ICOMOS
INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES
CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS
МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

Our Ref. GB/EG/1705_Add.Inf

Charenton-le-Pont, 4 October 2023

H. E. Ms Kerstin Pürschel
Ambassador, Permanent Delegate
Permanent Delegation of Germany to UNESCO
9, rue Maspéro
Paris 75116

World Heritage List 2024 – Additional Information
Schwerin Residence Ensemble (Germany)

Dear Ambassador,

ICOMOS is currently assessing the nomination of the "Schwerin Residence Ensemble" as a World Heritage property and an ICOMOS technical evaluation mission has visited the nominated property to consider matters related to its protection, management, and conservation, as well as issues related to its integrity and authenticity.

To allow us to further evaluate this property, we would be grateful if the State Party could provide us with additional information on the following points:

History and description
The Schwerin Residence Ensemble is described as a complex which was formed, initiated or approved by the Dukes and Grand Dukes of Mecklenburg-Schwerin. It would be helpful if the State Party could specify the historical graphic or written documents, on which this statement is based.

The nomination dossier mentions that: "*the administrative, ceremonial and symbolic buildings of the Grand Duchy are concentrated around the Palace, the Palace Garden and the Old Garden square, as well as around the Pfaffenteich and in parts of the Schelfstadt and Paulsstadt districts*". The area is located in the centre of the city of Schwerin and is thus an integral part of the city centre. Could the State Party please provide additional details on the urban strategy that was put in place for the embellishment of the city underpinning the project to install the Grand Ducal Residence? How have the various functions of the Grand Duchy represented by the nominated property been installed or developed in the city to create and stage this ensemble in its landscape?

Boundaries
Could the State Party provide more details on the rationale for the proposed delineation of the boundaries of the nominated property and its buffer zone in relation to the development and history of the Schwerin Residence Ensemble?

It would be useful if the State Party could further explain the reasons for including specific buildings, landscape areas and structures within the boundaries of the nominated property, in relation to the proposed justification for inscription.

Several buildings that are included in the nominated property are neither described nor assessed in terms of their integrity and authenticity. Could the State Party clarify the status of these buildings in relation to the nominated property; and how they are and will be managed?

Furthermore, could the State Party explain how the buffer zone will provide an additional layer of protection to the nominated property where the delineation of the buffer zone coincide with the delineation of the nominated area?

Comparative analysis

The 18th and 19th centuries were a period in European history during which many monarchies developed or established residential complexes in their capitals. Similarly, 19th-century royal and imperial buildings in Europe were often based on the historicist approach and borrowed or combined earlier styles, whether Gothic, Renaissance, or classical.

ICOMOS considers that it would be helpful if the State Party could expand, deepen, and complete the comparative analysis to examine how the nominated property compares with other 18th and 19th-century royal and ducal residential complexes in the relevant geo-cultural area, that are not inscribed on the World Heritage List nor on Tentative Lists, and which could be said to exhibit a similar combination of attributes and values.

Integrity and authenticity

ICOMOS would be pleased if the State Party could provide more detailed graphic documentation of the nominated property, in particular plans, sections, elevations, and historical surveys showing the initial state of the buildings, the alterations and modifications carried out to date, and the nature of building materials.

ICOMOS would also appreciate to receive additional information on the evolution of the natural and urban landscape surrounding the nominated property and the buffer zone since the 19th century.

Management

ICOMOS notes that the boundaries of the nominated property do not follow the delineation of the Monument and Landscape Protection Areas. Could the State Party clarify the rationale behind this and why some areas of the nominated property do not appear to benefit from the same level of protection?

Could the State Party specify the projects envisaged within the boundaries of the nominated property and in particular the projects that are part of the redevelopment areas as provided for in the urban development strategic plan? How will these potential projects be assessed and authorised, and according to what parameters specific to the nominated property?

We would be grateful if you could provide **ICOMOS** and the **UNESCO World Heritage Centre** with the above information by **Monday 6 November 2023 at the latest.**

ICOMOS appreciates that the timeframe for providing this additional information is short. Brief responses are required at this stage, and can be discussed further with the State Party if needed during the ICOMOS World Heritage Panel.

We look forward to your responses to these points, which will be of great help in our evaluation process.

Please note that the State Party shall submit a copy of the additional information to the UNESCO World Heritage Centre and a copy to ICOMOS so that it can be formally registered as part of the nomination dossier.

We thank you in advance for your kind cooperation.

Yours faithfully,



Gwenaëlle Bourdin
Director
ICOMOS Evaluation Unit

Copy to Landesamt für Kultur und Denkmalpflege
Mecklenburg-Vorpommern
Landeshauptstadt Schwerin -
Fachgruppe Denkmalpflege
UNESCO World Heritage Centre

SCHWERIN
RESIDENCE ENSEMBLE

Nomination for the
UNESCO World Heritage List
Additional Information



Nomination for the
UNESCO World Heritage List
Additional Information

IMPRINT

Publisher:

State Capital Schwerin
Office for the World Heritage application
Am Packhof 2–6
19053 Schwerin
Linda Holung, Co-ordinator
Tel.: +49 (0)385 545 1016
E-mail: lholung@schwerin.de

Elaboration of the Nomination:

State Capital Schwerin
Office for the World Heritage application
Am Packhof 2–6
19053 Schwerin
Linda Holung, Co-ordinator

Team

Linda Holung
Sandra Kaiser
Lucas Scharfe
Juliane Schmidt
Dr. Paul Sigel

Date

November-2023

TABLE OF CONTENT

Imprint 4

1. **History and description** 7
2. **Boundaries** 23
3. **Comparative analysis** 31
   - Methodology and Frameworks 32
   - Criteria and Values 33
   - Analysis based on Values 34
   - Full text comparison with examples which are not listed on the world heritage list nor on Tentative lists 36
   - Summarising comparison 46
   - Table for Comparative analysis 48
4. **Integrity and authenticity** 55
   - Development of the urban landscape and environment 58
   - Documentation and State of Preservation 70
5. **Management** 153
   - Monument and landscape protection 154
   - Redevelopment areas and urban development plan 158
   - Parameters for evaluation and authorization of projects 161

Annex

- Maps 162
- Declaration 1705 162
- *Festschrift* 1869 (Anniversary publication) 162

1.

HISTORY AND DESCRIPTION



Reutz-Plan Foundation of the „Schelfstadt" 1705; City Archive
Jacob Reutz was instrumental in the planning of the entire Neustadt/ Schelfstadt and submitted an urban design in 1705 that expressed how the "irregularity" should be transformed into "regularity". Duke Friedrich Wilhelm's declaration of 26 June 1705 was aimed at enlarging the city, revitalising it and developing it in an economically and urbanistically modern way. Reutz's plan is an example of these building activities, which have been preserved to this day

1. ICOMOS request: The nomination dossier mentions that: "the administrative, ceremonial and symbolic buildings of the Grand Duchy are concentrated around the Palace, the Palace Garden and the Old Garden square, as well as around the Pfaffenteich and in parts of the Schelfstadt and Paulsstadt districts". The area is located in the centre of the city of Schwerin and is thus an integral part of the city centre. Could the State Party please provide additional details on the urban strategy that was put in place for the embellishment of the city underpinning the project to install the Grand Ducal Residence?

Basis for the Schwerin Residence Ensemble are the following documents:

1. The **Treaty of Hamburg**, the so called H*amburger Vergleich* from 1701 which forms the basis of the dynasty Mecklenburg-Schwerin. All buildings included in the group of buildings of the Residence Ensemble contributed to the functioning of the ducal court. The Treaty of Hamburg is the historical beginning of the dynasty of the House of Mecklenburg-Schwerin. The monarchy came to an end in 1918 and all the buildings of the Residence Ensemble were built during this period and have been preserved to this day.

2. The second important historical written document is the **Declaration from 1705 for the foundation of the "new town" Schelfstadt**. (*see Annex*) After parts of the city had fallen victim to a fire at the end of the 17th century (1695/96), the Duke Friedrich Wilhelm issued a declaration in 1705 containing building regulations for a harmonious townscape and also stipulating fire protection for the construction of new buildings in general. All buildings, which are part of the Residence Ensemble used by the duke (later Grand Duke), his court and his administration in the city were also owned by him or the duchy. For the most part, the structures and houses were built on the duke's orders, but occasionally new properties were purchased and altered. The same applies to the parks, gardens and the urban structure-concept of the Pfaffenteich. The properties of the court suppliers were not in ducal ownership, but the private entrepreneurs (Krefft, Uhle, Wöhler) were bound to the court by appointment and endowed with corresponding privileges. Even though this Declaration from 1705 contains building regulations, there is no draft of a planned city. It was the Grand Ducal master builder Demmler in the 19th century who drew a plan of how he envisioned the expansion of the city, a plan that has been preserved in the archives of the city of Schwerin to this day. However, it was never realised and remained only a draft.

3. Map of 1912: The 1912 map shows all the relevant Grand Ducal buildings representing the Schwerin Residence Ensemble. The original map can be found in the archives of the city of Schwerin and is attached here at page 20/21.

The nomination dossier mentions that: "the administrative, ceremonial and symbolic buildings of the Grand Duchy are concentrated around the Palace, the Palace Garden and the Old Garden square, as well as around the Pfaffenteich and in parts of the *Schelfstadt* and *Paulsstadt* districts". The area is located in the centre of the city of Schwerin and is thus an integral part of the city centre.

2. ICOMOS request Could the State Party please provide additional details on the urban strategy that was put in place for the embellishment of the city underpinning the project to install the Grand Ducal Residence? And how have the various functions of the Grand Duchy represented by the nominated property been installed or developed in the city to create and stage this ensemble in its landscape?

1. The natural location of Schwerin forces a close relationship between the city and the landscape. In the midst of numerous lakes and marshes, the continuously growing city was able to develop from several settlement cores; the marshy shore zones near the Residence Palace as representative seat of the monarchy and government, were originally only suitable for meadow use but later used for the creation of parks and pleasure gardens. The slightly hilly location made it possible to build representative buildings in a prominent position with a perfect view of the Palace. The favourable location provides the basis for a design concept that connects the military buildings with the castle via a visual axis. The same applies to the decision to build the Marstall in a prominent location. It forms a unity with the Palace and the surrounding landscape through the architectural components and the visual axis.

2. This concept is also repeated in the buildings designed and planned around the Pfaffenteich.

3. After the duke founded the so called *Schelfstadt* at the gates of Schwerin in 1705 (see map of 1705), two towns were now in direct competition. With the population explosion of the 19th century, the Grand Duke again took the initiative and founded a modern city district, *Paulsstadt*, in the vicinity of the new municipal train station. This was quickly followed by the *Feldstadt* and an expansion along the main traffic axes. The *Altstadt* (Old Town) and *Schelfstadt* experienced both densification and a slow increase in development, but still moderate, so that the small Residence town character could be preserved until the end of the monarchy. **The buildings of the Residence Ensemble relate to each other visually, in terms of design, function and administrative relevance, and are embedded harmoniously into the urban city structure.** However, there are no indications of a planned overall urban strategy concept on the part of the Grand Duke.

Instead, the urban landscape provides the appropriate backdrop and context for the indeed planned buildings of the Residence Ensemble linked through their origin, design and function.



Drescher Plan around 1882 shows urban structures and pointing out the public buildings of Grand Ducal and municipal buildings

4. *Festschrift* 1869 (anniversary publication) for the new Palace evidences the importance of the remodel for the Grand Duchy as well as its historical foundations and planned iconography. (*see Annex*)



MAP OF SCHWERIN

Year 1740

Part of the Residence Ensemble

Already built but not yet part of the Residence Ensemble



MAP OF SCHWERIN

Year 1819

Part of the Residence Ensemble

Already built but not yet part of the Residence Ensemble

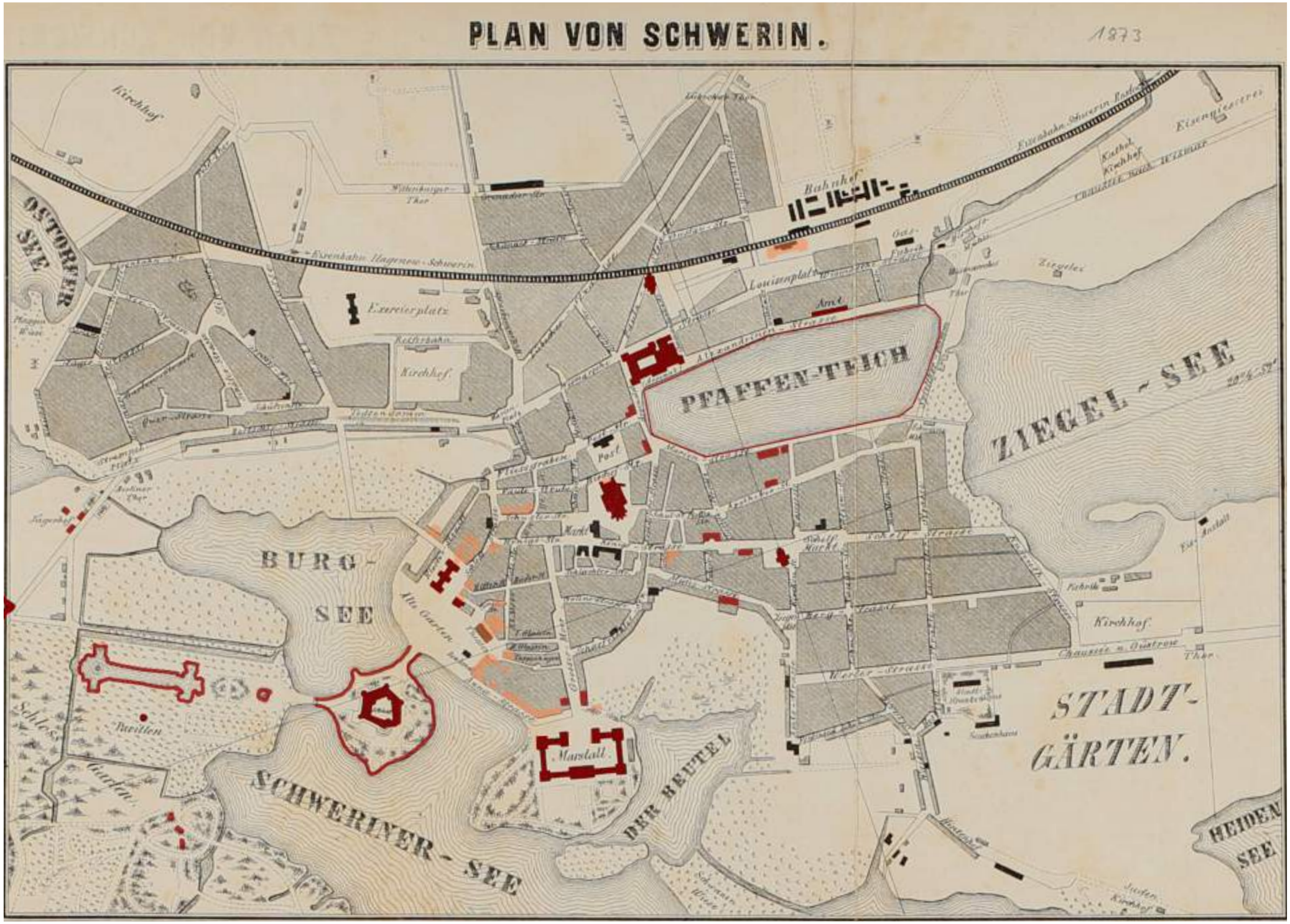


MAP OF SCHWERIN

Year 1843

Part of the Residence Ensemble

Locations of the buildings not yet realised

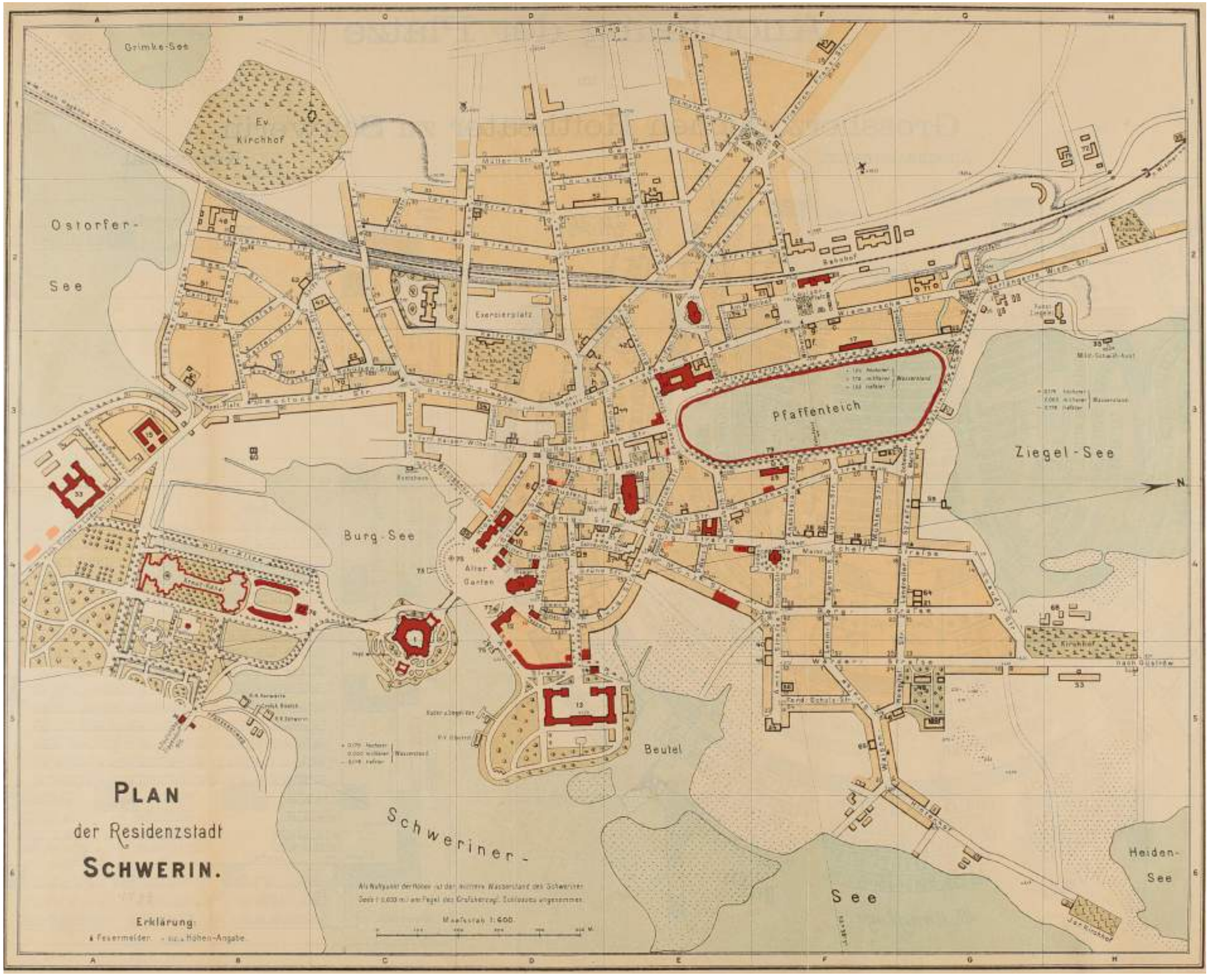


MAP OF SCHWERIN

Year 1873

Part of the Residence Ensemble

Locations of the buildings not yet realised

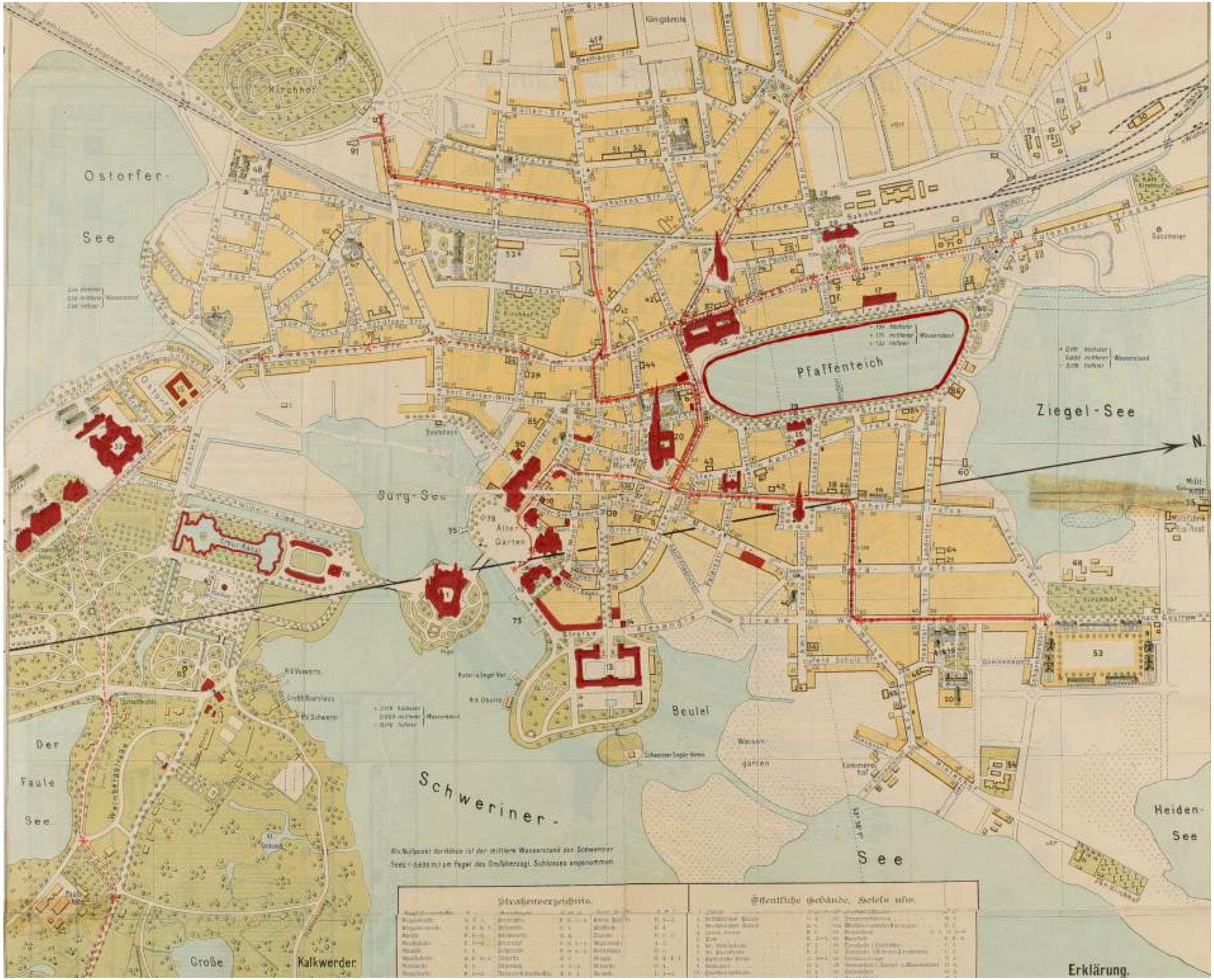


MAP OF SCHWERIN

Year 1899

Part of the Residence Ensemble

Locations of the buildings not yet realised



MAP OF SCHWERIN

Year 1912

Part of the
Residence Ensemble



2.

BOUNDARIES

ICOMOS request: Could the State Party provide more details on the rationale for the proposed delineation of the boundaries of the nominated property and its buffer zone in relation to the development and history of the Schwerin Residence Ensemble?

Table of the Dukes and Grand Dukes of Mecklenburg-Schwerin, the term and exemplary buildings built during their reign.

The Schwerin Residence Ensemble is nominated as a group of buildings embedded in an urban landscape. (According to Article 1 - a groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity, or their place in the landscape, are of Outstanding Universal Value from the point of view of history, art or science;)
As shown in the previous outline on history, the Ensemble created at the behest of the Dukes and Grand Dukes is representative of a comprehensively preserved Residence Ensemble. All buildings included in the group of building provide attributes for the values and towards the criteria to fulfill the OUV.

Duke / Grand Duke	Term	Buildings (Exemplary objects)
Friedrich Wilhelm I.	1692–1713	Declaration from 1705 New Town Manor St Nikolai
Karl Leopold	1713–1728	-
Christian Ludwig II.	1728–1756	-
Friedrich, *der Fromme*	1756–1785	New Town Manor (First redesign)
Friedrich Franz I	1785–1837	Old Manor Governmental Administration Building I Ministerial Manor House Münzstrasse
Paul Friedrich	1837-1842	Greenhouse Cavalier´s house Marstall
Friedrich Franz II.	1842-1883	Palace Grand Ducal hunters lodge
Friedrich Franz III.	1883-1897	Villas Werderstrasse Grand Ducal Steam Laundry
Johann Albrecht Regent	1897-1901	-
Friedrich Franz IV.	1897-1918	Officers' Mess State Archives Court supplier Krefft

The Ensemble is a testimony to the monarchy of a Grand Duchy and was essentially created under the Dukes and Grand Dukes. The differentiated ensemble is embedded in the urban landscape and reflects the style of each era. First and most important is the historicist palace on an island in Lake Schwerin. The visual integrity is supported by the surrounding buildings.

The Old Town and the Schelfstadt are the oldest parts of Schwerin. The oldest preserved houses in these districts date back to 1698. [1&2] They are half-timbered buildings. However, the buildings in these areas have been altered or completely renovated over the course of time, so that these areas today have a very heterogeneous appearance and include buildings between 1698 and today.

Other areas, such as the buildings around the Pfaffenteich, reflect the architectural style of a period of about 60 years. The buildings around the Pfaffenteich are all from the 19th century. The buildings on the south and west banks were constructed and built from 1840 onwards, while the north and east banks were much more difficult to build on towards the end of the 19th century.

ICOMOS: It would be useful if the State Party could further explain the reasons for including specific buildings, landscape areas and structures within the boundaries of the nominated property, in relation to the proposed justification for inscription.

The proposed boundaries enclose the nominated buildings and structures of the Schwerin Residence Ensemble and their visual connections to each other. The boundaries are drawn along the individual land plots, never including only parts of a land parcel.

In addition to the Palace Garden, other open spaces were also designed at the behest of the Grand Duke. These areas were also included in the nominated inlcuded in the nominated property, such as the Old Garden Square in the immediate vicinity of the Palace. This urban space is is bounded by the State Archives, the Administration Building I, the Old Manor, the theatre, the museum, the bridge leading to the Palace, and lake Schwerin. The Pfaffenteich, which was built by Georg Adoph Demmler after Grand Duke Paul Friedrich took over the reins of government. Demmler was commissioned to fill in, stabilize and lay out four promenades lined with rows of lime trees along the Pfaffenteich. Five of the buildings of the Ensemble are located on Pfaffenteich. The Commanders´ House, Demmler's residence, the Grand Ducal Administration Office, the Armory and the Friedricianum.
Apart from the Pfaffenteich and the Old Garden, there were no urban development programs that were based on a planned design requirement. The regulations for urban development, defined in the Declaration from 1705 (see page 8 in this document) were intended to avoid further major fires like those in 1695/96. These stipulated uniform building heights, masonry walls and tile-covered roofs for fire protection. A draft of a town development plan was prepared also by Demmler, but never realized.
Overall, the nomination includes all buildings with a functional, historical and intentional link to the Residence of the Grand Duchy. It further includes those town and landscape features that were designed at behest of the Dukes and Grand Dukes and are essential for the integrity of the Residencen Ensemble.

Picture of the Friedericianum around 1900 with view to the cathedral



Picture of Demmlers residence 1940



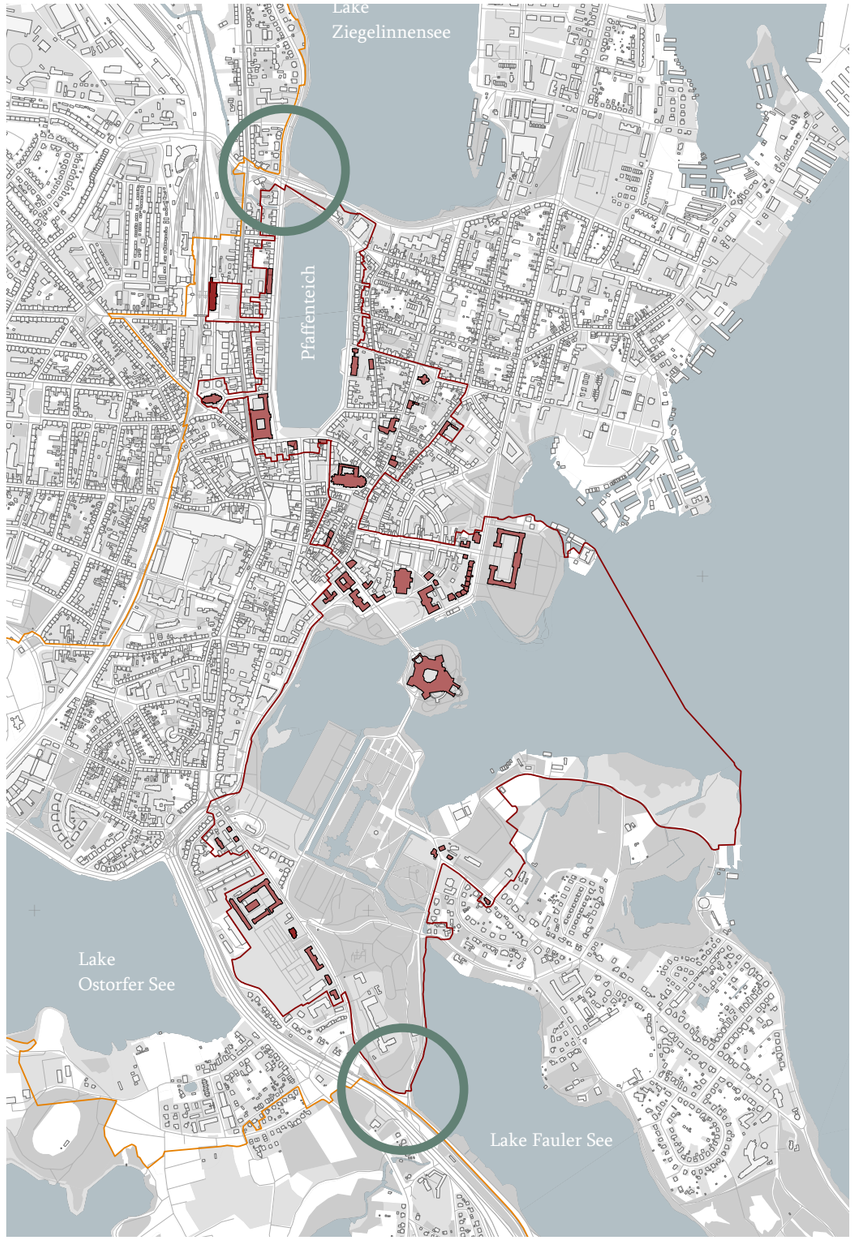
Town Hall by Demmler financed by the citizens
© Sandra Kaiser



ICOMOS request: Several buildings that are included in the nominated property are neither described nor assessed in terms of their integrity and authenticity. Could the State Party clarify the status of these buildings in relation to the nominated property; and how they are and will be managed?

As the boundary of the nominated property is drawn entirely around the group of buildings, it encompasses large parts of the *Altstadt* (Old Town) and the *Schelfstadt* as well as parts of the *Paulsstadt* and *Ostorf* districts. There are therefore numerous buildings within the nomination area that have no direct connection to the Grand Ducal Residence Ensemble. These include, for example, the town hall, which was designed by Georg Adolph Demmler but financed by donations from the townspeople, used for trade purposes and therefore has no immediate functional, planning or historical connection to the Grand Dukes of Mecklenburg-Schwerin. Indeed it shows a differentiation of town and court.

While boundaries were drawn as closely around the group of buildings as possible, functionally necessary areas were included in the nominated property, such as the water intake from the *Fauler See* for the irrigation canals of the palace garden (created in 1708), or the *Franzosenweg* (created in 1870 in behest of the Grand Duke Friedrich Franz II.), which accompanies the Palace on the opposite shore, and offers impressive and picturesque views of the historicist Palace in the landscape. These areas were included for a better understanding of the Schwerin Residence Ensemble.



The two zones where the buffer zone is in the immediate vicinity of the borders of the nominated property

ICOMOS request: Furthermore, could the State Party explain how the buffer zone will provide an additional layer of protection to the nominated property where the delineation of the buffer zone coincide with the delineation of the nominated area?

The area of the nominated property is covered by several monument areas. These ensure that not only the group of buildings of the Residence Ensemble Schwerin as individual monuments are protected, but the town and natural landscape as necessary context are also protected by monument laws.

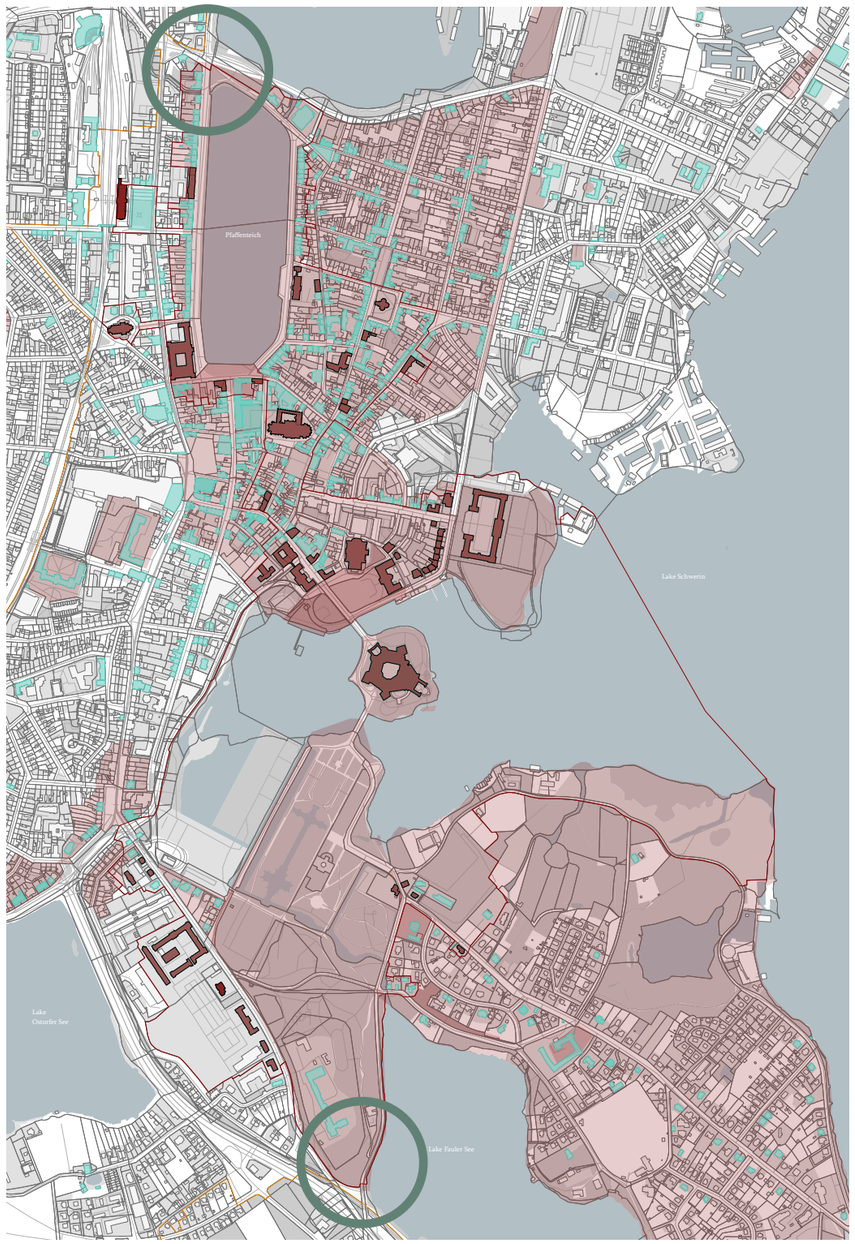
The aim of designating the monument areas is to describe the individual character of the areas and to define a corresponding protection goal. All attributes are specially listed and protected by the monument protection and embedded in different monument areas and are therefore protected. In addition, each registered monument enjoys protection of its surroundings according to paragraph 7, section 1 (DSchG M-V). The large number of individual monuments within the nomination area thus create additional protection.

Excerpt from "*§ 7 DSchG M-V - Measures requiring approval:*
(1) The approval of the lower monument protection authority is required by anyone who
1. removes, alters or moves monuments to another location or changes their current use,
2. intends to carry out measures in the vicinity of monuments if the appearance or the substance of the monument will be considerably impaired thereby.
Before taking a decision, the lower monument protection authority shall consult the monument authority."

After a potential inscription, the state of Mecklenburg-Western Pomerania will designate the boundaries of the nominated property as an independent monument area. Part of the designation will be the attributes defined in the nomination. They are thus the basis for all decisions by the monument authorities.

Unlike in other nations, Germany does not have different categories of monuments in law.
So far, even in only a few of Germany's federal states, the laws on the protection of monuments have already enshrined world heritage. However, the state of Mecklenburg-Western Pomerania is currently considering the inclusion of a World Heritage paragraph in the Monument Protection Act (DSchG M-V). If the paragraph is implemented, the nominated property with its designated boundaries would be explicitly protected as a World Heritage Site according to the Monument Protection Act (DSchG M-V).

The two zones where the buffer zone is in the immediate vicinity of the borders of the nominated property are at the northwest end of Pfaffenteich, and at the south end of Palace Garden. (*see map on page 29*)
South of the Palace Garden near lake *Fauler See* an elevation is located which blocks the view from in the Palace Garden and the GDR development at the edge of the Palace Garden obscure a potential unfavourable view to or from the nominated property. Any changes made in this area, in accordance with applicable law, cannot have any impact on the attributes of the nominated property.
At the north-western edge of the Pfaffenteich, the boundary is drawn along a rampart for the railway line which blocks the view of and from the buildings behind it. The buffer zone then narrows and runs relatively close to the boundaries of the nominated property. The marked boundary of the nominated property is located to the north of the Pfaffenteich. The area outside the buffer zone is subject to §34 of the BauGB and has homogeneous building structure, which only permits building projects of the same type, height and size. In addition, the *Pfaffenteich* is designated as a monument area. Building projects in the direct vicinity are already subject to approval by the monument authorities. Therefore, no extension was made here either.



The two zones where the buffer zone is in the immediate vicinity of the borders of the nominated property in a map witjh all momuments, the buildings of the Residence Ensemble Schwerin and the momument areas

3.

COMPARATIVE ANALYSIS

ICOMOS considers that it would be helpful if the State Party could expand, deepen and complete the comparative analysis to examine how the nominated property compares with other 18th and 19th century royal and ducal residential complexes in the relevant geo-cultural area, that are not inscribed on the World Heritage List nor on Tentative Lists, and which could be said to exhibit a similar combination of attributes and values.

The State Party is delighted to answer the ICOMOS Request by:

1. Summarizing the methodology of the comparative analysis
2. Summarizing the proposed criteria, values and attributes of the Schwerin Residence Ensemble

3. Summarizing the results of the comparative analysis by listing the compared examples from the World Heritage List, the Tentative Lists and further comparative examples which are neither on the WHL nor on Tentative Lists
4. Attaching the full text of the Comparative Analysis regarding comparative examples which are neither on the WHL nor on Tentative Lists
5. Attaching a comparative analysis table documenting the comparison with examples which are neither on the WHL nor on the Tentative Lists

1. Methodology and Frameworks

The Schwerin Residence Ensemble exhibits features of great significance and quality that are, so far, underrepresented in the World Heritage List (WHL). The thematic area of 19th century examples is one of the gaps to be filled, especially buildings of the historicist period that are currently included in only a few entries. Palace ensembles from this period are mentioned in only a few entries to date while 19th century Residence Ensembles are either missing entirely or are only included in the context of broader thematic and typological entries, such as the WHL examples of the Historic Centre of Vienna, Budapest including the Banks of Danube, or the Historic City Centre of St. Petersburg. The Schwerin Residence Ensemble represents this thematic area in all its complexity and is therefore superbly suited to "fill this gap".

The nominated property is compared with properties already on the World Heritage List and with the entries on the national Tentative Lists, taking into account the typological, chronological-regional and thematic frames of reference as defined by ICOMOS, focusing especially on Residence Ensembles and historicist Residence Palaces. In addition, comparisons are made with other content-relevant examples outside the World Heritage List and the Tentative Lists. The comparison aims to demonstrate the OUV of the nominated property through assessment of its values.

Thematic framework

The Schwerin Residence Ensemble can be classified in the category **Creative Responses and Continuity**, within this category to the group of **buildings** and within this group to the examples of **Palaces /Castles, Governmental, Educational, Recreational, Military and Commercial** Buildings. The Schwerin Residence Ensemble also fits the **Urban Settlements / Inhabited Urban Areas** group.
The scope and complexity of the Schwerin Residence Ensemble unites buildings from different thematic groups including the Residence Palace and its utility infrastructure, governmental and administrative buildings, cultural and educational buildings and military buildings. In this range and complexity, it differs significantly from the majority of the examples listed on the WHL and the TL.

Key aspects of the complexity of the Schwerin Residence Ensemble, not currently represented in the WHL, include:
• The Schwerin Residence Ensemble as a comprehensive, differentiated architectural ensemble of buildings from the 18th to the early 20th century with a focus on 19th century historicist buildings,
• The Schwerin Residence Ensemble demonstrates the interlacing and embedding of the expanding ensemble with the existing and growing city between the 18th and the early 20th centuries,
• The Schwerin Residence Ensemble exhibits the outstanding orchestration of the ensemble in the landscape defined by Lake Schwerin,
• The Schwerin Residence Ensemble shows affirmation of dynastic continuity over centuries by the use of references to regional-historical styles, symbolism, emblems and heraldry.

Typological Framework

The comparison focuses primarily on **Residence Ensembles** and **Residence Palace** buildings in an urban and landscape context

Chronological-regional Framework:
The comparison focuses on European examples from the 18th century to the beginning of the 20th century **with a specific focus on the 19th century.**

The Schwerin Residence Ensemble as a whole was compared, especially in relation to the asserted justification for inscription criteria. The Methodology is comprised in three steps: Framework for analysis, Analysis, Conclusion. The comparative study by the Schwerin team was expanded by systematic desk-based analysis which isolated the closest comparable sites that were further investigated by site visits.
The screening is a reductionist approach to an otherwise complex task that ensures comparisons are drawn with 'like-for-like' properties, the resultant 'shortlist' being relevant for deeper analysis. Screening was undertaken by an expert group in over a period of several years. Clusters of sites may be further rejected under certain parameters which determine that a comparison would not be like-for-like.
For example:

- Residence Ensembles exclusively or mainly developed during the 18th century are only integrated in the comparison to a limited extend (Versailles, Nancy, Würzburg)
- Neo-classicist Residence Palaces of the 19th century are only integrated in the comparison to a limited extend (Athens, Oslo)
- Buildings from the category Creative Responses and Continuity like Governmental, Educational, Recreational, Military and Commercial Buildings are only integrated in the comparison if they are part of an elaborate Residence Ensemble.

The comparative analysis serves to substantiate the Outstanding Universal Value (OUV). The values identified for the properties listed will be compared with the specific values determined for the Schwerin Residence Ensemble. The categories covered in the study are mainly **Residence Ensembles** and **Palaces**. Further Recreational / Educational Historic Buildings and Ensembles, Architectural and artistic Monuments and Ensembles, Urban Settlements, Military Buildings are considered only if they are part of an elaborate Residence Ensemble.

2. Criteria and Values

Criterion iv

- **Exceptionally well-preserved Residence Ensemble at Schwerin in terms of quantity and quality** provides an exceptional illustration of such a multifaceted Residence Infrastructure, mainly developed during the 19th century, through its outstanding state of preservation in terms of both quantity and quality and the overall integrity of the ensemble
- **The outstanding historicist Residence Palace** with its impressive Neo-Gothic and Neo-Renaissance design and with its significant shape radiating far into the urban and natural landscape, emerged not only as one of the outstanding examples of historicism as a whole, but also as one of the few examples of a historicist Residence Palace simultaneously acting as the centre and expression of political power, whilst functioning as a monarchical home and monument to the dynasty.
- **Orchestration of the Palace and the Residence Ensemble in the landscape.** One of the determining value elements of the Schwerin Residence Ensemble is the orchestration of the Palace and many other components of the ensemble in the landscape on the shores of Lake Schwerin.

- **Continuous development of the residence Ensemble up to early modernity.** The continuous development of the Residence Ensemble with buildings up to the early modern age is a further characteristic quality feature of the Schwerin Ensemble.

Criterion iii

- **Well preserved Residence Ensemble as testimony to the monarchy.** The Residence Ensemble as multifaceted entity of buildings, parks and urban spaces related to the monarchy
- **Revival of historical styles and symbols as legitimation of power.** The Schwerin Residence Ensemble shows significant 19th century examples of the regional Johann Albrecht style, repeatedly documented in the Palace and other components of the Residence Ensemble, referencing a typical regional variant of northern European Renaissance architecture. In addition, there are the defining emblematic references and symbols used to convey dynastic continuity over the centuries
- **Features and heraldry as evidence of the monarchy.** With its entirely original Throne Apartment including Ancestral Gallery and Palace Gallery and many iconographically relevant references through portrait busts and heraldic elements, Schwerin Palace and many other components of the Residence Ensemble document the symbolic representation of the monarchy in an impressive, cohesive manner

3.Analysis based on Values

(see ND, pp. 171-217)

Systematic comparisons were made with selected relevant properties on the World Heritage List, State Party Tentative Lists, and those not on any list, undertaken as a whole, and then separately by architectural-typological and value-based comparisons. *(See Table Comparative Analysis, ND, pp. 212-217)*
As a result **no fully comparable properties were found** on the World Heritage List or State Party Tentative Lists.

- **Regarding Residence Ensembles:**

Partially comparable examples on the WHL are:
Versailles (i, ii, vi), Nancy (i, iv), Würzburg (i, iv), Turin (i, ii, iv, vi):
These Examples are only partially comparable since these ensembles were mainly developed during the 17th and 18th centuries.
Further WHL examples are:
Paris (i; ii; iv), Vienna (ii, iv, vi), Budapest (ii, iv), St. Petersburg (i, ii, iv, vi), London (i, ii, iv), Weimar (iii, vi), Moscow Kremlin (i; ii; iv; vi), Strasbourg (ii, iv)
These examples are only partially comparable since these entries either comprise entire urban landscapes and are not focused on Residence Ensembles, or contain only certain elements of a Residence Ensemble.
Further properties in the 'not on either list' category were determined as partially to closely comparable:
Athens, Oslo, Posen, Berlin, Stuttgart, Dreden, Munich, Gotha, Meiningen, Coburg:
These examples are only partially comparable since these Residence Ensembles display either primarily neo-classicist design, or are fragmented due to war destruction, do not show the elaborate complexity of the Schwerin example.

- **Regarding Outstanding historicist Residence Palaces:**

Partially comparable **examples on the WHL** are:
Vienna Hofburg (ii, iv, vi), Great Kremlin Palace Moscow (i; ii; iv; vi), Budapest Castle Palace (ii, iv), Berlin and Potsdam Palaces (i, ii, iv), the Residence of Bukovinian and Dalmatian Metropolitans in Chernivtsi (ii, iii, iv), Lednice Cultural Landscape (i; ii; iv), Cultural Landscape of Sintra (ii, iv,vi), Upper Middle Rhine Valley (ii, iv, v), Wartburg Castle (iii, vi):
These examples are only partially comparable since they are either unfinished, display only modest historicist features or were not official seat and place of representation of the ruling monarch thus lacking Schwerin's various expressions of dynastic legitimation and power as well as functional complexity of the Ensemble.

Partially comparable on the national **Tentative lists** are:
Yildiz Palace in Istanbul (ii, iii, iv) and the Palaces of King Ludwig II (i; ii; iv; vi):

Similarly, these examples either don't display historicist design as reference to the past, or are not the official seat of the ruling monarch.
Further properties in the 'not on either list' category were determined as partially to closely comparable:
Rundāle Palace, Athens Royal Palace, Oslo Royal Palace, Brussels Royal Palace, Haut Koenigsbourg Castle, Pierrefonds Palace, Imperial Palace Posen, Hohenzollern Castle, Lichtenstein Palace, Sigmaringen Palace, Dresden Residence Palace, Ehrenburg Palace Coburg, Waldleiningen Palace, Bucharest Royal Palace, Peleș Palace, Sofia Royal Palace, Sofia Vrana Palace, Osborn House, Balmoral Castle, Miramare Palace, Franzensburg near Laxenburg, Braunfels Palace, Marienburg Palace in Pattensen, Hanover Welfen Palace, Konopiště Palace, Hluboká Palace:
These examples are either partially damaged or altered, only show modest historicist detailing or are no Residence Palaces as official seat of the ruling monarc , lacking the multitude of features and heraldry as evidence of the monarchy seen in Schwerin as well as lacking the complexity of a Palace as seat of power and government, royal home and dynastic monument.

- **Regarding Orchestration of the Residence Ensemble in the landscape:**

Partially comparable examples ***on the WHL*** are:
Versailles (i, ii, vi), Caserta (i; ii; iii; iv), Palaces of Berlin and Potsdam (i, ii, iv), Garden Kingdom of Dessau-Wörlitz (ii; iv), Bergpark Wilhelmshöhe in Kassel (iii; iv), Cultural Landscape of Sintra (ii, iv,vi), St. Petersburg (i, ii, iv, vi) and Budapest (ii, iv):
These examples were either primarily developed during the 18th century, or are not primarily focused on elaborate Residence Ensembles
Further properties in the '**not on either list**' category were determined as partially to closely comparable:
Dresden, Coburg, Hohenzollern Castle, Franzensburg Castle near Laxenburg:
These examples are either fragmented, do not display a comparable staging in the landscape as Schwerin or are not part of of an elaborate Residence Ensemble.

- **Regarding the continuous development of the Residence Ensemble up to early modernity:**

There are no **comparable examples on the WHL**

Further properties in the '**not on either list**' category were determined as partially to closely comparable:
Stuttgart:
The Stuttgart *Kunstgebäude* is probably one of the most prominent example of an early modernist component of a Residence Ensemble, but it is altered due to rebuilding after war damage.

- **Regarding Revival of historical styles and symbol as legitimation of power:**

Partially comparable examples **on the WHL** are:
Paris Banks of the Seine (i; ii; iv), Budapest (ii, iv), the Residence of Bukovinian and Dalmatoan Metropolitans near Chernivsti (ii, iii, iv):
These examples did – like the 19th century extension of the Louvre – not serve as royal palaces, but instead as museum and ministry, or did not refer to specifically defined regional style tradition.

Further properties in the '**not on either list**' category were determined as partially to closely comparable:
Dresden Residence Palace:
This example does not necessarily refer to a specifically defined regional style tradition.

- **Regarding features as heraldry as evidence of the monarchy:**

Partially comparable examples **on the WHL** are:
Versailles (i, ii, vi), Turin (i, ii, iv, vi), Vienna (ii, iv, vi) and Budapest (ii, iv):
These examples do not necessarily refer to longer dynastic tradition over centuries or, as in the case of Vienna do not comprise a comparable throne apartment as in Schwerin, or are fragmented as in the case of Budapest.

Further properties in the '**not on either list**' category were determined as partially to closely comparable:
Dresden, Hohenzollern Castle;

These examples are – as in the case of Dresden – fragmented, or they are – as in the case of Hohenzollern Castle – not part of a Residence Ensemble.

In addition to the written justification, the comparative analysis includes graphic illustration in the form of a table that compares the Schwerin Residence Ensemble directly with the comparator examples, using the values assigned to the Schwerin Residence Ensemble as the basis for comparison.

4. Full text comparison with examples which are not listed on the worls heritage list nor on Tentative lists

Residence Ensembles of the 18th and 19th century
(including additional example: Oslo)

Schwerin is an exceptionally well-preserved Residence Ensemble, in terms of both quality and quantity. In addition to the main Residence Palaces, independent buildings were erected for government and administrative functions, archives, stables, theatre, museum buildings for the public presentation of art collections. Furthermore, there were buildings for the military, for general education, sacred buildings, and service buildings to supply the court, such as court suppliers and laundries. The Residence Ensemble Schwerin **provides an exceptional illustration of such a multifaceted Residence Infrastructure, mainly developed during the 19th century, through its outstanding state of preservation in terms of both quantity and quality and the overall integrity of the ensemble,** occupying an outstanding position within the comparator group.

Oslo Royal Palace; © Neptuul; Wiki Commons

The World Heritage List records a number of entries relating to 18th and 19th century Residence buildings and ensembles, or containing Residence Ensembles within a broader topical context. The Schwerin Residence Ensemble obtains a very prominent position within the comparison group with its **main steps of development during the 19th century.**

Comparison with several examples outside the World Heritage List.

Athens as the capital of the Kingdom of Greece, founded in 1832, was given a classical Residence architecture clearly oriented towards classical antique models under King Otto I, son of the Bavarian King Ludwig I, with the Royal Palace (today's Parliament building) on Syntagma Square as the centre of gravity, built according to plans by Leo von Klenze and Friedrich Gärtner from 1836 onwards. Other buildings line Odos Panepistimíou Street starting at Syntagma Square, including the Academy of Sciences designed by Theophil Hansen, the main University building and the National Library. The consistent neoclassicism of the buildings aimed to provide a conscious link with the ancient cultural prosperity of Greece, but only can be compared to Schwerin to a limited extend. **Oslo** also shows an impressive 19th century Residence Ensemble consisting of the Royal Palace and remarkable buildings such as the Government Building and the National Theatre situated along the Karl-Johans-Gate Avenue.



Brussels too incorporates a remarkable Residence Ensemble, expanded after the proclamation of the independent kingdom of Belgium in 1830. But core elements of the ensemble such as the Royal Palace (finished 1829) or Laeken Palace had already been built for previous government administration before the proclamation of the independent kingdom of Belgium. Compared to Athens, Olso and Brussels, Schwerin displays much greater variety in a Residence Ensemble that had evolved over an extended period, greater stylistic diversity and which shows a much stronger dominance of the palace in an urban context.

In **Posen** too, a type of Residence Ensemble was created in the 19th century, even though the local Neo-Romanesque imperial palace, built in 1905-13 according to plans by Franz Schwechten and commissioned by Wilhelm II, was not a Residence Palace in the literal sense, but mainly a symbol for the German Empire. Together with the palace, an imperial forum was created according to plans by Joseph Stübben, consisting of, among other things, the opera house, the settlement commission, the Neo-Renaissance building of the Royal Academy and the Bismarck monument. Beginning in 1940, the palace was rebuilt under the National Socialists as Hitler's residence and as the seat of the Reichsstatthalter (governor). Parts of this reconstruction are preserved. The Posen Ensemble has therefore changed in crucial aspects. It can only be compared with Schwerin to a limited extent.

In contrast, before the destruction during the war and the subsequent demolitions, the Residence Ensemble in **Berlin** had an extremely multifaceted structure that had grown over the centuries. In addition to the Residence Palace, this included, among others, the royal buildings along the avenue Unter den Linden. Following the destruction during World War II, all buildings standing today are complete or partial reconstructions. The Residence Palace as the centrepiece was demolished after war loss, and the recent reconstruction of sections of the Baroque façades for the new Humboldt Forum is merely a partial restoration of the outer appearance. Berlin's ensemble is therefore fragmented at crucial points, unlike the Schwerin example.

The ensemble in **Stuttgart** also suffered great losses due to wartime destruction and post-war reconstruction. After a long debate, the Baroque New Residence Palace was restored but in its outer form only apart from a few rooms for use by ministries. Other buildings reconstructed but with alterations are, among others, the war-damaged Old Palace, essentially from the Renaissance, which today serves as the State Museum, the Old Chancellery, the classicist Königsbau (king's building) with its colonnaded frontage opposite the New Residence Palace, built as a bazaar, the Kunstgebäude (art building), rebuilt in a modified form after the war, and the neoclassical State Theatre complex completed in 1912. Several other key buildings were lost through demolition including the Riding Hall and the royal stables and, above all, the Kronprinzenpalais (Crown Prince's Palace) and the Hohe Karlsschule (High Charles School), structurally directly connected to the New Palace, one of Württemberg's former leading educational institutions. The Palace Garden, which extends from the New Residence Palace, was repeatedly modernised for the Federal Garden Shows in 1961 and 1977.

The situation in **Dresden** is somewhat different. Here, the Residence Palace complex with its Neo-Renaissance façades, the Catholic Court Church, the Chancellery House, the Stallhof (stables), the Taschenberg Palace, the Opera House, the Picture Gallery and the Guard House on Theaterplatz, the buildings on Brühl's Terrace with the former Armoury (now the New Masters Gallery), the Kunstakademie (Academy of Arts), the Kunstausstellungsgebäude (Art Exhibition Building) and the Ständehaus (Estates House), the Blockhaus (block house) and the Japanische Palais (Japanese Palace) on the opposite bank of the Elbe are all key components of a Residence Ensemble

Dresden Residence Palace with 19th century extensions; © X-Weinzar; Wiki Commons



developed over a long period of time, mainly during the 18th and 19th centuries. However, all these buildings are reconstructions following the destruction during the Second World War. These reconstructions include partly refurbished interiors based on the original and partly new architectural creations. In this regard, the Schwerin example differs significantly through its outstanding overall state of preservation. Moreover, the Schwerin Residence Palace occupies a much more prominent position as the centre of gravity within the Residence Ensemble.

Munich also has a highly sophisticated Residence Ensemble that, like Dresden, brings together building layers from several centuries. In addition to the Residence Palace, the State Opera, the Theatiner Church and the Church of St Michael, the ensemble includes the Alte Hof (old court) and the Münze (mint), the museum buildings on Königsplatz and the Pinakothek (picture gallery) and the overall urban ensembles of Ludwigstrasse, Maximilianstrasse and Prinzregentenstrasse. Although some of the buildings were badly damaged during the Second World War, much of the original fabric has been preserved or faithfully restored. However, the royal ceremonial rooms in the Festsaalbau, part of the Residence Palace at the Hofgarten (court garden), were not restored. Vital components of the ensemble are therefore missing.

Smaller Residence towns such as the Thuringian Residences of **Gotha** and **Meiningen** still display very well-preserved, albeit significantly smaller, Residence Ensembles, which also contain particularly radiant components in the case of Gotha with the Ekhof Theatre in the Friedenstein Palace and the important art-historical and natural-historical collections and, in the case of Meiningen, with the Palace and Armoury as well as the Theatre and Grand and Small Manors on Bernhardstrasse running parallel to Goethepark. However, neither Gotha nor Meiningen have the complexity of Schwerin, nor do they have the dominant historicist palace building, although Meiningen does offer valuable testimony to 19th century castle romanticism in the form of the Landsberg Palace, a picturesque castle-like complex created from medieval ruins in the 19th century, located outside the city centre.

Oldenburg also has a noteworthy, albeit small, Residence Ensemble, which served as the centre of the Grand Duchy of Oldenburg from 1815. Originating from a medieval castle and rebuilt several times, new and intensive building activity began after 1815 and continued throughout the 19th century, significantly expanding the palace. The Grand Ducal ceremonial rooms are preserved, as well as the government building on the Schlossfreiheit (an area outside the main castle, but within court rather than city jurisdiction). However, due to the demolition of numerous buildings the architectural ensemble is now clearly disturbed and conveys the character of the evolved ensemble to a limited extent only.

Coburg shows a particularly impressive example of a Residence Ensemble developed over the centuries, with the interplay of the medieval Veste (castle), first mentioned in 1225, high above the city, and the buildings in the centre of the city, which have evolved since the Renaissance. These comprise a very varied Residence Ensemble in structural terms, with the Ehrenburg Residence Palace as the centre of gravity. During the first half of the 19th century the palace underwent significant refurbishment, comparable to the Schwerin example, with a new façade based on Karl Friedrich Schinkel's designs, to which the palace owes its dominant Neo-Gothic exterior today. The Coburg Residence Ensemble includes furthermore the royal stables, the Landestheater (state theatre), the Palais Edinburgh, the riding hall, the former chancellery, the court pharmacy, the armoury, the mint master's house and the Casimirianum school. Coburg therefore has an impressive, complex Residence Ensemble that has evolved throughout the centuries, but it does not have the structural and functional variety of the Schwerin Ensemble, nor does the Residence Palace have the ensemble-defining effect that characterises Schwerin Palace.

Outstanding historicist Residence Palace
(including additional comparative examples: Rundāle Palace, Oslo Royal Palace, Brussels Royal Palace, Bucharest Royal Palace, Sofia Royal Palace, Sofia Vrana Palace, Peleș Palace, Waldleinigen Palace)

Historicist architecture became a defining stylistic expression in the mid to late 19th century. Historicist palace-building occupies an important place in the architectural history of the 19th century , but many of these palaces were primarily residential or summer palaces or monuments without a relevant Residence function. In this context, **Schwerin Palace** occupies a special place. Through fundamental alterations and extensions during the 19th century, the Palace **with its impressive Neo-Gothic and Neo-Renaissance design and with its significant shape radiating far into the urban and natural landscape, emerged not only as one of the outstanding examples of historicism as a whole, but also as one of the few examples of a historicist Residence Palace simultaneously acting as the centre and expression of political power, whilst functioning as a monarchical home and monument to the dynasty.**

An example like **Rundāle Palace** in Lativia, started in 1735, is of course a remarkable example of a typical baroque Palace architecture, surrounded by extended gardens. Alterations after 1785 added significant early neoclassicist details. Rundāle is therefore a fascinating example of residence architecture from the late 18th century but cannot be compared to elaborate 19th century historicism examples. There are a noteworthy number of 19th century palace conversions or new buildings **outside the World Heritage List and the Tentative Lists** with which Schwerin can be compared,

The Royal Palaces in Athens and Oslo were built for newly established monarchies in the first half of the 19th century, both were erected as points of gravity in the expanding urban landscape. But both display neoclassicist design and differ therefore clearly form the historicist design of the Schwerin Palace. Same applies to the **Brussels Royal Palace** which links academic Neoclassicism with slight references to French inspired Neo-Renaissance elements.

A further comparative example is the **Haut Koenigsbourg / Hohkönigsburg** in the Vosges Mountains. The ruins of the original Stauferburg were reconstructed at the beginning of the 20th century according to plans by Bodo Ebhardt and conceived as a symbol of German imperial presence in the Reichsland Alsace-Lorraine. **Pierrefonds Palace** in Picardy had been built from 1857 onwards according to plans by Eugène Viollet le Duc as a reconstruction of a medieval castle, serving as a summer residence for Napoléon III. The Neo-Romanesque **Imperial Palace in Posen,** designed by Franz Schwechten, was, so to speak, built as a kind of counterpart to the Haut Koenigsbourg. Both the Haut Koenigsbourg and the Posen Palace were intended to relate the modern German Empire to medieval empires through typological and formal references. Haut Koenigsbourg had primarily monumental functions and the Posen Palace served primarily to symbolise the occupation of the site by the German Empire and had no proper Residence function. The situation is similar for the examples of the **Hohenzollern Castle** and the **Lichtenstein Palace**, both situated on peaks in the Swabian Alb. Hohenzollern Castle, erected on the ruins of the ancestral castle of the Hohenzollern dynasty, was extensively reconstructed from 1850 onwards on the initiative of the Prussian King Friedrich-Wilhelm IV according to plans by Friedrich August Stüler and the master fortress builder Moritz von Prittwitz. Only the medieval castle chapel and the existing tower foundations were integrated into the new building, which otherwise dominates the hilltop as a multi-structured Neo-Gothic complex. The architecture and furnishings evoke the grandeur and importance of



Hohenzollern Castle;
© A. Kniesel;
Wiki Commons

the Hohenzollern dynasty. To this day, the castle serves as a ceremonial centre for the Hohenzollerns. However, it has never been a Residence, but always a monumental staging of the history of the origin and rise of the Hohenzollern dynasty. Lichtenstein Castle, situated high on a rocky ridge on the Alb, also occupies the site of a medieval castle, but does not reference the ancestral seat of a dynasty. Instead it is primarily a romantic architectural construction based on the 19th century novel Lichtenstein by Wilhelm Hauff from 1826. In 1840-42, the Neo-Gothic castle was built according to plans by Carl Alexander Heideloff, with its striking design dominated by a tower set asymmetrically against the core building, achieving an effect that extends far into the landscape despite the small dimensions of the structure. Although the castle still serves as a home for the Duke's descendants today, it was designed primarily as a romantically conceived monument to the history of the Württemberg dynasty, not as the core element of a Residence Ensemble. On the southern edge of the Swabian Alb, high above the Danube, lies **Sigmaringen Palace**, Residence Palace of the Hohenzollern-Sigmaringen dynasty, another example of a historicist castle complex that integrates core elements from the Middle Ages and the Renaissance, such as the tower shaft and entrance gate buildings, but was essentially reconstructed after a fire in 1893. Based on plans by Emanuel Seidl in cooperation with the Sigmaringen based building officer de Pay, the architecture is picturesque and characterised primarily by Neo-Renaissance forms. The interior exhibits various expressions of historicism including Neo-Renaissance, Neo-Baroque and Neo-Rococo and presents extensive collections of fine art and historical weapons. Sigmaringen is a remarkable example of late historicism but has only limited comparability with the much earlier and larger Schwerin Palace. The **Dresden Residence Palace** can also only be compared with Schwerin to a limited extent, as it documented, until its destruction in the Second World War, different building layers from Renaissance to Baroque to the Neo-Renaissance. Only the exterior has the appearance of the Neo-Renaissance through extensions, especially the construction of the new Georgentor and the redesign of the façades by the architects Gustav Dunger and Gustav Frölich in 1889-1901. However, due to the extensive destruction and the recent reconstruction that only began in the 1980s, Dresden's Residence Palace cannot compare with the integrity and authenticity of Schwerin's palace.

Peleș Palace; © Myrabella; Wiki Commons



Among the other Residence Palace buildings of the 19th century, particular reference should be made to **Ehrenburg Palace in Coburg, Marienburg Palace in Pattensen near Hanover, the former Welfen Palace in Hanover and Waldleiningen Palace** in the Odenwald forest in south-west Germany. The partial reconstruction of Ehrenburg Palace in Coburg, based primarily on Karl Friedrich Schinkel's plans, presents a coherent overall Neo-Gothic impression towards the palace square, but does not display the comprehensive redesign and rebuilding that characterises Schwerin Palace. The Neo-Gothic Marienburg Palace in Pattensen near Hanover, built in 1857-64 according to plans by Conrad Wilhelm Hase, served as a summer residence for Queen Marie of Hanover. The former Welfen Palace in Hanover was built in 1857-66 according to plans by Christian Heinrich Tramm in the Tudor style. Both Marienburg Palace and Welfen Palace are impressive historicist palace buildings, but only to a limited extent are they Residence Palaces. Marienburg served as a country and summer palace, and the Welfen Palace was never used as a Residence due to the annexation of the Kingdom of Hanover by the Prussians in 1866; since 1879 it has served as the main building of the Hanover University of Technology, today's University of Hanover.

Further comparative examples are the royal palaces in **Bucharest** and **Sofia**. The building history of the **Bucharest Royal Palace** dates back to 1820, several alterations and enlargements followed during the 19th century, but after fire destruction in 1926, the ruins were replaced by new palace buildings finished in 1940, partly damaged during the second World War and rebuilt after 1945. Bucharest Royal Palace can therefore be compared to Schwerin only to a very limited extend. **Peleș Palace** near the city Sinaia / Romania, however, can be regarded as a very important and significant example of 19th century historicist palace buildings. Built between 1873 and 1883 for King Carol I. and with enlargements until 1914 it displays picturesque references to northern European Neo-Renaissance linked to vernacular elements and timber work. Peleș Palace as well as the nearby Pelișor Palace are remarkable examples of historicist Palace buidings, but never had served as official seat of the monarchy and as core element of complex residence ensembles. The **Royal Palace in Sofia**, started 1879 and enlarged during the following decades, displays mainly French inspired Neo-Renaissance and Neo-Baroque design, but due to its smaller size it can only be compared to a limited extend to the significant shape of Schwerin Palace radiating far its urban and natural neighbourhood. Vrana Palace, located at the periphery of Sofia, is a fascinating example of late historicism and one of the latest European Residence Palaces at all. With its eclectic combination of byzantine references and subtle Art Nouveau details it represents a specific variation of historicism where historic forms and new trends merged. Vrana Palace, however, only can be compared to Schwerin to a limited extend since this more intimate residence never had the function of an official seat of the monarchy.



Vrana Palace; © Noncho Iliev - Wiki Commons

Waldleiningen Palace, begun in 1826, also displays a remarkable historicist design, referring to Baronian Style Castles in Scotland and especially to the neogothic design of Walter Scott's Abbotsford House in Scotland from 1824, but cannot be regarded as official Residence Palace as core element of a complex Residence Ensemble and as seat of the monarchy, today it is used as a hospital.

Osborne House on the Isle of Wight was the summer residence of the former British Queen Victoria. Beginning with a smaller building, a spacious Neo-Renaissance complex was built from 1845 onwards according to plans by Thomas Cubitt, with the Prince Consort Albert playing a major role in the planning which features Italian tower villas, and integrated Palladian motifs. In Balmoral in Aberdeenshire, Scotland, **Balmoral Castle**, a palace-like building in Neo-Gothic style, was built and is still used today as the summer residence of the royal family. In addition to an existing medieval building, which no longer exists, the castle was built in the Scottish New Baronial Style from 1830 and especially from 1853 according to plans by John and William Smith with William Burns. Both Osborne House and Balmoral were built in the mid-19th century as British summer residences; they were not the main component of a Residence Ensemble, and were only used temporarily. The same applies to the **Miramare Palace** in Tries-

te, which was built in 1856-60 according to plans by Carl Junker as the Residence of the Austrian Archduke Ferdinand Maximilian. The building, later used as the summer residence of the Habsburgs, shows a creative combination of fort typology, Neo-Gothic details and Rundbogenstil (variation of Neo-Renaissance-style) and, due to its location by the sea, reveals a particularly picturesque effect. This picturesque effect nevertheless has limited comparability with Schwerin Palace, whose presence radiates far into the surrounding landscape. Another Habsburg palace ensemble that merits consideration is to be found in **Laxenburg** near Vienna, a popular summer residence of the Habsburgs from the 18th century onwards. In addition to older existing buildings such as the Old and New Palaces, the Franzensburg is of particular interest. Situated on an island in the palace park, the ensemble of knight's castle and squire's castle, built in 1801-36 according to plans by Johann Ferdinand Hetzendorf von Hohenberg, illustrates an early example of romantic medieval enthusiasm and is thus an essential and pioneering example of early historicism in palace architecture. Its island location is to some extent comparable with Schwerin Palace, but the palace of Schwerin's island location has been in use as a royal residence since the Middle Ages and was originally chosen for fortification purposes, acquiring its picturesque appearance through remodelling in the 19th century. Franzensburg Castle in contrast was built as a picturesque structure from the outset. Despite its importance, Franzensburg can be considered less as a Residence and more as a romantic reference to the history of the Habsburg dynasty, which goes back to the Middle Ages.

Braunfels Palace, in the Lahn-Dill district of the German federal state of Hesse, is still owned by the family of the Counts of Solms-Braunfels. The palace dates back to a medieval fortress that became the ancestral seat of the Counts of Solms-Braunfels in 1384. After several alterations and extensions between the 15th and 17th centuries, the castle was severely damaged during the Thirty Years' War and subsequently remodelled in the Baroque style. The defining modification took place from 1840 onwards, creating a picturesque, multi-structured complex in the spirit of castle romanticism. Although the independence of the shire of Solms-Braunfels had ended in 1803, the reconstruction served to create a monumental staging of the hereditary lineage of the aristocratic family.

Finally, two examples from the Czech Republic should be mentioned. The **Konopiště Palace** near Benešov, south of Prague, was built in 1889-94 as a conversion of an older, existing building commissioned by Archduke Franz Ferdinand of Austria-Este according to plans by Josef Mocker and Franz Schmoranz. The building combines the appearance of a medieval castle complex with early Renaissance details. **Hluboká Palace** in the south of the Czech Republic, commissioned by Johann Adolf II Prince of Schwarzenberg in 1840-71 according to plans by Franz Beer, also goes back to a medieval predecessor, but unlike Konopiště, it has a much stronger castle character, based essentially on Tudor Gothic models. With its picturesque and tower-rich silhouette, it is one of the most impressive examples of early historicist castle architecture. However, neither Konopiště nor Hluboká were built as Residence Palaces of reigning monarchs nor were they point of origin or centre of extended Residence Ensembles, in contrast to Schwerin.

Orchestration of the Residence Ensemble in the landscape

One of the determining value elements of the Schwerin Residence Ensemble is the orchestration of the Palace and many other components of the ensemble in the landscape on the shores of Lake Schwerin. At the centre of this orchestration is the Palace, whose originally defensive island location was reinterpreted through modification and development in the 19th century to create a uniquely picturesque scenario of an island palace lost in reverie. The Palace nevertheless retained a decisive influence on the city and the surrounding landscape and is linked to other buildings in the Residence Ensemble through a number of visual connections. This aspect of the link between architecture and landscape is therefore included in the comparative analysis.

Outside the World Heritage List, Dresden must to be included in the comparison. Starting with the plans of Augustus the Strong, the design of the Residence here has been systematically planned on both sides of the river with numerous visual references. Its expansion continued into the early 20th century. The composition of palace and court church in relation to the Augustus Bridge, the layout of the theatre square open to the river with the opera, the Zwinger and the museum building, the Japanese Palace and the Blockhaus, and later the buildings for the ministries and the State Chancellery on the opposite bank, make Dresden an impressive example of the setting of a Residence Ensemble in a landscape context. However, after serious war damage, Dresden does not have the same integrity and authenticity, or the highly differentiated complexity of the Schwerin example. **Coburg**, on the other hand, impresses with its integration of the medieval Veste (castle), situated on a hill above the city, into the Residence complex by way of the connection between the landscaped court garden and the Veste with the Schlossplatz and Ehrenburg. However, this embedding of components of the ensemble in the landscape, despite its charm, does not have the same effect as the Schwerin setting on the shores of Lake Schwerin.

Ultimately, two additional examples are to be considered, namely **Hohenzollern Castle** and **Franzensburg Castle in Laxenburg** near Vienna. The reconstruction of Hohenzollern Castle on the summit of one of the most prominent Zeugenberge of the Swabian Alb created a landmark that radiates far into the surrounding landscape. It was deliberately planned to mark the site of the ancestral castle of the Hohenzollerns, and thus of Prussia, and to create a monument. At the same time, the castle references the small Residence of the Hohenzollern-Hechingen dominion located in Hechingen at the foot of the castle hill with its Residence components, the Old and New Palaces and other princely residential buildings. However, the magnificent Hohenzollern Castle was a Prussian aristocratic building project that only came into being after the principality of Hohenzollern-Hechingen had passed to Prussia in 1850. Hohenzollern Castle is not part of a Residence Ensemble but is, above all, a monument to the Hohenzollern dynasty and therefore has limited comparability with Schwerin. The situation is similar with **Franzensburg Castle in the park of Laxenburg** near Vienna.



Laxenburg, Franzensburg Castle;
© C.Stadler/Bwag;
Wiki Commons

Here, too, the setting of the building in the landscape is captivating, in this case on an island in a lake that is part of the Laxenburg park. Parallels can be drawn with the Schwerin example primarily through the island location of the medieval-looking ensemble that dates from the first third of the 19th century. However, unlike Schwerin Palace, the location of which was originally determined by defence and was only reinterpreted picturesquely in the 19th century, Franzensburg Castle was deliberately created as an atmospherically staged romantic complex. Like Schwerin Palace, it had a highly monumental function for the Habsburg dynasty, but it was never a Residence Palace. The entire ensemble in Laxenburg with the Old and New Palaces and the Franzensburg Palace repeatedly served as summer retreats of the Habsburgs, but did not form a functionally complex and varied Residence Ensemble comparable to the Schwerin example.

Continuous development of the Residence Ensemble up to early modernity

The continuous development of the Residence Ensemble with buildings up to the early modern age is a further characteristic quality feature of the Schwerin Ensemble. Even though only the foundations of the medieval core building remain, the history of the Schwerin Palace can be traced consistently from the medieval castle through to the present-day building. But above all, the Schwerin Residence Ensemble exhibits continuous structural development from the first buildings of the 18th century, through the **extensive and primary building activities of the 19th century, to further expansion up to shortly before the First World War.** Many relevant parts of the Schwerin Ensemble are characterised by classicist buildings and, above all, by various expressions of historicism, while the youngest additions such as the State Archives **reveal early modernist tendencies.** With this continuous development and the ongoing adoption of current stylistic forms of expression, the Schwerin Ensemble is of particularly high quality.

The outstanding quality of the Schwerin Residence Ensemble is also evident when considering **examples outside the World Heritage List.** Although **Munich, Berlin** and **Dresden** do illustrate an extremely differentiated Residence structure that developed over a long period of time, in all cases these ensembles were damaged by the effects of the Second World War, do not show the integrity and authenticity of the Schwerin Ensemble, and do not contain any significant component that documents the development up to early modernism. **Stuttgart**, on the other hand, had a particularly striking, continuous sequence of development up to the end of the monarchy in 1918. While the State Theatre complex, completed in 1912 according to plans by Max Littmann, was a shining example of late historicism, the Art Building on Schlossplatz, originally opened in 1913 and built according to plans by Theodor Fischer, was an impressive example of early modernism that played a determining role in shaping Stuttgart's ensemble. However, due to destruction during the Second World War and the altered reconstruction according to plans by Paul Bonatz and Günter Wilhelm, this component of the Stuttgart Ensemble, as well as the other components rebuilt after the war losses, do not exhibit the integrity and authenticity of the Schwerin Residence Ensemble.

Revival of historical styles and symbols as legitimation of power

In addition to the stylistic diversity of the ensemble that includes Baroque, classicism, Neo-Gothic, Neo-Renaissance and the early modern era, **the Schwerin Residence Ensemble also exhibits a partial 19th century historicist revival of a very specific regional historical style, the Johann-Albrecht style, a regional 16th century variation of Renaissance architecture,** which is characterised particularly by the distinctive utilisation of terracotta both as an architectural element and as embellishment. Parts of the Palace especially, but also other buildings in the ensemble such as the Officers' Mess or the Fridericianum, demonstrate clearly the 19th century historicist revival of this regional stylistic variant. This narrative of dynastic continuity and identity, conveyed through choice of architectural style, is a key characteristic of the Schwerin Ensemble and consequently requires comparative assessment.

It is apparent through this assessment that the Neo-Renaissance, including references to regional Renaissance characteristics, was a Europe-wide phenomenon in the 19th century. Examples of 19th century historicism include many in which local and regional styles provide role models that served as reference points for a narrative concerning cultural continuity through time. Many examples can be cited both in the German cultural area and all over Europe. However, in Schwerin this reference to regional art history became one of the defining features of the architectural development of the Residence Ensemble during the 19th century. In addition, there are the defining emblematic references and symbols used to convey dynastic continuity over the centuries, evident at Schwerin especially in the placement of the monumental equestrian statue of Niklot in the gallery below the main dome of the Palace, as well as the crowning of the dome with the statue of Saint Michael. Here, the reference to the dynasty's Medieval origins is unmistakably linked with construction of the Palace in the 19th century, clearly affirming the historical continuity of the dynasty and the location of the Residence in monumental form.

Comparative examples can be found as well outside of the World Heritage List, such as the extension and façade redesign of the Dresden Residence Palace at the end of the 19th century in opulent neo-Renaissance forms. This example, however, shows a much less specific reference to regional art historical tradition and moreover, has limited authenticity due to reconstruction after the destruction of the Second World War. Nonetheless, the preserved Neo-Renaissance components of the Dresden Palace exhibit symbolic elements referencing its own dynastic history, such as the equestrian statue of Duke George the Bearded at the George Gate. These do not, however, have the monumental magnificence of the Niklot setting at Schwerin Palace.

Features and heraldry as evidence of the monarchy

With its entirely original Throne Apartment including Ancestral Gallery and Palace Gallery and many iconographically relevant references through portrait busts and heraldic elements, Schwerin Palace and many other components of the Residence Ensemble document the symbolic representation of the continuity of the monarchy over centuries in an impressive, cohesive manner, contributing significantly to the overall value of the Schwerin Residence Ensemble. The Throne Apartment, with the Throne Room, the Gallery of Ancestors and the Palace Gallery and their realistic depictions of the ducal palace estates comprise the centrepiece of monarchic symbolism in the Palace and thus for the entire regency. Here, the dynasty is conveyed through representations of genealogy and architecture. This key device of promoting the visibility of the monarchy is evident in numerous more components of the Residence Ensemble through spatial programming, furnishings, portraits of sovereigns and heraldry, and still clearly characterises the Residence Ensemble today. This aspect of the Schwerin Ensemble is also assessed through international comparison.



Dresden, Procession of Princes; © Kora27; Wiki Commons

There are other examples outside the World Heritage List, such as the Throne Rooms of the king and queen of Württemberg and an opulent ancestral gallery in **Ludwigsburg Palace** near Stuttgart, but these rooms are spatially separated and do not form a Throne Apartment in the proper sense. The **Residence Palace in Dresden,** with its Baroque ceremonial rooms, Ancestral Gallery and 19th century Throne Apartment, had a regal setting comparable to Schwerin, but the interiors were destroyed during the Second World War and only partly reconstructed. Nevertheless, a remarkable representation of the dynastic continuity of the House of Wettin has survived to this day in the form of the so-called Fürstenzug (Procession of Princes) from 1872-76 on the outer façade of the Stallhof (stables court). The design programme here is to some extent comparable to

the claim to monarchical continuity of rule documented in Schwerin. Several other comparative examples also contain sequences of rooms and iconographic orchestrations that refer thematically to monarchical rule and lines of continuity, such as Hohenzollern Castle with its Count's Hall and Margrave's Room, which reference the history of the dynasty. However, these references are primarily of monumental character and are not part of a Residence Ensemble as at Schwerin.

Summarising comparison

The analysis reveals that the following thematic areas are not represented on the WHL so far, and are only marginally or partially represented on the national Tentative Lists:

- a comprehensively preserved Residence Ensemble with main steps of development during the 19th century and with buildings up to the early modern period,
- an outstanding historicist Residence Palace building as seat and symbol of the monarchy,
- sovereignty-affirming referencing through symbolism, emblems and heraldry and the use of regional-historical styles,
- the outstanding picturesque orchestration of the Residence Ensemble in the landscape

The international comparison shows that the Schwerin Residence Ensemble is unique in the range of values assigned to it and therefore exhibits outstanding qualities that cannot be demonstrated in this combination in any other example.

From an international perspective, Schwerin is outstanding in that it possesses a structurally and functionally varied Residence Ensemble with main steps of development during the 19th century that is exceptionally well preserved. It is unique in its form and in its quality.

Schwerin Palace, as the defining component of the Residence Ensemble, is not only a major work of historicism as a whole, but most of all an outstanding example of a historicist Residence Palace as the official seat and symbol of a monarchy at a European scale.

The Palace and other components of the Residence Ensemble are uniquely set in the shore-side landscape of Lake Schwerin. The island location of the Palace, originally chosen for defence, was reinterpreted through modification and development in the 19th century into an exceptionally picturesque image of enchantment and dominating presence, to which numerous other ensemble components relate visually and spatially, so strengthening the outstanding overall effect of the ensemble in its landscape.

Additionally, Schwerin demonstrates continuous development of the ensemble over centuries with main developments during the 19th century, but illustrating a wide range of stylistic expressions up to early modernity. The comprehensive and high-quality state of preservation of this complex ensemble is especially remarkable.

The cultural and political continuity of the dynasty is orchestrated in numerous places in the Schwerin Ensemble through the revival of specific regional architectural historical traditions, the Johann Albrecht style, within the historicist design programme. With this clear reference to its particular cultural history and numerous symbolic references to its dynastic lineage, Schwerin has created a reference system that clearly and unequivocally affirms its particular identity, for which it has special significance at an international level of comparison.
With the Throne Apartment and numerous iconographic references, the deep heritage and symbolic affirmation of monarchical rule are preserved authentically in Schwerin as historical documents, in the Palace and in numerous other components of the Residence Ensemble. The density, quality and state of preservation of the various components individually and as a whole are especially outstanding and contribute significantly to the value of Schwerin.

Today, more than a hundred years after the end of the monarchy, the architectural heritage of the Schwerin Residence Ensemble is a defining element of the State Capital of the modern democratic state of Mecklenburg-Western Pomerania.



Birds view of the Palace and parts of the Residence Ensemble
© Timm Allrich

TABLE FOR COMPARATIVE ANALYSIS

Legend ● applicable ○ applicable with limitations					*Criteria*							*Criteria (iii) … to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;*			*Criteria (iv) … to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;*			
Name		18th	19th	20th	(*i*)	(*ii*)	(*iii*)	(*iv*)	(*v*)	(*vi*)		*Well-preserved Residence Ensemble*	*Revival of historical stylistic forms and symbols as legitimation of power*	*Features and heraldry as evidence of the monarchy*	*Well-preserved Residence Ensemble*	*Outstanding historicist Residence Palace building*	*Orchestration of the Palace and Residence Ensemble in the landscape*	*Continuous development of the Residence Ensemble up to early modernity*
Residence Ensemble Schwerin	DE	○	●	○			●	●				●	●	●	●	●	●	●
Tentativ list																		
Istanbul Yildiz Palace	TUR		●			●	●	●					○	●		○	○	
Schlösser Ludwigs II.	DE		●		●	●		●		●				●		○	●	
Neither on the World Heritage List nor on the Tentative List																		
Athens	GRC		●									○	○	○	○			
Balmoral	GB		●										○	○		○	○	
Berlin	DE	●	●	●								○	●	●	○	●		○
Braunfels Palace	DE		●										○			○		
Bruxelles, Palace of Laeken	BE	○	●															
Bruxelles, Palais Royal	BE	○	●									○	○		○	○		○
Bucharest, Royal Palace	RO		○	○								○			○			
Burg Hohenzollern	DE		●										○	●		○		
Coburg	DE	●	●									●	○	●	●	○	●	
Dresden	DE	●	●									○	○	●	○	○	●	
Gotha	DE	●	●									○		●	○			

TABLE FOR COMPARATIVE ANALYSIS

Legend ● applicable ○ applicable with limitations					*Criteria*							*Criteria (iii) … to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;*			*Criteria (iv) … to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;*			
												Well-preserved Residence Ensemble	*Revival of historical stylistic forms and symbols as legitimation of power*	*Features and heraldry as evidence of the monarchy*	*Well-preserved Residence Ensemble*	*Outstanding historicist Residence Palace building*	*Orchestration of the Palace and Residence Ensemble in the landscape*	*Continuous development of the Residence Ensemble up to early modernity*
Name		18th	19th	20th	(*i*)	(*ii*)	(*iii*)	(*iv*)	(*v*)	(*vi*)								
Residence Ensemble Schwerin	DE	○	●	○			●	●				●	●	●	●	●	●	●
Neither on the World Heritage List nor on the Tentative List																		
Haut Koenigsbourg	FR		●										○			○		
Hluboká Palace	CZE		●										○			○	○	
Konopiště Palace	CZE		●										○			○		
Laxenburg	AT		●										○			○	●	
Lichtenstein Palace	DE		●										○	○				
Ludwigsburg Palace	DE	●	●											●				
Marienburg Palace	DE		●										○	○				
Meiningen	DE	●	●									●		●	●			
Miramare Triest	IT		●													○	●	
München	DE	●	●									●		●	●	○		
Oldenburg	DE	●	●									○		●	○			
Osborne House	GB		●											○		○		
Oslo Royal Palace	NO		●									●		○	●	○		○
Peleș Palace	RO		●										●			●	○	
Pierrefonds	FR		●										●	○		○		

TABLE FOR COMPARATIVE ANALYSIS

Legend ● applicable ○ applicable with limitations					*Criteria*							*Criteria (iii) … to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;*			*Criteria (iv) … to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;*			
												Well-preserved Residence Ensemble	*Revival of historical stylistic forms and symbols as legitimation of power*	*Features and heraldry as evidence of the monarchy*	*Well-preserved Residence Ensemble*	*Outstanding historicist Residence Palace building*	*Orchestration of the Palace and Residence Ensemble in the landscape*	*Continuous development of the Residence Ensemble up to early modernity*
Name		18th	19th	20th	(*i*)	(*ii*)	(*iii*)	(*iv*)	(*v*)	(*vi*)								
Residence Ensemble Schwerin	DE	○	●				●	●				●	●	●	●	●	●	●
Neither on the World Heritage List nor on the Tentative List																		
Posen	POL		●	●								○	○		○	○		
Rundāle Palace	LV	●												○			○	
Sigmaringen Palace	DE		●										○	●				
Sofia, Royal Palace	BG		●									○		○	○	○		
Sofia, Vrana Palace	BG			●									○			●		
Stuttgart	DE	●	●	●										●				○
Waldleiningen Palace	DE		●										○			●	○	
Welfenschloss Hannover	DE		●										○			○		

4.

INTEGRITY AND AUTHENTICITY



1953



1990



2022

Aerial photos and maps in the annenx

DEVELOPMENT OF THE URBAN LANDSCAPE AND ENVIRONMENT

Map of Schwerin 1912, Sammlung Karten und Pläne, 1.1. 029

ICOMOS would also appreciate to receive additional information on the evolution of the natural and urban landscape surrounding the nominated property and the buffer zone since the 19th century.

In the 18th century Schwerin expanded beyond the medieval town walls with the ducally founded new town Schelfstadt. In 1832 the **Schelfstadt** was incorporated in the city of Schwerin. Further incorporations have been as follows:



1888	Neumühle and Wittenförden village
1912	Ostorfer Hals
1917	Görries
1920	Göhren
1921	Part of Ostorf
1928	Ostorf and Lankow
1936	Wickendorf, Groß Medewege, Klein Medewege, Warnitz, Friedrichsthal, Krebsförden, Mueß with Ziegelwerder and Kaninchenwerder
1970	Wüstmark
1994	Partial area of Consrade and Seehof

With the return of the Grand Ducal family and court in 1837 many of the representative buildings of the Residence Ensemble were constructed and shaped the city in the following decades, as described in the nomination. Between 1840 and 1842 six gate houses were created at the city perimeters to act as a customs collection barrier. The city was connected to the railline in 1847 with the train station completed 1890.
While the inner city suffered no damage during World War II, the period between 1949 and 1990 saw very little investment in the historic building fabric of the Old Town and Schelfstadt. Nonethless large-scale renovation since 1990 has overwhelmingly saved these districts historic building stock. There are very few individual losses within the Schelfstadt building stock due to demolition after serious decay, however in the Old Town some loss can be seen in the area Großer Moor. Here demolition of existing housing between 1970 and 1980 made way for new residential housing. While clearly visible as more modern, these building are not made in the then ususal large-panel construction method and do in their design somewhat integrate into the remaining older building stock.

The **Feldstadt**, south of the Old Town, was a village-type area since the Middle Ages with the ducal fishing ponds and a mill. 1840/41 it became part of the city, and the urban landscape was shaped in the second half of the 19th century and early 20th century. During the GDR (1949-1990) the building stock decayed, and some buildings were demolished. From 1991 to 2012 the area was redeveloped, saving the historical building stock, and adding modern hotel and office space in the western section of Feldstadt.
The area north of Schelfstadt, now known as **Werdervorstadt,** became part of the city with the Schelfstadt in 1832 as its commn field. Untill the middle of the 20th century the area was sparsly built-up. From the middle of the 20th century till the 21st century the area was developed with residential and other infrastructure. The newest developments are homes around the lake Ziegelsee in the last years.
Untill the 19th century **Ostorf** was a small fishing village at lake Schwerin. In the late 19th century development of a villas started, factually as an extension of the city of Schwerin, although the area did not officially incorporate till 1928. During the GDR the urban landscape in Ostorf remained largely unchanged although it was connected to the tram system. Since 1990 some new developments, mainly small residential homes, have been added albeit not altering the overall experience of the area.
After Grand Duke Paul Friedrich moved his court back to Schwerin, he founded a building commission. The commission recommended the expansion of the city to the south and west. Master builder Demmler pesented a study to expand the city to the west and laid the foundation for the new **Paulsstadt** (after Duke Paul Friedrich). 1838 a dam was erected in the south and west of the Pfaffenteich and the Alexandrinnenstraße was filled in. As the city of Schwerin did not have its own gardeners, the court gardener Klett was (by the Grand Ducal administration) tasked with the planting to trees along the street in 1840. Further buildings along the Pfaffenteich included, in addition to private homes, the Armoury, Grand Ducal Administration building and Fridericianum. With specific Grand Ducal instructions, court gardener Klett designed the area in front of the Fridericianum as the now known Schliemann terraces.

The Paulsstadt also features the St. Paul's church as well as the in the 19th century laid train tracks and train related buildings. The square in front of the train station had 4 identical houses designed by Demmler in 1847. The fountain on the square was added in 1927 and

the high-rise InterCity Hotel was added in 1972. The northern part of the district contains rows of terraced housing of varying degrees of elaboration. It extends to the Obotrite ring, which runs like a ring around the „inner city“ and borders the „old cemetry“ founded in 1863. The Obotrite ring was extended to a 4-lane street in the 1930ies. The Paulsstadt district suffered some decay and levels of vacancy, however it is a redevelopment area since 2004 with decreasing rates of vacancy and on-going renovation works.

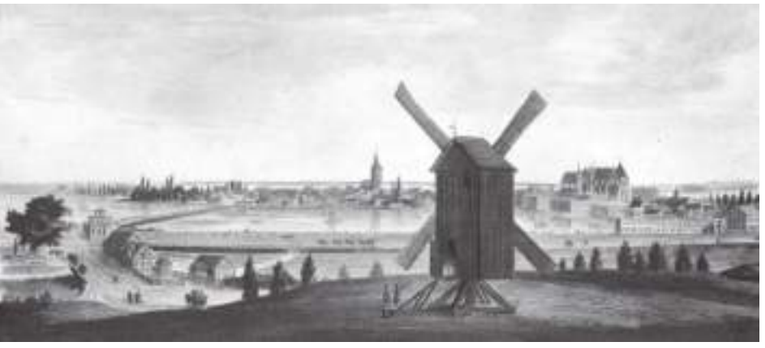
West of Obotrite ring some more working-class housing was established in the 1930ies, although the area was mainly devloped after 1955 as the **Weststadt**. In addition to mostly low-rise GDR housing blocks, it contains the large sports and events grounds (also GDR) and allotments stretching to the lake Lankow.

Lankow was until the 1960ies an area with few farms and rural dwellings. 1961 the city decided to realise a plan for a socialist housing complex in large-panel construction. Untill 1972 building in this style continued, creating 6000 new flats for 20.000 new inhabitants. 1969 the area was connected to the tram system. From 1978 an area behind the street „am Neumühler See“ was granted as private building land, where citizens constructed single family homes. After reunification the GDR-built housing was renovated or in some cases demolished. Some land has been allocated as building land and detached houses have been built.

During the GDR the former agricultural and meadow land „Dreesch“ was also developed as a large socialist housing complex with high and medium rise housing in large-panel construction. At its peak in 1989 it housed 62.000 people. The area was heavily impacted by population decrease after 1990 and in turn buildings have been demolished though what remains is still a dominant factor visible across the lake from the inner city and Schwerin Palace. This includes the 136m tv tower built between 1960-64. The area is now divided in the city districts of **Großer Dreesch, Neu Zippendof and Mueßer Holz**. Redevelopment efforts continue with a „town center“ and new swimming pool built in 2015.

The further districts of the city of Schwerin are suburban districts with low-rise residential housing, often rooted in former village structures that have been added upon over the decades and also feature limited shopping and futher infrastructure. Especially mentioned should be the district of **Zippendorf** with ist beach and lakeshore location and views back to the Residence Ensemble. It became incorporated in 1920. Here the orginal representative lake-shore buildings remain, though some in need of renovation, and from a further viewing point impacted by the GDR high-rise buildings of Neu-Zippendorf.

The nominated property includes the Old Town and parts of Schelfstadt, Paulsstadt, Ostorf / Ostorfer Hals and Feldstadt. The buffer zone additionally extends in parts of the districts of Werdervorstadt, Lewenberg, Zippendorf, Mueß and Weststadt.







Pfaffenteich prior to 1840

Pfaffenteich 1857 with Schliemann terraces

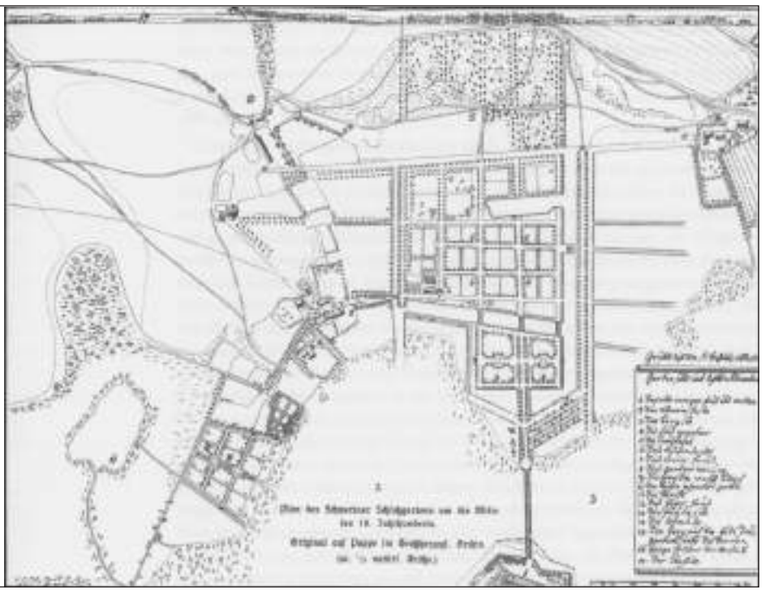
Pfaffenteich after 1875



wikicommons
User: TUBS

In addition to the development of the urban landscape, Schwerin was also shaped by deliberate action taken in the natural landscape. This is most visible in the areas of Palace and Castle Garden, the surrounding areas, and the shore of lake Schwerin across the Palace.

Up untill the return of the court to Schwerin, no major changes were made to the baroque Palace Garden. In the mid 19th century, the Palace Gardens were reimagined according to plans by Peter Joseph Lenné and the work was carried out through court gardener Theodor Klett, who did change Lenné's plans were appropriate or necessary.



The baroque Palace Garden

Grand Ducal Palace Garden 1859

While the baroque cross canal remained, the canal between lake Fauler See and the cross canal were redesigned to appear less strict and more natural. Towards lake Fauler See a lanscape garden with many paths was planned, which due to the terrain's elevation would offer numerous views towards the lake. An oval hippodrome with double tree plantings was created by Klett in a simpler style than originally planned by Lenné.

For Paul Friedrich's wife Alexandrine, the former orange house is changed to the Green House and later complemented by the Cavalier's House, designed by Demmler 1839. To complement the Green House, a Green House Garden in the form of a pleasure ground was created by Theodor Klett. This garden was walled in 1837.
The gradual change in the garden layout can be seen in the following plans from 1851, 1861 and 1883.

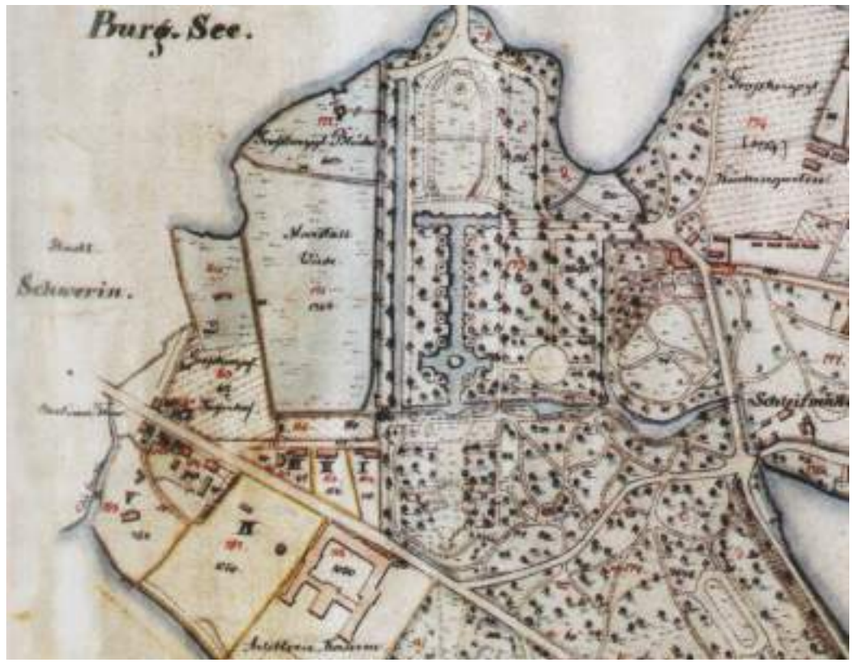


After 1858 the Palace Garden received its largest extension by developments south of the rural highway to Crivitz, reaching lake Ostorf. The Grand Ducal command was given in 1858 and included the land east of the Old Artillery Barracks towards the lake Ostorf. The map from 1883 shows these expansions (Abb. 24) before it was largely claimed by 1890 due to the expansion of the military barracks. The remaining former Palace Garden extension was later turned into residential houses.

After 1918 the Palace Garden remained largely unchanged, albeit not with the level of maintenance required for tree pruning, etc.; during the time of the GDR there were plans to develop the garden to a people's park and the open-air stage is a physical remnant of this endeavour that remains. At the edge of the Palace Garden towards lake Fauler See, between 1951-1952 a SED party school building was erected which curtailed the Palace Garden at its edge. Although this area remains today



Map of the Palace Garden in the year 1851



Map of the Palace Garden in the year 1883







Castle Lake from Old Garden square prior 1920

Meadows of the Castle lake 1940

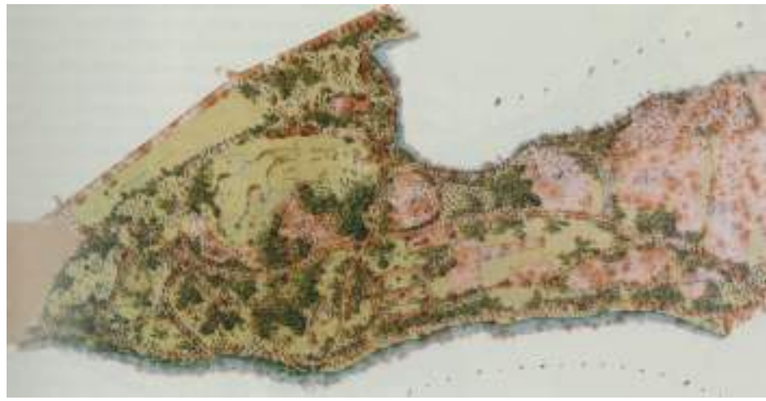
Castle lake 1981

part of the garden monument, the building is grandfathered in and today is the seat of the ministry of economics.
The Palace Garden was rehabilitated and restored from 2002 to 2008 according to historical evidence. As part of this, the bosquete to either side of the cross canal were replanted with dutch lime trees. More detail about changes to the Palace Garden can be found in the following pages to the Palace Garden.
In 2009 the Palace Garden formed part of the Federal Horticulture show. For this, next to the garden monument, floating in the Castle lake and connected by bridges, a „floating meadow“ was created.
This development in the Castle Lake is the newest of the changing nature of the Castle Lake, though it does follow its original appearance. The maps of 1851, 1861 and 1883 show meadows adjacent to the Palace Garden. This can also be seen in images from around 1920 and 1940.

In the 20th century the Castle Lake was repeatedly subject to smaller and larger dumpings into its waters. This included household waste, WW II ammunition as well as building waste from demolition work along the Großer Moor street. This waste was removed prior tot he 2009 horticulture show and the „floating meadow“ installed.
During the time of the GDR, the Castle Lake also featured a pier by the Old Garden Square, which has since been removed.

