Austria's centre of the Enlightenment. Patronage by the Habsburgs attracted rich aristocracy, the high arts and the Biedermeier style that emerged following the Congress of Vienna. Hot sulphur springs, that have provided a curative bathing oasis from the time of the Romans, form the core of the spa quarter from which the beautiful gardens of the kurpark unite the town with its hilly Arcadian landscape, vineyards and Viennese Woods, seamlessly.

Early beginnings

Archaeological evidence at the centre of the spring field indicates the presence of numerous Neolithic camps. The thermal sulphur springs were certainly used by the Romans, the remains of their baths proving the early use of the thermal springs for therapeutic or medicinal purposes. In the third century CE, Baden's name was *Aquae Pannonicae* ("water" in the ancient Roman Imperial province of Pannonia), whilst the oldest mention (869) of the town in records from the Middle Ages refers to *Padun* (New High German = Baden); both sustaining the significance of the springs in respective toponyms. In the High Middle Ages, a series of small fiefdoms and village-like settlements arose by the thermal springs. Immediately adjacent to the east, the later town – what is today at the centre of Baden – was systematically constructed in the second half of the thirteenth century.

The proximity to the capital city and imperial residence of Vienna meant that the healing baths of Baden were for centuries patronised by Austria's monarchs. From 1276 these were the Kaisers of the House of Habsburg. Well into the sixteenth century, the most important of the 13 thermal springs remained in the Habsburgs' possession, before finally being handed over to the municipal authorities. The other springs were given to noble courtiers and monasteries to use, and thus came to form the core of the small independent fiefdoms. From the thirteenth century, the general settlement form of Baden comprised three principal zones. East of the spa district is an early rectangular settlement founded by the ruling family who owned its springs and baths. Water in its wells is thermal water and, for this reason, it was not ideally drinkable so the urban centre provided accommodation whilst treatment was provided in the nearby thermal spring area to its west. Outside of these two settlements, castles and small villages were located along the River Schwechat.

The literature on the healing properties of Baden's springs dates back to the fifteenth century. It is known that Kaiser Maximilian I (1459-1519) intended to purchase a property as a spa residence in 1518; the purchase was scuppered by his death shortly after. The oldest preserved spa regulations date from 1613, and were issued by Kaiser Mathias (1557-1619). *Baden bei Wien* has always been where Austria's monarchs have come to take the waters. Their first spa residence was probably the old Herzogshof ("ducal palace", on the same spot where the hotel of the same name built in 1908 stands).

Frequent stays in *Baden bei Wien* by Habsburg Emperors, and their guests, underline its importance as a Great Spa. Kaiser Leopold I (1640-1705) extended the town's Augustinian hermitage with an imperial wing and invited August the Strong (1670-1733), Elector of Saxon, to stay in 1697. Augustus converted to the Catholic faith whilst in *Baden bei Wien* in order for him to be eligible to be elected King of the Polish-Lithuanian Commonwealth, with the support of Austria and Imperial Russia, in the same year. Tsar Peter the Great (1672-1725) was invited to stay there, too, by Leopold in 1698. The Tsar used the Herzoghof Bath, after which he ordered his officials to search for thermal sources in Russia (a second European tour by the Tsar included *Spa* and *Karlovy Vary*, after which spa resorts were founded in Russia, beginning with Martsialnye Vody in 1719).

Golden age

Baden bei Wien, popular with the Habsburg Emperors since the fifteenth century, continued to benefit from their association; one that became even closer from 1793 with Emperor Francis II (1768-1835, the last Holy Roman Emperor). Imperial patronage made *Baden bei Wien* the centre of Enlightenment in Austria. A process of fundamental modernisation of the bath facilities began when Emperor Francis ordered a modern spa to be built, in a similar manner to the plans of his father Grand duke Pietro Leopoldo for *Montecatini Terme* where Francis had visited as a youth. The modernisation of *Baden bei Wien* reached its peak between 1796 and 1827 and gave the town its neo-classical appearance. The driving force behind this development was the noble and patrician spa guests, the most pre-eminent of which was the Kaiser who summered in *Baden bei Wien* nearly every year. During these years, neo-classical bathing temples were erected over most of the thermal springs. In 1796 In order to entertain spa guests, the citizens of Baden created the first Kurpark (literally 'spa park') to the north of the town. Ballrooms and theatres completed the attractions and by 1810 the spa was the leading retreat of the Habsburgs, a situation that continued to attract famous and fashionable visitors.

Frauenbad, 1822

In the picturesque Helenental Valley, which at this time was still situated a little outside the town, medieval ruins were made accessible via expansive networks of paths. In the area surrounding the spa town, rich guests erected their own country houses in which to spend their summers. These had landscaped gardens in the English fashion, and transformed the town's environs into an Arcadian landscape.

The first modern spa hotels attracted new guests. Sanatoriums were constructed for impoverished sick people, the most important of which was the Wohltätigkeitshaus charitable sanatorium funded by the Kaiser. Every summer, the upper echelons of Viennese society would take up residence in *Baden bei Wien*, the famous Viennese salons of the Enlightenment and courtly society transforming the spa into a unique intellectual hub away from the metropolis of Vienna. The Prince of Metternich-Winneburg (1773-1859), an Austrian diplomat and statesman who was one of the most important of his era, also had his residence in *Baden bei Wien*. Here he received many foreign diplomats; the "Metternich" system of



and statesman Prince Karl von Hardenberg (1750-1822), Wilhelm von Humboldt (1767-1835) the great Prussian philosopher, and celebrities Karl Varnhagen van Ense (1785-1858), Prince Karl of Liechtenstein (1803-1871), and the Hungarian counts of Esterhazy. Such luminaries, some as patrons, attracted the high art of German pianist and composer Ludwig van Beethoven (1770-1827), one of the most influential of all composers of Classical music, Viennese composer Franz Schubert (1797-1828), Carl Maria von Weber (1786-1826), one of the first significant composers of the Romantic school, Czech composer Carl Czerny (1791-1857), and artists such as French painter Jean-Baptiste Isabey (1767-1855), Austrian landscape painter Eduard Gurk(1801-41) who worked for the Habsburg Court, Austrian painters (brothers) Johann Ender (1793-1854) and Thomas Ender (1793-1875), and German painter and lithographer Jacob Alt (1789-1872).

Spa treatments were provided at numerous bath houses, most commonly at the source of the respective thermal spring. The Herzogbad and Sauerhofbad had their own spa hotels. The Mariazellerhofquelle, Johannesquelle, Ferdinandquelle springs and, from 1827 onwards, the Franzensquelle spring served to treat impoverished sick people. At the Mariazellerhof, Kaiser Franz sponsored the Wohltätigkeitshaus charitable sanatorium in 1801, which was extensively expanded in 1825. This social institution is preserved as part of the Hotel Badener Hof. The Peterhof served the Imperial and Royal Army as a sanatorium for “the lower ranks”. In addition to these imperial initiatives, two private foundations were initiated in the nineteenth century for the treatment of poor spa guests: the Marienspital and Todesco Foundation.



Old engraving of the still extant
Sauerhof - Römerbad, 1821

Music was constantly encountered in the Great Spa. Joseph Lanner (1801-43, one of the earliest Viennese composers to reform the waltz) and Johann Strauß the Elder (1804-49) and Younger (1825-99) performed for guests at many different venues throughout the town. Viennese composers Karl Komzak (1850-1905), Carl Michael Ziehrer (1843-1922) and Carl Zeller (1842-98) served as the spa town’s musical directors.

Up to and including the 1830s, the responsibility for the design of the spa town largely rested with the House of Habsburg and private patrons (e.g. the 1809 Beautification Society (“Verschönerungsverein 1809”). The creation of the pathways to the ruins of the Helenental Valley, the Wegerl im Helenental walking trail (1809) and the Helenentalstraße (1826) as well as several of Baden’s spa facilities and virtually all its parks were not initiatives of the town fathers. The country houses of the town’s important patrons were scattered throughout the landscape. 1835 marked the beginning of the gradual expansion of the spa area with new villa districts, the earliest of which was in the Marchetstraße, as well as the Weilburgstraße and Helenenstraße parks. The latter was commissioned by Baron Doblhoff and designed by Joseph Kornhäusel with the express purpose of developing the River Schwechat’s flood plain into an extensive landscaped park. Land between the parks and the Helenthal Valley further to the west was developed from 1842. Here villas were built and by 1869 these had merged into a

continuous suburban belt around the town, a highly distinctive feature of Baden and where, during the season, guests spent their ‘Sommerfrische’. In the years leading up to 1914, the belt of villas was continuously expanded, and closed in the south and east. The splendid villa-lined roads of the Kaiser Franz Josef Ring and Erzherzog Wilhelm Ring connected the train station of the Southern Railway, erected in 1842, to the spa town.

During the second half of the nineteenth century, Baden participated in Vienna’s development into a cosmopolitan city. The increase in visitors necessitated the consistent expansion of the town’s spa infrastructure. The Kurhaus spa, lidos, hotels, a second theatre, museums, the harness race track and a thorough remodelling of the Kurpark with a spa café, music pavilion, a series of viewing pavilions and an inn catering to day-trippers, as well as state-of-the-art technical infrastructure – railway and tram lines, plumbing, gas and electricity: all of these helped cater to large numbers of spa guests. From 1873, new investment in the spa infrastructure contributed to the modernisation of baths and leisure facilities and this led to an increase in visitors until 1938.



Trap racing, 1922

Water-drinking therapy was only of minor importance in *Baden bei Wien*. The unpleasant-tasting, sulphur-rich water was primarily suitable for external application. Although the first opportunity for a pump room goes back to 1819 (integrated in the “Turkish kiosk” in the Kurpark in 1838) the then spa-doctor F. Habel still made the express recommendation of not building a pump room and to instead invest in improving the baths. Yet in 1853 the town fathers followed international fashion and had the first pump room built in the Kurpark. This had to give way to the new Kurhaus spa in 1885, to which the existing Trinkhalle (literally ‘drinking hall’ or pump room) was added in 1924. The “Trinkhalle” serves currently as restaurant of the casino.

Walking, however, was a popular form of exercise during the nineteenth century, and spa doctors prescribed terrain therapies from 1863. Baden features many parks for guests to carry out their prescribed walks, as well as for their edification. The biggest and most important park is the Kurpark, whose various stages of development and expansion can be traced back to 1756: the Theresiengarten in 1756, the Stadtpark (‘municipal park’) in 1796, the Lang’sche Anlagen gardens in 1808-34, the Neupark (‘new park’) in 1853, the Mauthner von Markhof-Anlagen gardens with the Rudolphshof in 1880-1900, and finally the “Krupka gardens” in 1924: Mr Josef Krupka (1864-1932) was one of the internationally- known garden-architects of the early twentieth century. After an international career in Germany, France and England, in 1894 he returned to Vienna where he worked for the “Stadtpark” in Vienna. Since 1897 in *Baden bei Wien*, he served from 1922 to 1932 as director of the gardens of *Baden bei Wien*. Even before the creation of the Kurpark in the vineyards to the north of the town, *Baden bei Wien* possessed several private parks. Created in the Renaissance period and opened to the public in 1816, the Weikersdorfer Hofgarten (‘Weikersdorf court garden’, now the Doblhoff Park) – today home to the Rosarium of the 1960s – and the Gutenbrunner Park, which was transformed into a landscaped park in the nineteenth century, have been preserved to this day.

The number of visitors to the town were constant up to the early 1850s. Then investment from 1853 improved the spa infrastructure and resulted in a marked increase in visitors. The town became famous for the high standard of its baths and hotels, two theatres,

the Kurhaus and parks. *Baden bei Wien* served as a 'Sommerfrische' for upper class Viennese, and the city's intellectual elite spent their summers in the spa town close to the capital. The spa served as a model for the creation of new spa resorts in Central and Eastern Europe, for example Jaworze (German= Ernsdorf) in Silesia (Poland).

After the hermitage was dissolved in 1812, the Kaiser purchased the town house by the Hauptplatz square, which has been known ever since as the Kaiserhaus. It was used by the Imperial family until 1918, latterly as a war office by Kaiser Karl I (1887-1922), the last reigning monarch of the Austro-Hungarian Empire during his head command of the Imperial and Royal Army, which was transferred to the spa town in January 1917. Small by imperial standards, the town house could not accommodate the most pre-eminent members of the Kaiser's entourage. The annual rental costs for the imperial court of 185 people were astronomical. For this reason, Kaiser Franz purchased the former hermitage in 1826 to accommodate his retinue. From then on, the church of the restored hermitage served as the court church. Like their brother Kaiser Franz, the archdukes Karl and Anton – and later the Kaiser's nephews, archdukes Wilhelm and Rainer – each erected their own residences in Baden. Along with the existence of the exceptional thermal mineral springs, the favour shown to it by the House of Habsburg was fundamental to *Baden bei Wien*'s importance and success as a spa town. Nobility, business magnates and intellectuals formed a unique society. The Nobel laureates Bertha von Suttner (1843-1914) and Alfred Fried (1864-1921) were regular guests. Czech-Austrian architect Adolf Loos (1870-1933, an influential theorist of modern architecture), Theodor Herzl (1860-1904, "father" of modern political Zionism), Stefan Zweig (1881-1942, one of the most popular writers in the world in the 1920s and '30s) and Arthur Schnitzler (1862-1931, Austrian author and dramatist) met at the country house of the St. Genois family in order to exchange ideas. Schnitzler set some of his works in *Baden bei Wien*, including one of his major plays, "*Das weite Land*" ("The Vast Domain").

Industrialists came for retreats, from the family of the German Siemens industrial manufacturing conglomerate, the Guttman oil and coal giant, and Johann Reithofer and his Austrian Semperit rubber empire.

After the end of World War I, the rise of *Baden bei Wien* continued until 1938. After World War II, the town served as the headquarters of the Soviet forces until 1955.

Continuing tradition of *The Great Spas of Europe*

Baden bei Wien is the biggest tourism destination in nowadays Province of Lower Austria. There are about 440.000 overnight stays and more than two million daily visitors each year, the latter coming from Vienna and the surrounding area. Health tourism still is the most important sector of Baden's tourism, providing more than 60 percent of all overnight stays. Balneological treatments are offered by the city-owned Kurhaus, four Spas run by big national health insurances and one private Spa. More than 2 million litres of curative sulphurous water bubble up every day from Baden's 14 natural thermal springs.

The Congress Casino, the two theatres (Stadttheater and Sommerarena), the parks and landscape gardens, six museums (Arnulf Rainer Museum, Beethovenhaus, Kaiserhaus, Rollettmuseum, Kaiser Franz Josef Museum and Puppenmuseum), the Strandbad-Lido, the traditional horse harness course, as well as many other locations offer to the guests an extensive and diverse program of entertainment and culture. International events like the traditional Festival of Operetta existing since more than 120 years, the colourful Festival of Roses or the biggest Fotofestival all over Europe LaGacilly-Baden-Photo attract high quality guests from all over the world.



La Gacilly Photofestival
in front of the Orangerie
in the Doblhoffpark.

CHEMINS DE FER DU NORD

EAUX MINÉRALES FERRUGINEUSES

ÉTABLISSEMENT THERMAL

SPA

RÉSIDENCE ROYALE



EXCURSIONS

CASINO OUVERT TOUTE L'ANNÉE

COURSES DE CHEVAUX (100,000 ! DE PRIX) · THÉÂTRE
TIR AUX PIGEONS (80,000 ! DE PRIX) · REGATES · VÉLODROME
LAWN-TENNIS · CORSO · VÉGLIONE · BATAILLE DE FLEURS

PARIS À SPA

		1-2 ^h Matin	1-2 ^h Soir	1-2 ^h Matin
PARIS-NORD	dép.	8 20	10 40	11 -
	arr.	3 08	6 57	7 17
LIÈGE	dép.	3 20	7 23	7 31
	arr.	3 48	7 51	7 59
PÉPINSTER	dép.	4 07	7 55	8 23
	arr.	4 35	8 23	8 45
SPA				

SPA À PARIS

		1-2 ^h Matin	Soir	1-2 ^h Matin
SPA	dép.	10 20	2 44	
	arr.	10 45	3 10	
PÉPINSTER	dép.	10 53	3 34	
	arr.	11 20	4 01	
LIÈGE	dép.	11 28	4 25	
	arr.	6 -	11 17	
PARIS-NORD				

TRAJET EN 7 HEURES

Prix des Billets de Paris à Spa

Billets Simples
Billets d'aller et retour (Valables 5 Jours)

1 ^{re} Classe	2 ^{de} Classe
42/20	29/15
64/70	47/55

REPRÉSENTANT
M. VERCASSON
13, Rue de Valenciennes
PARIS

Geo Blot

IMP. VERCASSON & C^{ie} Rue de Valenciennes 13, PARIS

2. Spa

The original “Spa”, along with the *City of Bath*, enjoyed an eighteenth century Golden Age and a distinguished medical contribution. *Spa*’s name became the generic term for water resorts. The spa function always conditioned the development of the town, which evolved organically around its main spring and extended towards the other springs in the surrounding landscape. Medical prescriptions for crenotherapy were linked with amusement, leisure - and walking. In the middle of the eighteenth century, the first network of promenades was laid out in the surrounding therapeutic spa landscape. This linked the different springs and offered viewpoints on the neighbouring hills. Urban parks and promenades followed, those taking the cure wanting “to see, and be seen” at the Promenade de Quatre Heures and the Promenade de Sept Heures. Through its early diversions, again like the *City of Bath*, *Spa* became the ‘Café of Europe’.

Early beginnings

The name “Spa” is said to be derived from the Latin *sparsa fontana*. It seems that the quality of the water has been recognised since the first century CE, when the many ferruginous springs were used by the Romans. In the twelfth century, *Spa* was no more than a village around the main spring (“*pouhon*”). In the sixteenth century, the first work on the quality of the waters was realised by the physician (1559, Lymborh Gilbert) of the Prince Bishop of Liège. *Des fontaines acides de la forêt d’Ardenne et principalement de celle qui se trouve à Spa* (Concerning the acid springs in the forest of Ardenne and principally the one at *Spa*), was a short description naming 39 mineral springs in the Liège Ardenne. This contributed to expand *Spa*’s reputation.



Carte Valdor, "Nouveau Spa", 1604

Urban development of the town, from an engraving of 1559, shows two residential centres: the oldest was situated in the narrow valley of the stream “Vieux Spa” to the southwest, where houses were built along the sides of the stream. Residents were small-holding farmers, craftsmen and workers in forges and furnaces. The second centre, “Nouveau Spa”, lies on the bank of the Wayai about 300 metres to the northeast, where the spring was located, together with the communal mill, the church and the

market. The built-up area spreads out in four directions from the Place du Pont: along the river (the Liège road leaving *Spa* to the west), towards the mill (the road to La Sauvenière, Malmedy and Luxemburg), towards the church (the road to Géronstère and Stavelot) and towards the market (the road to Verviers and Aix-la-Chapelle).

The Fountain of the
Sauvenière, 1734

In 1572, *Spa* came a municipality in its own right and began to develop more quickly. Spring water was bottled for export at least from 1583 (the date of the earliest preserved record mentioning water export for Henry II at Mezières in France). The town was also notable for the tolerance shown by the Prince-Bishop when he came into contact with different currents of thought and religion and for the Principality's statute of neutrality. Crenotherapy, the treatment through the intake of the natural mineral waters, became popular and physicians wanted to discover the source of the healing powers of *Spa*'s waters. Lymborh's work "*Des fontaines acides de la forêt d'Ardenne et principalement de celle qui se trouve à Spa*" was translated into various languages, and publicised the waters of *Spa* in the scientific milieu of the period. Ambroise Paré (1510-90, French surgeon), in 1575, and Gabriel Fallope (1523-1562, Italian surgeon and anatomist) in 1564 speak of the waters in *Spa*, together with others such as Bernard Palissy (1510-1589), a French Huguenot potter and hydraulics engineer who studied geology and hydrology and authored "*On Waters and Fountains*", amongst other works.



In the seventeenth century, the first scientific analyses of *Spa*'s waters were carried out on the basis of distillation and evaporation.

Golden age

Famous doctors all over Europe have written publications on the mineral waters of *Spa* and, from the earliest to the latest publications, all of them have a similar structure and discuss the same subjects. In general, intended to be useful for the (future) cure guests of *Spa*, they start with a general introduction, giving the name and the location of the main springs and describing their nature. Then, the qualities and the virtues of the water are discussed, together with the effects and the perceptions immediately after drinking. How to drink and the amount to take are also always described in large detail. Then, the diseases that can be cured are stated, often providing examples of real life people as testimonies. Finally, other consistent topics are how to prepare before starting the cure, what diet to follow and how to live while in *Spa*.

In 1717, the Tsar Peter the Great (1672-1725) took the waters in *Spa* and was "healed". This event was the starting point of the international recognition of the town that became the social meeting place for the European aristocracy who were also attracted by the elitist entertainment they found there. *Spa* became the "Café de l'Europe".

Around the middle of the eighteenth century, the medical use of mineral water was diversified. Belgian chemist Jean-Philippe de Limbourg (1726-1811), physician of the Prince Bishop of Liège, was the first to suggest using *Spa*'s water in the form of showers or baths; treatments known as balneotherapy. In the second half of the eighteenth century,

the number of visitors to *Spa* increased dramatically. Aside from crenotherapy and the newly introduced balneotherapy, the resort's popularity was more linked to the development of gaming that was authorised by the Prince-bishop of Liège. This was marked by one of the earliest casinos in Europe, La Redoute, opened in 1762, the pursuit also accompanied by aristocratic rituals such as promenading around the town.

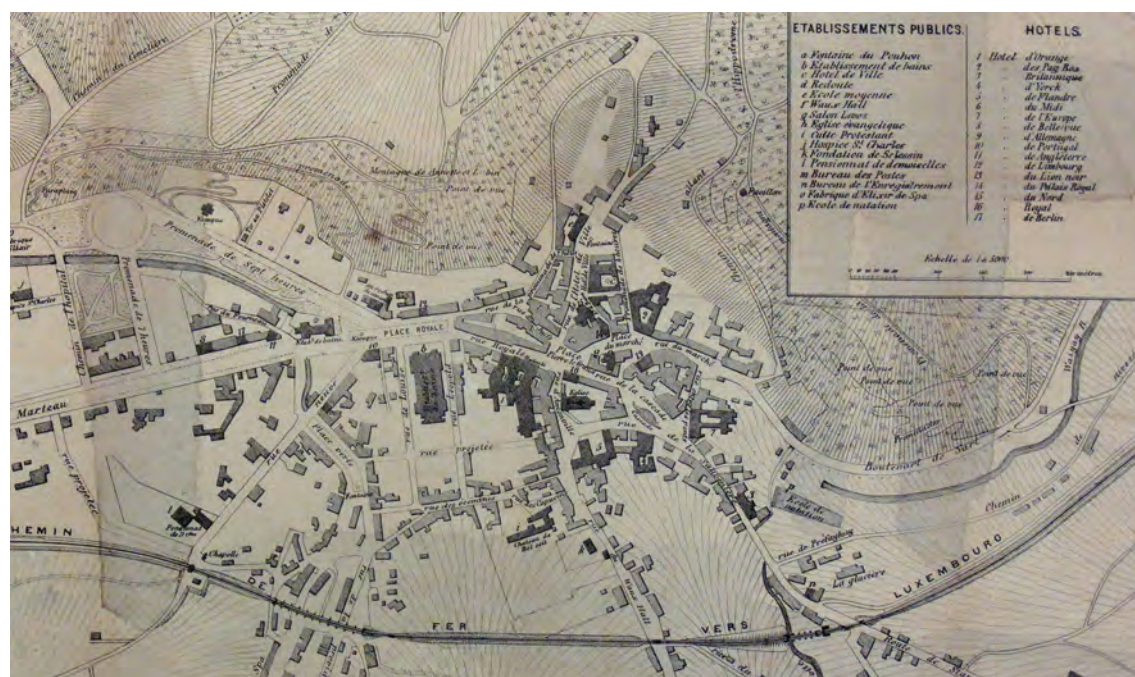
In 1770, the map by the brothers Caro contains a full inventory of houses with signs where foreigners could stay. The two original centres are still separated by an area without houses, except along the Wayai where the buildings are continuous along both sides of the road. Vieux *Spa* preserves its appearance of a street village but important developments appear in Nouveau *Spa*. A square took the place of the bridge over the Wayai that has been covered at several points. Straight avenues have been marked out and some are lined with trees: the chaussée de Liège and the Promenade de Sept Heures, the Géronstère road leading towards the spring and the Waux-Hall (see below), the Promenade de la Place and the rue de la Vieille Promenade, an avenue from the Sauvenière road to Waux-Hall.



Hand coloured plan of *Spa*, Caro Brothers, 1770

A few years after the Redoute was built, a second casino - the Waux-Hall - was built outside the town centre. It is embellished with geometrically laid out garden. An ice house is marked in the rue de la Sauvenière, evidence of the importance to preserving food, an essential requirement to satisfy the many well-off guests. The Waldeck hotel ("Hot and cold baths") is visible. The Capucin friary is extended by a French-style garden bordered by a double hedge and spit into four plots, each of them divided into four zones. The Pouhon fountain is maintained provided with a "salle" (room) allowing drinkers to shelter from bad weather. Made ten years later (1780), the Lecomte map shows important changes: a salon de verdure or "lounge with greenery" has been set up at the end of the Promenade de Sept Heures. It required the diversion of part of the river and is connected to the Chaussée de Liège by a "linking promenade". It is the starting point for promenades crossing the northern flank of the valley. In the bottom of the small

valley to the north of the town, the Grand Hotel (now the Town Hall) has been built along with a huge warehouse first be used for customs purposes and then as the first public bath. The road linking Vieux-Spa to Nouveau-Spa is fringed by buildings. A long strip of land in the old Bishop's meadow (Vesquepreit) has been adapted as a garden behind a house in *Rue de l'Assemblée*. Other stretches of the Wayai above the Market have been covered. The different functions, following the fashion of the eighteenth century, have been spontaneously distributed, without outside organisation. The surroundings resembled a large garden full of English-style factories with springs and well-head constructions near them. From the 21 to 22 August 1807 the town suffered a drastic fire and two-thirds of the buildings were destroyed by the flames; a tragic event that subsequently heavily influenced urban development. For the first time, an overall plan for the town was designed and, although it was never implemented, it had some influence on development: the western part of the town was rebuilt, the expropriated buildings on the banks of the Wayai and many burned-down houses released space opposite the old Bishop's meadow, and the Wayai was vaulted (covered) between the Place du Pont and the Sept Heures park. Following this, concern for hygiene and the recognition of the therapeutic value of the baths led the municipal authorities to take various measures to alter the urban environment. The impact of these measures appears on the Popp plan (1858) and the Cerveaux map (1866). All urban stretches of the Wayai were vaulted, a new building was constructed to shelter the Pouhon, and a bath house was built at the



Plan of Spa.
Cerveaux, 1866

entrance of the Sept Heures park. Other buildings were constructed but no longer survive. A network of new grid-pattern streets cuts the open space between the two early centres, notably in the Vesquepreit. The new blocks constructed between the Wayai and the railway line, with their public and private buildings, were tightly packed, covering this area with a dense, continuous urban fabric. The emergence of these districts completed the process of joining Vieux-Spa and Pouhon. *Spa* continued to develop in parallel with advances in crenotherapy and hydrotherapy. Until the 1860s, each spring had to be visited by a particular road, starting from the town and returning the same way. The “full” Tour of the Springs was completed in 1862, after the road from Barisart to La Gleize via La Geronstère was finished. New baths were created in 1868, together with a casino.

A great embellishment scheme advocated by King Léopold II (1835-1909) of Belgium, in which a monumental square was to be created in front of the Baths, was partly

carried out by the construction of the gallery/walkway along the Promenade de Sept Heures (1878) and pavilions (1880).

In the nineteenth century, visiting spas became the foundation for nascent European popular tourism that appealed to the expanding middle classes. *Spa* therefore nurtured this activity, maintaining its close and high-quality relationship with nature by establishing its tourism infrastructure harmoniously in the landscape: accommodation of hotels, villas and lodgings; leisure infrastructure of casino, theatre, golf course, racecourse and aerodrome; and technical infrastructure of the railway, ice houses, abattoir and other necessities for a discerning clientele.

The spa function has always conditioned the development of the town, which has evolved organically around its main spring (the Pouhon Pierre-Le-Grand in the bottom of the valley), extending towards the other springs in the surrounding therapeutic spa landscape.

Strolling in the
Parc de Sept Heures

Meanwhile, since the eighteenth century, medical prescriptions for crenotherapy have been linked with amusement, leisure and walking. In the middle of the century, the first network of promenades, laid out in the surrounding landscape and linking the different springs, offered viewpoints on the neighbouring hills and confirmed the close link between nature and thermal cures. The town also evolved in close relationship with the landscape. Several urban parks and promenades were created since the eighteenth century and viewpoints over the surrounding landscape have been established. These urban promenades were followed by those taking the waters who wanted to “see and be seen” all day long: they were the “Promenade de Quatre Heures” and the “Parc de Sept Heures”.



The last important urban transformation was the construction, at the beginning of the twentieth century, of the group of entertainment buildings consisting of the Casino, Theatre and Function Room at the initial location of the first casino.. This desire to concentrate specifically spa-related activities (springs, baths establishment, Casino, Promenade, Gallery and Park) on a coherent site finally severed the concept that had predominated since the eighteenth century.

In 1912 a company was founded to hold the monopoly for the exploitation of the *Spa* mineral water sources (the *Company Fermiere des Eaux et des Bains de Spa*). In April 1921, it was re-named *Spa Monopole* under the knight Charles de Thier who built a modern factory and began to market spring water on an industrial scale. This brought a real industrial dimension to the water trade, which had been flourishing until the eighteenth century, but had undergone a long decline since the nineteenth century. From 15 million bottles in 1922, output increased to 50 million in the 1930s and more than 500 million today.



The Casino and Kursaal

Throughout the ages, *Spa* attracted many prominent figures from across Europe. Amongst these were ancient Roman author and natural philosopher Pliny the Elder (23-79 CE), Henri III King of France (1551-89), René Descartes (1596-1650) “father” of modern Western philosophy, Russian Tsar Peter the Great (1672-1725), Irish philosopher George Berkeley (1685-1753), Italian adventurer and author Giacomo Casanova (1725-98), English Romantic painter Joseph William Turner (1775-1851), British Prime Minister the Duke of Wellington (1769-1852), Alexandre Dumas (1802-70) one of France’s most widely read authors), French poet Victor Hugo (1802-85) one of the greatest and best-known French writers, English writer William Thackeray (1811-63), French-German composer Jacques Offenbach (1819-80), German composer Giacomo Meyerbeer (1791-1864), and the King of Belgium Leopold II (1835-1909) and Queen Marie Henriette (1836-1902, a Habsburg cousin of Emperor Franz Joseph of Austria, and granddaughter of Holy Roman Emperor Leopold II). Marie Henriette became separated from the King and ultimately retreated to *Spa* in 1895, buying the Hôtel du Midi, where she died in 1902. In the Pouhon Pierre-Le-Grand there is a very large painting on display by Antoine Fontaine from 1894 which depicts such illustrious visitors to *Spa*. The memory of prestigious guests is also preserved in the names of the springs (Pouhon Pierre-Le-Grand, Prince de Condé, Marie-Henriette, etc.), the buildings (Galerie Leopold II) and the walkways (la promenade d’Orléans, la promenade des Artistes, la promenade Berkeley, la promenade Meyerbeer, etc.).

The post-World War II years saw the arrival of social bathing with the inauguration of the Heures Claires in 1949. Social security reimbursements for thermal-bathing cures lasted until the 1980s; their cessation prompting a fall from over 12,000 curists per year to under 5,000 in 1987.

Continuing tradition of *The Great Spas of Europe*

The turn of the twenty-first century witnesses that the character and sense of *Spa* as a town of welfare and wellbeing which has its roots in very remote time is still alive. It is no coincidence that *Spa* have become synonymous with a place where mineral water may improve your health.

A stay in *Spa* is still invigorating thanks to the balneotherapy, with the carbogazeous water of the pouhons, the numerous walks and the wide array of cultural and sporting facilities and events throughout the year. As prescribed by the eighteenth century doctors, your body and soul require water, movements and have enjoyment.

Today, the *Spa* water (Spa Reine, Spa Intense and Spa Finesse) is still distributed by the Spa Monopole company. Nestled in the heart of nature, the thermal centre built by an internationally renowned architect and opened in 2004 welcome curist for traditional balneotherapy treatments, but also for beauty care based on thermal water and for thermoludism.

As all spa town, *Spa* experienced inevitable peaks and troughs. This was the case during prohibition of gaming or when the reimbursement of social cures was suppressed. Every time, *Spa* relied heavily on its own resources and rebounded: improving the protection of the natural springs, offering specific cures for heart or rheumatic patients, preserving the tranquillity of the nature surrounding the town.

Thanks to this dynamic approach, *Spa* continue to be a place for cure, resort and culture; a small town entirely dedicated to the water that shape its characteristics and contribute to its renown.



Spa in 1612. Gérard-Jonas Crehay.
Late nineteenth century



Franzensbad in Böhmen

Erstes Moorbad der Welt
Hervorragendes Herzheilbad

3. *Františkovy Lázně*

As the smallest component of an un-paralleled concentration of 'curative' mineral springs known as the *Bohemian Spa Triangle*, this model of a European Great Spa was planned in the late eighteenth century as a spa 'new town'. Construction was realised in the specific spirit of Classicism with Baroque elements, in open and unconstrained flat-lying marshy moorland adjacent to scattered sources of thermal gaseous mineral water, the protection of which belongs among the oldest efforts of its type in the world (1516). The orthogonal urban grid exhibits Baroque principles of axuality and symmetry, reflecting the forms of "ideal" ancient cities. The remarkable uniformity and harmony of its buildings is striking, their character, colour and spacing, were regulated by decree. The public greens, with their numerous long promenades (long, but comparatively flat), serves the function of a therapeutic spa landscape, whilst composite formal garden design was based on French garden architecture.

Early beginnings

During prehistoric times, the František Spring (Peat Spring) and the Gaseous Spring (the only known springs on the site of the present spa until 1806), were likely obvious features in open marshy moorland. Pile dwellings have been discovered in peat bog in their vicinity. The territory on which *Františkovy Lázně* lies today belonged to the city of Cheb (until 1851), and there is a record in *Miscellanea Historica Regni Bohemiae* (1679) by Czech historian, writer and geographer Bohuslav Balbin (1621-88), that mentions one of the Bohemian Bretislav princes who drank Cheb mineral water as early as the twelfth century. There was a fire in 1270, which was said to have likely destroyed any records. A mention of the salty springs in a document (contract of purchase) of 1406 cites "an acidulous path" (path leading to an acidulous spring), whilst the mineral water, protected at source from 1516, was used for export in the sixteenth century when it was sent to European courts. The famous German physician and mineralogist Georgius Agricola (1494-1555) mentions the mineral water available to citizens of Cheb and, in 1542, Latin historian and poet Caspar Bruschi (1518-59, a native of Cheb) wrote of a "noble and popular spring, brought to the town by the youth". At the beginning of the seventeenth century the spring in the Peat Bog was again mentioned when a resting house was built near to it. From 1629, the seltzer (carbonated water) is again recorded as being sent to other locations. So-called "Seltzer Houses" started to be built directly by the springs, and from 1694, inns with bathrooms, as well as a timbered chapel dedicated to St. John of Nepomuk. Around 1705, an inn, spa and bottling house was constructed near the (later-named) *Franzensquelle* spring. By 1707, records reveal a total capacity of 600 baths in the town, but this was no competition for Belgian *Spa*, or even some of the French spas. The town benefited, however, from a close relationship with *Karlovy Vary* – from where curists, who took the stronger waters of West Bohemia's leading spa, then re-located to *Františkovy Lázně* for after-treatment. Towards the end of the eighteenth century, Viennese nobleman Count Ludwig von Cavriani (1739-99, Governor of Bohemia from 1787-90) submitted a building plan for a new spa town to the Cheb Town Council. In 1789, a nobleman of the Czech Kolowrat family built the first pavilion over the main spring, from which women water-carriers from Cheb earned their livelihood. Doctor Adler (see below) implemented a system of the hygienic drawing of

water from the pipe at the source, followed by the insertion of bars that prevented access into the pavilion; the pavilion was demolished shortly afterwards during what is called the “women’s riot”.

Golden age

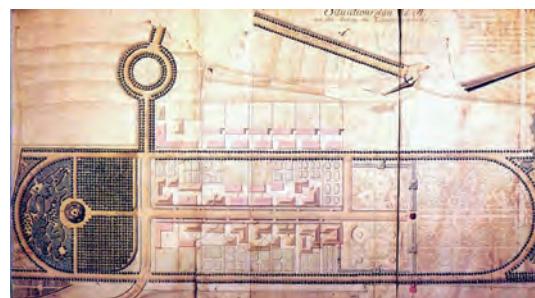
In 1791, the regional government commissioned the head of the regional building directorate, abbot Father Tobias Gruber, to prepare plans for a new spa town. These were duly submitted in 1792 and approved 27 April 1793 – the foundation year of *Františkovy Lázně* as we know it.

One of the great drivers of the project was Cheb-born Bohemian doctor (and municipal physician of Cheb) Bernhard Adler (1753-1810), with support and promotion by lawyer Heinrich Franz Count von Rottenhan (1738-1809). Adler had studied medicine at the University of Vienna (funded by a scholarship from the city foundation of Cheb) and in 1782 earned his doctorate with a chemical-medical thesis (*De acidulis Egranus*) that focussed on the healing power of the medicinal and gas springs in the swampy moorland of *Františkovy Lázně*. Intended from the beginning as a Great Spa, *Františkovy Lázně* was first named Kaiser-Franzensdorf (after Austrian Emperor Francis II, 1768-1835), re-named Kaiser-Franzensbad (*Františkovy Lázně* in 1807, simply Franzensbad in 1918, and *Františkovy Lázně* at the end of 1945).

Construction of the town was based on the regulation plans of Father Gruber; who was evidently inspired by the layout of the Antique “stadium”. These were essentially founded on the Baroque principles of axuality and symmetry, without the use of enclosed blocks. Public buildings were designed by engineer Rothesel, and construction was complemented by composite greenery and park areas. The main axis was Kaiserstrasse (today’s Národní třída, or National Avenue), bordered on the perimeter by an alley of trees, leading towards the pavilion above Franz’s Spring on one side and ending in a geometrically designed park on the opposite side. The late Baroque axial design with the main depth axis and the garden design using composite formal means was based on French garden architecture. Equestrian trails led along the outer perimeters of the spa colony, meant for horse riding, and a circular equestrian alley (a ménage) was created in the northern part of town. The entire composition of a large oval was inspired by the ground-plans of the Ancient, Classical “stadium”.

The main spring was called Franz’s Spring and became the one of the most sought-after curative waters in Europe. Carbonic baths and mud baths using the local high-quality sulphur-iron peat began to be used from the beginning of the nineteenth century (an early use of peat in a spa). Due to the discovery of springs located further away, the composition of the spa town was further expanded starting in the second decade of the nineteenth century. Gradually, a pavilion or a colonnade was constructed over every one of the springs. The great development of the spa, mainly due to the increase in visitors, led to the construction of new spa houses along the connecting streets, interconnected by little alleyways. The spa thus obtained a regular chessboard street plan, reflecting the

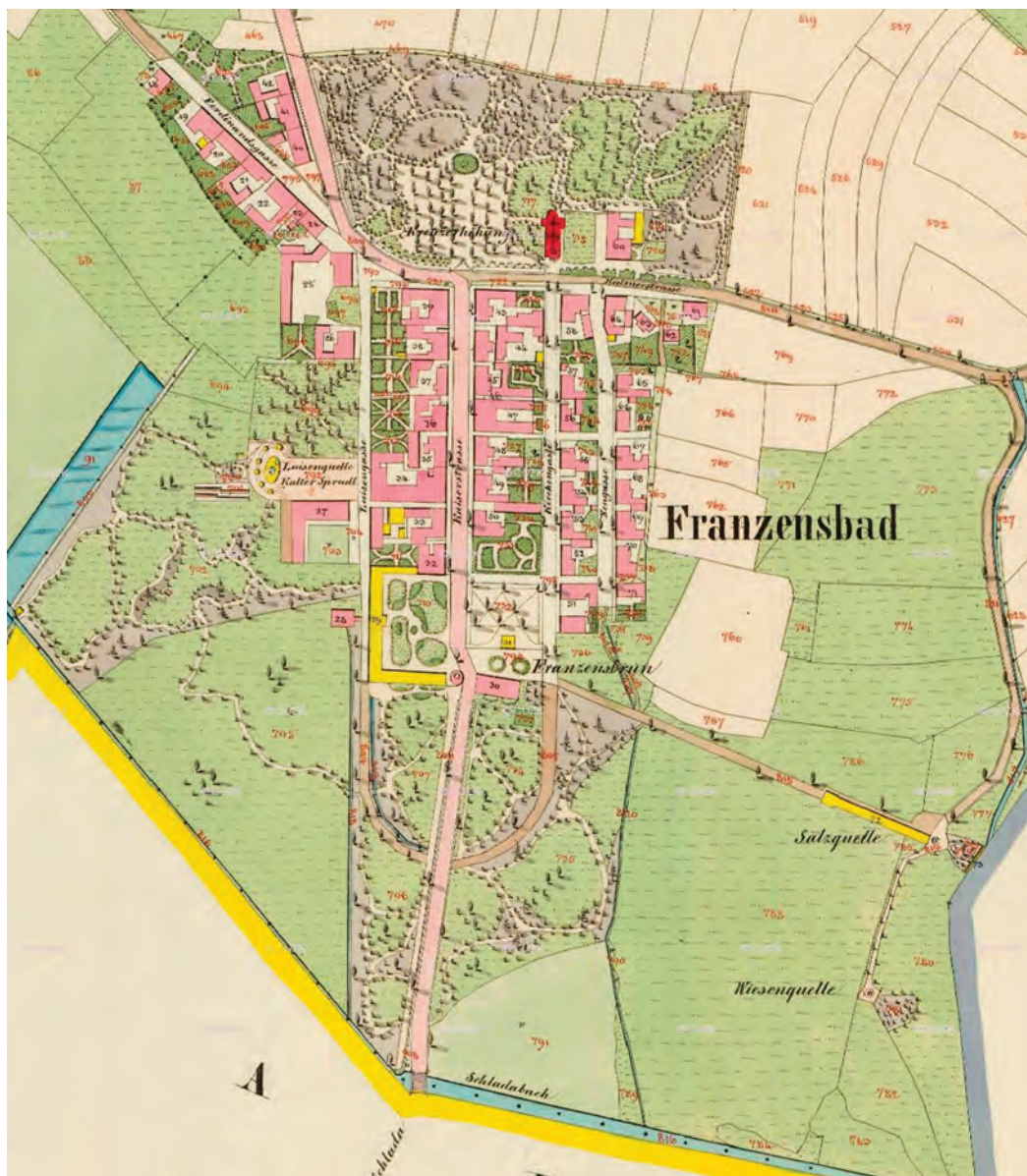
Ground plan of
Františkovy Lázně,
1795



The spa centre, looking
toward Franz's Spring
and the Kurhaus, 1898



forms of “ideal” ancient cities. Construction was realised in the specific spirit of Classicism with Baroque elements.



Map of *Frantiskovy Lázně*, 1841

In 1852, the town became an independent municipality, and construction was strictly regulated by the decree of the governorship in 1853. This determined the singular character of all buildings and remained in force into the 1930s. The urban area was expanded between 1853 and 1862 to establish parks around the spa district, and in 1865 the town was connected to the European railway system, giving it the air of an international spa. New spa buildings and residential houses were constructed from the 1860s, and then a Protestant and an Orthodox church, as well as a synagogue. The stylistic expression of late Classicism and the second Rococo began to gradually and gently mix with Romantic Historicism, represented mainly by the buildings of Cheb constructor, Adam Haberzettl, local constructor Karl Wiedermann, and later also of their sons, Karl Haberzettl and Gustav Wiedermann. In the mid 1860s, elements of the early Italian Renaissance began to penetrate the spa environment, and in the 1870s, a wave of pompous French Renaissance Revival elements, mediated by the Vienna scene, and in the 1890s, the ostentatious Baroque Revival, again influenced by Viennese architecture, entered the picture. When *Frantiskovy Lázně* celebrated its centennial in 1893, its appearance was already rather complete.

At first, the areas of municipal greenery within the outlined confines of *Františkovy Lázně* were composed using formal means. A low parterre de broderie was established in front of the colonnade, and lawns were founded behind the colonnade (parterre à la anglaise), with mutually intersecting paths for the walks of spa guests. In the front part of the northern park, thick rows of tall trees were planted, creating a huge shady canopy, and in the back part, a small wood (grand bois) was established, interwoven with paths including inner salons, providing intimate nooks. At the intersection of the axes, a so-called snail hill (Schneckenberg) with an obelisk is established, replaced in 1853 by a monument to Emperor Franz I.

Louisa Spring, E. Gurk, 1832

Equestrian paths around the spa were bordered by alleys of tall poplars. Since 1796, gardener Adam Wild worked here. When the spa was expanded, the New Park was established by the pavilion of Luisa's Spring and the Cold Spring, again using formal means for its design. It is shaped as a regular square with paths on a star-shaped axis. Trees were planted in the copula of the lawns, mainly oaks. The path leading from Franz's Spring to the Salty and the Meadow Springs was reshaped into a diagonal park axis with a four-row linden alley, which became the main spa promenade, later called Isabella's Promenade.



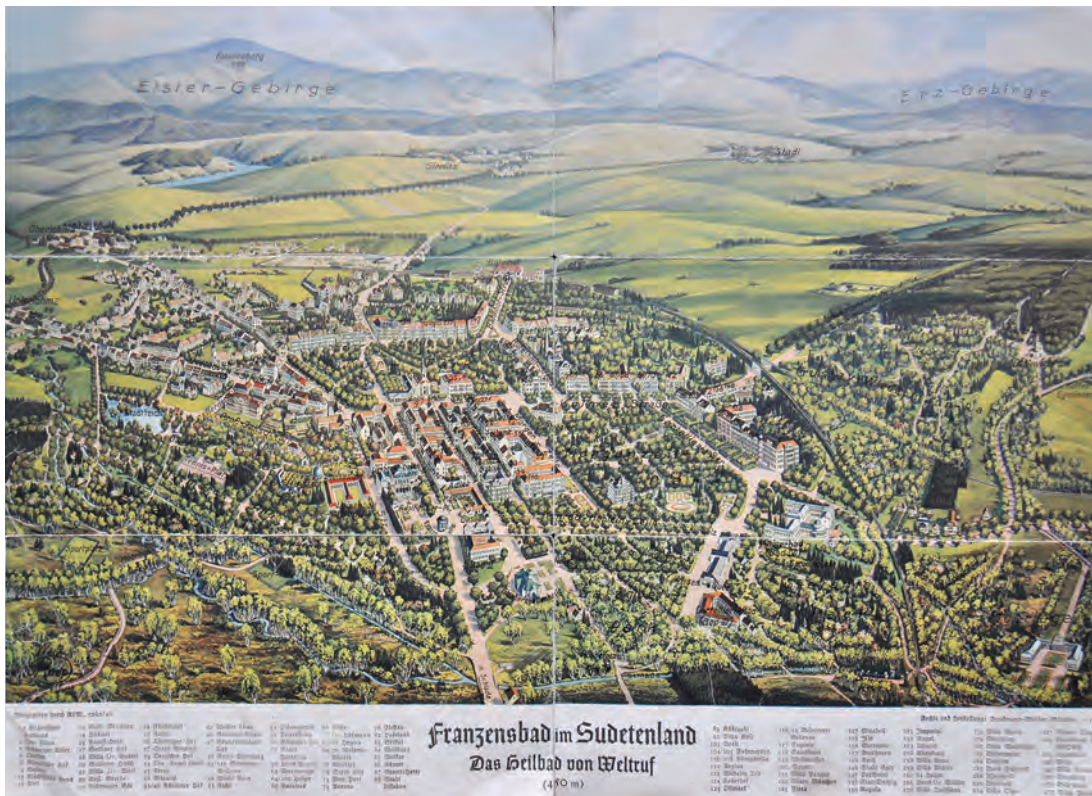
From the 1830s, when the urban planning of *Františkovy Lázně* was further laid out, the original formal garden designs were transformed into a natural landscape design inspired by English "gardens". The new designs of the park areas were elaborated by the head gardener of the courtyard garden in Schönbrunn, J.M. Riedel. The expansion of the parks, interwoven with irregularly led paths, was realised by the gardener of the imperial court botanical gardens in Vienna, Martin Soukup, and his son Antonín continued in his footsteps. The areas lying south-west of Luisa's Spring were altered to form the natural landscape park known as Loimann's Park, and later as Westend. The gardener Bíba, working for Prince W.L. Metternich from Kynžvart, also helped to plan the detailed planting of plants. Floral areas were added along the paths at important points, intersections, and axis vistas, and thus romantic spots were created.

Outside the Salty spring, 1900

In 1865–1911, the parks were further expanded under the lead of Antonín Soukup, and soon a wide strip of greenery surrounded the entire spa town as a spacious natural landscape park. In 1882, the Music Pavilion was built in the Northern Park, and in 1868, the new theatre building was built in the Morning Park to the east (Morgenzeile Park, today the Bedřich Smetana Park). Near the colonnade of the Salty and Meadow Springs, the expansive park of the Salty Spring was adjusted (today the Park of the Salty and Meadow Springs). The arranged area between the Colonnade of the Salty and Meadow Springs and the Imperial Spas was named after the crown princess as the Stephanie Park, and the southern part was named after the emperor as Franz Joseph Park. In the Western Park (Westend park), tennis courts were established. At the place where a fish pond used to be, a small lake with row boats was created, now known as the Fishermen's Bastion. Since building activity went beyond the limits of the parks, the parks originally on the perimeter moved into the centre of town, and the characteristic penetration of the landscape into the town interior was created, which is preserved to this day.



Since the beginning of *Františkovy Lázně*, parks and greenery were considered to be an inherent part of the spa treatment. Most of the park designs and new walking paths were created on the initiative of the Beautification Committee; Gustav Wiedermann became the chairman of this committee in 1889. In 1899, a tourist café was constructed by the dam of the Municipal Fish Pond, and the area leading to Loimann's Park was altered into a forest park with an irregular network of paths, complemented by garden architecture, gazebos, a belfry, and park benches. Following the American trend, a zoo was also established in the park, and so the forest park began to be known as America. Up to 1911, The Beautification Committee planted more than 600,000 trees, bushes, and ornamental plants in the immediate vicinity of the spa.



Map of *Františkovy Lázně*, 1940

The town experienced its heyday at the turn of the nineteenth and twentieth centuries. In 1904, the town purchased all spa facilities and became the sole proprietor of the spa, the composition of the central areas of the town north of Franz's Spring being duly adjusted. In 1912, the New Colonnade was built on the eastern side of the main axis. In 1914, however, the Old Colonnade on the western side burnt down, and in light of the war events, it was never rebuilt. The traditional architecture was still respected, and with its new Classicism, the town purposefully returned to its “stately” spa style. Not only are continuous row houses expanded (as in, for example, in Francouzská (French) Street), but solitary villas and spa guest-houses are built (especially in Kollár and Zahradní (Garden) Streets). The forest parks of composite therapeutic spa landscapes connect to the natural landscape parks in the centre of town. In the period between the wars, a new hall around the Glauber Springs was built on the southern end of the axis (1930) and the street block on the east known as Nová (New) Street was expanded, reinforcing the significance of Kostelní (Church) Street.

The international renown of *Františkovy Lázně*, emphasised by the attribute “World Spa”, is based on the natural resources of mineral water that were recommended by a range of world-renowned doctors, including *Františkovy Lázně's* Bernhard Vinzenz Adler (1753–1810) and spa physician Anton Alois Palliardi (1799–1873), Viennese spa physician

Paul Cartellieri (1807-81), humanitarian Viennese burgher Friedrich von Boschan (1817-71), and others. The spa gained in popularity and prominence thanks, unusually, to its spa peat treatments. With its sophisticated system of peat baths with the utilisation of mineral waters, it became the oldest peat spa in the world that applied these procedures in these forms. Also, its success in treating gynaecological diseases had an excellent reputation throughout Central Europe. *Františkovy Lázně* thus became a sought-out location by female clientele, as ladies were allowed to travel by themselves only if they were going to a spa. Thus, the spa here became a place where the different approach to men and women was erased, and thus helped contribute to the democratisation of society.



Workers at the Moor plant, 1908

During the nineteenth century, *Františkovy Lázně* played an important role as a cultural and social centre. Thanks to its peaceful atmosphere, many socialites travelled to the spa for the so-called “Nachkur” (additional treatment) when exhausted by the social life in *Karlovy Vary* or *Mariánské Lázně*. In 1909, the last Austrian emperor, Karl I, met his future wife, Zita, here. Prominent visitors included its founder Emperor Franz (in 1812) and the future Emperor Franz Joseph I of Austria (in 1847) and, in 1909, the last Austrian Emperor, Charles I (1887-1922). Other notable visitors included Austrian Count Klemens von Metternich (1773-1859), famous German writer, poet and statesman Johan Wolfgang von Goethe (1749-1832), German philosopher Johann Gottfried Herder (1744-1803), the great German composer Ludwig van Beethoven (1770-1827), German philosopher Johann Gottlieb Fichte (1762-1814), Prussian Marshall Gebhard von Blücher (1742-1819) and Austrian composer Johann Strauss (1804-49). The spa inspired writers including Austrian novelist Maria von Ebner-Eschenbach (1830-1916) who wrote the essays “Z *Františkovým Lázním*” (Aus Franzensbad, From *Františkovy Lázně*), and Czech writer Božena Němcová (1820-62) reflected on her spa stay here in 1846 in three sketches.

Aerial view of the spa town, 1922



The picturesque environment, the serenity, and the poetry of the location led J.W. Goethe to declare that *Františkovy Lázně* to be one of the most beautiful places in the heart of Europe. Goethe travelled through *Františkovy Lázně* a total of 33 times, and lived here for a short time. He spent a longer time here in 1808 when he was involved in the geological research of the extinct volcano of Komorní hůrka (Chamber Hill), of which he wrote a scientific text in the same year. The cosmopolitan nature of the town also supported churches of several different denominations and a synagogue.

During World War I and World War II, *Fratiškovy Lázně* served as a military hospital town. Since 1989, the spa has returned to the traditions of *The Great Spas of Europe*.

Continuing tradition of *The Great Spas of Europe*

Spa treatments at *Františkovy Lázně* today are recommended by physicians to be spread over a duration of 21 or 28 days. The physician will prescribe, on an individual basis, the precise spa procedures and composition of any drinking cure. Peat, gaseous baths, gas injections, inhalation, drinking and a range of wellness options are offered. To complement this regime, *Františkovy Lázně* has almost 200 hectares of parks and composed greenery. South-east of the spa centre, another natural landscape park, the forest park near Natalia's Spring, was established, first named *Nové sady* (New Park), and later known as *Lesní sady* (Forest Park). In order that visitors do not lose their way in the expansive parks and forest parks, so-called heart trails were marked, and in 2004 they were extended and adjusted into the present-day variously long exercise circuits.

