

FOCUS NEUENBOURG CASTLE IN GUEBWILLER



VILLES
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D'ART &
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Texts:
Cécile Modanese

Translation:
@robbase traduction

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INTRODUCTION

The region of Guebwiller has been designated as a Region of Art and History since 2004. Neuenbourg Castle in Guebwiller embodies the history of the local area, and since September 2019, it has housed a Cultural and Tourism Centre established by the Community of Municipalities of the Guebwiller region. After undergoing nine months of refurbishments, the building now houses the Architecture and Heritage Interpretation Centre (CIAP), a documentation centre, the Region of Art and History Department, the European Centre for Ceramic Art (IEAC), and, since summer 2020, the Intermunicipal Tourist Office. An auditorium, an events hall and a huge surface area devoted to temporary exhibitions bring this important culture and heritage venue to life all year long, actively enhancing the attractiveness of the Guebwiller area.



Architecture and Heritage Interpretation Centre (CIAP), fireplace hall

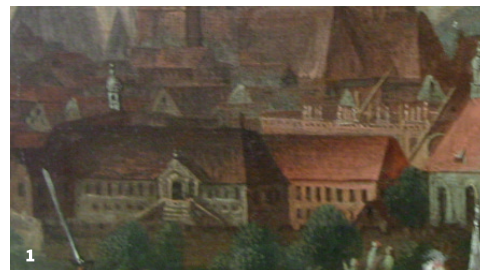
NEUENBOURG: A MEDIEVAL FORTIFICATION

In the Middle Ages, a castle marked the entrance to the city of Guebwiller from the direction of Sultz. The site is at the southeast end of the city's ramparts, built around 1270. The castle probably supplemented the defence of the outer wall thanks to the tower known as the "Kappelturm", similar to the defence systems of nearby towns such as Sultz.

From 1338 to 1342, Neuenbourg, the "new castle", was rebuilt on the foundations of an old building, leaving the Kappelturm in place and making it into a keep. It maintained a defensive role, since, being located adjacent to the surrounding wall, it was near the city's lower gate. The historian Philippe Legin describes it as a "fortress with a rectangular layout, protected by a moat filled with water". In addition to these defensive functions, it replaced the Burgstall for residential use by the abbot-prince Conrad Werner Murnhard.

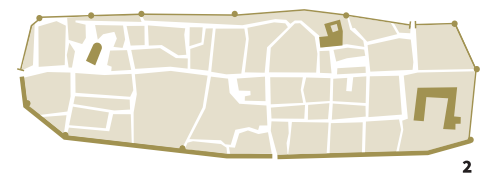
During the turmoil of the Hundred Years' War, after the Armagnacs had left the region, the castle was damaged in 1450. During a takeover of the city, the new abbot-prince, Bartholomew of Andlau, who was in conflict with the city's guilds, surrendered Guebwiller by opening the rear door of Neuenbourg Castle to let his troops in. Bartholomew of Andlau, not confident about the security of the Neuenbourg and of the city of Guebwiller more generally, moved outside of the city to the Hugstein fortress, where the abbey's archives were also kept. The trials and tribulations of the Thirty Years' War (1618-1648) affected the princely residence as well, since the

site was probably used to house troops. At the height of the fighting, the castle was even burned down by the Swedish, in 1637.



"On 21 June, on a Saturday at noon, the magnificent prince's castle, the church, the convent and the nuns' mill were all burned to the ground by the Franco-Swedish soldiers"

Séraphin Dietler, *Chronique des Dominicains de Guebwiller*



1. The taking of Guebwiller by the Armagnacs

Unknown painter, 18th century, City of Guebwiller
The Théodore Deck and Florival Local Museum