On the other side of the Palace Garden lies the area Ostorfer Hals. Up untill the early 19th century the area was used agriculturally. 1826 the Grand Ducal civil servants drew up a plan to plot the land and work on its „beautification“ . Special emphasis was put on the walking paths, specifically the piqturesque path to Zippendorf along the Ostorfer Hals. The plans, including the sale of plots, was approved by the Grand Duke in 1828, however the sale of the plots was challenging. By 1837 the plots towards the border of Zippendorf had not been sold. Instead parts of the area were gradually used as potatoe fields for the poor. The mid 19th century plan of the south-eastern Palace Garden likely shows these potatoe fields as unplanted spots (*Map Ostorfer Hals 1850*), while the 1883 map of the Grand Ducal Palace Garden (*Map Ostorfer Hals 1883*) shows the area covered in paths, so that it is likely agriculture had been at least pushed back. Not least because court gardener Theodor Klett actively lobbied for the creation of park landscaping in this area. Klett was also a driving force behind the creation of the so-called Franzosenweg from the Greenhouse along the shore to Zippendorf. Its creation took around thirty years in total. For the western part from the Greenhouse, Klett submitted proposals in 1846, and in 1854 he received permission, not least because he had argued that waste created in the work on the Palace Island could be repurposed for the path. The path leads up to the bathing point Kalkwerder, where thick tree plantation was realised to shield bathers. The path itself was lined with trees for shade. A 1847 plan show the projected „manorial path “(*Map Franzosenweg 1847*), however it was only between 1870 and 1871 that French prisoners of war finished the path, and gave it ist name as „Franzosenweg“. The path remains in place today offering picturesque views towards the Palace and Residence Ensemble, much like it did in the past, although some modern additions lakeside such as a new home for the rowing club have been added. Towards the viewing point Adebors Näs the vegetation has changed over the years, so that some more distant view lines are obstructed.

On the Palace Island, the most significant landscape design happened in conjunction with the Palace remodelling mid-19th century. While the Palace redesign started in 1844, the Castle Garden on the Palace Island was created from 1850 onwards. Again, it was a Lenné design that was the executed by court gardener Klett with small additions. For these plans masses of new earth needed to be added to the Castle Garden. This was taken from the area beyond the Palace bridge with the additional bonus of rounding out the shape of the Palace Garden. By 1855 the garden neared completion. The grotto had been added in 1852 and now the garden formed a lower garden, the area on top of the former defense walls, as well as the terraces surrounding the Palace. Klett continued his work with the small-scale design of small special gardens.







Ostorfer Hals 1850

Ostorfer Hals 1883

Franzosenweg 1847

Photograph of the view from Franzosenweg to the Palace, 1927

Painting of the view from Franzosenweg to the Palace, 1855

Castle Garden pier around 1890

Today, the site plan illustrated in the 1869 commemorative publication is the most important evidence for interpretation and reconstruction, as Lenné's design no longer exists. The maintenance of the castle gardens was taken over by the city of Schwerin after 1945, and from 1951 the Orangery Courtyard and the Peristyle Courtyard were used as an open-air theatre. The remaining original potted plants still existed until the 1980s.

The Castle Garden was first placed under protection in 1932 and designated as a monument of garden art in 1977 under the GDR Monument Preservation Act. In 1983, the determination of monument preservation by G. Kiehne specified the original components and structures to be preserved and repaired. The Orangery Courtyard was to continue to serve as a festival venue. From 1986, the castle garden belonged to the state institution *Staatliches Museum Schwerin, Kunstsammlungen, Schlösser und Gärten* (Schwerin State Museum, Art Collections, Palaces and Gardens), founded in 1984, with its own specialised and directorate department for parks and gardens and directorate department for reconstruction with an affiliated building yard.
From 1985 onwards, there was an increase in ground investigations and renovation work on the castle grounds. To preserve the tree population in the castle garden, a tree population and tree preservation plan (VEB Grünanalgen Schwerin, project planning department) was drawn up in collaboration with G. Kiehne, garden monument conservator at the Institute for Monument Preservation.
In 1987, the idea was born to reopen the orangery as a place to overwinter the orangery plants. This was confirmed at a political level in 1988. The horticultural utilisation concept for the Orangery was drawn up in 1990 by Katja Börke from the Parks and Gardens Department. At the same time, the determination of monument preservation for the building was drawn up by VEB Denkmalpflege and confirmed by the Institute for Monument Conservation. In the course of the preparation of the determination of monument preservation for the orangery, comprehensive inventories, analyses, historical research and well-founded art-scientific assessments of the entire complex were carried out for the first time, as well as the contextualisation of the orangery in the overall building complex.

Utilisation / restoration of the Castle Garden from 1990
The changes brought about by German reunification led to a number of reorganisations at the level of the authorities. After Schwerin Castle became the seat of the Mecklenburg-Schwerin state parliament in 1990, the objective for the future restoration and utilisation of the orangery areas remained in force. In 1995, the state parliament's finance committee decided to provide the financial means to constructively secure and renovate the orangery, including the gardens. In 1996, Stefan Pulkenat prepared the update of the determination of monument preservation on the basis of the determination of monument preservation by G. Kiehe 1983, which was confirmed by the State Office for the Preservation of Monuments.
The following measures followed:

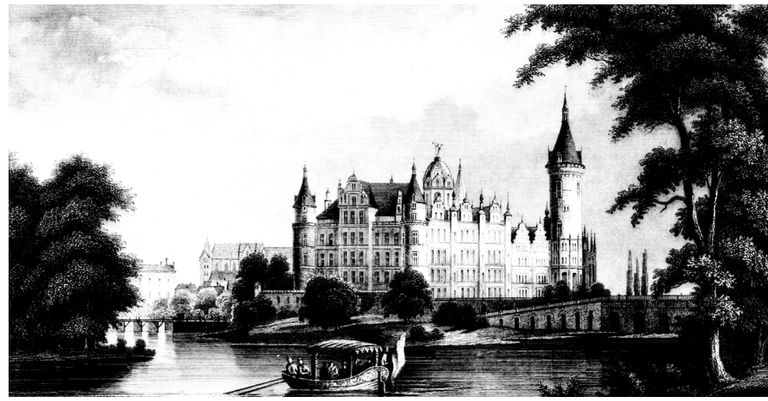
- Analysis of the tree and shrub population and tree expertise,
- Renovation of structural damage to the supporting structure of the terraced gardens on the orangery and the grotto (areas had already been closed),
- Analysis of the original pictorial decoration (some works of art had been lost since 1945, templates for copies were researched).

June 2001 saw the ceremonial inauguration and handover of the orangery with its colour-coordinated components based on restoration findings and the reconstructed gardens on the roof terraces, the former bastion areas and the inner courtyards based on archival sources.
After 1990 the responsibility for the Castle Garden lies with the State Parliament of Mecklenburg-Western Pomerania, who have in conjunction with experts and the monument authorities rehabilitated the orangery with its terraces as well as the intricate Castle Garden itself.

Across from the Palace Island lies the Marstall peninsula, originally called Wadewiese and a wet and swamp like area. When, after the return of the court to Schwerin, new stables were needed, work started in 1838 to enforce the peninsula. While the building plans for the Marstall were by Demmler, Grand Duke Friedrich Franz II tasked court gardener Klett to enhance the beauty of the surrounding enviroment of the stables according to Lenné's plans. The implemented plan included viewing points towards the Palace, the elimination of the ditch separating peninsula and town, new paths, and a landscape design in the souther section with trees and bushes. It also featured a water basin connected to the lake and used as a horse wash, which split the area in 2 equal parts. There was a pier connecting to the water. This is visible in the 1890 photo, which also shows the peninsula showing a denser forestration as today.
The water basin was also infilled later and does not remain. More detail about changes to the peninsula after 1918 can be found below in the section about the Marstall.

Overall, it can be noted that the urban and natural landscape that evolved under and during the Grand Ducal rule is well preserved in Schwerin. While some changes, developments and losses have occured, this does not take away from the experience of the Residence Ensemble in its urban and natural environment.







Literature: Theodor Klett „…einer der vorzüglichsten Gärtner!“: Landeshauptstadt Schwerin (Hrsg.) Schwerin (2010)
Holz, Birgit: Bäume, Büsche und Boskette - Gartendenkmalpflege Burg- und Schlossgarten, in: 150 Jahre Schloss Schwerin, Schwerin 2009.
Birgit Holz: Gartendenkmalpflege Landesamt für Kultur und Denkmalpflege M-V.



1937



2023

Stadtarchiv 1937
Source: Google Maps 2023

DOCUMENTATION AND STATE OF PRESERVATION

ICOMOS would be pleased if the State Party could provide more detailed graphic documentation of the nominated property, in particular plans, sections, elevations, and historical surveys showing the initial state of the buildings, the alterations and modifications carried out to date, and the nature of building materials.

Recorded restoration, renewal and building changes are presented here in short overview as per previous studies of available documentation consulted by Dr. Tilo Schöfbeck / Anja Walther (nomination team), Inga Schreiber (State Parliament Administration) and Dr. Heling-Grewohl (Evangelical Lutheran Church of Northern Germany) and the coordination of the world heritage nomination.

Documentation, especially to large building projects, is available in the respective archives in great detail and quantity. Supplied below are samples of the documentation as is possible with the limited timeframe. Further documentation to specific buildings or building measures and time periods can be supplied upon request.

Furthermore documentation of measures carried out between the end of the monarchy 1918 and German reunification in 1990 is partially limited by the various political changes . Several buildings were used by the soviet army after 1945 and in some case till the early 1990s, others were used for political institutions and police of the GDR, which may affect available records.

Alterations, modifications and building material

Alterations and modifications on all listed monuments are and have been subject to approval by the monument authority.

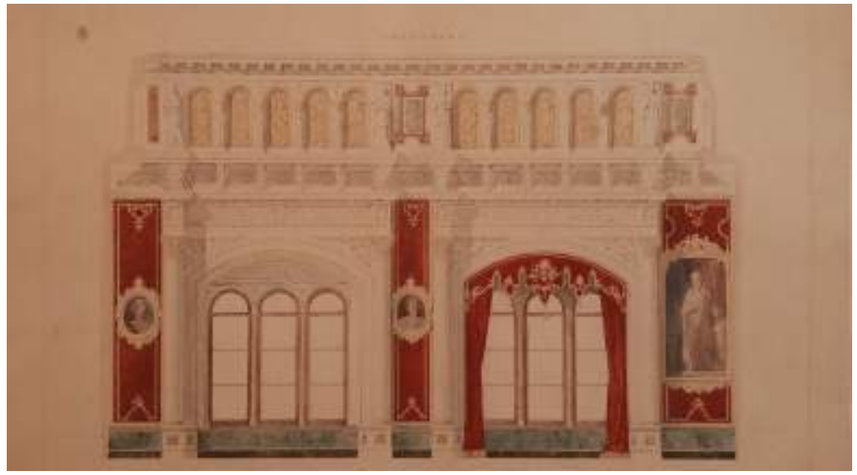
The work of the monument authority is based on the legal requirements of the Monument Protection Act of Western-Pommerania as well as on the relevant international charters, guidelines and recommendations. An important instrument is the Venice Charter. This is the basis for the basic treatment of additions and replacements.
The elements which are to replace missing parts must fit harmoniously into the whole and be distinguishable from the original, so that the restoration does not distort the value of the monument as an art and historical document. Additions can only be tolerated insofar as they respect all the interesting parts of the monument, its surviving setting, the balance of its composition and its relationship to its surroundings. (Art. 12 and 13, Venice Charter, 1964).
Harsh breaks are to be avoided. Interventions in the existing fabric of the monument must be reversible.

To ensure the preservation and faithful restoration of historic building fabric, by law only those trained to a appropriate degree level can carry the titel "conservator" (RG M-V 1999).



View from the Old Garden Square to the Residence Palace; SAS: 1.5-45

RESIDENCE PALACE



Draft for the Throne Hall by Stüler, 19th century
LHA: 12.2-3 Mappe 14, Plan 35



Part of the plan collection: original draft for the facade by G. A. Demmler, 19th century
LHA: 12.2-3 Mappe 12, Plan 1



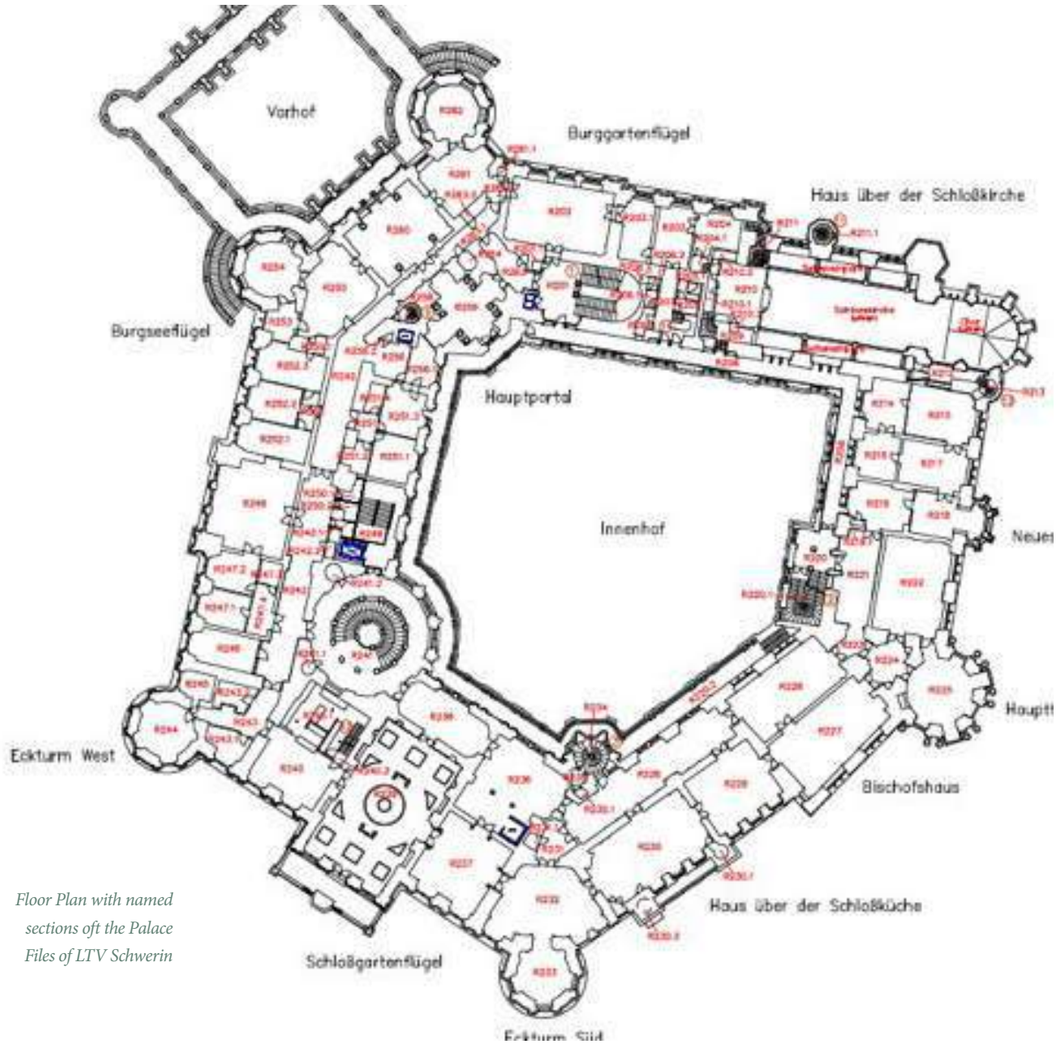
Golden Hall before the fire 1913
SAS: 1.5-173



Golden Hall after the fire 1913
SAS: 1.5-231

Abbrevations for the following text:

Abbrevations	English	German
BGH	Castle garden wing	Burggartenflügel
HüKi	House above castle church	Haus über der Schlosskirche
NLH	New long building	Neues langes Haus
BH	Bishops house	Bischofshaus
HüKü	House above kitchen	Haus über der Schlossküche
SGF	Palace garden wing	Schlossgartenflügel



Floor Plan with named sections oft the Palace Files of LTV Schwerin

Overview

- 1936 Completion of the red marble staircase
- 1949-1989 Use of the Palace, among other things, as the seat of the state government and the state parliament of Mecklenburg, district council, as an educational school, museum for prehistory and early history and polytechnic museum.
- From 1974 onwards, restoration work of valuable interiors and gradual opening as a Palace museum
- Since 1990 seat of the state parliament of Mecklenburg-Western Pomerania
- Beginning of basic restoration and repair work on the Palace
- 1996-2001 Restoration of the orangery and Castle Garden
- 2001-2011 foundation rehabilitation
- 2009 Completion of restoration of the northern Castle Garden
- 2009 Completion of renovation of lake-facing facades

In futher detail

1992
- Renovation measures forecourt
- Renovation of the Golden dome
- Reconstruction of the Grand Duchess' living rooms

1993
- Facade renovation of the left tower
- Roof renovation New Long House
- Roof renovation of house above Palace church, Obotrite staircase
- Facade renovation of the south tower

1994
- Roof renovation of the Castle Garden wing
- Installation of toilet facilities behind the white marble stairs
- Roof renovation of the Castle Garden wing

1996
- Renovation of the right Main Portal tower
- Emergency safety work at Orangery
- Roof renovation Palace Garden Wing, Castle Lake Wing
- Renovation of basement areas

2000
- Castle Lake Wing facade renovated on the lake side

2001
- Renovation of the ballroom
- Repair of interior rooms on the 2nd floor

2002
- Roof renovation House above the Kitchen , Bishops House

2003
- Facade renovation of the west tower, Palace Garden Wing lakeside
- From 2004 New Long House, lakeside

2006 mendings at:
- Bell tower, Main portal, Main tower, tea house, atrium, Dome Red Marble Stairs, Basement Bishop's House

2008
- Facades facing the lake, House above the Kitchen, New Long House, North Bastion

2009
- Renovation of garden portal (inside)
- Start of facade renovation, inner courtyard clock tower, House above the Kitchen, Red Marble staircase, inner courtyard roofs

2010

- Facade renovation, started on the inner courtyard side of the facade of the New Long House;
- Renovation of the flat roofs and securing of the chimneys
- The re-foundation of the northern main portal tower is being carried out.
- The restoration of the Palace church began in 2010 in the area of the lower church.
- Work began on restoring the Renaissance terracottas in the Medallion Hall (until 2014).
- Work has begun on restoring the silver collection for future museum use. The vault in the Weinlaubsaal was secured for structural adequacy.

2010-14

- Restoration of the Medallion Hall (terracottas)

2011

- Repair of storm drains in the Palace Garden wing and west bastion
- Completion of the flat roof renovation of the house above the Palace church, Castle Garden wing, Castle Lake wing and red marble staircase
- Repair of the inner courtyard facade of the New Long House (3rd - 5th floor)
- Restoration of the Palace church: renovation of the lower church
- Repair of the courtyard facade at Schloßstrasse 3
- Lighting and electrification quay wall
- Installation of lighting for the main portal
- Completion of draft planning for the new building of the plenary hall and basic repairs to the Palace Garden wing

2012

- Repair of the facade of the Castle Garden wing, facing the lake
- Repair of Schloßstraße 3, half-timbered facade

2013

- Basic renovation of the Palace church completed
- Conversion of the Palace's heat supply from gas to district heating

2014

- Restoration of the silver chamber
- Basic repair of the inner courtyard facades, Castle Garden wing, house above the Palace kitchen, Obotrite staircase (except ground floor), bishop's house, clock tower
- Repair of the facade of the Castle Lake wing, lake side (construction maintenance)

2015

- Repair of the facade of the Bishop's House, facing the lake
- Repair of the facade at Schloßstrasse 1, courtyard side and windows on the street side
- North Bastion: Renovation without bastion wall, garden and tea pavilion

2016

- Repair of the window facade at Schloßstrasse 3, street side
- Repair of the stairs in the forecourt
- Completion of façade renovation of the Obotrite staircase (11/2016)

2017

- Completion of renovation of the Palace Garden wing and construction of the plenary hall

Repair of the stairs in the forecourt

2018

- House above the Palace church facade on the lake side (construction maintenance 2018/19)
- Repair of the west tower facade (construction maintenance 2018)
- Completion of renovation church nave (06/2016 - 10/2018)
- Completion of renovation of courtyard arcades (01/2017 - 12/2018)
- Completion of renovation of the north bastion wall (03/2017-12/2018)
- Paving of the inner courtyard (06/2017-11/2018)

2019

- Repair of the House above the Palace church facade (construction maintenance 2018/19)
- Repair of the facade forecourt (construction maintenance 2019/20)
- Basic repairs to the church choir (2019/20)
- Restoration of the tea pavilion interior

2020

- Restoration of the facade to the citiy
- Installation of lightning protection for clock tower
- Stucco saving and cleaning in the throne hall

2021

- Facade Weinlaubsaal (painting)
- Planning and preliminary investigation Renovation of quay wall
- Renovation staircase at the forecourt
- Building maintenance works facade portal tower in the north
- Building maintenance Orangery side wing north - Waterproofing work roof/ceiling
- Renewal of the wooden planking, the wooden railing and repair of the abutments of the bridge to *Liebesinsel*

2022

- Crack repair of three sculptures on the Red Marble Staircase, courtyard side
- Repair of damage caused by defective drains at the Orangerie at the north wing
- Hofdornitz, installation of windows
- Staircase restoration at the forecourt / access road north bastion
- Reinstallation of restored original wooden benches in the courtyard dornitz
- Construction maintenance work on the castle bridge
- Repair of the bastion walls on the southern bastion
- repair of the windows on the southern portal tower
- Repair work on the north wing of the orangery and the viaduct

2023

- complete basic repair of the north bastion with tea pavilion, flower beds and fountain including garden
- Installation of lightning protection at Old Manor Schlosstr. 1-3
- Start of construction of mains replacement system in basement of Castle Lake wing

New plenary hall in the 1913 burned Golden Hall



Banquet Hall in former Golden Hall between 1972 and 2012
Taken from: Landtag Mecklenburg-Vorpommern: Der neue Plenarsaal. Modern-Funktional-Transparent (2017)



Banquet Hall while contruction process after 2012
Taken from: Landtag Mecklenburg-Vorpommern: Der neue Plenarsaal. Modern-Funktional-Transparent (2017)



New Plenary Hall in former Golden Hall 2017
Taken from: Landtag Mecklenburg-Vorpommern: Der neue Plenarsaal. Modern-Funktional-Transparent (2017)

Reinforcement of the pile foundation

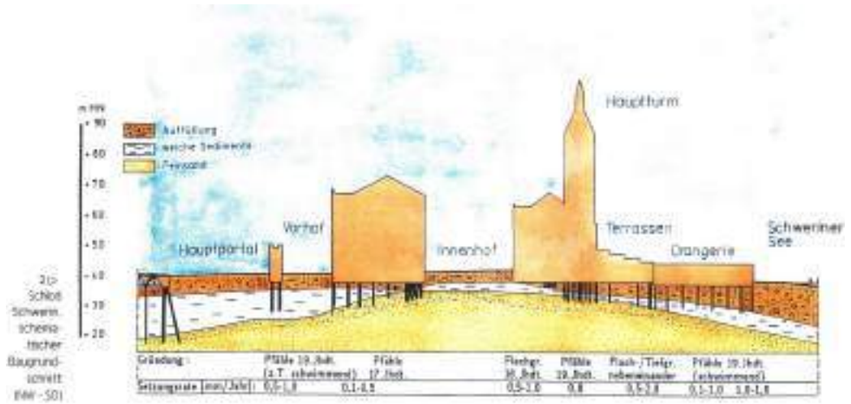
Due to different design variants, construction periods and load conditions, Schwerin Palace has numerous different foundation systems.

The initial situation in 1990/91 showed various damage patterns, the causes of which were partly unclear. Dr. Käpplein, Büro für Baukonstruktion Karlsruhe\Dresden\Schwerin, carried out preliminary assessments of the individual building components and their construction history as well as direct investigations on site by means of digging and sounding.

The following additional preliminary investigations were carried out, among others:

- Evaluation of previous settlement measurements, extension of the measuring point network,
- detailed recording of all cracks and deformations on parts of the building,
- Cornice leveling,
- Extensive investigations of the foundation soil and the existing foundation of the buildings

Result: different settlement behavior also within the building parts due to different foundation systems (pile foundations, partly floating piles, shallow foundations) and different subsoil (partly mudde, partly old Slavic rampart).

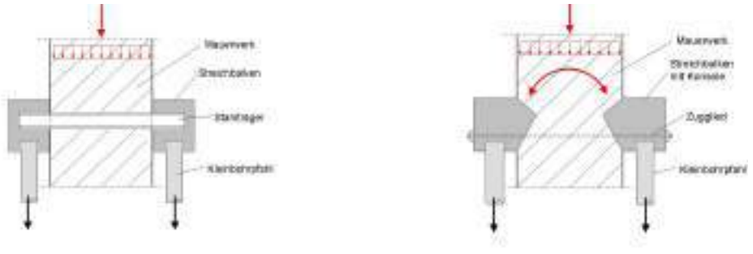


Schematic Section of the foundation
Files of LTV Schweriner

Renovation concept

A re-foundation of the entire Palace was ruled out, also regarding to the Slavic rampart below some parts of the building. Each building section was considered individually and tested for suitable foundation methods, and a test pile field was laid out. Partial rehabilitation of the exterior walls with small, drilled piles with string beams, which have a defined compliance to prevent further non-uniform settlements, proved to be suitable.

For the earth-covered buildings in the garden area, so-called soft post-foundation measures, such as body piles and bundles of piers, were implemented.
For the rising buildings (buildings above ground level), very high loads had to be supported on a small area (up to 100 mp per linear meter) by means of a high density of piles.



Schematic plans of re-foundation, where old foundation still exists
Files of LTV Schwerin

Extent of post-construction foundations

Beginning in the 1990s, work progressed from the earth-covered structures to the taller buildings. Extensive securing measures took place before the actual post-grounding work began. Starting in 2007, a new phase of post-foundation measures for other parts of the building followed.



Foundation plan of the Residence Palace, Until 2007 (brown) and since 2007 (yellow)
Files of LTV Schwerin

Orangery

Severe subsidence became apparent; the Orangerie is partly founded on sand ridges and partly on floating wooden piles. Damage due to settlement occurred to the cast-iron structure. Instead of re-foundations, the supporting structure of the orangery was repaired so that it could follow the settlements of up to 2 mm per year.

Periodic settlement measurements

The relocation of the respective buildings to new foundation structures sets in very slowly, so that post-foundation measures are monitored over the long term.
Periodic settlement measurements many measuring points distributed over the entire ground plan of the castle show that this process set in gradually in the case of the post-foundation measures that were carried out sufficiently long ago, thus slowing down the settlement rates.

Conclusion

Instead of a complete re-foundation, neuralgic areas were systematically delimited after detailed investigations and the settlement rates were slowed down and adjusted to neighboring areas. For this purpose, special verification concepts were developed by the Büro für Baukonstruktion, Dr. Käpplein, in cooperation with the University of Karlsruhe (TH).

- *Cf. Käpplein, Rudolf: Untersuchungen an Material und Konstruktion historischer Bauwerke. Karlsruhe 1991. p. 49-56 (Working Papers of the Collaborative Research Center 315 "Preservation of Historically Significant Buildings--Recommendations for Practice").*
- *Cf. Käpplein, Rudolf: Historische Eisen- und Stahlkonstruktionen: Investigation, Calculation, Repair. Karlsruhe 2001. (Contributors: University of Karlsruhe, Collaborative Research Center 315 "Preservation of Historically Significant Structures. Structures, constructions, materials.").*

CASTLE GARDEN

- 1932 Placed under protection, designated as a testimony to garden/landscape design
- 1977 Renewed designation as a testimony to garden/landscape design as a result of the GDR's Monument Preservation Act
- 1994
  - Bank protection on the Palace Island
  - New Monument preservation objective
- 2003 Creation of planting plans for the restoration of the castle garden
- 2008 Northern Castle Garden, lakeshore protection

PALACE GARDEN

- After November 1918, park maintenance measures were largely discontinued
- November 1932 the Palace Garden was placed under protection on the basis of the Monument Protection Act of December 5, 1929
- 1951/52 Exclusion of areas and construction of the SED district party school in the southern Palace Gardens
- 1954/55 Construction and opening of the open-air stage in the Palace Garden
- From 1958
  - Development of a reconstruction plan for the Palace Garden by the Institute for Monument Preservation, Schwerin office. This will be implemented in the following years:
  - Renewal of the banks of the cross canal and the side tree blocks
  - Path construction and vegetation measures
  - Copy of the 16 sandstone figures from the Permoser workshop
  - Reconstruction of the flower bed design at the equestrian monument
- 1982 Monument preservation objectives for the Palace Garden and initiation of gradual implementation by the Institute for Monument Preservation, Schwerin office
- 1994/95 Restoration of the monument to Grand Duchess Alexandrine
- 1997/98 Preparation of a green framework plan for the Palace Garden (Stefan Pulkenat 's office , Gielow), binding determination of the listed restoration of its basic baroque structures, which have been preserved to this day, while preserving the design changes and expansions until the end of the 19th century. Subsequently:
  - Renovation of the cross canal
  - Maintenance measures on trees and arcades
  - Restoration of the connecting ditch between the Cross Canal and Lake Schwerin
  - Flood protection measure with upgrading and functional restoration of the ditch, canal and weir systems, including the renovation or construction of new bridges
  - Planning the areas at the equestrian monument with flower garden, at the Cross Canal and at the Palace Garden pavilion
- 1998/99 renovation of the Palace Garden bridge
- 2005 archaeological excavations for exploratory purposes for historical tree locations in tree quarters on the cross canal and at the pavilion for the purpose of replanting
- 2006 Clearing of the tree blocks on the cross canal and replanting of 200 Dutch lime trees each
- Restoration of the hippodrome in the southern Palace Garden through clearing and tree pruning

OLD GARDEN SQUARE

- 1935 Redesigned into a parade ground/open-air stage
- Garden redesign of the garden around 1970
- 1993 Redesign/repatriation and re-installation of the bust “Ekhofdenkmal Conrad Ekhof ”
- 1994/95 extensive renovation and restoration work on the Victory Column (including the vault under the stairs)
- 2007 Construction of the Palace promenade (path renewal and gap planting in the linden avenue)
- 2011 Restoration and demolition of the Paul Friedrich monument on the museum stairs in the landscaped oval, demolition and repairing the stairs and vault in the original style and thus restoration according to the designs by Hermann Willebrand in 1872
- 2020/21 restoration of the Victory Column (gold bronzing) and reconstruction of the candelabra and roundel railing

---

- *Cf. Landesamt für Kultur und Denkmalpflege, Ortsakten der Landesdenkmalpflege, LAKD*
- *Gemarkung Schwerin 0768, Objektnr. 5008*
  - *Mappe 1 14.09.1933–05.09.1996*
  - *Mappe 2 10.04.1997–24.12.1997*
  - *Mappe 3 09.1998–07.10.2003*
  - *Mappe 4 23.03.2006–12.2008*
  - *Mappe 4a 30.11.2009*
  - *Mappe 5 21.01.2009–30.12.2010*
  - *Mappe 5a/b/c 10.2009*
  - *Mappe 6 04.01.2011*
  - *Mappe 1 25.05.2010 (Paul-Friedrich-Denkmal)*
  - *Mappe 1 30.07.1980–02.02.1996 (Siegessäule)*
  - *Mappe 1a 10.1994 (Siegessäule)*
  - *Mappe 2 15.01.1999 (Siegessäule)*
- *Kahle, Sabine; Thomas, Friederike: Denkmaltopographie Bundesrepublik Deutschland. Denkmale in Mecklenburg-Vorpommern. Landeshauptstadt Schwerin. (in Vorbereitung)*



View from the Palace over the Old Garden Square to the Old Manor,Cathedral and Court-Theatre
SAS: 1.8-1360

OLD MANOR

- 1999/2000 comprehensive rehabilitation work which also brought to light partly remaining tapestries and wall coverings , which were then restored appropriately

Archive Stadthaus Schwerin, file Schloßstraße 1





Ground floor, 1919
SAS; Fach 36, Plan 33





Schloßstraße with Old Manor, before 1920 SAS; 1.13-145

Old Manor, floor plan, 1945
SAS; Fach 36, Plan 39

NEW TOWN MANOR

- From 1883 it was the widow's residence of the Grand Duchess Marie, for whom a wing was added on the north-west side for court servants. This has been replaced by a new building for the Ministry of Justice
- Second half of the 20th century, demolition of the wrought iron grilles in the forecourt, as well as the guard houses (before 1947) and the arbor
- 1958 Parquet flooring in the large hall replaced by modern strip parquet (preservation of the original parquet at the edges)
- 1971 extensive restoration work in the large hall; also demolition of columns to install stages and removal of some marquetry floors
- 1972 Restoration of the staircase and golden staircase with impact metal based on historical findings from 1878
- 1975 Exterior painting based on historical evidence in yellowish-white-gray tones
- 1990-1998 Seat of City parliament and City president ; therafter the building stood empty
- 2004-2006 conversion to the Ministry of Justice, whereby the Manor was largely retained in its traditional structure ; Construction of new buildings in the inner courtyard
- 2006-2009 Restoration of the Golden Hall (the intarsia-decorated parquet, where it has not survived, was reconstructed on the basis of originally preserved fragments)
- 2006-2009 Creation of conference and event rooms in the south wing

State Office for Culture and Monument Preservation, Local Files of the State Monument Preservation, LAKD Gemarkung Schwerin 0768

File 1 06.08.1952-07.1.2001
File 2 19.06.2002-09.08.2002
File 3 28.08.2002-27.10.2003
File 4 10.03.2004-29.04.2004
File 5 04.05.2004
File 6 05.05.2004-27.03.2009
File 7 since 27.04.2009

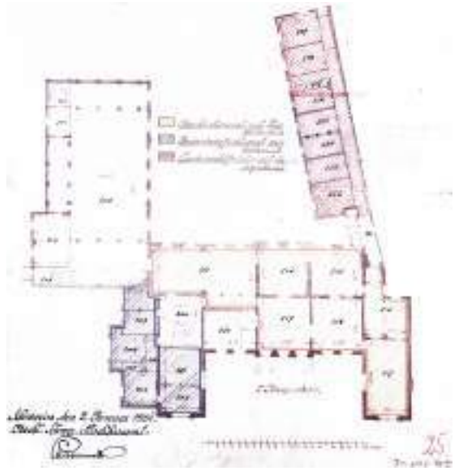
Schwerin in Mecklenburg o.F. (around 1930)

Dehio, Georg: Handbook of German Art Monuments, Berlin/ Munich 2016.

Kahle, Sabine; Thomas Friederike: Denkmaltopographie Bundesrepublik Deutschland. Monuments in Mecklenburg-Vorpommer. State capital Schwerin. (in preparation)



Facade, 1860 unknow origin, taken from files of SBL Schwerin









2nd floor, 1867
LHA, Mappe 11, Plan 29

2nd floor, 1931
LHA, Mappe 11, Plan 25

Facade, around 1883,
LHA, Mappe 11, Plan 5

Facade,1879 unknown origin, taken from files of SBL Schwerin

Golden Hall, 1959
SAS, 26-8





Golden Hall after 2009
SBL Schwerin

Cut thrugh Golden Hall, 2010
SBL Schwerin

GREENHOUSE AND CAVALIER´S HOUSE

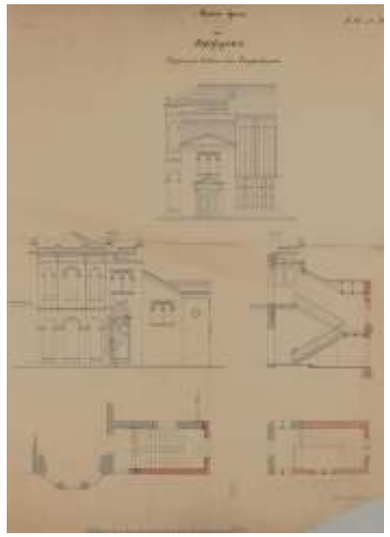
Cavalier's House

- 1996 renovation (relocation of the rear entrance to its original location)

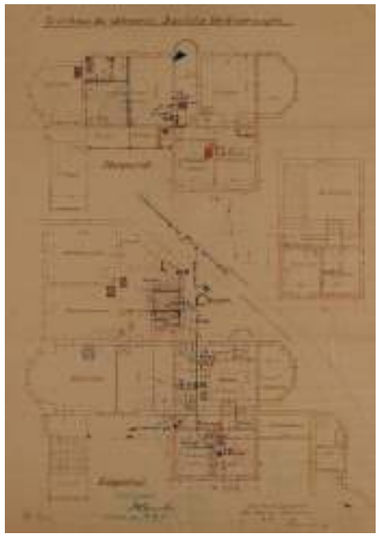
Greenhouse

- 1918 Apartments and offices set up
- 1934 renovations (middle component expanded by a two-story cubic structure)
- In 1943/44 the artistically designed cast iron arch bridge was removed
- 2001 renovation (main entrance moved back to the north side; restoration of the internal spatial structure)

Stadthaus Schwerin,
file: Lennéstraße 2



Annex Staircase, probably 1886 SAS, Fach Schloss, Plan 26

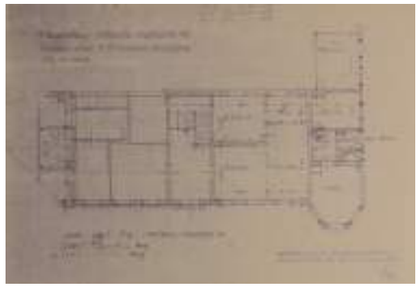


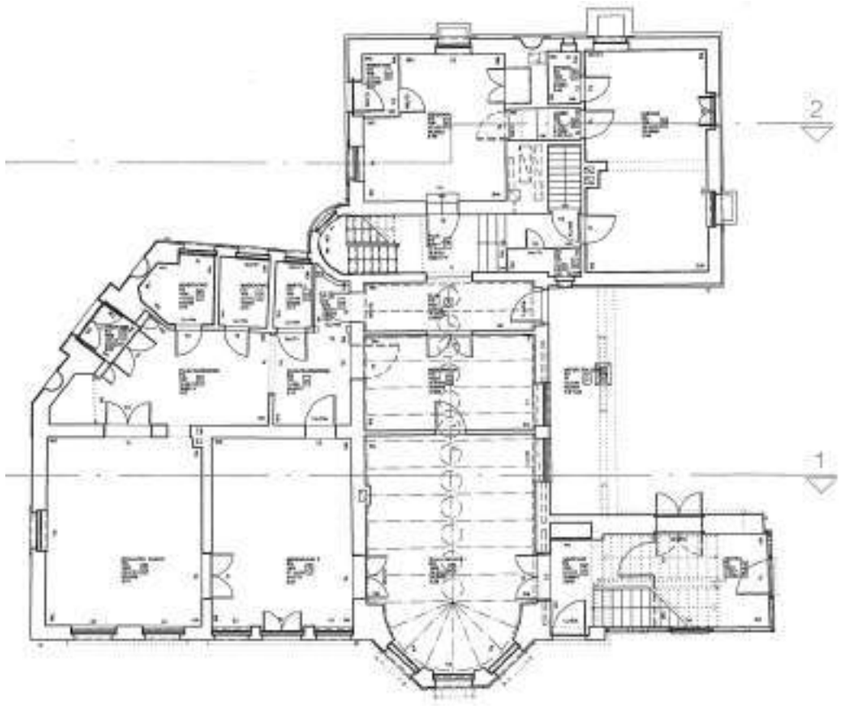
Extension, 1934 SAS, Fach Schloss, Plan 31



Greenhouse and Cavalier`s House, before 1920 SAS, 1.13-160







Ground-floor, implementation of flats, 1941 SAS, Fach 33, Plan 43

Investigation of ceiling rosette Building historical expertise, Annette Seiffert, 1998, available in Archive of Stadthaus Schwerin

Ground floor, 1998 documentation of the Building in 1998, available in Archive of Stadthaus Schwerin

COURT THEATRE WITH SCENERY STORE AND MACHINE HOUSE

Theatre:

- Around 1900 first changes to the auditorium (no middle gangway anymore and no more standing seats)
- 1904 Change to the spiral staircase parquet / 1st tier and vestibule / parquet
- 1922 – 1925 successive renewal of the electrical installation
- 1928 Renewal of the stage technology ; Installation of rotating stage
- 1937 Installation of upholstered armchairs, raised visitor area / wall breakthroughs
- 1940 Concert hall receives “chamber stage”
- 1958 first safety measures due to crack formation
- 1962 Redesign of the foyer and “chamber stage”
- 1964 Repair of the auditorium with restoration of older conditions and the addition of wine-red velvet covers and new multi-armed wall sconces
- 1976 Roof damage and new protective paint
- 1977 Cracks are discovered in the lift area (foundation is ruled out as the cause, historical research revealed the first deformations and cracks during the construction period; the reason was the uneven load on the foundations) Measure 1978 Improvement of the wall reinforcements
- 1980 Renewal of the facade facing the Old Garden in a bright, ahistorical white new version; Replacing the historic carriage ramps with stairs
- In 1982, as part of the ongoing renovation work, the vault of the ticket hall was also restored
- 1986 restoration of the auditorium; Restoration of the Grand Ducal Concert Hall Box, as well as restoration work in the Flotow Room and the Foyer Cafe
- 1998-2002 Roof renovation
- 1999/2000 restoration of decorative curtain
- 2000 Repair, conversion and restoration of the foyer
- 2003 Restoration of the concert hall
- 2006/2007 restoration of stage organ; Restoration of the parquet foyer and installation of an air conditioning system
- In 2009, the sub-machinery was completely renewed; this required structural changes in the form of new foundations
- 2011 Portico and facade renovation, carried out in sections until 2016 (in dark ocher according to restoration findings)

Scenery store:

- 1967 fire destroys roof structure; rebuilt after a year
- Expanded in 2002 to accommodate tailoring and costume inventory

---

State Office for Culture and Monument Preservation, Local Files of the State Monument Preservation, LAKD Gemarkung Schwerin 0768

Theatre

File 1 30.06.1962 - 27.11.1980
File 2 02.01.1981 - 08.10.1998
File 3 02.02.1999 - 04.12.2003
File 4 03.2004 - 30.12.2004
File 5 27.01.2005 - 16.04.2008
File 6 08.05. - 08.05.2008
File 7 09.05.2008 - 12.11.2009
File 8 07.01.2010 - 16.02.2010
File 9 15.03.2011

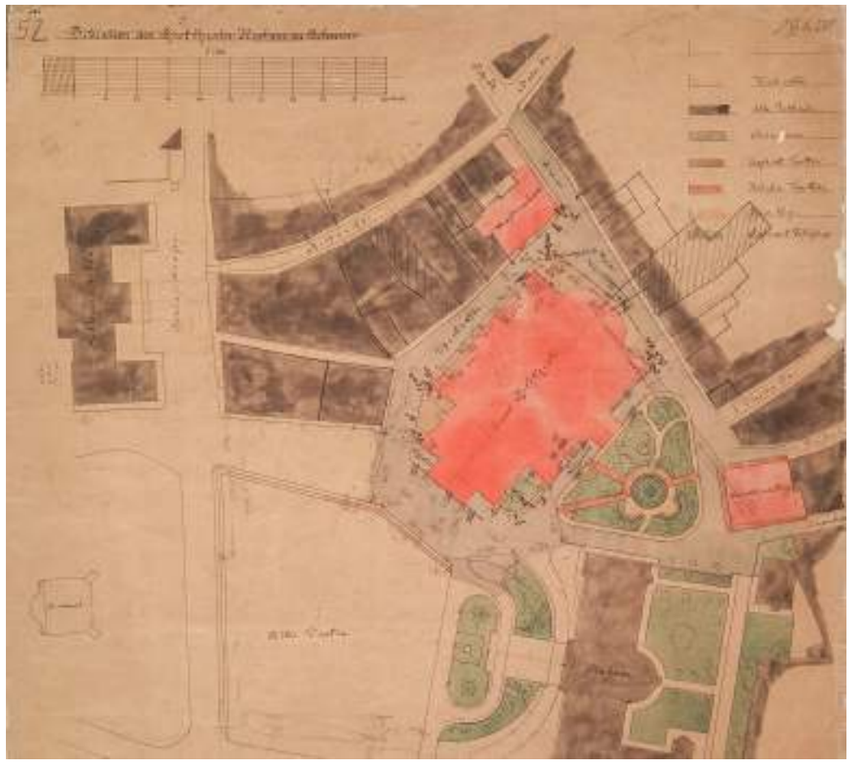
Scenery store:

File 1962-2015
File since 08.2015

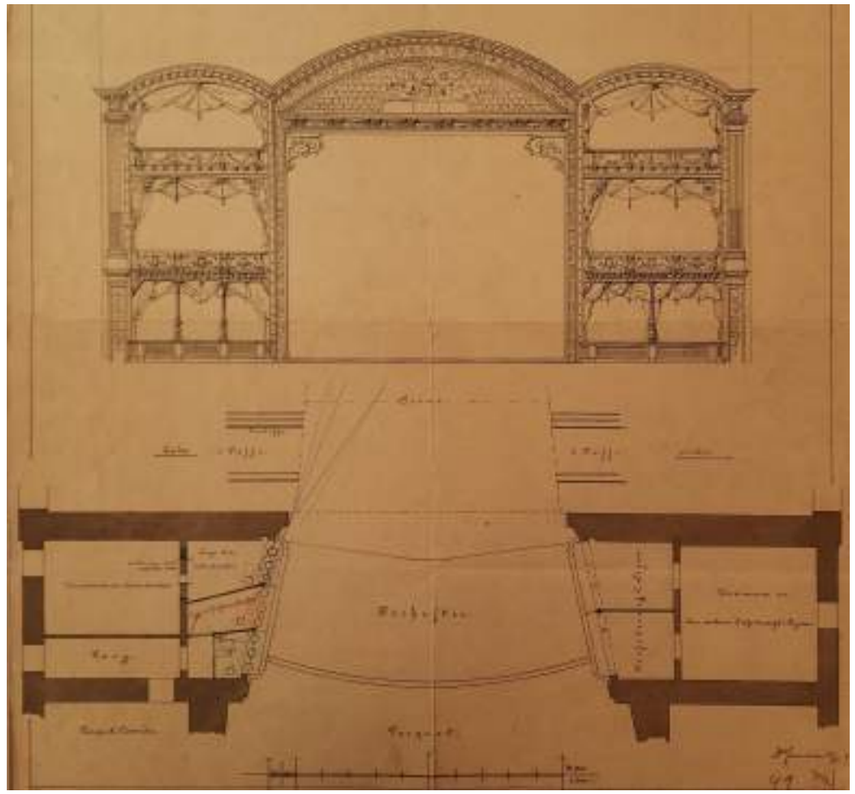
File 1 26.01.2006 (Stage organ)Landesamt für Kultur und Denkmalpflege Mecklenburg-Vorpommern (ed.): Die Tempel Apollons in Schwerin. Zur Geschichte der historischen Schweriner Theaterspielstätten und Theatergebäude (Baukunst un Denkmalplfege in Mecklenburg-Vorpommern Band 3), Schwerin 2014.Schwerin in Mecklenburg o.J. (ca. 1930)Kahle, Sabine; Thomas, Friederike: Denkmaltopographie Bundesrepublik Deutschland. Monuments in Mecklenburg-Western Pomerania. State capital Schwerin. (in preparation)

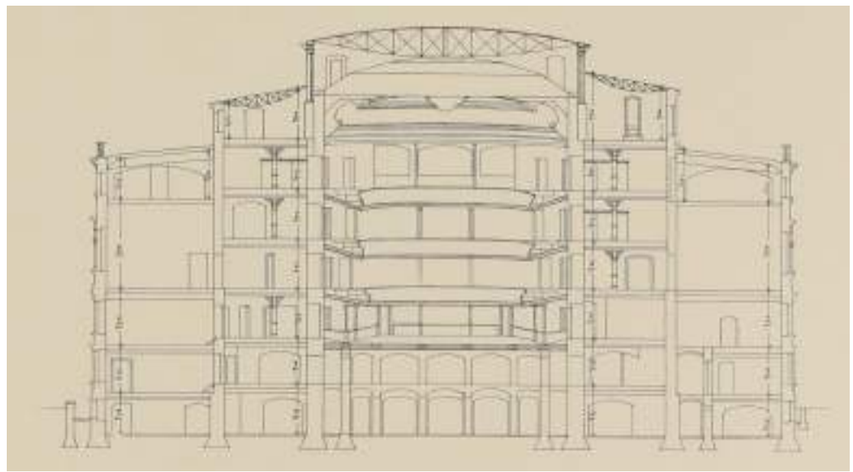


Main Entrance of the Court Theatre, 1887



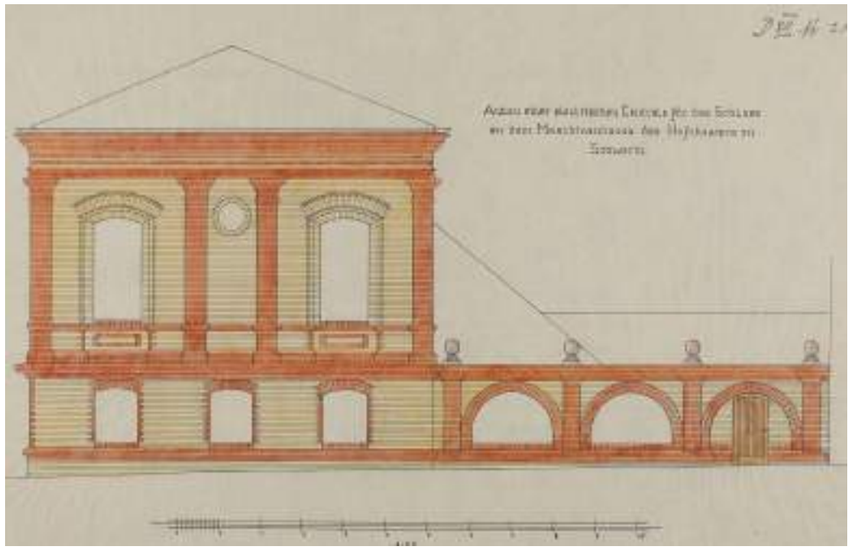
Situation plan of the theatre buildings, 1880ies LHA, Mappe 8, Plan 52

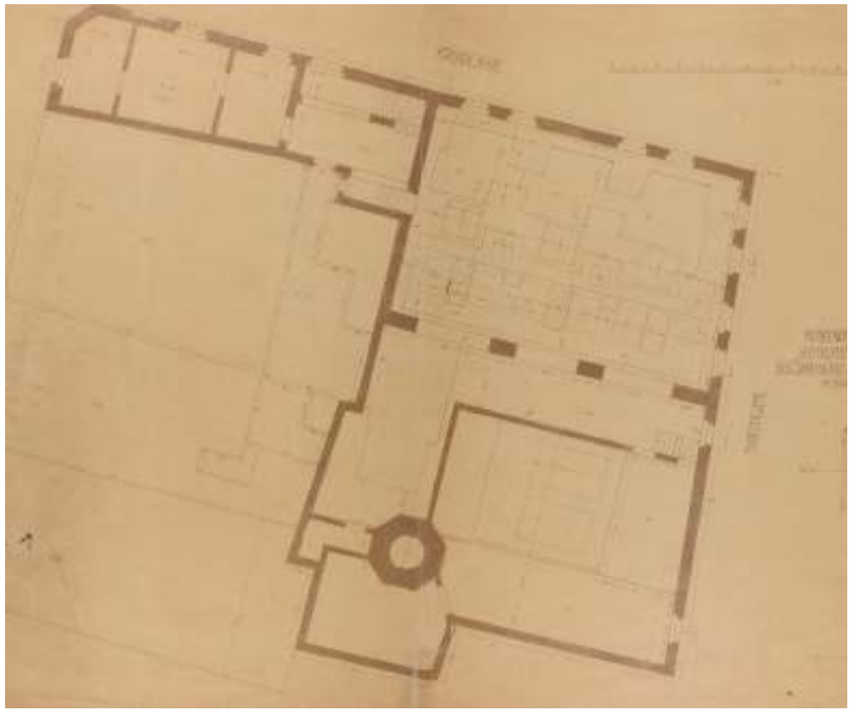




Lodges, view and floor plan, 1886
LHA, Mappe 8, Plan 61

Section of lodges-house, 1915
SAS, 1915, Fach Museum, Theater, Plan 152





Facade of the Machine House, 1904
SAS, Fach Museum, Theater, Plan 105

Ground floor Machine House, 1904
Fach Museum, Theater, Plan 102

MUSEUM WITH CURATOR´S MANSION

Museum

- 1922 renovation of rooms / 1923 painting work
- 1929 Removal of the six figures standing in front of the museum
- 1932 Renewal of the ramp parapet and plastering work on the ramp walls
- 1934 Production of four window bars on the ground floor
- 1935 The walking plattforms on the museum roof were secured with bars
- The four corner sculptures on the roof were lost in the war after 1942
- 1959-61 renovation work (exterior plaster of the main facade repaired and ahistorically painted over; steps of the outside staircase removed and new screed applied)
- 1977-82 entire exhibition rooms restored according to monument preservation consierations; In addition, ongoing repairs to roofs and cornices
- 1979 various repair and restoration measures
- 1987 fundamental renovation of the entire complex (some loss of terracottas and acroteria noted)
- 1988 Restoration of the terracottas and restoration of the portico
- 1990 Examination followed by execution of the ceiling panel (illusionist painting)
- 1991 / 92 Main facade towards the Old Garden restored in the historical color scheme
- 1994 Facade on the lake side restored in the historical color scheme
- 1993 renovation of the outside staircase
- 1994 Most of the windows were replaced in favor of a modern oak replica; Preservation of a few original windows (including the library on the upper floor, the Old Garden square facade)
- 1995 -1997 Facade renovation of the north wing
- 2000/2001 Roof renovation and glazing, renewal of lighting technology
- 2011 Complete renovation of interior walls
- 2014-16 New construction and structural connection of the extension building in the southeast
- 2016 Repair of the rear facade

Curator's Mansion

- 2013 Conversion to an office - while retaining the existing doors, etc.; electrical and plumbing repairs; Room structure slightly changed by reversible lightweight walls

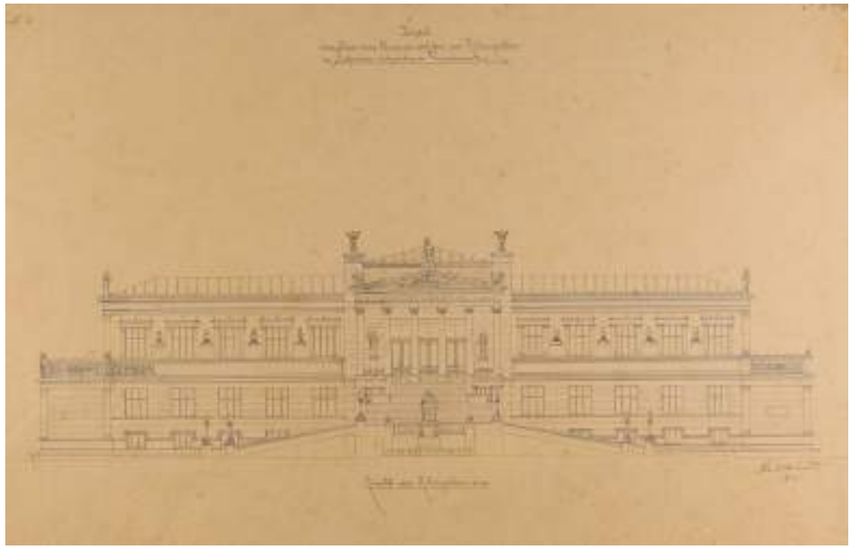
---

State Office for Culture and Monument Preservation, Local Files of the State Monument Preservation, LAKD
Gemarkung Schwerin 0768, Objektnr. 5010

Museum
File 1 02.05.1035 - 18.12.1987
File 2 25.02.1988 - 12.11.1992
File 3 13.01.1993 - 21.12.1983
File 4 04.01.1994 - 28.04.1994
File 5 10.05.1994 - 27.09.1994
File 6 23.09.1994 - 14.12.1994
File 7 11.01.1995 - 27.06.1995
File 8 04.07.1995 - 19.12.1995
File 9 06.01.1996 - 19.12.1996
File 10 10.01.1997 - 01.12.1997
File 11 05.01.1998 - 25.10.1999
File 12 19.01.2000 - 20.12.2000
File 13 11.01.2001 - 16.12.2001
File 14 10.01.2002 - 04.03.2011
File 15 24.03.2011 - 27.10.2011
File 16 06.04.2012 - 30.01.2014
File 17 21.02.2014 - 22.09.2014
File 18 25.09.2014 - 18.01.2016
File 19 20.01.2016 - 13.12.2016
File 20 20.03.2017 –

Curators Mansion
File (since 06.01.1984)

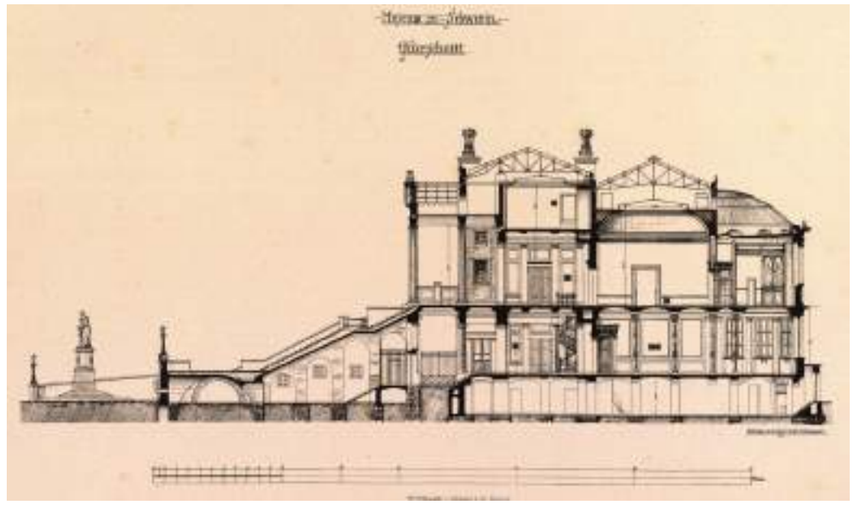
- Funk, Udo: Die historischen Museumsgebäude (Galeriegebäude und Direktorwohnhaus) in Schwerin. Archivquellenbasierte untersuchung zur Baugeschichte, Typoscript, Alt Meteln o.J. (um 2011)
- Kahle, Sabine; Thomas, Friederike: Denkmaltopographie Bundesrepublik Deutschland. Denkmale in Mecklenburg-Vorpommern. Landeshauptstadt Schwerin. (in Vorbereitung)



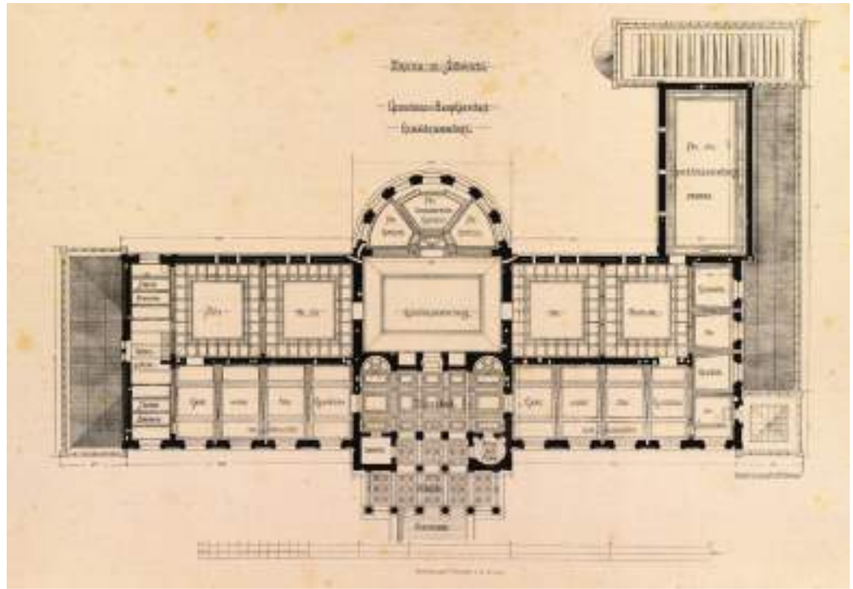


Original facade-drawing by H. Willebrand, 1875 SAS, Fach Museum, Theater, Plan 241

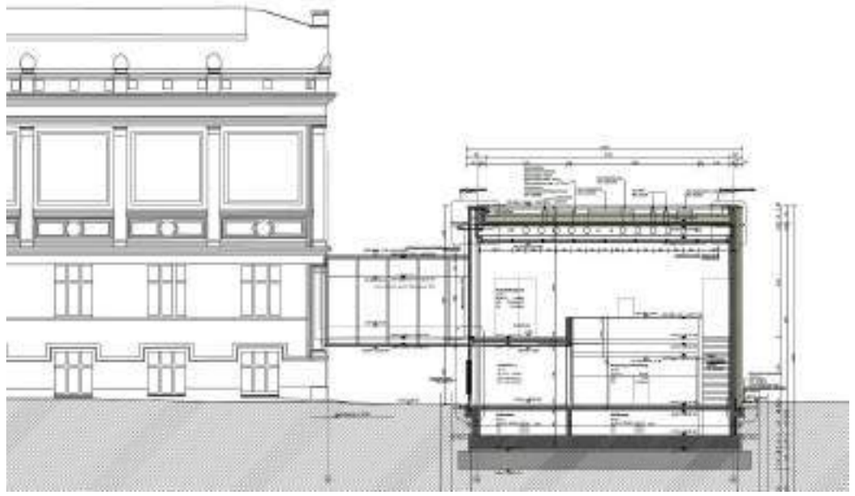
View to Old Garden Square, 1888 Taken from H. Willebrand: Das Museums-Gebäude zu Schwerin.; available in LAKD -Office Schwerin



Section, 1888
Taken from H. Willebrand: Das Museums-Gebäude zu Schwerin.; available in LAKD -Office Schwerin



Main floor, 1888
Taken from H. Willebrand: Das Museums-Gebäude zu Schwerin.; available in LAKD -Office Schwerin



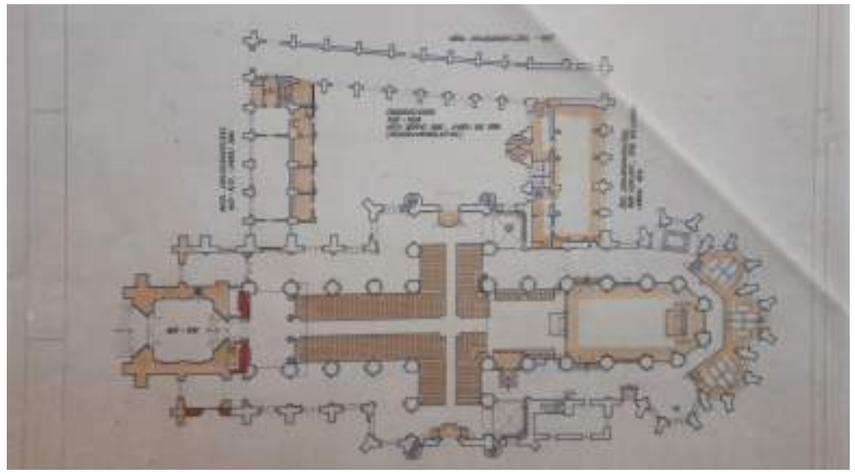
Section annex, 2015
SBL Schwerin



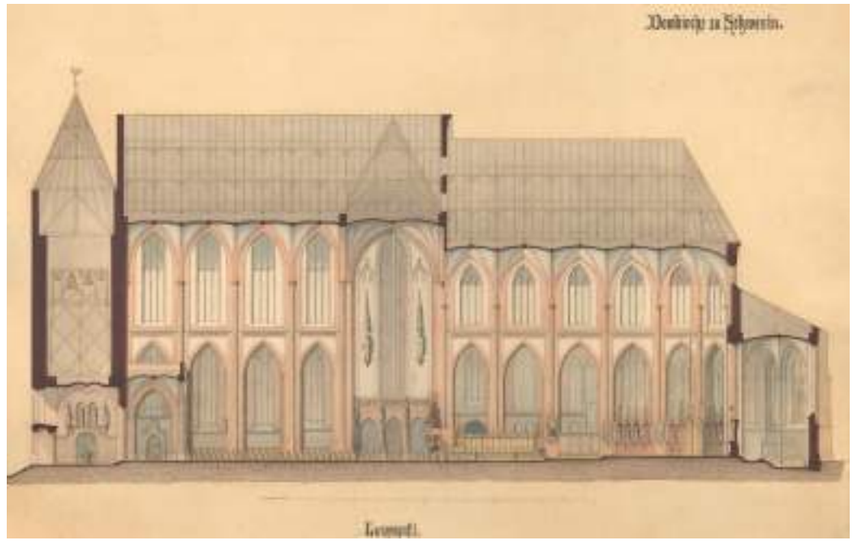
Curator`s Mansion 1904
SAS, Fach Museum, Theater, Plan 5

CATHEDRAL ST MARIEN AND ST JOHN THE EVANGELIST

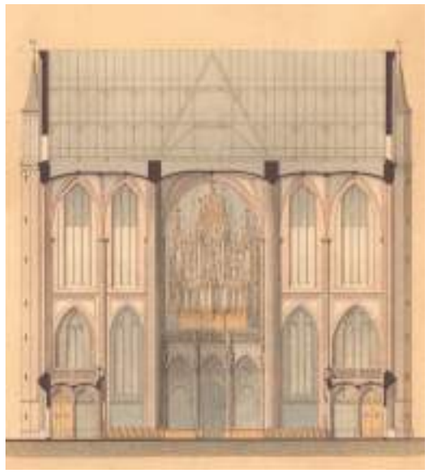
- 2012/13 Southern Hall of the tower : wall paintings of the 19th century , they were cleaned and secured
- 2014-16
  - the tie anchors in the northern vaults of the choir ambulatory were secured,
  - the central hall right beneath the tower was restored
- 2021 The wall paintings of the northern tower hall were cleaned and retouched - according to the onsite findings (a viewing window is showing the former soiled , dark conditions)
- Until 2023, ongoing east of the metal coffins in the choir have been preserved/ restored
- 2023
  - the facade of the northern transept is being renovated and its northern part has got a new one roof
  - Both facades and roofs of the northern and western part of the cloister were secured and restored (after a first phase of construction in 2007-08)



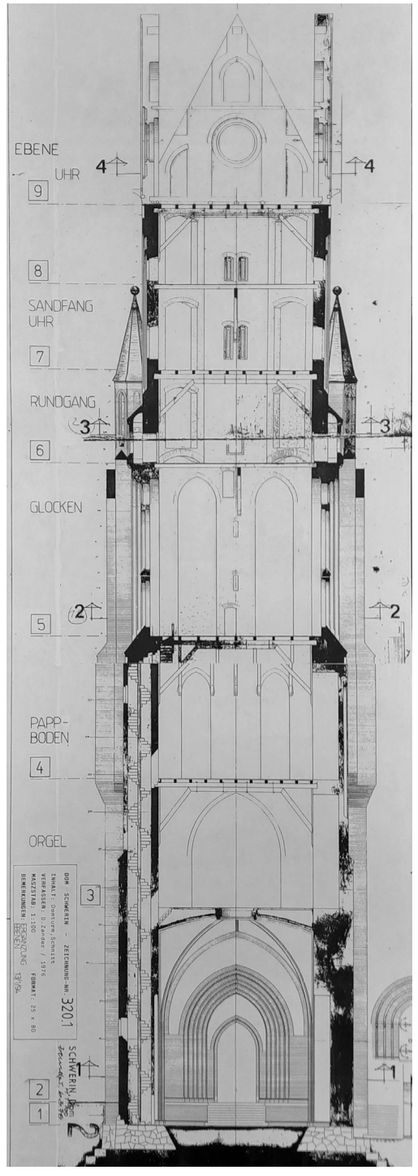
Floor plan, 1985 with parts of the romanesque cathedral(red), gothic cathedral (white) and alterations of the 19th century (yellow) Files of Landeskirchenamt, Außenstelle Schwerin, Schwerin Dom Grundrisse



Section of the cathedral, early 19th century Landeskirchliches Archiv Schwerin, 62.00 Bauzeichnungen, Schwerin, Dom008







Section of the cathedral, early 19th century Landeskirchliches Archiv Schwerin, 62.00 Bauzeichnungen, Schwerin, Dom006

Pulpit of the cathedral, early 19th century Landeskirchliches Archiv Schwerin, 62.00 Bauzeichnungen, Schwerin, Dom019

Section of the tower, 1976 Files of Landeskirchenamt, Außenstelle Schwerin, Plan 320.1

CHURCH OF ST NIKOLAI WITH SEPULCHRE AND GRAND DUCAL GALLERY

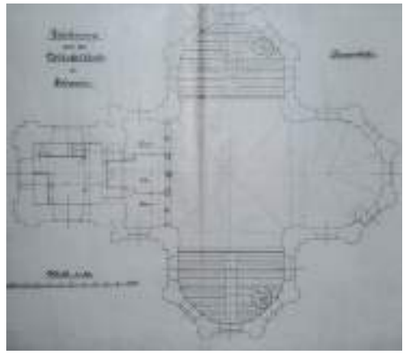
- 1964 the marble imitation was renewed after findings
- 1983-89 the facade was restored
- 1993 the organ was reconstructed according to its original condition and the heating was renewed
- 2006-13 the sepulchre was restored, fungus was extirpated - the metal coffins restored
- 2015 In the tower there were the sound scuttles renewed
- 2018 the bell frame , the whole platform was repaired
- 2019 clock repaired
- 2020 facade had to be secured , especially the elements of sandstone according to an expertise

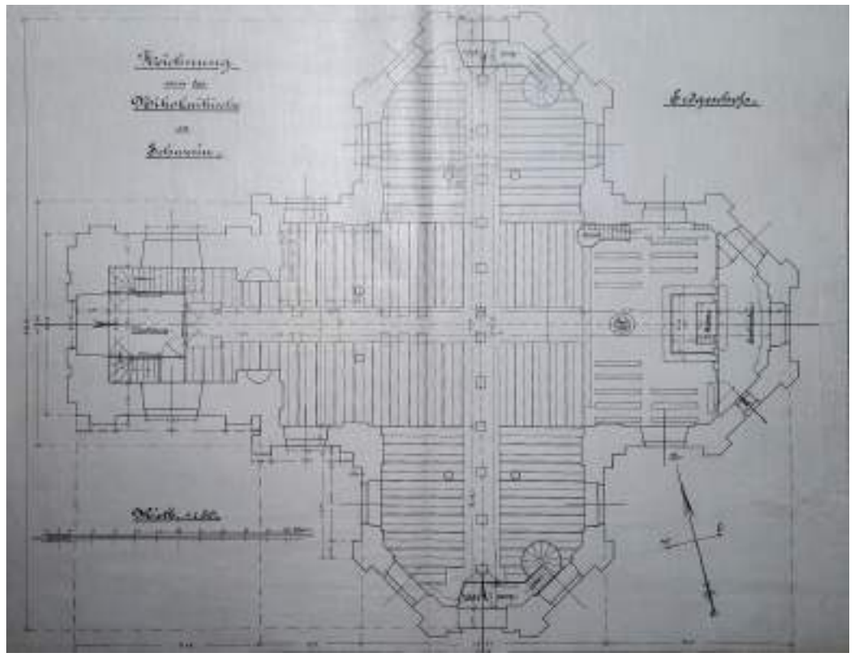


View to the altar
SAS: 1.14-128



Section, around 1900
Landeskirchliches Archiv Schwerin: 62.00 Bauzeichnungen St. Nikolai





Floor plan gallery, around 1900
Landeskirchliches Archiv Schwerin: 62.00 Bauzeichnungen St. Nikolai

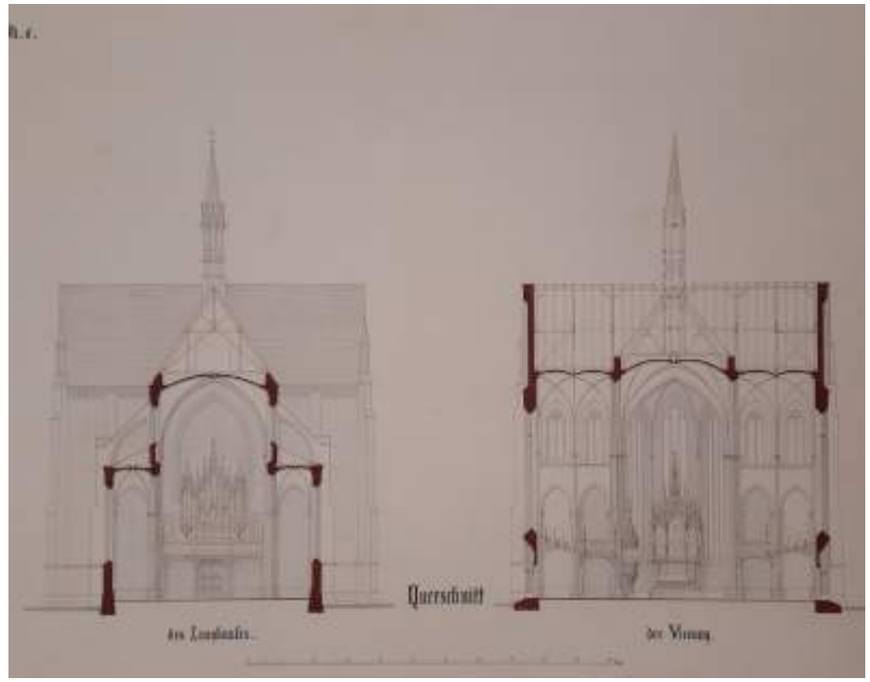
Floor plan ground floor, around 1900
Landeskirchliches Archiv Schwerin: 62.00 Bauzeichnungen St. Nikolai

ST PAUL`S CHURCH WITH GRAND DUCAL BOX

- 1990s the facade was restored
- Until 2005 the windows were restored and the roof covering was renewed; also the remarkable iron roof structure (a technical monument) was restored
- 2009/10 the tower's facade was secured and the balustrades restored
- 2013 the organ was restored
- 2016 the roof of the choir was restored (slate) and the crossing tower was secured (copper topping restored)
- 2021-23 new lighting system (Kreutz&Kreutz)



Entrance Portal
LHA: Mappe 19a, Plan 12



Section, 1862 by Daniel
LHA: Mappe 19a, Plan 3

East view, 1862 by Daniel
LHA: Mappe 19a, Plan 3

West view, 1862 by Daniel
LHA: Mappe 19a, Plan 3



North view, 1862 by Daniel
LHA: Mappe 19a, Plan 3



Long section, 1862 by Daniel
LHA: Mappe 19a, Plan 5



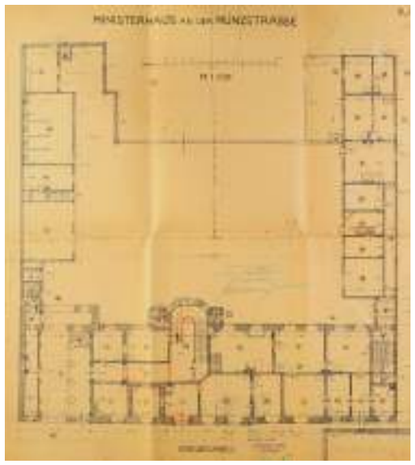


MINISTERIAL MANOR HOUSE | PUSCHKINSTRASSE

- 1896 Renovations, including relocation of the passage to the south axis, installation of the current staircase
- 1921/22 repair work on the framework
- In the mid-1960s, due to increasing motorization, the former horse stable, the coachman's room and the carriage house were used as garages
- According to a monument preservation objective from 1984, the front door and entrance gate were redesigned and the roof was re-covered
- 2003-2005 fundamental repairs as a municipal conservatory, including restoration of the facade in the gray tones determined by restoration findings

MINISTERIAL MANOR HOUSE | MÜNZSTRASSE

- 1996 to 2002 gradual restoration (among other things, the hall was extensively renovated following restoration investigations)



Ground floor, 1934
SAS: Kat. 275_0002

- Landesamt für Kultur und Denkmalpflege, Ortsakten der Landesdenkmalpflege, LAKD Gemarkung Schwerin 0768, Objektnr. 5718
  - Mappe 1 27.02.1933 - 13.12.1991
  - Mappe 2 21.01.1992 - 23.12.1992
  - Mappe 3 15.01.1993 - 07.10.1999
  - Mappe 4 10.11.1999 - 12.1999
  - Mappe 5 25.02.2000 - 15.10.2004
  - Mappe 6 12.12.2005 - 22.01.2007
  - Mappe 7 31.01.2007 - 16.11.2007
  - Mappe 8 05.12.2007 - 17.09.2008
  - Mappe 9 23.09.2008 - 28.07.2010
  - Mappe 10 05.08.2010 - 22.12.2016
  - Mappe 11 30.01.2017 -
- Gnekow, Bettina: Landeshauptstadt Schwerin, Werderstraße 124, Marstall; in: Kulturerbe in Mecklenburg und Vorpommern 5, 2009, S. 174f.
- Kahle, Sabine; Thomas, Friederike: Denkmaltopographie Bundesrepublik Deutschland. Denkmale in Mecklenburg-Vorpommern. Landeshauptstadt Schwerin. (inVorbereitung)

GRAND DUCAL ADMINISTRATION BUILDING

- 1920 Renovations to accommodate the state tax office
- 1953 Partial expansion of the attic
- 1978-83 Repair of facades
- 2010/11 basic repairs, facade painting according to restoration findings and expansion of the attic

GRAND DUCAL ESTATE OFFICE

- Connected to the neighboring building in 1920
- In 1994, the facade plastering on the street and courtyard side was removed and re-plastered in analogy to the original condition, the old windows on the street facade were reconstructed, the courtyard facade received new wooden windows, the house entrance door was reconstructed, a new mansard roof construction for the expansion of Ritterstraße and the roof of the main house was repaired



View from road Schloßstraße, around 1960
SAS: 10-3

GOVERMENTAL ADMINISTRATION BUILDING I

- In 1912, a passenger elevator and file elevator were installed for the first time in the north wing
- 1913 The southern access door was created due to the establishment of a bicycle cellar in the basement
- In 1913 and 1928 the side staircase in the north wing was dismantled
- 1930 The attic of the north wing was converted into a file archive
- 1934 Air raid shelters were set up in the basement
- 1974/75 restoration work in the "Ämtergalerie"
- 1975 renovation work in which parts of the historical furnishings were damaged, but were partially reconstructed during work in the 1990s
- 1978 technically unsuitable painting of the figurative roof crown made of sandstone and ahistorical color redesign of the outer facades
- 1990s extensive renovation work
- Between 1990 - 2001 restoration work on the sculptural decoration on the roof structure
- 2006/2007 renovation of the main staircase
- 2015 Restoration of the sacrificial bowls and new windows on the Castle Lake side
- 2016 Facade renovation and painting

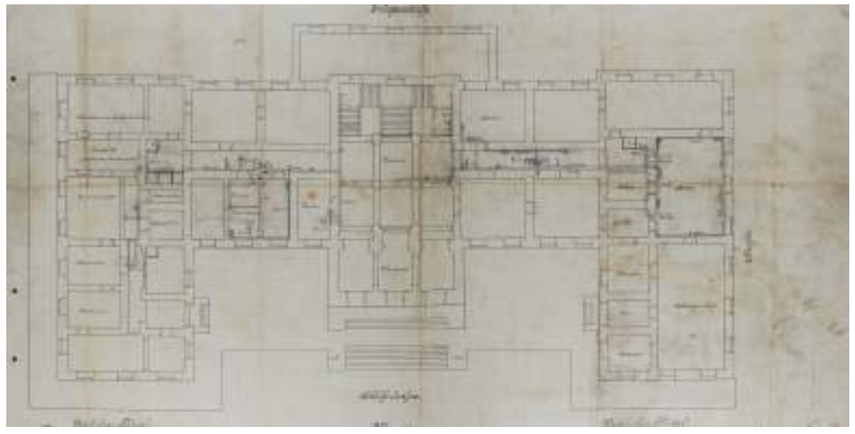
- Landesamt für Kultur und Denkmalpflege, Ortsakten der Landesdenkmalpflege, LAKD
- Gemarkung Schwerin 0768, Objektnr. 5625
  - Mappe 1 16.04.1991 - 04.1992
  - Mappe 1A 29.06.1995 - 29.06.1995
  - Mappe 2 08.08.1974 - 07.1997
  - Mappe 3 13.03.1998 - 08.03.2014
  - Mappe 4 20.03.2014
- Der Ministerpräsident des Landes Mecklenburg-Vorpommern (Hrsg.): Die Staatskanzlei. Zahlen, Fakten, Geschichten (Denkmale in Mecklenburg Vorpommern), Schwerin 2010.
- Kahle, Sabine; Thomas, Friederike: Denkmaltopographie Bundesrepublik Deutschland. Denkmale in Mecklenburg-Vorpommern. Landeshauptstadt Schwerin. (in Vorbereitung)
- graphie Bundesrepublik Deutschland. Denkmale in Mecklenburg-Vorpommern. Landeshauptstadt Schwerin. (inVorbereitung)



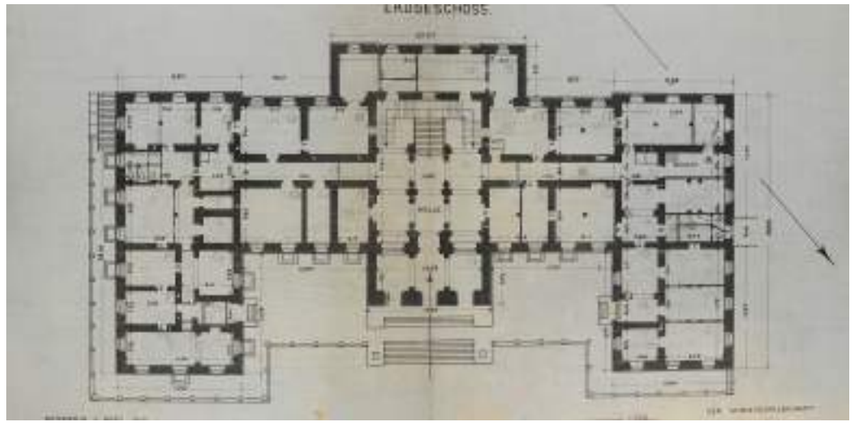
View from Schloßstraße, 1911
SAS: Fach Kollegiengebäude I, Plan 10



Governmental Administration Building 1855
SAS: 1.13-122



Ground floor, 1904
SAS: Fach Kollegiengebäude I, Plan 48



Ground floor, 1913
SAS: Fach Kollegiengebäude I, Plan6

GOVERMENTAL ADMINISTRATION BUILDING II

- Building repairs in the mid-1990s (roof, facade, south-facing staircases renewed, original windows in all three main views renovated, room layout changed, acroteria completely restored)
- In the 1990s, an additional low attic was created on the courtyard side
- 2012 Facade painting after restoration studies in light ocher, painting of original windows in medium brown
- 2014/15 The color of the floor covering in the foyer was restored based on restoration findings

- Landesamt für Kultur und Denkmalpflege, Ortsakten der Landesdenkmalpflege, LAKD
- Gemarkung Schwerin 0768
  - Mappe 1 10.06.1987–08.03.2010
  - Mappe 1a 20.11.1992–20.11.1992
  - Mappe 2 29.09.2010–
- Kahle, Sabine; Thomas, Friederike: Denkmaltopographie Bundesrepublik Deutschland. Denkmale in Mecklenburg-Vorpommern. Landeshauptstadt Schwerin. (in Vorbereitung)

View from Schloßstraße
SAS: Fach Regierungsgebäude, Plan 83



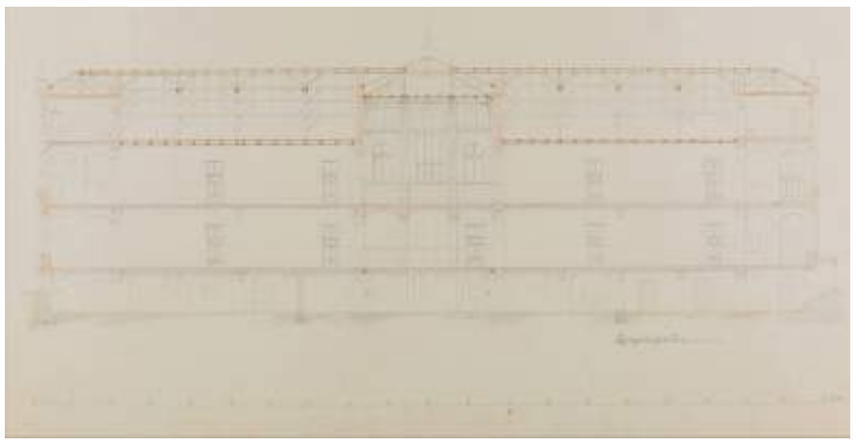
FRIDERICIANUM WITH DIRECTOR`S VILLA AND GYMNASIUM

- In 1938 the auditorium was re-equipped after fire damage
- 2002/2003 partial renovation of some interior rooms of the rector's building
- 2010-2013 Masonry renovation (including terracottas), basic repairs to the main building and rector's house, roof renovation

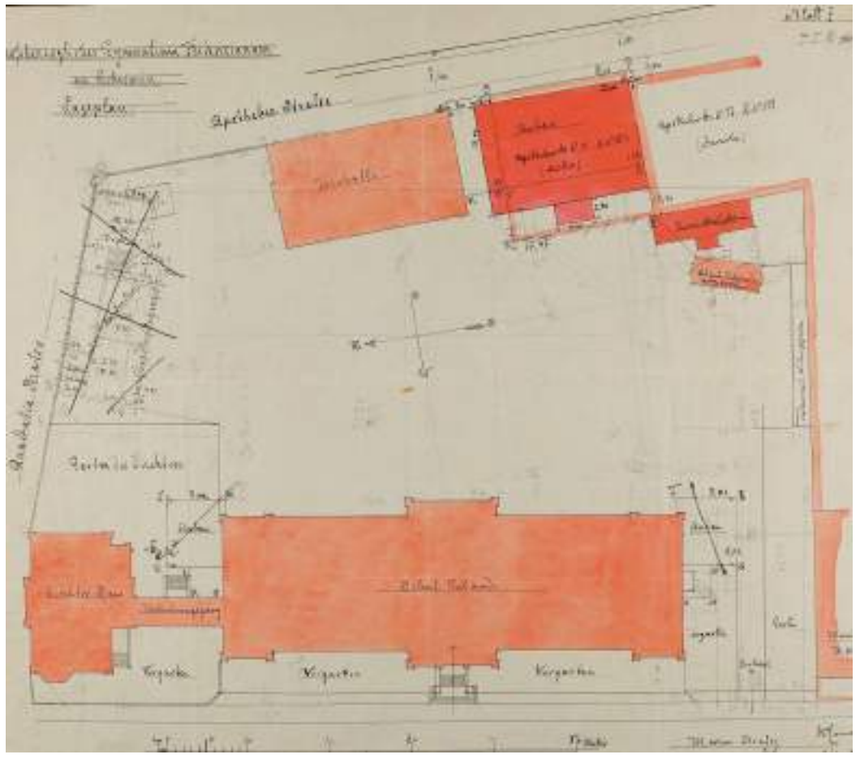


View August-Bebel-Str./ Pfaffenteich, 1870ie
SAS: Fach Fridericianum, Plan149

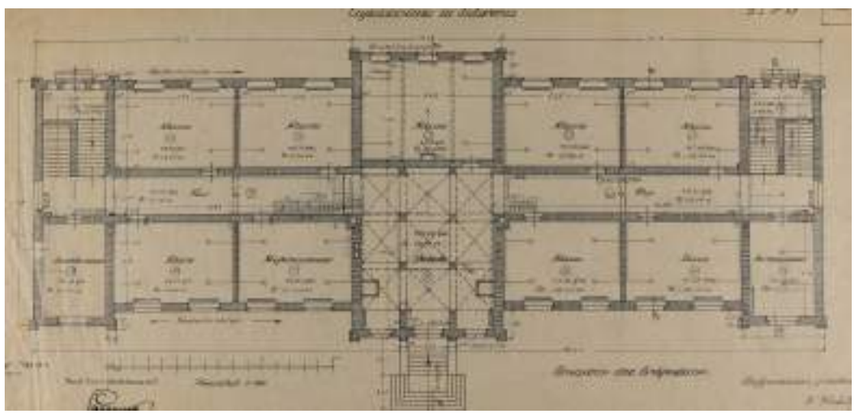
Long section, 1870ies
SAS: Fach Fridericianum, Plan131



Situation plan, 1907-1911
SAS: Fach Fridericianum, Plan 80



Ground floor, 1919, 1923
SAS: Fach Fridericianum, Plan 97





Post card with:
View over the lake Pfaffenteich, assembly hall, gymnasium and sports ground
SAS: 3-115



Aula.



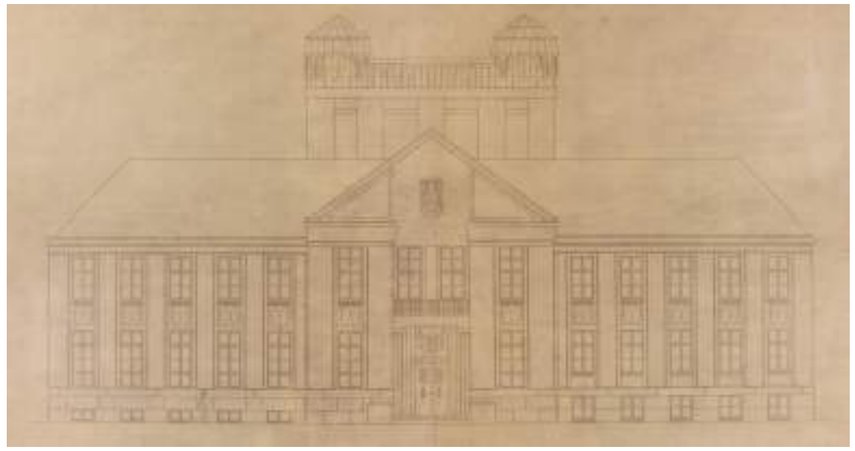
Turnhalle.



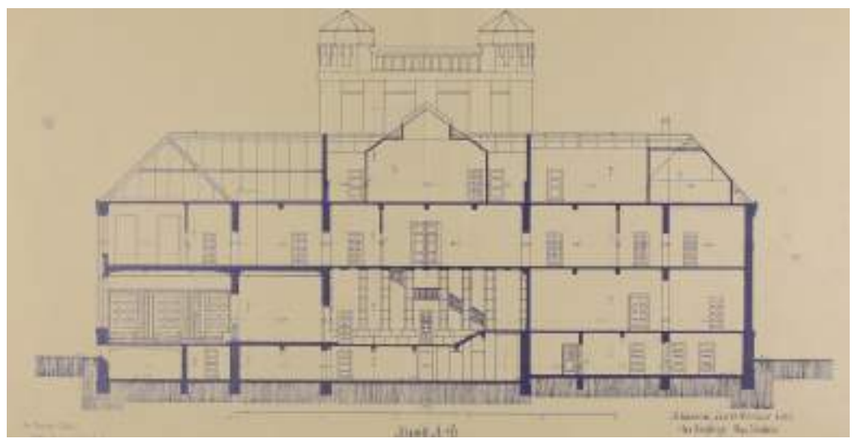
Turnplatz auf dem Schellwerder.