In terms of the spa town itself, the oldest spa structures are from the Baroque period and these are preserved together with spa buildings and the planned town of the nineteenth and twentieth centuries. The degree of the preservation of its urban structure and the quality of the preserved architecture (it is one of the most intact preserved towns of the series), together with its large and well-maintained parks that continue to an extensive therapeutic spa landscape, prompted the declaration of an urban heritage reserve in 1992.



Natalia Spring, 1930s

Franzensbad, Nataliequelle.

KARLSBAD

AUTRICHE

AUSTRIA

Westend



Alle Wiesen



Kaiserbad

Kurhaus



4. *Karlovy Vary*

As the largest component of an unparalleled concentration of 'curative' mineral springs known as the Bohemian Spa Triangle, Europe's largest 'open-air salon' is an integral and compact complex of artistically conceived spa buildings that has no parallel elsewhere in Europe. Architectural styles of the historicist and Art Nouveau, from the second half of the nineteenth century to the beginning of the twentieth century, provide the backdrop to one of the most vibrant daily displays, in the world, of the living culture of the drinking cure, its range of thermal gaseous mineral waters freely available at taps throughout the town.

Early beginnings

The origin of *Karlovy Vary* dates to around 1350 and is associated with King of Bohemia and Holy Roman Emperor Charles IV (1316-78). According to a legend, he discovered a hot spring (known today as Vřídlo) deep in the valley of the Teplá River. In 1358, he had a royal hunting lodge built on an elevated point nearby, with a small settlement around it, which was named after him Karlsbad (Czech *Karlovy Vary*). In 1370, the King endowed the town with municipal privileges, thus giving the impulse for the town's development as a spa. In return for these privileges, the burghers had the obligation to take care of the spa's visitors.

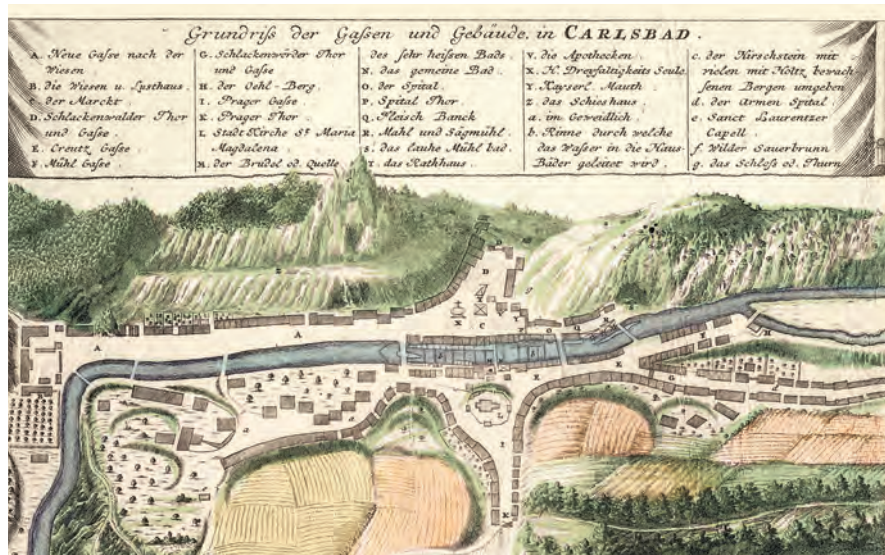
By the second half of the fifteenth century, the popularity of *Karlovy Vary* as a spa crossed the borders of the Bohemian Kingdom. Records of the spa's first prominent visitors date from this period. Initially, bathing was the most important treatment method, using cooled water from Vřídlo hot spring. The cure took place either directly at the springs, or in designated spa facilities, and individual bathing cabins with wooden bathtubs and water tanks used to be on the ground floor of nearly every house. Since 1508, *Karlovy Vary* has been holding the status of a public spa, and the first public bathhouses are mentioned. In 1522, Dr. Wenzel Payer of Locket published the first book on Karlsbad thermal waters, where he recommended the local spring water for drinking in addition to bathing, thus expanding the treatment methods. After 1620, Dr. Johann Stephan Strobelberger also gave preference to the drinking method.

In 1604 the town was severely damaged by fire, and the old Renaissance "Vary" was destroyed. The restoration of the town after the fire adhered to the original urban layout but subsequently suffered the plight of the Thirty Years' War (1618-48). In the second half of the seventeenth century *Karlovy Vary* began to grow dynamically. The Baroque period is represented by the decanal church of St. Mary Magdalene as well as a number of structures with an original half-timbered construction. From the beginning of the eighteenth century *Karlovy Vary* enjoyed an era of economic prosperity, thanks to its far-reaching popularity.

Golden years

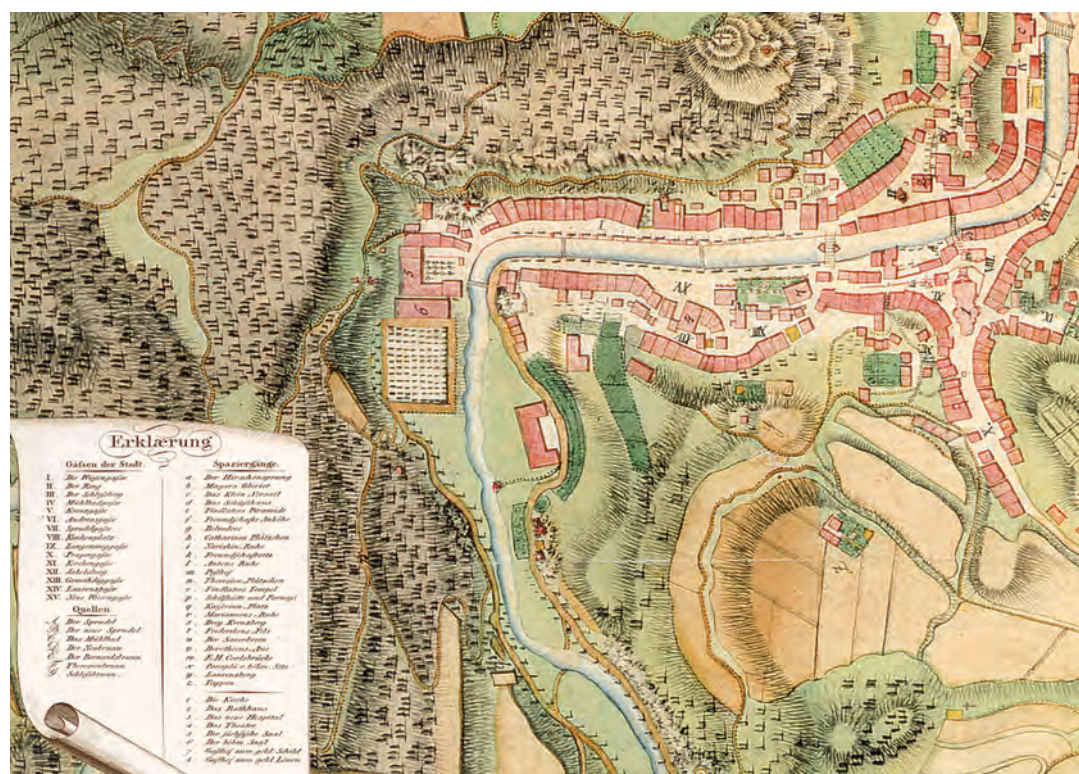
In 1701, the Saxony Elector and Polish King August the Strong (1670-1733) had the "Salle de l'Assemblée" [Saxony Hall]) built on the bend of the Teplá River, the place of today's Grandhotel Pupp. By 1715, the Bohemian Hall was erected right next to it.

A proof of the construction boom is the erection of the Baroque church of St Mary Magdalene, in 1732–37, after the project of Kilian Ignatz Dientzenhofer. The Baroque period left numerous heritage objects in the wood-frame style, such as U Zlatého vola [The Golden Ox or Peter House], Maltézský kríž [The Maltese Cross House], Krásná královna [The Beautiful Queen House], and the Sedm planet [Seven Planets House]. Finally, Dr. David Becher (1766–72) harmonized both basic types of treatment methods: bathing and drinking. His discovery of carbon dioxide in the healing springs gave impulse to construction of pavilions over the springs.



Hand-coloured print of Karlovy Vary, 1733

By the middle of the eighteenth-century *Karlovy Vary* possessed 350 houses, and began to be known as a popular spa across all of Europe. In the spirit of Baroque ostentatiousness, high society guests would entertain themselves with grandiose celebrations and rich feasts at Louka [Meadows] on the outskirts of the town. Financing of the town's restoration after another fire in 1759 was ensured through revenues from the spa tax, implemented in the same year. The restoration followed the late-Baroque principles. Both public and burgher buildings, as well as spa houses, featured



Map of Karlovy Vary, c.1813

comfortably furnished interiors. In 1761, the Public Baths at Vřídlo were restored; in 1762, Mill Bathhouse with a hall on the upper floor were newly built; in 1774–77, Hot Spring Hall was built as the first Kursalon [The Assembly Rooms] in *Karlovy Vary*. Towards the end of the eighteenth century, construction took on the style of Classicism and Romanticism. The first Classicist structure to be built was the theatre at Nová Louka (1787–88). In order to facilitate the use of the curative springs for drinking

treatments, even in unfavourable weather, small pavilions and garden structures were built over the sources. Gradually, these structures were enlarged in the form of colonnades (e.g., the New Spring Colonnade; the Sprudel Colonnade and the Mill Colonnade). Of the classicist objects preserved to this day, the Poštovní Dvůr [Postal Court] from 1791-92, the Hannover House (now Chebský dvůr), the Embassy Café, the Černý Orel House [Black Eagle] and a group of classicist houses in Mariánskolázenská Street can be mentioned. By the mid-nineteenth century, the spa quarter spread along the entire length of the valley.

In 1850, *Karlovy Vary* became the seat of the district governor, which enhanced its importance. A fundamental role in the town's development was its annexation to the European railway network in 1870, which invigorated economic life and brought an unprecedented growth in visitor numbers. The number of visitors and spa guests nearly tripled. New pensions, cafés, inns, and other public buildings, such as bathhouses, sanatoria or colonnades were built. During the second half of the nineteenth century, and especially during 1890-1914, *Karlovy Vary* enjoyed its greatest economic boom. From Neo-Gothic and Neo-Romanesque styles, the development finally reached pure Neo-Renaissance as demonstrated e.g. by the Mlýnská kolonáda [Mill Colonnade] (1869-81). From the 1880s, the architectural styles have become a mix of all historical forms. Among the architects and builders, particularly outstanding was a pair of famous Viennese architects, Ferdinand Fellner (1847-1916) and Hermann Helmer (1849-1919). They designed for *Karlovy Vary* about twenty prominent structures, including several colonnades (Hot Spring Colonnade, Park Colonnade, Market Colonnade). Subsequent development elevated the Great Spa to a leading position not only amongst the spas in Bohemia, but also in Europe.



Hot spring and the
Hot Spring Colonnade.
Karlovy Vary, 1793

A massive construction wave also reached the non-wooded parts of the valley's slopes. Numerous houses were erected above the St. Mary Magdalene Church, as well as on Petersberg and Lorenzberg (Imperial Heights), where one of the main dominants of *Karlovy Vary*, the Imperial Hotel was built in 1910-12. Another centre of new development activities became the Švýcarské údolí [Swiss Valley] over the municipal park. Parallel with the valley, a broad boulevard named Sadová ulice [Park Street] was built, and on the slopes above it most luxurious villas and pensions appeared as part of the so-called Westend district, together with the Anglican Temple (1876-77), a synagogue (1875-77, destroyed 1938), and the Russian Orthodox Temple (1893-97). In the valley, east of the Grandhotel Pupp, an Evangelical church was built (1854-56). A new broad promenade street, named Zahradní [Garden Street], was built along the municipal park and the Teplá River. Contrary to the old district, its layout forms a strictly rectangular grid, lined with historicised apartment buildings.

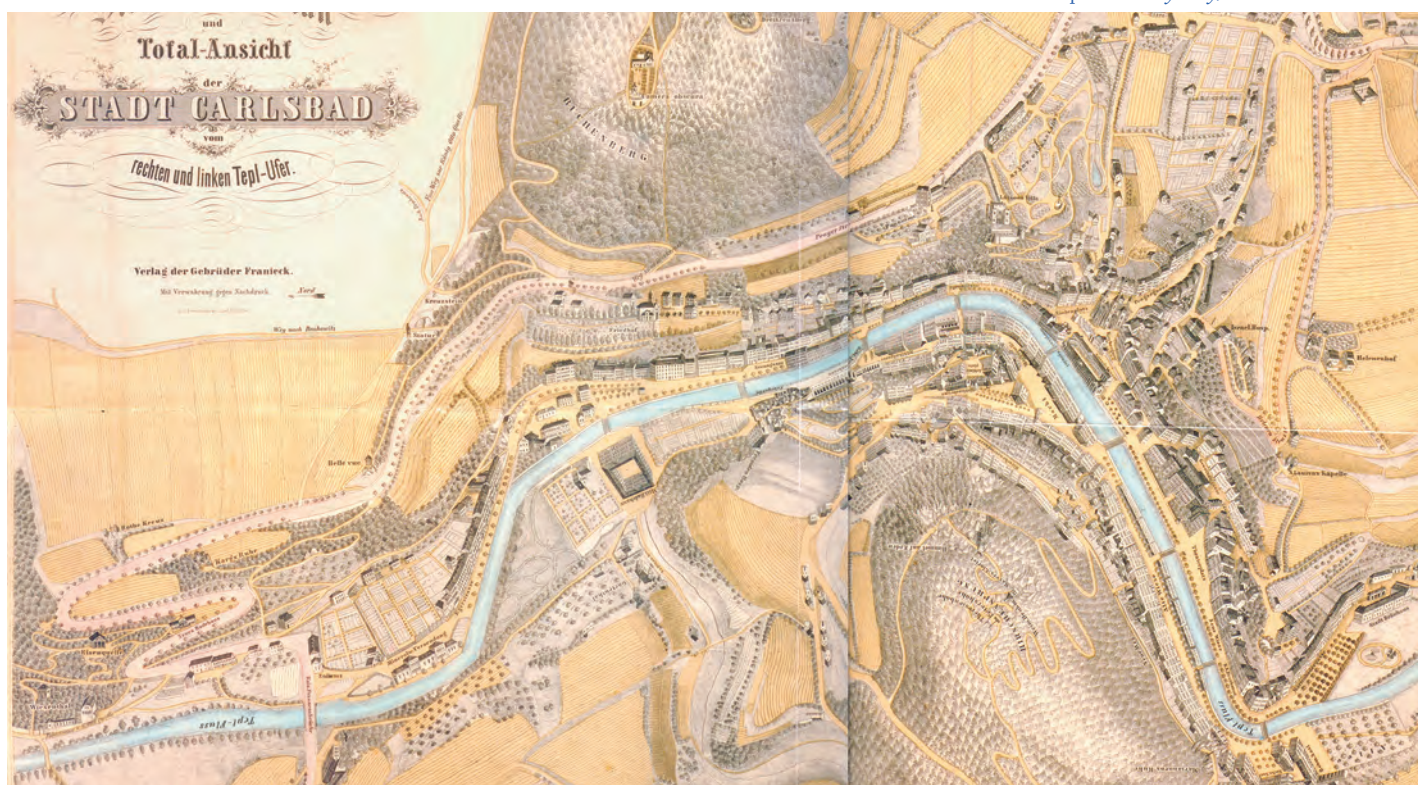


Postcard of the
Imperial Hotel, 1914

The dominant influence on urban structure was the period of historicist styles and Art Nouveau from the second half of the nineteenth century through to the beginning of the twentieth century (1855-1914). An integral and compact complex of artistically conceived spa buildings has no match anywhere in Europe.

Patients' traffic to and from the springs, in accordance with prescribed drinking treatment, call for promenades protected by tree alleys, arcades or roofed galleries. The oldest promenade in *Karlovy Vary* was established in the mid-1700s along the Teplá River, in the area of today's Stará Louka. Integration with the natural countryside played a major role, too. Pre-existing open countryside and fenced gardens were converted into open landscaped areas and eventually, from the late eighteenth century, integrated into the urban plans of *Karlovy Vary*. Thanks to its well-planned vegetation areas, *Karlovy Vary* used to be called "the largest open-air salon". Towards the end of the 1820s, the slope around the Tereziín Spring was converted into an English-style municipal park; the task being assigned to the Bohemian landscape architect Wenzel Skalník (1775-1861) of *Mariánské Lázně* (Marienbad), who earned great respect for his artistic work in that other Great Spa of the Bohemian Spa Triangle. Today, the municipal park bears the name of Czech composer Antonín Dvořák (1841-1904), after an alteration in 1878. A music pavilion was built here for summer concerts, as well as a winter garden, restaurant, and promenade gallery (current Sadová – Park Colonnade).

Map of *Karlovy Vary*, 1863



The burghers of *Karlovy Vary* set up their gardens behind their houses in the form of terraces, due to the hilly terrain. The terraces were favoured by spa guests for relaxation and the comfort they provided. They were interconnected with stairways and complemented with pergolas, ivy-covered arcades, and gazebos. The garden terraces were accessible from the upper floor of the houses by means of suspended walkways, whereby the upper terraces usually offered a beautiful view of the town's panorama. The gardens in residential districts were similarly sophisticated. Even prior to World War I, garages were integrated for the first personal automobiles, meticulously designed as garden houses.

Towards the end of the nineteenth century, open countryside merged into the town's parks. Thus, *Karlovy Vary* represents an urban complex with a multitude of pedestrian walks (promenades) as well as large areas of vegetation within the town's urban structure. The Rousseau-inspired back-to-nature approach and the emphasis of physical exercise

as a curative method took patients farther out of the town. The time spent in the surrounding countryside became part of the spa guests' regimen. The geographic position of *Karlovy Vary* in the romantic environment of the deep valley, enclosed by forests and rocky slopes, encouraged landscape planners to creating promenades paths leading deep into the surrounding hills. Gradually, new points of interest began to appear along these paths such as outing restaurants, small park structures, and various historically valuable sites that gained popularity as points of interest amongst the visitors. Various lookout points offered magnificent prospects of the Great Spa, together with opportunities for relaxation in pavilions and lookout towers (five lookout towers were built in gradual succession). For easier access of the paths and promenades in higher elevations, several funiculars were built around 1900. The urban structure of the town as well as the surrounding landscape have been formed in harmony with nature explicitly as a therapeutic spa landscape serving the needs of patients.



Staff gathered for a photograph in front of the Hot Spring, 1905

Extensive construction activities, renovations, and building of modern spa facilities changed the town considerably and ensured its competitiveness on the European level. The size of the woods had grown to 1,197 hectares and the whole network of paths in parks and countryside exceeded 100 km before World War I. *Karlovy Vary's* golden age came to an abrupt end with the outbreak of World War I.

After the founding of independent Czechoslovakia in 1918, the town's architectural image was sensitively complemented in the 1920-1930s. During World War II, public spa operations in *Karlovy Vary* were severely disrupted as many spa buildings were turned over as military hospital facilities. Allied bombing on 12 September 1944, and 17 and 19 April 1945, targeted the railway stations and did not damage the town's historical centre.

Karlovy Vary has been a place of inspiration for the works of well-known writers, music composers, and painters, who frequently referred to their visits in the spa, e.g., Johann Wolfgang von Goethe, German polymath and philosopher Gottfried Wilhelm Leibnitz (1646-1716), French writer and diplomat Francois-René de Chateaubriand (1768-1848), Ludwig van Beethoven, German poet, physician and philosopher Friedrich Schiller (1759-1805), German poet Theodor Körner (1791-1813), Polish national poet Adam Mickiewicz (1798-1855), Polish composer Frederyk Chopin (1810-49), German composer Johannes Brahms (1833-97), German composer Carl Maria von Weber (1786-1826) and Italian violinist Niccolò Paganini (1782-1840). Continuing the artistic tradition, in 1946, a non-competitive international (7 countries) film festival took place in *Karlovy Vary* and *Mariánské Lázně* moving permanently to *Karlovy Vary* (as the IFF) in 1948. In 1956 the festival was given a category 'A' classification, and between 1959 and 1993 the town alternated annually with the Moscow IFF. Since 1994, KVIFF has been run by a Foundation supported by the Ministry of Culture, The City, and the Grandhotel Pupp.

Mill Colonnade, c.1910



In 1948, balneological facilities were nationalised in Czechoslovakia, and the state took over the control over all sanatoria, hotels, and guesthouses, and year-round comprehensive spa treatment was introduced. The so-called “building socialism” era began. The status of a spa town, granted to *Karlovy Vary* in 1956, played an important role in the town’s further development. Certain changes took place in the 1960–1970s period, when the new Hot Spring Colonnade and Hotel Thermal were built, whereby the latter has been used – in addition to balneological and guest accommodation purposes – as the centre of the International Film Festival.



Grand Hotel Pupp, 1900

Continuing tradition of *The Great Spas of Europe*

After the fall of socialism in 1989, extensive conservation and restoration of important historical buildings and structures began in the 1990s, including the Market Colonnade, Post Yard, Little Versailles, Grandhotel Pupp, Bristol Palace Hotel, Main Post Office, Imperial Hotel, Felix Zawojski House, Mozart House, Sirius Hotel, Kriván Spa Hotel, Sanatorium Kriván, the chateau in Doubí, and the Eliška, Kolonáda, Central, Dvořák, Jean de Carro, Olympia, Smetana-Vyšehrad, Venus, Pavlov, and Richmond hotels, together with Thomayer Spa, Castle Spa, Hotel Carlsbad Plaza, and others.

In 1992, the spa district as well as the commercial and administrative districts was declared an Urban Heritage Zone (the area of which was further enlarged in 2017). In 2012, the status of a spa town (granted to *Karlovy Vary* first in 1508, and renewed in 1956) was again renewed, and extended, in order to protect its unique natural resources.

Today, spa guests with three-week treatment programmes come from over 60 countries, continuing to make this one of the most cosmopolitan and international spas in the world. Thermal water, gaseous CO₂ and peloids are used today, as in the past, for internal and external applications (drinking cures, irrigation, inhalation, injection and for bath or pool bathing, wraps, showers, etc). Nowadays, the complex spa treatment consists of procedures that include physical therapy, special diets, and numerous other ancillary methods. Drinking procedures are administered in five colonnades and four spring pavilions. For balneological treatments a total of 14 springs is being used which spurt from 20 spring vases. Institutional protection of the *Karlovy Vary* springs dates as far back as 1761 making it the second oldest institution of its kind in the world. Thanks to the specific properties of the local mineral springs, *Karlovy Vary* provides treatment for gastrointestinal diseases, metabolic disorders, diabetes, gout, obesity, pyorrhea, diseases of the locomotor system, liver, pancreas, gallbladder and biliary tract, neurological diseases, etc. Today, the wooded component of the therapeutic spa landscape totals 2,281 hectares.

The legacy of *Karlovy Vary* for the development of European culture and civilisation lies especially in the development of balneology, balneotechnology and crenotherapy. A particularly memorable and popular historic legacy is the spa cup with a drinking spout, designed to cool the hot water before drinking. Almost everyone in *Karlovy Vary* seen drinking from the springs has one. Symbols of international acknowledgement and intangible heritage are also highlighted by familiar names of local specialties and products (much related to cuisine, eating and drinking) which have spread beyond the country's borders: the Carlsbad Sprudelsalz (Hot Spring salt) and the herbal bitters Becherovka, Carlsbad wafers and biscuits, the Carlsbad "wellness" croissant and traditional Carlsbad dumpling, Carlsbad cutlery and Carlsbad aragonite (traditional souvenirs from sinter stone).



Market Colonnade in *Karlovy Vary*. Above in 1905 and, below, today



Natürliche Mineralwässer
und
natürliches Mineralsalz
von
MARIENBAD



Gesetzlich geschützt!

Marienbader
Mineralwasser-Versendung
C. BREM & DR. W. DIETL
MARIENBAD

5. *Mariánské Lázně*

Mariánské Lázně, the pearl of an unparalleled concentration of 'curative' mineral springs known as the Bohemian Spa Triangle, is among the largest spa complexes in the Czech Republic, and in Europe. The spa quarter, based on mineral-rich gaseous cold mineral springs, was established from the late eighteenth century in grand harmony with nature, "a spa in a park", and spreads out in a picturesque valley with a central park, surrounded by an urban area and bordered by the surrounding, small wooded hills. From the beginning, the construction of the town was regulated as to the mass and the architectural framework.

Early beginnings

This area with cold salty springs, known already in the sixteenth century, was owned by the Premonstrate monastery in Teplá. In 1528, Holy Roman Emperor King Ferdinand I (1503-64) had the water of the Slaný (Salty, now Ferdinand's) Spring analysed, as he thought it could serve as a source of kitchen salt (the salty taste, however, is caused by the laxative Glauber salt). Around the turn of the seventeenth and eighteenth centuries, the renown of the local therapeutic springs spread not only throughout Bohemia, but also to Bavaria and Saxony. A large wave of the ill led the doctor of the Teplá Monastery, Curtius, to clean the springs and to clear up the paths leading to them.

Golden age

New, detailed analyses of the springs of *Mariánské Lázně* were carried out in 1760 and 1766. In 1779, the Czech monastery doctor Johann Josef Nehr (1752-1820) was entrusted with the springs. At the time, the valley existed in its entirely natural state, with the sources of water, waterfalls, and extensive marshes. Only a simple wooden hut with two kettles for the collection of Glauber salt from Křížový (Cross) Spring and an old wooden fence around Křížový Spring stood here. However, already in 1786, a small, timbered spa house with four baths, called Marienbad (*Mariánská Lázeň*, Maria's Baths), stood here. In 1781, Abbot Trautmannsdorf decided to build the first bathhouse at the Marian Spring, named *Mariánské Lázně* (Marienbad). This name became the location's official name in 1808 when the spa accommodated 80 visitors. Still in 1808, another spa facility named *Traiteurhaus* (Treatment House) was built near the Marian Spring. The year 1786 can thus be considered to be the true beginning of the spa settlement with permanent residents. Křížový Spring was then newly collected, and a new wooden pavilion was built above it. Křížový Spring and neighbouring Dávivý (Emetic) Spring were put into order in the following year (1791), and in 1800 a saltworks was established for producing Glauber salt. In 1807, Johann Josef Nehr constructed the first spa house, *U zlaté koule* (At the Golden Sphere), in which 80 visitors were accommodated in the 1808 season. In 1808, an inn known as "Tracteur-Haus" was built by Maria's Spring, and in 1810-12, the *Staré Lázně* (Old Spa, today the Central Spa) was constructed. Column gloriettes were erected above Ambrose's Spring and the New Spring (known as Caroline's Spring since 1818). In 1811, Křížový (Cross) Spring was connected to both spa houses and pavilions above the springs by a direct path bordered by a poplar alley. In the second phase of construction in 1811-18, the construction of houses now made of brick began to expand around Cross Spring. Houses on large lots were built, which later became the absolute norm in *Mariánské Lázně*. Thanks to the new abbot of

the Teplá Monastery, Karl Gaspar Reitenberger, *Mariánské Lázně* became an independent town in 1812 and a public spa in 1818.

The oldest decorative garden and fruit orchard was founded by abbot Karl Reitenberger in 1813, to please the spa guests. The purposeful urban planning of constructing a spa began around 1815, when the Lobkowitz artistic gardener, Wenzel Skalník (1775-1861), began to construct a spa park on the site of these gardens. Skalník established a large park, first using the forms of French formal arrangements, and using natural landscaping forms after 1817, in the wider part of the valley. This continued smoothly into the forested slopes and meadows but required extensive amelioration work and the flattening of the terrain. Public greenery is one of the most important elements forming the entire composition of the town in *Mariánské Lázně*, the centre of town comprised of such an expansive, natural landscape park. The spa is therefore within the park, and the park is within the town. In the southern part of the park, more spacious park meadows spread out, with irregularly led paths bordered by groups of trees with the freely bubbling Pstruží (Trout) Stream. The park continued with meadow growths, bordered by groups of trees and by forests along the perimeter all the way to Ferdinand's and Rudolph's Springs. Three generations of Skalníks continued in the commenced work. The Skalník Park has been declared to be a Cultural Heritage Monument, and has been recently respectfully renovated. Besides Wenzel Skalník, it is impossible to forget to mention the influence of his successors. Mírové náměstí (Peace Square) is the work of the prominent Czech garden architect, František Thomayer (1856-1938).

Old postcard of the
Colonnade, 1900



Another persona that left a lasting imprint on the town was Swedish garden architect, Swen Swensson, who worked here at the beginning of the twentieth century and is the author of, for example, the *Swan Lake* or who planted the coniferous solitary trees around Villa Lil and Hotel Krakonoš (Rübezahl). Martin Park, with the music pavilion that is the site of summer concerts and music recitals, is located by Lesní (Forest) Spring. Further along, the Geological Park continues the greenery, offering a geological educational trail. To the south of the spa centre, along Úšovice stream, the park surrounding Ferdinand's and Rudolph's Springs, with alleys and meadows. On the edge of town, where the park turns into a forest, is Prelate's Park, a meadow with two fish ponds.

Colonnade Temple of
the Cross Spring, 1900

On the basis of the municipal building plan from 1815, the construction of the town on the ground-plan of a hexagram was commenced, and only later did the centre of the spa gain the form of a pentagram. The central area was arranged by Wenzel Skalník in the years 1817-24 after he returned from a study trip to England, inspired by the fashionable natural landscaping trends. The surrounding swampy area was turned into a charming park city with Classicist and Empire houses, gloriets, pavilions and colonnades. On the elevated eastern part (what is present-day Goethe Square), guest-houses, spa houses with courtyard garages and carriage houses could be found. In June 1820, abbot Reitenberger moved the chapel from Cross Spring here, later replaced in 1844-48 by the Church of the Assumption of the Virgin Mary. The southern and the south-eastern parts of the spa centre were reserved for spa facilities (Staré lázně - Old Spa, presently the Centrální lázně, or Central Spa, Nové lázně, or New Spa).

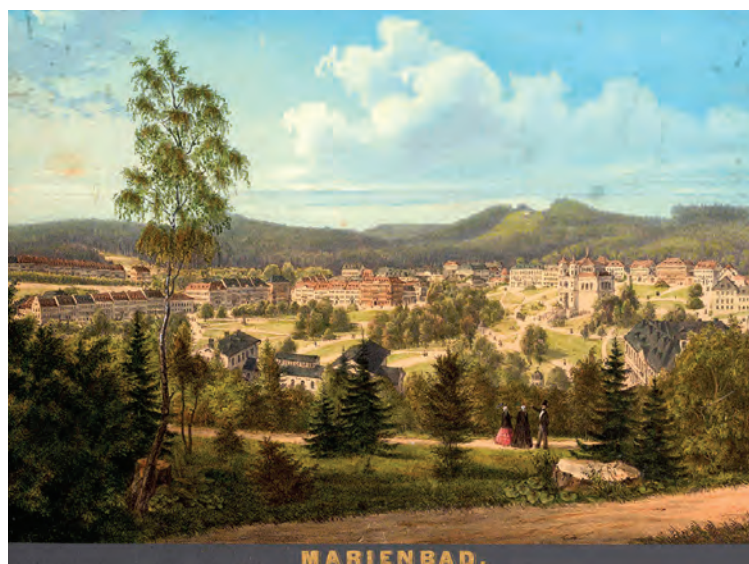


The Classicist Biedermeier style was predominant in the town's appearance, enriched by Romantic details and an overall more complex conception. The visual axes leading between each spa building were also carefully thought out, mutually connecting the facilities. The long axis of the promenade leading from Cross Spring to the New (Caroline's) Spring was bordered by a four-row alley of trees, ensuring that spa guests could stroll in a pleasant shade. In 1826, the so-called Promenadenhaus was constructed by Cross Spring, which copied the trail of the former promenade. The ingenious spatial division of the town created by Wenzel Skalník was completed in the 1820s-1830s by Josef Esch, forming a multiple hierarchy urban district of the spa centre, reminiscent of a classical Acropolis. The visual axis and vistas were led all the way to Úšovice, where a colonnade to the designs of Josef Esch was built above Ferdinand's Spring, designed by Esch in the Doric Style in order to complement the character of the landscape.



Ferdinand Spring, 1826

In 1844, a new Roman-Catholic church was constructed, and in 1865 the municipality was officially promoted to a town. The construction of the outer limits of the area of the central basin continued towards the railway station located on the Pilsen-Cheb line (1872). The spa centre was mutually connected with several younger garden suburbs (Bellevue, Šenov, Railway Station Quarter) along present-day Hlavní třída (Main Street), creating a linear town. The Renaissance Revival style became predominant in *Mariánské Lázně* from the 1880s onward. In 1889 a new cast-iron colonnade was built.



View of the town, c.1855

At the turn of the nineteenth and twentieth centuries, the architect of the town and the director of the spa facilities was Josef Schaffer, who was inspired especially by the buildings found on the Riviera (Centrální lázně – Central Spa, the Kursaal, Nové lázně – New Spa, Palladio, school, deanery, municipal hospital, Municipal Hygiene and Balneological Institute). At the same time, the decorative Baroque Revival style, the so-called spa style similar to the buildings found in Monte Carlo, was also implemented; the Baroque Revival Historicism transformed into Naturalist Art Nouveau. The main author was Arnold Heymann from Vienna (1870-1950, the Krakonoš, Bohemia, Polonia, Kavkaz, Merkur, Pacific, Hvězda, Svatý Hubertus and Esplanade buildings). The constructor from *Mariánské Lázně*, Josef Forberich (1876-1928), added an exceptional romantic fairy tale element to his buildings (the Sleeping Beauty, Snow White, and St. Martin houses).

Mariánské Lázně experienced the greatest building development in the period from the 1870s until World War I. In the years before the war, the renown of the spa reached its absolute peak, and *Mariánské Lázně* became a truly Great Spa, a well-rounded and exceptionally valuable urban and architectural entity that also commanded a great depth of intangible heritage. Its natural mineral water resources were recommended by a range of world-renowned doctors (Johann Josef Nehr, Gottlob Carl Springsfeld, Friedrich August Struve, Enoch Heinrich Kisch, and others). Spa operations were always a priority, and were always carefully monitored and protected. A range of prominent spa

doctors worked here (Johann Josef Nehr, Karl Josef Heidler, Fidelis Scheu, Adalbert Eduard Danzer, Josef Adam Frankl, Leopold Herzig, Josef Abel, Franz Johan Opitz, Anton Friedrich Schneider, Samuel Benedikt Lucca, Emil Kratzmann). Aside from spa doctors, world renowned doctors also came to the spa (Franz Ambrosius Reuss, Jöns Jakob Berzelius, Enoch Heinrich Kisch, Adolf Ott, Isidor Kopernicki).

Part of the therapeutic procedures in *Mariánské Lázně* is exercise outdoors, conditioning and reconditions (treatments in the terrain). Therefore, the excursion and promenade trails are an inherent part of the spa. The first spa doctor who had the idea of using the hilly terrain to treat circulatory disorders was Ferdinand Christian Oertel (1830). He categorised the walks along the trails according to how demanding the climb was, but he also pointed out that patients should not undergo the treatments by themselves and should do so only after consulting their physician. *Mariánské Lázně* swiftly took advantage of Oertel's terrain treatments for its predominant weight reduction treatments, and the result is an ingeniously sophisticated system of spa trails. Popular rest spots in the close surroundings were tourist restaurants with tables. Vistas offering views of the spa town became the sites of many rest spots, pavilions, and observation and lookout towers.

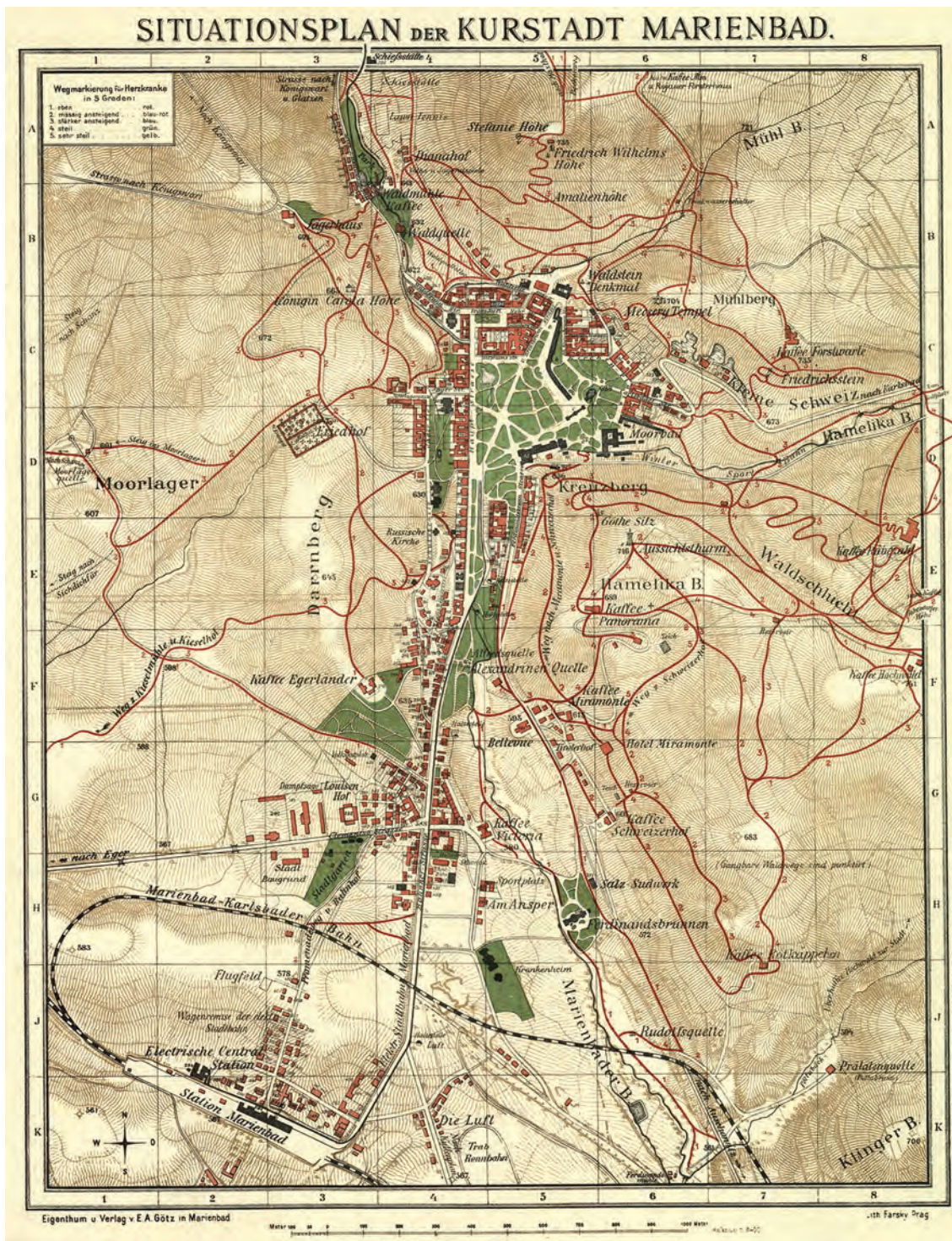
Kursaal (Assembly House),
New Spa and pavilion of
Caroline's Spring, 1929

From its very beginnings, *Mariánské Lázně* became the settings for international political meetings. The stays of royal family members, of statesmen and of politicians were associated with significant political negotiations or events, reflected directly in the appearance of the town. Many prominent rulers took treatments here, including English King Edward VII (1841-1910), who visited nine times and exclaimed in 1907: "*I have travelled through the whole of India, Ceylon, all the spa places in Europe, but nowhere was I so spellbound by the poetry of beautiful nature as here in Mariánské Lázně.*" King Edward VII's second cousin, Bulgarian Prince and Czar Ferdinand I (1861-1948), visited more than forty times. Other spa guests included Emperor Franz Joseph I of Austria (1830-1916), Czar Nicholas II of Russia (1868-1918), King George I of Greece (1845-1913), Austrian chancellor Clemens Wenzel Lothar von Metternich (1773-1859), King Mozaffar ad-Din Shah Qajar of Persia (1853-1907), French Prime Minister George Clemenceau (1841-1929), British Prime Minister Lord Neville Chamberlain (1869-1940), and other notables. The fates of Europe, Africa and Asia were often decided in *Mariánské Lázně* including, in September 1899, the events preceding the Second Boer War in South Africa. In 1903, King Edward met with Greek King George I in *Mariánské Lázně*. On 19 August 1905, the King was visited by Prince Mirko Dmitri Petrovic-Njegoš from Montenegro, and at the end of August, Prince Ferdinand of Bulgaria visited the king at the spa, who visited again in the August of the following year (1906).



Emperor Franz Joseph I
and King Edward VII
in front of the New Spa

Another notable who visited the King at *Mariánské Lázně* was Bohemian nobleman and Austro-Hungarian statesman Alfred August Prince Windischgrätz (1851-1927). In 1907, the British monarch met with the French minister, George Clemenceau, and with the Russian Foreign Minister Alexander Petrovich Izvolsky (1856-1919), to discuss entering the Balkans due to unrest in the Ottoman Empire and the crisis in Morocco (he was a major architect of Russia's alliance with Britain). Even Grand Duke Michael Alexandrovich of Russia (1878-1918) visited King Edward,



1910 map which clearly shows the therapeutic landscape around the town

arriving from *Karlovy Vary*. On 5 September 1907, Russian Foreign Minister Alexander Petrovich Izvolsky again visited King Edward in *Mariánské Lázně* to delineate the Anglo-Russian Convention, determining the spheres of political and economic power in Persia and Afghanistan. During his next visit to *Mariánské Lázně* in 1909, King Edward met with George Clemenceau and Alexander Petrovich Izvolsky to discuss Turkish-Grecian issues and the issues of the Dardanel, Bospor, and Bosnia and Herzegovina.

The Great Spa also attracted many renowned artists, writers, music composers, and painters, all of whom left some form of legacy in this spa. The picturesque environment, the serenity, and the poetry of the location led to a high concentration of significant

cultural personas. These guests loved to return here not only for relaxation, but also for inspiration and for work. Johann Wolfgang Goethe (1749–1832) visited *Mariánské Lázně* for the first time in 1820. He returned two more times and experienced his greatest love affair with young Baroness Ulrike von Levetzow (1804–99) here. The presence of Goethe in *Mariánské Lázně* had a positive effect on its popularity. For example, one of the most significant guests of the nineteenth century was German composer Richard Wagner (1813–83), who kept a diary on his stay here and even dictated notes from *Mariánské Lázně* to his autobiography, later published as *“My Life”*. His operas *Das Liebesverbot* (The Ban on Love), *Tannhäuser*, *Die Meistersinger von Nürnberg* (The Master-Singers of Nuremberg), and *Lohengrin* are related to the composer’s stays in the Great Spa. In 1821, the *Mariánské Lázně* Spa Orchestra was established, making it one of the oldest symphony orchestras in the Czech Republic. Other significant guests included: Austrian composer Johann Strauss (1825–99), Austro-Bohemian composer Gustav Mahler (1860–1911), German philosopher Friedrich Nietzsche (1844–1900), Bohemian Jewish novelist Franz Kafka (1883–1924), English journalist, writer and poet Rudyard Kipling (1865–1936), American writer Mark Twain (1835–1910), American inventor and businessman Thomas Edison (1847–1931), Pierre de Coubertin (1863–1937) the French “father” of the modern Olympic games, Russian-Soviet writer Maxim Gorky (1868–1936), Soviet writer Marietta Sergeevna Shaginian (1888–1982), and others. The extraordinary attraction for the place demonstrates the consistent cultural persona of *The Great Spas of Europe*.



Old postcard advertising attractions of Marienbad (*Mariánské Lázně*)

By World War I, the spa quarter was a compact urban and architectural whole, and the events of the war luckily avoided the town. In the 1920s, the spa experienced another period of development, and in 1928–29, the record number of visitors was beaten (41,226 guests and over 120,000 visitors). During World War II, *Mariánské Lázně* was declared a military hospital town, and so it was not seriously damaged. After the war, year-round spa operations were instilled, and each of the spa houses were gradually renovated. Traffic was led out of the spa centre. In 1977, however, the Tepelský House, located between Mírové náměstí (Peace Square) and the central park was demolished, opening the south side of Mírové náměstí.

Continuing tradition of *The Great Spas of Europe*

After the fall of socialism in 1989, the conservation and restoration of important historical buildings and structures in the spa quarter of the town began in the 1990s. The valuable ground-plan compositions and the almost undisturbed architectural nature of a nineteenth-century spa town were reflected in 1992, when *Mariánské Lázně* was declared an Urban Heritage Zone. Such a grandly composed urban planning unit, permeated by ever-present greenery, provides the appearance of a Great Spa as completed at the beginning of the twentieth century. It can be considered to be a unique work of art.

Spa treatments offered today in a number of old and new establishments include drinking cures, mineral baths, gas injections, peat packs, and a range of wellness options. Many are taken as serious remedies for chronic ailments such as asthma, eczema, osteoporosis and diabetes.

The authentic tradition of world renown and the international dimension are created by the complex interdisciplinary character of the spa town of *Mariánské Lázně* as a place of international communication and “Europeanisation”. The rich cultural life is still present today.



Ferdinand's Spring,
Mariánské Lázně, c. 1910



Hotel Esplanade,
Mariánské Lázně, 1928

VICHY

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6. Vichy

Vichy, “Queen” of the spa towns, is the most prestigious and well-known French spa and the model of the “ville d’eaux”. Very popular during the monarchy, the thermal springs were successively a property of the Bourbons, the French kings, and the French Republic. The present urban structure was formed during the Second Empire, the Imperial Bonapartist regime of Napoleon III (1808-1873) who reigned from 1852-70. France’s “Little Paris” followed the Haussmannian principles of perspectives, alignments, proportions of buildings, and the design of green spaces inside the town.

Early beginnings

The Roman Republican army, led by Julius Caesar, returned from their defeat by Gallic legions at the Battle of Gergovia (52 BCE) and established a town at the crossing of the Flumen Elaver (River Allier). Here, already, there was likely a Celtic presence attracted by the springs. The thermal waters were used by Roman Gaul, under the name *Aquis Calidis* (noted on the Peutinger’s Tabula), as numerous archaeological remains testify. The spa became prosperous during the 1st and 2nd centuries BCE, whilst at the end of the 3rd century BCE, the name Vippiacus appears.

Much of *Vichy* passed into Bourbon hands in 1344, when King John II of France (1319-64) ceded the noble fiefdom to Peter I Duke of Bourbon (1311-56). In 1374, the remaining part of *Vichy* was acquired by the Duke Louis II (1337-1410), and *Vichy* was incorporated into the House of Bourbon. In 1410 a Celestinian monastery was founded above the Célestins Spring. Following the death, in 1527, of Charles III, Duke of Bourbon (the last of the feudal lords to oppose the king), *Vichy* and other Bourbon possessions became the property of the Crown, and the House of Bourbon was incorporated into the Kingdom of France. The very first French-language non-medical guide to spas was published in 1567 (*Description générale du pays et duché de Bourbonnois* by Nicolas de Nicolay) and included a presentation of *Vichy*. By the end of the sixteenth century the mineral baths had gained a widespread curative reputation. In 1605, Henri IV of France (1553-1610) created the charge of Superintendent of French Mineral Waters (*Surintendant des eaux minérales de France*). In 1631 an early treatise on the medical use of Vichy’s waters was published (Claude Mareschal, *Physiologie des eaux minérales de Vichy en Bourbonnois*). Claude Fouet, the first intendant of the mineral waters of *Vichy*, followed in 1679 and 1686 with a description of the beneficial or even “miraculous” therapeutic effects of thermal waters on multiple ailments. The most famous spa visitor in the seventeenth century was the French aristocrat Madame de Sévigné (1626-96), who stayed in 1676 and 1677 and whose letters describe in detail the treatments of her cure and the rather crude lifestyle of the spa at the time. The popularity of *Vichy* for the aristocracy was high from the sixteenth to the eighteenth centuries.

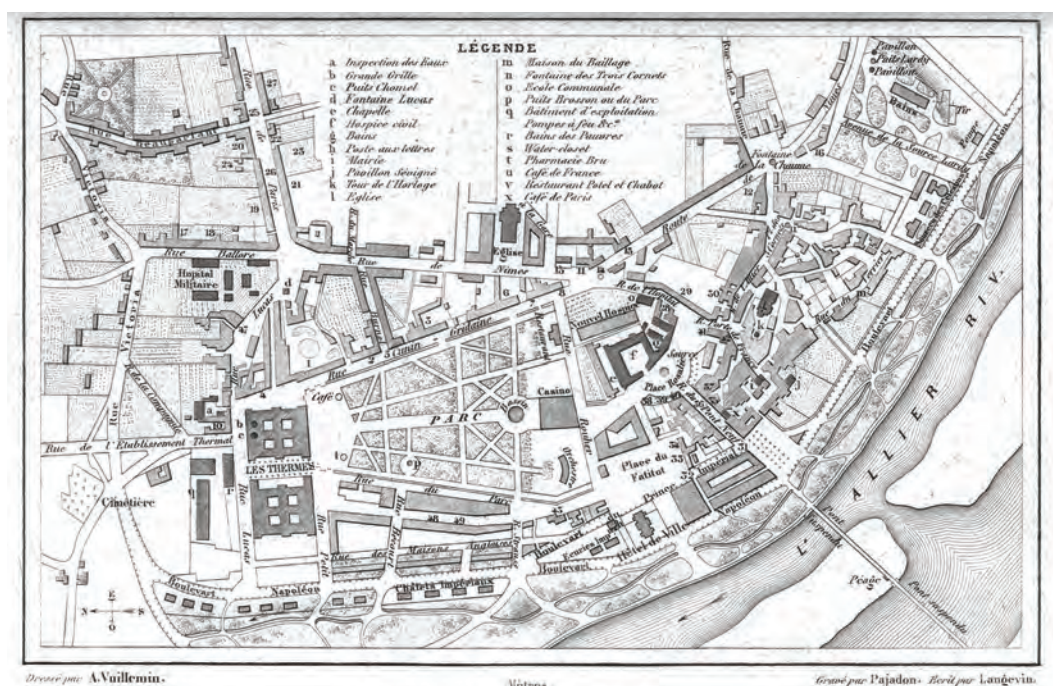
Golden era

In 1785, following the visit of the daughters of King Louis XV (1710-74), a bathhouse and arcade housing the springs were built on Janson’s plans. The Parc des Sources, which still exists, was created in 1812 by Napoleon Bonaparte (1769-1821), in the same year as

his Armée retreated from Moscow. With the return of the Bourbons in 1814/15, the spa was given a new lease of life. In 1821, the Duchess of Angoulême (1778-1851), daughter of Louis XVI and Marie Antoinette and the only one to reach adulthood, laid the first stone of the neoclassical baths' extension (by architects Hugues Rose-Beauvais and François Agn  ty).

The old village was placed on a hill near the river; the springs, below, determine a thermal quarter which became a city in the nineteenth century. The spa's success really began in the 1840s, particularly with the arrival of French composer and conductor Isaac Strauss (1806-88) who, after working in Aix-les-Bains, took charge of organising the balls. A rotunda was constructed in 1846, and Strauss had a villa built, which he loaned to Napoleon III for his first visit to *Vichy*.

The dominant urban structure of *Vichy* was born during the Second Empire, influenced by the arrival of the Emperor Napoleon III (1808-73) in 1861. He became the greatest patron of the town, giving a church, the parks along the river, building chalets and ensuring a high international reputation.



Plan of *Vichy*, 1863

A further influence were the principles of Baron Georges-Eug  ne Haussmann (1809-91), architect of Haussmann's renovation of Paris. The plans were produced by a state architect for thermal establishments, Charles-Edouard Isabelle from 1856, and were approved by imperial decree in 1861. The design would have been produced under the directions of Baron Haussmann, Prefect of Paris, and with the help of Parisian architects. The plan comprised two major elements: the park along the river, and the "patte d'oie" of the streets radiating from the railway station towards the baths and parks. The railway came to *Vichy* in 1862, the station serving as a pivot in the future plan of the town anticipating its extension, between the station and the river, with so-called thermal avenues radiating out from the station, in the east, towards the bathing quarter and the Allier, along which the Emperor also had a new park built, in the west, including six chalets for himself and his entourage. Not so far along, on Rue Alqui  , are the English-style houses which housed the Imperial Guard (1864). Architect Charles Badger was tasked with constructing 'second-class' baths, then a casino (1865, one of France's

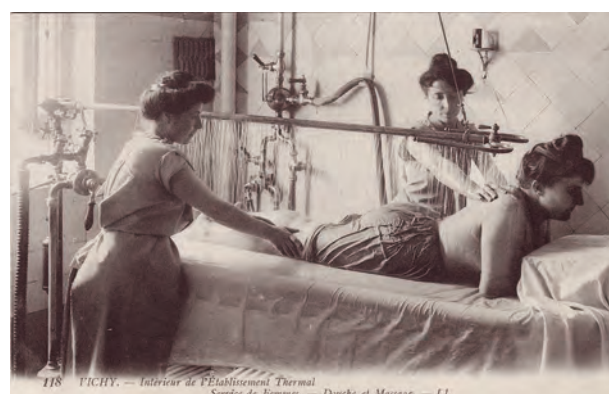
earliest), which received a Source from in-style sculptor Carrier-Belleuse. The Emperor presented the town with Eglise Saint-Louis (1862-64, Jean Le Faure), adorned with stained-glass windows dedicated to Saint Eugenia, and a Saint Napoleon, who does not exist.

Visiting numbers, which were around 1,000 in 1831, rose to 14,000 in 1861, which then doubled in 1872. Indeed, it was during the Second Empire that *Vichy* became the most renowned spa town in France, a setting for the “imperial feast”, and whose only competition was across the Rhine. *Vichy* preserved a certain picturesque quality similar to Parisian creations such as the Bois de Boulogne (for example, the guardian’s pavilion), associating society (the casino) with the rustic (parks and chalets). The composition then encompassed the old town, created the connections between the promenades and spas and springs further out, such as the Célestins, and left large spaces which would be allotted here and there along the way. During the twentieth century, inside this triangle, an important square integrated a new sumptuous Town-hall and an important Post-office, demonstrating that *Vichy* became a large town. Alongside the river a new park, Parc des Bourins, extends the others.

The spa town would serve as a model in terms of its urban organisation inspired by Haussmannian principles. *Vichy* offers a dense core with thermal baths, pump rooms, luxury hotels and villas arranged around the Parc des Sources. All the main spa buildings, baths, pumps rooms, casino, hotels and many villas, are concentrated in the west part of the triangle between the parks along the river and the first park created under Napoléon I. This park offers a triangular map, its aisles are also radiating from the Thermal Baths and the Trink-hall in the north, to the casino and restaurant to the south. A large part of the hotels borders this old park. Even the new building of the Vichy-Thermal Spa-Les Célestins (1993) is included in this perimeter. If the majority of the springs are conducted in the Trink-hall, some others, like Célestins and Lardy, stay in their own parks. Parks for walking included the Parc des Sources (where the flow of guests was assisted by metal galleries), and the Allier parks which offered circuits that lead to other springs with gardens such the Celestins. The last characteristic of the *Vichy* urban structure is its extension over the Allier River (its banks were enlarged for rowing) for the location of all the sports facilities (hippodrome and then tennis, and golf) on the territory of the neighbouring town, Bellerive-sur-Allier. In this way, both banks are devoted to green areas and leisure.

