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La Reggia di Venaria Reale in Italy and Palacio Real de Aranjuez in Spain: History, Restoration and Significance, Comparative Study between Two Royal Sites Inscribed on the World Heritage List

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Part I

Introduction

1. Research objective

This study aims to outline the similarities of two World Heritage Properties – La Reggia di Venaria Reale in Italy and Palacio Real de Aranjuez in Spain throughout their location, historical and architectural development, the restoration works they have undergone, the inclusion of the two sites on the list of UNESCO and their use nowadays as museums.

There has been research developed about the two sites separately but it is the first time they are compared in such a way. Italy and Spain are rich in cultural heritage and world heritage sites. There are historical features they have in common. However, the part of Italy where Venaria Reale is located has never been dominated by Spain. The main reason for the comparison is the figure of the architect Filippo Juvarra who was present both in the Savoia kingdom and Spain with important works and plans he contributed to. The restoration process both sites have gone through, especially in the case of Venaria Reale, has led to the use of the royal dwellings as museums open to the public and showing the glamour of their past.

2. Methodology

The following approaches are applied in order the set purpose to be achieved:

- Collecting theoretical, historical, geographical and archive materials from the specialized institutions

- Visiting the sites and doing comprehensive survey for it by taking pictures, conducting interviews, consulting drawings and plans on site

Concerning the first approach, among the specialized institutions of great use initially have been the university libraries – the library at the Politecnico di Torino, Biblioteca Centrale di Architettura”Roberto Gabetti” and the library at the Department Casa e Citta in particular and at the Universidad de Valencia, the library for Humanities” Joan Regla” as well as the Historical library and the library of Social Sciences “Gregori Maians”. I have also consulted the libraries at the Universidate Politecnica de Valencia, the main library and the one at the faculty of Architecture. Of particular importance has also been the library at the Direzione Regionale per i Beni Culturali e Paesaggistici del Piemonte, the Archivio di Stato di Torino and the library at Centro Studi at la Reggia di Venaria Reale. Much information has also been available online and thanks to the library at the Universidad de Valencia’s system I was able to consult materials that are not available at the library itself but it gives access to the online publications.

As to the second approach, as a grant holder at Centro Studi at the Reggia di Venaria Reale, I was able to spend a year doing research on site in Italy. This allowed me to get information from the source, doing comprehensive surveys and holding interviews with the personnel responsible for the site. In the case of Palacio Real de Aranjuez, I visited the site several times, twice with students from the Universidad Complutense de Madrid on a one-day organized study trip with specialists in architecture, namely Ana Luengo whom I would like to thank for including me in these events. I also visited the site on my own to take the necessary pictures and get the information that I needed.

3. Justification

The reason for this research is to show the best practices in both cases by comparing La Reggia di Venaria Reale and Palacio Real de Aranjuez and to figure out the differences as well as the similarities between them and the explanation of certain features they have in common.

The following part of the thesis is dedicated to La Reggia di Venaria Reale. Its location in the vicinity of Torino¹ with the rest of the royal Residences is studied in detail. Apart from it, the geographical situation of the hunting lodge which was initially Venaria Reale is also outlined.

The next chapter shows the historical development of the royal site with the main architects that took part in its construction. The book written by the first architect who worked at Venaria Reale - Amedeo di Castellamonte², is a good reference that witnesses how the palace originally looked like. Apart from the royal complex he also projected the town of Venaria Reale which got developed by the site. The oldest part of the palace – la Reggia di Diana³, is still the nucleus of the complex. The following architect, Michelangelo Garove extended the site by planning two new wings. However, due to the complicated situation with the siege of Torino in 1706, the lack of funding and the death of Garove, only the southern wing was constructed by the next architect Filippo Juvarra. Apart from the Galleria Grande, he also built the Church of St. Umberto, Scuderia and Citroniera and planned the gardens too. His works are studied in more detail in the next chapter. After Juvarra's departure for Spain, Benedetto Alfieri substituted him and connected the gallery with the church and stables. He also built new stables and worked on the town of Venaria Reale. The last architects at the royal site before its abandonment were Giuseppe Battista Piacenza and Carlo Randoni who worked on the interior of the palace. With the arrival of the French troops of Napoleon in 1789 the palace was plundered and never recovered. It became property of the army and veterinary school for a while until the dissolution of the monarchy when it suffered a period of total neglect with scarce restoration works. It was not until the 100th anniversary of the unity of Italy in 1961 that some more serious works of maintenance took place. In the late nineties an important restoration project was undertaken which led to the opening of the royal site to the public and in 2007 La Reggia di Venaria Reale was officially inaugurated as a museum.

The following chapter concentrates on the figure of Filippo Juvarra as a key architect of this study. There is a brief biographical notice and then the research concentrates on his works at La Reggia di Venaria Reale. La Galleria Grande is studied in detail starting with the project by Garove and developing to its implementation by Juvarra with the idea of space and light he introduces in this architectural masterpiece. The church of St. Umberto is also present with

¹ See annex

² Castellamonte, 1679

³ See also Bozhkova, 2007

the two projects leading to the final version of it. Then the Scuderia and Citroniera projects and their implementation follow. Finally, the contribution by Juvarra to the gardens at Venaria, making a parallel to his previous works in this aspect in Sicilia⁴ – the garden at Palazzo Reale di Messina, Toscana⁵ – the gardens at Lucca, and Piemonte⁶ with villa Mora di Lavriano at Villastellone is studied. He worked on the flower garden and also planned the great gate of Sycamores Alley and the labyrinth. Among the authors studying the architectural development of the building, the contribution by Gritella⁷ about the architecture of Juvarra is significant. When it comes to the gardens, Vinardi⁸ and Cornaglia⁹ are also to be referred to. This chapter is important for the comparison later on with the works planned by Juvarra in Spain and the Italian influence there.

The next chapter is dedicated to the restoration works that took place at La Reggia di Venaria Reale, especially during the last decades. The condition of the building before these works occurred is explained and then the improvement of the different parts of the palace are studied. La Reggia di Diana, as the oldest part of the building is the first to be presented. Information about the restoration process can be found at Pernice¹⁰'s books and about this particular part of the palace also at my article for the book *World Heritage Today*¹¹. Then the Galleria Grande and Chiesa di Sant Uberto follow as buildings that have been better preserved but still in bad conditions to arrive to the Scuderia Grande and Citroniera. It is important to note that the last restoration project, which started in 1997 and was supposed to end in 2007, is still into force due to the size and complicated conditions of the complex. For this reason new parts of the royal site are constantly developing and opening to be used. To great extent this is valid for the gardens, where time for the plants to grow and recover is also to be considered as they were not used as such for the last fifty years and the process in their recovery takes longer than the buildings. It could be deduced that the restoration works at Venaria Reale are significant and the result is the opening of the palace to the public as a museum.

The following chapter studies the presence of the Reggia di Venaria Reale along with the rest of the Residences of the Royal House of Savoy as a World Heritage Property. The criteria for

⁴ See annex

⁵ See annex

⁶ See annex

⁷ Gritella, 1992

⁸ Vinardi, 1994

⁹ Cornaglia, 1994 and 2007

¹⁰ Pernice, 2003 and 1995

¹¹ Bozhkova, 2012 p. 107- 123

its inclusion on the World Heritage List are described and referred to other sites inscribed under the same criteria before.

The importance of the royal residences and that of Venaria Reale, in particular, leads to the last chapter of this part, dedicated to the use of the palace as a museum. At this point the proposals of the use of the space are discussed and the decision taken is explained revealing the inauguration with the exhibition dedicated to the Savoia¹² dynasty. The changes and improvements of the itinerary are shown. As the palace has suffered abandonment, its furniture is no longer available, that is why the exhibitions organized there are so important. The research focuses on the permanent exhibition and the introduction of virtual installations in order to compensate the lack of authentic furniture. The results of a visitors' survey about the permanent installations by Peter Greenway is presented and commented in order to obtain information about the public opinion of the palace as a museum and the new technologies used.

The next part of this study is dedicated to Palacio Real de Aranjuez. It keeps the same structure as the previous part about Venaria Reale so that the comparative study to be made in a more structured and easily comprehended manner.

The first chapter of this part explains the geographical situation of the site and its natural resources leading to the construction of the building. The interest of the monarchs for Aranjuez has led to the construction of a hunting lodge, developing the old building left from the Order of Santiago to become later on the spring residence of the Spanish kings.

The second chapter explains all this process in detail starting with the first architect who worked there, Juan Bautista de Toledo during the reign of Felipe¹³ II. At that time Spain was an important and vast empire and the king wanted the palace and its gardens to reflect this significance. He was constantly involved in the construction of the extension of the palace. Among the researchers who wrote about it and about the Italian influence on the building is Wilkinson-Zerner: "Philip was familiar with contemporary Italian architecture, if only in a general way. He had grown up when the prestige of Italian culture was at its height. He saw Italian buildings on his way to Brussels in 1548 when he stopped in Genoa, Mantua and Milan."¹⁴ Juan Bautista de Toledo had worked in Italy before, assisting to Michelangelo for

¹² See annex

¹³ See annex

¹⁴ Wilkinson-Zerner, 1993, p 135. See also 1999

the construction of the San Pietro basilica in Roma¹⁵ and also for the plans of several buildings in Napoli¹⁶. At Aranjuez, he initially integrated the old building to the new plans for the palace which he made. However, the most significant of his works was probably the project for the garden. Rivera¹⁷ and Gonzalez¹⁸ also write about it as well as Correcher¹⁹ and Sancho²⁰. Later, Aranjuez would be included in the World Heritage List as Cultural Landscape exactly thanks to its gardens. Unfortunately, because of his premature death, Juan Bautista de Toledo could not complete the project, constructing just the southern wing of the palace with the Royal chapel which would be completed by the next architect, Juan de Herrera who had worked at the site for a long time and was familiar with the taste of the king Felipe II. He proceeded with the work at the gardens too implementing what was planned by his predecessor but also making some changes. Juan de Herrera built the southern part of the palace along with the King's garden. Juan Gomez de Mora was the next to work at Aranjuez. He made plans for the northern part of the palace and the gardens but the two fires that took place at Palacio Real de Aranjuez shortly after his death lead to its abandonment and it was not until the time of the reign of the Bourbons that the next architect Pedro Caro Idrogo started working there. Finally, the old building by the order of Santiago was destroyed but upon the new construction the Queen's garden was altered and it was not equivalent to the King's garden anymore. After Pedro Caro Idrogo several architects worked at the palace for a short while. It is known that Filippo Juvarra stayed at Palacio Real de Aranjuez for several months upon his arrival in Spain in the spring of 1735 and contributed for the embellishment of the main façade of the palace and for the works at the eastern garden. Juvarra passed away less than a year later and the next architect who worked at Aranjuez was also an Italian – Santiago/Giacomo Bonavia. He initially was to make the decorations of the palace but he completed the main façade as could be seen today and made the magnificent interior staircase which Pedro Idrogo was unable to construct. Bonavia also projected the Parterre garden and the Gardens of the Island and it was he who planned the town of Aranjuez that developed by the Royal site. The architect worked there till his death and was followed by another Italian – Francisco Sabatini who extended the palace by constructing two parallel wings. This lead to the destruction of the Royal Chapel by Juan Bautista de Toledo and a new chapel was built at the end of the southern wing. With the extension of the palace a court of honor in a French

¹⁵ See annex

¹⁶ See annex

¹⁷ Rivera, 1984

¹⁸ González, 1983, see also 1986

¹⁹ Correcher, 1982

²⁰ Sancho, 1995, see also 2004

style was created. The last architect who worked at Aranjuez was Juan de Villanueva. He did some improvements of the interior of the palace. In the XIX and XX centuries some restoration works took place to maintain the palace and in 1931 the Royal Palace of Aranjuez along with its gardens became Historical-artistic Monument. Part of the palace was used as a museum and another – as a residence for foreign chiefs of state during their official visits. It was well preserved and used for various purposes.

The following chapter is dedicated to the Italian influence at Aranjuez with the architects Filippo Juvarra, Santiago Bonavia and Francesco Sabatini. This chapter is important for the comparative study as it underlines the contributions Juvarra made in Spain that is why his plans are studied in detail. The purpose for his visit was the construction of the new Palacio Real de Madrid after the old one burnt down. The plans he made for it are explained with the main characteristics such as the main staircase, the chapel and library of the palace and the court theatre. However, the project was for a different place and it was altered by the architect who implemented it, also an Italian – Sacchetti. The plans by Juvarra for Palacio Real de la Granja de San Ildefonso are also represented in detail. He worked on the façade of the palace and on its interior. When it comes to Aranjuez, as already mentioned in the previous chapter, the interventions by Juvarra are studied in detail. He proposed elements for the decoration of the façade of Palacio Real de Aranjuez, the royal apartments and the garden. In this case important is the contribution by Tovar²¹. Another Italian architect – Giacomo/Santiago Bonavia, continued working at Aranjuez initially as responsible for the decoration of the palace to become later main architect at the palace by completing its façade and the main staircase and by planning the town of Aranjuez as already mentioned before. The figure of Bonavia serves as a connection between Juvarra and Sabatini. The latter would follow Bonavia and complete the extension of the Palace with the construction of two wings and the new chapel that would substitute the one built by Juan Bautista de Toledo. A brief biography of Francisco Sabatini is presented so that to introduce his arrival in Spain and his main works among which the extension of Palacio Real de Aranjuez. More detailed information about the architect's works apart from Aranjuez can be found at Fernandez and Montes²². The extension of the palace is explained in detail with the two new wings and the space organized between them. The construction of the Palace Chapel is also studied profoundly making reference to the Italian Baroque influence which is important for the comparison.

²¹ Tovar, 1994

²² Fernández, Montes, 1996

The next chapter regards the restoration works that have taken place at Palacio Real de Aranjuez. Brief outlook of the Spanish history of restoration is introduced in order to be explained the situation of the building and the policy applied for its maintenance. Special attention is given to the Southern tower, where the Royal Chapel from the time of Felipe II, built by Juan Bautista de Toledo used to be. The cupola tambour from that time is preserved and restored. In this case important is the contribution by Pérez de Prada²³. The northern wing along with the tower is also studied in detail as this part of the building has been used for State purposes and is not open to the public. The restoration works that took place there are also related to turning this part of the building into an inhabited space. More information about the distribution of the rooms and their use could be consulted in the article by Río.²⁴ The gardens and their conservation are also part of the research with a particular emphasis on the King's garden with the restoration processes that took place in the eighties and the specificity of the pavement. The Queen's garden is also studied in detail and so is the Parterre with its historical development and restoration works undertaken.

The fifth chapter is dedicated to the inclusion of Palacio Real de Aranjuez on the World Heritage List. It describes the process in detail, step by step, and explains the importance of the definition cultural landscape in relation to the inscription and the comparison. The choice of criteria for the application is presented. Also the mechanisms for management, maintenance and protection of Aranjuez Cultural Landscape are explained in terms of international conventions, state and local initiatives. Apart from the information available at the website of the UNESCO World Heritage Centre, the contribution by Merlos²⁵ is also important.

The last chapter from this part of the study regards the use of Palacio Real de Aranjuez as a museum. There is an explanation about the custody of the palace and the role of Patrimonio Nacional for the protection and presentation of the Royal sites to the public. The study shows the itinerary of the visit and the parts of utmost interest as well as the development of the museum at Palacio Real de Aranjuez with the objects represented. The research regards the importance of tourism for the site and the way the Royal Palace attracts visitors with the aim to extend the stay at Aranjuez overnight, not only for several hours visit from Madrid. The inclusion of Palacio Real de Aranjuez in the World Heritage List also contributes to the

²³ Pérez de Prada, 2004

²⁴ Río, 1977, p. 17-24

²⁵ Merlos, 2011

increase of interest. The Centre for Superior Studies Felipe II makes the town popular as well. There is an attempt to combine the historical value of Palacio Real de Aranjuez with the town itself so that to make visitors stay longer. About this issue the two contributions by Troitino²⁶ are of importance.

The part dedicated to the comparison of the two sites is structured in the same way as the previous two parts so that to make it easier and clear to be understood. The first chapter deals with the location of the two sites, explaining the similarities in terms of geographical situation and the fact that they are both near important city centres – Torino and Madrid.

The second chapter follows the historical development of the two sites making certain parallel with the architects that worked there. The first architects - Amedeo di Castellamonte and Juan Bautista de Toledo are compared with their contributions for the buildings. The Italian hue the first architect applies at Palacio Real de Aranjuez is marked but this aspect would be developed at the following chapter with the presence of architects from Italy at the Spanish Royal Site. It is important to be noted that at the case of Venaria Reale, Amedeo di Castellamonte plans not only the palace but also the adjacent town, which would happen at Aranjuez at a later period. Palacio Real de Aranjuez was started earlier and there was a building before it which was used as a royal dwelling that would remain to a later stage of the construction intact and integrated to the whole structure. With the presence of the next architect at Aranjuez – Juan de Herrera, special emphasize is placed on the gardens which developed considerably. He was followed by Juan Gomez de Mora who made a model of the building which can be consulted nowadays, a good evidence of how the palace used to look like at that time. After his death in 1648, two fires took place at Palacio Real de Aranjuez, in 1660 and 1665. Similarly to Venaria Reale, where after the death of Amedeo di Castellamonte in 1683, the palace was attacked by the French troops in 1693 and partly damaged. The next architect to work at Venaria Reale – Michelangelo Garove, also made changes at the gardens approaching them to the French model. He planned the extension of the palace. Similar extension would take place at Aranjuez as well but later on. However, unlike Venaria Reale, Palacio Real de Aranjuez would be extended symmetrically while at Venaria this would happen only at one side of the building due to the lack of funding. Pedro Caro Idrogo would be the next architect to work at Aranjuez after a period of abandonment. He was the one to start the demolition of the old building from the time of the order of Santiago and to work on

²⁶ Troitino, 2002 and 2011

the main staircase of the palace, which would be completed later on by an Italian architect. Esteban Marchand would succeed Pedro Caro Idrogo, similarly to Venaria Reale, where after the death of Michelangelo Garove, the military engineer Antonio Bertola would work at the site. In both cases it refers to brief periods before Juvorra would start working at the Reggia di Venaria Reale and Palacio Real de Aranjuez afterwards. The presence of Juvorra at the court in Torino and later on at the Spanish court, although brief, is significant and very important for this research. That is why the next chapter is dedicated to him and the Italian influence in Spain. He would be succeeded by Benedeto Alfieri at Venaria Reale and by Giacomo/Santiago Bonavia at Aranjuez. Both of them have something in common – they have worked not only at the palace but also at the construction of the adjacent town. In the case of Venaria Reale, it would be developed after Amedeo di Castellamnote built it, while in the case of Aranjuez, the town would be entirely planned by Bonavia. He would also build the main staircase and work on the façade of the palace Francisco Sabatini, another Italian architect would complete the extension of the palace similarly to Juvorra who built the left wing at Venaria Reale but at Aranjuez this would happen symmetrically. The last architects to work at Venaria Reale – Piacenza and Randoni and Juan de Villanueva, at Aranjuez, respectfully, would concentrate on the interior of the palaces. In terms of the maintenance of the two palaces after the dissolution of the monarchy in both countries, the destiny of Palacio Real de Aranjuez was better as it did not suffer plundering nor abandonment as was the case with Venaria Reale. The study gives brief information about the main restoration works that have taken place in the two palaces and the destiny of the buildings before becoming museums open to the public. However, as the forth chapter is dedicated to the restoration of the two places, this issue is developed there.

The third chapter concentrates on the extension of the two palaces, first Venaria Reale with the plans by Michelangelo Garove and its realization by Filippo Juvorra with the necessary alterations and Palacio Real de Aranjuez with the works by Francisco Sabatini. A parallel between Juvorra and Sabatini is made so that to compare the destiny of the two Italian architects from Sicilia outlining many similarities. The distribution of the rooms is studied in detail and so is the chronology of the extension. Special emphasize is placed upon the two churches: St. Uberto by Juvorra at Venaria and the Royal Chapel by Sabatini at Aranjuez. Another issue that is studied in this chapter is related to the gardens – the Parterre at Aranjuez is compared to the Western garden by Juvorra at villa Mansi near Luca in Italy outlining the similarities between the two.

The fourth chapter deals with the restoration works that took place in the two palaces. There is a historical overview of the development of the restoration of the two buildings. Then the conditions of each case are explained and the parts of the construction that have undergone more serious restoration works are stressed upon. The legal framework is also outlined but without entering into detail which is a topic of the following, fifth chapter. The restoration works that took place at the oldest parts of the two buildings are compared as well as the ones at the gardens.

The fifth chapter of this research regards the two sites as world heritage properties. It compares the inclusion of the two in the World Heritage List in terms of time, nomination and criteria. The consideration of the buffer zones is also assessed and so is the legal framework of the two sites. Consulting the Periodic Report from 2014 has been very useful for this part of the study.²⁷ The management plan of the two properties is also evaluated and also the financial and human resources part as well as the scientific studies and research project for both sites. Finally, the education, information and awareness building is also compared for the two sites and the conclusions from this chapter are drawn.

The last, sixth chapter is about the use of the royal residences as museums. The differences between the permanent exhibitions held at the two palaces are explained. Attention to the accessibility of the two sites is paid and some recommendations are given. The information about the two sites on the web is also commented and some amendments are suggested so that the state of the two sites as museums to be improved in terms of better communication with the visitors.

²⁷Periodic Reporting 2014 (Cycle 2) Section II

Part II

La Reggia di Venaria Reale

The palaces and castles of the Savoia dynasty were built in the XVI and XVII centuries on the territory of Piemonte in the capital city of Torino and outside of it, forming a crown of “delizie”. Those located near Torino were connected to the city by long straight streets with trees. Thus a Baroque system was formed which showed the glamour and prominence of the house of Savoia projected in a European dimension. At the same time, it represented the marvelous places of pleasure of the court with its splendid parks.

In 1562, the Duke of Savoia, Emanuele-Filippo²⁸ (1553-80) decided to move the seat of his court from Chambery to Torino. At that time, the new capital was a small fortified medieval town, but it was developed by the duke and his followers and became known for its Baroque style, exemplified by the royal residences. These constructions were important both in economic and strategic terms and were not just buildings for hunting and pleasure but symbols of the absolute power of the Savoia family. The dynasty was the founder of a European capital and state – after acquiring the throne of the Kingdom of Sicilia with Vittorio-Amedeo II²⁹ (1713) and the kingdom of Italy with Vittorio-Emmanuele³⁰ II (1861), they kept it until the establishment of the Republic in 1946.³¹

The town planning system providing links between the buildings of the Savoia dynasty creates architectural unity as well. The palaces within the city of Torino are connected with each other forming the so-called “Command Area” and are linked to the residences outside of Torino by straight tree-lined roads. Several large-scale projects were carried out for the development of the area. The first was launched by Carlo-Emmanuele³² I, following the plans of the architect Ascanio Vitozzi designed to defend the Northeastern part of the city and to emphasize its princely rank. In 1673, at the time of Carlo-Emmanuele II (1638-75), the city was extended eastwards in the direction of the Po river. This development was commissioned

²⁸ See annex

²⁹ See annex

³⁰ See annex

³¹ Advisory Board Evaluation No 823, 23 June 1996, <<http://whs.unesco.org>>, p.35 [last modified 12 Nov. 2009]

³² See annex

to Amedeo di Castellamonte. The third extension was to the western part of the city during the reign of Vittorio-Amedeo II (1675-1730), who commissioned Michelangelo Garove, Antonio Bertola and (from 1716) Filippo Juvarra. Carlo-Emanuele III (1730-73) inherited the projects from his father and organized a vast building extension programme for the residences involving Filippo Juvarra, followed by Benedetto Alfieri when Juvarra left Torino in 1735. Many famous architects, artists and gardeners have contributed to the construction of the royal residences. "The relationships and dynastic links that the House of Savoia established with the royal courts in Paris, Lisbon, Madrid, Munich, and Vienna as well as the towns of Italy created a cosmopolitan artistic and cultural milieu of the court of Turin."³³ Its remarkable historical and architectural importance places it along with the dynastic courts of London, Potsdam, Versailles, Brussels, Chambord, Madrid, Napoli, Wien and Krakowia.

As in many other European countries, the definition of the capital is followed by the realization of a system of residences outside the city intended for distraction and hunting. Established by Emanuele Filiberto since 1564 with the acquisition of territories nearby the city, this system of residences was completed within the two consecutive centuries. In the sequence of residences by the river (Regio Parco, Mirafiori, Valentino), residences on the hill (Villa della Regina, Vigna di Madama Reale) and dynastic (Moncalieri, Rivoli), Venaria Reale was started in 1659 and thus closed the "corona di delizie", a term introduced in this context by the architect Amedeo di Castellamonte. In the eighteenth century, the Palazzina di Caccia di Stupinigi and the residences for the princes (Govone and Aglie) were added. Each residence is related to a name of a sovereign, both for reasons of order and particular appreciations towards the place. Valentino is an emblem of Madama Reale Cristina, for example, while Venaria Reale, in the seventeenth century honors Carlo Emanuele II. Carlo Emanuele III and his court spent long autumn holidays at Venaria, while Vittorio Amedeo III chose Moncalieri as a preferred residence. This system of architecture, gardens and long straight streets with trees, along with the castle of Racconigi from the Carignano wing, designed the territory around the capital, forming one of the main European examples in this field.³⁴

³³ Advisory Board Evaluation No 823, 23 June 1996, <<http://whs.unesco.org>>, p. 36 [last modified May 2009]

³⁴ Cornaglia in Castelnuovo ed. 2007 v.2, p. 94-95

Chapter 1

Location

Venaria Reale is located to the northwest of Torino.



Fig.1: Map of the Royal Residences

The former village of Altessano Superiore was a host for royal hunting since 1632. The land was rich with woods and water, offering a hunting paradise and this was well-known to the Savoia who enjoyed hunting.³⁵ It is noted that on 13 July 1658, Pier Paolo Scaravello, sold the entire area of Altessano Superiore to Carlo Emanuele II.³⁶ The Duke wanted to develop the

³⁵ Cappelletto, 1991, p. 447-448

³⁶ Pedrini, 1964, p. 34

area suitable for hunting and near the city of Torino, and its name was changed into Venaria Reale (venatoria – It. hunting, reale – It. royal)



Fig. 2: Hunting scene with view of the Venaria Reale, unknown, copper engraving, ca 1660

Chapter 2

History

La Venaria Reale, “delitia” for hunting and “loisir” for the Court is among the most famous country residences of Savoia.³⁷ It was built in five stages, with the involvement of the royal architects Amedeo di Castellamonte³⁸ (1658-1683), Michelangelo Garove³⁹ (1699-1713), Filippo Juvarra⁴⁰ (1716-1728) Benedetto Alfieri⁴¹ (1739/1751-1765) and Giuseppe Battista Piacenza⁴² along with Carlo Randoni⁴³ (1788).

2.1 Amedeo di Castellamonte

Amedeo di Castellamonte was known as a military architect and his work at the Venaria shows a good capacity of expressing the architecture of XVII century Piemonte. His intentions were to show the power of the Duke with the ritual of hunting and to complete the crown of delitie surrounding the capital. His project also aimed to change the urban structure of the area.

From the beginning, Venaria was thought of not only as a place of amusement and dynastic representation but also as a centre of manufacturing and economic activities. The idea was to integrate the residence with the new village constructed towards Torino.

The project of Castellamonte starts with the access to the residence from the village along via Maestra (today via Andrea Mensa). Via Maestra connects two squares – one in front of the Palace and the opposite one towards Torino. According to Castellamonte’s town plans and the

³⁷ Roggero Bardelli-Vinardi-De Fabiani eds., 1990, p. 311

³⁸ Castellamonte conte Amedeo: 1610-17 Sept. 1683, Real Palazzo di Caccia 1660, Palace Garden 1672, Piazza SS. Annunziata 1678 in Brayda-Coli-Sesia, 1963, p.25-26;see also Di Vesme, 1963, p. 285

³⁹ Michelangelo Garove: 1648 Chieri - July 1713 Torino, Castiglioni in Cornaglia, 2010, p. 109; see also B. Signorelli, Indicazioni per una biografia di Michelangelo Garove, ingegnere civile e militare (1648-1713) in *Bollettino della Societa Piemontese di Archeologia e Belle Arti*, n.46 p. 134-153 and Cornaglia, ed. 2010.

⁴⁰ Juvarra Carlo Filippo:27 March 1678 Messina-31 Jan. 1736 Madrid, 1716-29 church St. Umberto, southern part of the palace, stable and citroniera in Brayda-Coli-Sesia, 1963, p. 43-44; see also Boscarino, 1973; Brinckmann, A. E; Rovere, L. and Viale, V., 1937, Wittkower, R. 1972 p. 362-370; Gritella, G. 1992 and Cornaglia, P.; Merlotti, A. and Roggero, C., 2014.

⁴¹ Alfieri Benedetto dei conti di Cortemilia: 1700, Roma – 9 Dec. 1767, Torino Ibid. p. 10-11;see also Bellini, A. 1978 and Cornaglia, P., 2015.

⁴² Piacenza Giuseppe Battista 21 May 1735 Torino-4 Oct. 1818 Pollone, works at the apartments of the dukes of Aosta at the castle of Venaria, Ibid. p.55;see also Cornaglia, P. 2001, p. 85-96

⁴³ Randoni Carlo 17.. Torino-13 Nov. 1831 Torino, decorations for the apartments of the dukes of Aosta and Monferrato, Ibid. p. 59

engraving in “Theatrum Sabaudiae”, twin churches were to overlook the latter - piazza dell’Annunziata. The original appearance of the piazza before the interventions of Benedetto Alfieri between 1753 and 1775 is not known. Amedeo di Castellamonte’s town plan was largely respected, but only one church on the right (as one approaches the palace) was actually built. On the other side of the piazza dell’Annunziata, the symmetrical façade of what is to have been the twin church, dedicated to Sant’Eusebio, is instead the entrance to the civic hospital. Also respected was the plan to erect two tall composite columns with sturdy capitals, supporting statues of Virgin Annunciate and Archangel Gabriel, made by the brothers Giuseppe Maria and Giovanni Domenico Carlone. The two statues face each other across the piazza as if to provide a visual symbol of its name.⁴⁴



Fig. 3: View of the village and the Palace, by Giovanni Tommaso Borgonio, 1670

⁴⁴ Caresio, 2000, p. 167

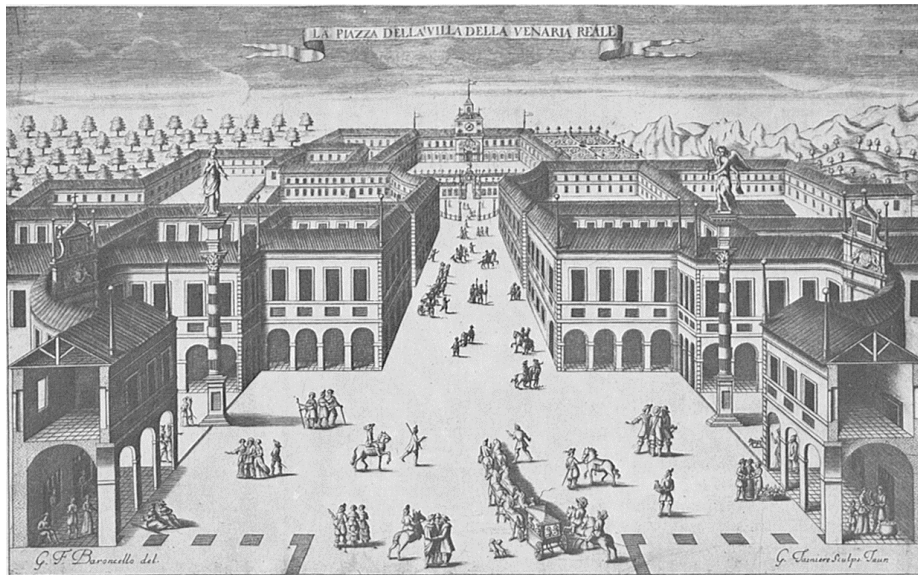


Fig. 4: View of the square and of the Venaria Reale, engraving G. Tasnieri, drawing G.B. Brambilla, 1672

Between 1659 and 1663, Castellamonte supervised the construction of the Palace of Diana. At the same period, Castel Vecchio – the part at the entrance of Venaria Reale, the Clock Tower and later the buildings for hunting – stables and kennels as well as for the garden - la citroniera (1670) were built.

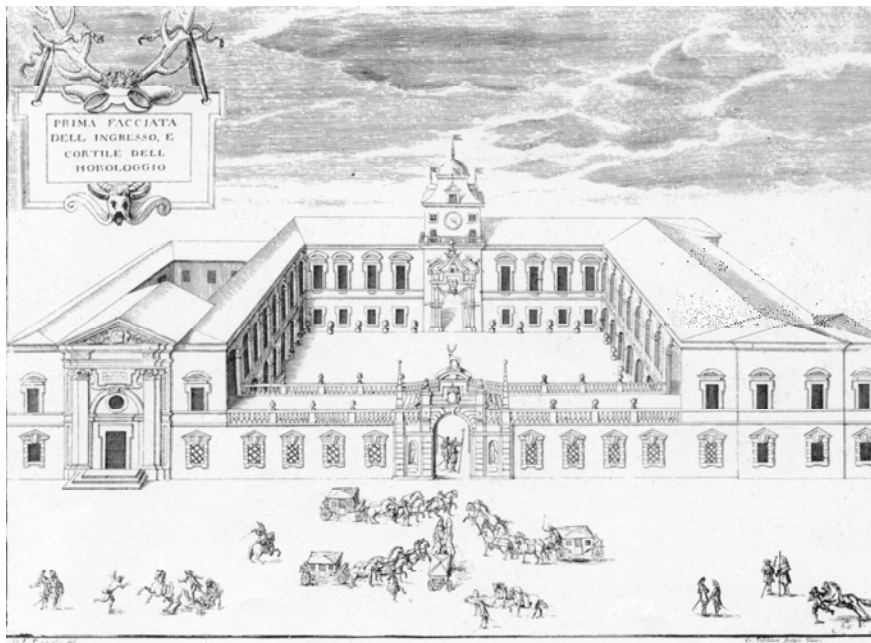
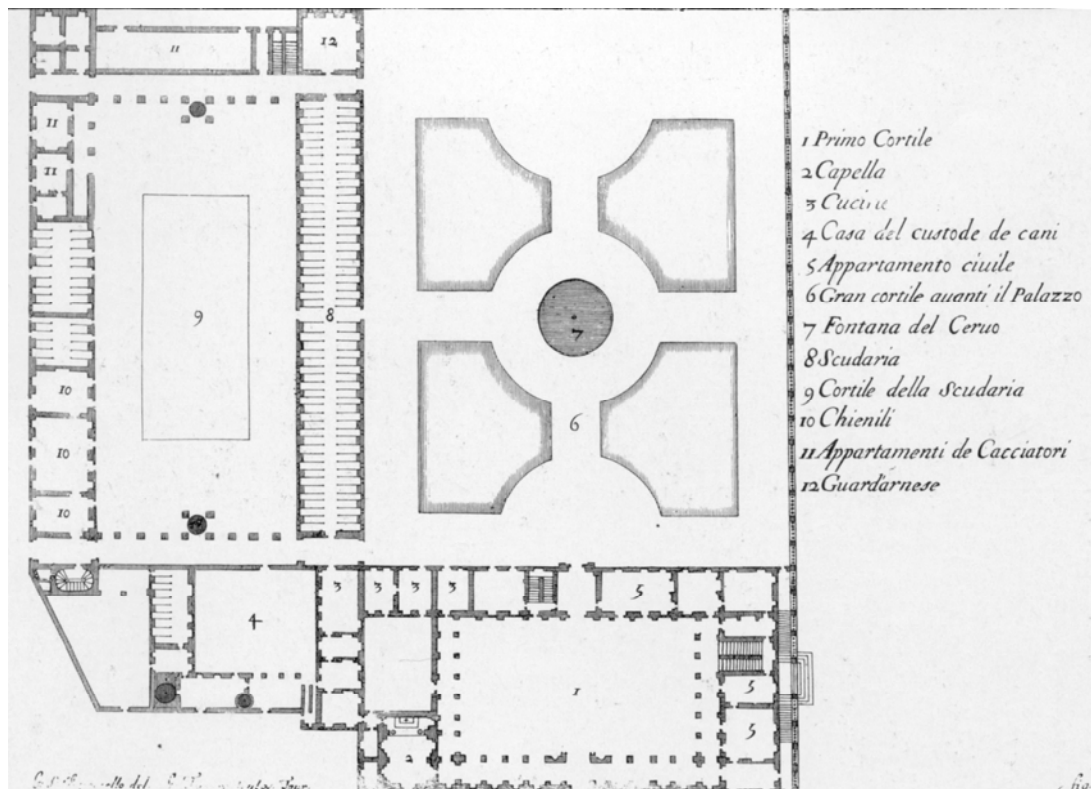


Fig. 5: First court and the clock tower, engraving G. Tasnieri, drawing G. B. Brambilla, 1672



Fig. 6: The court in front of the Reggia, engraving G. Tasniere from the drawing G. B. Brambilla, 1672

There were two courts: in the first to the left there was the chapel San Rocco which held the reliquary of Sant'Uberto, while the Clock Tower lead to the second – much larger court with the fountain of the deer in its centre, defined by the buildings for hunting (stables, kitchens) on the left, by Castel Vecchio on the right and the Palace of Diana at the bottom. The deer symbolises the hunting practice.



1. First court; 2.Chapel; 3.Kitchens; 4.House of the dog's caretaker; 5.Civil apartment; 6.Big court in front of the Palace; 7.Fountain of the deer; 8.Stable; 9.Court of the stable; 10.Kennels; 11.Appartments of the hunters; 12. Post of observation

Fig. 7: Plan of the two courts, G. Tasniere on drawing by G. F. Baroncello, 1672

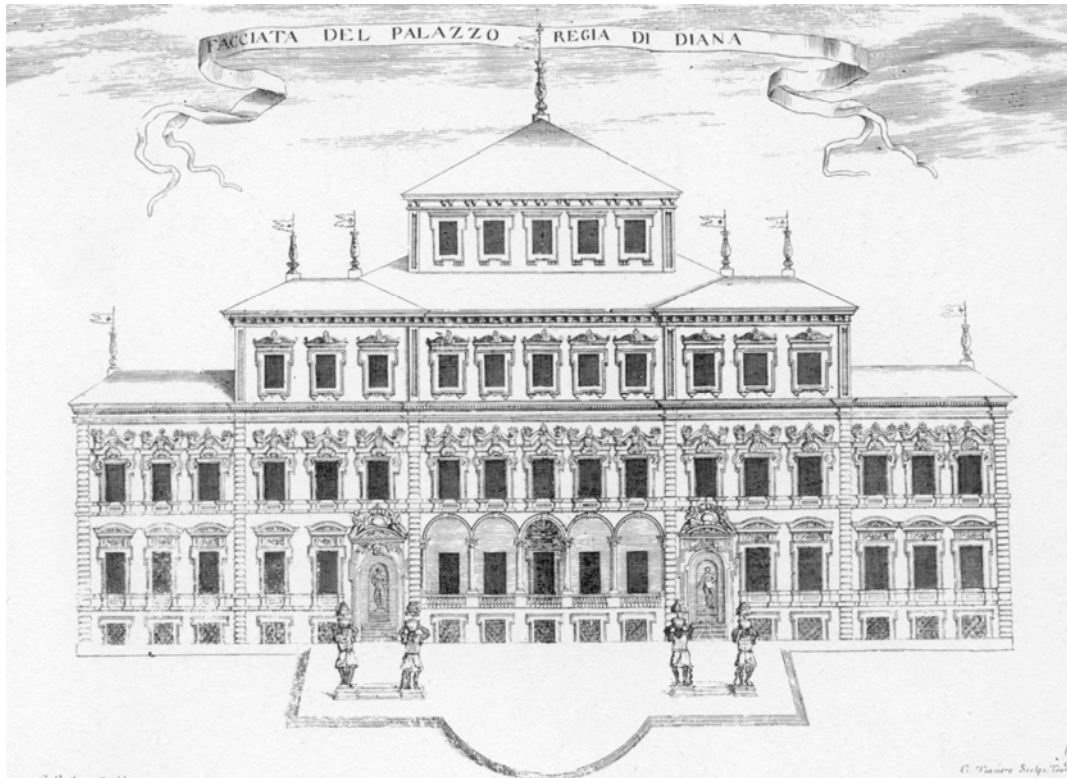


Fig 8: Reggia di Diana G. Tasnier by drawing from G. B. Brambilla, 1672

The central nucleus of Venaria Reale, the Reggia di Diana, was built between 1659 and 1663. It was initially planned to have only three floors, but at the time of the construction another floor was added for the Belvedere. 1663 was the year of the marriage of the duke Carlo Emanuele II with Francesca d'Orleans, who died on 14 January 1664. The two ducal apartments were located on the first floor and the upper ones were for the apartments of the courtiers.