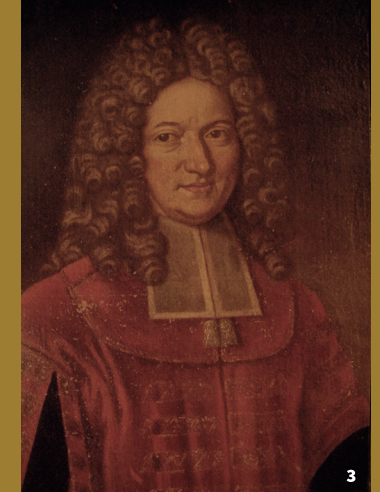
2. Fortifications of the City of Guebwiller in the 18th century

Map according to information from Philippe Legin

3. Portrait of Abbot Philippe Eberhardt de Loewenstein

Painting, collection of the parish council of the collegiate church of Gorze

18TH-CENTURY RENEWAL



At the end of the 17th century, specifically after the Thirty Years' War, the castle was in deplorable condition. First, a few small repairs were made. Next, it was rebuilt between 1715 and 1726. At that time, Philippe Eberhardt de Loewenstein was the abbot-prince of Murbach. Keen on the refinement and art of living of his time, he also had a neoclassical palace built with gardens in Gorze, Moselle from 1696 to 1699.

WORK COMMISSIONED BY ABBOT PHILIPPE DE LOEWENSTEIN

In 1700, the abbot entrusted the work to Sylvain Golbéry (1663-1738), who also led the restoration of the convent buildings in Murbach. Starting in 1714, Philippe Eberhardt de Loewenstein lived in Alsace and supervised his projects. He then assigned the task to another architect, Peter Thumb (1681-1766), from Bregenz in the Austrian state of Vorarlberg, already known in Alsace as the architect of Ebersmunster Abbey in 1709-1710. Peter Thumb led the work in Guebwiller from 1715 to 1720, continuing the restoration work begun by Sylvain Golbéry. It is not known what each architect contributed to the refurbishment project, but what is certain is that this project transformed the medieval fortress into an abbot's palace. First, the defences were eliminated. During this period, the moats were filled in and the bailey was torn down. A U-shaped building was designed around a huge courtyard, close to the chancellery, the administrative centre of Murbach Abbey (the current location of

Notre-Dame Church). It seems that the living quarters were concentrated in the current south wing. They featured a large, partially underground vaulted cellar and a main floor.

INTERIOR DESIGN

The interior design of the building can be reconstituted thanks to several cross-referenced sources. The vaulted cellar was used to store wine starting in the early 18th century. Wines from places such as Alsace and Burgundy were stored there.

The main floor could be accessed via a central staircase at the rear, leading to a dual-aspect reception hall, from both sides of which a wide corridor extended, one of which still exists. These corridors led to the prince's living quarters and the state apartments, with ample furnishings: a bookcase for 48 volumes, a bed covered with a Bergamo tapestry, large mirrors, tapestries, a clock with an ivory mark, mounted on a gold base with sculpted figures and many more features. And, the height of luxury, the apartments had commodes!

On the ground floor, in the perpendicular wing, were the kitchen and pantries. This is the area with the vaulted ceiling which, since 2020, has been home to the Intermunicipal Tourist Office. On the first floor, a large corridor led to a dining room and four state apartments.



A PRINCELY RESIDENCE IN FULL USE

This abbot's palace was in full use between 1727 and 1742. The abbot-prince lived there and hosted prestigious guests several times, when feasts were laid out. The monks of Murbach moved in several times, while work was being completed on their abbey.

MORE THAN A CASTLE - AN ESTATE

Around the castle, lots of transformations were made.

Of the former fortifications, only one tower was preserved. It would seem that it contained the archives.

During the same period, the outbuildings were reorganised, with the old seigneurial wine press building and the old silo both being demolished. The wine press building was replaced with a tithe wine press building around 1718-19, closing off the courtyard to the northwest.

A chapel was also built. After the work was completed in 1727, Abbot Célestin de Beroldingen consecrated it on 5 September of that year. It had three altars and was covered with a gable roof and a small bell turret.