STATE ARCHIVE

- Just a few years after construction, several renovations were carried out, mainly in the administration building (change in the use of room functions, installation of partition walls on the upper floor)
- 1980 Renewal of the fence, painting of the facade and renewal of the floor
- 1987 irreversible and ahistorical paint (plaster pores closed, therefore
- restoration of historical plaster impossible)
- 1980s attic expanded
- 1992–1993 and 1998–2003 renovation of the repository (roof, windows, basic repairs)
- 2007-2010 Basic repairs to the administration building inside and outside (re-roofing according to the historical model; windows with old glazing on the outside + security windows inside and doors; reading room old version remained; installation of a passenger elevator in the structure of the warehouse -> 20-30 cm protruding glass wall of the elevator shaft with lettering for function of the building; historic elevator preserved – old building remains as a solitary structure; foundation repaired)

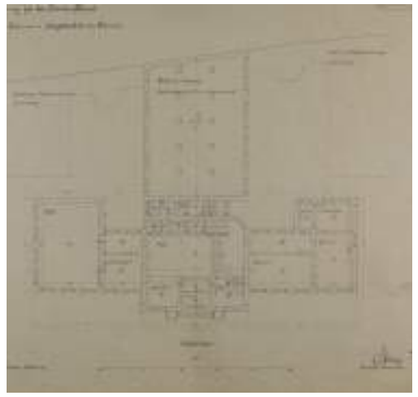


View from Graf-Schack-Allee, 1909, by Ehmig LHA, Mappe 9/1



Sectional view 1910 by Ehmig SAS, Mappe Landeshauptarchiv, Plan 31

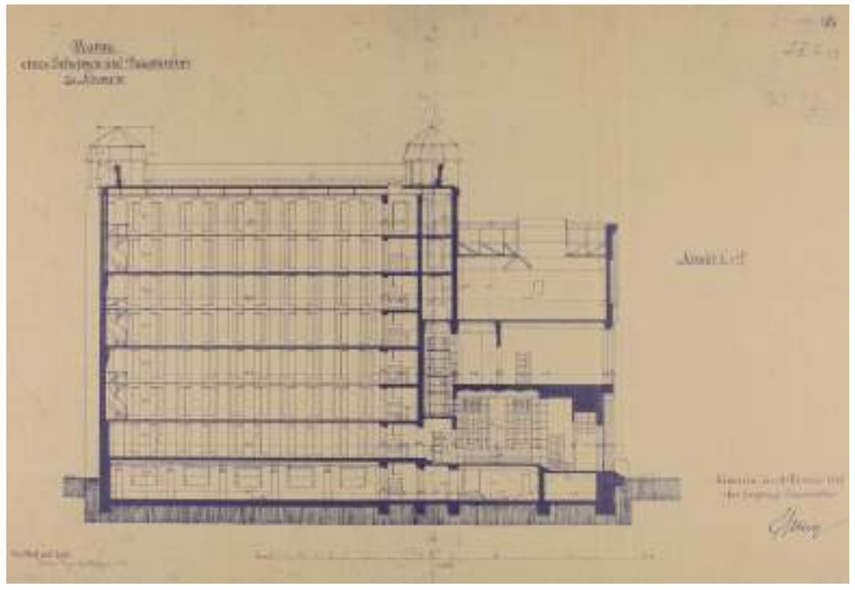




View from road Klosterstraße, 1909 by Ehmig LHA: Mappe 9/1, Plan 49

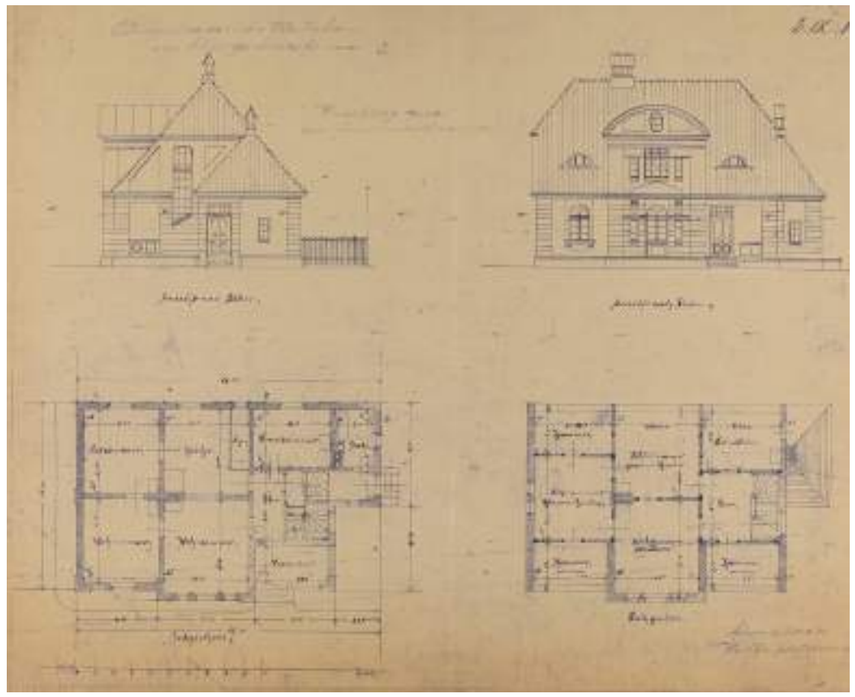
Ground floor, 1909 by Ehmig SAS: Fach Landeshauptarchiv, Plan 16

Section, 1909 by Ehmig SAS: Fach Landeshauptarchiv, Plan 13



OLD COURT GARDENERS HOUSE

- 2001 – 2003 fundamental repairs to the main house
- 2011 Repair of the cubature/roof of the cold house



Several plans of the Old Court Gardeners House, 1925SAS, Fach 33, Plan 87

GRAND DUCAL HUNTER`S LODGE

- 1935 The enclosure wall was demolished to create a petrol pump
- In 1968, a masonry transverse building (garage) was built in the inner courtyard thus removing a clear view of the armory
- 2006 Renewal of the roof covering with bitumen membranes and necessary wood protection and carpentry work on the roof structure
- 2010/13 Maintenance work in individual rooms and on the bitumen roof
- 2011 comprehensive renovation of the roof structure
- At an unspecified point in time, two stable buildings with the dog keeper's apartment were demolished and some stone animal heads were lost

COURT GARDENER`S ESTABLISHMENT

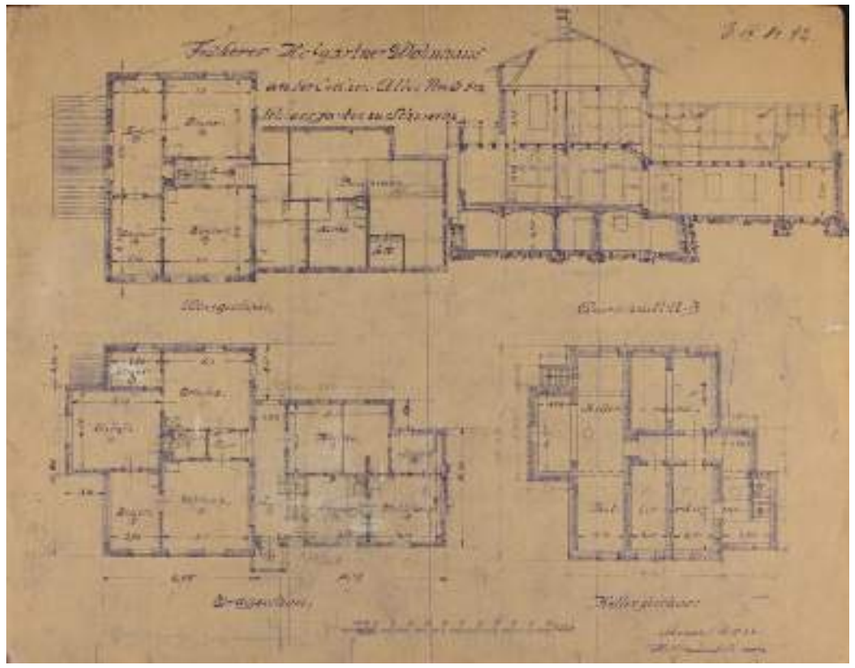
- 1999/2000 fundamental repairs to the building
- Conversion of the stable building into an apartment



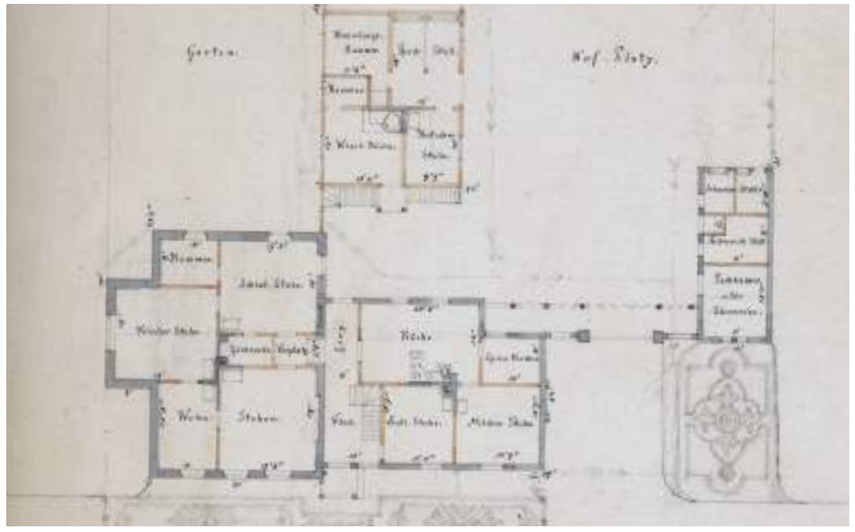
View from Schloßgartenallee, 1856 by Willebrand
Files of LAKD Schwerin



View from road Schloßgartenallee, 1999
Files of Archive Untere Denkmalschutzbehörde Schwerin, Archiv Stadthaus



Floor plans and section, 1920ies
SAS: Fach 33, Plan 88

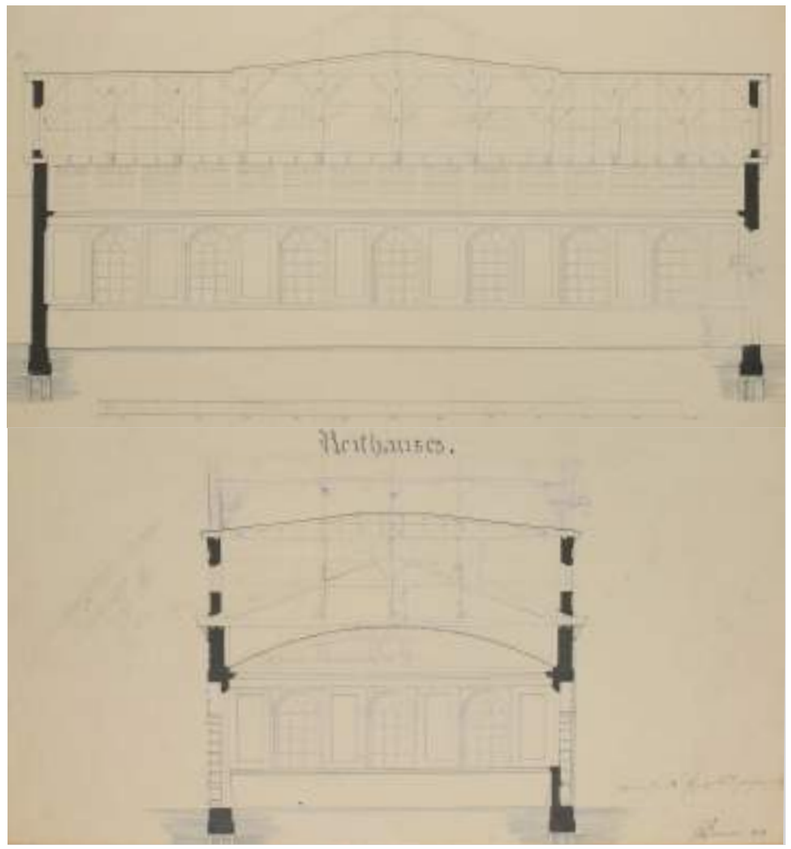


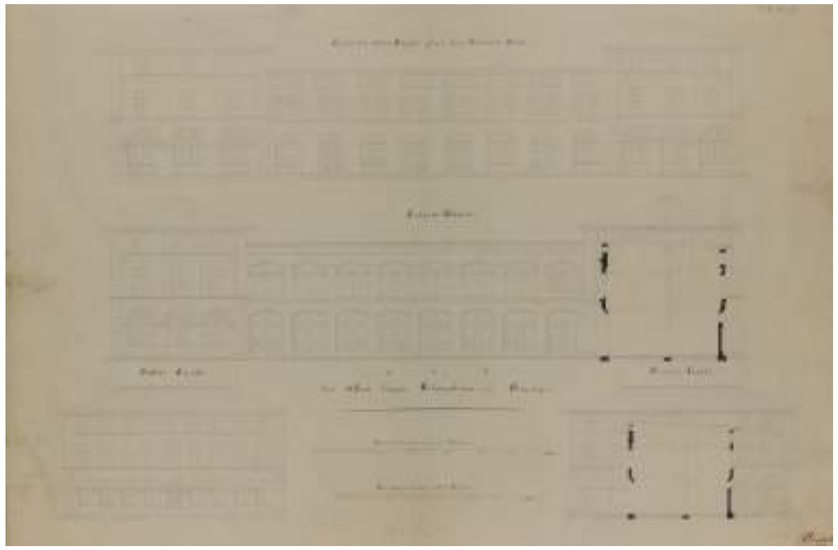
Ground floor with room functions, 1856 by Willebrand
Files of LAKD Schwerin

ROYAL STABLES AND PENINSULA

- In the 1920s, the areas on both sides of the water basin were converted into garden areas (the water basin was filled in in the 1950s)
- 1956 Conversions to the floor plan and the facade system for office use (installation of small-scale room sequences, raising the floor on the ground floor)
- 1957-1963 and 1969 structural changes: riding hall converted into a gymnasium (floor plans and facades changed)
- 1983 new color design of the entire facade, windows and doors based on monument preservation aspects
- 1992 Restoration of the riding hall and office space
- 1993 Renewal and restoration of the gardens
- 1995 renovation of roof; Fire protection measures in the riding hall
- 1999 Renewal of the outdoor area and parking spaces
- In 2002, the roof of the building was covered with pre-weathered anthracite-colored zinc sheeting
- 2004 garden monument preservation measures
- 2003-2009 comprehensive renovation of the building complex
- 2006-2009 renovations to the outdoor area
- 2008 Excavation of the historical paving in front of the riding arena
- 2016 barrier-free access in the area of the historical paving

Sections of the indoor riding area, 1898 by Demmler
SAS: Fach Marstall, Plan 1





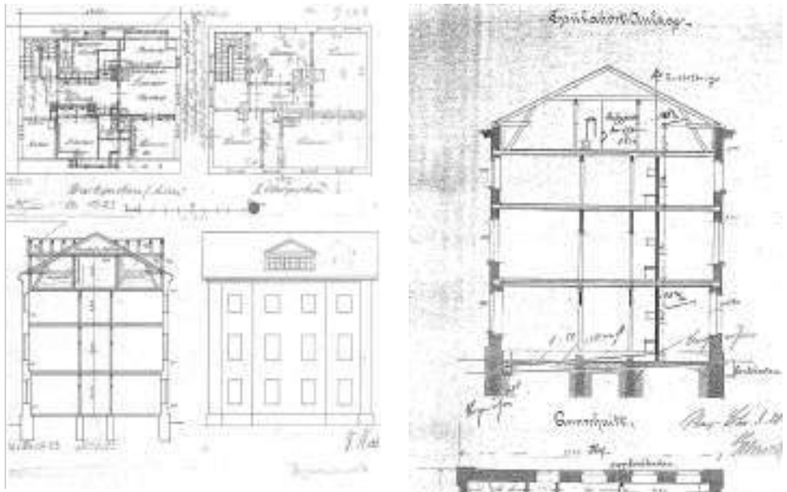
Views oft he left wing (next to road Großer Moor), 1840 by Demmler
SAS: Fach Marstall, Plan 4

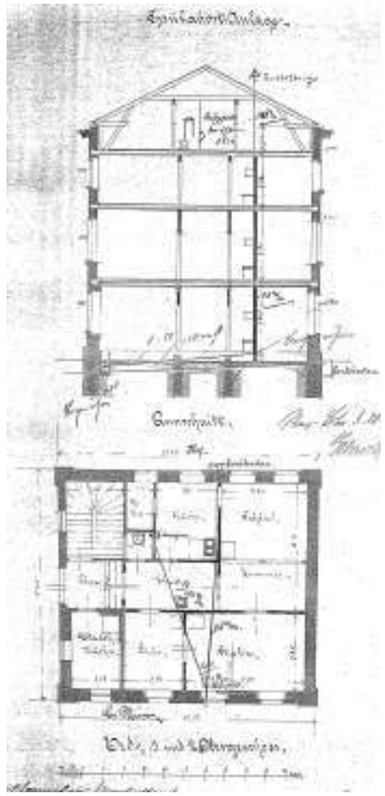


Riders in the courtyard prior to 1918
SAS: 1.13-150

GRAND DUCAL VETERINARY STABLES

- 1911 Conversion of the upper floor into service apartments
- 1923/24 Expansion of the attic into living space
- 2001/2002 basic repairs as an office and residential building





Floor plans and sections, 1929
Files of Archiv Untere Denkmalschutzbehörde Schwerin, Archiv Stadthaus



View from the road Großer Moor for changement of the dormer, 2006
Files of Archiv Untere Denkmalschutzbehörde Schwerin, Archiv Stadthaus

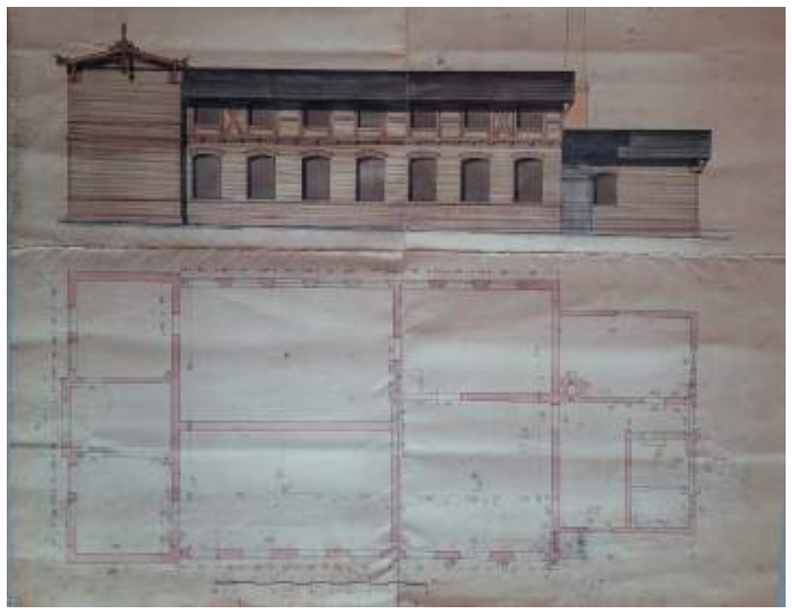
GRAND DUCAL STEAM LAUNDRY

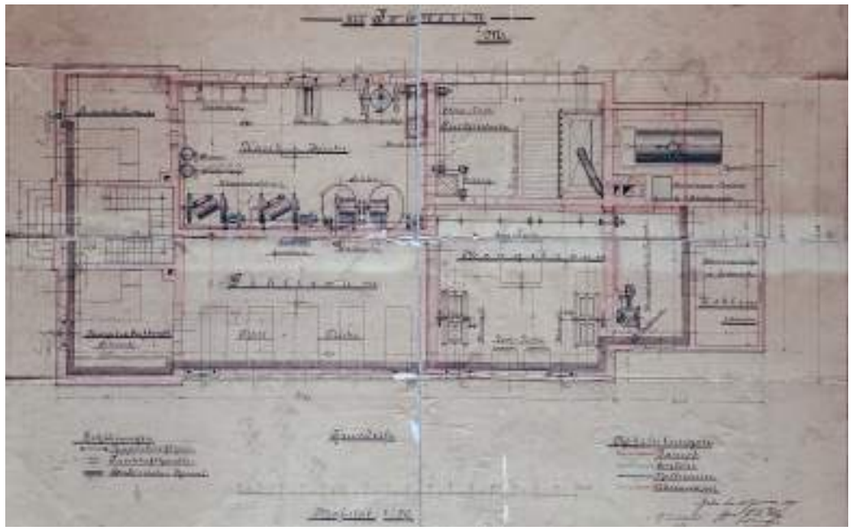
- From 1926 used as a factory/warehouse building for a beer brewery
- In 2008 extensive renovation to become a restaurant

View from the road Großer Moor, around 1898
LHA: Mappe 20, Plan 30



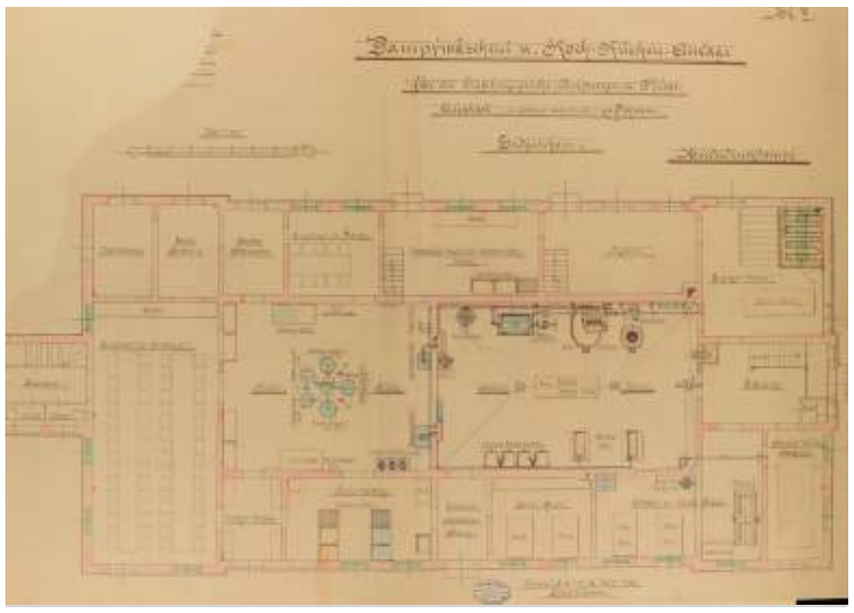
View from the road Werderstraße and ground floor, around 1898
LHA: Mappe 20, Plan 28 s





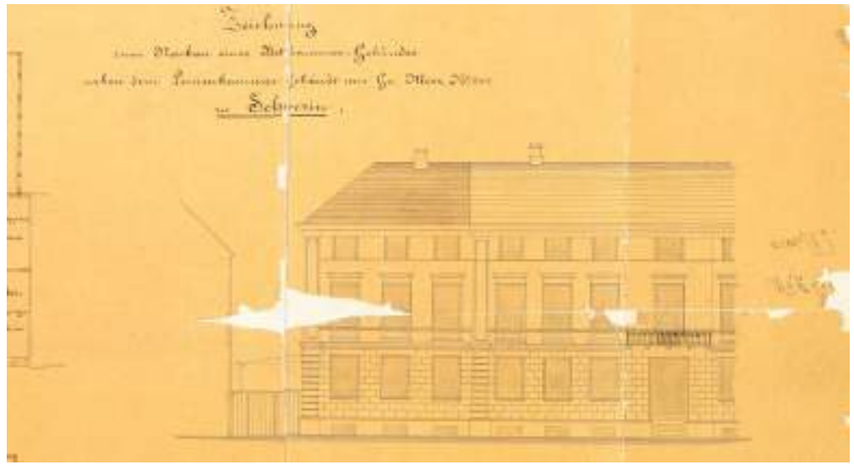
Ground floor of steam laundry, 1898 by Willebrand
LHA: Mappe 20, Plan 29

Ground floor, 1903
SAS: Fach 40, Plan 133



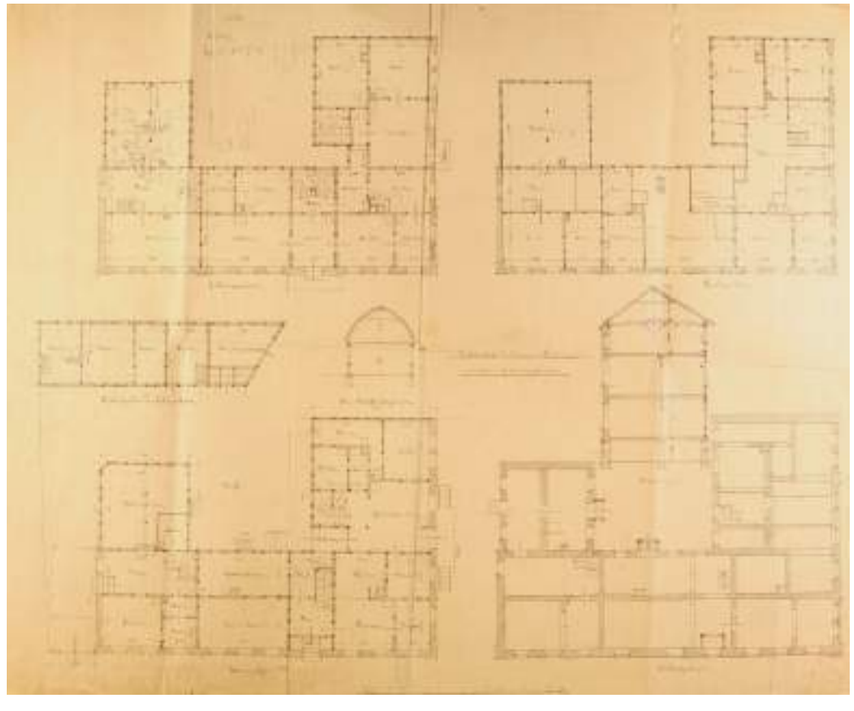
GRAND DUCAL LINEN AND BEDDING CHAMBER

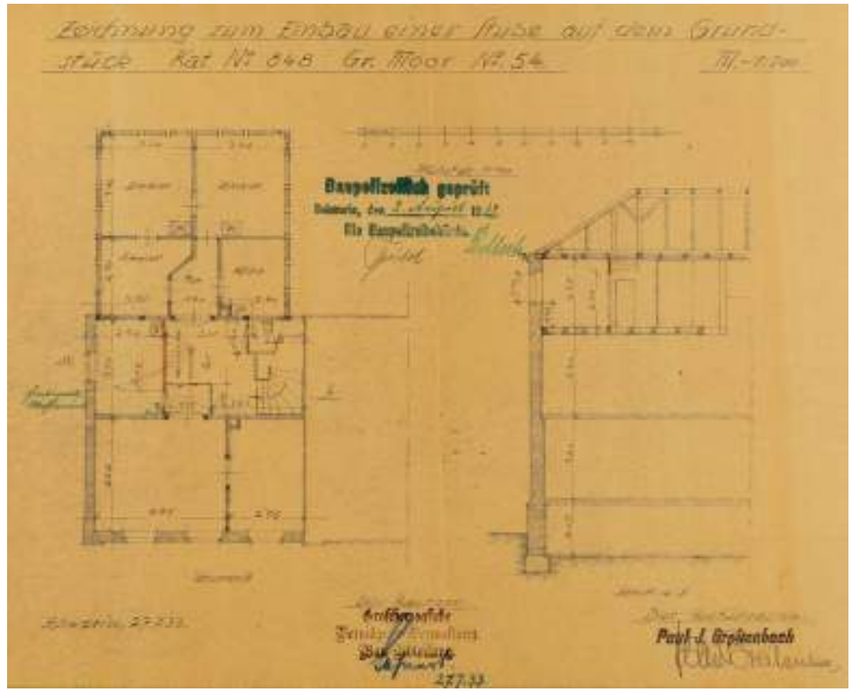
- Used as a residential building from 1911
- 2011-14 fundamental renovation as senior-assisted living



View from the road Großer Moor for adding of a bedding chamber, 1878 by Willebrand
SAS: Kat. 848_0001

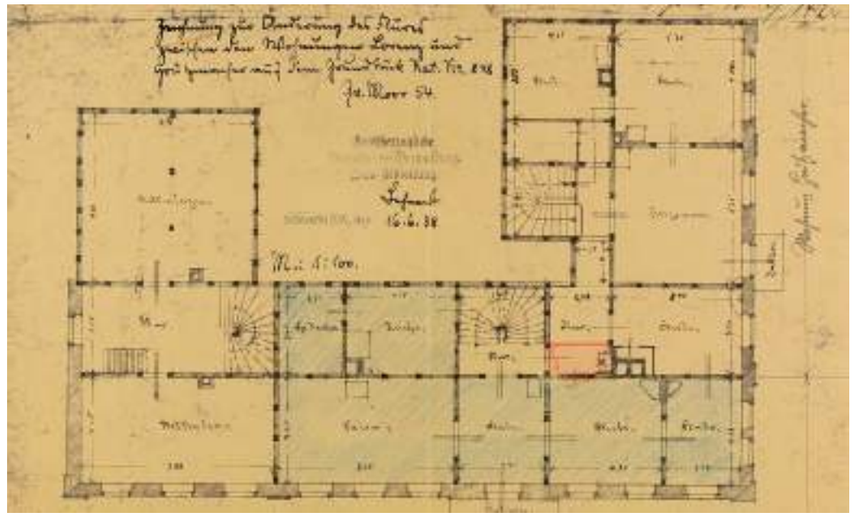
Several floor plans before 1918
SAS: Kat. 848_0002





Implementation of a room, 1933
SAS: Kat 847_0003

Changements of floor plan 1st floor, 1938
SAS: Kat. 847_002

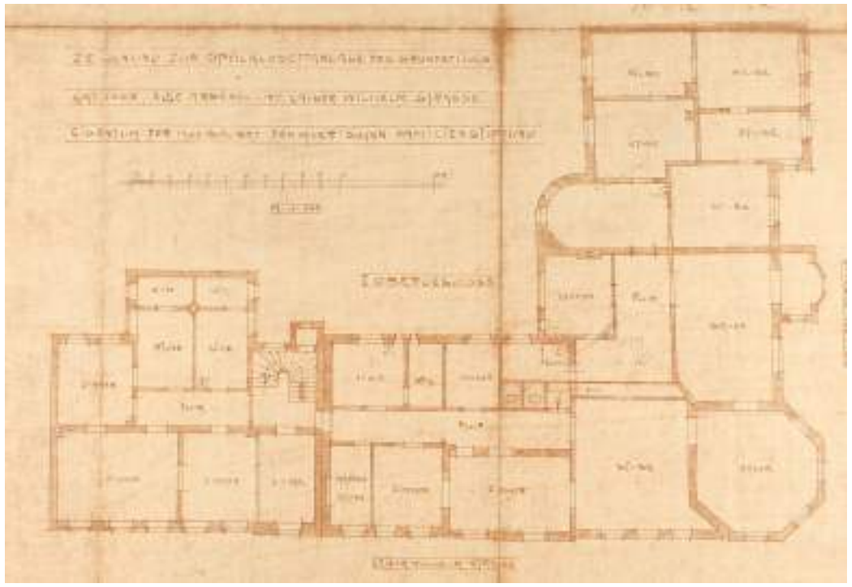


DEMMLER`S RESIDENCE

- After 1945 changes were made by converting the living spaces into offices
- 1964 large-scale external reconstructions (facade renovation and roof covering including the towers)
- 1992/3 basic repair of the building (inside and outside), repair of the pile foundation (stabilization of the foundation)
- 1995 Construction of a winter garden in the roof area
- 2008 partial renewal of the facade painting and roof terraces
- 2010 Construction of 3 roof terraces
- 2011 Change of use to retail space on the ground floor and office space on the 1st floor, as well as construction of a staircase between the ground floor and 1st floor
- 2012 Conversion of commercial premises into apartments and addition of a courtyard-side balcony



View on Arsenalstraße with Demmler`s Residence, 1940
SAS: 1.8-348

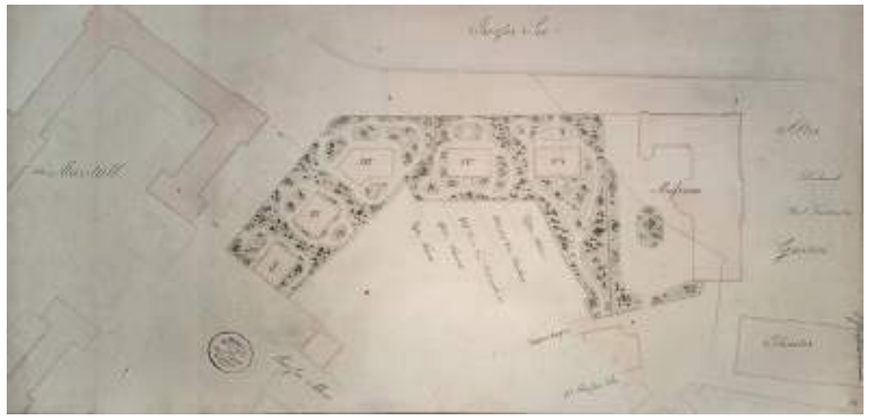


Installation of a water-toilet, 2nd floor, 1909
SAS: Fach 36, Plan 86

VILLAS WERDERSTRASSE 125-141

- - Landesamt für Kultur und Denkmalpflege, Ortsakten der Landesdenkmalpflege, LAKD
- Gemarkung Schwerin 0768, Objektnr. 5727
  - Mappe 1 22.01.1992–
  - Mappe 1a 05.1997–05.1997
  - Mappe 1b 05.1997–05.1997
- Kahle, Sabine; Thomas, Friederike: Repräsentatives Wohnen in Schlossnähe, Schwerin 2017.
- Kahle, Sabine; Thomas, Friederike: Denkmaltopographie Bundesrepublik Deutschland. Denkmale in Mecklenburg-Vorpommern. Landeshauptstadt Schwerin. (in Vorbereitung)
- Bock, Sabine: Schwerin. Die Altstadt, Schwerin 1996.

Situation plan with Villas of Werderstraße (Draft, not built), around 1850
LHA: 12.12-2, 404

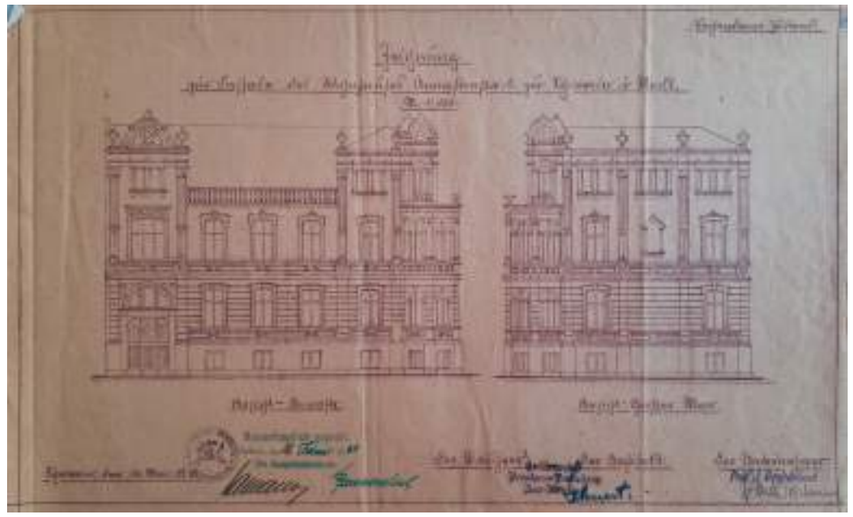


Facades of no. 135, 137, 139
LHA: Mappe 10, Plan 7

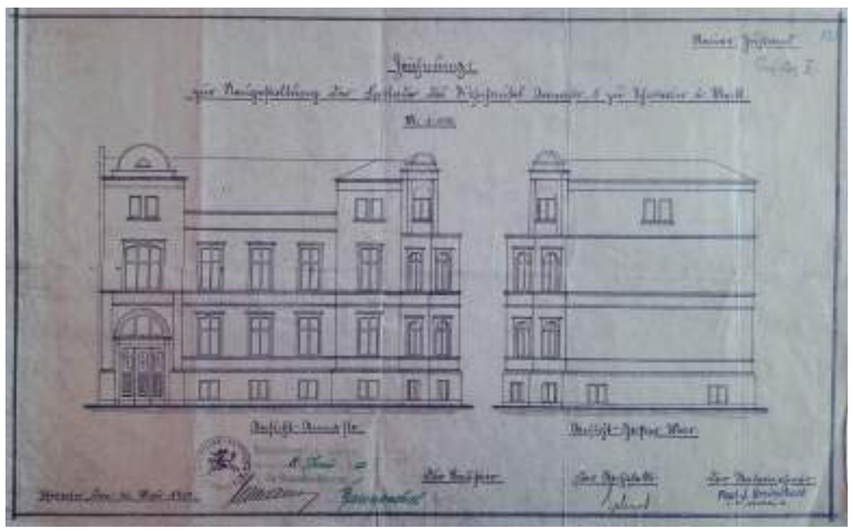


No.125

- 1930 Simplifying the structure of the facade through new plastering; simplifying the stucco ceiling on the upper floor
- 1995 General renovation work
- 2003 Approval for the renewal of roof covering, dry rot renovation, window renovation and facade renovation



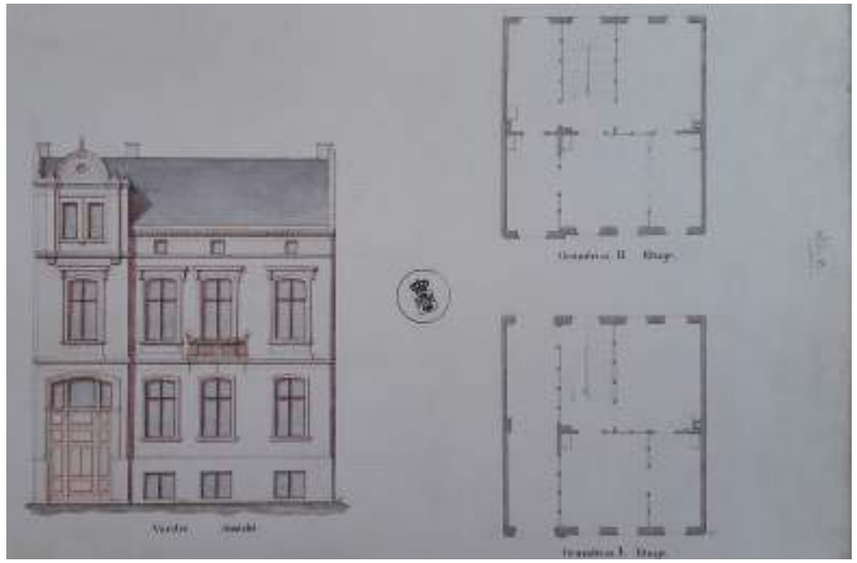
Original facade, 1930
LHA: Mappe 20, Plan 10



Simplified facade, 1930
LHA: Mappe 20, Plan 12

No.127

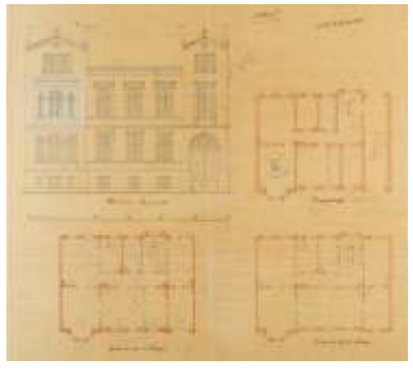
- 1995 and 2002 renewal of the windows
- 2012 Overall renovation



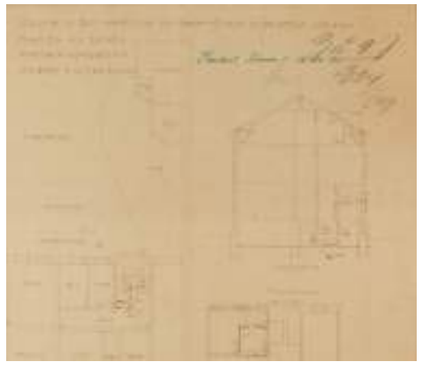
View and floor plans no. 127, 1863
LHA: Mappe 20, Plan 5

No.129

- In 1950, the first renovation measures were carried out in the attic apartments due to previous reports of damage due to dry rot, which was followed by another comprehensive sponge renovation in 1955
- 1955 repair report on the dumbwaiter
- In 1956, as part of the major sponge renovation, defective slate roofing was replaced with cardboard roofing; as well as valuable wall paneling on the mezzanine and upper floor cleaned, glazed and painted
- 1957 new facade painting, including painting of the veranda, front door and window grilles
- 2017 Work on the building exterior
- 2020 Approval for the demolition and construction of a courtyard-side balcony system with stairs and elevator



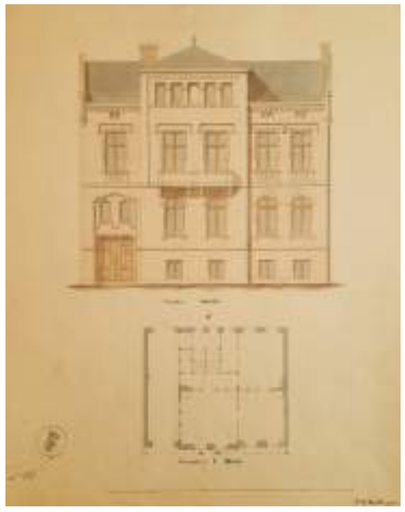
View and floor plans, 1864
SAS: Kat. 845 C_005



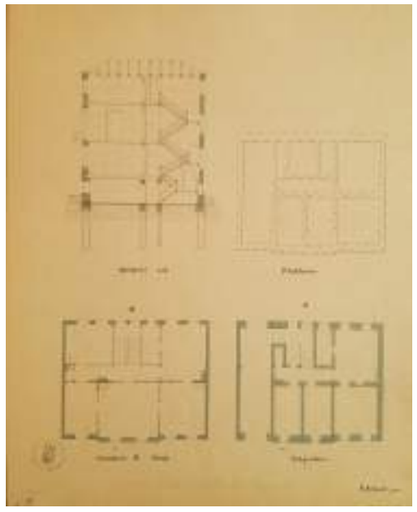
Toilet-installation plan, 1909
SAS: Kat. 845 C_0001

No.131

- From the 1940s onwards, due to the lack of housing, various structural measures were taken to create living space
- 1956 The attic is converted for residential purposes
- 1858 Community toilet above the gate passage
- 1963 Sponge rehabilitation every few years and multiple roof repairs
- 1983 major renovation and conversion measures, including replacement of the slate roof covering with concrete roof tiles (with the exception of small areas with well-preserved slate tiles)
- 2003 Conversion and renovation (conversion of basement rooms into administration and storage rooms, creation of parking spaces)



View and 1st floor
LHA: Mappe 20, Plan 2



Section, stilt plan and floor plans
LHA: Mappe 20, Plan 21

No.133

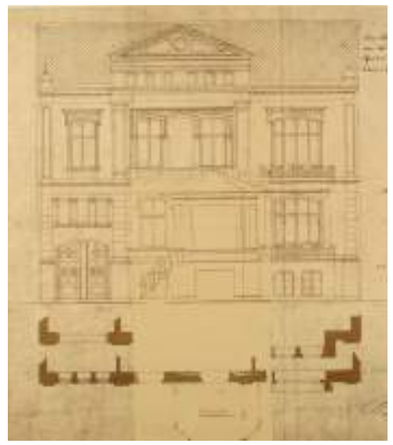
- 1919 street-side veranda extension using Monier construction
- Conversion into a rental house for several parties around World War II
- 1998 renovation and change of use

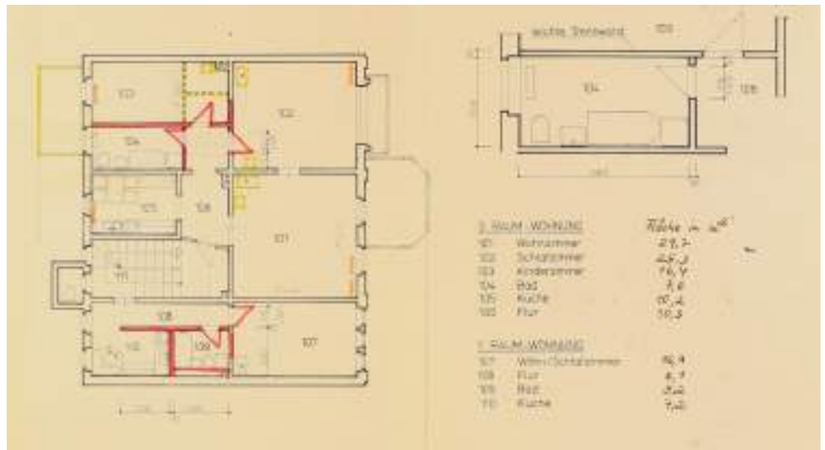
View
LHA: Mappe 20, Plan 3

Extension (veranda), 1919
LHA: M20, Plan 3

Changes of floor plan, ground floor, 1882
SAS: Kat. 845 E_0002

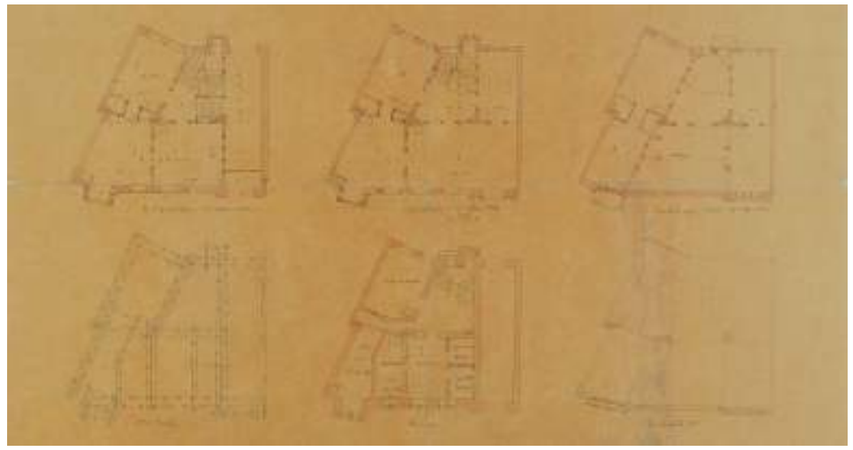






No.135

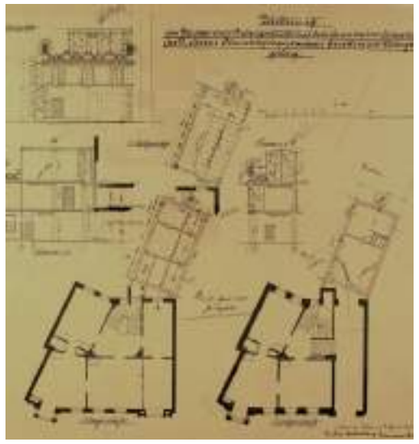
- 1958 The central section of the attic was subdivided and provided with living spaces
- 2010/11 Overall repairs and renovations



Floor plans and roof view, 1864
SAS: Kat. 845 F_0002

Extension building on backside, 1902
SAS: Kat. 845 F_0006

Floor plans, 1924
SAS: Kat. 845 F_0001





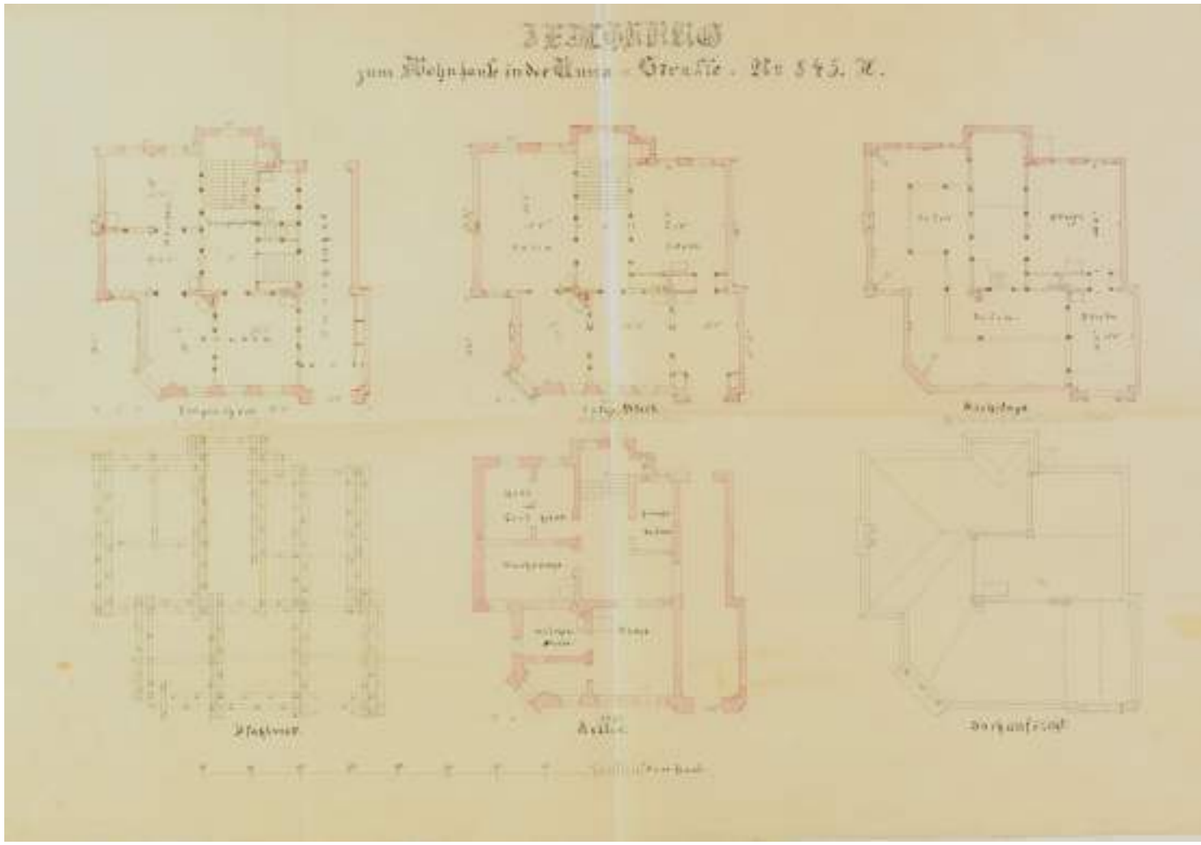
No.137

No.139

- From 1959 onwards, the commandant's office of the Soviet military administration Preserved world map embedded in the wall with Cyrillic lettering
- 1994 Renovation and modernization/conversion into office space
- 1995 demolition of the backyard building (due to moisture damage)
- 2013 Repair and maintenance work on the facade including windows, gates and roofing

No.141

- 1920s furnishings with central heating
- Large areas of plaster were renewed in 1939
- 1996 Security, renovation, restoration in some areas



Foundation, floor plans, roof view
SAS: Kat. 845 H_0001

COURT SUPPLYER UHLE

- Building became state property in 1950ies and was run as a wine tavern
- After 1990 repatriation of the building to original owners
- 2016 Rehabilitation of the historical rooms and features, now a retaurant and hotel



Main room in the wine-restaurant, historic photograph date unknown
SAS: 4.1-209

Portal of the wine restaurant, historic photograph date unknown
SAS: 4.1-209

COURT SUPPLYER KREFFT

- 1936 building sold to the state and run as a state-owned restaurant during the time of the GDR
- 1959/60 interior painting of Prague is added
- 1982-1985 renovation work to turn the ground floor self-service restaurant into a café
- 1991 Rehabilitation work which also revealed a 19th century wall painting



View corner Schoßstraße/ Puschkinstraße, around 1900
SAS: 1.13-184



Ground floor, 1909, 1936
SAS: Fach 16, Plan 245

COURT SUPPLYER WÖHLER

- 1921 Remodelling of the offices, passageway to Fischerstraße 4
- 1927 Facade redesign, plastering of the ground floor, shutters
- Extension of the wine taverns with the addition of a gateway
- Installation of toilets in some rooms
- Kitchen on the upper floor of the front building at Fischerstraße 2, installation of an attic room with dormer
- 1983 Closed due to dilapidation
- Vacant since 1985
- Reopening after intensive rehabitalation work saving historical features and exterior appearance

- Landesamt für Kultur und Denkmalpflege, Ortsakten der Landesdenkmalpflege, LAKD Gemarkung Schwerin 0768, Objektnr. 5263



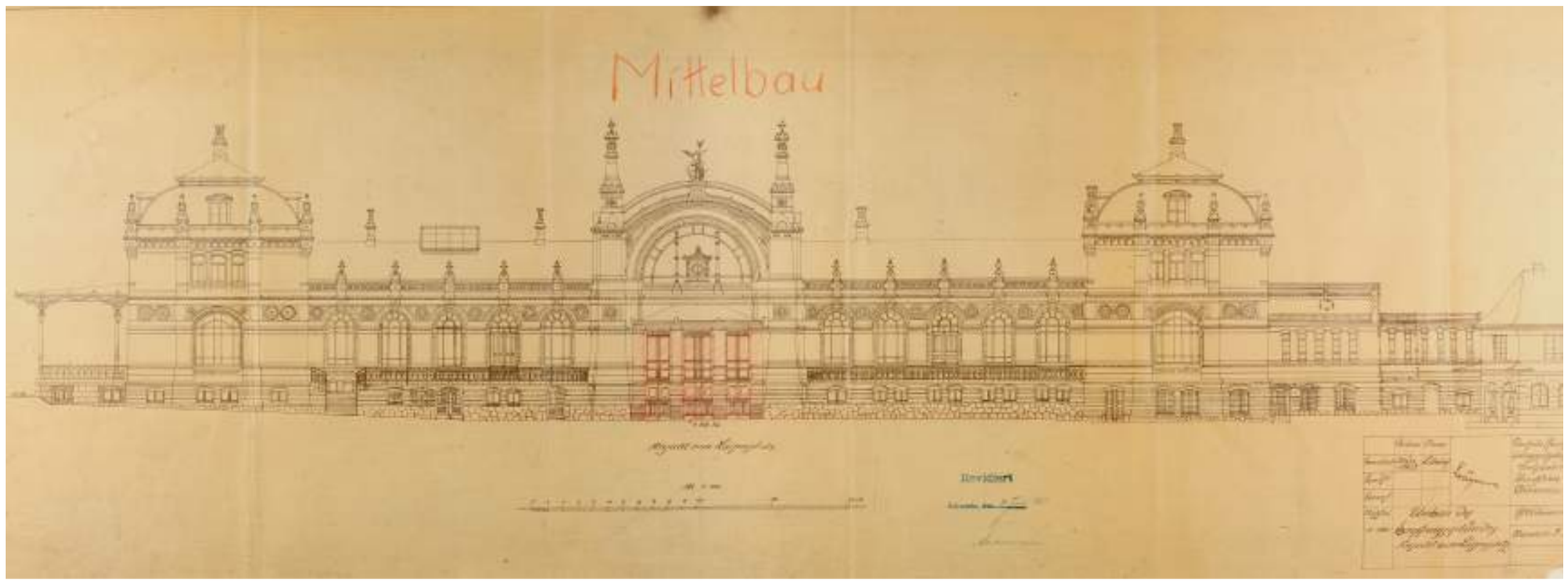
View from road Puschkinstraße
SAS: 1.8-234

RAILWAY STATION AND DUKE`S SALON

- In 1926/27, extensive renovations were made to create the current access area to the forecourt and tunnel with entrances to the platforms and a separate southern pedestrian tunnel below the tracks with head entrance buildings
- 1990ies Repair of the entire building inside and out in phases
- 2002-2005 Renewal of the platforms and underpass
- 2016 Restoration of the historic clinker brick facade



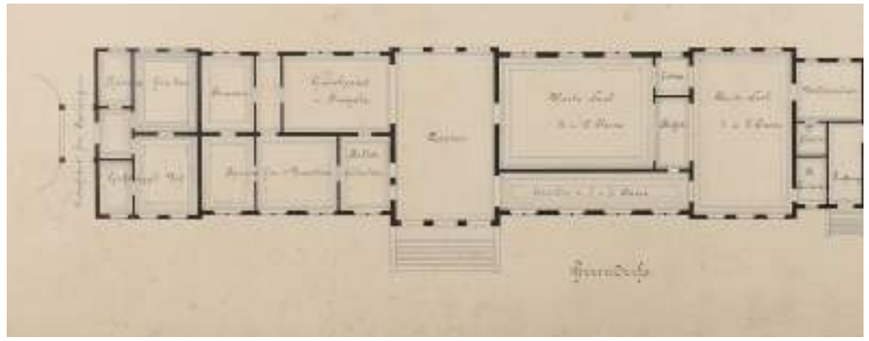


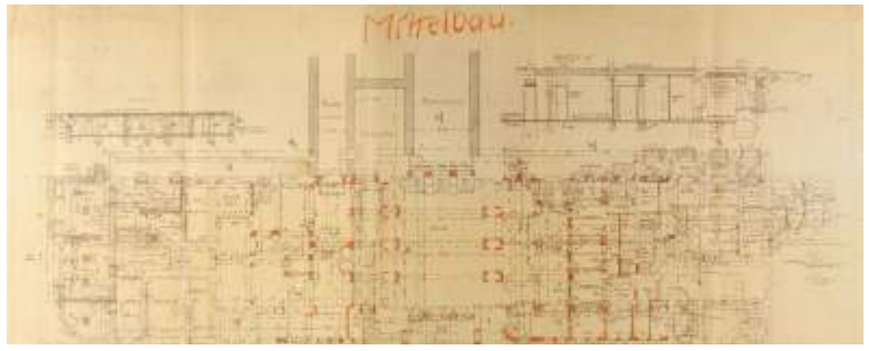


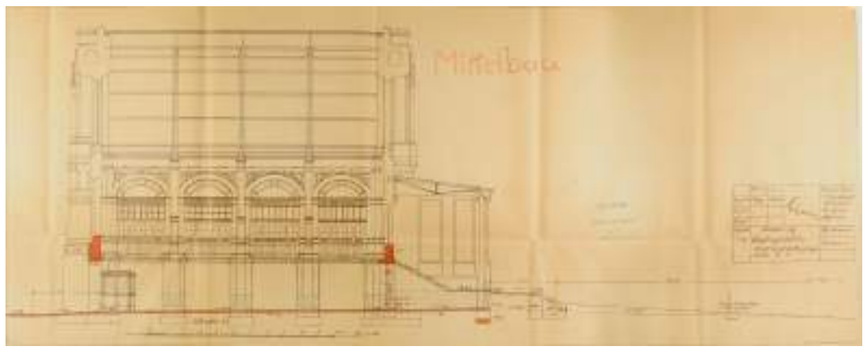
View over square Grunthalplatz, before 1930
SAS: 1.13-298

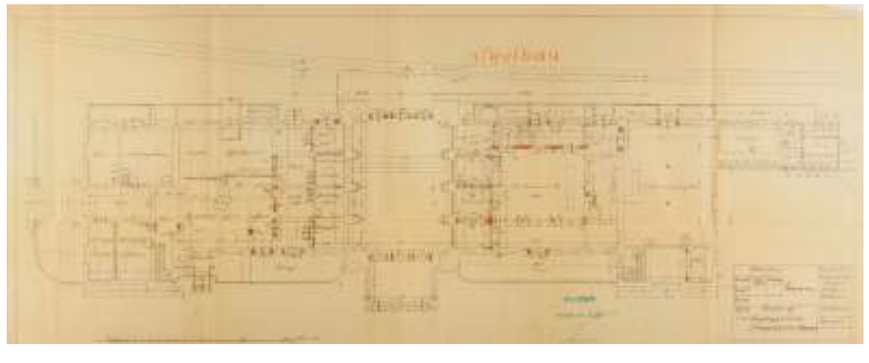
View from square Grunthalplatz, alterations 1925
SAS: Kat. 1081-83

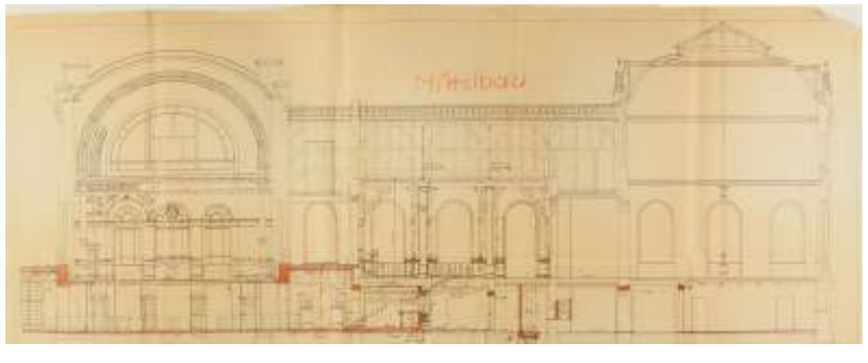
View over square Grunthalplatz, 1930











Top left: Draft of 1st floor with noted rooms for the Grand Dukes, not built, 1885
SAS: Fach 16, Plan 56

middle left: Ground floor, alterations, 1925
SAS: Kat. 1081-83

bottom left: 1st floor, alterations, 1925

right top: Section, alterations 1925
SAS: Kat. 1081-83

right bottom: Part of the long section, alterations 1925
SAS: Kat. 1081-83

OLD ARTILLERY BARRACKS

- 1920s renovation of the riding hall by installing a ceiling level, as well as major renovation work on the horse stables that had become superfluous
- From 1945 to April 1993 Soviet Army and NVA, thus further interventions in the building structure
- Between 2000 and 2019 stepwise renovation for tax authority
- 2012 building award (Landesbaupreis) for renovation

- Landesamt für Kultur und Denkmalpflege, Ortsakten der Landesdenkmalpflege, LAKD
- Gemarkung Schwerin 0768, Objektnr. 5263

Gesamtanlage:
- Mappe 1 07.02.1992–08.11.1993
- Mappe 2 16.02.1994–19.08.1994
- Mappe 3 20.12.2002–

Finanzamt:
- Mappe 1 07.01.1991–20.04.1998
- Mappe 2 12.05.1998–08.09.1998
- Mappe 3 12.05.1998–12.05.1998

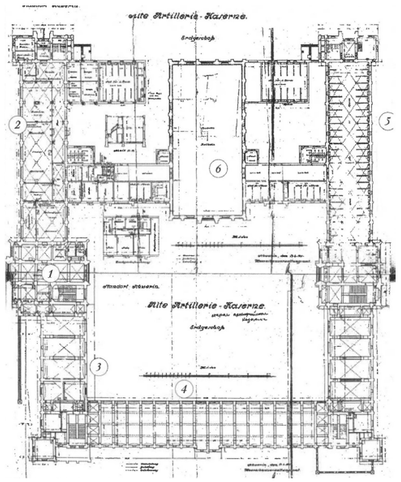
Reithalle:
- Mappe 1 17.01.1991–

Finanzamt:
- Mappe 2 12.05.1998–29.08.2013
- Mappe 3 11.12.2013–11.12.2013
- Mappe 4 15.09.2014–

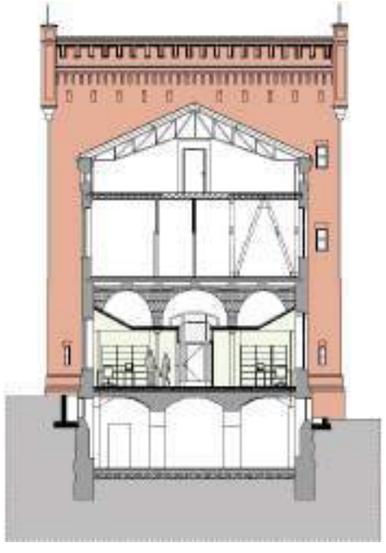
- Kasten, Bernd; Rost, Jens-Uwe: Schwerin. Geschichte der Stadt, Schwerin 2005.
- Parchmann, Reinhard: Militärbauten in Mecklenburg 1800–1918, Schwerin 2001.
- Kahle, Sabine; Thomas, Friederike: Denkmaltopographie Bundesrepublik Deutschland.Denkmale in Mecklenburg-Vorpommern. Landeshauptstadt Schwerin. (in Vorbereitung)
- Kastorff, Otto: Die Artilleriekaserne in Schwerin, 1997. (unveröffentlichtes Typoskript)



View with riders
SAS: 19.1-41



Situation plan of Old Artillery Baracks in the Palace Garden, 1858
LHA: 12.12-2, 411



Section with sensitively integrated office rooms, 2012
Taken from: Landesbaupreis-MV (2012), S. 22, original by Rimpel Architekten



Ground floor, 1928
Taken from Parchmann, Reinhard: Militärbauten in Mecklenburg 1800-1918. (2001), S. 64



Picture with sensitively integrated office rooms, 2012
Taken from: Landesbaupreis-MV (2012), S. 22, original by Jörn Lehmann

NEW ARTILLERY BARACKS

- Used for operational group of the Russian Armed Forces until 1994
- Offices of the Secret Services Mecklenburg-Western Pomerania since 2004 (historic main staircase preserved)
- Modern extension on the courtyard site for the state library since 2004

- Landesamt für Kultur und Denkmalpflege, Ortsakten der Landesdenkmalpflege, LAKD Gemarkung Schwerin 0768
- Gesamtanlage:
- Mappe 1 nicht einsehbar (Staatsschutz)
- Kasten, Bernd; Rost, Jens-Uwe: Schwerin. Geschichte der Stadt, Schwerin 2005.
- Parchmann, Reinhard: Militärbauten in Mecklenburg 1800–1918, Schwerin 2001.
- Kahle, Sabine; Thomas, Friederike: Denkmaltopographie Bundesrepublik Deutschland.Denkmale in Mecklenburg-Vorpommern. Landeshauptstadt Schwerin. (in Vorbereitung)



View with soldiers on postcard prior 1918
SAS: 19.1-42

OFFICER`S MESS

- 1945-1993 Use of the barracks complex by the Soviet military,
- 1994 Return of land/building to the state of Mecklenburg-Western Pomerania + sale to private investor
- 2015/18 Renovation and conversion of the building into the administrative headquarters of a private company







Facade to Palace Garden around 1900
SAS: 19.1-39

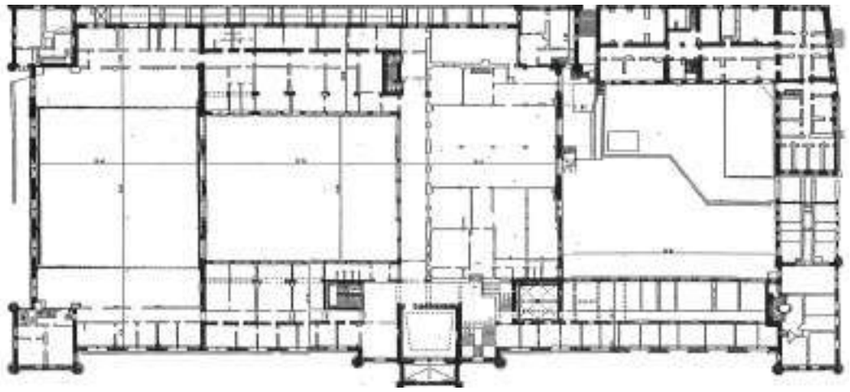
State of preservation before rehabilitation
Stefan Müller

After rehabilitation and modernisation 2019
Kirsten Schemel Architekten BDA

ARMOURY

- Around 1920 the paint changed from shades of red to white
- 1948 major breakthrough work by the People's Police (including the Hall of Honour converted into a gymnasium)
- 1951 Repair of the stucco in the gymnasium
- 1956 structural changes in the stairwell and the former guard rooms, as well as replacement of the zinc sheet gutters in the southern inner courtyard
- 1957 Reconstruction of the gymnasium (roof as a self-supporting aluminum construction, àCorinthian columns of the above room removed)
- 1959-61 extensive facade renovation (exterior plastering)
- 1960 Removal of the rear corner towers facing the courtyard
- 1964 Completion of the entire exterior plaster (paint) including the repair of the crenellation
- 1971 Change to the gate passage (Pfaffenteich front)
- 1976-77 areas of the north and south inner courtyard cleaned
- 1984-1986 Second coat of paint on the exterior facade
- 1991-2004 Extensive renovation and basic repairs for a modern administrative operation (1999 start of painting the facade in red-ocher based on restoration findings)

- Landesamt für Kultur und Denkmalpflege, Ortsakten der Landesdenkmalpflege, LAKD
- Gemarkung Schwerin 0768
  - Mappe 1 06.02.1846–08.05.1991
  - Mappe 2 22.05.1991–22.05.1991
  - Mappe 3 27.05.1991–27.05.1991
  - Mappe 4 28.05.1991–28.05.1991
  - Mappe 5 31.07.1991–12.01.1993
  - Mappe 6 19.01.1993–19.01.1993
  - Mappe 7 19.01.1993–19.01.1993
  - Mappe 8 19.01.1993–19.01.1993
  - Mappe 9 15.02.1993–03.09.1993
  - Mappe 10 06.09.1993–06.09.1993
  - Mappe 11 06.09.1993–06.09.1993
  - Mappe 12 08.09.1993–15.06.1993
  - Mappe 13 17.07.1998–26.07.1999
  - Mappe 14 04.08.1999–23.09.2011
  - Mappe 15 22.12.2011–
- Keubke, Klaus-Ulrich: Das Arsenal – Ein Wahrzeichen Schwerins, Schwerin 1998.
- Kahle, Sabine; Thomas, Friederike: Denkmaltopographie Bundesrepublik Deutschland. Denkmale in Mecklenburg-Vorpommern. Landeshauptstadt Schwerin. (in Vorbereitung)



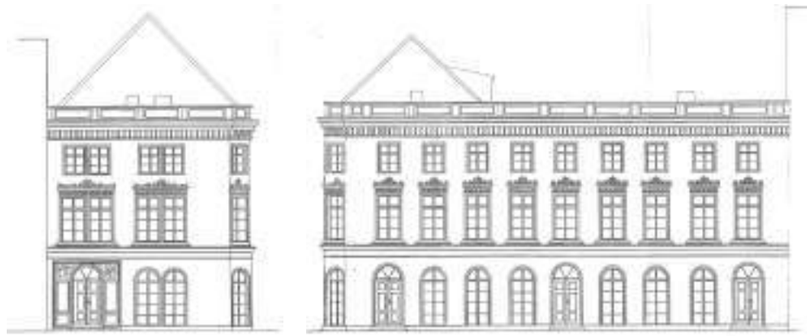


Floor plan ground floor/ 1st floor, 1992
Files of Archiv Untere Denkmalschutzbehörde Schwerin, Archiv Stadthaus

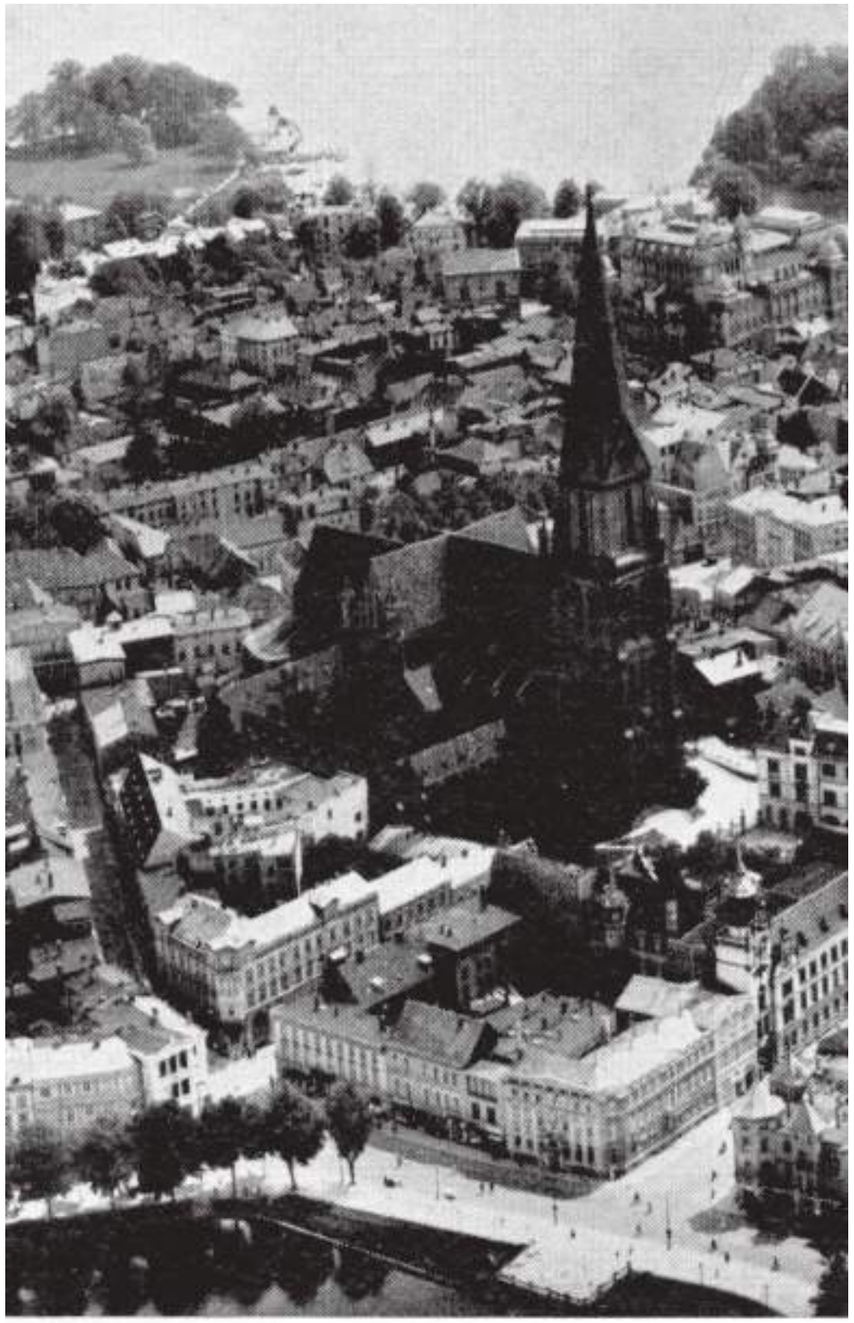
Armoury around 1920ies
SAS: 1.13-131

COMMANDER`S HOUSE

- Various renovations were made during the monarchy, as it was sold to private individuals in 1863:
- 1863 Reconstruction of the ground floor with today's arched shop window front
- In 1892 the protruding eaves were redesigned in favor of the attic formation that is still preserved today
- 1990-92 Basic repairs to the building
- 2020 Emergency protection of the roof and the parapet from excessive moisture until the roof was completely renovated in 2021



Main facade, 1991
Files of Archiv Untere
Denkmalschutzbehörde
Schwerin, Archiv Stadthaus



Commander´s House
on the south shore of the
Pfaffenteich
Stadtarchiv

5.

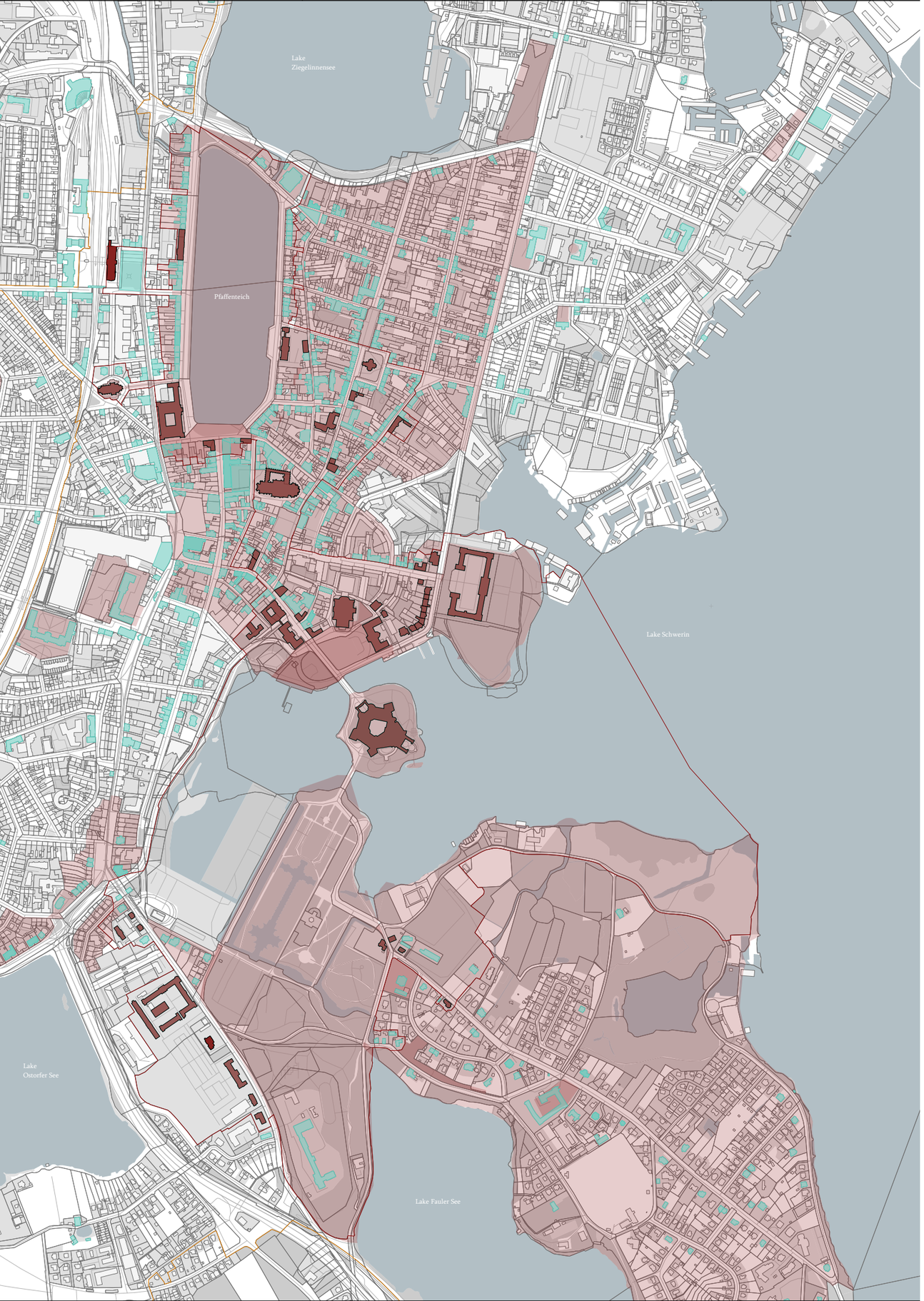
MANAGEMENT

MONUMENT AND LANDSCAPE PROTECTION

ICOMOS notes that the boundaries of the nominated property do not follow the delineation of the Monument and Landscape Protection Areas. Could the State Party clarify the rationale behind this and why some areas of the nominated property do not appear to benefit from the same level of protection?

The Management Plan describes all protection mechanisms that effect either the nominated property or its buffer zone. These protection mechanisms are not always in effect specifically for the protection of the nominated property and the reasoning for their delineation therefore varies when compared with the reasoning for the boundaries of the nominated property and buffer zone.
All monument protection areas, landscape and nature protection designations offer a layer of protection for the nominated property as restrictions are in place in terms of new developments and changes to existing buildings and landmarks.
The Monument areas affecting the nominated property have been designated as follows:

Designation	Registration	Reason
Monument protection area Pfaffenteich with Paulskirche	1979	The monument protection area was entered into the GDR's central list of monuments in 1979. According to Article 19 of the Unification Treaty, monument protection areas from GDR times are to be treated like legally designated monument areas in accordance with Monument Protection Act MV § 2 Paragraph 1/Paragraph 3.
Monument protection area Jägerweg /Burgseestraße	2011	Of particular importance in terms of urban development due to its proximity to the Palace. Wilhelminian architecture development in villa style.
Monument protection area Ostorfer Hals	2011	Placed under protection because there are historical, scientific, ethnographic, artistic and urban planning reasons pertaining a public interest for preservation of the urban planning concept. Evidence of urban development between 1870 and 1945. In combination with the park-like gardens and the curved course of the access and connecting roads result in an pedestrian-oriented urban development concept of rural villa design reminiscent of idyllic suburban atmosphere. With the changing viewpoints of the streets, Genzmer's urban design (certainly also due to the hilly location between two bodies of water, and park and forest areas in the east and west) represents the, at that time new, urban development movement of the garden city. The in northern Germany prevailing taste of medieval, small-scale urban planning is only marginally further developed by the curvy and as if by chance road design. Overall, a design that is in the style of the garden suburbs or green suburban extensions without urban independence emerged, similar to the urban expansions in the northern German metropolises or the further development of the large Baltic Sea resorts at the same time.
Schelfstadt monument protection area	2010	The monument area designated in § 1 is placed under protection because with the Schelfstadt a baroque city complex has been preserved with significant structural features. Changes and transformations of later eras remained largely untouched and thus the Schelfstadt offers a special insight into baroque urban architecture in Mecklenburg. The Schelfstadt has a supra-regional cultural and historical value and is significant for the settlement history of the city of Schwerin and the country.
Old town monument protection area	2010	The monument area designated in § 2 is placed under protection because there are artistic, scientific,historical, ethnographic and urban planning reasons that evidence a public interest in preservation of the area in its current state. From a Slavic castle located in Lake Schwerin with an upstream settlement on a small hill surrounded by water, developed over 1000 years today's monument area. The cathedral areal is the oldest building work of the monument area, and together with the Palace it significantly shapes the Old City. Major changes to the originally medieval old town happened in the 17th and 19th century. .



Map of the Monuments, Monument areas and buildings of the Residence Ensemble Schwerin
(also registered monuments)

Residence Ensemble Schwerin

- Nominated property
- Nominated buildings
- Monuments
- Monument area
- Bufferzone
- Plot boundary

The State Capital Schwerin, together with the State Monument Preservation is in discussions to establish an additional monument protection area, whose boundaries align with the nominated property and whose values will directly translate from the values and attributes of the nominated OUV.
Additionally the State of Mecklenburg Western-Pomerania is currently revising its monument protection law and plans to directly enshrine World Heritage status into the new legislation. This would give the delineation of the boundaries of the nominated property and buffer zone a specific designation within the monument protection legislation of Mecklenburg Western-Pomerania.

It is however important to note, that neither state nor federal law distinguishes different levels of monuments in Germany. All monuments are protected equally under the law. The buffer zone acts as an area of heightened observation.

Aerial photos and maps in the annenx

REDEVELOPMENT AREAS AND URBAN DEVELOPMENT PLAN

Could the State Party specify the projects envisaged within the boundaries of the nominated property and in particular the projects that are part of the redevelopment areas as provided for in the urban development strategic plan? How will these potential projects be assessed and authorised, and according to what parameters specific to the nominated property?

The Schwerin urban development plan 2025 shows no open development projects within the nominated property due to its advanced status with an expiry in 2025.
A new urban development plan will be subject to consultation within the city administration and therefore the site management for the nominated property as well as the monument preservation authority would be involved. Furthermore, all development projects are subject to the legal building permit requirements.

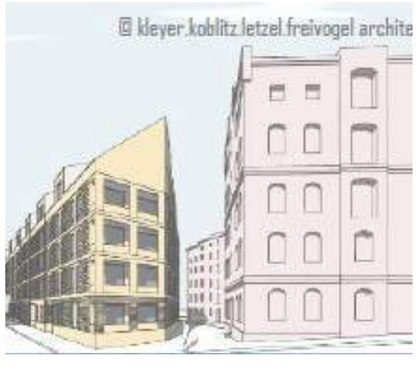
Within the redevelopment zones, there are three current and planned projects that are located in or in the near vicinity of the nominated property.

Location	Planned development	Stage	Documentation
Friedrichstraße	Empty bank building to be remodelled as hotel	Remodelling work has started. planned opening of hotel 2024.	State Capital Schwerin, 2287/2021
Severinstraße (behind the train tracks, near train station and St Paul's church)	Former warehouse to be converted as resdential home	Building permit issued	State Capital Schwerin, 1800/2021
Puschkinstraße	New residential housing unit in a formerly vacant spot (Space closure)	Building permission issued. Excavation work started	State Capital Schwerin, 1135/2023





Empty bank building Friedrichsstraße. Works started for renovation to a hotel.





Former warehouse Severinstraße. Planned remodel of the warehouses (proof of concept).

Building projects in the redevelopment areas are subject to the standard building permit process, which in case of the nominated property does always involve the monument protection authority (lower monument authority) due to the monument area protection within the nominated property. Additionally in these instances the site management (Coordination office for the world heritage nomination) is consulted to safeguard the attributes of the proposed OUV.
Furthermore, the State Monument preservation advises the lower monument authority in the matter. It is also directly responsible for the monument preservation of state-owned buildings. The monument preservation authorities work by the following principles,outlined here by Dr. Ramona Dornbusch (State Monument Conservator Mecklenburg Western-Pomerania.

PARAMETERS FOR EVALUATION AND AUTHORIZATION OF PROJECTS

All measures (removal, alteration, change of use) on or in a monument as well as in its surroundings, if the appearance or the substance of the monument is significantly affected by this, require approval under monument law. The basis for the evaluation of proposed actions is the monument justification with the attributes and values that carry the proposed Outstanding Universal Value.

1. Preservation:

In any intervention on monuments, the preservation of their historic fabric is of primary importance. All conservation work is subject to this principle. The aim of all work must be to counteract the decay of the monument's fabric without altering it fundamentally in the process. This includes the preservation of more recent layers that have left their mark on the historical development of a monument. Performing work on a monument invariably means altering it. Any intervention should therefore be restricted to what is absolutely necessary whilst preserving the monument's authenticity, particularly its historic character and its age value.

2. Changes:

Any change to the fabric must be preceded by an analysis of its current condition, assessing, and documenting the condition of the essential material components of the monument as well as their contribution to the cultural significance of the object as a monument. If it becomes irrefutably necessary to replace authentic fabric, the replacement should conform to the criteria of fabric consistency and suitability for the work in question as well as maintaining the appearance of the monument. Any additions must not detract from a monument. They should also be reversible. The principle of reversibility serves the purpose of leaving its historic fabric, which is the vessel for its historical or artistic expression, as intact as possible.

3. Usage:

Decisions for or against differing interests and intentions - particularly different ideas of use - as well as the planning of interventions must be based on a careful analysis of the object in question. All interventions should contribute to the comprehensive preservation of the fabric and of the various layers of significance embodied in the monument.

4. The environment of the monument:

The conservation of a monument involves the preservation of a setting appropriate to its scale. If the traditional environment still exists, it must be preserved and any new construction, any destruction, any alteration that could change the interaction of the building's volume and colourfulness is forbidden. The monument is inseparably linked to the history to which it bears witness and to the surroundings to which it belongs. (Art. 6 and 7, Venice Charter, 1964).
It must be ensured that the effect of a monument as a testimony to history, as a work of art, as a scientific object or as a characteristic urban element is not diminished. This does not mean that new projects in the vicinity of a monument must be completely adapted to it or must be avoided if this is not possible. However, they must be measured against the standard set by the monument, i.e. in particular they must not crush, displace or drown it out, as it were, or lack the necessary respect for the values embodied in the monument.

5. Planning and implementation of measures:

Planning and implementation of all conservation measures should be understood as an ongoing process. This is to ensure that it is always possible to adapt and make changes on the basis of new findings and supporting investigations.

ANNEX

Maps

https://tdhost.sis-schwerin.de/btstnktq/public/VGQ_dtxl?k=UiMxu4KAyOl0ysvDkIZt6Gr1hTND0y_MiRlnuyr-QUF0

Declaration 1705

https://tdhost.sis-schwerin.de/btstnktq/public/qP~oOT7_?k=uOEjh7yD4uds2xV10qg2F1by8AT55tZL0s-wANHK4hQk

***Festschrift* 1869 (Anniversary publication)**

https://tdhost.sis-schwerin.de/cyhdpgtq/public/R7bdSvL9?k=TQ_wm6xDdeNtDAdNlcXe1RED00YnRT-ajEMWez33InZw



Old Garden Square withs Court Theatre, Old Mansion and Cathedral in the background

© Timm Allrich

Lake Medeweger See
Lake Ziegelsee
Lake Schwerin
Lake Ziegelinnensee
Pfaffenteich
Lake Schwerin
Lake Ostorfer See
Lake Fauler See
Lake Ostorfer See
Lake Schwerin

Annex 1

Residence Ensemble Schwerin

- Nominated property
- Nominated buildings
- Bufferzone

Date: 2023 -10 - 27
Scale: 1:10.000
Size: 841mm x 1189mm

Lake Medeweger See
Lake Ziegelsee
Lake Schwerin
Lake Ziegelinnensee
Pfaffenteich
Lake Schwerin
Lake Ostorfer See
Lake Fauler See
Lake Ostorfer See
Lake Schwerin

Annex 1

Residence Ensemble Schwerin

- Nominated property
- Nominated buildings
- Monuments
- Monument area
- Bufferzone
- Plot boundary

Date: 2023 -10 - 27
Scale: 1:10.000
Size: 841mm x 1189mm

Annex 1

Residence Ensemble Schwerin

- Nominated property
- Nominated buildings
- Monuments
- Bufferzone
- Plot boundary

Date: 2023 -10 - 27
Scale: 1:10.000
Size: 841mm x 1189mm

263000
264000
5948000
5947000
Lake
Ziegelinnensee
Pfaffenteich
Lake Schwerin
Lake
Ostorfer See
Lake Fauler See

Residence Ensemble Schwerin

- Nominated property
- Nominated buildings
- Monuments
- Bufferzone
- Plot boundary

Date: 2023 -10 - 27
Scale: 1:3.000
Size: 841mm x 1189mm

263000

264000

5948000

Lake
Ziegelinnensee

Pfaffenteich

Lake Schwerin

Lake
Ostorfer See

Lake Fauler See

5947000

Annex 1

Residence Ensemble Schwerin

- Nominated property
- Nominated buildings
- Monuments
- Monument area
- Bufferzone
- Plot boundary

Date: 2023 -10 - 27
Scale: 1:3.000
Size: 841mm x 1189mm

263000

264000

5942000

Lake
Ziegelinnensee

Pfaffenteich

Lake Schwerin

5941000

5940000

5947000

Lake
Ostorfer See

Lake Fauler See

263000

264000

Annex 1

Residence Ensemble Schwerin

Nominated property
Nominated buildings
Bufferzone

Date: 2023 -10 - 27
Scale: 1:3.000
Size: 841mm x 1189mm

Background aerial photo
2022



Annex 1

Residence Ensemble Schwerin

- Nominated property
- Nominated buildings
- Bufferzone

Background aerial photo
2022

Date: 2023 -10 - 27
Scale: 1:3.000
Size: 841mm x 1189mm

263000

264000

5942000

5941000

5940000

5939000

5938000

5937000

Lake
Ziegelinnensee

Pfaffenteich

Lake Schwerin

Lake
Ostorfer See

Lake Fauler See

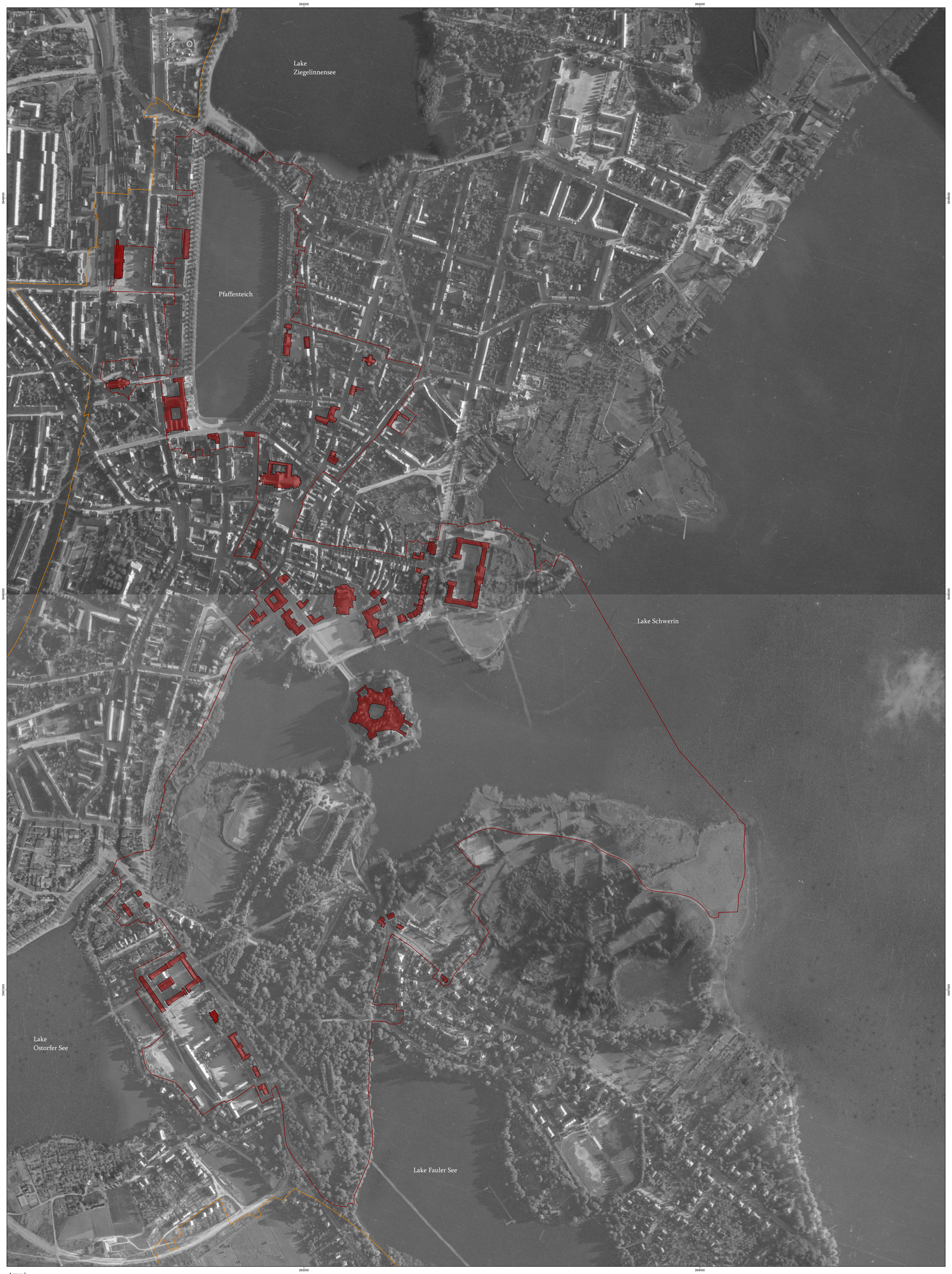
Annex 1

Residence Ensemble Schwerin

- Nominated property
- Nominated buildings
- Bufferzone

Background aerial photo
1991

Date: 2023 -10 - 27
Scale: 1:3.000
Size: 841mm x 1189mm



Annex 1

Residence Ensemble Schwerin

- Nominated property
- Nominated buildings
- Bufferzone

Background aerial photo
1953

Date: 2023 -10 - 27
Scale: 1:3.000
Size: 841mm x 1189mm

7. VIII.

Fürstliche Mecklenburgische DECLARATION,

Von

Anbau- und Extendirung der / bey der Alten Residentz-Stadt und Vestung Schwerin / nahe anliegenden / bisher so genandten Schelffe /

Alle / denen Anbauenden gnädigst Versprochene Privilegia und Wolthaten / &c. enthaltend.

PUBL. Schwerin den 26. JUNII 1705.

SCHWERIN / Gedruckt bey Johann Lembcken / Fürstl. Hoff-Buchdr.

VOn GOttes Gnaden / Wir Friedrich Wilhelm / Hertzog zu Mecklenburg / Fürst zu Wenden / Schwerin und Ratzeburg / auch Graff zu Schwerin / der Lande Rostock und Stargard HERR.

THun hiemit Kund und Männiglich zu wißen / welchergestalt Wir aus besonderer Landes-Väterlicher Sorgfalt / und tragender Begierde zu Unser Land- und Leüte Auffnahm und Vermehrung / in Gnaden resolviret und entschloßen / mittelst Göttlicher Hülffe und Beystandes / die bey Unser hiesigen Alten Residentz Stadt

und Veſtung Schwerin nahe liegende / und zum vormahligen Stiffte / nunmehro Fürſtenthum Schwerin gehörige / ſo genante Schelffe / mit mehrern Bürgern und Einwohnern zu beſetzen / zu dem Ende die darauff befindliche Wüſte Stellen und Garten-Plätze / theils ſelbſt mit neüen Häuſern und bequemen Wohnungen auf Unſere koſten bebauen zu laſſen / theils ſolche andern / um ſie zu bebauen / und zu ihrer Nahrung und Handthierung zu aptiren / einzuräumen / auff ſolcher Schelffe tüchtige Handwercker und Manufacturiers wohnhafft zu machen / auch Kauff- und Handels-Leüte / ſo woll von Einheimiſchen alß Frembden dahin zuziehen / die Bürgerliche Nahrung daſelbſt in Flor zu bringen / eine gute Policey unter denen Einwohnern derſelben auffzurichten / eine eigene â parte Obrigkeit daſelbſt zu conſtituiren / den Gottesdienſt in dortiger zu erweiternder Kirchen / gleichdem in der Stadt Schwerin / in richtiger Ordnung / durch eigne dazu beſtellende Prediger / in künfftig verrichten zu laſſen / und in Summâ die Grentzen und limites dieſer ſo bisher genanten Schelffe / dergeſtalt zu erweitern und zu extendiren / daß darauß ein ſeparates Corpus, und eine abſonderliche Stadt und Gemeine werden möge.

Wann dann ſolches ein Werck von zimlicher Erheblichkeit / welches ſo woll von Unß / eine conſiderable Beyhülffe von Privilegien und Freiheiten / ſo zu indulgiren ſeyn werden / auch ſonſt an Materialien, und inſonderheit /

an

an Gelde / alß auch von denen / ſo entweder zu Bebauung dieſer ſo genandten Schelffe mit zu concurriren / und eigenthümlich ſich darauff zu ſetzen / oder aber in gemieteten Häuſern ſich anfangs zu behelffen / reſolviren möchten / einen feſten Vorſatz und Beſtändigkeit erfordert / und ſo wenig ohne das eine / alß das andere glücklicher Fortgang hierin zu hoffen. So haben von Unſerer gnädigſten Intention und willens-Meinung / ehe und bevor würcklich wozu geſchritten wird / Wir folgender maaßen Unß zu declariren / auch was etwa von denen jenigen / ſo von ſolcher Unſer Declaration zu profitiren gedencken / und unter ſolchen Conditionen ſich auff mehr beſagter Schelffe nieder zu laßen belieben werden / Wir vor Verſicherung und begegnung hinwieder gewärtigen / hie zugleich mit anzufügen / für nöthig erachtet / damit ſo wohl / allen Intereſſe hieran nehmenden / von Unſerer Propenſion, Ihnen auf- und fort zuhelffen / gnugſahme Nachricht zu kommen / alß auch Sie die Conditiones und Bedinge / unter welchen Sie dergleichen Gratification und Wolthaten zu gewarten haben / wohl und reiflich vorhero überlegen / und deſto gewißere und fermere Reſolution, zu ihrem ſelbſt eigenen Nutzen / darunter faßen können / und alſo künfftig / alß ob Sie übereilet / oder mit dergleichen Conditionen herbey gezogen / ſo nicht erfüllet / ſich zu beſchweren nicht Urſach oder Anlaß haben mögen.

Setzen ſolchem nach:

I.

Jedurch feſt / daß eingangs angeführter maßen / die deütlich darin beſchriebene Schelffe / ſo bisher das Anſehen gehabt / alß ein Suburbium, und alß ein Anhangſel von der Stadt Schwerin (: wie wol Sie doch ihr Gericht à parte, und von dem Schweriniſchen Gerichte ſepariret / gehabt / auch bekanter maaßen von der / in der ſonſt eigentlich ſo genanten Graffſchafft Schwerin liegenden Stadt Schwerin / ratione territorii, in dem Sie zum Stifft oder nunmehro Fürſtenthum Bützow oder Schwerin gehörig / ohne dem unterſchieden :) nunmehro zu einer rechten neuangelegten Stadt / declariret ſey / alle Jura, ſo andere Unſere in ſolchem Fürſtenthumb belegene Städte haben / nebſt allen prærogativen, Vortheilen und Gerechtigkeiten beſitzen / zu ſolchem Ende zu förderſt / und damit / wie in allen Sachen ſich gebühret / von GOTT und ſeiner Ehre der Anfang gemachet werde / das ſchon daſelbſt verhandene Gottes-Hauß erweitert und vergrößert / der in dem fatalen Wind-Sturm Anno 1703. Sonnabends ante Dominicam II. Adventûs, faſt gantz ruinirte Kirchthurm herunter genommen / und auff eine andere und zierliche Manier, wieder auffgeführet / ein ordentlicher wohl diſponir-

ter

ker Gottesdienſt daſelbſt / und zu dem Ende beſondere Prediger beſtellet/ ein eigenes Rathhauß mit der Zeit allda erbauet / und ein eigener Magiſtrat von Bürgermeiſter und Rath conſtituiret werden / alle zwiſchen den Einwohnern der Schelffe vorfallende Streitigkeiten und diſputen, ſo weit ſie/ Ihrer bewandnis nach/ nicht an Unſere Ober-Gerichte ſo fort gedeyen müßen/ daſelbſt ihr forum primæ Inſtantiæ haben/ zu Beförderung guter Nahrung/ gewiſſe Vieh- und Jahr-Märckte auff ſolcher Schelffe angeordnet werden/ und mit kurtzen/ dieſe bis anhero ſo genandte Schelffe/ eine beſondere/ von Unß/ auff Unſere koſten / und unter Unſerer Protection neu-angebauete Stadt/ in Unſerem Fürſtenthum Schwerin/ heißen / und unter Unſerer/ auch Unſerer Fürſtlichen Nachkommen an der Regierung Providence und immediaten Vorſorge/ beſtändig bleiben ſolle.

II.

Damit nun die Neu-anbauende ümb ſo vielmehr zu erreichnung Unſer guten intention auffgemuntert werden mögen/ ſo wollen Wir/ das denen jenigen/ ſo bereits auf Unſre Declaration, zu dieſem Wercke mit bey zu ſpringen/ und vor ſich ſelbſt Hand mit anzu legen / ſchon reſolviret haben möchten/ ſolches auf alle Weiſe leicht gemachet/ und durch ihr Exempel,

anderꝛ

andere mehr herzu gezogen werden. Geſtaltſahm Wir dañ zu ſothanem ende denen auf eigne ihre koſten Bauenden/ Freye Plätze/ ſo ohn eintzigē Entgeld angewieſen/ und ihnen eingeräumet werden ſollē/ hiedurch offeriren/ alſo daß Jedweder/ der zu bauen ſich erkläret/ ſich ſchrifftlich bey Unß/ oder denen zu dieſes Wercks Beforderung/ expreſſe Verordneten Commiſſariis melden / wie großen Platz Er verlange/ anzeigen/ Sich/ wie viel Er zu ſolchem Baw deſtiniret/ und von was vor Calibre , gröſſe und Beſchaffenheit / Er ein Hauß zubauen geſonnen / erklären / und was vor Nahrung oder Handthierung Er hernechſt darin zu betreiben gewillet / eröfnen ſolle. Worauf/ im fall Er dieſer Ohrten unbekand ſein ſolte / oder ſeine Umbſtände es nicht litten / ſich ſelbſt darüm zu bemühen / Unſere Commiſſarii ihm mit Baw - Materialien , vor billige und moderate Bezahlung an Hand gehen/ auch woll gar die Handwercker ihm zu guthe bedingen/ und vor ſeinen vortheill im Anbau / ja ſo guth/ alß vor Unſern eignen/ zu ſorgen ſchuldig ſeyn ſollen.

III.

Ferner erkennen Wir gar wohl/ daß/ nach unterſcheid derer Anbauend n / auch ein unterſcheid an Beneficiis und Begnadungen zu machen ſeyn werde/ dannenhero Wir / pro diverſitate perſonarum,

die

die Alternativam ſetzen / und denen auß ihren eignen Mitteln anbauenden / die freye Wahl / ob über obiges ſie mit Gelde / oder Materialien aus geholffen und ſecundiret zu ſeyn verlangen / laßen wollen / da dann Wir / um deſto beßer die Sache zu befordern / denen jenigen / ſo Häuſer auß eignen Mitteln zu erbauen ſich erklären / eine Quartam von den koſten / baar auß Unſerer Fürſtl. Renterey / in gewißen zu ſpecificirenden Terminen zahlen / oder vor eben ſo viel Geld / Materialien, an Holtz / Stein / Kalck / Latten / und dergleichen / doch alles leidlich angeſchlagen / von Unſern Commiſſariis, wollen reichen laßen / das alſo zum Exempel / wer **drey Tauſend Marck Lübſch** zu dieſem / dem Publico und gantzen Lande heilſamen Werck angewendet / **ein Tauſend Marck Lübſch** / damit in Zeit von einem Jahr / ohn eintzigen Hazard, und mit gröſſerer Sicherheit / als ſonſt bey ungewißen Dingen / gewinnen / und vor ſich bringen kan / woraus dann zuerkennen / das je anſehnlicher Gebäude jemand auffführen wird / je gröſſern Vorſchub oder Beyhülffe Er auch von Uns zu gewarten habe / allermaßen Wir / prævia taxatione, einem jeden den vierten Theil ſeiner angewandten koſten erſtatten laßen wolle.

IV. Und

mittiret werden ſollen / dannenhero dieſelbe dann an reichlicher Nahrung und guten Außkommen / um ſo viel weniger einigen zweiffel zutragen Urſach haben werden.

V.

Die Jenigen Handwercker betreffend / ſo mit Manufacturen um-zugehen wißen / es ſey ſolches in Seyden / Leinen / oder Wolle / auch Leder und andern Sachen / als Bley / Eiſen / Zinn / Meßing / Silber / Kupfer oder Gold / &c. &c. wie auch alle übrige Ouvriers und Künſtler / dann auch alle übrige Handwercker / alß Schuſter / Schneider / Leinweber &c. ſie haben Nahmen / wie ſie wollen / werden / wann unter obangeführten favorablen Bedingungen ſie ſelbſt zu bauen noch nicht vermögen / in Unſere Häuſer vor billige Miete / auf- und angenommen / ihnen Credit, nach proportion ihrer Nahrung und Handthierung gemacht / oder zu deßen Betreibung / Vorſchuß an baaren Gelde gethan / auch alle Livrée-Arbeit für Unſere Hoffſtath / und Montirung für Unſre Soldatesqve zu verfertigen / ihnen für andern der Vorzug gegönnet.

VI.

Wie nun / wo Handwercker ſind / auch die

Nothurfft erfordert / daß Leüte ſich finden / ſo vor deren Unterhalt ſorgen / auch andere / welche die / von theils Handwerckern machende Wahren an ſich handeln / und wieder an andere / in- und außerhalb Landes verlaßen / und entweder ums Geld verkauffen / oder gegen andere Wahren umb-zuſetzen wißen / und zwar das erſtere vornemblich durch Brauer / Becker und Schlächter / dann auch durch Krahmer / Apothecker und Wein-händler geſchicht / dieſes aber durch redliche Kauff- und Handels-Leüte befordert wird. So ſoll auch darunter vor beydes geſorget werden / und ſind Wir die jenigen Krahmer / Apothecker und Weinhändler / die neü auf der Schelffe anzubauen incliniren, oder doch Häußlich ſich da nieder laßen wollen / mit ſtattlichen Privilegiis, außer obgemeldten Beneficiis, zu verſehen nicht abgeneigt / zweifeln auch nicht / es werden tüchtige Becker und Schlächter ſich von ſelbſten anfinden / da obige gute Conditiones, und das ſchlechte betragen der jetzt-gegenwärtigen / theils untüchtigen Leüte / ihnen nur bekandt gemacht wird / das Brau-weſen aber / und dem anhängige Brandwein-brennen betreffend / wollen Wir in Unſerm hieſigen Ambte Schwerin ſo fort die gnädigſte Anſtalt verfügen / daß die zu hieſigem Ambte gehörige Krüge / Dörffer und Höfe / ſo bis anhero das Brauen und Brandwein-brennen /

ſelbſt

ſelbſt gehabt/ forderſambſt ſpecificiret, die Deſignation davon Unſerer Fürſtl. Cammer eingeſand/ ſo dann darauff alles Brauen und Brandweinbrennen eingeſtellet / Sie hingegen ihr Bier und Brandwein allda zu nehmen / auch die Unterthanen/ ihr etwa zu Hochzeit/ Kind-Tauffen und Begräbnißen brauchendes Bier/ alda von den Brauern zu holen angewieſen werden ſollen.

VII.

Was aber in ſpecie Kauff- und Handels-Leüte betrifft/ ſo zweifeln Wir nicht / haben vielmehr das gute vertrauen/ zu theils denen in Unſern Fürſtenthum- und Landen allbereit befindlichen/ inſonderheit ſolchen / von denen bekand/ wie ſie durch GOttes Seegen / und Unſern ihnen kräfftigſt-ertheilten Schutz/ auch ihnen zu Unſerer Hofſtaath viele Jahre gegönneten guten und ſehr vortheilhafften Lieferung/ ein ehrliches Vermögen vor ſich gebracht/ Sie werden von ſelbſten Unſerm gnädigſten willen ſich zu conformiren bedacht ſeyn/ und von dem / ſo GOTT und Wir ihnen gegönnet/ etwas wieder anwenden/ um Unſerm vorhaben zu hülffe zu kommen/ zu welchem Ende dann/ und damit Sie zum Anbaw deſto eher encouragiret werden mögen/ ſolchen die beſten Stellen an dem neu anzu-

anzulegenden Marckte angewieſen / obige Beneficia ihnen gleichermaaßen ertheilet / und Sie in Handel und Wandel / wie bisher / noch ferner kräftigſt ſecundiret und unterſtützet werden ſollen; Da fernaber / in ſolcher Unſerer guten hofnung zu Unſern Eingeſeſſenen eignen Leüten / Wir über vermuthen fehlen / und in Unſerer Meinung Uns betrogen finden ſolten / So declariren Wir hiemit öffentlich / daß die Jenigen Kauff- und Handels-Leüte / ſo zu erſt ſich Unſerm gnädigſten willen accommodiren, Sie ſeyn Ein- oder Außheimiſch / Teütſche / Holländer / Frantzoſen / oder wer Sie wollen / ohn Unterſcheid einiger Nation oder Religion, vor allen andern in ihren Commerciis und Negotiis favoriſiret, zum Verlag Unſerer Hoff-Staat und geſambter Bedienten gebrauchet / zu Ehren-Ambtern / und Beſtellung des künfftigen / auf der Schelffe zu introducirenden Magiſtrats hervor gezogen / und ſonſt mit à parte ihnen zuzuwendenden / hiezu exprimiren eben nicht nöthigen Wolthaten und Begnadigungen angeſehen werden ſollen.

VIII.

Wie wohl nun nicht zu zweiffeln / es werden durch obangeführte Favorable offerten, zum bauen auf der Schelffe / viele bewogen werden / So ha-

ben

ge nach dem Schelff-Kirchhoff/ Hintenhoff / und Bauhoff tragende Haubt-Straßen/ so viel möglich/ regulir gemacht / die eine / weiter hinaus / biß an den so genandten Spielthurm geführet / über solchen Spielthurm/ nunmehro/ und zwar mit dem forderſahmſten/ die Paſſage eröffnet / die andere aus dem Schweriniſchen Stadt-Thore / über die Biſchoffs-Mühle gehende Fahrt dagegen geſperret / zu dieſem Ende der auf dem Schelff-Felde vorn anliegende Berg durch geſchnitten / ein ſicherer guter Stein-Damm biß zum Wiſchmarſchen / an die Biſchofs Mühle gehenden Landweg / verfertiget / dann ferner dieſe in die länge bereits angelegete / und weiter in die Länge hin außzuführende Haubt-Gaßen / mit gewißen Quer-Gaßen durch geſchnitten / an der Kirche / ein raumer Platz zum Marckt / und Erbauung des Rathauſes gelaßen / der im Wege ſtehende Bauhoff an die ſeite geſchaffet / daſelbſt hingegen gute Häuſer und Wohnungen erbauet / die Garten auf der Schelffe / an beeden ſeiten mit Häuſern beſetzet / und alſo alle Wüſte Plätze und Garten-Steten / ſo fern ſie nicht bey den neu-zuerbauenden Häuſern dienlich erfunden werden / wohnbar gemacht werden ſollen.

X. Hier-

Hierunter nun deſto leichter zu reuſſiren, und alle Obſtacula, welche von theils proprietariis, und jetzigen beſitzern der Schelffe-Garten und wüſten Plätze eingeworffen werden könten / auß dem Wege zu räumen / wollen Wir alle Unſere hiebevor von wüſten Häuſern und Hauß-Plätzen / und deren forderſahmſten Bebauung / publicirte, Unſeren Landes-Einwohnern annoch in friſchem Gedächtnis ruhende Edicta und Verordnungen / inſonderheit das vom 29. Mart. 1695. it: das von 20. Julij. 1700. hieher verbotenus wiederholet / und erneüret / und da in dieſem letztern ſchon / jedwedem Eigenthümer ſolcher wüſten - oder mit Garten und Scheüren bebaueten Plätze / ein gewiſſer Terminus von 2. Jahren / zu bauen / oder denſelben abzutreten und verluſtig zu ſeyn / præfigiret und angeſetzet worden / ex abundanti noch dieſes de novo, und zum letzten nunmehro verordnet haben / daß jedweder Eigenthümer eines dergleichen Platzes auf der Schelffe / â dato innerhalb 3. Wochen / bey Unſern verordneten Commiſſariis ſich angeben / und ob Er ſolchen Platz / â dato comparitionis, innerhalb Jahr und Tag / zu bebauen / den Anfang machen wolle / oder nicht / ad Pro-

tocollum

locollum declariren ſolle; Iſt jemand der zum Baw reſolviren will/ hat derſelbe von Unß / alle obangeführte Beneficia und begnadigungen zu gewarten / darauf Er ſicher ſtaat und Facit machen kan / wer aber ſeinen Platz nicht bebauen will/ iſt ſchuldig in eben ſolcher / nemblich Jahres friſt/ einem andern/ der â dato publicationis dieſes Edicts in Jahr und Tag zum Baw ohnfehlbar den Anfang machen kan / ſeinen Platz zu überlaßen / und mit demſelben ſich darüber zu vereinbahren/ ſo gut Er mag und kan/ oder da Er in termino, auff ein oder andere Art verfehlen würde / iſt ſein Platz dem Fiſco beimgefallen / da dann Unß die Freyheit bleibet / denſelben einem andern Neu-anbauenden/ ohn Entgeldt zuzubilligen und einraumen zu laßen.

XI.

Die zu erbauende Häuſer an ſich belangend/ ſollen in den Haubt- und gröſſern Queer-Gaſſen anders keine/ alß von 2. und mehr Etages gelitten / in den übrigen kleinern Straßen aber / jedwedem Neu-anbauenden Freyheit gelaßen werden / ein oder 2./ oder mehr ſtock hoch / zu bauen / nur daß Er ſich bey denen Commiſſariis angebe / und das modelle, ſo ohne Entgeldt von Unſerm Jngenieur-

Capi-

Capitaine verfertiget/ und jedwedem gereichet werden ſoll/ Ihm geben laße.

XII.

Wiewohl nun alles biß daher angeführte/ auff Bürgerliche Nahrung und Handthierung treibende Leüte angeſehen/ und darauß judiciret werden könte/ alß ob von Adel/ Capitaliſten, Leüte ſo vom Ackerbau profeſſion machen/ inſonderheit aber auch Unſere eigene Hoff-Bediente/ von obigen Beneficiis excludiret ſeyn ſolten/ ſo wollen Wir dennoch dahin Unß gnädigſt erkläret haben/ daß ſolches die Meinung nicht ſey/ ſondern auch jetztbenandte/ alle und jede dazu admittiret werden können/ und zwar/ was die Leüte belanget/ deren Profeſſion der Ackerbau iſt/ ſind Wir des gnädigſten Erbietens/ ihnen auff dem Schelff-Felde/ alles Land/ ſo bisher zum Bauhoff gehöret/ mittelſt einer Erb-Pacht zu überlaßen/ alſo daß Sie vor billige bezahlung/ ſolch Land an ſich handeln/ und hernechſt nur Jährlich einen gewißen Canonem davon erlegen durffen; laßen Unß auch gnädigſt gefallen/ daß ſo jemand andere Vorſchläge desfalß thun wolle/ ſolche von Unſern Commiſſariis angehöret/ und nach befinden darunter Jedem/ præviâ Ratificatione Noſtrâ, geholffen werden möge.

Wobey

Wobey aber noch dieſes anzuführen / daß Wir dergleichen Unordnung / als biß anhero hie im Lande eingerißen / da die Handwercker / inſonderheit Tuch- und Zeüg-macher / manches mahl / und faſt durchgehends / ihre Handwercke negligiret, und ſich auff den Acker-Baw / Brau-weſen / und Brandtwein-brennen geleget / daher es auch gekommen / daß wenig tüchtige Meiſter gefunden worden / hinfüro und inſonderheit auff der Schelffe / nicht dulden können noch wollen / ſondern jedweder ſeiner erlerneten Profeſſion / Kunſt und Handwercke / es ſey was es wolle / abſolute folgen / und den andern in ſeinem Werck unbeeinträchtiget laßen ſolle / falß Er Unſers Schutzes und protection ſich will zu erfreüen haben.

XIII.