The façade was characterized by two twin-statues of slave moors at the two sides leading to the entrance to the central saloon. The four moors were holding vases of bronze with orange trees.

A typical element of the seventeenth century architecture in Piemonte, the big saloon is perceived as a passing area connecting the front with a terrace at the back with a view towards the gardens. The saloon is dedicated to Diana, the Goddess of hunting, and still is the nucleus of this building.



Fig. 9: Saloon of the Reggia, A. di Castellamonte, 1672

The saloon is developed at the space of two floors with length 18, 35 m, width 12, 26 m and height of circa 18 m. The works in the saloon were completed between 1659 and 1675. There are rich stucco decorations representing satires, nymphs, forest divinity and trophies of arms for hunting and fishing. The barrel vault flattens at the four corners and there are frescoes by Jan Miel on subjects by Emanuele Tesaur⁴⁵.

The walls of the saloon are decorated according to three thematic groups. The first one, the lower row, is the hunting theme. It represents hunting stories showing various ways of hunting different animals. There were ten big pictures painted by Miel, a Flemish painter who came to Torino from Roma in 1658. The next level, inside the frames of stucco, were ten pictures painted between 1658 and 1664 with portraits of people from the ducal family and

⁴⁵ Tesaur^o 1592 – 1675 Torino, see also M. L. Doglio, Corona di delizie: Emanuele Tesaur^o e la parola che crea, <<http://www.lavenaria.it/ita/storia/dipiui/index.htm>> and A. Griseri, L'Immagine ingrandita. Tesaur^o, il labirinto della metafora nelle dimore ducali e nel Palazzo della Citta, in Studi Piemontesi, vol. XII, fasc. 1 p. 70-79

nobles close to the Savoia. A brief description of it from the eighteenth century: “Nel salone ci sono dieci grandi quadri rappresentanti il ritratto di varie persone della Corte di Carlo Emanuele II.”⁴⁶ The portraits depicted a genealogy of the ducal family and nobles at those times. They were hung at the space between the mythology of the ceiling and the hunting stories. The ladies and their partners were represented as amazons and their soldiers. The ducal court was depicted with a heroic air, idea of Tesauro.⁴⁷ All the paintings of this theme represent women on horseback.

Here is a description of it from a travel diary by a British tourist in 1699:

“First one comes into a handsome square hall. The hall is hung with pictures as big as the life of Ladies and men of the dukes’ relations hunting on horseback. The top is well painted. There is but little furniture in this house besides pictures; and they are hung good and bad; great and little; in a very indifferent manner.”⁴⁸

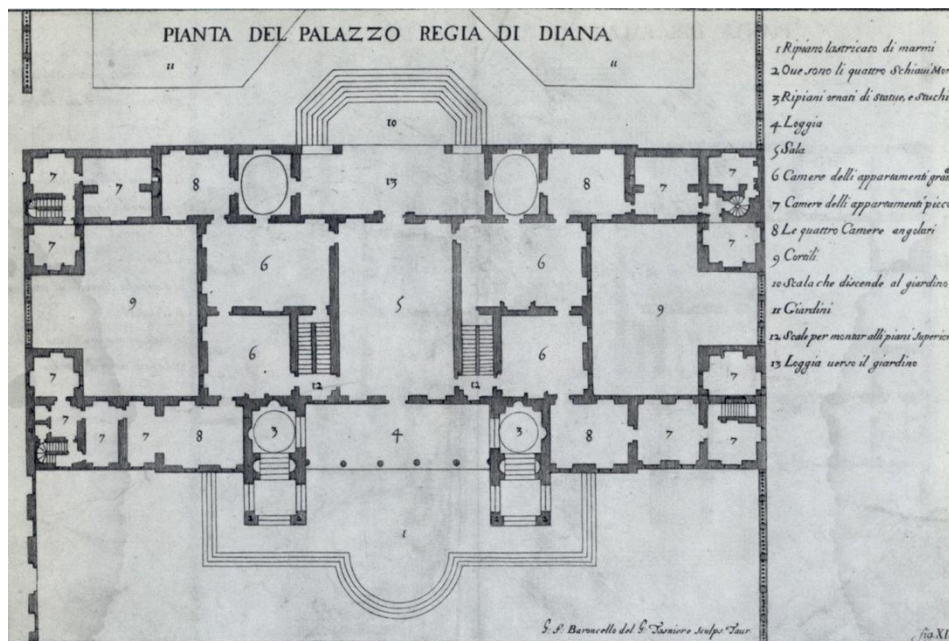
The next topic of the saloon, escalating in the rhetoric type, after the hunting stories and the aristocratic procession is mythology, represented in scenes with Diana the goddess of hunting and Zeus. The frescoes are on the ceiling with frames of stucco with gold. They were the work of Miel between 1661 and 1663 and allude to the virtues valued at the court.

Around the central fresco with the motto: “Delle cacce ti do il sommo impero” – Of the hunting I will give you the supreme power. – there was a series of landscapes with scenes of bird, fish and wild beast hunting and ten stories of Diana which were interpreted by Tesauro as moral metaphors. There was a symbolic identification of the royal dames Cristina di Francia and Maria Giovanna Battista with Diana. Some of the stories are based on the text of Callimachus “The Hymn of Diana”.

⁴⁶ Grossi, 1790 p. 204 - In the saloon there are ten big pictures representing the portraits of various persons of the Court of Carlo Emanuele II.

⁴⁷ Di Macco- Romano-Spantigati, in Casadio and Ricci eds., 1981, p. 330

⁴⁸ Black, 1986, p. 193



1. Terrace of marble; 2. The two twin slave moors; 3. Terraces decorated with statues and stucco; 4. Loggia; 5. Saloon; 6. Rooms of the big apartments; 7. Rooms of the small apartments; 8. Four corner rooms; 9. Courts; 10. Staircase leading to the garden; 11. Gardens; 12. Stairs to the upper floors; 13. Loggia towards the garden

Fig. 10: Plan of the palace Reggia di Diana, G. Tasniere from a drawing by G.B. Brambilla, 1672

The sequence of the rooms was distributed symmetrically. It contained two big apartments formed by ante-room and room, and four small apartments located near the two courts in order to permit the dukes to change environment depending on the season and use.⁴⁹ In 1669, it was decided to enlarge the Reggia adding to the building the space of the two courts. This additional area was meant for the second wife of the duke, Maria Giovanna Battista di Savoia Nemours who married him in 1665.⁵⁰

Apart from the village and palace, Castellamonte made the plans for the garden as well. It was on three levels.

⁴⁹ Cornaglia, Storia e architettura: La Reggia di Diana, <http://www.lavenaria.it/reggia/ita/storia/dipiui/index.shtml> [last modified 10 March 2010]

⁵⁰ Vinardi, in Ricuperati ed. vol. IV, 2002, p. 467

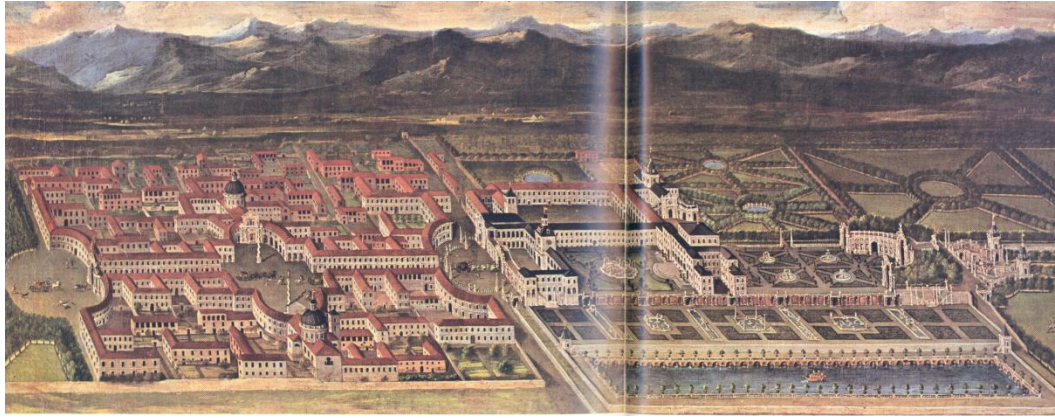


Fig. 11: The project by Castellamonte for Venaria Reale, oil painting Milano, private collection

The first, at the same level as the palace, compounded a parterre ending with the Loggia a Teatro.

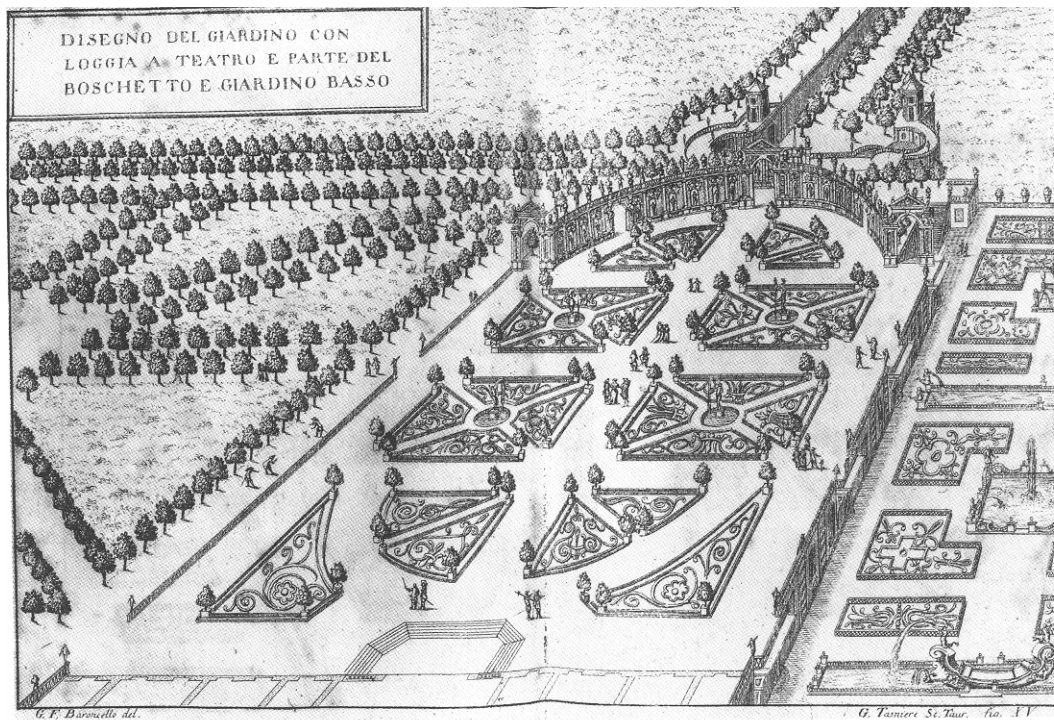


Fig. 12: Garden with the Loggia a Teatro and part of the Giardino basso, engraving G. Tasniere

After that, at the side of Ceronda was the Giardino basso – the intermediate level which separated the parterres from the grande peschiera situated by the river. It was decorated with caves and fountains. The last level, the grande peschiera, was navigable. This level was reachable from the stairs of one of the most articulated parts of the garden – Fontana d'Ercole,

situated after the Loggia a Teatro. It was constructed around 1670 and expressed the meeting point of marble exuberance from the Roman gardens and Baroque forms.⁵¹

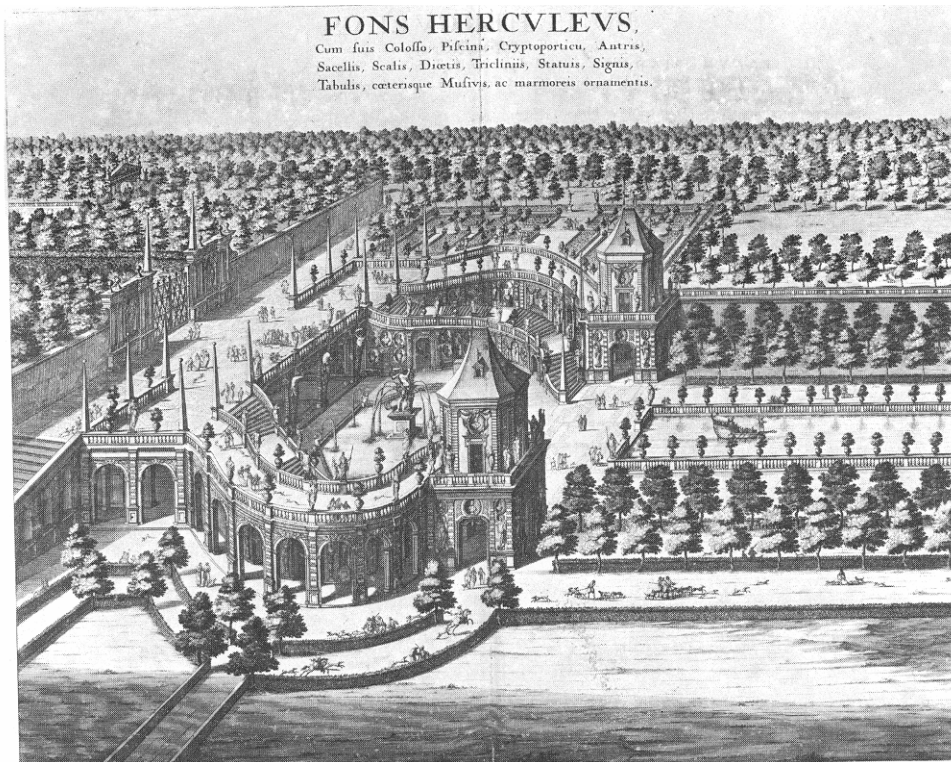


Fig.13: Image of Fontana d'Ercole in the Gardens of Venaria Reale Engraving from *Theatrum Statuum Regiae Celsitudinis Sabaudiae Ducis*, Amsterdam 1682

From the Fontana d'Ercole an 800 meter alley led to the Tempio di Diana. It once again confirms the importance of the goddess of hunting in the mythological context for the complex and the main purpose for its construction. It is located at the final part of the park. The works for the construction of the Tempio di Diana took place between 1673 and 1675, but in 1679 it was still incomplete.

⁵¹ Cornaglia, Storia e architettura: I giardini e il parco
<<http://www.lavenaria.it/reggia/ita/storia/dipiù/index.shtml>> [last modified 15 May, 2010]

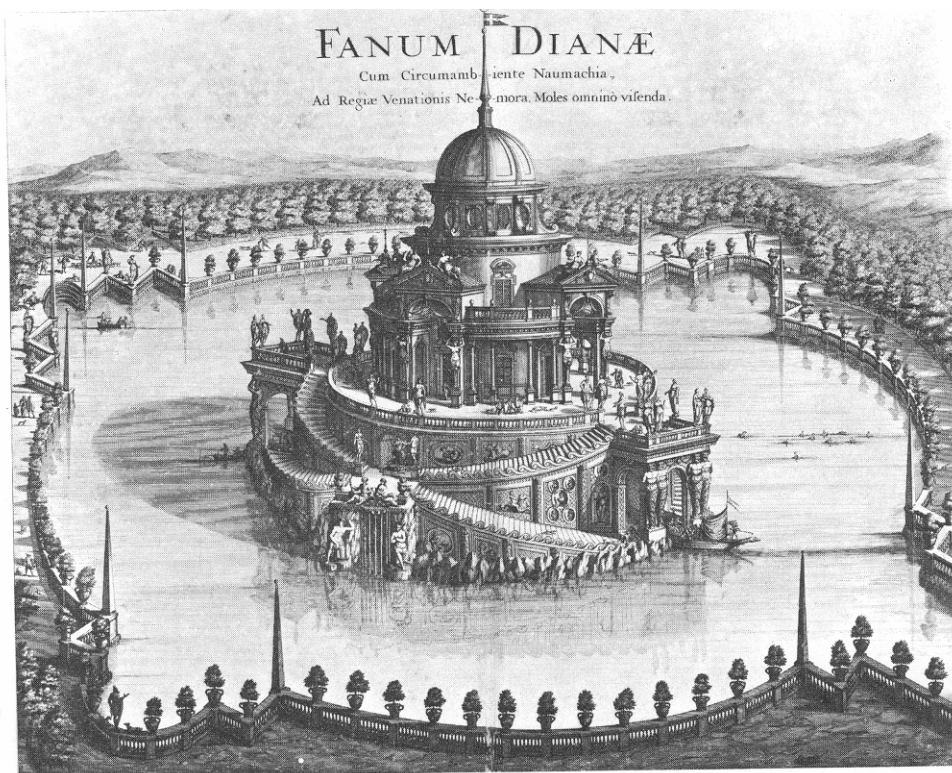


Fig. 14: Image of the Tempio di Diana in the Gardens of Venaria Reale Incisione, from *Theatrum Statuum Regiae Celsitudinis Sabaudiae Ducis*, Amsterdam 1682

Castellamonte described all his work in a book with engravings by G. Tasniere: “La Venaria, Real Palazzo di Piacere e di Caccia, ideato dall’A.R. di Carlo Emanuele II Duca di Savoia, re di Cipro, disegnata e descritta dal conte Amedeo di Castellamonte – Torino – Zappatta.1674”. The iconography was by Tesauo and the second part was dedicated to the decoration with 32 engravings of works by Miel, Mathieu, Dauphin, Caravoglia and Monbasiglio.⁵² The plans for Venaria were sent to Rome in 1661 to be consulted by Bernini.⁵³

⁵² Mandracci, 1999, p. 108

⁵³ Antonetto, 1985, p. 187



Fig 15 & 16: A. Di Castellamonte, *Venaria Reale Palazzo di Piacere, e di Caccia, Ideato Dall'Altezza Reale di Carlo Emanuele II Duca di Savoia, Re di Cipro, disegnato e descritto dal conte Amedeo di Castellamonte L'Anno 1672, Torino but 1679*

Amedeo di Castellamonte died in 1683, and ten years later, in 1693 the Palace was partly destroyed by the French troops of Field Marshal Nicolas Catinat.



Fig. 17: Giovanni Tommaso Borgonio, *Venaria Reale*, 1682

2.2 Michelangelo Garove

In 1699, Michelangelo Garove was commissioned to handle the reconstruction by the last duke and future first Savoia king – Vittorio Amedeo II. He had already worked with Castellamonte at Venaria.

Here is a description of a traveller at that time:

”But that called La Veneria is the finest of all But some part of it was burned by the French a little before the Battle of Marsiglia in October 1693. One comes to the Palace through a long street of handsome regular buildings; within the first gate is a large square court round which are many great Stags heads. Passing through an handsome portall one enters into another Court att the end of which is the body of the Pallace,”⁵⁴

In the summer of 1700, new works by Michelangelo Garove were started at the Reggia.

It was Garove who opted for a new image and more imposing structure for the Palace of Venaria, responding to the changed architectural tastes of the period. He sent his project in Paris to Robert De Cotte from the French Academy.⁵⁵ Garove’s idea differed from that of Castellamonte. He changed various things in the exterior, interior and the gardens – the higher roof, the facades with bricks and the decoration of the windows with grotesques. The gardens were projected by Duparc.

Functionality was the central motive for Garove allowing many people to be accommodated in the Palace and its gardens. His project planned to build two parallel galleries at the two sides of the Palace of Diana towards the village.

⁵⁴ Black, 1988, p.186

⁵⁵ Biraghi-Massara-Tibone eds., 1988, p. 163

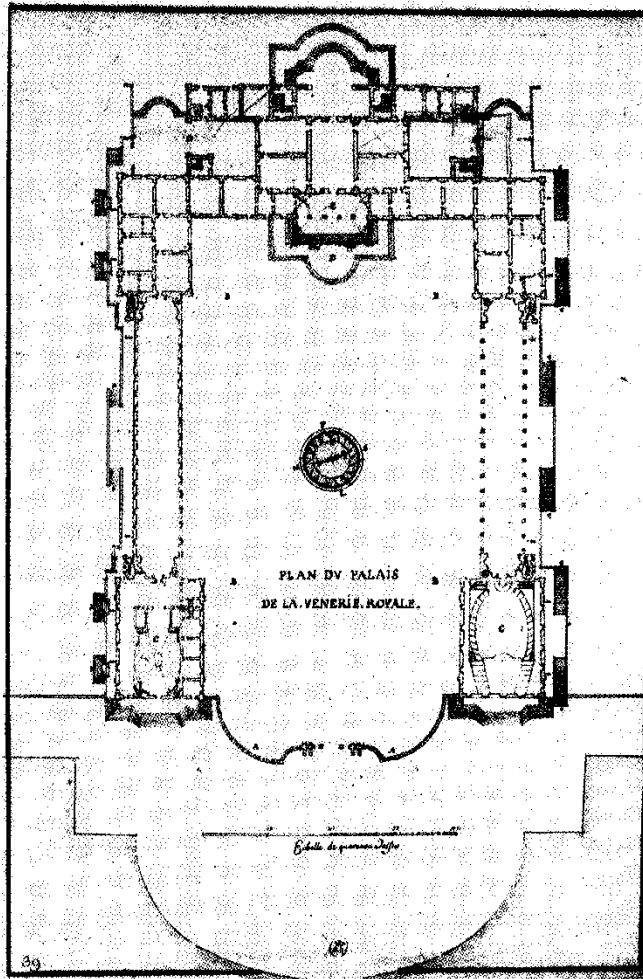


Fig. 18: Michelangelo Garove, “Plan du Palais de la Venerie Royale”, 1721 (BNP)

The plans of Garove show his intention to add two big pavilions where two apartments would be located at the two sides of the palace. These pavilions would connect the two galleries. A new room with an ante-room for the apartments would be built, while the central saloon would remain as it was.

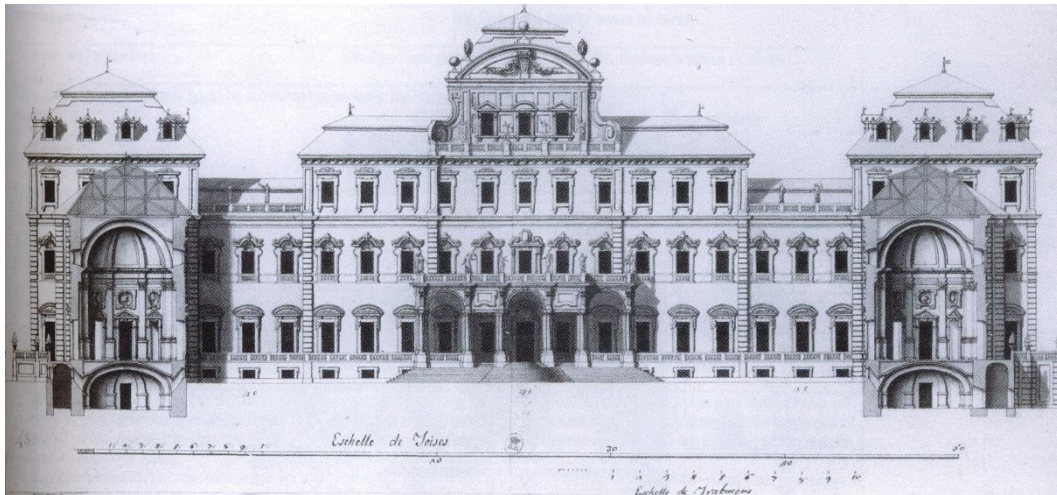


Fig. 19: Michelangelo Garove, Venaria Reale, Paris, Bibliotheque National de France, Cabinet des Etampes, 132 z, boîte 2, Robert de Cotte, n.43

The project was carried out only at the left part with the construction of the gallery and the two pavilions. The construction was going fast and the new ante-rooms were ready at the beginning of the autumn of 1701.

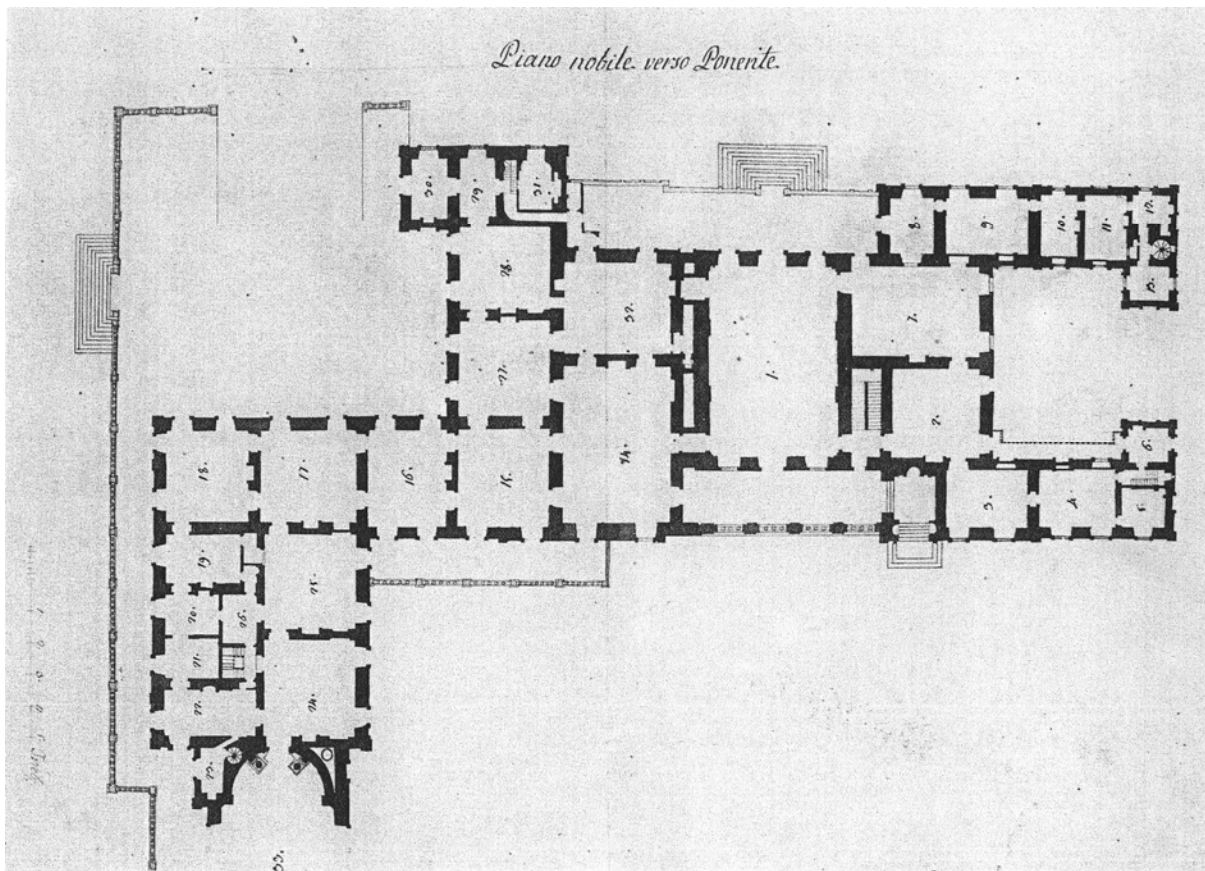


Fig. 20: Benedetto Alfieri? Plan of Venaria Reale

The decoration work started in 1703 by Pietro Somasso, a famous stucco worker. The stucco decorations were mostly with geometric designs. The idea of this decoration was to give an architectural framework that has a formal tone. The stucco accents the cornices, the doors and windows frames and the walls. The decoration develops above the doors and at the angles of the rooms. In this case, the stucco substitutes part of the furniture managing, to reproduce curtain drapery hung from the cornice in a subtle way.⁵⁶



Fig. 21: Reggia di Diana

After the interruption of the works because of the siege of Torino in 1706, the idea of the second gallery near the river Ceronda was given up and only one gallery was constructed. The right part remained the way it was. The new gallery and pavilions were partly constructed in 1703-1704 and then continued in 1708 after the siege of Torino.

The duke wanted the stucco in a different way, bigger and more imposing, so five years later, in 1708, Vittorio Amedeo II had the rooms restructured and also the decoration revised. In the autumn of 1708, the work on the new apartment of Vittorio Amedeo was finished. The new southern pavilion was more comfortable. Attempts to heat the space were made and it was more apt for private life. This part of the building did not have a representative character any longer but just the pleasure of life in the countryside. That is why new decorations were necessary. Less severe ornaments were chosen, lighter and playful ones with accent on topics

⁵⁶Dardanello, 1995, p. 66

of love. Here the stucco does not have the function of support or to accompany frescoes, but to ornate the whole vault. Floral compositions were pouring out of vases and angular shells.



Fig. 22: Garove's pavilion

A typical element of the Reggia di Diana is the abundance of stucco on the cornices and frames of the windows and niches. With the changes at the time of Vittorio Amedeo II by the plans of Michelangelo Garove, the Reggia was modified according to the new formal and functional needs. The precious decorative seventeenth century parts were abandoned for a design of more elegant and sober cornices, and the white plaster gave way to the bricks. The new cover was applied on the part by Castellamonte as well showing the difference of the two layers. The idea to add the new parts to the old ones was left behind and the part by Garove entered to the body of the Reggia di Diana and remained unfinished when the works there were suspended. The difference between the two parts is very obvious – filling windows, incomplete decorations. A big vertical fracture of the façade is seen even today.⁵⁷

⁵⁷ Cornaglia, 1994, p. 44



Fig 23: Reggia di Diana with cortile d'onore

The gardens and park were also completely altered according to the new taste of the French gardens, introduced to Piemonte by Le Notre. The realisation of the park at the time of Garove, for which Henry Duparc was mainly responsible but also helped by De Marne, collaborator of Le Notre, consisted mainly in the demolition of the structures by Castellamonte. Thus, the Tempio di Diana disappeared, as its place had become barrier to the infinity of the park which was desired. It was a new vision of nature, free from the construction of terraces and statues and strictly organized by geometry. The infinite is obtained by a long prospective with trees which starts as an axis from the central saloon for an extension of about 2.5 km.⁵⁸

⁵⁸ Cornaglia, Storia e architettura: I giardini e il parco <http://www.lavenaria.it/reggia/ita/storia/dipiu/index.shtml> [last modified 12 March 2010]

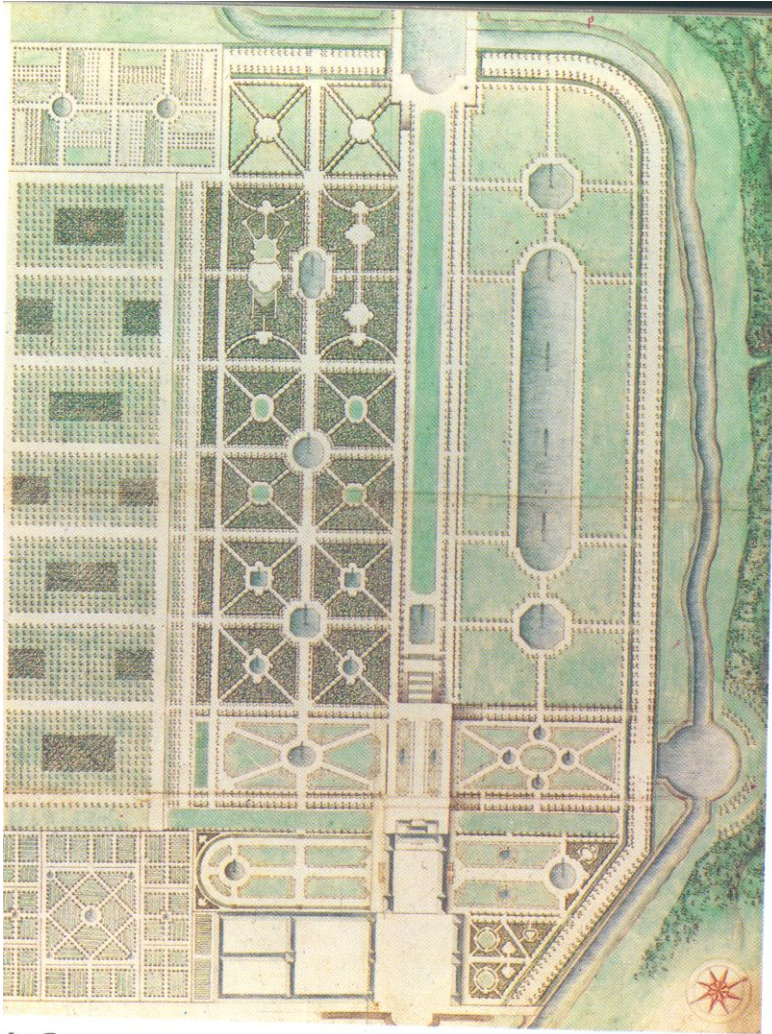


Fig. 24: Plan of the new garden in French style at Venaria Reale, 1700 c.

When Garove died in 1713, the work was overtaken by the military engineer Antonio Bertola for a short while. Bertola was strictly following his predecessor's project. The same year, Vittorio Amedeo II became king of Sicilia fulfilling an old dream of the house of Savoia. In the meantime, the king met Filippo Juvarra during his brief stay in Sicilia, a lucky coincidence for both.⁵⁹

⁵⁹ Ballone and Racca, vol.1, 1998, p.84

2.3 Filippo Juvarra



Fig. 25: View of the Gran Parterre, end of XVIII century (Racconigi, Castello)

Filippo Juvarra completed the Great Gallery called “of Diana”, started by Garove.



Fig. 26: View of the interior of the church Sant'Uberto at Venaria, 1798

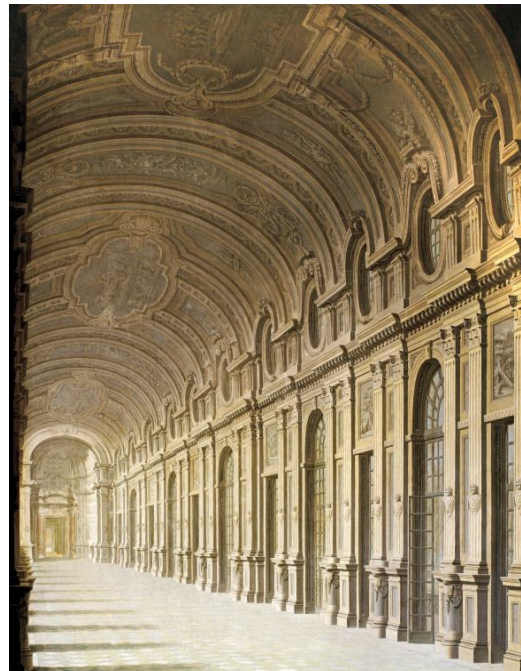


Fig. 27: View of the interior of la Galleria Grande at Venaria 1798

He also built the St. Uberto church dedicated to the patron saint of the hunters, the citroniera and the big stable. He enlarged the windows of the gallery and continued the interior

decorations with stucco. The church of St. Uberto, to the left of the entrance, was built between 1717 and 1728.

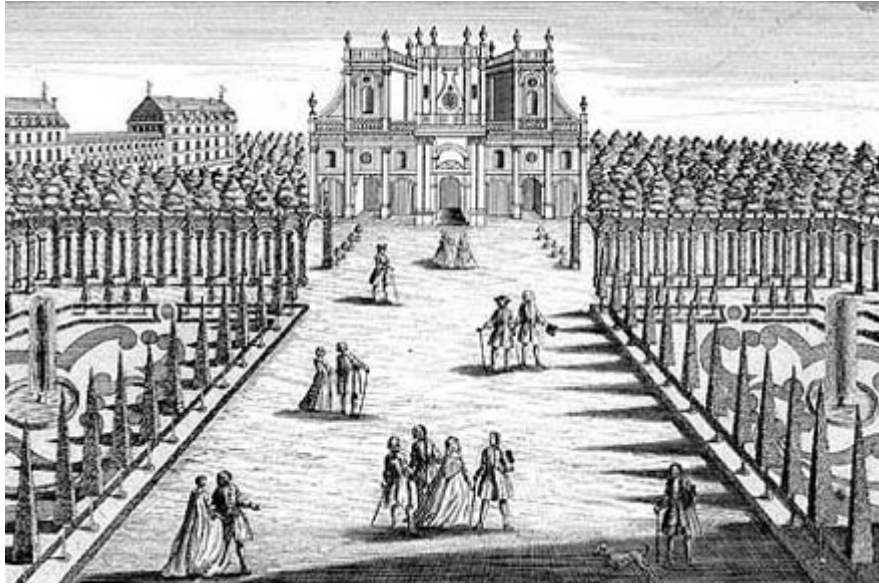


Fig. 28: La Citroniera. View from the eighteenth century of the garden del giardino with the façade of the stable. Engraving by Georg Mertz from the design of F.B. Werner

The building of the big stable and the citroniera was started in 1721 and comprised the southeast part of the complex.

Juvarra also continued the works of the gardens – the Flower garden to the south of the complex and later the English garden, besides the Flower garden. A labyrinth was also created after 1724.

Compared to the regular and methodical Castellamonte, Juvarra is more creative: he does not follow the rules and challenges the laws of the constructor-engineers.



Fig. 29: Carlo Bossoli, View from the Citroniera, chapel of St. Uberto, Belvedere, Gallery of Diana and Garove's pavilion with exercising soldiers

2.4 Benedetto Alfieri

The work of Juvarra was continued by Benedetto Alfieri from 1739 till 1767 during the reign of Carlo Emanuele III. He connected the church with the gallery. In 1754, the stable and citroniera were connected as well. The church of St. Uberto was completed and additional stables were built. Alfieri gave up the project by Garove for the symmetry of the palace and the construction of the second gallery was abandoned. He constructed the Belvedere, connecting the part of the Galleria Grande with the Church of St. Uberto.

Here is another description of that time:

“La Venaria essendo il soggiorno preferito del Re, intorno al palazzo si e’ formato un grazioso borgo. Ci era stato parlato della facciata del palazzo, ma non ha facciata affatto. Si

vede una casa parecchio ampia di una irregolarita' negli edifici che dimostra come fu costruita a piu' riprese;”⁶⁰.



Fig. 30: Internal profile of the right part of the church, the belvedere seen from the exterior and the old pavilion, section of the ground floor of the two lateral chapels of the main altar and apartments

The church dedicated to Santa Maria at piazza dell' Annunziata was also reconstructed by Benedetto Alfieri in 1753. The façade was embellished with niches containing sculptures and an elegant late-Baroque bell tower. The front of the civic hospital, completed in 1762, was also decorated in the Baroque style, with statues in niches. Thus, the composition unity of the public space was entirely maintained, and is today a noteworthy example of Baroque urban planning.

⁶⁰ Gibbon, 1965, p. 47 – La Venaria is the preferred residence of the King, a pretty village is formed around the Palace. We were told of the façade of the palace, but it does not have a façade at all. Quite a big mansion is seen with an irregularity in the buildings that shows how it was constructed at several times.

2.5 Giuseppe Battista Piacenza and Carlo Randoni and the following abandon

In 1788, the staircase at the Palace of Diana was built by Giuseppe Battista Piacenza and Carlo Randoni. They worked in the interior of the Palace and the apartments of the duke of Aosta in particular during the reign of Vittorio Amedeo III.