In the paintings on the walls of the theatre, two dates placed between two peacocks mark two important times in *Vichy*’s history and heritage: 1864 corresponds to the creation of the new town under Napoleon III, including the essential components the new baths, and most of all, the casino; 1901 harks back to the time when the State signed a new agreement with the Compagnie fermière, who undertook extension and renovation works. As such, the Orientalist grand baths, there modelling of the casino to include the theatre, the hall of springs, and the metal arcades were constructed. Art Nouveau, the style adopted by Charles Le Coeur and Lucien Woog, reflects the town’s aspiration for modernity and refinement. Ten years later saw a return to French classicism with the Source des Célestins pavilion by the very same Woog (1908). Every style was

The Palais des Sources and the Thermal Establishment, 1910



Ladies shower and massage, Thermal Establishment, 1910

called upon to seduce the spa visitor and walker, and to accentuate *Vichy's* internationality. As all spa towns, *Vichy* has some hills and woods surrounding with some promenades and walks along the river, along the Sichon and in the Montagne Bourbonnaise. But its originality is to prefer to develop inside a real green network. The first urban decision (1812) was to decide to plant a park between the springs (sources Mesdames, Grande Grille) in the north where also the baths were built, and the “Bains de l’Hôpital” in the south. This promenade is the nucleus of the spa town, because the old medieval city stayed isolated. The second decision (1861) which models the spa town, gives the new parks along the Allier River, made possible by the construction of the dikes. *Vichy* offered several springs spread out over a large surrounding area, in Cusset, Saint-Yorre, Hauterive... and as many walking destinations, which are brought together with certain picturesque sites on this map by Abel Madeleine (1876). The parks’ paths also led to well-known springs, such as Lardy or Célestins which have their own parks, integrated in this green ribbon. The architecture from this period is picturesque (chalets, villas, guardian’s pavilions).

Entrance to the Palais de Sources, 1910

The Belle Époque witnessed a range of developments. Palaces began to rise up in the 1880s (Hôtel International, Paul Martin, 1903; Astoria, René Moreau, 1910; Thermal Palace, René Moreau, 1911) or expand (Ambassadeurs, 1900), and entire streets were allotted to eclectic villas, such as Castel Flamand (Ernest Mizard, 1897-8), the Venetian Villa (Henri Decoret, 1897), and the Tunisian Villa (Percilly, 1906). If the picturesque beauty of the Second Empire borrowed its aesthetic from gardens and chalets, the 1890s opted for a variety of historical and exotic styles. *Vichy* offers up some of the most varied examples of this, as *Fabienne Pouradier-Duteil* in *Villas de la Belle Époque: L'exemple de Vichy* (2007). One of the more typical streets, Rue Hubert-Colombier resulted from the project for a private road built in 1895 at the initiative of banker Hubert Colombier (1850-99), who requested the services of architect Antoine Percilly (1858-1928).



Thermal heritage has been profoundly marked by the constructions that arose from the new convention passed between the State and the Compagnie Fermière on 19 February 1896 and adopted by law in 1898. In truth, this was to put *Vichy* in a position to fend off competition from the German spa towns (a “water war” had developed just after the Franco-Prussian War of 1870-71). To this end, ministry architect Charles Le Coeur (1830-1906) was sent on a mission in 1898, visiting *Karlovy Vary*, *Mariánské Lázně*, *Baden-Baden*, *Bad Ems*, as well as *Budapest*, *Wiesbaden*, *Bad Homburg* and others.



Games room at the 'new' Casino, 1910

A project of major renovation was launched in 1898, and Le Coeur designed the orientalist thermes and the most beautiful Art Nouveau theatre in France; Lucien Woog rebuilt the Célestins Fountain in classical style. The Convention laid out the works, for which Le Coeur took on Lucien Woog: new thermal establishment; Trink-hall; extension of the casino and construction of a theatre hall; redevelopment of the area surrounding the Source de l’Hôpital; construction of arcades in the old park (ironworker Emile Robert). This did not prevent *Vichy* from copying, in 1899, the covered galleries of *Karlovy Vary* initially designed to allow the curists to walk with their glass in their hand in order to wait for the water to cool and be drinkable (Durand-Fardel M.). Its functions in *Vichy* was transformed and mainly used for protecting curists from bad weather or the hot sunshine.

The works of the Belle Époque succeeded in preserving the thermal spa’s character, and even reiterated one of its key “attributes”: the promenade. Urban development,

despite a level of densification, stuck to the framework of the 1860s plan, and the principle of the promenade was reinforced by the arcades of the Parc des Sources, the Parc d'Allier is followed along the river by the Parc des Bourins (1910), and the parks attached to baths or springs further out from the centre were joined in a network, hence the park of Source Lardy and one of the most remarkable redevelopments, the new pavilion at Source des Célestins (Lucien Woog, 1908). This presents a new stylistic choice: next to the landscape (or English) aesthetic, which marks out the parks by the Allier and the old garden of the springs, appeared a classical architecture associated with French landscape garden motifs, balustrades punctuated with vases and trellises. The spring, on the other hand, is presented as gushing out from the rock.



Promenade beside
the River Allier

Although *Vichy* has various sources used for baths and showers, those that treated liver diseases ensured its success: Grande Grille, the oldest, Chomel discovered in 1775 by the doctor of this name. The Source Celestine has been exploited and the water is also bottled. Private owners have also participated in the reputation of *Vichy*, like the family of the writer Valéry Larbaud who owned the Source Saint-Yorre.

Dr. Cormack published *Vichy* and its waters in 1895, and the “Vichy horizontal massage shower” invented in Vichy in June 1896 was used in the *City of Bath* from the beginning of the twentieth century, and then copied all over the world.

In 1900, Vichy launched its brand image “Queen of the spas” and welcomed over 100,000 visitors. Visitors numbered 150,000 in the 1930s. *Vichy* had many leisure places, the principal casino-theatre (1865/1903) managed by the Compagnie fermière, and others private such as Eden-Théâtre, and the Petit Casino (1926, now Centre Valéry-Larbaud). Many attractions were installed in the parks, according the Parisian model, and around the pump rooms, which was the centre of cure rituals.

Although attracting numerous sovereigns and princes from the courts of Europe, as well as Egypt, Persia, Iraq, and many men of state, *Vichy* did not play a major diplomatic role during its Golden age. Nevertheless, it must be pointed out that the visit of Grand Duke Alexei Alexandrovich of Russia (1850-1908) in 1891 caused a great deal of enthusiasm, which preceded the agreements of the Franco-Russian alliance signed in 1891-93. All the French writers visited Vichy, from Chateaubriand (1768-1848) to Alphonse de Lamartine (1790-1869), Alexandre Dumas (1802-70), the Goncourt brothers (Edmond 1822-96, and Jules 1830-70), Gustave Flaubert (1821-80), Paul Verlaine (1844-96), and so on. Likewise, artists from Eugène Delacroix (1798-1863) to Paul Cézanne (1839-

1906), intellectuals such as Louis Pasteur (1822-95), actors, ladies of the demimonde... Writers also came from abroad, such as the Russians Leo Tolstoy (1828-1910) and Ivan Turgenev (1818-83) and Scotland's Walter Scott (1771-1832). Musicians, dancers and thespians deserve a special mention, for there were a plethora of them, with *Vichy's* seasons particularly shining : Spanish composer Manuel de Falla (1876-1946), Russian ballet founder Sergei Diaghilev (1872-1929), French composers Jules Massenet (1842-1912) and Francis Poulenc (1899-1963), and of course Russia's Tchaikovsky (1840-93). *Vichy* reached its peak in 1935 with the Congrès Internationale des Compositeurs (International Congress of Composers), presided over by German composer Richard Strauss (1864-1949). In order to capitalise on the fame of the singers and actresses who performed in the casino's theatre, the decorators came up with the idea of reproducing their faces as masks: recognisable are Mounet-Sully, Sarah Bernhardt, Benoît-Constant Coquelin, and Cléo de Mérode.

Sports are an important factor of internationality in *Vichy*. Developing sports for the aristocracy and creating clubs is typical of *Vichy's* international social scene. One of the first examples of this is linked to equestrian sports when, in 1887, *Vichy* gained a hippodrome (also adapted into a velodrome) and a horse show. Tennis, golf, as well as canoeing and rowing on the Allier River were developed here. The hippodrome has symbolic value from 1863 when, in connection with Emperor Napoleon III's arrival, the Compagnie fermière rented land on the other side of the river to install it provisionally. The races began properly in 1875. Another social sport, which was enjoyed by women, was pigeon shooting was practiced from the 1880s onwards. In 1902 a special kiosk was built on the left bank facing the Célestins. The Golf Club, also erected on the left bank, near the hippodrome, is dedicated to a sport which developed as of the 1920s in particular. The Golf House was designed by architect Gustave Simon in 1908 in a Neo-Norman style, thus approximating *Vichy* to the social spa resorts of Normandy, with which rose an increasing rivalry.

On the spiritual level, *Vichy* possesses many churches. One was offered by the Emperor Napoleon III, a new one whose name is connected with the cure, Notre-Dame des Malades (1931). Receiving cosmopolitan and people of different religions, *Vichy* has a Reformed temple (1874/1914), a neo-gothic building, and a synagogue. For a long time the synagogue was in a hotel, but in 1933 it opened in an Art Deco discreet building. In terms of fame, the *Vichy* name was picked up in the Caucasus and Catalonia, with the *Vichy* Catalan establishment, for example; likewise, as antonomasia, spa towns were referred to as *Vichys*, such as for the Malagasy spa, Antsirabe, near Antananarivo, with the spring Ranovisy.

The development of *Vichy* continued in the interwar period, attracting foreign visitors and visitors from the French colonies in record numbers, for magnificent seasons, with music being a major attraction. As a result, spa buildings and leisure facilities were constructed or reconstructed to give an image of modernisation, leading to the Callou baths (Letrosne, 1933; no longer in existence), the Lardy baths (Letrosne, 1937, converted into a university campus), the feast hall (1935), the Petit Casino (Chanet and Liogier, 1926), an Art Deco aesthetic is superimposed to the other styles and marks entire streets and various hotels. A synagogue was built in 1933, also in this style. The imposing concrete church Notre-Dame des Malades, designed by Chanet and Liogier in 1931, would henceforth dominate the old town, but the bell-tower was only finished in 1956. Its accommodation capabilities were such that Marshall Pétain's government, forced to leave Paris upon its German occupation, chose to install itself in *Vichy*, leaving the 'queen of spa towns' (*"reine des villes d'eaux"*) – a slogan born in the 1900s – with a mark that is still delicate in hearts and minds.

The specificity of carbogaseous *Vichy* waters is such that we name other waters “Vichy”: for example, in Antsirabe (Madagascar), Ranovisy “eau de Vichy” in Malagazy; in Spain Caldes de Malavella is known as “Vichy Catalán”. Even the American Saratoga Springs, discovered in 1872 in New York, first had its mineral waters bottled with a label displaying the word Vichy.

Though the 1950s were still a time of great spa activity, with visitor numbers remaining at an average of around 120,000 people, the current period is following on from a thermal crisis, which called into question the choice to focus solely on the medical side, in line with a funding method linked to the national health system. Then began a period of reconversion for certain baths, hotels and one of lower levels of visitors. One of the important choices made was to then develop sports activities in continuity with the area’s primary vocation: Lake Allier was created, and the right bank saw new developments with the erection of the Pierre- Coulon sports park (1967).

Continuing tradition of *The Great Spas of Europe*

The “thermal avenues” and the parks which exist today have only have been emphasised during the twentieth century; some new quarters and peripheral spaces have been created, but without changing the global map inherited from the 1860s. The 1970s, however, saw some destructions of important buildings, such as the thermal establishment housing the mechanotherapy room. The Callou baths were reconstructed (1990), and most of all, it was decided to create a modern establishment uniting the baths and the luxury “Les Célestins” hotel. In this instance, Le Coeur’s baths, the remaining parts of which are classed as Historic Monuments, were saved and the new establishment was incorporated between Parc des Sources and Parc d’Allier. Inspired by postmodernism, the architects (Douat-Harland et Associés) made an effort to evoke the shapes and colours of the ancient baths and those of the 1930s.

In 1987, a plan to modernise and revive *Vichy* was launched at the same time as a campaign for preservation and research that led to the ZPPAUP (Protection Zone of Architectural Heritage, Urban and Landscape) being produced by the Municipality with the assistance of the Architect of Buildings of France. New baths have since opened (2000), helping to sustain *Vichy* as the most important of French spas, and its reputation as one of *The Great Spas of Europe*. *Vichy* is also now a famous range of beauty products.

B A D E M S



KATARRHE · ASTHMA · HERZ
GOLF · TENNIS · WASSERSPORT

7. *Bad Ems*

The German Imperial spa, with its architectural pearl of the Kursaal set in the picturesque narrow valley of the Lahn River, is a compact model of a Great Spa. The old centre of the settlement grew up along the lower reaches of the Emsbach; the separate spa, however, developed near the thermal springs, rising where the Lahn has carved its bed deepest into the Ems quartzite.

Bad Ems is notable as a comparatively continuous operation since the Middle Ages with an early role in the facilitation of spa ‘diversions’, its model spa structure that is highly legible, exceptional spa architecture, and the development of inhalation technology. It was also host to the Congress of Ems (1786), the Ems Edict (1876), and the Ems Dispatch (1870) that arose from the regrettable meeting on the promenade of the Kursaal between King Wilhelm I of Prussia and French Ambassador Count Vincent Benedetti, that led to France declaring the Franco-Prussian War.

Early beginnings

Whilst Celtic traces are abundant, the Roman military legacy is the most significant ancient heritage at *Bad Ems*. The Upper Germanic-Rhaetian Limes was the former frontier of the Roman Empire between the rivers Rhine and Danube. This crossed the River Lahn just east of the springs which, at that time, emerged in the river bed. The Limes are today a World Heritage Site, and Germany’s largest archaeological monument (Germany’s oldest reconstruction of a Roman watchtower, built in 1874 on original remains, forms a conspicuous landmark on the prominent Wintersberg that overlooks the town, adding to the picturesque setting of the Great Spa). There is no evidence that the Romans ever used the medicinal waters.

The village of Ems emerged in the early Middle Ages on the banks of the Emsbach in the vicinity of a former Roman fort. It was first mentioned in a document dated 880 and, until well into the nineteenth century, it clustered around what is today’s Protestant church of St. Martin, in an area dominated by agriculture. In the valley of the Ems stream, a busy lead and silver mining industry developed from the Middle Ages onwards (during industrialisation in the late nineteenth century, the mine gained considerable importance and mining finally ended in 1945). The local topography was a major influence (and constraint) on urban development, the narrow Lahn valley and its side valleys with the estuaries of the Lahn tributaries inevitably limited the spreading of the town.

The resort of Ems (*Bad Ems*) developed in the fourteenth century at the thermal springs, a kilometre and a half to the east of the village. These were first mentioned around 1320, and by 1352 the place was described as “the warm baths at Eumetze”. In 1382, an early tower house was built directly above one of the springs. Additional bathhouses were built around the springs in the fifteenth century by the local rulers, the comital families of Nassau and Katzenelnbogen. Even today, parts of the Kurhaus rest on the medieval foundation walls. A paupers’ bath was also in operation since that time, enabling even the poor to attend the spa (in the course of the nineteenth century, this developed into a spa hostel and thus an element of a modern public healthcare system).

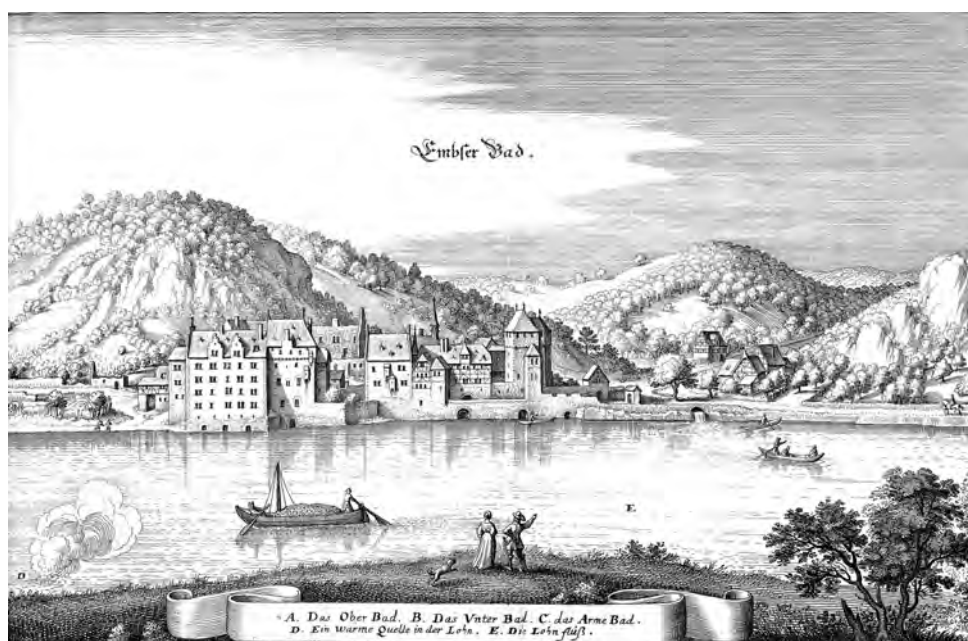
The baths of *Bad Ems* are mentioned in the very first German-language spa guide, Puchlein von allen Paden (Hans Folz, 1480), in which the resort is described along with Baden bei Wien, Karlsbad (*Karlovy Vary*), *Baden-Baden*, Wiesbaden, Baden (Switzerland), Gastein, and others. This book documents that even in the late Middle Ages, spa visits to *Bad Ems* were as much about diversions and socialising as they were about health – at least for the crowned heads, the counts and medieval electors of the time. This is one of the earliest clear references that indicates the precursor to the shared attribute in *The Great Spas of Europe* in that they were places “to see, and to be seen”. The importance of the spa town was established by this time. In 1535, the curative waters of *Bad Ems*, the illnesses they were suited to, and how to “take” them, were the subject of a publication *Vom Eymsser Baden*, by German anatomist and physician Dr. Johann Dryander (1500-60). Dryander recognised and advocated the mental and spiritual relaxation derived from thermal bathing, in addition to hygiene.

In 1582 the landgraves of Hesse commissioned the Lahnbau – the first extension of the medieval bathhouses. The brisk building activity and the frequent spa breaks of the archbishops of Trier and Mainz, the highest representatives of the Holy Roman Empire after the Emperor himself, are evidence of the more than regional importance *Bad Ems* gained since the Middle Ages. The first “Assemblée-Saal”, a predecessor of today’s Kursaal, was built in 1696.

Golden age

By 1720, a small palace had been built at the springs by the House of Orange Nassau (it is still part of the present Kurhaus), and *Bad Ems* was among the most popular spas in Germany. From 1720 there was licensed gaming, too. Like all the other gaming casinos in Germany, the *Bad Ems* casino was shut down in 1872, and only re-opened in 1987. Gaming never had quite the significance here that it had at *Baden-Baden* or Wiesbaden, but the casino had

a major impact on the development of the spa facilities and the promotion of theatre and the spa orchestra. Among the patrons were electors and high-ranking clerics but numerous members of the middle classes too, as well as peasants and paupers. Townhouses grew up on both sides of the baths. The resort’s popularity prompted the local rulers to rebuild and refurbish the bathhouses immediately adjoining the springs: the families of Hesse and Orange-Nassau both commissioned new bathhouses on the foundations of the medieval baths. By then, the drinking cure had gained popularity at the leading resorts, and the *City of Bath, Spa*, Pyrmont and Schwalbach built pioneering facilities to accommodate it. At *Bad Ems*, too, the two new bathhouses, both situated on the site of today’s Kurhaus, were equipped with pump rooms from the outset. Both pump rooms have been preserved – the one in the western Brunnenhalle in part, and the eastern one in its entirety. These are among the oldest of their type throughout Europe.



Ems spa before the present Kurhaus, c.1650

The town's rise to prominence as a fashionable Great Spa started in 1806, in the time of the Duchy of Nassau. The springs and bathhouses were state-owned, and the state pursued a methodical expansion including re-impounding of the springs, the construction of new baths and bathhouses, the refurbishment of the Kurhaus (which remained the centre of the spa directly at the mineral springs), as well as the laying out of footpaths and promenades. There were concerts, plays, reading rooms and libraries providing international literature and the major European newspapers. From around 1820, the new administration of the duchy of Nassau set town-planning parameters and specifications for the design of new buildings. It devised new axes and laid out plots for built-up areas and individual suburban mansions. Much care was taken to ensure that new buildings blended in harmoniously with the existing townscape and its natural



Town map with spa landscape, c. 1863

surroundings. The work of two of the Duchy of Nassau's building officials, Eduard Zais and Theodor Götz, came to be a massive influence on the town's appearance. The first privately run bathhouse was built in 1822 (an extension of the Haus Vier Türme that was replaced by today's structure in 1845). Hotels and boarding houses sprang up in quick succession, and the spa town developed the structure and neighbourhoods it has largely retained ever since. The first area to be built up was the old connection between the village and the spa of Ems, today's Römerstraße. In 1823 a new schoolhouse, today's Altes Rathaus, was built. Russischer Hof and Vier Jahreszeiten were the first large, privately run hotels. From 1836 to 1839 the old assembly hall was replaced by a new and prestigious Kursaal. This huge hall, with its Lahn valley marble colonnade, was modelled on the Villa Farnesina on the Tiber River in Rome to the design of German architect and Royal Bavarian building engineer Johann Gottfried Gutensohn (1792-1851).

By 1847, the uphill side of Römerstraße was lined with hotels and boarding houses while the downhill side remained free of buildings between Kursaal and Altes Rathaus, the older Vier Türme mansion excepted; instead, a kurpark was laid out. East of the spa district, too, new lodging establishments lined Lahnstraße and Grabenstraße. The construction of the railway line and station in 1858 determined the new axes on the left bank of the Lahn: Bahnhofsstraße, Badhaus-, Alexander- and Mainzer Straße. In the 1860s, a new mansion district grew up along Villenpromenade and Wilhelmsallee on the lower slopes of Malberg hill. Towards the end of the nineteenth century, another followed along Viktoriaallee, east of the Kurpark. English, Russian, Catholic and Protestant churches were embedded in the new neighbourhoods; they, too, owed their construction to the thriving spa business and growing number of patrons from all of Europe.

View from the Kurpark with the 'Four Towers' and the new Kursaal to the Baederlei, c.1840

An innovative French treatment (1847) of mineral water inhalation was introduced at *Bad Ems* in 1855 by Dr. Ludwig Spengler – using an innovative fixed inhalator. This began a significant tradition in the spa in the development of international inhalation technology; something that continues today. Another French innovation, the *pastilles de Vichy*, was copied at *Bad Ems* producing the Emser Pastillen since 1858. This was made with extracted thermal water salts that were initially produced to be dissolved in fresh water and therefore to pursue the medical water cure when patients were back at home (both pastilles are still produced).



While the town expanded by building townhouses, lodgings and mansions, the Nassau and (from 1866) Prussian administrations and the municipality created the facilities of an urban infrastructure. The surviving public fountains of 1839-40 were part of an early water supply system. In 1850 a newly discovered spring on the left bank of the River Lahn was impounded, a new state-owned bathhouse was built in 1853, and this was connected to the old spa district via a bridge, today's Kurbrücke. Bridges connected the old spa district with the new neighbourhoods and spa facilities on the left bank of the Lahn when the new railway line was built. A limited suburb with a railway station of 1861, spread south of the town, and villas were introduced on both sides of the river and up the wooded hillsides. In 1860 *Bad Ems* acquired its own gas plant, in 1874 a waterworks (the building of which is still standing), and in 1887 an electric power station. It was in 1887, too, that a new funicular railway, the Malbergbahn, provided access to the hills, where facilities for the walking cure devised by J. M. Oertel were established. In 1908 the entire town was connected to the public sewage system.

Kursaal Marble Hall, c.1900

In the eighteenth century, the spa attracted important visitors including Electors, the Archbishops of Cologne, Trier and Mainz, and members of the House of Orange Nassau and the Landgraves of Hesse. Throughout the nineteenth century *Bad Ems* was among the leading spas in western Europe, even though the number of patrons never rivalled those of the fashionable spas of *Baden-Baden* and *Wiesbaden*. However, during the nineteenth century, the number of patrons in *Bad Ems* grew steadily. Around 1820, there were fewer than 1,000 spa guests per year, but by 1835 there were more than 3,000 (a third of patrons came from abroad). In the 1830s and 1840s, the English made up the largest group of foreign visitors; later it was the French, later still the Russians.



By the middle of the nineteenth century the town was known as the ‘summer capital of Europe’, a time when half its guests came from abroad. The spa was especially popular among French, Russian and British visitors who could arrive via the Rivers Rhine and Lahn. The most prominent nineteenth century guests were Kaiser Wilhelm I, Tsar Alexander II and Kings of England, Sweden, Saxony and Bavaria, Swedish opera singer Jenny Lind (1820-87), Ruhr industrialist Alfred Krupp (1907-67), German writer Paul Heyse (1830-1914) as well as Russian novelist Fyodor Dostoyevsky (1821-81) and French-German composer Jacques Offenbach (1819-80) who was engaged for the Kursaal. In the mid-1860s spa guests numbered more than 7,000, and in the record-setting year of 1871 there were over 12,000. Around 1900, about a quarter of spa guests were foreigners (between the war of 1870 and 1914, most foreign visitors were from Russia) and, up to World War I, an annual average number of 10,000 “proper” spa patrons are recorded. There were also thousands of short-stay patrons who only visited for two days or so.

‘Venetian Night’ on
the Lahn, c.1875

There is a very close connection between the spa quarter of *Bad Ems* and the therapeutic spa landscape. Since the eighteenth century, promenades led off from the springs and Kurhaus, but in the early nineteenth century the natural surroundings of *Bad Ems* – steep, rugged and beautiful – were systematically accessed from 1816 onwards. Prince Wilhelm of Nassau (1792-1839) had taken part at the Congress of Vienna (1814-15) and was a guest at *Baden bei Wien*. This is where he saw the famous therapeutic spa landscape in the Helenental Valley (where even Napoleon Bonaparte visited). After following his father



on the throne of Nassau in 1816, Prince Wilhelm started to establish a similar parkland in *Bad Ems*, the state administration creating an extensive network of footpaths and scenic lookouts (most of which is preserved today). This was subsequently described as uncommonly beautiful in numerous medical and tourist publications (e.g. Baedeker, 1835) as well as in literature (Goethe, Dostoyevsky). Particularly noteworthy is the Felsenpfad leading to Bäderlei, to the Heinzelmännshöhlen (the “brownie caves” that no guidebook of the time left unmentioned), to Mooshütte, and to the Concordia tower built in 1861.

Marienweg, another footpath laid out in 1823, has largely disappeared due to more recent building activity, although its starting point is still marked by the original obelisk. By contrast, Henriettenweg (created 1823) and Henriettensäule, which forms part of the therapeutic spa landscape, may still be enjoyed by visitors, as may the footpaths leading to Adolphstempel and up Malberg hill with its viewing tower, built in 1848. The most recent feature to be added was the Bismarcksäule of 1901. From the spa quarter, the promenades and Kurpark, this surrounding countryside is visually interconnected through numerous vistas. The Kurpark acquired its present-day look largely after the building of the Kursaal in 1836: it was divided into an eastern part with borders and flowerbeds and a western part laid out in the style of an English landscape garden. The addition, in 1893, of the figurative sculpture of Kaiser Wilhelm represents the first, and has remained one of very few, to depict him in casual civilian clothing (i.e. out of uniform); an indication of the unusual ‘norm’ of a Great Spa. Kings and emperors, political and cultural elites, artists and representatives

of the middle class from all of Europe came to visit, to cure, relax and be entertained. At the spa, even ruling princes cultivated a down-to-earth image, donning civilian dress and mingling with the crowd on the promenade and in the pump room.

Bad Ems provided a stage for major political events. In 1786, the deputies for the archbishops of Mainz, Cologne and Trier and the prince-bishop of Salzburg met at the Mainzer Haus for the religious Congress of Ems to try and gain more independence from Rome for the German bishops. Their deliberations were published and discussed in the so-called “*Emser Punctuation*”. On 13 July 1870, a regrettable meeting took place on the promenade of the Kursaal between King Wilhelm I of Prussia (1797–1888) at Ems for his annual spa break, and French Ambassador to Prussia Count Vincent Benedetti (1817–1900). This resulted in *The Ems Dispatch* that incited France to declare the Franco-Prussian War (1870–71), the outcome of which was the founding of the German Empire. A plaque installed around 1880 commemorates the event. In 1876, during his own spa break, Tsar Alexander II of Russia signed the Ems Edict (Ems Ukaz, a secret decree of the Tsar) at the Haus der vier Türme. This decree banned the use of the Ukrainian language in literature and writing, and is now considered by Ukrainians to be a potent symbol of Russian repression.

The Kursaal provided a stage for eminent artists. Jenny Lind, the most celebrated singer of her time, gave a benefit concert here in gratitude for her successful spa break. Franz Liszt and Niccolò Paganini performed here. In 1858, Jacques Offenbach and his ensemble, the Bouffes-Parisiens, were engaged for the first time to perform at the Kursaal summer theatre; they would return nearly every year up to 1870. Offenbach wrote one-act pieces at Ems, but he also worked on his major operas: large parts of “*Orpheus in the Underworld*” were written in his lodgings at Braunschweiger Hof. In his own rooms at Schloss Balmoral, Richard Wagner worked on “*Parsifal*”. Writers including Johann Wolfgang von Goethe (1774) and, in the nineteenth century, Nikolai Gogol, Victor Hugo and Edward Bulwer-Lytton came visiting. The future Nobel Prize winner Paul Heyse memorialised the Ems region in his novella, *Der Blinde von Dausenau*. Fyodor Dostoyevsky spent four spa breaks at Ems, and wrote at length about them both in his letters to his wife and in *A Writer's Diary*. It was here that he, according to himself, found the leisure for literary work. In his lodgings at the Stadt Algier guesthouse he wrote parts of his novel *The Adolescent* in 1874, and Books 6 and 7 of *The Brothers Karamazov* in 1879.

Spa towns served as trailblazers for new sports as well. The *Bad Ems* rowing regatta has been in existence since 1858, and the Kaiserpokal race that is still contested today goes back to 1884. In 1889 the spa administration laid out the first tennis court.

World War I, and the French occupation that followed it until 1929, marked a watershed. After World War II, the number of “prescription” spa breaks rose, and the actual curing was increasingly conducted in the clinics.

Continuing tradition of *The Great Spas of Europe*

The thermal baths of “Emser Therme” was built in 1970 (and replaced in 2012). From 1976, a new spa and residential district developed on Bismarckhöhe. The ensemble of historical spa buildings suffered a few unfortunate losses, and was slightly impaired by a small number of new buildings. Nevertheless, the historical townscape as well as the spa landscape have been largely preserved since 1914, documenting in its fabric the developmental phases of a spa from the Middle Ages to the modern era.

Regarding spa science, an innovative French treatment (1847) of mineral water inhalation was introduced at *Bad Ems* in 1855 by Dr. Ludwig Spengler – using his invention of a fixed inhalator. This began the rise of the role played by the spa and its doctors that ultimately gained international acceptance of inhalation technology. In 1883, mechanical engineer Carl Heyer began to develop curative inhalers that could be used away from the thermal springs. These devices, produced on an industrial scale, were shipped to doctors and clinics around the world; similarly, atomisation of medication was developed. The further refinement of inhalation technology continues today, together with anaesthesia technology, at the Heyer Medical company, and others, based in *Bad Ems*.



Plan of the spa buildings, c.1820

BADEN BADEN



Friedrichsbad

Kaiserin-Augusta-Bad



FRIEDRICHSBAD-SCHWIMMBASSIN

Heilgymnastik

AUGUSTABAD-SCHWIMMBASSIN

AUGUSTABAD Vestibule

Inhalatorium

Trinkhalle

8. *Baden-Baden*

Baden-Baden, entitled ‘Summer Capital of Europe’, is one of the largest Great Spas in the series and received the highest number of visitors during its golden age. Distinguished by its lavish spa architecture, world-famous casino and 350-year old promenade in a park, it was named *Baden-Baden* to distinguish it from other ‘badens’. At the end of the nineteenth century, the springs were collected in various galleries and a direct feed of thermal water was provided to the Friedrichsbad, the Trinkhalle and various hotels. Today, the resort sustains two major thermal baths (historic Friedrichsbad and the modern Caracalla Spa), and a number of spa-hotels.

Early beginnings

Baden-Baden was founded by the Romans, in the place of a former Celtic settlement. It was named *Civitas Aurelia Aquensis* (“the city of Aurelia of the waters”) in honour of Aurelius Severus and Baden’s hot springs. Roman garrisons were stationed here in the second century CE, whilst exploring the surrounding area from Strasbourg. The Romans used the healing water, above all, to cure war injuries (bone fractures, paralysis, scarring, pain), but the baths were also an important social meeting place for relaxation, socialising and making contacts. They built luxury Baths for emperors, soldiers and horses. Remains of the soldiers’ baths with sophisticated heating and water technology are still located below the Friedrichsbad. Emperor Caracalla (188-217 CE), in particular, rendered outstanding services to the luxurious expansion of the facilities.

In the Middle Ages, rheumatic complaints and injuries continued to be treated by bathing in the thermal waters. In 1112, *Baden-Baden* and the newly constructed Hohenbaden Castle served as the seat of the Margraviate of Baden. The Lichtenthal Convent was founded in 1254. Several times, the town was successfully flooded with thermal water as protection against the plagues of the fourteenth century and beyond. The baths also fulfilled many social and mystical functions, for example taking a bath in May was supposed to bring happiness and health for a whole year! Depending on the physician and the progress of the research, the medicinal sources were used for many diseases: against the childlessness of the woman, against the gout after excessive congestion, respiratory problems (there were well - equipped inhaleries with steam inhalation and a throat basin), and against skin diseases. In 1479, the seat of the Margraviate of Baden was transferred from Hohenbaden Castle to the New Castle (*Neues Schloss*) of *Baden-Baden*, built by Christoph I (1453-1527). The very first German-language spa non-medical guide, published in 1480 by Hans Folz, (*Dieses Püchlein saged unß von allen Paden*), mentioned the baths of *Baden-Baden*, *Bad Ems*, *Baden bei Wien*, Karlsbad (*Karlovy Vary*), and others. Medieval bathing took place in a modest way, especially in the “bathing houses”. The spa prospered with about ten bathing huts, over 300 bathing cabins and 3,000 bathers a year until the Thirty Years’ War (1618-48). *Baden-Baden* was plundered by the French in 1643 and, during the War of the Palatinate Succession between France and the “Holy Roman Empire”, it was burnt to the ground by the French in 1689. Due to the Palatinate War the town lost its status as the capital of the Margraves of Baden that it had held since the twelfth century. After the latter destruction, the city was partly rebuilt, but the bathing system almost came to a standstill. The standard of the Roman period was not reached

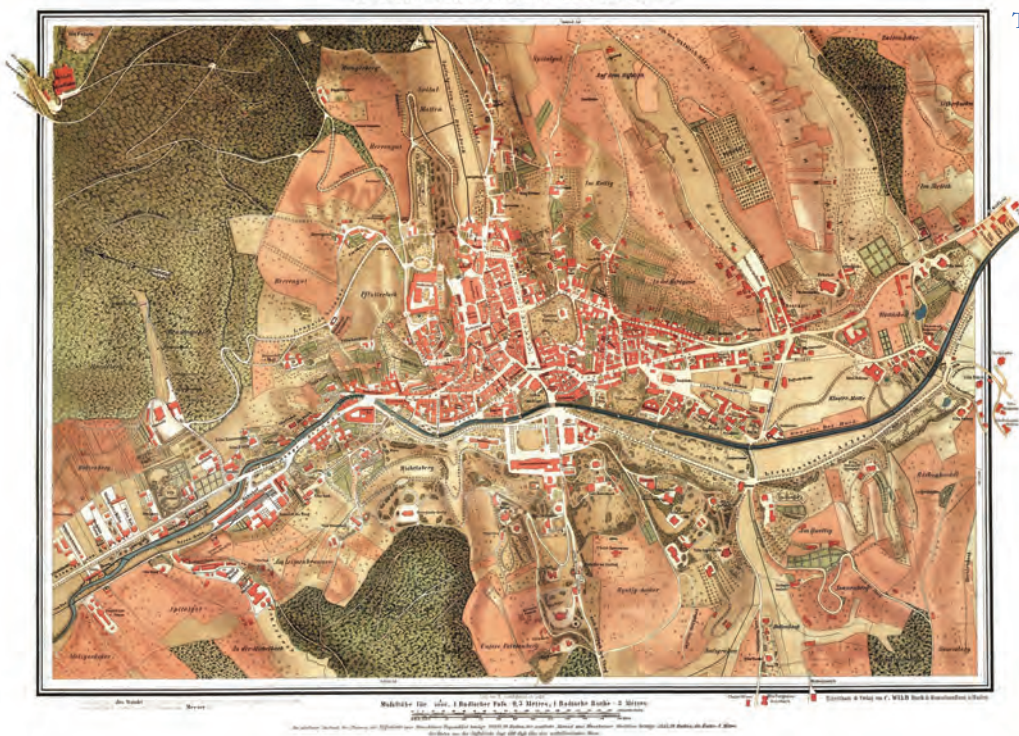
again. In the seventeenth century, Markgraf Ferdinand Maximilian (1652-69) created the richly stuccoed Prunkbad on the ground floor of the New Palace on the Florentine Hill.

Golden age

Baden-Baden's resurgence as a spa town was initiated with the building of the Promenadehaus and the laying out of a chestnut-lined avenue outside the city walls west of the Oos River in 1765-66. From the dawn of the nineteenth century, the town was systematically transformed into a modern resort, and one of the largest Great Spas in the series.

In 1825 the new Kurhaus was extended and upgraded in the seasonable neo-classical style. This followed the increasing requirements of creating a high standard spa town. The new pumproom was built in 1839-42 north of the Kurhaus and was supplied with thermal water by a pipeline from the Florentine mountain.

In 1850, *Baden-Baden* recorded more than 47,000 spa guests – the largest number, and with the greatest international diversity, of spa visitors in Europe. Many patrons became permanent residents. This development is reflected both in the southern urban expansion “Lichtentaler Vorstadt” incorporating the church buildings of different religious denominations (including Russian-Orthodox and Anglican), mansions and several hotel buildings and in the continuing development of the south-western villa quarter Beutig Quettig. Urban expansion was supported by the upgrading of the infrastructure, and the railway network in particular. In 1845, *Baden-Baden* built its own station, complete with a lounge reserved for noble patrons; by 1869, at the latest, it boasted a direct connection to Paris.



Town plan, 1873

As a result of the Franco-German War of 1870-71, and the prohibition of gaming in 1872, the change from an international fashion bath to a spa and health resort took place. In the last third of the nineteenth century, modern bathing palaces were created near the

warm springs replacing an old town quarter. The realignment of the city led to an increase in spa guests to a maximum of 60,000 by 1890. The reason was, *inter alia*, the Friedrichsbad, the most modern bathing palace of its time, and which offered extremely advanced therapeutic facilities.

After the construction of a terminal station in 1894, the number of twenty connections a day put the spa town far above the national average at the end of the century. In the course of *Baden-Baden's* rise to a Great Spa, its technical infrastructure was overhauled as well as the transport infrastructure: the gasworks was built in 1845, and electrification followed in 1898. In the nineteenth century, the spa town reached its peak as “capitale d’ete”. The Indian Summer resulted in more new sanatoriums and hotels and, in 1902-03, the designation of Annaberg hill as the newly developed and internationally advertised mansion district of Friedrichshöhe.

With the outbreak of the World War I, the Belle Epoque ended in *Baden-Baden*. Few building projects, among them the “Paradies” at the slopes of the Annaberg, were realised after the war. For that reason, the Great Spa has largely retained the size and appearance it had at the end of the long nineteenth century. In 1931, Baden was officially renamed *Baden-Baden*. The town suffered no damage during World War II, and its selection as the seat of the French occupation force merely caused an expansion towards the north, in the shape of the “Cité”.

At the beginning of the nineteenth century, the old city gates and the city wall were demolished and the town spread farther into the Oos valley and the surrounding landscape. The Hotel Badischer Hof was originally built in the seventeenth century as a Capuchin monastery. In 1807, German architect and city planner Friedrich Weinbrenner (1766-1826), known for his mastery of classical style, converted the secularised monastery into a spa hotel for the German publisher, industrial pioneer and politician Friedrich Cotta (1764-1832). Part of the Neo-Classical façade is still visible on Lange Straße. The building’s central feature was a dining hall three-storeys in height, surrounded by colossal columns. The Konversationshaus (Kurhaus) was built 1821-24, also by Friedrich Weinbrenner, at the foot of Friesenberg hill, incorporating the eighteenth century Promenadenhaus into the structure. Weinbrenner designed a long central wing of 13 axes flanked by pavilions, the façade being dominated by a protruding portico supported by Corinthian columns, the most prestigious architectural order and emphasising the building’s status as the stately core of the planned spa district. The corner pavilions were connected by low Doric colonnades that are no longer visible today. The pavilions are two-storey structures with central projections surmounted by pediments, and Ionic pilasters. In 1912-17 their appearance was altered considerably by the addition of protruding, wintergarten-style terraces. These were designed to recall the original colonnades connecting the pavilions, now encased by the new structures. Of the interior, only the hall behind the portico has been preserved more or less unchanged. It was based on English “assembly rooms” of a type found, for example, in the *City of Bath*. In the northern wing, the Weinbrenner-designed theatre was replaced, in 1853-55, by four Prunksäle (state rooms) designed by



In the pump room

Kurhaus



Paris theatre architect Charles Polycarpe Séchan (1803-74) for the casino leaseholder, French businessman Edouard Bénazet (1801-67). They are decorated in various versions of French Baroque, from Louis XIII to Louis XVI, very much in the taste of the Second French Empire. The south wing of the Konversationshaus overlooks the four rows of chestnuts of Kastanienallee, originally laid out in connection with the Promenadenhaus. The boutiques lining it, designed in 1866-67 along the lines of Parisian models by German architect Karl Dernfeld (1831-79), replaced earlier, wooden boutiques by Weinbrenner.

Visit of Queen Victoria
at Baden-Baden

Attached to the building's western end is the Konzertmuschel (band shell) added under German architect August Stürzenacker (1871-1951). In 1839-42 the axisymmetrical Trinkhalle (pump room) was built by German architect Heinrich Hübsch (1795-1863) between Friesenberg and the River Oos north of the Konversationshaus. The theatre, a two-storey structure in French Neo-Baroque, was built in 1860-62 from (adapted) plans by Paris theatre architect Charles Derchy (d.1859), Charles Couteau and Ludwig Lang. The Neo-Renaissance Friedrichsbad was constructed in 1869-77 by Karl Dernfeld as a spa and society bathhouse built to the highest standards on terraces built into the slope of Florentinerberg. It was inspired by Bad Wildbad (Germany) as well as the facilities of *Baden-bei-Wien* and the Budapest Raitzenbad.



Even today *Baden-Baden* features numerous buildings that owe their existence to foreign patrons, artists or architects. Chief among them are the churches of various denominations: The Anglican community was founded as early as 1833, its church built 1864-67. After Prince Wilhelm of Baden had married a niece of Tsar Alexander II in 1836, a Russian enclave formed; the plans for the small Orthodox church were drawn up by Iwan Strom, professor at the Academy of Arts in St Petersburg. The Romanian Orthodox Stourdzia Chapel on Michaelsberg, was drawn 1864-66 by Leo von Klenze and was commissioned by Mihail Stourdzia (1795-1884), Prince of Moldavia, who donated the family crypt in memory of his deceased son. Requiem masses are still read in the chapel today: this, too, constitutes an authentic part of the immaterial legacy. Foreign visitors and architects also left their mark in the shape of numerous stately nineteenth-century mansions and villas: their number, high-quality and diversity has come to be a characteristic of *Baden-Baden*. They provide a remarkably exhaustive chronology of mansion architecture over the course of decades. Many private residences and mansions were either built (or enlarged) on behalf of foreign patrons, or acquired by them at a later date. Two examples must suffice here: Villa Trianon on Friedrichstraße, commissioned by Paris court painter Franz Xaver Winterhalter (1805-73) and built in 1861, probably by a French architect; and Villa Turgenev, commissioned by the Russian writer Ivan Turgenev (1818-83) and built from plans by Paris architect Olive, starting in 1864. The rising number of hotels built over the course of the nineteenth century is proof of the increasing number of visitors. Badischer Hof, situated next to the spa district, was long considered the only hotel suitable for foreigners and patrons of rank. Its owner, the publisher Cotta, made sure to promote his hotel in his own travel guidebooks.

The fact that *Baden-Baden* gained international popularity as a spa from the 1830s onwards is evident from the emergence of hotels with “foreign” names: among the earliest large hotels lining the bank of the Oos were the Hôtel Stephanie-les-Bains,

the Hôtel d'Angleterre, the Hôtel d'Europe and the Hôtel de Russie. More hotels were situated in the old centre, among them the prestigious Hôtel de Hollande and the Hôtel Victoria named after its most illustrious patron, Queen Victoria. Due to demand, these hotels were further enlarged and refurbished over the later nineteenth and early twentieth centuries, always adapting their architecture and facilities to current international standards and trends. More evidence of *Baden-Baden's* cosmopolitan clientele is provided by the founding of its International Club in 1872. Among its founding members were William Duke of Hamilton (1845-95), Prince Grigory Gagarin (1810-93), Prince Menshikov, Count Hugo Henkel von Donnersmarck (1811-90) and Hungarian Prince Nikolaus Esterházy (1817-94). The former summer palace of the Queen of Sweden on Lichtentaler Allee was purchased to provide the Club's headquarters, a function it serves to the present day.

Lichtentaler Allee

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



As early as 1775, a spa commission was founded to draw up a development plan. In accordance with its recommendations, footpaths were laid out and benches and lookouts were provided to support the effects of curing. In the 1810s and 1820s, the Grand Duchy's director of building Friedrich Weinbrenner (1766-1826) was in charge of expanding and overhauling the spa district. It was him who was responsible for the rebuilding of the 1766 Promenadenhaus, initiating a thorough redesign of the area. In tandem with the construction of the Konversationshaus in 1824, Weinbrenner also oversaw the laying out of its garden. The work was completed by Friedrich Ludwig Sckell (1750-1823) and his successor, the Grand Ducal director of gardens Johann Michael Zeyher (1770-1843), who was responsible for the laying out of Kaiserallee – the main connection between Badischer Hof and Promenadenplatz. It was Zeyher, too, who oversaw the transformation of Lichtentaler Allee south of the spa district into a spacious landscape garden from 1839 onwards.

The avenue extends along the Oos for 2.5 km, from Goetheplatz to the convent of Lichtenthal, offering a delightful park landscape with more than twenty iron bridges crossing the stream and numerous imposing trees. Over the course of the nineteenth century, *Baden-Baden's* most prestigious hotels grew up along Lichtentaler Allee; to the south, a tennis facility was established as Germany's oldest tennis club (*Baden-Baden Lawn Tennis Club*, 1881). East of the park is the so-called Gönneranlage. The area had been occupied by a football pitch since 1887, but in 1909-12 it was transformed into a green space with a monumental fountain, the "Josefinenbrunnen". Designed by Max Laeuger (1864-1952), it is considered one of the finest gardens in the early twentieth century "geometric" style in Germany. The same artist also created the so-called Paradies, a residential complex constructed in 1921-25 on the slope of the Annaberg with a water feature reminiscent of Renaissance gardens at its core. The ideas of the Enlightenment are reflected in many tangible and intangible relics. The Lichtentaler Allee was designed as an English landscape garden inviting informal get-together and social mixing of guests.

Horse race course



The gaming casino, which was in operation from the 1820s to c.1870, provided a major attraction; the German style acting as a model for Monte Carlo. The horse racecourse at Iffezheim was run by the International Club – an elitist society which continued gambling in their clubhouse even when it was prohibited in 1871. The theatre built by the Bénazet family was the stage for outstanding music events, stage plays and dance performances of renowned artists using the nearby outdoor music pavilion and the rooms of the conversation house. For some fifty years *Baden-Baden* was the ‘Summer Capital of Europe’. During those years the town registered the largest numbers of spa visitors after Wiesbaden, and in terms of the numbers and diversity of its international clientele, many of whom stayed on indefinitely, it surpassed every other spa town in Europe. The town has continued to play its part as an international spa ever since, a role it continues to play today.

Baden-Baden has repeatedly provided the stage for “diplomatie thermale”. In 1860, ten German princes convened here for a conference with the French Emperor, Napoleon III. In 1862, the town hosted the so-called “Dreikaisertreffen” when three emperors met unofficially in the town: Emperor Napoleon III, Emperor Franz Joseph I, and Czar Alexander II. The German emperor Wilhelm I and his empress Augusta were regular visitors for some 40 years during the summer months and in fact conducted government business from the spa. Among the many eminent artists who flocked to the famous resort, drawn by its cosmopolitan atmosphere, were the internationally acclaimed German portraitist Franz Xaver Winterhalter (1805–73), French dramatist, novelist and poet Alfred de Musset (1810–57) and the Russian writers Fyodor Dostoyevsky (1821–81) and Ivan Turgenev (1818–83); the latter’s novel, “*Smoke*”, is set in *Baden-Baden*. French Romantic composer Hector Berlioz (1803–69) wrote the opera “*Béatrice et Bénédict*” for the inauguration performance of the *Baden-Baden* Theatre, and it was here that German-born French composer Jacques Offenbach (1819–80) conducted the world premiere of his operetta, “*La Princesse de Trébizonde*”. The salon hosted by the famous French singer and composer Pauline Viardot (1821–1910) was a popular social gathering place.

Continuing tradition of *The Great Spas of Europe*

When *Baden-Baden* had to reorient itself in the nineteenth century after the ban on gambling, it made a number of important construction investments; and also the twentieth and twenty-first centuries required necessary adjustments.

The town was almost completely spared from the bombings of World War II, and its urban town structure as well as its historical buildings were mostly preserved. Modifications of its historic town structure happened in a very limited extend only during the second half of the twentieth century, and they did not deteriorate the structural and substantial qualities of the ensemble.

Two elements helped the town after 1945 to acquire new glamour: to be the centre of the French zone of occupation for several decades with continuous French influence and advice, and to become the seat of the German Südwest radio and TV station with its own symphony orchestra, which assured fresh cultural impulses.

In 1974, a town development plan allowed for a proper renovation of the old town centre, for traffic planning and for the set-up of a pedestrian zone. Furthermore, a landscape protection zone was set around the town. Today's town expansion primarily grows westward, to the Rhine valley, and hence the historical centre in the surrounding landscape remains unscathed.

In line with the century-old spa tradition, the Caracalla-thermals were built in the 1980s and the Friedrichsbad thoroughly restored. Also Kurhaus, Trinkhalle, Casino and all main spa buildings were restored and are mostly in its original function (see *Baden-Baden* 2a 8.6 Continuing spa tradition) .

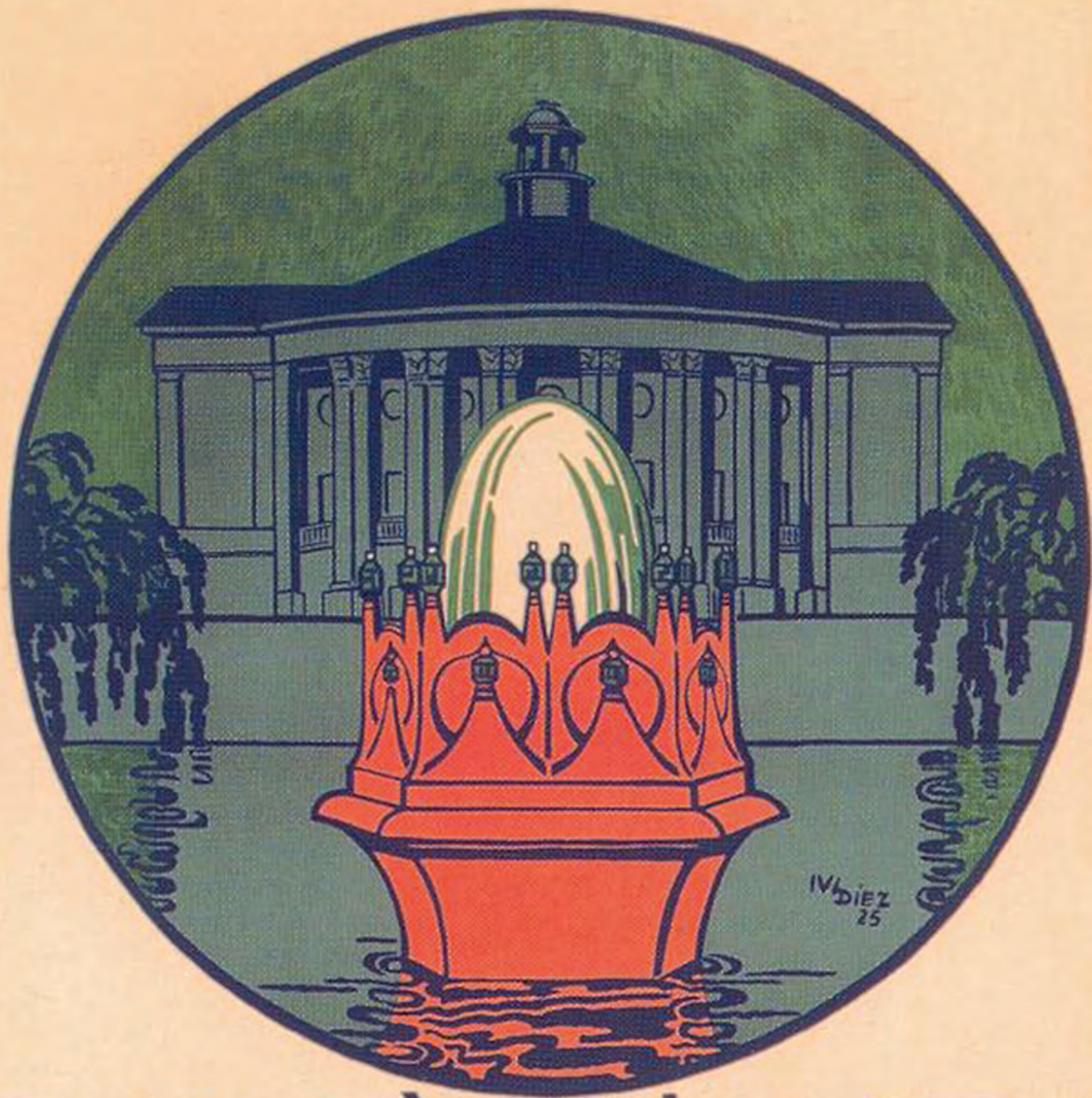
Ever since the nineteenth century *Baden-Baden* has been also a scene for international arts - of which, until today, a number of operas, novels and paintings are proof. This tradition continues with numerous activities and two more additional attractions, which help to authenticate the town as an international thermal town: one is the important collection of modern art in the Frieder Burda museum, located since 2004 in the modern building of Richard Meier, a reputed American architect. The museum connects with the existing Kunsthalle dating from the early twentieth century and is considered to be a congenial part of the Lichtental alley.