Und wie dann nun auß obangeführten allen / Unſere gute Intention und Meinung / der Neü-anzubauenden und zu extendirenden Schelffe halber / zur gnüge erhellen wird; So zweiffeln Wir nicht / es werde ein Jeder / der davon zu profitiren gedencket / in zeiten ſei-

ne

ne meſures darnach nehmen / und wie Er Unſer propos in der That ſecundiren könne bedacht ſeyn;

Wir inzwiſchen befehlen denen / zu Beförderung und Regulirung dieſes höchſt-nützlichen Werckes / von Uns gnädigſt verordneten Commiſſariis, an welche Wir alle und jede Neu-anbauende / oder ſonſt ſich auff offtbeſagter Schelffe häußlich niederlaßen wollende / auch alle die ſo ſonſt bey dieſem Werck / es ſey auff was vor Art es wolle / concurriren, oder was zu ſuchen haben / hiemit ein vor allemahl verwieſen haben wollen / daß Sie der ihnen ertheilten Gewalt und Vollmacht gemäß / und nach der Ihnen gegebenen ſchrifftlich- und mündlichen Inſtruction verfahren / und das Werck zum Stande zu bringen ihnen angelegen ſeyn laßen ſollen / mit angehengter kräfftigſten Verſicherung / daß Sie darunter von Unß aller Fürſtl. Manutenentz zugewarten haben / Wir auch nim-

mer

26757.

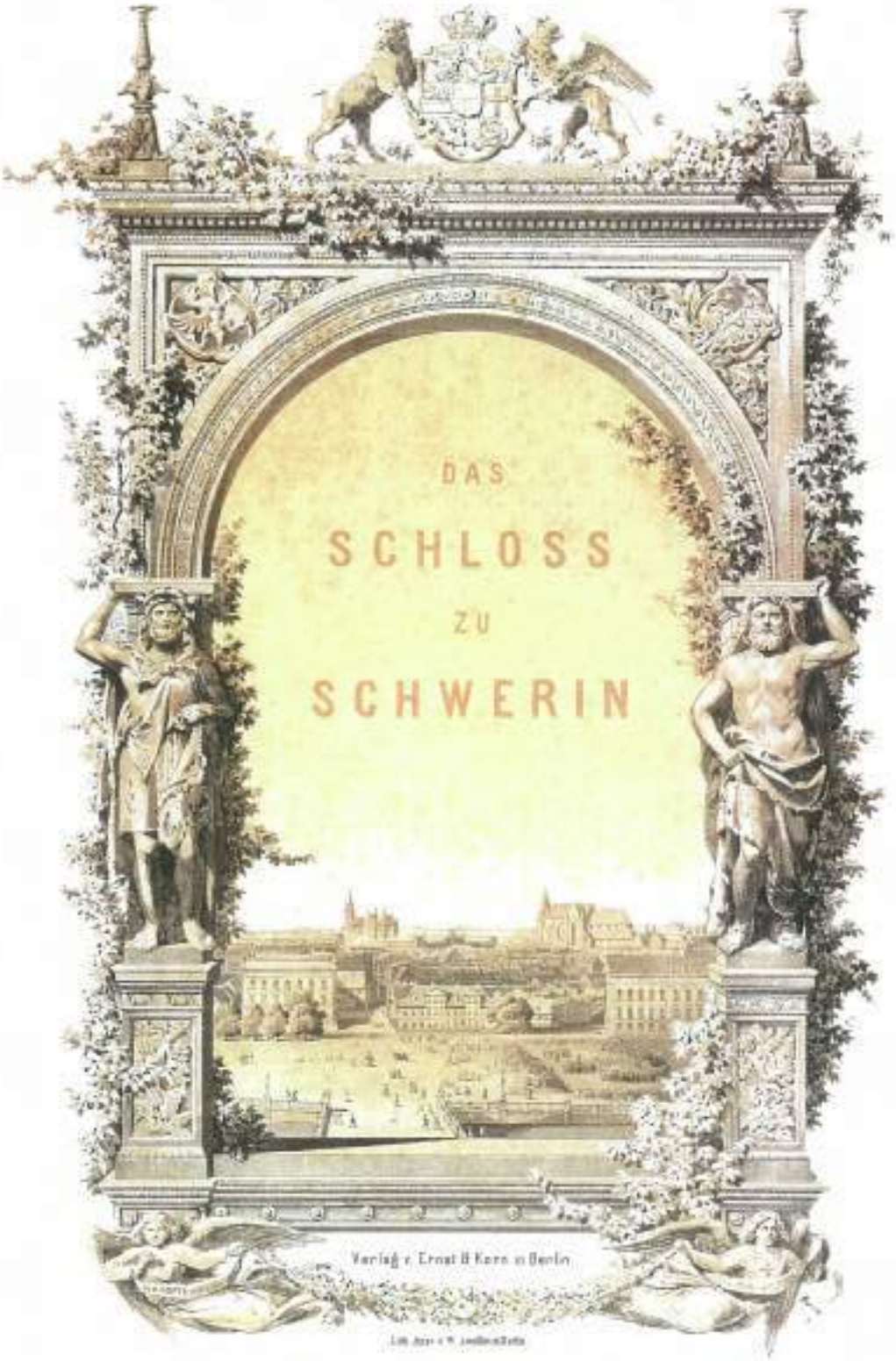
mer zu geben wollen / daß Sie bey diesem so heilsamen Werck von Jemanden / wer der auch sey / beeinträchtiget noch behindert werden sollen.

Uhrkundlich unter Unserm Fürstl. Handzeichen und Insigel / und gegeben auff Unser Vestung Schwerin / den 26. Junii ANNO 1705.

Friedrich Wilhelm.

L. S.

SCHLOSS
ZU
SCHWERIN


DAS
SCHLOSS
ZU
SCHWERIN
Verlag v. Ernst & Korn in Berlin

VERZEICHNISS DER FÖRDERER DIESES WERKES.

[illegible] [illegible] [illegible]

Protektor:

Seine Königliche Hoheit der Großherzog Friedrich Franz von Mecklenburg-Schwerin.

[illegible] [illegible]

Seine Majestät [illegible]
Ihre Majestät die Königin Witwe [illegible]
Seine Majestät der König Wilhelm II. [illegible]
Seine Königliche Hoheit [illegible]
Seine Großherzogliche Hoheit [illegible]
Ihre Königliche Hoheit [illegible]
Seine Großherzogliche Hoheit [illegible]
Seine Königliche Hoheit [illegible]
Seine Hoheit [illegible]
Seine Hoheit [illegible]
Seine Hoheit [illegible]
Ihre Kaiserliche und Königliche [illegible]
Seine Hoheit [illegible]

Aachen.

[illegible]

Basel.

[illegible]

Berlin.

[illegible]

[illegible]

[illegible]

Carlsruhe

Carl & Gustave [illegible] Zweite Postbeamtenstelle
Ihre Exc. Victoria, Kaiserin [illegible] Druck

Dresden.

Alex. Andreas & Comp. [illegible] Erste Postbeamtenstelle
[illegible]
Die Königliche Polizeidirektion [illegible] Erste Postbeamtenstelle.

Gotha.

[illegible] Zweite Postbeamtenstelle
[illegible]

Görlitz.

Die Maschinenfabrik [illegible] Zweite Postbeamtenstelle
[illegible]

Gotha.

Die Maschinenfabrik [illegible] Zweite Postbeamtenstelle.

Hamburg.

Die Direktion der [illegible] Zweite Postbeamtenstelle
[illegible]

Hannover.

Der Architekt und Ingenieur [illegible] Zweite Postbeamtenstelle
[illegible]
Ludw. [illegible] Zweite Postbeamtenstelle

Leipzig.

Ihre Majestät [illegible] Erste Postbeamtenstelle,
Anfangs Expedit. [illegible] Postbeamtenstelle
[illegible]

London.

Alex. [illegible] Erste Postbeamtenstelle
[illegible]
[illegible] & Sons [illegible] Zweite Postbeamtenstelle

Magdeburg.

Herr [illegible] Zweite Postbeamtenstelle.
[illegible]
Die Stadt [illegible] Zweite Postbeamtenstelle.
[illegible]

Mailand.

Marquis [illegible] Zweite Postbeamtenstelle
[illegible]

Mainz.

Alex. [illegible] Erste Postbeamtenstelle
[illegible]

Mailand.

Alex. [illegible] Erste Postbeamtenstelle
[illegible]

Neu-Strelitz.

Die Hofbuchdruckerei [illegible] Zweite Postbeamtenstelle.
[illegible]

New-York.

[illegible]
Alex. Albert & Co. Zweite Postbeamtenstelle.
[illegible] Zweite Postbeamtenstelle
- [illegible] Erste Postbeamtenstelle
[illegible] Zweite Postbeamtenstelle
[illegible] Erste Postbeamtenstelle.
[illegible]
[illegible] Zweite Postbeamtenstelle
[illegible] Zweite Postbeamtenstelle
[illegible] Zweite Postbeamtenstelle

Nürnberg.

[illegible] Zweite Postbeamtenstelle

Oedenburg.

[illegible] Zweite Postbeamtenstelle

Paris.

[illegible] Zweite Postbeamtenstelle
- [illegible] [illegible]
[illegible]

St. Petersburg.

[illegible] Zweite Postbeamtenstelle.
[illegible]
A. [illegible] Zweite Postbeamtenstelle.
[illegible] Erste Postbeamtenstelle.

Philadelphia.

[illegible] Zweite Postbeamtenstelle

Posen.

[illegible] Zweite Postbeamtenstelle.

Rastatt.

[illegible]
[illegible]
- [illegible]
- [illegible]
- [illegible]
[illegible]
- [illegible]

Schwerin.

[illegible]
- [illegible]
- [illegible]
- [illegible]
[illegible]
- [illegible]

Stettin.

[illegible] Zweite Postbeamtenstelle.
- [illegible] [illegible] Zweite Postbeamtenstelle

Stuttgart.

[illegible]
[illegible]
[illegible] Zweite Postbeamtenstelle

Warschau.

[illegible]
[illegible] Zweite Postbeamtenstelle
- [illegible] Zweite Postbeamtenstelle

Weimar.

[illegible]
[illegible]

Wien.

[illegible]
[illegible]
[illegible]
[illegible] Zweite Postbeamtenstelle

Wiesbaden.

[illegible] Zweite Postbeamtenstelle
[illegible]

VORWORT.

Die ganz vorzügliche Aufnahme, welche diesem Studium auf seiner 1851 zu Berlin und 1857 zu Wien abgehaltenen Versammlung die Anerkennung der Architekten und Kunstfreunde weit über die Grenzen Oesterreichs hinaus in vollem Maße erwarb, die Verbreitung dieses Werkes, das in so kurzer Zeit eine dritte Auflage nöthig machte, und endlich die Wahl, welche die Commission seiner getroffen, um dasselbe zu einem Handbuche für Bauwerkmeister, Künstler, Techniker, Archäologen und Alterthumsfreunde durch genaue graphische Darstellung einzelner großer Kunstwerke zu machen,

die durch ihr vorzügliches artistisches Publicationsunternehmen bekannte Verlagshandlung von Carl Aschenbrenner in Frankfurt a. M. veranlaßt, dem vielfachen Wunsche nachkommend, eine neue Auflage dieses Werkes in einem kleineren Formate zu veranstalten. Zu dem Zwecke hat man vor Allem eine Reduction der Tafeln vorgenommen, indem durch Verkleinerung der Maßstäbe, durch Weglassung einzelner Details, durch Zusammenziehung mehrerer Tafeln in eine, durch Verminderung der Anzahl der Schnitte und Ansichten, durch Beschränkung der Zeichnungen auf das Nothwendigste, durch Vereinfachung der Schattirungen und durch Weglassung der Farbe, die Anzahl der Tafeln von 200 auf 100 herabgesetzt wurde.

Obwohl man bestrebt war, durch diese Verkleinerungen Platz und Zeichnungen in eine möglichst kleine Anordnung zu bringen, so mußte doch manche Tafel beibehalten werden, welche trotz ihrer geringen Größe eine große Anzahl von Gegenständen enthält, so daß dadurch die Uebersichtlichkeit nicht gestört wird. Ferner wurde auch der Text, welcher sich auf die Tafeln bezieht, einer Revision unterworfen und so viel als möglich gekürzt, ohne jedoch dadurch an Klarheit und Verständlichkeit zu verlieren. Endlich wurde auch der Index, welcher bisher nur nach den Tafeln geordnet war, so eingerichtet, daß man nun auch nach den Gegenständen, welche auf den Tafeln dargestellt sind, leicht finden kann, auf welcher Tafel sich dieselben befinden.

Durch alle diese Maßregeln hat man es möglich gemacht, daß dieses Werk nun in einem Bande, der nur ein Drittel des Volumens der früheren Auflagen hat, erscheinen kann, und daß es in Folge dessen in Zukunft um einen sehr billigen Preis abgegeben werden kann. Dieser beträgt für jedes Exemplar in Umschlag broschirt 20 Silbergroschen oder 1 Thlr. 12 Kreuzer rheinisch oder 1 Gulden 30 Kreuzer österreichisch, für ein Exemplar in Leinwand gebunden 24 Silbergroschen oder 1 Thlr. 20 Kreuzer rheinisch oder 1 Gulden 45 Kreuzer österreichisch.

Der ganze Text ist nun so abgefaßt, daß er sowohl für den Architekten, als auch für den Archäologen, Antiquar, Künstler, Techniker, Bauhandwerker, Bauherrn, Sammler, Kunstfreund und Dilettanten gleich interessant und lehrreich ist. Die Geschichte der Baukunst, die Beschreibung der Gebäude, die Erklärung der Kunstausdrücke, die Angabe der Maße, Verhältnisse und Constructionen, die Beschreibung der Materialien, die Anleitung zu den Zeichnungen, die Angabe der Preise, Kostenanschläge und Bauzeiten, die Biographien der Künstler, die Verzeichnisse der Bücher, Kupferwerke und Zeitschriften, die Citate und Belege, Alles ist mit der größten Sorgfalt und Genauigkeit bearbeitet worden.

Wien, im Januar 1858.

Dr. E. Prosch.

DAS

SCHLOSS ZU SCHWERIN

SEINER KÖNIGLICHEN HOHEIT DES GROSSHERZOGS

FRIEDRICH FRANZ VON MECKLENBURG-SCHWERIN

[illegible]

Die Aufbewahrung des Buches in der Landesbibliothek Mecklenburg-Vorpommern erfolgt unentgeltlich.

Dieser Band trägt die Nummer 0170

Landtag
Mecklenburg-Vorpommern
- Bibliothek -

65 741 934

DAS
SCHLOSS
ZU
SCHWERIN

DAS PORTRAIT:

A. DEMMLER (1801–1851) — A. STÜLER (1851–1867)

BEARBEITET UND HERAUSGEGEBEN

VON

A. STÜLER E. PROSCH H. WILLEBRAND

MIT VIERZIG TAFELN

EINEM FRONTISPIZ UND

EINUNDVIERZIG IN DEN TEXT EINGEDRUCKTEN VIGNETTEN

BERLIN

VERLAG VON ERNST & KORN

1869

PROSPECTUS

DAS

SCHLOSS

ZU

SCHWERIN

AUF BEFEHL SEINER KÖNIGLICHEN HOHEIT DES GROSSHERZOGS

BEARBEITET UND HERAUSGEGEBEN

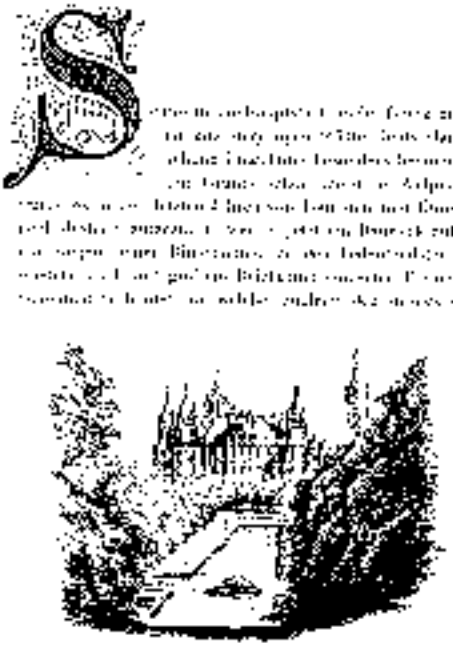
VON

A. STÜLER, E. PROSCH, H. WILLEBRAND

VIERZIG TAFELN

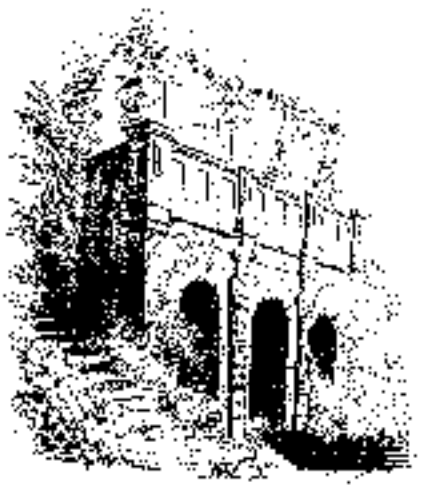
MIT ERKLÄRUNG IN DEUTSCHER UND ENGLISCHER SPRACHE

IN DREI ABTHEILUNGEN









Unter dem Protektorate Sr. Königlichen Hoheit des Großherzogs von Mecklenburg-Schwerin [illegible] Vorsitz des Herrn [illegible] welcher im Namen [illegible] der Kunst [illegible]

Nach einer [illegible] Ansprache [illegible] Thätigkeit [illegible] Ausstellungen [illegible] Ausstellung [illegible] Jahre [illegible] Ausstellung [illegible] Jahre [illegible] Ausstellung [illegible] Jahre

GESCHICHTE DES SCHLOSSES















BAUSTYL DES SCHLOSSES.

BESCHREIBUNG DES SCHLOSSES







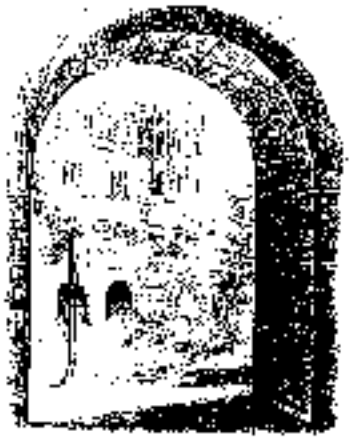










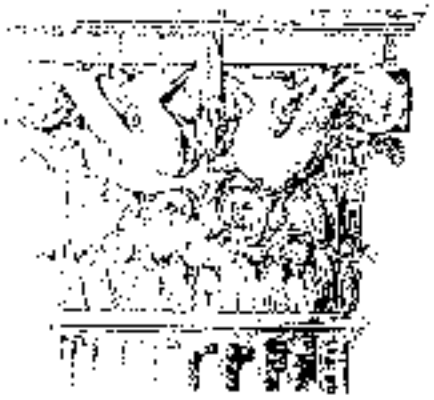






Das Aeußere des Schlosses.

Der Park.



Die Sagen gegen den Bergsee

Die Sage gegen die Schlangen



Diese Burg ist ein Wahrzeichen der Stadt und ihrer Umgebung und stammt aus dem Jahre 1200 und 1201 in Schutt und Asche gelegt. Das Bild des Grafen Hermann von Hohenstaufen, der Burg Hohenstaufen, die Geschichte der Stadt und ihrer Umgebung, die Geschichte der Burg und ihrer Umgebung, die Geschichte der Stadt und ihrer Umgebung, die Geschichte der Stadt und ihrer Umgebung, die Geschichte der Stadt

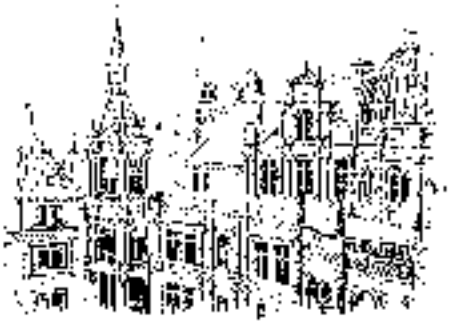






Der Cuppelthurm.





Das Innere des Schlosses.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]



[illegible]

1. [illegible]
2. [illegible]
3. [illegible]
4. [illegible]
5. [illegible]
6. [illegible]
7. [illegible]
8. [illegible]
9. [illegible]
10. [illegible]
11. [illegible]
12. [illegible]





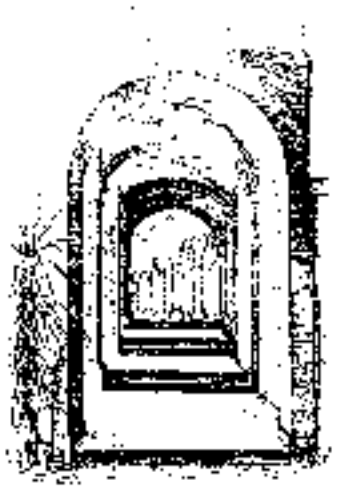








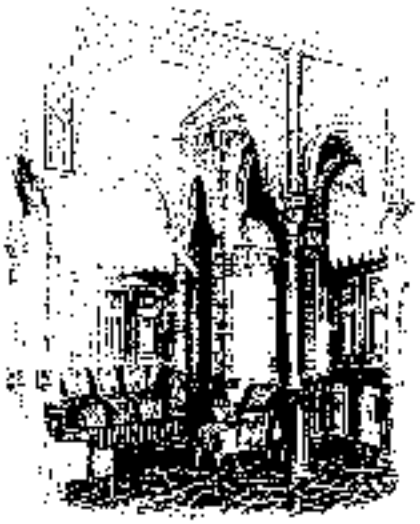


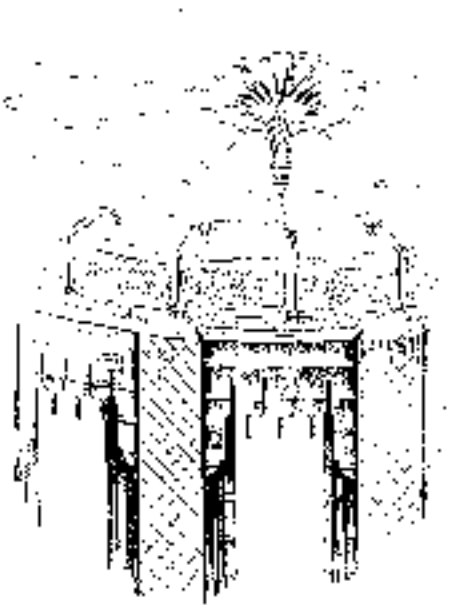




Das Zeremonienschwert.

Das Hauptschwert.



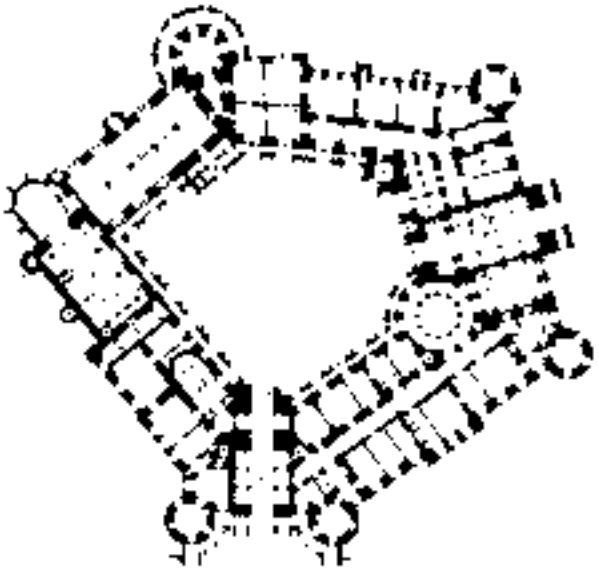


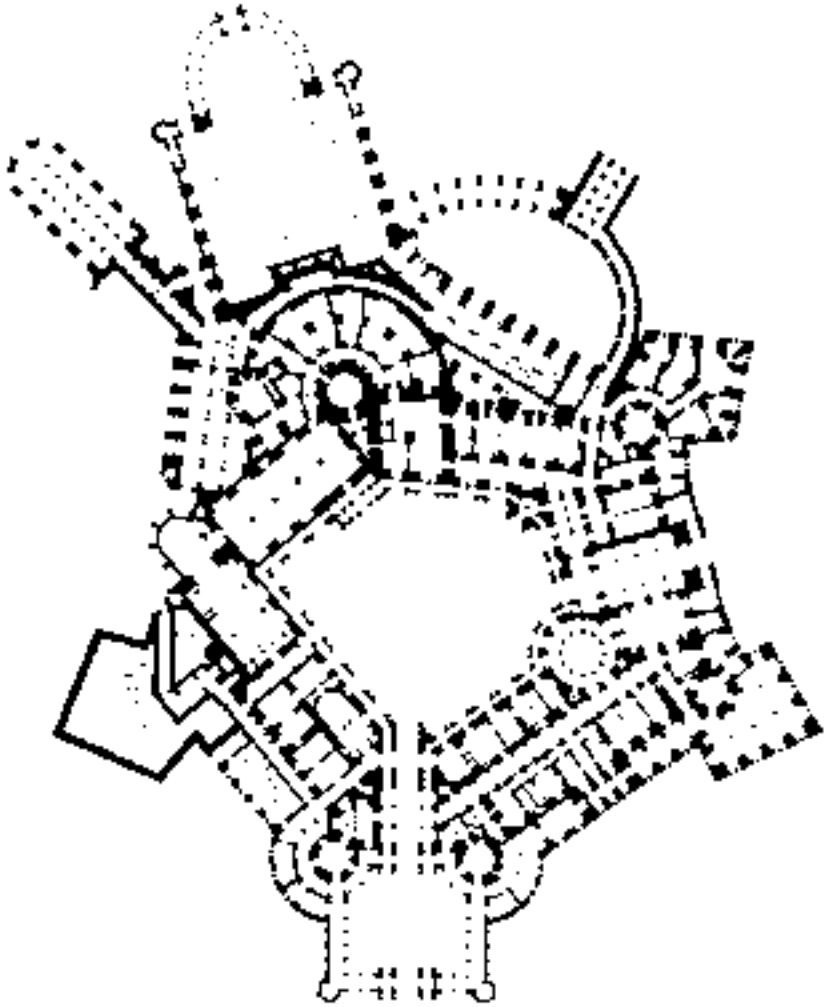


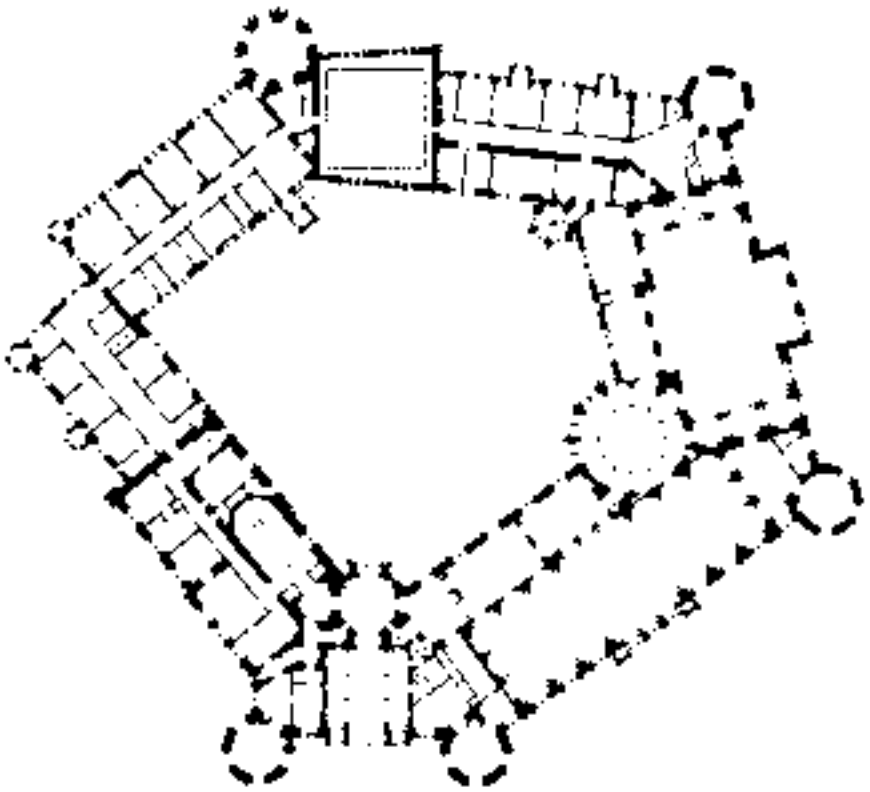


SITUATIONSPLAN

UND GRUNDRISS DES HAUPTGESCHOSSES









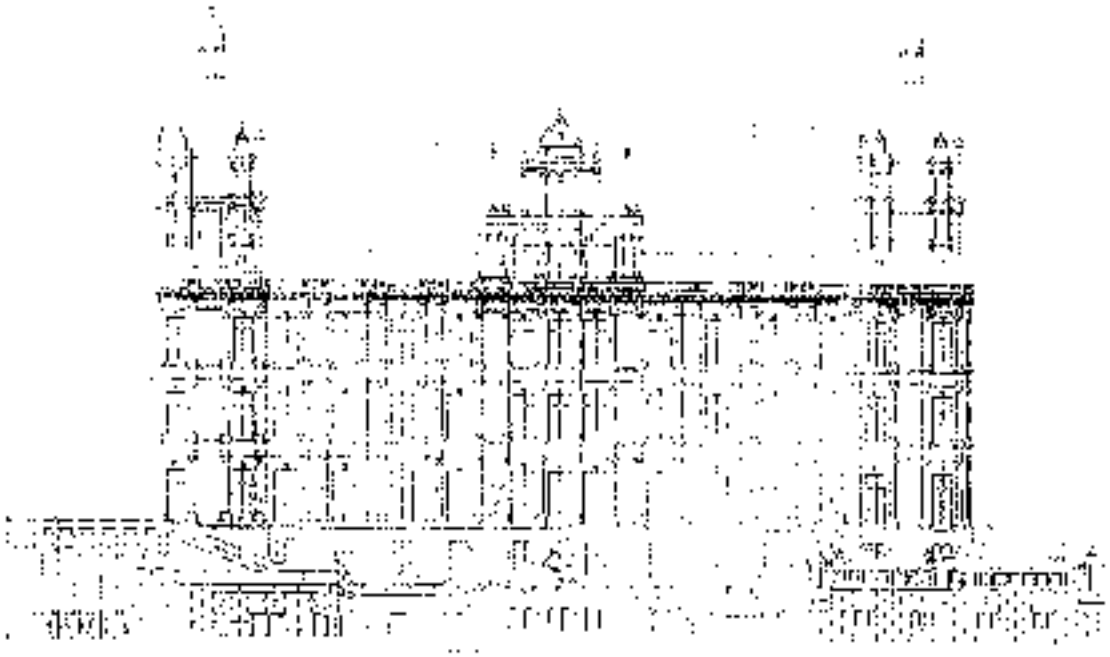


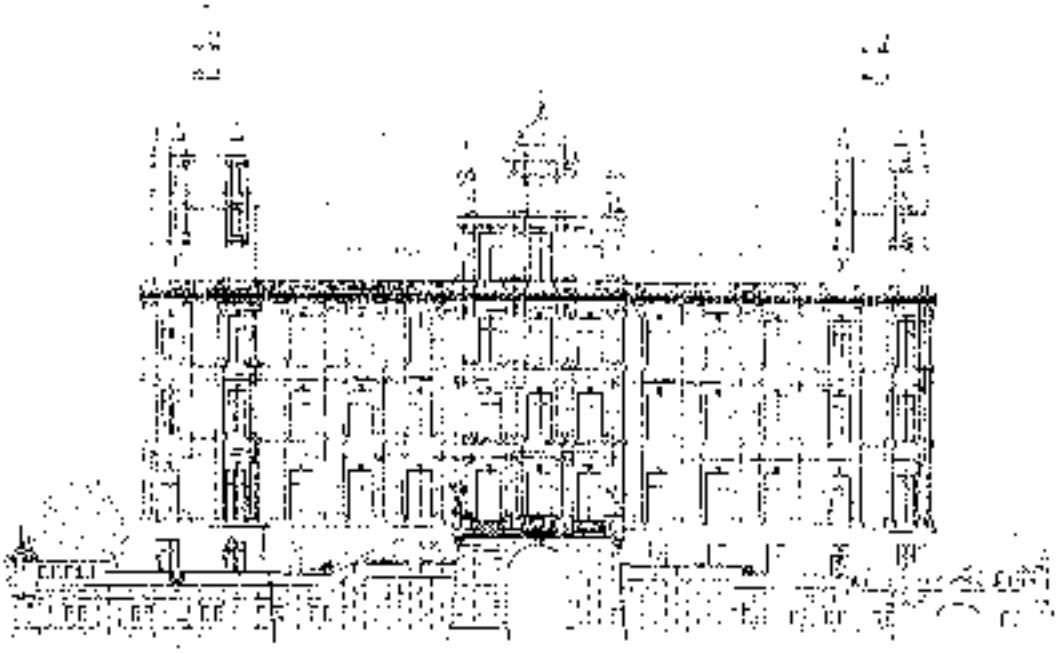
PERSPECTIVISCHE ANSICHT DES SCHLOSSES GEGEN NORDEN.
(VON DER STADT AUS.)

Verlag von Ernst & Korn in Berlin.

Nach Paul Graeb'schen Originalen lith. v. d. Ad. Arnold u. W. Loeillot in Berlin.



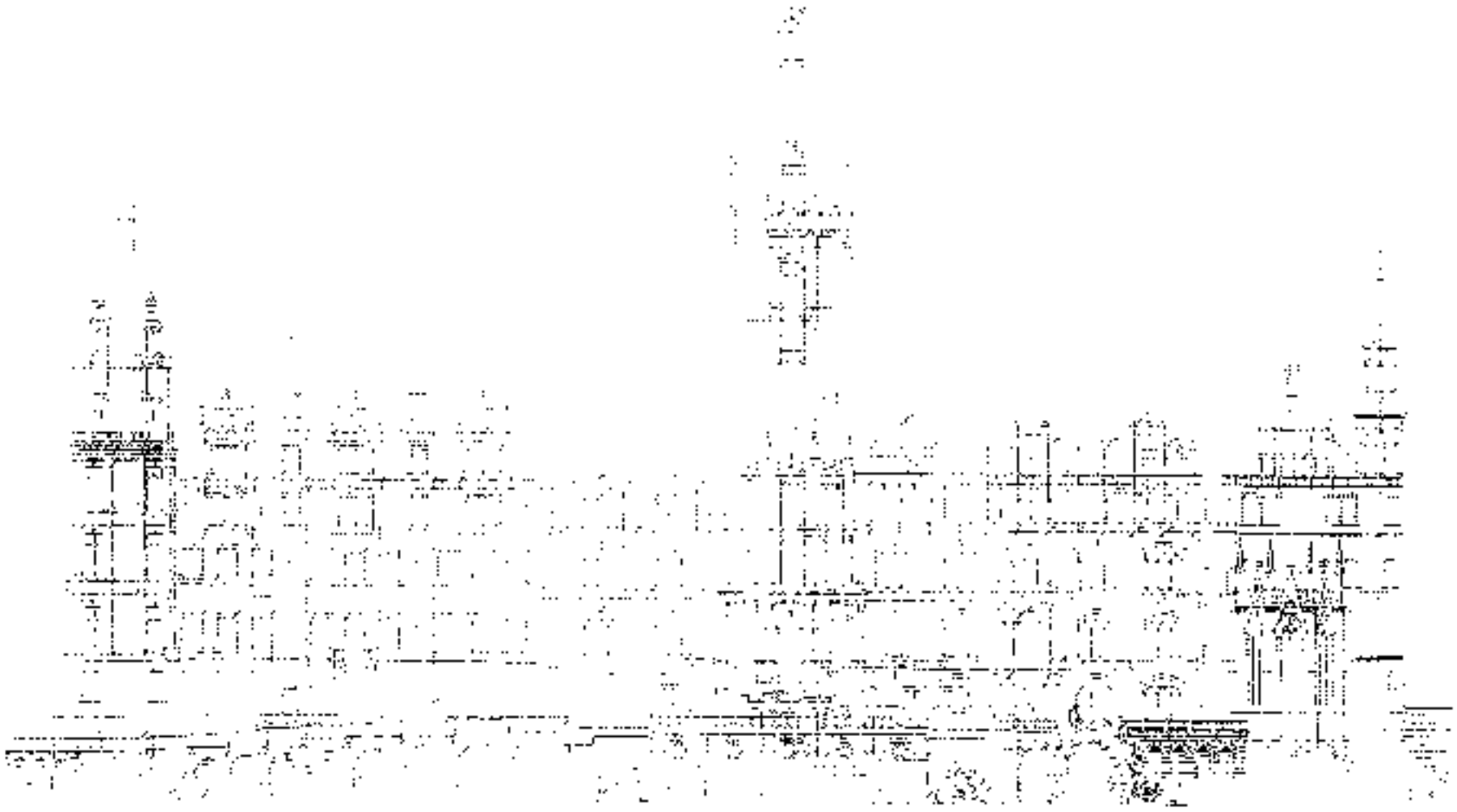






PERSPECTIVISCHE ANSICHT DES SCHLOSSES GEGEN SÜD-OST

(VOR GROSSEN SEE VIS.)

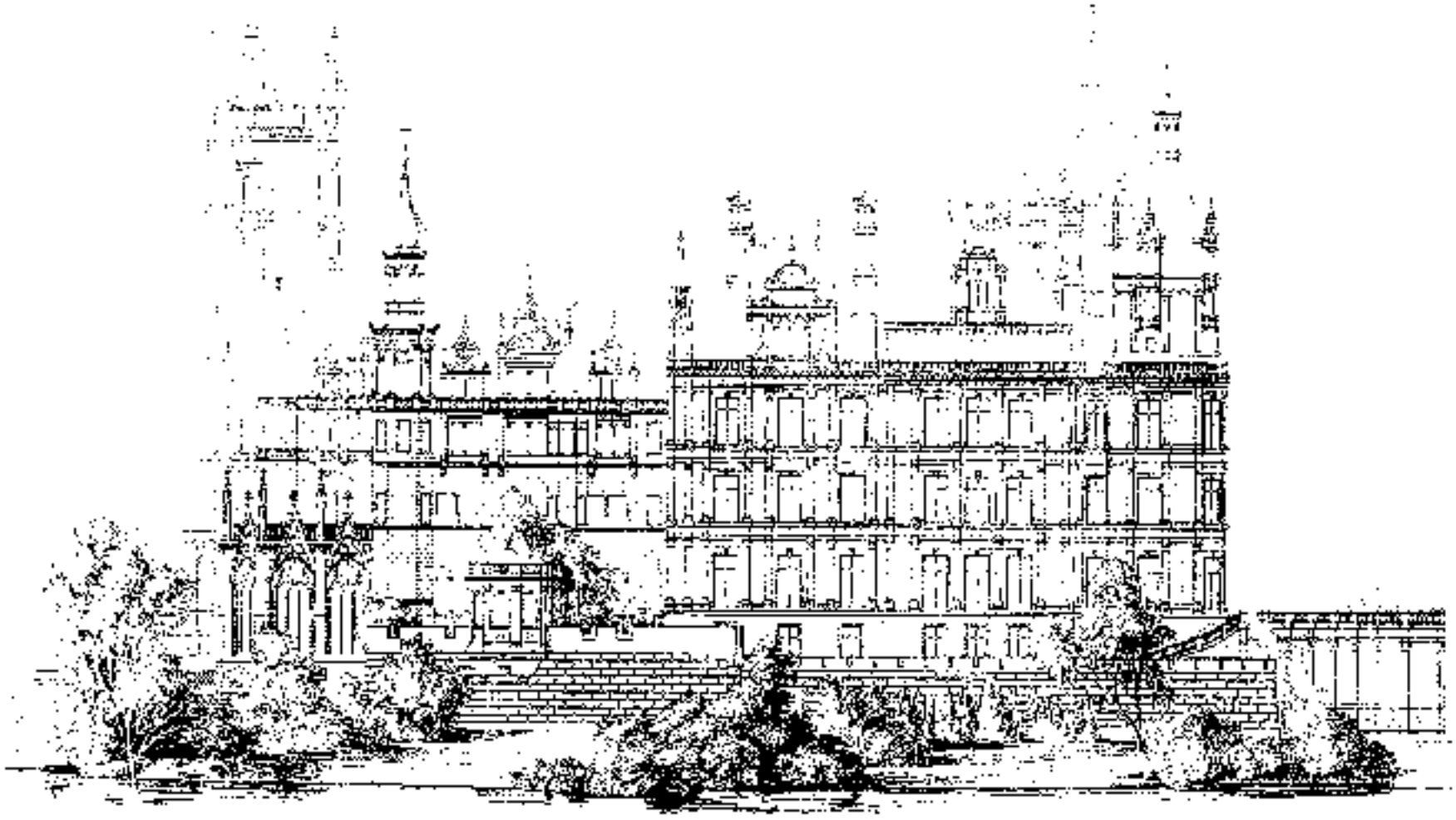




PERSPECTIVISCHE ANSICHT GEGEN NORD-OST.

Verlag von Ernst & Korn in Berlin.

Nach d. Gemälde in der kgl. Aquarell-u. K. Landschr. in Berlin.

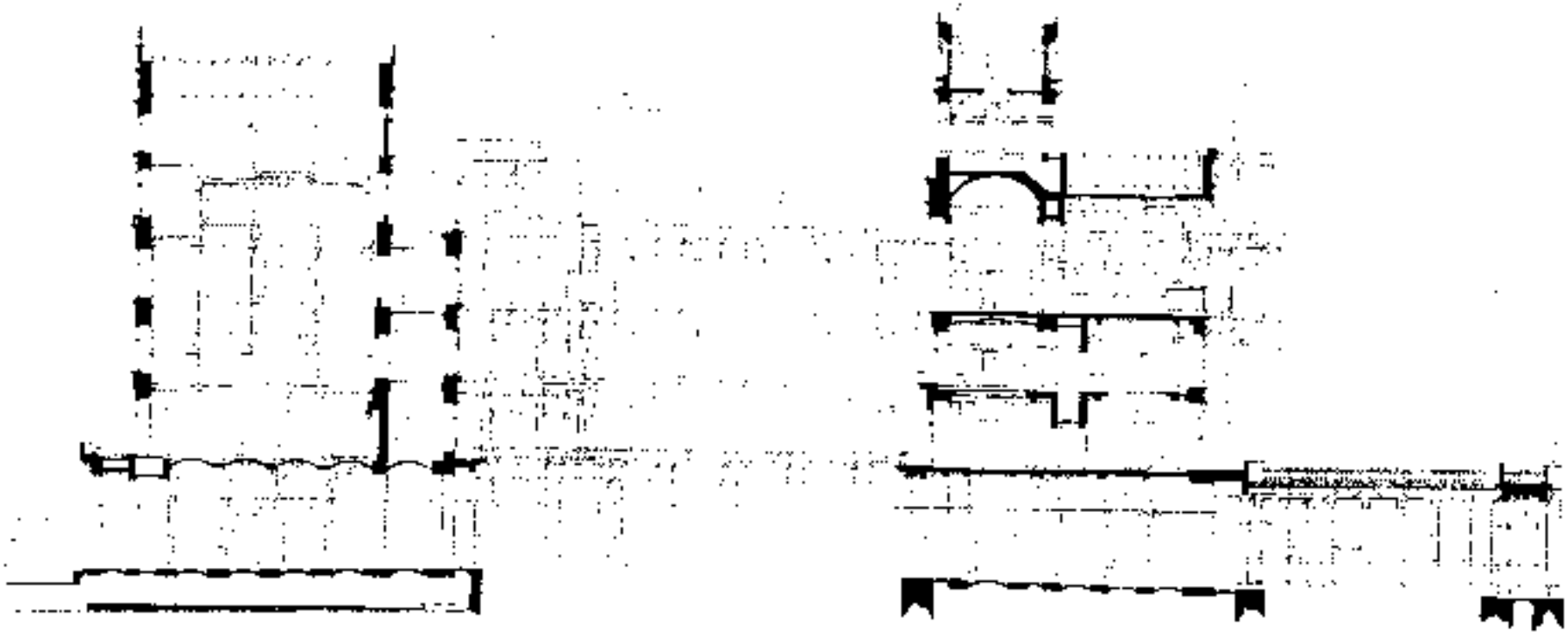


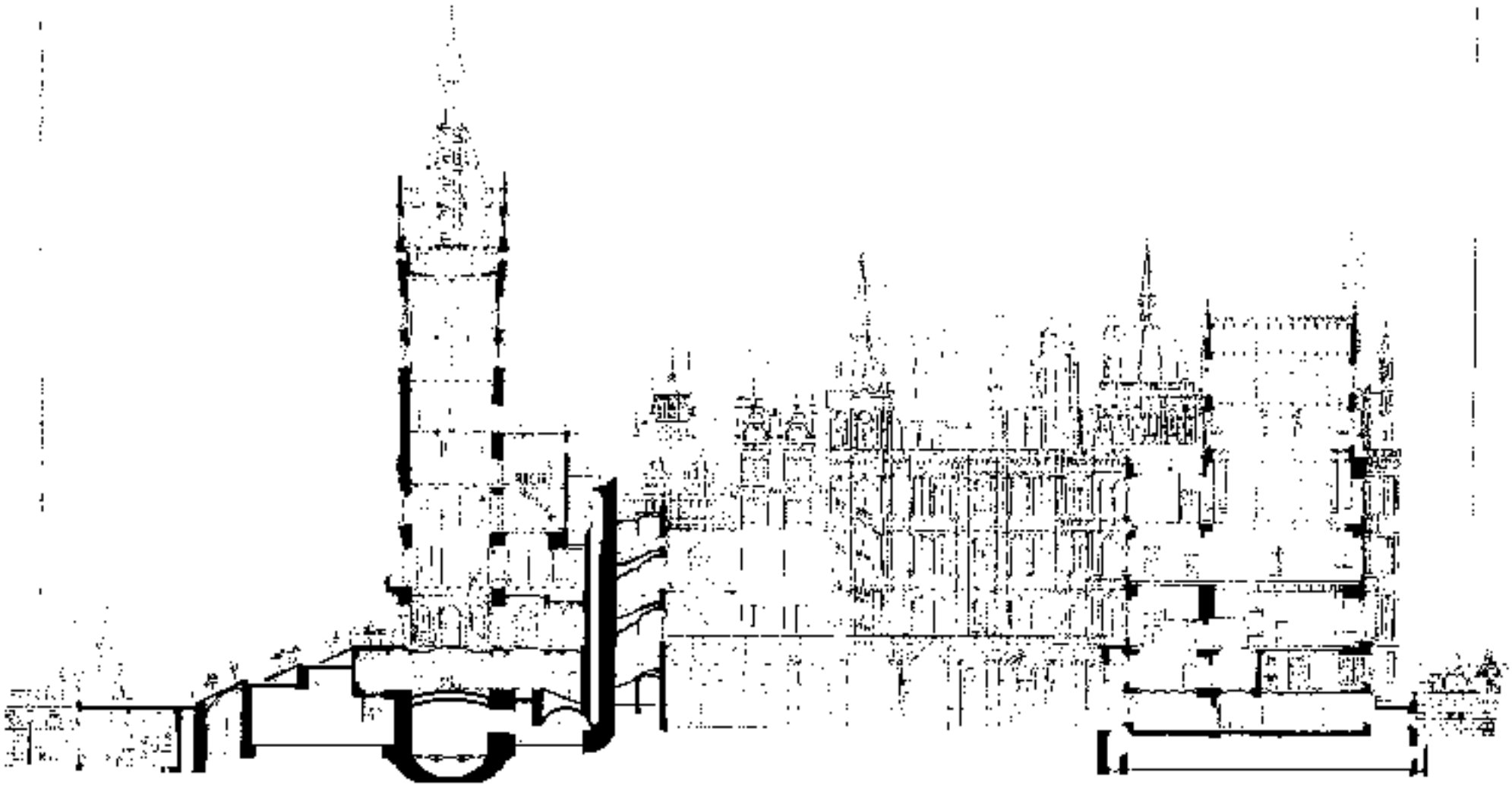


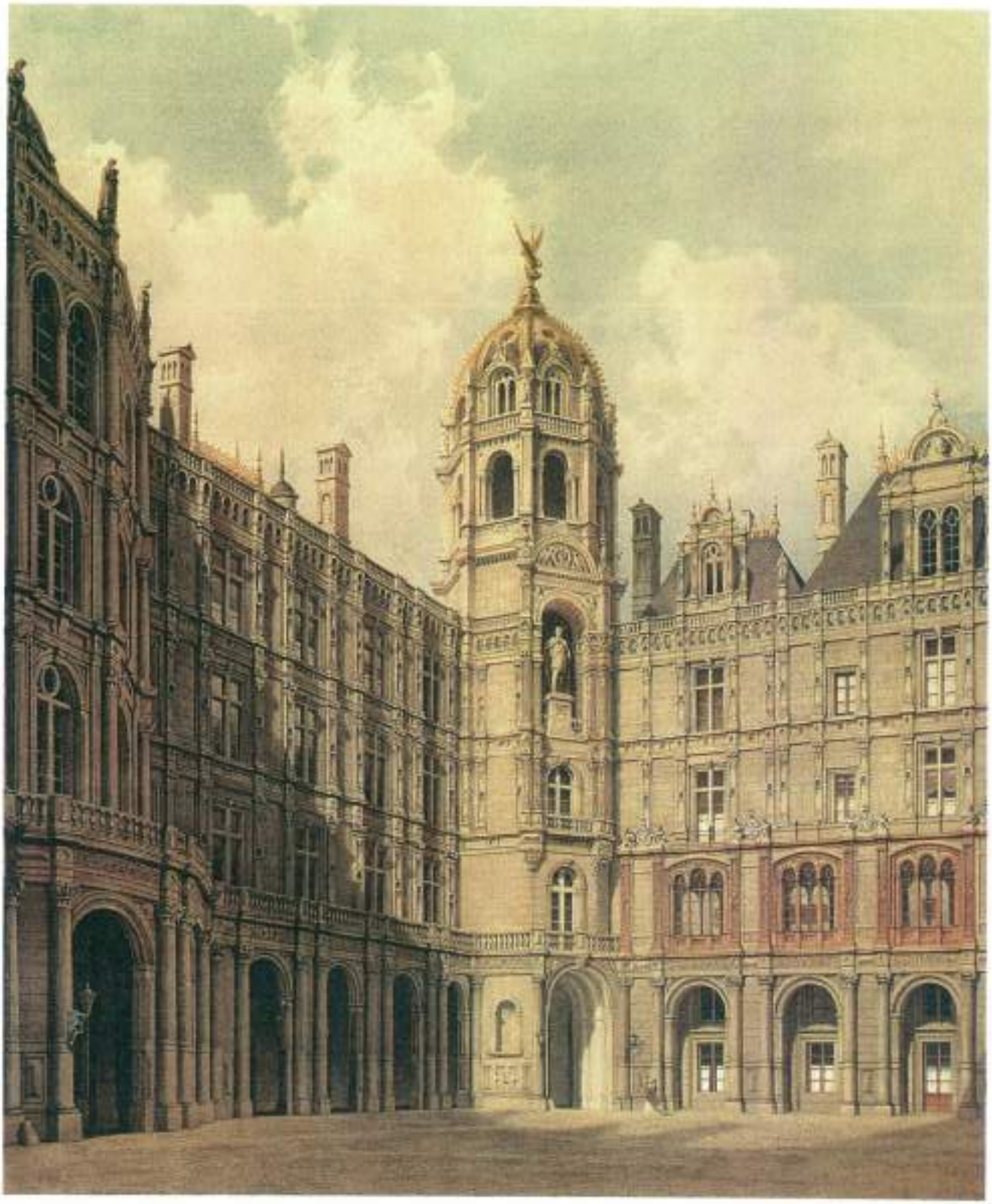
Verlag von Ernst & Korn in Berlin.

Lith. Prof. Gerard Kühl. Lith. Anst. v. R. Lauffer in Berlin.

PERSPECTIVISCHE ANSICHT DES SCHLOSSHOFES GEGEN NORDWEST.



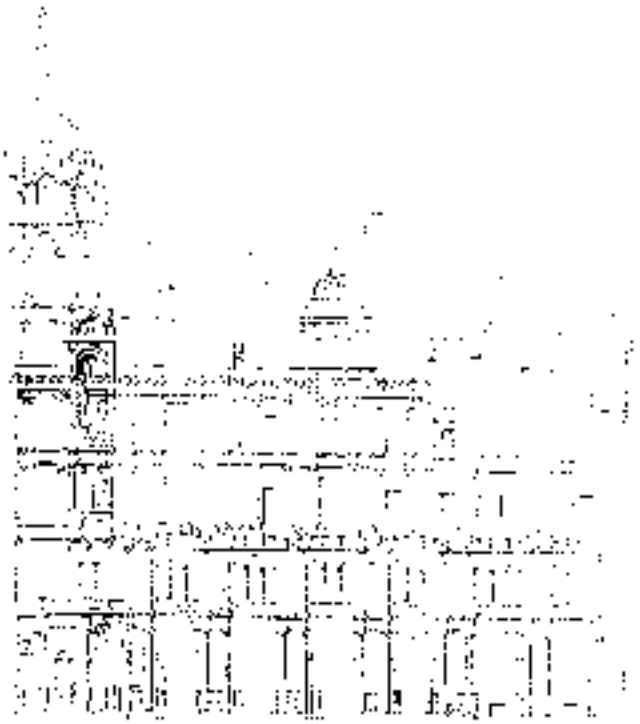


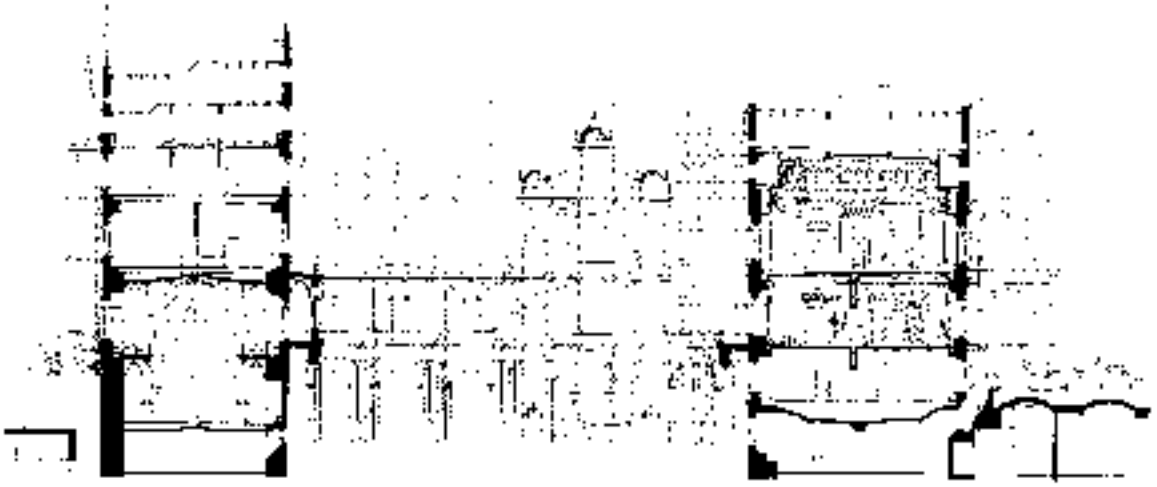


PERSPECTIVISCHE ANSICHT DES SCHLOSSHOFES.
(GEGEN SÜD-OST.)

Verlag von Ernst & Korn in Berlin.

Nach Fr. Adler's Aufn. in der Ost-Ansicht v. W. Loeillot in Berlin.







Vom oberen Fries.



Giebelansicht.



Von der Fensterleibung.



Säule der Wallenhalle.



Thür der Wallenhalle.



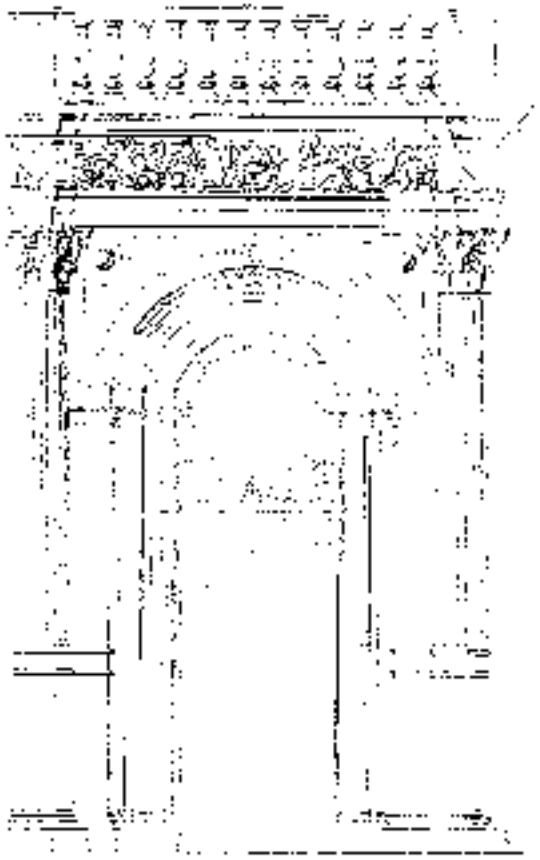
Kapitäl aus der Wallenhalle.

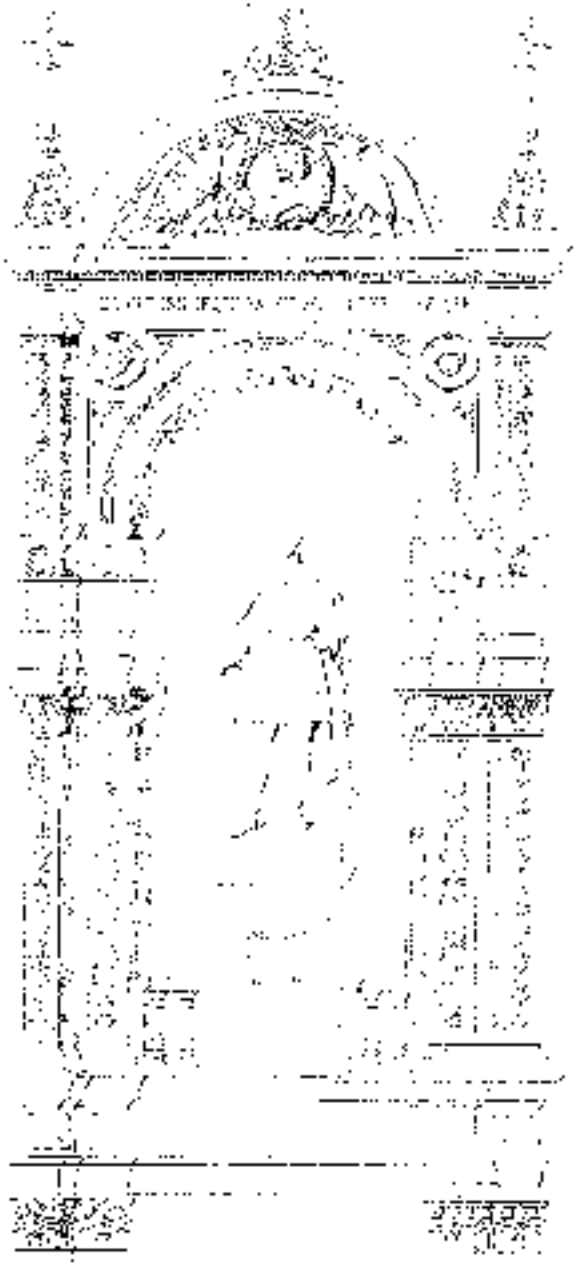


Pilaster vom Giebel.

ARCHITECTUR-DETAILS DES ÄLTERN SCHLOSSTHEILES.

Ernst & Korn in Berlin.





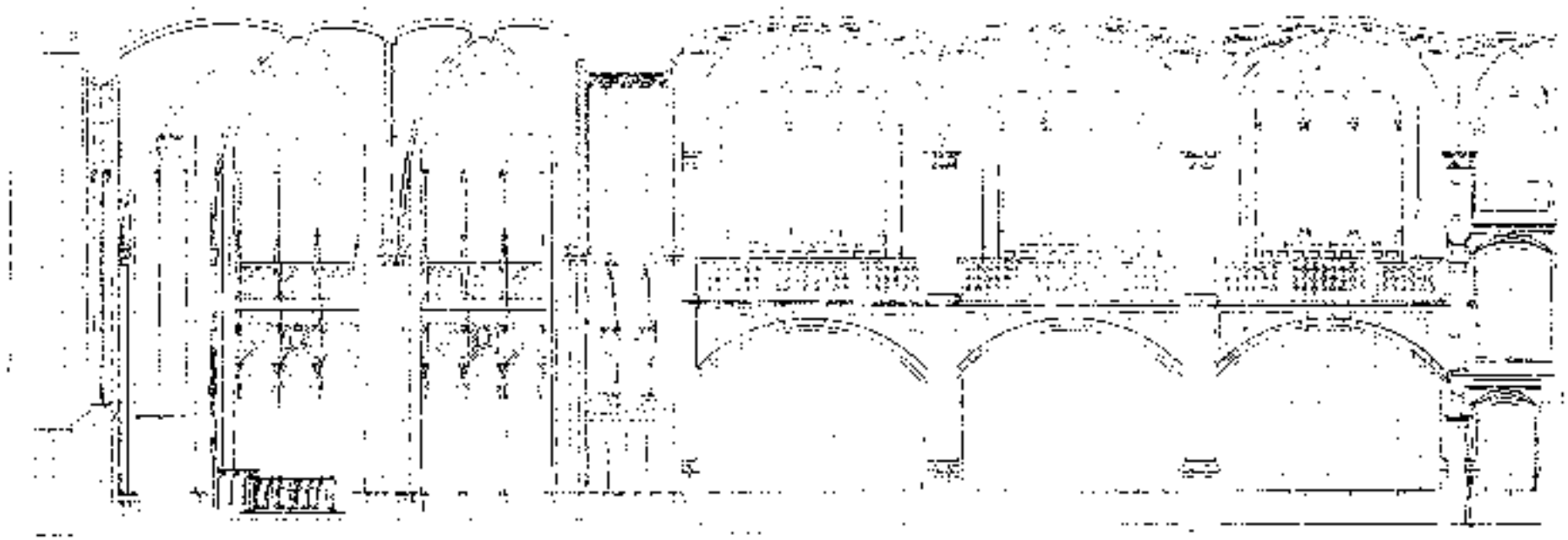


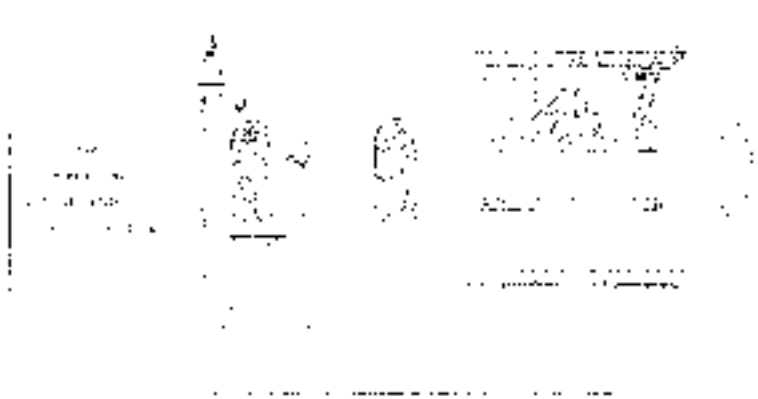


PERSPECTIVISCHE ANSICHT VOM INNERN DER SCHLOSSKIRCHE.

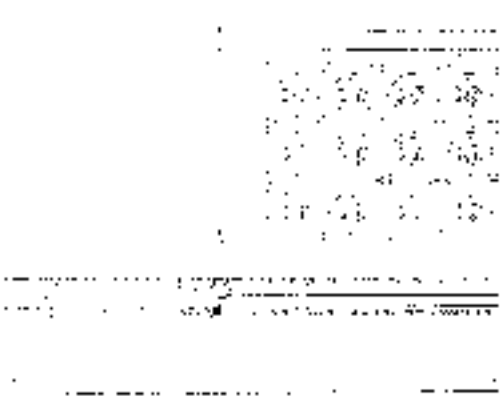
Verlag von Ernst & Korn in Berlin.

Berl. Porc. Manufaktur in der Fabrik-Anstalt v. W. Lundberg in Berlin.







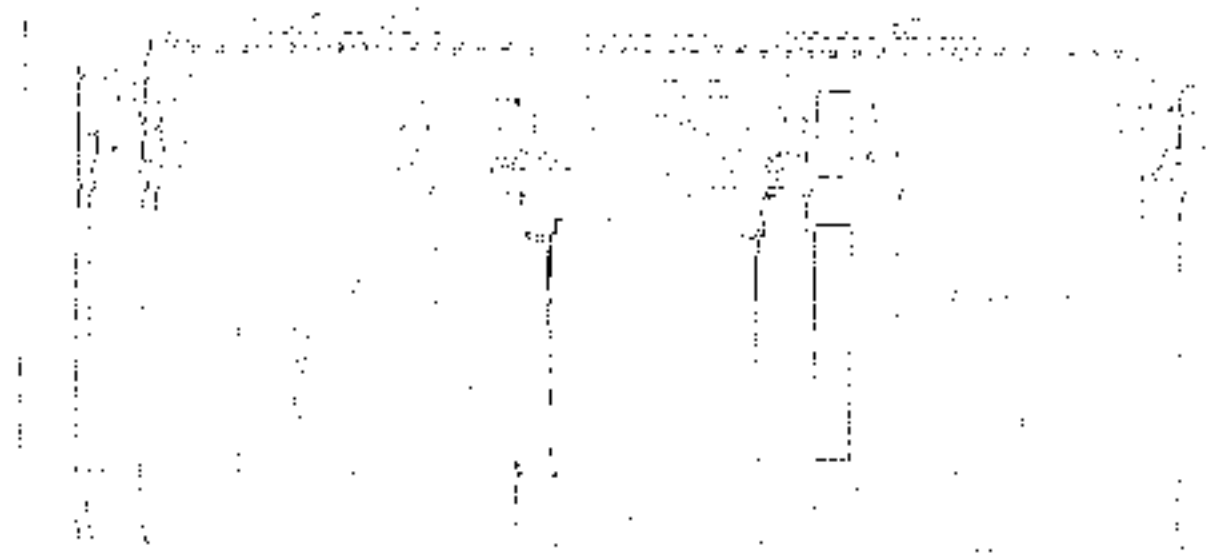


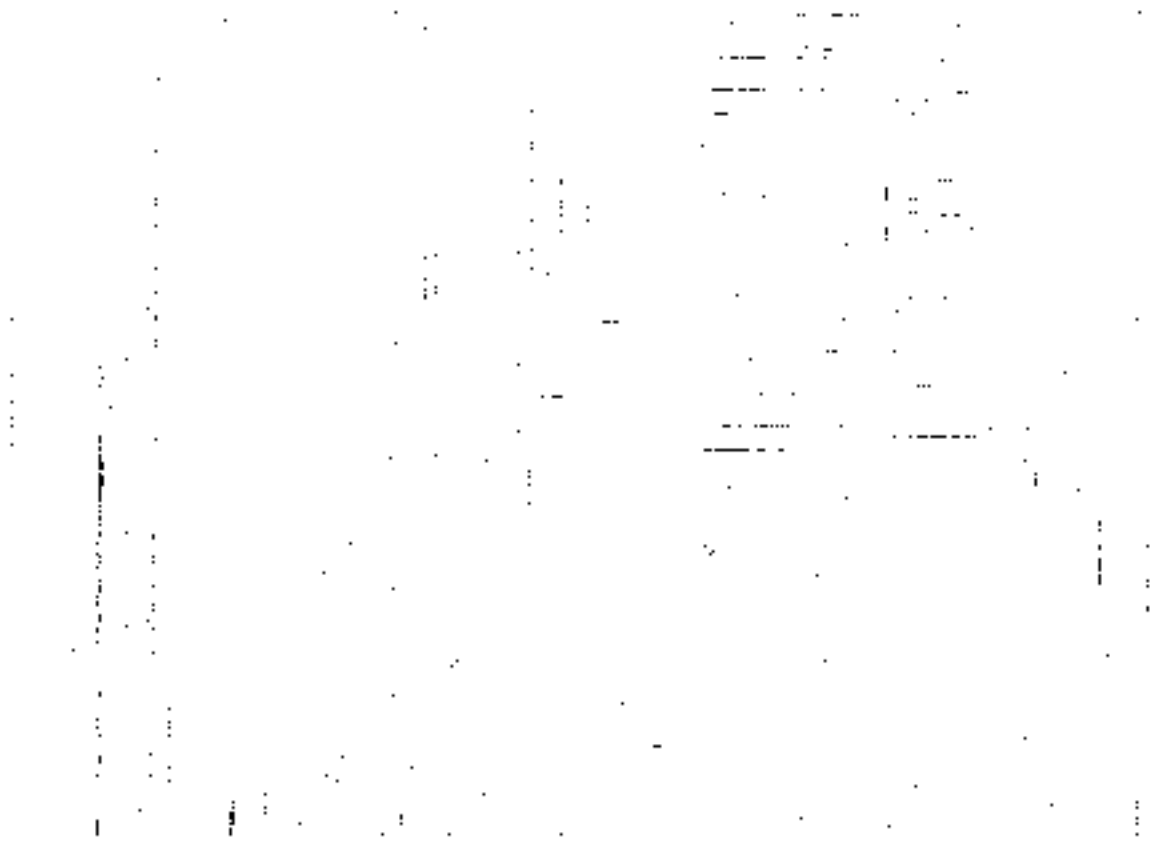


PERSPECTIVISCHE ANSICHT DER WAFFENHALLE.

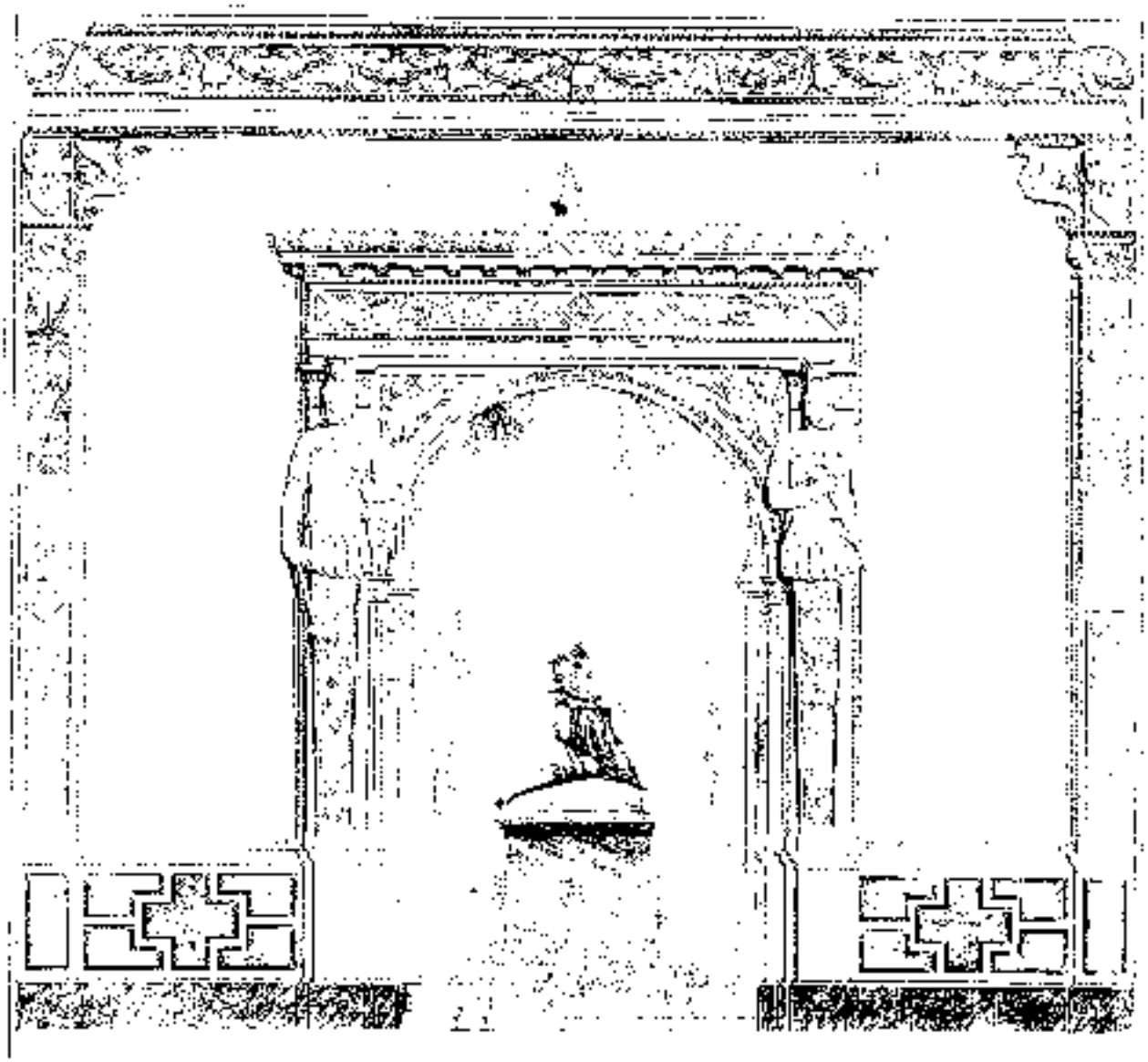
Verlag von Ernst & Korn in Berlin.

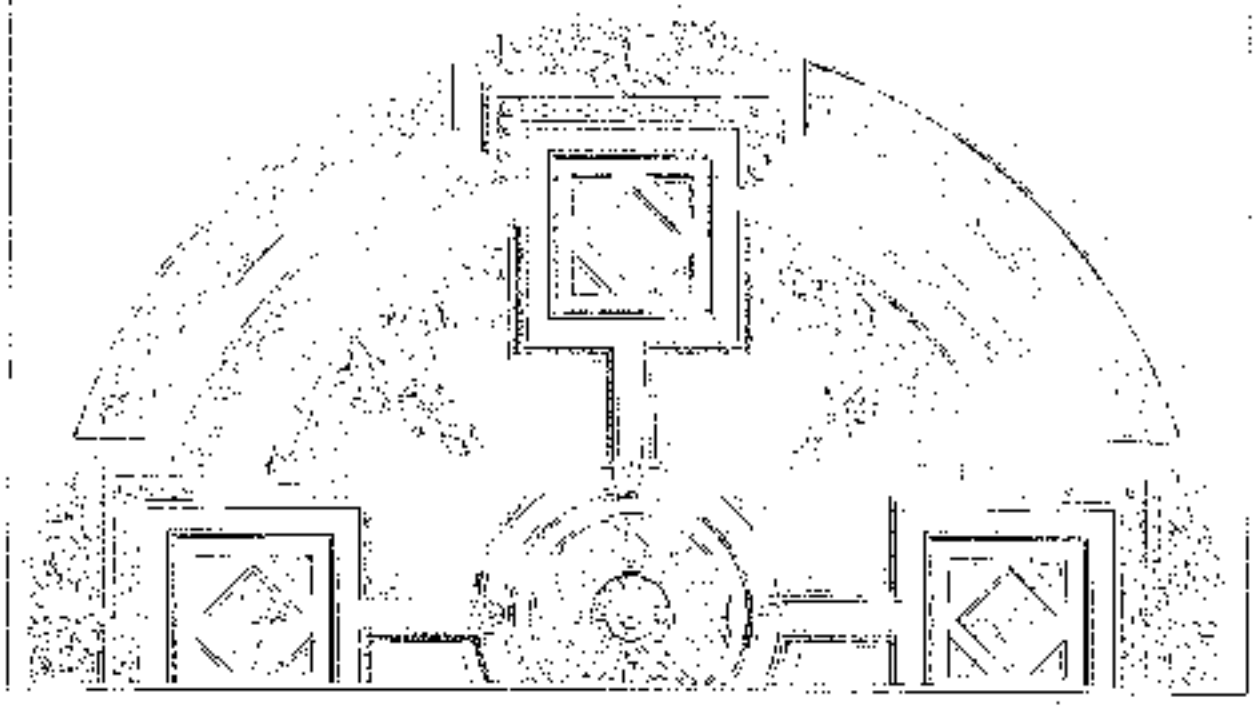
Druck v. Julius Sack in der Kön. Geheim. v. K. Lueder in Berlin.

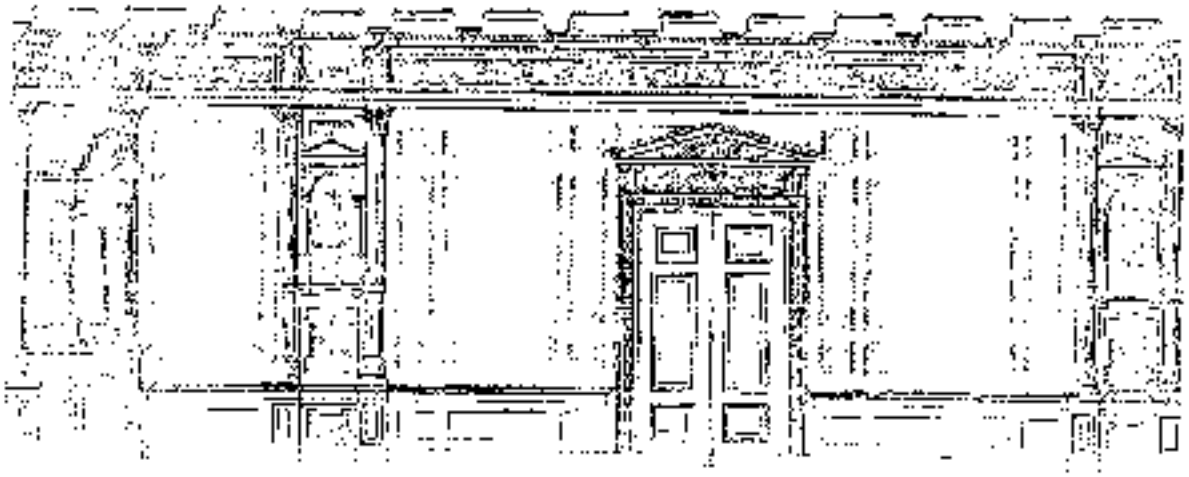




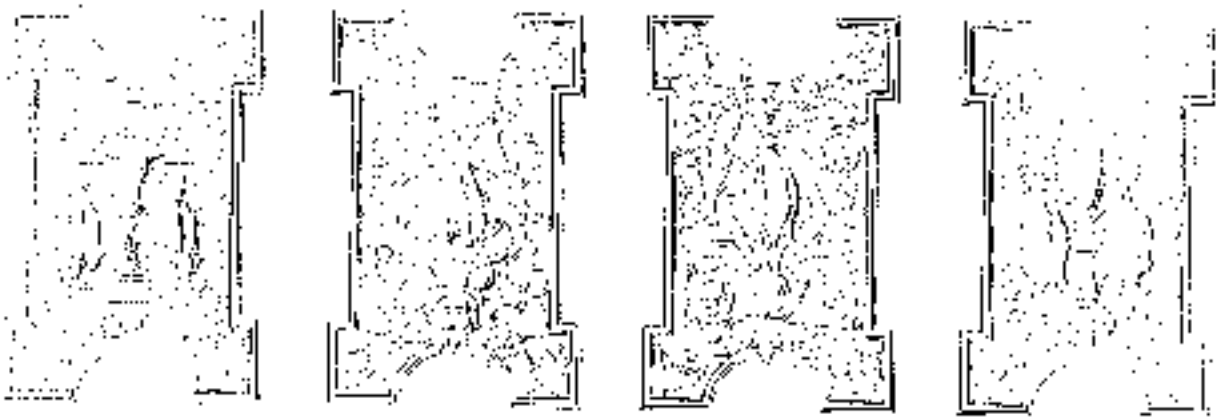














PERSPECTIVISCHE ANSICHT DES BLUMENZIMMERS.

Verlag von Ernst & Korn in Berlin.



PERSPECTIVISCHE ANSICHT VOM VORSAAL DER KÖNIGSWOHNUNG.

Verlag von Ernst & Korn in Berlin.

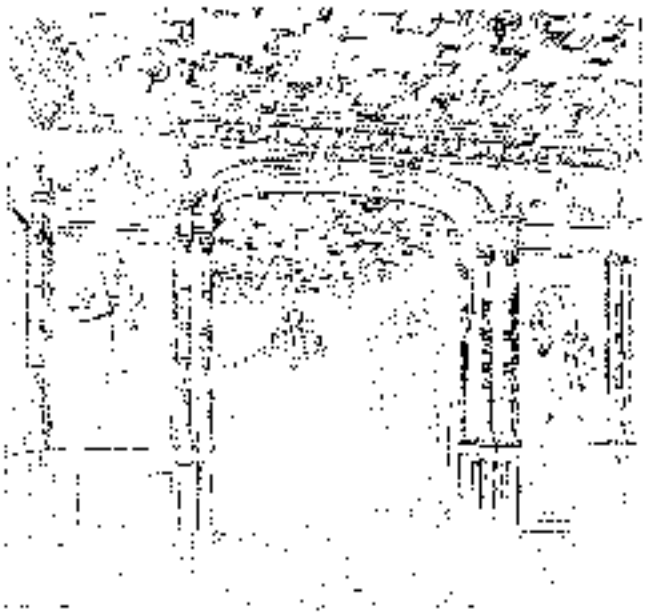
Stark Prof. Gesch. lith. in der lith. Anstalt v. W. Loeillot in Berlin.



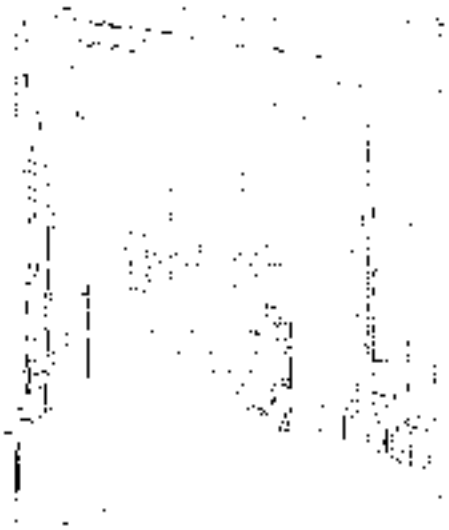
DER GOLDENE SAAL.

Verlag von Ernst & Korn in Berlin.

Druck C. Gauch Sch. in der Sch. Anstalt z. H. Landhof in Berlin.









HAUPTWAND.

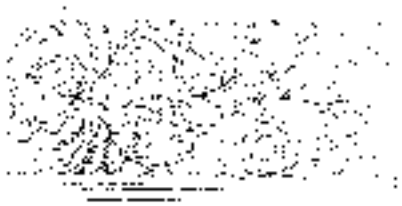


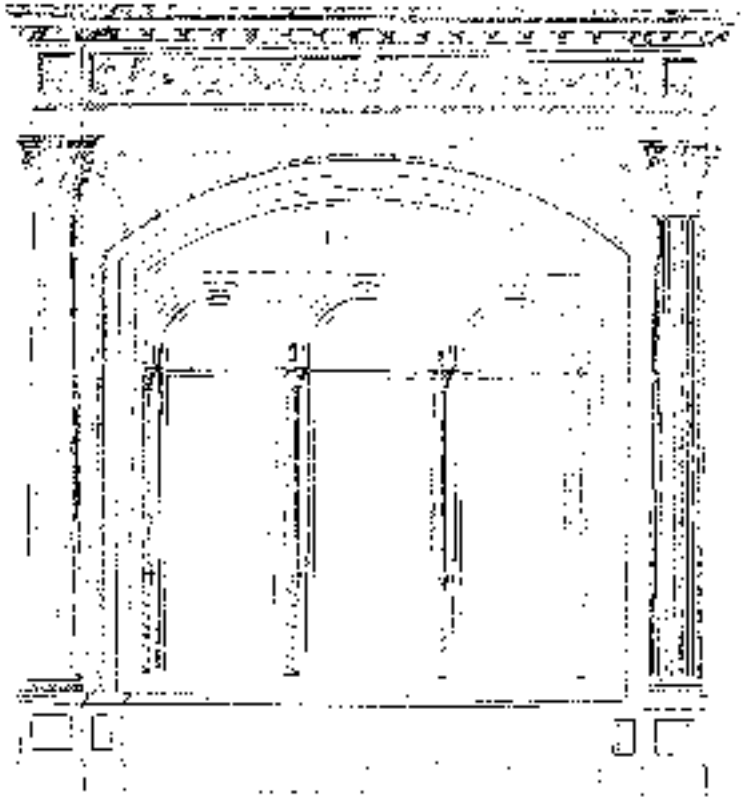
DECKE

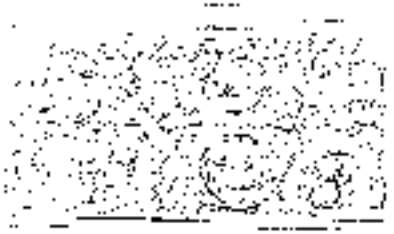
THRON-SAAL.

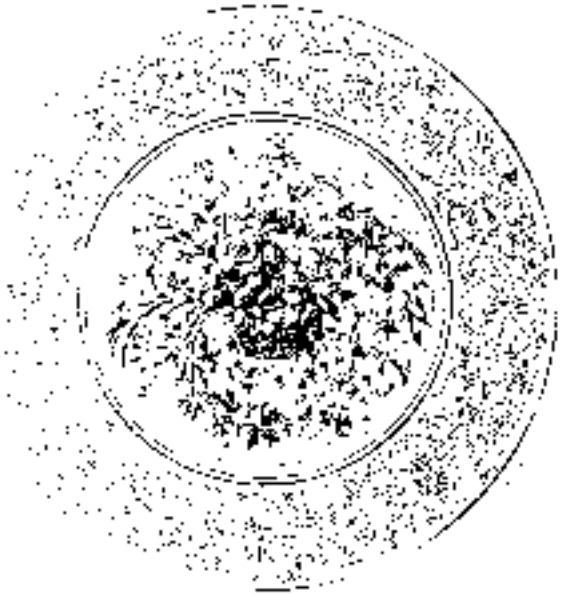
Verlag von Ernst & Korn in Berlin.

Lith. Anstalt v. W. Loeillot in Berlin.

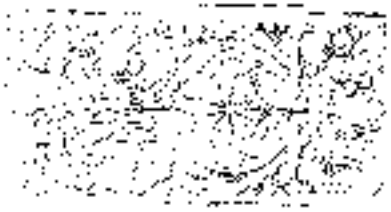


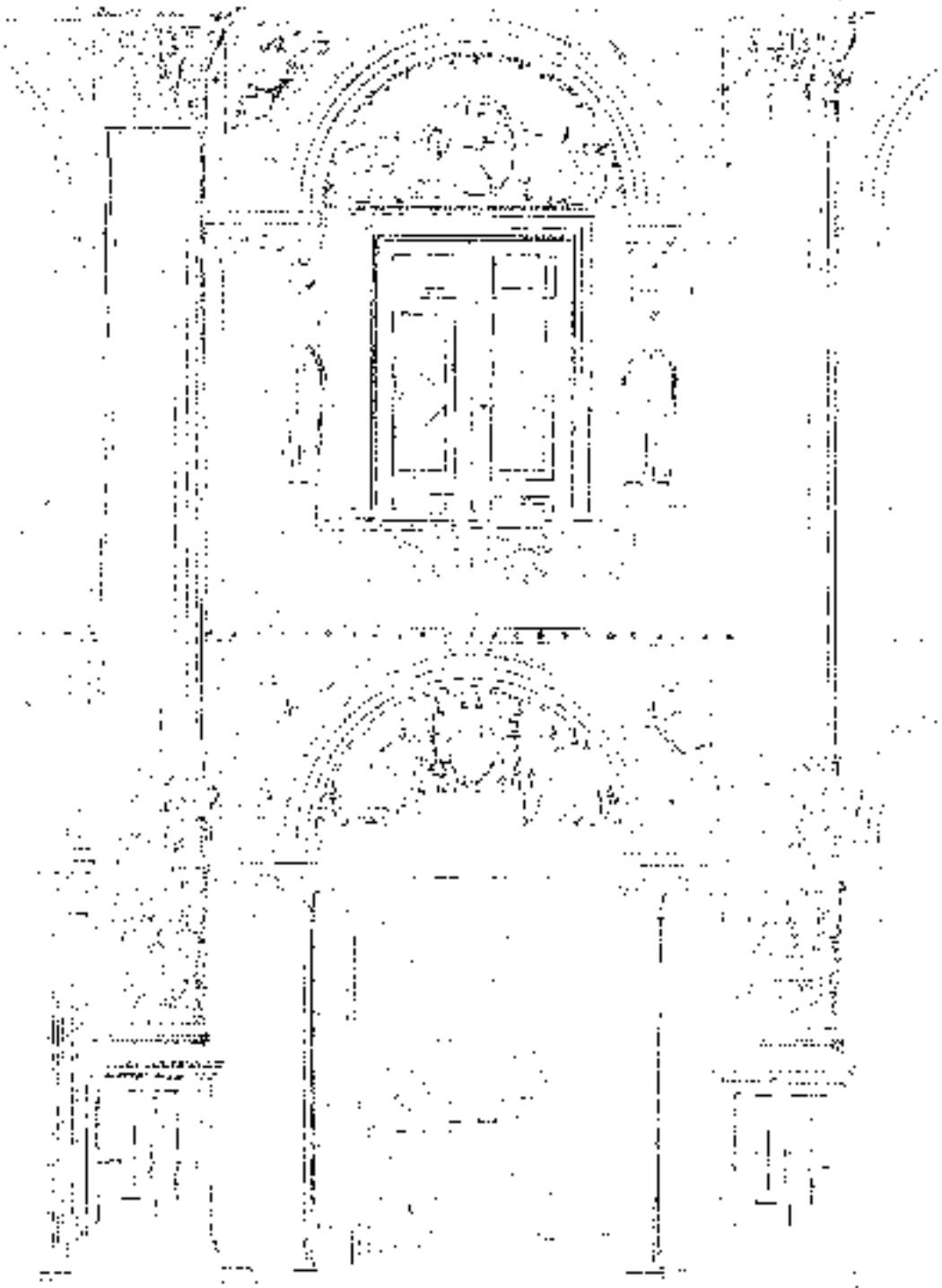




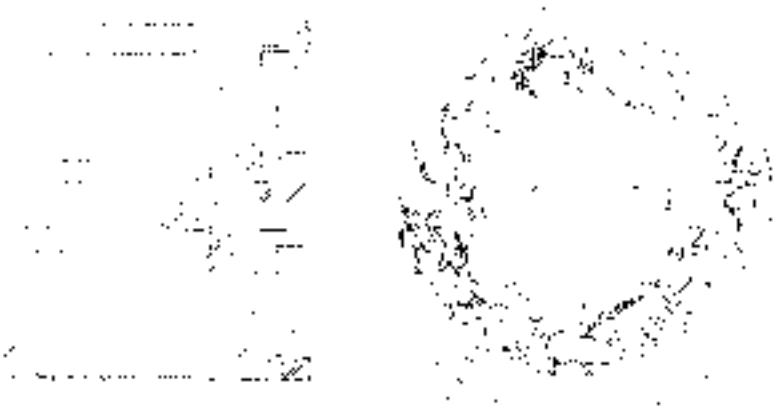


















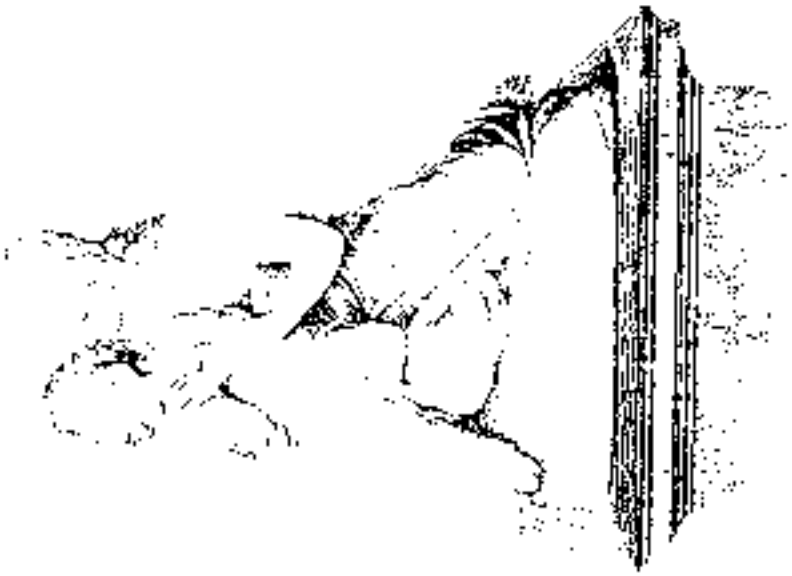


























Verzeichnis der Förderer dieses Nachdrucks

Stand: 31. Dezember 1992

Christian Ludwig Herzog zu Mecklenburg, Schwerin

Der Präsident des Landtages Mecklenburg-Vorpommern,
Hinrich Kuessner, Dr. Rainer Prachtl

Der Oberbürgermeister der Landeshauptstadt Schwerin,
Herr Johannes Erdmann

Herr Hans-Joachim Hackbarth, Schwerin

Herr Stefan Hansmeyer, Schwerin

Dr. Ingo Schwarz, Schwerin

Herr Wilfried Buchholz, Schwerin

Frau Anne Katharina Freifrau Zu Rantzau, geb. Freiin von Berg

Frau Dorothea Schumann, Hamburg

Herr Dr. Peter Lodahl, Hamburg

Frau Ingeborg Bruhn, Schwerin

Frau Alice Anne Wendler, Schwerin

Herr Egon Alexander, Schwerin

Dr. Christa Schalle-Stange, Schwerin

Herr Hans Dieter Boye, Berlin

Frau Sandra Zarnack, Schwerin

Dr. Sandra Zarnack, Schwerin

Herr Hubert Dreyer, Hamburg

Herr Peter-Adolf Lemcke, Rechtsanwalt und Notar
und Frau Gerd Doris Lemcke, Schwerin

Herr Dr. D. W. Schlie, Schwerin

Herr Dr. Hans-Joachim Schwedler, Schwerin

Frau Sybille Langer, Schwerin

Frau Ulrike Naumann, Schwerin

Herr Carl Richard Freiherr von Lepel, Berlin

Herr Klaus Meier, Schwerin

Herr Dr. jur. Wolfgang Medert, Schwerin

Dr. Helga Lee Wendt, Schwerin

Herr Matthias Seiffert, Hannover

Herr Wilhelm Bunke, Schwerin

Herr Jürgen Olshausen, Schwerin

Herr Joachim Graf von Schwerin

Herr Rechtsanwalt Dipl. Ing. Peter Schmidt, Schwerin

Herr Dr. Ing. Klaus-Peter Schmidt, Schwerin

Herr Dr. Jens-Uwe Hartz, Schwerin

Herr Dieter Wenker, Schwerin

Frau Sigrun Wahjudi, Schwerin

Herr Stephan Seidt,
und Frau Ulrike Richter, Schwerin

Herr Dr. Johannes Nitzschke, Schwerin

Herr Matthias Lauer, Schwerin

Herr Jürgen Pfeil, Schwerin

Frau Annette Zeeck, Schwerin

Frau Sieve Hammer, Schwerin

Herr Christian Neuhaus, Berlin

Herr Wolf-Ludeke von Wahlert, Lübeck

Frau Barbara Gätsch, Schwerin

Herr Peter Schmidt, Diplom-Designer, Schwerin

Herr Günter Kosinski, Schwerin

Frau Inga Dreyer-Isbarn, Schwerin

Frau Margret Ilse Bruhn, Rechtsanwältin und Notarin, Schwerin

Herr Stefan Palzer, Landschaftsarchitekt

Frau Laura Groth, Schwerin

Herr Carsten Kirchhoff, Berlin

Herr Andreas Kuhn, Kiel

Dank an Igel AG Mecklenburg GmbH, Schwerin

Glaserei Mertens, Inhaber Reinhard Mertens,
Schwerin-Schelfwerder

Schlosserei, Feinschlosserei, Hofgeismar, Landkreis
Kassel, Hessen

Schwerin-Schlosserei Günter Zeckert und Stefan Pohl,
Hausgeräte GmbH, Schwerin

Schlosserei-Werkstatt D. W. Hoffmann, Schwerin

Firma Kurt Antelmann Schwerin GmbH, Schwerin

Digital Design Satz & Reinzeichnungsagentur, Schwerin

Praxis Dres. Hinrichsen und Matzen, Schwerin

Architektenkammer Mecklenburg-Vorpommern, Schwerin

Hermann Zachow, Rechtsanwalt, Schwerin

Wollenhaupt & Partner, Schwerin

Vereinigte Steuerberater GmbH, Schwerin

Bund Deutscher Architekten, Landesverband Mecklenburg-Vorpommern

Landschaftsverband Schwerin, Freund, Werkleitung und Team

Landesbank, Schwerin

Sparkasse Schwerin

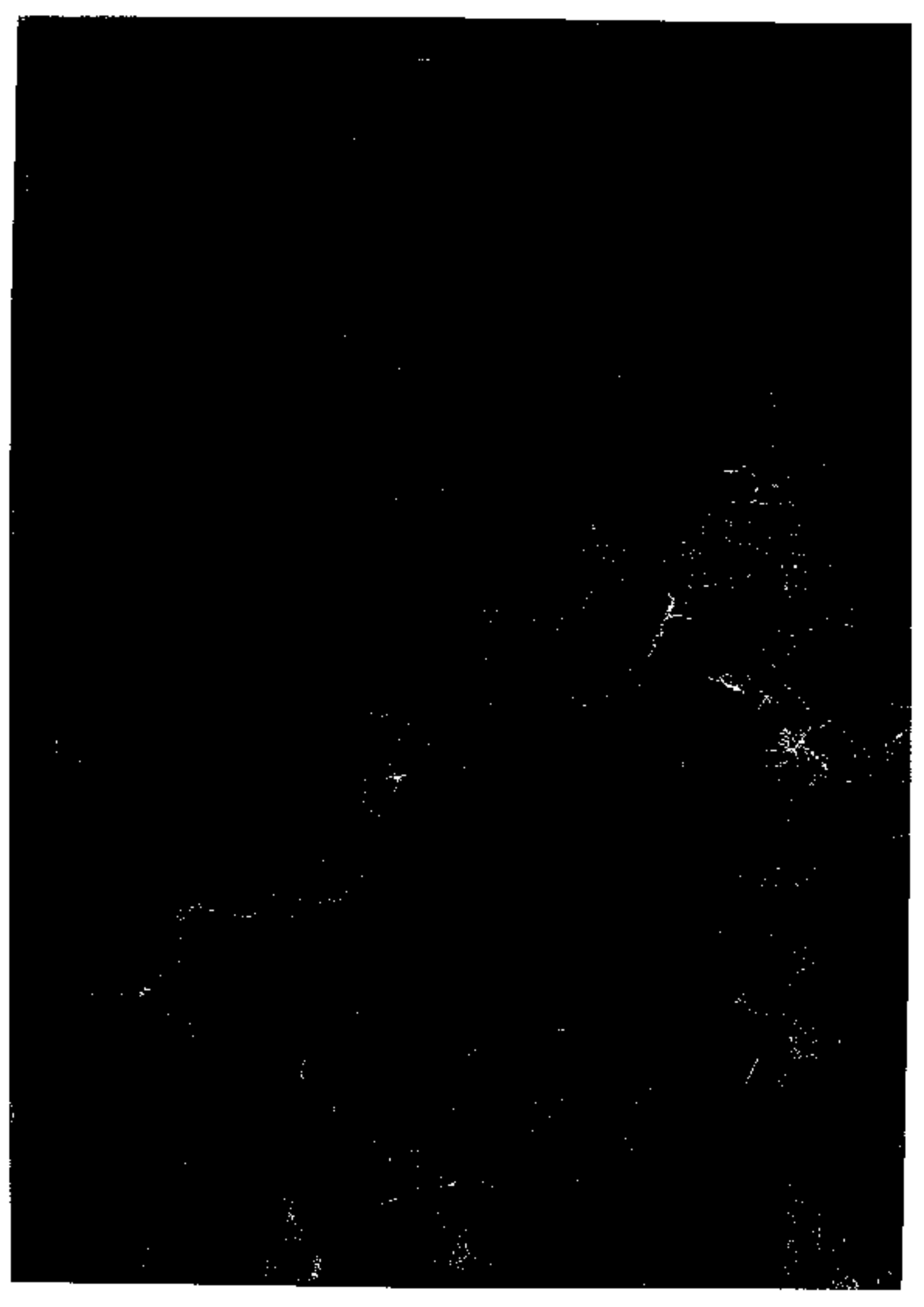
Deutsche Pfandbrief- und Hypothekenbank AG, Schwerin

Schlossgartenapotheke Schwerin

Verein der Freunde und Förderer des Schweriner Schlosses e.V.

© Deutscher Taschenbuch Verlag GmbH & Co. KG, München Lizenzausgabe Stuttgart 2000 [D 10977 Sonderausgabe] 1994

Gesamtherstellung: Graphische Betriebe Kösel, Kempten (Allgäu)
Printed in Germany · ISBN 3-423-10977-8



SCHWERIN
RESIDENCE ENSEMBLE

Nomination for the
UNESCO World Heritage List
Additional Information

SCHWERIN · RESIDENCE · ENSEMBLE

Nomination for the
UNESCO World Heritage List
Additional Information

IMPRINT

Publisher:

State Capital Schwerin
Office for the World Heritage application
Am Packhof 2–6
19053 Schwerin
Linda Holung, Co-ordinator
Tel.: +49 (0)385 545 1016
E-mail: lholung@schwerin.de

Elaboration of the Nomination:

State Capital Schwerin
Office for the World Heritage application
Am Packhof 2–6
19053 Schwerin
Linda Holung, Co-ordinator

Team

Linda Holung
Dr. Bernd Kasten
Sandra Kaiser
Lucas Scharfe
Dr. Paul Sigel
Dr. Rene Wiese

Date

February-2024

TABLE OF CONTENT

Imprint 4

Boundaries of the nominated property 6

1. **History and development** 10
2. **Architectural features** 14
3. **Landscape Context** 46
4. **Integrity and authenticity** 58
5. **Tourism and management** 330

Annex 336
Documentation
Maps

BOUNDARIES OF THE NOMINATED PROPERTY

BOUNDARIES OF THE NOMINATED PROPERTY

Honouring the importance of water for the Schwerin Residence Ensemble and its unqiue staging in the landscape, the nominated property includes a large part of the Inner Lake Schwerin as well as all of lake Fauler See. For the latter, the boundary was amended around the lakeshore while following existing land plots. The connection between lake Fauler See and lake Schwerin runs along the edge of the Palace Garden and former kitchen garden, where it then follows the Franzosenweg past the view point Adebors Näs to Zippendorf beach and onwards along the lakeshore upwards towards Raben Steinfeld and Göhren. At the shore near Leezen, the boundary stretches back across the lake towards the tip of the Schelfwerder forest. This boundary was chosen as it is the limit of what is visible of the lake from the Palace island and immediate environment. From Schelfwerder the boundary runs again on the lakeshore before it moves into the town just before the Marstall peninsula. The boundaries in the city are unchanged.

Due to the inclusion of these two bodies of water, the buffer zone of the nominated property was also amended. In the south it now runs not just behind the tram tracks, but indeed behind an area of shrubs and single houses and for a while follows the road Hagenower Street before joining the Ludwigsluster Chaussee again with further distance to the Palace Garden. The topography of the area south of lake Fauler See are advantageous, in that it is lower ground and therefore visually less prominent. As the nominated property now follows the lakeshore, the buffer zone was set back to the nearest suitable road, which generally ensures a buffer zone of forest or low-rise buildings. At Zippendorf beach the buffer zone now includes the first row of housing at the beachfront. To the east the buffer zone follows the road B104, which puts Göhren as visible point across the lake (though not a designed view line) within the buffer zone. To the north the bufferzone crosses the Paulsdamm and the continues to follow the B104, which therefore includes the Schelfwerder forest (landscape protected), before veering west to cross Outer Lake Ziegelsee and travel south again towards the Pfaffenteich. Here the buffer zone now runs along Wismarsche Straße, which allows for all visible points from the edge of Pfaffenteich to be within the buffer zone. For the same purpose, but in this case for the Railway Station and St Paul's church, the buffer zone was extended in the west. With all of the train tracks and former cargo buildings now included in the buffer zone, the visual surroundings of both buildings are firmly included in the buffer zone.

Adapted maps of the nomination property and the buffer zone in the annex





1.
HISTORY AND DEVELOPMENT

1. HISTORY AND DEVELOPMENT

ICOMOS notes that the elevation of Mecklenburg-Schwerin to the rank of Grand Duchy in 1815, followed by the definitive installation of the Grand Duke in Schwerin in 1837, had major consequences for the development of the Palace of Schwerin and the Residential Ensemble proposed for inscription.