Fig. 31: Carlo Randoni, View of the Façade of the Palace, watercolor, 1788 ca. (Raconigi castle)

The abandonment of Venaria started with the fulfilment of the Palace of Stupinigi already in the first half of XVIII century. In December 1798, the French troops conquered the city of Torino and the king Carlo Emanuele IV was forced to leave the country, escaping in Sardegna⁶¹. During the French dominion, the park of the Venaria was destroyed, and the furniture and most of the paintings were lost or moved to different places. In the nineteenth century, many attempts to restore the Palace were made but because of its imposing dimensions and structure and the high costs, the work diminished until gradual abandonment. Part of the Palace was used from 1818 as a veterinary school and military school for horse riding.

⁶¹ See annex



Fig. 32: Venaria Reale, headquarters of 5th regiment of the artillery

In 1881, it became headquarters of 5th regiment of the artillery. At that period, the citroniera of Juvarra was turned into a stable.

Restoration works started in 1829 and continued in 1835 and 1843. In 1848, some works in the garden were realized. Since 1909 the Palace of Venaria was entered in the list of monuments of Piemonte and Liguria but it was dealt mostly with the church of St. Uberto. In 1945 there were noted vandalisms by the residents of the village who were robbing the Palace and uprooting plants from the garden. In 1961, the first restoration was done, in the year commemorating the 100th anniversary of the Unity of Italy. The Great Gallery was restored with part of its stucco. It was not before the 1970's that serious restoration works were undertaken.⁶²

⁶² Bardelli-Vinardi-Defabiani eds., 1990, p. 315

Chapter 3

Filippo Juvarra and Venaria Reale

Filippo Juvarra was born in Messina on March 27, 1678. His father's family had Spanish origins, which explains his distinct surname. Juvarra was supposed to pursue a religious career, but his talent and interest overcame this plan. He spent considerable time, almost 10 years, from 1704 to 1714, in Rome. Juvarra was a student of Carlo Fontana, and while in Rome was strongly influenced by ancient art, as well as that of Lorenzo Bernini, Francesco Borromini, Michelangelo Buonaroti and Pietro da Cortona. In 1705, he won first place in the prestigious architectural contest established by Pope Clemente XI and became member of the Roman Academy St. Lucia, a nomination which he obtained at quite young age, serving as proof of his merit. In the same year, Juvarra returned to Messina, where he remained several months, probably because of the recent death of his father. He returned to Rome, making a considerable stay at Napoli on the way to the city of the popes, where he carried out projects for the main altar of the church of S. Martino and for the façade of the church S. Brigida. In 1708, Juvarra started working for Cardinal Pietro Ottoboni as a set designer. Apart from works in Rome, Juvarra worked also in Lucca, for the first time in 1706 for the project of the Public Palace of Lucca, and again at the beginning of 1714 for the same project and for various villas. On the way back to Rome he also stayed in Firenze for several days.

In July 1714, Juvarra was invited to follow Vittorio Amedeo II in Piemonte. On September 1, he started his trip from Palermo and on September 15 arrived in Savona, heading to Torino with a brief stay at the castle of Govone. Only three months after his arrival in Piemonte, on December 15, 1714, he was nominated First Civil Architect of the King of Sicilia.

Juvarra returned to the city of the popes several times, at the end of 1714, after visiting Lucca again, and then in 1715, 1721 and 1725 for the plans for the façade of St. Giovanni in Laterano, and finally in 1732 for six months, also visiting Anzio, Nettuno and the Roman coast. He also visited Lucca again in October 1723, February 1724 and in 1725 on the way to Rome. Juvarra passed through Parma, Piacenza and Bologna, and also visited Milano, Modena and Reggio Emilia. In 1729, he made a brief stay in Brescia and two years later returned again in Lombardia to help resolve the problem with the cupola of the cathedral of Como, probably also visiting Bergamo. In 1733, the architect went to Mantova again for the cupola of the church St. Andrea and probably also visited Milano where he consulted the

fulfilment of the façade of the cathedral. The following year Juvarra went to Vercelli, but the future first capital of Italy, Torino was the place where he mostly worked and where most of his projects were accomplished. He was involved in the construction of many buildings, including: chiesa di Santa Cristina, chiesa di San Filippo Neri, chiesa di Santa Croce, Palazzo Madama, Palazzo Reale, Duomo di Torino, chiesa del Carmine as well as Superga, Stupinigi, Rivoli and the urban solutions of porta Susina, Porta Palazzo and contrada di Dora Grossa (via Garibaldi).

Juvarra worked in various places outside of Italy as well. In 1711, Emperor Joseph I from Austria had Juvarra contribute to the settings of the theatre in Wien. Between 1719 and 1720, he spent a year in Portugal, projecting the palace at Mafra for King Joao V. In 1729, he also visited London and Paris. He made a volume with drawings for August the Strong from Saxony. Finally, in 1735, he was given the permission to go to Madrid to make the projects for a Royal Palace for Felipe V, where he suddenly died on January 31, 1736.⁶³



Fig. 33: Portrait of Filippo Juvarra, attributed to Agostino Masucci (Roma 1691 – Roma 1758), 1724 or 1736, Rome, Accademia Nazionale di San Luca, inv. n. 452

⁶³ Wittkover, 1972, p. 362-363

Juvarra worked at Venaria Reale since 1714 with a series of various projects that lasted for a period of fifteen years. His first intervention was at the Galleria Grande; after that, his work continued with the church of St. Uberto in 1716 and the Citroniera and the big horse stable – scuderia – whose construction lasted till 1730.

3.1 La Galleria Grande

“...The gallery as to the ornamental part is not yet completed; but it is an hundred and twenty-five paces in length, twenty-two broad, and very lofty...the designer of this edifice which is extremely admired, was Filippo the architect...”⁶⁴ says the description by Keyssler from 1729 about the Galleria Grande.

Filippo Juvarra respected the plans from Garove for the construction of the two parallel galleries so that symmetry in the palace would be achieved, and started working on the southern part of the complex.

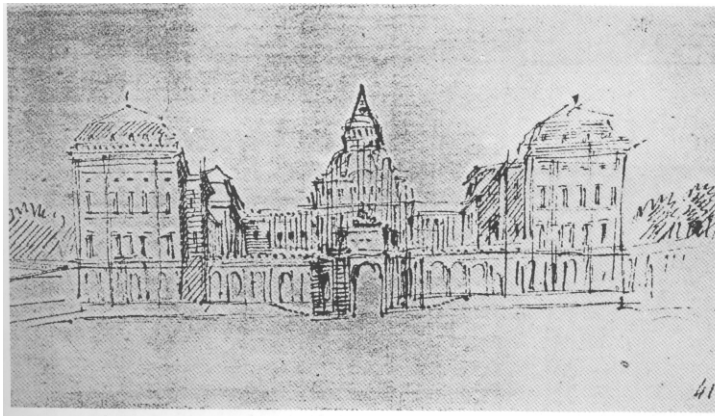


Fig. 34: Filippo Juvarra, Project for a Palace

3.1.1 Structure by Garove

Juvarra started his work with the completion of the Galleria Grande, which was projected by his predecessor, Michelangelo Garove. It was begun in 1703, but works were interrupted with the siege of Torino in 1706 and started again in 1708. After the death of Garove, Bertola worked at the Venaria Reale from 1713 until around 1715-16, then Juvarra until 1728, and

⁶⁴ J. Keyssler, *Travels through Germany, Bohemia, Hungary, Switzerland, Italy and Lorrain. Giving a true and just description of the present state of those countries, their natural, literary and political history, manners, laws, commerce, manufactures, painting, sculpture, architecture, coins, antiquities, curiosities of art and nature, etc.* 1750-1757, vol. I, p. 235-236, in Dardanello, 2001, p. 329

then Benedetto Alfieri after 1739. The building was not just a passage connecting the residential part of the complex with the chapel and stables, but was also used for the encounter at the return from hunting and celebrated the intense life of social relations so typical in the eighteenth century. It is dedicated to the glory of the reign of Carlo Emanuele III and represents the most spectacular part of the palace.



Fig. 35: Project for the Galleria Grande by Michelangelo Garove, Paris, Bibliotheque National de France

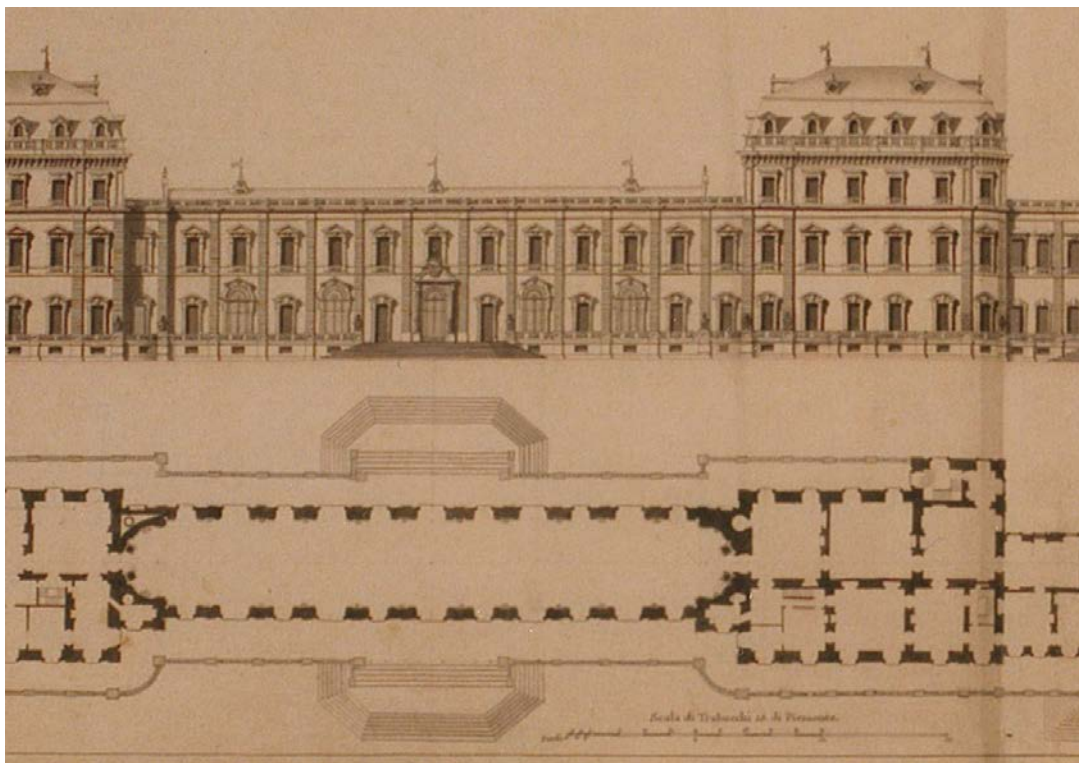


Fig. 36: Detail from the palace, view from the southern part of the palace and plan of the Galleria Grande

The difference between the project by Garove and Juvarra's realisation of it is very obvious in the roof and also the shape of the windows which allow more light to enter, making the building extremely bright and luminous. Juvarra let the light enter to the maximum from the two sides of the building – Cortile d'onore to the north and the Flower Garden to the south. He did not change the two pavilions projected by Garove, but altered the roof "alla Mansart" of the Galleria Grande, making a balustrade.

Here is another description of the building from that period by Cochin:

‘ La galerie n’etoit pas achevee; mais elle est d’une tres-belle grandeur, & plus elevee que celle de Versailles, parce que l’ordre qui la decoree est surmonte d’un attique perce de croisées. Le tout est richement décoré, quoique tout blanc. Les deux bouts de la galerie sont décorés d’un gout théâtral, & qui fait beaucoup d’effet. Ce sera un palais magnifique lorsqu’il sera entièrement achevé : il est de Giuvarra.’⁶⁵



Fig. 37: Galleria Grande, Filippo Juvarra 1715-1716

⁶⁵ Ch.-N. Cochin, 1758, p. 28-30, in Dardanello, p. 330 - The Gallery was not finished but it is pretty big, & and higher than that of Versailles because the order in which it is decorated is elevated to a roof open with casement windows. Everything is richly decorated, all in white. The two ends of the gallery are decorated with a theatrical taste & which is very effective. It would be a magnificent palace when it is completed: it is by Juvarra.



Fig. 38: Galleria Grande

3.1.2 Idea of Space and Light by Juvarra

The brightness in the Gallery is mostly obtained from a series of door-windows on both sides made of five big arcades and six smaller openings. Casement windows that let in radiant light are located above them.⁶⁶

In the construction of the roof, Juvarra emphasises the already previewed oval openings and inserts big arcades opened towards the court of Honour and the Flower garden with rhythm, inspired by the central nave of the Roman Basilica San Giovanni in Laterano by Borromini.⁶⁷

According to S. Boscarino, Juvarra had already foreseen analogue solutions for the passages of the project of the Royal Palace in Messina⁶⁸. The originality of this solution of the light is derived not only from the shape of the windows with their oval form, but also from their position, placed at the upper part of the building, letting the light come in easily. In order to increase the effect of light, Juvarra made the inner windows larger than the outer and thus the light inclines and reflects. This is a typical feature of the architecture of Juvarra, influenced by the Roman examples. He would use the same effect in Stupinigi later on.

⁶⁶ Severo, ed. 1996, p. 146-147

⁶⁷ Cornaglia, *Storia e Architettura. La Galleria Grande, Galleria di Diana.*

<<http://www.lavenaria.it/reggia/ita/storia/dipiui/index.shtml>> [last modified 20 May, 2010]

⁶⁸ Boscarino, 1973, p. 222

The rhythmical scheme of the door windows and the oval windows above them creates a sequence of triumphant arches separated from each other according to the forms of the openings and the decoration, which is however less intense. Thus, an architectural cage is formed⁶⁹.



Fig. 39: Galleria Grande

Rectangular arched doors and windows at the upper part and the inner brightness of the floor of white and green marble allows the light to enter and reflect profoundly. The ivory white of the stucco was elaborated in two stages, first by Pietro Filippo Somasso and his followers from Lugano at the time of Juvarra (1718-1719) and then at the period of Benedetto Alfieri (1768-1772) by Giuseppe Bolina, Antonio Papa and Giovanbattista Sanbartolomeo.

The subjects of the scenes realised in stucco represent the celebration of the reign of Carlo Emanuele III and the state. Figures with the attributions of power and government, arts and science are depicted, as well as fruit from the earth and sea and the seasons, garlands of flowers and mythological allegories. Juvarra does not use any colours other than white and its hues for the stucco decoration.

The two entrances of the gallery are richly decorated, creating the idea of entering into a temple.

⁶⁹ Gritella, vol. I, 1992, p.186

“La Galerie est éclairée par onze Croisées... Elle n’a d’autre décoration que son Architecture, qui est d’un bon genre: elle est annonce a chacune de ses extrémités par un Portique d’un bel effet...”⁷⁰

Carlo Ambrogio Torre and Giulio Gobbi realised the floor in white marble from Frambosa and green one from Susa under the supervision of Carlo Camerata in 1720.

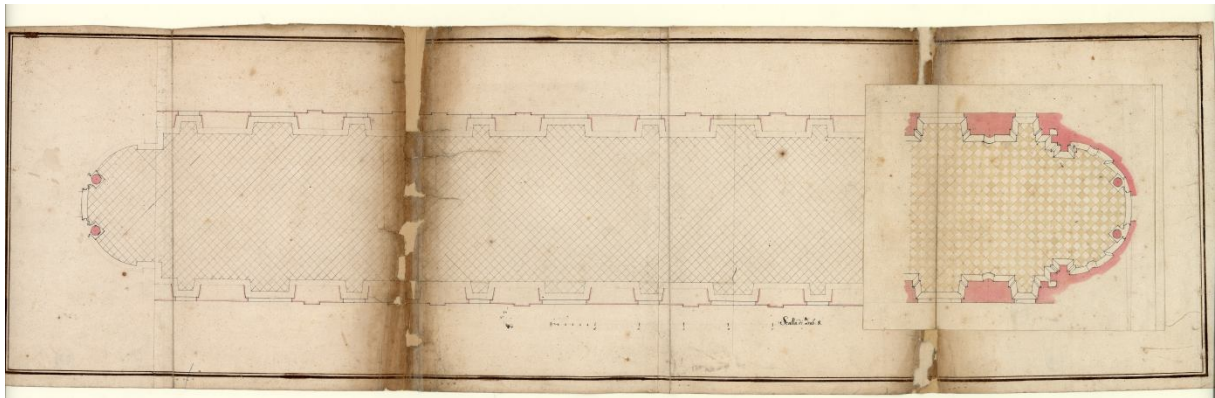


Fig. 40: Floor of the Galleria Grande

A description from 1790: “Del Cavaliere Don Filippo Juvara e la superba galleria, che dal detto palazzo comunica colla Real Cappella. La detta galleria resterà ornata di statue rappresentanti altrettante provincie di questi Stati. La prima incominciata a collocare rappresenta la provincia d’Alessandria. In ordine della magnificenza, che scorgesi in detta galleria riguardo la sua struttura basta il dire, che gareggia con qualunque altra dell’Italia”⁷¹.

3.2 The Church of Sant’ Uberto

The next work at Venaria Reale by Juvarra was the church of St. Uberto. Its construction started in 1716 and it was completed in 1728 by the architect. There are numerous descriptions of travelers from the eighteenth century and guide books confirming the elegance of the architecture of the church. Here are some of them:

⁷⁰ de la Roque, 1783, vol. II, p. 35-36, in Dardanella 2001, p. 330 -The Gallery is illuminated by eleven casement windows... There is no other decoration but its architecture which is in nice style: it is represented in each of the extreme parts by a portico with a lovely effect...

⁷¹ Grossi, *La guida alle cascate e vigne del territorio di Torino, e i suoi contorni*, Torino 1790 p. 204 - The superb gallery which connects the already mentioned palace with the Royal Chapel is by Don Filippo Juvara. The above mentioned gallery would remain decorated by statues representing all the provinces of this state. The first to be placed represents the province of Alessandria. As it comes to the magnificence that can be seen in the gallery when it comes to its structure it is sufficient to say that it could compete with any other in Italy.

Keyssler wrote at his visit in 1729: “What pleased me most at *la Venerie* is the royal Chapel, which was also designed by *Filippo*. The cupola is of a graceful height; within it are statues of *St. Ambrose*, *St Chrysostom*, *St. Augustine* and *St. Jerom*, standing on red, green and yellow marble pedestals. The statues are of white marble, in the gigantic taste, and were brought hither from Rome. The high altar is a glorious sight, and there is scarce any kind of marble which is not to be seen in this chapel, either on the pillars or altars.”⁷²

Mitchell in 1732 wrote: “The Chapel here is very prettily adorned with marble pillars and encrusted with the same.”⁷³

The construction of the church at the hunting residence near Torino is considered as reference to the religious sphere and the power of the royal dynasty in relation to the “prince saint”. The original project foresaw a small chapel located within the building of the royal apartments, while the new one, suggested by Michelangelo Garove, was to be larger and located within one of the interior pavilions of the residence, directly connected by a large internal gallery.

Juvarra’s project was to locate the church in relation to the square. This innovation is important because the complex was no longer closed, hiding life at court, but let the people from the village participate in some public manifestations at court. Thus, a relation between the palace and village is achieved.

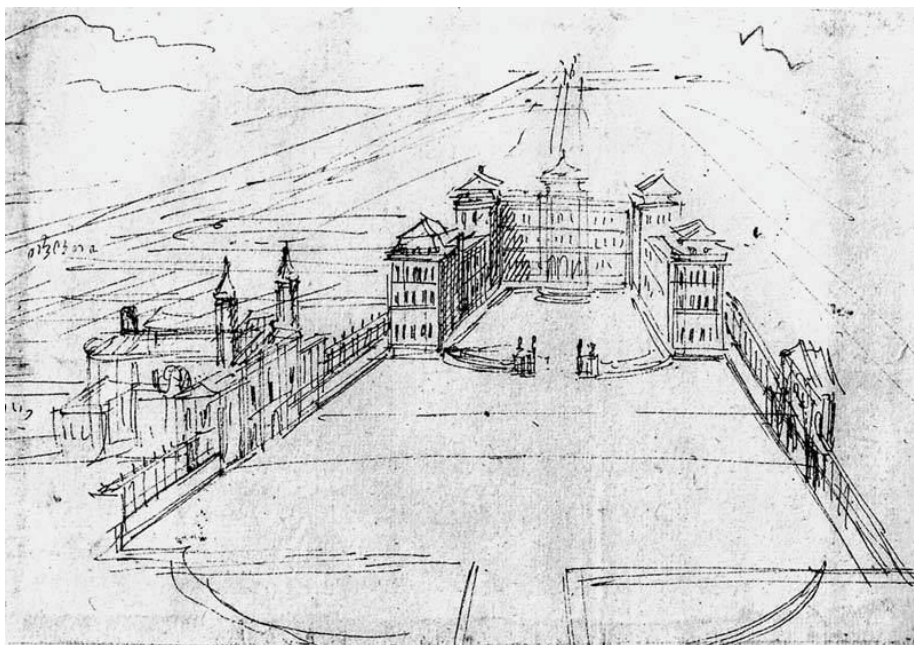


Fig. 41: F. Juvarra, Project for the church St. Uberto at Venaria Reale, view of the Residence, 1715

⁷² J. G. Keyssler, 1750-1757, vol. I, p. 235-236, in Dardanello, 2001, p.329

⁷³ A. Mitchell, 1984, p.162, in Ibid, p. 329

Juvarra respected the idea of his predecessor Garove in constructing the second wing of the palace. Instead of placing the church in the pavilion, he preferred to locate it independently and according to the above project, the area in front of it opened to a square with arcades. The latter characteristic is reminiscent of the square in front of the Basilica of San Pietro in Rome. Garove's idea of infinity is respected and the main axis starting from the main street leading to the palace continues after in the park.

The building had both private and public functions character in which not only the king, the royal family and nobles but also the representatives of the main governmental posts and those from the legislative and cultural fields would take part. Already preserved in the chapel since the seventeenth century, the relics of the martyr Uberto would be kept at the new church, having symbolic value for the building and the king possessor of the holy remains. That is why the name of the church is changed to St. Uberto. From the beginning Juvarra knew very well that the new church would create a special space that had little or almost nothing to do either with the previously existing church or the one projected at the beginning of the eighteenth century.⁷⁴

The church is placed about 12 meters backwards from the Galleria Grande, thus creating space towards the square that is to precede the main entrance to the palace and towards which leads only one street from the centre of the village.

Craveri wrote in 1753: "...Accanto al detto Palazzo in sulla Piazza v'e la Parrocchia di corte, Chiesa insigne per la sua Architettura, che e del célèbre D. Filippo Juvarra; e per li finissimi marmi, ed alabastri, per le magnifiche statue, e Pitture, e ricchissimi arredi, ond'e fornita; di modo che potrebbe gareggiare perfino colla Real Basilica di Superga"⁷⁵.

Superga is larger, more imposing and solemn, and rich in decorations while Venaria is smaller, more graceful and delicate, even coquette. The brightness of the interior is achieved with the stucco decoration. The stucco was the main decorative element for the baroque architects and Juvarra uses it with marvellous effects. The church at Venaria, although similar to Superga, is a mixture of elegance and simplicity. It is bright with stucco and decorated with the four marble statues created by Giovanni Baratta.⁷⁶

⁷⁴ Orsini, p. 184, www.cisapalladio.org [last modified 23 January 2011]

⁷⁵ Craveri, 1753 (ristampa anastatica, Torino 1969), p. 168 – ...Besides the mentioned palace and on the square where the court church is, which impresses with its architecture, that is by the famous D. Filippo Juvarra; there is finest marble and alabaster for the magnificent statues and pictures and rich furniture and it can be compared with the Real Basilica di Superga.

⁷⁶ Telluccini, 1926, p. 47-48

De la Roque described the church as well: “La Chapelle du Chateau est traitée en rotonde; elle est noblement & richement decoree... La Coupole est d’une courbure heureuse, & les deux Chapelles latérales groupent bien toute cette composition.”⁷⁷

There are numerous preparatory sketches and various drawings of the projects of the church before its fulfilment was started in 1716.

3.2.1 First Project

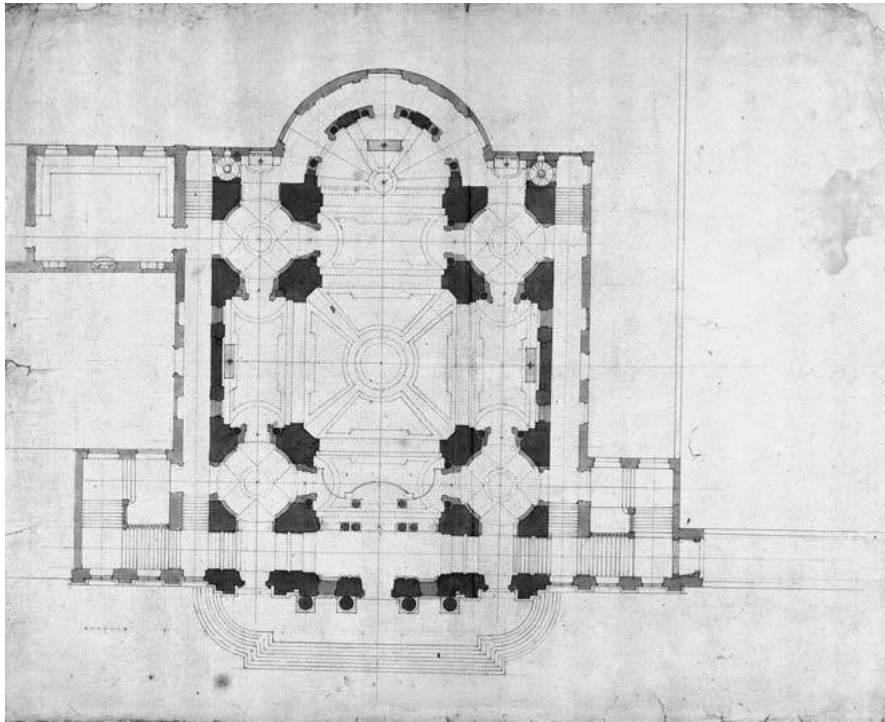


Fig. 42: First project for the church at Venaria Reale, 1716, F. Juvarra and/or collaborators

The first project for St. Uberto has a scheme of Greek cross with two lateral wings. According to this plan the church and the palace were to be connected by a gallery with columns closing the two sides of the square. The façade represents a sequence of Ionic columns. At its upper part, closed by the two bell towers, a big semicircular window opens.

⁷⁷ M. de la Roque, 1783, vol. II, p. 35-36, in Dardanello 2001, p.330 - - The castle chapel has a rotund shape; it is loftily and richly decorated ... The cupola is with an apt curve and the two lateral chapels are put together well in the whole composition.

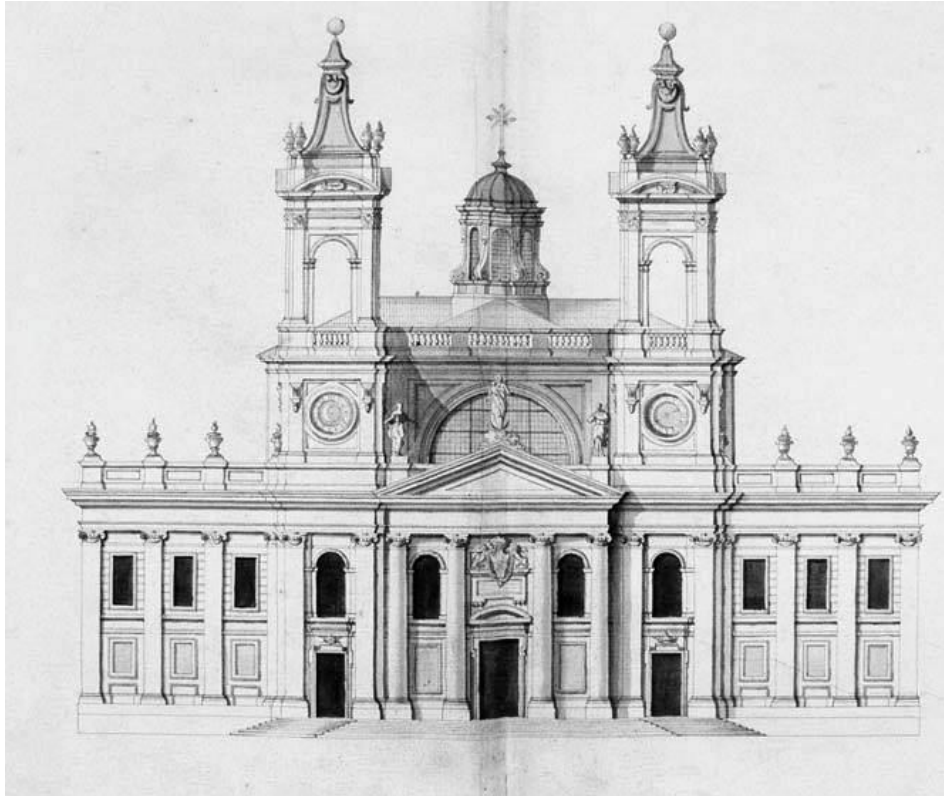


Fig. 43: F. Juvarra, façade of the church of St. Uberto at Venaria Reale according to the first project, not realized



Fig. 44: F. Juvarra. Longitudinal section to southeast according to the first project, not realized, of the façade of the church of St. Uberto at Venaria Reale

The interior is defined by Corinth columns, corresponding by height to the exterior order. As in the actual project, the main altar occupies an important place with sufficient light, reminiscent of the altars by Carlo Fontana.⁷⁸

3.2.2 *Second Project*

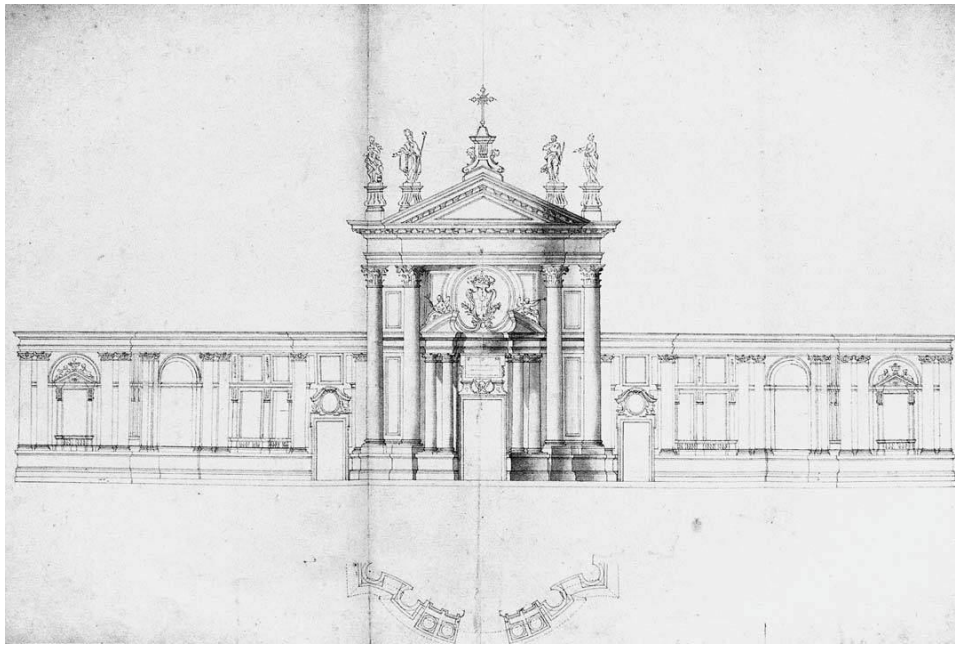


Fig. 45: F. Juvarra, second project, not realized, for the church St. Uberto at Venaria Reale

The second project of Juvarra no longer considers the church connected to the palace, although St. Uberto still has a scheme of Greek cross with two lateral wings and an octagonal central nucleus. There are two ideas for this project that would lead to the final realization of the church. Both of them, unlike the first project, place the church apart from the rest of the complex and slightly backwards on the square. The façade represents a structural duplicity, represented by two architectural orders of columns. The larger, Corinth columns maintain the triangular structure decorated with statues placed on large basis. The smaller Doric order is defined by two copies of columns that maintain the coat of arms of the House of Savoia. The Doric order continues with the arcades at both sides of the church. This plan for the church greatly resembles St. Cristina in Torino.⁷⁹

⁷⁸ Gritella, vol. I, 1992, p. 335

⁷⁹ Ibid. p. 336

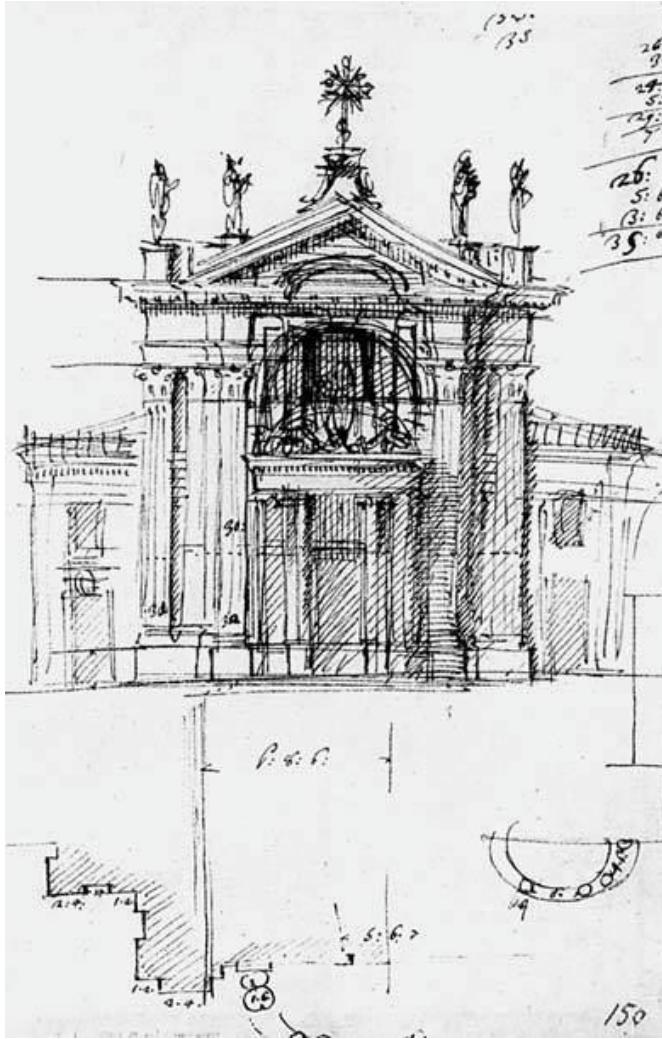


Fig. 46: Sketch for the second project for the church at Venaria Reale

3.2.3 Final Project

Having developed this solution, Juvorra changes it a bit, probably because of the need of other parts for the service to be added to the building. The final project is still based on the scheme of the Greek cross. Four circular chapels are formed on the diagonals of the space of the cross. The ring of the cupola is supported by four pillars, deeply carved to form niches where the statues would be placed, similar to San Pietro in Rome. Here, the period Juvorra spent in Rome is very evident.

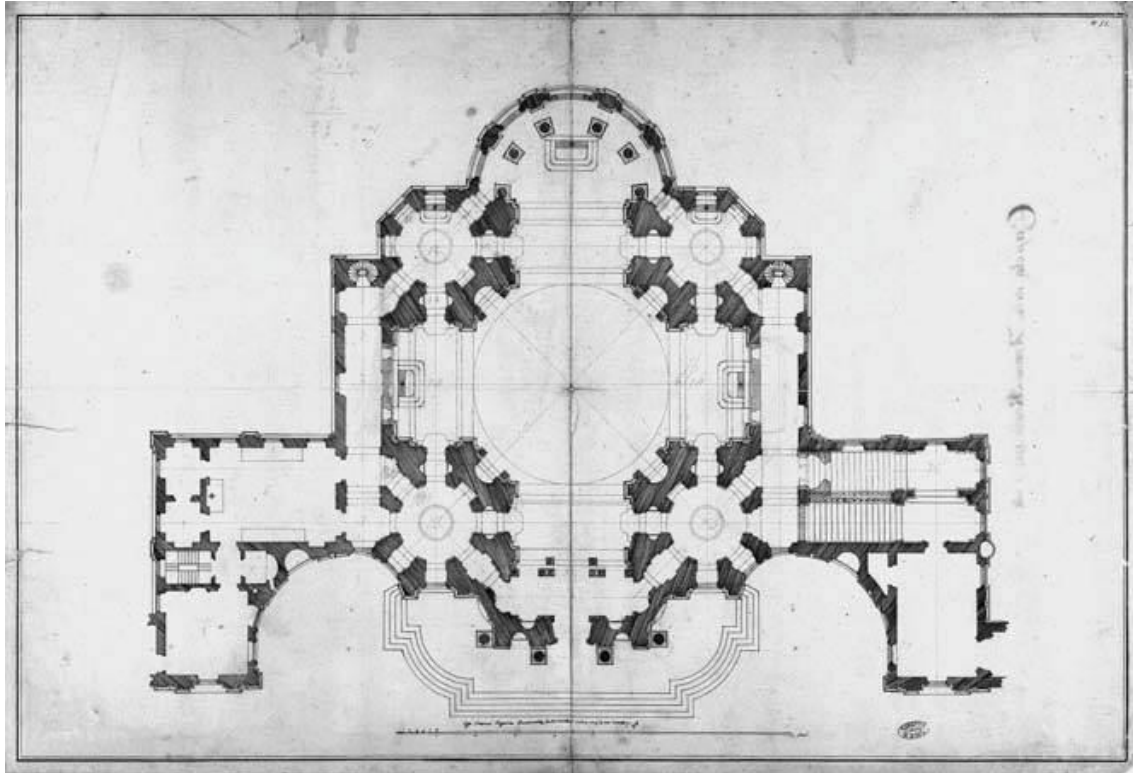


Fig. 47: Plan of the church St. Uberto at Venaria Reale, 1716, F. Juvarra and/or collaborators

A big oval window lets light on the main altar. Another five windows illuminate the interior of the church.

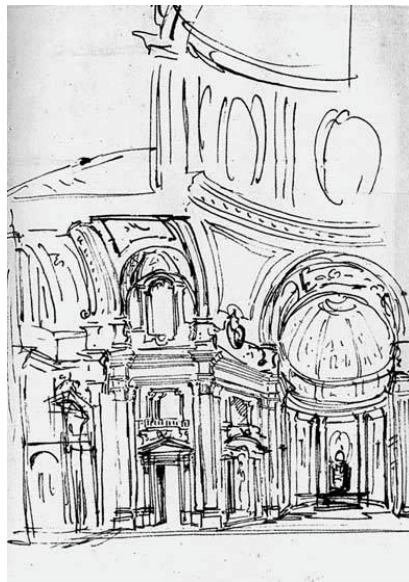


Fig. 48: Sketch of the interior of the church of St. Uberto



Fig. 49: Church of St. Uberto, interior

A parallel with the Venetian church Redentore by Palladio could also be made, but the difference in the declination in the first case has prospective purpose, while Juvarra's aim is the propulsion and brightness as if to accentuate the effects of the expansion.⁸⁰ Light is very important, just as in the Galleria Grande. Eight oval windows illuminate the cupola. The lateral corridors are developed in the peripheral areas, forming an integral part of the space of the church so that it seems larger. The satellite chapels are again reminiscent of S. Pietro in Rome and the style of Bramante.

Even with the use of the architectural order, Juvarra inserts very personal decorative variations. The main order in the interior is Corinthian. In the chapels, however, there are two orders – Doric and Corinthian.