The property was entered either from inside the city at a corner that can be situated at the location of the current Protestant church, or from outside the town. Outbuildings were built along the property's enclosure wall.

On the outskirts of the abbot's palace, gardens were laid out immediately behind the main building, where the garden of the museum is now located. The plan drawn up by Quéret in 1758 suggests that the garden mainly consisted

of orchards arranged in squares. Orchards of tall trees seem to have been planted outside of the property enclosed by the city's rampart wall.

The work on Murbach Abbey was never finished, and in 1759, the new Abbot Casimir de Rathsamhausen began working to transfer the abbey to Neuenbourg Castle in Guebwiller, and then to a new canonical quarter.

4. Map of the Neuenbourg Castle district in 1758

Jean Querret du Bois, known as Quéret, redrawn in 1885, City of Guebwiller / The Théodore Deck and Florival Local Museum

A REAL ABBOT'S PALACE FOR CASIMIR DE RATHSAMHAUSEN

In the second half of the 18th century, the Benedictine monks of Murbach Abbey wanted to leave their valley and settle in Guebwiller. Starting in 1763, they had a new district built, called the canonical quarter, around a new church on the grounds of the chancellery and of the castle.

In this context, the abbot-prince decided he wanted to make Neuenbourg Castle more majestic. On the main building, he added a central section adorned with Corinthian pilasters, and topped it with a roof lantern. The roof over the main building was fully rebuilt as a mansard roof.

A second double central staircase provided access to the building from the courtyard side, in addition to the one already featured on the garden side, which is still there today.

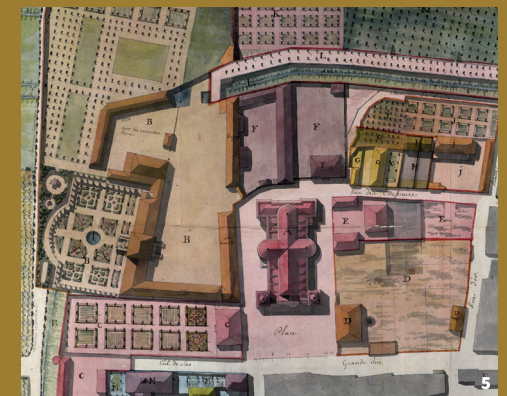
A LITTLE VERSAILLES IN GUEBWILLER

It was during this time that a splendid French formal garden was laid out. There are enough sources to have a precise idea of how it looked. The entire garden was enclosed by a wall that remains to this day. At the back of the south building, flowerbeds were laid out in the symmetry of the 18th-century style.

In the central axis of the building and of the double staircase, a pool with a water jet was installed. Around it, eight squares and six smaller plant beds were arranged. Four flower beds featuring a fleur-de-lys motif made reference to the symbol of the French king. This was all surrounded by pergolas. Behind the farm buildings, a huge orchard was planted.

One original feature is worth mentioning: "fruit walls", modelled after the famous peach walls of Montreuil. Thanks to this system, Mediterranean fruit trees, such as peach and apricot trees, could be grown using the espalier method. In all, 35 squares of this type were built in the abbot-prince's park.

Furthermore, numerous potted Mediterranean trees embellished the garden in summertime, including 188 orange trees and 400 other potted plants such as myrtle, jasmine, bay trees and other varieties. It would seem that the inner courtyard was devoid of any decorative features. New stables were built in the second half of the 18th century, most likely to compensate for those allocated to one of the canonical houses. These stables are shown on the map drawn in Year II of the French Revolutionary calendar (1793-94 in the Gregorian calendar); they close off the castle's courtyard.