In the first half of the 19th century, the Mecklenburg-Schwerin dynasty seems to have wanted to develop Schwerin as the capital of the Grand Duchy in a historical context where the Kingdom of Prussia was a very dominant power, even after 1871 and the creation of the German Empire. ICOMOS would appreciate if the State Party could provide additional information that would enable to understand more precisely the historical political and urban context of the architectural developments of Schwerin, in relation to the constitution of a unified Germany led by the Kingdom of Prussia.

Placing the urban history of Schwerin in the wider context of German history from 1815 and the creation of the German Confederation, through to the North German Confederation (1867-1871) and finally the German Empire (1871-1918) could shed light on the relationship that may exist between the development of a German identity and the stylistic choices that governed the development of the Schwerin Residence Ensemble in the 19th century.

Before the unification of the German Empire 1871, Germany was divided up into 39 independent states. These states consisted of kingdoms, grand duchies, duchies, principalities, free Hanseatic cities and one imperial territory. Several of these states had gained sovereignty following the dissolution of the Holy Roman Empire or they had been created as sovereign states after the Congress of Vienna in 1815. All these sovereign states had some differences in culture and religion.

As a consequence, the German Empire, founded in 1871, was not a centralised unitary state, but a federally organised confederation of princes. It was not the citizens or the parliament that had created this state, but the 22 German princes who proclaimed the Prussian king German Emperor in the Hall of Mirrors at Versailles on 18 January 1871. Accordingly, the constitution granted the regional princes far-reaching autonomy rights. Mecklenburg, where there was only an assembly of estates and no modern constitution, benefited from this in particular. Grand Duke Friedrich Franz III was still able to lead the state government without "constitutional" restrictions and his decrees did not require a ministerial countersignature.

This self-image of a sovereign prince, which was in no way influenced by the events of 1871, also characterised the uninterrupted building programme for the further expansion of the Residence Ensemble. The construction of the museum, completed in 1882, and the theatre, built shortly afterwards, which gave the central square in front of the Palace an impressive, representative setting, bear witness to this. Even after 1871, the Grand Duke of Mecklenburg-Schwerin was a reigning European prince. He received rulers such as the King of Siam, the Queen of the Netherlands and the King of Denmark at Schwerin railway station, awarded medals to foreign dignitaries when travelling and accepted the credentials of foreign ambassadors in the Throne Room of Schwerin Palace.

Until 1918, the Grand Dukes acted as head bishops of the Mecklenburg regional church and also fiercely defended their ancestral rights in the secular sphere. To prevent the threat of Prussia acquiring the hitherto private railway companies in the state, these were transferred to the ownership of the state of Mecklenburg-Schwerin in 1890. Even in areas where the sovereign had little authority left, such as in the military, he still exercised considerable influence over army barracks construction. In 1899, Duke Regent Johann Albrecht pushed through a particularly prestigious façade design for the New Artillery Barracks with the Prussian Army Construction Administration, which was rather unwilling to pay.

The Schwerin Residence Ensemble therefore symbolises the promotion and continuation of a Mecklenburg dynastic identity in the 19th century, which was undoubtedly in a certain tension with the empire and the powerful neighbour Prussia.

Due to the historic regional diversity and the lack of a centralized national culture it is difficult to discuss a possible German architectural identity. Instead, considering the regional differences through history shows a significant cultural and architectural diversity.

The discourse on national German architectural expression, however, goes back to the second half of the 18th century, when Johann Wolfgang Goethe thought he had identified Gothic as a national style in his essay “Von Deutscher Baukunst” (On German Architecture) on Erwin von Steinbach and the Strasbourg Cathedral, published 1773. Although the Gothic style was developed in France, the national interpretation of Gothic in Germany also found numerous examples during the 19th century, from Karl Friedrich Schinkel's painted architectural visions from the early 19th century to the completion of Cologne Cathedral as a national monument, starting 1842. Even after the founding of the German nation state, the discourse on the question of a national architectural expression continued, for example in connection with the competitions for the design of the Reichstag building in Berlin. However, Paul Wallot's eclectic design for the Reichstag building, finished 1894 as a combination of Italian-influenced High Renaissance and an innovative iron and glass dome, did not have a lasting impact. Instead of focussing on "national" architecture, the federal German Empire repeatedly displayed strong regional historicist characteristics, as can be seen in Mecklenburg-Schwerin in particular.

2.

ARCHITECTURAL FEATURES

2. ARCHITECTURAL FEATURES

ICOMOS would also appreciate if the State Party could provide a more detailed presentation of the specific architectural features of each of the buildings that make up the nominated ensemble in the context of the historicist Neo-Baroque and Neo-Renaissance style claimed for the 19th century alterations to the buildings which are said to define "the overall character of the Schwerin Residence Ensemble" while some elements are seen to reflect a "specific regional variation of Neo-Renaissance architecture, drawing on the Johann-Albrecht Style, a particular form of the Renaissance originating in Mecklenburg under Duke Johann Albrecht". This information would make it possible to better characterize the particularities and specificities of each of the buildings that are comprised in the nominated ensemble.

The expansion of the Schwerin Residence Ensemble in the 19th century shows a continuous development and diverse adaptation of different stylistic characteristics, from the neo-classicism of the Governmental Administration Building, the Royal Stables and the Art Museum, to the neo-gothic of the St Paul's church and the extension of the Palace chapel, to the neo-baroque design of the theatre. The Ensemble thus documents the confrontation with the relevant European trends of the time and always proves to be "state of the art". However, key components of the Ensemble, above all formative parts of the Palace conversion, are characterised by the historicist recourse to specific regional forms, which document a clear engagement with the northern European Renaissance of the 16th century with its own characteristics.

Northern European Renaissance was based on the influence of Italian examples, being mainly communicated by architecture theory publications and treatises, like Sebastiano Serlio's treatises on "Regole generali di architettura", published in Venice 1537. Developments and trends in leading centres of early Italian Renaissance culture (Florence, Venice, Milan, Urbino, Mantua, Ferrara or Rimini), High Renaissance examples from Rome, and later mannerist tendencies inspired trends in Northern Europe, especially regarding architectural composition and the detailing of architectural elements such as columns, pediments, porticos with references to ancient Greek and Roman examples. Even the decorative use of terracotta elements had its source in northern Italian Quattrocento examples such as Filippo Brunelleschi's design for the Florentine Ospedale degli Innocenti from 1419 with its remarkable terracotta medallions.

Northern European Renaissance, however, was more than the adaption of Italian trends. Instead, independent characteristics and regional variants developed from France to Poland, from Hungary to England. This variety of trends was often influenced by a series of architecture treatises, reflecting the development of independent regional expressions. The treatise "Architectura", published by the Dutch architect Hans Vredeman de Vries in Antwerp 1581, had a considerable impact on trends in German regions, especially on the so-called "Weser Renaissance". Another treatise with significant impact on developments in German regions was Walther Rivius' "Vitruvius Teutsch", published in Nuremberg 1548.

Northern European Renaissance can therefore be identified in a number of different regional forms. This applies as well to Mecklenburg, where regional variants of the Northern European Renaissance became visible, especially with regard to the building activities under Duke Johann Albrecht during the 16th century. Namely the 16th century alterations of the Schwerin castle, display remarkable and specific characteristics such as the use of richly decorated triple semicircular gables or – most remarkable – the use of architecturally structuring terracotta elements which characterised large parts of the transformation of the medieval castle to the Renaissance palace in the 16th century (New Long House, Bishop's House). Both motives had their origin in Italian examples. Adaptions of this triple gable motive in Germany can be found at the Halle Cathedral, but the gables in Schwerin display much more ornamentation. The use of terracotta as an architecturally structuring element in contrast to painted wall surfaces also has its origin in Italian examples, like the Palazzo Roverella in Ferrara. In German regions this specific use of terracotta can be found in rare examples like Neuburg castle on the river Inn near Passau. In Mecklenburg, however, this motive can frequently be recognised in numerous prominent buildings of this period, e.g. the Gadebusch castle and especially the Fürstenhof in Wismar, commissioned by Johann Albrecht I. and finished 1554. Here again terracotta is not only used for partial decoration but for emphasizing the main architecturally structuring elements such as pilasters and cornices, windows and gates.

Numerous historicist buildings of the 19th century in Schwerin and Mecklenburg-Schwerin show significant references to this regional variant of historicism, above all the remodelling of the Schwerin Palace as the centre of gravity and identification of the Residence Ensemble, but also the Fridericianum, New Artillery Barracks and the Officers' Mess. Moreover, outside Schwerin, some representative state buildings of the 19th century show these stylistic characteristics, such as the main building of the University of Rostock, designed by Hermann Willebrand and finished 1870, the remodelling and extension of Gadebusch Castle or the castle of the Basedow estate, finished 1895.

The regional historiography of Mecklenburg repeatedly refers to the formative relevance of this regional variant of the Renaissance, especially the historian Lisch, who emphasised these regional influences as early as 1840 in his work on the architectural history of the Palace, and Lisch's later publications, such as his text „Beiträge zur Geschichte des Renaissance-Ziegelbaus in Meklenburg" from 1852 also emphasised specific regional aspects of the Renaissance. Texts from the middle of the 19th century emphasise a "Nordic Renaissance style" or "North German Renaissance terracotta architecture". However, the term "Johann Albrecht style" has also been used since the end of the 19th century at the latest, for example in a lecture by the historian Fritz Sarre in Schwerin in 1890, in which he analysed the specific regional characteristics of the Renaissance in Mecklenburg.[1]

[1] *Fritz Sarre, Vortrag auf der Hauptversammlung des Gesamtvereins der deutschen Geschichts- und Altertumsvereine, Protokolle der Hauptversammlung des Gesamtvereins der deutschen Geschichts- und Altertumsvereine 1890 in Schwerin, S. 57. Weitere Referenzen bei: Gustav Quade, Mecklenburgische Vaterlandskunde, Bd. 1, Wismar, 1894, S. 190.*



1 | Rostock, University Main Building, Hermann Willebrand, 1867-70



2 | Wismar, Fürstenhof, 1553-54



French inspired Neo-Renaissance style at the New Town Manor and the Grad Ducal Estate Office

Local Neo-Renaissance Style, so called Johann-Albrecht-Style at the Palace, Officers Mess and Friedericianum





All images taken from the nomination dossier and are not listed in the annex.





Neo-Renaissance

The Neo-Renaissance is characterised by a conscious recourse to Renaissance styles. From the beginning to the end of the 19th century, stylistic elements of the Neo-Renaissance can be found in the area. Like the Neo-Rococo, the Neo-Renaissance originated in France, from where it spread to Europe and America.

In a return to the architectural principles of the Renaissance, Neo-Renaissance buildings are characterised by their self-contained harmony; decorative forms based on the rectangle and circle, such as the round arch, were often used, cornices served as horizontal structuring elements and columns and pilasters corresponded to the classical order of columns. The Residence Ensemble is characterised by buildings in the regional Johann-Albrecht-style.

According to the customary allocation of certain styles for certain building tasks in Historicism, the Neo-Renaissance was primarily intended for banks, town houses and educational institutions. The Schwerin Residence Ensemble is characterised by the Palace, the Castle Garden, the New Town Manor, the Court Theatre, Grand Ducal Estate Office, the Court Gardener´s Establishment, the Railway station with Duke´s Salon, New Artillery Barracks and Officers‘ Mess in the style of the Neo-Renaissance.



Interior of the Court Theatre in the style of Neo Renaissance and Neo-Baroque







Church of St Nikolai - 18th century Baroque with 19th century Neo-Baroque alterations



All images taken from the nomination dossier and are not listed in the annex.

Neo-Baroque

A classic neo-baroque building is the church of St Nikolai, which began as a baroque church and was remodelled in the neo-baroque style in the 19th century. The buildings are also characterised by exuberant, magnificent and material-rich architectural decoration as well as massive columns and domes, which served the purpose of representation and pathos, as is the case with St Nikolai's Church.

In the case of the Court Theatre, there is an eclectic overlap with the Neo-Renaissance. Whereas the design of the exterior of the Court Theatre ist primarily designed in the style of the Neo-Renaissance the design of the interior is largely modelled on the baroque era. The foyer, which has a stucco ceiling, has walls divided by pilasters. The auditorium features three horseshoe-shaped tiers. The balustrades of the tiers and the proscenium boxes are richly decorated.

The attributes as a reference to criterion (iii) and (iv) of the individual buildings and gardens are illustrated with photos on the following pages. Furthermore, the details that characterise the buildings in their respective styles are illustrated.

Each of the buildings and gardens contributes to the values "Well-preserved Residence Ensemble as testimony to the monarchy" and "Well-preserved Residence Ensemble in terms of quantity and quality".

Residence Palace

Johann-Albrecht-Style & Terracottas:
Triple gable with terracotta ornamentation



Throne Apartment with Throne Room



Equestrian statue of Niklot



Gallery of Ancestral portraits and palaces



Paintings in the Palace church of the baptism of Pribislaw and church history of Mecklenburg



Megalopolis & Wendish crown



All images taken from the nomination dossier and are not listed in the annex.

Monograms and coats of arms



Dominant tower silhouette with a magnificent dome in the axis of Schloßstrasse



Amalgamation of Neo-Gothic and Neo-Renaissance features in the external architecture and the internal design



Bridge connections to city and Palace Garden



Dominant position of the Palace on the island



Linking of the Palace and its surroundings through terraces and colonnades on the city side and the opposite side of the lake



Polygonal overall shape as an adaptation and continuation of the original Slavic building and the medieval castle complex



Neo-Renaissance and Neo-Gothic exterior architecture; Classicism, Neo-Gothic and Neo-Renaissance interior design



Castle Garden

Orangery Terraces in Neo-Renaissance forms



Extension of the living space into the outdoor space via the Orangery Terraces



Neo-Renaissance forms of the Orangery Terraces features in the external architecture and the international design



Visual relationships; bridges to the city and Palace Garden



All images taken from the nomination dossier and are not listed in the annex.

Iron architecture as a modern construction element of the 19th century



Grotto as a typical element of the 19th century landscape garden.



Palace Garden

Equestrian statue



Palace and Palace Garden connected by bridge



Alexandrine



Cross canal, cascade staggering to the south, visual connection to the display façade of the Officers‘ Mess: Visual connection between Officers' Mess and Palace



Old Manor

Positioned at the Old Garden square with visual connection to lake and Palace Island



Early classicist half-timbered building



New Town Manor

Grand Ducal residential and representation functions



Banqueting hall



Russian chapel



Reconstruction in French Neo-Renaissance forms



All images taken from the nomination dossier and are not listed in the annex.

Greenhouse and Cavalier's House

Line of sight (visual axis) to Palace Garden, Palace and lake



Classicism



Court Theatre

Grand Ducal box



Monograms and coats of arms



Grand Ducal drive & Grand Ducal stairs



Line of sight (visual axis) to Palace, position at the Old Garden square



Neo-Renaissance and Neo Baroque building



Towers for fire-fighting water



Connection of engine house and theatre



Stage technology with decorative curtain and iron curtain, theatre and sound effects (thunder machine, impact box, piano chimes), organ, electric lighting, scenery repository



Metal construction and metal skin of the roof



All Images taken from the nomination dossier and are not listed in the annex.

Museum

Grand Ducal drive, Statue of Paul Friedrich & Monogram of Friedrich Franz II on the capitals of the ground floor



Spatial structure defined sequence of rooms both at the entrance area from the flight of steps and with regard to the sequence of interior rooms:
Complex spatial structure, sequence of architectural spaces leading from the exterior to the interior



Line of sight (visual axis) to Palace, position at the Old Garden square



Double-skin façade construction as fire protection



Classicist museum building, symmetry of the overall architecture



Boxes of the former ventilation system



Exhibit-appropriate illumination by daylight (main halls with skylight, cabinets with sidelight) and trapezoidal placement of the suspended walls in the cabinets



Spatial structure and sequence of rooms of the Curator's Mansion



Cathedral

Grand Ducal box



Tower as highest vertical accent in townscape & Neo-Gothic tower



Two epitaphs from the 19th century, primarily that of Johann Albrecht I & Grand Ducal sepulchre of the 19th century



Neo-Gothic reconstruction of cloister after fire in the 19th century



All images taken from the nomination dossier and are not listed in the annex.

St Nikolai

Grand Ducal gallery



Urban anchor point of the Schelfstadt



Inscription over portal:
"In 1711, our most serene Sovereign Lord and Duke Friedrich Wilhelm built this house of God to honour his subjects for the practice of godliness. His body laid to rest."



Placement of the church with lines of sight (visual axis) over Pfaffenteich, along Puschkinstrasse, church tower visible from Lake Schwerin



Ducal sepulchre



Baroque church building with significant participation of church building theorist Leonhard Sturm



Neo-Baroque redesign in the middle of the 19th century



St Paul's Church

Grand Ducal box



Direct relationship between the location of the church and Niklot staging in the main portal façade of the Palace & planned visual relationship between the church and Pfaffenteich



Church windows, Ducal Box with scenes from Mecklenburg churches and state history



Neo-Gothic St Paul's Church as one of the first examples of the implementation of the Eisenach Regulative; iron construction of the roof truss; counter vault as static protection



All images taken from the nomination dossier and are not listed in the annex.

Ministerial Manor House | Münzstrasse

Grand Ducal portraits



Classicism



Ministerial Manor House | Puschkinstrasse

Baroque half-timbered building



Historicist modification in the 19th century



Grand Ducal Administration Building

Position at Pfaffenteich, Staging of the façade



Classicism



Grand Ducal Estate Office

Location in line of sight (visual axis) to Palace



French-inspired Neo-Renaissance



Governmental Administration Building I and II

Paintings of the Administrative seats of Mecklenburg in Governmental Administration Building I



Classicism as a discourse of Schinkel



Position at Schloßstrasse, the Old Garden square with direct visual connection to Palace and lake



All images taken from the nomination dossier and are not listed in the annex.

Fridericianum

Adaption of Johann-Albrecht-Style



State coat of arms in gable



Medals of the Dukes of Mecklenburg



Position at the Pfaffenteich



State Archives

Monogram outside



State coat of arms in foyer



State Archives

Example of factual early modern reform architecture



Fire-fighting water tank on the roof



Shelving systems as a constructive static element of the building



Lift from the construction period



Old Court Gardener's House

Classicism formed a horticultural functional ensemble together with former cold and warm house



All images taken from the nomination dossier and are not listed in the annex.

Court Gardener's Establishment

Processing of Italian Renaissance country house motifs, echoes of Schinkel's construction academy



Adaptation of the Johann-Albrecht-Style through the use of terracotta portrait medallions



Grand Ducal Hunters' Lodge

Monogram at hunting armoury



Line of sight (visual axis) to Palace, location near Lake Burgsee



Processing of motifs of the Berlin Construction Academy



Royal Stables and Marstall Peninsula

Direct line of sight to Palace, direct waterfront position, further line of sights to city along the street Grosser Moor



Classicism



Symmetrical layout



Box ceiling and wall decor in riding hall



Grand Ducal Veterinary Stables

Line of sight (visual axis) to Palace, position on line of sight of royal stables to city



Late Classicism



All images taken from the nomination dossier and are not listed in the annex.

Grand Ducal Linen and Bedding Chamber

Position next to steam laundry on the line of sight from royal stables via Grosser Moor to the city



Late Classicism



Grand Ducal Steam Laundry

Line of sight to Palace, position at line of sight from royal stables to city; Steam laundry together with Grand Ducal veterinary stables form the head buildings as prelude of the street Grosser Moor



Late Classicism



Railway station with Duke's Salon

Duke's Salon with state coat of arms



Neo-Renaissance



Demmler's residence

Position at Pfaffenteich, prelude to Old Town



Classicism reminiscent of English Cottage style



Villas Werderstrasse

Line of sight to Palace, position along lake shore



Concentration of various stylistic shapes of 19th century from Classicism to various modifications of Historicism



Uhle, court supplier

Historicist and reform architecture



Decorative elements related to function (grapes, vines, etc.)



All images taken from the nomination dossier and are not listed in the annex.

Representative banqueting hall



Representative banqueting hall



Wöhler, court supplier

Half-timbered building of the 17th century



Banqueting hall designed by Demmler



Jugendstil (Art Nouveau) decor



Painting with scenes of German wine regions



Krefft, court supplier

Jugendstil (Art Nouveau)



Old Artillery Barracks

State coat of arms in gable



Line of sight (visual axis) between Palace and Barracks



Historicism, castle character with formal references to Italian Early-Renaissance



All images taken from the nomination dossier and are not listed in the annex.

New Artillery Barracks

Neo-Renaissance with references to Johann-Albrecht-Style



Positioned on Osdorfer Berg, line of sight between Palace and Barracks



Officers‘ Mess

Neo-Renaissance with references to Johann-Albrecht-Style



Terminus of central line of sight of Palace Garden



Armoury

Line of sight across Pfaffenteich



Historicism with references to Florentine palace architecture



Commander's House

Line of sight across Pfaffenteich



Classicism, decorative weapon motive as reference to the function



All images taken from the nomination dossier and are not listed in the annex.

3.

LANDSCAPE CONTEXT

3. LANDSCAPE CONTEXT

To justify the proposed Outstanding Universal Value of the nominated property, the nomination dossier refers to the "staging of the Palace and the Residence Ensemble in the landscape" (p.152). ICOMOS notes that the ensemble formed by the Palace, its gardens and its island location on Lake Schwerin is undeniably remarkable, both architecturally and in terms of its aesthetics and landscaping. The organisation of the buildings around the Old Garden Square also contributes to the urban scenography of the ensemble, as do the Pfaffenteich and the Marstall.

ICOMOS considers that the natural settings of the nominated property and the consideration given to water, which is a structuring element of the landscape, as well as the urban choices which guided the architects and landscape designers to accommodate the functions associated with the ducal administration, deserve to be more clearly articulated and would appreciate to receive more information on how the landscape context would support the proposed Outstanding Universal Value of the nominated property or that of its buffer zone.

The orchestration of the Schwerin Residence Ensemble in the landscape context strongly supports the proposed Outstanding Universal Value of the nominated property, especially regarding the continuous development of the Ensemble, the prominent location of the Palace on the Palace island as well as regarding the countless visual connections between numerous components of the ensemble along visual axis lines and panoramic views across natural and designed landscape including large water surfaces.

The existing natural topography of Schwerin is characterised by a glacial moraine landscape typical of Mecklenburg with numerous lakes, the largest of which is Lake Schwerin. Water forms Schwerin and the Residence Ensemble in multiple facets and in a unique way. It creates natural construction boundaries, fuels the canal system in the Palace Garden and shapes construction methods due to the necessity for pile foundations. Most notably it provided the opportunity for the 19th century creation of a Residence Ensemble that is connected to the town, while also providing space for the romantic ideals of the time, creating wide vistas and a manifold orchestration of the Ensemble in the landscape.

The Palace, centre of this orchestration, and other components of the Residence Ensemble are uniquely set in the shore-side landscape of Lake Schwerin. The island location of the Palace, originally chosen for defence, was reinterpreted through modification and development in the 19th century into an exceptionally picturesque image of enchantment and dominating presence, to which numerous other Ensemble components relate visually and spatially, so strengthening the outstanding overall effect of the Ensemble in its landscape.

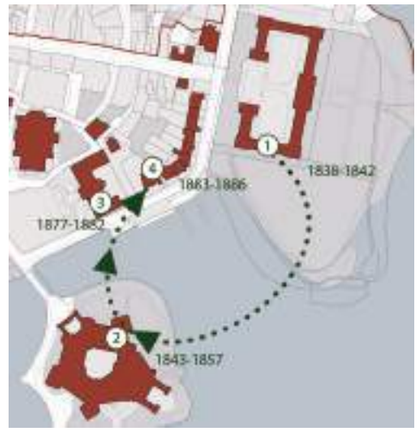
In the course of the remodelling and extension of the Palace and Palace Garden in the middle of the 19th century, a fundamental re-interpretation of the Palace and its relation to the surrounding landscape took place. Instead of the fortification aspect, the romantic aspect of the Palace, which appeared remote in its island location, now took centre stage: at once romantically remote and yet connected to numerous components of the developing Residence Ensemble by visual connections, especially between the Palace, the Old Garden square, Schloßsstraße, Marstall peninsula, the Palace Garden and the eastern shore of lake Schwerin.

The Paffenteich also had a different relevance for the town in the Middle Ages. It was created when the town was founded in the 12th century by building a dam south of the lake Ziegelsee and served as irrigation for mills. It drained towards lake Burgsee, but also served to irrigate the medieval town moat. From 1840, the straightening and regular edging of the Pfaffenteich and the framing tree planting began according to plans by Demmler. At the same time, the development of the waterside streets began with prestigious state buildings such as the Armoury and the Fridericianum as well as private residences.
For both Palace island and Pfaffenteich, the designed staging within, and through transformation of the existing landscape, manifests itself as typical for the development of the Residence Ensemble during the 19th century. The original technical and fortification aspects receded and were reinterpreted and redesigned in the sense of a picturesque orchestration. A wide variety of visual connections across water surfaces and reflections of numerous buildings on the water surface form integral components of this aesthetic restaging.

Moreover, the orchestration of the Schwerin Residence Ensemble in the landscape can be categorised in different ways: on the one hand it can be explained as chronological development, on the other hand it can be analyzed by the character of visual connections between components of the Ensemble within the landscape.

Chronological development:

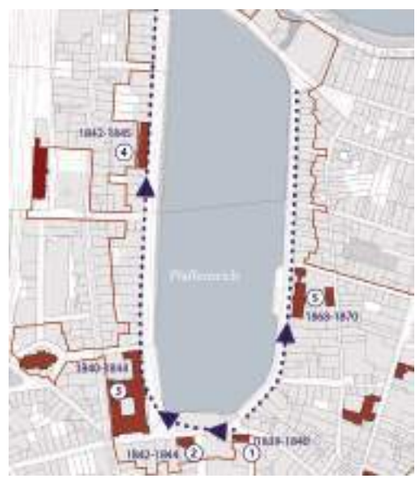
Latest by the beginning of the 18th century the medieval fortification function of the castle became obsolete, instead the setting of the Palace within the landscape received a new quality. The Old Garden square, which had received first garden functions related to the Palace during the reign of Johann Albrecht I., was transformed into a pleasure ground during the first half of the 18th century. The Palace Bridge connected this garden with the Palace island. The 18th century also brought the transformation south of the Palace island, creating a remarkable baroque axis with a long visual connection from the Palace island across the swing bridge and along the linear canal to the slopes at the southern end of the garden.
During the first half of 19th century new design strategies regarding were implemented, inspired by landscape garden design ideas, which saw the interconnection of the developing Residence Ensemble and the surrounding landscape. The open spaces, which are so significant for the urban development of the Residence Ensemble, were created between 1838 and 1886, starting with the relocation of the stables to the newly erected building on the Marstall peninsula, the redesign of the Palace on the Palace island and the development of the buildings at the Old Garden square like the Museum and the theatre followed. The final stage was the villa development along Werderstraße, completed in 1886.
The existing natural topography was re-interpreted and partly reshaped in the overall design, connecting buildings and landscape. Older Baroque structures were remodeled and integrated into a broader landscape, adapting and developing trends of English landscape gardens and not least Peter Jospeh Lenné's preference for manifold visual connections linking natural and architectural points de vue.



Chronological order of the buildings development of the area between Marstall and Palace



Chronological order of the development of the buildings surrounding Old Garden square



Chronological order of the development of the Pfaffenteich in two phases



During the mid and late 19th century further wide panoramic vistas and the emphasis of lines of sight were implemented into the overall design, for instance by developing the Old Garden area as wide open urban space with numerous buildings representing the extended Residence Ensemble, most of which showcasing a direct visual connection to the Palace Island by porticos, stairs and terraces. Existing visual axis connections were emphasized by implementing focal points of view such as Officer's Mess at the southern end of the Palace Garden axis or as the spire of St. Paul's church as focal point of the axis from the Palace Island along Schloßstraße.

Character of visual connections

Axial visual connections

The 18th century baroque axis dominating the Palace Garden created a long visual connection from the Palace island across the swing bridge and along the linear canal to the slopes at the southern end of the garden, designed by Jean Legeay and laid out between 1748-56. Its design was mainly inspired by French baroque garden examples. During the 19th century further axis connections were implemented, such as the line of sight between the street Großer Moor and the Marstall peninsula or by emphasizing the axis along Schloßstraße by implementing the spire of St. Paul's church as focal point.

Panoramic visual connections

The 19th century re-interpretation of the Palace island as a picturesque and ideational point of gravity within the Residence Ensemble as well as the extensions of the Palace Garden showcase the most remarkable examples of panoramic vistas. (See illustrations)

The southern and eastern extensions of the Palace Garden with their picturesque irregularities, serpentine walks and the interplay of open bowling greens and clusters of trees offer a variety of visual connections and composed images including lines of sight and panoramic views, linking the garden and Palace island across

designed landscape and the natural landscape of Lake Schwerin. This more complex urban design and the multifaceted integration of the landscape into the design was typical for the developments during the mid-19th century. Another striking example of this new design strategy is the visual connection between the Palace island and the Marstall peninsula based on the designs by Peter Joseph Lenné with the banks filled in by 1858. Here again landscape garden design with open green spaces and clusters of trees offer wide vistas between the lateral façade of the Royal Stables and the Palace across the water surface of Lake Schwerin. The Old Garden square as well received major redesigns during the 19th century integrating the surrounding natural space into the overall design of the developing and extending Residence Ensemble, offering alternating, picturesque views between the Palace island and the city.

The Palace of course acts as the centre and gravitation point of this staging of the ensemble in the landscape. With its polygonal shape and with its tall towers, cupola and chimneys the remodeled Palace gained its unique position as landmark, radiating far into the natural topography of Lake Schwerin. The water areas surrounding the Palace serve as a backdrop for the Palace, allowing the architecture to have a concentrated effect. The lake façades of the Palace open to a wide water landscape and merge with the landscape through the bastions, terraces and the orangery. The landscape setting also emphasises the Palace's function as the ideational centre of the country. This relationship to the water is also reflected by the ornamentation of the Palace, displaying sea creatures, tritons and other mythical creatures associated with water.

The interior rooms of the Palace were carefully arranged in relation to the surrounding landscape. The rooms in the east wing, reserved for the private living quarters of the Grand Duke and Grand Duchess, enjoy the morning sun and have the strongest connection to the landscape and the open water surface of Lake Schwerin. The south-east wing with the Throne Apartment is orientated towards the later Franzosenweg (1870) and the large landscape garden areas around Cavaliers' House and Greenhouse on the southern shore of Lake Schwerin. The south wing enjoys views across the cast-iron swing bridge along the baroque visual axis with the classical motif of the cross canal and the 19th century additions of the equestrian statue and officers' mess as a point de vue. The south-west façade is orientated towards the castle lake and the Grand Ducal Hunters' Lodge. The west façade with the castle bridge, the main entrance to the Palace and the dominating cupola faces the Old Garden square and the city. With the Niklot Gallery and the St. Michael's statue coronating the dome this façade creates an ideational, symbolically meaningful connection to St Paul's Church. The north façade offers panoramic vista across Lake Schwerin to the stables on the Marstall peninsula and the villas on Werderstrasse.

3 | View to Marstall and Marstall penisula from Castle Garden

4 | View from Marstall peninsula to Palace and Castle Garden







5 | View across the Castle Lake to the Palace

The picturesque orchestration of the Residence Ensemble was not limited to the Palace island and its surrounding components. The Paffenteich area as well was integrated into this overall design. This development included the layout of the Paulsstadt north of the Pfaffenteich and an architectural enclosure of the Pfaffenteich on three sides while the northern side opens to the wide open natural space of the adjacent lake Ziegelsee.

The overall development of the Schwerin Residence Ensemble and its integration into the landscape has already been presented in Chapter 3 of the management plan but is summarized again on this map (see map page 50).

The orchestration of the Schwerin Residence Ensemble in the landscape, developed during the 18th and especially during the 19th century, is an outstanding example of this period's development of new perceptions of nature and of changing strategies regarding the interaction of urban and landscape design. In Schwerin, this orchestration offers an enormous variety of visual connections within the Ensemble and the landscape. Classical Baroque linear axial design was followed by composed panoramic images during the 19th century, leading to a more complex urban design and to a wider integration of the landscape into the design.

The complex and picturesque orchestration in the landscape contributes crucially to the outstanding quality of the Schwerin Residence Ensemble and therefore strongly supports the OUV.

With the extension of the boundary across lake Schwerin, all views and vistas are part of the nominated property and no longer the buffer zone, which now acts as a protection and observation zone in the hinterlands of the shoreline.

6 | Schwerin shaped by its lake landscape





7 | The cast iron swing bridge as a connection to the Palace island



8 | Bastions and Terraces as links between Palace and surrounding landscape

9 | The modelled terrain enhances the effect of integrating the Palace as a part of the landscape





4.
INTEGRITY AND AUTHENTICITY

4. INTEGRITY AND AUTHENTICITY

The Schwerin Residence Ensemble is composed of a large number of buildings whose occupancy and use have evolved over time, resulting in several alterations and adaptations. The nomination dossier also refers on several occasions to fires that have affected certain parts of the nominated property. These modifications and adaptations, or the fire damages, have affected both the exterior and interior of the buildings, particularly those whose original function has been changed.

ICOMOS notes that the transformation of the interiors of buildings is not sufficiently documented by the nomination dossier to enable it to assess at this stage, the integrity and authenticity of each of the buildings making up the Schwerin Residential Ensemble. ICOMOS would therefore appreciate receiving detailed information on the evolution of the historicist neo-baroque and neo-renaissance buildings the State Party considers the most emblematic, which, as stated in the nomination dossier "substantially define the overall character of the Schwerin Residential Ensemble" (p.23) such as: the Grand Ducal palaces; the Old Manor; the New Town Manor; the Court Theatre and its ancillary buildings; the Museum; the Ministerial Manor House Puschkinstrasse; the Ministerial Manor House Münzstrasse; the Grand Ducal Administration Building; the Grand Ducal Estate Office; the Governmental Administration Building I and II; the Fridericianum; the Royal Stables (Marstall); the Old Artillery Barracks, the Armoury; the New Artillery Barracks and any additional building for which the State Party can provide detailed information.

ICOMOS would appreciate if the State Party could this information, if possible by means of plans and photos in order to complete the additional information submitted in November 2023 on modifications and building material.

The following sections contains evidence of the integrity and authenticity of the nominated property. A complete list of the measures and alterations to the buildings is included in the response to the first additional information request. Detailed descriptions of the buildings can be found in the nomination dossier of the Schwerin Residence Ensemble, Chapter 2.a. A compilation of all values and attributes, which are referenced in the following sections, is found on page 26-35 of the management plan.

Some buildings are used as private residences or by private companies, so it is not possible to take interior photographs of all buildings. In addition to the plans and historical documents supplied in the first additional information request, further archival documents have been attached where possible.

All buildings of the Residence Ensemble show good or excellent structural integrity from their time of construction. Loss due to fire is limited to few buildings.

1) A fire destroyed the previous building of the court theatre. The current theatre building from 1886 never burned down.
2) The Governmental Administration Building I burnt down in 1865 and was rebuilt under Grand Ducal supervision until 1867 in the exact previous design. This fire is responsible for some loss of historic building documentation, as the archives were partially located here in 1865.
3) The Palace caught fire in 1913. Only a the Burgsee wing was majorly affected, and even then its exterior walls survived. Largely and ceremonial room were not impacted.
4) In the 1930s, there was a fire in the auditorium of the Fridericianum. The other rooms in the building were not affected.
5) The last fire in a building belonging to the Residence Ensemble was in 1967 in the theatre's scenery store. The theatre itself was spared. The exterior view of the scenery store was not changed by the fire.

All refurbishment measures for the buildings are subject to the supervision and approval of the Mecklenburg-Western Pomerania monument protection authorities. For many of the buildings in the Residence Ensemble, conservation reports and restoration analyses exist as the basis for renovation measures. Traditional materials are used for construction measures in accordance with the principles of monument preservation. Modern additions are always recognisable as such.



10 | Officers' Mess restored with modern alterations that do not disturb the important visual axis

RESIDENCE PALACE

Integrity and authenticity of the Palace building is high and its exterior and interior mostly represents the 19th century, more specifically the modification and redevelopment of 1843 to 1857. Remaining older parts include the 15th-17th century wings incorporated in the bastions, 10th century remnants of Slavic fortifications below the building and courtyard, and original 16th century terracottas in fragments.

All attributes of the Residence Palace relevant to the OUV are fully preserved. The components of the Palace are not reconstructions, but restored or rehabilitated original substance.

The exterior presents itself as the 19th century remodel, since the 1913 fire did not destroy exterior walls.

Like no other building in the Residence Ensemble, the Palace combines all the values of the nominated property. Schwerin Residence Palace is the centre of the well-preserved Residence Ensemble. As a monarchical home and seat of government as well as a monument to the dynasty, it stands as a testimony to the monarchy, to which the values "Revival of historical stylistic forms and symbols as legitimation of power" and "Features and heraldry as evidence of the monarchy" also contribute.
The associated attributes of the OUV, from the façades in the Johann-Albrecht-Style, the statue of Niklot, the paintings in the Palace church and the Wendish crown, have been preserved in their original form and have been extensively restored in recent decades.

The Palace is the centre of the staging of the Residence Ensemble in the landscape. To this end, all attributes such as the complex roof design with dominant towers, the bridges connecting the city and Palace Garden or the integration into nature through terraces and colonnades in the Castle Garden have been authentically preserved.

The interior and exterior of Schwerin Palace mark it as an extraordinary historicist Residence Palace with examples of Neo-Gothic and Neo-Renaissance architecture. Despite the fire in 1913, the staged façade of the Palace retains its mid-19th century design. Inside, large parts of the state rooms and former living quarters have been preserved with numerous design and furnishing features. Some rooms have not yet been restored and show the untreated building fabric of the 19th century.

11 | Orchestration of the Palace and Residence Ensemble in the landscape



The Throne Appartement with the Palace Gallery, Ancestral Gallery and Throne Room is authentically preserved.

After the 1913 fire, the roof over the Castle Garden wing was rebuilt with an iron-truss construction after the fire and therefore differs from the wooden roof construction in the rest of the Palace.
During the fire the magnificent Golden Hall and the richly decorated main staircase were destroyed. In the Schlossgarten (Palace Garden) wing, only the upper floors were affected. By 1918, the facades of the burnt-out wing had been renovated, but the planned restoration of the Golden Hall or banqueting hall did not materialise. The main staircase was repaired in 1921. Another addition from the time after the fire is the red marble staircase from 1936, which is preserved.

Today's new additions to the Palace are located in the formerly burnt-out and not refurbished spaces. This includes the Plenary Hall of the State Parliament, which was built in the former Golden Hall, which had already been fitted as meeting space during the GDR. In the areas affected by the fire, the historical room structure has been preserved and was taken into account in the construction of the new plenary hall (former Golden Hall).





Well-preserved Residence Ensemble as a testimony to the monarchy

Revival of historical stylistic forms and symbols as legitimation of power

Feautures and heraldry as evidence of the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

Outstanding historicist Residence Palace building

Orchestration of the Palace and Residence Ensemble in the landscape

Continuous development of the Residence Ensemble up to early modern era

12 | Palace on Palace island

13 | Throne in Throne room

The Palace retains its room layout of the 19th century. State and ceremonial rooms were used as a museum from the 1920ies though used interchangeably during the GDR.
From 1974, the first restoration work was carried out on the Palace's state rooms (including the throne room) in order to be able to use the building as a museum again. A comprehensive determination of monument preservation was drawn up for this purpose.

14 + 15 | Situation in the Golden Hall after the fire 1913 in the Burgsee wing and today

16 + 17 | Situation of the staircase after the fire 1913 and today as constructed by Paul Ehmig 1936











18 | Room in Burgsee Wing during GDR for museum use

19 | Ancestral gallery view towards the Throne Room



For reference the findings on the building fabric from the 2017 determination of monument preservation, including findings of the older restorations, are presented below as examples of the most important state rooms. In the documentation of the 1980s, reconstruction is used throughout for the work on the wood imitations. However, as the original wood imitation was predominantly visible prior to restoration, it is not possible to prove whether this was a partial restoration or a comprehensive reconstruction or mixed form.

Library

Restoration work was carried out in 1982, during which the oak imitations were reconstructed and missing pine cones, decorative mouldings, medallion profiling, etc. were replaced and other decorations were moulded in stucco plaster. The medallions in the cupboard doors are mainly from 1855.
A former stove is missing. There are ochre-brown floor tiles from the 1980s in the remaining niche.
Around 1983, the ribbed radiators were fitted with panelling and a protruding window sill.



20 | Library with built-in bookcases





21 | Library condition prior to restauration

22 |Library former stove niche



23 | Radiators

24 |Library ceiling with wood imitation from 1982



Adjutant`s room

The adjoining adjutant's room was also restored in 1982. Here, all the panels are made of polished oak from the 1855 inventory. The door panels to the billiard room are missing. Two panelled radiators with wood imitations were installed in front of the windows between 1990-2000.
The stove is missing; in its place is a marquetry panel from the 1920s.



25 | Corner of former stove with 1920ies marquetry panel



26 | Radiator with wood imitation



27 | Original palm fries

Antechamber

The adjutant's room is followed by the antechamber, which has not yet been restored. Only painting work was carried out here in 1982. The original wood imitation has been preserved on the ceiling panelling and the arches (which conceal horizontal beams and iron headbands). It was merely repaired in the 1980s and painted over in a clear colour. On a panel section to the left of the door to the library, an original wood imitation has also been preserved because a radiator once stood there.



28 | Antechamber wood imitation from 1855 - painted clear in the 1980ies

29 | Antechamber



Billard room

Restoration work between 1981-83, during which presumably the present monochrome blue-green wall coating was produced due to a lack of evidence. It is based on the written design intention for green or blue wallpaper.

The mouldings are made of softwood with wood imitation. All panels are made of ash. The horizontal decoration of ash and probably mahogany was executed as marquetry. The two new panels added in 1983 in place of the former fireplace differ from the 1855 version due to their profiles, painted palmette frieze and veneered hardboard panels.



30 | Floor design by Stüler

31 |View to the north - today





32 | Panel right from 1860 and panel left reconstruction from 1983



33 | Billiard Room - wall with the two new panels 1983

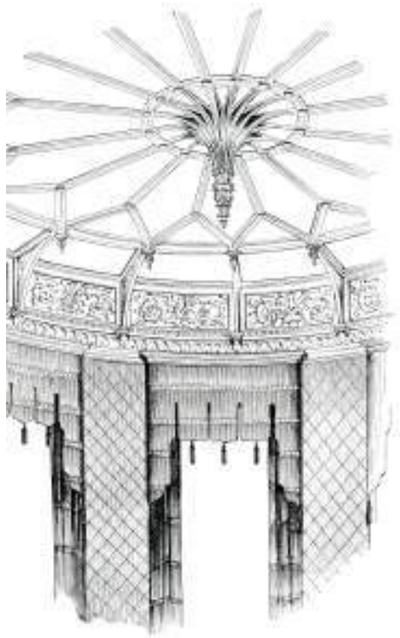


34 | Billiard Room - radiator

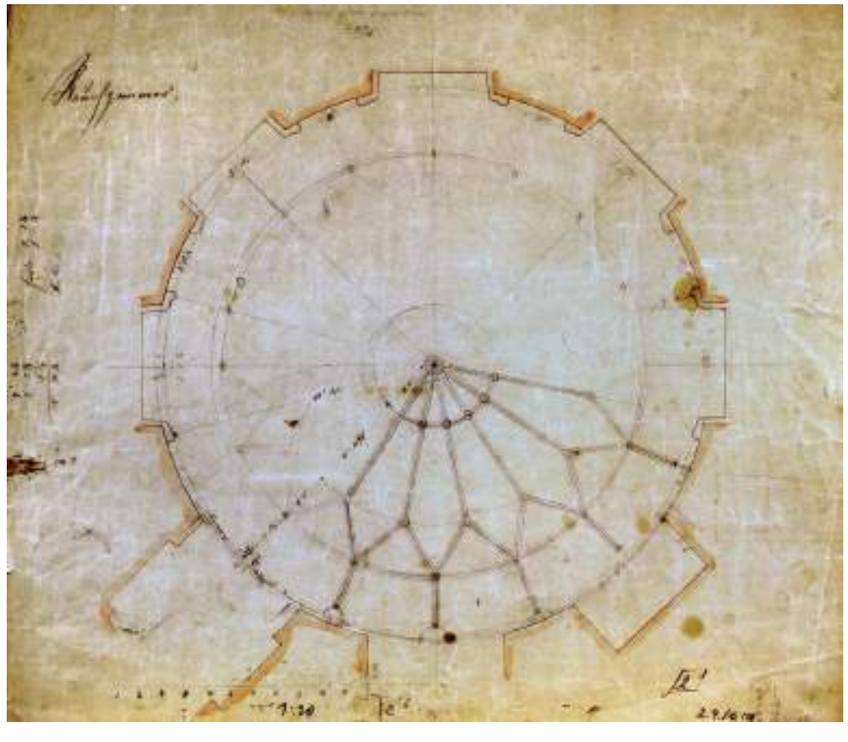
Smoking room

During the 1979-81 restoration, the walls were either completely replastered or at least skimmed over and painted in a single olive colour. The edges are framed by mouldings with a simple wood imitation. The pre-work photos already shows such mouldings. The walls between the windows and in the northern alcove (direct passage to the billiard room) are plastered in two layers. During the restoration around 1979/80, the oven niche was completely replastered and the surfaces between the windows were plastered over and painted. The walls in the northern alcove and the area to the right of this alcove did not undergo this intensive reworking and the paper wallpaper from around 1855 was retained over its entire surface.

All panels, the windows, linings and frames, including at the passageway to vestibule 329 and the billiard room, are polished and made of oak. They were painted clear around 1980. In front of the windows there are beech window sills on screwed-on acorn wood profiles. This is an addition from 1980.



35 | Partial view of the room from the 1869 Festschrift



36 | Draft for the ceilng design by Stüler



37 | View to the west - today



38 | Smoking room

Palace gallery

The restoration work in 1974 included

- White paint for the ceiling and the stuccoed parts of the walls
- Removal of the overpainting on the stuccolustro surfaces
- Removal of the damaged paint on the wall panels and door panels as well as the paint on the door leaves and reconstruction of the painted wood grain
- Treatment of the wooden parts of the windows
- Cleaning the Palace paintings

In 1977, there was water damage in the rooms above the Palace Gallery. Two years later, sponge damage was discovered in the ceiling of the Palace Gallery and was repaired in the same year requiring partial demolition of the ceiling.

The window linings, panels and doors have a very simple, light-coloured wood imitation from the 1970s, whereby the panels in particular have execution defects or the window panels have been painted an opaque brown. The imitations of the doors and their linings and frames are of a darker and better quality. An attempt was made to imitate precious wood on the linings. At least one older wood imitation is recognisable from chipping.

The panel in the niche in front of the spiral staircase was probably remodelled in the early 1920s and a device for mounting fire hoses was installed. A perforated plate in the wood-clad centre support between the door and window allows air from the former hot-air heating system to escape.



39 | View to the north east



40 | Sketch from 1869



41 | Window side with radiators



42 | Entrance to the Ancestral gallery

Ancestral Gallery

The paintings with portraits of the Mecklenburg dynasty had been in the State Museum, where they were restored and remounted in 1976.
The two-tiered chandeliers are missing today. Small brass chandeliers hang in their place. There were ovens in the north-east, north-west and south-west corners of the gallery.

The panelling just inside of the room, with structures and profiles that differ from the rest of the rooms' panels, have a walnut imitation probably newly produced in 1976. The panels are made of walnut and polished. In contrast, the door linings, painting frames and the entablature as well as the stove corners, which were probably altered at the beginning of the 1920s, have walnut imitation panelling.

The door to the Wilhelmzimmer was closed with a newly manufactured door in 1976. In the 19th century, the opening could only be closed with porter's cloth.

17 of the gilded columns made of cast zinc have been preserved. A total of 13 were recast in plaster in 1976.
The profiles on the panelling were gilded with gold leaf around 1855. On the other hand, there are numerous profiles with gold bronze that were apparently painted in 1976.



43 | Entrance to the Ancestral gallery





44 | Sketch in the 1869 Festschrift

45 |Panelling with profile - 1 showing gold leave while 2 shows the gold bronze application from 1976



46 | Northern corner



47 | Southwest wall, door from 1976

Throne room

The Throne Room was one of the first rooms to undergo restoration work in 1974.
The new red velvet wall coverings were supplied by VEB "Flortextilien" Karl-Marx-Stadt". A small sample of an older fabric, of which cleaned samples have been preserved, was apparently used as a template. Under the gilded cover mouldings were remnants of velvet coverings that probably date from around 1855.
During restoration work in 1974 and again in 1998, rocaille paintings and framing were discovered behind the wooden structures installed in the mid-19th century.
The original chandelier has not been preserved and is to be reconstructed in accordance with conservation objectives.
In the window recesses in front of the grey marble panels are dark grey painted ribbed radiators made of cast iron, which were enlarged in 1974. The historic heating system behind the gilded door panels is retained unchanged.



48 | 1869 Festschrift sketch of the ceiling



49 | Throne Room





50 | Drawing from the 18th century behind the wall furnishing - image taken in 1974

51 | Old textile finds of the wall furnishings held by the state monument preservation



52 | Sketch of wall of the Throne Room in 1869 Festschrift

Wilhelmzimmer

The room has not yet been restored.

The original wax coating can be found on the stucco surfaces of the walls. All stucco and plaster surfaces have been painted over at least once. The door to the Punsch room does not appear to have been installed here until 1953. The double-leaf door to the Ancestral Gallery was installed in the 1980s. Until then, there was an open passageway with a curtain. In 2016, a fire door was installed to the current plenary hall.

In 1988, damage was recorded on the marquetry floor due to water damage. The marquetry floor in the neighbouring **Genoveva Room** is also affected. This room has not yet been restored either.

In February 2019, emergency safety measures were carried out in the Wilhelmzimmer to prevent the loss of plaster and stucco.
Both rooms are in the medium-term planning stage for refurbishment in line with heritage requirements.



53 |View to the North East with door from 1980ies



54 | View of the room during 2019 emergency work



55 | Wilhelmzimmer ceiling



56 | Wilhelmzimmer used as meeting room



57 |Ceiling Genoveva room

Living room

Restoration work took place in the late 1980s.

The ceiling has a wood imitation that was reconstructed at the end of the 1980s. The panels were extensively supplemented. The decorations in the panelling and the panel attachments are said to have been missing. The panelling on the north wall is said not to have corresponded to the original state and was altered. In the window recesses, ribbed radiators were clad with panels pulled forward. All consoles were missing and are newly carved in oak.

The roof and two pillars on the single-leaf door were no longer present and were replaced. The current blue silk damask was fitted in 1991.

The rear wall of the stove was completely replastered and painted white. An examination of the findings has not survived. Nevertheless, the surviving historical photographs show a very
light, probably white colouring, which corresponds approximately to the current state.

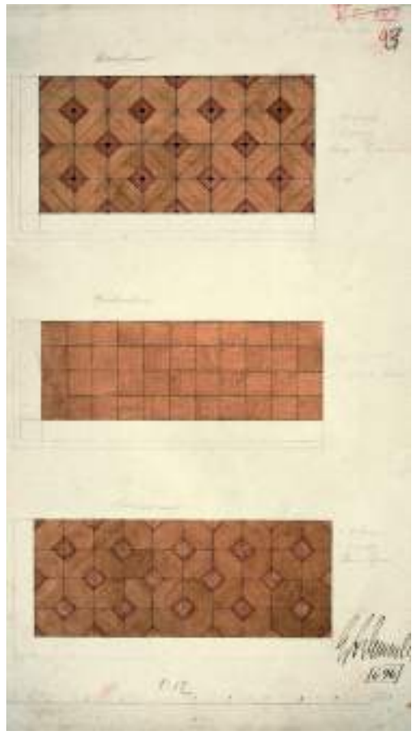
Two modern glass-arm chandeliers were hung in the early 1990s. The small single-leaf door to the flower room was rebuilt at the end of the 1980s. Its lever handle set does not correspond to the construction period around 1855 and all the panel panelling was newly made.
To conceal the radiators, the window panels were pulled forward. Ventilation grille were inserted into the probably original old window sills.



58 | Design draft for the curtain



59 | Prior to 1883 with a white background for the stove similar to today





60 | Demmler Design of flooring living room, dressing room and bedroom

61 | View of the ceiling



62 | View of the room to the north

Flower room

The flower room was restored in 1985.

A riveted grille was installed in the side walls of this entrance on both sides, presumably retrofitted in the 1920s. As it was not possible to have the multicoloured silk damask reconstructed around 1985, a multicoloured textile that has survived to this day was used for the curtains.

A modern panelled radiator is located in the oven niche behind wooden panelling.
All window recesses were not remodelled, i.e. the window sills and panels are preserved as they were in 1855.

63 | Flower room sketch 1869 Festschrift





64 |View of the ceiling



65 | View of the room to the east



66 | View of the room to the west



67 | Retrofitted 1920ies grille

Winter living room

During its use by the educational school, furnishings from 1856 were lost, such as the supraports, the beige and gold textile wall coverings from a Parisian company, the gilded wallpaper mouldings, the curtains, a spiral staircase in the south-west corner of the room leading to the children's rooms on the first floor and the stove.

Restoration work began in 1986.
The wall coverings and curtains were produced according to preserved textile finds and installed in 1987.
The wood imitations of the ceiling were reconstructed around 1988 after the findings were recorded.

In the southern corner of the room was the former staircase to the first floor, which had existed since around 1855 and can still be traced in 1925.
The gilded mouldings on the walls all appear to have been newly made in 1988. Both window sills fill the entire depth of the window recesses. However, they are clearly from the 1855 inventory.





68 | Photo of the room in 1976 for a monument preservation determination

69 | Restauration documentation of original findings





70 | Windows from 1855 with ventillation insert from 1988

71 | Ceiling with multi-colour wood imitation

Tea room

In the adjoining tea room, the walls led into the wood imitation ceiling with a white stucco frieze. In a photograph probably dating from around 1925, the white stucco frieze was replaced by a new zone with consoles and a wood-imitating surface. Together with the restorers involved, the conservation authorities decided not to reconstruct the white stucco frieze but to preserve the second version of the frieze. The ceiling with its wood imitation and gilding presumably shows the original version from around 1855, with recognisable retouching.

A wallpaper door to the former spiral staircase in the living room was closed in the 1980s with wood wool lightweight panels and chipboard and covered with red silk damask and gold moulding. New grey granite window sills with ventilation grilles were installed in the window recesses, probably around 1986. The window panels were moved inwards to cover the radiators. Only the small window still has the panel in its old position on the outer wall.





72 | Tea room before 1883 with white stucco frieze

73 | View south-west

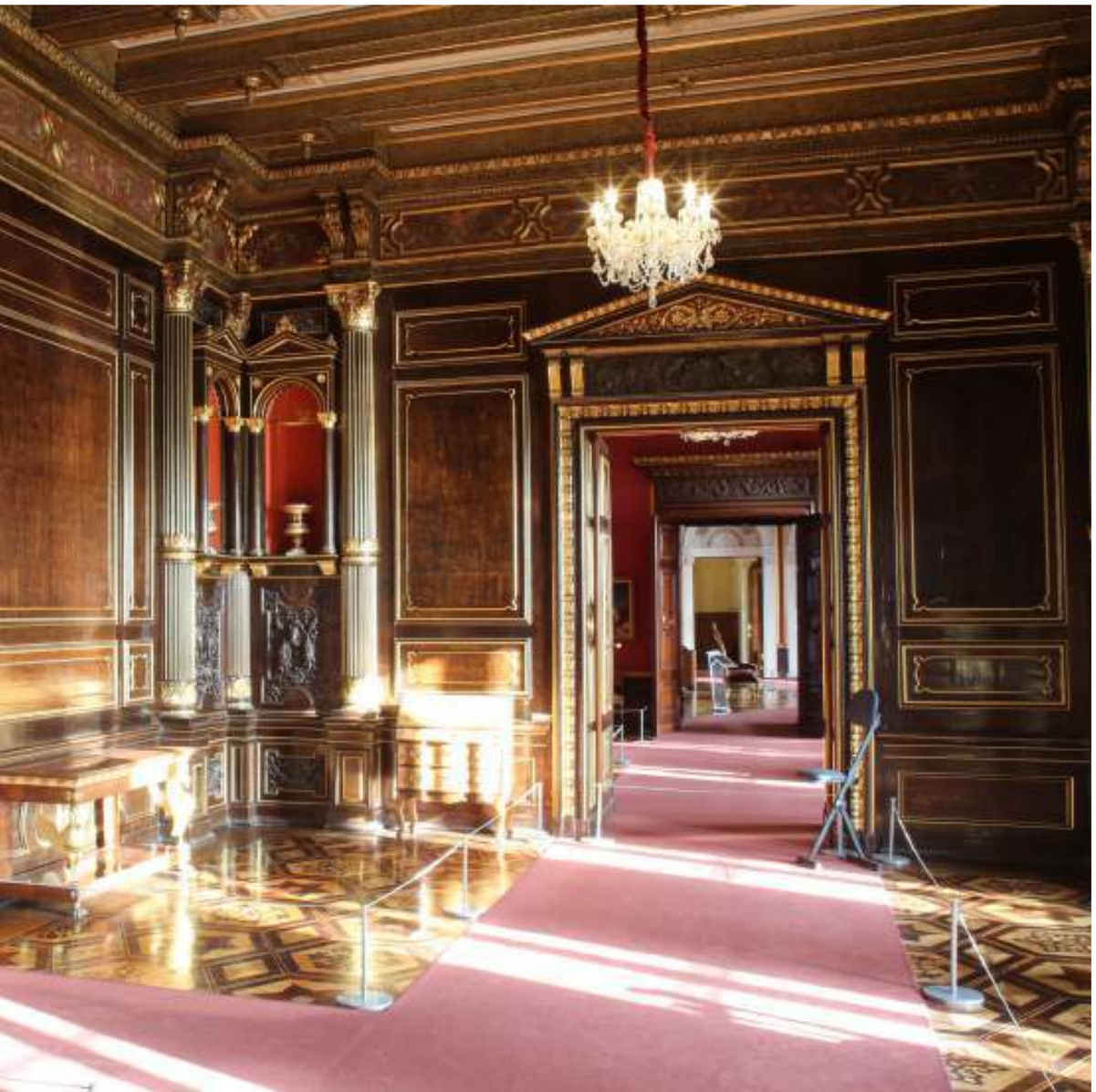


74 | View of wood imitation ceiling

Dining room

The dining room was restored in 1982. The wooden panelling in the north-east corner was and the stained glass windows were restored. To cover the ribbed radiators, the granite window sill and the panels were moved inwards to the front edge of the niche. The alterations to the fireplace and the wall cupboard designed by Willebrand remain preserved in the portfolio.

75 | View north







76 | Draft for the alterations to the fireplace by Willebrand

77 | Dining room - fireplace as altered by Willebrand



78 | Granite tops with ventillation slits to hide radiators

Red audience

The red audience chamber was restored in 1981-1982, when the floors were cleaned with toluene.
Findings behind the former oven show a carmine red paint as the 1st version, which was alternatively executed in red poster paint due to the lack of hard-to-obtain dry pigments.
To conceal the ribbed radiators in the window recesses, the window panels and granite benches were moved inward.



79 | Restauration documentation of the cleaning of the floor with Toluol



80 |View to north-east



81 | Detail of the ceiling

Sylvester gallery

The Sylvester Gallery was restored from 1982, including the murals. This does not include the ceiling with its original setting, which was soiled and treated with a dammar turpentine solution. Panels were only cleaned with occasional retouching, so that the mid-19th-century condition can be seen here.
The fireplace from 1616 from Dargun Castle, including the grilles, fire grate and ash boxes added in the 19th century, has been preserved





82 |Sketch Festschrift 1869

83 |View to north east



84 | Sylvester gallery ceiling

Blücherzimmer

The Blücherzimmer has not yet been restored. Only the windows and window panels have been worked on. According to the examination report, there are remnants of the original distemper paint on the ceiling and two overlays in distemper paint. The door in the north wall into the wine tavern was installed at a later date. Under Grand Duke Friedrich Franz III and Grand Duchess Anastasia, a bedroom was furnished here from 1883. The door is from the 1855 palace inventory.

After demolition of the ovens, the lower sections of the pilaster surfaces were replastered, filled, the edge profiles redrawn and the inner surfaces gilded and painted. These additions can be easily distinguished, partly because the green used was not lightfast.

The grey granite window sills and window panels were installed more recently. A soil edge on the reveals of the niche indicates an older state, in which the window panel sat further out, but still covered the stucco marble of the reveal.

85 | Blücherzimmer ceiling

86 | Additions to the pilasters in the former stove space

87 | View north with the door added in 1883







Leander room

The Leander Room has not yet been restored. Only the oak windows have been
restored and the window panels built to cover radiators. There is a circular repair in the floor in front of the western window. At the end of the 19th century, there was a small spiral staircase from room 136. In the area of the ceiling, the cornice and the walls, the 1st version from around 1855 is visibly preserved, albeit heavily soiled.
Below the red wall panels, multi-coloured stuccolustro imitates elaborate marble surfaces. These date from around 1855.

There were ovens in the two northern niches. The two niches had been sealed with dark grey cement mortar and boards, perhaps wood wool lightweight boards, since the 1950s. As a result, the covering plaster from around 1850 is missing along the front corners. The niches are decorated with white stucco marble.





88 | View from Leanderzimmer to Blücherzimmer around 1870

89 | View to the south







90 | Leanderzimmer view north

91 | Former stove niche

92 | Floor with round floor alteration in the space of the former staircase

Legend room

The Legend Room has not yet been restored. Only the oak windows have been restored in recent times and window panels have been built to cover the radiators. As a result of the 1913 fire, the damaged coffered ceiling was replaced by a smooth ceiling with a small cove. The putti above the entablature of the column capitals also appear to have been replaced by tenons. The current marquetry floor does not correspond to the existing floor from around 1855; it was probably installed after the fire and when the rooms were converted into a museum in the early 1920s. A remnant of the old floor can still be seen at the threshold to the Blücherzimmer.

The corner of the room and the panels show structural changes and repairs. These repairs were painted in oil and are now darker than the stucco marble.



93 | View north



94 | View south-east



95 | Floor installed after the 1913 fire



96 | Window sills and visible deterioation of the unrestored wall design



97 | Floor to Blücherzimmer - on the right 1855 floor - middle 1920 oak - left marquette 1920ies

Extensive rehabilitation and restoration work since 1990

Milestones of these restoration measures include the emergency securing and restoration of the Orangery until 2001 and the restoration of the magnificent dome and the Grand Duchess's living room in 1992.
In 1994, a new toilet facility was built on several floors behind the white marble staircase. The banqueting hall and the rooms on the first floor underwent a comprehensive refurbishment in 2001. Since 2013, the Palace church is again in its former splendour after thorough rehabilitation works.

The damaged terracottas in the medallion hall were refurbished between 2010 and 2014. The following year, after extensive archaeological excavations, a new supply channel was built in the inner courtyard.
Other milestones in 2017 included the completed rehabilitation of the Palace Garden wing and the inauguration of the new plenary chamber in the former Golden Hall. In 2019, the now completed rehabilitation of the tea pavilion on the north bastion began. All roofs and façades have been rehabilitated since 1990.

The comprehensive determination of monument preservation (current version 2017) accompanies all works in the Palace.



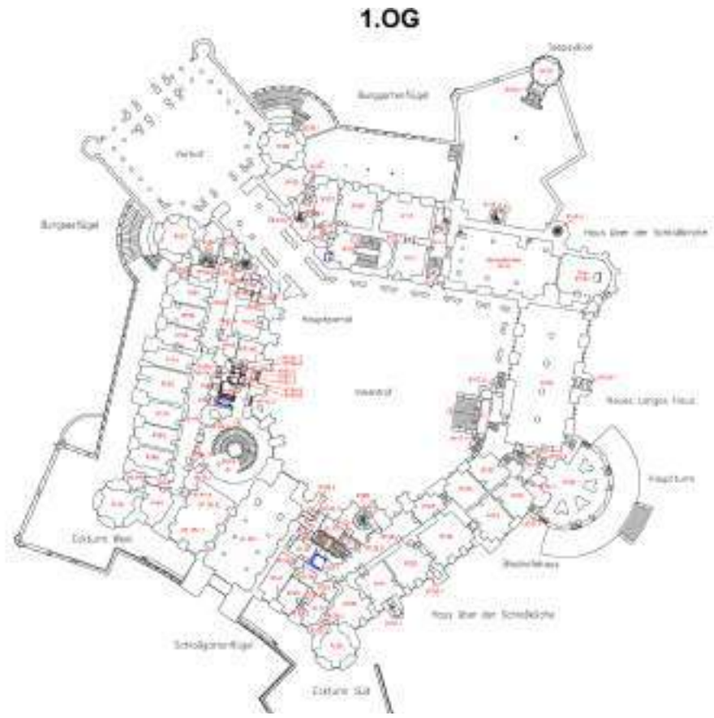
98 | Map of the Palace and the Castle Garden on Palace island 1869

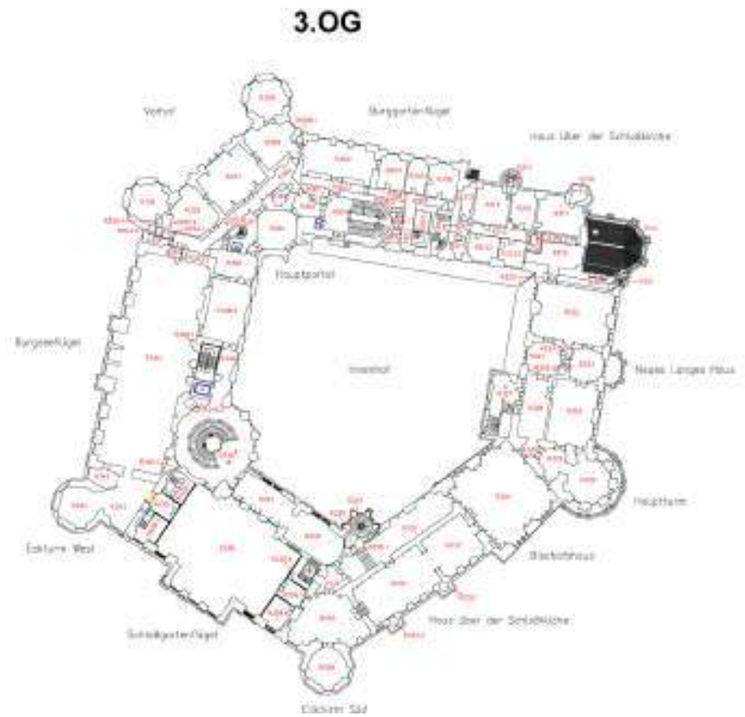


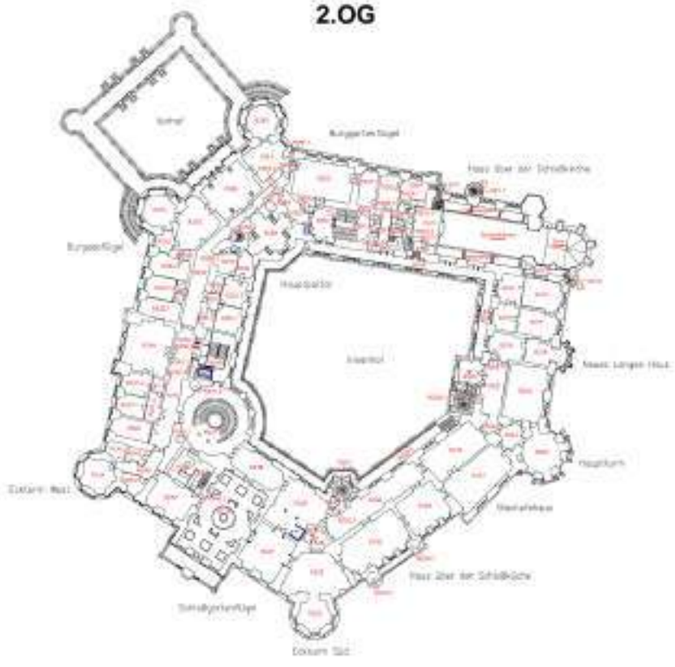
99 | Aerial view of the Palace from 1913

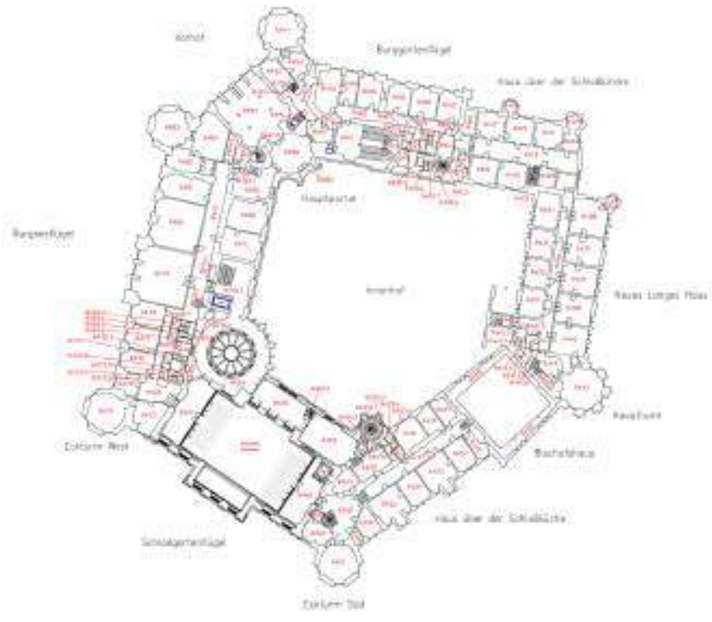


100 | Polygonal floor plan of the Palace









101. 102, 103 and 104 | Floor plans of the Palace, first to fourth floor

105, 106 and 107 | Restored Castle Garden with Medaillon Hall









108 | Restored tea pavillion - exterior

109 | Tea pavillon prior to restauration

110 | Inside of restored tea pavillion





111 and 112 | Facade of the Orangery 1996 and Orangery terraces today







113 | Orangery terraces today



114 and 115 | Interior of the Orangery 1996 and today



116 | Palace church today



117 | Sketch of the Palace church



118, 119 and 120 | Staircase in the Burgsee Wing today







121, 122 and 123 | Public spaces in the Burgsee wing of the Palace (destroyed 1913). Mix of modern features and restoration partial reconstruction of building fabric retained from the fire or the rebuilding during the monarch







124, 125, 126 and 127 | Preserved historic features and room layout in the wings used by the State Parliament, with some modern additions for user need









128, 129 and 130 | Offices and meeting rooms in the wings not affected by fire with original features preserved and view windows for restauration findings







131, 132, 133 and 134





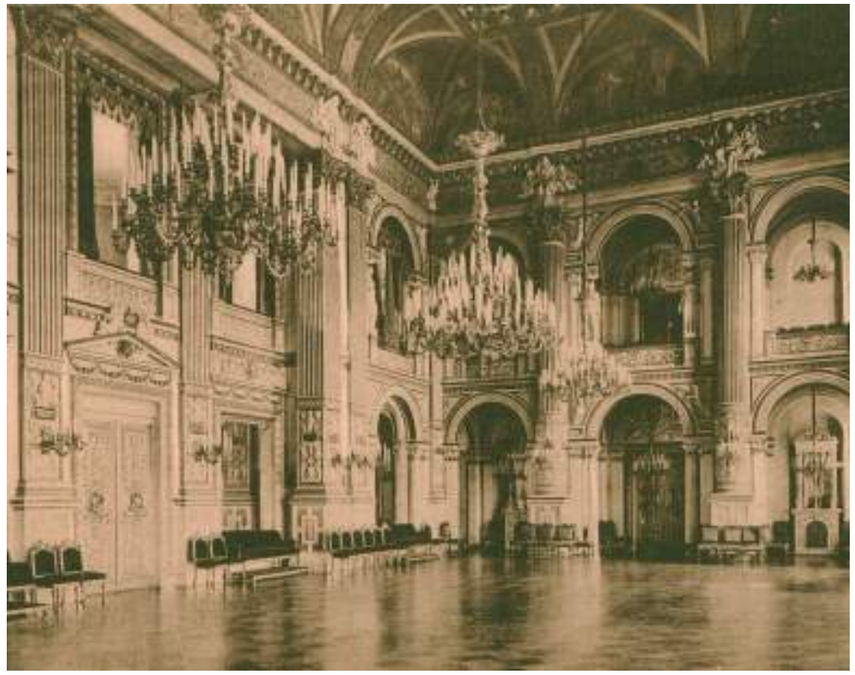




135 | Festschrift 1869 Golden Hall



136 | Golden Hall prior to the 1913 fire







137 and 138 | Documentation of the fire destruction 1913

139 | Completion of roof truss 1915



140 | Construction phase of music hall 1967



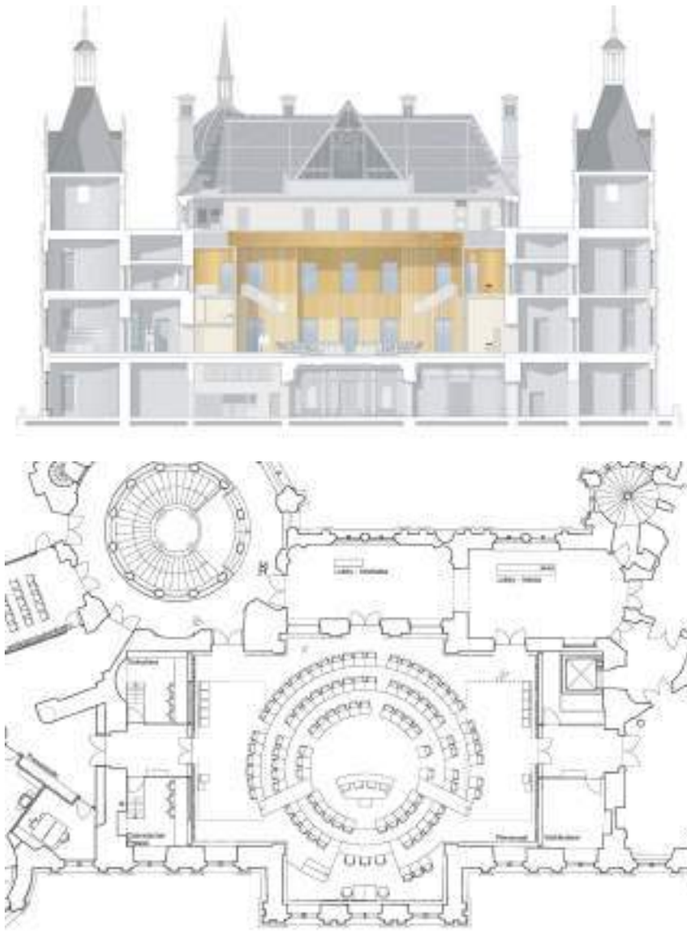
141 | *GDR Music hall prior to its demolition*



142 | *Demolition phase for new Plenary Hall, dismantling the GDR addition*



143, 144 and 145 | *Sections and plans for the new Plenary Hall*





OLD MANOR HOUSE

The structural integrity of the Old Manor House is overall preserved with the 19th century room layout partially preserved.

The building was extensively rehabilitated in 1999 and 2000 with respect to the historic building fabric. Some of the original wall paintings discovered in the process can be seen in viewing windows. Remains of wallpaper found are exhibited in picture frames in the Old Manor House. Interior authentic remains include the roof beams, doors and staircase. Otherwise, the building interior presents itself as a modern-day office building, currently used by the Mecklenburg-Vorpommern state parliament administration.

The fully preserved façade of the classicist half-timbered building forms an important part of the Residence Ensemble. With its authentic exterior, the building contributes to an understanding of the structural organisation of the Grand Duchy is an essential part of the Old Garden square.

146 | View to Old Manor from Old Garden square around 1900

147 | View to Old Manor from Old Garden square (1935)











Well-preserved Residence Ensemble as a testimony to the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

Orchestration of the Palace and Residence Ensemble in the landscape

Continuous development of the Residence Ensemble up to early modern era

148 | Facade facing Schloßstraße

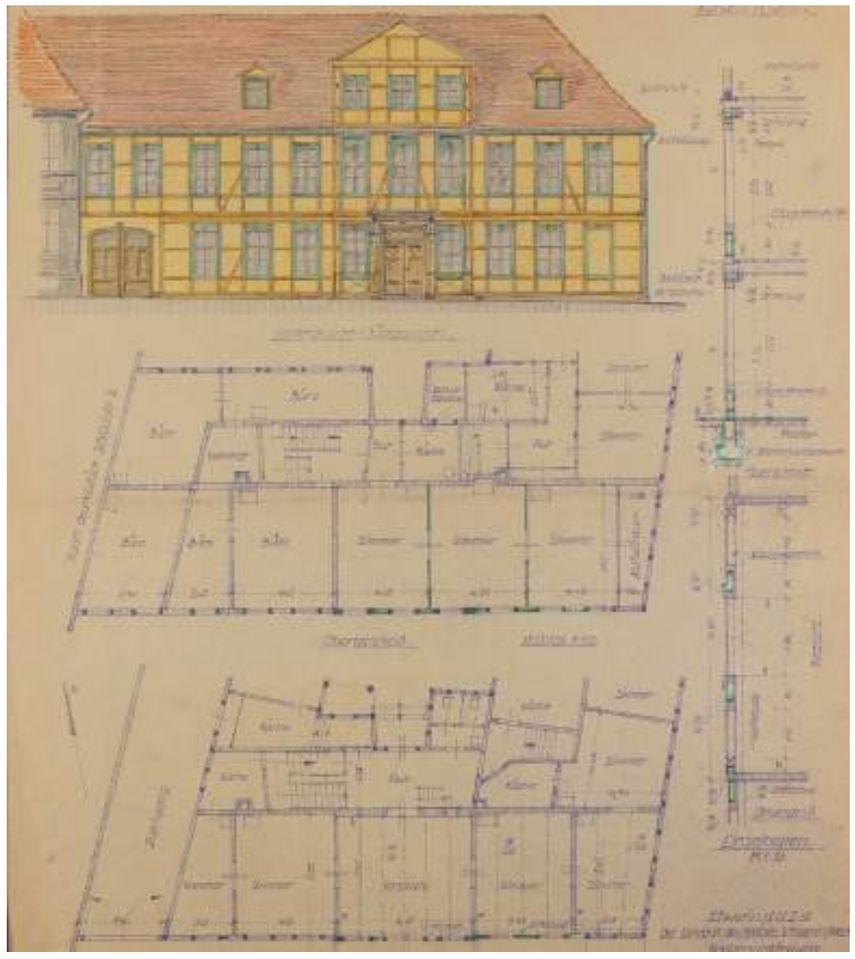
149 | Main entrance of the Old Manor

150 | Courtyard of the Old Manor

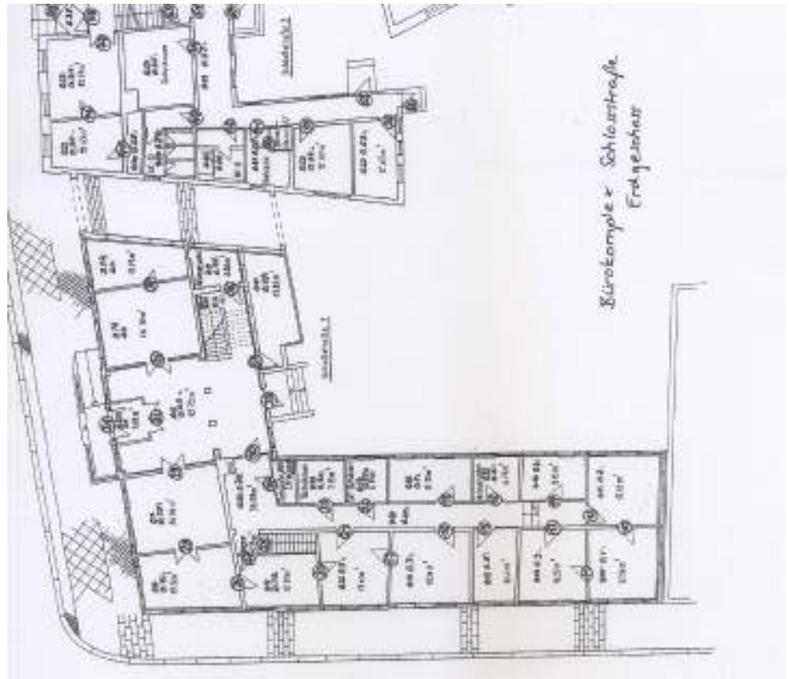
151 | *Ground floor (1919)*



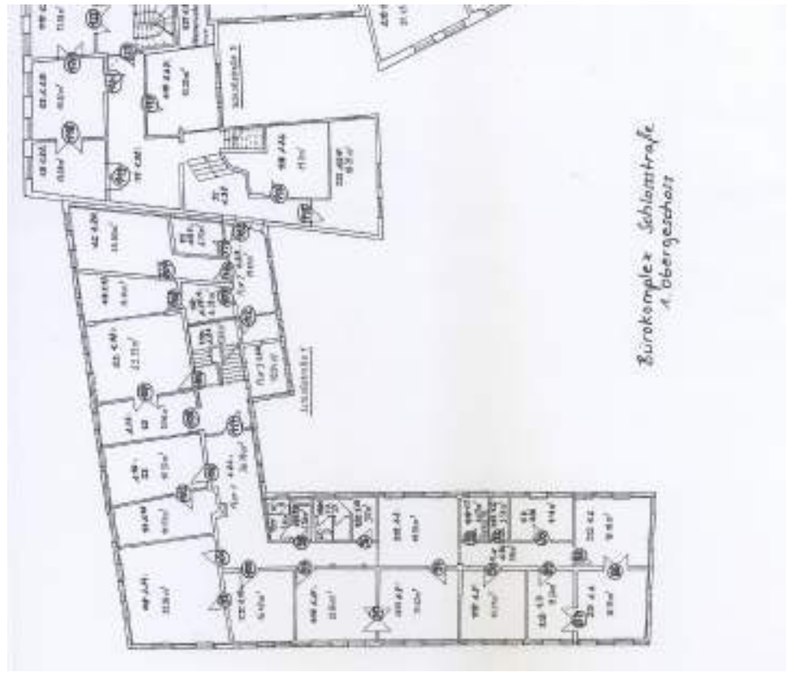
152 | *View, floor plans and cut for stabilization of the facade (1935)*



153 | *Ground floor around 2000*



154 | *First floor around 2000*







155 | Passageway (2023)
156 | Hallway (2022)





157 | Staircase (2022)
158 | Window of findings(2022)





159 | Restored part of an old wall painting in the staircase (2023)

160 | Wooden detail (2022)





161 | Restored part of an old painting on the ceiling (2023)

162 | Wooden roof and ceiling construction (2023)

NEW TOWN MANOR

The New Town Manor is one of the buildings highlighting the continuous development of the Residence Ensemble. The building retains its structural integrity of the Willebrand refurbishment 1878/79 with an unaltered floor plan and many interior original features. Modern additions are made in glass or other clearly discernible materials. The grand ducal living and representation rooms on the first floor, the banqueting hall (Golden Hall) of Friedrich Franz II and the rooms of Anastasia Romanova's Russian chapel on the top floor, all authentically represent features and heraldry as evidence of the monarchy. However, the furnishing of the Russian Orthodox chapel in the attic have been lost, only staircase, room layout and ceiling design have been preserved.

163 | View to New Town Manor from Puschkinstraße (1879)

164 | Current view



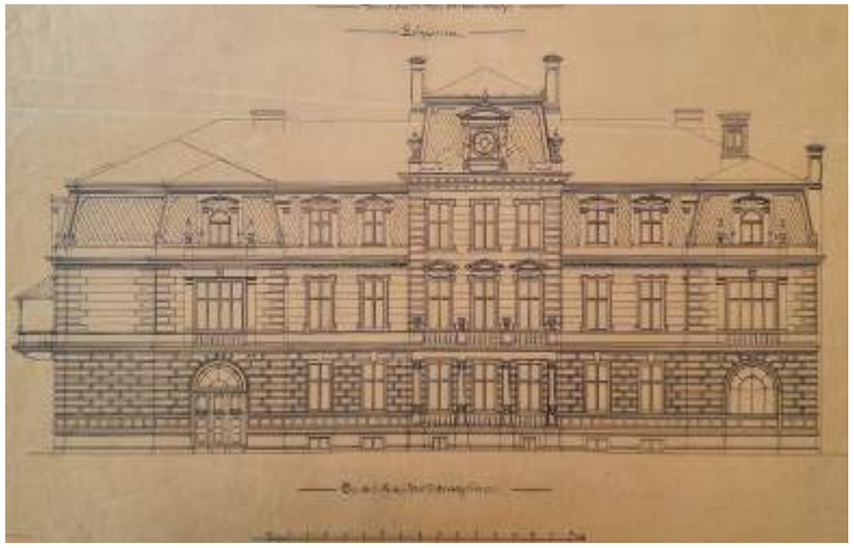


Willebrand gave the façade a new appearance in the French late Renaissance style of the Fontainebleau school retaining the design of the three-winged complex and the storey heights.
This exterior, which is a visual highlight within the Schelfstadt district, is authentic in appearance, material and substance to the Willebrand remodel apart from column-supported altar in front of the centre risalit which was removed in the late 1940ies. Before 1947, the wrought-iron grilles in the forecourt, the guardhouses and the alcove were removed. In the southern side wing, the historical entrance situation with the former gateway and the arched niches of the former guardhouses has been preserved. In the passageway itself, which was later closed to the courtyard side, the stucco decoration on the walls and ceilings from Willebrand's remodelling phase in the 2000s, which had been preserved under later installations, was uncovered and rehabilitated.

While the 18th century building was remodelled in 1848/49 and 1878/79, recent building history studies revealed that the baroque room structure had hardly been changed.
Demmler's 1848/49 remodel for Grand Duke Friedrich Franz II primarily involved the construction of the banqueting hall. The floor plan of the hall with the three side halls and the architectural design of the walls with their pilasters, columns and surrounding wall panels have been preserved from Demmler's construction phase. Willebrand complemented the decoration of the hall with rich ornamentation and the gilding that characterises the room. The hall was later remodelled, including the addition of a stage in the western side hall and the separation of the southern side hall from the auditorium, which was reversed during the most recent renovation (2005-2009). During this latest measure, the inlaid panelled parquet flooring, which had already been removed during an earlier renovation (1970s) due to its extensive damage, was reconstructed on the basis of original fragments and using traditional materials.

An 1883 servants' annex was replaced in 2002-2006 by a new building for the Ministry of Justice.





Well-preserved Residence Ensemble as a testimony to the monarchy

Feautures and heraldry as evidence of the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

Continuous development of the Residence Ensemble up to early modern era

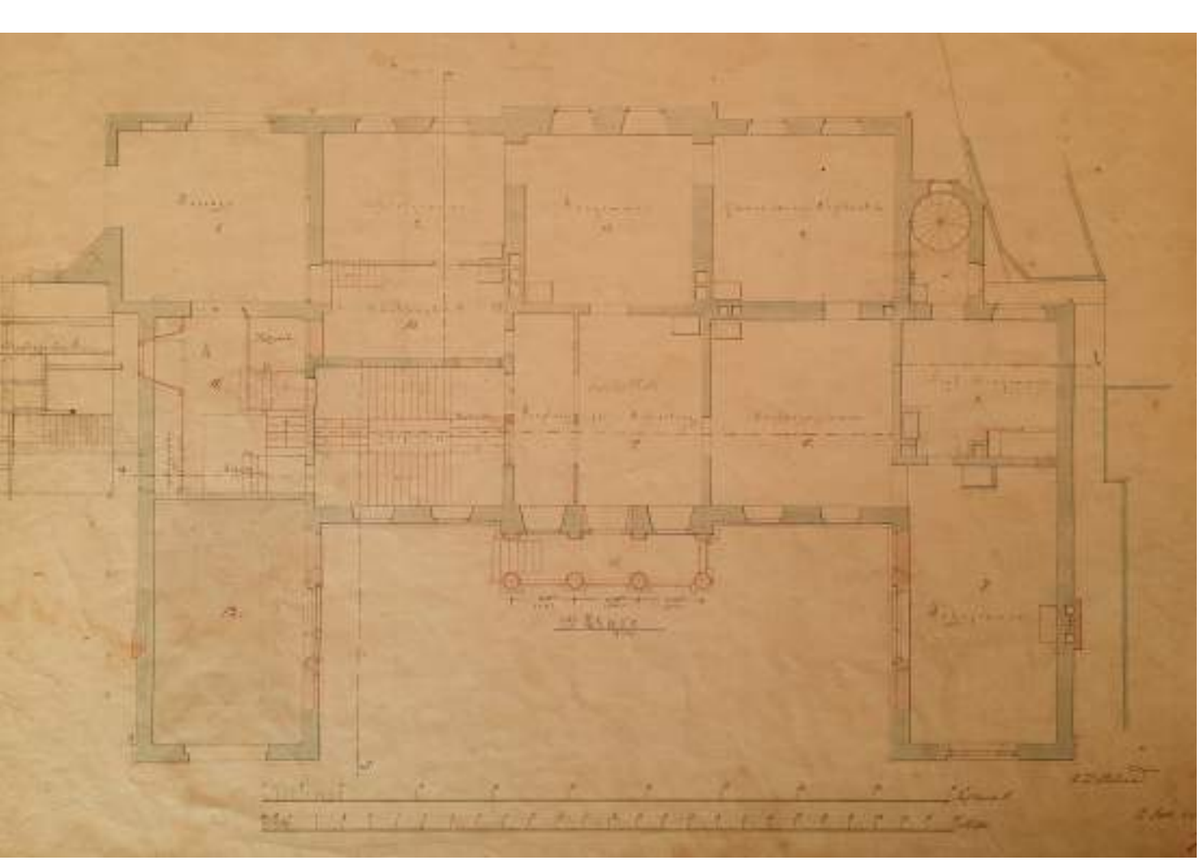
165 | View to main wing from courtyard 1875 by Willebrand

166 | Main facade in Puschkinstraße, 19th century

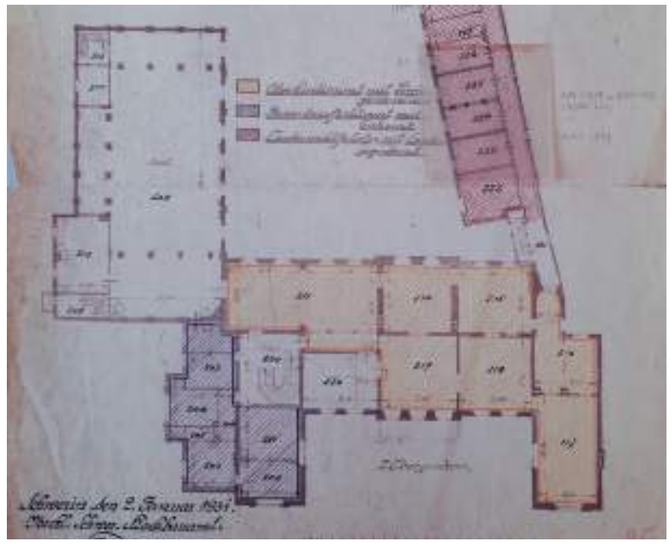
167 | Courtyard 2024 with new building wing on left side



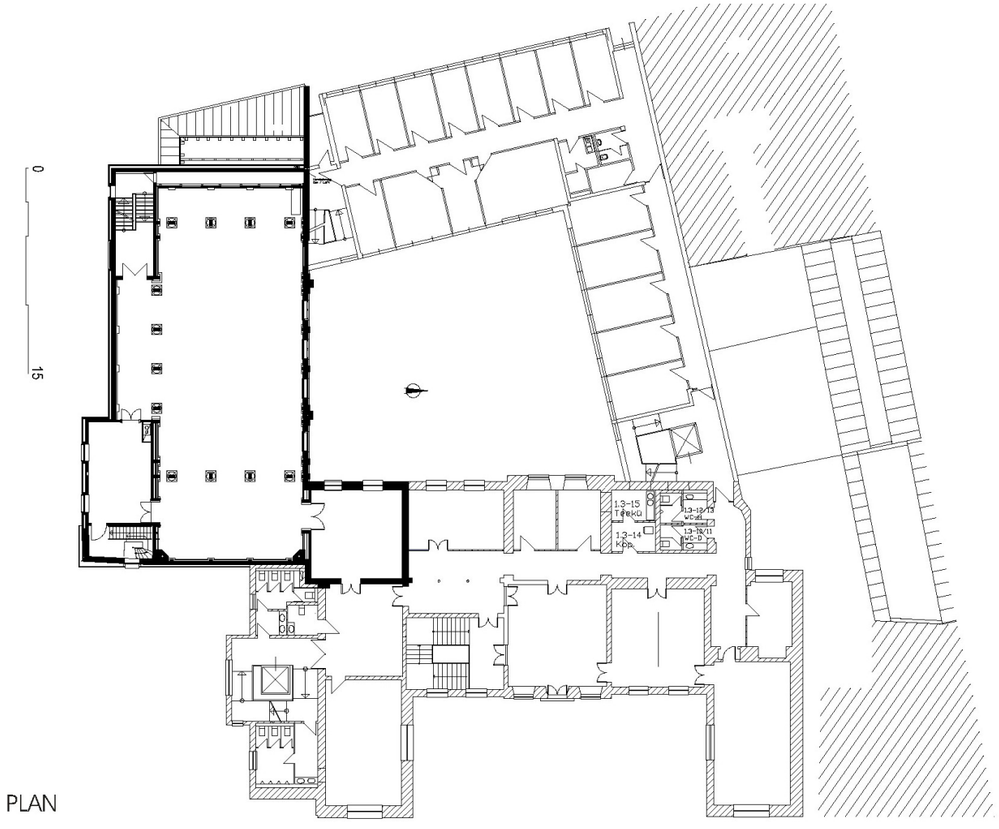
168 | Ground floor 1875 by Willebrand



169 | First floor (1931)



170 | First floor (2010)

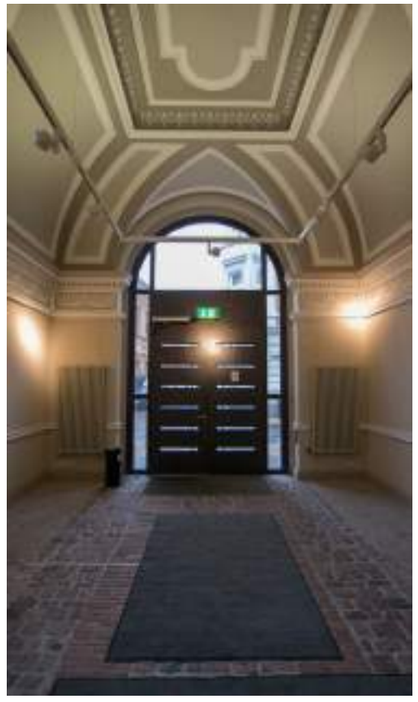


171 | Former passageway, today foyer (2024)

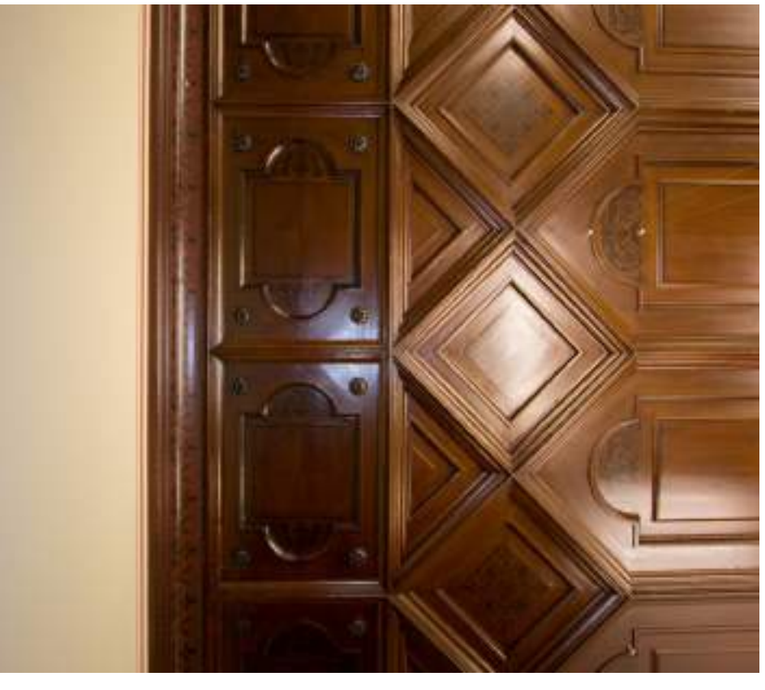
172 | Conference room in ground floor (2024)

173 | Historic ceiling of the conference room (2024)

174 | Modern window, hidden behind the historical one (2024)









175 | Golden staircase (2011)



176 | Hall around 1980

177 | Hall (2006)

178 | Capital in the hall (after 2009)

179 | Entrance of the hall (after 2009)









180 | Hall, view to the entrance (after 2009)

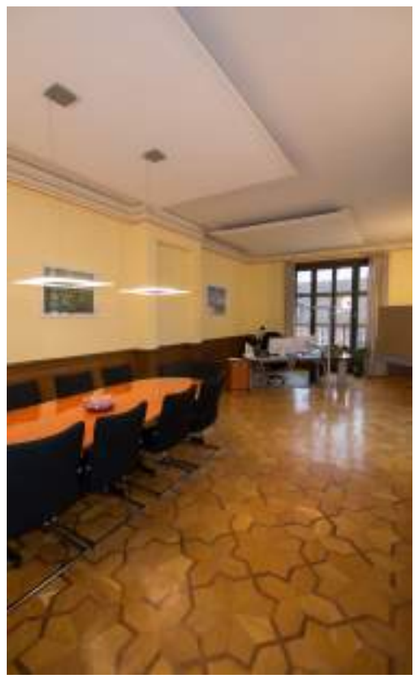




181 | Corridor on the Beletage (2024)



182 | Historical room door on the Beletage (2024)



183 | Office on the Beletage (2024)



184 | Historical espagnolette clasp of a window (2024)



185 | Office on the Beletage (2006)

186 | Former hall, nowdays offices and corridor with reversible wall-construction

187 | Russian chapel, detail of the preserved ceiling (2024)





GREENHOUSE AND CAVALIER'S HOUSE

The Cavalier's House was the private summer residence of Grand Duke Paul Friedrich during his time as hereditary prince and is today a private home. The current use of the Green House as a nursery still reflects the will of Grand Duchess Alexandrine to use the building for social purposes. Both therefore show a level of functional integrity, though adaptions of the buildings were necessary for this continued use.

Nevertheless, the Greenhouse and Cavalier's House form an impressive architectural ensemble and at the same time a striking urban transition to the villa area behind the Palace Garden. Since the end of the monarchy, no other houses have been built in the immediate vicinity, so that the visual integrity, with views of the Palace Garden, Greenhouse Garden, the Palace itself and Schwerin's inner lake, is intact.
With their neoclassical façades, the Greenhouse and Cavalier's House still bear witness to the continuous development of the Residence Ensemble and still function as the visual transition towards the Franzosenweg.

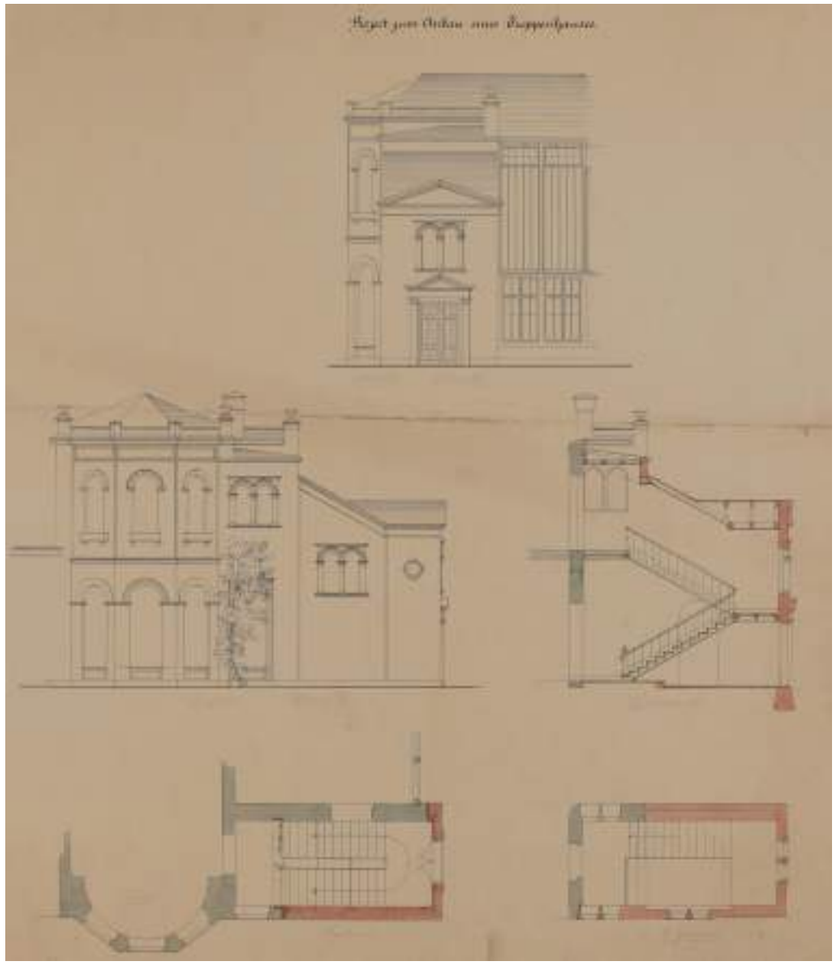
Built in 1842, the Greenhouse underwent its most serious change in 1934, when the middle section was extended by the two-storey cubic structure that characterises the eastern view today. As part of the most recent refurbishment (completed in 2001), it was possible to restore the main areas of the interior structure, although very little of the original furnishings has survived. The partition walls that were subsequently installed in the large hall of the central building were removed during the renovation and the historical connections to the former conservatory were restored through high window openings. Most of the ceiling construction has been preserved and was supplemented according to restoration findings. Several original interior doors and the staircase are also among the surviving fixtures and fittings.

The cast-iron bridge between the two houses, over Lennéstraße, has not existed since 1943/44.

188 | Greenhouse and Cavalier`s house before 1943



The Cavalier's House was renovated in 1996. During the renovation, the rear entrance in the eastern gable end was moved back to the centre axis, where it used to be. In addition to the simple double-leaf front door, which probably dates back to the time when the house was built, a number of historic windows, some still from the period of construction, have been preserved. As part of the restoration work, the façades, doors and windows were restored to their original white or light grey colour scheme. Inside the building, the staircase, which was later moved to its current location on the street-side gable, was also originally located four axes further east on the north side.