“La Cappella Regia disegno del ditto D. Filippo Juvarra sembra una Romana Basilica, sopra di cui, ovunque s’aggira l’occhio, scorgonsi tanti modelli d’architettura, e di magnificenza? Di particolar menzione sono le quattro grandi statue rappresentanti sant’Agostino,

⁸⁰ Boscarino, 1973, p. 234

sant' Ambrogio, san Gio. Grisostomo, e sant' Atanasio, sbozzati in Carrara, e perfezionati in Roma.”⁸¹

The church is characterized by rich stucco decoration elaborated by Pietro Somasso and Giuseppe Muttoni. The sculptor from Carrara, Giovanni Baratta, created the angel figures on the altar of the church, in addition to the four main statues. The four saints from the four parts of the church are pointing to the figure of Mary, to whom the whole decoration of the church is dedicated, evidencing its position as a divine intermediary.⁸²

The paintings are by Francesco Trevisani, Sebastiano Ricci and Sebastiano Conca.

The project for the church remains incomplete: the cupola would never be realized, and was instead substituted by the trompe-l'oeil work by the painter Giovanni Gagliari.



Fig. 50: Roof of the chapel of St. Uberto

Neither the external part of the façade, nor the square in front of the church, fundamental for the project by Juvarra, would be completed.

⁸¹ Grossi, 1790,p. 205 – The Royal Chapel, designed by the above mentioned D. Filippo Juvarra resembles a Roman Basilica in which whenever one looks around comes out so many models of architecture and magnificence? Important to mention are the four big statues representing Sant' Agostino, Sant' Ambrogio, San Gio. Grisostomo, e Sant' Atanasio, which were started at Carrara and further improved in Rome.

⁸² I. Fiumi, Storia e arte: La Capella di Sant' Uberto, <http://www.lavenaria.it/reggia/ita/storia/dipiu/index.shtml> [last modified 20 February 2010]



Fig. 51: Church of St. Uberto at Venaria Reale, definitive project, unfinished

3.3 Scuderia and Citroniera

The third important work by Juvarra at Venaria Reale, la Scuderia grande – great stable and Citroniera – Orangery is one of the largest buildings from the eighteenth century in Piemonte and for its purpose even in Europe. It was projected in 1720 and started in 1721.

The building is located to the south-west, behind the church of St. Uberto, with an entrance from the Flower Garden to the west. For its construction, the acquisition of some territory from the village was necessary.



Fig. 52: View of the small gallery, façade of the Citroniera and the chapel

The long wall of the Citroniera consists of 16 arches separated by pillars. It faces to the south and the large arches with glass and the oval windows allow plenty of light and sun to enter during the winter.



Fig. 53: Interior of Citroniera

De la Roque describes the Citroniera: "L'Orangerie, mérité une attention particulière; elle distribue seize Croisées sur sa longueur: Son élévation est imposante, & la façade qu'elle développe est traitée avec gout & magnificence ..."⁸³

Another descriptions of the period by Lalande in 1765: "L'orangerie est tres belle...La façade du cote du jardin est traitée dans le gout qu'exige un édifice de cette nature; elle est decoree d'un ordre Ionique : tout ce bâtiment, même les colonnes, sont de briques..."⁸⁴

The façade is perceived as a big theatrical backdrop to which leads the Royal Alley, the most important alley in the park, an axis which reaches the labyrinth going through the forest.⁸⁵ The building consists of two parts. However, as it is one single structure, the question to individuate in one form and dimension the façade towards the gardens remains. After a profound research, the architect found a solution in the repetitive structural system derived from the ancient Roman Arches of Triumph. When it comes to the proportions of the building in terms of height and length, the façade exceeds the side limits of the structure

⁸³ M. de la Roque, 1783, vol. II, p. 35-36, in Dardanello 2001, p. 330– The Citroniera deserves particular attention; it distributes sixteen casement windows along its longitude. Its elevation is imposing & the facade that it develops is treated with taste & magnificence...

⁸⁴ J.-J. de Lalande, 1786, vol.I, p. 302-310, in Dardanello 2001 p. 330– The citroniera is very beautiful...The facade by the garden is treated according to the taste that requires a building of this type; it is decorated by Ionian order: the whole building along with the columns is from brick.

⁸⁵ Cornaglia in Castelnuovo ed. 2007, p. 193

behind. Another important feature of the façade of the building is its relation to the already existing garden in front of it with its parterres and axes. Thus, the structure of the façade is adjusted to the forms of the park. The unity of building and garden is well perceived in this case in which the construction of the building subjugates the already existing structure of the garden.

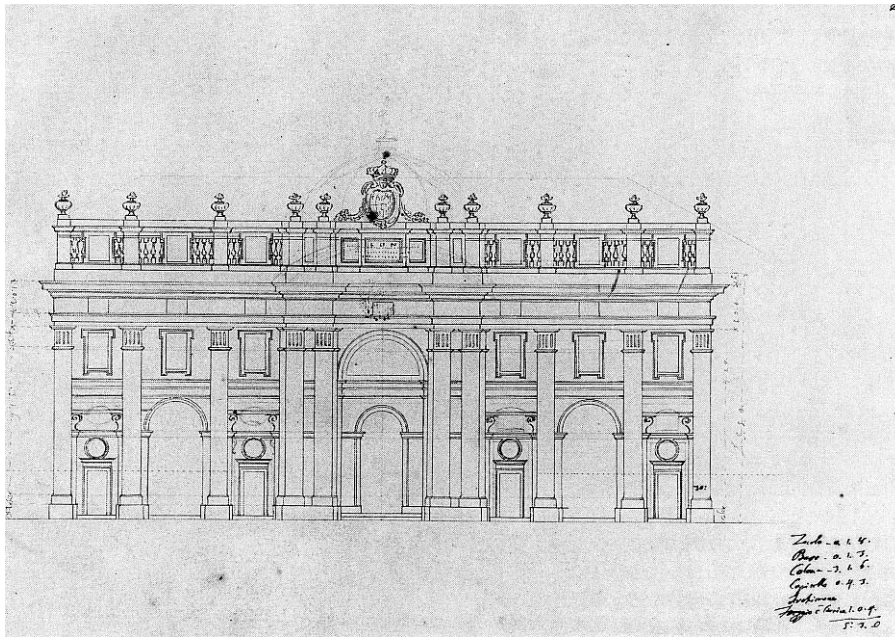


Fig. 54: First project for the façade of Citroniera

The first project for the Citroniera featured Doric columns and the front was divided in seven arches, with the central one crowned with a coat of arms and the others just decorated with vases. The building's similarity with Palazzo Madama is evident, but it could also be compared to the sacristy of S. Pietro and, as far as it refers to the decoration, to the side wings of Superga.⁸⁶

The façade is dominated by a strong sense of monumentality that wants to celebrate the exaltation of the royal power along with the rest of the buildings in the complex.

After this project, Juvarra developed various ideas concentrating on the central and upper part of the facade.

⁸⁶ Gritella, vol. I, 1992, p. 486

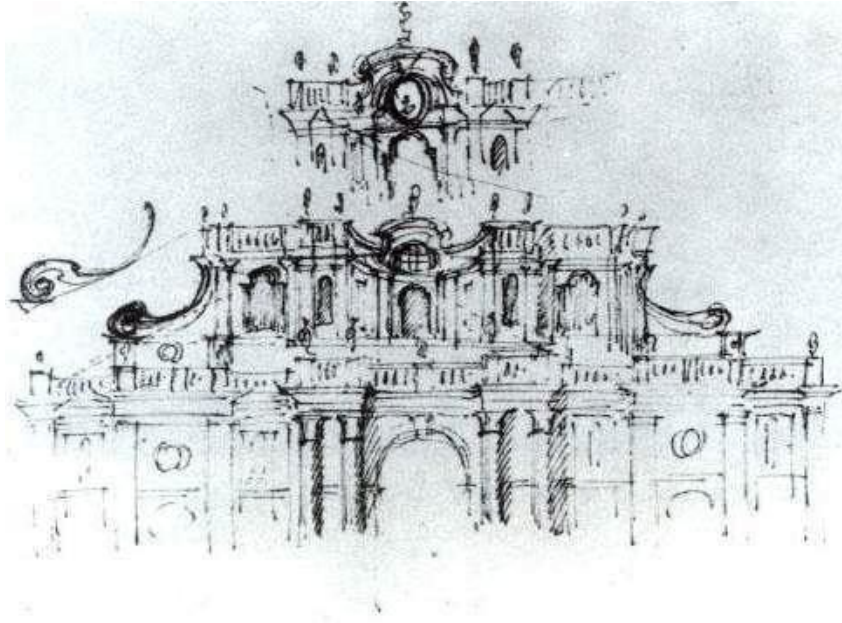


Fig. 55: Idea for the façade of Citroniera giving to the gardens

Having accepted the idea of a wall comprised of two fronts Juvarra focused his attention on decorative elements to complement the architectural. An oval window, statues and capitals with zoomorphic or vegetal figurative themes – flower baskets, clusters of leaves, horses’ heads - comprise the decorative elements of the building.

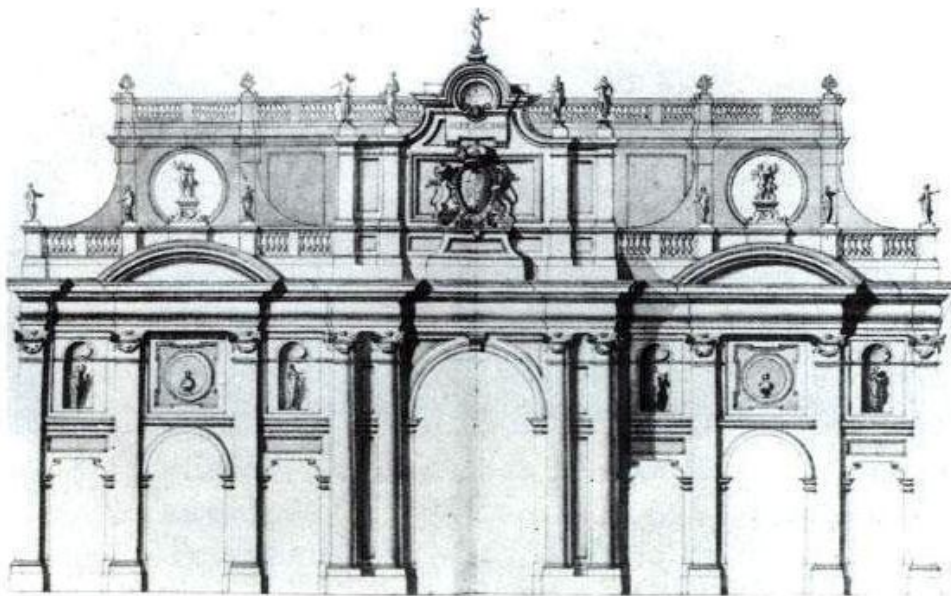


Fig. 56: Second project for the façade of Citroniera

The front represents the main entrance with a straight pediment and the lateral parts decorated with statues. The coat of arms of the Savoia family between two climbing lions is featured in

the main field. The wall with the lateral arches and a second order marks the place of the main gate with niches with statues and circular medallions with busts above the lateral wings.

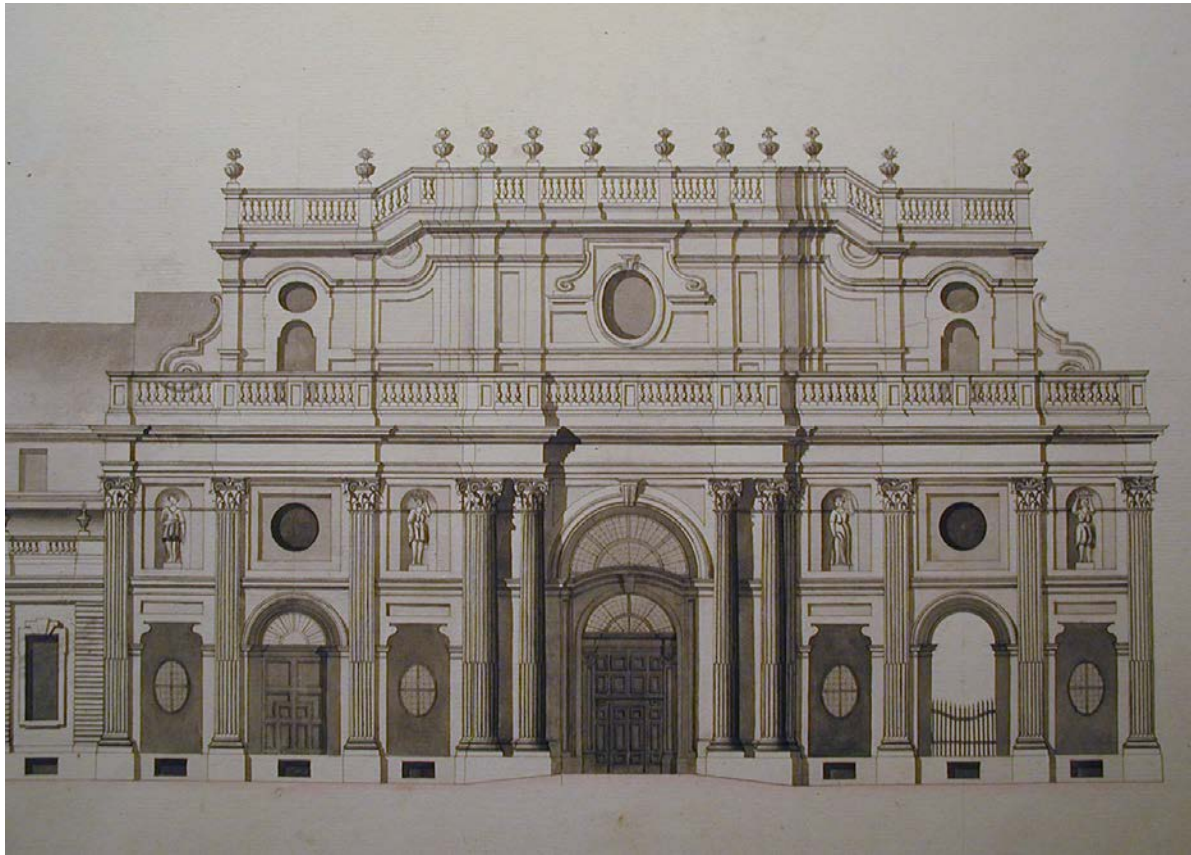


Fig. 57: Façade of Citroniera

The main purpose of the Citroniera was to hold the citrus fruit trees during the winter, remaining empty in the summer when the trees were put in the garden. That is why its longest wall faces to the south. The citroniera is 148 meters long, 14 meters large and 16 meters high. The wall that separates it from the stable is decorated with trompe l'oeil of false windows. For the niches and vaults, Juvarra had planned a rich decoration in stucco, similar to the Galleria Grande. Defendente Piazza and Domenico Rizzolo undertook the realisation of the stucco at the Citroniera in 1722, and two years later, the decoration of the Stable. In 1724, Domenico Germoglio and Pietro Somasso started the stucco decoration and a year later, in November 1725, the fourteen southern arcades were decorated along with Bernardino Leone, who elaborated the profile of the cornice following the sample.⁸⁷ However, the decoration was realised only in small scale and had disappeared throughout the nineteenth century.

⁸⁷ Vinardi, Mandraci, ed. 1995, p. 130

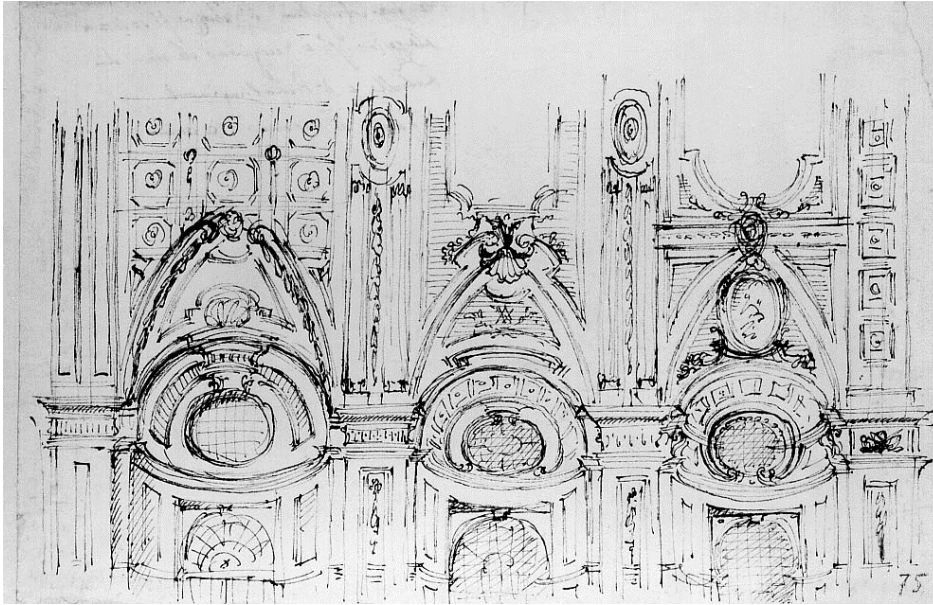


Fig. 58: Sketch with three different solutions for the stucco decoration of the ceiling and upper part of the walls of the Citroniera at Venaria Reale

In the interior, pillars divide large niches in an oval section, thus creating a movement of progressive waves along the walls. The considerable thickness of the pillars in the wall obstructs the wall where the windows open at the bottom of the niches from sight and a skeleton structure is achieved as it does not allow noticing the form and arrangement of the lateral openings. This is the most important characteristic of the maturity of Juvarra.⁸⁸



Fig. 59: Carlo Bossoli, interior of the Citroniera, 1853

⁸⁸ Gritella, 1995, p. 235

The stable besides the Citroniera is a bit smaller, with the same length but a midst of 12 meters and a height of around 15 meters. It has a capacity for around 200 horses, and is the largest of its type in Piemonte and among the largest in Europe, compared to that of Chantilly by Jean Auber realised in 1719. The large dimension of the stable reveals not only the importance of the horse in the choreography of the royal hunting, but also the ambition of the errand.⁸⁹

The complex, finished in 1729, comprises only one part of a vast architectural plan, continued after 1739 by Benedetto Alfieri.

Here are some more comments of cotemporaries visiting Venaria Reale at that period. Montesquieu wrote about it in 1728, “L’orangerie est aussi tres belle”⁹⁰.

In 1750, another French traveller, Cochin commented: “ L’orangerie de la Venerie est un tres-beau morceau d’architecture; les voutes en sont tres-bien décorées dans un gout simple& male. Il y a de grandes & belles ecuries.”⁹¹

Holroyd wrote in 1764:” The front of the Orangerie and stables is grand.”⁹²

3.4 Gardens

Two contradicting principles describe the evolution of the European baroque garden: geometry and nature. On one hand, the garden is defined as a geometric form and on the other hand, as an environment defined by nature in its organic development. These different concepts suggest two types of gardens: the tectonic garden and the landscape garden. The first reaches maximal perfection in France and the latter in England. Nature, both in its geometric configuration and in its regular system of “free” development, has always been the basis of the garden projects. According to Leon Battista Alberti, house and garden should form an artistic unity and be developed according to the same geometric forms. In his *Hypnerotomachia Polyphili*, Francesco Colonna suggests models of parterres mixed with trees that would become incorporated in the French baroque garden in various ways later on. They concern the artistic layout of the garden at the parterre: the symmetrical axes, the knotty models, the plants and the path systems would influence the European baroque garden. At the

⁸⁹ Cornaglia, *Storia e architettura: La Citroniera e la Grande scuderia*, <http://www.lavenaria.it/reggia/ita/storia/dipiu/index.shtml> [last modified 3 June 2010]

⁹⁰ Montesquieu, 1956, vol. I, p.606, in Dardanello, 2001, p. 329 – The Citroniera is also very beautiful.

⁹¹ Cochin, 1758, p. 28-30, in Ibid, p. 330– The green house at Venaria is a very good piece of architecture; the vaults are nicely decorated in a simple and male taste. There are big and beautiful stables.

⁹² Holroyd, 1984, p.157, in Ibid,p. 330.

gardens of Villa Borghese in Rome, the architectural primacy had passed in second plan. For the owner of the house, Cardinal Scipio Borghese, the wood, the regular planting of trees was more important than a system of alleys, ramps and stairs making a reference to a house or palace. The ample terrains are subdivided in various plots that only in few occasions are symmetrical. The “secret gardens” with flowers and useful plants near the house are surrounded by forests of oaks, laurels and cypress.⁹³

3.4.1 Juvarra’s Works in Sicilia, Toscana and Piemonte

Before Juvarra contributed to the development of the garden at Venaria Reale, he also worked for the gardens at the Royal Palace at Messina and some villas near Lucca, Villa Mansi in particular, later called Cenami and today known as Salom. He also took part in the project for Villa Mora di Lavriano at Villastellone in Piemonte.

3.4.1.1 Garden at Palazzo Reale di Messina

In the summer of 1714 Juvarra’s first concrete project was presented to Vittorio Amedeo II – the enlargement of the sixteenth century palace Vicere in Messina. The assignment to the project was an important opportunity for Juvarra. Its essential element was the vast garden that spreads to the east reaching the sea. Surrounded by wall with numerous gates, the garden has irregular form. In order to obtain the regular development of the garden, Juvarra suggested the destruction of some buildings from the quarter of Terra Nuova.

The plan consists of longitudinal paths, parallel to the main central alley, a natural extent to the symmetrical axes of the palace. These paths are crossed by parallel alleys that divide the territory regularly forming flower beds, fountains, woods and parterres. The central alley starts from the stairs of the east façade of the palace and ends by the small pier in the sea, where views of the strait and the coast of Calabria could be enjoyed.

⁹³ Kluckert in Toman ed. 2004/7, p. 152



Fig. 60: Plan of the garden of the Royal Palace at Messina

The garden is characterised by various architectural elements. A large parterre divided in symmetrical flowerbeds surrounding four water basins extends in front of the palace. The garden is on one level with the eastern façade of the palace establishing a theatre backdrop. The landscape unity of the continuation of the big dimensions of the orderly natural environment and the further landscape, naturally spontaneous and wild, could be observed. Typical elements reminiscent of the Roman period of Juvorra and the project prepared for the competition in 1705, as well as the first projects for the villas in Lucca, are the parterres with flowerbeds divided in four or more sectors crossing with paths and alleys.⁹⁴

3.4.1.2 Gardens at Lucca

The design for the gardens at Palazzo Controni, today known as Pfanner is attributed to Juvorra. The palace is located within the city walls of Lucca. It is characterised by its sculptural element, a sequence of allegorical and mythological statues that border the main alley of the park. A large octagonal basin is located in the middle of the alley.

Another element concerning the villas in Lucca is the fountains Juvorra projected. Here again a parallel to his period in Rome can be made. Fountains for the villas Orsucci, Mazzarosa and Garzoni had been projected but never realised. The gates are also a typical element of the work of Juvorra. He had projected several for the villas in Lucca.

The gardens at villa Mansi are the most remarkable work of Juvorra in this field in Lucca. The landscape around the baroque villa underwent various important modifications throughout the

⁹⁴ Gritella, vol. I, 1992, p. 174

seventeenth century. The fifteenth century garden with its geometry had been reorganized in its eastern part with a water path descending from the central axes.

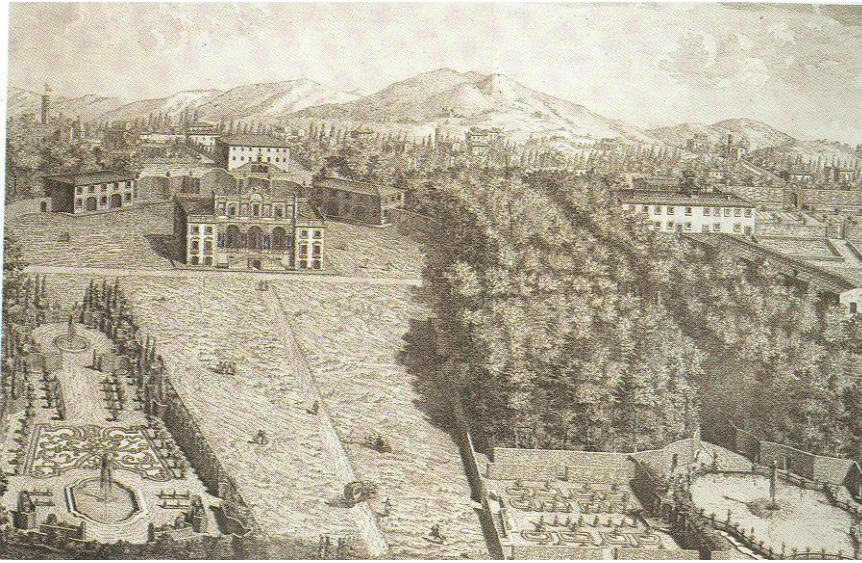


Fig. 61: Giovanni Francesco Giusti: General view of Villa Mansi at Segromigno with the gardens and the surrounding territory after the alterations by Juvarra

Juvarra worked on the western part of the garden and the small garden to the east by the wall. Well considering the perspective, he determined the organization of the open space according to the optical effects of the light slope at the entrance. He used the slope in accordance with the same principles for which the character, dimension and distribution of the various autonomous spaces placed in the middle axis are defined in relation to the view of the whole. The hedges, the alleys bordered by rows of vases of citrus fruit, the *parterre* and the elaborate *broderies* with flowers and herbs of various colours are the typical materials that are used at the time of Juvarra for the organization of the space.⁹⁵

⁹⁵ Severo ed. 1996, p. 76

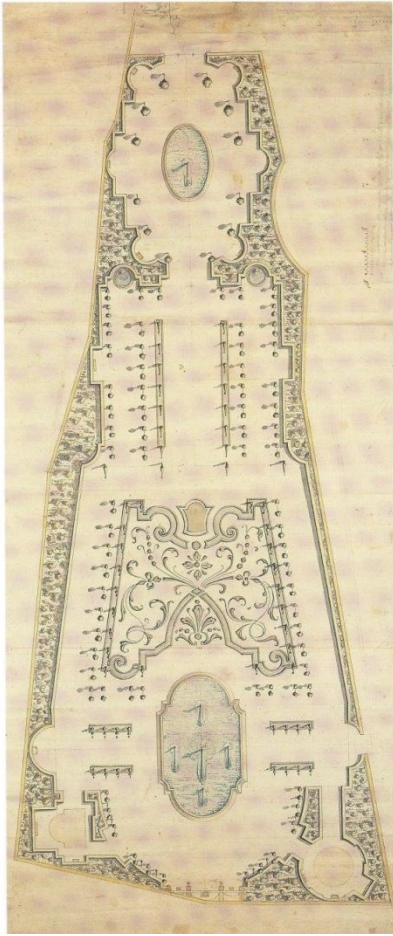


Fig. 62: Project for the western garden of villa Mansi at Segromigno, Lucca 1725. General plan.

Juvarra worked for the gardens at villa Mansi from 1724 to 1725 until 1732 to 1733 when it was realized. He created a contrast between the green of the trees and woods around the meadow where the garden is projected, creating a refined game of light and colour effects.

The Western garden is divided into four parts paced side by side by symmetrical axes. Each part can be independent from the rest. The garden has a slightly trapezium form. The parts are divided from each other either by wall curtain or tall hedges that open only to a few and strait accesses. The conical scheme of the Western garden is articulated by a sequence of different spaces. The central *parterre* is observed from the top with all its elaborate *broderie*. The different size of the two basins at the two opposite ends of the garden also has an optic effect. The form, dimension and arrangement of each space are calculated either for the whole perception of the garden or for each part independently. The part closest to the palace is characterised by an oval space surrounded by hedges where the first basin is. Then a square garden follows, with three rows bordered by vases of citrus. After that comes the parterre with trapezium form with a polychrome *broderie* of flowers and herbs of various colours. Another two lines of vases of citrus mark the path of the alleys bordered by tall green wall bars. The

last part of the garden surrounded by the walls contains a large basin with four straight flower beds.

Juvarra's other project for the gardens of villa Mansi concerns the little garden to the East, near the wall. It has a square form. The whole project envisioned by Juvarra was not executed and the parterre at the sides of the central alley remained incomplete. The space is circumscribed by straight hedges. An elaborate *broderie* surrounds the four fountains with octagonal basins. Instead of the parterres, Juvarra preferred a simpler design compound of four big flowerbeds subdivided into sixteen smaller fields. A grotto with a group of sculptures representing Diana and the nymphs is located at the end of the central alley.

3.4.1.3. *Villa Mora di Lavriano at Villastellone*

At the end of 1731 and the first months of 1732, Juvarra was working on the project of the country residence of count Ercole Tommaso di Villa at Villastellone, near Torino.

The large flower garden is reached from the right part of the building by a long and straight terrace. There is a green apartment which creates a formal unity with the garden. The central axis ends at the end of the garden with an oval space, generated by arabesque parterres.⁹⁶

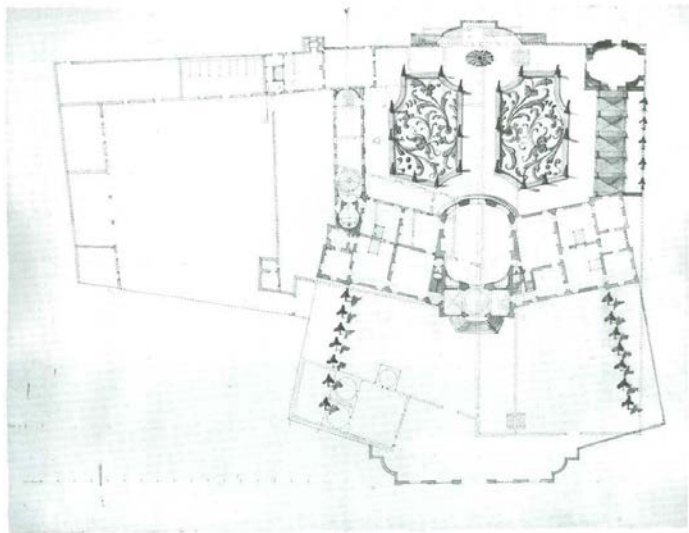


Fig. 63: F. Juvarra (and collaborators?), Project for a country house for the count of Villastellone

3.4.2. *Venaria Reale*

The gardens at Venaria Reale had also undergone various changes throughout the time. The predecessor of Juvarra, Garove had planned to enlarge the gardens so that to reflect power,

⁹⁶ Gritella, vol. II, 1992, p. 358-362

similarly to the enlargement of the building itself. The area near the palace was enriched with parterres, and the park was developed at the two sides of the central alley. In order this new area to be accomplished and the right level to be obtained the garden by Castellamonte, located between the basin and the court, disappeared. A large channel leading to the Ceronda river was formed, thus creating a feeling of infinity. In order for this scope to be achieved, the Temple of Diana by Castellamonte was also destroyed. Juvarra continued the project by Garove making changes to the Flower garden, English garden, Green Apartments, as well as the Great Gate at the Sycomores Alley and the Labyrinth.

3.4.2.1. Flower Garden

Juvarra worked on the flower garden, located on the southern part of the Galleria Grande and on the east reaching the Citroniera. Garove had plans for this garden too but as the buildings from Castellamonte at that part of the palace were destroyed and new ones constructed, it remained uncultivated. The flower garden became an open space with an important location by the new buildings. It was planned before the construction of the Citroniera.

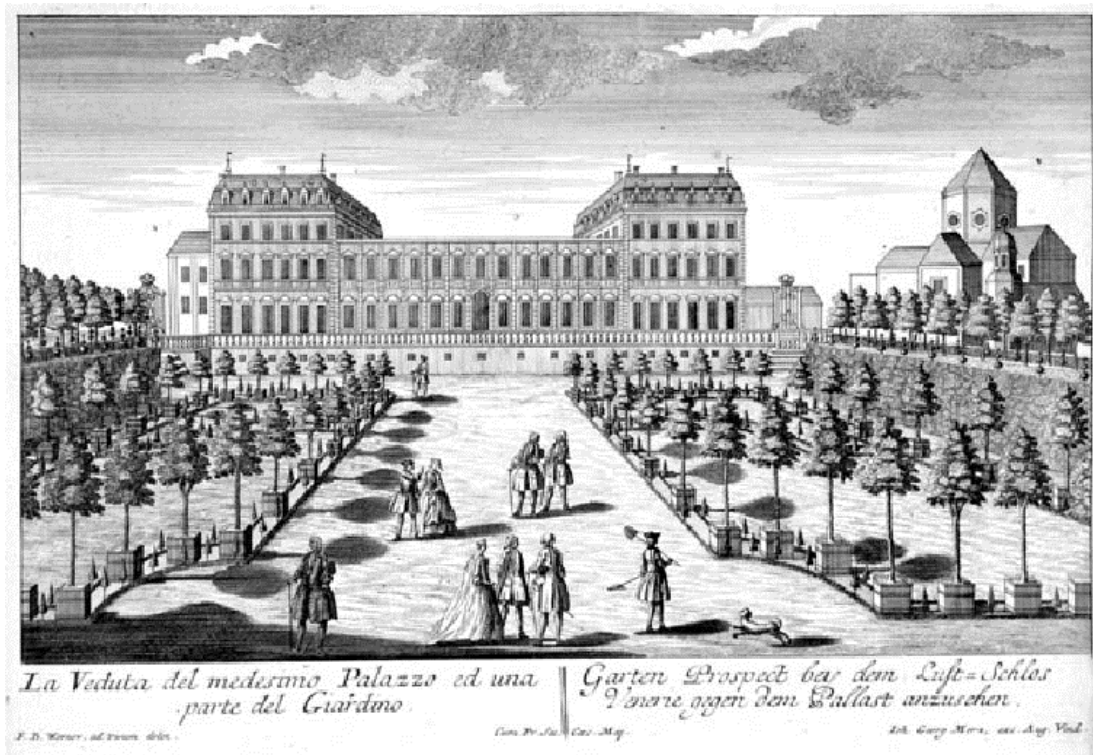


Fig. 64: Friedrich Bernhard Werner, View of the Palace and part of the garden

The garden was divided into four big flower beds around which, vases of citrus fruit were placed, weather permitting. The garden was also bordered by small trees or bushes placed at a regular distance. This element is similar to villa Mansi, although that the vases at Venaria are placed at the inner part of the flower beds while those at villa Mansi are placed out of the flower beds

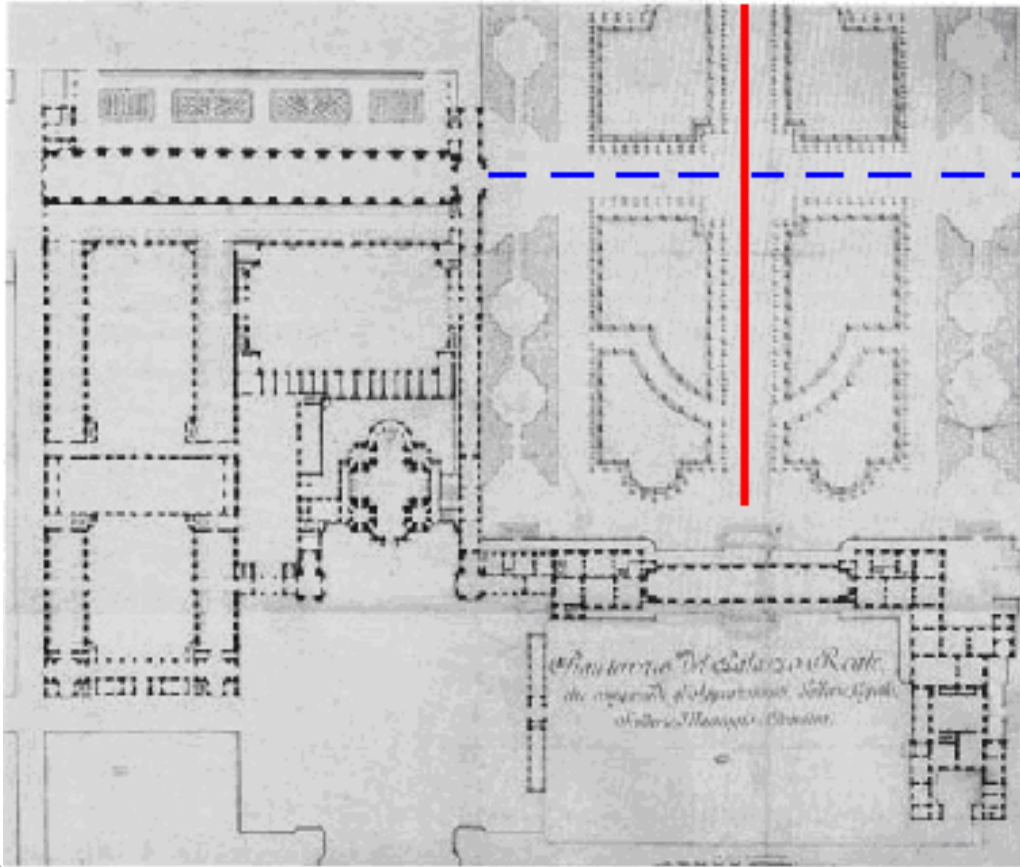
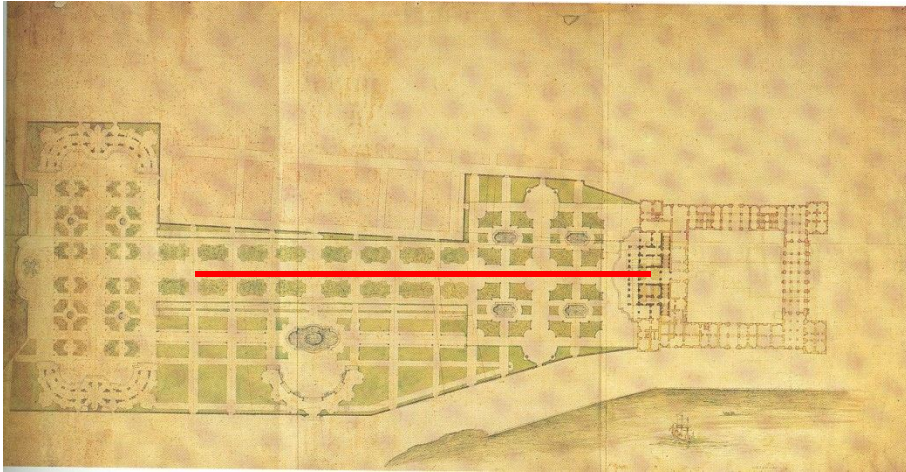


Fig. 65: General plan of the complex of Venaria Reale and its gardens, B. Alfieri and collaborators

The main axis started from the Citroniera and ran west, dividing the alleys of the “high” park into two parts. The axis beginning at the Big Gallery and going southwards is reminiscent of the palace at Messina with its garden and the axis leading to it. There are four flowerbeds in both cases, where the axis starts and then continuing to form an alley.



See fig. 60

The English garden, next to the Flower Garden, was divided into two big squares located at the place of the two of the four woods at the time of Castellamonte, whose design represented a St. Andrew's cross with two regular paths. The decorative motive of the parterre did not foresee flowers, but was enriched with green arches of elms surrounding the English garden.

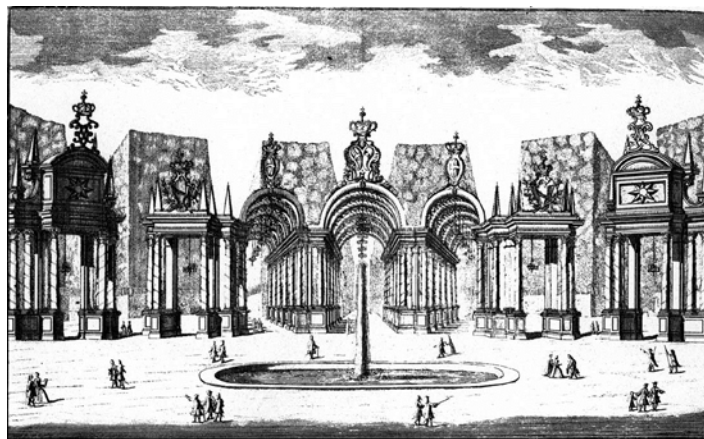


Fig. 66: G. Antonio Belmond, View of the illumination made in the garden of Venaria Reale, engraving from Giovanni Battista Borra, 1737

The Green Apartments, already planned at the project by Garove, constitute of long rows of trees planted at the contour of the flower parterres, box trees and citrus trees, all together creating real "green rooms", maintained by the gardeners and integrated by wooden frames in order to show the architectural construction. This element could also be found at the gardens at Villa Mora di Lavriano at Villastellone, but in a smaller scale. Usually the flowers used for the Green Apartments were hyacinths, tulips and narcissus.