5. Map of the canonical quarter (around 1793)

Archives Départementales du Haut-Rhin, L387

THE REVOLUTION: A SYMBOL OF THE INDUSTRIAL TRANSFORMATION OF THE GUEBWILLER REGION

Upon hearing the news of the Storming of the Bastille, the residents of the valley of Saint-Amarin rose up and marched towards Guebwiller, the capital city of the Principality of Murbach of which they were part. They wanted to terminate the seigneurial rights that Murbach had over their valley. On 27 and 28 July 1789, the Neuenbourg, the castle of the young lord of Murbach, Benoît-Antoine d'Andlau-Hombourg, symbol of the lord's power, was pillaged and heavily damaged. Considerable damage was done, both to the building, where the north wing along the current street known as Rue du 4 Février was demolished, and to furniture, fireplaces, mirrors and chests of drawers. The apartments were ransacked and the cellar, which contained 2,000 containers of wine, was pillaged. The precious plants in the orangery were vandalised.

A NATIONAL ASSET CONDUCTIVE TO INDUSTRIAL DEVELOPMENT

Neuenbourg Castle and all the real estate assets of the chapter of Murbach became national property. Gradually, several factories opened in the canonical quarter.

In 1792, the castle, at that point a national asset, was purchased by a group of investors. Next, it was sold with a canonical house and its outbuildings on 13 August 1793 to Pierre Dollfus, an industrialist who established the first industrial undertaking in Guebwiller: a textile printing company.

Pierre Dollfus set his machines up in the castle. In his factory, he employed between 300 and

400 workers, who he housed in the Dominican convent. However, his business failed quickly.

Another company, Bary & Bischoff, bought the castle and its outbuildings on 3 April 1805, and then the former deanery as well. In the summer of 1805, Jacques-Christophe de Bary moved to Guebwiller with 200 Swiss workers, some of whom were housed in the castle. He also employed local workers, who worked from their homes. He set up weaving workshops for silk ribbons, floss silk and cotton in the outbuildings located west of the castle's main building.

In 1809, Ziegler-Greuter & Cie rented part of the castle for 9 years. This company ran a workshop on the first floor in the right wing.

During that time, Neuenbourg Castle, following the example of Wesserling, Bollwiller, Pfastatt and many others, joined the ranks of the "factory-castles", thus named by the archaeologist Pierre Fluck.

The industrialists and their workers were mainly Protestants. The castle became the first place of worship of the reformed religion of Guebwiller and the surrounding areas. At the time, the city had no Protestant church. Indeed, for a long time, the Principality of Murbach impeded the development of Protestantism in the area. From 1805 to 1809, services were held in the old wine press building, located in the northwest part of the estate.



Next, worship services were transferred to the great corridor of the castle, next to the vestibule. In 1823, the companies Ziegler-Greuter & Cie, Nicolas Schlumberger & Cie, de Bary-Mérian, Nicolas Riggenbach & Cie, Lucas Preiwerck and Martin Thyss bought a "former pavilion of the castle that had served as barracks", namely, the old wine press building mentioned earlier, to build a Protestant church there, a parsonage and a Protestant school.

The de Bary-Mérian company, which owned the building, made few changes to it. Cadastral maps dating from 1825 and 1826 still indicate outbuildings in the garden area.

The property was gradually transitioned to residential use, but the proportion remains unknown.

In the 1820s, the castle gardens were redone in the English style. A deed of sale from 1824 already mentions the presence of such a park. Two drawings from 1820 by Jean Benner, representing two different views of the lower part of the city of Guebwiller, show a park that no longer follows the symmetrical style of 1793. Shrubs were planted along the facade. The landscape garden seemed to be constrained by the stables. The vegetable garden and the orchard were most likely left in their place behind the stables and outbuildings.



6. Detail of a lithograph hand coloured in watercolour, representing Guebwiller

Jean Benner, 1820, City of Guebwiller / The Théodore Deck and Florival Local Museum

7. Illustration of the lower part of the city of Guebwiller

Drawing, Henri Bourcart, 1843, City of Guebwiller / The Théodore Deck and Florival Local Museum

FROM FACTORY-CASTLE TO INDUSTRIALIST'S MANSION



Jacques Ulrich Ziegler-Grosjean bought the castle from the de Bary company on 8 May 1824. The neighbouring textile company Ziegler-Greuter & Cie was expanding fast at the time, and had just built a new spinning mill with 14,000 spindles, in 1823.