189 | Plan for a new staircase (1886) by Willebrand

Well-preserved Residence Ensemble as a testimony to the monarchy

Feautures and heraldry as evidence of the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

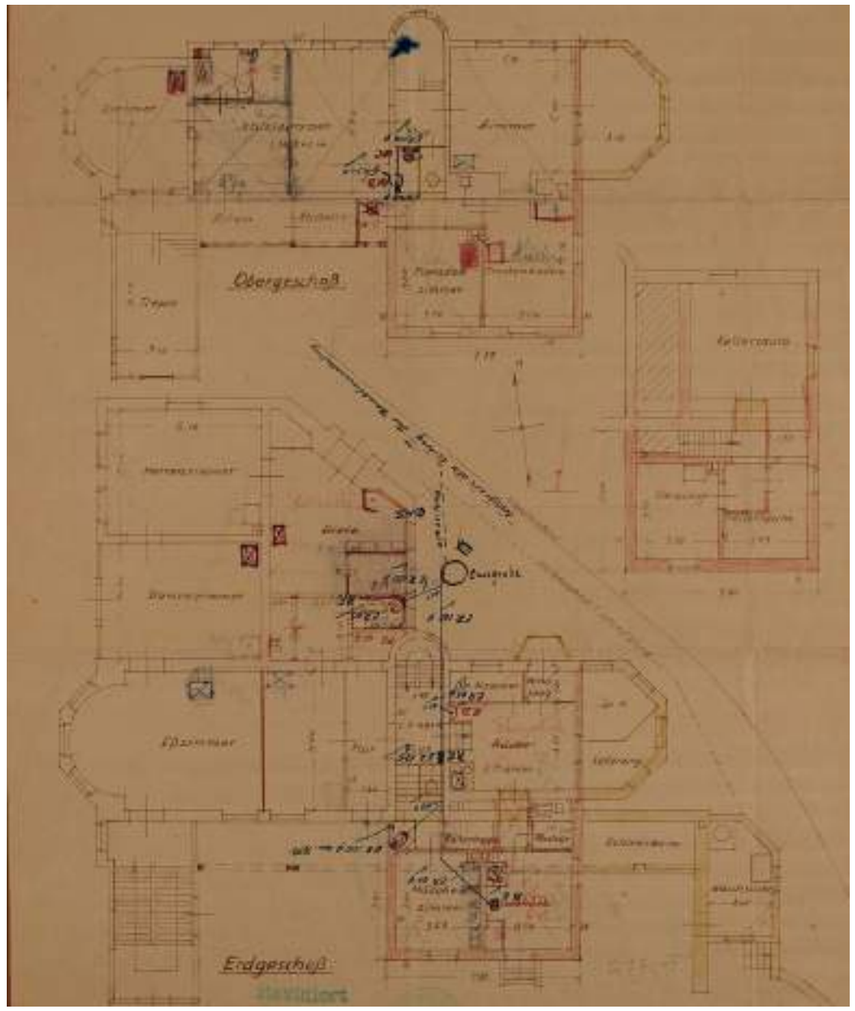
Orchestration of the Palace and Residence Ensemble in the landscape

Continuous development of the Residence Ensemble up to early modern era

190 |Building measures 1934

191 | Restorative studies - detail of a ceiling rosette

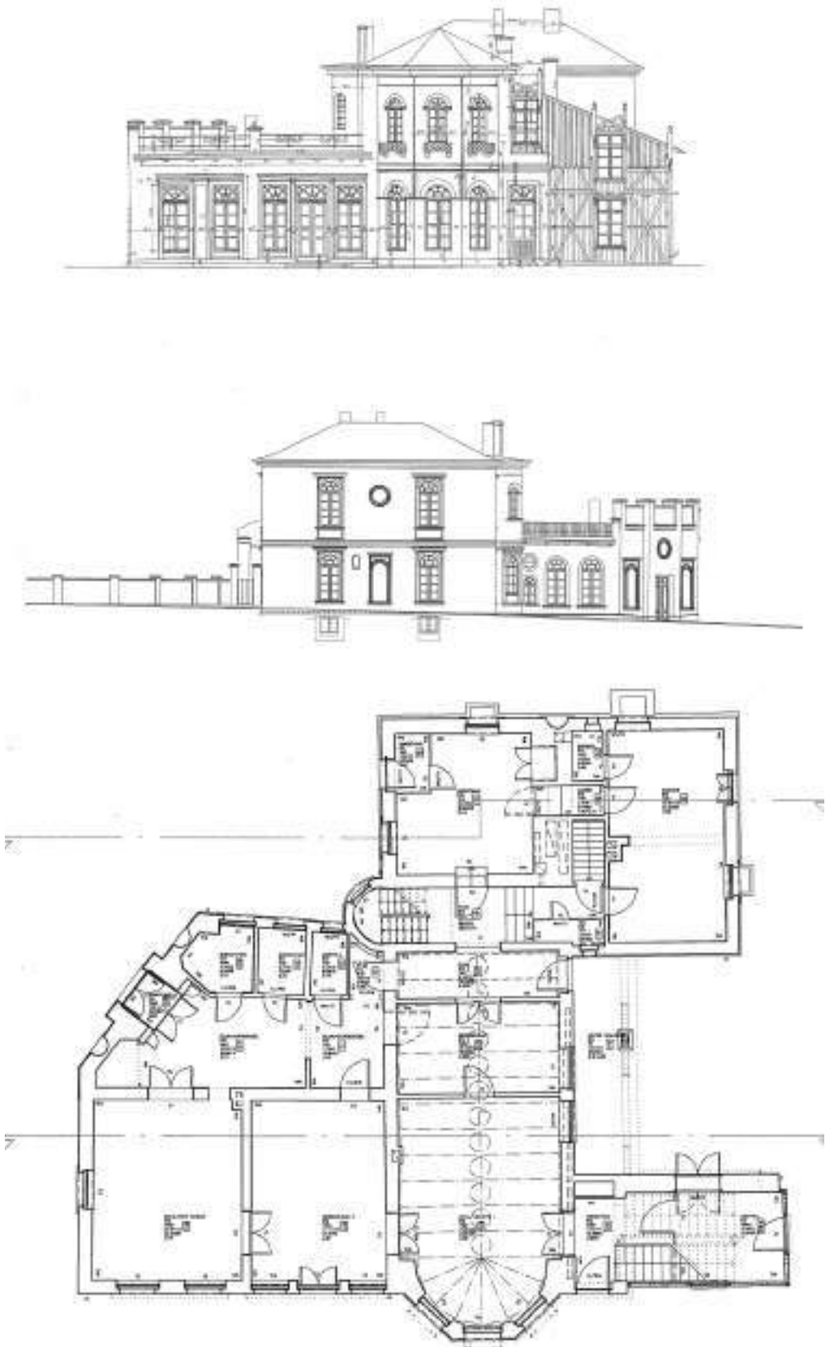
192 | Greenhouse (2020)







193, 194 and 195 | Side-views and ground floor (1998)





196 | *Former dining room*



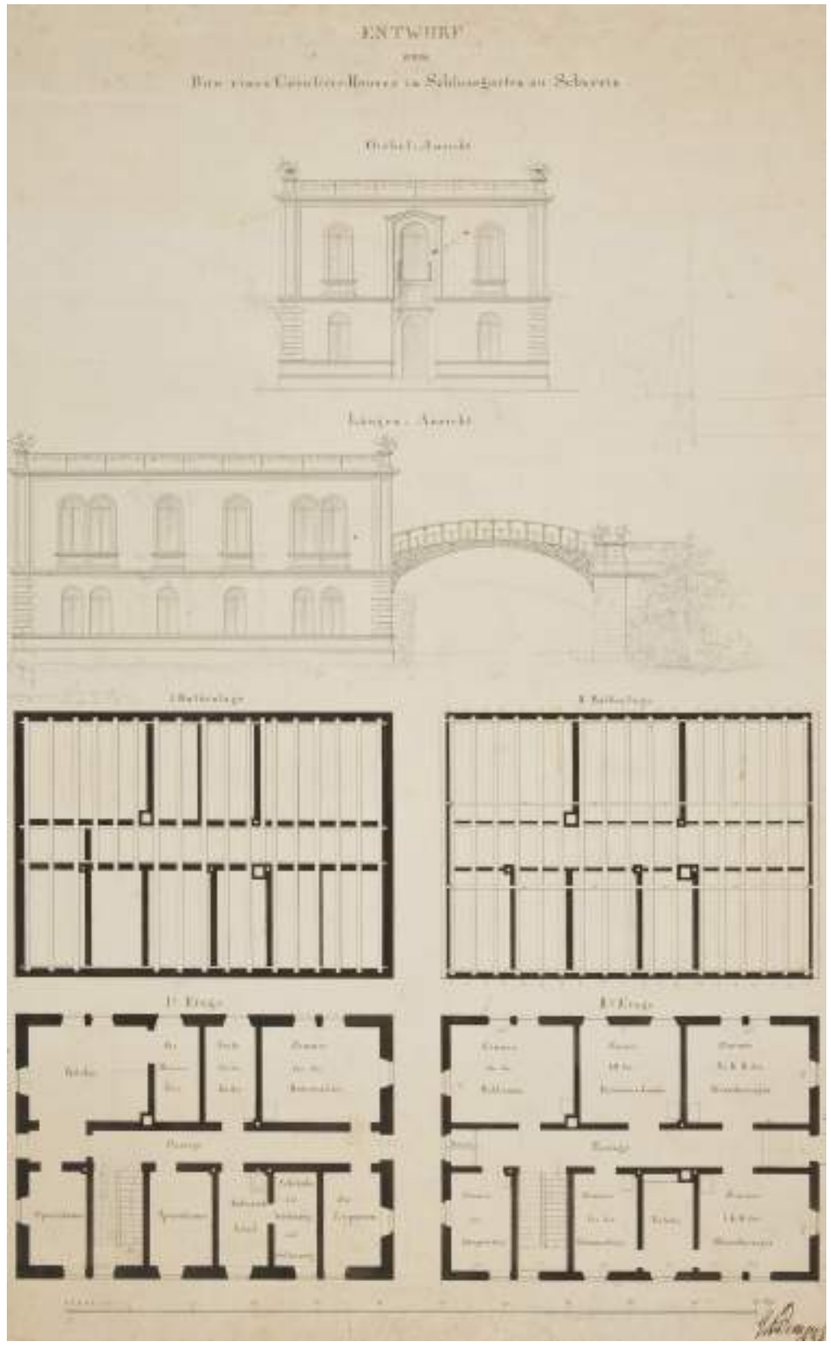
197 | *Former ladies' room*

198 | *Hallway*



199 | *Facade of the Green-house (after 2000)*





200 |*Cavalier`s house, plans by Demmler (1839)*



201 | Cavalier`s House, view from north east (2023)



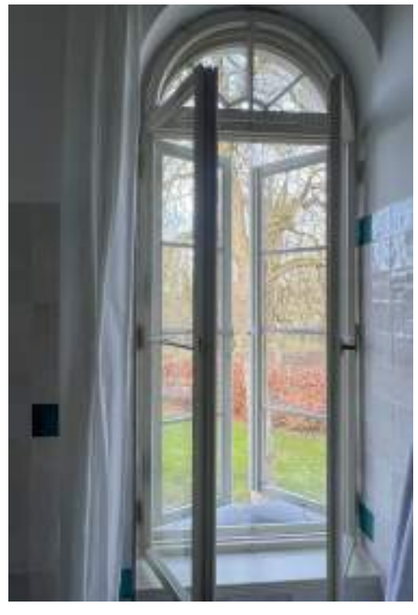
202 | Cavalier`s House, view from west (2024)





203 | Preserved double doors and parquet floor (2024)





204 | Preserved windows, outside wings with espagnolette clasp (2024)

COURT THEATRE

The court theatre, located in the Old Garden square, retains its structural and functional integrity of the construction period between 1883 and 1886.
As a continuously used theatre it underwent changes to adapt to the growing demands of the theatre business.

Since 1900, there has been no standing room in the auditorium and no central aisle. The stage technology had to be modernised as early as the 1920s. New upholstered seats and the elevation of the audience area improved the theatre experience from 1937.
In 1940, the concert hall was given a chamber stage, which was remodelled in 1962, as was the foyer. In 1964, the auditorium was refurbished and multi-armed sconces were installed. Cracks that had appeared since the building was built required an improvement to the wall bracing in 1978. Since 2009, a new sub-machinery has ensured the continuation of contemporary theatre operations in the historic building.

205 | View from Old Garden square (1887)



206 | View from Old Garden square (2024)



At the same time the court theatre retains not only its overall room layout, but also numerous authentic features, which have been preserved and restored over time.

The grand ducal box including monograms, the grand ducal driveway and the grand ducal staircase have been preserved as features of the monarchy, providing evidence of the Mecklenburg-Schwerin dynasty.
Furthermore, the theatre, built in the Neo-Renaissance style with numerous innovative technical and design features, is a testimony to the continuous development of the Residence Ensemble up to the early modern period. The preserved innovative features include the original iron roof construction including the iron roof cladding, the fire water tanks in the towers, the technology for sound production (stage organ, thunder plate) and the electric lighting that has been in place since 1886.
The original decorative curtain was restored between 1999 and 2000 and the preserved stage organ between 2006 and 2007, making this the last stage organ of the 19th century to have survived unchanged.

The court theatre's exterior is unchanged, providing a part of the visual integrity of the Old Garden square, but the façade has been painted several times since the 1980ies. While the 1980ies work was carried out in ahistorical white, between 2011-2016, the historical colour scheme was restored during façade renovations, so that the reference to the Palace and Museum from the time of construction was re-established.

Outbuilding machine house and scenery magazine
The interior of the engine house and the scenery store have undergone structural changes, while the exterior views of the buildings have remained unchanged.

Since the theatre was connected to the public power supply in 1924, the engine house has only been used for heating purposes. Later the building has been used as the theatre's workshop building with recreation rooms and offices. The striking engine house façade has been preserved.

In contrast to the machine house, the scenery magazine is still used as such. Due to a fire in 1967, the interior of the building has been heavily altered. However, the exterior of the building has been preserved and remains unchanged.



207 | Situation plan (1880ies)

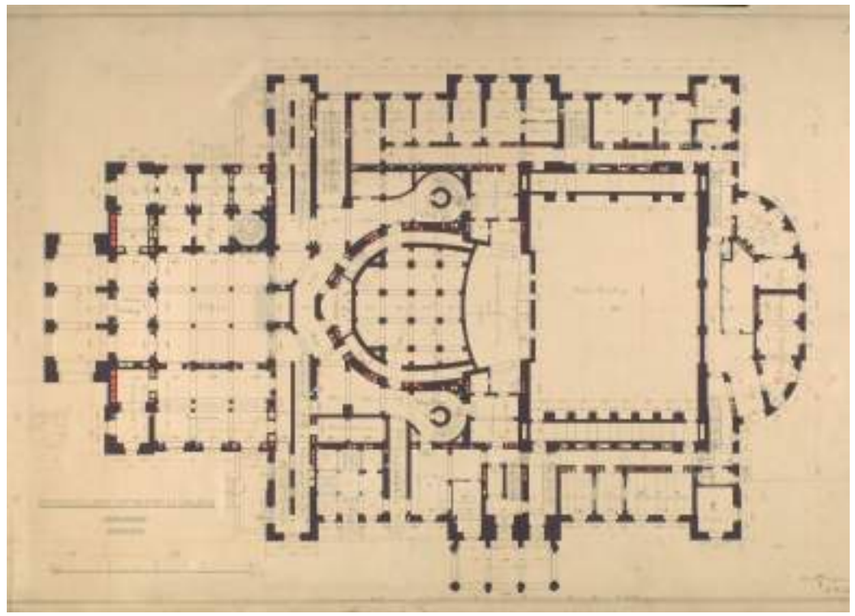
Well-preserved Residence Ensemble as a testimony to the monarchy

Feautures and heraldry as evidence of the monarchy

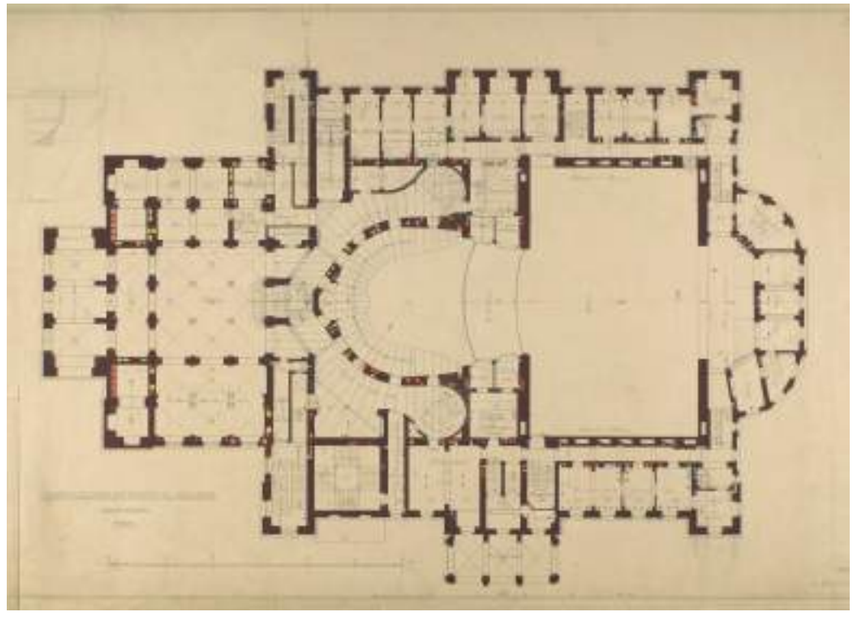
Well-preserved Residence Ensemble in terms of quantity and quality

Orchestration of the Palace and Residence Ensemble in the landscape

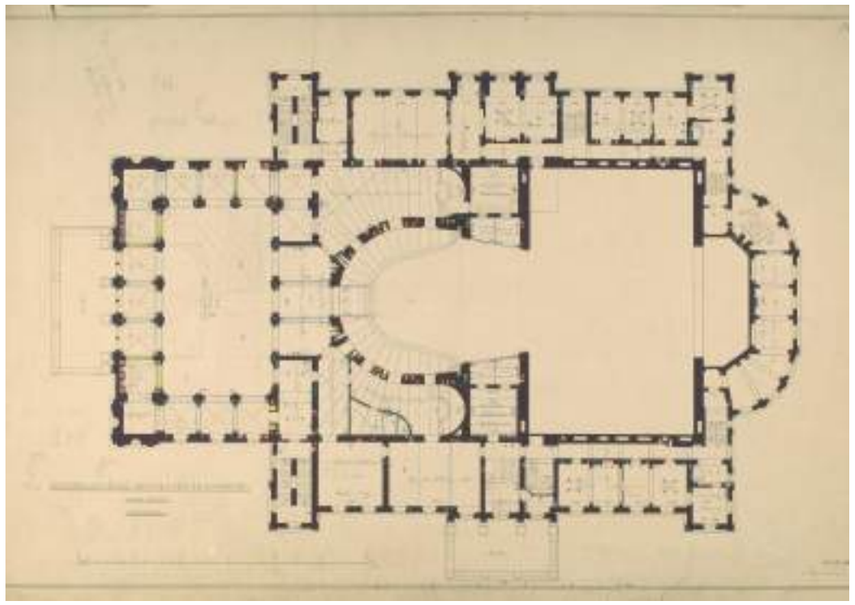
Continuous development of the Residence Ensemble up to early modern era



208 | Court Theatre ground floor plan (1886)

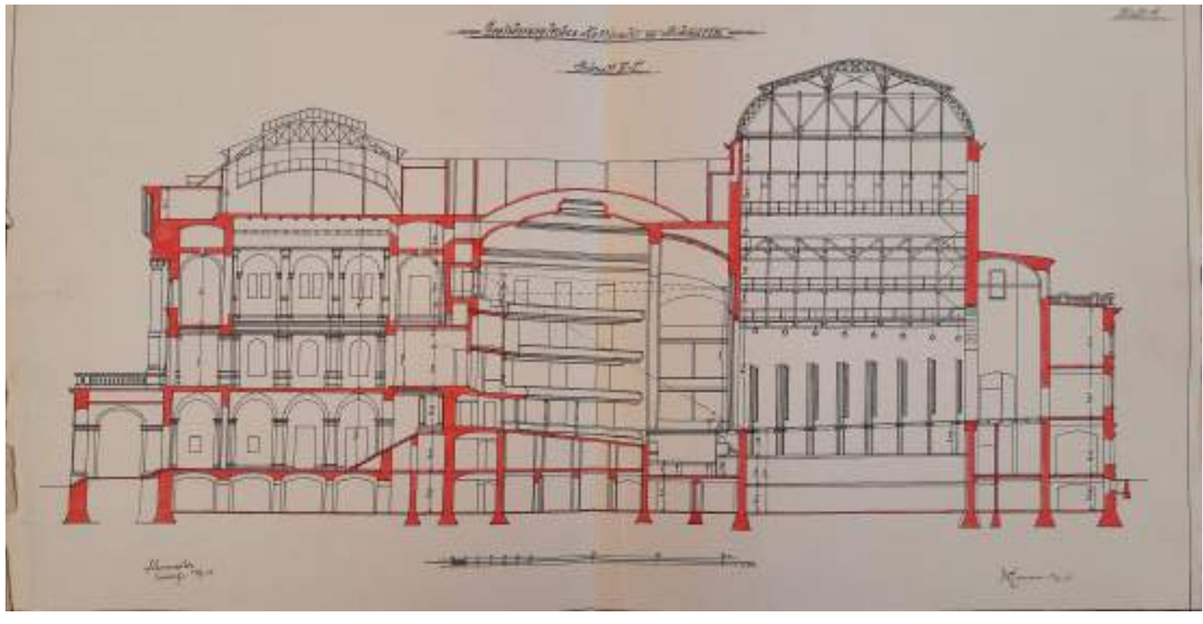


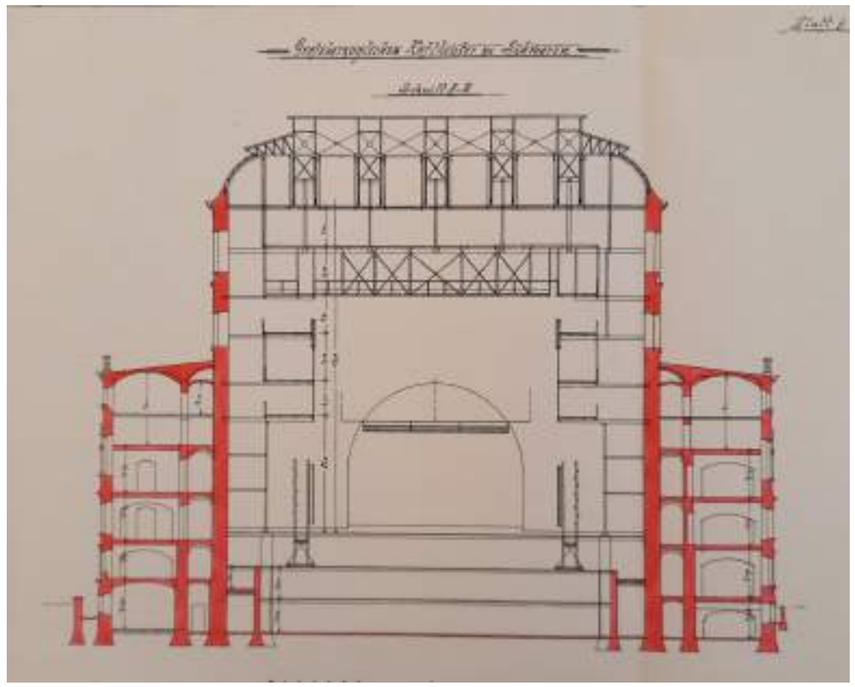
209 | Floor plan stalls (1886)



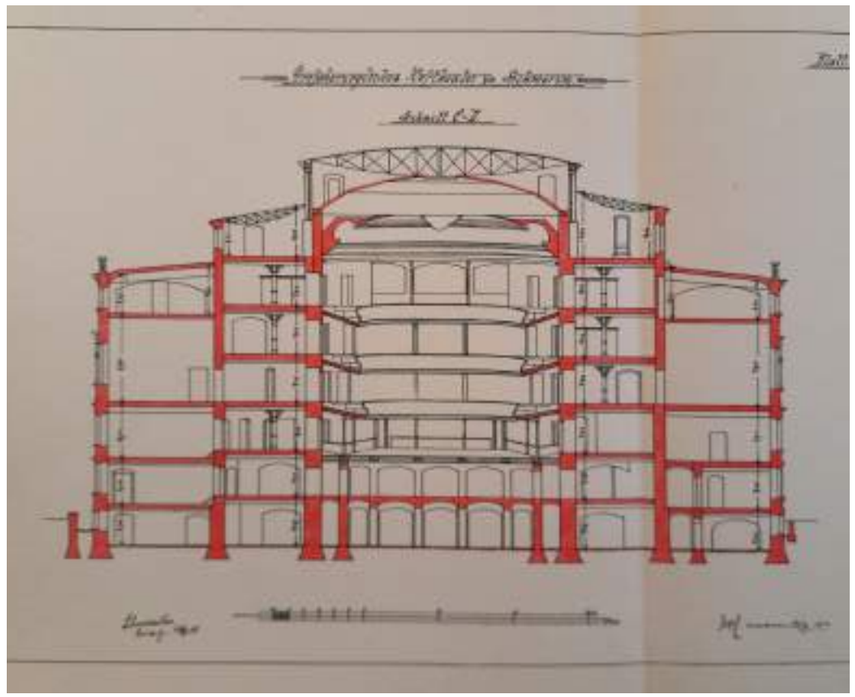
210 | Floor plan first circle (1886)

211 | Section from entrance to the stage-house (1915)





212 | Section trough the stage-house (1915)



213 | Section trough the audiences hall (1915)



214 | Entrance hall (2024)



215 |Main stair case (after 2000)

216 | Audiences hall with Grand Ducal Box around 1900





217 | View from the stage to the audiences hall around 1941



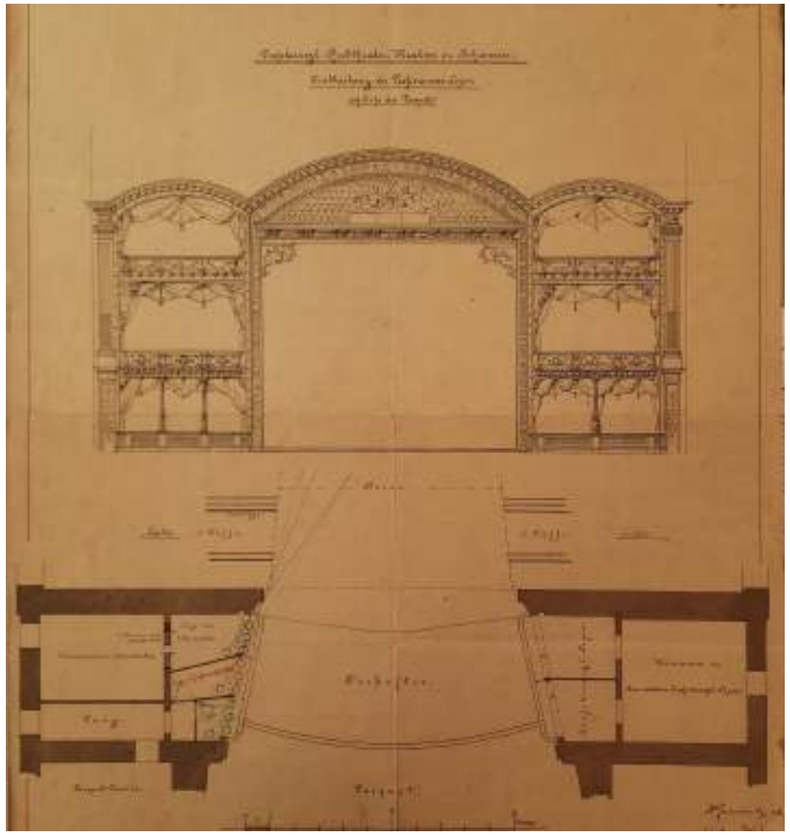
218 | View from the Grand Ducal Box to the circles around 1941



219 | View from the stage to the audiences hall (2013)



220 | View from the Grand Ducal Box to the stage (2013)



221 | Boxes next to the stage around 1900



222 | Draft for the decorative stage curtain by E. Hartmann, 19th century



223 | Decorative stage curtain (2020)

224 | Still in use stage organ (2024)

225 | Inside of the stage organ (2013)





226 | Thunder sheet (2024)

227 | Thunder shaft (2024)

228 | Entrance to the Grand Ducal box (2024)

229 | Cast iron column under prussian cap-ceiling (2024)









230 | View window for restorative studies, actors room (2024)

231 | The Flotow Room (2013)





232 | Concert hall with gallery (2024)









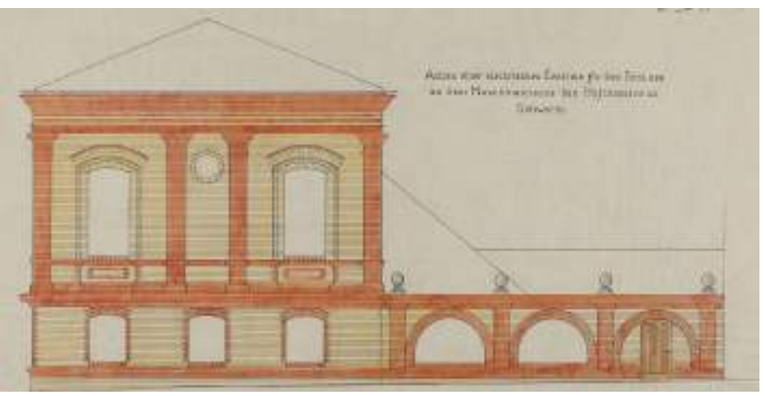
233 | Stair case for the Grand Ducal box with modern elevator (2024)

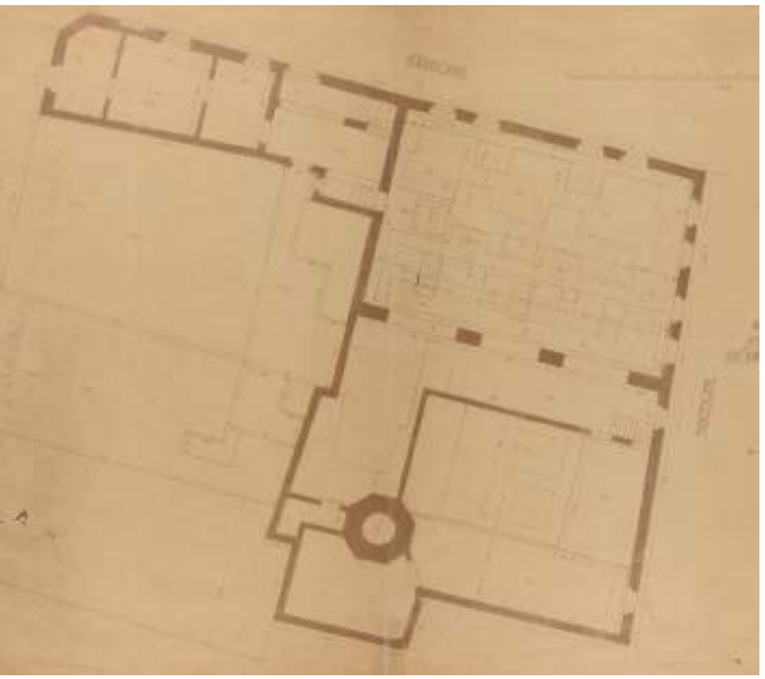
234 | Iron roof construction above the audiences hall around 2013

235 | East view with Grand Ducal entrance and passaageway (2024)

236 | Machine house, west facade (1904)

237 | Machine house, floor plan (1904)





Outbuilding machine house and scenery magazine

The interior of the engine house and the scenery store have undergone structural changes, while the exterior views of the buildings have remained unchanged.

Since the theatre was connected to the public power supply in 1924, the engine house has only been used for heating purposes. Later the building has been used as the theatre's workshop building with recreation rooms and offices. The striking engine house façade has been preserved.

In contrast to the machine house, the scenery magazine is still used as such. Due to a fire in 1967, the interior of the building has been heavily altered. However, the exterior of the building has been preserved and remains unchanged.



238 | Scenery store, south view (2022)

239 | Workshop in the scenery store (2024)



MUSEUM AND CURATOR‘S VILLA

The Museum has been in continuous operation as an exhibition building for the former Grand Ducal collections since it was built in 1882, with only a few changes. It therefore shows both structural and functional integrity since its conception and later completion in 1901.

The room layout is intact and many original exhibition rooms are still used as such, while others are used as storage space.

The building in the Neoclassical style, with its symmetrical architecture and rich interior design, is an example of the continuous development of the Residence Ensemble. Built for the removal of the Grand Ducal art collection from the Palace, the building is also an elementary component of the well-preserved Residence Ensemble as testimony to the monarchy. Numerous preserved elements of the modern original features, such as the double-skin façade structure for fire protection purposes, boxes of the ventilation system from the construction period, the concept of illumination with daylight or the defined sequence of rooms are attributes of the values of the OUV. The preserved floor plan reflects the symmetrical façade design. The trapezoidal placement of the suspended walls in the cabinets has been preserved along with a large part of the original interior fittings, including the coved ceiling finishes decorated with elaborate stucco work and the herringbone parquet flooring in the skylight rooms, the slender cast-iron columns, connecting doors between the exhibition rooms, marble tiles and coffered ceiling in the upper vestibule.
The original monogram of Friedrich Franz II can be found on the capitals on the ground floor - a testimony to the bygone tradition of the Mecklenburg-Schwerin monarchy.

The Neo-Classical façade at the Old Garden square is largely as in its original design. In 1929, six figures in front of the museum were dismantled. The steps in front of the museum underwent extensive repair and remodelling work in 1932. During the Second World War, four corner sculptures on the roof were lost. In 2011, the staircase was reconstructed to its original state under the guidance of the monument preservation authority.
During the 1990s, several façades were restored in historical colours. In addition, several windows had to be replaced with modern replicas. However, some of the originals were preserved. Like the originals, the replica windows are made of oak.
A refurbishment of the roof, including glazing and renewal of the lighting technology, was completed in 2001.

To enlarge the exhibition space, a new building was constructed at the rear in 2014-2016. In order to connect the two buildings with as little loss of original substance as possible, a bridge was built as a steel and glass construction. This also allowed the rear façade to be renovated. The rear extensions are not visible from the Old Garden square, therefore the visual integrity of the building with its space-defining exterior design is preserved. Alongside the theatre, the museum is a central example of a representative cultural building as part of the well-preserved Residence Ensemble in terms of quantity and quality.

Construction measures were and are in line with the original building plans and the current principles of monument preservation. Traditional building materials were used for repair work. Modern additions, such as the connection to the new building, are clearly recognisable due to their materiality and design language.



240 | View from the Old Garden square (1888)





241 | View from Lake Schwerin around 1900

242 | View from the Old Garden square (2012)

Well-preserved Residence Ensemble as a testimony to the monarchy

Feautures and heraldry as evidence of the monarchy

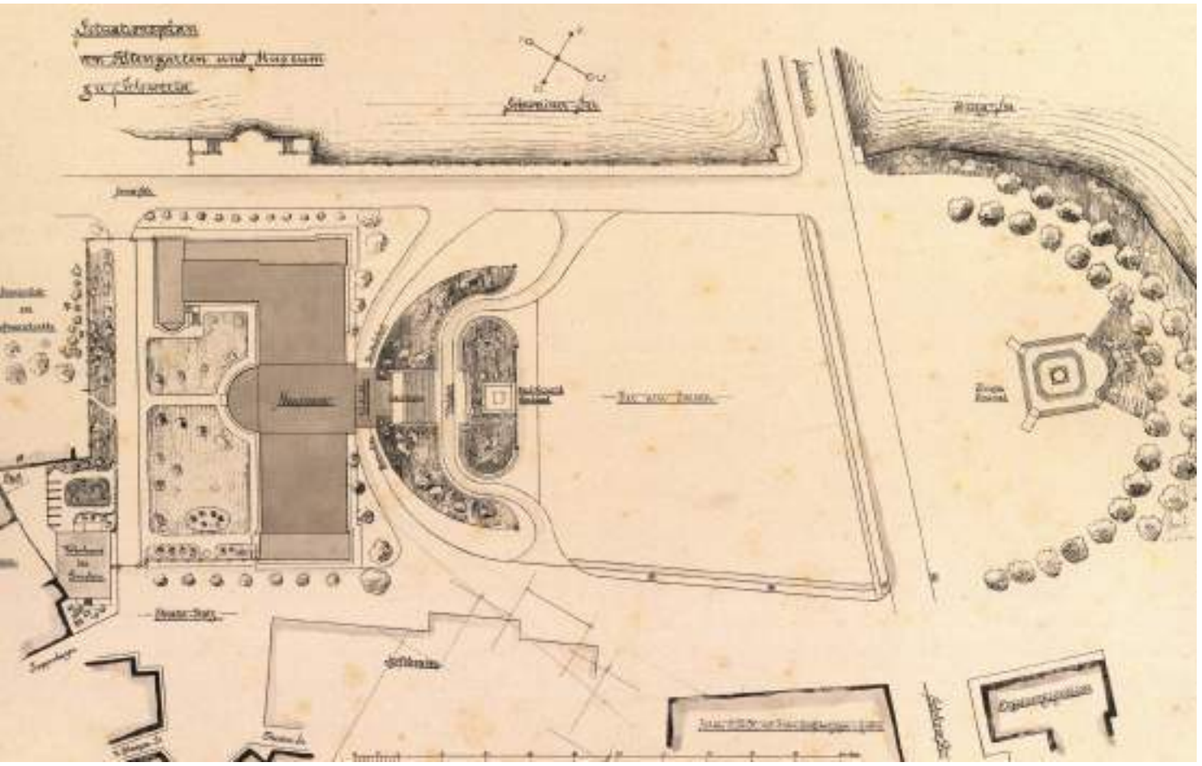
Well-preserved Residence Ensemble in terms of quantity and quality

Orchestration of the Palace and Residence Ensemble in the landscape

Continuous development of the Residence Ensemble up to early modern era

243 | Situation plan with Old Garden square (1888)

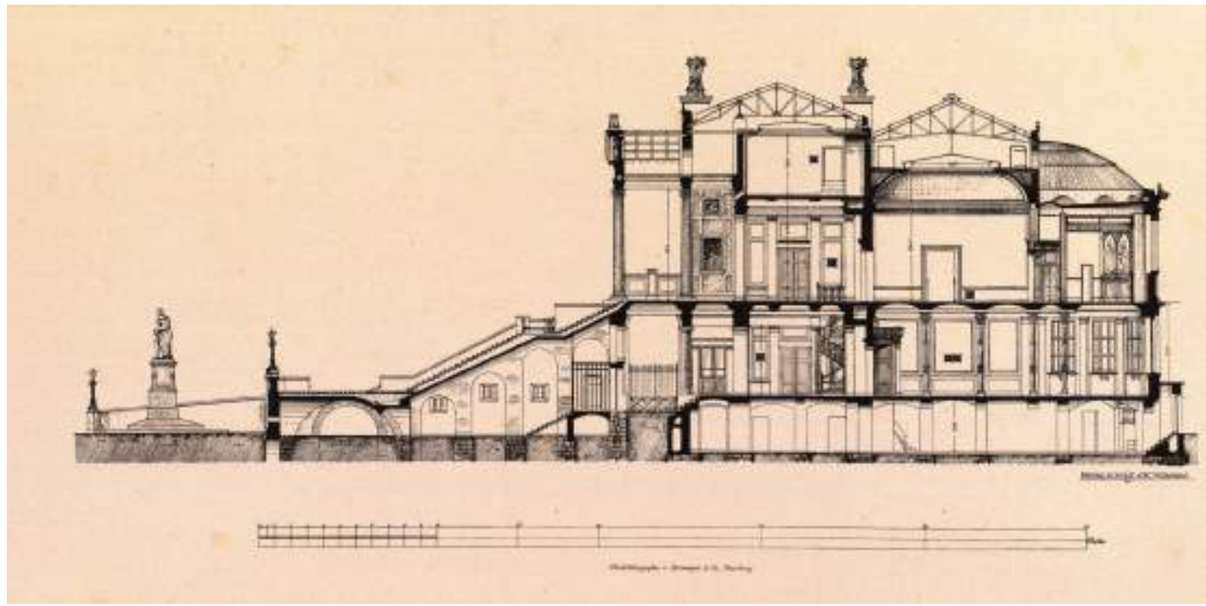
244 | View from lake Schwerin (1888)

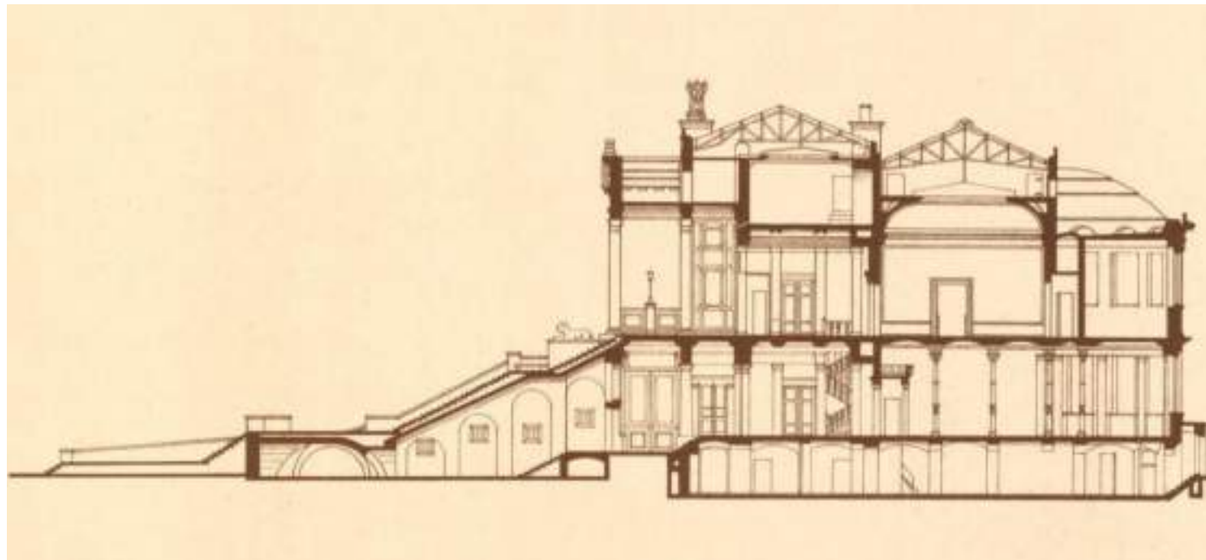




245 | Section from Old Garden square to courtyard (1888)

246 | Section from Old Garden square to courtyard (1973)





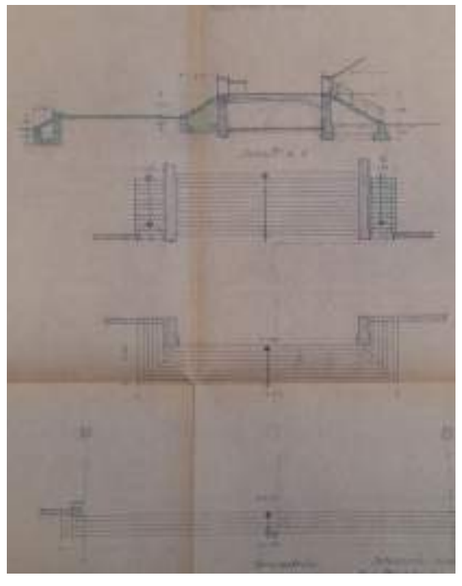


247 | View from the Old Garden square (1888)

248 | Measures on the steps of the Museum (1935)

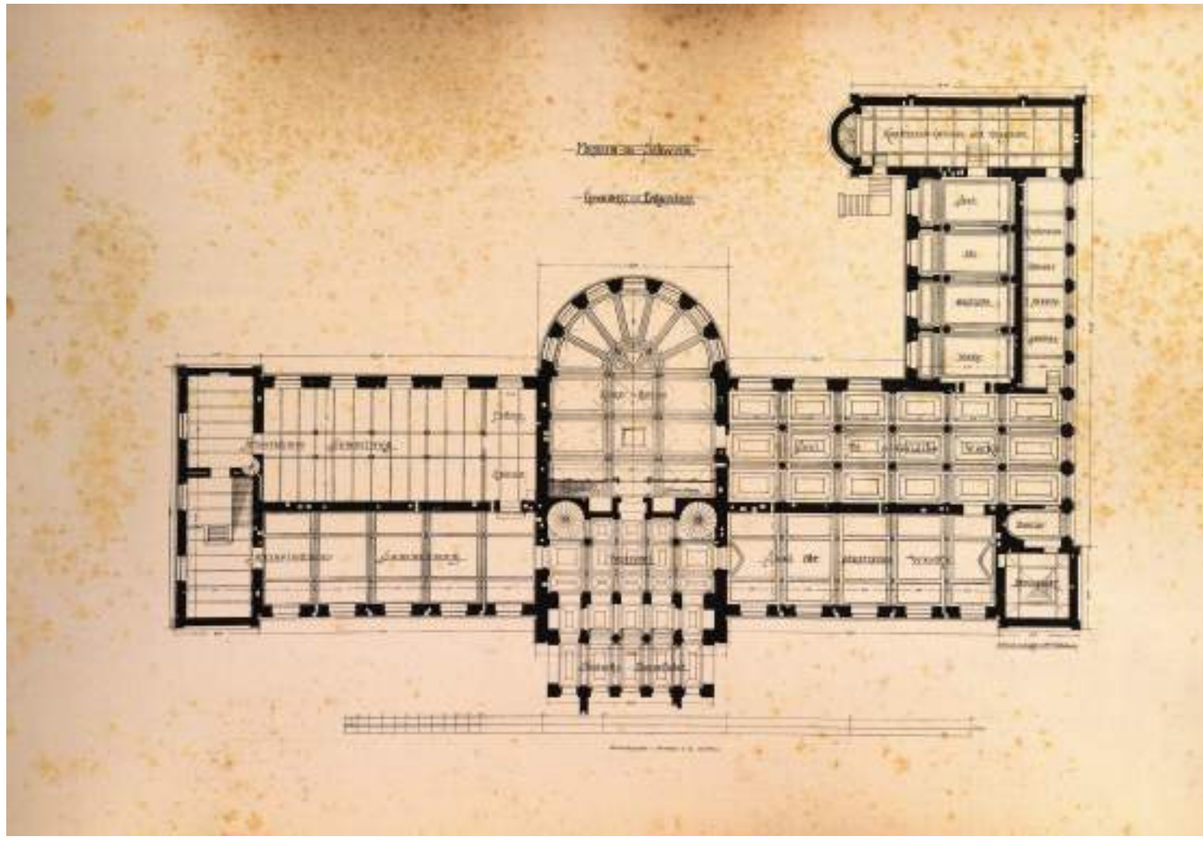
249 | The steps of the Museum after 1935

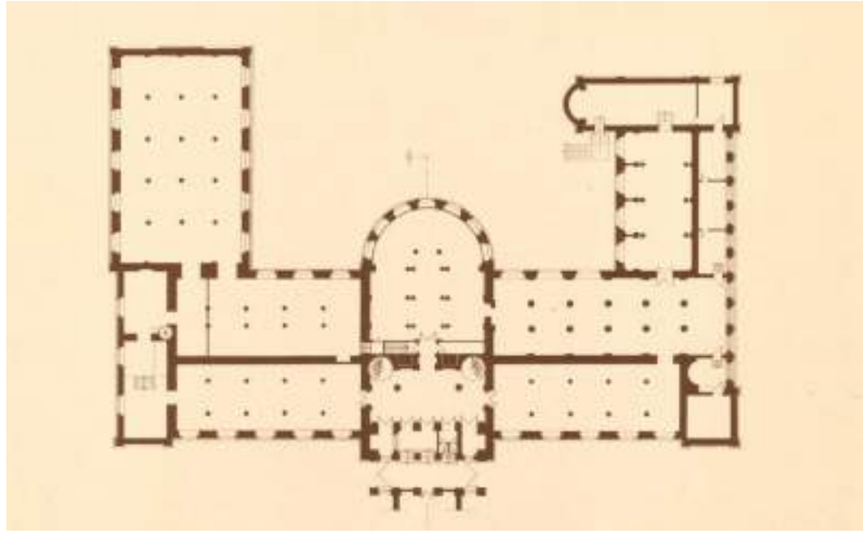
250 | The steps of the Museum after 2017











251 | Ground floor (1888)

252 | Ground floor (1973)







253 | Exhibition hall 1.1 in the annex from 1901 (2022)

254 | Original floor covering (2022)

255 | Exhibition hall with preserved vaults and cast iron columns



256 | Gothic hall (1904)



257 | Exhibition hall 1.4 (2020)

258 | Exhibition hall 1.5 (1921)

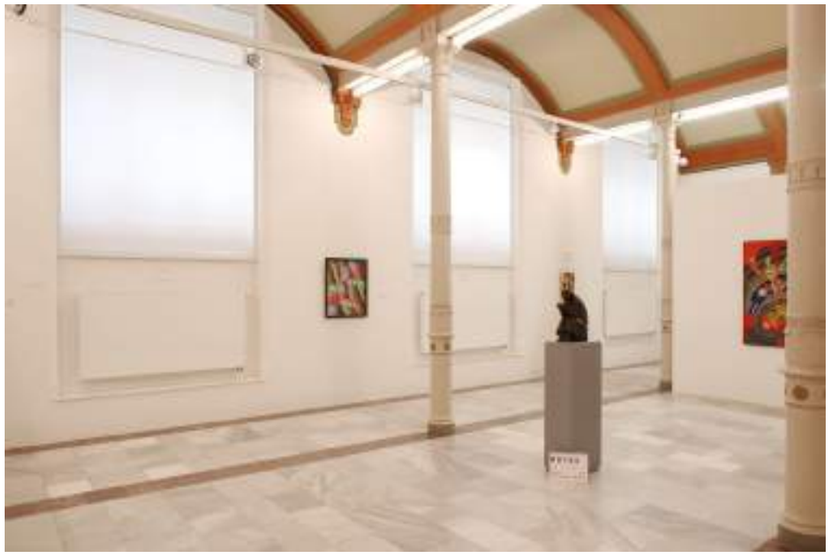
259 | Exhibition hall 1.5 (1950ies)

260 | Exhibition hall 1.5 with entrance to the foyer (2020)











261 | Exhibition hall 1.5 view to south west

262 | Exhibition hall 1.5 detail of the ceiling

263 | Gateway under the portico with door for fire protection

264 | One of two spiral stairs (2023)

265 | Entrance hall ground floor (2020)









266 | Café and shop to north-east

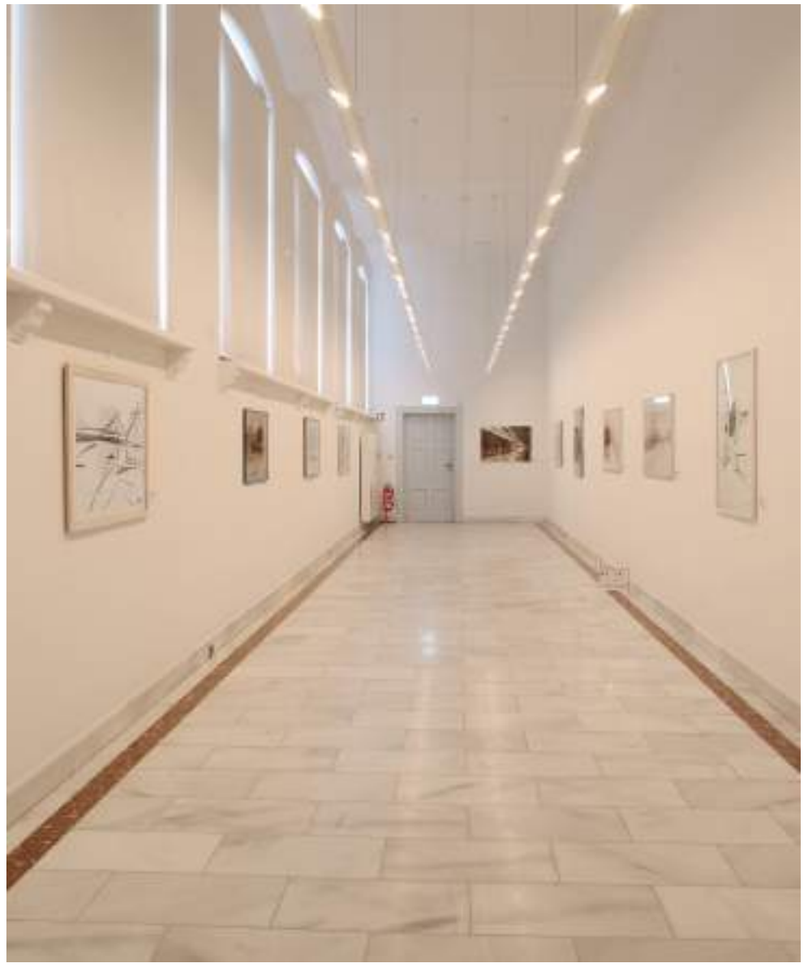
267 | Café and shop to south-west

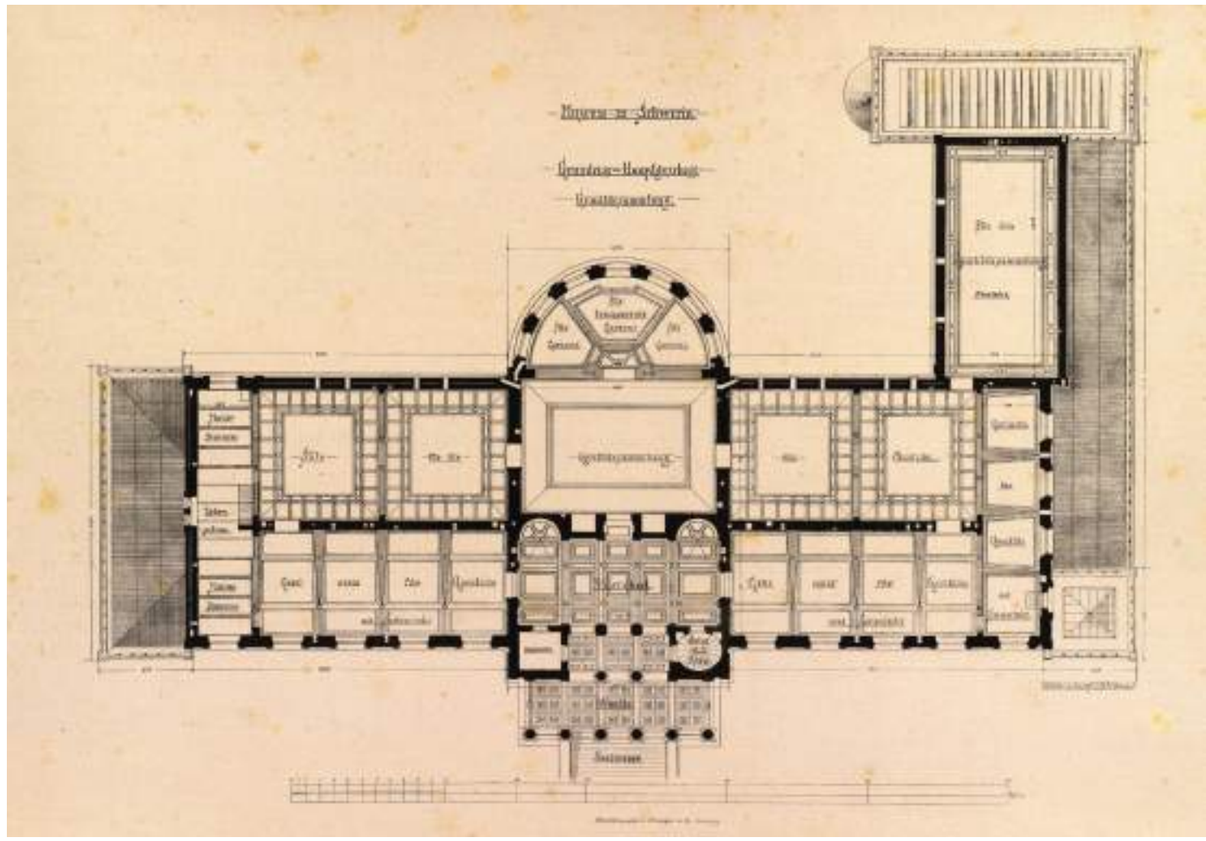


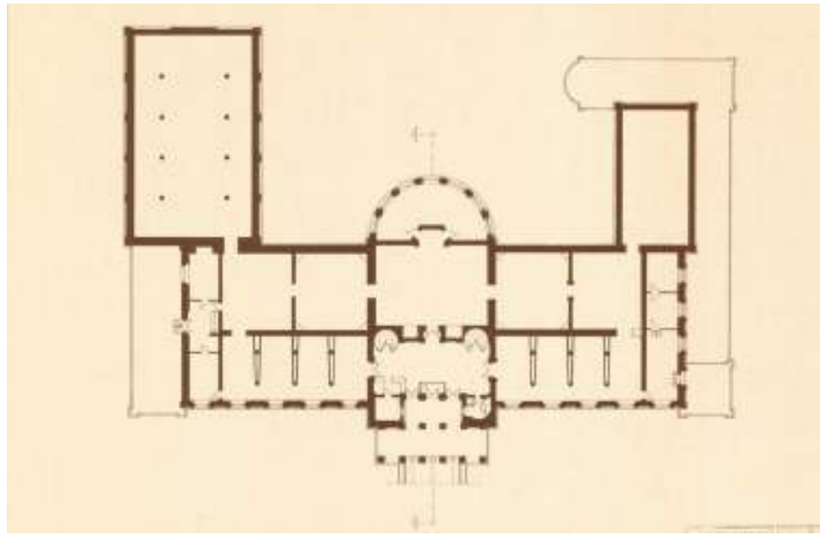
268 | Exhibition hall 1.13

269 | Exhibition hall 1.17, former workshop of the Cabinet of Prints and Drawings









270 | First floor (1888)

271 | First floor (1973)

272 | Exhibition hall in the annex from 1901 (1911)

273 | View in the exhibition hall 2.7 with preserved parquet floor (2020)





274 | Detail of the ceiling with skylight and cast iron colums

275 | Example for the preserved room structure with enfilade in exhibition hall 2.7



276 | Carpet hall (1955)

277 | Former Carpet hall 2.10 (2020)







278 | Entrance doors - outside the original doors, inside modern ones for security and thermal protection

279 | Entrance hall at the first floor

280 | Top of the spiral staircase





281 | Exhibition hall 2.14 (1950ies)



282 | Exhibition hall 2.14 with preserved openings for air heating (2020)



283 | Preserved door to the entrance hall in room 2.16









284 | Original partition and hanging walls in exhibition hall 2.16

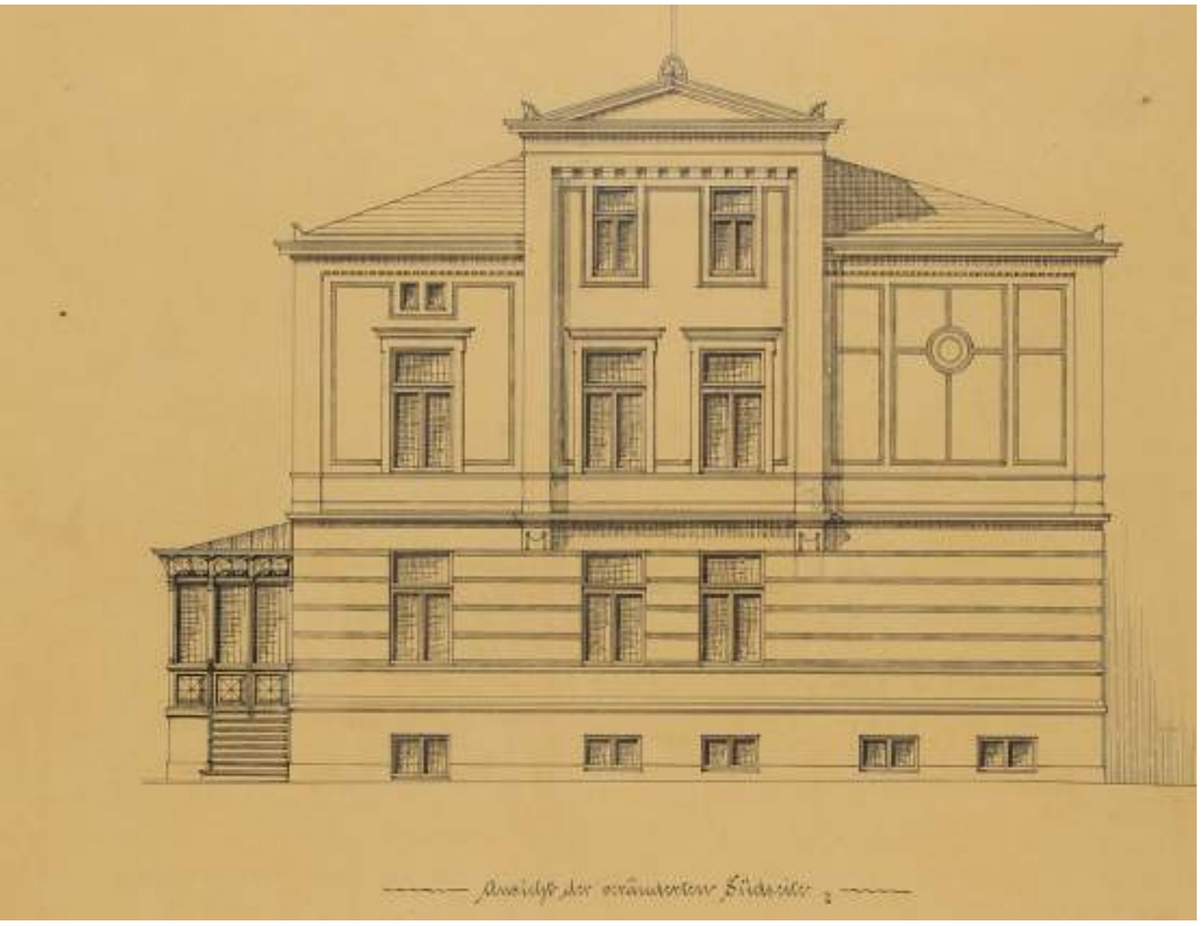
285 | Detail of the ceiling

286 | Preserved opening for the air heating from 1882

Curators` Mansion

The Curator's mansion, which continues to be used by the museum administration, together with the outstanding cultural building Museum, illustrates the strong structural differentiation of the Residence Ensemble.

During a careful refurbishment in 2013, minor adjustments were made to the room structure with lightweight walls, so that the historical sequence of rooms can still be experienced. In addition to the authentic preservation of the façades, the interior of the building has also been well preserved.



287 | Curator`s Mansion from south west by Liss (1904)



288 | Curator`s Mansion from south west (2019)

CHURCH OF ST NIKOLAI

St Nikolai church shows its structural integrity with its basic baroque floor plan and sepulchre intact. 18th century interior features such as the Grand Ducal box and 19th century interior furnishings such as the 1858 organ survive as testimony to the continuous development of the Residence Ensemble. It has been in continuous use as a congregation church.

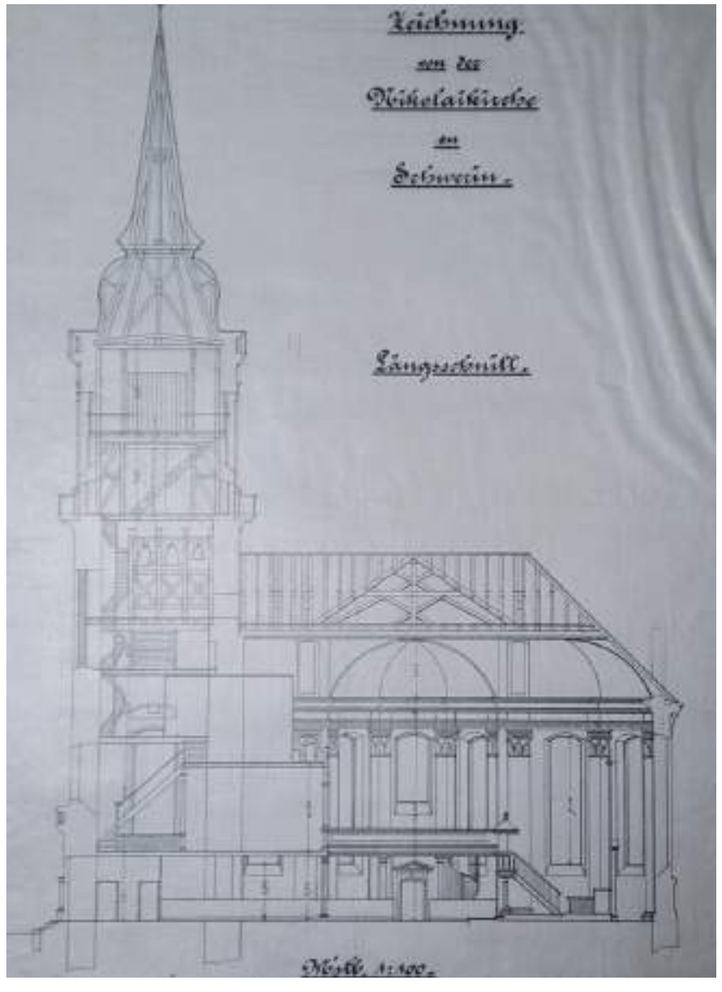
After the Second World War the church was in need of repair and missing its bell. Repairs were carried out from the 1950ies onwards with respect to the historic building fabric, and a new bell installed.

In 1964, the marble imitations were renewed according to historical findings. The façade was renovated between 1983 and 1989.
The organ was restored in 1993, while the heating system was renewed in the same year.
Between 2006 and 2013, the tombstones and metal coffins were extensively refurbished. This ensured the long-term preservation of the attributes of the St Nikolai church. Between 2015 and 2019, measures were necessary on the tower. These included renewing the sound shutters, repairing the clock and securing the belfry. The façade was renovated again in 2020.

The placement of the church in the centre of the Schelfstadt district, with lines of sight across the Pfaffenteich and along Puschkinstraße and the church tower, which can even be seen from lake Schwerin, make the Schelfkirche an urban feature of the Residence Ensemble. The visual connections have been preserved thanks to Schwerin's comprehensively preserved old town centre and the preserved exterior ensures visual integrity.

289 | South facade of the church St Nikolai





290 | Section around 1900 of the church St Nikolai

Well-preserved Residence Ensemble as a testimony to the monarchy

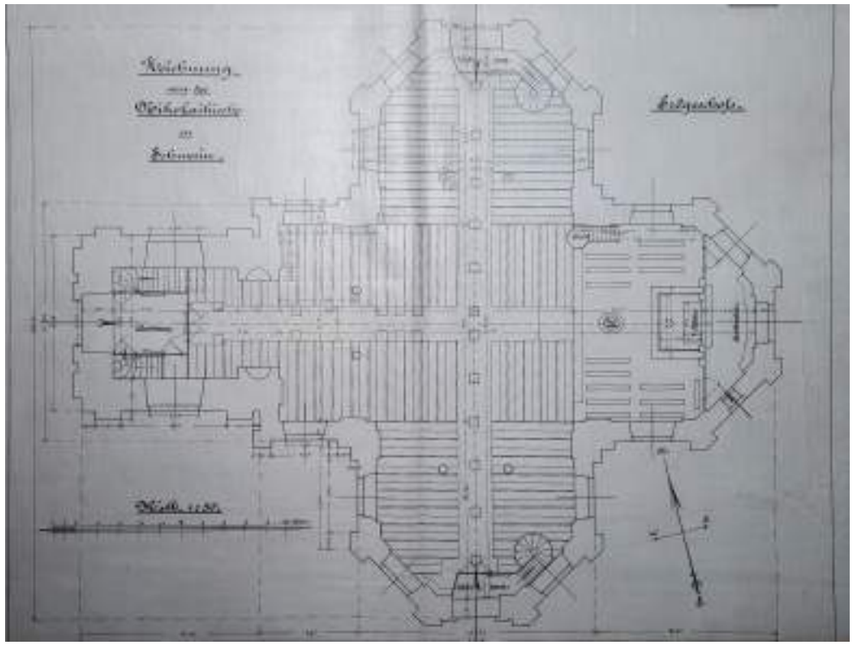
Feautures and heraldry as evidence of the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

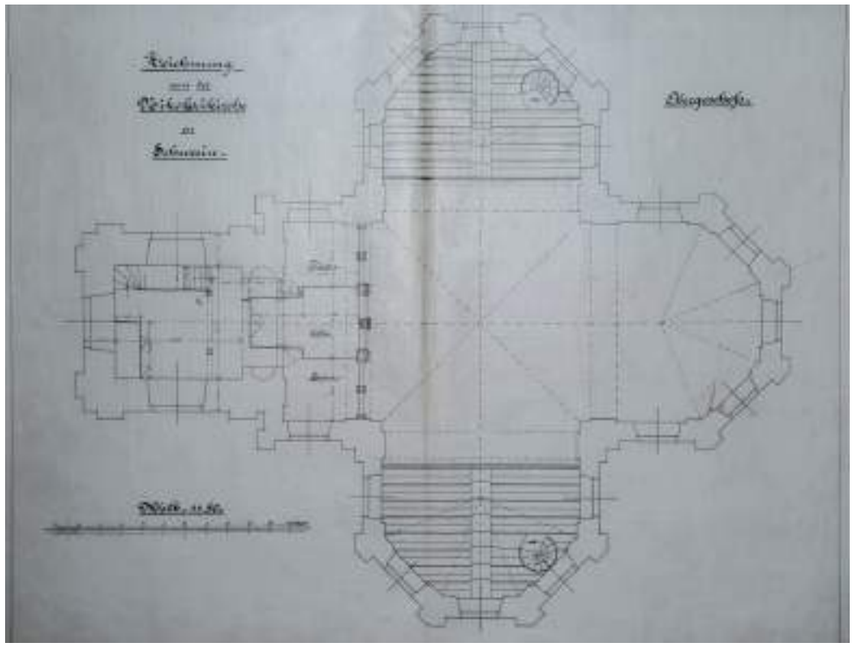
Orchestration of the Palace and Residence Ensemble in the landscape

Continuous development of the Residence Ensemble up to early modern era

291 | Groundfloor of St Nikolai around 1900



292 | First floor of St Nikolai around 1900







293 | Picture of the interior (unknown year)

294 | Picture of the interior (2022)

295 | Staircase to the gallery (2024)

296 | Preserved 1858 organ (2022)





297 | Picture of the interior (unknown year)

298 | Picture of the interior (2022)

299 | Colour glazing (2024)









300 | Opening in the tower (2024)

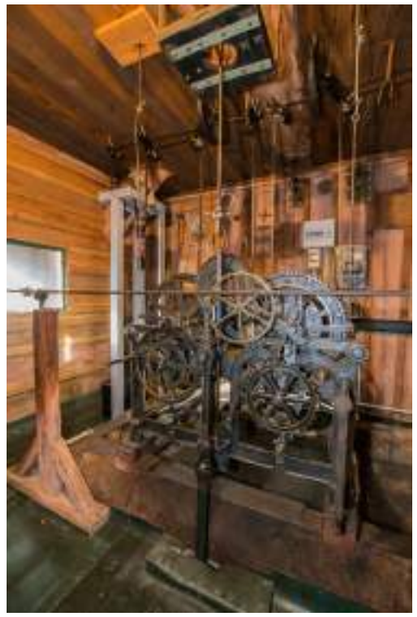
301 | Bells in the tower (2024)

302 | Clockwork in the tower (2024)









CATHEDRAL

The structural integrity of the cathedral is that of its latest construction phase with the dominating Neo-Gothic tower and the Neo-Gothic cloister created in the 19th century. Older parts are also preserved and together bear witness to the development of the Residence Ensemble. The building is still an active cathedral.

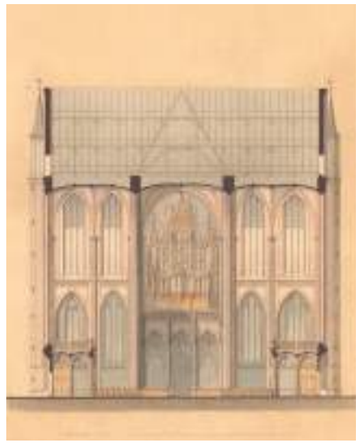
Various monarchical and heraldic features of the cathedral characterise it as part of the Residence Ensemble. These include the royal status, the Renaissance tombs, including two epitaphs from the 19th century, in particular the one for Johann Albrecht. These features remained unchanged.

Between 2012 and 2016 as well as in 2021, renovation work was carried out inside the building. Among other things, the murals were cleaned and tie rods secured.
The restoration of the metal coffins was completed in 2023, and work to renovate the façade and roof began in the same year.

Thanks to the predominantly low building heights in Schwerin, the cathedral tower is still a clear accent of Schwerin's city skyline.
No significant changes have been made to the cathedral since the last construction phase in the 19th century. The attributes have therefore been completely preserved.



303 | Photography of the cathedral (2024)





304 | Section of the cathedral with organ by Daniel (1860)

305 | Section of the cathedral with old tower (1860)

Well-preserved Residence Ensemble as a testimony to the monarchy

Feautures and heraldry as evidence of the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

Orchestration of the Palace and Residence Ensemble in the landscape

Continuous development of the Residence Ensemble up to early modern era

306, 307 and 308 | Plans and photography of the tower







309 and 310 | Details of the cross vault









311 | Cloister

312 | View from the cloister to the tower

313 | Renovation of the roof covering (2024)





314 | *Photography of the interior (unknown)*



315 Photography of the interior (2024)



316 | *Organ (2024)*



317 | *Cross vault with painting (2023)*





318 | *Grand Ducal box*

319 | *Coat of arms*



320 | *Pulpit of the cathedral*



321 | *Sepulchure*

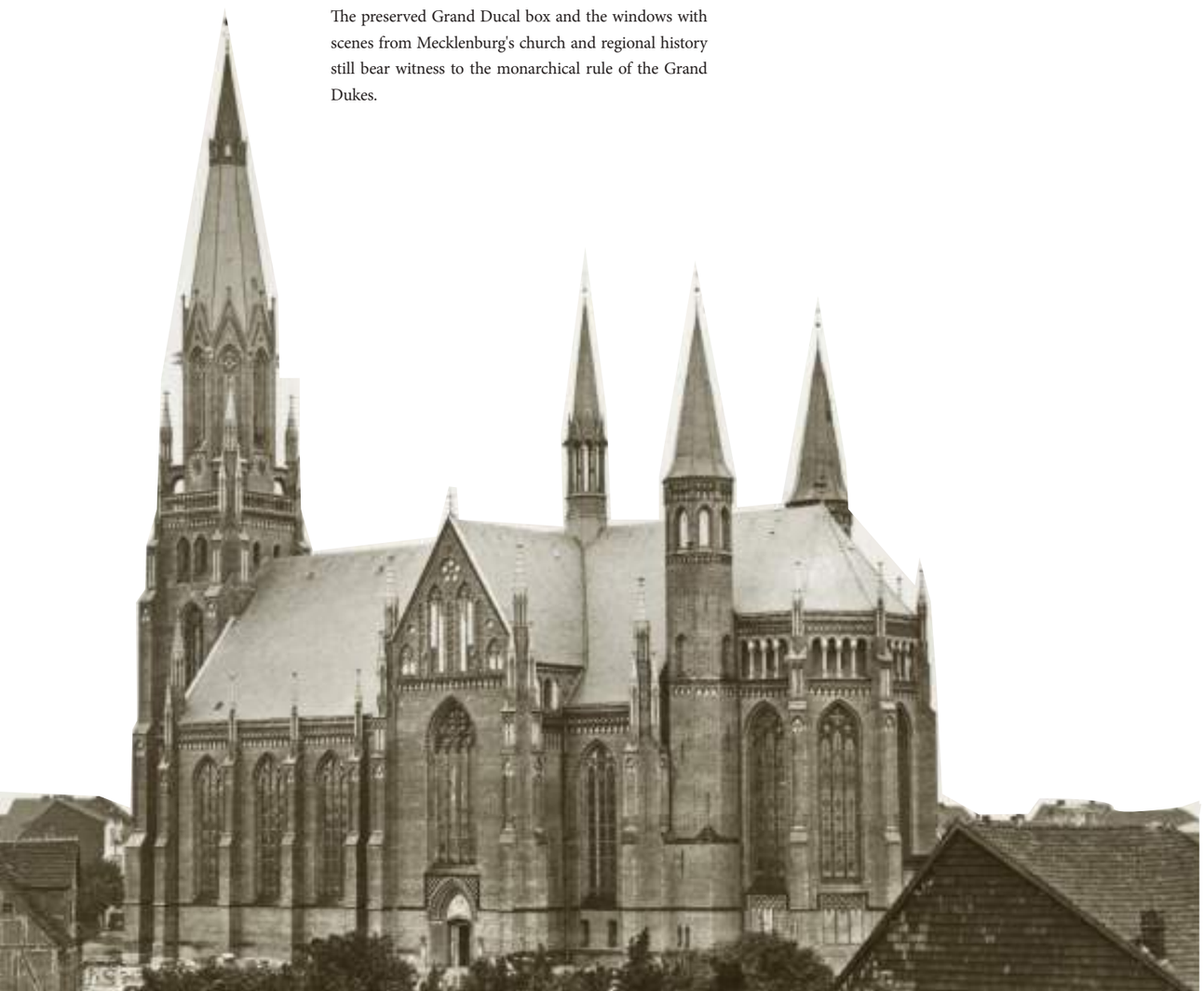
ST PAUL‘S CHURCH

As a consecrated church, St Paul's church preserves its functional, structural and visual integrity of the 1869 construction date.
It is orchestrated in the direct line of sight to the main portal of the Palace as well as a line of sight across the Pfaffenteich to the tower of St Nikolai. The low-level Old Town of Schwerin with little modern additions ensure this is intact.

Various attributes characterise St Paul's Church as an important testimony to the development of the Residence Ensemble. These attributes include the implementation of the Eisenach Regulatory Act, the preserved iron roof construction and the structural stabilisation of the neo-Gothic church with a counter-vault.

The preserved Grand Ducal box and the windows with scenes from Mecklenburg's church and regional history still bear witness to the monarchical rule of the Grand Dukes.

As St Paul's Church was neither destroyed nor rebuilt, its attributes can be considered complete. Restoration and rehabilitation work took place in the 1990s (façade and windows) followed by works on the roof in 2005. The organ was restored in 2013. Further roof work followed in 2016, including on the tower. These are carried out preserving original substance and repairing with traditional materials in line with monument preservation law.



322 | Photgraphy around 1900





Well-preserved Residence Ensemble as a testimony to the monarchy

Feautures and heraldry as evidence of the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

Orchestration of the Palace and Residence Ensemble in the landscape

Continuous development of the Residence Ensemble up to early modern era

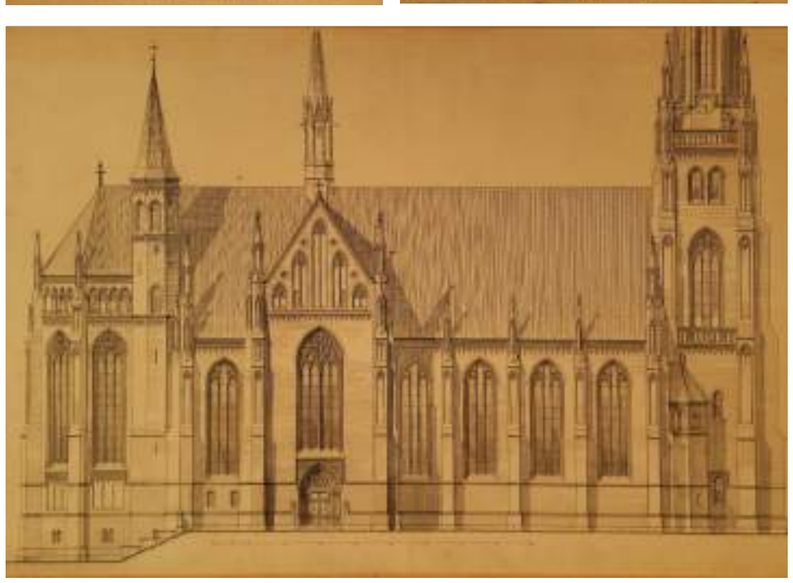
323 | South facade (2024)

324 | Door on the north (2022)

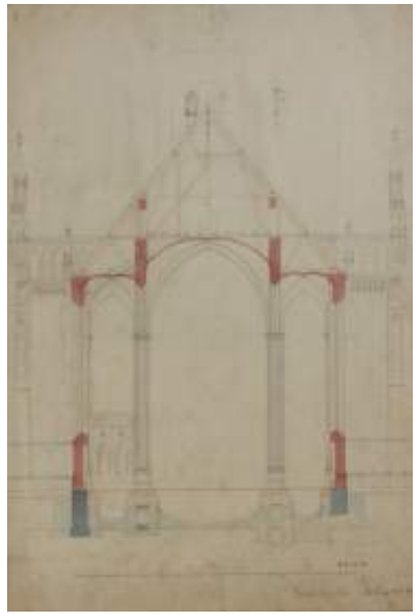
325, 326 and 327 | Views ot St Pau'ls Church







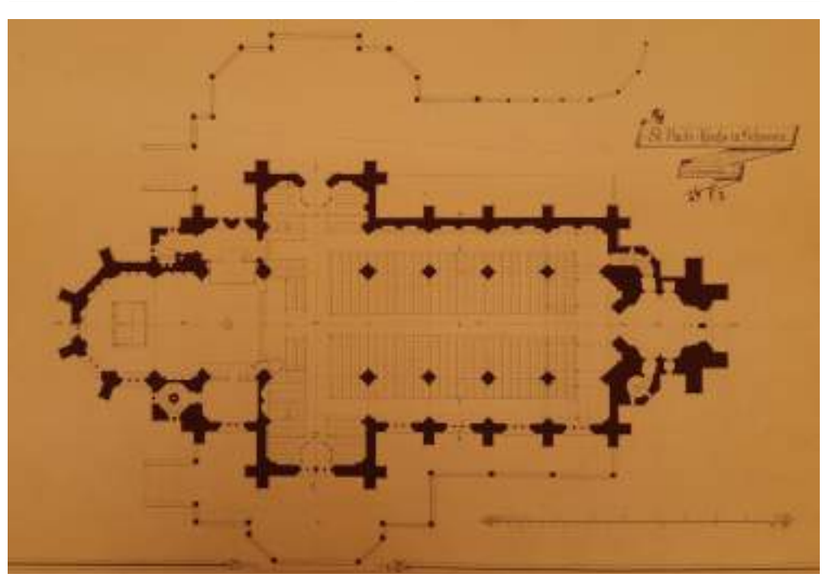




328 | Section of St Pauls' Church

329 | Section of St Pauls' Church with counter vaults

330 | Floor plan of St Paul's Church



331 and 332 | Main entrance plan and photography





333 and 334 | Grand Ducal box plan and photography





335 and 336 | Organ





337 and 338 | Altar and Pulpit





339 | *Iron roof structure from the 19th century*



340 | *Original windows from the 19th century*



341 | *Ceiling vaults from the 19th century*



MINISTERIAL MANOR HOUSE MÜNZSTRASSE

Although the Ministerial Manor House in Münzstraße dates back to a residential building of indeterminate construction date, it preserves today the design and room layout of the Willebrand remodel from 1855-1860. From this time date the staircase with the elegant traljen railing in the polygonal staircase extension on the courtyard side and the banqueting hall, which extends over the two upper floors. The design for the neo-Renaissance style hall was created by master builder Voss, from whom several signed execution drawings with wall designs and details of the furnishings have survived.

The Neoclassical design of the Ministerial Manor House symbolises the continuous development of the Residence Ensemble. This design has been preserved in the street view, including the entrance door with its Neo-classical structures and the transomed skylights, presumably from the time of Bartning's remodelling in 1828/29, as well as in the rooms on the Beletage in their mid-19th century state. Exceptions are the reconstructed windows, in the materiality of the originals, as well as a connecting opening to the neighbouring building.

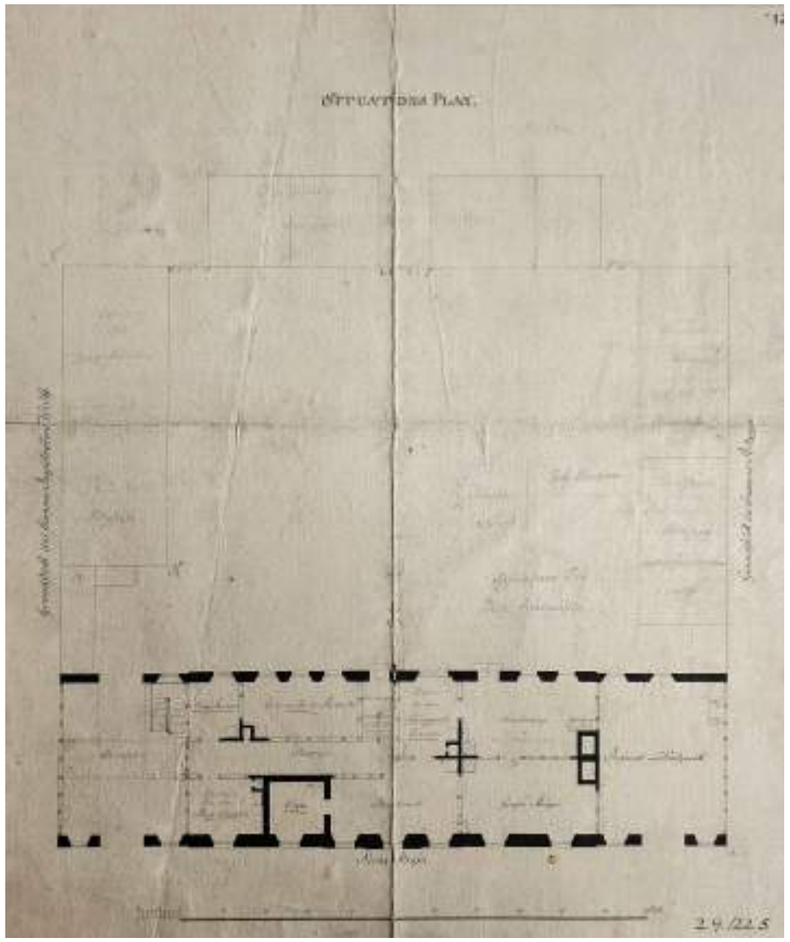
In addition to the basic structure, much of the building's furnishings, such as doors, parquet floors, stucco elements and the staircase, have been preserved.
In 1985, an annex was constructed. The annex and the existing building are connected from the outset with door openings in the interior. The regional church built two new side wings at the rear in 1990. The ground floor has modern, reversible fittings for office use.

Between 1996 and 2002, the historic building was renovated on the basis of restoration studies. The surviving historical rooms include in particular the staircase and the enfilade-like rooms on the Beletage; the design highlight is the ballroom, which extends over two storeys and is divided by Corinthian colossal pilasters with its rich, partially gilded stucco decorations, the room-widening mirrors and the artistically inlaid parquet floor.

With its lavishly restored banqueting hall in particular, the Ministerial Manor House is part of the grand ducal administrative infrastructure. It is thus an essential part of the well-preserved Residence Ensemble in terms of quantity and quality; as fundamental Grand Ducal administration it is also a testimony to the monarchy.

342 | Ministerial Manor-House Münzstraße





343 | Floor plan of the Ministerial Manor House Münzstrasse 1827

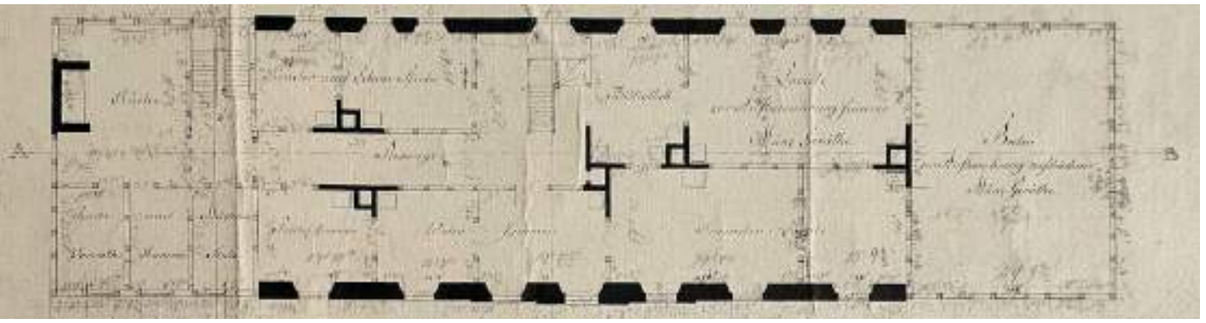
Well-preserved Residence Ensemble as a testimony to the monarchy

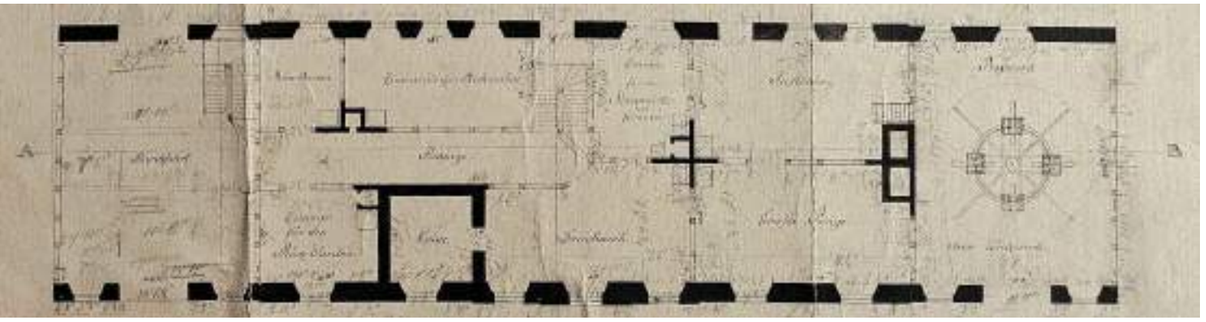
Feautures and heraldry as evidence of the monarchy

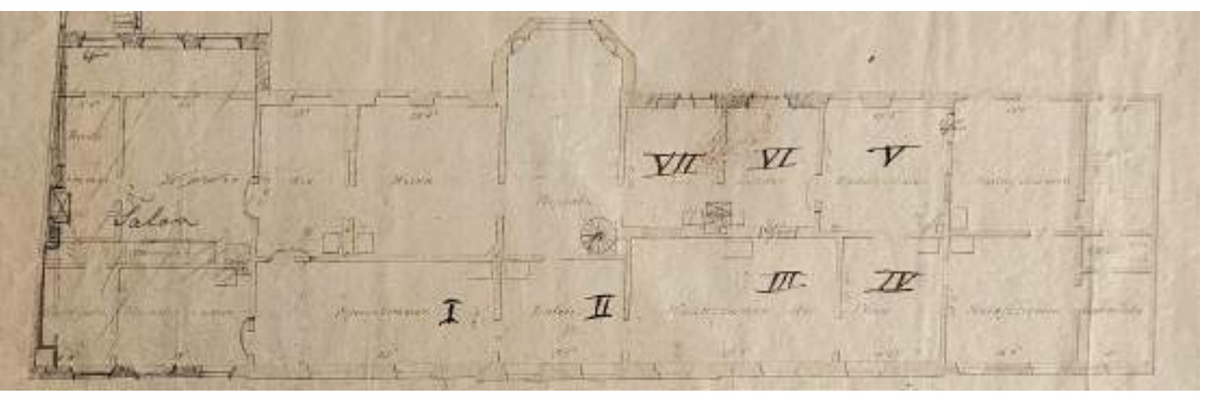
Well-preserved Residence Ensemble in terms of quantity and quality

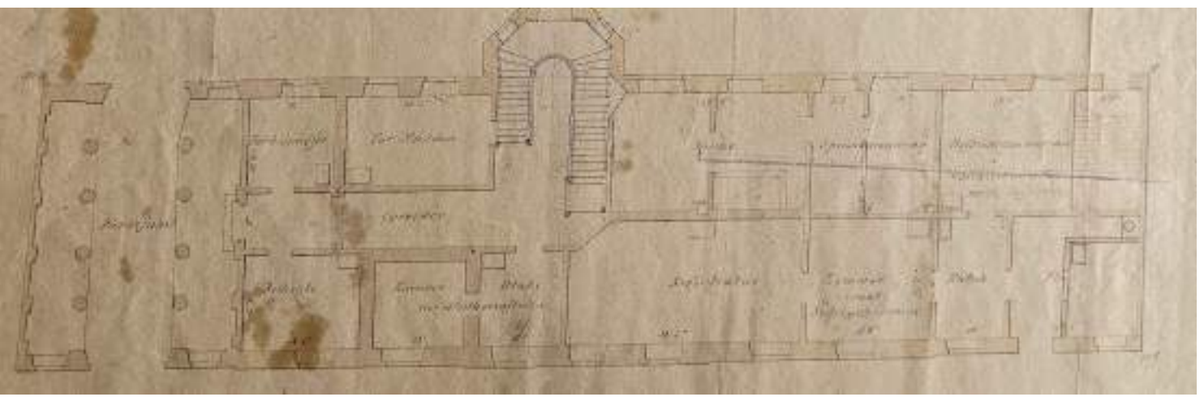
Continuous development of the Residence Ensemble up to early modern era

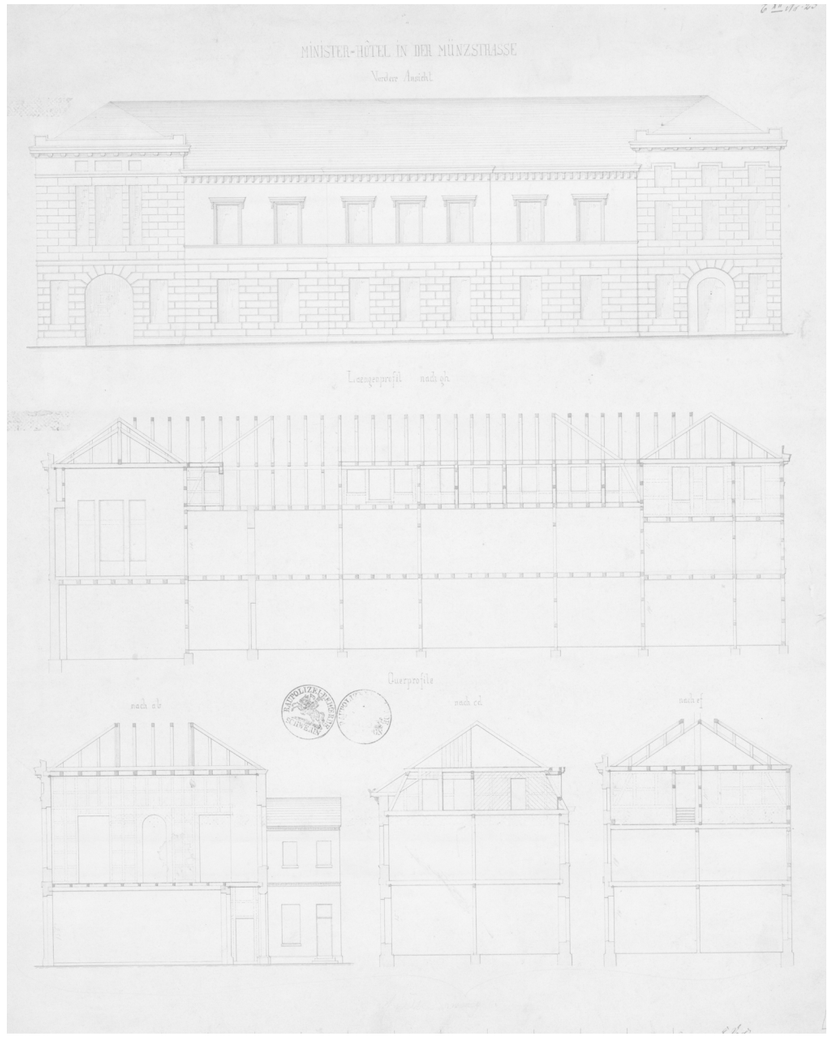
344, 345 and 346 | Floor plan of the Ministerial Manor House Münzstrasse 1827 & 1855





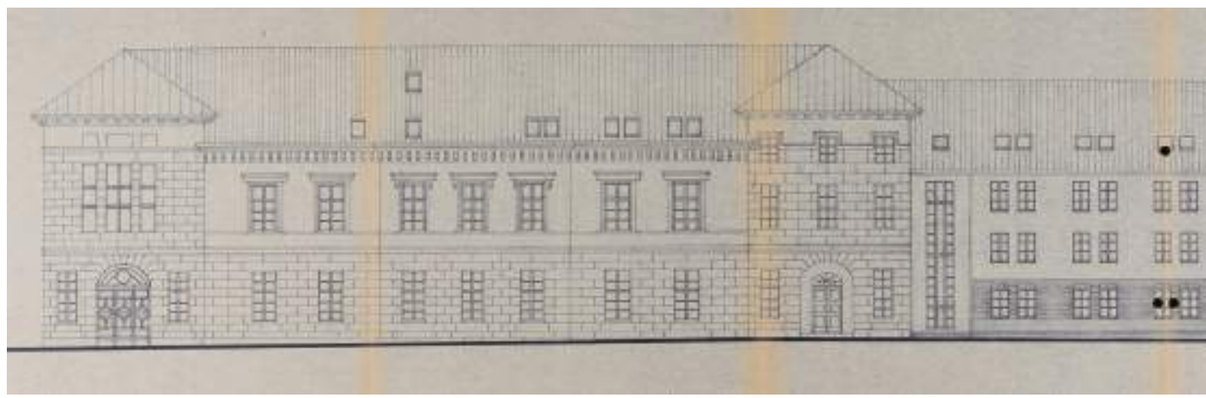






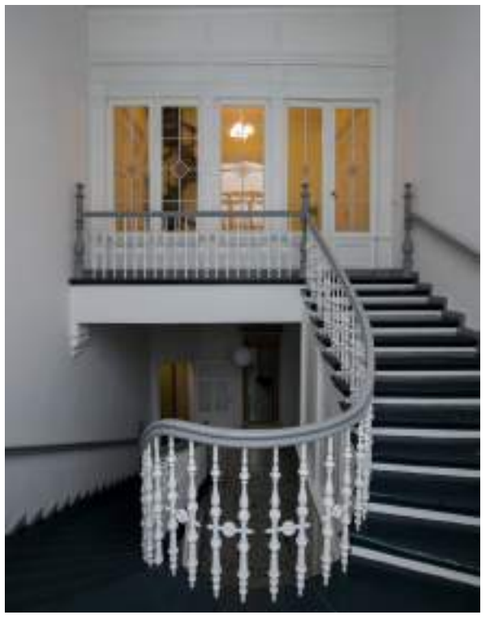
347 | Plans around 1900

348 | View 1986 with annex





349 | Lightweight partition walls from the 1980s in the corridor of the ground floor



350 and 351 | Original staircase from ground floor to first floor





352, 353 and 354 | First floor with cast iron staircase and enfilade

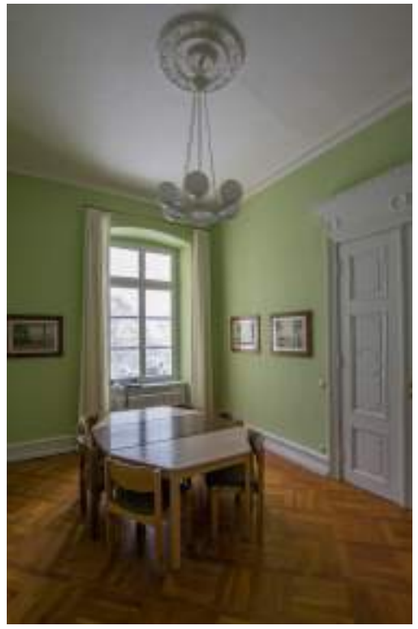




355 | Detail on the ceramic furnace

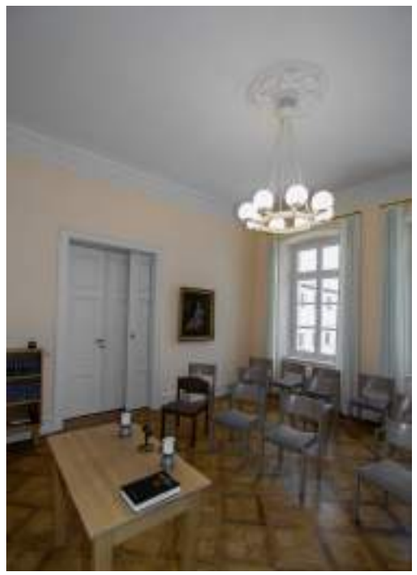


356 |Original parquet flooring



357 | Original ceramic furnace







358 and 359 | Original parquet flooring



360 | Restored Banqueting Hall in the first floor

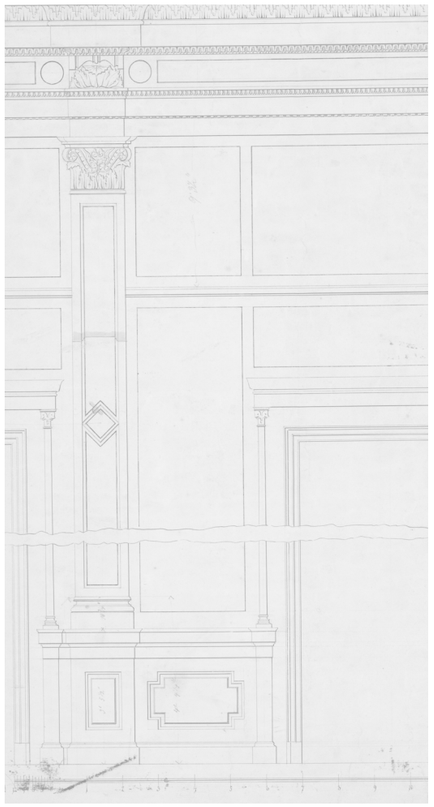


361 | Banqueting hall detail by master builder Voss



362 | Door of the banqueting hall





363 | Door of the banqueting hall



364 | Banqueting hall detail by master builder Voss

365 | Inlays in the parquet

366 | Room with the paintings of the Grand Dukes





367 | Rooms in the first floor







368 | Original door



369 | Music box of the banqueting hall

MINISTERIAL MANOR HOUSE PUSCHKINSTRASSE

The structural integrity of the building is as in the last remodel of 1820, where the formerly two buildings were joined inside, with the driveway and house entrance moved to the south axis in 1896. The ornamental skylight in the passageway has been preserved. The surviving large staircase window with lead-framed coloured glazing was installed shortly after 1900.
The roof truss of the front building could be dendrochronologically dated to 1783/84.

The room layout with its enfilade Beletage is entirely preserved in its 1820 redesign. A large hall was built on the upper floor at the rear facing the garden. The timber-framed rear wall on the upper floor was also renewed along the entire length of the hall to provide generous lighting.

The baroque half-timbered building with its preserved half-timbered façade and the historicist remodelling of the 19th century interior bear witness to the continuous development of the Residence Ensemble. Inside, the sequence of rooms, enfilade and essential historical features of the 19th century Beletage (floor, doors, windows and wall and ceiling design) as well as the original staircase with the stained glass window behind it have been preserved. The large banqueting hall has been largely preserved with balustrade panelling, trumeau mirrors between the windows and double-leaf doors with perforated panelling. Its ceiling stucco is from the 1896 remodelling.
The ground floor has largely been preserved in its 1896 form in terms of room layout and furnishings, such as the entrance corridor parallel to the doorway and connected to it by doors and windows, the semi-circular curved representative staircase at the rear as well as several doors and half-height wall panels.

In the inner courtyard, the remodelling, which essentially dates from 1783/84 and occupies the north and east sides of the property, has been preserved in rare completeness. During the restoration, the garage doors that were subsequently installed in the former coach house were partially replaced by large glass doors. The lawn area bordered by a granite plinth has been preserved from the remodelling of the garden during the conversion in 1896.

370 | Facade from Puschkinstraße



The half-timbered building has housed Schwerin's music school since 1969 and few interventions were made after the end of the monarchy. These included the roofing and the remodelling of the front door and gate in 1984, which was carried out on the basis of a preservation order.
From 2003 to 2005, the Ministerial Manor House was thoroughly rehabilitated for its continued operation as a municipal conservatory. The façade was painted in shades of grey in accordance with the findings of the restoration. In the rear courtyard is the new lift, which is attached to the outside of the building to provide accessibility.





Well-preserved Residence Ensemble as a testimony to the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

Continuous development of the Residence Ensemble up to early modern era

371 | Inner courtyard view towards the Manor House

372 | Inner courtyard view towards the coach house

374, 375, 376 and 377 | Orginal 19th century entrance situation and interior













378 | Main staircase

379 | Vestibule

380 | Room of the conservatory



381 | Staircase with coloured -lead-glazing

382 | Access to the attic



383 | Original room structure

384 | Original windows

385 | Original doors







386, 387 and 388 | Banqueting hall in the first floor















389 | Original doors

390 | Original Stair railing detail

391 | Attic

GRAND DUCAL ADMINISTRATION BUILDING

The structural integrity of the building is basically as it was when completed 1845, although some conversions have taken place to ensure continued use. The main change concerns the conversion of the attic.

After the end of the monarchy the office building was converted into the headquarters of the provincial tax office. In order to meet the increased space requirements, parts of the attic were converted into training rooms in 1953; the roof truss is still visible on the top floor. In 2010-2011, the building was renovated under the supervision of the monument protection authorities, the façades were repainted according to findings and the attic was extended.