The space in front of Reggia di Diana was organized in four symmetrical areas related to the basin at the centre, forming a *parterre de compartiment*. The central area was surrounded by box trees and sand coloured in black, white and red.



Fig. 67: Carlo Randoni, View of the flower garden at the entrance of Venaria Reale, 1801 c.

3.4.2.2 Great Gate of Sycomores Alley

Railings closed the garden to the south-east. The great gate of Sycomores Alley was projected by Juvarra. It was realised by Francesco Piazzoli. Starting from the elegant railings, the alley divided the new garden Pottagere to the south-east from the Pipiniera and the Flower Garden from the English Garden. This alley crossed the main alley leading to the Citroniera. Along the walls of “Giardino Pottagere” there were peach trees, apricots, plums and strawberries. The Pipiniera showcased various spices. By the wall, there were also fruit trees such as figs, peaches, meddler trees, plums and apricots. Down there was a border of fragrant plants and box trees, a sand alley giving to east and north and other alleys including a large central one and two other bordered with lavender forming, 24 closed squares. There were various plants, including tulips, lilac, white jasmine, carnations, figs, apples, apricots, plums, peaches, cherries, pomegranate trees, almonds, box trees, laurel, juniper, myrtle, strawberries and artichoke, as well as tall trees such as lime trees, elm trees, Indian chestnut trees, red fir trees and yews.⁹⁷

⁹⁷ Vinardi in Macera, ed. 1994, p. 557-558

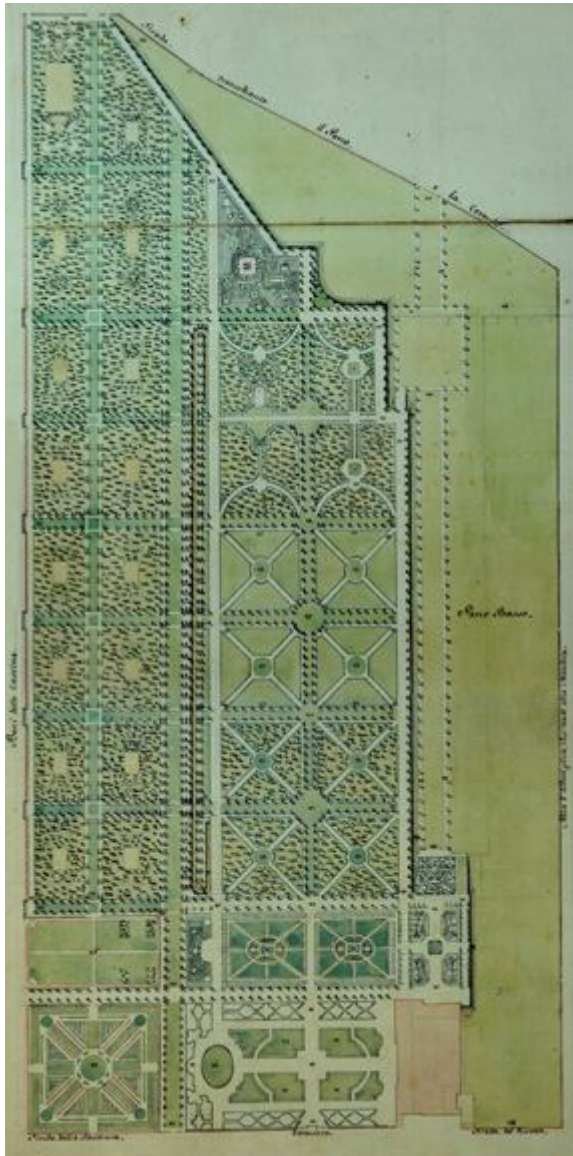


Fig. 68: Ludovico Perratone, 1826, ma Gaicinto Falchetti, 1796-97, Piano Regolare in misura del Parco Alto, e basso sulle Fini della Venaria

The geometrical plan by Juvarra, consisting of a long axis with great set design was explicit to the new part of the park, opening to the southeast, realised from 1718 onwards owing to the acquisition of new terrains extending out of the fence. This large area no longer exists, but was known as “I quadrati” – squares consisting of long alleys of elm trees, walnut trees, poplars and mulberry trees.

3.4.2.3 Labyrinth

The outline of Parco Alto was marked by a diagonal alley that was connected with other alleys of willows and oaks. One of them established a diagonal alley that closed the northwest part of the park, reaching the labyrinth which was started in 1724. It was constructed at the place of the demolished fence for the realisation of the alleys leading to the house Merli.

The description by Craveri in 1753 says: “Attiguo a questo Palazzo e il vastissimo Giardino, ornato di Gallerie, Fontane, Statue, Peschiere, e di un curiosissimo Laberinto.”⁹⁸

Grossi also describes the garden with the labyrinth: “Nel giardino sono ammirabili vaghi perterra dirimpetto a Real palazzo successivamente gli ombrosi, e deliziosi passeggi inferioramente a pergolati d’olmi, o parchi; e lungo alternativi stradoni per ogni verso; e parimenti lo scherzante, ed intreciato laberinto con un magnifico casino in mezzo: locche basta per ricrear lo spirito di chiunque ha il piacere di vederli.”⁹⁹

De Lalande also includes the labyrinth in his description: “Les jardins de la Venerie... sont ornés de statues... ; il y a un labyrinthe curieux...”¹⁰⁰

Juvarra located the labyrinth in a large area along the Ceronda river, after the zone with the copses. His idea was entrusted to the director of the Royal Gardens, Henry Duparc, and was carried out by the responsible for the park, the gardener Giovanni Battista Davico. The maze at Venaria Reale was very large, its surface was more than two hectares, making it one of the extensive examples of its kind, and also very unique in its particular winding. The espaliers drew an articulated form with many junctions, rooms with different forms, some of which with loans designed at the centre, and spaces without access. The paths were kept clean without sand, whereas the space where was the pavilion was covered by fine sand. The belvedere was small. There were four doors, the keys for which were kept by the head gardener. The interior consisted of a lounge, two lateral rooms and two smaller rooms. It was decorated “alla China” and had a wooden floor. The upper floor had eight doors facing to the terrace that was surrounding the small building. The pavilion was used as a meeting place for

⁹⁸ Craveri, 1753 (ristampa anastatica, Torino 1969) p. 167 – Adjacent to this Palace is the vast garden, decorated by galleries, fountains, statues, basins and a very curious labyrinth.

⁹⁹ Grossi, 1790 (ristampa anastatica, Torino 1968) p. 206 - In the garden are admired vague *parterres* in front of the Royal palace, after them, shadowy and delightful passages, pergola with elm trees or parks and along alternative paths by each way, is the playful and weaving labyrinth with a magnificent pavilion in the middle: all this is sufficient enough to create wit to anybody who is interested to see them.

¹⁰⁰ J. J. de Lalande, 1769, p. 207 – The gardens at Venaria... are decorated with statues...; there is a curious labyrinth.

the court and a place where banquets were held during the official visits to the gardens. However, the most common function of the building was probably that of a place to relax after walks or cricket games. The largest rooms were the lounge and the dining room, while the other rooms were used as larders and places to withdraw.¹⁰¹

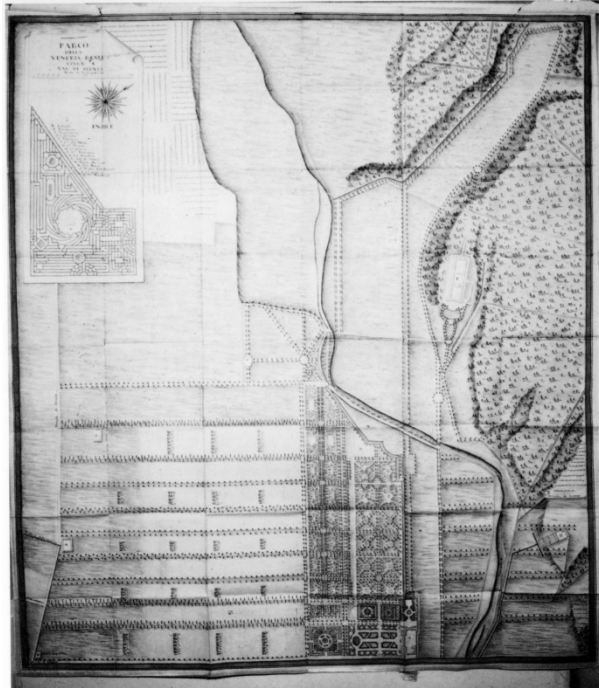


Fig. 69: Venaria Reale Park, the ideology of the formal garden and the invention of the labyrinth, emblematic representation, mid. 1700

Parco basso was also altered according to the project by Garove and Duparc. The long axis that at the time of Castellamonte led from the fountain of Ercole parallel to the Parco alto was enlarged. A green terrace towards Parco alto was constructed and substituted the fence, covered with grass. The alley from the Fountain of Ercole became the division line of the garden organized in parterres and copses and the lawns of grass from the former Giardino Basso going down toward the river Ceronda through alleys of elm trees perpendicular to the river. The alley lost the centrality from the project by Castellamonte, and became the border of the new park with a series of alleys enriched with elm trees leading to the park Mandria. These were the courses of hunting according to which a territorial design was completed.

A big enlargement, the search for geometry that puts in order the system of an irregular territory configuration and the abandon of the old axis for the creation of new ones are the characteristics of the park in the first quarter of the eighteenth century after the work of Juvarra. Developed to the West, the gardens of Venaria Reale had extended to the South starting from the Big Gallery.

¹⁰¹ Masoero, 2010, p. 105-110

Among the comments of contemporaries visiting the gardens are those from Gibbon in 1764: “...les jardin sont assez beaux”¹⁰². A year later, in 1765, Lalande wrote “... on les compte parmi les plus beaux de l ‘Italie”¹⁰³



Fig. 70: Angelo Antonio Cignaroli, General View of the Castle and gardens of Venaria Reale, ca 1790

¹⁰² Gibbon, 1961, p. 19-20, in Dardanella 2001, p. 330 - The gardens are pretty nice.

¹⁰³ De Lalande, 1786, vol. I, p. 302-310, in Dardanella, p. 330 ...they are considered among the most beautiful in Italy.

Chapter 4

Restoration Works

The first restoration works during the decades after the Second World War were scarce and distressing. Humidity, abandonment and fires made the rich stucco decoration illegible. Works were limited to basic maintenance in an attempt to avoid the collapse of the complex.¹⁰⁴

In the sixties, the 100th anniversary of the Unity of Italy brought new restoration works.¹⁰⁵ In 1961, restoration of the exterior stucco which was in very bad condition was undertaken. Later on, in 1977, the consolidation of the decorations of the first floor was completed. Ever since, the restoration activities have continued incessantly.¹⁰⁶ Consistent work was realised at the end of the eighties with funding from FIO (Fondi di Investimento Occupazionale), but the programme was not completed due to political reasons and lack of the promised funding. Because of the terrible situation of the building, the restoration of the Venaria has been the most demanding of the Residenze Sabaude project and the one that has required more time. Between 1994 and 1999, restoration for the functional part of the complex was completed. This work has helped recreate the old sixteenth century atmosphere, making space for exhibitions, spectacles, gala dinners and similar events.

In 1995, with the completion of the works that were already started and the opening of certain sectors to the public, the so called open construction site began, allowing visitors to come closer to the restoration work.

The assiduous presence of the Association of volunteers, AVTA, which for years has been a cautious caretaker of the Reggia, has organized guided tours and cultural events so that to educate people about the Reggia of Venaria Reale.¹⁰⁷

The Venaria Reale project started on September, 10 1999. “The restructuring operations at Venaria represent the most important project in Europe today for the restoration and valorisation of a cultural asset: the Ministero per i Beni e le Attivita Culturali and the Piemonte Region in collaboration with the Province of Torino and the Municipalities of

¹⁰⁴ Pernice, in Castelnovo ed. 2007, p. 203-204

¹⁰⁵ Pernice, in Volpiano, vol. 2, 2005, p. 32

¹⁰⁶ Biancolini and Fea in Bertini Casadio and Massabo Ricci eds., 1981, p. 319

¹⁰⁷ Pernice, in Castelnovo ed. 2007, p. 205

Venaria Reale, Torino and Druento, using their own funds and those provided by the European Community, have allocated over 200 million Euro to complete the work.”¹⁰⁸

Of great importance for the Venaria (and for all of the other residences) have been the studies and archival research carried out by specialized interdisciplinary teams which have provided abundant material to ensure the historical accuracy of the restoration work.

“The paradigmatic value of Venaria Reale, an extraordinary example en plein air of the architecture of the Savoia court, a privileged exhibit of the centuries of absolutism and baroque, of formal and technological experiment of the ducal and royal architects, required first of all, the groundwork of an extensive analytical process necessary to get to know the complex. It was therefore essential to preliminary carry out thorough and accurate research studies that involved different field, from the historical and critical conducted with dedicated archival work, to the structural with analysis in situ of materials, backed by a diagnostic programme of probes, sampling on the decorative elements, chemical tests, to the accurate study of the facades and the rooms.

The result of this vast collection of preliminary data confirmed the hypothesis that Venaria Reale is a place of great complexity; it is a great monumental system, not only a palimpsest of courtly baroque architecture, but also a precious testimony of taste, of worksite practices and construction traditions.”¹⁰⁹

The Venaria project has been given the opportunity to experiment with new constructive techniques and materials, creating samples that could be used later on for the next restoration works or for similar buildings. This operation is not only the restoration of a monumental complex, but also an experimental use of new products for restoration obtained with a rigorous campaign of diagnostic analyses with more than 4800 samples.¹¹⁰

At the old buildings seventy percent of the structure is built in bricks and lime, compounded according to techniques and mixtures that the artist had obtained with his experience and the architect’s instructions. They were based mostly on a chromatic choice altering the material compounds of the mixture of the mortar and colours and based not on scientific data. Nowadays technique should be able to produce materials similar to those original, correcting the errors of the mixture. Throughout technology there is an attempt to adjust valid products to compromise the prime materials from the past which are no longer available. Unfortunately, modern materials and technologies turn out to be unsuitable to be used for old

¹⁰⁸ Pernice ed. 2003b, p. 17

¹⁰⁹ Ibid. p. 33-35

¹¹⁰ Pernice, in Volpiano, vol. 2, 2005, p. 37

complexes, for its nature and characteristics, especially for those from the Baroque period. The construction sector nowadays is oriented mostly to the research of materials for contemporary structures. Used for the old buildings, it is not previewed that these materials interact in a negative way because of the chemical reactions between them and the already existing materials. Besides, there is not a specific norm on the provenance and elaboration of the materials, which also confuses the professionals who often choose the product easier to elaborate that requires less time to dry between the layers instead of the natural lime which needs its technical time of exposure. Craftsmen are also not prepared to work the lime as it is an unattractive product, i.e. it is not quick in its exposure as it needs time to dry between the various layers. At Venaria, equipments of craftsmen were created that directed by the older people had gone back to the ancient elaborations including working the lime.¹¹¹

4.1 Reggia di Diana



Fig. 71: Reggia di Diana

“It is important to note that the state of the building before the restoration work was rather different in character from other Savoy residences, which have been put to more appropriate uses, thus enabling long-term and more regular maintenance to safeguard the architecture and

¹¹¹ Pernice, in Pernice ed. 2003a, p. 53-55

décor. At Venaria, on the other hand, the signs of two centuries of military appropriation and later of longstanding neglect, have led to specific restoration difficulties, intensified by the size of the buildings and the quality of the architecture, frescoes and stuccos. An example of this is the Royal Palace of Diana, the central body of the complex, commissioned by Charles Emmanuel II in the mid XVII century, where hundreds of square meters of XVII and XVIII century frescoes and decorations are being recovered, which to this day were hidden beneath dull monochromes created in the XIX and XX centuries.”¹¹² Important restoration of the decorations of some of the rooms of the south-western pavilion, the one that connects the Reggia di Diana with the Galleria was completed. It is impossible to imagine how those places were before, all painted in blue and turned into military kitchens, with added windows and doors to allow for modern furniture, in totally degrading conditions. The following photos are more than eloquent:

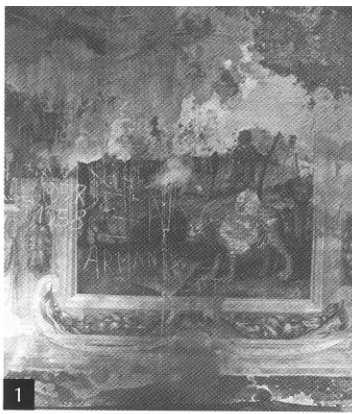


Fig. 72: Reggia di Diana

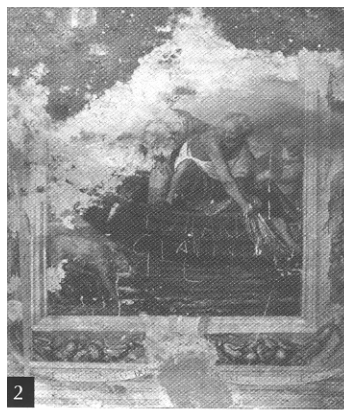


Fig. 73: Reggia di Diana

¹¹² Volpiano and Zich, 2005

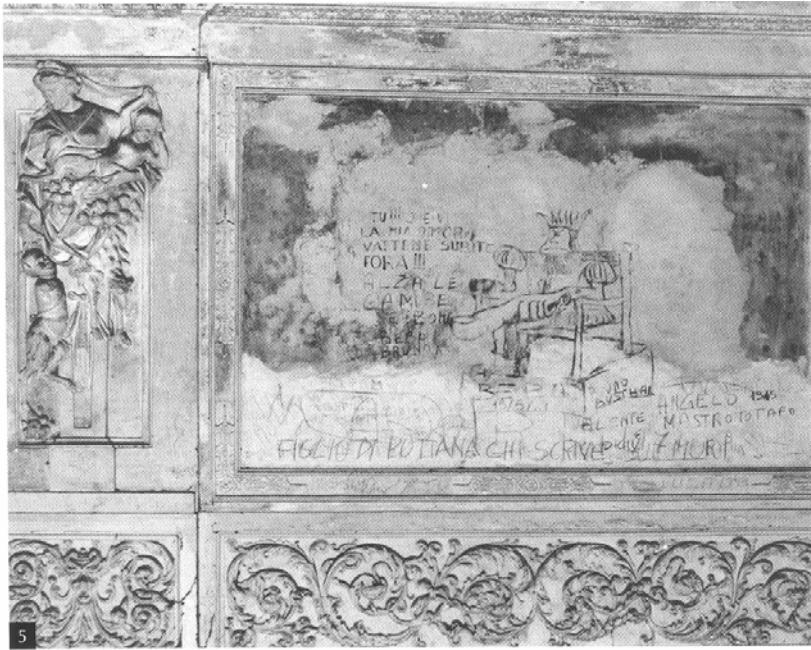


Fig. 74: Reggia di Diana, Saloon of Diana



Fig. 75: Reggia di Diana, room of the "Wild beasts"



Fig. 76: Reggia di Diana, Garove's pavilion



Fig. 77: Reggia di Diana, Garove's pavilion



Fig. 78: Reggia di Diana, closing with barbed wire in 1935

The restoration has recovered as much as possible the stucco of the vaults, the doors and the bases. The method of not changing what has remained but leaving it the way it is has been followed rigorously.



Fig. 79: Façade of the Reggia di Diana by the architect Amedeo di Castellamonte

The little windows above the ones of the first floor were opened at the time when the Reggia belonged to the military forces. These windows remain the way they are.

The idea is to show the original trace in such a way that people can "read" and discover the difference between what was and what has remained.

“The facades are being subject to careful renovation. This involves the doors and window frames, the stucco and plasterwork and the lime finish, ivory coloured for the Reggia di Diana, as emerged from the stratigraphic testing and from sizable findings of portions of the ancient façade incorporated in subsequent horizontal structures.

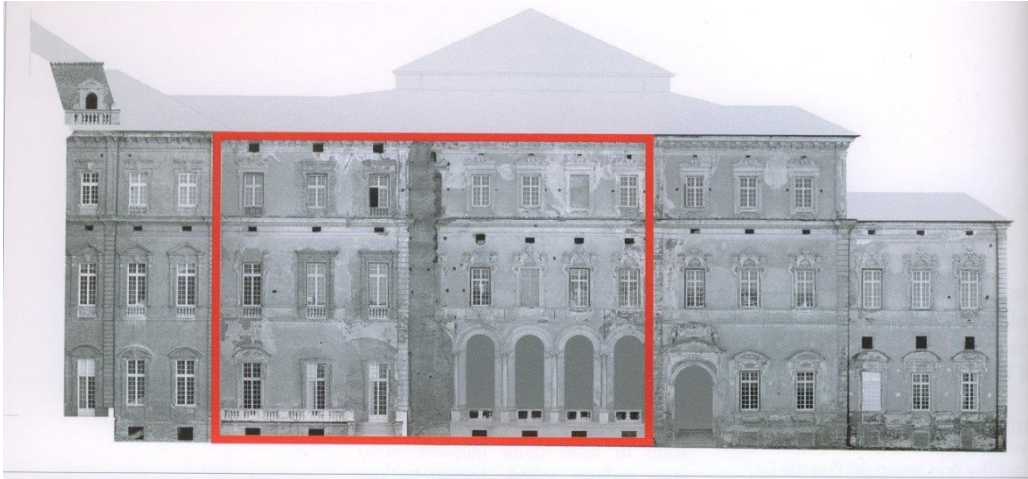


Fig. 80: Façade of the Reggia di Diana



Fig. 81: Façade of the Reggia di Diana

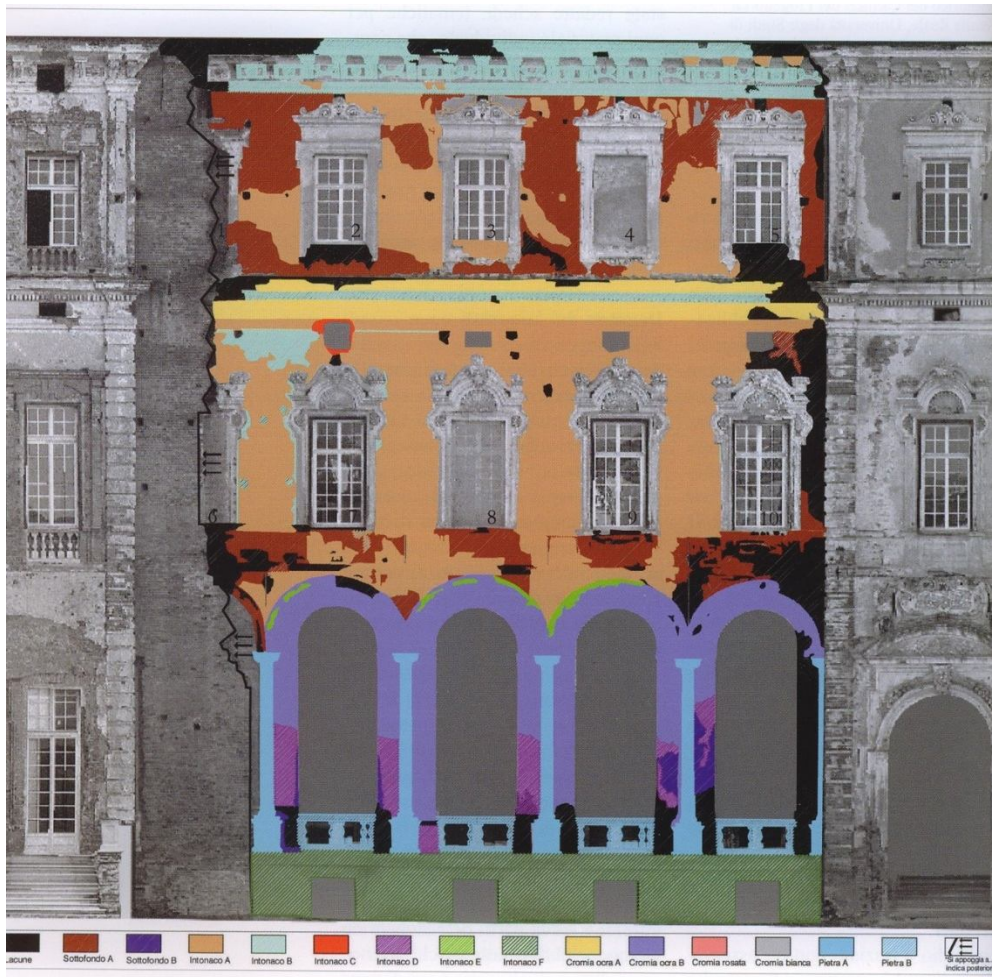


Fig. 82: Recognised materials on the wall of the central part of the façade by Castellamonte

The windows and doors are re-proposed in the colours of Juvarra and Alfieri, a shade of very light grey. Following an eighteenth century drawing, some surviving elements are added that were found in the worksite and carefully studied. The brickwork faces of the eighteenth century pavilions and galleries are being restored attentively preserving their original character, even in the less evident characteristics. Particular attention is paid to the replacement of cornices and mouldings, made with special pieces that are now being carefully reintegrated with hand-made terracotta elements.



Fig. 83: Garove's Pavilion

Centred above the windows of the eighteenth century facades, a vast assortment of grotesque masks are being replaced, enlivened with colours that were discovered only after restoration had started. These objects are being cleaned, repaired and consolidated, providing in the near future for a better use and preservation of La Venaria Reale.”¹¹³

The main difficulty has been the integration of lost parts with the rest. The seventeenth and beginning of eighteenth century frescoes and stuccoes have been a very delicate matter. With the end of the restoration work, the Reggia should have a finished outlook when it comes to the choice of the method of restoration. In general, restoration works should be reversible without damaging the original, but there are choices, especially when it comes to the integration that could be different in the various historical epochs. Eugene Viollet-le-Duc, one of the most popular architects of the XIX century and a famous restorer, repeatedly expressed

¹¹³Pernice ed. 2003b, p. 41

his meaning of the word restoration in particular in his *Dictionnaire raisonné*, Restoration: the word and the thing are modern. To restore a building is not to repair or reconstruct it; it is to re-establish it in a complete condition which may never have existed at any given moment.¹¹⁴ In contrast to it, John Ruskin, an English architect who lived at the same time wrote in his operative book on architecture: *The seven lamps of Architecture* that: Restoration means the most total destruction which a building can suffer.¹¹⁵

In the fifties, restoration work was related to the reconstruction of as much as possible from what was visible. This was not a real restoration, but just imitating the stucco casts over the originals. However, this controversial work, from an architectural point of view, has saved the originals by protecting them. At the end of the seventies and the eighties, the purity of the original was important to such an extent that at times even parts of restored ancient statues, such as arms or noses, were removed. Nowadays, the culture of restoration has changed. According to Burra charter: "Restoration means returning the EXISTING fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material."¹¹⁶ In the case of Venaria Reale, the importance is the unity of architecture, sculpture and paintings in order to recreate certain atmosphere. Here, also the dialogue between different professionals – architects, art historians, historians of architecture and restorers, has been important in finding the right equilibrium for the cornices of repetitive decorative elements. Form, space and volume were preserved so that an image recovering the grandeur of the palace is obtained.¹¹⁷

"Very important is the restoration of the decorative elements of Castellamonte's Palace, with the progressive discovery of very extensive portions of mural decorations in the seventeenth century rooms, especially at the "lambruggi" (wainscoting), the inside doors and windows. The unpainted plaster surfaces are being also consolidated and preserved, following the criteria of the decorated surfaces or those with plastic elements. Where necessary, the plaster is re-integrated with material similar in its composition and finish, obtained through progressive experimental refinement on the worksite and following the results of laboratory analyses on ancient plasterwork.

The Reggia di Diana is also being subjected to an articulated action of structural consolidation, along with a complete updating of the plants. Reinforcing work is being done

¹¹⁴Viollet-le-Duc, v.8, 1997, p. 14

¹¹⁵Pevsner, 1969, p. 38

¹¹⁶ The Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (the Burra Charter), Article 1, 1.7 <http://www.icomos.org/burra_charter.html> [last modified 10 August 2007]

¹¹⁷ Spantigati in Volpiano ed. vol. 2, 2005, p. 43

on the ceilings and walls to correct the building's age-old structural fragility, due mainly to its laborious construction in numerous and successive historical periods.”¹¹⁸



Fig. 84: Reggia di Diana, Room of the “Famous deer”



Fig. 85: Reggia di Diana, Room of the “Famous deer” Before

¹¹⁸Pernice ed. 2003 b, p. 37-39

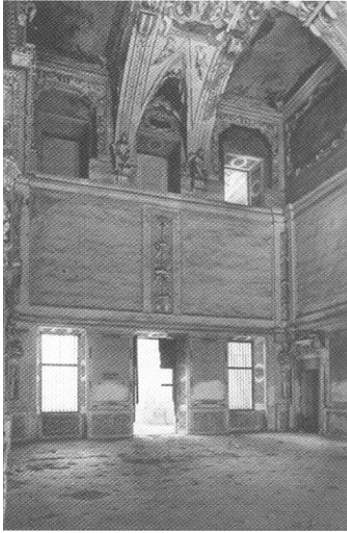


Fig. 87: Saloon of Diana



Fig. 88: Ceiling of the Saloon of Diana



Fig. 86: Reggia di Diana, Room of the “Famous deer” After



Fig. 89: Scaffold at the Saloon of Diana, Reggia di Diana



Fig. 90: Saloon of Diana, Reggia di Diana, Before



Fig. 91: Saloon of Diana, Reggia di Diana, After

In the saloon of the Reggia di Diana with restored stuccoes and frescoes by Jan Miel there were two levels with canvas paintings – the one below with hunting stories and the upper one with people from the ducal family and nobles represented on horses while hunting. The ten paintings with hunting stories by Jan Miel, after being stored in various places, are at the Museo Civico d’Arte Antica¹¹⁹ at Palazzo Madama in Torino since 1935. There has been an agreement that these paintings are to be returned to the Reggia after being restored at the centre for conservation and restoration “La Venaria Reale”.

¹¹⁹ See annex



**Fig. 92: Henrieta Adelaide di Savoia duchessa elettorale di Baviera.
Ferdinando Maria elettore e duca di Baviera**



Fig. 93: La curea, the Quarry



Fig. 94: Saloon of Diana, Reggia di Diana, Before

The central nucleus of the Reggia di Diana has obtained a unity of frescoes, stuccoes and canvas paintings.



Fig. 95: Saloon of Diana, Reggia di Diana, After



Fig. 96: Ante-room of the water hunting

The northern apartments of the Reggia have preserved the seventeenth century atmosphere in terms of space and decoration. The frescoes and stuccoes of the walls and ceilings are representative enough.



Fig. 97: Garove's Pavilion



Fig. 98: Garove's Pavilion

Historically accurate artistic restoration has also been started to reproduce the delicate eighteenth century colour shades of the stucco and marble plasterwork in the halls of Garove, mainly in the presentation rooms.



Fig. 99: Garove's Pavilion

The second floor is also restored and its southern part is used for exhibitions while the northern serves as administrative offices. The third floor with the Teatro della Magnificenza is not still open to the public as restoration works are still taking place, as well as on the fourth, last floor of the building.

Restoration works¹²⁰:

7/6/78 – Part of the roof of the central saloon

28/7/80 – roofs (second part)

33/85 – Roofs (third part), structural consolidations and internal restorations

34/85 – Roofs (fourth part), structural consolidations (second part), stucco and decorations

¹²⁰ Pernice ed. 1995a, p. 14

4.2 Galleria Grande



Fig. 100: La Galleria Grande

Documentation from 1831 and 1834 reveals that the Gallery was used as a warehouse for hay and that the floor was not there any longer. In 1847, when Venaria became a veterinary school, the gallery was to be a stable for ill horses. However, this project was not realized.¹²¹ The Gallery was used as a warehouse by the 1960s, when it was restored on the occasion of the celebration of the 100th anniversary of the Unity of Italy in 1961. The floor was restored then, as well as the decorations: “it was a formal intervention that provided for the total reconstruction, in plaster, of the stuccowork and the base wainscotings and the application of acrylic paint over the original parts in lime”¹²²

¹²¹ Vinardi, in Pernice ed. 1995b, p. 34

¹²² Pernice ed. 2003b, p. 22



Fig. 101: Window at the Galleria Grande

The windows, some of which filled in, were opened again and restored.



Fig. 102: Galleria Grande



Fig. 103: Galleria Grande

The restoration work incorporated the heating system. It was placed in a serpentine way below the floor. The restorations included electric installations. Special impact is put on the functional aspect of the security, according to the norms by the commissions of vigilance and fire fighters, so that the area may be used for museum purposes.



Fig. 104: Galleria Grande

The pavement was restored according to the plans by Juvarra, respecting the original colors, realized in two tons of marble, green and white. Unfortunately, the mines from where the marble at that time was taken, the green marble from Susa and the white from Foresto, are

exhausted. For the realization of the restoration of the floor, around 5 000 slabs of marble were placed.¹²³

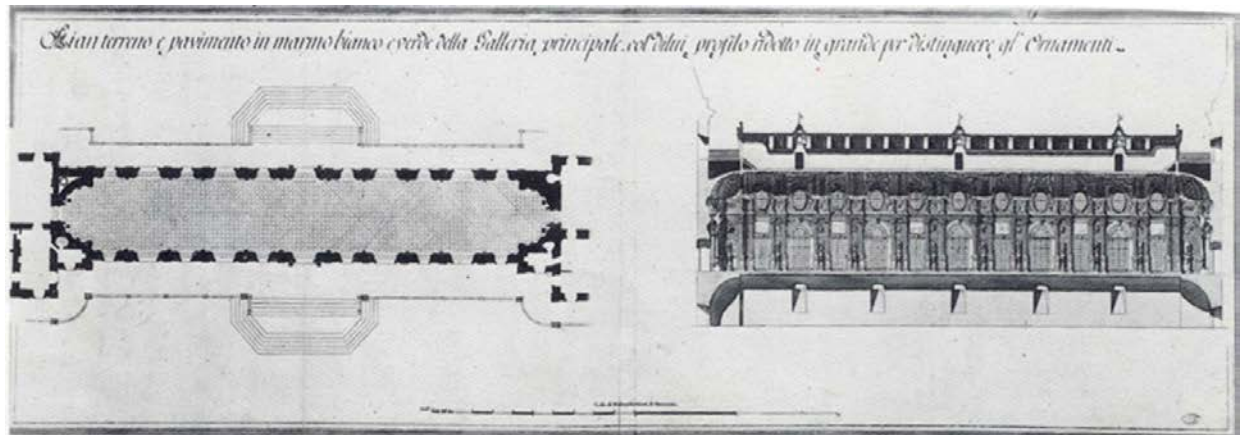


Fig. 105: Ground level with white and green marble floor of the main Gallery

The stucco decorations at the Gallery were restored. Those at the lower part had suffered from humidity, while the stucco decoration at the upper part and the cornices had undergone restoration works in the 1960s. A mortar on the basis of marble powder and lime were used on the parts that could not be recovered completely, while the elements, that were in a discreet state of conservation, were fixed and restored.¹²⁴



Fig. 106: Galleria Grande

¹²³ Pernice ed. 1995b, p. 49

¹²⁴ Ibid

Twelve statues were planned to be located at the Gallery, representing the Provinces of the Savoia Kingdom, but only two were elaborated. One of them represented Alessandria and another, unfinished, represented Sardegna. It was decided not to place them in the Gallery because of aesthetic motives as the project was not completed. The columns where the statues were supposed to be placed were restored.



Fig. 107: Before



Fig. 108: After

Apart from the interior of the Reggia, the Gallery is also accessible from the two terraces opening to the gardens to the south and the court of honor, to the north. The latter was in bad condition and both the staircase leading to the terrace and the terrace itself had to be reconstructed. Restoration work took place at the staircase and terrace opening to the gardens too.



Fig. 109: Galleria Grande seen from the North



Fig. 110: Galleria Grande seen from the South

Since 1995, the year when the Great Gallery was inaugurated, public attention has been focused on the building, helping to return it to its ancient splendour and placing it among the most significant monuments of the heritage of Piemonte. Work has been funded for the functional re-use of parts of the complex. The ticket office, toilets, and various installations, such as heating, electricity, hydro and sewage, were made. The work underway is being carried out while fully respecting the original structures and the distinct historical and architectural characteristics of the monuments and seeking solutions that will adapt the

restored spaces to current plans for their utilisation. Particular attention is being dedicated to the economic sustainability of the varied activities that are to be installed in the buildings once the work has been completed.



Fig. 111: Galleria Grande

Restoration works at the Gallery and the two adjacent pavilions/towers¹²⁵:

26/4/60 – Italia '61: roof, locks, ceiling of the central saloon

1970 – Restoration of the joinery

19/10/74 – Floor of the terrace

1975 – Wall works

28/2/76 – Stucco and wall works

2/7/79 – Ceiling of the left pavilion

2/7/80 – Roofs (second part)

17/6/81 – Recovery of the rooms of the connecting pavilions, roofs and restoration of the wall decoration of the façade

18/9/85 – Static consolidation of the foundations

2/83 – Restoration of the stairs, electric installations

3/84 – Consolidation (third part), heating system

Funds FIO (Job Investment Funds) '84

80/86 – wall works and restoration

3/89 – Restoration (second part), locks, stucco, stone balustrade

Funds FIO '86 – Consolidation, realization of the terrace, partial electric installation

Funds FIO'89 – marble floor, electric installation at the gallery

¹²⁵ Pernice ed. 1995a, p. 12-13

4.3 Church of Sant' Uberto

The church was first restored by Paolo Cremona from 1824 to 1825, with particular attention to the stucco works. “Seriously damaged during the last world war, a first recovery operation was made at the end of the 1950’s when, following the restoration principles generally accepted at that time, a real restoration operation was not performed: in fact, the gessoes were remade of plaster and applied over the original ones. This operation, questionable from a purely architectural point of view, in any case gave one benefit: it preserved the original shapes, which it had protected acting as a shield.”¹²⁶

The works at the end of the 1960s and the following decade included the restoration of the stucco decoration with a mixture of new and traditional materials. The restoration work on the ornaments continued in the seventies and the beginning of the eighties and comprised the cupola, chorus, and stucco, reintegrating the missing parts. From 1989 to 1990, restoration of the altar in marble and the removal of the restored parts of the stucco from the sixties, which had already deteriorated, were carried out. The mortars used guaranteed resistance to the deterioration, such as that from lime and marble powder. They were similar to the ancient mortars on the basis of smooth plaster. Restoration was based on the application of a methodological sequence of operation, grouped in the four main stages known as: cleaning, consolidation, reintegration and conservation.¹²⁷

The original parts were accurately cleaned, with specialists patiently working with scalpel, without completely eliminating the trace of time until reaching the original status of the marble stucco and leaving visible discovered graphical marks at some points. The integrated parts of the decorative elements were treated suggesting the original architectural form in such a way so that the intervention would be evident upon closer examination. The cornices, made of gypsum and elaborated in the sixties, were removed and then suggested in a manner that recreated the original features. The research, architectural relief, archaeological excavations and a profound diagnostic campaign established the basis for the correct restoration and knowledge of the monument. For the church of St. Uberto, the discoveries made during the excavation work for the realisation of the installations, started in 1996 uncovered and resolved various problems.

The first restoration works concentrated on the façade of the church.