The other cultural attraction in the perspective of a world spa is the Festspielhaus, built in 2001; it integrates the historic railway station as the reception hall. The events in the festival hall, such as the yearly Easter festival with the Berlin Philharmonics attract a large international public.

Even today, *Baden-Baden* remains an internationally renowned and frequented Spa town.



Festspielhaus



BAD KISSINCEN
DIE KRONE ALLER BÄDER
FÜR
MACEN-DARM-HERZ
STOFFWECHSEL

9. *Bad Kissingen*

Bad Kissingen, with its unparalleled Wandelhalle-Brunnenhalle and innovative constructional solutions to international spa architecture, is a Bavarian Great Spa that bridges classicism and modernity. Its green spaces move seamlessly between kurgarden, parks and the wooded hills of the therapeutic spa landscape, whilst its industrial spa infrastructure is notably distinctive, particularly the salt graduation system which was pioneered here.

Early beginnings

During the early Middle Ages, several springs in the vicinity of Kissingen were used for salt extraction that was first documented in 823 (when they were held by Fulda Abbey). In 1279 the site was first mentioned as a town. In 1394 Kissingen became part of the prince-bishopric of Würzburg (where it stayed until 1802). Kissingen was the site of the earliest graduation works in Europe, a new technology that revolutionised salt production. By the sixteenth century the town had established itself as a spa, the earliest documented spa patron's name was recorded in 1520. Even then, Kissingen offered both drinking and bathing cures, as well as other activities recommended by physicians, such as horse-riding, ball games and hill walking. The shipping of the medicinal water, too, dates back to that time.

The core town of Kissingen in the Middle Ages has a square ground plot, formed by the city walls and almost a grid raster in its interior. It corresponded thus to the type of a settlement after 1200, which was also laid out for strategic security of respective territory. In this old centre, a number of buildings still betray their origins as eighteenth-century spa hotels. They are characterised by having three storeys and facing the street with their eaves, rather than the traditional gabled front. The centre still features the characteristically large range of shopping facilities aimed at visitors (in contrast to the merely seasonal "bazaars"), and of restaurants and inns. Residential areas were subject to much densification over the course of the nineteenth century, due to the need to house not only newly arrived residents but also spa patrons' servants. Newly developed areas were earmarked for spa-specific building with the exception of an area north-east of the old centre.

Golden age

Both the springs and the patrons were at first managed by the municipality (and from 1770 by the state; at that time, still the Prince-Bishopric of Würzburg). In the course of the eighteenth century, buildings and facilities to accommodate the social activities of spa patrons sprang up: an early "Kurhaus" (assembly room) around 1705, followed by the "Kurhaus" with "Kurgarten" (spa garden) designed in 1738 by the famous German architect Balthasar Neumann (1687-1753) for Prince-Bishop Friedrich Karl von Schönborn of Würzburg (1674-1746). The latter was the first space specifically designed to serve as a hub of spa life outside a town.

In the 1770s, footpaths were laid out for use by the patrons. These led to a purpose-built destination, the Kaskadental with its Baroque water features, and marked the beginning of the trend for integrating the surrounding landscape into life at the spa. The high

aesthetic quality of the landscape around *Bad Kissingen* was already prized in 1795, as described by the *Bad Kissingen* physician Doctor Sebastian Goldwitz (1752-1827) in his spa guide *Die Mineralquellen zu Kissingen und Bocklet im frankischen Hofstift Würzburg* (The mineral springs of Kissingen and Bocklet in the Frankish Hofstift). In the course of the nineteenth century it is always referred to as idyllic landscape; at that time vineyards and orchards on the slopes of the hills also belonged to this landscape (today these are often used in a different way).

In 1814, the town made way for the Kingdom of Bavaria, and further urban redevelopment took place methodically. These works contributed to the spa town becoming a fashionable resort, particularly in the 1830s. The central spa quarter was developed in two phases, first during the Biedermeier period in the early nineteenth century, then in the early years of the twentieth century. The springs rise outside of the old town and along the river. The nucleus of the early *Bad Kissingen* spa is the Kurgarten. The monumental spa building ensemble of the Arkadenbau of 1838, Regentenbau of 1913 and Wandelhalle of 1912 extends along the left bank of the river. On the other side, further south, there is a large bath ensemble of the Luitpoldbad and Casino of 1867-71 (this was enlarged in 1902-06). South of this ensemble and below the heights of the Altenburg, is the Kurpark extending along the right bank of the river.



Shelter in the therapeutic and recreational spa landscape, 1870

The first monograph of the spa of Kissingen was published in 1589: Johannes Wittich, *Aphoristischer Extract Und kurtzer Bericht, des mineralischen Sauerbruns zu Kissingen, im Fürstenthumb Francken, von seiner Kraft und Wirkunge, Erfurt 1589*. In 1838 The healing springs and baths at *Bad Kissingen* was published as a guide for spa guests and doctors by Franz Anton von Balling (1800-75). It was also available in French. This was followed by his *Des Eaux minerales et ses Bains* in 1839. In the 1830s, brine and carbonic acid were included into the catalogue of non-physician care. From 1840, the building of the Saline Bath with its constant extensions was begun near the “Runder Brunnen”. The salt-works did not only serve the concentration of cold brine for the salt production, but has been used until today as an open air inhalatory. Two pumping stations were built for the transport of the cold brine along pipelines to the graduation works and into the spa houses in town - Freipumpe (1848, Klett & Co. Nürnberg) and Hauspumpe (1883), which are still functioning and partly in use. Spa treatments were augmented by gas, brine, mud and peat baths as well as whey and cold-water cures. State-of-the art medical facilities allowed for inhalation, electrotherapy, and gymnastics as advocated by Swedish Doctor Gustaf Zander (1835-1920), the inventor of medico-mechanical physiotherapy.

The foundation of the German Reich and the establishment of a link to the railway system in 1871 gave the spa town another significant boost, one that manifested itself in urban expansion and the construction of elegant residential areas. In 1883, King Ludwig II of Bavaria (1845-86) granted *Bad Kissingen* the right to call itself “Bad”, a designation that emphasises the significance of the spa and health business for the town. In order to satisfy the demands of an international clientele (since the 1830s), largely composed of members of ruling families and the economic, scientific and military elites, the small town acquired the infrastructure of a city (telegraph, 1853; railway connection, 1871; Railway station, 1874; gaslight, 1876; steamboat connection, 1877; drinking-water pipeline, 1879; water-borne sewage system, 1889; telephone, 1892; electricity plant, 1898, modern abattoir 1925).

The space of the Saale valley following the narrower spa area is also the starting point of the horticultural sites for the spa business. Originally the spa area was only east of the Saale just near the spa buildings, in rather geometrical shapes. From 1857, the area south of the Ludwig Bridge was gradually expanded to all of the Saale meadows in the form of a landscape park named “Luitpold Park”. At the beginning of the twentieth century the northern part, now geometrically reshaped again, became the “Rose Garden”. In addition, from the middle of the nineteenth century there were further horticultural areas that were “satellites” of the “therapeutic spa landscape” around the town, for example the “Altenberg” (from around 1840) and the “Ballinghain” which had been designed in 1889 to honour the distinguished German balneologist and spa doctor Franz Anton von Balling (1800-75), one of the main initiators of the Actienbades (later Luitpoldbad) in *Bad Kissingen*, the largest bathhouse in Europe at the beginning of the twentieth century.

However, the inclusion of the surrounding landscape began much earlier. The prince-bishop Adam Friedrich von Seinsheim had designed the valley of cascades (‘Kaskadental’) in 1767 with its baroque water features using the natural stairs formed by calcareous tuff. Not only the natural monuments, but also the historical ones were used as point of attraction in the eighteenth century, for example the Botenlaube ruin, and later in the nineteenth century the ruin of the monastery Aura and the Trimbürg ruin. At the same time these and other monuments offered the possibility of lookout points. From the 1840s promenades had been running south and north along the banks of the Saale river from the layout’s core, the Kurgarten, as well as into the surrounding hills. The network of footpaths lined with shady trees was considerably expanded at the behest of the Bavarian King Ludwig I, with Friedrich Ludwig von Sckell providing the plans, and maintained in pristine condition by the spa’s gardening office afterwards.

From the 1830s, the *Bad Kissingen* promenades did not merely lead up to the popular idyllic foresters’ lodges and mills, picturesque rock formations, memorial stones or natural sights, ruins and former monasteries: they were also embellished with small buildings in the prevailing taste, among them pavilions (Pavillion on the top of the Altenberg, 1848) and shelters, lookout towers and inns boasting panoramic views. After 1860 look-outs were added, for example a tower on the Klaushöhe (destroyed), from 1883 the Ludwig Tower, the Bismarck Tower (1914/1926) and the Wittelsbach Tower (1907). There were a lot of restaurants for excursionists in the spa landscape; possibly the oldest is the ‘Klaushof’ from the middle of the eighteenth century. All these elements of the therapeutic spa landscape are connected by a large and graded grid of walkways, from promenades bordered by avenues to simple paths in the forest, all in all 130 km; nowadays 110 km of these are still maintained and well-tended. Towards the end of the nineteenth century these walkways were classified as ‘Terrainkurwege’ (‘terrain spa promenades’) according to Dr. Max Joseph Oertel.

Well-known guests were memorialised along the paths (Bismarck 1877, Heinrich Manger; Empress Elisabeth of Austria Österreich 1907, Emanuel Gerhart). The *Bad Kissingen* sports venues are lined up along the green belt of the Saale meadows - from the tournament place in the north that even today hosts the Rakoczy horse show by the Tattersall and the tennis court to the golf course at the southern end, which has occupied this site since 1911. One attraction for the guests was the boat line connecting the Rose Garden with the Untere Saline from 1877 on. It still operates today.

Destination Ludwigstower



Guests from princely and royal houses were joined by visitors from the fields of politics, the military, business and financial worlds, most notably Otto von Bismarck (1815–98), Prussian statesman and first Chancellor of the German Reich (1871–90). Under the emperor Wilhelm I, Bismarck largely controlled domestic and foreign affairs for Germany, and dominated European affairs from the 1860s until 1890. Bismarck visited *Bad Kissingen* around fifteen times to “take the cure”, staying at his accommodation in the “Upper Saline” between 1874 and 1893 (during his first visit to the spa, he survived an attempted assassination almost unhurt). Thus, *Bad Kissingen* was known as the “spa of the diplomats”, especially after 1874 when it became the informal diplomatic arena of the German Reich, a place where decisions of global significance were made – for example the 1877 “Kissinger Diktat” that contains the principles of Bismarck’s defensive foreign policy to avoid a war in central Europe and so to secure the position of Germany. His dictation conceived the program of his diplomacy, realised in his succession of strategic alliances with powerful nations. The first monument in Germany (of a great many) erected in honour of Bismarck was in *Bad Kissingen* in 1877, and it was essentially paid for through the contributions of spa guests.

The town also developed into a meeting place for artists and writers, including Menzel, Rossini, Fontane, Heyse and Tolstoi. Around 1900, *Bad Kissingen* was among the most visited German spa towns (along with *Baden-Baden* and *Wiesbaden*), reporting 52,000 patrons in 1913 (against a population of 6,000).

Contrary to many other German spas *Bad Kissingen* experienced another heyday in the 1920s. After 1933, during the time of National Socialism, there was a tendency for a mass health treatment which finally succeeded when the social health treatment became a compulsory part of the social security and pension fund in 1958. The fascination of *Bad Kissingen* for the political elites remained until the 1960s. An example are the visits of the German President Theodor Heuss (1884–1963; as a spa guest) in 1954/1955 or Heinrich Lübke (1894–1972; ten times as a spa guest; 1964 meeting with Herbert Wehner) as well as of the Thai King Bhumibol Adulyadej (1927–2016) and his wife Sirikit in 1966.

South of the core of the town, slightly to the west towards the river, is an area of springs which had been used since the sixteenth century, and which had been remodelled in the first half of the eighteenth century by relocating the course of the Saale. During

Historic map of Bad Kissingen from 1913, showing the complex network of paths that encircled the town



this process, the Rakoczy spring was discovered which, together with the older Sauerbrunnen (later Maxbrunnen) and the Badbrunnen (Pandur) determined the location of the spa quarter. Until today this area has formed the central spa district. Its main phases of expansion were the Biedermeier period, when King Ludwig I of Bavaria took an active interest, and the early twentieth century. Ludwigstraße serves as an urban pivot between the old town and the spa district. The latter extends south between the two main streets of Kurhausstraße and Prinzregentenstraße, which are connected by diagonal or curving intersecting streets. Contrary to the mostly closed house-building of the old town, we can here find a loose settlement pattern with a lot of green spaces. Notable structures are the Arkadenbau in a neoclassical semi-circular style (1834-38, Friedrich von Gärtner), the Wandelhalle with a revolving orchestra shell (the grand foyer, 1910-12, Max Littmann), a classical basilican building with innovative constructive elements, the monumental neoclassical assembly hall building (Kurhaus 1910-13, Max Littmann) in the very central part of the spa district. From the *'Krugmagazin'* (jar magazine) (1837-39, Friedrich von Gärtner) the Kissingen mineral water was dispatched until 2001. Although being from different periods, these buildings form an impressive harmonic western and southern front around the spa garden with its central Maxbrunnen, the oldest well of the spa (in the version by Max Littmann, 1911). The eastern partition is formed by the royal guesthouse and the row of hotels on Kurhausstraße, beginning with former Hotel Kaiserhof and Victoria (1835/1888 Johann Gottfried Gutensohn/Carl Krampf). Younger spa buildings augment the spa quarter to the west and to the east. The Luitpoldbad (1867-71, Albert Geul/conversion with enlargement 1905-11, Jean Keller) with the Casino (1878-80, Heinrich von Hügel) in Neo-Renaissance style were the first to cross the Saale river to the west; in 1858, the Kurhausbad became the eastern annexe of the old Kurhaus (current succession building in a traditional classical style, 1927 Max Littmann)



Monument to Dr. Anton Balling

Bad Kissingen never featured a purpose-built mansion district; rather, the entire town was geared towards the spa business. By 1900, every third house offered accommodation, and the prevalent building type was that of the Kurvilla where the landlord and lodgers resided under the same roof. It was characterised by high ceilings and balconies with cast-iron railings. The mansions dating from the mid-nineteenth century were built in the Biedermeier style, frequently in red sandstone; later, Historicist styles gained ground. The large houses were surrounded by gardens often featuring a summerhouse used as a breakfast room, known as a "Salett". The housing shows the specific status of *Bad Kissingen* in *The Great Spas of Europe*. Upper middle-class mansions are rather rare, smaller spa houses, guesthouses as well as bed and breakfast hotels are predominant. They served the spa purposes of the lower middle class, less those of the "Großbürgertum" (bourgeoisie/upper middle class). At the other end of the scale there were some luxury hotels, which were used by nobility, often high nobility. Spa doctors were often owners of guesthouses; an early example of this type of a doctor's house is the Ballinghaus (1836/37, Johann Gottfried Gutensohn). The oldest buildings were erected south of the spa quarter along the historical route to Würzburg (today Kurhausstraße). There you can find for example the Biedermeier hotels that were partly expanded later, being the most noble hotels of the town (Grand Hotel Kaiserhof and Victoria, Hotel de Russie), followed by mansions such as the

Villa Hailmann



Villa Hailmann(1903, Antony Krafft). Simultaneously with the dismantling of the town fortification between 1820 and 1830 a belt of new streets was implemented around the old town. Ludwigstraße in the south of the Ring has a special function, connecting the spa quarter with the historical centre of the town and thus becoming a main traffic- and business-street. It is dominated by grand business houses, mostly from the heyday of the spa around 1900.

The Biedermeier housing of the western Ring axis, the Theresienstraße, has been partly preserved. Initially detached buildings had been placed along a strict building line at the eastern side of the street which faces the town. At the western part of the street, there are also grand spa houses.



Hotel Russischer hof

After the erection of Ludwigsbrücke (1838) mansions and hotels were built on the western bank of the Saale, too, for example the Fürstenhof Hotel (1856). Spa mansions and sanatoria were built in Prinzregentenstraße, Menzelstraße, Frühlingsstraße or towards the two salines, mostly in the various forms of historicism, mostly by local architects, but also by architects known all over Germany and beyond, like for example Bruno Paul (1874-1968), Paul Schultze-Naumburg (1869-1949) and Heinrich Möller (1879-1943).

Social meeting and entertainment have always been part of a spa break. At *Bad Kissingen*, several consecutive Kurhäuser (1705/1738/1880/1913) were built for dancing and gaming. In the eighteenth century, gaming was primarily cards, with gambling including roulette by 1800 (in Bavaria gambling was prohibited in 1849). From the last third of the eighteenth century, audiences could watch plays, the first proper theatre being built in 1858. In 1904-05 this was replaced by the present one by Max Littmann, a small but representative house with an elaborate and original presentation in neo-baroque style.

Luxury goods had been available from seasonal shops (called “Bazar” in Kissingen) since the eighteenth century. Nowadays part of the town’s Bazar (built in 1889) near the Rosengarten and at Lindesmühlenpromenade are used for their original purpose. In the time of the Prince-Bishops, military bands played to entertain patrons; a spa orchestra was established in 1837, and is still going strong. In keeping with the spirit of the time, the spa administration provided sports facilities, including tennis and croquet courts in 1888, and a golf course and horse-riding venues in 1911. A river-bathing facility had been in operation since 1843. Religious needs were met by Catholic (Herz-Jesu Kirche, 1882-84, Karl von Leimbach), Lutheran (Erlöserkirche, 1847, Friedrich von Gärtner/Erweiterung 1891 August Thiersch), Anglican (1862), Russian Orthodox (1898-1901, Viktor Schröter) and Jewish (Synagoge, 1900/1902, Carl Krampf) places of worship. Some guests were buried at the old Christian cemetery (Kapellenfriedhof) and at the Jewish cemetery.

In 1918 *Bad Kissingen* became part of the Free State of Bavaria.

Continuing tradition of *The Great Spas of Europe*

Today, *Bad Kissingen* has a population of 22,000, more than 250,000 guest arrivals, more than 1 million daily guests and 1.6 million overnight stays per year. It is a Bavarian Staatsbad, one of Germany's most important health and tourism destinations and a major centre of education. Today, the water of the Schönbornsprudel supplies the basins of the KissSalis thermal baths. As it has been for 500 years and at all times, *Bad Kissingen* is still today exclusively a health and culture site as well as a competence centre for health.





S. RICORDI & C. MILANO

THE PURGATIVE SALTS OF THE
TAMERICI (TUSCANY) ARE THE BEST

10. *Montecatini Terme*

Montecatini Terme, ‘garden spa of Europe’, is a perfect example of integration and unity between urban settlement and landscape based on the presence of thermal mineral springs. The property, distinguished for centuries by its contributions to spa medicine, is characterised by two principal zones: The Great Spa of *Montecatini Terme* that is testimony to the last great flourish of the European spa tradition in the early twentieth century; and the historic mountain-top village of Montecatini Alto, connected to it by funicular railway.

Early beginnings

The origins of the exploitation of the waters of *Montecatini Terme* dates back to at least Roman times, as evidenced by some votive statuettes of that period found near the current crater of the Terme Leopoldine. The first written record of the spa dates from 1201, when the springs are mentioned in a parchment from Lucca. In a document of 1370 reference is made to the extraction of salt from the mineral waters for food use. A letter, dated 24 July 1387, sent to a doctor by the famous Tuscan merchant Francesco di Marco Datini (1335-1410), seeks advice on the healing properties of the Montecatini thermal waters: “...how can I drink the curative waters of Montecatini baths?”. The first part of the history of Montecatini ends in 1554, when the castle of Montecatini Alto was destroyed by Cosimo I de’ Medici, Grand Duke of Tuscany (1519-74).

Golden age

The urban structure of *Montecatini Terme* rationally develops itself from the first eighteenth century nucleus, at the time of Grand Duke Peter Leopold of Lorraine (1747-92). Perfectly integrated into the landscape, the city lies on the founding elements of its urban planning: the Tettuccio tree lined avenue, now Viale Verdi, the promenade which connects the spa buildings (the Tettuccio, rebuilt in 1928, the Palazzina Regia, the Locanda) and the optical cone pointed towards the ancient hill village of Montecatini Castello (connected by the funicular built in 1898). Gradually developed during the nineteenth century, *Montecatini Terme* reached its peak at the beginning of the twentieth century with the realisation of the spa park, the spa buildings Excelsior and La Torretta and numerous Art Nouveau buildings, the Kursaal complex, the villas and some hotels.

The first nucleus of urban settlement in the central area of the spa had been sketched, under demand of Grand Duke Leopold, towards the close of the eighteenth century. The great avenue of trees, and its proximity to the country road and the planning of two adjacent squares, one next to the Terme Leopoldine, the other to the Tettuccio, were the three main points along the main axis through which it would be possible to connect the new construction works by Paoletti in a row. Indeed, as shown by one of his drawings, some spa complexes were built between 1773 and 1783 in a previously marshy and malarial area; among them, the Tettuccio, the Leopoldine, the Rinfresco, and the Bagno Regio baths, as well as the Palazzina Regia. As a result, the original axis, which later became the actual viale Verdi, and which gives a sense of harmony between the buildings and the surrounding landscape, is still a straightforward reminder



of the original planning. When the plan of Montecatini was being drawn up, the avenue with trees was made to end north by the Tettuccio, which functions as an architectural background framing the hillside with Montecatini Castello on top. The development of the thermal business, and the ensuing urban development, as well as the new street axis such as the railway (1853), the funicular railway (1898), the Lucca- Pistoia-Monsummno tramway (1907), all contributed to the primary status of the city not only in terms of economic profit.

The last phase begins with the Art-Nouveau period of the early twentieth century, with the birth of the town of Bagni di Montecatini in 1905 and the subsequent current denomination of the city of *Montecatini Terme*. In this new administrative situation, the spa town not only develops as a surface, but also assumes a new and original face, characterised mainly by a modern-day architecture, stylistically linked to the currents of eclecticism and art-nouveau, naturally revised in an Italian way. The heritage of private buildings, villas and tourist reception venues fully define this as the relevance of a modern spa town. A similar case occurs also in the village of Montecatini Alto, where, in a still medieval plan, are built villas for medical doctors from the spas and for tourists, with features inspired from the cosmopolitan architecture of the twentieth century.

The layout of *Montecatini Terme* reflects the rationality of the Enlightenment that pervaded its foundation during the reign of Grand Duke Pietro Leopoldo I. Just like the cardine and decumanus of a Roman city, *Montecatini Terme's* structure is defined around two fundamental axes: the provincial road to Lucca (the Corso Matteotti and the Corso Roma) on the ancient Via Regia and the Viale Verdi, the Vialone dei Bagni, laid out in accordance with the wishes of Pietro Leopoldo. It is just like the forum of an ancient

city with the town centre of Piazza del Popolo standing on crossroads of the two central ways. By channelling one's gaze towards the hill of Montecatini Alto, Viale Verdi creates a visual connection with the ancient fortified hill-town. The growth of the modern spa city has taken account of these two urban features from the eighteenth century and developed along the lines they represented. To the south of the promenade, almost in line with it, the building up of two important squares in the nineteenth century, the one where the church of Luigi de Cambray Digny (now Piazza del Popolo) was located, and the nearby railway station square, both constituted an important node for the expansion of the new city.

Tamerici spa, c.1910

The conversion from “town of the baths” to “spa town”, which was referred to by some attentive observers of *Montecatini Terme* at the beginning of the twentieth century, was mostly due to the work and character of an architect from Pescia: Giulio Bernardini, whose contribution to the project and the development of the spa was pivotal. Bernardini designed and supervised the building of both the establishments and of the context in which they fit. It shall be enough to remember, as for the former, the conversion of the Tamerici and the Torretta, or the building of the Excelsior and the Giulia's Spring. At the same time, one cannot also fail to consider his commitment to



new hotels, such as the Grand Hotel & The Peace and the Higher Inn to facilities such as the Kursaal and to the industry. He designed the buildings for Tamerici Salt extraction, for the bottling of waters, and for the sale of the “salts”. Bernardini's achievements extend well beyond all this mentioned so far. He projected many small villas which were to be a feature of the new spa town. 1918 was a watershed moment, with the approval of Ugo Giovannozzi's new project for the transformation of the aforementioned baths. At that time, he was Head engineer of the *Ufficio tecnico delle Società Esercente delle Regie e Nuove Terme*, and he worked actively in *Montecatini Terme* throughout the 1920s. Engineer Ugo Giovannozzi (1876-1957) projected the new Terme Tettuccio, the Terme Regina, the Terme La Salute, the Torretta tennis courts, The Terme Bibite Gratuite, and the transformation of Terme Torretta, Terme Leopoldine, Terme Rinfresco. He also projected the industrial building of *Montecatini Terme*, including the Istituto di Cura in the east part of the city.

An English writer, Montgomery Carmichael, wrote in 1902 that “*if Tuscany is the garden of Italy for the smiling sky, for the fertility of the soil and for the gentleness of the inhabitants and the language, the Valdinievole, whose beating heart is Montecatini, it is certainly the garden of Tuscany.*” *Montecatini Terme* includes more than 460,000 square metres of urban ornamental greenery. The large Thermal Park includes the public park of the Pineta (pine trees area) and the gardens around the thermal resorts (Torretta, Tamerici, Salute, Tettuccio-Regina parks). The public green of the large area of the Thermal Park, whose importance in the context is already evident in the seventeenth-century plan of the *Montecatini Terme* thermal Baths, comprises parterres and avenues, from which prospective views open onto the surrounding landscape. It is not straining to extend the concept of ‘garden city’ to ‘landscape city’, materialised in the twentieth century. In that age the park is an absolutely necessary element to characterise the ‘garden city’: a comfortable and functional city for the guests' stay, but also a privileged oasis, where the landscape is permeated with architecture, that is with Thermal buildings, hotel facilities or sports activities, with casinos, small villas and annexed smaller-scale gardens. For this reason, more than a park system we refer to a widespread park sprouted by the thermal park, an organiser and arranger of urban development, which tends to expand without creating a periphery, in a series of contiguous areas: from colourful polychrome mosaics

to reflecting waters, from walking promenades to sports, pleasure and health areas. In this context, the thermal park has not only the function of landscaping the city, but it plays a key role in contributing to the therapies that are practiced in the thermal establishments. Nestled in a hillside landscape of high quality, it is a park of the funicular line, linking the thermal district and the historic core of Montecatini Alto, with the old road still accessible by pedestrians. The particular integration between historic road and vegetation as well as the characteristic presence of the Funicular have made this element famous and memorised in the collective imagination.



The funicular railway up to Montecatini Alto, 1900s

In the twentieth century, the work of Giulio Bernardini gives a renewed face to *Montecatini Terme*. Experience gained during a trip through the main European thermal cities enables him to resume the essence of the already famous international “*villes d’eaux*”, with their parks, plants, industries, loggias, shops, gaming and leisure buildings. then to bring it back, re-creating it in an original way, in a purely Tuscan setting. And again with the intervention of Ugo Giovannozzi, through the “refinement” of the thermal complexes and the realization of the Terme Tettuccio, which has become the emblem of the city, Montecatini defines better its identity.

The historic village of Montecatini Alto, where spa guests went for leisure and pleasure and where villas for medical use were also located, is connected to *Montecatini Terme* by a funicular railway built in 1897. The funicular line has an average gradient of 12% and, with its perimeter park, is part of an agrarian landscape largely cultivated with olive trees, and where the old pedestrian road is still accessible today. Its terminal is the village of Montecatini Alto, located on a hill whose centre is the Giusti square, where are placed one of the medieval towers, the palace of the Podestà, the former nineteenth century Teatro dei Risorti (Theater of the Risers) and some private houses, with backyards and gardens. In the northern part there is the ancient fortress with the parish church and, just outside the city walls, the cemetery area, including the old cemetery. Around the built-up area lies the typical hilly landscape, characterised by cultivations on terraces with olive trees, vines and chestnuts.

Since Ugolino from Montecatini (1345-1425), who is considered the founder of Italian balneology, the city has played an important role in the emergence of modern European culture, thus preserving the cosmopolitan heritage arisen from the Enlightenment. Notably, between the eighteenth and twentieth centuries the city was directly and tangibly associated with important social, political and cultural development. A gathering place for international encounters, it inspired many celebrities in the field of music (Verdi, Puccini, Leoncavallo), of the arts and architecture (Chini, Viani, Paoletti, Bernardini, Giovannozzi, Mazzoni), and also literature and culture in general. In the scientific field, it became especially relevant in the field of medicine (Francesco Redi, Fedele Fedeli and Paolo Savi).

A number of closely interrelated factors contributed to the reputation of *Montecatini Terme*. Besides the fact that the urban planning had been changed at different stages in a very short time, and that this was accompanied by the top-level accommodation facilities built in the early twentieth century, visitors enjoying a pleasant stay in the spa

Postcard of the New Spa, 1910



were also able to attend artistic and entertainment events which were running throughout the season, and which would take place in dedicated venues in the area. A case in point is the Regio Casino, which formerly hosted the Caserma, that is, the Hospital for the poor at the time of the Grand Duke, and which hosted concerts, balls, as well as music-listening sessions with the Pescia marching band. An ordinance of the “*Regio Casino dei Bagni di Montecatini*” in 1865 allowed playing billiards, cards, chess, backgammon, draughts and dominoes. Inaugurated on 27 June 1907, and meant to host the Casinò Municipale Excelsior, this building was used as a café concerto, with some game rooms and reading rooms. At the end of the nineteenth century, the teatro del Varietà, the teatro del Casino, the teatro Olimpia and the teatro Alhambra Varietà undoubtedly contributed to spread the life of the belle époque. Many musicians used to go on vacation in the summer or autumn to *Montecatini Terme*, such as Gioacchino Rossini, Giuseppe Verdi, Giacomo Puccini, Ruggero Leoncavallo, Umberto Giordana, Pietro Mascagni, Arturo Toscanini, and others.

The first figurative arts exhibition, took place at the Tamerici in the early twentieth century; it was directed by the spa administration, and was then repeated several times in the years that followed. In the early 1930s another exhibition with paintings and sculptures was hosted at the Palazzo delle Esposizioni (now Grocco thermal institute), curated by the Società delle Belle Arti in Florence. The artistic life in the spa was enriched by some small art galleries and some others, which were more renowned such as La Barcaccia, Flori, and Ghelfi – sixteen galleries were recorded in 1962. The galleries would host singular or collective exhibitions on renowned national and international artists, such as De Chirico, Casorati, Carrà, and De Pisis, to name but a few. Many films have been shot on location in Montecatini. Some examples include scenes from Franco Zeffirelli’s *Camping* (1957), Anthony Asquith’s *The Yellow Rolls Royce* (1964), Mario Monicelli’s follow-up to *My Friend* (1982), Nikita Michalkov’s *Oci Ciornie* (1987). The celebrities who attended Montecatini are numerous. Suffice it to recall actors (Clark Gable, Audrey Hepburn, Orson Welles, William Holden), writers (Truman Capote, Alberto Moravia, Pier Paolo Pasolini), artists (René Magritte, Paul Cezanne), and royal families (King Ibn Saud, Mohammad Reza Pahlavi, Dukes of Windsor, and the King of Sweden).

Continuing tradition of *The Great Spas of Europe*

Based on experimental studies in pharmacology, there has been a turning point at the beginning of the twentieth century in regards to the waters’ potential. Currently, four springs are still utilized: Tettuccio, Regina, Leopoldine and Rinfresco. While the most renowned is the hydroponic treatment, the spa is now well known for massages, physical therapy, mud baths, ozonised baths, beauty treatments and products, inhalation treatments, etc. Today, the Great Spa maintains the atmosphere of the beginning of the twentieth century, at the peak of its greatest development.

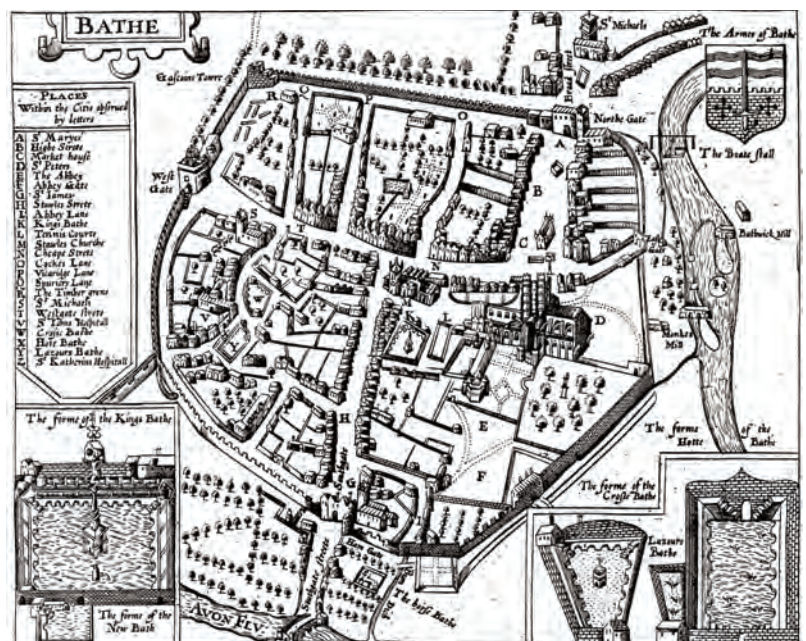
11. City of Bath

The *City of Bath*, the grand Georgian spa city of England, is held to be one of the earliest of *The Great Spas of Europe*; outstanding in terms of its original spa architecture and of its fundamental influence in scientific, therapeutic and behavioural spa practice. The property was inscribed on the UNESCO World Heritage List in 1987, for reasons primarily related to the significance of its Roman archaeology and eighteenth century architecture. Its role as the largest component part in *The Great Spas of Europe* is an essential one in understanding and demonstrating the chronological evolution of the series, together with the overall property as the greatest manifestation of the European spa phenomenon - with which *City of Bath* shares not only many values and linkages, but from which it is also inseparable.

Early beginnings

The heart of the *City of Bath* has been known as a place of healing for two thousand years. The baths ensemble around the Hot Springs in the centre of the city is the nucleus of the Bath spa. The baths were managed for 350 years by the Romans (their legacy is the best-preserved ancient baths and temple complex in northern Europe), then for 800 years by a Benedictine monastery, and then a secular administration when the springs devolved to the then City Corporation. The close relationship of the Roman baths, Abbey, monastic infirmary and the medieval hospitals are testimony to *City of Bath* as a healing place through the Roman and medieval period. In the sixteenth century, the springs and baths devolved to the City Corporation. Restoration of the Abbey (dissolved by Henry VIII in 1539) in the 1570s was paralleled by renovation of the Baths. In 1576, the Corporation funded a hospice for the poor next to the Hot Bath, and in 1578 the King's Bath was embellished (again in 1624). In 1576, the New Bath was built to provide cooler facilities for bathers; this was re-named Queen's Bath after Queen Anne of Denmark (1574-1619, wife of King James VI of Scotland/ King James I of England and Ireland) following her visits to take the cure in 1613 and 1615. By this time, as well as managing a place for healing, the City Corporation promoted the city for pleasure. It created and managed a nascent tourist industry by welcoming visitors and ensuring accommodation and entertainments were available. These included a bowling green (southeast of the Abbey) and five tennis courts east of King's Bath. Even St John's Hospital made some of its almshouses available as visitors' lodgings. The English Civil War (1642-51) interrupted spa life, and any regeneration of the *City of Bath* had to wait until well after the Restoration of the English monarchy in 1660. Under King Charles II (1630-85), who with his Portuguese wife Catherine of Braganza (1638-1705) patronised the baths, gaming was introduced and accepted on a large scale. This laid the foundation for the *City of Bath* to emerge as the gaming capital of England during the next century.

John Speed's map of the City of Bath, c.1610 shows the walled city.

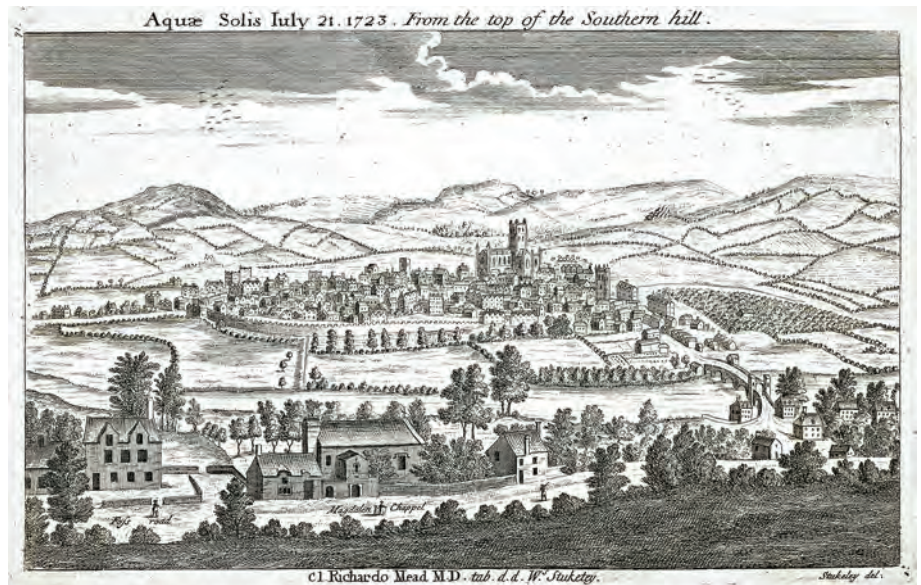


Golden age

From a late-seventeenth century revival, the baths ensemble was renewed in the eighteenth century. Around this, the first lodgings were built within walking distance of the springs and the baths, along with three pump rooms, and two Assembly Rooms. The *City of Bath* was to develop during the eighteenth century to become one of Europe's most fashionable spa resorts, a medieval walled city of 3,000 people being turned into a modern and elegant Georgian city, one of the most fashionable and stylish in Europe, with a population of 30,000. Three men, in particular, made this transformation possible: the visionary Bath architect John Wood (1704-54), who studied Palladio to create buildings in the *City of Bath* with symmetry, balance and proportion; Ralph Allen (1693-1764), who owned the Bath Stone quarries of yellow oolitic limestone that supplied Wood with elegant and easily workable building material; and Richard 'Beau' Nash (1674-1762), who became the Master of Ceremonies that governed spa life, a social celebrity, and the "Arbiter of Elegance" that made him one of the most influential men in the social history of England. The supervision of assemblies, balls and gambling and conduct in the assembly rooms and Pump Rooms by a sequence of Masters of the Ceremony relied on execution of the 'Rules of the Bath'. Masters of the Ceremony were selected by the Company and served in the Lower Rooms or Upper Rooms until the end of the nineteenth century. The Rules established the basis of conduct in assemblies and ballrooms and instilled manners amongst the Company and contributed to the creation and evolution of a polite and mannered society. The Rules contributed to closing the distance between the Court and an emerging middle class. Conduct of visitors was managed and policed through the adopted 'Rules of Bath'. This influenced the social management in spa towns elsewhere.

In 1738 Nash, and others, founded one of the first hospitals outside London (and Wood designed it, and Allen donated the Bath Stone). It was called The General Hospital, subsequently The Mineral Water Hospital, built to provide treatment for the impoverished sick who came to the city's spa to take the cure. The foundation stone was laid by William Pulteney, 1st Earl of Bath (1684-1764), of the incredibly wealthy family that commissioned Scottish architect Robert Adam in 1770 to build Pulteney Bridge. The first physician was Dr William Oliver (1695-1764), who also invented the Bath Bun and the Bath Oliver Biscuit around 1750.

The City Corporation promoted the city for pleasure as well as a place for healing. Such an encouragement for tourism had an influence on urban planning. Associated paved parades proffered views across the valley. Later crescents were built across hills with promenades providing prospects across the valley. Terraces on nearby meadows were associated with several eighteenth century Pleasure Grounds. The spa flourished.



The view of the *City of Bath* from the 'Southern Hill' (Beechen Cliff) by William Stukeley in July, 1723

A romantic view of Bath



One of Europe's most important architectural sequences may be seen from Queen Square leading up to King's Circus and then to the Royal Crescent. From the early eighteenth century, terraces and squares were designed around parades, promenades, spaces, gardens and pleasure grounds and these provide prospects to the surrounding hills. The North and South Parades became an essential meeting place for visitors to Bath and the practice of parading with the Company was part of the daily routine.

Queen Square in 1828 from
a print by A. Woodroffe

Queen Square (1728-36), designed by John Wood (the elder, 1704-54), one of England's outstanding architects of the time, is his first major essay. This building is important in terms of Bath's historical development, for English architecture and urban design. The speculative project saw Wood lease the land, design the frontage and divide the ground into individual building plots that he sub-let. Wood had a preference for an enclosed square but, in spite of this, his next major development was the North (1740) and South Parades (1743-48) and Duke Street, on the other side of the city. Here the design of space for people to assemble was changed from an enclosed square to be a high paved platform with a prospect across the river valley. At the King's Circus (1754-68), opportunities for public assembly were within the enclosed circular open space surrounded by lodgings. From the enclosed circle, glimpses to hills beyond could be seen through its three openings. Wood did not live to see his project completed and building work here finished under the supervision of his son. Built near the Circus, the opening of the Upper Assembly Rooms, in 1771, eclipsed the two earlier Assembly Rooms. The Upper Rooms by John Wood the Younger (1728-82) are testimony to entertainments available for the Company. The building is the last in a sequence of earlier rooms in the lower town that had become too small to meet the demand. Wood's design provided for impressive rooms in which assemblies, balls and concerts were held, together with rooms for refreshments and gaming (by the end of the nineteenth century the Rooms became the social centre of Bath's polite society). Wood extended his father's circular ensemble with his nearby masterpiece of the Royal Crescent (1767-74). The huge sweep of the crescent provides a magnificent climax to the sequence of spaces that starts from Queen Square. The road and wide pavement in front space of the crescent was designed for promenading overlooking the open area below and across the river to Beechen Cliff beyond.



The Royal Crescent in 1804
from a print by J.C. Nattes
showing the height
of the Crescent above
the old City of Bath.

The surrounding countryside was enlisted to be part of the 'cure' when eighteenth century doctors and physicians recommended or urged their patients to take exercise by walking or riding in the surrounding countryside. Guide books of the city were published from 1742 and these identified walks and features. Many of these books included maps and these generally extended to five miles around the city. Specialist guide books on archaeology, botany or geology covered a wider area of twelve and twenty for miles. This is an indication of the extent of the eighteenth century therapeutic spa landscape.

The Guildhall (1775-78), by Bath surveyor and architect Thomas Baldwin (1750-1820) to the designs of architect Thomas Warr Attwood (1733-75), houses one of the finest civic ensembles in the country. The magnificent Banqueting Room in the original Guildhall was used by citizens for their own entertainment, assemblies, balls and concerts. The *City of Bath* also had an unbroken sequence of theatres, and earlier

performances were put on in the Lower Rooms from 1705. The original Theatre Royal was the first provincial theatre to receive the Royal Licence in 1767 and was one of the most important theatres outside London. It was replaced by the present and larger Theatre Royal in 1805.

Bath Street (1791) and is an exemplary model of civic urban intervention with a neoclassical street driven through Jacobean fabric to connect the Pump Room ensemble with the Hot Bath and Cross Bath. At the same time retail space was provided behind the colonnade with lodgings above. In an initiative to assist elite visitors and enable them to reach the baths and pump rooms in their carriages, York Street was built from Terrace Walk in 1805, and again cut through existing fabric.

The Pump Room by Thomas Rowlandson from 'The Comforts of Bath' Plate III of 1798.

Pleasure grounds and parks had been introduced into the city from the beginning of the eighteenth century with Parade Gardens. Sydney Gardens (1795, by architect Harcourt Masters) offered entertainments and refreshments (and today is a rare surviving example of an eighteenth century 'Vauxhall'). The beginning of the nineteenth century saw the introduction of villas in their own gardens and these were built in a range of architectural styles including Grecian, Romantic and Gothic. Representative villas are found in Widcombe, Bathwick, Lansdown Road and Weston. As a response to the then stagnant economy, the City Corporation laid out Royal Victoria Park, opened by Princess Victoria (future Queen of England) in 1830. This is one of the earliest urban parks of its kind and was conceived as a kurgarten and arboretum intended to compete with European spas.



The arrival of the railway in 1840 introduced Manvers Street. This linked the railway station to the centre of the city. Two flanking neo-classical hotels provide a dignified entrance to the city and enclose a forecourt around the station building. Consistent with the requirements of the Railway Act (1835) trade vehicles were prohibited from using the street. Congestion in burial grounds in and close to the eighteenth-century city was relieved with new powers to build cemeteries outside. Abbey Cemetery was laid in 1843 as a landscaped garden and early cemeteries at Lansdown Tower and Smallcombe are of interest.

Patients were encouraged to relax and enjoy themselves and this was considered to be an essential part of the cure. Diversions offered to the visitors to the city included gaming, assemblies and balls. Through lectures, coffee houses, libraries, ideas of the Enlightenment were disseminated to a wider audience. More serious diversions included lectures on emerging sciences, philosophy and natural philosophy. Scientists gave lectures and some made their homes in the city. These included William Smith (1769-1839), the "Father of English geology" who is credited with the first nationwide geological map, and the astronomers William and Caroline Herschel (brother and sister who moved to Bath in 1766) who pioneered the systematic investigation and classification of the 'heavens'. Ideas were discussed after lectures, in coffee houses and the Literary Institutions. The Bath Royal Literary and Scientific Institution (founded 1824) continues this tradition. The city made a unique and special contribution to literacy, coffee houses supplying books, journals and newspapers, thereby offering daily encouragement. Literature was the source of ideas and developments in natural philosophy and emerging science. It contributed to the spread of ideas of the Enlightenment and is testimony to an essential contribution to medical theories and practice. Special to the *City of Bath* was an

exceptional freedom for woman to enjoy coffee houses and with their own library; it is notable for publishing guides and novels and, exceptionally, those written by women. Twentieth century development extended the city to the south so that the form of the city is almost circular with major road and rail routes following the line of the river along the valley floor. During World War II, much of this southern part of the city was destroyed by German aerial bombing raids, prompting large-scale reconstruction after the war ended. During the 1960s and '70s, some ill-advised modern development took place that was considered to be unsympathetic to Georgian Bath.

Continuing tradition of *The Great Spas of Europe*

Historically, the *City of Bath* has been a celebrated and fashionable destination for cures and pleasure. This continues, and it features regularly in the group of most visited estinations in the country.

Bath continues its function as a spa city with bathing and spa treatments available at Thermae Bath Spa, with the refurbished Hotbath and Cross Bath, as well as the nearby Gainsborough Spa Hotel. Water is drunk at the Pump Room, which continues to be a meeting place and home to the longest continuous music ensemble in the western world, the Pump Room Trio. The Royal Mineral Water Hospital is in the centre of the city and as this nomination is prepared continues to function as a hospital whilst proposals for the future of the building are forthcoming. The Abbey Church of St Peter and St Paul continues as the spiritual heart of the city and, as well as its Christian mission, the building hosts concerts and other functions. The Assembly Rooms continue in their original function to be a social and cultural destination that hosts concerts, lectures, conferences and other events for the community in the city.

Music is ever present with the concerts and recitals given regularly in churches, assembly rooms, the Guildhall and theatres. The City hosts annual festivals including the celebrated Bath festival (of music) and the Mozart Festival as well as a Children's Festival and a Literature Festival. The intellectual heritage of the city has been sustained by the Bath Royal Scientific and Literary Institution, at its premises in Queen Square where its library and collections are kept, meetings are held and lectures given. Collections are housed and displayed in the Victoria Art Gallery in the Guildhall ensemble, the Holburne of Menstrie Museum, The Building of Bath Museum in The Countess of Huntingdon's Chapel and Number 1 Royal Crescent. Parks and gardens established in the eighteenth and nineteenth centuries are maintained with the subscription gardens of Parade Gardens providing space in the centre of the city and further away Sydney Gardens, Royal Victoria Park and the Golf Course on High Common provide extensive areas of park with tennis courts and a golf course – still within the centre of the city. Cricket is played still on the Cricket Ground on Bathwick Meadows, and other sports are played nearby.

Many of the hills surrounding the City are retained, protected and maintained as pasture land or woodland and these continue to be a therapeutic spa landscape sustained with paths, destinations and prospects such as the path along the rim of Beechen Cliff.

Thermae Bath Spa has sustained the continuing spa function of the *City of Bath* and was completed in 2003





3. Justification for Inscription

3.1.a Brief synthesis

Water has long been a catalyst for the development of significant cultural practices that have generated both tangible and intangible cultural values. This includes the use of water at spas. Archaeological evidence indicates that natural thermal mineral water has been universally used from the earliest times. In ancient Greece, thermal bathing was combined with physical exercise, whilst in the Roman Empire massive bathing complexes (thermae) became cultural centres of sociability and entertainment and were directly associated with urbanism (the tradition survived in Byzantium and was adapted by Muslim culture). Thermal bathing traditions became, and remain, a cultural tradition in other parts of the world, such as the onsen in Japan. But it is mainly in Europe that, for centuries, the use of mineral water (thermal and cold) for bathing and drinking has been medicalised. Medical diagnosis developed in European spas during the eighteenth century, following the first scientific chemical analyses of mineral waters, and this reached its peak between the second half of the nineteenth century and the early twentieth century. The tradition of ‘taking the cure’ is at the core of a unique urban typology, the European spa, the only example of urbanisation around a medical practice.

The Great Spas of Europe is a transnational serial property of eleven spa towns located in seven European countries: *Baden bei Wien* (Austria); *Spa* (Belgium); the ‘Bohemian Spa Triangle’ of *Karlovy Vary*, *Františkovy Lázně* and *Mariánské Lázně* (Czech Republic); *Vichy* (France); *Bad Ems*, *Baden-Baden* and *Bad Kissingen* (Germany); *Montecatini Terme* (Italy); and *City of Bath* (United Kingdom).

The Great Spas of Europe provides exceptional testimony to the European spa phenomenon. This is a complex urban, social and cultural phenomenon that has its roots in antiquity but gained its highest expression from around 1700 to the 1930s in the most dynamic regions of Europe. These fashionable resorts of health, leisure and sociability were the only European settlement type to be in cultural competition with the great metropolises. They created a new urban typology with a specific form, function and architecture that has no earlier parallel, gaining a distinguished place in the architectural and social history of urbanism, as well as in pioneering nascent modern tourism.

A serial nomination is necessary to capture the geography of this network of water cure towns, its historical geopolitical scale, and the diversity of spa history and style. The nominated property represents the complete development of the range of both tangible and intangible ‘spa’ attributes, through time, that convey its overall significance. Each spa town developed around natural ‘curative’ geothermal and mineral springs which, depending on their variable qualities, were prescribed for specific conditions. The springs were the catalyst for an innovative urban plan, a model of spatial organisation, built features and open spaces that exemplified function and process. This model was designed for a cultural practice characterised by a distinctive arrangement and daily itinerary of the spa guest that served many curative, therapeutic and social functions.

Ensembles of spa buildings include architectural prototypes, such as baths, pump rooms, drinking halls, medical treatment facilities, and colonnades and galleries designed to harness the natural mineral water resource and to allow its practical and sustainable use for bathing and drinking. 'Taking the cure', externally and internally, was complemented firstly by related meeting and assembly rooms, together with entertainment and other visitor facilities such as casinos (gaming was endemic throughout Europe and held to be essential for the spa), theatres, hotels and villas. The ensembles were also supported by essential infrastructure of railways, as well as funicular railways. All are integrated into an overall urban context that includes a carefully managed recreational environment of parks, gardens, promenades, sports facilities, woodland walks and rides. These buildings connect visually and physically with their picturesque setting of idealised nature.

The Great Spas of Europe marks the greatest developments in the traditional medical uses of mineral spring water by Enlightenment physicians across Europe. The nominated property represents the largest, most dynamic and economically successful urban resorts, with a fashionable and internationally oriented dimension. They radically changed spa treatment and made significant progress in developing scientific principles of balneology, hydrotherapy, crenotherapy and other advances such as major contributions to the evolution of diagnostic medicine. This medical heritage had a profound impact on development of the towns and their popularity and economy as well as advances in a wider personal health and wellness phenomenon.

As elite places in terms of scientific, political, social and cultural achievements, they initiated the transformation of European society through the reduction of the gap between the elite and a growing middle class. Their contribution to the development of European polite society is further characterised by intangible heritage as places of major political events and of a special creative atmosphere that inspired works of high-art in music, literature and painting that are of outstanding universal significance.

Around 1800 there were only around a hundred places that could be called embryonic spas, having reached a degree of development that distinguishes them as spa towns according to a discrete and unique combination of attributes. By the end of the nineteenth century there were more than a thousand. The series was therefore selected from the many spa towns that were generally active around 1900 and the post war years up to 1930. Those which have been chosen constitute a coherent and representative series of the global phenomenon and which are endowed with the elements that exemplify the attributes of proposed Outstanding Universal Value, to the most remarkable degree, and with undeniable authenticity and integrity.

The Great Spas of Europe is still the heir of the network of European spa towns that emerged in the nineteenth century. The constitution of the series rests not only on the present exceptional qualities of these cities, but on a common history; they themselves have contributed to founding the concept of spa, materially and conceptually. They made a major contribution to the development of the spa culture represented by these original urban structures with their prestigious buildings and parks which embody an essential experience of the relationship between urban living, worldliness and nature. The development of European spa towns thus generated a form of hierarchy between spas with only regional influence, others whose reputation and guests remained strictly national, and "great" spas that reach an international reputation. The series thus represents the pinnacle of the European spa tradition.

The successful management, economic and/or medical success of the series has succeeded in controlling growth and in maintaining original purpose and an enduring atmosphere. They continue their sustainable function as dependable curative venues for body, mind and spirit that ensure their continued contribution to European culture, behaviour and customs.

3.1.b Criteria under which inscription is proposed (and justification for inscription under these criteria)

The Great Spas of Europe is testimony to important innovative ideas from spa towns that influenced development of modern European towns from the eighteenth century to the early twentieth century, and to the exchange of ideas and values in the development of balneology, medicine, arts and leisure activities.

Criterion (ii)

There is a very early circulation of ideas, habits, architectural models, medical innovations and resort actors, characterised by an ease of flow across geographic boundaries. The spas, however, sought competitive advantage and observed developments in leading spa towns in order to adopt the latest discoveries and evolutions, and were swift to offer new amenities to the vacationers, and the latest trends of spa fashion. This influenced the popularity and development of spa towns and balneology in other parts of the world.

The selected spa towns, centred on curative natural mineral springs, reflect different development processes that are influenced by diverse geopolitics and economic factors; some are characterised by State engagement, and others by private enterprise. Spas were promoted regularly, and spa infrastructure was adjusted to respond to developments in medical science and advice, changing socio-economics, an increase in leisure time, and to satisfy the demand of visitors for cure and relaxation.