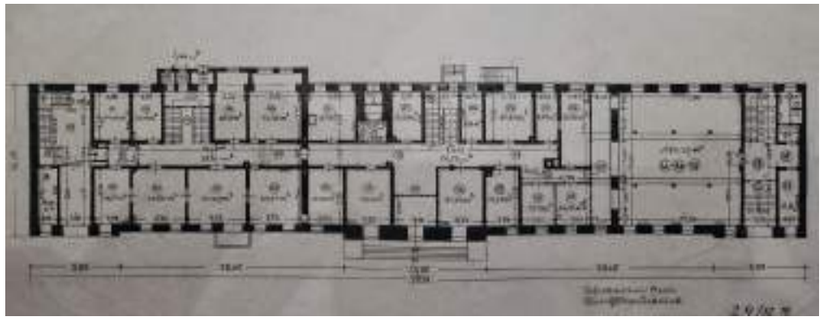
In keeping with the attributes of the building, the representative, classicist façade facing the Pfaffenteich is important in the context of the Residence Ensemble. Thanks to the refurbishment in 2011, following an examination of restoration findings, this façade is in a very authentic condition. A comparison of the current and historical conditions shows almost no changes. The historic windows are still intact.

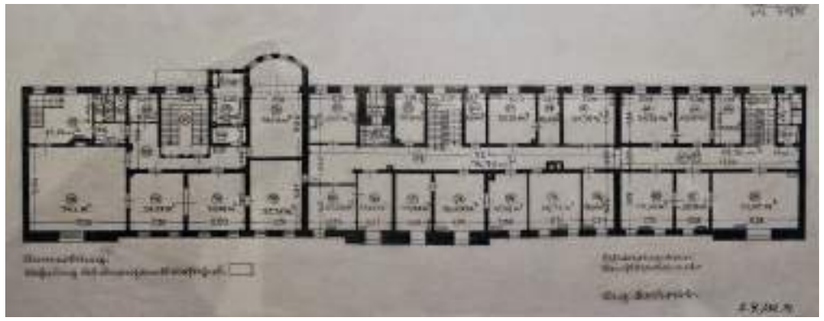
The location on the Pfaffenteich is unspoilt and visible from afar from other shores, such as the Schliemann terrace at the Fridericianum, therefore showing strong visual integrity.

The existing building structure and the historic doors indicate that the floor plan has been largely preserved. In addition, two historic staircases and an event room with ballroom character have been preserved in the interior.

392 | View across Pfaffenteich







Well-preserved Residence Ensemble as a testimony to the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

Orchestration of the Palace and Residence Ensemble in the landscape

Continuous development of the Residence Ensemble up to early modern era

393 | Plan of the ground floor (1918)

394 | Plan of the first floor (1919)

GRAND DUCAL ESTATE OFFICE

Built in 1884 for the Grand Ducal Household Administration and the Court Marshal's Office, the building in Schloßstraße now houses part of the Ministry of Finance broadly retaining its functional integrity.

The room and floor plan structures have essentially been preserved. The staircase from the time of construction is part of the interior.

The visual exterior was impacted when the Grand Ducal Estate Office was connected to the neighbouring building in 1920 and was given a joint coat of paint with the buildings at Schloßstraße 1-5 in 1927 after approval by an artistic advisory board. However, extensive restauration work was carried out in 1994. The façades were replastered to match their original state, the courtyard façade was given new wooden windows and the front door was reconstructed. Thanks to this work, the building in the representative visual axis of Schlossstraße can now be seen again in its intended form, materiality and colour. The reconstructed windows also contribute to this, as the wooden windows follow the materiality of the existing building.

395 and 396 | View from Schloßstrasse 2021 & Around 1900





The façade of the house, inspired by the French Neo-Renaissance, bears witness to the continuous development of the Residence Ensemble.
The strong ashlar rendering of the ground floor and the central risalit, together with the different window shapes and sculptural details such as keystones with lion heads, profiled, acroteria-studded window roofs, diamond ashlar and triglyphs, create a differentiated appearance, which is crowned by the elaborately designed gable of the central risalit with the Mecklenburg coat of arms.
The front door, which is recessed deep behind the wall line and accessible via a multi-levelled staircase, is lavishly decorated with carvings, a wrought-iron grille and fanlight.

The Mecklenburg princely coat of arms in the gable symbolises the construction and use of the building by the grand ducal administration.









Well-preserved Residence Ensemble as a testimony to the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

Orchestration of the Palace and Residence Ensemble in the landscape

Continuous development of the Residence Ensemble up to early modern era

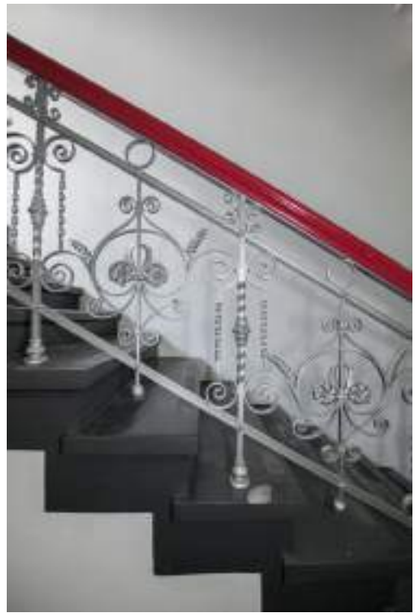
397 and 398 | Front door Inside and outside (2024)

399 and 400 | Hallway and staircase (2024)

401 | Staircase (2024)

402 | Preserved window detail (2024)

403 | Hallway in original layout (2024)







404 | Original door (2024)



GOVERNMENTAL ADMINISTRATION BUILDING I

The Governemental Administration Building I, on the corner of Schloßstraße and Graf-Schack-Allee, was completed in 1834. However due to an 1865 fire its structural integrity is preserved in the form of the 1867 reconstruction by Willebrand, its exterior based entirely on the previous design. Willebrand also designed the new interior, such as the magnificent vestibule with its cast-iron, gilded staircase.
The original room layouts have largely been preserved. In 1913/1928 and 1990, it can be documented that the spacious room layout was partially abandoned in favour of smaller offices, and the room layout was also changed in these areas when the roof was extended and changes were made to the basement.

The building consistently been used for government administration, currently the official residence of the Minister President of Mecklenburg-Western Pomerania. While this preserves its functional integrity, some modernisations have been necessary. The building has had a passenger lift and a file lift since 1912 and a separately accessible bicycle cellar since 1913. Further changes to the building were made in the 1930s with the conversion of the northern attic into a file archive and the construction of air raid shelters in the basement. In the years 1974-1975, restoration work was carried out in the office gallery and other parts of the building were remodelled, most of which were reversed after 1990.

Extensive renovations in the 1990s were followed by the renovation of the main staircase in 2007 and the restoration of the sacrificial shells and the installation of new windows on the side facing lake Burgsee in 2015, modelled on the existing building. The work was completed in 2016 with the renovation of the façade.

The Governmental Administration Building I is characterised by a predominantly very good state of preservation with a high proportion of original external and internal fabric.

The initiative for an independent Governmental Administration Building probably came from Grand Duke Friedrich Ludwig, who sought to modernise the administration, which was also to be reflected in a contemporary government building. The Governmental Administration Building is thus an element of the well-preserved Residence Ensemble as testimony to the monarchy.

The Neoclassical façade bears witness to the dialogue with Schinkel's classicism and illustrates the continuous development of the Residence Ensemble. This external view still corresponds to the view of the building in the 19th century.
The office gallery is a special feature of the building that has been preserved as evidence of the monarchy. There are also other extensive 19th-century features in Governmental Administration Building I, such as the gilded cast-iron main staircase.

Well-preserved Residence Ensemble as a testimony to the monarchy

Feautures and heraldry as evidence of the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality



405 | View from Schloßstrasse (1911)



Orchestration of the Palace and Residence Ensemble in the landscape



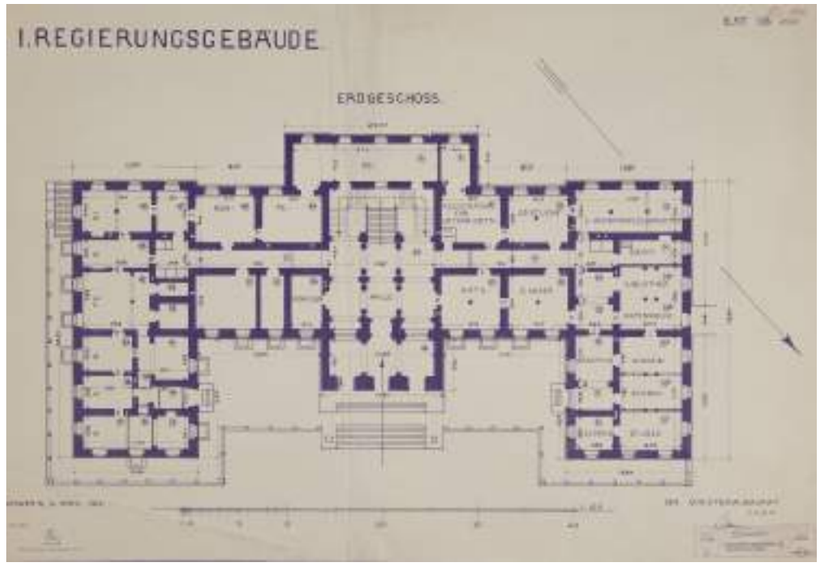
Continuous development of the Residence Ensemble up to early modern era

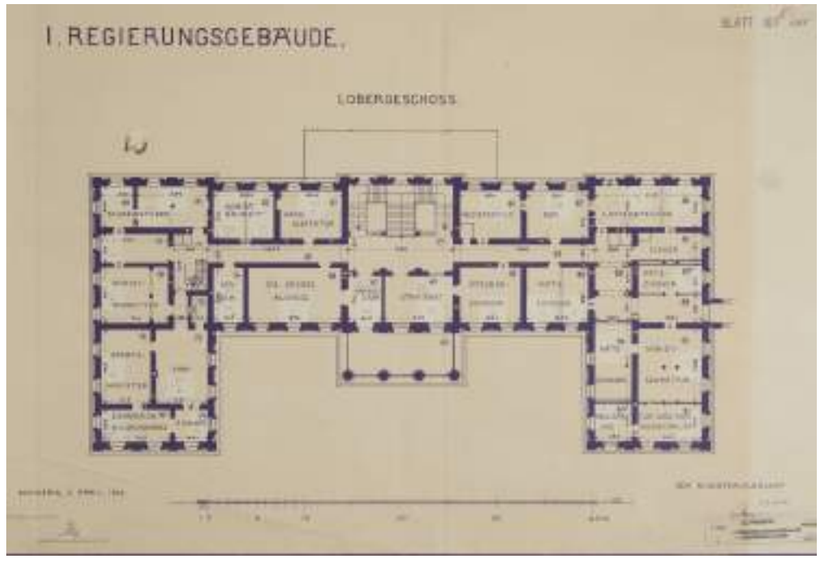
406 | View by Wünsch & Demmler

407 | Facade from Schloßstrasse (2022)



408 | Ground and first floor of Governmental Administration Building I (before 1900)





409 and 410 | Ground and first floor of Governmental Administration Building I (1913)

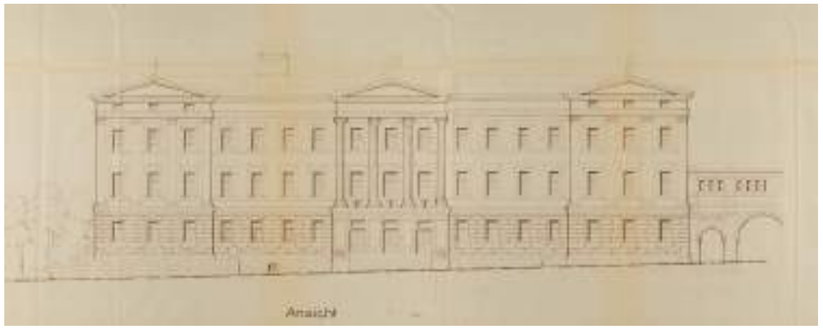
411, 412 and 413 | Entrance hall of the Governmental Administration Building I (2024)

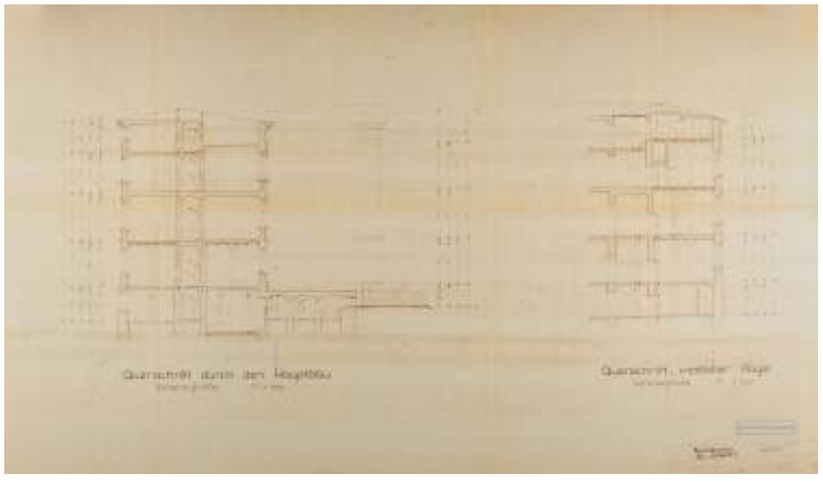


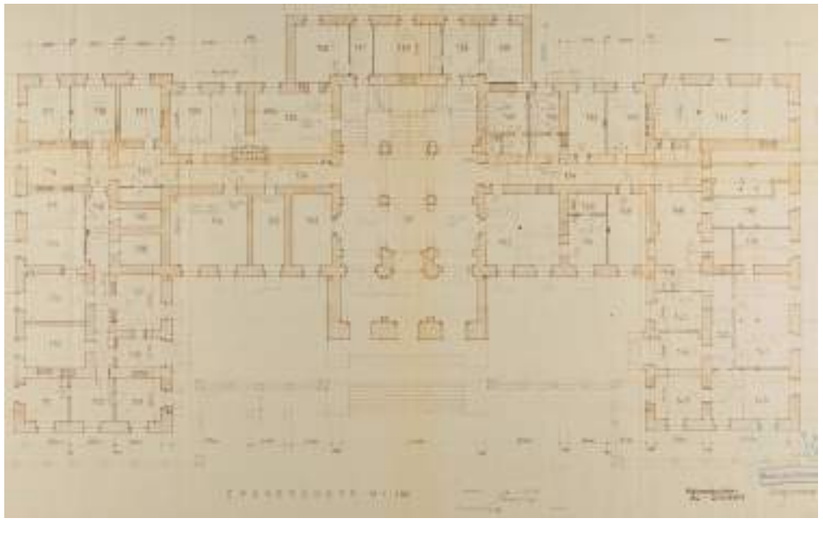




414, 415 and 416 | View, ground and first floor of Governmental Administration Building I (1976)







417, 418 and 419 | Staircase of the Governmental Administration Building I (2024)









420, 421 and 422 | Conference room of the Governmental Administration Building I (2024)









423, 424, 425 and 426 | Gallery of offices of the Governmental Administration Building I (2024)









427, 428 and 429 | Original detail (2024)





GOVERNMENTAL ADMINISTRATION BUILDING II

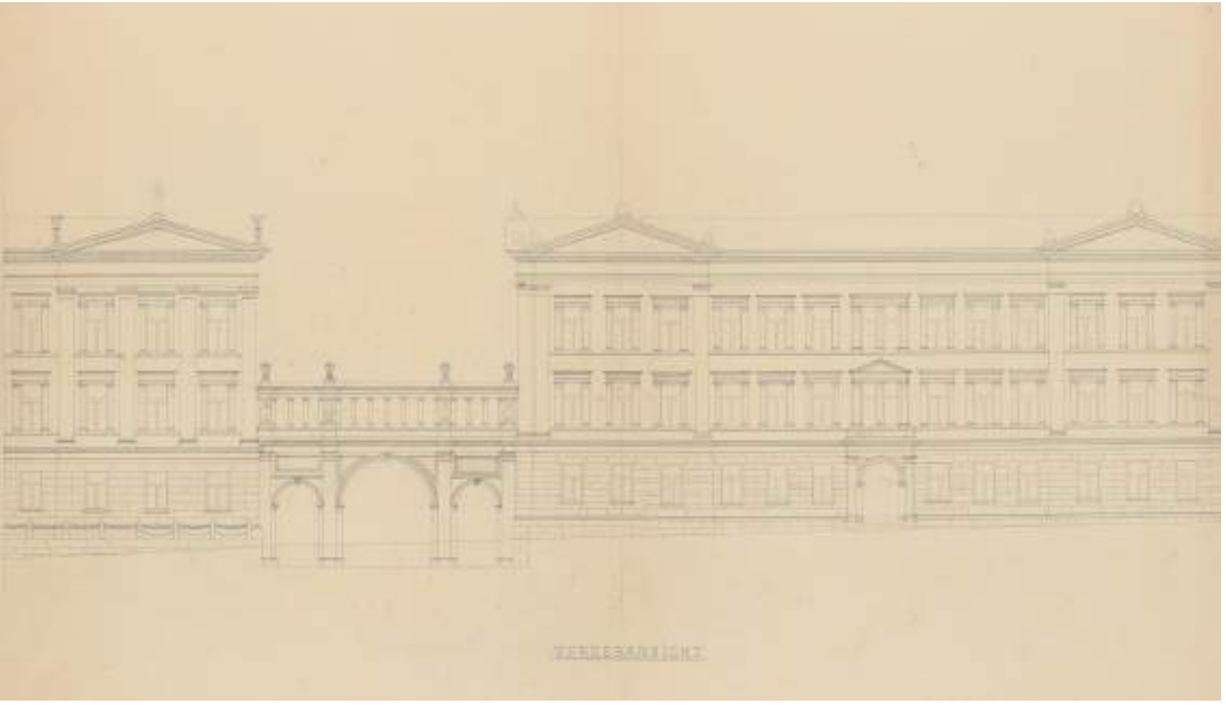
The Governmental Administration Building II is the extension of the Governmental Administration Building I in Schloßstraße, completed in 1892. Both buildings are connected by an archway and share the neo-classical façade with its Schinkel influence. Functionally the building is still in use for governmental administration necessitating only minor changes to the room layout during the 1990ies renovation.

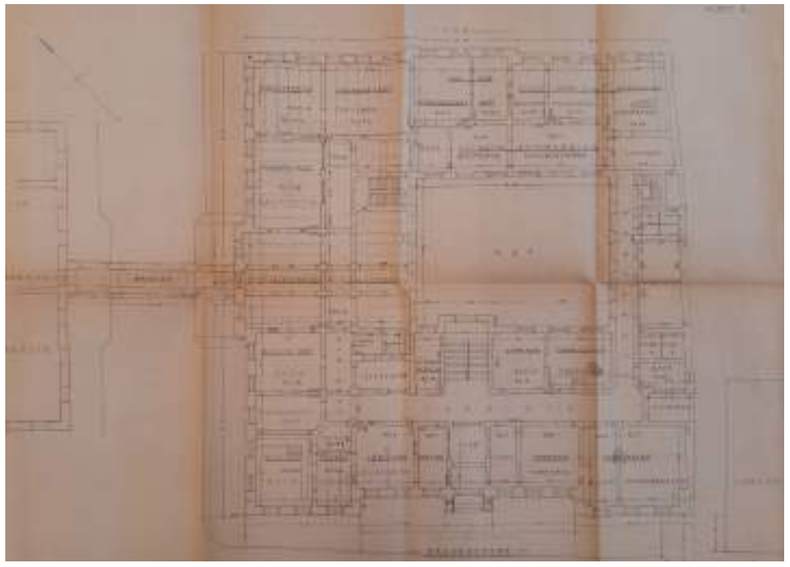
In addition to the façade, the construction and floor plan structures have been largely preserved, as have some of the historic interior fittings. These include the historic staircase, cast-iron columns and the foyer. The foyer with its stucco ceiling, pilaster-structured wall surfaces, elaborate door surrounds and decorative tiles as flooring is largely original; the iron staircase with its magnificent wrought-iron banister and rosette-trimmed stringboard as well as numerous interior doors throughout the building have also been preserved.

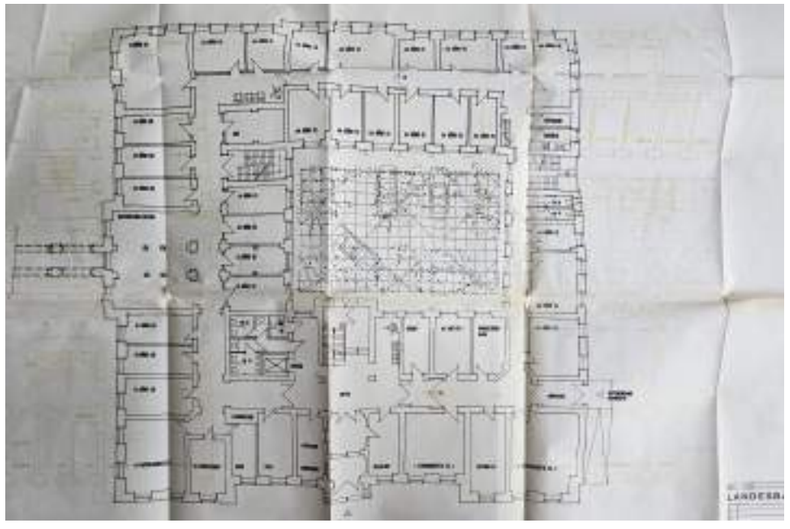
Inside, the entrance area in particular and the main staircase opposite it on the courtyard side reflect the prestigious character of the government building. The foyer is decorated with a stucco ceiling, pilaster-structured wall surfaces, elaborate door surrounds and decorative tiles as flooring, a design that has largely been preserved in its original form and was restored in 2014/15 in the original colour scheme that has been verified by a restorer.

During the mid-1990s the roof and façade were rehabilitated. The windows were also refurbished. The acroteria have been fully restored since this renovation.
During the works in the building in the 1990s, an additional low attic was created on the courtyard side, which is lit on the street side by the newly installed small mezzanine windows. Following restoration work, the façade was given its current coat of paint in 2012.
The flooring in the foyer was also refurbished in 2014-2015 following a restoration survey, and damaged or missing tiles were replaced.

430 | View from Schloßstraße (unknown)







Well-preserved Residence Ensemble as a testimony to the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

Orchestration of the Palace and Residence Ensemble in the landscape

Continuous development of the Residence Ensemble up to early modern era

431 | Floor plan (1893)

432 | Floor plan (1992)



433| Court of Governmental Administration Building II

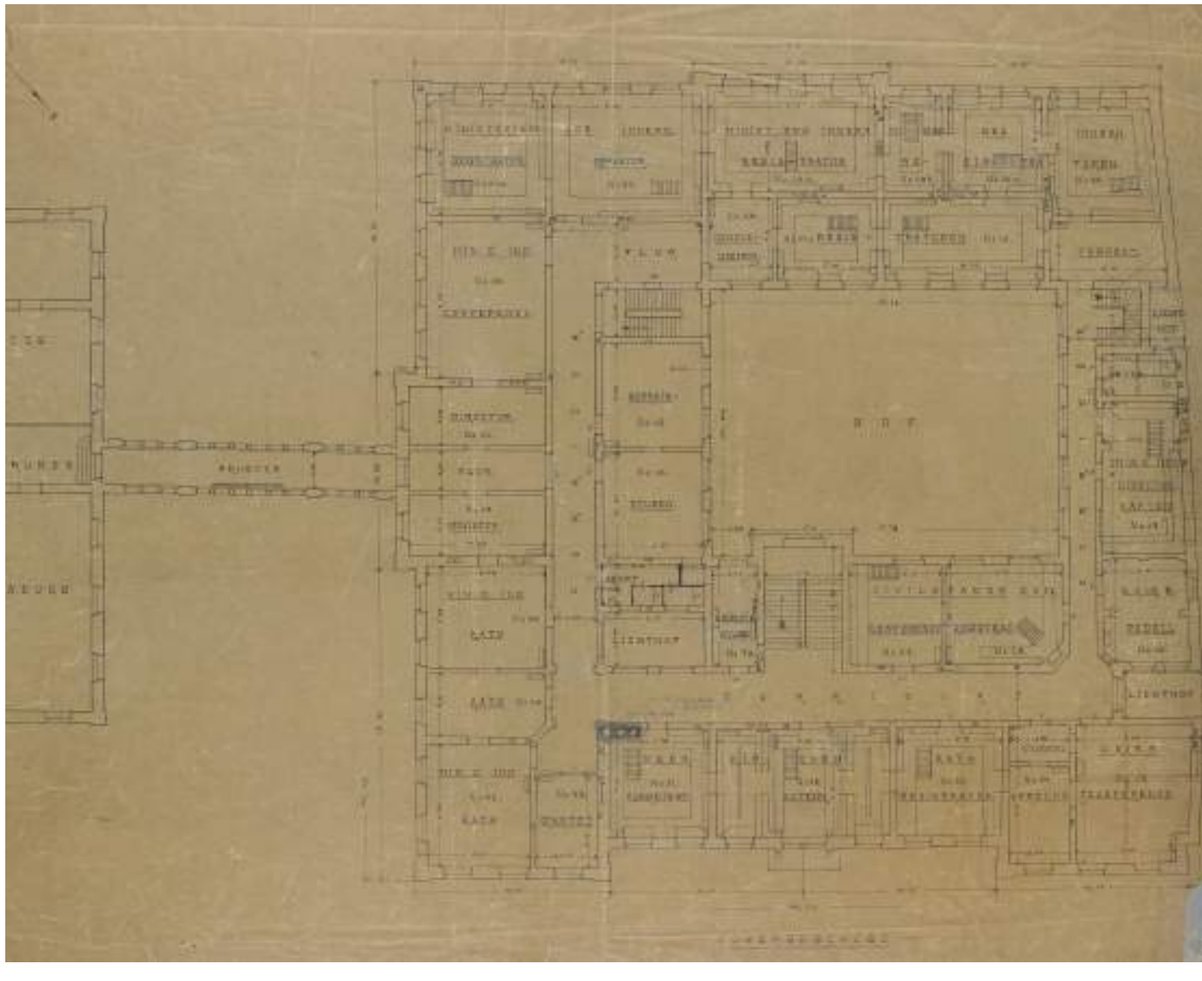


434 | Connection between Court of Governmental Administration Building I& II



435 | Roof extension of Governmental Administration Building II

436 | Floor plan of Governmental Administration Building II



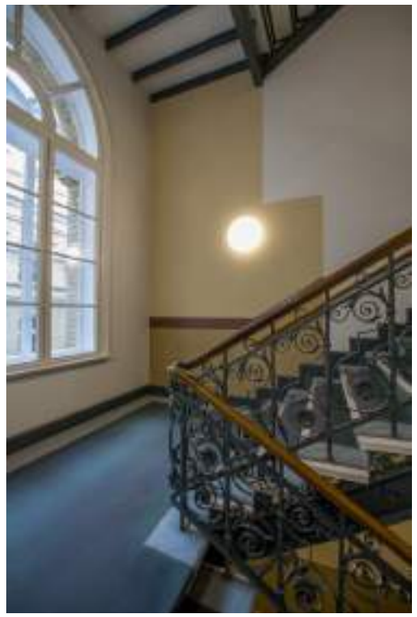








437, 438 and 439 | Main entrance of Governmental Administration Building II





440 | Staircase of Governmental Administration Building II

441| Original window of Governmental Administration Building II





442, 443 and 444 | Hallway of Administration Building II





445 | Iron cast columns of Administration Building II new door for fire protection in the background



FRIDERICIANUM

The structural and functional integrity of the Fridericianum dates from its opening in 1870 as a school. The building complex is remarkably unchanged thanks to its continuous use for school purposes. As there were no significant conversions, the original room layout and design can still be experienced. The school building type is also clearly recognisable in the structural differentiation between the school building, gymnasium, headmaster's house and schoolyard.

Only in 1938 did the assembly hall have to be renovated after fire damage.

446 and 447 | View and photography taken from Pfaffenteich

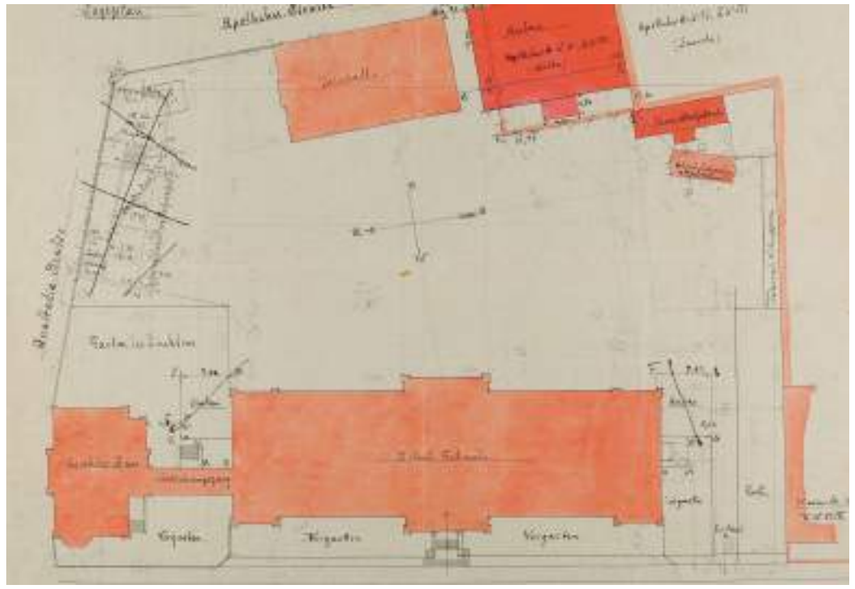


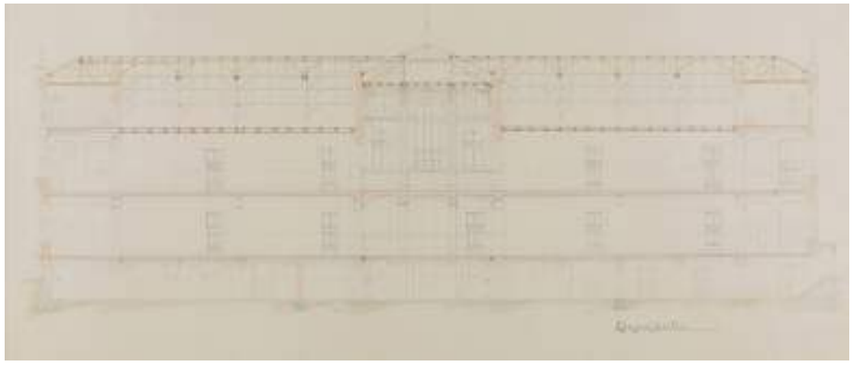


Between 2002 and 2018, the Fridericianum underwent a complete rehabilitation work in two phases. This included a masonry and roof refurbishment, taking into account the preservation order and the use of traditional materials.

With its prestigious location on the Pfaffenteich, the Fridericianum serves to showcase the orchestration of elements of the Residence Ensemble. The building is completely preserved and, apart from the gymnasium, is in very good condition. The gymnasium is part of the renovation programme of the Central Building Management of the City of Schwerin, but is not in acute danger. The view of the Fridericianum from the banks of the Pfaffenteich has been preserved since the 19th century and contribute to the overall visual integrity of the Pfaffenteich.

The recourse to the Johann-Albrecht-Style, with terracotta elements in the façade design, illustrates on the one hand the continuous development of the Residence Ensemble, at the same time, the adaptation of this regional style creates an architectural connection to the Palace. The coat of arms on the gable also bears witness to the past monarchy.
Both the ducal medallions and the coat of arms are excellently preserved.







Well-preserved Residence Ensemble as a testimony to the monarchy

Feautures and heraldry as evidence of the monarchy

Revival of historical stylistic forms and symbols as legitimation of power

Well-preserved Residence Ensemble in terms of quantity and quality

Orchestration of the Palace and Residence Ensemble in the landscape

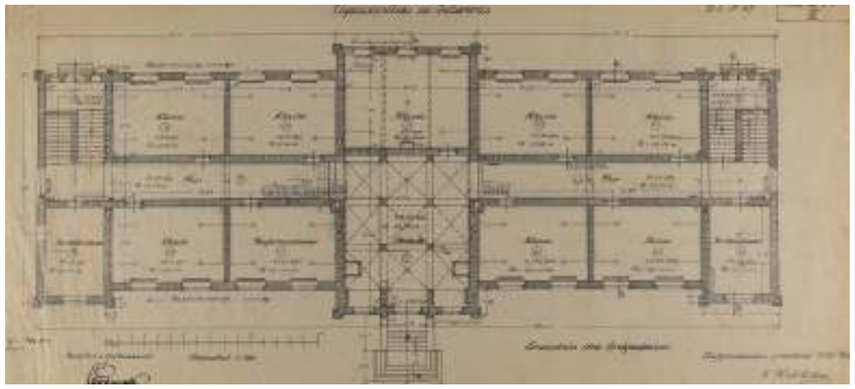
Continuous development of the Residence Ensemble up to early modern era

448 | Site plan (1907-1911)

449 | Section of the Fridericianum (around 1870)

450 | Ground floor of the Fridericianum (undated)

451 | Plan ground floor (1919)



452 | Photography around 1950



453 | Coat of arms (2022)



454 | Medallion (2022)



455 | Basement (2022)

456 | Entrance (2022)

457 | Hallway (2022)





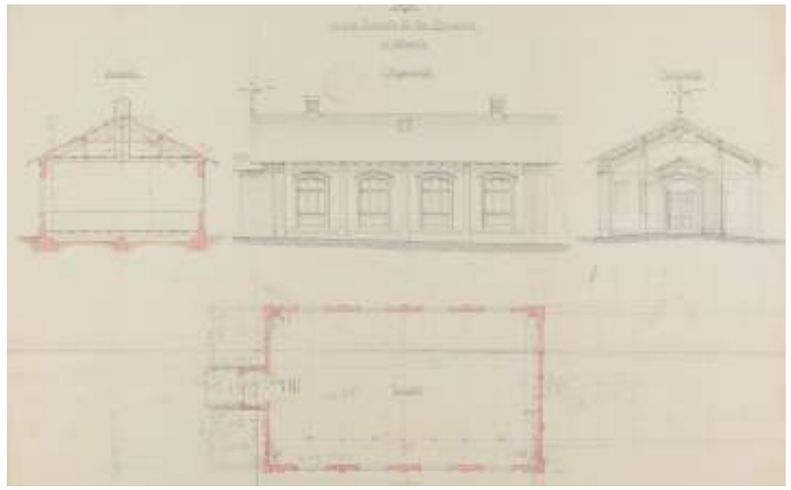




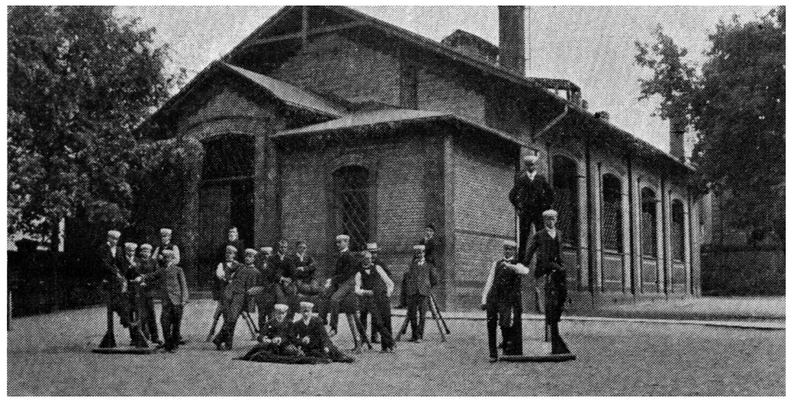
458 | Auditoriumof the school around 1900



459 | Auditoriumof the school (2022)



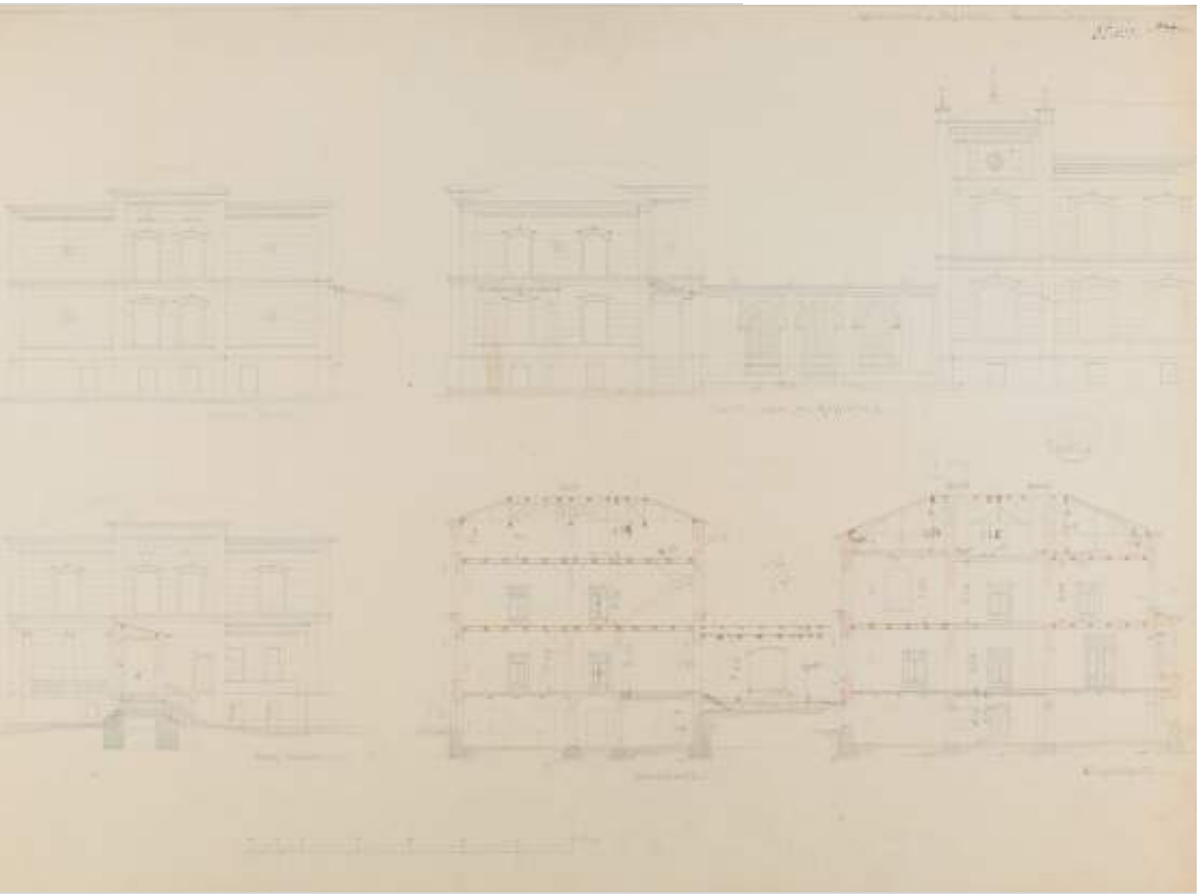
460| Plan of the gymnasium (1887)



461 | Picture of the gymnasium around 1900



462 | Picture of the gymnasium around (2024)



463 | View and section of Director's Villa



464 | Photography of the Director's Villa





465 | Connection to the Director's Villa

466 | Staircase of the Director's Villa

467 and 468 | Details





STATE ARCHIVES

Completed in 1911, the State Archive is one of the youngest buildings in the Residence Ensemble. The building has been used as an archive without interruption since 1911.
Thanks to its consistent use, the State Archive was able to remain largely unchanged. As the shelving system is an integral part of the supporting structure of the archive, a change of use is virtually impossible. The buildings structural integrity is largely intact with the most significant change happening just a few years after the opening of the State Archives, where the layout of the rooms on the upper floor of the administrative wing was changed. Parts of the original wall paintings were lost in the process.

The stylistic elements of the functional early modern reform architecture can still be experienced today in the form of the façades, doors, wall paintings and stained glass windows. The interior room structures of the main building are largely from the construction period. The furnishings provide a vivid picture of the interior decoration of the early 20th century, also designed by Paul Ehmig. In the entrance hall, walls are divided by framed vertical fields made of artificial stone. The decorative painting, which was subsequently whitewashed over, was reconstructed on the basis of original findings. In today's user hall, the elaborate furnishings from the original period with coffered oak panels structured by gold-accented beadwork and the stucco ceiling have been preserved.

The building's former modern technical elements, such as the lift from 1911, the fire water tanks in the towers and the structural load-bearing shelving systems, were preserved during the last refurbishment. Modern elements, such as the lift from around 2010, stand out clearly from the existing building, but are installed in a way that preserves the building's substance and is unobtrusive.

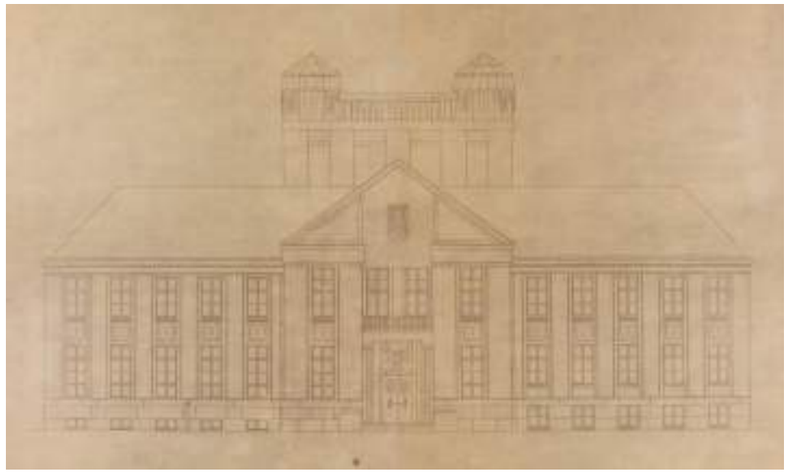
Features referring to the monarchy, such as the coat of arms or the Grand Ducal monogram on the façade and in the foyer, have been preserved and carefully renovated in the period 2007-2010.

In the 1980s, the façade was painted which irretrievably sealed the plaster pores and changed the rendered façade. Apart from this, the main façade is preserved with its original windows. During the 2007 -2010 renovation, modern windows have been added to some of the old windows from the inside for security and energy efficiency reasons.

The State Archive acts as the most modern representative within the Residence Ensemble and thus forms the conclusion of the development up to early modernism. Although its rendered façade is not preserved, its visual integrity in the immediate proximity to the government buildings in Schloßstraße, lake Burgsee and the Palace island is still as intended.



469 | View from Governmental Administration Building I





470 | View of the main facade (!909)

471 | Pediment of the Archives

Well-preserved Residence Ensemble as a testimony to the monarchy

Feautures and heraldry as evidence of the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

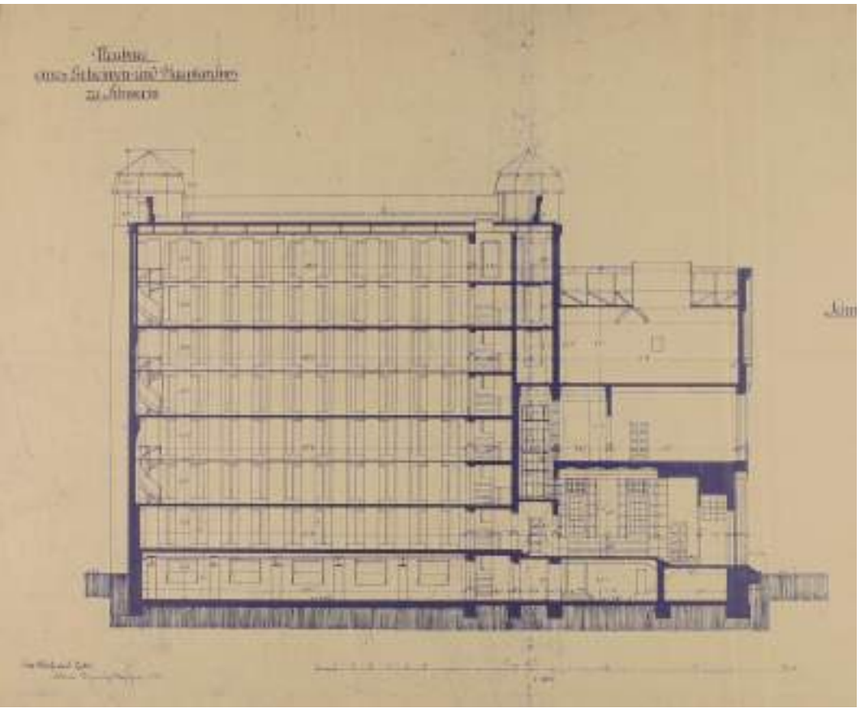
Orchestration of the Palace and Residence Ensemble in the landscape

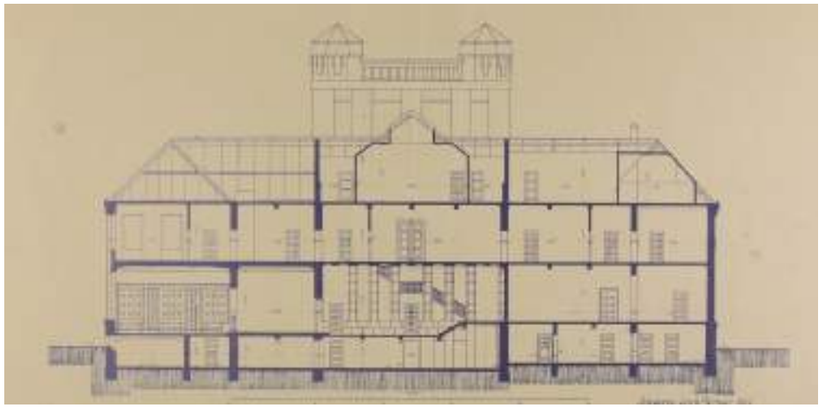
Continuous development of the Residence Ensemble up to early modern era

472 | View of the Archives (1909)

473 | Section of the Archives (1910)

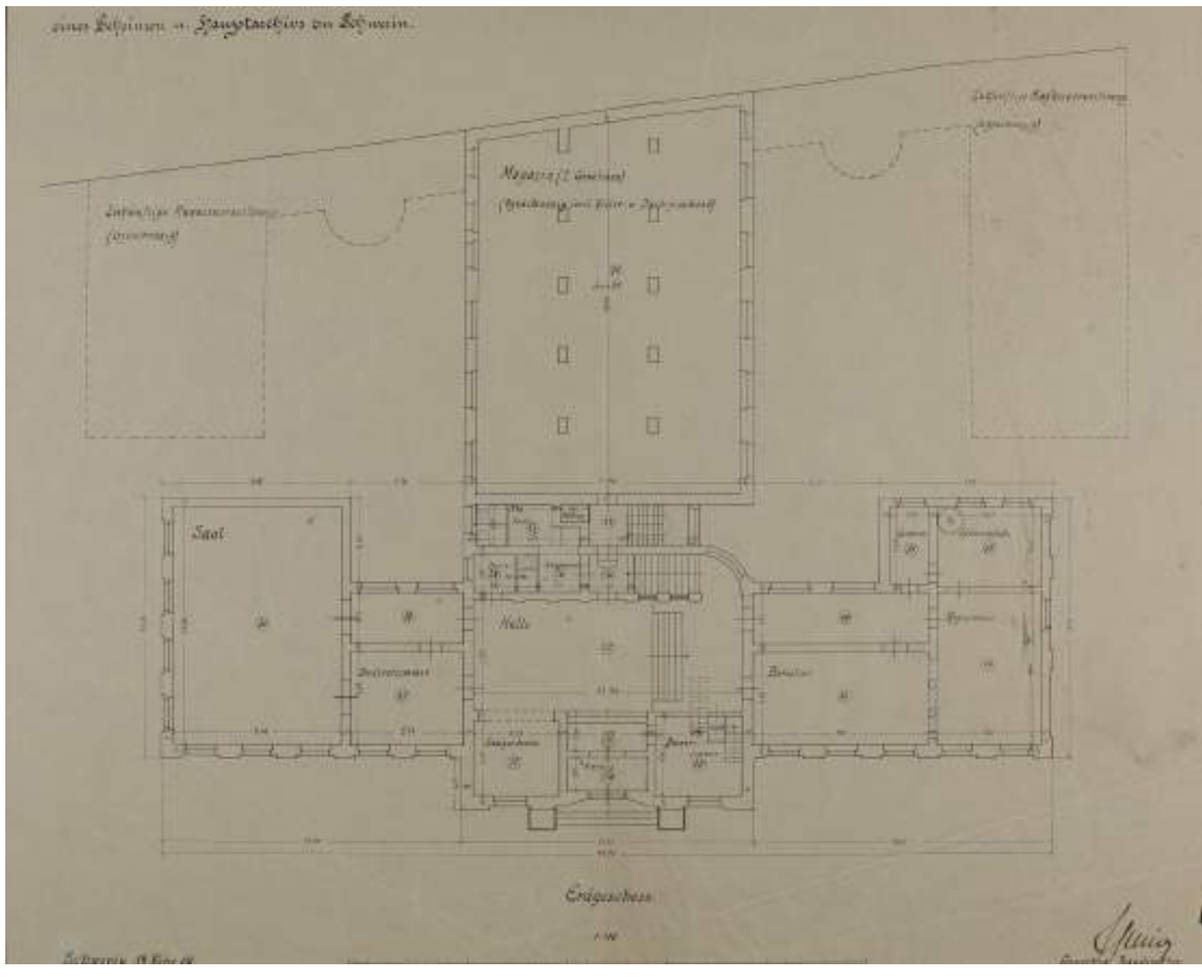






474 | Section of the Archives (1910)

475 | Plan of the ground floor (1909)

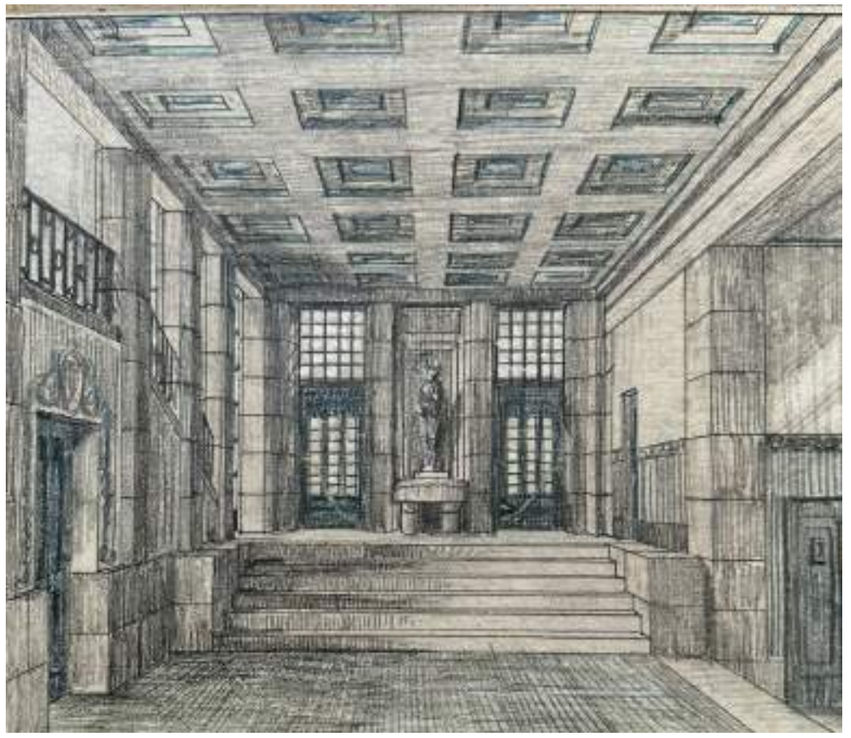








476, 477 and 478 | Interior of the State Archive



479 | Sketch of the interior by Paul Ehmig (1910)





480 and 481 | The supporting structure of the building is also the shelf for the archives

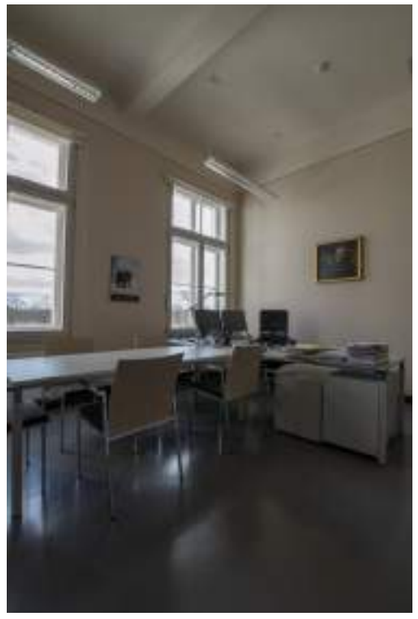
482 and 483 | Original glazing and doors





484 | Office

485 | Front-mounted windows









486 and 487 | Modern Lift addition





488 and 489 | Original Lift door and inside

OLD COURT GARDENER'S HOUSE

The Old Court Gardener's House from 1839 dates back to the former home of the court gardener Klett from 1822. The building was extensively remodelled in 1909. It still serves as a residential building today.

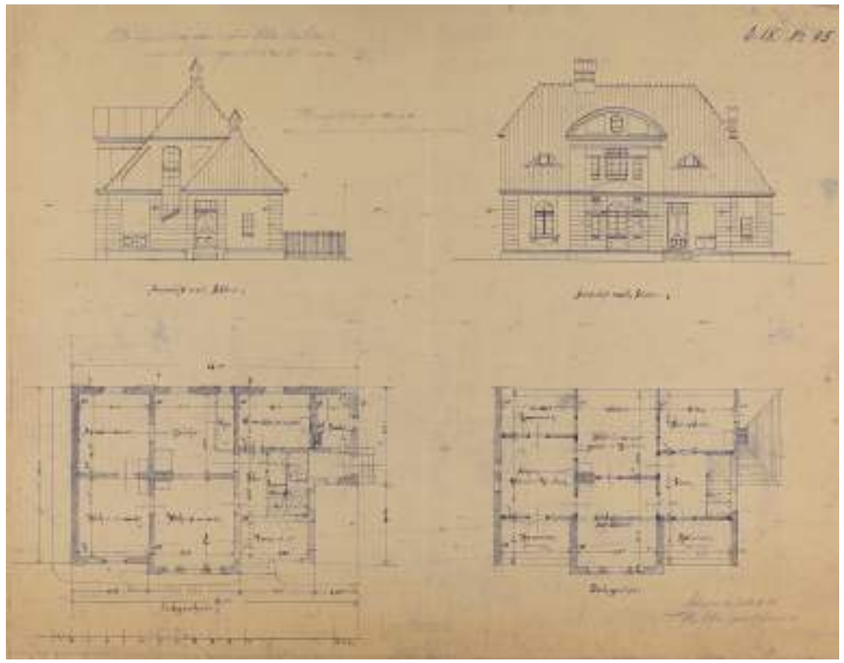
As at the time of its construction, the Old Court Gardener's House represents an externally unchanged visual end point of the Palace Garden at the transition to the kitchen garden, benefitting from high visual integrity. The picturesque effect of the brightly rendered building is largely determined by the varied window shapes with their small-scale mullioned windows and the impressive roof design with batwing dormers and eye-catching chimneys. This design has been authentically preserved and is in a very good state of conservation. It bears witness to the continuous development of the Residence Ensemble.

In addition to the exterior of the building, numerous furnishing elements such as windows, doors and parquet floors have been preserved.

The building underwent a complete refurbishment between 2001 and 2003. All measures complied with the principles of monument preservation.

490 | Brightly rendered facade with varied window shapes





491 | Historical floor plans and sections of the front and side façade (around 1920)

Well-preserved Residence Ensemble as a testimony to the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

Continuous development of the Residence Ensemble up to early modern era

GRAND DUCAL HUNTERS`LODGE

492 | Original floor plan by Willebrand of the residential buildings 1852 →

493 | View of the ensemble with the modern building in the former courtyard →

494 | Entrance to todays city archive with deer head

495 | Section of the historical façade presentation (1854) now blocked by a middle building

The Grand Ducal Hunters' Lodge on lake Burgsee consists of three buildings (two huntsmen residences and one hunting armoury), which were constructed in the 1850s.
The buildings structural integrity including room and floor plans are largely preserved as constructed in the 1850ies, however their joint appearance has been detrimentally affected by the erection of a garage building in the 1960ies blocking the view of the Jagdzeughaus and spoiling the historical unity of the buildings. Aim of the monument preservation authority is to open the historical courtyard again. The Jagdzeughaus was converted into a storage and workshop building.
Between 2006 and 2011, renovation work was carried out on the roof and the roof truss.

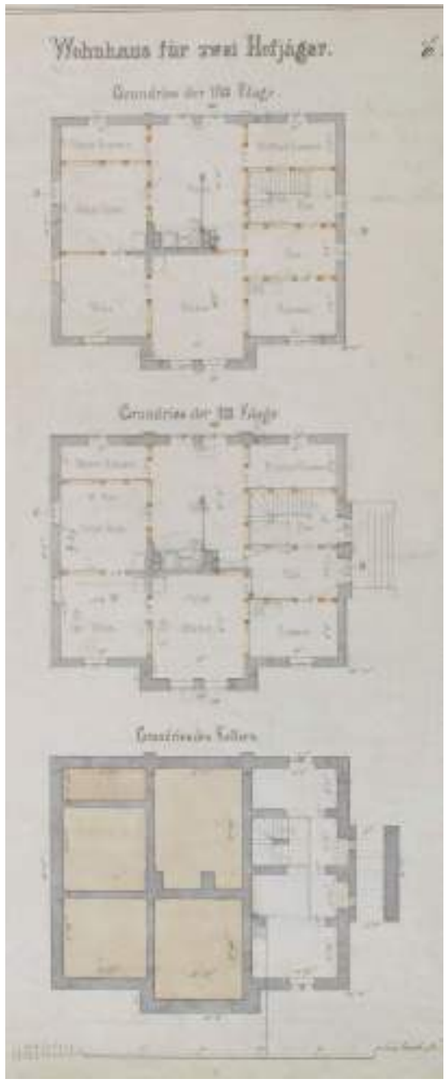
The façades of the ensemble with motifs from the Berlin Bauakademie still symbolise the development of the Residence Ensemble. The preserved animal heads still bear witness to its historical use as part of the court infrastructure in the well-preserved Residence Ensemble.

Two monograms of Grand Duke Friedrich Franz II on the hunting lodge still bear witness to the monarchy in Mecklenburg-Schwerin.

In house no. 2, the historic staircase, doors, floorboards/stone floors and wall/ceiling surfaces have been preserved. In house no. 3, the staircase has been renovated in the same place in wood, original floorboards/stone floors, wall/ceiling surfaces.

With its unspoilt location near the lake, the former Grand Ducal Hunters' Lodge still stands in a visual relationship with the Palace. Although the overall effect is impaired by the inserted central building, it is still part of the staging of the Residence Ensemble.





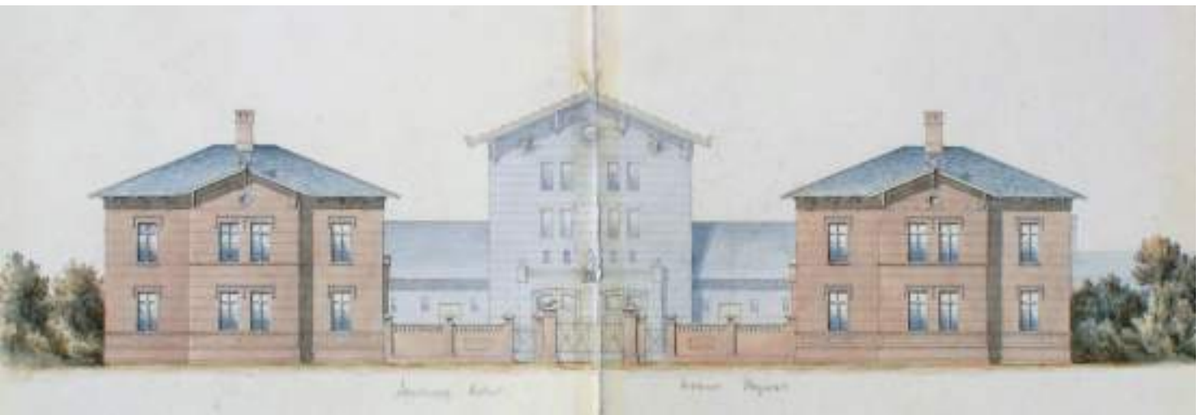
Well-preserved Residence Ensemble as a testimony to the monarchy

Feautures and heraldry as evidence of the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

Orchestration of the Palace and Residence Ensemble in the landscape

Continuous development of the Residence Ensemble up to early modern era













496 | Preserved detail of a deer head

497 | Interior preserved features of the former residential building, now city archive

498 | Storage area in the Jagdzeughaus (armoury) with original ceiling



499 | Boar head detail



500 | Detail from the construction of the building with monogram FF

COURT GARDENER'S ESTABLISHMENT

In connection with the expansion and remodelling of the palace gardens in the 19th century, the new "Court Gardener's Establishment" was built in 1856/57 to a design by architect Hermann Willebrand as a residential and service building for the court gardener.

The appearance of the Court Gardener's Establishment from Schloßgartenallee is overall unchanged. The construction/room/floor plan structure has been largely preserved. In the main building, the historic staircase and room doors have been preserved, and the cubature of the outbuilding as a half-timbered brick building has been preserved.

501 | Design draft from Willebrand 1856

502 | Façade today

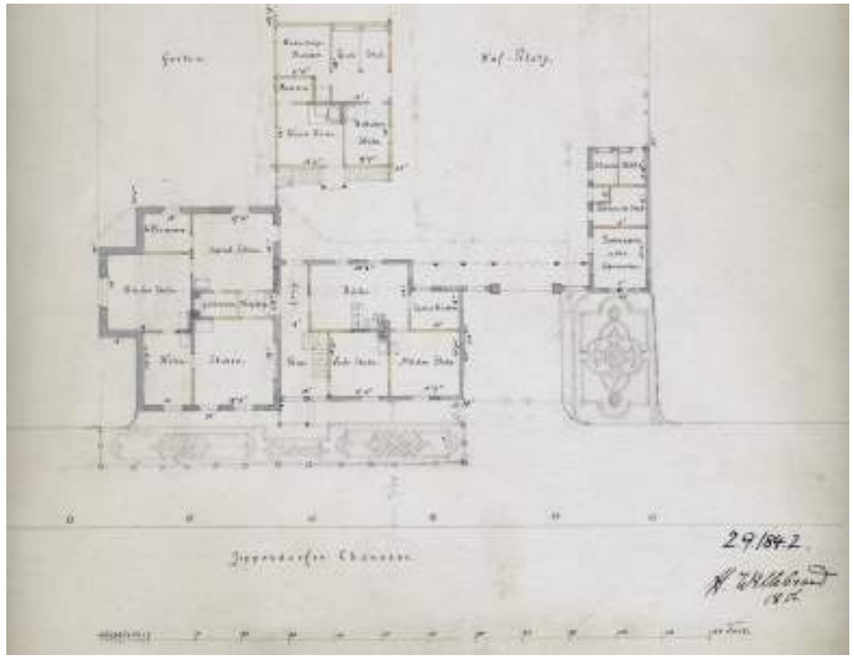




The building complex included a stable building connected to the main house by a gateway flanked by pillars, which has since been converted into a residential building. A former veranda-like porch at the main entrance was not restored during the 1999-2000 renovation.

The Court Gardener's Establishment places its representative emphasis on the towering residential wing, which is effectively enlivened by the alternation of red and yellow brick layers. The gable front next to the gateway is enriched by two remarkable portrait medallions and a narrow terracotta frieze. The preserved elements of the Italian Renaissance country house motifs and echoes of Schinkel's Bauakademie are attributes of the value "continuous development of the Residence Ensemble up to early modernism".

With its great similarity to the buildings of the Grand Ducal Hunters' Lodge, which were constructed at the same time, it is an important example of courtly infrastructure for the well-preserved Residence Ensemble in terms of quantity and quality.





Well-preserved Residence Ensemble as a testimony to the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

Continuous development of the Residence Ensemble up to early modern era

503 | Floor plan by Willebrand 1856

504 | Details in the façade

ROYAL STABLES AND PENINSULA

With its location on the Marstall peninsula, the Royal stables complex forms the end point of the visual axis across the Großer Moor street from the city centre and is in direct visual contact with the Palace. The solitary building with its preserved architectural form and façade on the peninsula in lake Schwerin shows its 19th century visual integrity as part of the orchestration of the Residence Ensemble in the landscape.
The strict, symmetrical overall complex in the classicist style, which has been preserved, bears witness to the continuous development of the Residence Ensemble.

The stables with riding hall, dating back to 1842, underwent the most significant changes in 1956. On the ground floor, many smaller offices were created on a raised floor. Moreover, the reduction in the size of the gates created new window openings. The riding hall was converted into a gymnasium in the 1950s and 1960s.

From 1990 onwards, extensive renovation work was carried out on the Royal Stables and its outdoor facilities. The roof was re-covered with anthracite-coloured zinc sheeting in 2002.
The riding hall with its historic coffered ceiling has been restored since 2021 and serves as a rehearsal room for the Mecklenburg State Theatre orchestra.

In 2008, the original paving in front of the riding hall was uncovered again.

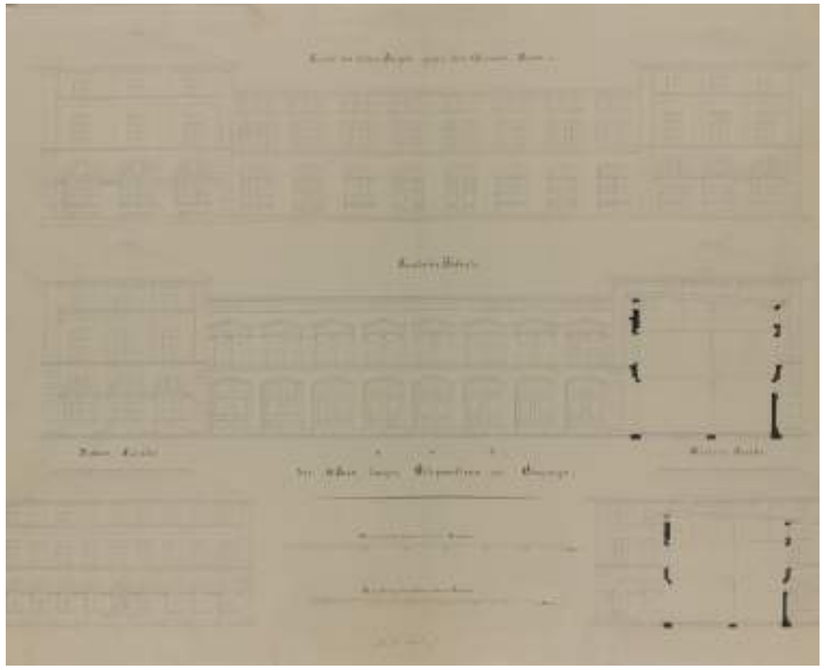
Despite the remodelled interior, the building conveys an authentic exterior impression, which due to its location is of great importance for the integrity of the Residence Ensemble. With the renovated riding hall and the still existing outdoor facilities, the former function can still be recognised. The remaining interior elements (see photos for a selection) will be preserved.

505 | Royal Stables prior to 1918

506 | Façade to the lake with modern garden element

507 | Sections by Demmler for the façades →





Well-preserved Residence Ensemble as a testimony to the monarchy

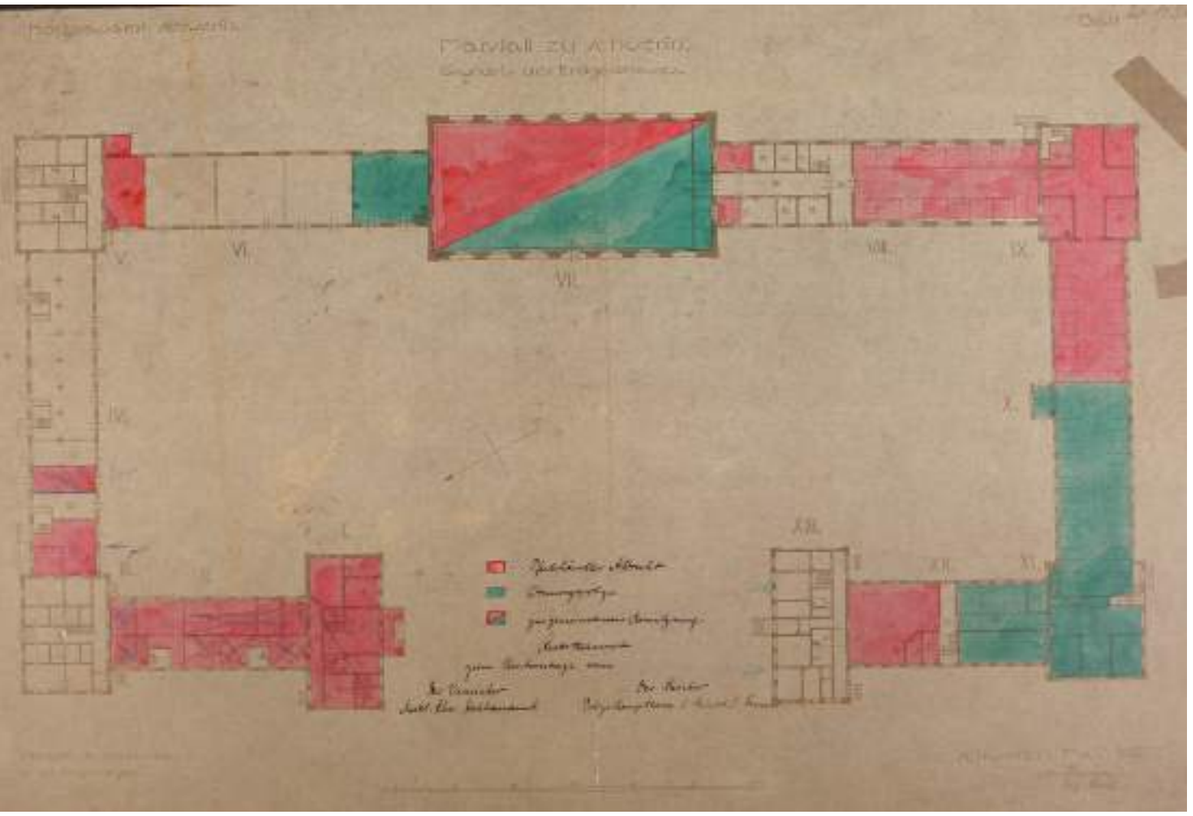
Well-preserved Residence Ensemble in terms of quantity and quality

Orchestration of the Palace and Residence Ensemble in the landscape

Continuous development of the Residence Ensemble up to early modern era



508 | Ground floor plan from 1920 indicating spaces for different users, one being a horse trader



509 | Façade towards the street Großer Moor and Old Town



510 | Preserved window design on the ground floor





511 | Preserved ceiling and columns



512 | Restored historical details on the ground floor



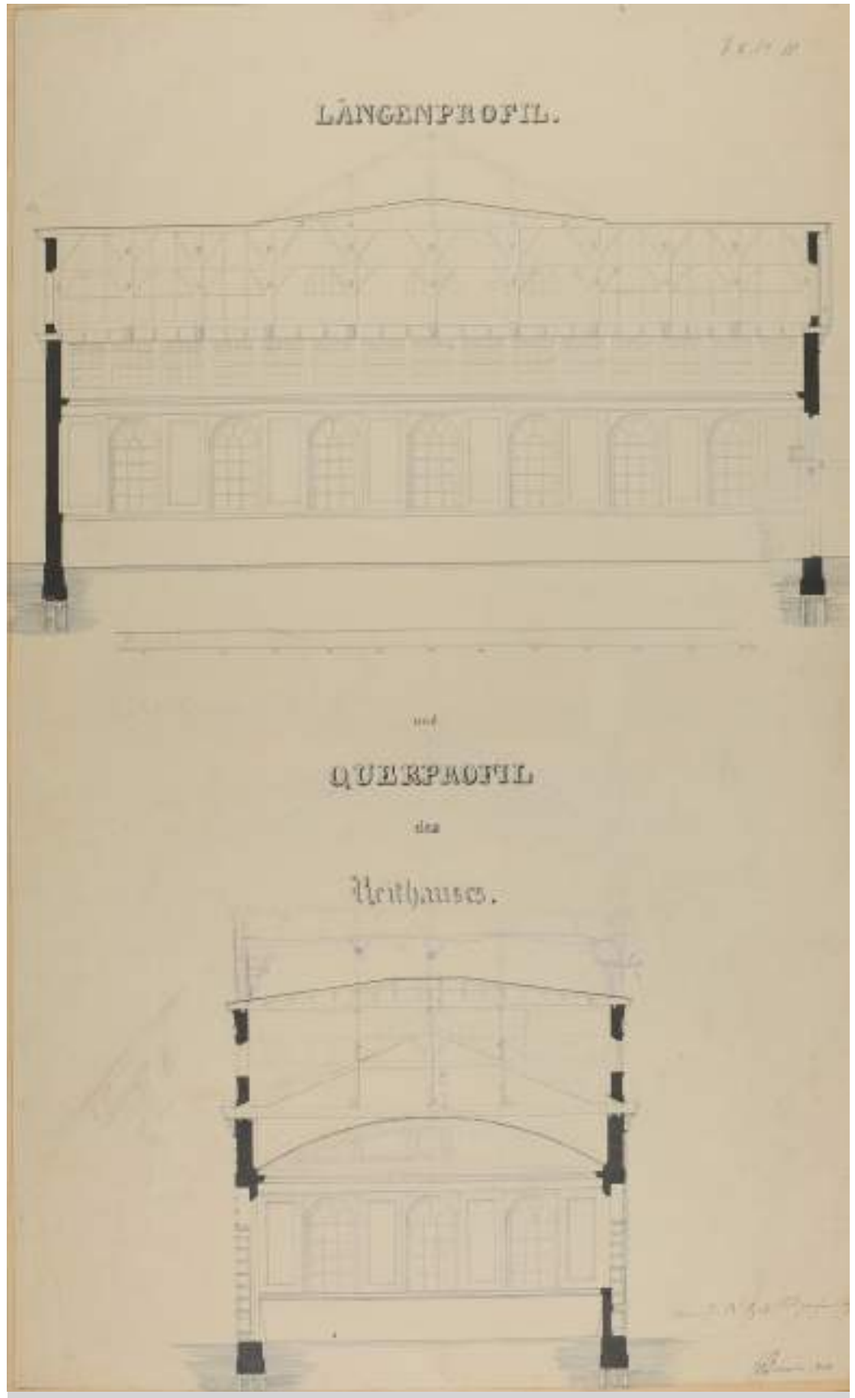


513, 514 515 and 516 | Entrance situation , office space and original cobble stone





517 | Section of the riding hall by Demmler 1838









518, 519 and 520 | Riding hall with historic coffered ceiling
- obstructions are temporary, reversible due to current use of the orchestra

GRAND DUCAL VETERINARY STABLES

Built around 1850, the ground floor of the building served as the veterinary stables until 1911. After that, the building only contained flats, today also offices.

In 1911, the ground floor was converted into a service flat in line with the room layout on the upper floors. In 1923/24, a further flat was created in the attic. The dormer windows were added, which were renewed as part of the most recent modernisation.

The room and floor plan structures were changed on the ground floor in the course of the conversion, but have been largely preserved on the upper floors. The historic fixtures and fittings include several interior doors, the staircase with its twisted traljen banister and the floorboards.

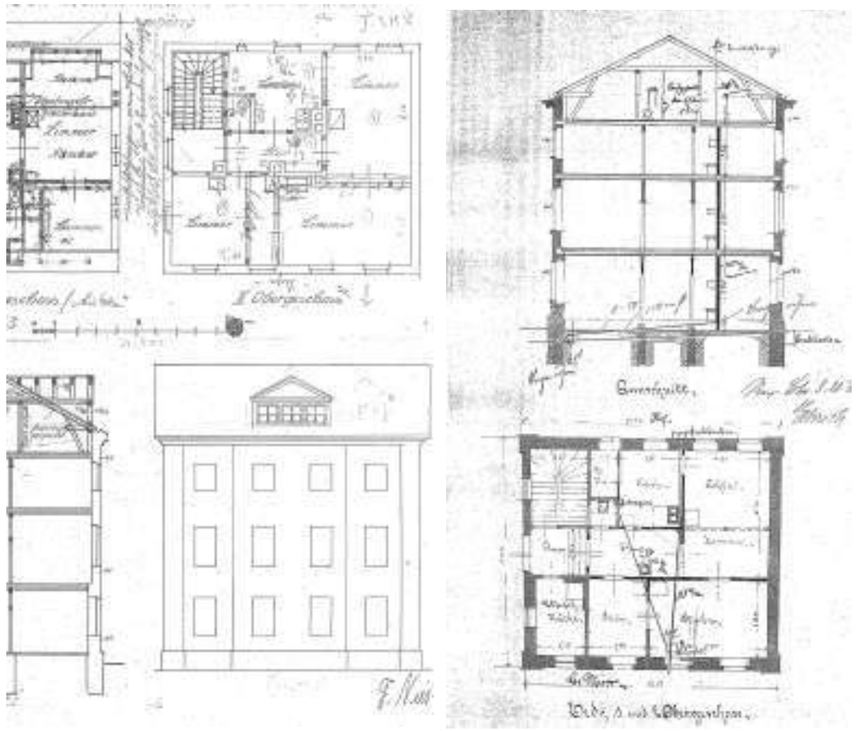
Already a listed building, the former veterinary stables were completely renovated between 2001 and 2002 as a residential and office building.

While the interior was largely lost during the conversions, the basic structure, such as the staircase, has been preserved. The external appearance of the building has not changed apart from the remodelling of a dormer. This means that the late classicist façades are still visible in relation to the stables, the Palace and the building of the Grand Ducal Steam Laundry, on the visual axis of the Großer Moor Street.

The Grand Ducal Veterinary Stables are part of the cluster of courtly infrastructure around the stables, steam laundry and linen and bedding chamber, and their location and external appearance from the period of their construction bear witness to the well-preserved Residence Ensemble in terms of quantity and quality.

521 | View of the façade from the entrance of Großer Moor street









Well-preserved Residence Ensemble as a testimony to the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

Orchestration of the Palace and Residence Ensemble in the landscape

Continuous development of the Residence Ensemble up to early modern era

522 | Floor plan 1923

523 and 524 | Section and view of the alterations 2006

525 | Original staircase with remaining historic elements

GRAND DUCAL STEAM LAUNDRY

Built in 1895 as a Grand Ducal Steam Laundry, the building largely retains its structural integrity from that time though lost its functional integrity when it was converted into a brewery for several decades from the 1920s onwards. In the process, the interior of the building lost its functional fittings and some of its original room layout. The chimney has also not been preserved.

After the brewery gave up the building in the 1980s, it was left vacant before being renovated and converted into a restaurant in 2008 under the supervision of the monument preservation authorities.

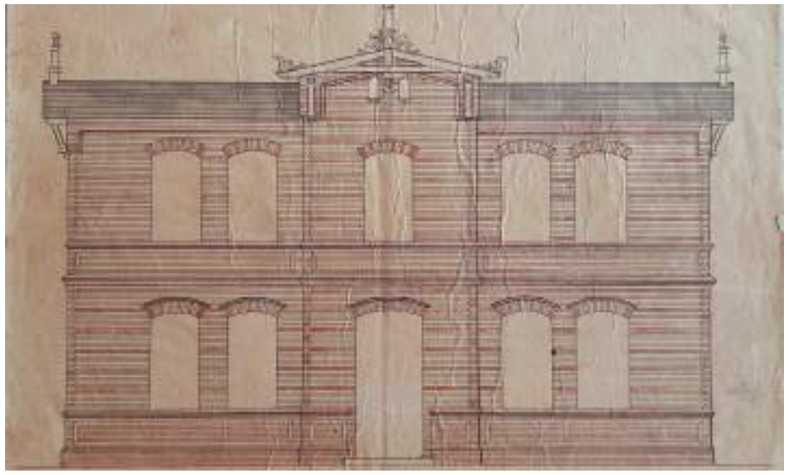
The external appearance of the building has survived as a late classicist half-timbered structure with clinker brickwork and bears witness to the continuous development of the Residence Ensemble even after the larger building boom under Friedrich Franz II.

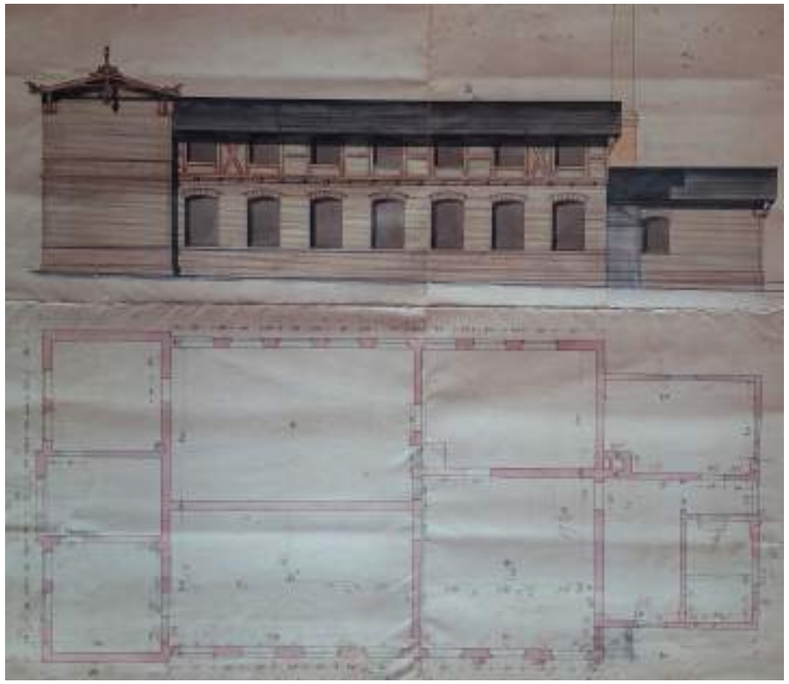
With its clinker design, the iron mullioned windows common in factory buildings of the time, and the superimposed hood with ventilation grilles for steam extraction in the central projection, the building still stands out today as a courtly infrastructure building despite the loss of the interior fittings and the chimney, thus forming part of the well-preserved Residence Ensemble in terms of quantity and quality. In addition, the design with ornamented red bricks, preserved from the time of construction, is a design link to the Grand Ducal Hunters' Lodge and Court Gardener's Establishment, also designed by Willebrand, as further infrastructure buildings.

The Grand Ducal Steam Laundry is located in the visual relationship between the stables and the Großer Moor Street with its linen and bedding chamber as well as the Veterinary Stable.

526 | Façade today lacking its original chimney







Well-preserved Residence Ensemble as a testimony to the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

Orchestration of the Palace and Residence Ensemble in the landscape

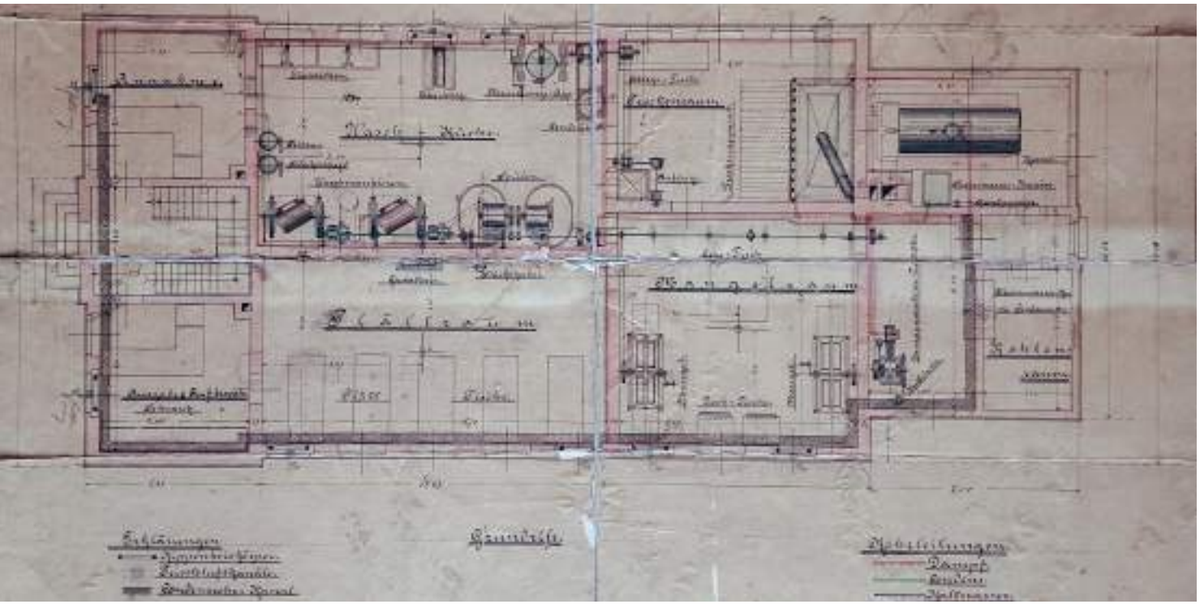
Continuous development of the Residence Ensemble up to early modern era

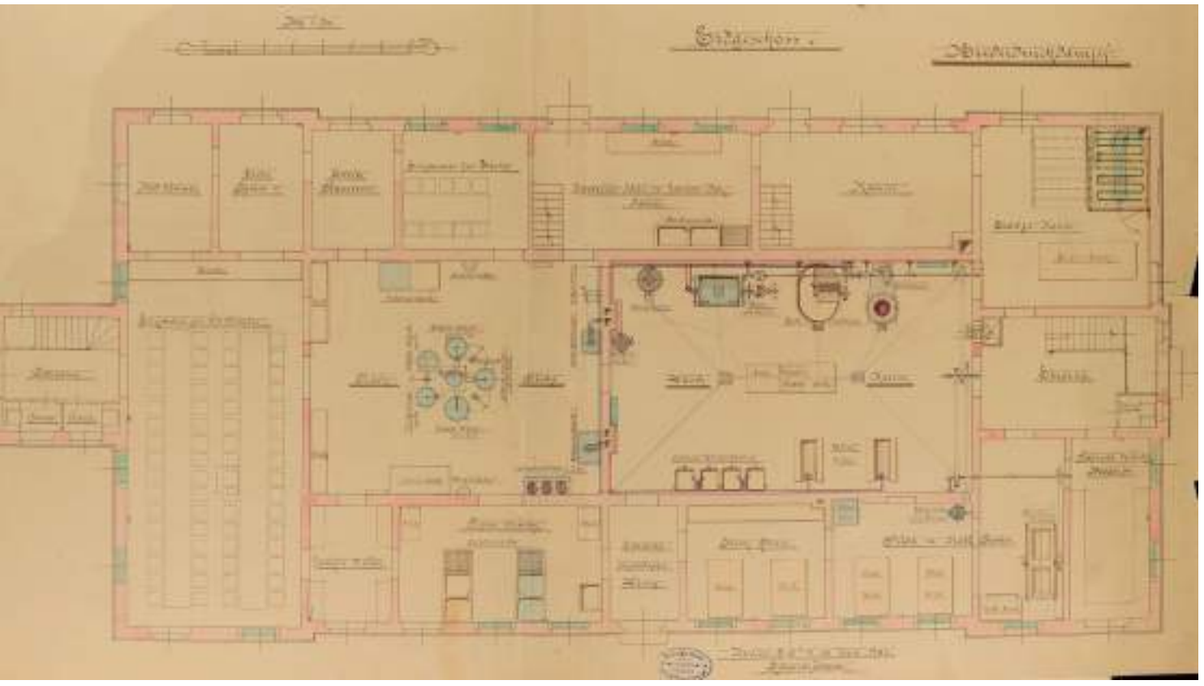
527 | Section from the Grand Ducal collection

528 | Historic view and floor plan (approx. 1895)

529 | Floor plan signed by Willebrand 1895 showing the historical laundry functions

530 | Floor plan from 1903 showing floor plan alterations











531, 532 and 533 | Modern interior with remaining historic elements

GRAND DUCAL LINEN AND BEDDING CHAMBER

Before 1876 the linen chamber was located within the Palace. Architect Willebrand used an existing building from 1842 to construct the linen chamber at number 54 of Großer Moor street. Two years later, in 1878 the adjacent building at number 52 was demolished and a joint Linen and Bedding Chamber erected, which presents a joint late classicist façade.

By 1911 the building was repurposed to flats leading to changes in the interior. From 2011-2014 the building was rehabilitated and turned into assisted living flats. For this a modern elevator and balcony have been added in the back of the building. Clearly visible behind these modern additions is the original half-timbered construction with brick infill.

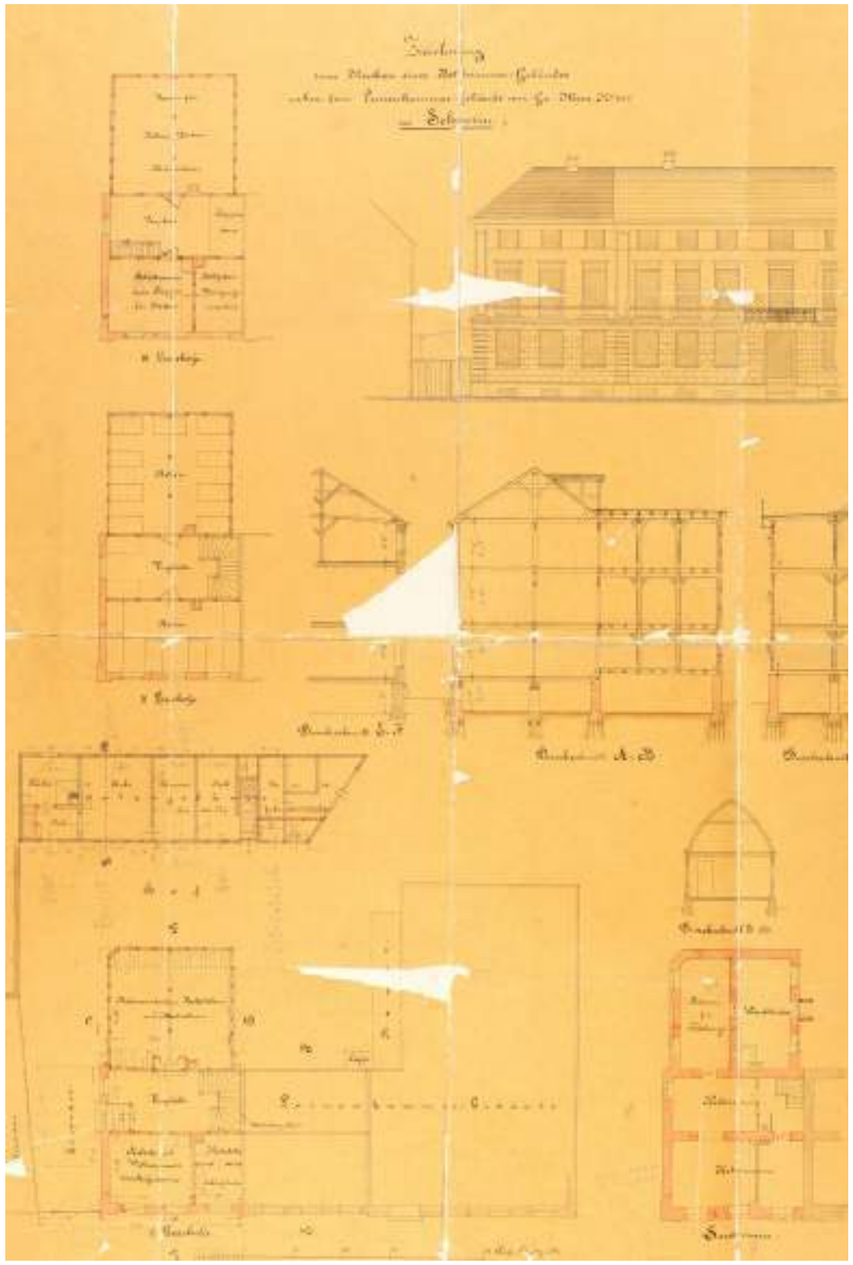
For the interior, plans show that the entrance situation from the street as well as the staircase are original. Elsewhere, the room layouts have only partially survived due to the conversion into flats.

The Linen and Bedding Chamber is part of the cluster of courtly infrastructure around the Royal Stables, Steam Laundry and Veterinary Stable, and its location and external appearance from the period of its construction bear witness to the well-preserved Residence Ensemble in terms of quantity and quality.

The loss of the interior design from the period of construction began with the conversion into living space during the monarchy. However, the building contributes attributes to the OUV with its late classicist façade, which has been preserved in an important view axis.

534 | Façade towards Großer Moor street, preserved as constructed





535 | *Sections and floor plans for the 1878 extension by Willebrand*

Well-preserved Residence Ensemble as a testimony to the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

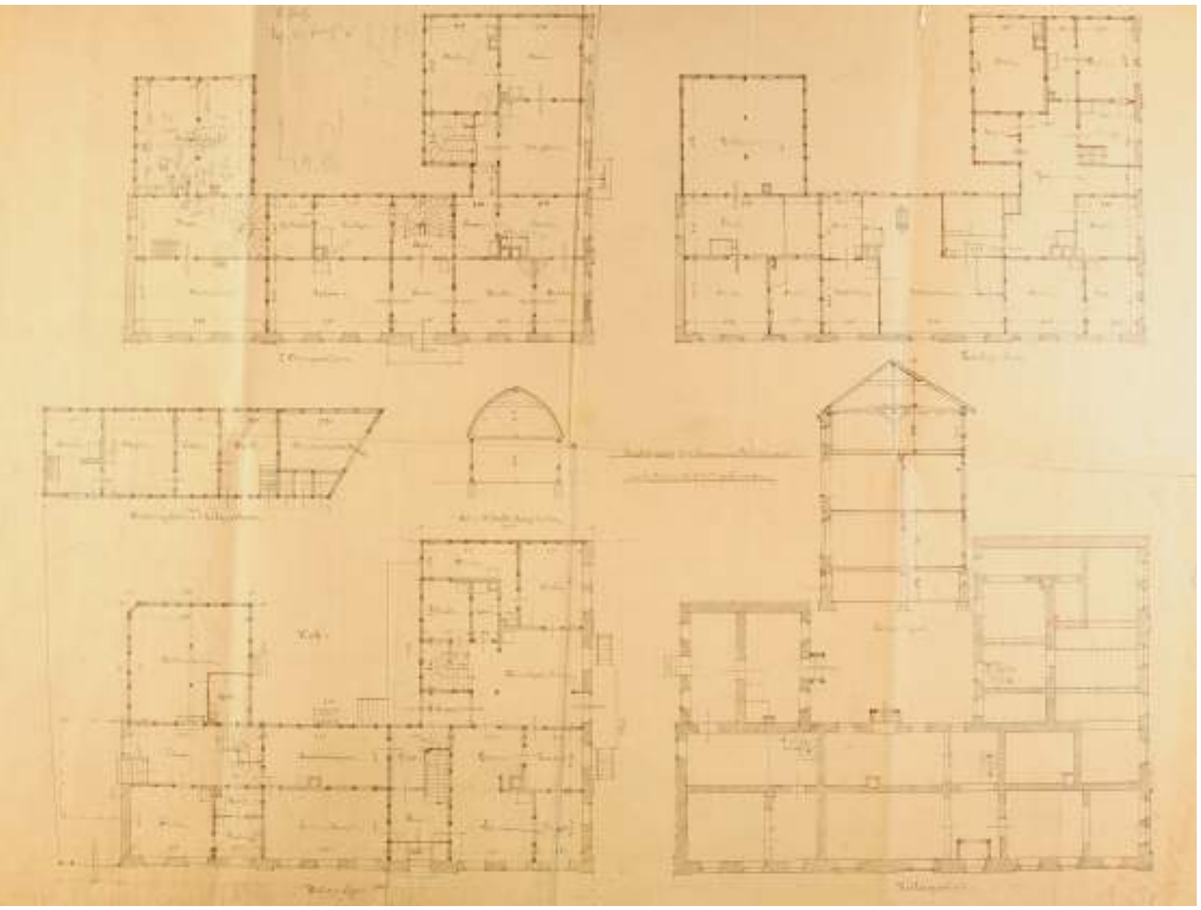
Orchestration of the Palace and Residence Ensemble in the landscape

Continuous development of the Residence Ensemble up to early modern era



536 | Floor plans between 1878 -1918

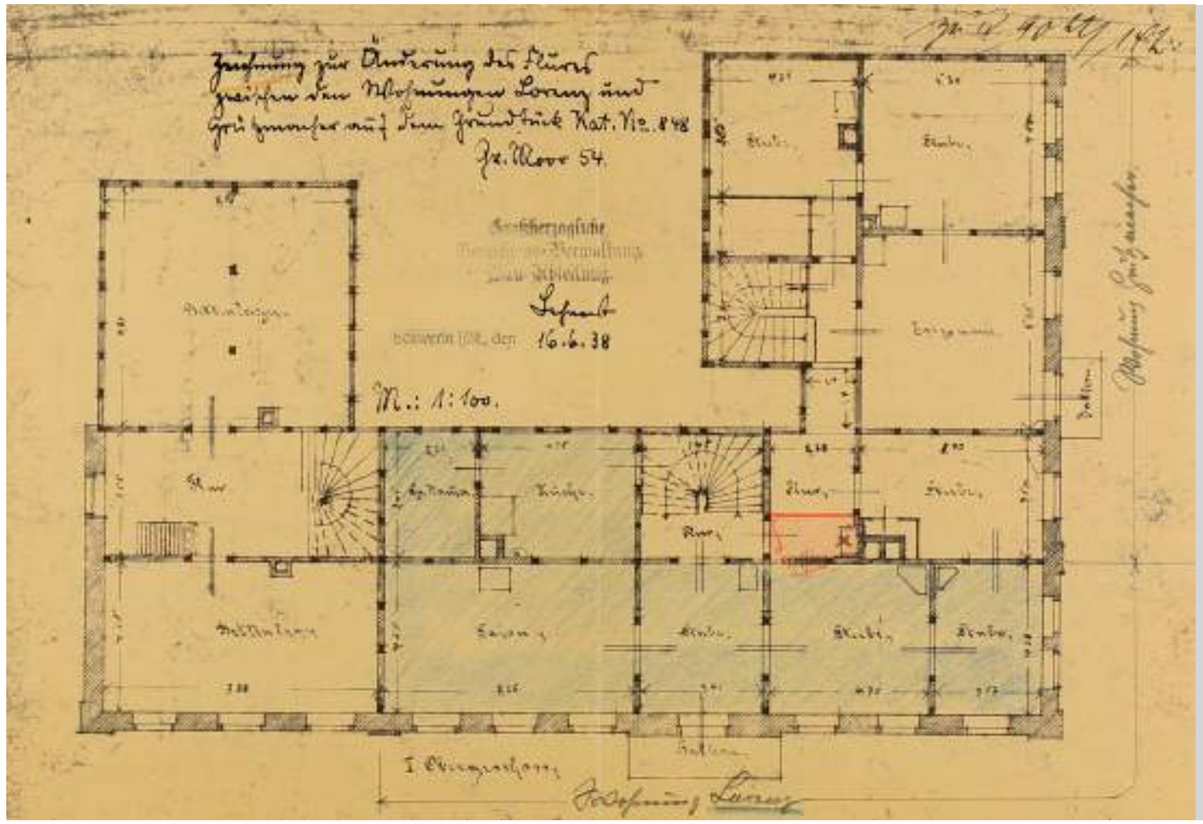
537 | Outbuilding with Zollinger roof





538 | Preserved iron cast stairs with original door

539 | Floor plan alterations 1938



DEMMLER‘S RESIDENCE

Built in 1842-44 according to plans by Demmler himself on a piece of land donated by the Grand Duke, the building still stands today as a landmark corner building on the Pfaffenteich.

The interior of the building changed several times during history. Demmler himself changed the building to suit his needs as a rental and later self-used residential building. After 1945 further changes occured as some flats were converted to office use.

540 and 541 | View of facade 1940 and today





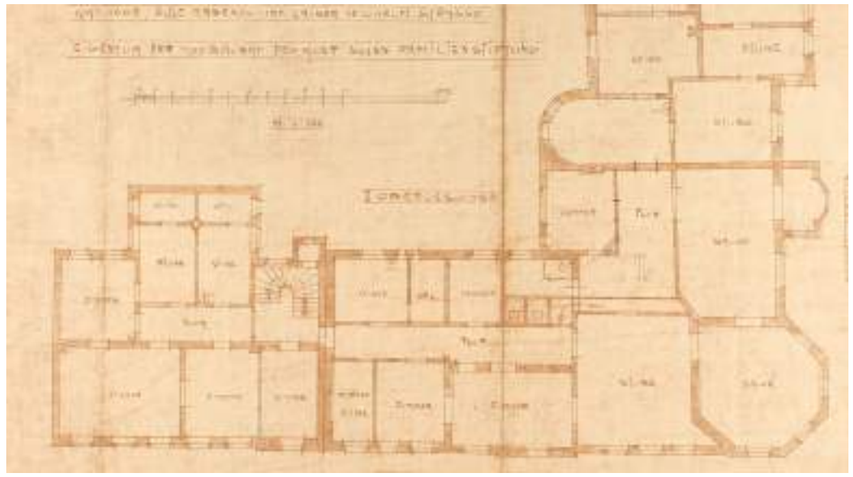
The entrance and staircase have survived as originals. The Beletage remains with its decorative windows overlooking Pfaffenteich, original decorated doors and room layout from Demmler's time.

The exterior was rehabiliated in 1964 (incl. roof turrets) while in 1992/93 exterior and interior were rehabiliated with guidance from the monument protection authority, in 2008 the building facade was painted in line with the monument law. In 2008 the foundation (pile foundation) was stabilised. Alterations to the roof include a winter garden (1995) and three roof terraces (2010). These are not visible from the street. Further changes are an additional staircase in 2011 between ground floor and first floor to create a shop/office space; as well as a rear-positioned balcony in 2012.

The building contributes attributes to the values for the OUV in terms of its position at Pfaffenteich and bridge to the Old Town as a designed corner building. Its preserved classicist facade reminiscent of the English cottage style is a further example of the continuous development of the Residence Ensemble, and it showcases the diversity in stylistic choices within the Ensemble.

Demmler's residence is an example of a civil servants residence well integrated into the Residence Ensemble with the land given by the Grand Duke and the location and design of the building being a key point of the orchestration around Pfaffenteich.

These attributes are preserved in the facade and do not suffer due to the interior changes or the rear-side modern additions.











Well-preserved Residence Ensemble as a testimony to the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

Orchestration of the Palace and Residence Ensemble in the landscape

Continuous development of the Residence Ensemble up to early modern era

542 | Floor plan from 1909

543 | Historical staircase with detail

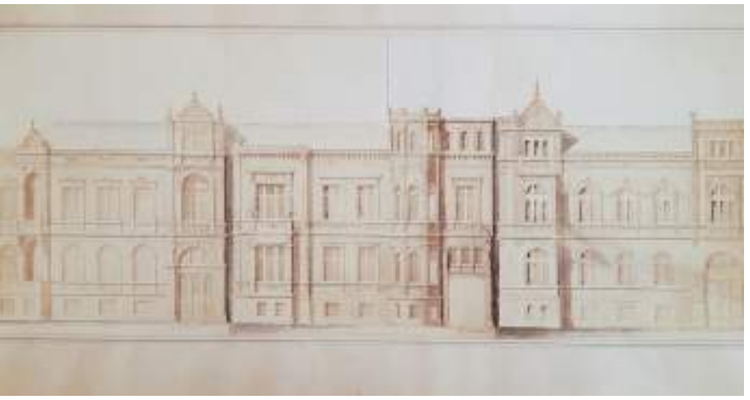
544 | Beletage with view of the Pfaffenteich

VILLLAS WERDERSTRASSE

545 and 546 | Façade of 135, 137, 139 , undated sketch and façade as preserved today ↓

547 | View along Werderstraße to the Palace →

548 and 549 | No. 129 1863 section and floor plan (left) and 1905 section and floor plan →





The villas on Werderstraße preserve their structural and functional integrity as of the building phase between 1859 and 1865.
Built on the banks of lake Schwerin between the Royal Stables and the Palace at the behest of the Grand Duke, they were designed as residential buildings for wealthy citizens, and are are still used today as residential and office buildings.