¹²⁶ Pernice ed. 2003b, p. 55

¹²⁷ Accurti, in Pernice ed. 2003a, p. 33-35



Fig. 112: Church St. Uberto, interior

The repetitive elements from the altars were reconstructed according to the concept of restoration used in the complex with stucco and painting decorations.

The church's floor was never completed by Juvarra. After the departure of the architect to Spain, it was realised provisionally in a poor material, which was easy to find at that time. Later, when the complex belonged to the army, it was remade several times and to great extent substituted by asphalt and cement because of the inappropriate use of the church throughout the centuries. The floor of grey and white squares placed at a diagonal with a grey

border was made of stone slabs measured 53x53 cm. A floor similar to the original would have distorted the light of the church, creating a reddish reflexion.¹²⁸



Fig. 113: Church of St. Uberto, interior

From its construction, the church had problems with water infiltration coming from the covers and windows that had caused damage to the plaster and the decoration, leading to continuous restorations and integrations. High humidity at the interior of the church had caused the successive recrystallization of the sulphates. This phenomenon led to an increase in volume and to strong pressure that had caused the break of the materials.

The mock cupola, restored in 1787 by Mosso, and later destroyed again because of water infiltrations from the roof, was reconstructed in 1980. The decoration in trompe-l'oeil was realized again on the new plaster support, but continued to be problematic and it was difficult to find the right solution. A product for consolidation was placed on the cupola with meticulous attention.

¹²⁸ Pernice, in Pernice ed. 2003a, p. 45



Fig. 114: Cupola of the church of St. Uberto

The problems of humidity in the building continue and special attention should be placed on the maintenance of the church and its preventive conservation.



Fig. 115: Church St. Uberto



Fig. 116: Church St. Uberto

Besides the reconstruction of the wooden choir stalls, the side altars and the main altar were also renovated. On the latter, a splendid marble group of angels and cherubs lifting the ciborium was placed.



Fig. 117: Main altar at the church of St. Uberto

Undoubtedly, one of the most interesting restoration works at the church of St. Uberto was the restoration of the main altar. It was finally decided to dismantle the altar and carry it at a laboratory where to be restored.



Fig. 118: Church of St. Uberto

Two of the eighteen stairs made of green marble from Frabosa were irreversibly lost. The base, also of green Frabosa, was partly destroyed, with missing parts in some zones.

The principle used for the restoration of the altar was to integrate marble coming from the same quarry as the originals, at least for the parts in green and black, while the yellow from Torre was integrated with an alteration of stucco base.

The floor at the altar, placed on layers, consisted of irregular hexagonal joints in old green marble decorated with yellow Torre. Given the delicacy of the original work, it was put on a base of stone slabs.

At the end of the restoration, a heating and electrical system was incorporated. The dismantling of the tiles had to be executed in a cautious way, as many of the tiles were lost, especially those of yellow from Torre, and were made of a more delicate material in comparison to the other marbles. Before starting to dismantle them, a numeration and

catalogue of all the tiles was made so that no errors would be made when they were put back after restoration. The recovered elements were restored – cleaned and consolidated – before being returned to their original position. The parts that were missing were reconstructed using marble from the same quarries after careful study¹²⁹.



Fig. 119: Church of St. Uberto, exterior

¹²⁹ Pernice ed. 1995a, p. 64-65

4.4 Citroniera and Scuderia

The consequences of the inappropriate use of the building are noted here as well. Rich stucco and fresco decorations were hidden under layers of paintings, and the royal spaces were wrongly divided opening and closing passages in order to conceal from the view of the citizens.

The necessity to reduce maintenance expenses led to the closing of the large glass doors of the Citroniera.



Fig. 120: Citroniera and Scuderia

The restoration works aim to open them again with the suitable glass.



Fig. 121: Window of Citroniera, exterior view

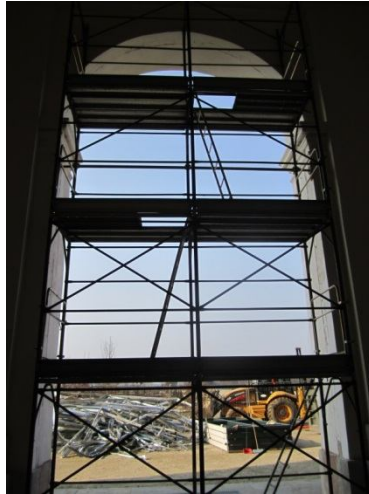


Fig. 122: Window of Citroniera, interior view



Fig. 123: Citroniera and Scuderia

The trompe l'oeil windows were restored comparing them with the windows of Palazzo Madama and other Juvarra's windows. They are painted in light grey like those of the eighteenth century.



Fig. 124: Citroniera

The Citroniera and Scuderia were transformed into a riding school, with didactic paintings of horses.



Fig. 125: Citroniera

However, the presence of the army managed and protected the building from vandalism. After the war, with the gradual abandonment of the residence on the part of the army, the complex was subject to public devastation, sack of floors, doors, windows, gutters, marbles, wood and balustrades.



Fig. 126: Interior of Citroniera

It is always difficult to decide which typology of installations should be used for a historical-artistic context with great architectural value, starting with the security problems for a museum and continuing with the realization of installations, cables, cameras, fire alarms, emergency lamps, illumination. Along with the difficulty in choosing the installations comes the question of where to insert them. It is hard to put technological installations, lights, etc., without interrupting the harmony and atmosphere of the surrounding environment. It is necessary to reconcile technology with history, new with old, functionality with aesthetics and results are not always satisfactory.¹³⁰

Air conditioning of the spacious hall is provided by a centralized heating and cooling system through coaxial distribution shafts. The necessary machinery is located in a large underground room which gives access to the garden level above by two shafts containing stairs and lifts. There is also a water tank for firefighting service. This equipment entails the installation along the entire length of the hall of outlets for the aspiration and introduction of air at floor level, protected by metal grills designed to fit in with other metal elements furnishing the hall.¹³¹

¹³⁰ Pernice, in Pernice ed. 2003a, p. 49.

¹³¹ Pernice ed., 2003b, p. 110-111.



Fig. 127: Interior of Citroniera

The inside area of the Citroniera and Scuderia is illuminated by 45 “lanteroni”, fifteen at the ceiling at the Scuderia and thirty along the walls at the Citroniera, made of cast metal with bronze decorative elements. Their function is to contain and also aesthetically hide the technologically modern illumination source that substitutes the traditional torches and candles. The lanteroni are hung at the centre of the ceiling and on wall arms as was normal for these objects. This design choice derives directly from archival documents, in which Juvorra gave precise instructions. However, there were no drawings for the six big lanterns in wood painted grey that are hung with iron brackets and brass swivels and cords and lead counterweights, on the ceiling of the Scuderia. Numerous floor electric power socket units are also installed for exhibitions.



Fig. 128: Interior of Scuderia

The floor is paved from Luzern stone similar in size and laying pattern to the original, following the drawings. However, it extends over the entire surface rather than only part of it as shown in the documents. Grills for aeration have been installed.



Fig. 129: Tromp l'oeil window at Citroniera

The tromp l'oeils in frescos or tempera were painted in the niches opposite the glass wall. Their state of preservation was disastrous because of the use of the building as a stable. The paintings portraying the windows, the reflections of the glass and a background of invented landscapes are among the most attractive features of the building.



Fig. 130: Citroniera interior

The large spaces under the roof of the Citroniera and Scuderia have excellent hygrometric conditions and can therefore be easily air-conditioned and illuminated.

The ceilings of two of the rooms there are made of lacunar wood placed above the beams of the roof trusses, in an attempt to get them closer to the motive that was used before the modern maintenance. The inclined ceilings of the other rooms were proposed with the idea to slightly increase the average height and air capacity, in order to avoid an otherwise rather depressing effect.



Fig. 131: Citroniera and Scuderia ceiling



Fig. 132: Citroniera and Scuderia ceiling

Unfortunately, the axial stairway leading to this floor was destroyed during a consolidation that also lowered the level of the terrace. The indispensable restoration of the original level and stairway allows the stairs to be also used in case of emergency.



Fig. 133: Citroniera and Scuderia exterior

4.5 Gardens

The gardens, compared to the building which was more or less preserved, were completely altered with the growth of the vegetation after the abandonment. During the military period, part of the gardens was turned into an airfield.

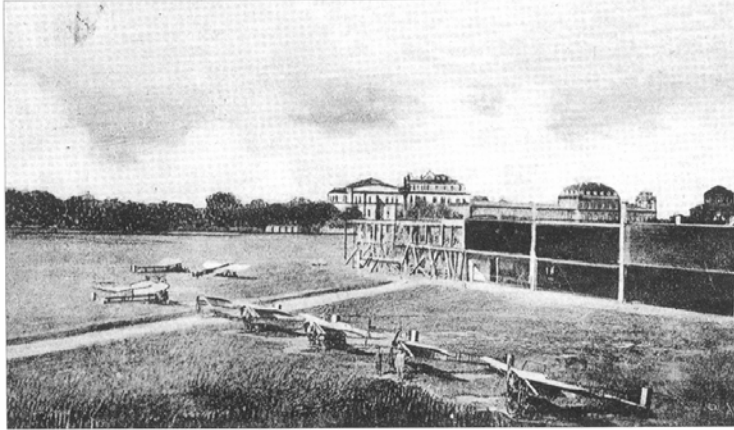


Fig. 134: Airfield at the Venaria Reale

“While the palace was used as a barracks until the 1950s, the park was turned into a military exercise ground with a shooting range, warehouses and stores, storage tanks for fuel. It was finally abandoned, with the result that the entire palace was almost surrounded by thick undergrowth before restoration works started. In a similar pattern of decay, the surrounding countryside has been transformed and altered by new developments, industrial expansion and the creation of an airfield used by army helicopters.”¹³²



Fig. 135: Areal view of the Venaria Reale and its gardens

¹³² Reggi and Bellone, in Cassatella et al eds. 2010

The strategic choice made in 1997 by the Ministry for Cultural Heritage and Activities and Regione Piemonte to use the Reggia di Venaria as the driving force in the cultural regeneration project for the Savoy Royal Residences in Piedmont has opened the way to a large-scale restoration plan that also includes the gardens, which are seen as key component in the territorial system.

The state of the gardens at the start of the project posed considerable problems when drawing up the guidelines for the intervention: the extent of the destruction was so great that it ruled out the possibility of restoration, and reinstatement did not seem an appropriate way to interpret the refined sensitivity accumulated by Italian and European culture in the sector of historic parks and gardens. Indeed, it was clear that this was not a question of tackling a situation of decay to re-acquire plants, sculptural elements, architecture and functional elements that would lead to a historically appropriate composition. In this context, the key element able to identify the garden and fully express its relation with the built and natural environment would be the recovery and enhancement of its characteristic design which, in the case of Venaria, took the form of the seventeenth and eighteenth-century layout, as documented by the historic iconography dating from the early nineteenth century.¹³³



Fig. 136: Areal view of Venaria Reale

¹³³ Ibid.

An aerial photograph confirmed the correctness and, consequently, the feasibility of the hypothesis; the shots documented the line of the main axes of the composition, the design of the “squares”, and even the foundation of the Temple of Diana. The potential archaeological findings, the verification of available iconographic sources and comparison with aerial photographs have not only enabled specific episodes to be identified within the complex, but also allowed for the reinterpretation of the territorial structure of the gardens at the Reggia di Venaria, the axes of the project, its “hunting routes” and relation with the surrounding area.

“The first part of the work consisted in liberating the original area of the gardens from any inappropriate additions, restoring the original quotas and levels, building the infrastructure, recomposing the general design, and locating the first archaeological findings, mainly around the Temple of Diana. The identification of these “sensitive” points allowed a more detailed search for further architectural elements that characterised the gardens of Venaria Reale after removing the unwanted vegetation and completing the levelling operation. The first excavations allowed an assessment to be made of the actual ruins and a plan of action to be drawn up. This concentrated on reinstating the sites of the Fountain of Hercules and the seventeenth-century masonry trucks used to support the upper park as described by Amadeo di Castellamonte. The importance of the first archaeological findings, but also the size of the area involved, highlighted the need of a detailed study with the aim of recovering these elements as part of the overall project. The potential offered by these findings called for further reflection on the complex nature of relations between the Reggia, the gardens, its architecture, and the surrounding area. It is important to use this concept as a starting point to examine individual cases, but also an attempt to understand the synergies between all the components. It was clear that the relations between the above mentioned parts had to be preserved since they regulated the dynamic system and also determined the complexity and aided an understanding of what had been the Residences of Pleasure and Hunting at Venaria Reale.”¹³⁴

¹³⁴ Ibid.



Fig. 137: Areal view of Venaria Reale

Initially it was decided to restore the gardens according to the images left from Amedeo di Castellamonte, especially the Lower part of the park and then the upper related to the plans by Garove and Juvarra.

The restoration of the gardens was started with the reconstructed the Peschiera at the place where it was supposed to be according to historical images.



Fig. 138: View of the Peschiera

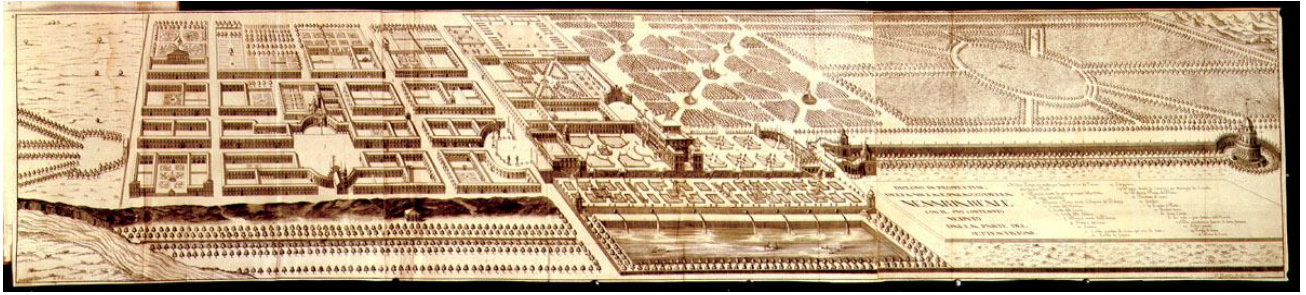


Fig. 139: George Tasniere drawing by Giovanni Francesco Baroncelli, View of Villa and Palace of Venaria Reale, view from the Northern Part, 1672 c.



Fig. 140: Peschiera

The pool has a rectangular shape and an impressive size (242 by 48 meters). It is bordered by a frame of solid Luzern stone, freely inspired by the eighteenth century cymatia and sunk into the centre of a lawn with softly inclined profile and bordered with hedges.¹³⁵

The remains of Fontana di Ercole were found, as well as those from the Tempio di Diana, connected by the Allea di Ercole with a canal which was also reconstructed. The choice of tree species to be planted along the Allea di Ercole was carefully studied so that to find the most suitable ones in terms of climate, time of growth and vicinity to the park Mandria.

¹³⁵ Pernice ed., 2003b, p. 71



Fig. 141: Fontana d'Ercole



Fig. 142: Fontana d'Ercole

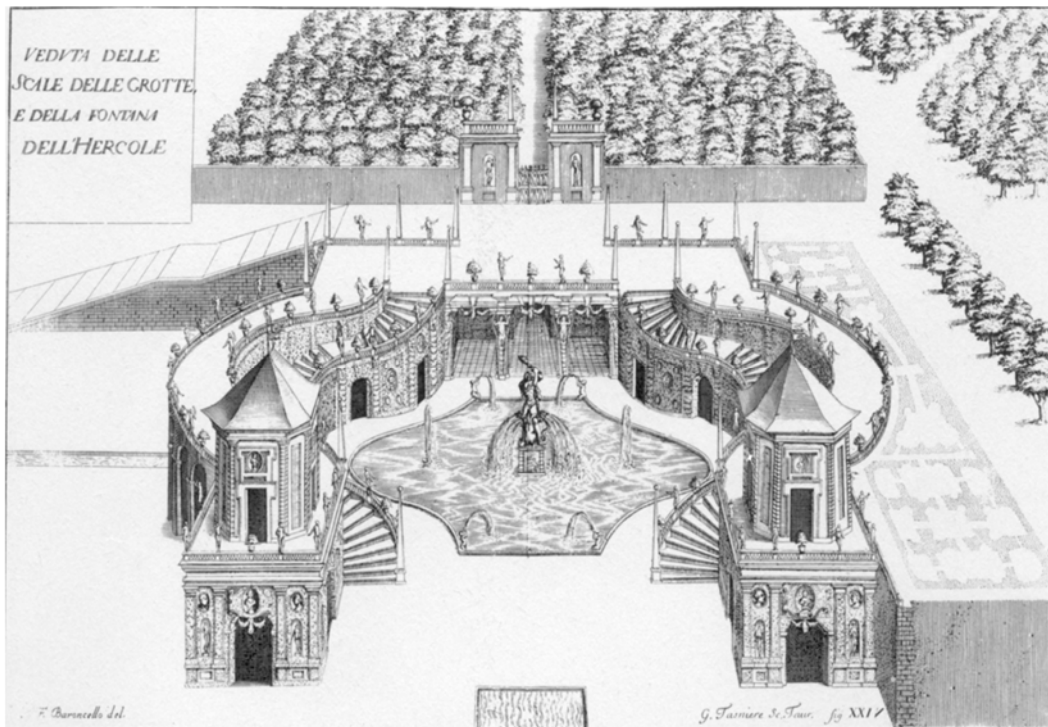


Fig. 143: Veduta delle scale, delle grotte e della Fontana dell'Ercole, engraving by George Tasniere drawing by Giovanni Francesco Barocelli, 1672 c.



Fig. 144: Fontana d'Ercole

The Fontana di Ercole remains an archaeological monument, as it does not make sense to reconstruct it. It needs only some consolidation work, as it is an open air monument and suffers from weather conditions. Visitors can also observe it from a platform made above it

allowing good visibility and protecting the fountain itself. Water is represented by blue glass pieces.



Fig. 145: Fontana d'Ercole

The same decision was made for the Tempio di Diana, but the canal connecting the two sites was reconstructed, because it is also related to irrigation. However, the reconstruction of the canal was not that successful, as its measures are smaller than the original, and because the high maintenance costs it was decided to reconstruct it again, this time considering the original represented in historical images and documents and making it larger.



Fig. 146: Tempio di Diana

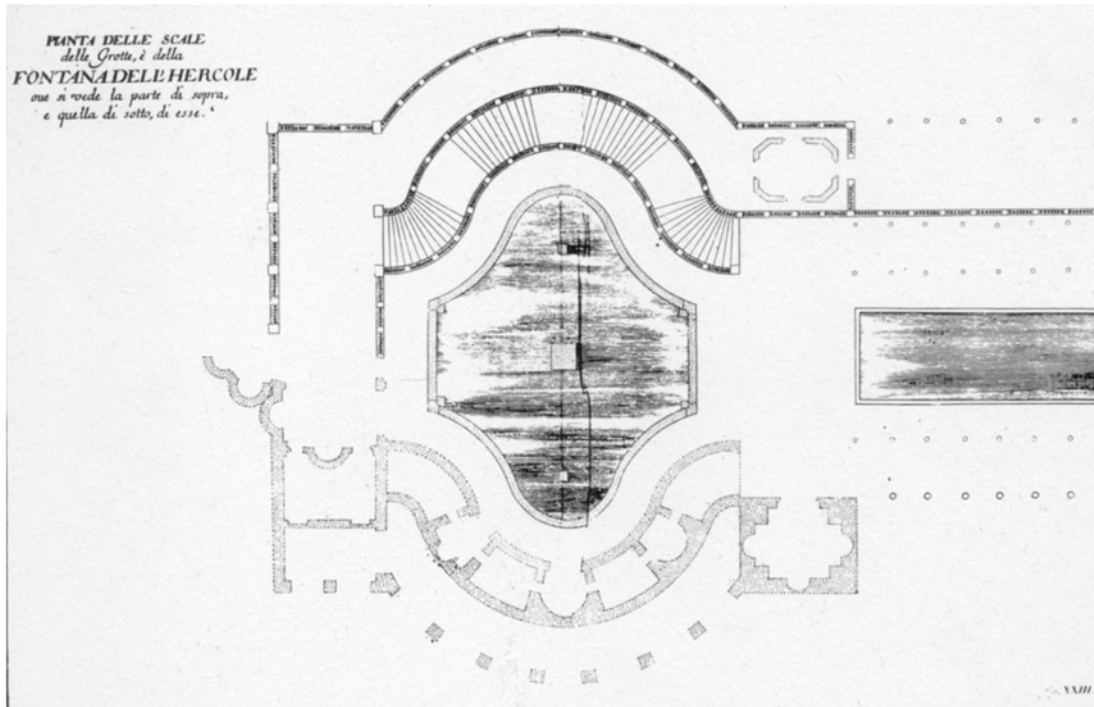


Fig. 147: Plan of the stairs for the cave and the Fontana d'Ercole where the lower and upper part can be seen, engraving by George Tasniere drawing by Giovanni Francesco Baroncelli, 1672 c.



Fig. 148: Michelangelo Garove, Relief of the Fontana d'Ercole from Venaria Reale, 1702 c.



Fig. 149: Fontana d'Ercole and canal amendments

The garden in front of the Reggia di Diana was also restored. Its restoration is distinguished by an articulated baroque composition, where yew and boxwood hedges of various heights grow side by side with mixed borders of perennial herbaceous plants and different coloured flowers. More than 3,000 botanical species are planted in the plats, all selected to show a modern cultivar, based on their colours, the period and duration of the blooming, the persistence or not of leaves and the height: low, medium and tall plants. There was supposed to be a Meridiana Acustica, an acoustic sundial, thought up to be a symbol of the natural elements that build the composition of the plats, a disk of syenite, with a diameter of about three meters, fixed on a round base situated in the centre of the garden.¹³⁶ However, compared to the historical images and plan of this garden by Castellamonte, it differs significantly, so it was decided to place a fountain in the middle of the garden instead of the Meridiana Acustica in an attempt to get closer to the original pattern of the garden as indicated by the following images.

¹³⁶ Ibid. p. 75



Fig. 150: Garden in front of the Reggia di Diana



Fig. 151: Garden in front of the Reggia di Diana

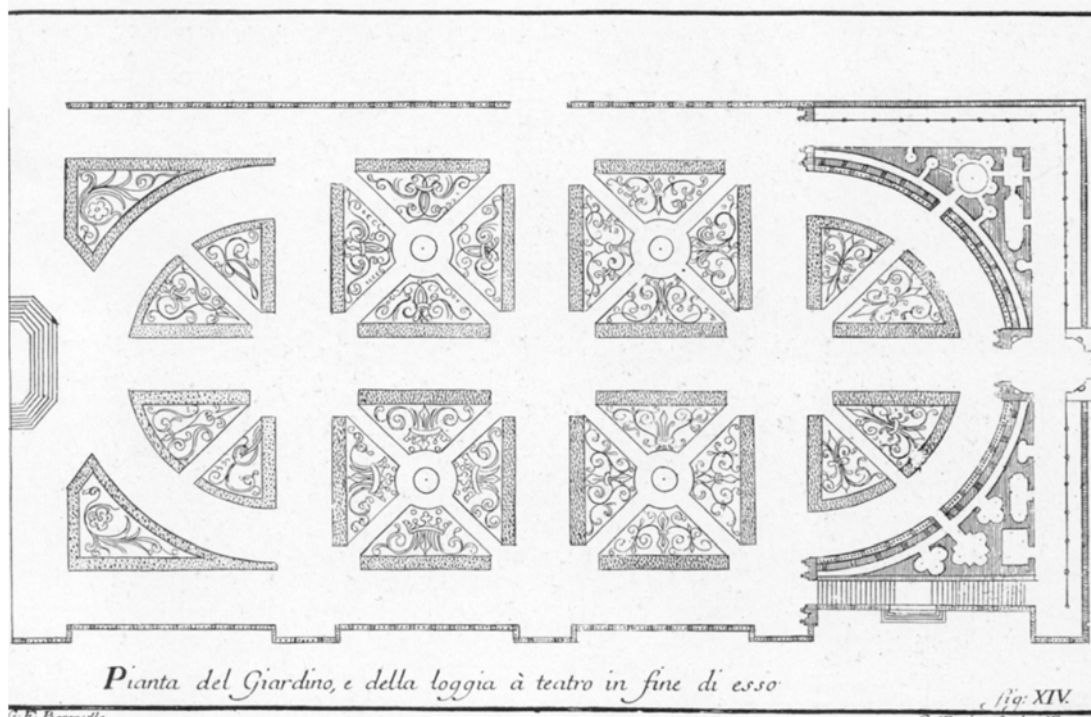


Fig. 152: Plan of the Garden with the Loggia a teatro at the end, engraving by George Tasniere drawing by Giovanni Francesco Baroncelli, 1672 c.



Fig. 153: Garden in front of the Reggia di Diana



Fig. 154: Garden in front of the Reggia di Diana

The English Garden extends for over a hectare in the area southwest of the Palace. It consists of pergolas that enclose the vast elliptic central lawn bordered by roses. The choice of metal as the material for the pergolas is quite inappropriate. This material heats too much in the summer, causing the roses that are supposed to climb on the pergolas to suffer. Wood is much better material in this case, as it is more natural and more suitable for the growth of the plants. Nevertheless, roses are growing well and changing the pergolas at this point would be quite expensive that is why probably the garden next to it, that would have the same outlook would have the same pergolas too but for the future development of the park wooden pergolas are planned instead of those made of metal.



Fig. 155: English Garden



Fig. 156: English Garden

The most controversial part of the restored gardens is the garden located above the Peschiera. A garden which existed at the time of Castellamonte and later disappeared in the plans of

Garove was supposed to be reconstructed, following the images from the time of Castellamonte. The area was also chosen also as a site where the power station of the complex providing power for the building and gardens would be located.



Fig. 157: Garden and Reggia di Diana

The reconstruction started, but later on during the excavations caves from the time of Castellamonte were discovered as well as the wall from the same period which was at a different level, much lower from the reconstruction.



Fig. 158: Garden excavations and Reggia di Diana



Fig.159: Garden excavations

At this point, the work was stopped, as the reconstruction of the garden differed too much from what the garden used to be.



Fig. 160: Restored garden according to the first project

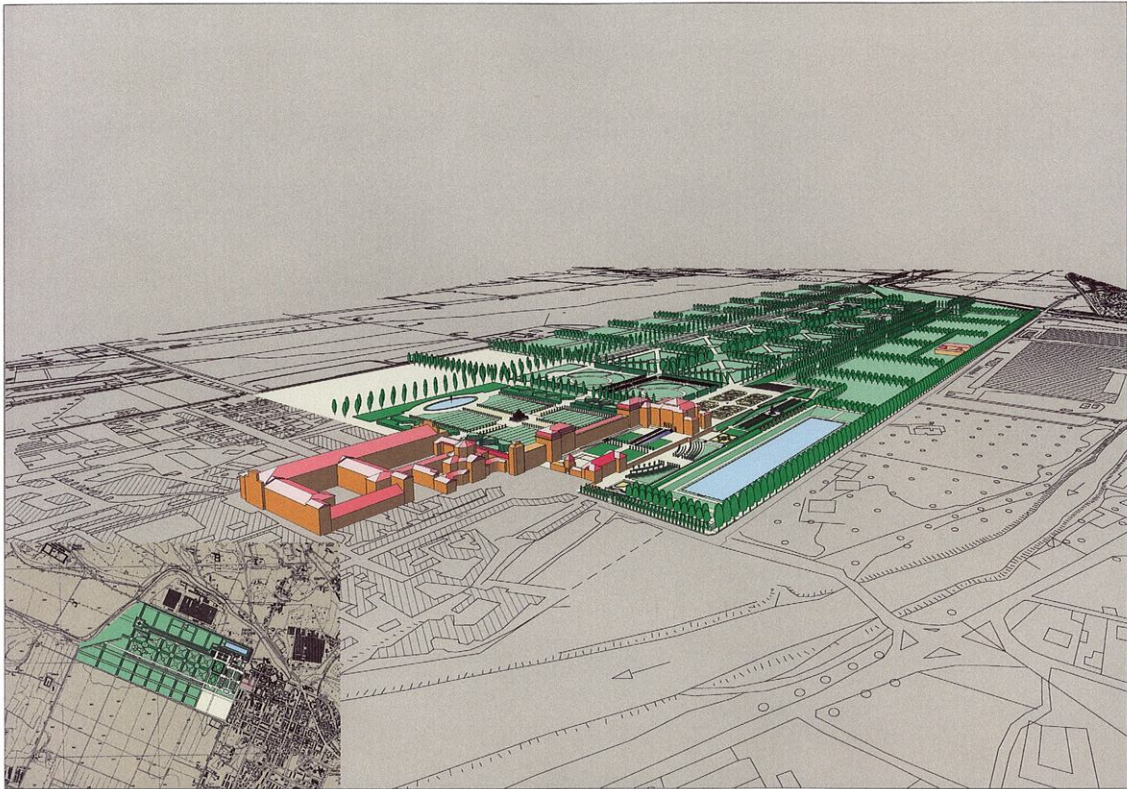


Fig. 161: Plan of the output of the restored garden according to the first project

Finally it was decided to create a contemporary garden in this area which would respect the level and pattern of the historical one and at the same time would offer visitors a different

approach in the framework of the surrounding historical gardens. The paths and prints of irrigation from the past were respected, and the garden retained the same structure and shape but with different design. The project is by Giuseppe Penone.



Fig. 162: Garden by Giuseppe Penone

It is one of the few gardens of its type in Italy and the decision to be located exactly as part of the gardens of Venaria Reale had caused quite different opinions from visitors, not all of them positive. However, it manages to reconcile the past with the contemporary, the old with the new. Original decisions have been made, especially with the attempt to conceal the power station below the gardens with the structure of a tree which at times smokes, actually emitting vapour from the installations below.



Fig. 163: Garden by Giuseppe Penone

This solution is original and at the same time compatible with the rest of the garden.



Fig.164: Garden by Giuseppe Penone

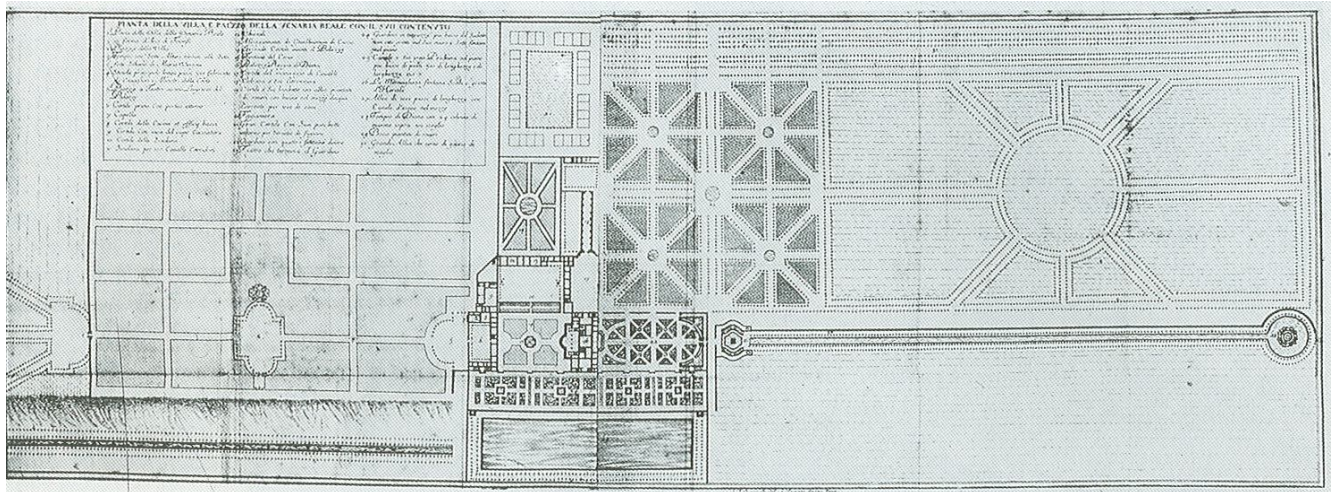


Fig.165: Pianta della villa e giardini della Venaria Reale – Plan of the villa and gardens at Venaria Reale engraving by George Tasniere drawing by Giovanni Francesco Baroncelli, 1672 c.

Here the historical image can be compared with what has been realised. The pattern of the historical garden is quite similar to the one suggested by Penone in the case of the contemporary garden.

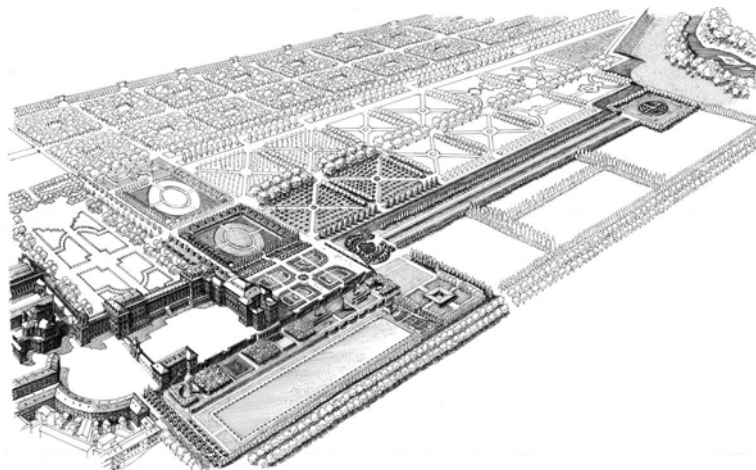


Fig. 166: Drawing of gardens by Francesco Corni

The flower garden, located to the south of the Galleria Grande and on the East reaching the Citroniera, was not difficult to reconstruct thanks to the plans and historical images available. Although it was inappropriately used by the army and even used as an airfield, the restoration was quite exact due to the historical material which was found about it. The axis have been respected, and it is only a question of time for the plants to grow, especially for the green apartments, for the garden to acquire its look from the past.



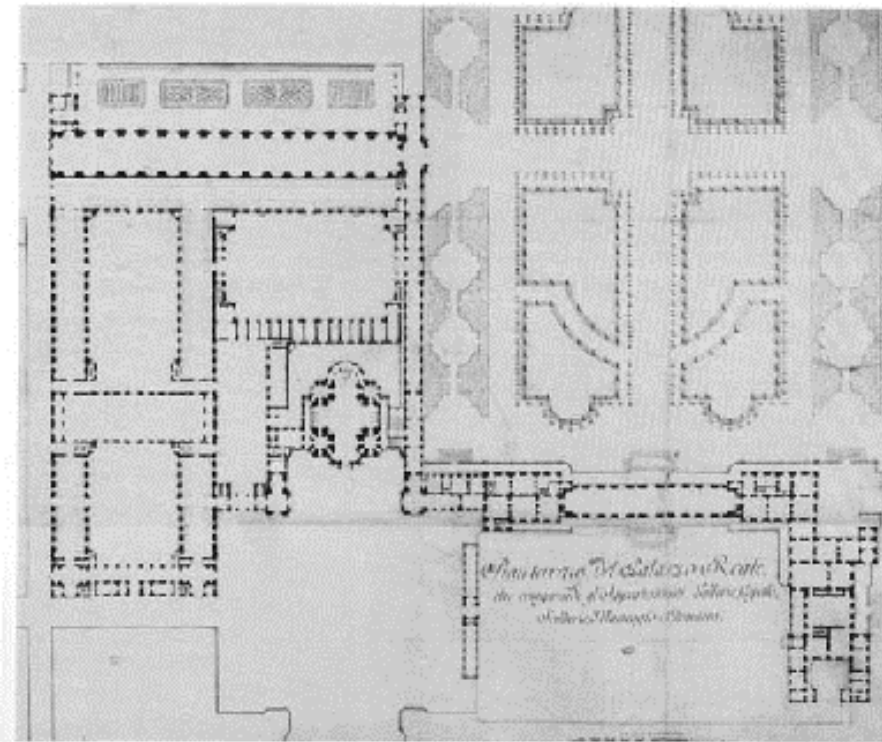
Fig. 167: Garden in front of the Citroniera



Fig. 168: Garden in front of Citroniera



See Fig. 25



See fig. 65



Fig. 169: Restored garden



Fig. 170: Restored garden



Fig. 171: Restored garden



Fig. 172: Restored garden

As can be seen in the map below, the entire garden currently does not belong to the Venaria Reale complex. The upper southern part is still in possession of the army. The “Giardino Pottagere” to the South of the flower garden and the following Pipiniera are impossible to be restored in this context. It is very complicated to reclaim this part of the garden as it has long belonged to the army and there are even buildings constructed there. As such it has been decided that the two areas should be recreated in another part of the garden, at the lower park where there is a possibility of reconstructing them while respecting the axis on which the whole planning of the park is based.

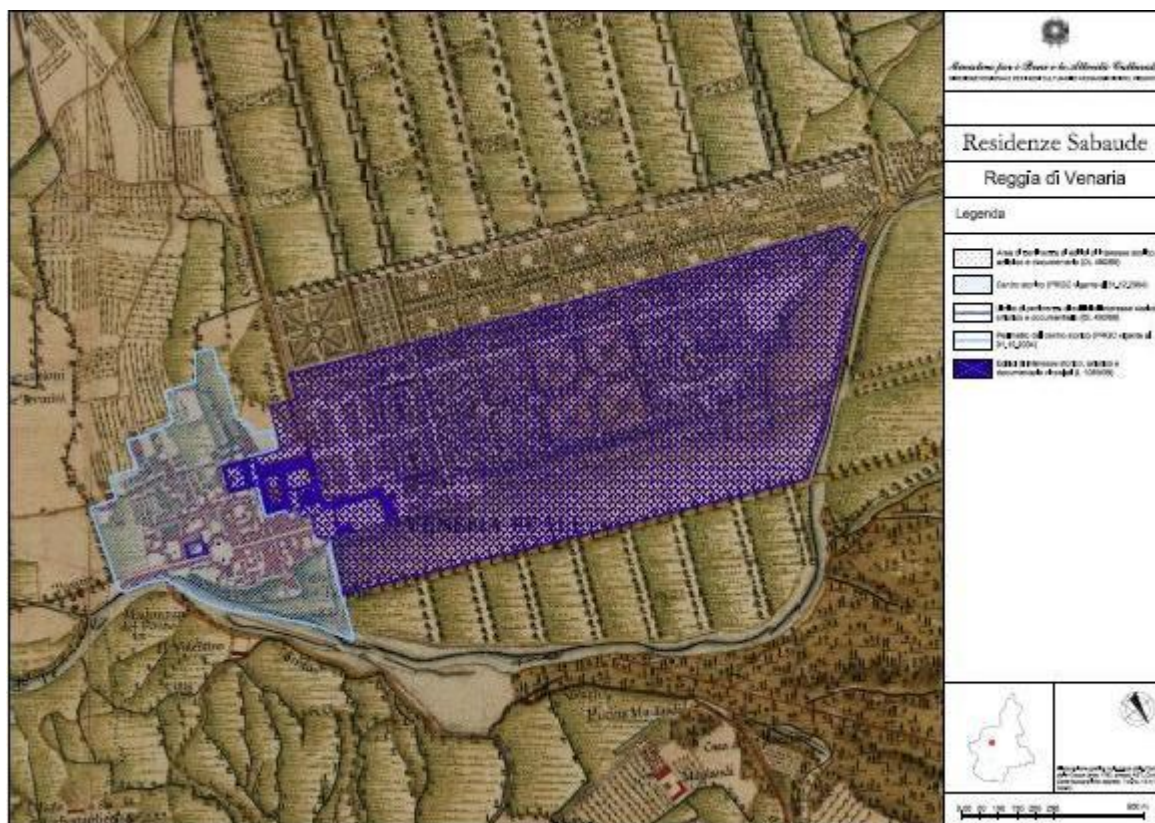


Fig. 173: Historic map of the Reggia di Venaria and its gardens with the historical part of the city

The two gardens are located on both sides – to the east and to the west - from the farmhouse Medici del Vascello, which can be found to the north-eastern part of the gardens where the garden offices are. The area is about 10 hectares large, and the original shape of the garden is preserved according to the patterns in historical images. Fruit and vegetables will be grown there in a manner respecting the original traditions, and an apiary will also be opened with educative purposes.