The castle was then used as a residence. Nineteen cast-iron wood-burning stoves were used to heat the building. Anne Ziegler, the daughter of one of the partners, was a musician. A concert was given at the castle by the music society of Guebwiller, not yet officially formed in 1826, in support of Greece, which was at war with Turkey at the time. A rehearsal space was also set up at the castle. Musical activities continued until November 1831, when the rehearsals were moved to a new room for the music society.

Wine was produced at the castle. In 1826, the estate had three oak wine presses, and the large cellar of the abbot-princes continued to be used for wine storage, containing 45 oak casks and barrels in different sizes, the largest of which held 133 hectolitres. A barrel dating from a few years later, although dilapidated, survived until 2019. It may have been from the 19th century. Only its front side was kept in order to serve as a reminder of the cellar's initial use.

In the garden, the Ziegler family embellished the place with various stone benches and tables, and decorated the rear staircase with six vases. The garden had a utilitarian section, including low greenhouses featuring 24 windows with cast-iron frames and shutters, containing vegetable seedlings.

However, the cotton crisis forced Jacques Ulrich Ziegler to sell the castle very quickly in 1826. Neuenbourg Castle became part of the heritage of the Schlumberger industrialists in December 1826. It remained their property for 120 years, until 1950. The castle was bought by Daniel Schlumberger (1788-1840), Mayor of Guebwiller from 1830 and the brother of the famous industrialist Nicolas Schlumberger. The castle was then owned briefly by his son Pierre. The building underwent few changes during this period.

A PRESTIGIOUS MANSION FOR HENRY SCHLUMBERGER

Henry Dieudonné Schlumberger was referred to as the owner for the first time in 1854. It was at this time that the castle underwent its biggest changes. Thanks to his huge fortune, Henry Schlumberger completely transformed the property into a mansion worthy of a modern industrialist.

The main changes consisted of a storey being added to the main wing and the central building being restructured. The addition of this storey was done in keeping with the castle's architectural style. Like the lower level, the window frames on the new floor were made of pink sandstone from the Vosges, and incorporated the crossette pattern of the 18th-century windows.

During the same period, the west end of the building itself was modified to give it a block shape. This meant that the old chapel had to be demolished.



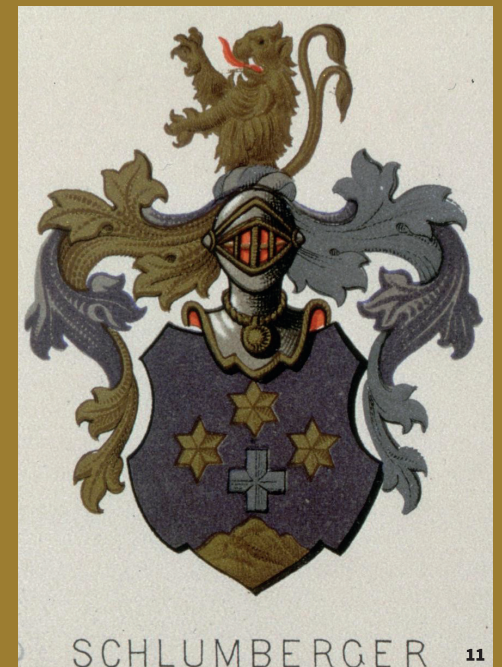
Once again, the changes were made in keeping with the building's overall style. For example, the quoins were done in pink sandstone, providing stylistic consistency with the building's other corners.

The central pavilion was covered with a false flat roof concealed behind a terrace with balusters. The capitals and other ornamental features carved in a different type of stone than that used for the pilasters were probably redone, in the Corinthian style already present in the 18th century, but with a twist popular in the 19th century: orientalisised motifs.