Thanks to the minor changes in use, the villas were largely spared major interventions. Exceptions include:

- building at Werderstraße 135 was given a rear extension in 1924, along with the remodelling of the staircase
- villa at Werderstraße 129 was given a veranda on the street side in 1900, the building at Werderstraße 133 in 1919
- almost all of the decorative elements on the façade of the villa at number 125 were removed in the 1930s
- installation of sanitary facilities in all villas in the 20th century
- villa numbers 137 and 133 conversion into apartments
- villa 1994 rear courtyard demolished due to severe damage

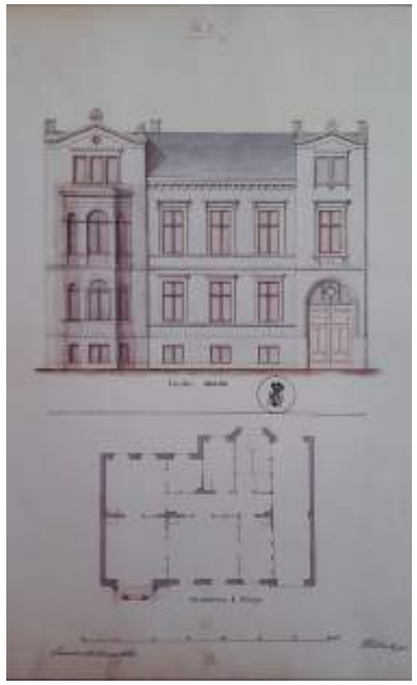
During the GDR era, a backlog of renovation work developed in all of the buildings, which was dealt with from 1990 onwards. Extensive historical building surveys were carried out prior to the renovation work.

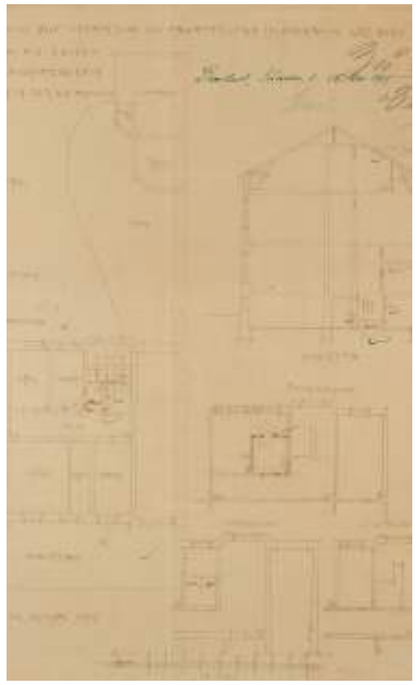
The villas are characterised by their visual integrity with still undisturbed view of the Palace and Royal Stables. Thanks to the extensive façade renovations since the 1990s, the view from the Palace to the villas is largely as it was in the 19th century.
The diverse, predominantly very well-preserved façade design with various stylistic characteristics of the 19th century from classicism to different variants of historicism still bear witness to the continuous development of the Residence Ensemble.

Inside the buildings, a great deal of the historical features have been preserved in the form of parquet floors, doors, stucco elements and staircases. There is also historic wood panelling in the building at Werderstraße 129. The villa at 141 has a high degree of historical interior design. These include several elaborate stuccowork features, a ceiling with wooden framing and original windows, some with stained glass and espagnolette shutters.

With their preserved façades and interiors, the villas on Werderstrasse are representative residences that served court officials in the immediate vicinity of the Palace. They are thus part of the well-preserved Residence Ensemble in terms of quantity and quality.







Well-preserved Residence Ensemble as a testimony to the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

Orchestration of the Palace and Residence Ensemble in the landscape

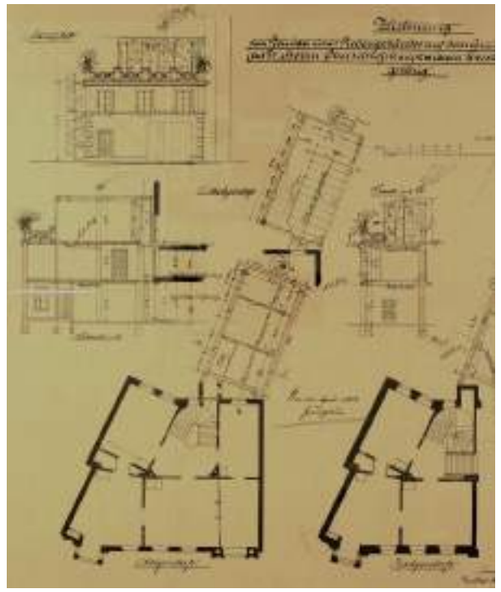
Continuous development of the Residence Ensemble up to early modern era



550 | No. 133, 1919 Façade design with the addition of a veranda



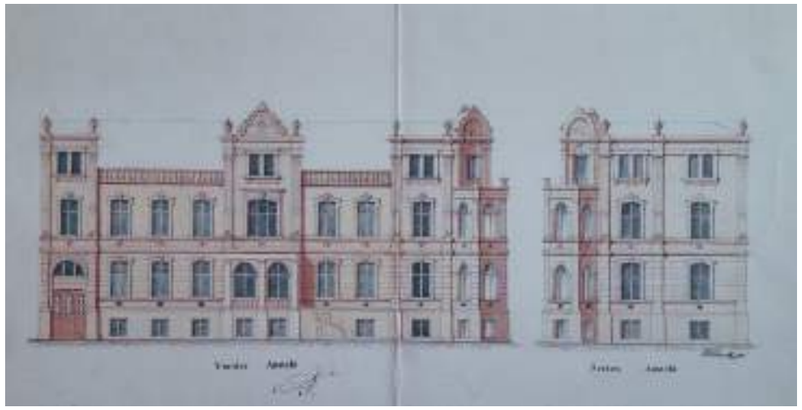
551 | No. 133 preserved façade with veranda



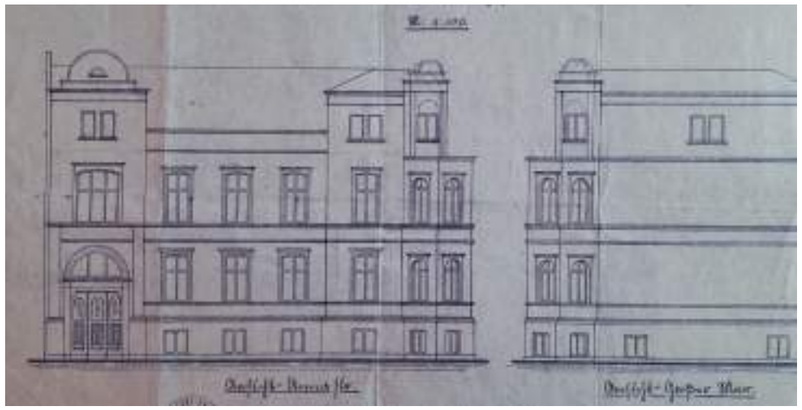
552 | No. 135, Floor plan and sections from 1902 for the construction of a rear annex



553 | No. 135, Restored façade



554 | No. 125 original façade design



555 | No. 125, façade redesign in simpler forms from 1930





556 and 557 | No. 125 Façade and original window features today

558, 559, 560 and 561 | Nr.141 Restored façade and preserved internal features (selection)













562 and 563 | No. 141 details of restored ceiling





564 and 565 | No. 129 with preserved original features (doors, wood panelling)





566 | No. 133 historic staircase

567 | No. 135 Preserved flooring

COURT SUPPLIER KREFFT

Built in 1906-08 for master confectioner Krefft on the foundations of an older building.

Large parts of the historic room structure can still be seen today, as can much of the historic furnishings: these include arcade arches supported by round pillars in front of the northern wall, coffered ceilings, elegantly decorated panelling and doors and coloured stained glass windows in the skylights.
An internal change is the mural on the eastern end wall, which shows a city view of Prague with Charles Bridge and Hradčany and was executed in 1959/60.

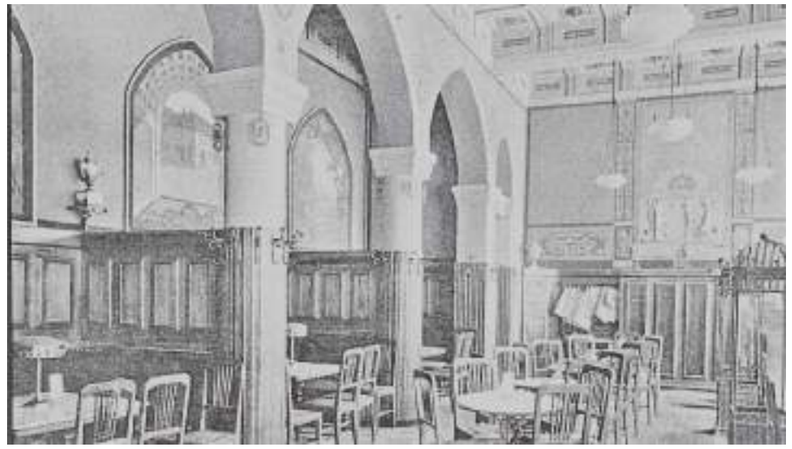
As a late, Art Nouveau, addition to the Residence Ensemble, the building of the court supplier Krefft bears witness to the continuous development of the Residence Ensemble to early modernism. This can be traced in external and internal features from the construction period.
In addition, its location on Schloßstraße, close to the Palace and thus the patron of the former court confectionery from 1801, gives the building a sense of visual integrity.
The building of the court supplier Krefft bears witness to the court infrastructure located in the town as part of the well-preserved Residence Ensemble.

568, 569 and 570 | Historic photographs (undated, 1910) in comparison with the authentically preserved façade













Well-preserved Residence Ensemble as a testimony to the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

Continuous development of the Residence Ensemble up to early modern era

571, 572 and 573 | Interior design and furnishing 1909 compared to today (with painting of Prague on the wall)

574 and 575 | Floor plan ground floor 1906 in comparison to today

576-578 | Preserved features including doors, windows, ceiling, room layout and decorations













579-584 | Preserved features including doors, windows, ceiling, room layout and decorations









COURT SUPPLIER UHLE

The structural integrity of the building is as of the time of its construction 1905-1913, despite a 1926 remodel. It retained functional integrity as a wine tavern.

The room and floor plan structures have largely been preserved, as have most of the interior fittings from various phases of use. The historic guest rooms are particularly impressive: on the ground floor, the large hall with wooden wall panelling and a barrel-vaulted ceiling, whose stucco-framed, octagonal fields are decorated with painted cherubs. The original features include lead-glass windows decorated with vine leaves and the double-leaf entrance door. The Knights' Hall on the first floor is characterised by a particularly elaborate wall and ceiling design: Above the two-metre-high coffered wooden panelling, the wall surface is divided into fields stuccoed with Neo-Renaissance décor, framing landscape paintings arranged in arched fields. Frames of stylised plant work surround the rectangular ceiling panels. The stained glass windows with Mecklenburg town coats of arms and numerous small coats of arms shields are also noteworthy.

In 1995, the interior was remodelled with the approval of the monument preservation authorities. In addition to the hotel area, this also affected the guest room. Historical photographs show wooden partitions for small alcove rooms similar to the design in the court supplier Wöhler. These have not survived.

The building of the court supplier Uhle is a particularly representative example of the diverse courtly infrastructure of the Residence Ensemble. This includes the representative Knights' Hall, but also the other guest rooms preserved largely in their original form and with numerous details from the period of construction.

The exterior of the building is excellently preserved, including decorative elements that indicate the building's function. With its combination of classicism and reform architecture, it is one of the late testimonies to the continuous development of the Residence Ensemble up to early modernism.

585 | Restored façade with original windows, doors and wine details











Well-preserved Residence Ensemble as a testimony to the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

Continuous development of the Residence Ensemble up to early modern era

586, 587, 588 and 589 | Restored Knight's Hall and Ante Room with original features such as stain-glass windows

590, 591, 592 and 593 | Entrance













594, 595 and 596 | Banqueting hall ground floor







597, 598 and 599 | Conference room and former office







600, 601 and 602 | Restored guest rooms and public areas with rich authentic detailing

COURT SUPPLIER WÖHLER

The wine house Wöhler is an 18th century half-timbered building with 19th century alterations that bear witness to the continuous development of the Residence Ensemble. The function of a wine house can be seen in various preserved features, including the murals of German wine regions.

The late baroque building with a brick façade overlooking the street dates from around 1780. The middle section was extended to three and a half storeys with a final flat triangular gable, which today significantly characterises the external appearance, during a conversion in 1873. The segmental arched roofs of the three upper storey windows were added in the late 19th century. In 1895 permission was granted to build a wine bar, for which remodelling work was carried out which also changed the arrangement of the windows. Between 1895 and 1903, the wine bar was enlarged and further guest rooms were created.

603 and 604 | Façade from the late 1970ies in comparison to the restored façade with additional dormers





After the end of the monarchy, the building remained a wine tavern. Changes in 1944/45 included the relocation of the kitchen to the upper floor and in 1956/57 the installation of bathrooms on the upper floor and a chimney on the rear building.
The building stood empty from 1985 until the late 1990s, when it was restored inside and outside and reopened as wine house Wöhler in 2001.

Large parts of the historic room structure are still recognisable today. Preserved furnishings: numerous interior doors, including baroque double panelled doors, parapet panels, stucco ceilings, wall panelling and stove conches. The interior fittings were removed and stored in 1983 so that they could be restored and returned to their original location before the reopening in 2001. The original murals in the dining room have also been preserved.

The wine houses Wöhler has an outstanding urban impact due to its location on the recessed street front, which also determines the proportions of the street and significantly characterises the transition to the Schelfstadt district. Together with the preserved interior, as the building of a former purveyor to the court, it is a testimony to the courtly infrastructure and thus part of the well-preserved Residence Ensemble in terms of quality and quantity and testimony to the monarchy.











Well-preserved Residence Ensemble as a testimony to the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

Continuous development of the Residence Ensemble up to early modern era

605, 606, 607, 608 and 609 | Interior of the wine tavern today and in historic photographs (undated)

610 and 611 | Preserved tiling and furnishing details

612 and 613 | Guest room during GDR and today with stain-glass window













614, 615 and 616 | Examples of the preserved stain-glass windows



RAILWAY STATION AND DUKE'S SALON

The building's Neo-Renaissance façade is preserved largely in its 1889-90 state and is in good condition due to 2016 rehabilitation work. It is an attribute for the continuous development of the Residence Ensemble up to modern early era.

The interior of the Duke's Salon has been preserved in its original condition but without the furnishings. The state coat of arms is an example of features and heraldry as evidence of the monarchy.

During the remodelling in 1926/27, a tunnel was created with staircases to the platforms, which were widened at the same time. The reception hall was lowered to the level of the forecourt, making the stairs in front of the entrance superfluous. The waiting rooms were remodelled and a terrace was created in front of the northern intermediate wing, which housed a restaurant. The figural decoration on the centre gable and the crowning spires were also removed, giving the façade a simpler overall appearance. Not affected by the changes was the Duke's Salon and its separate entrance.

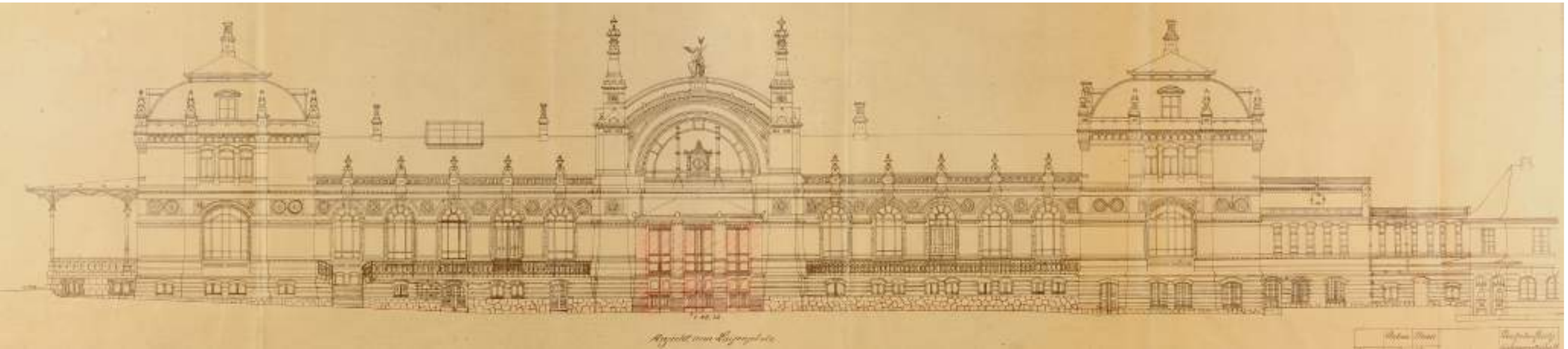
Major renovation and conversion work has been carried out since the 1990s, including the modernisation of the travel centre and the entrance hall as well as the restoration of the Duke's Salon in the southern pavilion. Between 2002 and 2005, the platforms and subway were renovated. The restoration of the historic clinker façade was completed in 2016.

With the addition of the Duke's Salon, the Railway station - erected by a company created at the behest of the Grand Duke- is part of well-preserved Residence Ensemble as testimony to the monarchy.

617 | Historical photograph, undated but likely prior to 1918. Shows the façade with original richer tower decoration







Well-preserved Residence Ensemble as a testimony to the monarchy

Feautures and heraldry as evidence of the monarchy

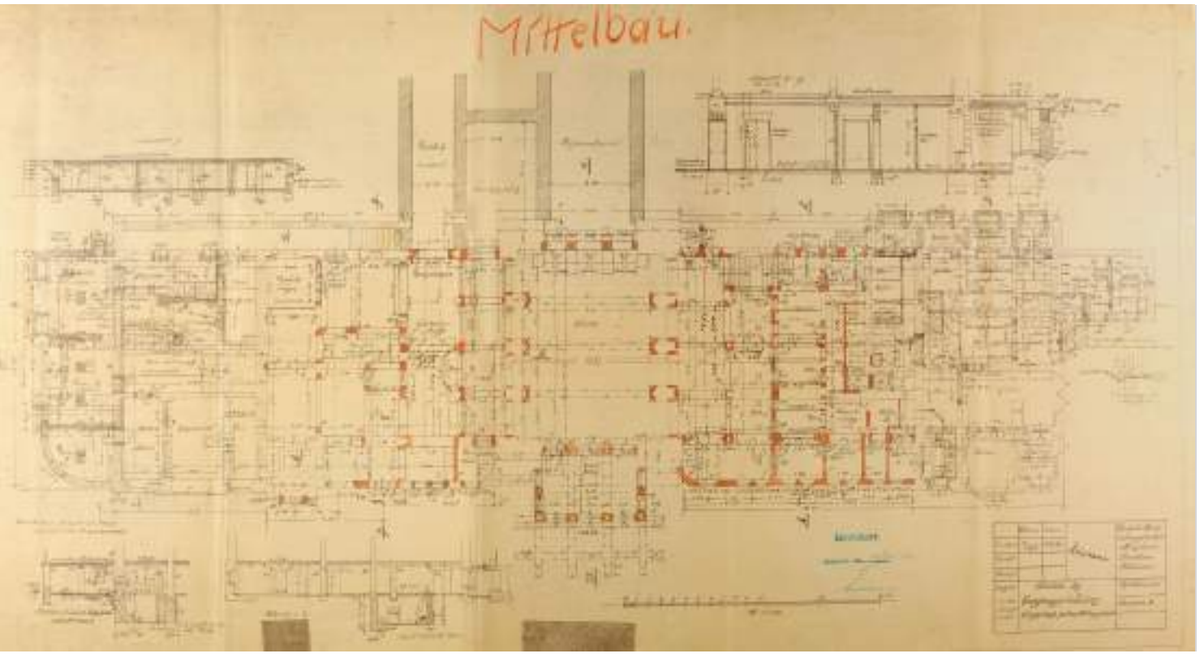
Well-preserved Residence Ensemble in terms of quantity and quality

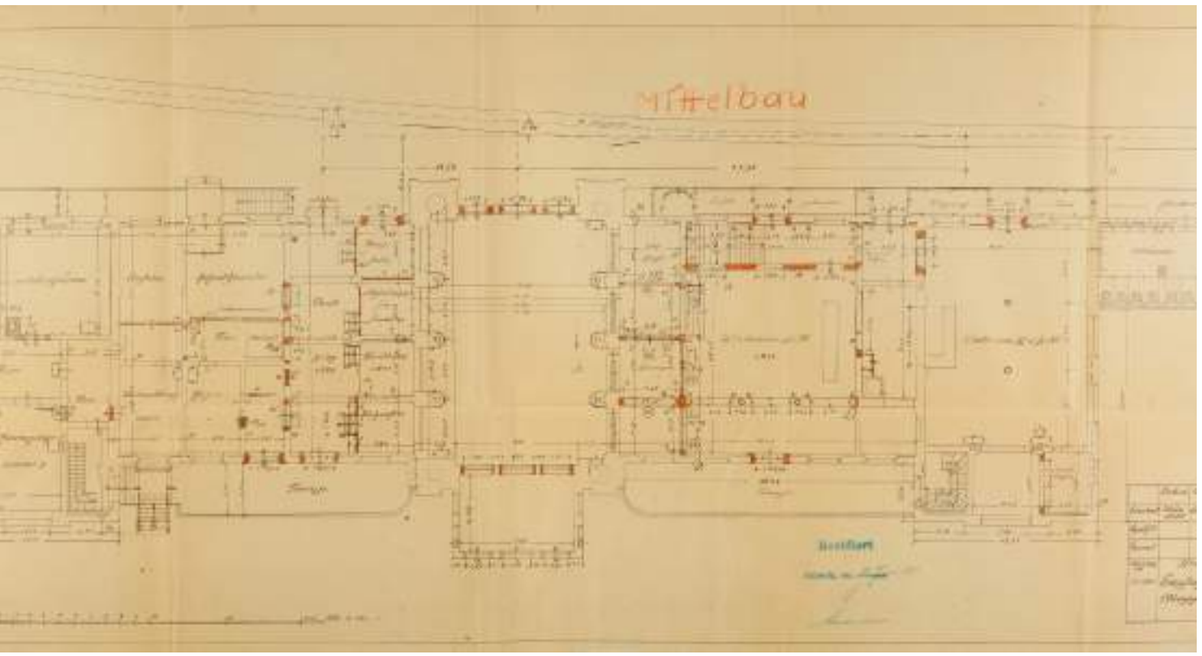
Continuous development of the Residence Ensemble up to early modern era

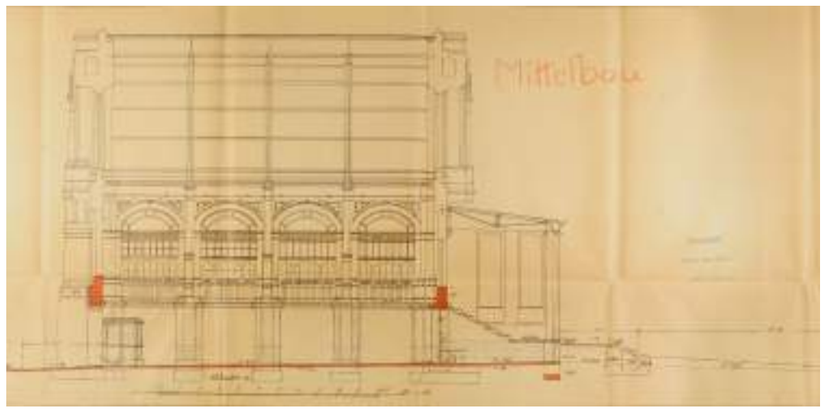
618 | Restored train station today

619 | View from the remodel 1926

620 and 621 | Floor plans for the remodel 1926/27







622 | Section for the remodel 1926/27

623 and 624 | Preserved ceiling features in the entrance hall and former waiting room







625, 626 and 627 | Interior of the Duke's Salon with restored ceiling, doors and stucco.







628, 629 and 630 | In the entrance hall only a section has fully been restored with the remainder left white. A viewing window shows the original findings.







OLD ARTILLERY BARRACKS

The structural integrity of the Old Artillery Barracks is as completed in 1862. As the functional use has changed a conversion into the Ministry of Finance with reversible walls was carried out after 2000. The windows were replaced in 1996. Particularly noteworthy elements of the monument include the interior constructions realised by Wachenhusen, such as the original Cast iron pillars and vaults.

The Old Artillery Barracks is complete and authentic in its most important features. The lost parts of the stables and riding hall were located in the courtyard, which is not visible from the outside, and can be recognised today by the preserved walls and tree plantings. The visual integrity with important views from the direction of the Palace is not affected. Indeed, the elevated position of the historicist building with its Italian castle character with the visual relationship to the Palace is part of the orchestration of the Palace and Residence Ensemble in the landscape.
The original purpose of the building is still recognisable thanks to the fortified construction method. The modern fixtures are clearly set apart and at the same time allow the original building fabric to be experienced, which remains intact.

The preserved coat of arms on the building are a heraldic testimony to the monarchy in Mecklenburg-Schwerin.

In the 1920s, individual changes were made to stables and the riding hall that were no longer needed.

The complex was used by the Soviet armed forces and the National People's Army (NVA) of the GDR between 1945 and the early 1990s. Due to its use by these secret state authorities little information can be provided on construction work carried out between 1945 and 1994. What is known is that the riding hall was converted into a military theatre in 1945 and the former stables were converted into garages by installing gates.

631 and 632 | Historic photograph prior to 1918 in comparison to the view of the barracks today









Well-preserved Residence Ensemble as a testimony to the monarchy

Feautures and heraldry as evidence of the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

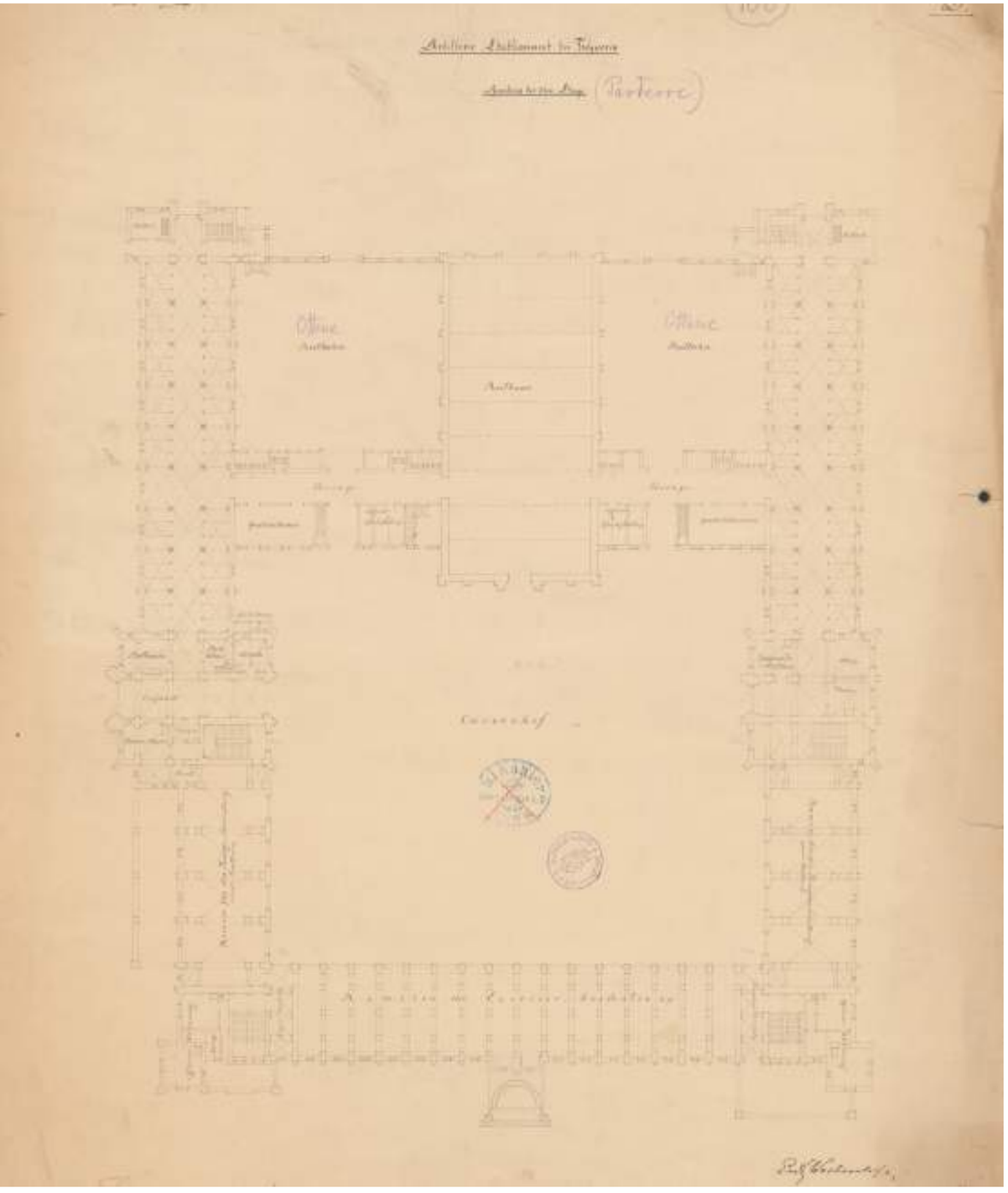
Orchestration of the Palace and Residence Ensemble in the landscape

Continuous development of the Residence Ensemble up to early modern era

633 | Overview of the barracks in the extended Palace Garden 1858

634 | Entrance with state coat of arms

635 | Ground floor plan, 1885

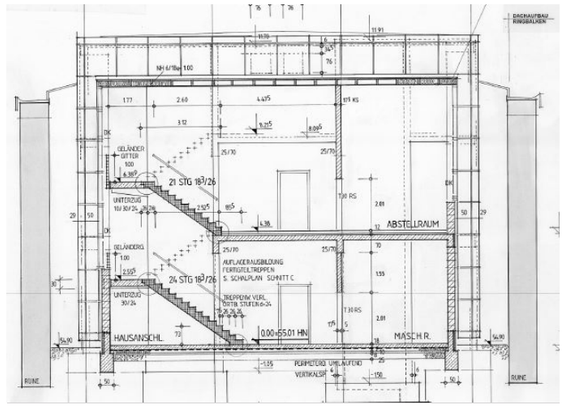




636 | Remains of the former riding hall with modern cubus inside



637 | Courtyard, where the former stable connection can be seen in the lighter façade, the trees following the outline of the former building



638 | Section of the modern cubus in the riding hall

639 - 643 | Restored original features

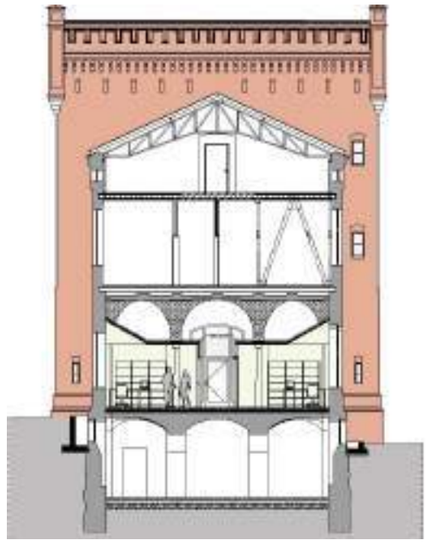












644 | Section for the re-model as a tax office

645, 646 and 647 | Modern office additions, which leave the original building fabric and room layout visible

NEW ARTILLERY BARRACKS

The New Artillery Barracks, located in the neighbourhood of the Old Artillery Barracks and the Officers' Mess, retain their structural integrity of the time of construction 1899.

Of particular importance is the well-preserved external fabric of the building with its adaptation of the Johann-Albrecht-Style as an emblem of the legitimisation of the rule of the Grand Dukes of Mecklenburg, symbolise the continuous development of the Residence Ensemble

648 and 649 | Postcard of New Artillery Barracks prior to 1918 in comparison to the authentic restored façade



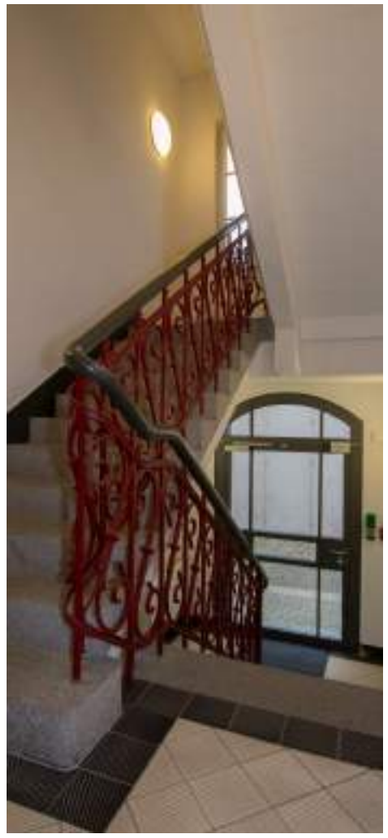


Construction and floor plan structures, as well as room layouts, are preserved and left visible. Preserved are also historic staircases in the main building of today's State Library and historic gates and enclosure of the entire complex.

With its location on Ostorfer Berg, visible from afar, the New Artillery Barracks, like the Old Artillery Barracks, retains its visual integrity and is part of the orchestration of the Palace and Residence Ensemble. It forms a part of the cluster of military buildings at the end of the Palace Garden. Erected after 1871 in an essential regional style variant, the building's architecture highlights the continued influence of the Grand Dukes on the building programme, even in areas that are partially devolved such as the military.

The complex was used by the Soviet armed forces and the National People's Army (NVA) of the GDR between 1945 and the early 1990s. Due to its use by these secret state authorities little information can be provided on construction work carried out between 1945 and 1994. All buildings were extensively rehabilitated after 1994. As the building is currently mainly used by the Office for the Protection of the Constitution, interior photos and plans of the construction work are not publicly accessible.
Since 2004, there has been a modern extension to the rear of the state library and the library uses office space in the historic wing. In 2011, the historically preserved gates and fencing were restored.







Well-preserved Residence Ensemble as a testimony to the monarchy

Revival of historical stylistic forms an symbols as legitimation of power

Well-preserved Residence Ensemble in terms of quantity and quality

Orchestration of the Palace and Residence Ensemble in the landscape

Continuous development of the Residence Ensemble up to early modern era

650 | Modern addition and connection for the State Library

651 | Original staircase

652 | Detail highlighting the function as barracks

OFFICERS`MESS

Built between 1898 and 1900, the Officers' Mess is in a prominent location at the end of the Palace Gardens and in the vicinity of the Old and New Artillery Barracks.

The preserved and renovated façades continue to form the end point of the visual axis through the Palace Garden, as they did when the building was constructed. The modern additions are only perceptible on closer inspection and are then clearly recognisable as modern additions.

The Neo-Renaissance style with references to the Johann-Albrecht-Style illustrates the continuous development of the Residence Ensemble. The recourse to the historical stylistic form of the Johann-Albrecht-Style is an attribute of the value "revival of historical stylistic forms as legitimation of power".

From 1945 to 1993, the Officers' Mess was used by the Soviet military and then stood empty until 2015. This caused damage to the building, including to parts of the roof and the ceiling on the first floor. The refurbishment from 2015 to 2018 by a private owner was closely monitored by the monument preservation authorities.

Inside, the iron spiral staircase in the tower has been preserved. With the conversion and extension to an office building, the Officers' Mess was given a glass roof structure that contrasts with its historical form.

653 | Historic photograph, undated



654 | Officers' Mess prior to restoration showcasing the visible deterioration



655 | Preserved staircase from construction phase





656 | Restored Officers' Mess with reconstructions and modern additions in the roof

Well-preserved Residence Ensemble as a testimony to the monarchy

Revival of historical stylistic forms and symbols as legitimation of power

Feautures and heraldry as evidence of the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

Orchestration of the Palace and Residence Ensemble in the landscape

Continuous development of the Residence Ensemble up to early modern era

657 and 658 |Restored detail of heraldry of the German Empire and Mecklenburg-Schwerin







659 | Restored interior with restored door and windows overlooking the Palace Garden

ARMOURY

The Armoury, completed in 1844, stands directly on the Pfaffenteich and retains its visual integrity as a focal point on the water feature. The historicist building with its references to Italian palazzo communale architecture is an example of the development of the Residence Ensemble. It remains an imposing building with its location on the Pfaffenteich forming part of the orchestrated Residence Ensemble.

Although the interior of the Armoury was altered several times, the old room structures, which have been preserved in the floor plans, are still clearly recognisable.

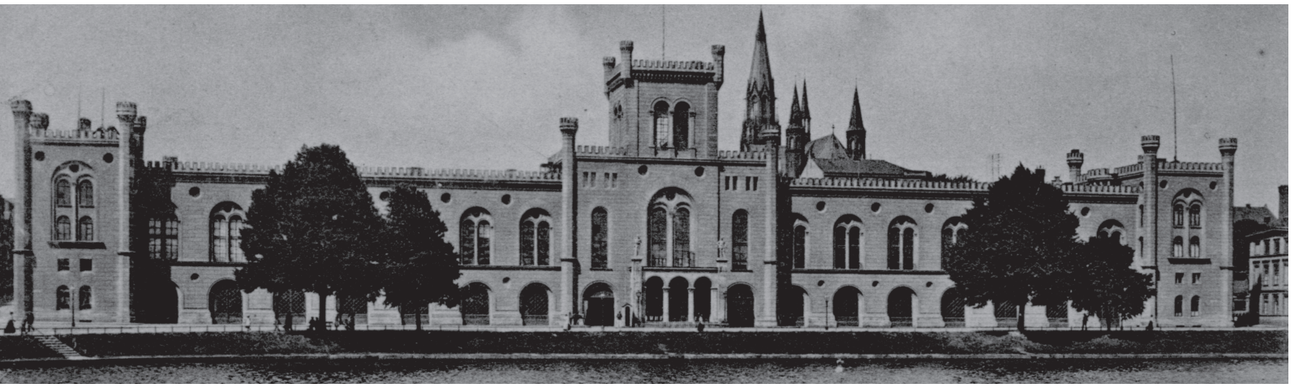
After the end of its military use, it was used as refugee accommodation,then for police purposes before the Ministry of the Interior moved into the Armoury in 1990.

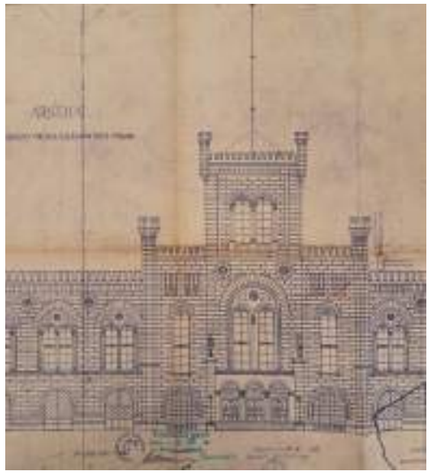
The only ceremonial room was the so-called Hall of Honour in the south wing, a large, flat-roofed hall with wooden Corinthian columns, which was converted into a gymnasium for the Police in 1956. The hall was restored to its former dimensions during the last comprehensive refurbishment (1991 - 2004) . To replace the removed columns, it was given new supports with stylised capitals.
Changes were made to the stairwell and the guardrooms in 1956. In 1957, the roof construction above the gymnasium was designed as a self-supporting aluminium construction. In the 1960s, work was carried out on the façade and the corner towers in the inner courtyard were removed.
According to restoration findings, the façade has been restored to its original colour scheme. From the 1920s onwards, it had been gradually changed from red tones to a white façade.

660 | Restored façade in its original colour scheme

661 | Historic photopgraph across Pfaffenteich prior 1918













Well-preserved Residence Ensemble as a testimony to the monarchy

Well-preserved Residence Ensemble in terms of quantity and quality

Orchestration of the Palace and Residence Ensemble in the landscape

Continuous development of the Residence Ensemble up to early modern era

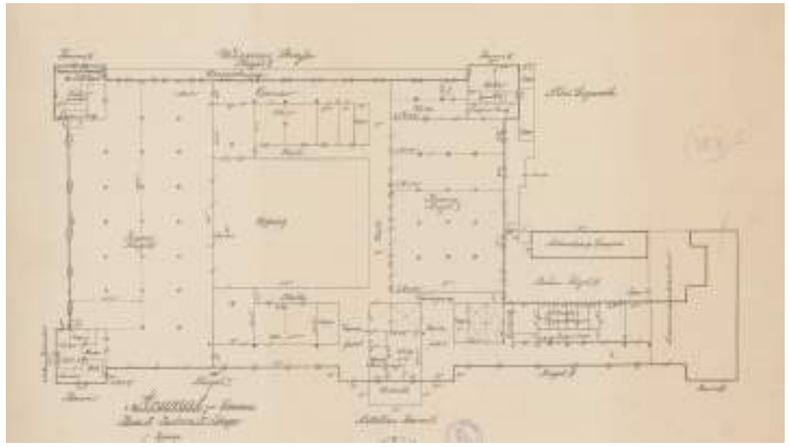
662 | 1931 sketch of façade

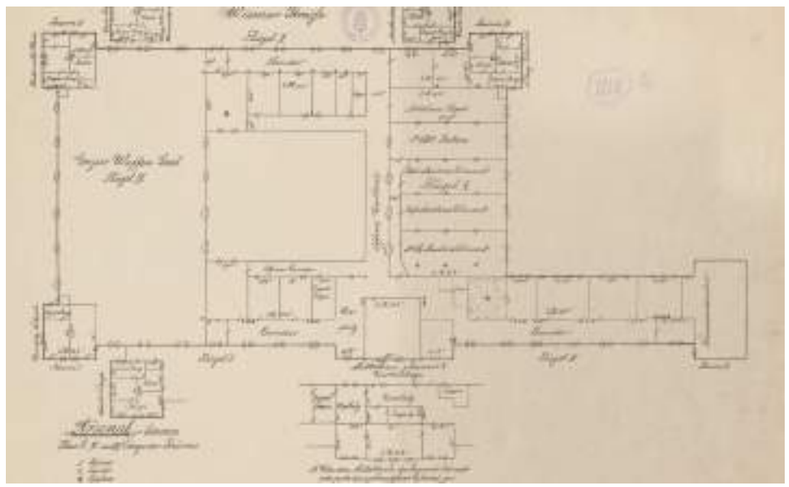
663, 664 and 665 | Details of the palazzo communale architecture

666 | Courtyard with modern tower addition for a lift



667 and 668 | Floor plans prior to 1900

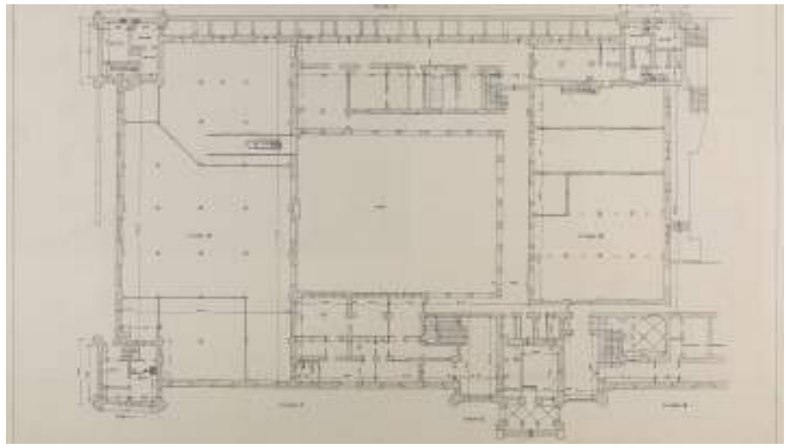


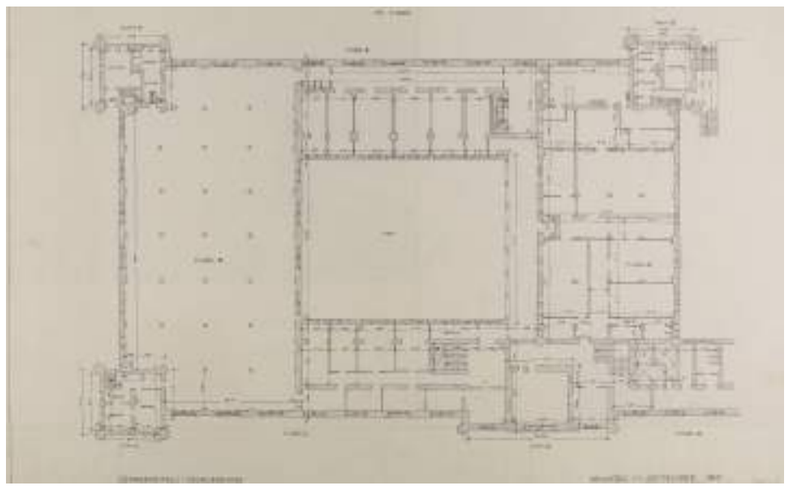


669 | Hall of honour with original columns



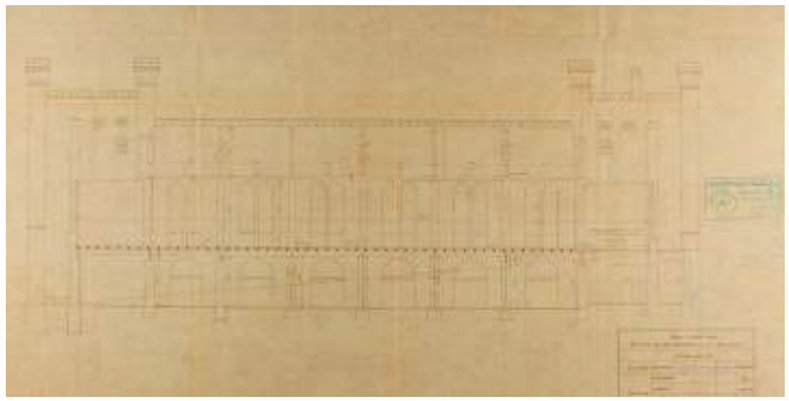
670 and 671 | Floor plans prior to 1900







672 | Hall of honour 1956 with original columns



673 | Section for the remodel to a gymnasium 1957



674 | Hall of honour in its current form with altered column design but original layout

675, 676 and 677 | Retracted for online publication Floor plans from 1945

678 | Restored windows overlooking Pfaffenteich



679 | Former outbuilding altered to "underground" parking with restored original columns



680, 681 and 682 | Original staircases







COMMANDER'S HOUSE

Situated on the banks of the Pfaffenteich, the Commander's House (built in 1839-40) has been a private residential and commercial building since 1863.
The neo-classical building with its decorative weapon motifs as a reference to its function illustrates the continuous development of the Residence Ensemble. The preserved weapon motifs on the façade clearly indicate its former function and make the building a visible part of the well-preserved Residence Ensemble in terms of quantity and quality.

After the sale of the building in 1863, the ground floor was given its current shop window front. In 1892, a parapet was added to the top of the façade instead of the protruding eaves.

After the end of the GDR, the building underwent a thorough renovation in 1990-1992

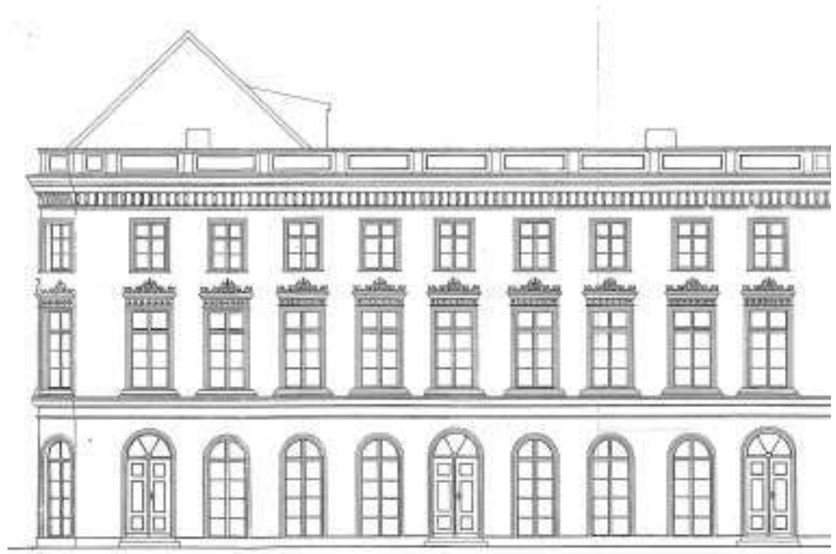
The location of the Commander's House on the Pfaffenteich and the associated visual relationships serve as an example of the staging around Pfaffenteich.



683 | Façade today

684 | Preserved original details





Well-preserved Residence Ensemble as a testimony to the monarchy
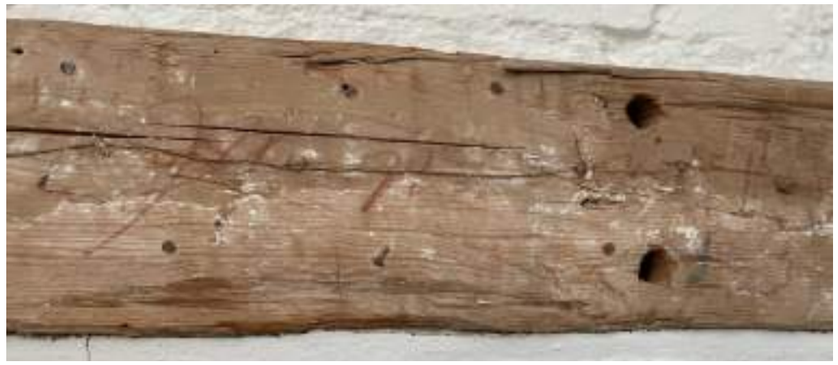




Well-preserved Residence Ensemble in terms of quantity and quality

Orchestration of the Palace and Residence Ensemble in the landscape

Continuous development of the Residence Ensemble up to early modern era



685 | View of the renovation 1991

686 | Staircase

687 | View to Pfaffenteich

688 | Original wood detail

5.

TOURISM AND MANAGEMENT

5. TOURISM AND MANAGEMENT

ICOMOS would appreciate to receive further information on tourism management at the city level. A carrying capacity analysis would be needed to define how all the resources of the nominated property and that of Schwerin in its natural environment should be managed so that economic, social, and aesthetic needs can be met whilst preserving the cultural and natural integrity of the property.

For the State Capital Schwerin, the Department for urban planning and development and the Stadtmarketing GmbH (city marketing) are responsible for any tourism strategies and concepts. The current tourism strategy developed in 2012 by an external agency identified strength, weaknesses, opportunities and threats. As a result, a focus on high quality cultural tourism was established and measures were taken to increase length of stay and quality of stay (see management plan p.165).

While these goals are still relevant, due to the time passed, the Department for urban planning and development and the Stadtmarketing GmbH (city marketing) are in the process of developing a new tourism strategy starting 2025. One area of focus is the Residence Ensemble and the world heritage nomination as a factor in the tourism strategy. Therefore, the office for the coordination of the World Heritage Application is in consultation for the development of the tourism strategy.
While the tourism strategic of the city of Schwerin provides an overarching instrument, various institutions in Schwerin manage and plan resources partially or entirely related visitor management. These are outlined below.

Parking capacity & public transport	Nahverkehr Schwerin
Public Toilets	ZGM (Central Building Management Schwerin)
Traffic Management	Department for Transport city of Schwerin
Visitor signage & city management	City Management city of Schwerin
Visitor statistics and marketing, tourism planning and stakeholder management	Stadtmarketing GmbH (city marketing)
Visitor Management State Museum, Palace Museum and Palace Garden	SSGK (State Palaces, Museums, Gardens, Art Collection)
Visitor Management Castle Garden and State Parliament	Landtag Mecklenburg-Vorpommern (State Parliament)
Management of Lake Schwerin	Department for Agriculture and Environment Mecklenburg – Western Pomerania; Wasserschifffahrtsamt Lauenburg Elbe ; Lower nature protection authority State Capital Schwerin

Carrying Capacity Analysis

Carrying capacity for public spaces such as the Palace, Museum or Castle Garden are known and currently not being reached.

For example, the Palace museum's daily maximum visitors, according to fire regulations, is 2400 visitors (museum is open 310 days a year, so current maximum 744.000 annual visitors). However the current annual visitor numbers are 200.000.
Current visitor facilities do not allow for storage of bags or coats, which introduces a higher than ideally desirable humidity on certain days. However, humidity is being monitored and climate regulation can be used in a limited capacity. With a planned update to visitor facilities in the coming years, sustainable increase of capacity could be achieved and managed through new facilities and a daily ticketing system.
The same applies to the State Museum, currently closed for modernisation, which so far operates well below its carrying capacity, however climate management is in effect for the artwork and building.
Carrying capacity for the public parks is monitored by the relevant institutions (SSGK, State Parliament, State Capital Schwerin) through negative impact reports on issues such as vandalism, rubbish or conflicts in use. If these issues arise the institutions take action such as increased rubbish collection and patrols, outreach work or modification of park rules, i.e. in 2020 State Parliament banned bicycles from the Castle Garden due to user conflicts.
Traffic, especially visitor traffic, in the city can be partially monitored through the parking system. Several medium and large car parks are managed by the public transport authority Nahverkehr Schwerin. They have a live overview of parking capacity and can use dynamic signage to guide visitors. Static visitor guidance to park & ride facilities is also available. Daily and monthly statistics can also be used as a steering tool to allow the implementation of additional capacity, i.e. up to 30 additional coach parking spaces can be made available at the Nahverkehr Depot.

Statistics that are additionally currently gathered and used to inform decisions around tourism strategies include:

- Overnight visitors (monthly statistc)
- Daily visitors to Tourist Information
- Frequency analysis of foot traffic in the city (external provider, paid by city management)
- Four electronic controls for measuring bicycle traffic (Department for Transport)

The topic of tourism management is already a feature of the working group „World Heritage application" in which the SSGK and the Stadtmarketing Schwerin GmbH are active stakeholders. In future, any concerns around visitor numbers, their impact and tourism overall can be addressed in the communal steering committee, which brings together stakeholders from tourism, monument protection and those in charge of visitor infrastructure (parking, signposting, toilets, public transport, etc.). Connecting all stakeholders through the site management in this steering group guarantees that relevant data is being shared, arising challenges can be addressed early and the new tourism strategy will be sustainable and holistic, as well as underlining rather than being detrimental to the proposed OUV.

Tourism and the impact on water management

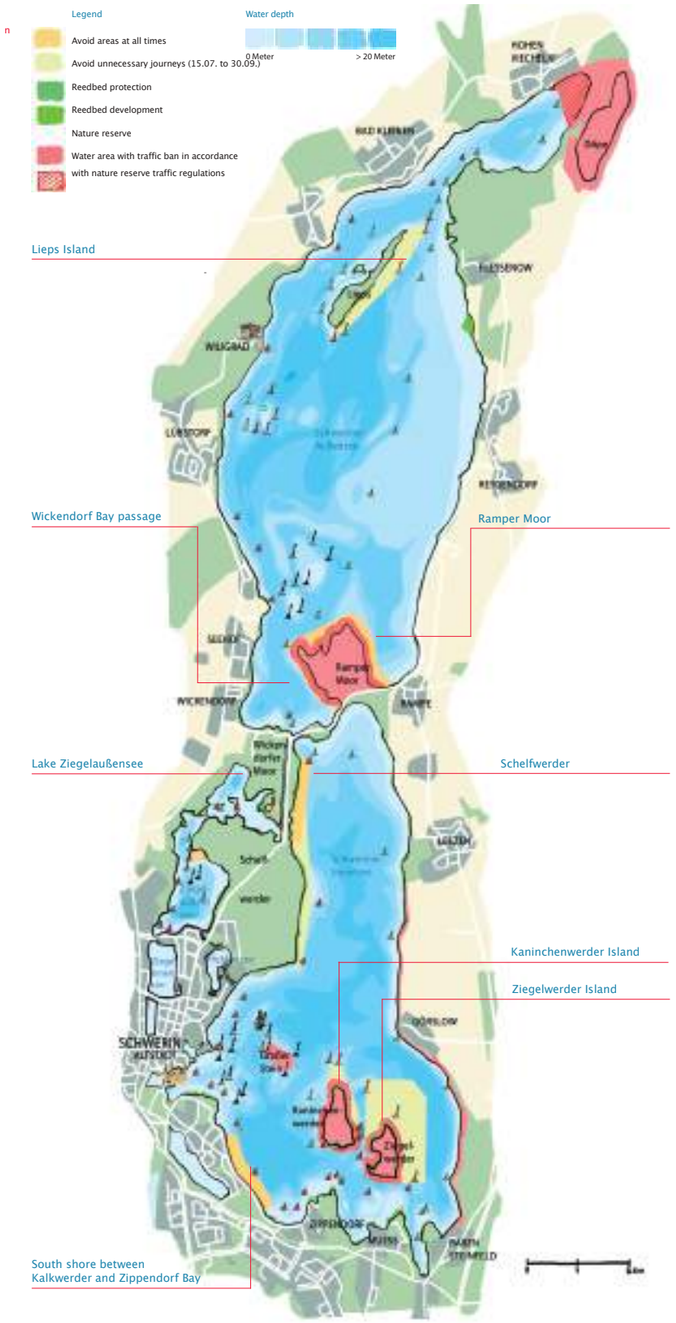
Although Schwerin's main tourist draw are its cultural attractions, there is also a subsection of nature, and more specifically, water-based tourism. Especially lake Schwerin is used for motorised and non-motorised watersports. Due to landscape protection, bird and nature protection laws there is a voluntary commitment for acceptable behaviour of watersportists and anglers. In addition to the strict nature protection areas, the voluntary commitment also includes further no-go areas (highlighted here in yellow).

Lake Schwerin is a federal waterway and can therefore be used by any boats in accordance with the law, although restrictions for nature protection can be applied (as in lake Schwerin with the three areas marked red). As a federal waterway responsibility for the lake lies with Wasserschifffahrtsamt Elbe (Department of waterways Elbe) with regards to transport matters.
Additionally, for water law the Department for Agriculture and Environment Mecklenburg – Western Pomerania is responsible and monitors water levels as well as regulating outflow, which includes the outflow rate for lake Schwerin towards the Stör Canal. The average outflow rate is 1,35m3 /s and the required minumum set at 0,5 m3 /s. Should the continuous monitoring of the lake Schwerin water levels show a consistent deficit compared to previous levels, one possible consideration is to consult with these stakeholders to adapt the minimum outflow. As outlined in the management plan (p.116) the department is part of the Working Group World Heritage for effective management and protection of the site across all sectors.

However other measure to restrict water abstractions are prioritized. The Department for Agriculture and Environment Mecklenburg – Western Pomerania is working on sustainable plans to manage Lake Schwerin's water level in the face of climate change. This is part of a statewide water strategy paper, not yet released, but currently in the political committee stage.

Lake Fauler See is mainly used for non-tourist recreational watersport, but too a much lesser extent than lake Schwerin.Neither lake is relevant for Schwerin's drinking water supply.

The lower nature protection authority of the State Capital Schwerin is charged with overseeing all nature and landscape protection regulation for the lakes and lakeshores. They are involved in the management of the site through the communal steering committee as outlined on page 116 of the management plan.



Map from the brochure "Gemeinsam auf den Schweriner Seen Freiwillige Vereinbarung Naturschutz, Wassersport und Angeln im Vogelschutzgebiet „Schweriner Seen" – Together on the Schwerin Lakes Voluntary agreement on nature conservation, water sports and angling in the "Schwerin Lakes" bird sanctuary

ANNEX

DOCUMENTATION

Photos, plans and documents and information have been kindly supplied by the following institutions and individuals:

Landeshauptarchiv Schwerin
Graf-Schack-Allee 2
19053 Schwerin

Stadtarchiv Schwerin
Johannes-Stelling-Str. 2
19053 Schwerin

Landeskirchliches Archiv
Außenstelle Schwerin
Am Dom 2
19055 Schwerin

Landesamt für Kultur und Denkmalpflege Mecklenburg-Vorpommern
Landesdenkmalpflege
Domhof 4/5
19055 Schwerin

Landeshauptstadt Schwerin
Fachgruppe Denkmalpflege
Am Packhof 2-6
19053 Schwerin

Landtag Mecklenburg-Vorpommern
Lennéstraße 1
19053 Schwerin

Staatliche Schlösser, Gärten und Kunstsammlung Mecklenburg-Vorpommern
Werderstraße 141
19055 Schwerin

Staatliches Bau- und Liegenschaftsamt Schwerin
Werderstraße 4
19055 Schwerin

Innenministerium Mecklenburg-Vorpommern Interessengruppe des Arsenals
Alexandrinenstraße 1
1955 Schwerin

Sammlung Café Prag
Schloßstraße 17
19053 Schwerin

Sammlung Weinhaus Wöhler
Puschkinstraße 26
19055 Schwerin

Welterbe Schwerin Förderverein
Puschkinstr. 44 (Rathaus)
19055 Schwerin

Ev.-Luth. Friedenskirchengemeinde Schwerin
Am Packhof 8
19053 Schwerin

Deutsches Dokumentationszentrum für Kunstgeschichte Bildarchiv Foto Marburg
Philipps-Universität Marburg
Biegenstr. 11
35037 Marburg

Architekturmuseum der Technischen Universität Berlin
in der Universitätsbibliothek
Straße des 17. Juni 152
10623 Berlin

Sächsisches Staatsarchiv Hauptstaatsarchiv Dresden
Archivstraße 14
01097 Dresden

Andreas Baumgart
Dipl.-Restaurator
Schulstraße 34
18211 Rethwisch

Brenncke Architekten
Platz der Freiheit 7
19053 Schwerin

Familie Zeugmann-Tebben
19061 Schwerin

COPYRIGHT

ID No.	Caption	Photographer / Copyright / Source
	Chapter 2	
1	Rostock, University Main Building, Hermann Willebrand 1867-70	LAKD
2	Wismar Fürstenhof 1553-54	LAKD
	– Remaining images of Chapter 2 taken from the nomination dossier –	
	Chapter 3	
3	View to Marstall and Marstall peninsula from Castle Garden	Sandra Kaiser
4	View to Marstall and Marstall peninsula from Castle Garden	Sandra Kaiser
5	View across the castle lake to the Palace	Sandra Kaiser
6	Schwerin shaped by its lake landscape	Creative Commons / Ronald Bieber
7	The cast iron swing bridge as a connection to the Palace Island	Sandra Kaiser
8	The bastions and terraces in front of the Palace integrate it into the landscape	Sandra Kaiser
9	The modelled terrain enhances the effect of integrating the Palace as part of the landscape	Sandra Kaiser
	Chapter 4	
10	Officers‘ Mess restored with modern alterations that do not disturb the important visual axis	Timm Allrich
11	Orchestration of the Palace and Residence Ensemble	Timm Allrich
12	Palace on Palace island	Landeshauptstadt Schwerin (LHS)
13	Throne in Throne Room	Andreas Duerst
14	Situation in the Golden Hall after the fire 1913 in the Burgsee wing and today	LAKD
15	Situation in the Golden Hall after the fire 1913 in the Burgsee wing and today	Landtag M-V
16	Situation of the staircase after the fire 1913	Staatliches Bau- und Liegenschafts-amt M-V (SBL)
17	Situation of the staircase today as constructed by Paul Ehmig 1936	Landtag M-V
18	Room in Burgsee wing during museum use (1936)	Landesamt für Kultur- und Denk-malpflege (LAKD)
19	Ancestral gallery view towards the Throne Room	Timm Allrich
20	Library with built-in bookcases	Andreas Baumgart
21	Library condition prior to restauration	LAKD
22	Library former stove niche	Andreas Baumgart
23	Radiators	Andreas Baumgart
24	Library ceiling with wood imitation from 1982	Andreas Baumgart
25	Corner of former stove with 1920ies marquetry panel	Andreas Baumgart
26	Radiator with wood imitation	Andreas Baumgart
27	Original palm fries	Andreas Baumgart
28	Antechamber - wood imitation from 1855 painted clear in the 1980ies	Andreas Baumgart
29	Antechamber	Andreas Baumgart
30	Floor design by Stüler	LAKD
31	View to the north today	Andreas Baumgart
32	Panel right from 1860 and panel left reconstruction from 1983	Andreas Baumgart
33	Billiard Room - wall with the two new panels 1983	Andreas Baumgart
34	Billiard Room - radiator	Andreas Baumgart
35	Partial view of the room from the 1869 Festschrift	Festschrift 1869
36	Draft for the ceilng design by Stüler	LAKD
37	View to the west - today	Andreas Baumgart

ID No.	Caption	Photographer / Copyright / Source
38	Smoking Room	Andreas Baumgart
39	View to the north east	Andreas Baumgart
40	Sketch from 1869 Festschrift	Festschrift 1869
41	Window side with radiators Palace Gallery	Andreas Baumgart
42	Entrance to the Ancestral gallery	Andreas Baumgart
43	Entrance of the Ancestral gallery	Andreas Baumgart
44	Sketch in the 1869 Festschrift	Festschrift 1869
45	Panelling with profile - 1 showing gold leave while 2 shows the gold bronze application from 1976	Andreas Baumgart
46	Northern corner	Andreas Baumgart
47	Southwest wall, door from 1976	Andreas Baumgart
48	1869 Festschrift sketch of the ceiling	Festschrift 1869
49	Throne Room	Timm Allrich
50	Drawing from the 18th century behind the wall furnishing - image taken in 1974	LAKD
51	Old textile finds of the wall furnishings held by the state monument preservation	LAKD
52	Sketch of wall of the Throne Room in 1869 Festschrift	Festschrift 1869
53	Wilhelmzimmer - view to the North East with door from 1980ies	Andreas Baumgart
54	View of the room during 2019 emergency work	Andreas Baumgart
55	Wilhelmzimmer ceiling	Andreas Baumgart
56	Wilhelmzimmer used as meeting room	Andreas Baumgart
57	Ceiling Genoveva room	Andreas Baumgart
58	Design draft for the curtains	LAKD

ID No.	Caption	Photographer / Copyright / Source
59	Prior to 1883 with a white background for the stove similar to today	Verein der Freunde des Schweriner Schlosses e.V. , Repro Achim Bötefür
60	Demmler Design of flooring living room, dressing room, bedroom - top to bottom	LAKD
61	View of the ceiling	Andreas Baumgart
62	View of the room to the north	Andreas Baumgart
63	Flower room sketch 1869 Festschrift	Festschrift 1869
64	View of the ceiling	Andreas Baumgart
65	View of the room to the east	Andreas Baumgart
66	View of the room to the west	Andreas Baumgart
67	Retrofitted 1920ies grille	Andreas Baumgart
68	Photo of the room in 1976 for a monument preservation determination	LAKD
69	Restauration documentation of original findings	LAKD
70	Windows from 1855 with ventillation insert from 1988	Andreas Baumgart
71	Ceiling with multi-colour wood imitation	Andreas Baumgart
72	Tea room before 1883 with white stucco frieze	A.Lewerenz / Freunde des Schweriner Schlosses e.V
73	View south-west	Andreas Baumgart
74	View of wood imitation ceiling	Andreas Baumgart
75	View north	Andreas Baumgart
76	Draft for the alterations to the fireplace by Willebrand	LAKD
77	Dining room - fireplace as altered by Willebrand	Andreas Baumgart
78	Granite tops with ventillation slits to hide radiators	Andreas Baumgart

ID No.	Caption	Photographer / Copyright / Source
79	Restauration documentation of the cleaning of the floor with Toluol	LAKD
80	View to the north east	Andreas Baumgart
81	Detail of ceiling	Andreas Baumgart
82	Sketch Festschrift 1869	Festschrift 1869
83	View to north east	Andreas Baumgart
84	Sylvester gallery ceiling	Andreas Baumgart
85	Blücherzimmer ceiling	Andreas Baumgart
86	Additions to the pilasters in the former stove space	Andreas Baumgart
87	View north with the door added in 1883	Andreas Baumgart
88	View from Leanderzimmer to Blücherzimmer 1870	A.Lewerenz / Freunde des Schweriner Schlosses e.V
89	View to the south	Andreas Baumgart
90	Leanderzimmer view north	Andreas Baumgart
91	Former stove niche	Andreas Baumgart
92	Floor with round floor alteration in the space of the former staircase	Andreas Baumgart
93	View north	Andreas Baumgart
94	View south-east	Andreas Baumgart
95	Floor installed after the 1913 fire	Andreas Baumgart
96	Window sills and visible deterioation of the unrestored wall design	Andreas Baumgart
97	Floor to Blücherzimmer - on the right 1855 floor - middle 1920 oak - left marquette 1920ies	Andreas Baumgart
98	Map of the Palace and Castle Garden on Palace Island	Festschrift 1869
99	Aerial view of the Palace from 1913	Stadtarchiv Schwerin

ID No.	Caption	Photographer / Copyright / Source
100	Polygonal floor plan of the Palace	Landtag M-V / U.Tanske
101-104	Floor plans of the Palace, first to fourth floor	Landtag M-V
105-107	Restored Castle Garden with Medaillon Hall	Landeshauptstadt Schwerin / Lucas Scharfe
108	Restored tea pavillion - exterior	LHS / Lucas Scharfe
109	Tea pavillon prior to restauration	LAKD
110	Inside of restored tea pavillion	LHS / Lucas Scharfe
111	Facade of the orangery 1996	Anna Katharina Zülch
112	Facade of the orangery today	LAKD / Achim Bötefür
113	Orangery terraces today	Landtag M-V
114	Interior of the Orangery terraces 1996	Anna Katharina Zülch
115	Interior of the Orangery today	Landtag M-V/ Rico Mueller
116	Palace church today	LAKD / Achim Bötefür
117	Sketch of the Palace church	Staatliche Schlösser, Gärten und Kunstsammlungen M-V (SSGK)
118-120	Staircase in the Burgsee wing today	LHS / Lucas Scharfe; Sandra Kaiser; Welterbe-Förderverein Schwerin
121-123	Public spaces in the Burgsee wing of the Palace (destroyed 1913). Mix of modern features and restoration , partial reconstruction of building fabric retained from the fire or the rebuilding during the monarchy	LHS / Lucas Scharfe
124-127	Preserved historic features and room layout in the wings used by the State Parliament, with some modern additions for user need	LHS / Lucas Scharfe
128-134	Offices and meeting rooms in the wings not affected by fire with original features preserved and view windows for restauration findings	Landtag M-V / Inga Bruhn; LHS / Lucas Scharfe
135	Festschrift 1869 Golden Hall	Festschrift 1869

ID No.	Caption	Photographer / Copyright / Source
136	Golden Hall prior to the 1913 fire	LAKD
137, 138	Documentation of the fire destruction 1913	LAKD
139	Completion of roof truss 1915	LAKD
140	Construction phase of music hall 1967	LAKD / Fuchs
141	GDR Music hall prior to its demolition	Landtag M-V
142	Demolition phase for new Plenary Hall, dismantling the GDR addition	Landtag M-V
143-145	Sections and plans for the new Plenary Hall	Landtag M-V
146	View to Old Manor from Old Garden square around 1900	Landeshauptarchiv Schwerin
147	View to Old Manor from Old Garden square (1935)	Stadtarchiv Schwerin
148	Facade facing Schloßstraße	Welterbe-Förderverein Schwerin
149	Main entrance of the Old Manor	Sandra Kaiser
150	Courtyard of the Old Manor	Sandra Kaiser
151	Ground floor (1919)	Stadtarchiv Schwerin
152	View, floor plans and cut for stabilization of the facade (1935)	Stadtarchiv Schwerin
153	Ground floor around 2000	Landtagsverwaltung Mecklenburg-Vorpommern
154	First floor around 2000	Landtagsverwaltung M-V
155	Passageway (2023)	Sandra Kaiser
156	Hallway (2022)	Sandra Kaiser
157	Staircase (2022)	Sandra Kaiser
158	Window of findings (2022)	Sandra Kaiser
159	Restored part of an old wall painting in the staircase (2023)	Sandra Kaiser
160	Wooden detail (2022)	Sandra Kaiser

ID No.	Caption	Photographer / Copyright / Source
161	Restored part of an old painting on the ceiling (2023)	Sandra Kaiser
162	Wooden roof and ceiling construction (2023)	Sandra Kaiser
163	View to New Town Manor from Puschkinstraße (1879)	Files of SBL Schwerin
164	Current view	Achim Bötefür
165	View to main wing from courtyard 1875 by Willebrand	Landeshauptarchiv Schwerin
166	Main facade in Puschkinstraße, 19th century	Landeshauptarchiv Schwerin
167	Courtyard 2024 with new building wing on left side	LHS / Lucas Scharfe
168	Ground floor 1875 by Willebrand	Landeshauptarchiv Schwerin
169	First floor (1931)	Landeshauptarchiv Schwerin
170	First floor (2010)	SBL Schwerin
171	Former passageway, today foyer (2024)	LHS / Lucas Scharfe
172	Conference room in ground floor (2024)	LHS / Lucas Scharfe
173	Historic ceiling of the conference room (2024)	LHS / Lucas Scharfe
174	Modern window, hidden behind the historical one (2024)	LHS / Lucas Scharfe
175	Golden staircase (2011)	LAKD / Achim Bötefür
176	Hall around 1980	Stadtarchiv Schwerin
177	Hall (2006)	LAKD / Achim Bötefür
178	Capital in the hall (after 2009)	LAKD / Achim Bötefür
179	Entrance of the hall (after 2009	LAKD / Achim Bötefür
180	Hall, view to the entrance (after 2009)	SBL Schwerin
181	Corridor on the Beletage (2024)	LHS / Lucas Scharfe
182	Historical room door on the Beletage (2024)	LHS / Lucas Scharfe

ID No.	Caption	Photographer / Copyright / Source
183	Office on the Beletage (2024)	LHS / Lucas Scharfe
184	Historical espagnolette clasp of a window (2024)	LHS / Lucas Scharfe
185	Office on the Beletage (2006)	LAKD / Achim Bötefür
186	Former hall, nowdays offices and corridor with reversible wall-construction	LHS / Lucas Scharfe
187	Russian chapel, detail of the preserved ceiling (2024)	LHS / Lucas Scharfe
188	Greenhouse and Cavalier`s house before 1943	Stadtarchiv Schwerin
189	Plan for a new staircase (1886) by Willebrand	Stadtarchiv Schwerin
190	Building measures 1934	Stadtarchiv Schwerin
191	Restorative studies - detail of a ceiling rosette	Landeshauptstadt Schwerin, Fachdienst Denkmalpflege
192	Greenhouse (2020)	Welterbe-Förderverein Schwerin
193-195	Sideviews and ground floor (1998)	Landeshauptstadt Schwerin, Abteilung Denkmalpflege
196	Former dining room	Sandra Kaiser
197	Former ladies room	Sandra Kaiser
198	Hallway	Sandra Kaiser
199	Facade of the Greenhouse (after 2000)	Welterbe-Förderverein Schwerin e.V.
200	Cavalier`s house, plans by Demmler (1839)	SSGK Schwerin
201	Cavalier`s house, view from north east (2023)	Sandra Kaiser
202	Cavalier`s house, view from west (2024)	LHS / Lucas Scharfe
203	Preserved double doors and parquet floor (2024)	Familie Zeugmann-Tebben
204	Preserved windows, outside wings with espagnolette clasp (2024)	Familie Zeugmann-Tebben
205	View from Old Garden square (1887)	Stadtarchiv Schwerin

ID No.	Caption	Photographer / Copyright / Source
206	View from Old Garden square (2024)	LHS / Lucas Scharfe
207	Situation plan (1880ies)	Landeshauptarchiv Schwerin
208	Court Theatre ground floor plan (1886)	LAKD Schwerin
209	Floor plan stalls (1886)	LAKD Schwerin
210	Floor plan first circle (1886)	LAKD Schwerin
211	Section from entrance to the stage-house (1915)	Landeshauptarchiv Schwerin
212	Section trough the stage-house (1915)	Landeshauptarchiv Schwerin
213	Section trough the audiences hall (1915)	Landeshauptarchiv Schwerin
214	Entrance hall (2024)	LHS / Lucas Scharfe
215	Main stair case (after 2000)	LAKD / Achim Bötefür
216	Audiences hall with grand ducal box around 1900	Files of LAKD
217	View from the stage to the audiences hall around 1941	Lieselotte Heuschkel, files of Architekturmuseum der Technischen Universität Berlin
218	View from the former grand ducal box to the circles around 1941	Lieselotte Heuschkel, files of Architekturmuseum der Technischen Universität Berlin
219	View from the stage to the audiences hall (2013)	LAKD / Achim Bötefür
220	View from the grand ducal box to the stage (2013)	LAKD / Achim Bötefür
221	Boxes next to the stage around 1900	Landeshauptarchiv Schwerin
222	Draft for the decorative stage curtain by E. Hartmann, 19th century	SSGK Schwerin
223	Decorative stage curtain (2020)	Tim Allrich
224	Stage organ (2024)	LHS / Lucas Scharfe
225	Inside of the stage organ (2013)	LAKD / Achim Bötefür

ID No.	Caption	Photographer / Copyright / Source
226	Thunder sheet (2024)	LHS / Lucas Scharfe
227	Thunder shaft (2024)	LHS / Lucas Scharfe
228	Entrance to the Grand Ducal box (2024)	LHS / Lucas Scharfe
229	Cast iron column under prussian cap-ceiling (2024)	LHS / Lucas Scharfe
230	View window for restorative studies, actors room (2024)	LHS / Lucas Scharfe
231	The Flotow Room (2013)	LAKD / Achim Bötefür
232	Concert hall with gallery (2024)	LHS / Lucas Scharfe
233	Stair case for the grand ducal box with modern elevator (2024)	LHS / Lucas Scharfe
234	Iron roof construction above the audiences hall around 2013	LAKD / Achim Bötefür
235	East view with grand ducal entrance and passaageway (2024)	LHS / Lucas Scharfe
236	Machine house, west facade (1904)	Stadtarchiv Schwerin
237	Machine house, floor plan (1904)	Stadtarchiv Schwerin
238	Scenery store, south view (2022)	LAKD / Achim Bötefür
239	Workshop in the scenery store (2024)	LHS / Lucas Scharfe
240	View from the Old Garden square (1888)	LAKD/ book about museum by Willebrand
241	View from Lake Schwerin around 1900	Stadtarchiv Schwerin
242	View from the Old Garden square (2012)	LAKD / Achim Bötefür
243	Situation plan with Old Garden square (1888)	LAKD/ book about museum by Willebrand
244	View from lake Schwerin (1888)	LAKD/ book about museum by Willebrand
245	Section from Old Garden square to courtyard (1888)	LAKD/ book about museum by Willebrand

ID No.	Caption	Photographer / Copyright / Source
246	Section from Old Garden square to courtyard (1973)	LAKD Schwerin
247	View from the Old Garden square (1888)	LAKD/ book about museum by Willebrand
248	Measures on the steps of museum (1935)	Landeshauptarchiv Schwerin
249	The steps of museum after 1935	Stadtarchiv Schwerin
250	The steps of museum after 2017	Welterbe-Förderverein/ Winfried Melcher
251	Ground floor (1888)	LAKD/ book about museum by Willebrand
252	Ground floor (1973)	LAKD Schwerin
253	Exhibition hall 1.1 in the annex from 1901 (2022)	Andreas Baumgart, Heiko Brandner
254	Original floor covering (2022)	Andreas Baumgart, Heiko Brandner
255	Exhibition hall with preserved vaults and cast iron columns	Andreas Baumgart, Heiko Brandner
256	Gothic hall (1904)	Dr. Kristina Hegner, Imhof Verlag 2015
257	Exhibition hall 1.4 (2020)	Andreas Baumgart, Heiko Brandner
258	Exhibition hall 1.5 (1921)	Dr. Kristina Hegner, Imhof Verlag 2015
259	Exhibition hall 1.5 (1950ies)	LAKD Schwerin
260	Exhibition hall 1.5 with entrance to the foyer (2020)	Andreas Baumgart, Heiko Brandner
261	Exhibition hall 1.5 view to south west	Andreas Baumgart, Heiko Brandner
262	Exhibition hall 1.5 detail of the ceiling	Andreas Baumgart, Heiko Brandner
263	Gateway under the portico with door for fire protection	Andreas Baumgart, Heiko Brandner
264	One of two spiral stairs (2023)	Sandra Kaiser
265	Entrance hall ground floor (2020)	Andreas Baumgart, Heiko Brandner

ID No.	Caption	Photographer / Copyright / Source
266	Café and shop to north-east	Andreas Baumgart, Heiko Brandner
267	Café and shop to south-west	Andreas Baumgart, Heiko Brandner
268	Exhibition hall 1.13	Andreas Baumgart, Heiko Brandner
269	Exhibition hall 1.17, former workshop of the Cabinet of Prints and Drawings	Andreas Baumgart, Heiko Brandner
270	First floor (1888)	LAKD/ book about museum by Willebrand
271	First floor (1973)	LAKD Schwerin
272	Exhibition hall in the annex from 1901 (1911)	Unknown source
273	View in the exhibition hall 2.7 with preserved parquet floor (2020)	Andreas Baumgart, Heiko Brandner
274	Detail of the ceiling with skylight and cast iron colums	Andreas Baumgart, Heiko Brandner
275	Example for the preserved room structure with enfilade in exhibition hall 2.7	Andreas Baumgart, Heiko Brandner
276	Carpet hall (1955)	Bildarchiv Foto Marburg
277	Former Carpet Hall 2.10 (2020)	Andreas Baumgart, Heiko Brandner
278	Entrance doors - outside the original doors, inside modern ones for security and thermal protection	Andreas Baumgart, Heiko Brandner
279	Entrance hall at the first floor	Andreas Baumgart, Heiko Brandner
280	Top of the spiral staircase	Andreas Baumgart, Heiko Brandner
281	Exhibition hall 2.14 (1950ies)	LAKD Schwerin
282	Exhibition hall 2.14 with preserved openings for air heating (2020)	Andreas Baumgart, Heiko Brandner
283	Preserved door to the entrance hall in room 2.16	Andreas Baumgart, Heiko Brandner
284	Original partition and hanging walls in exhibition hall 2.16	Andreas Baumgart, Heiko Brandner
285	Detail of the ceiling	Andreas Baumgart, Heiko Brandner
286	Preserved opening for the air heating from 1882	Andreas Baumgart, Heiko Brandner

ID No.	Caption	Photographer / Copyright / Source
287	Curator`s Mansion from south west by Liss (1904)	Stadtarchiv Schwerin
288	Curator`s Mansion from south west (2019)	LAKD / Achim Bötefür
289	South facade of the church of St Nicolai	LAKD / Achim Bötefür
290	Section around 1900 of the church of St Nikolai	Landeskirchliches Archiv Schwerin
291, 292	Ground and first floor	Landeskirchliches Archiv Schwerin
293	Picture of the interior (unknow year)	Stadtarchiv Schwerin
294	Picture of the interior (2022)	LAKD / Achim Bötefür
295	Staircase to the gallery (2024)	LHS / Lucas Scharfe
296	Preserved organ (2022)	LAKD / Achim Bötefür
297	Picture of the interior (unknow year)	Stadtarchiv Schwerin
298	Picture of the interior (2022)	LAKD / Achim Bötefür
299	Colour glazing from the 19th century	LHS / Lucas Scharfe
300	Sound shutters (2024)	LHS / Lucas Scharfe
301	Bells in the tower (2024)	LHS / Lucas Scharfe
302	Clockwork in the tower	LHS / Lucas Scharfe
303	Photography of the cathedral (2024)	LHS / Lucas Scharfe
304	Section of the cathedral with organ by Daniel (1860)	Landeskirchliches Archiv Schwerin
305	Section of the cathedral with old tower (1860)	Landeskirchliches Archiv Schwerin
306	Plans and photography of the tower (lefto to right)(19th century)	Landeskirchliches Archiv Schwerin
307	Plans and photography of the tower (lefto to right)(around 1900)	Stadtarchiv Schwerin
308	Plans and photography of the tower (lefto to right) (2018)	LAKD / Achim Bötefür
309, 310	Tower hall with refurbished wall paintings and view-window (2024)	LHS / Lucas Scharfe

ID No.	Caption	Photographer / Copyright / Source
311	Cloister (2023)	Sandra Kaiser
312	View from the cloister to the tower	Sandra Kaiser
313	Renovation of the roof covering (2024)	LHS / Lucas Scharfe
314	Photography of the interior (unknown)	Architekturmuseum der Technischen Universität Berlin
315	Photography of the interior (2024)	LHS / Lucas Scharfe
316	Organ (2024)	Welterbe-Förderverein Schwerin
317	Cross vault with painting (2023)	Sandra Kaiser
318	Grand Ducal box	Achim Bötefür
319	Coat of arms	LHS / Lucas Scharfe
320	Pulpit of the cathedral	LHS / Lucas Scharfe
321	Sepulchre	Sandra Kaiser
322	Photography around 1900	LAKD
323	South facade (2024)	LHS / Lucas Scharfe
324	Door on the north (2022)	Sandra Kaiser
325-327	Views of St Paul's Church	Landeshauptarchiv
328	Section of St Paul's Church	Landeshauptarchiv
329	Section of St Paul's Church with counter vaults	LAKD
330	Floor plan of St Paul's church	Landeshauptarchiv
331	Main entrance - plan	Landeshauptarchiv
332	Main entrance photography	LHS / Lucas Scharfe
333	Grand Ducal box - plan	Landeshauptarchiv

ID No.	Caption	Photographer / Copyright / Source
334	Grand Ducal box - photography	LAKD / Achim Bötefür
335	Organ (left to right)	Architekturmuseum der Technischen Universität Berlin
336	Organ (left to right)	LAKD / Achim Bötefür
337, 338	Altar and pulpit	LAKD
339	Iron roof structure from the 19th century	Oliver Borchert
340	Original windows from the 19th century	Oliver Borchert
341	Ceiling vaults from the 19th century	Oliver Borchert
342	Ministerial Manor House Münzstraße	LAKD / Achim Bötefür
343	Floor plan of the Ministerial Manor House Münzstrasse 1827	LAKD
344-346	Floor plan of the Ministerial Manor House Münzstrasse 1827 and 1855	LAKD
347	Plans around 1900	Landeskirchliches Archiv Schwerin
348	View 1986	Stadtarchiv Schwerin
349	Lightweight partition walls from the 1980ies in the corridor of the ground floor	LHS / Lucas Scharfe
350, 351	Original staircase from ground to first floor	Sandra Kaiser
352-354	First floor with cast iron staircase and Enfilade	LHS / Lucas Scharfe
355	Detail on the ceramic furnace	LHS / Lucas Scharfe
356	Original parquet flooring	LHS / Lucas Scharfe
357	Original ceramic furnace	LHS / Lucas Scharfe
358, 359	Original parquet flooring	LHS / Lucas Scharfe
360	Restored banqueting hall on the first floor	LHS / Lucas Scharfe
361	Banqueting hall details from plan by master builder Voss	Landeskirchliches Archiv Schwerin

ID No.	Caption	Photographer / Copyright / Source
362	Door of the banqueting hall	LHS / Lucas Scharfe
363	Door of the banqueting hall	LHS / Lucas Scharfe
364	Banqueting hall details from plan by master builder Voss	Landeskirchliches Archiv Schwerin
365	Inlays in the parquet	LHS / Lucas Scharfe
366	Room with paintings of the Grand Dukes	Welterbe-Förderverein Schwerin, LHS Schwerin
367	Room in the first floor	LHS / Lucas Scharfe
368	Original Door	LHS / Lucas Scharfe
369	Music box of the banquting hall	Sandra Kaiser
370	Facade from Puschkinstraße	Sandra Kaiser
371	Inner courtyard vie towards Manor House	LHS / Lucas Scharfe
372	Inner courtyard vie towards coach house	LHS / Lucas Scharfe
373-377	Original 19th cetury Entrance	LHS / Lucas Scharfe
378	Main staircase	LHS / Lucas Scharfe
379	Vestibule	Sandra Kaiser
380	Room of the conservatory	LHS / Lucas Scharfe
381	Staircase with coloured lead-glazing	Welterbe-Förderverein Schwerin
382	Access to the attic	LHS / Lucas Scharfe
383	Original room structure	LHS / Lucas Scharfe
384	Original windows	LHS / Lucas Scharfe
385	Original doors	LHS / Lucas Scharfe
386-388	Banqueting hall in the first floor	LHS / Lucas Scharfe
389	Original doors	LHS / Lucas Scharfe

ID No.	Caption	Photographer / Copyright / Source
390	Original Stair railing detail	LHS / Lucas Scharfe
391	Attic	Sandra Kaiser
392	View across Pfaffenteich	LAKD / Achim Bötefür
393	Plan ground floor 1918	LAKD
394	Plan first floor 1919	LAKD
395	View from Schloßstraße (2021)	Welterbe-Förderverein Schwerin
396	View from Schloßstraße (around 1900)	Stadtarchiv Schwerin
397, 398	front door inside and outside	LHS / Lucas Scharfe
399, 400	Hallway and staircase	LHS / Lucas Scharfe
401	Staircase (2024)	LHS / Lucas Scharfe
402	Preserved window detail	LHS / Lucas Scharfe
403	Hallway (2024)	LHS / Lucas Scharfe
404	Original Door (2024)	LHS / Lucas Scharfe
405	View from Schloßstraße (1911)	Stadtarchiv Schwerin
406	View by Wünsch & Demmler	Stadtarchiv Schwerin
407	Facade from Schloßstraße (2022)	LAKD / Achim Bötefür
408	Ground and first floor of Gov. Administration Building I (bef. 1900)	LAKD
409, 410	Ground and first floor of Gov. Administration Building I (1913)	LAKD
411-413	Entrance hall of the Gov. Administration Building I (2024)	LHS / Lucas Scharfe
414-416	View, ground and first floor of Gov. Administration Building I (1976)	Stadtarchiv Schwerin
417-419	Staircase of the Gov. Administration Building I (2024)	LHS / Lucas Scharfe
420-422	Conference room of the Gov. Administration Building I (2024)	LHS / Lucas Scharfe

ID No.	Caption	Photographer / Copyright / Source
423-426	Gallery of Offices (2024)	LHS / Lucas Scharfe
427-429	Original Detail	LHS / Lucas Scharfe
430	View from Schloßstraße (unknown)	Stadtarchiv Schwerin
431	Floor plan (1893)	Landeshauptarchiv Schwerin
432	Floor plan (1992)	LAKD
433	Court of the Gov. Administration Building II	LHS / Lucas Scharfe
434	Connection between Gov. Administration Buildings	LHS / Lucas Scharfe
435	Roof extension of Gov. Administration Building II	LHS / Lucas Scharfe
436	Floor plan of Gov. Administration Building II	Stadtarchiv Schwerin
437-439	Main entrance of Gov. Administration Building II	LHS / Lucas Scharfe
440	Staircase of Gov. Administration Building II	LHS / Lucas Scharfe
441	Original window in the Gov. Administration Building II	LHS / Lucas Scharfe
442-444	Hallway of Governmental Administration Building II	LHS / Lucas Scharfe
445	Iron cast columns of the Gov. Administration Building II and new door for fire protection	LHS / Lucas Scharfe
446	View taken from Pfaffenteich	LHS / Lucas Scharfe
447	Photography taken from Pfaffenteich	LAKD / Achim Bötefür
448	Site plan	Stadtarchiv Schwerin
449	Section of the Fridericianum	Stadtarchiv Schwerin
450	Ground floor of the Fridericianum	Stadtarchiv Schwerin
451	Plan ground floor (1919)	Stadtarchiv Schwerin
452	Photography around 1950	Stadtarchiv Schwerin

ID No.	Caption	Photographer / Copyright / Source
453	Coat of arms (2022)	LHS / Lucas Scharfe
454	Medaillon (2022)	LHS / Lucas Scharfe
455	Basement (2022)	Sandra Kaiser
456	Entrance (2022)	LHS / Lucas Scharfe
457	Hallway (2022)	Sandra Kaiser
458	Auditorium of the school around 1900	Stadtarchiv Schwerin
459	Auditorium of the school (2022)	Sandra Kaiser
460	Plan of the gymnasium	Stadtarchiv Schwerin
461	Picture of the gymnasium around 1900	Stadtarchiv Schwerin
462	Picture of the gymnasium (2023)	LAKD / Achim Bötefür
463	View and section of the Director's villa	Stadtarchiv Schwerin
464	Photography of the Director's villa	Brenncke Architekten Schwerin
465	Connection to the Director's villa	Brenncke Architekten Schwerin
466	Staircase of the Director's villa	Brenncke Architekten Schwerin
467, 468	Details	Sandra Kaiser
469	View from Gov. Administration Building I	Welterbe-Förderverein Schwerin
470	View of the main facade (1909)	Stadtarchiv Schwerin
471	Pediment of the archive	LAKD / Achim Bötefür
472	View of the Archives (1909)	Stadtarchiv Schwerin
473	Section of the Archives (1910)	Stadtarchiv Schwerin
474	Section of the Archives (1910)	Stadtarchiv Schwerin
475	Plan of ground floor (1909)	Stadtarchiv Schwerin

ID No.	Caption	Photographer / Copyright / Source
476-478	Interior of the State Archive	LAKD / Achim Bötefür
479	Scetch of the interior by Paul Ehmig (1910)	Landeshauptarchiv Schwerin
480, 481	The supporting strcuture of the building is also the shelf for the archives	LHS / Lucas Scharfe
482, 483	Original glazing and doors	Sandra Kaiser
484	Office	LHS / Lucas Scharfe
485	Front-mounted windows	LHS / Lucas Scharfe
486, 487	Modern lift addition	LHS / Lucas Scharfe
488, 489	Original lift door and inside	LHS / Lucas Scharfe
490	Brightly rendered facade with varied window shapes	Landtag Mecklenburg-Vorpommern
491	Historic floor plans and sections of the front and side facade	Stadtarchiv Schwerin
492	Original floor plan by Willebrand of the residential buildings 1852	LAKD
493	View of the ensemble with the modern building in the former courtyard	LAKD / Achim Bötefür
494	Entrance to todays city archive with deer head	Welterbe-Förerverein Schwerin
495	Section of the historical facade presentation (1854) now blocked by a middle building	LAKD
496	Preserved detail of deer head	Timm Allrich
497	Interior preserved features of the fromer residential building, now city archive	LHS / Lucas Scharfe
498	Storage area in the Jagdzeughaus (armoury) with original ceiling	LHS / Lucas Scharfe
499	Boar head detail	LHS / Lucas Scharfe
500	Detail from the construction of the building with monogram FF	LHS / Lucas Scharfe
501	Design draft from Willebrand 1856	LAKD
502	Facade today	Welterbe-Förderverein Schwerin
503	Floor plan by Willebrand 1856	LAKD

ID No.	Caption	Photographer / Copyright / Source
504	Details in the facade	LHS / Lucas Scharfe
505	Royal Stables prior to 1918	Stadtarchiv Schwerin
506	Facade to the lake with modern garden element	LAKD / Achim Bötefür
507	Sections by Demmler for the facades	Stadtarchiv Schwerin
508	Ground floor plan from 1920 indicating spaces for different users, one being a horse trader	Stadtarchiv Schwerin
509	Facade towards the street Großer Moor and Old Town	LAKD / Achim Bötefür
510	Preserved window design on ground floor	LHS / Lucas Scharfe
511	Preserved ceiling and columns	LAKD / Achim Bötefür
512	Restored historical details on the ground floor	LHS / Lucas Scharfe
513-516	Entrance situation, office space and original cobble stone	LHS / Lucas Scharfe
517	Section of the riding hall by Demmler 1938	Stadtarchiv Schwerin
518-520	Riding hall with historic coffered ceiling - obstructions are temporary, reversible due to current use of the orchestra	LHS / Lucas Scharfe
521	View of the facade from the entrance of Großer Moor street	Welterbe-Förderverein Schwerin
522	Floor plan 1923	Landeshauptstadt Schwerin / Fachdienst Denkmalpflege
523, 524	Section of the alterations 2006	Landeshauptstadt Schwerin / Fachdienst Denkmalpflege/ Günther Lampe
225	Original staircase with remaining historic elements	Sandra Kaiser
526	Facade today lacking its original chimney	Taken from the files of Landtag M-V
527	Section of the Grand Ducal collection	Landeshauptarchiv Schwerin
528	Historic view and floor plan	Landeshauptarchiv

ID No.	Caption	Photographer / Copyright / Source
529	Floor plan signed by Willebrand 1895	Landeshauptarchiv
530	Floorplan from 1903 showing floor plan alterations	Stadtarchiv Schwerin
531-533	Modern interior with remaining historic elements	LHS / Lucas Scharfe
534	Facade towards Großer Moor street, preserved as constructed	Achim Bötefür
535	Sections and floor plans for the 1878 extension by Willebrand	Stadtarchiv Schwerin
536	Floor plans between 1878 and 1918	Stadtarchiv Schwerin
537	Outbuilding with Zollinger roof	Sandra Kaiser
538	Preserved iron cast stairs	Sandra Kaiser
539	Floor plan alterations 1938	Stadtarchiv Schwerin
540	View of facade 1940	Stadtarchiv Schwerin
541	View of facade today	Achim Bötefür
542	Floor plan 1909	Stadtarchiv Schwerin
543	Historical staircase with detail	Sandra Kaiser
544	Beletage with view of Pfaffenteich	Sandra Kaiser
545	Facade of 135, 137, 139 undated sketch	Landeshauptarchiv
546	Facade of 135, 137, 139 today	Welterbe-Förderverein Schwerin/ Peter Haefner
547	View along Werderstraße to the Palace	Welterbe-Förderverein Schwerin
548	No. 129 1863 section and floor plan (left)	Landeshauptarchiv
549	and 1905 section and floor plan (right)	Stadtarchiv Schwerin
550	No. 133 1919 Facade design with the addition of a veranda	Stadtarchiv Schwerin
551	No. 133 preserved facade with veranda	LHS / Lucas Scharfe
552	No. 135 Floor plan and sections from 1902 for the construction of a rear annex	Stadtarchiv Schwerin

ID No.	Caption	Photographer / Copyright / Source
553	No.135 Restored facade	LHS / Lucas Scharfe
554	No. 125 original facade design	Stadtarchiv Schwerin
555	No. 125 facade redesign in simpler forms from 1930	Landeshauptarchiv
556, 557	No. 125 Facade and original window features today	L. Scharfe; S. Kahle, F. Thomas
558-561	No. 141 Restored facade and preserved internal features (selction)	A. Bötefür; Sandra Kaiser; S. Kahle, F. Thomas
562, 563	No. 141 details of restored ceiling	S. Kahle, F. Thomas
564, 565	No. 129 with preserved original features	S. Kahle, F. Thomas
566	No. 133 historic staircase	S. Kahle, F. Thomas
567	No. 135 preserved flooring	S. Kahle, F. Thomas
568	Historic photographs (undated)	Stadtarchiv Schwerin
569	Historic photographs (1910)	Files of Café Prag/ family Hildebrandt
570	in comaprison with the authentically preserved facade	LAKD / Achim Bötefür
571-573	Interior design and furnishing 1909	Files of Café Prag/ family Hildebrandt
574	First floor plan ground floor (1906)	Stadtarchiv Schwerin
575	First floor plan ground floor (today)	Files of Café Prag/ family Hildebrandt
576-578	Preserved features including doors windows, ceiling, room layout and decorations	Files of Café Prag/ family Hildebrandt
579-584	Preserved features including doors windows, ceiling, room layout and decorations	Files of Café Prag/ family Hildebrandt; LHS Schwerin/ L. Scharfe
585	Restored facade with original window, doors and wine details	LAKD / Achim Bötefür
586-589	Restored Knight's Hall and Ante Room with original features	LAKD / Achim Bötefür; LHS / Lucas Scharfe

ID No.	Caption	Photographer / Copyright / Source
590-593	Entrance	LHS / Lucas Scharfe
594-596	Banqueting hall ground floor	LHS / Lucas Scharfe
597-599	Conference room and former office	LHS / Lucas Scharfe
600-602	Restored guest rooms and public areas with rich authentic detailing	LHS / Lucas Scharfe
603	Facade from the late 1970ies	Stadtarchiv Schwerin
604	In comparison to the restored facade with additional dormers	LAKD / Achim Bötefür
605	Interior of the wine tavern today and in historic photographs	LAKD / Achim Bötefür
606, 607	Interior of the wine tavern today and in historic photographs	Collection of Weinhaus Wöhler
608, 609	Interior of the wine tavern today and in historic photographs	LHS / Lucas Scharfe
610, 611	Preserved tiling and furnishing details	LHS / Lucas Scharfe
612	Guest room during GDR and today	Collection of Weinhaus Wöhler
613	Guest room during GDR and today	LHS / Lucas Scharfe
614-616	Examples of preserved stain-glass windows	LHS / Lucas Scharfe
617	Historical photograph, undated but likely prior to 1918	Stadtarchiv Schwerin
618	Restored train station	Timm Allrich
619	View from the remodel 1926	Stadtarchiv Schwerin
620-621	Floor plans for the remodel 1926/27	Stadtarchiv Schwerin
622	Section for the remodel 1926/27	Stadtarchiv Schwerin
623-624	Preserved ceiling features in the entrance halland former waiting room	LHS / Lucas Scharfe
625-627	Interior of the Duke's Salon with restored ceiling, doors and stucco.	LHS / Lucas Scharfe
628-630	In the entrance hall, only a section fully restored, viewing window with original findings	LHS / Lucas Scharfe

ID No.	Caption	Photographer / Copyright / Source
631	Historic photograph prior to 1918	Stadtarchiv Schwerin
632	in comparison to the view of the barracks today	LAKD / Achim Bötefür
633	Overview of the barracks in the extended Palace Garden 1858	Landeshauptarchiv
634	Entrance with state coat of arms	Welterbe-Förderverein Schwerin
635	Ground floor plan around 1885	Sächsisches Hauptstaatsarchiv Dresden
636	Remains of former riding hall with modern cubus inside	LHS / Lucas Scharfe
637	Courtyard where the former stable connection can be seen in the lighter facade [...]	LHS / Lucas Scharfe
638	Section of the modern cubus in the riding hall	SBL
639-643	Restored original features	LAKD/ A. Bötefür; LHS/ L. Scharfe
644	Section of the remodel as a tax office	SBL
645-647	Modern office additions	LHS / Lucas Scharfe
648	Postcard of New Artillery Barracks prior 1918	Stadtarchiv Schwerin
649	in comparison to the authentic restored facae	Anja Walther
650	Modern addition and connection for the State Library	LHS / Lucas Scharfe
651	Original staircase	LHS / Lucas Scharfe
652	Detail highlighting the function as barracks	LHS / Lucas Scharfe
653	Historic photograph undated	Stadtarchiv Schwerin
654	Officers' Mess prior to restoration	LAKD / Achim Bötefür
655	Preserved staircase from construction phase	Juliane Schmidt
656	Restored Officers' Mess with reconstructions and modern additions in the roof	LAKD / Achim Bötefür

ID No.	Caption	Photographer / Copyright / Source
657, 658	Restored detail of heraldry of the German Empire and Mecklenburg-Schwerin	LHS / Lucas Scharfe
659	Restored interior with restored door and windows overlooking the Palace Garden	Juliane Schmidt
660	Restored facade in its original colour scheme	LAKD / Achim Bötefür
661	Historic photograph across Pfaffenteich prior 1918	Stadtarchiv Schwerin
662	1931 sketch of facade	Landeshauptarchiv Schwerin
663-665	Details of the palazzo communale architecture	LHS / Lucas Scharfe
666	courtyard with modern tower addition for a lift	Welterbe-Förderverein Schwerin
667, 668	Floor plans prior to 1900	Sächsisches Hauptstaatsarchiv Dresden
669	Hall of Honour with original columns around 1914	Taken from files of Interessengemeinschaft des Arsenals
670, 671	Floor plans prior to 1900	Stadtarchiv Schwerin
672	Hall of Honour 1956 with original columns	Taken from files of Interessengemeinschaft des Arsenals
673	Section for the remodel to a gymnasium 1957	Stadtarchiv Schwerin
674	Hall of honour in its current form with altered column but original layout	LHS / Lucas Scharfe
675-677	Floor plans from 1945	Taken from files of Interessengemeinschaft des Arsenals
678	Restored windows overlooking Pfaffenteich	LHS / Lucas Scharfe
679	Former outbuilding altered to "underground" parking with restored columns	LHS / Lucas Scharfe
680-682	Original staircases	LHS / Lucas Scharfe
683	Facade today	Welterbe-Förderverein Schwerin/ Maik Schwarz
684	Preserved original details	LHS / Lucas Scharfe
685	View of renovation 1991	Landeshauptstadt Schwerin / Fachdienst Denkmalpflege
686	Staircase	Sandra Kaiser
687	View to Pfaffenteich	Sandra Kaiser
688	Original wood detail	Sandra Kaiser

262000
263000
264000
5948000
5947000
5946000
Lake
Ziegelinnensee
Pfaffenteich
Lake Schwerin
Lake
Ostorfer See
Lake Fauler See

Annex 1

Schwerin Residence Ensemble

- Nominated property
- Nominated world heritage buildings
- Buffer zone
- Parcel line

Date: 2024-02-12
Scale: 1:3000
Size: 841mm x 1189mm

Annex 1

Schwerin Residence Ensemble

- Nominated property
- Buffer zone

Date: 2024-02-12
Scale: 1:12000
Size: 841mm x 1189mm