The Great Spas of Europe became centres for experiment, contributing to the eighteenth century Enlightenment which introduced radical change to the then prevailing attitude towards science, medicine, nature and art. This influenced the creation and design of new cosmopolitan spaces and buildings for meeting and communicating, and innovation of international importance. Distinguished national and international architects designed buildings.

The towns were designed to respect and intermingle with nature, offering places to stay and relax with health treatments available according to visitors' means and preferences. The spa culture and the pursuit of well-being further extend the influence of *The Great Spas of Europe* to the early development of other mineral water spas, sea-bathing, climatic and gambling resorts throughout the world.

Criterion (iii)

The Great Spas of Europe bears exceptional testimony to the conscious care for human health which was developed around natural mineral springs in Europe, and to the specific cosmopolitan spa culture created by a remarkable cultural and social phenomenon which flourished from the eighteenth century to the early twentieth century; and which continues to thrive today as a living tradition.

The spa towns were exceptional places for the reception and transmission of the transnational trends and the values of the Enlightenment. This commanded a new concept of relations between Europeans, between classes and also between men and women. Spas ensure, despite the vagaries of politics, a form of continuity of a transnational cultural and social ideal, a truly European spirit borne with the Enlightenment. They encouraged, and became the reference for, new customs and the business of hospitality.

The defining characteristic of European spa culture centres on the regime of 'taking the cure', a combination of medical aspects (bathing, drinking, inhaling) and leisure, including entertainment and social activities (including gambling, theatre, music, dancing) as well as taking physical exercise and sport within an outdoor therapeutic spa landscape. By the eighteenth century, balneology had become established as a medical discipline. At the same time, *The Great Spas of Europe* were at the forefront of the development of the spa vacation, with its focus on 'taking the cure', entertainment, leisure and recreation, at a place where the landscape merged naturally with the picture of the town. These were resort destinations that attracted first the aristocracy, and then the growing ambitious middle classes of a group of industrialising and increasingly wealthy European nations. They became world-class cultural attractions; prototypes of a nascent European tourist industry that were managed to provide a safe and pleasurable experience. At the same time, *The Great Spas of Europe* provides important testimony to advances in medicine brought forward by spa doctors, chemists and balneologists. From the eighteenth century onwards, the spas variously pioneered the discipline of diagnoses and prescribing new kinds of cures, healthy diets and physical exercise.

Criterion (iv)

The Great Spas of Europe is an outstanding example of a specific urban settlement centred on natural mineral springs and devoted to health and leisure. Central to this is its value as an urban model. Unlike any other type of settlement from the eighteenth century, these towns have combined architecture, progressive town planning and landscape design into the built and natural environments both functionally, visually and economically.

These spa towns, with their spa quarters and suburbs, are integrated with their surrounding landscapes, collectively managed to aid health and are still being used for exercise as part of the cure and enjoyment. Bespoke spa buildings of great quality determine the character of the towns, and distinguished architects designed many. These buildings served as exemplars for similar spa buildings in Europe and the world.

The principal spa ensemble includes 'kurhaus', pump rooms and drinking halls, colonnades and galleries, meeting and assembly rooms, bathing and treatment facilities, hospitals, sanatoria, casinos, concert, theatre and opera houses, shops, hotels and villas, churches of various denominations, and support infrastructure which are set within a green environment of parks, gardens, pleasure grounds, promenades, rides and woodland walks.

The Great Spas of Europe displays a remarkable international character and global reputation, and is an exceptional testimony to the living cultural tradition of the European spa. Cosmopolitanism is inherent in all spas within the series, and many visitors travelled to several of the towns within this well-identified group. Spas became “vectors of a transnational culture”, nodes in an international network of health and leisure. As a result, visiting spas became a significant part of the origins of modern tourism, a legacy of the eighteenth century that survived into the nineteenth century despite the rise of nationalisms. Indeed, spa towns acted as neutral spaces in this context.

The tangible attributes of *The Great Spas of Europe* are associated with, and directly linked to, exceptional social, political, medical, scientific and cultural ideas and achievements that helped to shape European democratic traditions and ideals from the eighteenth century to the early twentieth century. As international meeting places and centres the towns frequently hosted gatherings of prominent figures in science, the arts and humanities, and provided venues for meetings of European rulers, politicians and diplomats, national elites and international high society.

The towns reflected the climate of the Enlightenment and this embraced religious tolerance that is demonstrated by numerous churches of different religions in all towns of the series. *The Great Spas of Europe* played the role of the “salons and summer capitals of Europe”, where the former barriers between class and gender were relaxed and a common freedom and equality characterised their progressive social climate.

These destination resorts were sources of inspiration for artistic and literary works of universal significance. They were host to many original works conceived, performed or exhibited for the first time by composers and musicians, writers and poets, painters, sculptors and architects. *The Great Spas of Europe* contributed to a transformation of society that helped to reduce the gap between the elite and a growing middle class and in a significant way supported the development of a civil and multi-cultural European polite society that we recognise today. Apart from the elite European capital cities, no other form of urban settlement provided such a range of global cultural interchange during this period.

Significance: attributes and features

Attributes and features	Description	Physical elements described in section 2a
Mineral springs	Natural geothermal, and cold water, mineral springs, their variation in qualities between component parts (and within them), together with their water management.	Springs and their water qualities; Spring abstraction mechanisms, outlet covers, faucets and other structures; Spring water distribution facilities; Fountains.
Spa historic urban landscape	Innovative and progressive urban design and its interaction with specific natural features. Specific spatial planning of spa towns that reflects a new urban typology that has no earlier parallel.	Geology, topography, geomorphology and hydrology; Distinctive urban plan of the spa town that defines a shared form and function between all component parts, but that is reflected by characteristic variations in each component part; Spa ensembles of buildings and spaces, gardens and parks, parades and promenades; Setting.
Spa architecture	Form and design of buildings and structures developed for medicinal and curative purposes, for leisure, meeting and communicating, including international clubs. Accommodation for spa clientele, including international hotels and villas.	Spa prototypes and spa buildings of great diversity and quality, including pavilions, pump rooms, drinking halls, baths and pools, fountains, hospitals, treatment rooms, colonnades, promenades and bridges, bottling and salt extraction, pastille-making, casinos, assembly rooms, reading rooms, concert halls, music pavilions, theatres, opera houses, galleries and museums, churches and cemeteries, grand hotels, lodgings, palatial and diverse styles of grand villas.
Therapeutic and recreational spa landscape	Designed open spaces and setting for spa towns, and management of the wider landscape to create therapeutic walks, opportunities for exercise, sport and leisure.	Recreational parkland and pathways; Designed woodland walks, rides and drives; Funicular railways; Hillside trails; Watchtowers and viewpoints; Restaurants, cafes and bars in the spa landscape; Sports facilities (golf courses, tennis courts, horse racecourses); Designed picturesque setting; Vistas.
Spa support infrastructure	Early and technically advanced, and distinctive spa-specific, support infrastructure.	Spa headquarters; Railway stations, railways and funiculars; Administrative buildings; Spring water bottling facilities; Salt extraction and production facilities; Abattoirs; Canalisation; Spring water supply pipelines.
Continuing spa function	The regime of 'taking the cure', together with its associated activities, represents a continued sustainable function, and a continued living tradition with a distinctive contribution to identity and sense of place.	Traditional spa features that remain in use; New complementary developments that sustain the cultural practices of the spa tradition, integrate social values and contemporary economic processes/functionality, and that are sympathetic to proposed World Heritage values.
Scientific, artistic and literary values, events and cultural tradition	<ul style="list-style-type: none"> a) Achievements in spa science and other scientific, social and cultural fields; b) Fashionable places that are associated with works of "high-art" in music, literature and painting; c) Centres of political gravity and events; d) Religious and spiritual tolerance. 	<ul style="list-style-type: none"> a) Places and specific buildings where significant progress in developing scientific principles of balneology, hydrotherapy, crenotherapy and other medical diagnostics that relate to mineral water were made (and other scientific, social and cultural achievements). Places which helped to transform society, and which created transferable modes of sociability; b) Places where "high-art" was originated or performed for the first time; c) Places of major political events and/or where many important decisions were made; d) Churches, synagogues and other religious facilities of various denominations related to an international and multicultural spa clientele.

Fig. 8. Attributes and features that collectively convey the proposed Outstanding Universal Value of the nominated property are reflected in the above aspects of the historic urban landscape that are contained within each component part

3.1.c Statement of Integrity

The eleven component parts that comprise *The Great Spas of Europe* contain, as a whole, all interrelated elements necessary to express proposed Outstanding Universal Value. The series broadly represents a group of the most exceptional examples of European spa towns that is essential for the complete contribution of the range of attributes that fully define the unique urban typology and distinctive characteristics of a “great” European spa. All component parts share a set of determining characteristics formed during the most significant “culture-creating” phase of their history and development, the heyday period from around 1700 to the 1930s, and each continues to function in the purpose for which it was originally designed.

The series illustrates the continental spread of the European spa phenomenon through time, and the entire development of its range of most significant tangible features and processes, capturing the most significant, successful and fashionable ‘hotspots’ of a living cultural tradition with long-standing and enduring origin. Each component part makes a specific and essential contribution to overall compositional integrity through variable and unique combinations of attributes. These encompass the diversity of mineral springs and their water qualities (the *raison d'être* of the spa, which maintained a profound influence on development), corresponding spatial arrangements of the spa town that functions around the spa quarter (designed to harness the resource and to allow its practical use for bathing and drinking), characteristic facilities complementary to ‘taking the cure’ and related visitor facilities (assembly rooms, casinos, theatres, hotels and villas), and spa-specific support infrastructure (from water piping systems and salts production to railways and funiculars); all integrated into an overall urban context that includes a carefully managed recreational and therapeutic environment in a picturesque landscape. The historical relationship between component parts is akin to an international network of resort towns patronised by an international clientele, often moving from one spa to another (from emperors and royalty, to composers, artists and poets), with each spa town sharing functional linkages that range from a dynamic interchange of ideas (for example architects and spa physicians moving between the most innovative and successful spas) to special rail itineraries for spa tourism.

Boundaries are determined in a strategic manner: to be of adequate size to ensure the complete representation of the features and processes which convey the significance of the nominated property, whilst also recognising the strength and specific contribution that each component part makes to compositional integrity of the series as a whole. Buffer zones are drawn not only for the direct protection of the nominated property, but also for the specific protection of spring catchments and of important setting.

All component parts and their constituent elements are generally in good condition. Elements requiring conservation either have works already planned or are awaiting alternative uses, with their current state of conservation maintained. None are threatened, and all are adequately protected and managed; key considerations in the selection of component parts during comparative analyses. There have been continued additions to the historic environment in all component parts (as with any living property), particularly in some where the contemporary function (sustainable, and enduringly consistent with its origins) is subject to modern health and other requirements and expectations.

Integrity of Individual Component Parts

The delineation of the component part *Baden bei Wien* illustrates all key attributes that contribute to proposed Outstanding Universal Value of the series. The boundary of the nominated property includes all necessary areas that form the spa district (inclusive of all springs, key building ensembles and open spaces), the distinctive and highly significant villa belt (“Villengürtel”) together with the parks and the adjacent green areas representing the historic therapeutic and recreational spa landscape. Essential setting is contained partly within the property boundary and partly protected within the buffer zone (especially in the north where the Kurpark blends seamlessly with wooded hills of the Kalvarienberg, and in the west in the picturesque Helenental Valley).

The nominated property contains adequate standards of legal protection and allows an efficient management for the built environment as well as for green areas. Long-standing effective monuments protection-management, as well as high awareness among stakeholders for the necessity to preserve our common past, are responsible for the high level of integrity (including functional and visual integrity) at this component part.

All the attributes associated with a ‘Great Spa’ town that contribute to proposed Outstanding Universal Value of the series are preserved in the *Spa* component part. The boundary of the nominated property includes all of the widely distributed springs (both in the urban spa quarter in the north, and those that comprise the historic ‘Fountain Tour’ in the large wooded hillside area which climbs to the plateau of the High Fens in the south), all spa quarter building and spaces ensembles (including drinking, bathing, promenades, meeting places, parks and gardens, casinos and hotels), the villa belt on and around the higher ground and ridges to the north, and the entire therapeutic and recreational spa landscape and the immediate natural space of peaceful and picturesque woodland that responds to it. Visual integrity is high. The various buildings and public spaces, indeed the organisation of the whole town, testify to the lifestyle of the curists during the eighteenth and nineteenth centuries in particular.

The connection between the two principal zones in the north and south is made by the principal historical sources from the urban centre. During the nineteenth century, they supported the development of a walking (and carriage) network used by curists in search of exercise and contact with nature. Their names often keep the remembrance of the personalities who frequented the ‘Great Spa’. Concerns related to the protection of water quality prompted early and renewed protective measures that have contributed to preserving the integrity of the water management system and key features of the spa. In 2004, a new thermal centre was built on Annette and Lubin Hill overlooking the town (Thermes de *Spa*, sourcing mineral water from different springs and offering traditional balneotherapy in indoor and outdoor baths, peat baths, and contemporary programmes). It is linked by a new funicular railway to a modern hotel in the spa quarter. Some historic facilities (such as the Old Thermal Bath) have suffered superficially from minor neglect, but their state of conservation is stable and new projects are either planned or shortly awaiting decision.

1. *Baden bei Wien*

2. *Spa*

The component part of *Františkovy Lázně* represents a fully integral complex, much the same in content and appearance as the spa town at the end of its traditional development before World War II. All buildings and park areas, as well as the modified landscape areas containing the attributes of proposed Outstanding Universal Value of the series, lie within the nominated property. The urban core of the spa town lies within the centre of the component part and is distinguished by an orthogonal urban composition reflecting period principles of the town's foundation. This complex is surrounded by extensive parks, where individual spa buildings are located directly above the springs, predominantly in Classicist style. Directly connected with the main spa quarter, predominantly to the east and west, is the natural moorland landscape which has been modified artificially for various forms of spa promenades and activities. There are no adverse effects of development and no serious cases of neglect. The buffer zone is defined so that it supplements protection of the spa complex from an urban as well as architectonic point of view and will guarantee its visual integrity, including in its wider rural setting.

3. *Františkovy Lázně*

The component part of *Karlovy Vary* shows an extraordinary integrity of urbanism, architecture and spa functions, together with an adjacent and highly distinctive therapeutic and recreational spa landscape. It represents a compact and linear spa complex (guided by the distribution of a large number of springs distributed along a fault line/river valley) to the extent which was reached by this town at the end of its supreme prosperity before World War II. Across a large spa area (at 1,123 hectares, second only to the *City of Bath* in the series), an historic urban structure with an architectonically rich complex of spa buildings and complementary structures is preserved in an almost entirely intact condition. The integrity of the spa area is completed by the extended and well-tended therapeutic and recreational spa landscape surrounding the town to the west, east and south, containing a dense network of walking trails and other specific elements of walking infrastructure (shelters for visitors, pavilions, gazebos, viewpoints and view towers) connected to the town by historic funicular railways. Landscape facilities represent a purposeful extension of therapeutic possibilities for spa clients in the town, where the creation of a park area was limited by its location in a valley.

4. *Karlovy Vary*

The component's integrity has been little disturbed, in general, by partial building interventions in the 1970s and 1980s. However, the construction (1967-76) of the Hotel Thermal Spa meant the destruction of Chebská Street, with some important nineteenth century buildings such as the Art Nouveau Alice House, Mattoni's Villa and the Pošta Hotel. The modern complex includes a Convention Centre and dominates the Teplá River Valley in the northern spa quarter. The monolithic reinforced concrete structure apparently lacks harmony with the historic environment but nonetheless represents a Functionalist style landmark of the post-war socialist era by Czech architects that has always hosted medical/balneological programmes and the long-standing *Karlovy Vary* International Film Festival. The buffer zone is delineated to protect setting and to preserve visual integrity of the entire component part.

The component part of *Mariánské Lázně* includes all springs, buildings, parks and therapeutic and recreational spa landscape that represent one of the more extensive spas in Europe (at 835 hectares, the third largest in the series). The spa quarter illustrates an extraordinary high level of functional and visual integrity with respect to urbanism and architecture, as well as to all spa functions. It represents a 'Great Spa' in

5. *Mariánské Lázně*

appearance at the end of its supreme prosperity before World War II. The functional continuity of the spa industry has never been interrupted and the spa activities take place, to the larger extent, in historic buildings. The whole component part demonstrates the period of its foundation and successful development. Well-tended landscape facilities of a natural character create an integral supplement to the compact town and contain numerous preserved spa trails as well as mineral spring outflows.

Whilst there has been very little overall adverse effect of development, neglect of the state of conservation of The Kavkaz Spa House represents a current issue that awaits resolution. An appropriately large buffer zone protects the nominated property and an expansive setting

The component part of *Vichy* is focussed on the central spa quarter and is of an appropriate size to contain all principal attributes that are essential to *Vichy's* contribution to the series, including: the most outstanding aspects such as the thermal baths, casino, parks and promenades, pump rooms and arcades. These are all classed as Historic Monuments and do not suffer from adverse development or neglect. The thermal site, born from the conjunction of architecture and a natural level site along the banks of the Allier, is highly legible. Its most iconic buildings, the Casino and the Célestins, have been the object of scrupulous restoration.

6. *Vichy*

Walking remains the most resonant aspect of the component part; and of the wider historic town which is under the protection as a Remarkable Heritage Site. The site benefits from two protection zones for natural areas (the springs and the river valley) and these areas are meticulously maintained. Associated urbanism, the dammed river ('Lake' Allier), and the green space immediately to the west of the river that contains continuing sporting functions (equestrian, golf, tennis) are considered as important (protected) setting in the buffer zone.

The component part of the compact and highly legible 'Great Spa' of *Bad Ems* contains all attributes that are vital for the component part's contribution to the series. This includes: the entire essential urban layout of the spa town and the nineteenth century districts; almost all of the buildings shown on the map of 1862; the principal 'canalised' section of the River; and the steep therapeutic and recreational spa landscape (to the north and south), with its trails, overlooks and towers. In its original extension of the mid nineteenth century, the property is of an adequate size to ensure the complete representation of the features and processes which convey the property's significance and includes all elements necessary to express and to contribute to the outstanding universal value. The structural elements and urban facilities of the nineteenth century spa remain intact and do not suffer from adverse effects of development (apart from a minor intervention below the villas belt of a slightly over-scaled block of flats erected during the 1980s) or neglect. Visual integrity is outstanding, with the relationship between the historic spa ensemble and the surrounding landscape characterised by steep high hills being completely undisturbed.

7. *Bad Ems*

The structure of the town and its visual, functional and structural integrity can be understood from several high points and especially from the heights of the Bäderlei on the east side of the town. The buffer zone protects the nominated property, and contains important river valley setting to the north, south and west.

8. *Baden-Baden*

The component part of one of the largest 'Great Spas' contains all of the essential attributes that make its significant contribution to the series. The international and highly fashionable spa town of the nineteenth century is still confined and experienced in *Baden-Baden* within its borders of around 1920, with gentle transitions into the surrounding landscape. According to the elements that convey attributes of proposed Outstanding Universal Value, the property consists of the nineteenth century city layout, with the characteristic quarters of the old town, the spa district, the suburbs and the villa districts on the slopes of the Fremersberg and Annaberg. The property is largely preserved in structure, fabric and specific functions of the nineteenth century. New buildings (such as museums in the Lichtentaler Allee) and redesigns of squares exist within the property, but are generally very much in harmony with historic character and do not negatively affect visual integrity. No elements suffer from neglect.

The aesthetic effect of the cityscape of the nineteenth century is preserved almost in its entirety and is protected by an appropriately large buffer zone delineated to broadly surround the component part equally in all directions; the forested mountains on both sides of the nominated property, which appear to be very close due to their steepness, form the landscape setting for many prospects and perspectives within, and from outside, the city. The prospect of the city from many places in the surrounding landscape is known by historic sources and is undisturbed. Vulnerable perspectives are protected as parts of the nominated property itself or in the buffer zone.

9. *Bad Kissingen*

The component part encompasses all those attributes and elements that are characteristic of a 'Great Spa', together with individual and specific contributions to the proposed Outstanding Universal Value of the series. The urban layout of the resort is included, with its central spa district, the mansion, hotel, and sanatorium neighbourhoods, the historical town centre, and the parks and gardens that meet the therapeutic and recreational spa landscape that all run in a north-south orientation of the river valley. These have been preserved as a largely unbroken whole.

Minor changes to the urban layout primarily concern the construction site of the demolished Kurhaushotel next to the Kurgarten. During its history the form and design of the former building had been overhauled several times while its function remained the same. The development of a new construction on the site of the demolished Kurhaushotel, is at planning stage and aims at continuing the plot's historic function; the building will be carefully designed to blend in with its architectural surroundings. Secondly changes to the urban layout of the northern spa quarter need to be mentioned; the former widely extending graduation houses had been reduced in their quantity and size in the 1990s, a former saline bathing house as well as a café were lost in the 1960s in favour of a new clinic which had been erected in line with the plots function as a spa quarter and itself does no longer exist.

Essential elements include the Kurhaus, pump rooms and drinking halls, colonnades and foyers, meeting and assembly rooms, the gaming casino, bathing and treatment facilities, hospitals, sanatoriums, concert halls, theatres and opera houses, shops, hotels and villas, as well as churches of various denominations. A further, special, contribution is made by substantial spa support infrastructure such as the colossal abattoir in the south, and the exceptional saline production complexes in the north including pumping station, a (rebuilt) graduation tower for brine evaporation/concentration (including a natural inhalatorium), and a salt-works for the production of medicinal salt by boiling and crystallisation of brine. All are present and all preserved in their largely intact settings within the nominated property.

In the valley of the Saale River, and on the hillsides to the west, the transition into the historical spa therapeutic and recreational landscape remains largely unspoilt: the visual, functional and structural connections have been preserved in keeping with the historical layout and intentions. By contrast, the twentieth century town expansions extend along the eastern side of the valley, and when viewed from the west, some degree of development intrusion is visible in places. Looking outwards from within the nominated property, whether from the central spa district, the gardens and parks, or the historical town centre, the view appears almost completely unblemished. The property meets the requirement of integrity structurally, functionally and visually. There are no cases of neglect. A buffer zone surrounds the central spa district and the old town, and the therapeutic and recreational spa landscape in the north, south and (especially) the west. Motor traffic is strictly controlled in the spa district and in the old town centre.

The component part of *Montecatini Terme* contains all the elements that are essential to represent its original contribution to the proposed Outstanding Universal Value of the series. The therapeutic qualities of the Montecatini springs, already famous in the fifteenth century and entirely contained within the nominated property, have been described in numerous scientific essays. To this day *Montecatini Terme* has maintained the quality of the spa town acquired since the eighteenth century with the urban plan of Grand Duke Pietro Leopoldo of Lorena and furthermore developed as a spa and tourist centre in the nineteenth century, with the discovery of new springs and their consequent associated healing effects. Besides preserving its original urban plan, the inner urban core of the spa town has largely maintained the designed relationship between buildings, open spaces and the well-preserved therapeutic and recreational spa landscape. The city also maintains a continued use in most of its buildings and historical sites, much of it in original function. This includes historical infrastructure such as the old train station and the funicular railway and pathways that access historic Montecatini Alto, collectively contained within the nominated property with strong links as residences, workplaces and accommodation for doctors and spa guests and as a crucial picturesque setting that has a key presence in the spatial design of *Montecatini Terme*.

Magnificent buildings in the middle of gardens and parks were brought forward, all with colonnades, open galleries or lodges, and squares. These maintain fully their historic connection to the surrounding landscape. Despite some loss of parts of some of the building ensembles, adverse effects of development have long been under control. Neglect to some buildings, perpetuated by economic crises of the early twenty-first century, has resulted in an unkempt appearance rather than a decline in the state of conservation (which is stable). Plans for some buildings are coming to fruition whilst others await investment and viable adaptive reuse.

All of the principal attributes of the eighteenth and nineteenth century spa town are well-preserved and within the appropriately large nominated property (the largest component part of the series at 2,870 hectares). This includes the concentrated sources of the springs, the area of Georgian city planning and architecture, and large elements of the landscape within which the City is set. Despite the loss of some Georgian buildings prior to inscription of the *City of Bath* as a World Heritage Site in 1987, the spa buildings and the Georgian city remain largely intact both in terms of buildings and plan form. The Parades retain a prospect over the River Avon to the surrounding hills. The principal parks of Sydney Gardens and Royal Victoria Park continue in

10. *Montecatini Terme*

11. *City of Bath*

public use and are well-maintained. The Royal National Hospital for Rheumatic Diseases functions in the centre of the city. Other former hospital buildings in the centre of the city survive and are used for accommodation and an hotel. An extensive range of interlinked spaces formed by crescents, terraces and squares maintain harmonious relationships with the surrounding green therapeutic and recreational spa landscape. The relationship of the Georgian City to its setting of the surrounding hills remains clearly visible.

A modern spa complex, Bath Thermae, opened in 2006 and involved the restoration of five historic buildings and the creation of one new building of striking contemporary architecture and complex advanced engineering. Its realisation has restored a spa function to the city, and a former hospital and the Cross Bath have been brought back into modern spa use. As a modern City, Bath however remains vulnerable to large-scale development, demands for new housing and to transport pressures, both within the nominated property and its setting. Strong control is exercised via the planning system so that potential adverse impacts on its present open character, views across the property and to its green setting are avoided. There are no notable cases of the adverse effects of neglect in key buildings or spaces. There is no buffer zone, but effective protection and management of the setting – where the landscape of the City and its surroundings have been instrumental in the form and special character of the component part – was strengthened by the adoption of a Supplementary Planning Document in 2013.

3.1.d Statement of Authenticity

The Great Spas of Europe is a group of the most exceptional examples of a unique urban typology based on natural mineral springs. Together, the eleven component parts, in seven countries, constrain the full range of attributes necessary to express proposed Outstanding Universal Value.

Such attributes are manifest in a range of highly authentic elements that combine to convey clarity of meaning and understanding: mineral springs, in great diversity, that maintain their natural physical qualities including substance, location and setting; the spa historic urban landscape with its distinctive designed form and highly legible spatial layout, together with a well-maintained location and setting that combine to retain an enduring spirit and feeling; spa architecture, in pioneering form and design, original material and substance, that remains authentic even though some buildings have experienced compatible change of use; the spa therapeutic landscape that retains its form, design and function and continues to be used for the purpose for which it was designed; spa infrastructure, much of which is either original or evolved on original principles and remains in use; continuing spa function where original use and function is sustained, and the consequent evolution of form, structures and technology is evident in successive phases that continue to be complemented by new facilities that not only meet today's standards but enable a continued contribution to the tradition of spa therapy and wellness and the many specific activities relating to the spa season. All component parts are credible and genuine demonstrations of the building, architectural and landscape typologies for which nomination has been proposed. Their authenticity is evident in the degree to which the qualities relating to their type (excellence, uniqueness, representativeness, proto-typicality) may be clearly identified and understood, particularly through their surviving form, material (fabric) and continued use.

The authenticity of the urban layouts, buildings, open spaces and landscapes are demonstrably evident in the degree to which the interchanges (interactions, exchanges and influences) of human values, from which they result, may be identified and understood, particularly through their surviving material (fabric), form, cultural processes and traditions. All component parts are considered authentic as credible and genuine demonstrations and testimonies to a cultural tradition which originates in antiquity but which is still living. Their authenticity is evident in the degree to which the qualities of their testimonies (particularly in surviving form, function, materials and setting) may be clearly identified and understood. The authenticity of the living cultural tradition is evident in the degree to which the qualities of their testimonies may be identified and understood, particularly through the continuity of use of the sustainable and culturally meaningful use of the mineral water sources, their directly associated traditions and functions, and in relation to the spa ensemble and its setting. All component parts represent credible and genuine demonstrations of the associative values for which inscription has been proposed. Their authenticity is clearly evident in the degree to which their associative qualities may be identified and understood, particularly in the spirit and feeling that they manifest.

The nominated property - as a whole, and at the level of component parts and their constituent elements - meets the condition of authenticity that is necessary to qualify for inscription on the World Heritage List. The truthfulness and credible expression of attributes embodied in structures that date from around 1700 to the 1930s, the principal period of contribution to Outstanding Universal Value, is further evidenced during substantial and sustained conservation works that are informed by expansive archival collections of plans, documents, publications and photographs held at each component part.

Authenticity of individual component parts.

The spatial plan and the buildings in the spa quarter of *Baden bei Wien*, as well as in the “Villengürtel” (villa belt), have kept their original layouts to a high extent. Cautious conservation and restoration works were undertaken at regular intervals and were supervised by the town-construction office as well as by the Federal Monuments Protection Authority (Bundesdenkmalamt). Since the early twentieth century, the function of most of the spa-related buildings has remained unchanged. Compared with the “*Baedecker*” guidebook of 1911, which represents a reliable source in this regard, many buildings have kept their original function and as well as their architectural character. The close link between the urban structures and the surrounding therapeutic and recreational spa landscape has been well-preserved. Location and setting is exceptionally authentic.

1. *Baden bei Wien*

The high authenticity of *Spa* is reflected in the various buildings and public spaces, directly or indirectly related to spa activities: springs, baths, casino, theatres, hotels, villas, and festivals, ice-houses, railway stations and churches. International spa activity has always been the main function of the town and every neighbourhood; every street holds a witness to this activity.

2. *Spa*

The nominated property also testifies to the evolution from medical spa activity and thermalism to thermal resorts. Since the Waux-Hall, the second casino of the town (built in 1770) to the new thermal baths, all the evolution of practices and uses is

evident through physical property. If functions have sometimes changed, building form and architecture, and toponymy bear witness to the initial functions. Balneology has been a distinguished feature of *Spa* since early times (witness the etymology of the name, the reputation acquired by the City is such that its name is used as a common name throughout the world), and continuously - despite hazards such as the fire of 1807 which ravaged a large part of the centre. It was in fact an opportunity to rethink the planning of the urban area by further strengthening the dynamics of the spa. The parks, gardens and 'natural' spaces with their tranquil walks are always present and continue in use today. Location and setting is exceptionally authentic, and various legislations ensure the authentic conservation of the nominated property and its setting. *Spa* water is bottled on a large scale in modern plant just outside the nominated property.

The component part of *Františkovy Lázně* is distinguished by the wholly intact original orthogonal grid plan of the town, with its concentrated and unified ensemble of Classicist, Empire style and historicising buildings of exceptional quality. Together with springs distributed across the flat terrain (surmounted by architecturally interesting pavilions), and the surrounding therapeutic and recreational spa landscape, authenticity is unquestionable in terms of spatial organisation, form and design, materials and substance. Values have been researched in terms of their authenticity over a long period, and protected. The component part preserves an exceptional authentic picture of a spa town and its structure combining compact urban structure with a rich park environment. The level of preserved urban structure and architecture classes the town amongst extraordinarily intact and valuable spa complexes in the Czech Republic - all buildings have preserved their authentic exteriors, and most their interiors. Construction declined during the twentieth century, leaving the nominated property as remarkably authentic. Many elements and features remain in their original spa function, preserving their use in a continued spa living tradition. Location and setting is exceptionally authentic, lending a high-quality experience in terms of spirit and feeling and an unquestionable strong sense of place.

3. *Františkovy Lázně*

The component part of *Karlovy Vary* represents an authentic urban complex including an important group of urban, architectonic, cultural, historical, art and aesthetic values. A collection of spa architectural buildings, exceptional for their design of building mass, material and visual depiction of details of all important constructions representing spa activities of the town (spa buildings with mineral springs, baths, spa hotels, mineral water drinking halls and colonnades) have been preserved here in virtually intact original condition. Furthermore, the component part includes an authentic extensive therapeutic and recreational spa landscape, including original spa trails and additional facilities for leisure and pleasure. The authenticity of exteriors, public areas and park environment is high and has been intensively researched over a long period. During conservation, restoration, adaptations and reconstructions, stress has been placed on preserving structuring and ornamentation of façade areas and roofs including architectonic and construction details. Most key spa buildings have preserved the basic layout including historical and artistic appearance of interiors. Location and setting is exceptionally authentic, and this combines with an exceptionally strong continued spa tradition to create an intense spirit and feeling of a European 'Great Spa'.

4. *Karlovy Vary*

The component part of *Mariánské Lázně* represents an authentic urban complex in appearance, one which this spa town had at the end of its supreme prosperity before

5. *Mariánské Lázně*

World War II. The spa town, situated in a maintained park environment, has kept its authentic historic urban landscape concept from the period of its foundation. Typical spa buildings with mineral springs, spa hotels, mineral water drinking halls and colonnades have been conserved, restored and renovated over a long period of time under professional supervision. The authenticity of exteriors and layout of public areas and the park environment is high and has been researched over a long period. During conservation interventions, stress has been put on preserving structuring and ornamentation of façade areas and roofs including architectonic and construction details. Most key spa buildings have preserved the basic layout including historical and artistic appearance of interiors. Location and setting is exceptionally authentic.

Vichy has maintained its clear identity as a ‘Great Spa’ town, and its core buildings from which it has earned its international reputation. The initial urban arrangement, structured around Napoleonic thermal boulevards and the river has been fully respected. Monuments from the two key periods, Second Empire and Belle Epoque, remain, emphasising its evolution, and demonstrate the Art Nouveau and exotic trends of this period. They are highly authentic in terms of form and design, materials and substance, and many spa structures are maintained in their original function (a number of hotels, however, are now converted into apartments but their original façades and exteriors remain appropriately authentic). These, in relation to the network of green spaces, ensure the most authentic image of this flagship ‘Great Spa’ of France. Location and setting remains substantially authentic, the typical configuration also sustained by continuing spa activities and major cultural events. *Vichy* mineral water is bottled on a large scale in modern plant just outside the nominated property.

6. *Vichy*

The urban layout of the spa town and the typical spa architecture of the eighteenth and nineteenth centuries are maintained in their original form and design, materials and substance. The principal buildings such as the Kurhaus, Kursaal, Kurpark, Kurmittelhaus and Quellenturm, spa-specific urban facilities like the funicular railway, as well as former hotels and guest houses are preserved in material and substance, so too numerous villas and the spa churches which remain in use. The location and setting of the nominated property in the narrow valley of the lower River Lahn, surrounded by wooded and rocky hills of the Rhenish Massif, is highly authentic. The spa function based on the thermal springs is unbroken and as continuing tradition it conveys clearly the spirit and feeling of the European ‘Great Spa’ culture.

7. *Bad Ems*

In *Baden-Baden*, the tradition of bathing is pervasive and reflected in the authentic surviving fabric of the spa town - from the ancient ruins of Roman baths to early-modern bathing establishments, the baroque pompous bath in the New Palace and a great number of individual features and ensembles of the long nineteenth century.

8. *Baden-Baden*

The typical urban structure of a ‘Great Spa’ of the nineteenth century is preserved on the basis of historic streets, squares and green spaces, with their specific historical functions of the separate zones and their buildings. The extraordinary importance of *Baden-Baden* as a world-famous spa town can be read in a special way in the Kurviertel at the Konversationshaus with its well-preserved historic rooms of the casino of the 1850s. The international character of this ‘world spa’ is reflected in the Lichtentaler Allée, the Casino, the theatre, the large number of historic ‘international’ hotels and numerous villas and the church buildings of different confessions. Internationality is a striking and

omnipresent feature of the spa town's authentic fabric, and cultural tradition. It is reflected in the diversity of international guests and residents – recorded in great detail in guests' lists and publications – as well as in significant and regular events such as international congresses, concerts and festivals. The vibrant and enduring living spa tradition is reflected among other things in the Friedrichsbad and the pump room (both conserved and restored in 2014) and a variety of historical sanatoriums still in use. Location and setting remain exceptionally authentic, and this 'Great Spa' remains a popular tourism venue.

The core buildings of the historical spa ensemble are in an impeccable state of conservation with regard to their highly authentic built fabric, as are the large majority of additional buildings both in the spa district and the historical town centre. Changes to some of the buildings within the historic town centre mainly affect the ground-floor premises. In many cases they have been altered continually by the installation of shop fittings and display windows since the late nineteenth and early twentieth century; the heyday of this 'Great Spa'. These alterations reflect the current and historic function of the old town centre being the commercial centre. Besides the single buildings, the characteristic of a 'Great Spa' has been preserved in its entirety. The open and green spaces also typical of an international spa resort have also survived in a largely authentic form, as have those stretches of the historical therapeutic and recreational spa landscape that are situated within the boundaries of the nominated property. The component part meets the criterion of authenticity with regard to form and design as well as materials and substance.

Today, *Bad Kissingen* remains primarily a spa and health resort. Consequently, the structures that are characteristic of a spa town (spring pavilion and pump room drinking hall, foyer, colonnade, and assembly and concert halls) still sustain their original functions. In particular, the well-known and more than regionally significant architectural landmarks of *Bad Kissingen* – the trailblazing structures of the Wandelhalle and Regentenbau created at the turn of the twentieth century – are still being used according to their original function. The same holds for the gardens and green spaces and the surrounding therapeutic and recreational spa landscape, which has been maintained in its authentic state even down to the original footpaths laid out for the "walking cure". The tennis courts and golf course are still in use, and still occupy their original sites. *Bad Kissingen* therefore also meets authenticity in regard to use and function.

The bodies and authorities in charge of the spa business and its buildings and green spaces are the same as in the heyday of this 'Great Spa': The State of Bavaria with its subordinate agencies and institutions, and the municipality of *Bad Kissingen*. The Kurgärtnerei (spa plant nursery) is a facility with a long and unbroken tradition. Even today, *Bad Kissingen* features a spa orchestra of thirteen permanently employed musicians. Medical spa facilities and sanatoriums still thrive; the tradition of the drinking cure continues on a daily basis, year-round. The bathing cure, too, is still on offer. The condition of authenticity, therefore, is also met with regard to traditions, techniques and management systems as well as with regard to spirit and feeling, assisted, too, by a location and setting that is faithfully authentic.

The historic thermal town of *Montecatini Terme* was built mostly in the eighteenth, nineteenth and beginning of the twentieth centuries and it retains all of its original urban design. It maintains most of its historic buildings (spring houses, spas, pavilions, hotels, urban villas, theatres and casino, auditoriums, restaurants, coffee houses, patisseries, display rooms for art exhibitions, promenades, gardens and parks), and these

9. *Bad Kissingen*

10. *Montecatini Terme*

have been inhabited and used since their construction. They are still in use. The historic spa infrastructure (including rail and funicular) remain in their original layout and are living features that remain in constant use. The spa tradition is sustained – from both a medical and recreational/pleasure perspective – and the town remains highly significant for tourism in Tuscany. In addition, many artistic products in the Liberty style or Art Nouveau style (ceramic tiles, large colour glasses, windows and wood furniture) and the famous ceramic art works of Galileo Chini, an example of oriental influence, are preserved in their original setting.

Conservation and restoration, where and when necessary, has been done with careful respect of the original.

The hot springs, the *raison d'être* of the city's original development, are of undoubted authenticity. Principal spa buildings remain materially authentic and are retained and used for activities that are similar to that for which they were originally designed. Most of the large stock of Georgian buildings has been continuously inhabited since construction and retains a high degree of original fabric. Repairs have largely been sympathetic informed by an extensive body of documentation and have been aided by a programme of repair and restoration throughout the late twentieth century. More vulnerable is the interaction between the groups of buildings in terraces and squares and views to the surrounding landscape that have contributed to the harmony of the townscape. New developments must now respect the planning of the Georgian terraces, respect the scale and rhythm of these structures and to contribute to picturesque views.

11. *City of Bath*

3.1.e Protection and management requirements

Protection and management of the individual components of a serial transnational property is carried out primarily at the national or regional level and at the property. Coordination of the management of the property as a whole requires an international system among the participating states parties to develop and sustain a coordinated approach to management (Operational Guidelines paragraph 135). Management at the national level is summarised first, followed by a description of the system for a coordinated approach to management of the whole property.

Ultimate responsibility under the World Heritage Convention for the protection and management of the components of the nominated property rests with the states parties to the Convention. Except for Periodic Reporting, which must be done collectively, it is for each state party to notify the UNESCO World Heritage Centre of issues relating to its components of the property, and to respond to any queries from the Centre.

All parts of the property have well-established legal, protection and management mechanisms in place, generally for many decades, which are in accordance with the particular governance, legal and spatial planning systems of their state party or (in the case of a federal state) regional or provincial government. While there are obviously differences in detail between the protection and management arrangements of each property, depending on the particular systems of their own government, overall all components have adequate and effective protection and management.

All parts of the property have clearly defined boundaries drawn to include attributes of Outstanding Universal Value. All protect the wider setting of each component, either through the provision of a formal buffer zone or through other means, depending on the legislative and spatial planning system of their respective state party or regional authority. All the properties are in mixed public, charitable and private ownership. Many of the major public buildings and public open spaces, such as parks, are in some form of public ownership, at levels varying from the state party or regional government to the local authorities, giving assurance of responsible management and sustainable use. The mineral springs, the key resource of the spas, are in public ownership.

At the level of international legislation, apart from membership of the World Heritage Convention, all states parties are members of the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and of its two Protocols, and of the 1970 UNESCO Convention on the Means of Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. All are also members of the Council of Europe Conventions on the Protection of Architectural Heritage (Granada, 1985), the Protection of Archaeological Heritage (Valletta, 1992), and of the European Landscape Convention (Florence, 2000). Each state party applies these Conventions according to their own legal and governance systems.

Each component is protected by national or regional legislation as well as by local policies. This protection covers designated and undesignated heritage assets, both cultural and natural, landscape, and the springs. All parts of the property have spatial plans or planning zones in place to protect the attributes of Outstanding Universal Value, generally under national, regional or local schemes of designation. All components are subject to numerous plans, regional or local, for spatial planning, sustainable development or tourism.

All components have in place a system whereby development proposals for new building or the alteration of existing significant features are subject to review before consent for the proposed works is granted or refused. Depending on the circumstances of the particular application (such as its scale or the significance of the heritage asset affected by it), and on the overall planning system, such decisions can be taken locally, regionally or nationally. In most circumstances applications affecting significant attributes of Outstanding Universal Value will be considered nationally or regionally as well as locally, though in most cases decisions will be taken locally.

All components have a *World Heritage Management Plan*, known in the dossier as *Local Management Plans (LMP)*. These have Action Plans which are reviewed on a regular basis. The *Local Management Plans* conform to the overall *Property Management Plan* and *Action Plan*. Each part of the property has a local site manager or coordinator responsible for general oversight of that part of the property and for the implementation and periodic review of the LMP. In each case, the property manager/ coordinator can call on a wide range of specialisms either from within his/ her own councillor or from regional or national heritage organisations.

Individual components are resourced in various ways, not least by income from visitors and spa users. Private owners invest significantly in buildings and other facilities from which they draw an income. There are generally sources of public funding also, and the cost of the coordination/ management function for each is primarily met by the relevant local authority, sometimes with financial support from regional or national levels of government. The individual spa cities or towns also contribute to the management costs of the property as a whole.

The partners in this nomination are establishing a comprehensive system, involving all key stakeholders, to oversee the management of the property as a whole. Key to this is the development of the *Property Management Plan* and *Property Action Plan* setting out general policies and actions for *The Great Spas of Europe*. The *Local Management Plans* are complementary to the objectives of this Plan. There are a number of different groups covering the range of stakeholders. These are:

The *Great Spas Inter-Governmental Committee (IGC)* is made up of representatives of each of the participating States Parties including the Focal Points and/or an appointed representative of the highest monument or heritage protection authority. Its principal functions are to receive reports from the *Great Spas Management Board (GSMB)*, and from individual states parties about revisions to LMPs or other issues affecting individual components, and to guide and offer advice to the Board. It will be important for the *IGC* to be informed of any proposed developments which could have an adverse impact on a particular component which could affect the Outstanding Universal Value of the property as a whole.

The Mayors of each city or town within the nominated property, or their nominated representatives, form the *Great Spas Management Board (GSMB)* for the property. This body is responsible for approving and publishing an Annual Report on the property as a whole, monitoring and reviewing the *Property Management Plan* and *Action Plan*, and for developing other necessary strategies, for example on the marketing of *The Great Spas of Europe*. The Board will set the annual budget for the overall management of the property and establish and employ the Secretariat. It will undertake other executive actions as necessary on behalf of the whole property. The *GSMB* is responsible for the risk register and is responsible for mitigation of risks.

The *Site Managers Group (SMG)* is made up of the site manager/ coordinator of each part of the property, the Secretariat and any specialist advisors who may be appointed from time to time. As such, it will be a major source of information and expertise for the property, able to make recommendations and reports to the *GSMB*. The *SMG* may establish sub-groups to deal with specialist areas such as, for example, conservation, training, education, sustainable tourism, marketing and promotion but would have to seek approval of the *GSMB* for any activity which involved additional expenditure.

Apart from the regular meetings of these bodies, there from time to time be joint meetings of two or all of these bodies to discuss issues of general interest.

The overall management system is supported by a Secretariat which will be based in one of the component parts of the property and be jointly funded by all components. The Secretariat will, *inter alia*, organise and service all the meetings of the three bodies, draft a budget for consideration by the *GSMB* and manage and control its expenditure, draft the Annual Report for consideration by the *GSMB*, implement the *Property Management Plan*, manage the GSE website and database, handle external relationships for the property as a whole and as agreed with the *GSMB*, ensure regular contact between the components of the property and facilitate cross working across the property as appropriate.

3.2 Comparative Analysis

3.2.1 Framework for comparison

Spa towns are centred on natural ‘curative’ mineral water springs that act as nuclei for a specialised urban form and function designed for healing and pleasure. The nominated property represents the grandest and most international of the many hundreds of towns that are testimony to the European spa phenomenon. It illustrates, as a whole, the attributes of a ‘Great’ spa that are conveyed by a distinctive suite of physical elements.

Each spa town contributes in a specific way to the overall compositional integrity of the series. Some possess both archaeological testimony to ancient origins, and modern interventions that facilitate a living spa tradition that continues into the twenty-first century. Their predominant heritage, however, relates to their collective heyday that spans the eighteenth, nineteenth and early twentieth centuries. The European spa evolved a new, unique, and widespread urban typology, which today we can consider in terms of a distinctive historic urban landscape.

The principal spa ensemble includes springs and their drinking taps, pavilions and fountains, the pump rooms and drinking halls, bathing and treatment facilities, colonnades and galleries, hospitals and sanatoria, assembly rooms, casinos, theatre and concert houses, shops and arcades, hotels, lodging houses and villas, churches (characteristically a range of established churches and those of other denominations), and support infrastructure such as funicular railways. This is set within a green environment of promenades and parades, parks and gardens, pleasure grounds, rides and woodland walks. It is these elements that convey the attributes that contribute to the proposed Outstanding Universal Value of the nominated property.

The Great Spas of Europe exemplify the European spa culture that combines the therapeutic use of mineral water with entertainment and social activities. This flourished from around 1700 to around 1930 and still thrives as a living tradition. Growing out of earlier use of hot springs across Europe since at least Roman times, the development of the combined medicinal, social and leisure use of the mineral waters resulted in a new type of urban and therapeutic spa landscape with distinctive spatial planning and architecture supplying the necessary environment for this combined use to happen. In their prime, the influence of the leading spas in matters of European cultural and artistic life, medicine, science, humanities, politics and the widening of polite society was beyond that of any other form of urban settlement.

To understand the specificity of the European spa tradition, it must be compared with other traditions developed in history, and in other parts of the world. Firstly, the European spa tradition must be contrasted with other cultural traditions of the use of mineral waters in broad geo-cultural regions across the globe. Of these, onsen in Japan (and similar thermal baths in China and Korea) is the only bathing tradition that can be legitimately judged as being close to that of the European spa towns. Russian banya and the Finnish sauna are of a very different nature.

Secondly, the European spa tradition can be compared with what had gone before it in Europe. European spas received an important heritage from the Roman times when the first globalisation of bathing practices occurred. The Roman Empire exported its model and the emblematic building, *thermae*, from Spain to the Middle East through Germany and North Africa and from the Mediterranean to northern Britain. Two traditions were born from this model: in Europe, mostly therapeutic in purpose, known as hydrotherapy or the spa; in the Islamic world, the hammam which combines the steam bath with many functions, and sometimes used natural hot waters.

More recently, the European spa tradition was so clearly identified as an urban model linked with specific European medical and social practices that it could be exported all over the world, facilitated by colonial expansion, from New Zealand to the Americas and Africa.

After development through the eighteenth century, the peak of this European social and cultural phenomenon was reached around 1900. This chronology is an essential factor in the coherence of the series, since, as well as showing all the aspects of this phenomenon, the selected cities represent the stages of development with pioneering cities like *Spa* and *Bath*, whilst *Mariánské Lázně*, and *Vichy* perfectly illustrate the climax reached around 1900; some of the components represent the scale of the process until the 1930s like *Bad Kissingen* and *Montecatini Terme*.

Around 1800, there were only a hundred or so places that could be called embryonic spas. By the end of the nineteenth century, more than a thousand can be counted which had reached a degree of development allowing them to be seen as spa towns, through the presence of significant components such as pump rooms, baths, casinos, hotels, and urban infrastructures; altogether there are several thousand springs that have been exploited across Europe, but without urban structures. It is therefore necessary to select. From these thousand or more spa towns in activity around 1900, selection should focus on those which can constitute a coherent and representative series of the global phenomenon, make a substantial contribution to the proposed Outstanding Universal Value of the series, and possess undeniable authenticity and integrity. Another central criterion in the definition of *The Great Spas of Europe* is the international character, the global reputation of some cities, their value as an urban model and reference in terms of image. Clear linkages must be demonstrated in any serial nomination, and it is from such a network of cities that emerged in the nineteenth century that *The Great Spas of Europe* have been selected as the most exceptional, the most closely linked as a group and yet, regarding the widespread phenomenon, they demonstrate an exceptional continuing spa tradition. The constitution of the series rests, therefore, not only on the present exceptional qualities of these cities, but on a common history; they themselves have contributed to the creation of the original and traditional concept of a European spa, materially and intangibly. The 11 components of *The Great Spas of Europe* made a major contribution to the construction of the spa culture, evidenced by their original urban plans, their preserved architectural achievements and the parks which provided an essential experience of the relationship between urbanity, worldliness and nature.

The development of the spa towns resulted in a form of hierarchy, from spas with only regional influence, through others whose reputation and customers remained strictly national, to “great” spas that achieved an international reputation, attested for example by the presence of historic places of worship of various denominations, of international hotels and a rich international intangible heritage.

With the objective of constraining a list of European spa towns with which to make relevant comparisons, an analysis by an expert group of specialists from different European countries (Germany, Czech Republic, France and United Kingdom) cross-referenced with the bibliographic data collected in the few syntheses on European spas (for example *Ciudades Termales en Europa*, Moldoveanu *et al*, 2000) and more numerous national monographs. They found that, according to various methodologies, a target group of around 40 spas should first be taken into account. This was because in making a comparison of the main spas across a wide geography, from Poland and Romania to Spain and Ireland, disparities between the different regions of Europe are great in this period. This group was used as the basis for the first internal comparative analysis to make the selection. In the assessment of the authenticity and integrity of each spa, those that had suffered significant degradation were excluded, because, aside from satisfying integrity, one of the criteria for the selection of component parts for the nominated property is the continued strength of the living cultural tradition that is manifest in their use for spa-related activity and continued achievement. Cities, which no longer have significant hydrotherapeutic activity, were judged to have lost an important aspect of authenticity because their use, function and identity as spas has been substantially eroded, even if historical traces of this activity remain.

The outcome of the analysis was an initial recommendation for a series of 16 spa towns to be placed on state parties' tentative lists as the clear intent for a transnational nomination to the World Heritage List. This was agreed between state parties, and a common collaborative submission of *The Great Spas of Europe* in 2014 resulted in respective updated tentative lists. Subsequent deepening of the analysis, including careful consideration of the contribution that each component part (individual spa town) made to the series - as a whole - meant the further exclusion of five spa towns.

Comparison was then made with properties of the same collective values (as a single property) and specific nature (for each component part), and to assess the potential of the towns to make a substantial contribution to proposed Outstanding Universal Value. Included were the tests for integrity and authenticity, and continuity of a living spa tradition. Comparison was first undertaken with properties already inscribed in the World Heritage List, or present on National Tentative Lists. No spa town alone can embody all the values of the proposed Outstanding Universal Value, and present all its attributes including the geographical spread of the phenomenon with its distinctive variations. A serial approach is all the more justified because close links between the Great Spas existed as early as the nineteenth century: in cooperation, collaboration and rivalry - from medical diagnostics and advancements in patient care, to pioneering resort tourism and trends in fashion; and through a regular pattern of patronage by international clientele - from the ranks of royalty and nobility to the rising middle classes who acquired prosperity, time and ambition in the world's leading industrial economies. In combination, this firmly established *The Great Spas of Europe* as a transnational network.

As *The Great Spas of Europe* is a transnational serial nomination, the Comparative Analysis also justifies the selection of its component parts.

The reader is referred to the proposed Statement of Outstanding Universal Value defined in section 3.3, and further elaborated in section 3.1. A full and refined statement of proposed Outstanding Universal Value was formulated following the outcome of the basic thematic study on geo-cultural areas of thermalism and the detailed comparative analysis summarised herein. The following criteria under which inscription is proposed (and their justification) were confirmed as criteria (ii), (iii), (iv) and (vi).

Basic thematic study on geo-cultural areas of thermalism

Access to fresh water has always been, and is still, fundamental to every human being. To avoid diseases and because it was not possible to analyse the quality of water, springs providing potable water were for a long time eminently important. Springs were used for every day needs but often also gained a reputation as sacred places and/or for healing the sick.

Specific properties (such as mineral content, the presence of carbon dioxide or a certain temperature) had an impact on tapping the springs, the use of the water and how the surroundings of the springs were developed. All over the world spiritual dimensions and medical effects were attributed to such springs, the water flowing from deep underground to the surface having the advantage of being free from impurities and providing over centuries a mostly constant output. For a long time, to heat water was complicated and expensive, so thermal springs were a special gift that facilitated bathing and the heating of buildings.

Different cultures developed different uses for cleaning, wellbeing and therapeutical treatment. Each cultural tradition is placed within the context of a specific spring, in a specific place, at a specific time and in a specific society.

Bathing traditions

Bathing practice in Russia or in the Scandinavian countries, banya or sauna, are of a fundamentally different nature. Indeed, these steam baths, more often domestic and private than public, use mainly artificially heated water. The practice is also more hygienic than medical. Similar uses of steam baths, in huts, are attested among native populations in North America, South America and Ireland. Such a type of baths is not relevant to be compared with spa towns, because they do not rely on an initial medical use and they have not given rise to towns that combine care and vacation as a typical social phenomenon.

Japanese onsen and thermal baths in the Far East

Because Japan is in a volcanically active region, in the past these were public bathing places, but many are now being developed for tourism. These baths can be indoor places, or managed as public bathhouses as a municipal venture or as part of a hotel. Onsen are defined as relying on geothermal hot springs and so are different from sento which are baths filled with heated mains water. At the same time, onsen must use water that contains one of a number of specified chemical compounds. This water is known to have healing properties, but bathing in onsen is accompanied by a social tradition with an established etiquette; 'onsen therapy' represents a comprehensive bathing treatment.