These Corinthian capitals can also be found on the estate's large entrance porch.

It would seem that the layout of the rooms on the main floor were not changed in comparison with the 18th century. Only the entrance hall, which had been dual-aspect in the 18th century, was divided into two parts.

Henry Schlumberger introduced a decorative symbol: the lion motif. This animal, symbolising the Schlumberger family, was carved in pink sandstone to hold downspouts, and it was also cast in bronze, at the building's highest point.



8. Overview of Guebwiller, east

Lithograph, Jean-Louis Noïrot and Georges Brückert, 1838, Museums of the City of Strasbourg, M. Bertola

9. Close-up photograph of the bronze lion's head, located on the building's central section

10. Close-up photograph of the lion's head spout sculpture carved in pink Vosges sandstone, found at the top of the gutter walls of the south building

11. Schlumberger family heraldry, with the lion at the top of the coat of arms

From Clarisse Schlumberger, *Schlumberger: racines et paysages*, 1998



12



13



15



16

More generally, the property was rearranged to leave space for a stunning garden.

In 1856, a greenhouse was built with several compartments, extending out from the main wing, replacing various outbuildings. This greenhouse, made of iron and glass, was very innovative, because this type of structure didn't become common until the second half of the 19th-century. Extending out from the building, accessible from the main floor, it was mostly for show. But that wasn't the only purpose of this impressive greenhouse measuring about 30 metres long. Indeed, it had several compartments: probably a cold greenhouse, a hothouse and a temperate greenhouse for orchids, palm trees, ferns, banana trees, aroids and other species from very hot zones, as well as an aquarium containing various types of water lilies and lotuses.

Another greenhouse was built in the north part of the estate. Of this greenhouse, which was optimally oriented, all that remains are its walls and foundations, now inside the grounds of the Théodore Deck high school.

During Henry Schlumberger's time, the park still featured a large orchard at the back of the property. In 1858, an excursion of German pomologists counted 1,000 fruit trees, pruned in almost identical fashion.

In the landscape garden, there is a large collection of exotic conifers, the oldest specimen of which was planted in the 1830s by Daniel Schlumberger. Henry Schlumberger added many trees to this collection, including giant sequoias.

A barrier of shrubs and trees was planted all around the estate, shielding it from the city and from the de Bary and Grün factories.

Henry Schlumberger also reorganised the area where the Alpine chalet is currently located. In 1868, he undertook construction of an apartment building called Maison Welty, as well as an Alpine-style chalet serving as a folly, making the English garden of Neuenbourg Castle seem even more charming.

During his time at Neuenbourg Castle, as a testament to his interest in plants, Henry Schlumberger compiled a large herbarium with 70 sets, through exchanges and purchases and during his travels.



14

12. Detail of a painting representing Guebwiller

Painting, Niederhausern-Koechlin, 1867, reproduced on the cover of the "Bulletin de la Société Industrielle de Mulhouse n°4" periodical in 1982

13. Welty House and the chalet in the park of Neuenbourg

Drawing, Rheinhardt Kunz, 1879, collection of Francis Gueth

14. Greenhouse at Neuenbourg Castle

Photograph, circa 1900, City of Guebwiller / The Théodore Deck and Florival Local Museum

UPDATED BY LÉON SCHLUMBERGER

When his aunt Emma died, Léon Schlumberger, Henry's nephew, bought the former castle of the abbot-princes. He altered the castle's facade, demolished the greenhouse and added the walkway and terrace from 1900 to 1910. During the same period, the vestibule was added in grey sandstone, and a wrought-iron railing was added to the roof terrace over the horseshoe staircase. The vestibule was decorated with pilasters featuring Corinthian capitals and with balustrades along the roof terrace. Léon Schlumberger thus incorporated the building's design aesthetics into his changes. The only slight inconsistency was the use of a different colour of sandstone: grey. A press article about the opening of the teacher-training college dates its construction to 1905. This date is confirmed by the observation of the assembly techniques used to make the guardrail and the cast-iron door canopy made by the blacksmith Félix Schmitt of Guebwiller. In front of this vestibule, a beautiful carpet bed (a plant bed designed to create a tapestry effect) was planted.