Fig. 174: Cascina Medici del Vascello



Fig. 175: Plants to the west of cascina Medici del Vascello

Chapter 5

Venaria Reale on the World Heritage List of UNESCO

Already in 1814 Vittorio Emanuele I definitively abandoned Venaria Reale but maintenance work still continued. In 1817, a veterinary school was established at Venaria but not at the royal complex. In 1831, during the reign of Carlo Alberto, the whole palace was used as army barracks. With the death of Carlo Felice, the main line of the Savoia dynasty was interrupted, and the collateral line of the Carignano princes came to reign with their main residence outside the city, Castello di Racconigi. The Venaria Reale and its surrounding terrain passed from the Royal House to the Financial Direction in 1832.¹³⁷

The inclusion of the Reggia di Venaria Reale on the list of National Monuments of Piemonte in 1909 did not improve the situation, and the abandonment continued throughout the whole first half of twentieth century.

After the abdication of the Savoia dynasty and the establishment of the republic, the Royal Residences became part of the Italian state, belonged to the financial administration. After that, they were transferred to the Direzione delle Antiquita e Belle arti (Directorate of Antiquity and Fine Arts), and then from the Ministry of Public Education to the Ministry of Cultural and Natural Heritage, today the Ministry for Cultural Activities and Heritage. This long bureaucratic path resulted in the sad consequence of periods of inappropriate use and lack of maintenance for almost forty years.¹³⁸

The restoration project started in 1997, and the inclusion of Venaria Reale along with the rest of the residences of the Royal House of Savoia on the UNESCO World Heritage List changed the destiny of the complex.

The Residences of the Royal House of Savoia near Torino were approved for the World Heritage List at the meeting of the General Assembly that took place in Napoli from 1st to 6th December 1997.

Other European capitals are characterized by larger monuments but none has been distinguished by such large phenomenon on a national scale developed in a logical continuity over a long period of time.

¹³⁷ Cornaglia, in Pernice ed. 2003a, p. 135. see also Pernice, Genesi di un degrado in Ibid.

¹³⁸ Centro UNESCO ed., 2000, p. 47-48

The property is nominated under cultural criteria i, ii, iv and v, introducing the concept of the designed cultural landscape too¹³⁹:

it represents a masterpiece of human creative genius;

- it exhibits an important interchange of human values, over a span of time and within a cultural area of the world, on developments of architecture, monumental arts, town planning and landscape design;

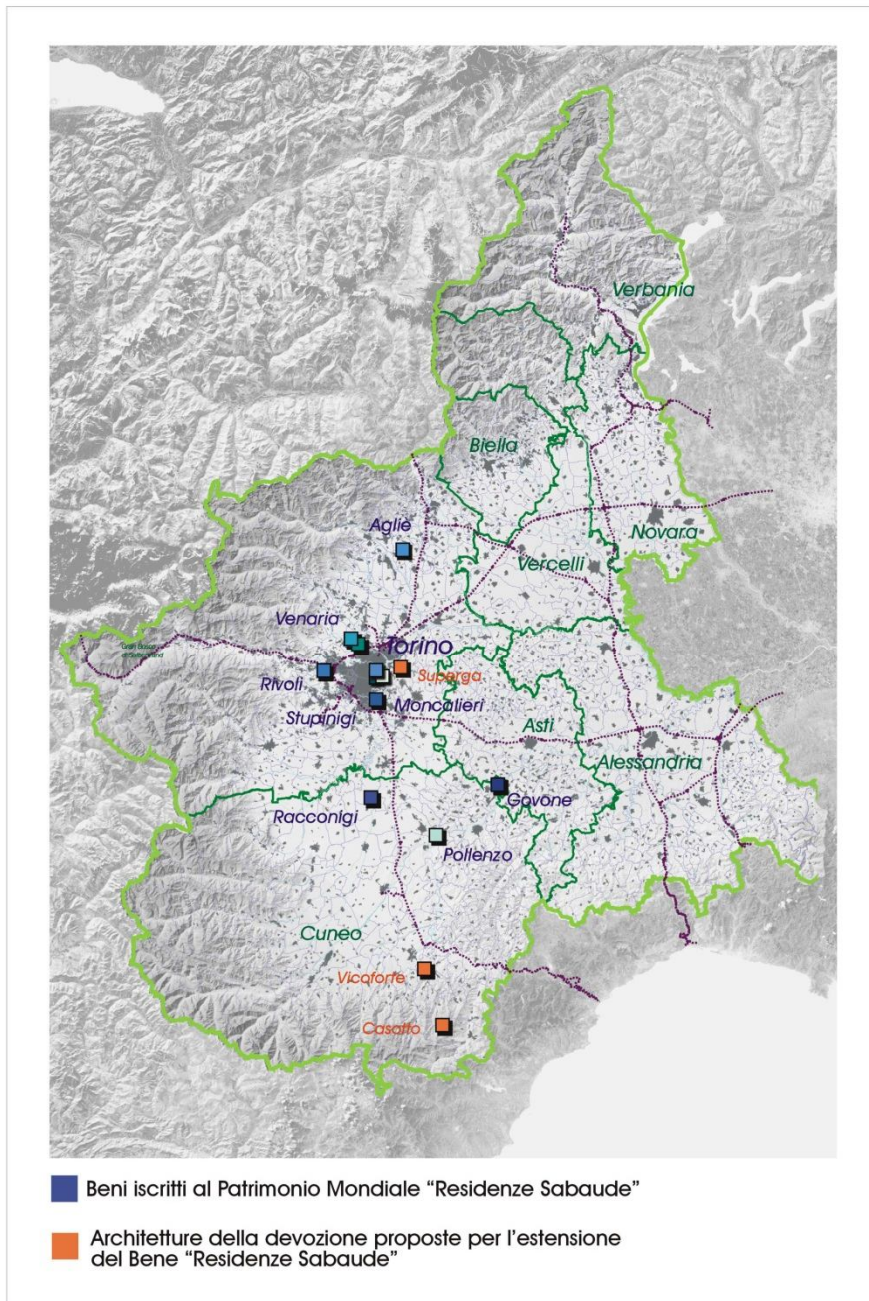
- it is an outstanding example of architectural ensemble which illustrates significant stages in human history;

- it is an outstanding example of a traditional human settlement and land-use which is representative of a culture and human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;

There are twenty-two buildings included in the nomination. Those located in Torino are Palazzo Madama, Palazzo Carignano, Castello del Valentino, Villa della Regina and the buildings forming the “Command Area” - Palazzo Reale, Palazzo Chiabrese, Royal Armoury-Royal Library, Palazzo della Prefettura (former State Secretariats), State Archives (former Court Archives), former Military Academy, Riding School and Stables, Mint and the Façade of the Royal Theatre. The country residencies include Castello di Rivoli, Castello di Moncalieri, Castello di Venaria, Castello della Mandria, Palazzina di Stupinigi, Castello d’Aglie, Castello di Racconigi, Pollenzo Estate and Castello di Govone.¹⁴⁰

¹³⁹ Based on World Heritage Centre – The Criteria for Selection, <<http://whs.unesco.org/en/criteria/>> [Modified on 08/06/2006]

¹⁴⁰ Advisory Board Evaluation No 823, 23 June 1996, <<http://whs.unesco.org>>, p.36[last modified 4 May 2006]



Sites inscribed as a World Heritage “The Residences of the Royal House of Savoy”

Devotional architecture suggested for the extension of the Site

Fig. 176: Map of Piemonte with the sites from “The Residences of the Royal House of Savoy”

Under the same criteria, only three cultural world heritage sites have been inscribed on the list of UNESCO before: the Medina of Marrakesh in 1985, St. Petersburg in 1990 and Kremlin and the Red Square in Moscow in 1990 too.

Chapter 6

Venaria Reale as a Museum

After 10 years of restoration work the Venaria Reale complex opened to the public as a museum. Because all furniture was lost during the long abandonment and the buildings are quite extensive, there is a vast amount of open space available, and there have been various suggestions for how to put it to use. One of them was for the Egyptian Museum, considered the second richest after the museum in Cairo, to be moved from Torino to Venaria. However, this proposal was not approved, as the museum has a symbolic value for the city of Torino and even if at Venaria there would have been more space and light for the artefacts, there were not enough reasons for it to be moved.

Another idea that concerned the Citroniera and Scuderia was a World Heritage Museum, unique of its kind, to be established there but this suggestion was also given up and it was decided the space to be dedicated to temporary exhibitions, making the complex more alive.

Venaria Reale was inaugurated as a museum in October 2007 with the exhibition “La Reggia di Venaria e i Savoia. Arte, magnificenza e storia di una corte europea” (La Reggia di Venaria Reale e i Savoia. Art, Magnificence and History of a European Court). The exhibition illustrated the history of the Savoia, the old European dynasty that ruled over Piemonte for almost one thousand years, the dynasty that built the Reggia di Venaria Reale and the rest of royal residences around Torino.

The art, magnificence and history of the Savoia dynasty from the sixteenth to the eighteenth century were represented on the occasion of the reopening of the Reggia with 450 works of art from prestigious international museums, twenty Italian museums and from the main royal residences. It was at that period that the Savoia state entered among the European Forces, thanks to the political skills, military victories and personal prestige of the dynasty.

The exhibition was supposed to last for about five months, until March 2008, but was extended for another two months until May 2008. At the end of this exhibition, with the acquisition of new objects from the other residences of the house of Savoia, the Reggia di Venaria would retain a permanent exhibition, configured as a historical, artistic and architectural threshold within the system of the Savoia residences.

The exhibition is divided into eighteen sections including the Great Gallery and the Church of St. Uberto, integral parts of the route.

Reggia di Venaria Reale

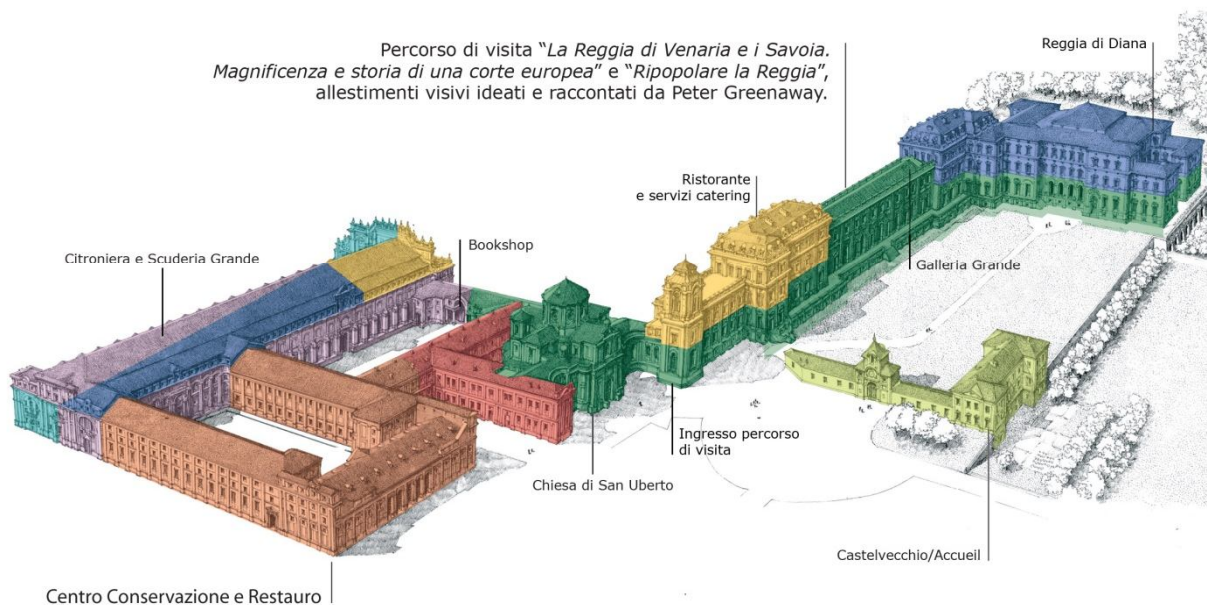


Fig. 177: Visitor's rout of the exhibition "La Reggia di Venaria e I Savoia. Magnificence and History of a European court" and "Repopulating the Reggia" visual sets invented and told by Peter Greenaway

The exhibition starts at the area below the Belvedere in the basement of the palace, following an area of 80 meters that stretches below the Galleria Grande. The visitors follow the green coloured part of the palace to reach the Reggia di Diana, where the itinerary continues on the ground level passing through the Reggia di Diana, the Galleria Grande and finally the Church of St. Uberto to then end the visit with the bookshop. The gardens can also be visited, from the Reggia di Diana or from the bookshop. The buildings in blue are the areas where temporary exhibitions take place and administrative offices are; the yellow buildings are home to other offices; and the red section is where the Education and Research Centre is. The brown building belongs to the Centre for Restoration and Conservation.

Some of the topics of the permanent exhibition are *A Dynasty of One Thousand Years*, which explains throughout a series of multimedia installations and portraits, armours and arms one thousand years of Savoia history, from the origins until 1831, when the main branch of the dynasty was interrupted and passed to the Carignano.

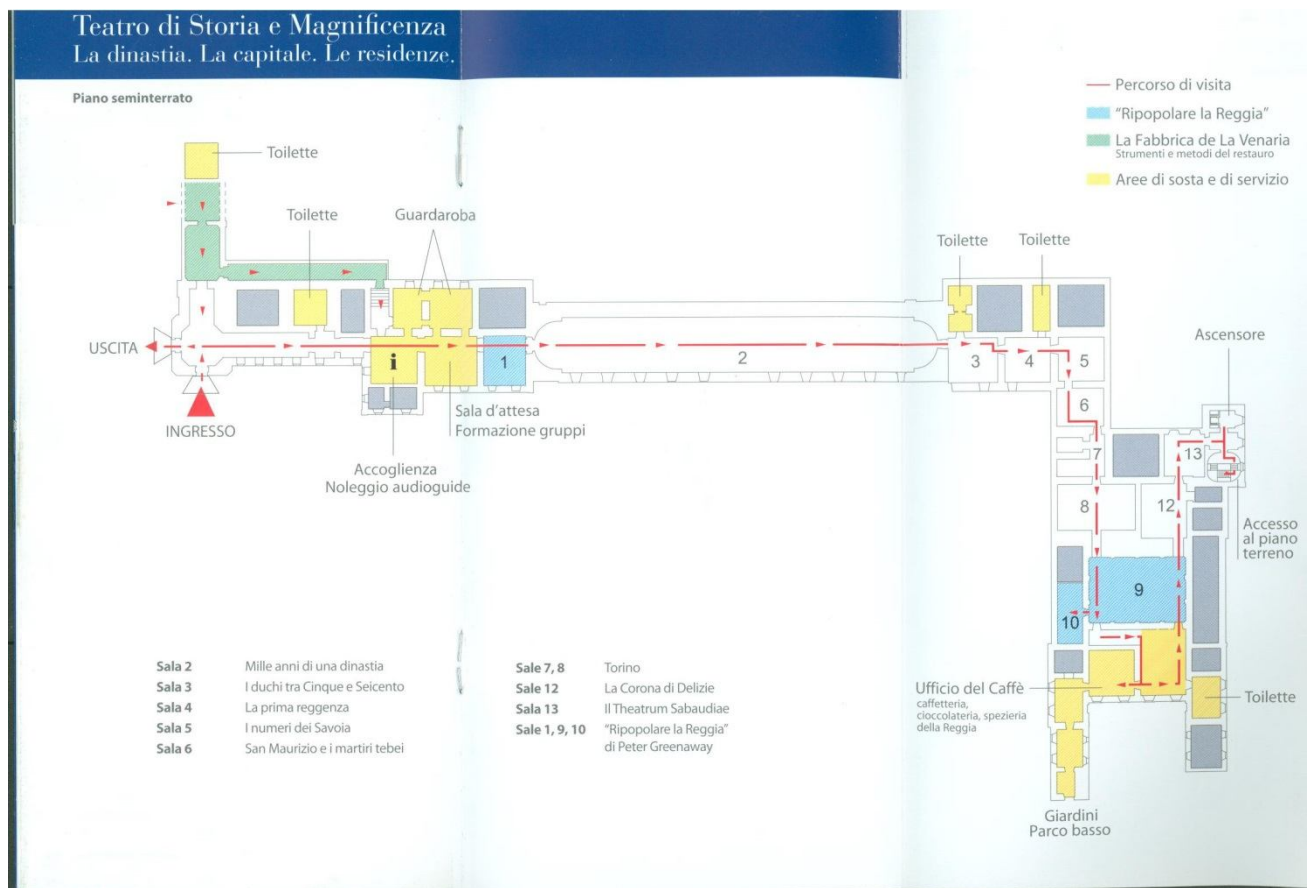


Fig. 178: Plan of the ground floor of la Reggia di Venaria Reale

The following section of the exhibition is called *I duchi tra Cinque e Seicento* and focuses on the protagonists of the dynasty between the sixteenth and seventeenth century. The military character of the dynasty is represented by armour and a large area is dedicated to the mystics of the sovereigns particularly the cult of St. Maurizio, protector of the Savoia dynasty.

The next section of the exhibition is dedicated to *Torino e la corona di delizie*, representing the architectural and urban activities of the dynasty. Torino is the protagonist, with its construction as a capital and the realisation of surrounding royal residences. The representation of Torino is not only achieved with pictures and drawings by significant architects who worked there, but also by a large model of the city, specially built for the exhibition. The model allows visitors to see how the city was at the end of the eighteenth century, evidencing the enlargement processes and verifying how it has changed up to present days.

Leaving the underground portion of the itinerary, visitors proceed on the ground floor and finally enter the Reggia. The first two rooms are dedicated to the history of Venaria. A video represents the phases in which the Reggia was built with the respective architects.

A series of drawings documents the project of the residence from its eighteenth century splendour until the sad twilight during the Napoleonic period, documented by the works of Carlo Randoni.

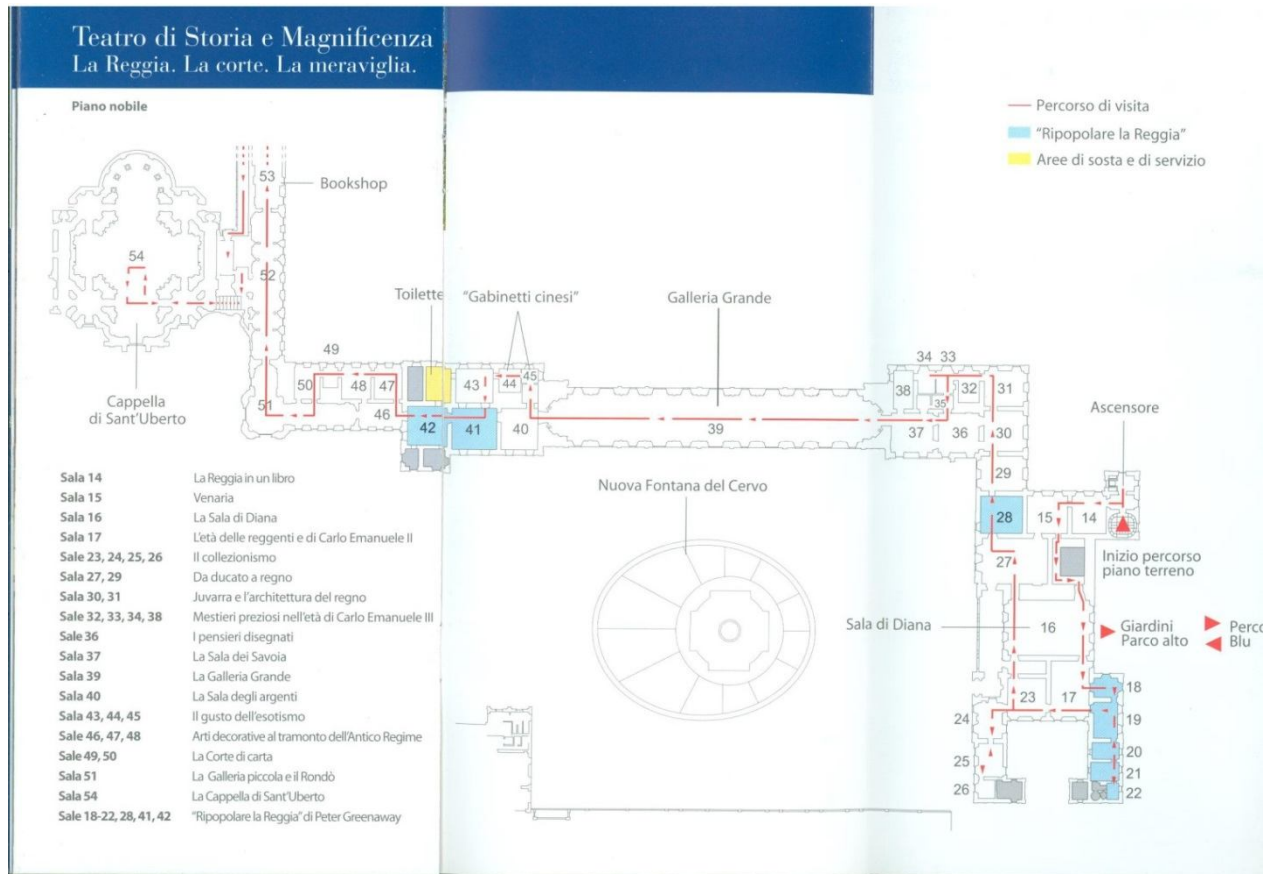


Fig. 179: Plan of the first floor of la Reggia di Venaria Reale

Upon entering at the Sala di Diana, as the travellers from their Grand Tour used to once, visitors can enjoy there large pictures with stucco decorations. The paintings, dispersed throughout the centuries, and some even thought to be irreversibly lost, were fortunately recovered to a largest extent, (seventeen out of twenty), restoring a precious artistic heritage.

The next section is dedicated to the seventeenth century Savoia regency period and the collections refer to the two regents Maria Cristina di Borbone, who led the Savoia state from 1637 until 1663, and Giovanna Battista di Nemours, who ruled from 1675 until 1684. The two regents developed an important artistic policy. Their part for the collections was important for the definition of the image of the Savoia court. There are exhibited portraits of princesses

dressed as warriors and as hunters, tapestries from Oxford and other splendid examples of the collections, including two busts from the seventeenth century of Apollo and Diana representing Carlo Emanuele II and Maria Giovanna Battista.

The rooms in blue in the two maps above are dedicated to the multimedia exhibition *Peopling the Palaces*, an attempt by Peter Greenaway to recreate the atmosphere of the historical period and at the same time fill the rooms whose furniture is irreversibly lost with life and spirit.

The entrance to the eighteenth century part of the Reggia starts with the room of the military trophies, where court dances were held in the past. The topic of this part of the exhibition *Da ducato a regno* marks the passage from a duchy to a kingdom, owing to the military victories, above all to the Battle of Torino in 1706. This change of rank became official with the coronation at Palermo in 1713, and the event brought great alterations to Torino and the surrounding network of residencies. Models of the Superga Basilica and the Rivoli Castle are shown. There are spaces dedicated to other European courts, and the theme of the court in general with portraits, busts, etc.

Visitors proceed to the Galleria Grande, where the glory of the dynasty can be felt with its rich decoration. It is an ideal introduction to the next section of the exhibition, dedicated to the magnificence of the Savoia court in the eighteenth century.

The penultimate section is called *Mestieri preziosi e arti decorative al tramonto dell'antico regime* and tries to retell the story of European courts of the time with precious objects.

Visitors' itinerary ends with the Church of St. Uberto, which, as the church dedicated to the dynasty, faithfully represents the strong relationship between the Savoia dynasty and the sacred.

A survey conducted by the foundation Fitzcarraldo that took place in 2008, a year after the inauguration of the Reggia, showed that women prevailed as visitors at Venaria in comparison to men (57% to 47% for men). Among the motives of the visit for the 1,157 inquired visitors were the willingness to learn more (73%) and out of curiosity for the new opening (40%). The public remained very satisfied of the visit (50%), but among the disadvantages it was noted the lack of furniture.

The survey organised by SITI (Istituto Superiore sui sistemi territoriali per l'innovazione) for the same period with 785 questionnaires confirmed the majority of women's interest in the Reggia. This time what was defined as a disadvantage was the lack of indications.

Of interest is the survey¹⁴¹ by Katia Caresio on the installations by Peter Greenaway. She conducted it in 2009, two years after the installations were established. Among the twelve questions she asked to the 250 visitors in the form of a questionnaire, there were three about the evaluation of the spaces dedicated to *Peopling the Palaces*, three regarding the famous people representing the scenes and another two about the time spent at the exhibition rooms of this type, and eventual complaints or suggestions. The last four questions concerned the data of the interviewed such as age, level of studies, etc.

This survey confirmed again the slight prevail of women 58% to men 42% visiting the Reggia. School groups were not included in the survey. The results are quite useful for the future alterations of the exhibition. Here they are:

The first question concerned how the installations were perceived.

The projections inside the Reggia:	YES	NO
Could be considered as furniture	10,6%	13,3%
Recreate the atmosphere of a court	22,9%	4,9%
Disturb	3,9%	20,4%
Value the beauty of the Palace	12,4%	11,2%

The next question was about the spaces dedicated to Peopling the Palace.

The spaces set for the projections are:

Sufficient	86,3%
Insufficient	5,6%
A little	6,4%
Little	1,6%
TOTAL:	100%

The following regarded the opinion about this type of installation in more rooms at the Reggia

Use of this installation in more rooms at the

Reggia?

Positive	32,1%
Unnecessary	39,2%

¹⁴¹ Caresio, 2009.

Negative	11,1%
Without opinion	17,4%
TOTAL:	100%

The next section of questions was based on the decision famous Italian actors to represent the life at court. This question concerns to the credibility of what is told

The choice of this famous actors:	YES	NO
Gives more realistic value to the representation	13%	12,7%
Makes the projections more amusing	16,4%	9,3%
Are an element of disturbance	2,8%	21%
Makes the projections more interactive	13,9%	11%

The next question is dedicated to the evaluation and comprehension of the dialogues.

The dialogues between the characters are:	YES	NO
Comprehensive	21,8%	4,4%
Amusing	11,7%	11,4%
Useful for the understanding the intrigues at that time	22%	4,6%
Long and boring	7,7%	16,2%

The following table shows the time the visitors spent per room with the installation

	< 1 minute	1-4 minutes	5-10 minutes	15-20 minutes	“little”	TOTAL:
questionnaires	4	80	111	7	48	250
%	1,6%	32%	44,4%	2,8%	19,2%	100%

And the last question asks the visitors about certain problems they might have had at the rooms with the installation

Problems that occurred in the rooms dedicated to the projections:

The images are not visible enough	12,4%
Sound is disturbing	23%
Sound and dialogues from one room overlap with the next one	21,2%
Some projections are placed in too small areas	10,6%
There are few places to sit in the rooms with the projections	15,1%
No problem	17,6%
TOTAL:	100%

To sum up, visitors find the installation useful for the understanding of the intrigues and stories of that time.

When taking in consideration the education of the participants of the survey, comes out that those with university or high school degree are more critical about the attempt by Greenway to “furnish” the rooms of the Reggia, while those with a primary or basic education approve of this attempt as successful.

For the majority part of the visitors, the spaces for this installation are sufficient. There is no need to extend the installation to additional rooms.

On the occasion of the 150 anniversary of the Italy’s Unification, the permanent exhibition has been transformed and now called La Reggia di Venaria, Teatro di Architettura, Storia e Magnificenza – Theatre of Architecture, History and Magnificence. It opens on February 26, 2011 and continues to represent one thousand years of a dynasty but with the idea to let the Reggia be the protagonist by letting the building speak for itself as much as possible. The exhibition is still located on two levels. The itinerary consists of three parts: *I Savoia. Viaggio nella storia di una dinastia*, located on the lower floor and the two first rooms on the ground floor, *La Reggia di Diana*, in the seventeenth century palace by Castellamonte, and *the Promenade a la cour* starting from the Sala dei Valletti up to the St. Uberto chapel.

The installations by Greenway remain, although they have been slightly altered in location. Each of the parts corresponds to a different époque and therefore concentrates on a different theme. The first one tells the history of the Savoia dynasty from the Middle Ages to the sixteenth-seventeenth century, when they settled in Torino, developing the system of their residences not only within the city but also around it.

The second part, *La Reggia di Diana*, represents the seventeenth century, the era of regency with an impact on the topic of the feminine sovereign reflecting on art too, as seen in the dominance of the myth of Diana.

The last, third part, *La Promenade a la cour*, guides visitors through the eighteenth century, referencing works and characters from this period on the walls.

In conclusion, the first part refers to a trip into history, the second, a trip into art, and the third, a trip into architecture.

Each year, usually in February, the Palace remains closed for about a month for improvement of the permanent exhibition and maintenance works. Several temporary exhibitions take place annually at the areas dedicated to them. New spaces also open to host offices and exhibitions after the restoration works are completed. It is an incessant process as the palace has still areas to offer to be discovered after the rigorous restoration that has been taking place there.

Part III

Palacio Real de Aranjuez

Aranjuez became the spring residence of the Spanish monarchs from the period of Felipe II until the last third of the XIX century, as the fertile soil and pleasant climate made it a particularly agreeable spot in spring and autumn. The monarchs spent the season there from the period after Holy Week until the end of June, moving on to Valsain for the summer (or to La Granja from the reign of Felipe V onwards) and in the autumn to El Escorial.

According to Catherine Wilkinson – Zerner: “Philip had decided to change the traditionally itinerant life of his predecessors and settle his government at Madrid, and he completed a ring of residences within a forty-mile radius: at least two major country palaces (Valsain and Aranjuez), the retreat at la Fresneda, and several hunting lodges, including El Pardo, in addition to the palace in the Escorial and a system of modest overnight stops to connect them. This undertaking had much in common with Francis I’s program of palace building around Paris initiated in 1528, when the king abandoned his chateaux at Blois and Chambord in the Loire Valley for buildings within easy reach of his capital. Philip’s buildings made a set of royal residences where he could remove himself to enjoy kingly pleasures like hunting, while remaining in contact with his government. They affirmed the seigneurial past in a new image of settled, centralized authority, and their distinctive style distinguished them from the castles of the Spanish nobility.”¹⁴²

Felipe II, who regulated the use of the Royal Residence and instituted these seasonal sojourns, issued a number of decrees regarding the governance of Aranjuez. These included that only the monarch’s servants could live in the town, so that even during the periods when the court was present, only servants of the royal house in the King’s retinue had the right to residence. Private visitors, including ambassadors, who wished to be close to the King, had to lodge in nearby villages. This rule was maintained until 1750. Throughout this period, but particularly for the great writers of the Spanish “Golden Age”, Aranjuez was a paradigm of natural beauty and fertility.

¹⁴² Wilkinson – Zerner, 1993, p. 65

Chapter 1

Location

The fertile land around Aranjuez, located in the broad valley where the rivers Tajo¹⁴³ and Jarama converge, forms a kind of natural oasis in the dry region south of Madrid. When the Moorish taifa kingdom of Toledo was conquered in the late-XI century by Alfonso VI de Castilla¹⁴⁴, the Christian king encouraged his vassals to settle in the area. In 1171, Alfonso VIII ceded these valuable lands to the Order of Santiago in acknowledgment of the important role its members had played in the struggle. The grand masters of the Order had a palace which stands on the same site as the current one, while from the XIII to XV centuries the surrounding lands became even more intensively cultivated, mainly by Mudejars.

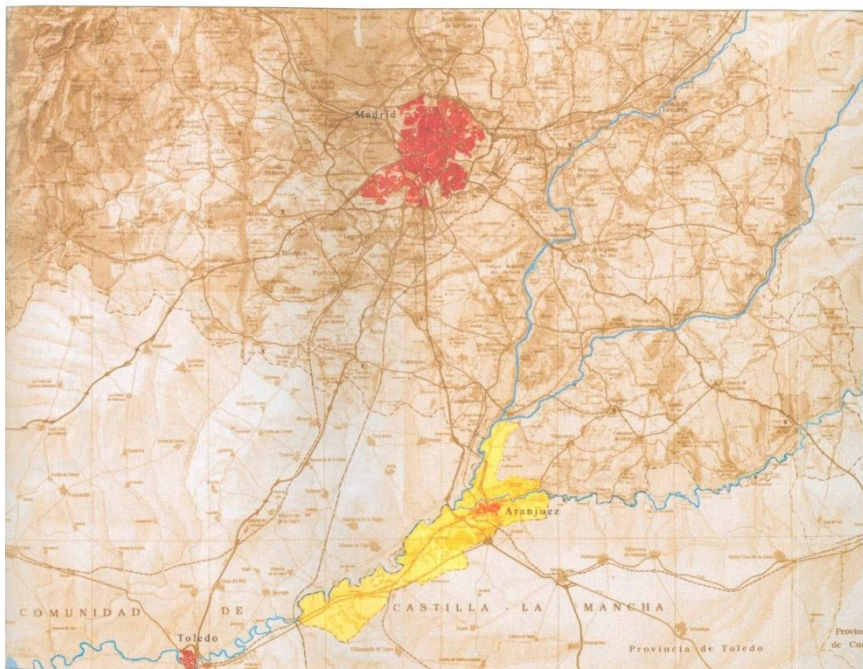


Fig. 180: Map of Aranjuez and Toledo in relation to Madrid

In the late-XV century during the reign of Isabel Católica, the post of Grand Master of the Order was permanently assumed by the monarchs, and thus the territory of Aranjuez passed into royal ownership, becoming one of the groups of country palaces and houses which constitute what is now known as “*Patrimonio Nacional*”.

¹⁴³ See annex

¹⁴⁴ See annex

Chapter 2

History

The development of the estate can be said to have been divided into two distinct stages: that under Felipe II, and a second phase corresponding to the reigns of Ferdinando¹⁴⁵ VI and Carlos¹⁴⁶ III. The result is a landscape of fruit and vegetable plots and gardens, both visually attractive and productive. Among the architects that worked there was Juan Bautista de Toledo¹⁴⁷ (1560-1567), Juan de Herrera¹⁴⁸ (1574-1584), Juan Gómez de Mora¹⁴⁹ (1625-1648), Pedro Caro Idrogo (1714-1732), Giacomo/Santiago Boniva¹⁵⁰ (1735-1759), Francesco Sabatini¹⁵¹ (1771-1780) and Juan de Villanueva¹⁵² (1739-1811).

The origins of Aranjuez date back to the late middle ages when one of the knights of the Order of Santiago, Lorenzo Suares de Figueroa, started the constructions of the palace from 1387 till 1409, the year in which he died. The building was of stone and brick, the rooms were located around an ample court. There were two floors divided by galleries above white stone columns with the coats of arms of the order of Santiago and that of the family of Figueroa. The building had four facades and the entrances were from the eastern and western side, decorated similarly to the court, according to the gothic characteristics of the epoch. A bridge divided the palace from some irrigations and next to it the orchards and gardens. After the death of the Grand Master Suares de Figueroa in 1409 the palace still belonged to the Order until the reign of the Catholic Kings, when the military orders became dependent of the

¹⁴⁵ See annex

¹⁴⁶ See annex

¹⁴⁷ Rivera Blanco, (1984) p. 21-37, see also Giner Guerri, (1977).

¹⁴⁸ Juan de Herrera, about 1530 Mobellan, near Santander – 1584 Madrid, in Wilkinson-Zerner, (1993), see also Ruiz de Arcaute (1936).

¹⁴⁹ Juan Gómez de Mora 1586-1648, in *Juan Gómez de Mora (1586-1648) : arquitecto y trazador del rey y maestro mayor de obras de la villa de Madrid* : [Exposición] Museo Municipal, Mayo, 1986

Juan Gómez de Mora Madrid Ayuntamiento Concejalía de Cultura Madrid : Ayuntamiento de Madrid 1986

¹⁵⁰ Giacomo/Santiago Bonavia, 1700 Piacenza – 1759 Madrid, see also Tovar Martínez, (1997)

¹⁵¹ Carlos Casimiro Vicente Francisco Sabatini 1721 Palermo - 1797 Madrid in *Francisco Sabatini 1721-1797*: [Exposición] Real Academia de Bellas Artes de San Fernando, Madrid, Centro Cultural Isabel de Farnesio, Aranjuez, octubre-diciembre 1993 Madrid: Consejería de Educación y Cultura, 1993, see also Fernández Martínez Juan Jose, *Francisco Sabatini y las obras del convento de San Joaquín y de Santa Ana de Valladolid*, thesis 1993.

¹⁵² Juan Antonio de Villanueva, 1739 Madrid – 1811 see also Melón Gavilanes, P (1988).

Crown. Thus, in 1487¹⁵³ Aranjuez, where the royal family stayed at various occasions, became possession of the Crown, changing the coat of arms of the previous owners with those of Castilla and Aragon. It was not before the reign of Carlos I when they started to think seriously of making Aranjuez a comfortable place for the royal family and it was there in 1531 where Felipe II was recovering from some childhood deceases. Carlos V decided to improve the area converting it into a place for recreation.¹⁵⁴

Catherine Wilkinson-Zerner writes: “In 1548/49 Prince Philip travelled to meet his father in Flandres. The emperor wished to present his son to his future subjects. Along his route through Italy and Germany into the Netherlands designated cities prepared to receive him with their streets transformed by festive constructions *all’antica*. Triumphal arches, fake facades, statues, and decorations created a timeless if temporary urban environment in which to enact an ideal: the encounter between a perfect prince and his equally perfect subjects.”¹⁵⁵

2.1 Juan Bautista de Toledo

When Juan Bautista de Toledo started to work at Aranjuez, he probably established a general plan of action, occupying himself with the drawings of different parts of the concrete zones of the Royal Site and undertaking various works simultaneously. From 1560 till 1567, the year of his death, Juan Bautista de Toledo completed at Aranjuez a great number of works among which the most important were the construction of the new palace-chapel and the adaptation of the gardens.



Fig. 181: Bird's-eye view of Aranjuez. Anonymous, c. 1630. Madrid, Museo del Prado

¹⁵³ Sancho, 1995, p. 275

¹⁵⁴ Rivera Blanco, 1984, p. 104, 106 and 119

¹⁵⁵ Wilkinson-Zerner, 1993, p. 135

The huge interest that Felipe II had for the Royal site of Aranjuez was as a general idea, that was developing gradually occurring all kinds of details so that the place to be converted into the most beautiful country house of the crown. At the beginning of 1557 Felipe II already wanted to construct a new palace at Aranjuez and the first plans were probably by Luis and Gaspar de Vega. The monarch did not find useful the old building by the Order of Santiago from the XIV century not only because of its antiquity but also because of its medieval style which was confronting aesthetically with his renaissance sensibility. However, the Catholic king wanted to keep the old building initially and in the meantime to be constructed the new one. The possibility to rely on a renewal architect such as Juan Bautista de Toledo affected his expressive tastes and encouraged him to try to turn the project into reality. As a consequence, Toledo planned entirely the idea of the new palace and it could be affirmed that it was continued according to his plan with exactitude after the death of the architects when he was still constructing the tower of the chapel in the southern part of the palace.¹⁵⁶

Catherin Wilkinson-Zerner writes: “Although Spanish by birth, Juan Bautista was in some way alien.”¹⁵⁷ And also: “The Italian image of the architect had been combined with the Spanish professional in one individual. Philip had found someone who combined the qualities of both traditions and could function in both. It cannot have been that easy – there were no such men in Spain and no distinguished Spanish architects in Italy. Juan Bautista de Toledo was apparently a good choice for the role. He was an educated man, a mathematician and an architect in the classical style. He had been Michelangelo’s chief assistant at St. Peter’s in Rome for a few years until he left for Naples, where he had supervised a number of building projects for the Spanish Viceroy. He had both theoretical background and the practical experience of building in Italy, some of it with the greatest architect of the day at the most fabulous program in Europe. Philip began to employ Juan Bautista in the ways we would expect: planning new buildings, consulting with him regarding existing as well as new projects, preparing designs and models with the help of a small staff that he seems to have brought with him from Italy. Documents show Juan Bautista in almost constant attendance on the king. Philip and his architect were working together in the Renaissance manner.”