Around the many thousands of onsen in Japan, some town-like spas have become established around hot springs. Japan's oldest mineral springs are known as the 'three ancient springs' and include the Arima Onsen near modern Kobe. There are references to these from the eighth century CE. The Dogo Onsen is one of the oldest of the Japanese thermal springs



Exterior of the onsen
at Kyoto-Funaoka

and has been in use for over a thousand years, although the present public baths were built in 1895. Some Japanesespas are included in World Heritage sites, like Nanki-shiramama Onsen and Tsubaki Onsen, which are two public baths in part of the Sacred Sites and Pilgrimage Routes in the Kii Mountain Range World Heritage Site (inscribed in 2004). See table A, World Heritage Sites.

Like Japan, Aoteroa (New Zealand) is on the western edge of the Pacific 'Ring of Fire'. Accordingly, North Island is an active volcanic and seismic region with live volcanoes and many thermal springs, thermal pools, and some geysers. The Maori used the springs and pools for domestic and cleansing purposes for many generations before and after the arrival of English and French colonists. At the same time, the Maori belief system holds volcanoes to be atua (gods) and so these and associated thermal springs and pools are places of spiritual forces which command and give life to the natural world. Here a tapu (sacred/forbidden place) must be respected. Accordingly, these places are treated with great respect, and a spa culture in the European sense emerged only with colonisation. and French colonists.

The Roman tradition in Europe and Islamic world

Thermae

Ancient Rome, whose legacy remains paramount in the constitution of European bath culture, has bequeathed thermal practices that have marked both the oriental tradition that is embodied in the hammam and the western tradition through the practices of spas. This is not only for bathing, but also for hygienic activities like massage, and for the presence of libraries and sport facilities. The Romans built bath-suites, of varying sizes, in many different contexts, from public baths in major cities through all military establishments to individual houses in urban and rural locations. Our consideration here is only of public monumental urban baths as being the closest to later spas.

Edmond Paulin, *Thermae de Dioclétien*, restitution, 1880



More than simply a functional model, Roman baths have fed the modern imagination in Western Europe. They have inspired architects with their luxury and the quality of their décor and, in addition to works of art, there were swimming pools made of precious marble and high vaults with frescoes. This type of monumental building was specific to the Roman city and already offered a polyfunctional role, hygienic and cultural. Sometimes it has been adapted to the rural setting of mineral and thermal springs, which

Peutingeriana Tabula Itineraria,
copy of a Roman map, detail
with France, around 1265,
Vienna, National Library.

the Romans identified and used abundantly throughout the Empire. They were often the origin of cities like Aachen, Acqui Terme, Aix-en-Provence, Aix-les-Bains, and Bath. It is curious to note that from antiquity the notion of a network of spas exists, as illustrated on a map, the famous *Tabula Peutingeriana*, a document preserved in Vienna and inscribed in 2007 on the UNESCO Memory of the World Register. This medieval copy of a Roman map charts



Imperial routes from the Atlantic to China and uses symbols to identify the cities connected. Among these is the image of a quadrangular building that serves to symbolise the spas. The names most often consist of the word *Aquae* or *Aquis*, the waters. However, if *Aquis Calidis* (Vichy) is accompanied by this symbol, this is not the case of *Aquae Sulis* (Bath). The network also covered North Africa, marking *Aquae Calidae*, the current Hammam Righa in Algeria. But the function of *thermae*, providing a whole sequence of rooms with different temperatures provided by a hypocaust and several pools with water of varying temperatures, did not survive the decline of the Roman Empire in Western Europe. It was the rediscovery of Roman baths starting at the end of the eighteenth century that led in the nineteenth century to new bathhouses offering “Roman” or “Roman-Irish” baths. Another Roman legacy is the link between health and leisure, exemplified in the famous luxurious resort Baia near Naples (Moldoveanu 2000), its model exerting a strong influence within *The Great Spas of Europe*.

On hammams

Roman bathing continued in countries of Islamic culture, and developed to give baths a central place and an important social function in everyday life. Sometimes the buildings are linked to mosques and belong to religious foundations. All medinas inscribed on the World Heritage List (see Table B, World Heritage Sites with Hammams: Damascus, Cairo, Tunis, Marrakesh, Istanbul, Kairouan, Algiers, Bukhara or Samarkand) and some palaces (Alhambra in Granada or Shirvan Sha Palace in Baku) include hammams, baths or steam rooms, but it is not possible to compare them with spas, because their function is entirely different and they do not present the essential connection with nature, water qualities and development of a site-based resort. The major difference with spas is that water is normally thermal, and in a building that is integrated into an urban structure. There are ‘thermal hammams’ that developed at hot springs in Turkey or

North Africa, but they do not have the same function as European spas: they are separate, and they have not created an urban typology and leisure amenities that, combined, attracted an international clientele and reputation. Hammams are not inscribed on the World Heritage List as entities, but are included as part of wider urban ensembles. Only Bursa, in Turkey, inscribed in 2014, could be considered to combine the use of hot springs and general urban functions, but it is presented as the city of “the birth of the Ottoman Empire” and in a series that listed public baths among other emblematic buildings like khans, mosques or the tomb of the founder of the Ottoman dynasty. Spa activities, in the modern sense, are recent and have not shaped the city. They look like other urban hammams. In Central Europe, the Ottoman influence created spas that combine the usual thermal practices with steam baths; sometimes architecture translates this exchange, as in Budapest (Hungary).

In sites with hot springs that had been used by the Greeks and Romans, Arabs and Turks continued to practice medicine in hammams, such as in Bursa. Most often the hammam structure is simplified, because there is no need for the hypocaust and different rooms. So the pool, often in North Africa being of Roman origin, becomes the central element of the ensemble. However, cubicle systems also exist. In North Africa, before French colonisation, some hot springs were used and often visited in connection with the feast of a saint, or religious rituals (these were probably pre-Islamic linked), sometimes with the presence of a khan as in Hammam Lif or Korbous (Tunisia).



Trencianske Teplice (Slovakia). Turkish baths created in 1888 by Iphigénie de Castries d'Harcourt, daughter of Baron Simon George von Sina. She visited the Turkish baths in the Universal Exhibition in Paris and travelled in the Orient. She asked Ismail Pasha, Khedive of Egypt, to help and he sent his architect to assist.

Diffusion of the European spa phenomenon, worldwide

The proof of the existence of a well-established and defined model of the European spa town is that it was exported to other parts of Europe, and to the rest of the world. This occurred particularly through colonisation from the seventeenth to nineteenth centuries. In a way, it can be considered that Eastern Europe has imported the spa model from Western and Central Europe. So, when Peter the Great visited *Baden bei Wien*, he ordered research on mineral waters in Russia; and on his return from *Spa*, he founded in 1718 a “Russian spa” in Karelia in Ravdomarsh. In the 1850s, when the railways reached the Caucasus, spas were launched in imitation of the western stations: one names Borjomi as the “Caucasian Vichy”. Again, in 1912, Tsar Nicholas II asked for a study to inform the development of spa resorts near the Black Sea – to rival those of Austria-Hungary. This is how the Matsesta spring was discovered in Sochi where, though better known as a seaside resort, a thermal establishment was created.

The greatest spread of the European spa model is linked with the different stages of colonisation. Spas and European concepts and practices were imposed on existing indigenous cultural traditions. The different colonial powers developed their own health resorts that fused their traditions with local conditions (Walton 2014). The first step concerned the Americas and reached its peak in the nineteenth century with the extension of the English and French empires. We can consider that the diffusion of the European spa model has been a modality of the colonisation, and a first globalisation (Jennings 2006, 212).

Americas

As the nineteenth-century railway network spread westwards across the continent, hot springs and mineral springs that were used by the indigenous peoples became available for new settlers. Today, these have been generally transformed into leisure resorts rather than medicinal spa towns. In Canada, there are three regions with important hot-spring destinations on the west coast, in the Great Lakes region and in Quebec, where an imported spa tradition was handed down from early French and then English settlers. Most significant is the example of a village in Ontario, named Carlsbad Springs in 1906 to recall the fashionable Bohemian resort. It flourished from 1870 to the depression of the 1930s. Sometimes, springs used by indigenous peoples were discovered when the railway arrived, as at Banff, Alberta.



It is the case, also, in the United States, where hundreds of spas developed from the East coast to the West, primarily as spa leisure resorts. Some of them became famous, like Berkeley Springs in West Virginia (since the end of eighteenth century), Saratoga Springs in New York State (which the railway reached in 1832), and Palm Springs in California (a fashionable place in the 1900s). President Roosevelt (1882-1945) was interested in the development of Saratoga Springs, and Warm Springs in Georgia, as medicinal spas. Prof. Dr Paul Haertl, Head of Bavarian Laboratory for Mineral Springs Research at *Bad Kissigen*, provided advice to the President regarding the development of Warm Springs, and was a consultant to Saratoga Springs around 1925. In spite of this, their principal evolution was for leisure use, as shown by Gary Cross (Walton 2014) in reference to Saratoga Springs, which moved “from genteel spa to Disneyfied family resort”.



Saratoga Springs, New York, USA. Old Lincoln Baths and Columbian Spring in Congress Park in the heart of the city. The spa, emulating the European spa tradition was probably the first town in the USA to be built specifically for entertainment. There is no mineral water bathing today.

As in North America, where indigenous populations widely used hot springs, in Latin America there was an Inca tradition to consider springs as sacred places. Baños del Inca, in Cajamarca (northern Peru), is mentioned in chronicles. Aguas Calientes, a celebrated hot spring in Peru, is located close to Machu Picchu. The development of some spas in the Andean countries is fairly recent, and often linked to tourism to take advantage of their beautiful natural context. It is the same situation in Mexico, with Chignahuapan, Chilcuaula and Ixtapan de la Sal, or in Guatemala where new spas have recently opened. Brazil also has a large number of spas, mainly dedicated to tourism. Their development is parallel to that of Europe: in 1777, in the state of Goiás, Caldas Novas discovered what was exploited to become the “capital des águas quentes”, today a major tourist centre with the so-called Acqua Park and other attractions. The model of the ruler who launched a spa station also travelled from Europe to Brazil with the emperors Dom Pedro I, and Dom Pedro II, who sometimes played a pioneering role. Thus the first station of Brazil, launched in 1813, is called Caldas de Imperatriz (Grande Florianópolis, Santa Catarina). In Argentina in the late nineteenth century, newly arriving European migrants who were familiar with spa culture and practices revived the spa resort model, and sometimes restarted former Spanish baths.

New Zealand

There are a great variety of sources of hot and warm mineral waters in New Zealand, the result of past and present high levels of volcanic activity. Of these, some hundred and seven pools and spas are spa resorts and some twenty-seven of these can be considered to be spa towns. The principal thermal region in North Island covers an extensive area of a central plateau where there are three active volcanoes. Separately, and differently, there is a spa resort in South Island at Hanmer Springs. In 1911, A.S. Herbert was commissioned by the New Zealand Government to identify the potential of the existing thermal springs and pools to develop a New Zealand spa industry that would compete with the spas of Europe. Then, often with public help, Rotorua in the centre of the North Island has grown, together with Waiwera on the east Coast and Hanmer Springs in South Island. It is significant that, when Rotorua became a State spa, the first doctor in charge was A. S Wohlmann who had worked in Bath's Mineral Water Hospital.

North Africa

Nowadays, as part of the heritage of the colonial discrimination between French and indigenous practices, the terminology of the Office National du Thermalisme et de l'Hydrothérapie in Tunisia distinguishes the 'station thermale' (thermal spa, where hydrotherapy is under medical supervision, as at Korbous, Djebel Oust and Hammam Bourguiba) from the 'hammam thermal' (which hosts popular practices, as at Hammam Zriba or El Hamma of Gabes, sometimes wholly uncontrolled). The 'thermal hammam' refers to a bath, and this was sometimes very basic such as a simple pool without a cover, or a bathhouse without other amenities in which to stay or relax. By contrast, the 'station thermale' (a spa) is an import of the European model, and the term refers to towns of the colonial period. France, on colonising Algeria, discovered many hot springs and traditional hammams. This was prompted, firstly, because hydrotherapy was then booming in Europe and, secondly, they needed to treat soldiers suffering from the effects of climate. The French began to create spas. In 1845, baths were installed in Hammam Righa and Hammam Malouane, not far from Algiers. After becoming a French department, Algeria saw the creation of many spa towns, which were developed to varying degrees. Some regions specialised, so that the present province of Guelma still has fifteen spa towns; the most picturesque of these being Hammam Meskhoutine. The most famous spa near Algiers is Hammam Righa, which was accompanied in 1898 by a Grand Hotel. There was, however, strict segregation between Europeans and native bathers, the latter being confined to a 'Moorish bath'. In the late nineteenth century Biskra was to become a very famous winter resort, with luxury hotels, a casino and a spa in Hammam Salihine.

In Tunisia (Jarrassé 2009), the best example of a French spa town is Korbous; where there was earlier a very modest bath ensemble and a house 'Dar el Bey'. In 1904, a capitalist investor from Algeria, Edmond Lecore-Carpentier (1860-1920), was the owner of the most important Tunisian newspaper and a great promoter of tourism. He decided to



Hamam R'Hira, Algeria.
The Grand Hotel; Moorish
Baths. Post cards around 1905,
J. Geiser, Algiers.

invest to create an orientalist spa with hotels, casino, and his own villa. He transformed the old building into an exotic and fashionable one with a minaret and Moorish decoration.

Antsirabe spa town, Vakinankaratra Region, Madagascar. Postcard view around 1910.

Other colonial spas

All the English and French colonies in India, South Africa, Egypt or Indochina, have seen the creation of spas, often not far from the capitals from which Europeans retreated during the hot season. There is an organic link between settlement and the development of hydrotherapy and climatotherapy (Jennings 2006); not only did the occupying forces attempt to treat soldiers on the spot, but hygienists tried to demonstrate that the springs and climate sites could contribute to the acclimatisation of Europeans in an inhospitable tropical climate. This is the case in Antsirabe, the largest station in Madagascar (a few hundred kilometres from Antananarivo), the so-called “Malagasy Vichy” spa with its Grand Hotel, pump room “Ranovisi” (“Vichy water”), a hippodrome and villas. At the gates of Cairo, Helwan is a spa founded in 1872 by a German physician Wilhelm Reil (Pflugradt-Abdel Azziz 1996). Dalat in Vietnam, launched by the Swiss doctor Yersin in 1893 as a climate station, was the “summer capital” of French Indochina.



Korbous hot springs, Tunisia (present)

Influence on the creation of other European health and leisure resorts

The increasing success of European spa towns not only influenced the creation of spa towns outside Europe but also influenced the creation of other health resorts. Seaside resorts, climatic health resorts, brine and peat baths and many other therapeutic concepts appeared from the eighteenth century, somehow imitating the idea of physical and mental recovery away from everyday life. Doctors and, moreover investors, quickly understood that with growing competition between therapies and destinations, only very specialised or very complex destinations could succeed.

With reference to figure 9, an analysis of five representative guides of the nineteenth century that claim to provide a spectrum of European Health Resorts (Rotureau 1864, Joanne/Le Pileur 1880, Album International 1880, Flechsig 1883, Linn 1893), a clear predominance of spa towns is evident compared to other health resorts. Thus the evolution of spa towns is the most prominent example of health resorts in the nineteenth century. This cannot only be read as a geographical statement, for the majority of the European population spa towns were more accessible than coastal resorts or resorts in the mountains, but also as a sociological statement: the spa towns in the second half of the nineteenth century were the best evolved and most attractive offer of health care and leisure.

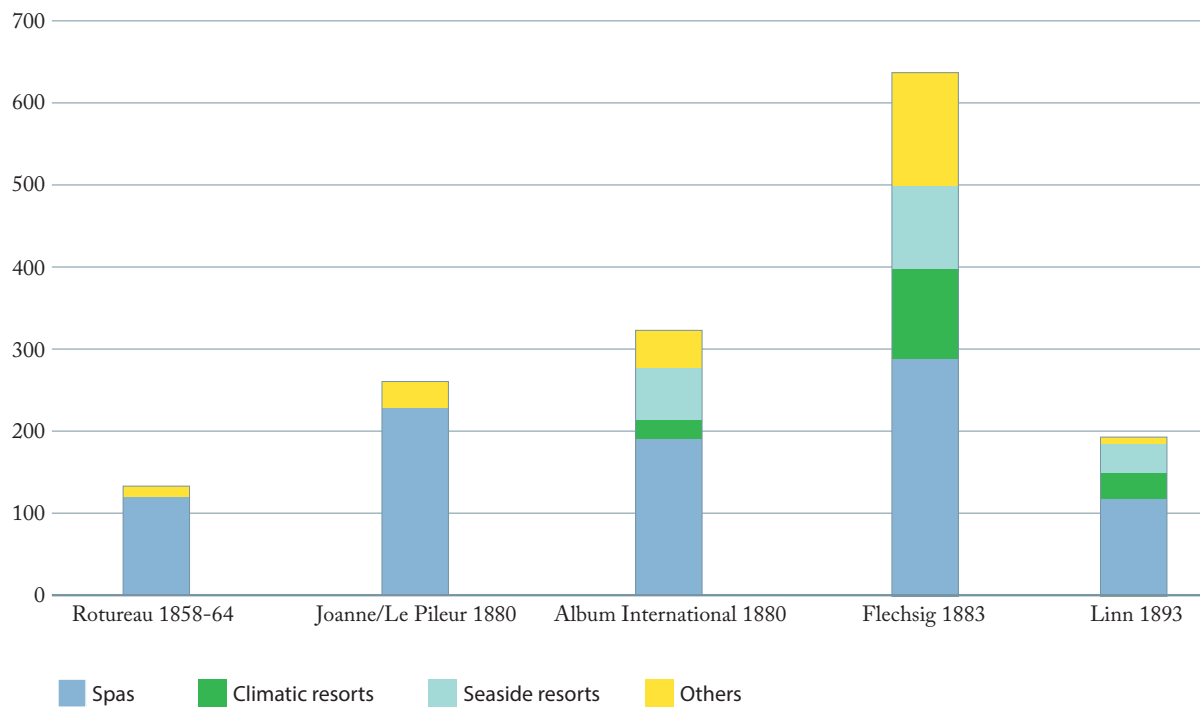


Fig 9: Spas and health resorts through guides. (Analysis: Volkmar Eidloth)

Other health resorts could also not match the regular spa routine of drinking water in company, every day, and for several weeks. The lack of this fundamental framework, shaping not only a special way of life common to everyone entering the spa microcosm but also the coherence of the public infrastructure with defined and differentiated meeting places, led outside spas to an isolation of the medicinal offer (very specialised health resorts like Davos or single sanatoria) or to a strong focus on leisure activities. The following two examples support this proposition.

Climatic Health Resorts

The discovery of the “sublime” Alps by English Tourists at the beginning of the nineteenth century initiated a broader interest in this region and its natural beauty. With the increasing construction of roads and railways starting in the Napoleonic era the Alps became accessible to a broader public. Along alpine passes and new railways, for example the Semmeringbahn in Austria connecting Vienna to Trieste in 1854 and Gotthardbahn in Switzerland connecting Basel to Milan in 1882, resorts, hotels and more mountain railways were built in the second half of the nineteenth century. But often this touristic infrastructure was not designed for a long stay, more to offer a halt or short break on longer journeys.

The positive effects of the climate and the pure air on health (climatotherapy), however, quickly led to medicinal prescriptions to stay in the mountains or in different climatic situations. A Pioneer was Sokolowski in Poland around 1850. Many regions and places in Europe gained fame for their climatic situation. Lakeside resorts like Stresa on the Lago Maggiore rivalled, with a cosmopolitan structure, the great spa towns in Europe.

St. Moritz town, 1938



Rural villages like Davos, famous for healing lung diseases, saw investments in specialised sanatoria from 1865. But the climatic health resorts in the Alps remained physically and economically small in comparison to *The Great Spas of Europe*. Often the public was more interested in exploring the mountains (The Alpine Club founded in England in 1857 was the first mountaineering club worldwide) and in winter sports. In this context, it is interesting to note that the rise of St. Moritz is not directly connected to the existing mineral sources (used by the local population since the Bronze Age) but to an innovative personality like the hotelier Johannes Badrutt. He managed to attract an international public, even in winter, and introduced unknown winter sports into Switzerland, like curling and bobsleigh. With the dissemination of ski sports in the 1890s, a new type of resort evolved in mountain regions, focusing mainly on accommodation and ski lifts thus creating new tourist attractions and a new economic basis for rural and underdeveloped areas in Europe. At the same time the fashion of cold water therapies spread over Europe without any topographical connections thus separating, more and more, therapy from a special place.



Dr. Turban's sanatorium,
Davos, Switzerland

Seaside resorts

It is interesting to consider seaside resorts that appeared from the end of the eighteenth century on most European coasts, and which evolved away from the concept of spa towns (*Resorts and Ports*, Borsay, Walton and alii, 2011). Seaside resorts were first developed in England - for example Brighton from 1750 where in 1825 a Doctor Struve from Dresden built a spa ensemble in one of the parks where he manufactured and dispensed artificial spa waters mimicking those available on the continent. Most English seaside resorts were earlier founded for their chalybeate or mineral springs (for example Weymouth, Brighton, Southampton, Margate, Scarborough and Whitby). These new Victorian resorts quickly set about creating the same atmosphere that had existed at successful spa venues, such as the Bath Assembly Rooms. If prescriptions of sea bathing mark the beginning of many seaside resorts in England, and on the European continent, (Heilgendamm, 1793, on the Baltic Sea; the oldest seaside spa in continental Europe), some of these towns remained very small throughout the nineteenth century until the arrival of the railways. Others gained importance but mainly with the construction of public assembly houses (for example the Kurhaus Scheveningen), hotels and promenades along the coast.

What is special to the northern seaside resorts is the invention of a new type of building: long piers were erected on the shallow sea to provide access to "land ships" where all the leisure functions were transported directly onto the sea. These piers attracted tourists to the seaside, and into a close connection with the sea. Piers evolved in the nineteenth century to become the main attraction; one that provided a maritime promenade, combined with facilities for recreation and pleasure. The expansion of many pierheads with eccentric buildings is of outstanding interest. Brighton in the UK, with its tourist infrastructure and several piers offering a wide range of amusements, attracted more visitors in the nineteenth century

The West Pier,
Brighton, around 1900



Kurhaus Scheveningen,
Netherlands, around 1900



than Bath. But this development shows clearly the different focus of these towns on leisure and tourism. Unfortunately, the most prominent examples of piers have been seriously altered, destroyed by fire (being mostly wooden architecture) or were destroyed in World War II. One example still remaining is in the seaside resort of Blackpool in the UK, now part of a World Heritage Initiative.

On Mediterranean coasts, seaside resorts were often a part of pre-existing coastal towns. During the nineteenth century, settlements with leisure residences spread along the coast. Although doctors prescribed the mild climate for the winter season, cosmopolitan cities like Cannes, Nizza and Biarritz attracted tourists and long-stay guests for other reasons. The towns on the Côte d'Azur, the Riviera or the Croatian Littoral attracted the upper class with their own mix of offers that formed the main attractions of the centres: promenades along the sea (like the 2km long Croisette at Cannes) that gave access to beaches, large Palace Hotels, Casinos and Assembly Houses. The case of Monte Carlo shows clearly that in the development of the touristic hotspots of Europe *The Great Spas of Europe* still served as a model: when Prince Charles III of Monaco (1818-89), Duke of Valentinois, installed sea-bathing in 1856, the resort's international success came only following the arrival of the railway in 1868 and, moreover, the construction of the casino-theatre that was inspired by German spa casinos and designed by the Parisian architect Charles Garnier (inaugurated in 1879). For the Mediterranean coast the mild climate was the most important factor, leading to the formation of international communities (such as the Russian and English communities at Monaco, Nice, Cannes and Biarritz) that shared great similarity with those of *The Great Spas of Europe*. But the settlements on the coasts around Europe did not follow a comparable development in town planning, and did not form a comparable microcosm like the spa towns: the different coastal situations led to stretched-out town structures, without any binding element such as the springs to provide a focus and to dictate a function-led form and architectural expression.

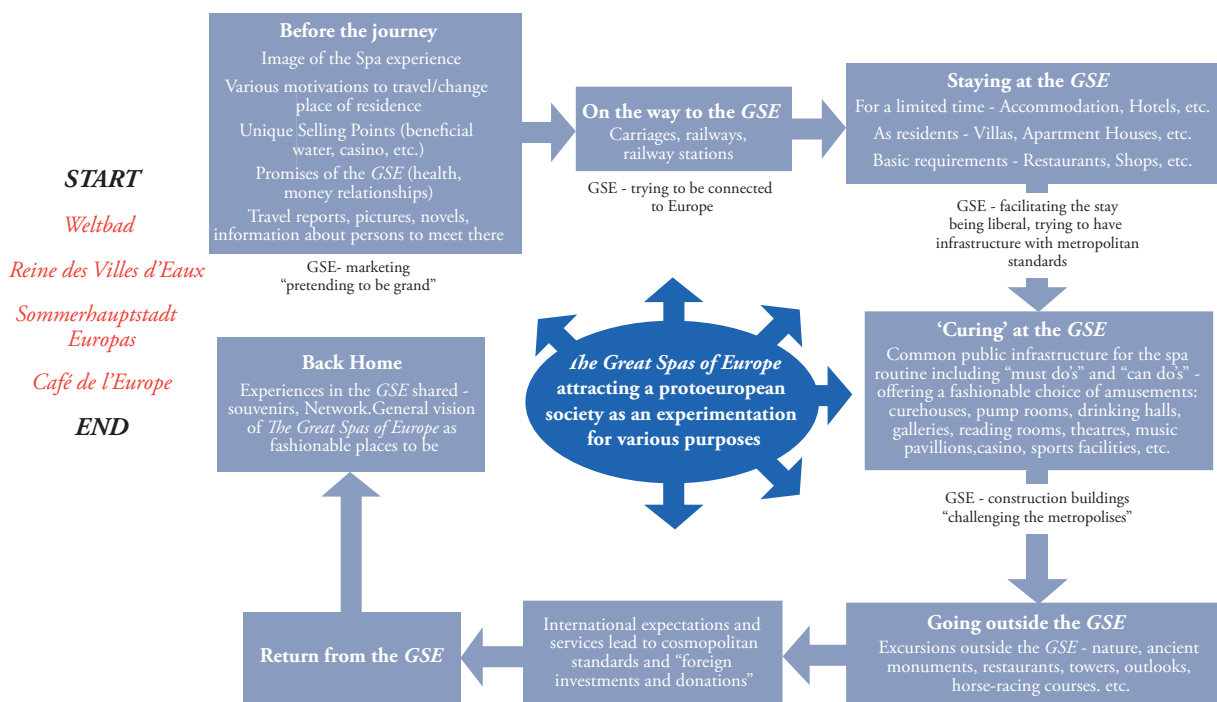


Fig 10. Idealised schema of a customer journey to the *Great Spas of Europe*

As a model for nascent European tourism, however, European spa towns seemed to represent the vision for a coordinated “tourist service chain”, from planning the journey, including all transport, to arrival, accommodation and diverse service offers. The notion of the ‘package tour’, invented in 1841 by British businessman Thomas Cook (1808-92), became international in the 1850s and included grand circular tours of spas in France, Belgium and Germany.

The attitude of trying to succeed by serving the health and leisure interests of customers in one location – the notion of a destination resort (applicable to *The Great Spas of Europe*) – remains a dependable model of success for many today. And the combination of trying to attract a national and international clientele with exclusive treatments, innovative buildings, and spectacular events and entertainment, is still valid in the tourism industry today; much like the indispensable marketing tools like advertising, peer group influence, story-telling and other mechanisms that were at the heart of the success of *The Great Spas of Europe*.

Chronology and linkages

Chronology

The beginning of the European development of spa towns

Spa activities flourished in the context of the Roman civilisation in a great part of Europe under the rules and habits of the conquerors. But when the Empire fell, whilst urban structures and baths were still used, the spa culture all but disappeared. Basic steam baths were known in the Middle Ages, but some hot springs in a few places continued to be used, and were sometimes Christianised. The reputation of some baths was maintained: for example, the city of Baden in Aargau (Switzerland), as evidenced by the letter *De Balneis* of the Italian humanist Poggio Bracciolini who stayed there in 1416. In Plombières, in the Vosges, the Roman open-air swimming pool was frequented and even had an international reputation in the sixteenth century. It is significant that Montaigne, in his trip to Italy by Switzerland and Germany in 1580 and 1581 (a precursor of the Grand Tour), included the baths of Plombières, Baden in Aargau and Bagni di Lucca. This choice shows that the baths most known at that time are different from those that dominated the eighteenth and nineteenth centuries. Other thermal spas also served as stages in the Grand Tour, especially by the English, or even as a base for excursions in the mountains such as Bagnères-de-Bigorre in the Pyrenees or Bagni di Lucca in the Appenine Mountains (which hosted an English colony). This thermal practice and the use of resorts to stay in picturesque places constitute one of the first forms of European tourism. Hotel facilities, the natural surroundings with walks, and the practice of games also developed to combine therapeutic function and tourist leisure. But these resorts remained modest compared to the *City of Bath*, which created a new concept: the spa town. Even *Spa*, which is so well known that the Czar Peter the Great and Casanova came, remained a village, but nonetheless equipped with two of the first casinos in the world (La Redoute, 1763, and the Waux-Hall, 1770.



Plombières, etching in *De Balneis omnia quae extant apud graecos, latinos et arabas...*, Venice, 1553.

Our chronology must begin with the *City of Bath* around 1700. Symbolically, Beau Nash became “Master of The Ceremonies” in 1704, followed by the construction of the first Pump Room and the first Assembly Rooms and parades. The urban development continued in the 1750s with the Circus and then in the 1770s with the Royal Crescent. In *Bad Kissingen*, one of the first Kurgartens (garden specifically designed for spa guests) was established between 1738 and 1744. The first peak of European spa towns (though predominantly in Western Europe) is the decade 1770-80: *Spa* built the Waux-Hall; the Grand Duke of Tuscany launched *Montecatini Terme* with new baths (1773-83); in *Vichy*, the bath was created for Louis XV’s daughters (1785-87); Plombières was enriched with four new baths and the city embellished with promenades and regular façades; and Aix-les-Bains, in Savoy, received its first monumental baths. Around 1800, the first milestone in the growth of the spa was reached: around 100 small spa towns developed around springs. Some of these grew to become “Great”.

Main periods of construction of preserved spa buildings, facilities and parks									
		1700-1739	1740-1769	1770-1799	1800-1839	1840-1869	1870-1899	1900-1914	1919-1939
Western Europe	<i>City of Bath</i>								
	<i>Spa</i>								
	<i>Vichy</i>								
Southern Europe	<i>Montecatini Terme</i>								
Central Europe	<i>Bad Ems</i>								
	<i>Bad Kissingen</i>								
	<i>Baden-Baden</i>								
	<i>Baden bei Wien</i>								
	<i>Františkovy Lázně</i>								
	<i>Karlovy Vary</i>								
	<i>Mariánské Lázně</i>								

Fig 11. Main periods of construction of preserved spa buildings, facilities and parks

European spa towns around 1900

With the early nineteenth century, the spas of Central Europe grew and became the prominent ensemble of neo-classical spas: Aachen, Wiesbaden, *Karlovy Vary*, *Mariánské Lázně*, *Baden-Baden*, *Bad Ems* and *Baden bei Wien*. It was the first time that a network developed with contacts and linkages between all the great spas through a neo-classical architecture that became a kind of signature, confirming their relationship in function, form, image and aspiration.

As demonstrated in figure 11 and figure 12 the second key historical moment was the peak of the phenomenon during the last decades of the nineteenth century, also characterised by distinctive buildings. There were new creations such as Vittel or Bad Nauheim, and all the spas that were considered as the most important, renewed their buildings with frenzy. But a key factor that they cultivated is cosmopolitanism.

Attendance increased enormously until the 1930s and the onset of the depression. After World War II, hydrotherapy and the public changed with social mutation in the management of health care, the disappearance of a large part of the wealthy foreign clientele, and the tendency of doctors to resist new chemotherapeutic treatments. In terms of built heritage, the last prestigious buildings date from the 1930s. The sumptuous Tettuccio Stabilimento, in *Montecatini Terme*, opened only in 1928: interpreted as the last flowering of the golden age of European spa towns, that started with Bath around 1700.

Figure 12 demonstrates clearly that there is a concentration of spas in Central Europe; the other lands in general have no less springs, sometimes more, but there is certainly less investment. Massive investment attracted not only visitors, but also other investors. If one superimposed the map of the railway networks to that of spa towns, the same concentration would be found in Central Europe and France: it is interesting to note that the *Guide itinéraire des eaux minérales et des bains de mer* by Constantin James, during the 1860s combined significantly the two elements. It explained that cosmopolitanism, which characterised the spa culture phenomenon from the beginning, had been amplified by this combination, with the bourgeoisie becoming involved in these new habits. This map is a kind of utopia, a Europe without boundaries with railways connecting all cities, spa towns and seaside resorts in a great network.

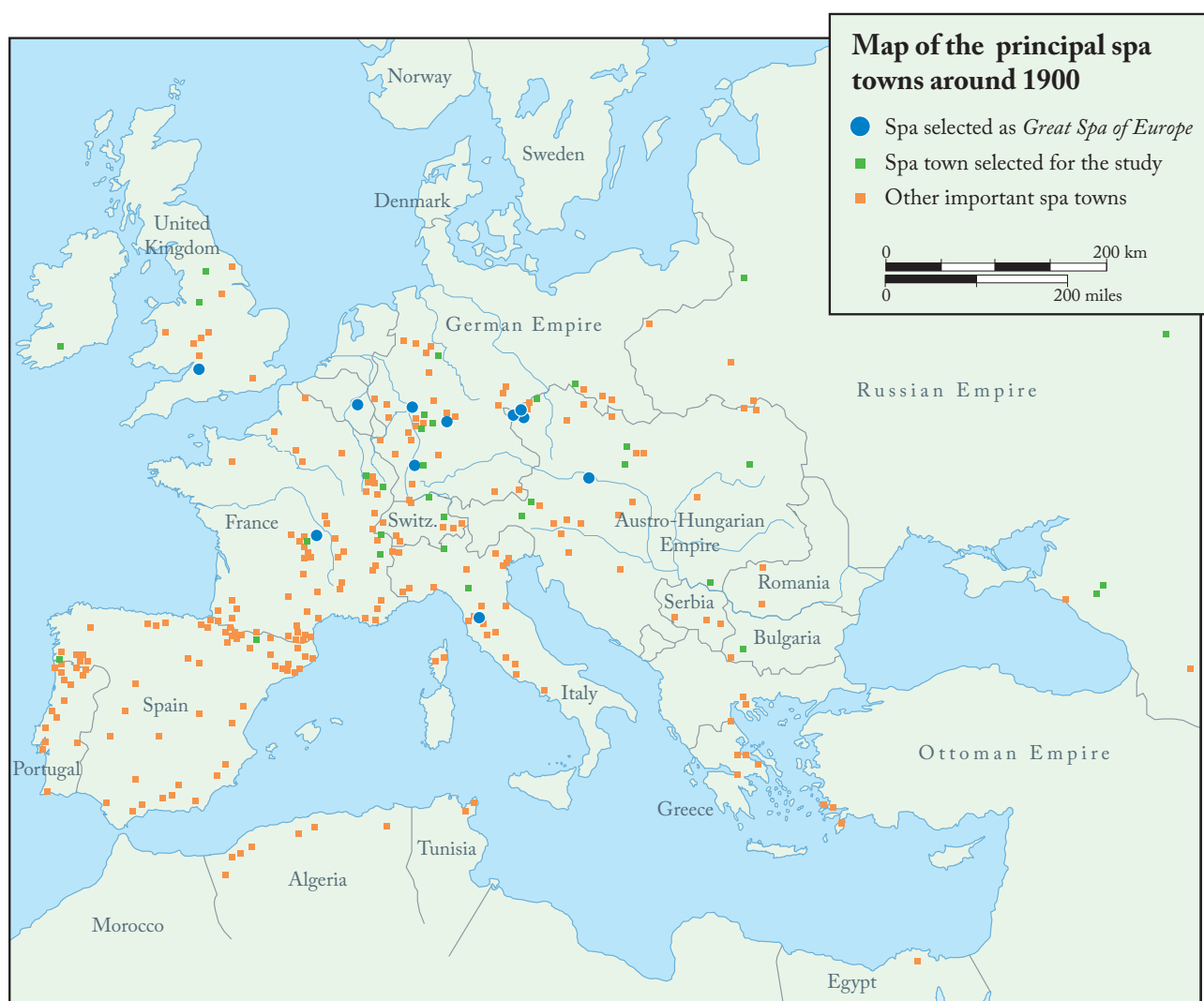


Fig 12. Map of the principal spa towns around 1900

Linkages: European spas as a network

Two key factors demonstrate that *The Great Spas of Europe* is a coherent group, both from the point of view of historical development, with a key period of around 1700 to the 1930s, and of geographical distribution in the most dynamic regions of Europe. Medicine, cultural diversions and gaming, internationalism, urban form and architecture, are central attributes of proposed Outstanding Universal Value. They unite the group and underpin the representativeness of its components as demonstrating the global nature of the European spa phenomenon.

From “Salons de l’Europe” to a European network between medical and leisure activities

Cosmopolitanism is inherent in any spa of great reputation and its visitors most often had visited several of them, becoming “vectors of a transnational culture”, to quote Peter Borsay (Borsay-Furnee 2016).

It is a legacy of the eighteenth century that survives in the nineteenth century despite the rise of nationalism. Spa towns, indeed, look like neutral space. Borsay writes, taking Bath as a mirror of this phenomenon: *One of the most striking features of elite leisure in the eighteenth century is the ease with which ideas and forms flow across geographic boundaries. Indeed, it often seems in the period that fashionable pastimes and practices define themselves in relation to an “international” cultural system, associated with the Enlightenment, which deliberately eschewed the local and parochial, stigmatizing it as boorish and uncivilized.*

The internationalisation of the most notorious spas begins in the eighteenth century in *Spa*, the *City of Bath* and Bad Pyrmont. Spas are the most important sites for the reception and transmission of the transnational trends and new values of the Enlightenment, which requires a new conception of relations between Europeans, between classes and also between men and women. Spas develop a polite art of conversation, a word used in the Conversationhaus in *Baden-Baden*, a neoclassical temple used as a casino. Cosmopolitanism is effective in the evolution of spa culture, especially in its component of leisure setting. Polite meeting, gaming, dancing, walking are activities reinforced by meeting with a foreign clientele. *Spa*, in the bishopric of Liège, is designed in 1762 by the author of the *Amusemens de Spa*, Jean-Philippe de Limbourg as *the general meeting place for the European nations which the beautiful season brings together every year, as much by the attraction of pleasure as by the motive of the health*. He adds that *Spa* is a kind of “republic” (Limbourg 1762, 203):

To judge of Spa, one would say that it is a whole World, a kind of extract of the Universe. In it all nations, blood, sentiments, behaviours, and manners of all nations are met with. English, French, German, Dutch, Italian and other lesser-known languages are spoken there. It seems that the whole of Europe is found there by deputies, in order to expose the original characteristics of all the Nations, which it would be difficult to disentangle elsewhere, and which are here developed admirably, because they are as concentrated in this narrow place; and that foreigners live there so freely and with so much intimacy with each other as if they were all members of the same Republic, and as if they had no interest in these unfortunate divisions, which agitate almost all the powers of Europe.

This point of view must be confronted with that of Casanova, more cynical: *The Wells are a mere pretext for gaming, intriguing, and fortune-hunting. There are a few honest people who go for amusement, and a few for rest and relaxation after the toils of business.*

After conversation, balls, a marriage market and promenading, gaming was the most important activity in several spa towns; not only for its attractiveness and customer appeal, but as a lucrative resource. In the eighteenth century, *Spa* and France play a central role in this domain. A Napoleonic decree in 1806 allows gambling only in spa towns in order to provide means to renew the buildings and facilities; its effect extends to *Spa*, Aachen and *Montecatini Terme*. As countries prohibited or allowed gambling, casino managers moved from one city to another. When king Louis-Phillipe restricted gambling in Paris, important managers went to the Rhine Valley and thus assured a boom in attendance. In this way, *Baden-Baden* becomes *Salon Europae* (Martin 1983): the French Antoine Chabert took the concession of the games in *Baden-Baden* in 1824 and developed the brilliant season; he worked also in *Bad Ems*, Wiesbaden and *Schlangenbad*. After him, another Frenchman, Jacques Benazet and his son Edouard led the casino and contributed to its success, building a new theatre, inviting Berlioz. This French presence lasted until the Franco-Prussian war and the decision of the Emperor, after German unification, to close the casinos. The most famous director, François Blanc, the “magician of Homburg”, left this place where he played a fundamental role in the growth of the spa and in its urban development, to go to Monte Carlo. There is a kind of “internationale” of gambling which appears clearly in the “Roulettenburg” of Dostoevsky’s *Gambler*, which is a synthesis of all the casinos in the Rhine valley.

Spa (Bishopric of Liege). Gaming near a spring; the walk “Promenade de sept heures”. Engravings in *Amusemens des eaux de Spa*, 1734, Karl Ludwig von Pöllnitz.



French people also played an important role in *Bad Ems*, in music, plays and gaming. In 1861, *Les Eaux d'Ems*, an operetta written by two famous Parisian Boulevard writers, Crémieux and Halévy, with music by Léo Delibes, was created in Paris during the spring, and presented in the Kursaal of *Bad Ems* in summer. More famous, Jacques Offenbach composed here *Orphée aux Enfers*, with a libretto by the same authors, first performed in Paris in 1858.

Baden-Baden is the best example of the European orientation and character of spas. The presence of English and Russian people, and French involvement explains why the city was called *Sommerhauptstadt*, *capitale d'été* (summer capital). French illustrated newspapers were published, *L' Illustration de Bade* or *Le Moniteur de Bade*. A French journalist Charles Brainne, wrote (*Baigneuses et buveurs d'eau*, 1860, 99): *In spite of the treaties of 1815 and its double German etymology, Baden-Baden has always been a French city. Not that Parisian society is larger than that of Berlin, Vienna, London, New York, or St. Petersburg; but it dominates it because of the real supremacy which France exercises over all that belongs to the arts, fashion, and intellectual pleasures. French is the language of conversation in Baden.*

Beyond the advertising dimension of this text, it transmits a true vision and the status of the leading European spa towns as exchange places which share values: after *Spa*

and the *City of Bath* in the eighteenth century, and the Rhine valley in the mid nineteenth century, *Vichy*, *Montecatini Terme* and the Bohemian spas during the Belle Époque became the leaders and encouraged the emergence of new customs, intellectual interchange and the mixing of diverse social classes. There has been a kind of “Internationale” of spas, promoted particularly by the cosmopolitan elites and writers who have largely contributed to establishing these intangible links, but also doctors, architects, and managers of these places dedicated to being “different”, that is to say in opposition to the usual frameworks of life. This is a defining characteristic of the holiday resort, even if health is its primary motivation. There is a very early circulation of ideas, habits, architectural models, medical innovations and resort actors. Spas ensure, despite the vagaries of politics, a form of continuity of a transnational cultural and social ideal, a truly European spirit emerging through the Enlightenment. The towns that comprise *The Great Spas of Europe* are the present witnesses of this spirit. They have preserved these values and their current configuration, sites, town planning and architecture, that are witness to these historic links.

Spas have always been connected, not only by patients but also by tourists. People came for a long period of time, the “cure guests/Kurgäste” representing a separate and new group of clientele, besides tourists, travellers and patients. Many of them came to prevent diseases, not being patients as such but rather long-term prophylactic guests. The spas formed a sort of grid on the territory as stages in circuits of visits, or as places to stay for extended periods or sojourns in health and leisure. As a result, modern tourism grew from visiting spas. Europe was thus covered with several thousands of spa towns, some of which have become very famous and have emblematic value for the whole of this network.

The spa network then contributes to the extension of the dense railway networks; special lines or connections are created to serve the spas, which, from then on, experience a real boom. The railway reached the *City of Bath* and *Baden bei Wien* in 1840 and 1841, respectively. Some companies offered “circular travels” between a few spas: for example around the Taunus, or in the South of France (P.L.M.). Many guides clearly illustrate this development, and also an awareness that spas form a well-identified group: thus John Murray, both in *A Handbook for Travellers on the Continent* (1836) and *A Handbook for Travellers in Southern Germany* (1837), specified that these books incorporate “descriptions of the most frequented baths and watering places”. It also helped to prioritise these places by defining their status: thus, for him, “Carlsbad [is] the most aristocratic watering-place in Europe”. Karl Baedeker in Germany and Adolphe Joanne in France proceeded in the same way and published special guides for spas such as *Les Bains d'Europe. Guide descriptif et médical des eaux d'Allemagne, d'Angleterre, de Belgique, d'Espagne, de France, d'Italie et de Suisse* (1860) d'Adolphe Joanne et Auguste Le Pileur. Physicians created medical guides covering Europe. Of course, each spa had its own guidebook for sick people or travellers, usually drafted by doctors, but there also appeared a kind of specialised international guide that created a community between all the European spas: Dr. Constantin James published in 1851 a *Guide pratique aux principales eaux minérales de France, de Belgique, d'Allemagne, de Suisse, de Savoie et d'Italie*. Dr Robert Flechsig, from Bad Elster, wrote a dictionary of all the European spas, including North Africa: *Badër-Lexikon. Darstellung aller bekannter Bäder, Heilquellen, Wasserheilanstalten und klimatischen Kurorte Europas und des nördlichen Afrikas* (1883). Dr. James-Léon Macquarie and Godefroy Bardet, at the same time, required two thick volumes to deal with: *Villes d'eaux de la France* (1884), et *Villes d'eaux de l'étranger* (1885). Doctors were among the best vectors of transmission of spa culture, not only in medical innovation; they were often involved in the management of the baths and the towns.

The map on the following pages is from *Les bains d'Europe*, 1880. It shows a Europe without frontiers connected by the railways that existed at the time.





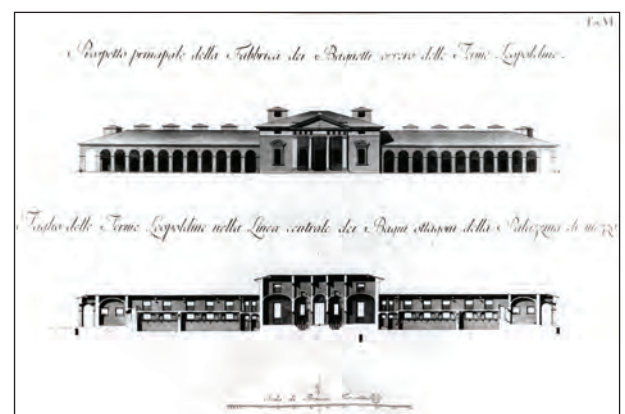
Many doctors travelled throughout Western and Central Europe and liked to establish comparisons. Sometimes, in the medical field, study trips were organised: in France, the Voyages d'Etudes Médicales appeared in 1899. Each year, with the help of the railway companies and station managers, these caravans traversed a region and welcomed foreign doctors. In September 1927, the Italian Tourist Office proposed a medical study trip to Italian spas and climatic stations. Comparative studies were drawn up, which are not always devoid of nationalist aims. Nevertheless, doctors went from one city to another in search of medical or organisational improvement. Dr. Parturier published a *Rapport sur les eaux de Karlsbad et de Vichy* (1909). At the same time, Dr. Gaston Bardet delivered his *Notes on Hydrology in Aux stations minérales d'Allemagne et de Bohême* (1910). It was also the time when France was studying the management of the flourishing German and Austrian stations to establish a Cure-Tax and to free itself from the financial supplements brought by gambling. While Franco-German relations were strained after the War of 1870 and a form of "thermal war" gave rise to books suggesting a boycott, some doctors continued to visit foreign spas. For example, Dr. Auguste Labat gives prefaces in German to his works, *Climat et eaux minérales d'Allemagne* (1902) et *Climat et eaux minérales d'Autriche-Hongrie* (1902), in Italian for his volume *Eaux minérales d'Italie* (1899) and in English for the book on *English waters* (1900). However, these spas were big businesses and were no less rivals: they spied to seize new developments, anxious to offer the latest discoveries to the patients, new amenities to the vacationers, and the latest trends of fashion in spa life. Scientific analysis proved the similarity of the mineral waters in all Europe, and to 'take the cure' was a pretext to travel.



Parturier, *Rapport sur les eaux de Karlsbad et de Vichy*

Internationalisation of spa architecture

After doctors, architects were the most important vectors of transnational spa culture, through using building types that circulated between *The Great Spas of Europe* and other notable spa towns. And they travelled throughout Europe to find solutions to the complex constructions such as huge baths with many kinds of medical services, or casinos that collect ballrooms, games rooms, theatre and lounges of many kinds. In general, the architectural trends move quickly, but architects and managers of spa towns were particularly aware of the necessity to follow the latest trend. Jill Steward (Borsay-Furnee, 255) describes this process: In their organisation, design and culture, as leisure settings, spa resorts functioned as important vectors of transnational culture transfer across a wide range of fields, from architecture and manners to music and garden design, all of which played a part in that different social groups defined and fashioned themselves. Whether initiated by princely rivalry, civic pride or entrepreneurial ambition, the driving force behind the receptivity of the spas to foreign models and influences was competition as they were forced to change and innovate in order to stay abreast of their rivals by adapting to the changing tastes, sensitivities and requirement of their customers. Among the principal agents of transmission were the architects, designers and gardeners who created the built and 'natural' environments framing spa life.



Montecatini Terme, Paoletti

It is relevant, but she forgets that spa towns are not only leisure setting, but health places attentive to technical evolution and medical innovations to conceive new

buildings. One of the most organic and efficient factors in the development of a great spa was the specialisation of each function integrated in its own building. The characteristic of the great spa is to separate functions and to create an urban layout with many buildings related to each other by parks and galleries. It was an opportunity to introduce luxurious architectural motifs and distinctive elements typical of urban architecture. Great spas shared with capitals in searching for representative forms, as well as early and technically advanced infrastructure.

All the international trends of architecture found in spa towns a place to blossom, but two stylistic images dominated. The first one was linked with classicist renewal at the end of the eighteenth century; Palladianism coming through England, and classical models from Italy, spread in all spas towns with favourite inspirations being the Greek stoa, the Roman arcaded gallery and the tempietto. Even if there is no known connection with attested journeys, links between architectural designs are obvious. It is striking that, at the same date, the 1780s, in *Montecatini Terme*, Niccolò Gaspero Maria Paoletti (1779-81), on the initiative of the Grand Duke Leopold, and in *Vichy*, Barthélémy Jeanson (1785-87), on the initiative of Mesdames, the King's sisters, built two very similar arcaded galleries. Mostly in Central Europe, colonnades and pavilions became an emblematic mark, in Wiesbaden (Christian Zais from 1807) and in *Karlovy Vary*, with Josef Esch's works. In *Františkovy Lázně*, the colonnade (1816-32) is still a major element of composition. It is significant that this architectural unity is ensured by the fact that architects worked in various spas: Johann Gottfried Gutensohn built the Kursaal in Bruckenaue, the Marmorsaal in *Bad Ems*, the church of *Mariánské Lázně* and villas in *Bad Kissingen*.

The prestige of that kind of colonnade found legitimacy in French architectural theory. Exchanges took place in both directions: the architect in charge of the new thermal baths of Bagnères-de-Luchon in the Pyrenees, Edmond Chambert, was sent in 1847 by the prefect to visit the baths of France, Savoy, Switzerland and Germany. The result was always more monumentality and he used a long colonnaded façade that may have also been inspired by Wiesbaden. We have attestation of many journeys by architects. Václav Skalník who worked in *Mariánské Lázně* (1818-23) had visited Britain and Josef Esch who transformed *Karlovy Vary* adopted the neoclassic style used also by the Viennese official architect Josef Kornhausel in *Baden bei Wien* (Zeman 2014).

Other trends also appear in spa towns, such as neo-gothic or neo-Romanesque, but these remained rare and occurred most often in small spas, as in the early-twentieth century with the regionalist options. There are two enlightening cases: in the original Trinkhalle (pump room and gallery) designed by Heinrich Hübsch in *Baden-Baden* (1839-42), one of the most important buildings for the birth of Rundbogenstil and its attempt to escape historicism; and the Arkadenbau (1834-38) in *Bad Kissingen*, designed by Friedrich von Gartner. Classicist styles stayed increasingly in favour, until a new ostentatious fashion spread, an eclectic mix of neo-Renaissance and neo-baroque that could extend to neo-rococo, which appeared between Paris and Vienna. Spa towns and seaside resorts played a central role, with the capitals, in the circulation of this lavish style. One of its promoters was Charles Garnier who built not only the Parisian Opera but also a thermal complex in Vittel (1884), a well-known casino in Monte Carlo (1879) and many buildings on the Riviera. This style became international for two reasons,

Vichy, The new baths by Barthélémy Jeanson, 1787.



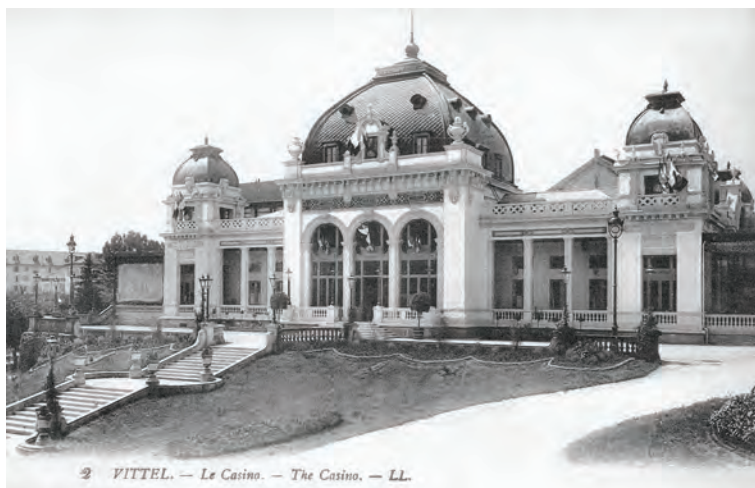
Monte Carlo, The extension of the casino by Charles Garnier, in Croquis d'architecture, 1879.

because quickly it looked like a visual and prestigious reference, and because many architects studied in Paris. The American scholars baptised this style “Beaux-Arts Architecture” (Drexler 1977). Around 1800-1900, *Karlovy Vary* received many beautiful buildings of this style: the theatre (1884-86) and Imperial spa (1893-95) designed by the international firm Fellner and Helmer (who worked in Vienna, Budapest, Prague, Sofia, Odessa, *Karlovy Vary* and Wiesbaden).

Examples of this style can be found also in *Baden-Baden* (Friedrichbad, Carl Dernfeld, 1869-77, and Augustabad, Josef Durm, 1890-93), in the Kurhaus in *Baden bei Wien* (Fassbender and Katscher, 1886). Many hotels adopted this luxurious style to compete with each other. *Bad Ems* is a spa town clearly characterised by the two periods: the classicist style for the Kursaal and adjoining colonnades until 1913, neo-baroque for the new Kurhaus-Grand Hotel which integrated old baths (1912). The architect Johann Gottfried Gutensohn also designed three spa villas in *Bad Kissingen* 1837-40) and the Marienkirche in *Mariánské Lázně* (1843-48).