Léon Schlumberger made significant changes to the castle's interior design. The enamelled windows in the great corridor date back to this period. Another set separated the fireplace hall from the adjacent parlour, decorated with painted patterns representing, in each panel, flowers, insects, birds and leaves from different trees.

The woodwork, including the eclectic wood fireplace, is from this phase of work as well. The large wood fireplace is decorated with a lion's head and a medallion containing two coats of arms symbolising the Schlumberger and de Witt families, in honour of Léon Schlumberger and Jeanne de Witt, married in 1879. In the same room, two wooden credenzas are built into the wall's woodwork. The great staircase of the reception hall also dates from this period. It features a lion at the base of the handrail. The Schlumberger family symbol, introduced into the decor by Henry Schlumberger, is showcased here once more.

The park was left mostly the same as it was during Henry Schlumberger's time. However, Léon Schlumberger did add a rose garden, install a gazebo and enlarge the collection of trees with new exotic species, such as the ponderosa pine, which is now the only one of its kind in eastern France. Like previous owners, Léon Schlumberger transformed the area of the Alpine chalet, demolishing Welty House.

15. Carpet bedding in front of the entrance of Neuenbourg Castle

Photograph, collection of Franck Munsch

16. Windows in the fireplace hall before conversion into the teacher-training college

Photograph, collection of Francis Gueth

THE CASTLE DURING WORLD WAR II



Véréna Schlumberger, Léon Schlumberger's daughter, and her husband, Baron Édouard de Turckheim, inherited the castle on 1 July 1929, as recorded by a notary named Reed. During the Second World War, Édouard de Turckheim, considered an enemy of the Germans, took refuge in Nîmes. While the family was gone, the buildings were taken over and used by the Nazi army. Starting in the summer of 1942, the castle housed the collection of the Florival Museum. Several photos in the municipal archives of Guebwiller show the windows in the great fireplace hall, the corridor and the last room of the east wing. At the end of 1943, Neuenbourg Castle was chosen by the German occupiers to house an SS school, overseen by Karl Mutschler.

THE TEACHER- TRAINING COLLEGE

In 1950, Véréna Schlumberger and Édouard de Turckheim sold the property to the County Council of Haut-Rhin, which established a teacher-training college for women (Catholic). The future primary school teachers would spend four years at the teacher-training college, three of which were dedicated to preparing for the baccalaureate.

The first class started in October 1951. The buildings were renovated to accommodate the boarding facilities and the classrooms, with installation of piping, indoor plumbing and electricity and renovation of the facade, etc.

Neuenbourg Castle was presented in several articles as being one of the “most modern teacher-training colleges in France”.

Due to the Concordat of 1801, religion had to be taught in schools. The teacher-training college therefore put a chapel in the former kitchen, with vaulted ceilings. Léon Zack (1892-1980) was commissioned to design abstract stained-glass windows. A confessional and an altar completed the chapel's design. Mass was held every morning from 7 to 7:30. The future teachers could choose to study instead of attending mass. Starting in 1951, the main floor on the west side of the main building was used for two dining rooms and the kitchen, which were replaced with an auditorium in 1998. On the other side, administrative offices and the music room were set up in the monumental fireplace hall. A Pleyel baby grand piano, dating from 1921, now restored, could be found in this room.

The upper floors were reserved for the dormitories and three bathrooms for the boarders. These rooms were then modified gradually as the boarding facilities were eliminated.

17. History museum in the great corridor of Neuenbourg Castle
Photograph by Marcel Weniger, 1942-43, Municipal Archives of Guebwiller, 19Fi16

18. Break room of the teacher-training college
Photograph, 1954, collection of Bernadette Zinderstein

19. Giant sequoia of the Neuenbourg park



The castle housed the teacher-training college from 1950 to 1990, when it became the University Teacher-Training Institute. After a period of restructuring of the premises, the site housed a training centre for bilingual teachers starting in 2001. It remained there until 2010. The site closed in 2011, and the university left the premises permanently.