The network between spa towns functioned completely in this period and France and Italy followed models from Central Europe, not so much in architectural style, but in technical and management procedures. Around 1900, the French and Italian perception of Central Europe mastery for thermal baths was strong. In 1901 the architect Giulio Bernardini (who gave *Montecatini Terme* its character by designing not only a series of emblematic buildings such as Tamerici Terme or the Excelsior, but above all the park that adds a major quality) travelled with the investors of the Società delle Nuove Terme Pietro and Luigi Bargiola (Massi 2008, 80) to visit the spas in Switzerland, Bohemia and Germany, where he closely studied the installations, the parks and their equipment. Bernardini left a report, *Un Viaggio alle Stazioni Balneari della Svizzera, Boemia e Germania* where he describes his visits to *Karlovy Vary*, *Mariánské Lázně*, *Františkovy Lázně*, *Bad Kissingen*, *Homburg*, *Wiesbaden*, and *Baden-Baden*, and where he shows consciousness of the link between cure and diversions. “Any modern bathing resort”, he writes, “shall not lack a series of major attractions, because the sojourn of the people who stay there shall not only be useful, but also pleasant on all accounts. All bathing resorts, especially *Karlsbad*, *Wiesbaden*, and *Baden-Baden* are far better than the Italian ones, not because they are characterised by a higher healing potential of the waters, but because they actually offer a wider range of comforts. We noticed in fact everywhere we turned there were glorious curative establishments, which contain the most modern amenities that medical science has to offer. There are comfortable well-furnished hotels, which are able to host the best guests. There are establishments for entertaining oneself in conversation or for leisure, whose exterior beauty resembles that of proper monuments, and which offer all sorts of comforts and facilities in wide, luxurious rooms”.

In *Vichy*, the same inferiority complex was apparent in the 1890s. In 1894, coming back from Germany where he noted the baths offer luxury, comfortable and entertainment with the layout prescribed by modern



Vittel, Vosges, France.
Casino (destroyed) of
Charles Garnier
(1825-98), postcard.

Mariánské Lázně. The view
of the New Baths (present).



science, Pr Paul Brouardel called on the Company to renew the baths (Morillon 1998). Placed in charge by the French State as State Architect of the renewal of the baths in Aix-les-Bains, and the complete renovation of the *Vichy* facilities, Charles Le Coeur travelled twice in Central Europe. In April 1893 he went to Aachen, *Baden-Baden*, *Karlovy Vary* and *Mariánské Lázně*. Very impressed by Friedrichbad in *Baden-Baden* and by Germanhydrologic installations, he became aware of the need to support the formidable competition from similar establishments in Germany, as he says in his report. After raw conflicts about his projects, he returned to Germany and the Austro-Hungarian Empire in April 1898; he visited the same spas, but more systematically Wiesbaden, *Bad Ems*, Homburg, *Bad Kissingen* and even Budapest. It is interesting to see his first proposal for the baths, a long and arcaded façade with two campaniles, maybe on the model of the just opened Nové Lázně (1893-96) in Marienbad. With reference to this building, inspired by Charles Garnier's architecture in Monte-Carlo (Zeman, Kuca, Kucová 2008), we can understand the nature of exchanges, not only the influence of France on the Czech Republic, but also of Bohemia on France. In 1885, the Principal Surgeon to the Royal United Hospital in Bath (and sometime Mayor of Bath), along with the City Architect, Major Davis, visited major spa towns in central Europe. On their return, new treatment rooms were built close to the King's Bath and new hotels constructed in the centre of the City.

In this common evolution of historic styles inside the spas, original options such as orientalism in the baths, and Art Nouveau in the new opera-theatre in *Vichy*, or baroque references in *Montecatini Terme*, also appeared.

Not only the style, but also the internationalisation of new building materials and construction methods were pioneered in the 'Great Spas'. They state new forms of engineering in the nineteenth century, such as cast-iron and concrete constructions, for example *Bad Kissingen* with the first known significant cast-iron construction, the Brunnenhalle/pump room (1841/42). Only two earlier but minor cast-iron constructions in spa towns are known: a small pavilion covering a well in Bad Weilbach (1832) and a roof construction in Wildbad (1836). The cast-iron construction was replaced in 1910-11 by another very modern building: The Wandel- und Brunnenhalle which shows a special way of exposing concrete that is without any earlier parallel in other spa towns and almost without any parallel in representative high buildings in general (one major example of a representative building exposing concrete is the "Königliche Anatomie" (1905-07) which had also been designed by the architect Littmann.

3.2.2. Assessment

The main comparison addresses the principal spa towns in Europe and to assess whether they have the potential to make a substantial contribution to the draft Outstanding Universal Value. This comparison was made in three steps:

- 1) With European properties already inscribed on the World Heritage List;
- 2) With sites on European National Tentative Lists;
- 3) With other European spa towns.

Criteria for selection

In the years 2006-08 the National Heritage Institute of the Czech Republic - after the deferral of the nomination of the Spa Town of Luhačovice by the World Heritage Committee ("in order to conduct a more thorough study of the nominated property, particularly in the framework of a global thematic study concerning thermalism") prepared and elaborated the details of an international project entitled: *Spas and the Spa Industry in the Czech Republic in the Context of the Spa Sector's Global Development*. The aim of the project was to "systematically analyse the development of spas and the spa sector in the Czech Republic through comparison with the most important spa resorts in Europe and elsewhere in the World". As a result, a booklet *West Bohemian Spas in the Context of the European Spa Heritage* was published in 2008 by Lubomír Zeman. The Czech Republic inscribed on its Tentative List "The West Bohemian Spa Triangle" (25/06/2008). At the same time contacts were made with other European spas and comparative research deepened.

In 2010, Andreas Förderer, working for *Baden-Baden*, published *Playgrounds of Europe. Europäische Kurstädte und Modebäder des 19. Jahrhunderts*. This was the first comparative analysis of eighteenth to early twentieth century European spa towns with an international character. It demonstrates the first scientific attempt to justify a serial approach to a World Heritage nomination, as recommended by ICOMOS. Therefore, the same year, an international conference "European Health Resorts and Fashionable Spas of the 19th century", was held in *Baden-Baden* and published in 2012 by ICOMOS Germany and the State Office for Cultural Heritage Baden-Württemberg (*Europäische Kurstädte und Modebäder des 19. Jahrhunderts*, edited by Volkmar Eidloth). These papers highlighted the present candidate spa towns, among others, as the most important spa towns of nineteenth-century Europe, and as being worthy of consideration for inclusion on the World Heritage List. A further detailed review, that constitutes a thematic study of European spa towns, was undertaken between 2014 and 2015 by an international expert group appointed to undertake this task by the Project's International Steering Group. Experts from all seven States Parties assisted them later. Their works appear in the bibliography.

From the first selection of around 40 spa towns, the expert group conducted a second stage by the diligent application of selection criteria that reduced this number to sixteen. These formed a tentative series under the project of *The Great Spas of Europe*. Each state party, if it was not previously the case, then included them on their Tentative Lists. The process of selection then continued in order to select those properties that made essential contributions to the series, as a whole, and therefore ultimately constitute the best and most representative property that contained all attributes of proposed

Outstanding Universal Value. The major reasons for deselecting some spas was a lower scoring when tested for authenticity and integrity, and also the lack of continuity of the medical function as a spa town to the present day. The result was the selection by the International Steering Group of eleven candidate spa towns as the best representatives of the European spa culture in the period from around the beginning of the eighteenth century to the 1930s, from the point of view of their:

- Geographical setting: the selected spa towns are located in all European regions where internationally important spas flourished during the time period concerned;
- Chronological aspects: the selected spa towns bear testimony to all periods of significant development, from the beginning of the eighteenth, the nineteenth and the first third of the twentieth centuries and, as a whole, they represent an outstanding example of the development of the European spa culture during this time period;
- Urban structure and architecture: the series includes all urban forms of spa towns such as those which evolved from earlier settlements with an old tradition of using healing water dating back to Roman or medieval times as well as those established intentionally as virgin spa settlements on natural mineral springs following the appearance of Enlightenment ideas promoting the importance of health and its natural sources. The series includes towns founded in various natural settings (in flat/steep or wide/narrow river valleys as well as in flat areas without significant waterways, places with dense forests or without them). The selected spa towns exhibit all types of dedicated spa structures such as bath houses, pump rooms, assembly rooms and colonnades as well as structures built for the diversion of spa guests (theatres, operas, casinos, sports grounds) most of which are excellent pieces of architectural heritage and became models for other spa ensembles worldwide;
- Variety of spa landscapes: the extremely important feature of all component parts of the series are large areas of thoughtfully designed public parks and gardens, many of them extending to the wider vicinity of spa quarters in order to enable promenading, leisure, exercise and sporting activities (therapeutic spa landscape), and the disposition and integration of urban layouts and spa functions within this;
- Function and use: all selected spa towns benefit from a number of mineral springs and all of them still exhibit a living spa function, the nature of which depends on the typology of mineral springs and their chemical composition (hot or cold, suitable for bathing, drinking or both). All major types of natural mineral springs are represented in the selected spa towns and, consequently, the series gives an outstanding example of diverse balneological procedures used in European spas with *The Great Spas of Europe* being at the forefront in introducing these methods;
- Role, international standing: the selected spa towns are those which can demonstrate high international profile throughout their history, which became important international meeting places and became places of inspiration of major artists. They are the places that largely contributed to the democratisation and emancipation of European society. Measurement of this aspect is through the consultation of primary sources, particularly the highly detailed annually-published seasonal guest registers (some of the most glamorous guest-books in the world), a particular trait of all the “Great” spas which used many strategies to entice those who want “to see, and be seen”;

- Authenticity and integrity: all selected spa towns meet criteria of authenticity and integrity, and the series as a whole meets the notion of compositional integrity.

The State Parties, which submit this nomination, share the expert opinion that the selected eleven spa towns provide optimal compositional integrity of the series. They are those that, together, can best demonstrate proposed Outstanding Universal Value.

The principal contribution of each of these eleven spa towns that make a substantial contribution to the proposed Outstanding Universal Value is summarised in 3.2.3.

The criteria for selection are summarised in tables that follow.

Comparison with properties in World Heritage List

From data posted on the UNESCO World Heritage Centre website, there are 434 cultural World Heritage Sites in Europe and North America (as of August 2018) and of these there are 101 urban sites on the World Heritage List for geographic Europe. However, most of them do not have any spa function and were inscribed, in particular, because of their architecture. Some properties included or still include mineral springs and sometimes bathing structures, but – with the exception of the *City of Bath*, which is included in the current nomination – none of them is a true spa town and they were inscribed for other themes and values than those that are characteristic for the nominated property (see table A).

For example, Aachen, in Germany, a spa town from the Roman times to the nineteenth century, has lost the majority of its spa function; although hot springs are still available for bathing, operated by a not-for-profit trust, and there are some spa hotels. Only the cathedral is inscribed on the World Heritage List for the significance of its architecture and archaeology. Another interesting example is Bagno Vignoni in the extensive Val d'Orcia cultural landscape World Heritage Site. Its thermal waters, used since Roman times, flourished in medieval times around a charming rectangular tank of sixteenth century origin in the “Square of Sources”. It always remained a small and comparatively simple spa, however.

Apart from the *City of Bath*, the only other city that must be taken into consideration, because it includes a famous spa tradition, is Budapest (already inscribed as a World Heritage Site, although not as a spa: “Budapest, including the Banks of the Danube, the Buda Castle Quarter and Andrassy Avenue”). Budapest’s ancient and still continuing bathing culture follows the Roman and Ottoman traditions. There are some 120 hot springs in the city. Spa ensembles were created in the late nineteenth and early twentieth centuries. The springs feed seventeen thermal baths in the city and three of these have medical departments. The nature of bath treatments in Budapest mostly differs from those used in the nominated property and corresponds rather to a centuries-long tradition of cleansing baths and joint bathing in thermal water known already in ancient times (even before the arrival of the Romans). Drinking cures with associated promenading and other medicinal procedures are used only sporadically. Budapest was inscribed on the World Heritage List in 1987 under Criteria (ii) and (iv), but not as a spa despite the use of hot springs in the City for their medicinal and recreational properties. Neither the original inscription nor the extension (2002) referred to spas. Compared with the nominated property, Budapest represents a somewhat different typology, a special place with twin cities that are primarily a capital with its own identity - one that is not

necessarily of a spa culture. Nonetheless, the exceptional merits of the spas in the city are acknowledged.

Comparison with properties in the Tentative List

The spa towns included on national Tentative Lists are listed in the table; there are two kinds of sites, spa towns included in the first project *The Great Spas of Europe*, on which we comment later, and some mineral springs with medicinal uses included in cultural or natural landscapes.

The first spa town to be placed on a national Tentative Lists was the town of Luhačovice (Czech Republic) in 2001, followed in 2008 by the Belgian town of *Spa* and the three towns of the West Bohemian Spa Triangle (*Františkovy Lázně*, *Karlovy Vary*, *Mariánské Lázně*). The nomination for the Luhačovice property was considered by the World Heritage Committee in 2006/07 and deferred to permit a more thorough study of the nominated property, particularly in the framework of a global thematic study of thermalism.

In 2014, the seven states parties involved in the transnational collaboration of *The Great Spas of Europe* placed the sixteen tentative members of the proposed serial nomination on their respective tentative lists. Apart from the eleven spa towns in the current nomination, five others were included as part of a potential series - namely Bad Ischl (Austria), Bad Homburg vor der Höhe (Germany), Bad Pyrmont (Germany), Wiesbaden (Germany), and Luhačovice (Czech Republic). The deselection of these five towns was a result of a lengthy process undertaken by experts. Whilst the reasons for deselecting these towns are summarised below, they are still included in the global study of European spa towns that forms part of the assessment (3.2.2.4).

At present, the Czech Republic retains *Karlovy Vary*, *Františkovy Lázně* and *Mariánské Lázně*, and the spa at Luhačovice in its Tentative List. Further examination of the Tentative Lists as of the end of May 2018 has been undertaken. This shows that there is no other spa town identified on any Tentative List other than the 2014 Lists of the States Parties contributing to *The Great Spas of Europe* nomination.

Spa Town Country	Completeness of attributes in terms of OUV	International standing and influence	Satisfactory degree of integrity	Satisfactory degree of authenticity	Still living tradition as a spa town	Significant contribution to the OUV
Bad Homburg Germany						
Bad Ischl Austria						
Bad Pyrmont Germany						
Luhačovice Czech Republic						
Wiesbaden Germany						

Yes No

Fig 13: Attributes of the assessed properties on the Tentative List

However, there are some entries for extensive areas such as cultural landscapes, national parks or cultural routes which may include a spa town. In August 2017, Hungary proposed on its Tentative List, “Balaton Uplands Cultural Landscape”. “Thermal bathing” is evoked in the description among others activities linked with this area, including agriculture, fishery, viticulture, basalt quarrying, etc. But if Lake Hévíz is presented as a “one of the largest hot karst water/curative water lakes in the world” and as a place where “the curative effects of the lake have been used since the eighteenth century without interruption”, the local infrastructure, a kind of pile dwellings upon the lake, has never reached the level of an international spa town.



"Thermae Bath Spa has sustained the continuing spa function of the *City of Bath* and was completed in 2003

Internal comparison of a sample of European spa towns

From this large number of health resorts and spa towns in Europe, a study group of 42 European spa towns was chosen by the experts to cover the subject in time and in a broader geocultural region. This group reflects the complex situation of political entities in the nineteenth century, which were sometimes very different from the present situation. These important European spas were tested on their role in the development of the European spa town and their function as meeting places of a proto-European society. Their actual status was compared to their surviving historical appearance to evaluate their integrity, their authenticity and their actual function. This was undertaken to determine their potential contribution to a series that represents the unique urban typology and outstanding societal role *The Great Spas of Europe* had between around 1700 and the 1930s. It is clear that many European countries which are not mentioned, are part of the phenomenon and can contain examples evidencing the important role played by spa towns in Europe for some 200 years.



Fig 14: The geo-cultural regions in Europe based on documents of the Institute Ständiger Ausschuss für geographische Namen in Austria

Following actual state borders
Following cultural proximities

Western Europe (Belgium, France, British Isles)

The eighteenth century in Western Europe saw an important and very early development of spa towns: *City of Bath, Spa*, followed by Bagnères-de-Bigorre, a French spa in the Pyrenees in development at the end of the seventeenth century (with a Waux-Hall since 1775 and equipped with 25 bathhouses in 1787), Bagnères-de-Luchon, launched in the 1760s, and Plombières, in Lorraine, constructing many baths during the eighteenth century. Many springs became famous and received aristocracy and foreign guests. Western Europe also appears as the most dynamic region for creating spa towns during the nineteenth century, sometimes with the support of the central government in links with a public health policy, along with Central Europe. However, private initiative became essential in the second half of the nineteenth century and favoured the development of luxurious spas capable of competing with those of Central Europe. Before the World War I, hundreds of spas existed or were planned in connection with increasing numbers of customers, mostly a bourgeois clientele.

One spa town, only, merits consideration in Belgium: *Spa*; even if there are other springs, such as Chaudefontaine.

From an early period, the use of mineral and thermal waters has been controlled in France. King Henri IV in 1605 created the “Surintendance des eaux minérales” to manage waters and baths. Some spas developed thanks to the presence of sovereigns and members of the court, such as Louis XIII in Forges-les-Eaux in the 1630s. *Vichy* and Bourbon received great writers of the French classicism like Mme de Sévigné. The eighteenth century witnessed many spas in picturesque mountains of the Pyrenees, developed in connection with the English Grand Tour, such as Bagnères-de-Bigorre and Bagnères-de-Luchon. Even if some places received new buildings, as at *Vichy*, Plombières or Bagnères-de-Bigorre during the 1800s, it was during the Second Empire (1851-70) and the Belle Epoque, that France reached its golden age - as was the case also of Central Europe.

It was a result of several factors: balneotherapy became a medical science organised by the state and taught at universities; new spa facilities including new bath houses, prestigious hotels and villas, casinos and theatres were built; visitor numbers grew as a consequence of the rise of the middle class and the arrival of the railway in most regions. A true spa capitalism, combining industrialists and doctors, developed with private owners becoming more and more important. However, internationalisation occurred unevenly. Around 1900, 110 spa towns were active in France. Among them, seven have been retained in this study as the most important for their history, urban form, spa heritage and international standing. These are located in the principal mountain regions of the Pyrénées, Massif Central, Alpes and Vosges.

The French spa towns that reached the greatest fame during the nineteenth century sometimes had a long history as, for example, Plombières, with a European reputation in the sixteenth century, or *Vichy*, already frequented in the seventeenth century by members of the court. Some others are typical creations of the spa frenzy of the second half of the nineteenth century. This is the case of Evian, Châtel-Guyon and especially Vittel, which did not exist in 1850 and achieved great renown in 1900, and especially in the 1930s. The most important, the French model, and the most famous in the world, remains *Vichy*, which qualified itself as the “queen of spa towns”.

There are estimated to be some 1,500 mineral springs and medicinal wells in the United Kingdom and 3,047 in Ireland, and these were often used under the influence of the church. Two Irish villages adopted the name 'Spa' and eight small spa towns developed around a spring; of these four are of interest, but Mallow was until the end of the nineteenth century, the premier spa town in Ireland and was considered to be the 'Irish Bath'. In the United Kingdom, over 500 of these springs have been recognised as having authenticated medical properties as well as having a structure such as a pool, wellhead, fountain or pump house. About a hundred of these medical springs developed into or within a settlement but many of these did not thrive as a spa town. Three spa towns over and above the *City of Bath* are of special interest: Buxton, Harrogate and Mallow.

Retained as a component part of *The Great Spas of Europe*
SPA, Wallonia, Belgium

The GREAT
SPAS of Europe

Spa is not only the city from which comes the generic name "spa", but it played a central role in the eighteenth century in launching the international movement with its association of care, gambling and mundane physical activities: so, the walks around *Spa* were designated by the hours at which it was fashionable to be seen. *Spa*, then in the archbishopric of Liege, also saw the construction of the first casinos, especially the still existing Waux-Hall. Cosmopolitanism characterised this place, which remained a village in the beginning, but expanded to become a European model. *Spa* continued to develop during the nineteenth century, thanks to the support of the kings of Belgium.

The substantial contribution of *Spa* to the series has three fundamental aspects. First of all, from the early seventeenth century, as progenitor of the recognition of the medical properties of water, *Spa* became internationally renowned all over Europe, to the point that the name "Spa" became generic in English, and afterwards all over the world. Secondly, from the early eighteenth century *Spa's* landscape served for both hydrotherapy and physical activities, a network of walks being created that linked the urban and thermal attributes of the town to the various springs in the surrounding countryside. The third element is its early cosmopolitanism and its role as a model for the search of an international standing.

Retained as a component part of *The Great Spas of Europe*
VICHY, Auvergne-Rhône-Alpes, Allier, France

The GREAT
SPAS of Europe

Vichy, the most popular spa town in France, accompanied the evolution of spas through its historical stages: used in Roman times, and in the seventeenth century by members of the Royal court, the spa developed at the end of the eighteenth century with new baths and a pump room. Napoléon I decided to create a park, which became the embryo of the layout that Napoleon III and his engineers designed according to the principles used by Haussmann in Paris. Boulevards were laid out from the railway station to the baths and to the park that Napoleon III created along the river. Around 1900, the city, with a worldwide reputation ("reine des villes d'eaux"), was embellished with oriental baths, an Art Nouveau casino, covered galleries and pump rooms, and welcomed more than 100,000 visitors in the 1910s and nearly 150,000 by the late 1930s.

Not retained

AIX-LES-BAINS, Auvergne-Rhône-Alpes, Savoie, France

Aix-les-Bains, first from the eighteenth century, and then during the romantic period attracted a great attendance. Baths and a Vauxhall were built in 1783. When the town became French in 1860, the waters belonged to the state, but private investments multiplied especially in terms of palaces and villas that in 1900 crowned the city. At this period, Aix had two casinos, and a hippodrome. Baths and casinos were regularly enlarged, however, and lost much of their character during the second half of the twentieth century. Although the city remains one of the first French spas, and the beautiful natural site is generally well preserved, its architectural heritage has commonly lost its original function with palaces transformed into apartments. Although the thermal baths are no longer the main activity of the town, there is still some spa town spirit, albeit changed because of the proximity of Chambéry and of activities linked with the lake and the ski station.



Modern spa facilities,
Aix-les-Bains.

Not retained

BAGNÈRES-DE-LUCHON, Occitanie, Haute-Garonne, France

The Royal intendants of the province developed the baths in the eighteenth century and designed long promenades. The reputation of the waters was because of their use for inhalation, for a long time practiced in a cave. In the Romantic period English and Russian people frequented the place. Large neo-classic baths, still preserved, were built in 1854-58, as were picturesque villas evoking Switzerland and Russia. Between the springs and the old city, a large spa town grew around the casino and its park. Successful during the twentieth century, the spa however lost its internationalism. In 1970, a huge vapourarium was built in the perspective of the old promenade, blocking the view of the mountains. The reason for not including the spa in the series was principally integrity and authenticity, there being only part preservation, although spa activities are maintained.

Not retained

CHÂTEL-GUYON, Auvergne-Rhône-Alpes, Puy-de-Dôme, France

Châtel-Guyon is so exemplary of the creation ex-nihilo of a spa town at the end of the nineteenth century by a combination of bankers and doctors that Maupassant, who took the cure there for a long time, wrote a novel, *Mont-Oriol* (1887) about it. Its growth was very fast, but from around 1930, this ceased. The key buildings, apart from the magnificent baths in regional style (1906), suffered from the decline of the resort in the 1970s. The palaces are greatly altered. The principal reason for not including the spa in the series was integrity and authenticity.

Châtel-Guyon spa
(present day).



Not retained

ÉVIAN-LES-BAINS, Auvergne-Rhône-Alpes, Haute-Savoie,, France

The plan of the city was determined by its location along the shore of Lake Geneva where the baths, the first hotels and the casino were built. The pump rooms are installed at the foot of the bluff on which the hotels stand. The true development began in 1858 with the Société anonyme des eaux minérales d'Évian which managed to obtain a monopoly. Around 1900, the spa was at its peak with new baths, a new Art nouveau Cachat pump room, Royal Hotel and a casino pastiche of St. Sophie. Evian became a well-known spa with international attendance, and diplomatic activities. But hydrotherapy became more and more secondary, and now, while the water is exported all over the world, the therapeutic function is small; the ancient baths are transformed into an exhibition centre, and the Cachat pump room partly into offices. As an international spa Evian has been a "Great spa", but it has lost a large part of its spa identity, the principal reason for not including the spa in the series.



Evian, wall paintings
in the former hydrotherapeutic
establishment

Not retained

PLOMBIÈRES-LES-BAINS, Grand Est, Vosges, France

Plombières has had a European reputation since the sixteenth century, and underwent a great urban development during the eighteenth century, with six baroque baths, then neoclassical, built between 1750 and 1810. The Emperor Napoleon III favoured Plombières as well as *Vichy*, under his tutelage new luxurious baths, a large hotel, and a church were built and the railway arrived. From the perspective of heritage, Plombières is the best-preserved eighteenth century spa in France, as well as having an important ensemble of the time of Napoleon III with baths, hotel and park. But in the 1900s, Plombières failed to maintain its international reputation compared to rising spas like its neighbour Vittel, Evian or Aix-les-Bains. During the twentieth century, its reputation has been reduced to the national level.



Plombières, the
Bain Tempéré

Not retained

VITTEL, Grand Est, Vosges, France

Vittel is one of the most significant successes of new spa towns in nineteenth century France. Its founder created a few emblematic buildings in a large park, including oriental baths, a casino, a grand hotel and a gallery with designs by Charles Garnier, the well know architect of Parisian Opera and of the casino in Monte-Carlo. Very famous, Vittel followed the architectural trends, adopting Art Nouveau for its 1900 gallery, then Art Deco to renew the gallery and for the new hotels. Now Vittel remains well known for the bottled waters and hosts the Club Méditerranée. The spa has lost a large part of its hydrotherapeutic function, becoming more a wellness centre.



Vittel, the Great
Gallery restored

Retained as a component part of *The Great Spas of Europe*
CITY OF BATH, Somerset, UK

The **GREAT**
SPAS of *Europe*

The *City of Bath*, already inscribed on the World Heritage List, is the premier and most celebrated spa town in the British Isles, and one of the most important in the world. It has played a key role since 1700 in the creation of the spa town concept, with the association of the therapeutic function and the development of a polite society (symbolised by the “Rules of Bath”), which resulted in an original urban design with parades, Palladian terraces and crescents that became models of world importance.

The contribution of the *City of Bath* in the series is not only in urban form and exceptional architecture, but also to be one of the first spa towns where a polite society met. On the medical level, *City of Bath* also had a pioneer role in diagnostic medicine and in the use of the surrounding landscape for exercise and recreation as part of the cure. The city brings to the series an important step in the history of spas, because it is at the beginning of the process and accentuates its orientation, as a model, in the connection between medical care and leisure.

Not retained

BUXTON, Derbyshire, UK

Buxton was developed by the Duke of Devonshire to compete against Bath; there are distinctive urban forms, together with a crescent of 1780, copied from the famous spa. Buxton did not contribute to a wider European culture or the development of medicine. It is no longer active as a spa.

Not retained

HARROGATE, Yorkshire, UK

Harrogate underwent an important development in the eighteenth century, under the name “Harrogate Spaw”. It was the first town to introduce the name of the Belgian spa town in England, from when the word “spa” spread. The town has been partly built around the Stray, a large protected public common, since 1778. Harrogate did not contribute to a wider European culture or the development of medicine. It is no longer active as a spa.

Harrogate Spa,
Yorkshire



Not retained

MALLOW, Ireland

Mallow, at one time the premier spa in Ireland, flourished in the nineteenth century, but declined in the twentieth century. Mallow did not contribute to a wider European culture or the development of medicine. It is no longer active as a spa.

These three towns are of national importance but none compares with the composite property of *The Great Spas of Europe*.

Spa Town Country	Completeness of attributes in terms of OUV	International standing and influence	Satisfactory degree of integrity	Satisfactory degree of authenticity	Still living tradition as a spa town	Significant contribution to the OUV
Spa Belgium	Yes	Yes	Yes	Yes	Yes	Yes
Vichy France	Yes	Yes	Yes	Yes	Yes	Yes
Aix-les-Bains France						
Bagnères-de-Luchon France						
Châtel-Guyon France						
Évian-les-Bains France						
Plombières France						
Vittel France						
Bath United Kingdom	Yes	Yes	Yes	Yes	Yes	Yes
Buxton United Kingdom						
Harrogate United Kingdom						
Mallow Ireland						

Yes	No
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Central Europe (Austria, Czech Republic, Germany, Switzerland, Hungary, Lithuania, Poland)

When discussing eighteenth and nineteenth century Central Europe, the political situation of this region in the eighteenth century, as a complicated patchwork of hundreds of entities, must be taken into consideration. Kingdoms, principalities, duchies, counties, Free Imperial Cities and other types of ownership and dependencies continually changed with weddings, legacies and wars, while forming the very abstract community of the Holy Roman Empire (800-1806).

After the instability caused by the French Revolutionary and Napoleonic wars, the territories were first consolidated with the Congress of Vienna 1814-15 confirming the Austrian Empire (1804-67) and later the Austro-Hungarian monarchy (until 1918) as the biggest player. The whole large Central European area was further consolidated after most of the German territories - after the French-German war 1870-71 - formed the German Empire (1871-1918). It is important to realise these changes to understand the spectacular development of spa towns in the nineteenth century in Central Europe, where the question of “how can we live together” was crucial for societies who tried to get connected. The situation changed once more after the two World Wars, and the end of the cold war that leaves us today with a totally different situation. Starting mostly at the end of the seventeenth century with small settlements around springs, already well known, the first modern spa towns were created with princely support. They offered for a larger

public, close to the water, amusements known from princely summer residences. Spa towns like Aachen and Bad Pyrmont had a fame that was similar to *Spa* in Belgium. Today, Wilhelmsbad and Bad Brückenau still give an idea of these early spa towns, which themselves were arranged like one big summer residence.

During the revolutionary period in France and the subsequent Napoleonic wars, many French spas lost their clientele and the relatively secure Central European spas became increasingly popular. They attracted many celebrities, including crowned heads and the nobility, as well as famous artists, writers, poets and composers. They offered a safe and attractive “multinational” milieu, where often a liberal spirit was adopted, offering the same services for anyone who could afford to pay. Together with the increasing wealth of the bourgeois class and a new focus on health, spa towns emerged like mushrooms (see also Chapter 2.b).

In the later eighteenth and early nineteenth century, the region around *Karlovy Vary*, *Františkovy Lázně* and *Mariánské Lázně* started to attract customers from all over Europe. In the second half of the nineteenth century, spa towns in Central Europe enjoyed a major boom with the Austrian Empire taking the lead in the development while trying to manage the multinational composition of its territory. With a profoundly changing society some Spa Towns became prototypes of a new way of life by attracting a large multinational public as a result of the growing railway network, thus providing the first evidence of mass tourism. Towards the end of the nineteenth century, the popularity of spa resorts attained a dimension of “spa fever” leading to large investments in the face of growing competition with other spa towns, and also with tourist destinations in the Mediterranean countries.

Today, important historical spa towns of Central Europe are located in all countries; some are in our study, but this does not mean that other countries like Croatia, Serbia and Slovenia do not have important health resorts. If we take the example of Slovenia, the use of natural resources like thermal, thermal-mineral, and mineral drinking water, climatic factors, peat, seawater and brine, salt pan mud, aerosols for inhaling, mud with healing properties, and other mineral peloids is very common even today. But there are only two small spa towns of national importance, which never became meeting places of international interest: Radenci spa has a renowned mineral water discovered in 1833, and then bottled and served even at the Imperial Court in Vienna, and the Vatican. But even if the large Kurpark has been preserved in the central part of the small town its historic authenticity and urban integrity has been compromised in the twentieth century. At Rogaška Slatina mineral water was already used since the sixteenth century and the Spa House of the nineteenth century, with its famous crystal Hall, and the Kurpark still give an impression of this rather small spa town.

The influence of the Austrian Empire on the development of spa towns in the nineteenth century goes far beyond the actual frontiers of Austria. Today, several small spa towns exist. They are always directly linked to mineral springs, but often in combination with climatic health resorts or sanatoria. Some of them only developed in the twentieth century, with a minimum of infrastructure like accommodation or nowadays a modern thermal bath. Apart from *Baden bei Wien*, two other towns in Austria have a long tradition as spa towns: Bad Ischl and Bad Gastein.

Many known springs of the Bohemian Kingdom were developed in the eighteenth and nineteenth century into spa towns, sometimes in close connection to Vienna.

Bohemia was, in the eighteenth century, part of the Habsburg Monarchy and then became part of the Austrian Empire from 1806 until its dissolution in 1918.

Before the proclamation of the German Empire in 1871, many almost independent domains existed inside today's Germany. In the course of the nineteenth century many local princes realised that it was of interest to have more informal meeting places apart from their traditional residences and that a spa town could serve for the development of the whole country. The noble privilege of "taking the waters" became more public, and town planning was opened to investments. Thus, many spa towns in Germany reflect the ambition to become a *Great Spa of Europe* and some of them managed to reach that status. Many of them represented formerly strong territories that managed to attract, through their spa towns, an international clientele (at least for a time) and thus deserve special consideration. From some hundred spa towns in Germany a careful selection has been made especially from among *Bad Ems*, *Bad Homburg*, *Bad Kissingen*, *Bad Nauheim*, *Bad Pyrmont*, *Bad Wildbad*, *Baden-Baden* and *Wiesbaden*.

Switzerland still has about sixty thermal baths, including very recent buildings, because of renewed interest in this activity. This country played an interesting historical role. Baden was famous throughout Europe in the fifteenth century, but two factors prevented its springs from giving birth to large spa towns. Firstly, access to certain springs was difficult. Those of Pfeffers, famous from the Middle Ages, had to be piped to Bad Ragaz. Lack of space to develop a city was also an issue. Secondly, in a change of activity that began very early, international sites like St. Moritz gradually opted for winter activities, such as curling or skiing, and today the crenotherapy often leaves room for climatotherapy and wellness. Important infrastructures have been created, such as the beautiful Trinkhalle of Tarasp (1875) installed along the river like the old Sprudel in *Karlovy Vary*. Ragaz imitates *Baden-Baden* with its Conversationhaus, and also for its Trinkhalle. Everywhere large hotels and sanatoria are built, especially in St. Moritz, but very often, modern buildings are now rebuilt to meet these new functions. Leukerbad, a very old spa, illustrates this modernisation with its current thermal complexes.

Hungary possesses many mineral, mostly thermal springs. The country has a long and specific spa culture as it is shown by the case of Budapest (see 3.2.2.2) where the bathing culture follows Roman and Ottoman traditions at the same time and where baths were present in the city-centres since the sixteenth century as part of the urban infrastructure. Budapest was never a spa town but gained a metropolitan standing around 1900 with realisations like the famous art-nouveau Gellért-Baths (1912-16).

There are other very original spas in Hungary for example the "Cave Bath" at Miskolc-Tapolca, but only a few spa towns. One of them is part of the Balaton Uplands Cultural Landscape since 2017 on the National Tentative List: Lake Hévíz, is one of the largest hot water lakes in the world used since the eighteenth century for bathing and medicinal purposes. But the last thermal baths building dates from 2006 and there is no historical town structure left. In Hungary, which is one of the leading spa countries in Europe, both the authenticity and integrity of several other historic spas were damaged by extensive reconstructions and the constructions of new, modern spa facilities following the massive boom of the spa industry in the 1990s.

In the Baltic states seaside resorts have a connection to the European tradition: Pärnu, Haapsalu and Kuressaare in Estonia and Jurmala in Latvia can serve as an example. It is only the spa town of Druskininkai inland in Lithuania that is of national significance.

Spa towns in Poland undoubtedly constitute an important part of the European spa tradition. There are dozens of functional spa resorts with different architectural character and various states of conservation. They can be found, in particular, in the mountainous territory of Silesia and Małopolska ("Lesser Poland") close to the border with the Czech Republic and Slovakia. Due to the difficult circumstances of Polish history in the nineteenth century, Polish spa towns remained rather provincial. Some of them were influenced by local traditional architecture with wooden structures inspired mainly by the building traditions of the Carpathians. For example, in the southern part of Małopolska, the spa of Iwonicz-Zdrój is a small spa town with preserved historic buildings including an interesting promenade and a large spa park.

In Silesia, until 1945 a part of Germany, there is a group of spa towns with mineral springs and spa buildings following the general development of the spa industry in the nineteenth century. The most important places include Szczawno-Zdrój (Bad Salzbrunn) in Lower Silesia with several large spa and treatment buildings and, in particular, with richly designed colonnades. As a spa, it was popular already in the first half of the nineteenth century.

The largest and oldest spa town in the territory of Ziemia Kłodzka (Glatz), which was part of the Bohemian Kingdom until 1742, is Ladek-Zdrój (Bad Landeck). The symbolic construction of the spa town is a bathhouse with a distinctive cupola combining thermal baths with a drinking hall covering several mineral springs. Another example in the region is Kudowa-Zdrój (Bad Kudowa) with its neo-Baroque drinking hall ("Pijalnia wód mineralnych"), established in 1853 and rebuilt in the 1930s.

It is necessary to mention also the spa towns which used brine as a primary treatment source. To make use of the brine and enable inhalation of iodine-rich air, special constructions, the so-called graduation works (Gradierwerke, *teżnie* in Polish) were built, for example in Ciechocinek in Northern Poland in the first half of the nineteenth century. The most interesting spa towns in Poland are Krynica-Zdrój and Świeradów-Zdrój (Bad Flinsberg) in the former German Silesia. Modern Poland has many interesting spas, but their attributes are already well represented in towns forming *The Great Spas of Europe* and none of them can be regarded as making a substantial contribution to the selected series, although they are evidence of the influence *The Great Spas of Europe* had on various other curative resorts based on mineral springs.

The actual frontiers of Romania date to the end of World War I. In the complicated history of the multi-ethnic Romanian lands in eighteenth and nineteenth century Transylvania in the northwest was, from 1711, under the domination of the Habsburgs, and stayed a part of the Austro-Hungarian Empire until 1918. This region was influenced by the development of European spa towns, and two gained particular importance: Baile Herculane and Vatra Dornei.

In Moldavia and Walachia, spa towns only developed at the very end of the nineteenth century with a focus based on mineral water therapies, for example in Baile Govora. Although Romania has many mineral springs, the Romanian elite in the second half of the nineteenth century went to foreign spas like *Karlovy Vary* and *Mariánské Lázně* "to take the waters" (Hadju 2010). This is evidence of the European spa culture attracting an international clientele as a special way of life and the reputation of some of *The Great Spas of Europe* as trendsetters of the whole movement.

As in all the provinces of Austro-Hungarian Empire, Slovakia developed a few spa towns, several of which remain, but they were rather modest compared to other regions.

They developed further after Czechoslovakia was created in 1918. Beginning in this period there were big investments in the spas to enable the wider public to be treated. Among the present spa resorts, some historical buildings remain, but due to political changes, a rather mountainous morphology and a remote location from important European capitals, those places did not have international standing. Among some twenty smaller spa towns in modern Slovakia, Turčianske Teplice (German: Bad Stuben; Hungarian: Stubnyafürdv) is considered as one of the oldest spas in Europe, first mentioned in a text dating from 1281 (Aqua Calida). Its size and standing was small and large modern buildings dominate the place today. Another more distinctive spa town is Trenčianske Teplice (German: Trentschantepnitz; Hungarian: Trencsénteplíc). The Illésházy, a Hungarian aristocratic family, developed the spa town until the beginning of the nineteenth century. In 1835, it was bought by the Viennese financier Jozef Sina and remodelled as a fashionable spa resort where in 1886-88 a spectacular Turkish bath in Moorish style was built by his daughter, Iphigenia de Castries d'Harcourt. Unfortunately, during the second half of the twentieth century, the urban structure of the spa town was damaged by large modern buildings, mainly hotels and new spa facilities. The most important spa town in Slovakia is Piešťany, which gained international fame at the end of the nineteenth century.

The following basic review of those countries is addressed in alphabetical order (by country).

Retained as a component part of *The Great Spas of Europe* ***BADEN BEI WIEN, Austria***

**The GREAT
SPAS of Europe**

The contribution of *Baden bei Wien* lies in its immediate vicinity to a European metropolis (Vienna). Since the fifteenth century, the city has been the favourite spa of the Holy Roman and succeeding Austrian emperors of the ruling Habsburg family. In a unique way, it combines the architecture of the beginning of the nineteenth century ("Biedermeier") with the architecture and infrastructure of the turn of the twentieth century when Baden became a world-class resort. The historical use of the town has left a belt of villas, parks representative of the nineteenth century, and a rich musical heritage linked to Wolfgang Amadeus Mozart, Ludwig van Beethoven and Johann Strauß.

Not retained ***BAD GASTEIN, Austria***

Bad Gastein lies in the midst of the Hohe Tauern National Park. The Romans settled in the Gastein Valley more than 2,000 years ago. In the early Middle Ages, the local springs were used for bathing in open-air wooden pools. The fame of Gastein's springs reached its peak in the sixteenth century when Paracelsus pointed out its healing powers. In 1791-94, a Spa Chateau (Badeschloss) was built under the patronage of the Salzburg Count and Archbishop Hieronymus von Colloredo. In 1840, the famous Gastein Waterfall was staged with a height of 341 metres. From 1840 to 1909 several Palace-Hotels were built, including The Grand Hotel de l'Europe (1906-09), which was formerly one of the largest hotels in the Austro-Hungarian



Empire. In Gastein, a Peace Conference was held in 1865, where peace was successfully negotiated by Denmark, Prussia, and Austria, and a Tripartite Agreement was agreed by Austria, Germany, and Italy in 1878. During Bismarck's time, Gastein was nicknamed the "Spa of Diplomats". Due to the Alpine landscape, this spa location could not expand to metropolitan dimensions. While overall integrity is good some spas are closed and neglected; although modern spas continue under Austrian health insurance. The property does not have the potential to make a substantial contribution to the proposed Outstanding Universal Value of the Series.

Not retained

BAD ISCHL, Austria

Situated in the heart of the Salzkammergut (Salt Chamber), Bad Ischl is a famous spa with a long tradition: it is the oldest saline spa in Austria. It was first mentioned in 1262 as Iselen. In 1419, Archduke Albert V of Austria decided that the seat of the local Salt Chamber would be at the Wildenstein Castle and Ischl was granted the privileges of a market town by Emperor Frederick III in 1466. A first salt mine was opened in 1563, and a salt evaporation pond (saline) followed in 1571. When brine came into use for medical purposes in the early nineteenth century, Ischl soon became a fashionable spa resort. The time of the spa's greatest prosperity lasted from 1849 to 1914.

The old salt baths in the former mines were so successful that another saline bathhouse (Tänzlbad) had to be built in 1825 to satisfy the demand. This was followed by the Trinkhalle in 1829-31, Kaiservilla in 1853-54, Villa Cottage (the Teehaus Marmorschlössl) in 1859-61, Kurtheater 1826-27, Kurhaus 1873-75, Seeauerhaus (Hotel Austria), Hotel Elisabeth (Hotel Tallachini, 1844), and Villa Lehar in 1912.

This fashionable spa resort has a record of notable guests, including Prince Klemens Wenzel von Metternich and Archduke Franz Karl of Austria. In 1849, Franz Karl's son, Emperor Franz Joseph I of Austria, chose the town for his summer residence. However, the greatest share of credit for Bad Ischl's fame is owed to the Habsburg Imperial family who used to stay here in a building named Imperial Villa (Kaiservilla). Bad Ischl has preserved its appearance of architectural Classicism to this day, thanks to its structures in the typical Austrian Biedermeier style, complemented with details of various styles of Historicism, including Art Nouveau. Bad Ischl represents a specific type of an Alpine salt spa town with mineral springs. However, from the European point of view Bad Ischl remained a relatively small spa resort which did not reach the size and international profile of *The Great Spas of Europe*, the principal reasons for not including it within the series. The town retains a living spa tradition.

Retained as a component part of *The Great Spas of Europe*

FRANTIŠKOVY LÁZNĚ / FRANZENSBAD, Czech Republic

The contribution of *Františkovy Lázně* is based on the specific urbanism of the town founded at the end of the eighteenth century as an ideal spa town with a united architectonic look. Characteristic is a triple belt of parks and an inner and outer spa landscape. Aside from the extensive use of mineral waters, the town of *Františkovy Lázně* is the oldest peat spa in the world and inspired a number of musical and

Bad Ischl, the Pump room,
now the Tourist office



The GREAT
SPAS of Europe

literary works by world known authors. Thanks to its reputation for treating women's illnesses, ladies used to come here unaccompanied by men. Thus, *Františkovy Lázně* became a place of emancipation, connected with the beginning of democratisation.

Retained as a component part of *The Great Spas of Europe*
KARLOVY VARY / KARLSBAD, Czech Republic

The GREAT
SPAS of Europe

The contribution of the town of *Karlovy Vary* is based on the character and urbanism of a large extended spa zone with an extensive surrounding spa landscape with a network of walking paths and a number of solitary buildings. The unique composition of mineral springs and innovative methods in balneology made *Karlovy Vary* one of the most famous spas in Europe. It has been visited by members of royal families, high aristocracy and artists, who found their inspiration here. *Karlovy Vary*, called 'The largest open air salon of Europe' and 'the chessboard of Europe', became a prototype of mutual tolerance and a model of a united Europe.

Retained as a component part of *The Great Spas of Europe*
MARIÁNSKÉ LÁZNĚ / MARIENBAD, Czech Republic

The GREAT
SPAS of Europe

The contribution of *Mariánské Lázně* is based on its distinctive urban plan with a large natural landscape park in the centre of the spa, surrounded by historic buildings in the extended spa zone. 40 mineral springs rise here, a further 160 acidic springs are located in the surroundings. Today, spa treatments are still carried out in the original spa buildings, which retain their original interiors and equipment. *Mariánské Lázně* was a traditional meeting place of members of royal families, aristocracy and a place of world politics, where important political negotiations took place. It was of considerable importance to the Jewish community, with a key role as a marriage market; although the Nazi destruction of Jewish buildings following the Sudeten Crisis of 1938 has compromised related authenticity. *Mariánské Lázně* was also popular for scientists and artists from all over Europe and the world.

Not retained
LUHAČOVICE / LUHATSCHOWITZ, Czech Republic

The first written mention of Luhačovice dates from 1412. In 1629, it was sold to Gabriel Serenyi, in whose family it remained until 1945. This family played an important role in the further development of the city. Early wooden spa bathing buildings are recorded in the late eighteenth century with the first major spa building being built in 1822. In the later nineteenth century, villas of various styles based on Historicism or Eclecticism began to be built around the spa zone. The most important stage of the spa development is connected with a prominent Slovak architect, Dušan Jurkovič. The Jurkovič House and the Sun Bath rank among the most important spa structures. Many other famous architects contributed to the cosmopolitan appearance of the spa and its buildings in the 1920s. The view of the spa area changed in 1934 with the construction of the Society House. After World War II the Great Colonnade was built. Inseparable parts of the spa environment are the decorated parks and fountains. Throughout the



nineteenth century, the clientele was recruited primarily from Vienna and Brno, including members of the Hungarian gentry. At the turn of the nineteenth and twentieth century, guests and patients would also come from various Slavic regions (Slovakia, Poland, Russia, Serbia) as well as the USA, UK, and German-speaking countries. A significant part of the foreign clientele were Jewish. Many artists have been treated in Luhačovice including the composer Leoš Janáček, who visited Luhačovice twenty five times. The spa of Luhačovice is a living testimony to the spread of modern West-European influences on architecture (Arts and Crafts movement) and urbanism in Central Europe at the turn of the twentieth century. The works of Dušan Jurkovič are a synthesis of Art Nouveau decorative principles and English neo-vernacular architecture with motives borrowed from the folk architecture of the surrounding region. The integrity of the spa zone and the authenticity of the spa buildings have been preserved, Luhačovice is an outstanding example of a regionally important spa town which flourished in the first third of the twentieth century. However, it did not reach the high international profile of *The Great Spas of Europe* and its contribution to the development of the European spa culture was limited, the principal reasons for not including it within the series.

Not retained

TEPLICE / TEPLITZ, Czech Republic

Teplice ranks among the oldest Bohemian spas; it used to be one of the most prestigious spas in Europe. The greatest development of the Teplice spa occurred under Prince Johann Nepomuk von Clary-Aldringen, in 1787-1826, bringing the town international fame. In the spa district, below the castle church, the bathing houses formed a unified complex with two visible corners. Around 1807, a Temple of Apollo was raised on the banks of the large pond, and in 1835, a semicircular colonnade was built in the garden of the Women's Baths. During the spa season Teplice became the summer residence of the Electors of Saxony. At the beginning of the nineteenth century, Teplice was ranked among Europe's foremost spas and was often named the "Reception Salon of Europe", welcoming many significant visitors.



The glory and enchantment of Teplice began to decline after 1850 because of the growth of industry and coal mining in the vicinity. Severe interventions by urban planners in the 1960s led to the destruction of whole blocks of old buildings, the entire Jewish District and the formerly elegant Edmund Boulevard. Only half of the former historic centre has remained which has seriously damaged the integrity and authenticity of the formerly highly recognised spa town.

Retained as a component part of *The Great Spas of Europe*

BAD EMS, Rhineland-Palatinate, Germany

The contribution of *Bad Ems* is its architectural heritage that continually occupied the same site next to the thermal springs. It documents the spa's development from the medieval "Wildbad" through courtly life in the Baroque era to the sophisticated nineteenth century resort and beyond to the modernising developments of the early twentieth century. This has resulted in a still-intact transition towards a spa landscape loosely interconnected with the resort. The closed ensemble on both sides of the river

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SPAS of Europe

Lahn contains all essential elements of a spa and also documents the temporal depth of the European bathing tradition with a focus on an international public and a linked musical heritage.

Retained as a component part of *The Great Spas of Europe*
***BADEN-BADEN*, Baden-Württemberg**

The GREAT
SPAS of Europe

The contribution of *Baden-Baden* is, on the one hand, founded in the fact that from antiquity to the present, the town experienced, and left its own mark on, every major developmental phase of a European spa town. Evidence of all of them has been preserved in the city's physical structure. On the other hand, due in part to its gambling concession, *Baden-Baden* became a supreme example of the nineteenth century German gambling spa of worldwide reputation. The influence of the casino operators, the Bénazet family, contributed to the creation of social venues and public spaces for the international élite.

Retained as a component part of *The Great Spas of Europe*
***BAD KISSINGEN*, Bavaria, Germany**

The GREAT
SPAS of Europe

The contribution of *Bad Kissingen* lies in a harmonious spa quarter which is functionally and structurally extremely well preserved. Its quality is outstanding for the reform era of the early twentieth century as the architect Max Littmann built and rebuilt almost the whole spa infrastructure. It is arranged around the spa garden (originally from 1738), which is the oldest spa garden outside an urban context. It gathered international importance with the visits of the German chancellor Otto von Bismarck. Within the nominated series the town is the only one to possess historical facilities for the production and use of brine.

Not retained

***BAD HOMBURG*, Hessen, Germany**

The town of Bad Homburg lies on the southern slopes of the Taunus Mountains. The nucleus of the old town from the eighth and fourteenth centuries spreads around the river below the castle. The landgraves of Hesse Homburg established their seat here in 1680. After 1866 and the Austro-Prussian War, the town became part of Prussia. Before this, in 1834, the spa industry had begun in the town with the discovery of the Elisabethenbrunnen (spring) that was then located in open fields. Three years later, the brothers Francois and Louis Blanc established a spa park and a casino here and from then on the new spa prospered. The railway arrived in 1860 with a later separate pavilion station for visiting royalty. More success followed the decision by Kaiser Wilhelm to make the town his imperial summer residence. His patronage encouraged and attracted royalty and nobility to the spa from across Europe and ensured the success of the town as a spa town.



Bad Homburg is a spa town added to a castle and medieval town. Extending southeast from this core is the orthogonal layout of the 'new town' built from the 1840s. Here is a sequence of large hotels and villas descending to smaller villa buildings further east.

North of the new town is the extensive Kurpark built by the Prussian landscape architect, Peter Lenné, in 1840. In the Kurpark are wells, fountains and spa buildings led by the magnificent and monumental Kaiser-Wilhelmsbad. The impressive promenade provides a structure across the Kurpark around which most of the spa components are found. Smaller buildings add variety and diversions in the park including the casino, restaurants, tennis and golf clubs. To the west and contiguous with the Kurpark is Jubilee Park and to the north is the woodland of the Hartdwal. Extending from the Schlossgarten in the old town to the Taunus Mountains on the west is the impressive axis of the Tannenwaldallee. This straight path reaches the wooded hills of the Taunus Mountains. Along the path are a number of former parks and gardens some of which included treatment buildings and gardens for recreation and pleasure. Up to 1902, Edward, Prince of Wales, the future King of England, owned a house here and visited the spa repeatedly. Tsar Nicholas visited the town often and gave it the Russian Church. King Chulalongkorn of Siam was so pleased with the success of his treatment that he gave the Sala Thai to the Kurgarten. Other royalty and nobility from across Europe were guests at the spa with European high society and fashionable guests from America including Henry James. Other distinguished literary figures included George Eliot, William Makepeace Thackeray, Oscar Wilde, Fyodor Dostoyevsky and Enrico Caruso.

Two main components of the spa town are first the spa buildings, wells and fountains. Second, is the extensive Kurpark, the impressive Tannenwaldallee and its ensemble of gardens. The original Kurhaus was lost after 1945 and the replacement buildings are arguably an intrusion in an otherwise complete early nineteenth century planned town. Spa buildings, wells and fountains in the Kurpark are authentic with the exception of the casino building. Recent buildings in the Kurpark do not intrude into the character of the park. Apart from the intrusion in the centre, some spa components and a part of the nineteenth century new town are intact. Despite an impressive Kurpark and associated parks as well as some valuable spa buildings, Bad Homburg has regrettably lost part of its integrity and for this reason it does not meet the criteria of *The Great Spas of Europe*.

Not retained

BAD NAUHEIM, Hessen, Germany

Salt extraction from salt springs in Nauheim can be traced back to the fifth century BCE. After the curative properties of salt were discovered at the beginning of the nineteenth century, a first “baths and lodgings house” was built in 1835. The breakthrough of the “Große Sprudel” (great effervescence) in 1846, the subsequent construction of two new bathhouses, the arrival of the railway in 1852-53 and the construction of the casino in 1854 accelerated the growth of this small spa town. In 1857-58 the Kurpark was established, following plans of Heinrich Siesmayer, and then in 1860 a Kurhaus (spa house) was built.

But the heyday of Bad Nauheim started with the commitment of Grand Duke Ernst Ludwig von Hessen und bei Rhein, a grandson of England’s Queen Victoria, who transformed Bad Nauheim into a work of Jugendstil art. His Architect Wilhelm Jost created the so-called “Sprudelhof” in 1902-12, together with a new Trinkkuranlage (drinking cure complex) and a group of the most modern technical buildings “Am Goldstein”. But the complete reconstruction of the main features has deleted all the former buildings.



Around 1900, Bad Nauheim was a popular destination for prominent guests like Empress Elisabeth of Austria (“Sisi”), Empress Alexandra Fedorovna and the German Empress Augusta Victoria. There is a long list of famous visitors from Richard Strauss to Albert Einstein, Edvard Munch, Emil Nolde and the Indian philosopher Rabindranath Tagore. Today Bad Nauheim is a good example for the interpretation of a fashionable spa town into Jugendstil Art. Its peak around 1900 made little of a contribution to the development of European spa culture, and it was therefore not included within the series.

Not retained

BAD PYRMONT, Germany

Offerings dating from the first and fourth centuries have been found in the Brodelbrunnen, evidence that the springs in this small spa town near Hanover were used from earliest times. The Baroque castle was built as a summer residence for the Prince of Waldeck Pyrmont. This ruling family developed the town as a spa from 1668. After this, the town flourished especially during the eighteenth century. The County retained its principality after the Congress of Vienna in 1815, but then later came under the hegemony of Prussia until absorption into Germany in 1871. The town lies in a shallow valley within nearly surrounded by wooded hills. A cross of Baroque principal avenues was built in 1668 at five springs at the now central Brunnenplatz and Brunnenhaus (Wandelhalle). This is the focal point of the town. Leading to this is the earliest promenade in Germany, the Hauptallee of 1668. Here also there are key spa buildings with the Lesesaal (reading room) and the Kurhaus (now a hotel). From 1750, additional avenues were added to the ensemble of alleys to link the spa to outlying springs. These were laid out to provide treatment by means of movement. West of the Brunnenplatz is the extensive 17-hectare Kurgarten with promenades, avenues, an English Garden and Palm Garden, evolved from the seventeenth century. Other gardens were introduced in the 1930s. Paths lead to walking routes out to and within the hills around the town. When Pyrmont was the seat of Princes of Waldeck and Pyrmont, the town attracted visits from the highest-ranking families of Northern German aristocracy. In the early eighteenth century visitors included the Tsar Peter the Great of Russia, Kings George I and George II of England, and the Prussian King, Frederick the Great. Other eminent visitors included Gottfried Leibniz, Wolfgang von Goethe, Johann Herder and Benjamin Franklin.

The Wandelhalle was built in 1843 on the foundations of the earlier building, but this was renovated as a cast iron building twenty-five years later and renovated again in 1927. The other principal spa buildings are preserved and retain their original functions and are set within a matrix of mature avenues.

Authenticity has been respected with new therapeutic clinics and thermal baths positioned around the edge of the urban area. The scattered springs are bound together by avenues, parks and gardens so that the form of the town can be clearly understood. But the spa town lost its relevance in the nineteenth century and modern modifications (namely in the Kurgarten) have had a negative impact on authenticity, two of the reasons for not including it in the series.



Not retained

BAD WILDBAD, Baden-Württemberg, Germany

Archaeological finds suggest that the springs in Wildbad were already used in the twelfth century, but the first documentary mention of “Wildbad” (= wild spa) is to be found in 1345. In the late Middle Ages and until the outbreak of the Thirty Years’ War, it was one of the most frequently visited baths in Germany. In 1742 a major fire almost completely destroyed the town, including the solid bathhouses. It was rebuilt following a regular layout with today’s Kurplatz at the centre. In 1798-99 a “Königliches Palais” (royal palace) was built. In his book of 1837, the spa physician Dr Augustus Bozzi Granville from London placed Wildbad at the top of the list of all the spas in German-speaking countries. In doing so he triggered a considerable stream of visitors, particularly from England. In the second half of the nineteenth century, Wildbad experienced its second heyday: The Graf Eberhard baths were built in 1847 by Nikolaus von Thouret (and were redecorated in 1896-98 in a pseudo-Arab style), the railway connection came in 1868, and the König Karl baths were erected in 1889. An Anglican church was built in 1865 for English guests and a spa theatre, built in 1897-98, were added to the spa complex. This recovery reached its conclusion structurally with the construction of a Kursaal in 1908-10. Wildbad had distinguished guests including Alexandra, widow of the Russian Tsar, Gioachino Rossini and Clara Schumann, but never made an important contribution to the development of the European spa culture.

After World War II, comprehensive restructuring plans were drafted with important buildings being lost, thus damaging the integrity and authenticity of the spa town.

Not retained

WIESBADEN, Hessen, Germany

As a spa, Wiesbaden dates from Roman times. Throughout the middle ages right up to the early modern period the spa business formed the economic backbone of the town. There is evidence in the fourteenth century of 15 bathhouses or spa guesthouses in the area of the springs around Kranzplatz. Following the establishment of the Duchy of Nassau in 1806, the town expanded to become a modern capital city and spa town. The town’s master builder, Christian Zais, drafted a comprehensive plan for the city in which the centre was surrounded by grand boulevards, the so-called historical pentagon. In the same context, Christian Zais rebuilt the Kurhaus in 1808-10 to the east of the old city to create a new spa area where entertainment became the focus of the spa treatment. The constantly rising popularity of Wiesbaden in the second half of the nineteenth century as a home for retired people and people of private means led to an increase in the population to more than 100,000 by 1905. The beginning of the twentieth century marked the high point of the development of Wiesbaden into an international spa town, with the construction of the theatre and the spa house, the establishment of the Kaiser Friedrich baths, and the building of a new central station in 1904-06.

The existing spa town of Wiesbaden comprises the spa area itself together with exclusive residential districts and various other areas of urban expansion. The springs district lies

Bad Wilbad, Grad Eberhard
Bad, now part of the Palais
thermal



Wiesbaden, the Kurhaus



around the Kochbrunnen in the Kranzplatz in the former old city. Today it is characterised specially by its historical hotel buildings. This is joined to the east by the expansions of the spa area that were planned by Christian Zais in around 1810. At the centre is the Kurhaus (spa house), rebuilt in 1905-07 by Friedrich von Thiersch. In front of it is the large “Bowling Green” square bordered by colonnades. Behind the Kurhaus lies the Kurpark. To the south the theatre reconstructed in 1892-94 by the architects Fellner & Helmer completes the ensemble. The large Wilhelmstraße boulevard runs between the springs and the spa district. Bordering on the Kurpark are extended areas of exclusive residential villas which illustrate the entire repertoire of building styles and architectural design of the second half of the nineteenth and early twentieth century. There are additional exclusive residential areas on the Neroberg in the northwest of the town. Since the eighteenth century, a visit to these districts has counted as an essential part of a stay at the spa. It was crowned by a monopteros built in 1851-52 and the Russian church constructed in 1847-55 by Philipp Hoffmann; Princess Elizabeth, a niece of Tsar Nicholas I is buried here. Since 1888, the Neroberg has been linked to the city by a water-driven funicular railway. Enclosed areas of urban expansion with historically significant city blocks have been preserved particularly in the north and south of the historic town centre along the axes of Taunusstraße and Rheinstraße.

It was thanks to the early opening of the railway station in 1842 and the accessibility of the town from the Rhine landing place at Biebrich that the number of visitors to the spa in Wiesbaden increased so rapidly. In 1858, according to the spa register, more than 30,000 spa guests were recorded. Around 40 per cent of the guests came from abroad. In 1853 the town described itself as “international spa town” for the first time. Soon after 1900, Wiesbaden, together with Baden-Baden, was deemed to be the most significant German spa town. Both German Kaisers Wilhelm I and Wilhelm II contributed to this in large measure by making regular visits. The visits were also used as an encouragement to invite guests of state such as the Russian Tsar Nicholas II in 1903. With the international public, many famous artists also came to Wiesbaden, including at the beginning of the nineteenth century Johann Wolfgang von Goethe and Clemens von Brentano. After that came Carl Maria von Weber, Robert Schumann, Richard Wagner, Felix Mendelssohn-Bartholdy and Honoré de Balzac. Wiesbaden was also one of the places that inspired the fictitious location “Roulettenburg” in Fyodor Dostoyevsky’s novel *“The Gambler”* (1866).

Many individual buildings and gardens in Wiesbaden have been declared historical monuments, and large parts of the town are designated conservation areas. Important monuments such as the Kurhaus, the State Theatre and the Russian Church have been restored recently. The early spa town of Wiesbaden has grown to become a large metropolitan agglomeration. Whilst many historical boundaries have become blurred and much of the urban context of the nineteenth century is now elusive, the pre-1914 city has remained largely unchanged with the old town and villa areas distinct from newer neighbourhoods. Present business parks are built away from the old centre. Wiesbaden suffered some damage in World War II including, to a limited extent, the springs district, the Kurhaus and the Kaiser-Friedrich bath. Today Wiesbaden is perceived as a spa town only to a limited extent. Historically, Wiesbaden ranked among the most significant German and European spa towns. However, the integrity of the spa town was severely impacted during World War II and in the second half of the twentieth century the function of spa resort became reconciled to the new function of Wiesbaden as capital city of Hessen. It was therefore not included in the series.

Not retained

BAD RAGAZ, St. Gall, Switzerland

In 1240, a hunter from the local monastery discovered the spring close to the town of Pfäfers. Bath activities started soon afterwards by drilling bathtubs into the rocks of the narrow Tamina gorge. In the sixteenth century, the physician and alchemist Paracelsus praised the healing effects of the water. Ragaz, is about 5km from the "Old Baths Pfäfers" at the entrance to the gorge. From 1838-39 on, the hot mineral waters from Pfäfers were transported through a wooden pipeline to Bad Ragaz, a more convenient location. In the years 1866-67, under the direction of the architect and businessman Bernhard Simon (1816-1900), a bathhouse called Dorfbad was built. The drinking hall with a covered promenade was opened in 1871 and a large spa hotel was built nearby. In 1906, the evangelical church was inaugurated. It was at this time the most important spa in Switzerland.



The locality's boom lasted from the Belle Époque until the outbreak of World War I. Ragaz had international guests like Empress Eugénie of France, King Charles of Romania and his wife, as well as Friedrich Schelling, Friedrich Nietzsche, Victor Hugo, Thomas Mann and later Rainer Maria Rilke. After a visit by Grand Duchess Pavlovna of Russia, the locality adopted the name of Helenabad. As a result of World War II, Ragaz lost its lustre and glory. The spa's integrity has remained reasonably intact; however, the authenticity of the individual spa structures was weakened during the second half of the twentieth century. Bad Ragaz has retained its modestly sized character, but for reasons principally regarding authenticity, it was not selected for the series.

Not retained

BADEN IM AARGAU, Aargau, Switzerland

This location on a bend of the Limmat River was mentioned in Roman times by Tacitus (69 CE), under the name "Aquae Helveticae". Rudiments of Roman baths still exist. Around 1230, the medieval city of Baden was founded. In the thirteenth century two open-air pools with rooves formed the public baths. In 1415, Baden became part of the Swiss Confederacy. In the course of the fifteenth century, the town regained popularity as a "Cure Resort" and is celebrated by Poggio Bracciolini. Near the promenade on the river bank (Limmatpromenade) a Drinking Hall was built in 1835, later to become an inhalatorium. The urban structure of the former spa district was expanded in the years 1844-46 by the town's architect Karl Gaspar Jeuch, who added new bathhouses (Verenahof, Limmathof). First plans for a "Conversation House" were drafted by Gottfried Semper in 1866 and realised by Robert Moser in 1872-75 on top of the hill above the spa district. A new district of spa pensions, hotels, and villas grew on the western side of the park that surrounds the Kursaal.



In the nineteenth century, Baden hosted Goethe, Nietzsche, Thomas Mann, and particularly often Hermann Hesse, who visited the town annually for almost thirty years. Very famous in fifteenth and sixteenth centuries, Baden never quite reached the international rank of *The Great Spas of Europe*. The integrity of the spa heritage has been severely damaged and the authenticity of the spa structures has been recently weakened.

Not retained

DRUSKININKAI, Lithuania

The spa town of Druskininkai is a classical spa with natural mineral springs. The name derives from “druska” (salt). The healing effects of the local muriatic salt were confirmed by the granting of the official status of a healing spa in 1794. In 1838, the first operations using hydrotherapeutic equipment started; the spa became particularly popular amongst Russian officials and officers. Druskininkai was celebrated as a valley of the wellness springs and entertainment attractions. During World War I, the town suffered damage, and many significant buildings including famous villas were burnt or looted. Between the World Wars, there was a struggle to renew and revive the spa, but in the following decades the town suffered very cruelly during occupation by both the Soviet Army and the German Nazis, with many lives lost. The importance of the springs was still recognised so from the 1950s new buildings and modern rehabilitation facilities were built and this popular spa was gradually changed into a larger place with many walks and parks including masterpieces of monumental art.

Due to its dramatic history and a rather remote location, this formerly famous spa town was not included within the series mainly due to the loss of authenticity and integrity.

Not retained

KRYNICA-ZDRÓJ, Poland

Krynica-Zdrój in southern Malopolska is the largest spa town in Poland. In addition to the climatic conditions, the main elements used there are mineral waters and therapeutic mud.

The spa resort was founded in the late eighteenth century and during the nineteenth century it grew rapidly. By 1877 there were 11 treatment centres and 64 private clinics which were monitored by a Spa Commission. By the turn of the century, more than 6,000 patients visited Krynica-Zdrój each year. In 1911, the railway reached Krynica-Zdroj, leading to a new influx of patients. Just before the outbreak of World War II some 38,000 visitors were coming annually, including the future queen of Holland, Princess Juliana and her husband Prince Bernard, who spent their honeymoon at the resort. Krynica gained greater international fame in the period between the two World Wars when the site began to focus on winter sports. Krynica was occupied until January 1945 by the German army which removed nearly all the equipment, and what remained was destroyed by the advancing Red Army. Krynica-Zdroj did not really recover as a functioning resort until the late 1950s. The spa is of national importance, only, and was therefore not included in the series.

Not retained

ŚWIERADÓW ZDRÓJ, Poland

The healing powers of the local springs have been known since the fourteenth century; the name Flinsberg dates back to 1524. The first drinking hall was opened in 1750. During the period of 1768-95, the Schaffgotsch family built several bathhouses. In 1781, a “Kurhaus” (Dom Zdrojowy) was built over the original spring and additional new springs were discovered in 1817. In 1895, a major fire destroyed the original spa buildings. In 1899, a new Spa House was opened. The spa’s development reached its peak in the 1920s. The main promenade is surrounded by pensions and villas in a characteristic style, combining wooden Alpine structures with Art-Nouveau architecture. The spa features the longest colonnade in Lower Silesia (80 m), built of larch wood and with a tower 46m high. In front of the Kurhaus is a park landscaped like a natural forest with long terraces and an artificial cave. The direct railway connection, which existed from 1909, increased the world’s access to the Swieradów spa and contributed considerably to its full development. The spa’s integrity has remained quite intact. However, the authenticity of the individual spa structures was weakened during World War II and thereafter. The spa has retained its modest size, and it did not become an international spa resort, therefore has not been included in the series.



Not retained

BAILE HERCULANE, Romania

There is archaeological evidence of a Roman settlement (“Ad aquas Herculi sacras”). Local baths have been named after a Roman legend that says the mythical Herkules here cured his wounds caused by the Hydra. During excavations, six Hercules sculptures were found nearby. When the Habsburg Monarchy took over in 1718 the springs were developed to form a spa town under the influence of Austrian architects. In 1852, Emperor Franz Joseph I proclaimed Herkulesbad to be one of the most fashionable spa resorts in Europe.

The spa resort was enhanced between 1883 and 1886 with the “Austrian Baths” constructed after plans from Carl Wilhelm von Doderer. In the same years he designed the Romana hotel, with the well-preserved Roman Imperial Baths in the basement. The town contains characteristic structures in the Viennese neo-Baroque style, such as the Imperial Spa, Casino, and numerous hotels and villas.

Throughout its history, the spa was visited by various prominent guests, such as Emperor Joseph II, Emperor Franz I, Impress Karolina, and Emperor Franz Joseph I with his wife Sissi. The international fame of the local spa declined with the demise of the Danubian Empire. The construction of very big modern hotels surrounding the old baths during the Communist era has damaged the scale of the place and affected its authenticity. The effort to make the spa procedures available to the masses of working and retired people was well-intentioned, but very destructive from the point of view of the aesthetics of the local environment. Older buildings were destroyed or neglected and both the integrity and authenticity of the spa have suffered. Unfortunately, the decline of the architecture continues to this day. Most historic buildings from the times of the Habsburg monarchy remain dilapidated. For these reasons, it has not been included within the series.

Not retained

VATRA DORNEI, Romania

The springs were first analysed in 1790 by a Nuremberg chemist named Hacquette. In 1811, six bathhouses were built after a design by Dr. Plüsch. Vatra Dornei is a typical highland settlement situated in the north of the eastern part of the Carpathians. A first bathhouse with a casino was built in 1835. Modestly sized pensions in Swiss-chalet style and villas spread along the riverbanks. A new Casino, built in the style of Viennese neo-Baroque, was built in 1898 according to the design of the architect P. Brang of Vienna. The new spa facilities were completed in 1899. Vatra Dornei is a typical example of the spas built in the period of the Austro-Hungarian Monarchy in Bukovina. The regions along the Danube River were particularly popular during that time. But the spa town never reached an international standing comparable to *The Great Spas of Europe*. Unfortunately, during World War II, the spa was severely damaged. After the war, from 1945 to 1989, the spa suffered considerable neglect and many structures were in a very bad state of repair. Thus, the integrity and authenticity of Vatra Dornei was damaged. However, many buildings remain, but as a spa town of national interest, only, and together with conditions of integrity, authenticity and state of conservation, it has not been included within the series.

Not retained

PIEŠŤANY, Slovakia

The first mention of springs is found in a book from 1549. The first spa was built here by the Erdödy family in 1778 but it was damaged by a flood in 1813. A complex named Napoleon Spa consists of three classicist buildings built over the springs from 1821 to 1862. Behind them stands the Thermia Palace Hotel, which is directly connected to the Irma Bathhouse. At the end of the nineteenth century, the whole spa was leased to the Winter family who turned it into a world-famous spa resort. In 1894, the spa symbol - a "crutch-breaker", which is still the emblem of the town of Piešťany, - was created. An important element in the urban development of Piešťany was the construction of the Colonnade Bridge designed by the architect Emil Belluš. Built in 1930-33, this is the largest covered bridge in Slovakia and as such is a very interesting piece of modern architecture. The bridge forms a composition axis between the old spa and the forefront of the former main spa buildings. On the other side, it connects to the park that borders the town.

In the nineteenth century Lázně Piešťany was popular all over Europe. The most prominent guests included Emperor Franz Joseph I and his wife Sissi, Bulgarian Tsar Ferdinand I, German Emperor Wilhelm II, maharajahs from India and Malaysia, Alphonse Mucha, who painted a decoration in the Grand Hotel and the Russian singer Fyodor Shalyapin. Lázně Piešťany has preserved its integrity as a spa resort, as well as the authenticity of individual spa structures and is the largest spa place of Slovakia. Due to the limited space on the small Váh river island, Piešťany never grew to the size of a large spa town, and the landscaped area of the Spa Island was altered in the 1960s with large modern facilities (Balnea Palace and Balnea Esplanade) north of the historic ensemble. The residential quarters for the spa clientele gradually spread also on the other bank of the



river, but their urban structure was compromised during the twentieth century so that today the integrity and authenticity of the town was compromised. It was therefore not selected for the series.

Spa Town Country	Completeness of attributes in terms of OUV	International standing and influence	Satisfactory degree of integrity	Satisfactory degree of authenticity	Still living tradition as a spa town	Significant contribution to the OUV
Baden bei Wien Austria	Yes	Yes	Yes	Yes	Yes	Yes
Bad Gastein Austria						
Bad Ischl Austria						
Františkovy Lázně Czech Rep.	Yes	Yes	Yes	Yes	Yes	Yes
Karlovy Vary Czech Rep.	Yes	Yes	Yes	Yes	Yes	Yes
Mariánské Lázně Czech Rep.	Yes	Yes	Yes	Yes	Yes	Yes
Luhačovice Czech Rep.						
Teplice Czech Rep.						
Bad Ems Germany	Yes	Yes	Yes	Yes	Yes	Yes
Baden-Baden Germany	Yes	Yes	Yes	Yes	Yes	Yes
Bad Kissingen Germany	Yes	Yes	Yes	Yes	Yes	Yes
Bad Homburg Germany						
Bad Nauheim Germany						
Bad Pyrmont Germany						
Bad Wildbad Germany						
Wiesbaden Germany						
Bad Ragaz Switzerland						
Baden im Aargau Switzerland						
Druskininkai Lithuania						
Krynica-Zdrój Poland						
Świeradów Zdrój Poland						
Baile Herculane Romania						
Vatra Dornei Romania						
Piešťany Slovakia						

Southern Europe (Italy, Portugal, Spain)

Italy, Spain and Portugal have an ancient and important heritage in hydrotherapy. Many spas developed during the nineteenth century, but those that reached the level of international spas are rare, most of them having a national reputation. However, internationalisation occurred unevenly. Northern Italy has important spas, but Portugal and Spain, maybe because of distance from other countries, and for political reasons, have fewer spas with an international reputation.

In Italy, according to an 1868 survey made by the Italian Ministry of Agriculture, Industry and Trade, there were 1,629 officially registered thermal springs (472 in Northern Italy, 645 in Central Italy and 512 in Southern Italy), of which around 130 had at least one thermal establishment. However, only 58 of them could be considered real spa towns at the end of the nineteenth century. A few are very old and famous from the fifteenth century, such as spas in the Apennine mountains like Porretta Terme or Bagni di Lucca, which were not in a situation to develop as modern spa towns. However, at the end of the nineteenth century, several internationally renowned resorts gained buildings of very high architectural quality, but these tend to be isolated.

Portugal has fifty spas, especially in the north. The most famous resort long ago was Caldas da Rainha, named after Queen Leonor who founded a hospital in the late fifteenth century; it was busy in the eighteenth century. Its greatest development occurred at the turn of the twentieth century with the establishment of companies like Sociedade Vidago & Pedras Salgadas, which launched the reputation of these two stations, and also managed Melgaço. Large hotels were created in these places, such as the Palace Hotel da Curia (1915, enlarged in 1926), the Estoril Palácio Hotel (1930) and its Casino (Raoul Jourde, 1931), the Grande Hotel das Termas by Sociedade de Água Luso, etc. As in Spain, mostly these isolated buildings are in a private park, and the urban structure remains modest.

Spain also had many springs and no less than 152 balnearios (spas) active in 1892. In many places, there was only an isolated building or a little hotel. For example, Ourense in Galicia is an important spa complex, but its baths are scattered in and around the city which never became a spa town. Spanish spas had great difficulties in the 1930s and many resorts and hotels were abandoned. Nevertheless, activity resumed in the 1950s and there were about 80 establishments in the 1990s. The development of spa tourism, with significant upgrades, has kept this activity alive. An interesting joint Spanish-Portuguese initiative, launched in 2007 with European support, is the Thermal and Water route of Verín, Chaves and Vidago Water City.

Retained as a component part of *The Great Spas of Europe*

***MONTECATINI TERME*, Toscana, Pistoia**

The GREAT
SPAS of Europe

The first architectural development in *Montecatini* was initiated by Duke Leopold of Habsburg-Lorraine, who built neoclassical baths (1775) and planned promenades. Throughout the nineteenth century, the discovery of new springs led to the creation of private institutions with picturesque buildings such as Torretta (1829) Tamerici (1840s and 1911), Excelsior (former municipal casino, 1902), and Grocco (1904). A wonderful park unified these and gave coherence, because the resort has developed along the axis of Viale del Tettuccio (today Verdi) that connects the village to this

establishment with a perspective to Montecatini Alto, an ancient village situated on a rock buttress. To the left of this axis, developed on the slope in the middle of a park, are the various spas and sports facilities. The most luxurious pump rooms, Tettuccio, were built only between 1914 and 1927 in a very impressive baroque style.

Montecatini Terme contributes to the series with the quality of its urban layout in the form of an extensive park with built-in spa complexes, representing the modern concept of garden cities applied to a town functioning as a spa.

Not retained

SALSOMAGGIORE, Emilia-Romagna, Parma

The spa town grew around 1900 as a fashionable place, but its architectural masterpiece, the new Berzieri Terme (arch. U. Giusti and G. Bernardini; decoration by Chini) opened only in 1923. The late addition of this building, mixing neo-Babylonian, Liberty and Art Deco styles, launched the spa which retains regional importance. The two major elements, Berzieri Terme and the casino, are well preserved, but the ensemble does not form a complete spa town with sufficient integrity, or an international reputation, therefore has not been selected for the series.



Not retained

SAN PELLEGRINO TERME, Lombardia, Bergamo

The success story of this well-known spa resort begins in 1899 with the foundation of the Society San Pellegrino, known worldwide for bottled water. A small town grew up under the stimulus of the construction of the new baths (1901), the Grand Hotel (1904) and an extraordinary casino (arch. Romolo Squadrelli, 1906). Unfortunately, San Pellegrino remains more well known for bottled mineral water than as a spa, a function that has largely disappeared. The Grand Hotel and the baths have been transformed, and the casino, well preserved, with all its decoration and furnishings, is now used as a congress centre. These two spas conserved two of the most important buildings of the Belle Epoque in Italy, the Casino Squadrelli and the Terme Berzieri. These are really magnificent, but the cities do not have sufficient integrity to be selected for the series.

Not retained

PEDRAS SALGADAS-VIDAGO, Vila Real district

Although popular in the nineteenth century, this spa which is located about twenty kilometres from another important spa, Vidago, experienced a major boom with the investments of the Sociedade de Pedras Vidago & Salgadas in the period 1900-10. The resort was designed as an integrated ensemble in a park with hotels, baths, a modest casino, a chapel and pavilions. It acquired a strictly national reputation and activity is now reduced; Vidago remains a place known for its wellness centre and its golf therefore has not been selected for the series.

Vidago, the pump room
in the park



Not retained

LA TOJA, Galicia, Pontevedra

Recently discovered on the coast of an island, the springs led to the creation of a spa resort only in 1899. A large project of urbanisation was launched, but only the Grand Hotel (1907) and the casino were finished. After the difficulties of the inter-war period, the hotel reopened in strongly modified form and La Toja stayed a spa of regional importance so was not selected for the series.

Not retained

MONDÁRIZ-BALNEARIO, Galicia, Pontevedra

The spa was renewed at the end of the nineteenth century with the creation of the Grand Hotel (abandoned in the 1940s and now partly rebuilt) and the park with a beautiful pavilion for the Gándara spring (1907). It was intended to build a more prestigious ensemble with an opera house, to try to become a more international place, but this remained unfinished, without the appearance of a town. In the 2000s the spa was reopened with important transformations. Its integrity is not preserved.



These two places, well known around 1900, have lost their authenticity and integrity with their rebuilding, and have not reached the level of great international spa towns. For these reasons it was not selected for the series.

Spa Town Country	Completeness of attributes in terms of OUV	International standing and influence	Satisfactory degree of integrity	Satisfactory degree of authenticity	Still living tradition as a spa town	Significant contribution to the OUV
La Toja Spain						
Mondariz-Balneario Spain						
Montecatini Terme Italy	Yes	Yes	Yes	Yes	Yes	Yes
Pedras Salgadas Portugal						
Salsomaggiore Italy						
San Pellegrino Terme Italy						

Southeastern and Eastern Europe (Bulgaria, Russia)

Southeastern Europe, the Balkans, had a specific historic development just in the era when dozens of spa places of various size and importance were built in other parts of Europe. Much of the Balkans were under Ottoman rule throughout the early modern period. Ottoman rule was long, lasting from the fourteenth century up until the early twentieth in some territories. The Ottoman Empire was religiously, linguistically and ethnically diverse, and, at times, a much more tolerant place for religious practices than other parts of the world. On the other hand, the overall situation was not very stable and nations of the Balkans struggled for independence in many ways when other powers applied their interests.

During the last two decades of the eighteenth and the first decades of the nineteenth centuries, the Balkan Peninsula dissolved into virtual anarchy. The nineteenth century also brought improved communications, transportation and trade. In April 1876, the Bulgarians revolted. The revolt was poorly organized, and was cruelly crushed by the Ottomans. The response to this in Europe led to the Constantinople Conference of the Great Powers in 1876–77. At the same time the Russian–Turkish war took place. The situation changed after the Congress of Berlin (Summer 1878) but also contributed to World War I. In such an uncertain era, development of spa towns with international standing was hardly possible. Despite this, the wealth of natural mineral springs was recognised in some places and spa resorts have developed, mainly in today's Bulgaria. Some smaller spa towns exist like Bankya, Sandanski, and Stara Zagora, with Velingrad being one of the oldest and largest. In Greece, where the springs were used for medicine during high antiquity, it is interesting to see the revival of antique sites, for example in Aedipsos or in the isthmus of Corinth. During their occupation of the island of Rhodes, in the 1930s the Italians developed an original spa with rationalist and colonial architecture in Kallithea.

In the lands of the Russian Empire (1721–1917) some spa towns evolved early on the initiative of Peter the Great after visits to *Karlovy Vary* and *Spa*. The most important is Martsialnye Vody (the Marcial Waters resort) in Karelia, which is the oldest spa in Russia. Another interesting example is Sergievskie Mineralnye Vody in the southeastern part of European Russia, near Samara. But in the nineteenth century the development of spa towns did not have a dynamic comparable to Central or Western Europe. Instead the Russian elite frequented the spa towns of Central Europe like *Karlovy Vary*, *Bad Ems* and *Baden-Baden* and contributed in many ways to the myth and the multinational ambiance of *The Great Spas of Europe*. The Russian-orthodox churches are testimonials to the Russian communities in many spa towns of Central Europe. Writers like Dostoevsky and Turgenev thus reflect in their work the transnational social significance of the European spa culture. It is the reason why the Czar Nicolas II at the beginning of twentieth century asked for the development of spas in the Caucasian mountains to rival Central Europe. Borjomi in Georgia tried to become the "Caucasian Vichy", because the influence of Western and Central European spa culture on Russia is especially present in the north Caucasus, for example at Kislovodsk and Zheleznovodsk.

Due to the great distance to Central and Western Europe, Russian spa towns have been resorts primarily for Russian clientele. In some of them, architectonically interesting buildings and parks have been preserved. But no Russian spa towns contributed to the evolution of spa towns in Europe and none had the international standing characteristic of *The Great Spas of Europe*.

3.2.3 Conclusion

Contributions of the 11 spa towns to proposed Outstanding Universal Value

Baden bei Wien is an extraordinarily well-preserved example of a large spa zone built in a unique combination of architecture from the beginning of the nineteenth century (“Biedermeier”) with the architecture and infrastructures of the turn of the twentieth century when Baden became a world-class resort. Its location illustrates the spa development next to a pre-existing small historic town, and the only example in the series that lies in the immediate vicinity of a European metropolis and capital city (Vienna), which also corresponds with the seat of a major European monarchy (Habsburg). Moreover, it is the only town in the series that, along with its curative function, served as the summer resort (“Sommerfrische”) for the ruling monarchy and for people of the capital. Since the fifteenth century, the city has been the favourite spa of the Habsburg Holy Roman and then Austrian emperors. The town history leaves an impressive spa ensemble of baths, Kurhouse (serving as Austria’s first year-round casino), Sommerarena (music hall) and theatre, an exceptionally well-preserved spa garden (kurpark), a belt of villas and a therapeutic spa landscape that stretches through the Helental Valley. Whilst Vienna was home to the musical geniuses of Wolfgang Amadeus Mozart, Ludwig van Beethoven and Johann Strauß, the outstanding universal significance of their music is linked to Baden as one of their favourite workplaces.

1. *Baden bei Wien*

The contribution of the town of *Spa* has two fundamental aspects. First of all, since the early seventeenth century, the pioneering role of *Spa* in the recognition of the medical properties of water, becoming internationally renowned all over Europe, has led to the introduction of the term “spa” in the English vocabulary. Secondly, since the early eighteenth century *Spa*’s landscape served for both crenotherapy and physical activities, forming a network of walks, linking the urban and thermal attributes of the city to the various springs in the surrounding countryside.

2. *Spa*

The contribution of *Františkovy Lázně* is based on the specific urban plan of the town founded at the end of the eighteenth century as an ideal spa town with an integrated architectonic look, characterised by a triple belt of parks and an inner and outer spa landscape. The town of *Františkovy Lázně* inspired a number of musical and literal works by world-renowned authors. Thanks to its fame for treating women’s illnesses, ladies used to come here without male company. Thus, *Františkovy Lázně* became a place of emancipation.

3. *Františkovy Lázně*

The contribution of the town of *Karlovy Vary* is based on the character and urbanism of a large extended spa zone with an extensive surrounding spa landscape with a network of walking paths and a number of solitary buildings. The unique composition of the mineral springs and innovative methods in balneology ranked *Karlovy Vary* amongst the most famous spas in Europe. It was visited by members of royal families, high aristocracy and artists, who found their inspiration here. *Karlovy Vary*, called ‘The largest open-air salon of Europe’ and ‘the chessboard of Europe’, became a prototype of mutual tolerance and a model of a united Europe.

4. *Karlovy Vary*

The contribution of *Mariánské Lázně* is based on its distinctive urban disposition with a large natural landscape park in the spa centre, surrounded by the historic buildings of the extended spa zone. 40 mineral springs rise here, a further 160 acidic springs are located in the surroundings. Up to the present, spa treatments have been carried out in the original spa buildings with their preserved original interiors and equipment. *Mariánské Lázně* was a traditional meeting place of members of royal families, aristocracy and a place of world politics, where important political negotiations took place. It was popular for scientists and artists from all over Europe and the world.

5. *Mariánské Lázně*

The contribution of *Vichy* is to be a model of spa town with a layout combining Parisian urban principles and the spa promenade inside the city, with pump rooms and covered galleries linked for walks and every-day activities. Not only has it greatly contributed to the creation of nineteenth century spa culture, but it has served as a benchmark in France and abroad. Since the era of Napoleon I, *Vichy* has accorded great importance to the parks surrounding the springs and baths, then, during the Second Empire, the town created a series of parks along the Allier river. Thanks to its theatre and now to the cosmetics trademark, *Vichy*, “reine des villes d’eaux”, gained worldwide reputation.

6. *Vichy*

The contribution of *Bad Ems* is in its architectural heritage: continually occupying the same site next to the thermal springs, it documents the spa's development from the medieval “Wildbad” through courtly life in the Baroque era to the sophisticated nineteenth century resort and beyond to the modernising developments of the early twentieth century. This has resulted in a still-intact transition towards a spa landscape closely interconnected with the resort. The closed ensemble on both sides of the river Lahn represents all essential elements of a spa and also documents the temporal depth of European bathing tradition with a focus on an international public and a linked musical heritage.

7. *Bad Ems*

Baden-Baden is, on the one hand, founded in the fact that in the course of its history from antiquity to the present, the town has experienced, and left its own mark on, every major developmental phase of a European spa town. All of them have been preserved in the City's physical structure. On the other hand, due in part to its gambling concession *Baden-Baden* became a supreme example of the nineteenth-century German gambling spa of worldwide reputation. The influence of the casino operators, the Bénazet family, contributed to the creation of social venues and public spaces for the international élite.

8. *Baden-Baden*

The contribution of *Bad Kissingen* lies in a harmonious spa quarter functionally and structurally extremely well-preserved; the quality for the reform era of the early twentieth century is outstanding as the architect Max Littmann built and rebuilt almost the whole spa infrastructure. It is arranged around the spa garden (originally from 1738) It gathered international importance with the visits of the German chancellor Otto von Bismarck. Within the nominated series the town is the only one to own historical facilities for the production and use of brine.

9. *Bad Kissingen*

The contribution of *Montecatini Terme* is to be a representative symbol of the modern spa town. During the twentieth century, *Montecatini Terme* strengthened specific town plan features: the promenade, conceived as an axis of connection with the hillside village of Montecatini Alto, and the town park around which traditional architectural spa structures have been developed, reinterpreting eclectic and liberty culture in Tuscan style. The authenticity of the ensemble is proven by original infrastructures serving the spa tourism, such as the railway and the funicular railway. Between the eighteenth and the nineteenth centuries, *Montecatini Terme* attracted important intellectuals and artists, such as Verdi, Puccini and Leoncavallo.

10. *Montecatini Terme*

The contribution of the *City of Bath* is to be an exceptional spa city with its celebrated Georgian town planning and exceptional Palladian architectural ensembles, squares and crescents. It has managed its hot springs for 2000 years, providing visitors with medical care and diversions. Bath doctors pioneered diagnostic medicine. The surrounding landscape was managed and used for exercise and recreation as part of the cure. 'Masters of The Ceremony' devised and policed the 'Rules of Bath' contributing to a polite society and forming a model for many spa towns of the nineteenth century on the continent.

11. *City of Bath*

Contributions of the property as a whole

Produced at a crucial moment in European history, experiencing intense industrialisation and urbanisation, the spa town is the complex result of a highly technical and refined civilisation, as well as nostalgia for a primordial relationship with nature. In fact, during the period of its apogee, it was only able to emerge as a result of the Industrial Revolution. As a city successfully integrated within nature, this gave it a function that offset the unpleasant effects commonly experienced in heavily industrialised centres; primarily those of pollution and overcrowding. Following a democratic evolution that has made it the setting for the development of new mores, that interweave the elitist social practices of the aristocracy of the old regime and those of a bourgeoisie, this has reached such a development that some spa towns received more than 100,000 annual visitors during the late nineteenth century.

To understand the specificity of a spa town, it is necessary to consider it according to the two axes of space and time which presided over its development and which determined the criteria of constitution and selection of the series.

It is primarily a space, on the one hand real place of an unprecedented relationship between nature and civility, between cure and leisure, promoting a social mix, and, on the other hand, an imaginary place by representations that it conveys, in particular in connection with the presence of waters to which we lent a long time a quasi-miraculous force. Also, the configuration of the spa stems from this need to combine the practical needs of a cure and recreation for people who stay there for three weeks (in general), with the construction of a prestigious image seeking to attract a clientele, the competition becoming very lively.

The urbanism that places the park and the promenade at its heart, like the architecture itself, which aims at a demonstrative monumentality, tries to unite the functional spa with an ideal spa town, a process attested by the 1900s posters and promotional campaigns.

Because the spa town must assume not only complex functions related to the affluence in a small place of a crowd of visitors, and to the multiplicity of the activities of care and leisure which they come to share, it must also be in continual renewal, according to the modes and the rivalries between them. For one of the factors of the astonishing dynamism of these spa towns, where investments were always disproportionate to real local capacities, is their propensity to aim for a form of completeness based on imaginary representations rather than on real needs. Of course, these are the characteristics of the "Great spas" that have developed over two centuries.

Just as the spa town has therefore been constructed according to an original spatial pattern and a complex combination of attributes, not one site, however exemplary, can incarnate historically the phenomenon, a series is needed. Moreover the series takes all its meaning here by allowing to reconstitute at the same time a kind of sketch of ideal spa town and its evolution over a period of two centuries which brings it to its climax. We pass from precarious inns, rustic sites and open-air celebrations, such as the spa offer at the beginning of the eighteenth century, to the splendour of sumptuous buildings, palaces dedicated to baths, pump rooms competing with the royal greenhouses, palaces of the game and theatres as only capitals can build. This model then becomes international and spreads to a large part of the world dominated by European countries.

"Spa town" is a rather ambivalent formula, because it designates spas that have really reached the urban character in their size and configuration, but also places remained in the state almost embryonic, consisting of a little pump room, a hotel and some leisure facilities. What makes "Great" certain spas is not only the monumentality, but they are also "Grand", because of the image that they forged of themselves in the imagination of the contemporaries; and the famous people, crowned heads, writers and above all musicians - all spa town based on a rich musical and theatrical program to distinguish themselves - have largely contributed to establish this distinction between normal spa towns which offer all the components constituting their function, and the "Great spas" that form an international network and dominated their period. The "royalty" of these cities has been recognised by history and still today their names radiate.

An ideal spa town, combining historical realities and imaginary mental representations, emerges through the attributes that the 11 components of the *The Great Spas of Europe* present. In a majestic and romantic spa town like *Bad Ems*, crowned by the escarpments and hotels of *Karlovy Vary*, a park that would have the qualities of that of *Montecatini Terme* and would be dotted with tempiettos dedicated to the musicians of the park of *Baden bei Wien*, would include the Friedrichsbad of *Baden-Baden* and the Imperial baths of *Františkovy Lázně*, the casino of *Vichy*, the Wandelhalle of *Bad Kissingen*, the *Mariánské Lázně* Gallery ... This would be the heart of the resort, the part that best demonstrates the image reached in 1900; next, some neighbourhoods would give complementary images of the spa towns through time and space. An eighteenth century district would present, in the perspective of a crescent of the *City of Bath*, the Waux-Hall of *Spa* where Beau Nash would officiate; another cosmopolitan and picturesque district would present historicist villas reminiscent of Switzerland, Venice or the East, and offer, scattered along the winding alleys, an austere Anglican chapel, the Romanian Orthodox Chapel and the Russian Orthodox Church of *Františkovy Lázně* or *Bad Ems*; a third neighbourhood opening out to the natural surroundings would include lawn-tennis, a golf, accompanied with cottages and a racecourse.

As for the Tettuccio, the last big establishment of the series (1928), it could represent another form of synthesis, because it has the same ambition to bring together all the characteristics of the baths, pump rooms, casinos and bandstands of all *The Great Spas of Europe*; in one building. Here everything is integrated, even the Post Office, with an architectural and decorative sumptuous blend of Baroque and late Art Nouveau, its setting of gardens offer the same tendencies to reconstruct the microcosm of an ideal spa town.

A place on the World Heritage List for *The Great Spas of Europe*

The Comparative Analysis has shown that there are no similar properties already inscribed on the World Heritage List primarily for their values as a European spa town. By focusing on spa towns, the serial transnational nomination *The Great Spas of Europe* fills a gap in the World Heritage List. The spa towns are essentially different from other urban settlements. They were intended, built and managed expressly for health and leisure and the nomination of a group of spa towns can be well distinguished from other urban sites inscribed already on the List. The only exception to this is the inscription of the *City of Bath* which, however, focuses on the merits of the archaeology of the Roman baths complex and the remarkable eighteenth century urban plan and architecture, not the city's function as a spa town. As a spa town, the *City of Bath* forms one of eleven component parts of this nomination.

Within the global analysis, representative examples of spa towns have been noted which illustrate the merits and characteristics of broad spa regions. The analysis shows spa traditions in geo-cultural regions across the world distinguish themselves from those in other regions. Geo-cultural regions with indigenous spa traditions include natural spas in the Americas, East Asia and New Zealand. The impact of European spa tradition through colonial influences in North Africa, the Americas and New Zealand has been examined. Several other approaches to the use of mineral springs have been identified and examined such as onsens in Japan and hammams throughout the Islamic world, and have been shown to be very distinct from and different to the European spas.

Whatever the merits of all these sites around the globe, they do not compete with, or generally replicate, the European spa tradition with its unique combination of health treatments through the use of mineral waters with social and sports activities. European spas are therefore a distinctive tradition which has strongly influenced culture in Europe and through colonialism overseas. Because of this impact, European spa culture as encapsulated by *The Great Spas of Europe* has the potential to demonstrate Outstanding Universal Value.

The detailed European analysis of spa towns inscribed on national Tentative Lists has shown that the nominated property is the best representative of the European spa tradition which flourished from around the eighteenth century to the 1930s, and is characterised by the combination of medical aspects of "taking the waters" with entertainment, social and sport activities.

The nominated property represents the best example of the European spa tradition as manifested by:

- innovative ideas on modern development of European towns centred on curative natural mineral springs which grew and were adjusted regularly to respond to developments in medical science and to satisfy the demand of their visitors for cure and relaxation;
- conscious human care for health which was developed around natural mineral springs and created a specific European spa culture;
- specific urban settlements devoted to health and leisure which are characterised by dedicated spa buildings of great diversity and quality set within a thoughtfully designed green environment aiding the health of spa guests;
- social, political, scientific and cultural achievements that helped to shape European democratic traditions and ideas from the eighteenth century to the early twentieth century.

3.3 Proposed Statement of Outstanding Universal Value

3.3.a Brief Synthesis

Water has long been a catalyst for the development of significant cultural practices that have generated both tangible and intangible cultural values. This includes the use of water in spas. Natural mineral water (thermal and cold) has universal significance, from the *thermae* of Ancient Rome to the *onsen* of Japan, but it is mainly in Europe that its use has been medicalised. The result is a unique urban typology, the European spa, the only example of urbanisation around a medical practice.

The Great Spas of Europe is a transnational serial property of eleven spa towns located in seven countries: *Baden bei Wien* (Austria); *Spa* (Belgium); the ‘Bohemian Spa Triangle’ of *Karlovy Vary*, *Františkovy Lázně* and *Mariánské Lázně* (Czech Republic); *Vichy* (France); *Bad Ems*, *Baden-Baden* and *Bad Kissingen* (Germany); *Montecatini Terme* (Italy); and *City of Bath* (United Kingdom).

The property provides exceptional testimony to the European spa phenomenon, a complex urban, social and cultural phenomenon that has its roots in antiquity but gained its highest expression from around 1700 to the 1930s. *The Great Spas of Europe* developed around natural water sources, which were the catalyst for an innovative model of spatial organisation dedicated to curative, therapeutic and social functions. These fashionable resorts of health, leisure and sociability created architectural prototypes and an urban typology that has no earlier parallel. They were pioneers of nascent modern tourism, and the only European settlement type to be in cultural competition with the great metropolises.

Ensembles of spa buildings include baths, pump rooms, drinking halls, treatment facilities and colonnades designed to harness the resource and to allow its practical use for bathing

and drinking. ‘Taking the cure’, externally and internally, was complemented by related visitor facilities such as assembly rooms, casinos, theatres, hotels and villas, and spa-specific support infrastructure. All are integrated into an overall urban context that includes a carefully managed recreational and therapeutic environment in a picturesque landscape.

The *Great Spas of Europe* marks the greatest developments in the traditional medical uses of springs by Enlightenment physicians across Europe, including major contributions to the evolution of diagnostic medicine. As elite places in terms of scientific, political, social and cultural achievements, it contributed to the transformation of European society through the reduction of the gap between the social elite and a growing middle class. They hosted major political events and their special creative atmosphere inspired works of high-art in music, literature and painting that are of outstanding universal significance.

Effective protection and management, together with economic and/or medical success, succeeded in controlling growth and maintaining an original purpose and enduring atmosphere. Their sustainable function as dependable curative venues for body, mind and spirit ensures their continued contribution to European culture, behaviour and customs.

3.3.b Justification for criteria

The Great Spas of Europe is testimony to the exchange of innovative ideas that influenced the development of modern European towns from the eighteenth century to the early twentieth century. This exchange included pioneering urban planning and architectural prototypes, together with an intimately associated development of medicine, arts and leisure activities. The ideas influenced the popularity and development of spa towns and balneology in other parts of the world, and are characterised by an almost continuous ease of flow across geographic boundaries, even in times of conflict.

Criterion (ii)

The *Great Spas of Europe* became centres for experiment, contributing to the eighteenth century Enlightenment and introducing radical change to the then prevailing attitude towards science, medicine, nature and art. Developments within the nominated property influenced the early development of sea-bathing, climatic and gaming resorts throughout the world.

The Great Spas of Europe bears exceptional testimony to the conscious care for human health that developed around natural mineral springs. This tradition was born of a remarkable cultural and social phenomenon which flourished from the eighteenth century to the early twentieth century; and which continues to thrive today.

Criterion (iii)

The nominated property embodies a ‘culture-creating’ tradition as places for the origination, reception and transmission of transnational trends and new values of the Enlightenment. This commanded a fresh conception of relations between European citizens, between classes, and also between men and women. At the centre of spa culture is a philosophy of diagnoses and prescription, healthy diets and physical exercise that, together with exceptional hospitality, entertainment and leisure opportunities, combined as a prototype of a nascent European tradition of mass tourism.

Criterion (iv)

The Great Spas of Europe is an outstanding example of a specific settlement type, a new urban typology centred on natural mineral springs and devoted to health and leisure, that flourished from around 1700 to the 1930s. This developed to include architectural prototypes that are spatially arranged according to the distribution of springs and the regime of 'taking the cure'. Unlike any other type of settlement from the eighteenth century, these towns combine architecture, innovative town planning and landscape design into the built environment both functionally, visually and economically.

The principal spa ensemble includes springs, pump rooms and drinking halls, bathing and treatment facilities, 'kurhaus', colonnades and galleries, hospitals and sanatoria, assembly rooms, casinos, theatre and concert houses, arcades of shops, hotels and villas, churches of various denominations, and support infrastructure which are set within a green environment of promenades, parks and gardens, pleasure grounds, rides and woodland walks..

The nominated property served as a model for similar spas, and spa architecture, in Europe and elsewhere in the world

Criterion (vi)

The Great Spas of Europe comprised politically neutral nodes in an international network of health and leisure. They became vectors of a transnational culture

Elements of the nominated property are associated with, and directly linked to, social, political and cultural ideas that helped to shape European democratic traditions and ideals. As international meeting places the spas are distinguished as regular hosts to prominent figures in the arts and humanities, and also to European rulers, politicians and diplomats, national elites and international high society. The spas reflected the climate of the Enlightenment where the former barriers between class and gender were relaxed, and religious freedom and equality prevailed. As preferred resorts of composers and musicians, writers and poets, painters and sculptors, they were sources of inspiration for artistic and literary works of universal significance. Here, many original works were conceived, performed or exhibited for the first time.

3.3.c Statement of Integrity

The eleven component parts that comprise *The Great Spas of Europe* contain, as a whole, all interrelated elements necessary to express proposed Outstanding Universal Value. The series broadly represents a group of the most exceptional examples of European spa towns that is essential for the complete contribution of the range of attributes that fully define the unique urban typology and distinctive characteristics of a "great" European spa. All component parts share a set of determining characteristics formed during the most significant "culture-creating" phase of their history and development, the heyday period from around 1700 to the 1930s, and each continues to function in the purpose for which it was originally designed.

The series illustrates the continental spread of the European spa phenomenon through time, and the entire development of its range of most significant tangible features and processes, capturing the most significant, successful and fashionable 'hotspots' of a living cultural tradition with long standing and enduring origin. Each component part makes a specific and essential contribution to overall compositional integrity through variable

and unique combinations of attributes. These encompass the diversity of mineral springs and their water qualities (the *raison d'être* of the spa, which maintained a profound influence on development), corresponding spatial arrangements of the spa town that functions around the spa quarter (designed to harness the resource and to allow its practical use for bathing and drinking), characteristic facilities complementary to 'taking the cure' and related visitor facilities (assembly rooms, casinos, theatres, hotels and villas), and spa-specific support infrastructure (from water piping systems and salts production to railways and funiculars); all integrated into an overall urban context that includes a carefully managed recreational and therapeutic environment in a picturesque landscape. The historical relationship between component parts is akin to an international network of resort towns patronised by an international clientele, often moving from one spa to another (from emperors and royalty, to composers, artists and poets), with each spa town sharing functional linkages that range from a dynamic interchange of ideas (for example architects and spa physicians moving between the most innovative and successful spas) to special rail itineraries for spa tourism.

Boundaries are determined in a strategic manner: to be of adequate size to ensure the complete representation of the features and processes which convey the significance of the nominated property, whilst also recognising the strength and specific contribution that each component part makes to the compositional integrity of the series as a whole. Buffer zones are drawn not only for the direct protection of the nominated property, but also for the specific protection of spring catchments and of important setting.

All component parts and their constituent elements are generally in good condition. Elements requiring conservation either have works already planned or are awaiting alternative uses, with their current state of conservation maintained. None are threatened, and all are adequately protected and managed; key considerations in the selection of component parts during comparative analyses. There have been continued additions to the historic environment in all component parts (as with any living property), particularly in one where the contemporary function (sustainable, and enduringly consistent with its origins) is subject to modern health and other requirements and expectations.

3.3.d Statement of authenticity

The Great Spas of Europe is a group of the most exceptional examples of a unique urban typology based on natural mineral springs. Together, the eleven component parts, in seven countries, contain the full range of attributes necessary to express proposed Outstanding Universal Value.

Such attributes are manifest in a range of highly authentic elements that combine to convey clarity of meaning and understanding: mineral springs, in great diversity, that maintain their natural physical qualities including substance, location and setting; the spa historic urban landscape with its distinctive designed form and highly legible spatial layout, together with a well-maintained location and setting that combine to retain an enduring spirit and feeling; spa architecture, in pioneering form and design, original material and substance, that remains authentic even though some buildings have experienced compatible change of use; the spa therapeutic landscape that retains its form, design and function and continues to be used for the purpose for which it was designed; spa infrastructure, much of which is either original or evolved on original

principles and remains in use; continuing spa function where original use and function is sustained, and the consequent evolution of form, structures and technology is evident in successive phases that continue to be complemented by new facilities that not only meet today's standards but enable a continued contribution to the tradition of spa therapy and wellness and the many specific activities relating to the spa season.

The nominated property – as a whole, and at the level of component parts and their constituent elements – meets the condition of authenticity that is necessary to qualify for inscription on the World Heritage List. The truthfulness and credible expression of attributes embodied in structures that date from around 1700 to the 1930s, the principal period of contribution to Outstanding Universal Value, is further evidenced during substantial and sustained conservation works that are informed by expansive archival collections of plans, documents, publications and photographs held at each component part.

3.3.e Requirements for protection and management

Responsibility for the protection and management of each of the eleven component parts of the property rests with the national/regional government, in the case of Germany with the government of the Länder, and local authorities of that State Party. Each component is protected through the law and spatial planning regulations applicable in its State Party or individual province, as well as by a significant degree of public/ charitable ownership of key buildings and landscapes. Each part has a nominated property manager or coordinator and has a local management plan in place conforming to the overall *Property Management Plan* and *Property Action Plan*. Responsibility for contact with the World Heritage Centre for each component remains with its respective State Party.

An overall management system for the whole property has been established, with a *Property Management Plan* and *Action Plan* agreed by all stakeholders. An *Inter-Governmental Committee*, made up of national World Heritage Focal Points and/or a representative of the highest monument or heritage protection authority, keeps track of matters relating to the property, can offer advice to the *Great Spas Management Board (GSMB)*. The Board is made up of the Mayors of the 11 components and has executive authority for the property as a whole. The Board sets and manages the budget for the overall management functions, monitors and reviews the Action Plan, approves and publishes an Annual Report, employs the Secretariat, and directs other activities for the property as a whole, such as the marketing and communications strategy, and the risk register and risk mitigation.

The *Site Managers Group* includes site managers for each component, the Secretariat, and any specialist advisors. The *Site Managers Group* is essentially an expert group for debate and exchanges of experience and to advise the *GSMB* on relevant management issues. The international structure is supported and serviced by a Secretariat jointly funded by all the components.

The overall management system will develop over time; locally, nationally, and internationally. An important concern will be to continue to develop cooperation and cross-working between the individual components and to ensure that the property as a whole is adequately resourced. Development pressures may be an issue since these are

living cities which will need to continue to adapt and change to maintain their role as spas. Managing tourism so that it is truly sustainable may also become a challenge. The potential impact of climate change and natural disasters such as wildfires on a property with such a significant landscape aspect will also require careful management.