The estate as a whole underwent changes while it served as a teacher-training college.

Initially, the front courtyard was left intact, and some former students remember the plants that still grew there, such as rhododendrons and banana trees. But in the late 1970s, the front courtyard of the castle was turned into a car park. The chalet, built in 1868 by Henry Schlumberger, was converted into lodgings for the bursar. A gymnasium was built in 1956 in the southwest part of the park. It is still used to this day. A building containing rooms for physics/chemistry, natural sciences, geography and art, as well as a garage and gardeners' facilities, replaced a series of buildings in poor condition around 1990. Finally, a school cafeteria was built for the Théodore-Deck high school in 2007 against the west enclosure wall, where the vegetable gardens used to be.

The plants in the Neuenbourg park mostly survived the various changes. Of course, a few fine trees had to be cut down. That was the case for a large spruce that was in the courtyard, as well as for an Atlas cedar that was past the chalet in the direction of the rear of the park, and a northern red oak, which was attacked by a fungus. Several trees are now certified

as “remarkable trees”: the bald cypress, the ponderosa pine, the giant sequoias, the West Himalayan spruce, the black pine and four blue Atlas cedars.

A CULTURAL AND TOURISM CENTRE SINCE 2019

Under a long-term lease, Haut-Rhin County has leased the building to the association of municipalities of the Guebwiller region, in order to make it into a cultural and tourism centre. After undergoing nine months of refurbishments, the building now houses the Architecture and Heritage Interpretation Centre (CIAP), a documentation centre, the Region of Art and History Department and the European Centre for Ceramic Art (IEAC), since September 2019. The inauguration took place on 21 September 2019, opening up the site for the first time to the residents of the local area. The Intermunicipal Tourist Office joined the building in 2020, and a huge venue for temporary exhibitions brings new vitality to the site. This space, designed to explore heritage, ceramics and tourism, is now open to all.

“THE REVOLUTION REPLACED THE DOMINANCE OF THE SOVEREIGN ABBOTS WITH THAT OF THE “MANUFACTURERS”; AND IN THIS REGION THAT HAD NO NATIVE NOBILITY, AN INDUSTRIAL RULING CLASS DEVELOPED QUICKLY, WITHOUT ANYONE TRYING TO KEEP THE UPPER HAND.”

Jean Schlumberger, *Éveils*, 1950.

The designation “**Cities and Regions of Art and History**” is granted by the French Ministry of Culture after consultation with the National Council for Cities and Regions of Art and History. This designation is awarded to local areas, municipalities and associations of municipalities which, understanding the challenges involved in getting local residents to appropriate their architecture and heritage, commit to an active process of knowledge acquisition, preservation, mediation and support for creation, architectural quality and living conditions.

The Heritage Events Department, managed by the Architecture and Heritage Events Planner, organises a wide range of initiatives to present the architectural and heritage treasures of the region to its residents, young and old alike, and to its visitors, with the help of professional tour guides.

Nearby
Val d’Argent and Mulhouse have the designation “Cities and Regions of Art and History”.

For more information:
Cultural and Tourism Centre of Neuenbourg
3 rue du 4 Février,
68500 Guebwiller
Tel.: +33 (0)3 89 62 56 22
patrimoine@cc-guebwiller.fr
www.cc-guebwiller.fr

Opening times of the CIAP
From February to May and from October to December:
from Wednesday to Sunday
10 am - 12:30 pm and 1:30 pm - 5:30 pm
From June to September:
from Wednesday to Sunday
10 am - 6:30 pm

The CIAP is closed from Christmas until the winter school holidays in February, except for groups by appointment only.



Le Château de
la Neuenbourg