Juan Bautista de Toledo would give the palace its definitive configuration leaving the direction it had at the times of the Masters as a reduced residence and turning it into a building of representative character. The most important for this moment as to the construction was the new structure considered by the architect so that the old building would

¹⁵⁶ Rivera Blanco, 1984, p. 157-160

¹⁵⁷ Wilkinson-Zerner, 1993, p. 7-8

remain integrated into what would be the new palace. It is also probable that the old building inspired Toledo who had to respect for the new construction the square shape of the building, the interior court and the towers at the corners. Thus a building which was started as an adaptation to an old construction would become a great built example from the XVI century. The construction of the new part connected with the old fabrics by a passage.¹⁵⁸

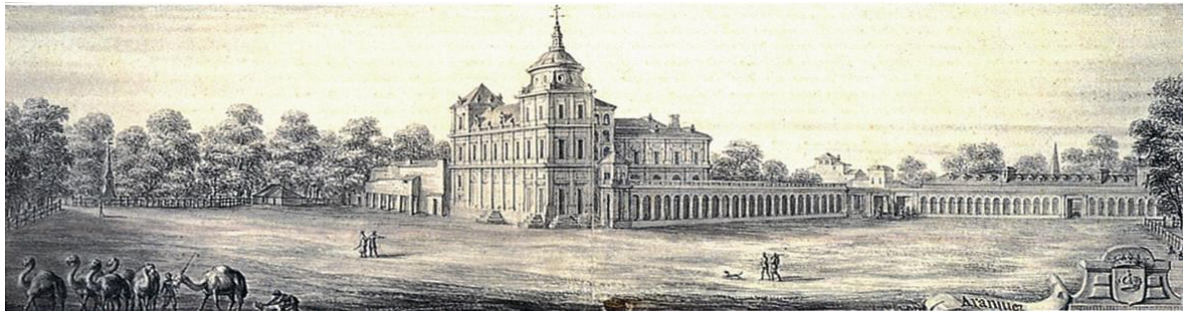


Fig. 182: Pier Maria Baldi. Vista del Palacio de Aranjuez en el libro de Lorenzo Magalotti, *Viaje de Cosme de Médicis por España*. Florencia, Biblioteca Laurenziana

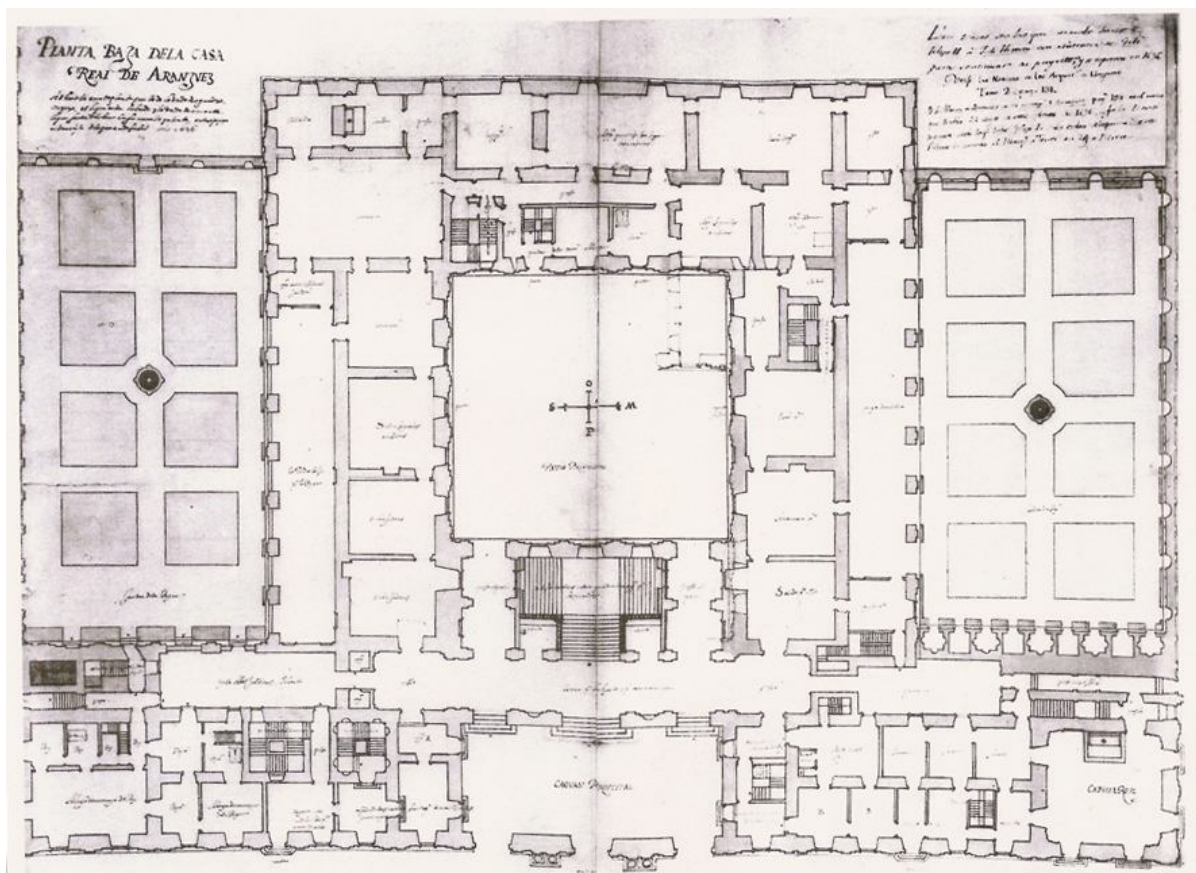


Fig. 183: Juan Gomez de Mora, Proyecto de modificación y terminación de la planta baja de la casa real de Aranjuez. Madrid, Biblioteca Nacional

¹⁵⁸ González Pérez, 1983, p. 58

The new construction started in 1564 and there was an influence from the monastery El Escorial. There was a proportional development of the main façade in the centre of which was the access to an ample vestibule from where passages were leading to other rooms and various stairs and galleries leading to the two towers located at the two extreme parts of the building. The one to the South was where the chapel projected by Juan Bautista de Toledo was. According to Pedro Moleón, “The chapel was singular from its beginning for several reasons. It contained the first cupola over a tambour that Toledo designed for Philip II and the first in classicist style that was constructed in Spain. In other words, until then, no one on Spanish ground had taken part in the enveloping experience of a room with a central floor that is developed and articulated vertically in four bodies: the base, pendentives, pilastered tambour cylinder and cupola.”¹⁵⁹ The two lateral constructions protect and hide two gardens, to the North the one of the Queen and to the South the garden of the King. The functionality of these closed gardens could be explained with the possibility to keep the intimacy of the monarchs and facilitate the creation of open arcades from there to the central part of the building.

At the pavilion of the main façade the rooms were located with rigorous symmetry according to the main walls except for the staircase of the chapel which was not repeated on the opposite side. At the next part of the building the first rooms kept the symmetry while the rooms at the bottom showed a forced distribution with the necessity to multiply the rooms. The main floor was almost twin to the inferior and the whole palace seemed to be articulated by a division effectuated by the axis so that each part corresponded either to the king or queen. The echoes of Escorial are increasing in both floors bringing new proves in favour of Juan Bautista de Toledo as an author of the totality of the project. In both buildings the central patio is repeated as well as the gardens reserved at the two sides.

At the façade could be noted the freedom and joyfulness of the design as well as the chromatic wealth for the altered usage of stone and brick. The perspective shows a light and well-distributed building with a graceful and rhythmic composition which reminds with some aspects of El Escorial mixed with Italian hues.

The towers have three floors, with tambour and cupola, the wings have two floors and the main part of the façade has again three floors. Thanks to the architect the Tuscan order became part of the innate elements of the construction at the peninsula for many decades. The open arcades at Aranjuez produced an immediate influence at other sites such as Madrid and Valsaín. In his architecture, Juan Bautista de Toledo tried to represent the idea of the

¹⁵⁹ *La capilla de Felipe II en el Palacio Real de Aranjuez*, 2004, p. 127

monarch's cosmic universe, the result of a mixture of the influences of French, English and Flemish along with Italian palace residences that were reflecting the ideas of the recent become king Felipe II, still a traveller, worried to confront in person the politics and European life so that to impose his criterion.

According to Catherine Wilkinson – Zerner: “Only in interiors did Juan Bautista’s Italian taste triumph without resistance, Royal apartments, even in buildings that were otherwise strongly marked by Flemish or Spanish features, were filled with mythological scenes and colourful groteschi in stucco and fresco.”¹⁶⁰

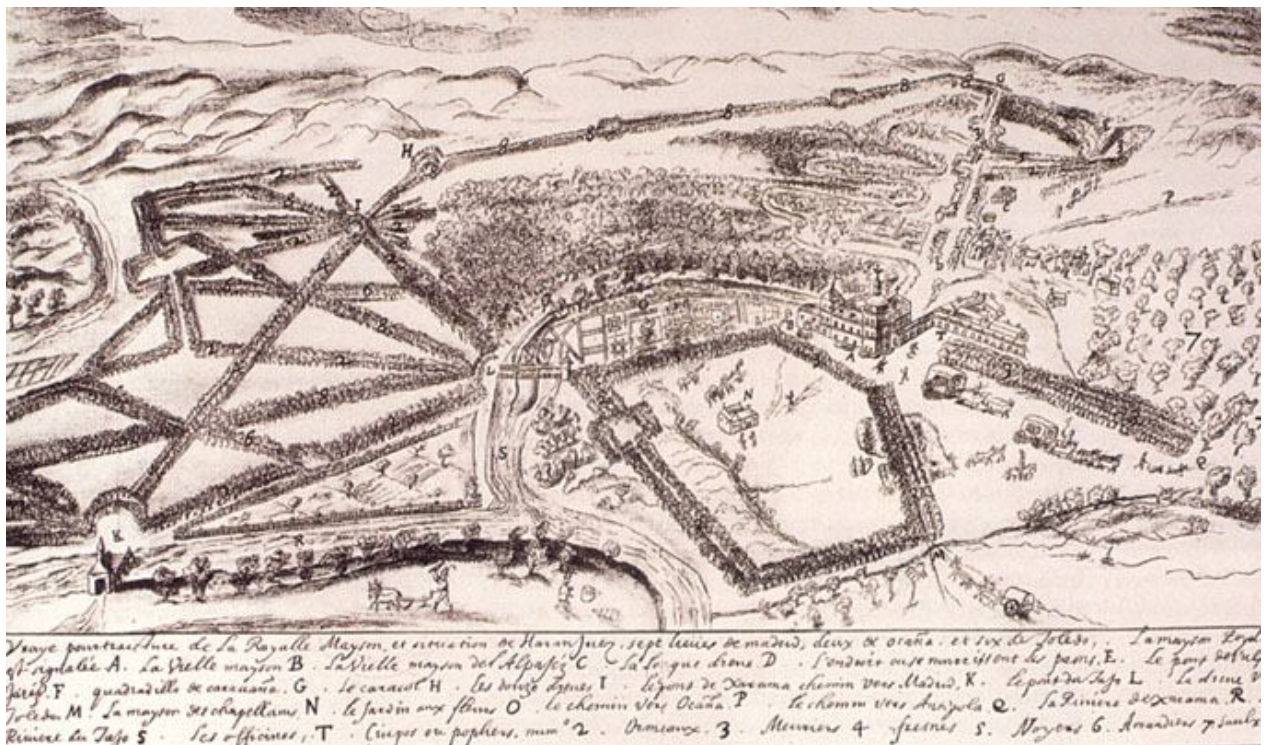


Fig. 184: Jehan Lhermite, *Le Passetemps*: View of Aranjuez in the 1590s. Bruxelles, Bibliotheque Royal Albert I

“The park and gardens at Philip II county estate at Aranjuez south of Madrid were, and still are, the most remarkable designed landscape in Spain.”¹⁶¹

The most important work was the replantation and order of the garden of the Island – Jardin de la Isla, also called the triangle for its shape being formed by the two strands of the river Tajo; and of the streets adjacent to the future palace.¹⁶²

¹⁶⁰ Wilkinson-Zerner, 1993, p. 67
¹⁶¹ Wilkinson-Zerner, 1999, p. 243
¹⁶² Rivera Blanco, 1984, p. 175

According to Catherine Wilkinson-Zerner: “the land was used for grazing, the cultivation of olives and almonds, and for hunting and fishing. In the 1550s Philip removed the olive trees, which were near the palace, and substituted shade trees: poplars and elms.”¹⁶³ She writes: “A certain amount of the land was under cultivation by the estate and Philip put some of this to new uses.”, “The landscape of Aranjuez also served for hunting. The hunting rights to the more remote parts were rented, but a large area at the center of the site was the king’s private reserve.”¹⁶⁴

Felipe II inherited a series of preexistent gardens at Granada, Sevilla¹⁶⁵ and Valencia. The gardens at Valencia at that time were characterized by a rigid symmetry, a division in four parts of the squares with Arab reminiscence, a strict layout of the plantations and the usage of certain species – cypress and orange.¹⁶⁶

A singular personality in full Renaissance preserved the echoes of Flemish severity intermingled with reveries of Hispanic-Arab tradition. The strict and the mysterious, the severe and the incomprehensible, were joined conferring its essence of a garden loved by the king. A garden isolated by the river, confined, contemplative for its own harmony, its regulator rhythm. The river with its ring has a superior force of isolation than the highest wall; it is another physical way which prevents the communication. Although bay windows were made in order to stick out further on the garden, the Island did not need more infinite or more horizon than its proper dimension.¹⁶⁷

However, according to Catherine Wilkinson-Zerner: “ Very little in the design of Aranjuez recalls earlier Spanish landscape or gardens, although many of its plants – like orange and almond trees – came from the peninsula and certain planting practices can be associated with Islamic gardens.”¹⁶⁸ She writes: “The park at Aranjuez was the king’s first attempt to create a modern equivalent of the great works of Roman engineering, and his workshop of ideas about large-scale design; but the immediate inspiration of Aranjuez was not antiquarian but northern. Philip had remained in Flanders with Charles V, enjoying Flemish cities, royal palaces, their parks and gardens until 1551, and he returned again in 1557-59. (...) Philip’s palace and gardens at Aranjuez could have been the centerpiece of the king’s secular palace

¹⁶³ Wilkinson-Zerner, 1999, p. 244

¹⁶⁴ Ibid. p. 245

¹⁶⁵ See annex

¹⁶⁶ Felipe II el rey intimo: Jardín y naturaleza en el siglo XVI, 1998, p. 114 and 123

¹⁶⁷ Correcher, 1982, p. 32

¹⁶⁸ Wilkinson-Zerner, 1999, p. 248

program – as ambitious as the Escorial, it was in some way a greater opportunity for the king’s architect, Juan Bautista.”¹⁶⁹

Until 1550 the architects Alonso de Covarrubias and Luis and Gaspar de Vega and Felipe II himself started reorganizing the gardens at Aranjuez arranging different sectors for planting and designing streets to the south of the river-bed of Tajo. The change of direction of the works at this Royal estate with the arrival of Juan Bautista de Toledo made Felipe II stop the works at the gardens for the period 1559-1560 and restarted them again with the architect that came from Napoli and introduced in Spain the garden of the Mannerism. From 1560 Aranjuez would change its image almost totally. Juan Bautista became in charge of the construction of the navigation, new irrigation channels in the whole valley of the Tajo and Jarama rivers with the mission to transform the rural landscape into a mannerist garden. Toledo immediately handed the plans for the new garden according to which the new space would be structured in an ordered multitude of rectangles. According to Catherine Wilkinson-Zerner: “Philip belonged to a culture in which buildings were considered to be representation of their owners (...) Aranjuez was a place of kingly pleasures, and it was a showplace of the ludic aspects of the royal persona such as had not existed in Spain before. Every distinguished visitor to Philip’s court saw there the exotic plants and animals (e.g. camels), the elegant gardens, and the profusion of game which were featured at the villas and chateaux of other European rulers as well as the orchards of Spanish fruit trees. In spite of its assimilation of these European features, Aranjuez was different from princely estates elsewhere in Europe. The Italian princely garden began - and remained in the sixteenth century – as an enclosed composition, separated by walls from the landscape of the ordinary world, and it developed in perspectival relation to the residence. Philip adopted the Italian image of a princely villa with elegant residence set off by parterres, classical statues, and showy fountains...Philip’s landscape of Aranjuez combined the Italian humanist image of a classicized garden with northern images of a seigneurial residence which included a park, rivers, large French chateaux, where trees, meadows, and ponds were elements of the landscape...The climate and soil of Aranjuez were not those of northern Europe, and designers had to work on the scale of an entire landscape, fundamentally transforming it in order to achieve the effects that the king wanted. If a landscape, like a palace, may be read as a representation of its owner, then Aranjuez aspired to universal order.”¹⁷⁰

¹⁶⁹ Wilkinson-Zerner, 1993, p. 140

¹⁷⁰ Wilkinson-Zerner, 1999, p. 254

At the end of November 1561 Juan Bautista started to build the walls for the navigation protecting the whole river Tajo until the place where the Jarama River flows into it. He also constructed promenades along it following his model. Catherine Wilkinson Zerner writes: “Rehandling the landscape proved to be far more difficult than anyone had imagined. The low-lying land was subject to constant flooding and, between 1561 and 1567, Juan Bautista, together with a number of engineers, worked on hydraulic projects to establish an efficient system of drainage.”¹⁷¹ According to her: “Philip recruited designers and artisans from all over Europe as well as from Spain to work at Aranjuez. An Italian engineer, Francesco Paciotto, was investigating a project to make the Tagus river navigable as far as Toledo. Paciotto, Juanelo Turriano, who was in Philip’s service in Toledo, and Juan Bautista de Toledo met together to discuss the project in 1562.”¹⁷² In 1564 works on the island continued and it was probably there where the gardener Holbeque constructed a labyrinth in June. “Francesco Sitoni was later employed to work on the canal bordering the palace. Most likely, the design of Aranjuez evolved from the king’s original conception of long tree-lined avenues into Juan Bautista’s more formal conception and was finally extended into the geometric system of the park. The park at Aranjuez was extraordinary, a vast system of streets and squares, a veritable urbanization of the landscape, as many have rightly called it. Grand avenues of magnificent trees, irrigation canals and smaller plots of gardens, fruits and flowers spread over the site, creating a variety of vistas and environments that struck foreign visitors as truly splendid and unique.”¹⁷³

A description from that period says: “Cuando su majestad quiere ir a distraerse, mientras esta en Madrid, va al lugar llamado la Casa del Campo... Y fuera de Madrid hay muchos lugares, entre los cuales el principal es Aranjuez, que propiamente el nombre corresponde a los efectos, porque esta palabra significa en Italia recreación.

Este lugar tiene de circuito seis leguas (33,5 Km.), que son 18 millas de las nuestras, y cinco de una barrera de árboles, y en medio hay un palacio imperfecto. Pasan por allí. Por en medio y alrededor, dos ríos, de los cuales el Tajo es el famoso y el rio regio que desemboca en el mar de Lisboa. Con el agua de estos ríos se han hecho muchas fuentes que, además de encantar el lugar, sirven también para regarlo. Hay allí diversos jardines llenos de flores de todas las clases que se puedan desear, y en particular hay infinitos arboles traídos de las Indias y es además abundante en toda clase de frutas que allí se encuentran de las cuales es distinta

¹⁷¹ Wilkinson-Zerner, 1993, p. 142

¹⁷² Wilkinson-Zerner, 1999, p. 253

¹⁷³ Wilkinson-Zerner, 1993, p. 142

una especie de la otra, con anchas y largas avenidas, que tienen a los lados árboles que preservan del sol; y estos paseos, que son 58, están llenos de árboles diversos, y tanta es la abundancia de frutos que se sacan de este lugar, que su majestad lo arrienda por 50.000 escudos al año, aparte de lo que necesita la Real casa. Fue empezado por Carlos V, por haber visto Mammirolo, del duque de Mantua, del que quedó tan encantado, que se decidió a principiar este, que después el rey Felipe, su hijo, ha dejado reducido a la forma que hoy se ve. Para jardines es no solo la cosa más bella de España, sino tal vez de todo el mundo.”¹⁷⁴

Again according to Catherine Wilkinson Zerner: “It is the king, more than his architects, who emerges as the major figure in the design of the gardens at Aranjuez. In no other project was his personal taste so marked or his instruction to his designers so specific and unambiguous. (...) Was the king his own garden architect? To a large extent, he was. Philip chose the type of park he wanted and supervised the planning of the first avenues of trees. Juan Bautista continued under his close supervision. Philip liked mythology as much as the next cultivated Renaissance prince and Titian provided him with it. No doubt he was pleased to have the monumental fountains and classical sculpture that Juan Bautista placed in the gardens, but he never relinquished his objective of ordering the entire landscape of Aranjuez. All the while that Juan Bautista was preparing his formal gardens and constructing a festival barge to float on the waters around the palace, Philip was urging his architect and his engineers to subdue the water, to construct drainage ditches and dikes, and to make the Tagus navigable as far as Toledo... Philip’s choice is, after all, understandable, for what is a figural allegory of power compared to a landscape transformed? (...) It is not obvious, however, that the king conceived

¹⁷⁴Diario de la relación del viaje de Monseñor Camilo Borghese, Auditor de la Rev. Camarade Roma en España enviado a la corte como nuncio extraordinario del Papa Clemente VIII el año 1594 al rey Felipe II” publicado por J. Mercadal, *Viajes de extranjeros por España y Portugal*, Madrid, 1952, p. 1,478-1,479 – When His Majesty wants to amuse himself while he is in Madrid goes to a place called Casa de Campo... And out of Madrid there are many places, the main among which is Aranjuez, whose own name corresponds to the effects because this word means recreation in Italy.

This place has the size of six leagues (33, 5 Km), which is 18 miles of ours and five are a barrier of trees and in the middle there is an imperfect palace. Two rivers pass from there from which Tajo is the famous one as the royal river and the river that flows into the sea of Lisboa. The water from these rivers is used for many fountains that apart from delighting the place are also useful for its irrigation. There are various gardens full with flowers of all types that one could imagine and there are infinite trees brought from the Indies and besides an abundance of all sort of fruit that could be found each one different from the other, with wide and large avenues that have trees alongside protecting from the sun; these promenades are 58 and are full with different trees and such is the abundance of fruit that is acquired from this place that His Majesty lets it for 50 00 escudo per year, apart from the needs of the Royal House. It was started by Carlos V who had seen Mammirolo of the duke of Mantova and remained so enchanted that decided to begin it and afterwards king Felipe, his son, reduced in the form that is seen today. When it comes to its gardens, it is not only the most beautiful place in Spain, but perhaps in the whole world.

the comprehensive geometric system which was the most novel feature of this landscape. On the evidence of the gardens of Casa de Campo, it seems doubtful that Juan Bautista did so.”¹⁷⁵

“The foreigners collaborated on projects, however, and sometimes so many experts were involved simultaneously as well as successively that it becomes difficult to sort out their contributions. (...) It looks as if he (Philip) was trying to select the best – what seemed to him to be the best – from contemporary European landscape and building practices, and then recruiting competent practitioners to come to Aranjuez. (...) Italian, French, and Flemish designs were perceived as different, even if there were shared features.”¹⁷⁶

”Juan Bautista was used to having the freedom to make decisions on the building site while supervising construction. He seems not to have been able to work in any other way. His habits of practice had been influenced by the example of Michelangelo at St. Peter’s where no complete set of designs had been drawn up preliminary to construction. (...) Looking over the documents, it is amazing that he survived seven years. The king’s plans were grandiose: Juan Bautista worked on more than ten major building projects at once, each of them enough to keep an architect and a staff of assistants occupied full-time. (...) Juan Bautista soon found it impossible to meet all these obligations, as well he might: he missed appointments with the king, was late with drawings, (...) insisted to remain at the Escorial when the king said he needed him in Madrid, and so on. (...) Juan Bautista, obviously exhausted, fell ill and died in 1567.”¹⁷⁷

He introduced in Spain the Mannerist garden, establishing at Aranjuez the basis of the image of the powerful Felipe II. The gardens that were initiated and that developed throughout the years after his death were symbolizing the universal power of the monarch with the number of plants from all the confines of his dominion; there were species from his kingdoms in Europe and America, France and England owing to the political and matrimonial links, the inheritance from his father, the Emperor with the sculptures of the mythology and the semi-divine represented in the fountains. At Aranjuez he developed one of the most complex and fantastic works of hydro engineering of such an importance that it never had existed before on the peninsula. The net of canals, irrigation and navigation are a good proof of it. He converted the royal site in the most beautiful of the crown. With the reorganization of its gardens, the palace and the conversion of the Tajo river into a navigable only the site of Aranjuez is

¹⁷⁵ Wilkinson-Zerner, 1993, p. 142

¹⁷⁶ Wilkinson-Zerner, 1999, p. 253

¹⁷⁷ Wilkinson-Zerner, 1993, p. 8

sufficient to exalt him as a skillful architect, surprising engineer, progressive gardener and innovator urban planner.¹⁷⁸

2.2 Juan de Herrera

After the death of Juan Batista de Toledo in May 1567 the work at the gardens was continued. His disciples were Jeronimo Gili, Juan de Herrera and Juan de Valencia. Jeronimo Carruba, expert in hydraulic engineering, especially in decorative fountains became responsible for the fountains in Aranjuez.

According to Catherine Wilkinson-Zerner: “Herrera knew the king’s idea – perhaps none of his architects understood it better, for he had been with Philip in Flanders, and he had inherited all the designs by Juan Bautista. (...) Open squares, served as points of convergence for the system of avenues, creating vast crossing diagonals in the landscape. The avenues of contemporary Italian gardens were perspectives cut through undifferentiated woods; Aranjuez is closer to French and Flemish parks. (...) What is strikingly new at Aranjuez is Philip’s and Herrera’s conception of this domain as a designed territory where kingly avenues are intended for hunting and promenades are superimposed on cultivated land. There were no wild wood at Aranjuez. (...) Aranjuez marked the beginning of the tree-lined avenue as a monumental form. (...) With its regular layout, geometrical parterres, and open plazas, any large Renaissance garden was urbanistic to some degree. (...) The importance of Aranjuez, however, was not in the fact that the plan of the park was urbanistic, but rather that the formal vocabulary which appeared so fully there was a novel form of urbanism. Unlike other Renaissance gardens or city plans, the park at Aranjuez was not focused on architecture or sculpture. Although it could accommodate fountains in open squares and bridges at the ends of avenues, it was not designed for or in relation to buildings; and it ignored controlled enclosure and perspectives aligned with buildings. The architecture was rather the network, the geometric order of the landscape. Its materials were those of ordinary construction and nature. Canals in brick and stone, irrigation ditches, lines of trees, hedges, and fields were its formal elements, and its effects were achieved through their repetition and extension in an orderly system.”¹⁷⁹

At the time when Juan Bautista de Toledo died in 1567 only the basis of the Royal Chapel were laid. Its construction was continued by Jeronimo Gili until 1575, at which time Juan de

¹⁷⁸ Rivera Blanco, 1984, p. 182-183

¹⁷⁹ Wilkinson-Zerner, 1993, p. 144

Herrera took over the project and finished its structural phases in 1576 with the framework and roof details. The works performed on the interior flooring and finishes continued until 1583, when the King, from the Royal Apartment, was finally able to attend the first mass celebrated in the Palace of Aranjuez. As Pedro Moleon wrote: “Additionally, the end result of 1576 had another peculiarity, also unique to us: the Chapel tower was enclosed by two superimposed domes, one which corresponded to the interior – consisting, as already stated, of the tambour and cupola that provided a roof for the place of worship – and another which corresponded to the exterior – serving to crown the tower and simultaneously functioning to support the lead roof. This composite and structural approach of the double dome is peculiar to Aranjuez and is unparalleled to Spanish classicistic architecture. As such, the name with which we distinguish the elements of its binary enclosing and crowning system is important: there is a first and second dome, an interior and exterior dome, the Chapel dome and the tower dome, a dome which is a ceiling and another one which is a roof. This coupled condition exists in an architecture of dual proportions designed to simultaneously be two things: tower and Chapel. Even the double staircase adjacent to the tower is consistent with this duality.”¹⁸⁰



Fig. 185: Detail from Pier Maria Baldi. View of Palacio de Aranjuez, detail, in the book by Lorenzo Magalotti, *Viaje de Cosme de Médicis por España*. Florencia, Biblioteca Laurenziana

¹⁸⁰ La capilla de Felipe II en el Palacio Real de Aranjuez, 2004, p. 127-128

Catherine Wilkinson-Zerner writes: “Herrera respected Juan Bautista’s overall plan for Aranjuez, but he radically altered its main façade. (...) Two corner pavilions, three stories high with lead covered domes and lanterns, are separated from the central section by two-story wings. On both levels white stone pilasters between large windows with white stone frames and rectangular stone panels set above them stand out against brick walls. (...) Herrera synthesized and unified disparate references to foreign architecture (...) Juan Bautista’s open façade was replaced by a more stately architecture that alluded to the corner towers of the Alcazar in Toledo and to the Escorial whose avant corps and basilica façade provided its basic ideas. These became references that signaled a royal building.”¹⁸¹



Fig. 186: Anonymous, Painted model of the project by Gómez de Mora for Palacio Real de Aranjuez. 1636c., Madrid, Patrimonio Nacional

At the reign of Felipe II the southern half of the palace was completed along with the enclosed garden, known as the king’s garden. It is a closed mannerist garden integrated to a palace with Italian inspiration whose architectural composition grows with tensions and incoherences owing to novelties and changes of the project after the death of the first architect and the direction by Herrera in an attempt to keep the idea of Juan de Toledo. The closed garden was completed in 1582. In its centre there was a fountain of green jasper made by Roque Solaria in 1580. The space was thought in such a way so that to be enjoyed without suffering the heat of the sun from the big gallery that opened the southern façade and from the small grottas

¹⁸¹ Wilkinson-Zerner, 1993, p. 67

placed on the western façade whose exterior aspect could be easily reconstructed imaginary due to the numerous signs conserved within the interior. These are undoubtedly very curious spaces that amaze with their modesty: interesting in a historical aspect as they were created by Herrera for the King and also because they reveal a peculiar accommodation of the Italian models, although not entirely understood, for the Spanish tastes and scale.¹⁸²

The incorporation of the architect Juan Gomez de Mora at the royal site of Aranjuez dates back to 1625. He kept on the structure as planned in 1561 with the square form of the palace, its internal court. The western façade was projecting at both sides of the square with the idea to leave covered the gardens of the King and Queen at the southern and northern corners of the building, protected by walls. To the extreme south of this façade was the chapel by Juan Bautista de Toledo and to the north was a parallel tower. The main entrance was organized by three porticoes that were connecting, to the right with the southern chapel, and to the left with the northern tower. In the latter part a theatre was constructed in the XVIII century and it was later destroyed. Juan Gómez de Mora prepared various plans about the construction of the palace in the XVII century which showed his interventions and projects such as the new layout of the southern garden/of the King. Juan Gomez de Mora was responsible for the work until 1648, the year of his death. After this date there was not much information, apart from the two fires that took place between 1660 and 1665. Probably the building remained abandoned until the Borbon dynasty came to reign. At the end of the century the old part of the building constructed for the Masters of the Order of Santiago was not integrated yet to the building connected only by a passage with the new part started by Juan Bautista de Toledo in 1561. The Eastern and Southern part of the building around the patio was constructed by Gomez de Mora as well as the Western façade with a lower part with portico and an upper floor of balconies that was altering into stone with brick crowned with a cover with garrets as it was the custom for the Spanish buildings of that century. In the northern angle remained a small tower, breaking the aesthetics of the façade with the southern tower where the first chapel was located within the pure classicist Renaissance style of the XVIth century. The palace at that time was quite isolated, adapted to the spirit of the kings in that century but that was to change at the time of the Bourbones.¹⁸³

¹⁸² *Felipe II el rey intimo: Jardín y naturaleza en el siglo XVI*, 1998, p. 218

¹⁸³ Gonzales Pérez, 1986, p. 57-58.



Fig. 187: View of the Palace of Aranjuez, Place of delizia of the King of Spain at some distance from Madrid, Diego de Villanueva

2.3 Pedro Caro Idrogo

At the beginning of the eighteenth century, as already mentioned, the Royal site of Aranjuez started again being active in its constructive process and the question of conservation, rehabilitation, and the development of the gardens aroused. A short report tells about the abandonment of the property during the reign of Carlos II who left apart the instructions given by Felipe II.¹⁸⁴

Between 1715 and 1727 by order of the new king Felipe V, the old medieval part of the building was to be destroyed and what was missing of the structure was to be rebuilt. This part of the work was given charge to a new architect, Pedro Caro Idrogo. All the reforms were to be made according to the primary structure keeping the union between the northern and southern part of the building. The objective of this reform, ordered by the king, was to equilibrate in technique and style of what was built by Gomez de Mora with the tower of the

¹⁸⁴ Tovar, 1995

northern part. The initial works were supervised by Teodoro Ardemans. In 1727 the definitive demolition of the old building started and was to be completed by the spring of the following year. The king commissioned to Caro Idrogo to prepare plans for the new construction. He had to respect in these plans the form of the palace and adapt the construction of the northern part to it. However, upon completion of the arrangements of the eastern part, in 1724, the continuation of the eastern façade and the formation of the northern part, a part of the terrain, where the Queen's garden was planned to be, had to be suppressed. Thus, the northern part got extended for new outbuildings but the original conformation from 1561 remained disjoined, although it was considered in the plans by Gómez de Mora from 1626. As the work was not adapted to these conditions and there were no changes up to its completion, Caro Idrogo continued constructing the northern part until his error became obvious.

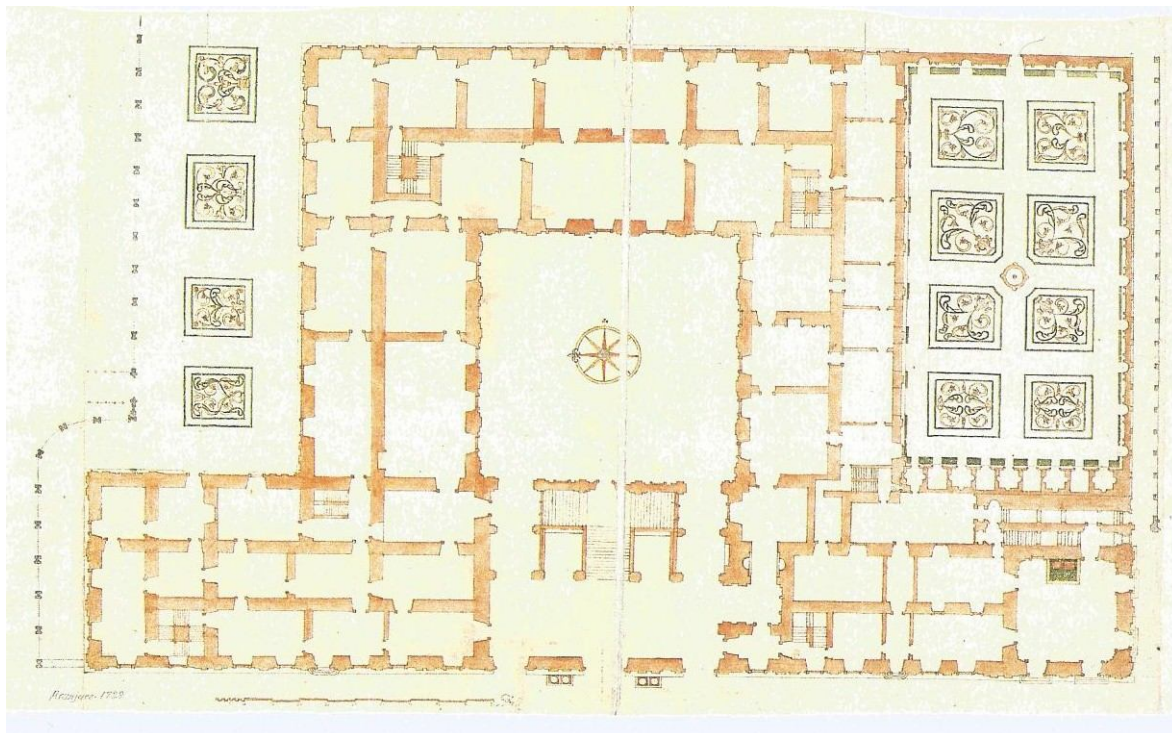


Fig. 188: Anonymous, Plan of the Palace of the Royal Site of Aranjuez: Main floor, gardens and terrace, 1728

He designed to the north new accesses to the Jardín de la Isla via a stone bridge and was considering closing the facade at one of its angles with a tower. Another alteration that did take place was the main staircase that was decided to be for a normal use, leaving another, private one to connect with the outbuildings at the three sides, with the upper passages, the Throne room and the gallery of the Chapel. However, Caro Idrogo projected for the main staircase an elliptical shape without considering that the opening for the staircase had to unite

the walls with the passage until the chapel. Nevertheless, his contribution was not negative at all regarding the layouts of the interiors that served for the next architects to complete the process. Because of the mistrust of the King and the numerous comparisons with the older work, the artist's loss of prestige was increasing until he was obliged to resolve the work and correct the errors without changing anything from the old construction. He could not complete the orders entirely as he died on 21 December 1732.¹⁸⁵

The engineer Esteban Marchand was completing tasks along with the architect-engineer Pedro Caro Idrogo. It seemed as if they were sharing the responsibilities of the work. That is why after the death of the latter, Esteban Marchand succeeded him but he died a year later in 1733 and his compatriot Leandro Bachelieu followed his work without omitting the visits of Teodoro Ardemans and Juan Roman. Filippo Juvarra arrived at Aranjuez in the spring of 1735. He worked for the embellishment of the main façade of Palacio Real de Aranjuez, by the wish of king Felipe V, as an architect involved mostly in palace architecture. The decoration of the façade of the palace was planned in its main western side. After the death of Filippo Juvarra on 31 January 1736 for quite a long period the completion of the main façade was delayed. After more than twenty years under the supervision of Bonavia and Sabatini, it was completed but its definitive configuration was far from the style of Juvarra that could have been constructed between 1735 and 1736. However, the intervention of Juvarra at the Palacio Real de Aranjuez did not limit only to the introduction of new morphological data to the main façade of the palace. He was also dealing with the eastern garden. Juvarra arrived in Spain in April 1735 and it was considered that he had contributed to the works of the above mentioned garden by the Eastern façade of the palace. The "New Garden" as it was referred to in 1735, along with the Garden with the Statues, was the most important ensemble by the walls of the palace.

¹⁸⁵ Gonzales Pérez, 1986, p.60-62



Fig. 189: View of the Palace of Aranjuez from the side of the way to Madrid, engraving, 1757, Museo Municipal de Madrid

2.4 Santiago Bonavia



Fig. 190: Anonymous, View of the main façade of the Royal Palace of Aranjuez. 1757, Biblioteca Nacional, Madrid

Santiago Bonavia arrived in Madrid in 1728 by the order of cardinal Alberoni and Isabel de Farnesio to work at the decoration of the palace of Aranjuez together with Galluzi and he kept on working at the palace until 1759. He was well qualified as a painter, decorator and above all as a scenographer in his birthplace – Piacenza. His work for the Spanish crown would become his definitive destiny during the final part of the reign of Felipe V and in continuation of Fernando VI until his death twenty five years later. Bonavia adapted the construction of Palacio Real de Aranjuez to the European novelties and completed the main façade as it can be seen nowadays, altering it from the aspect it had in the XVII century, improving the front, creating a principal balcony with an arcade portico and decorating the façade with statues of the kings.

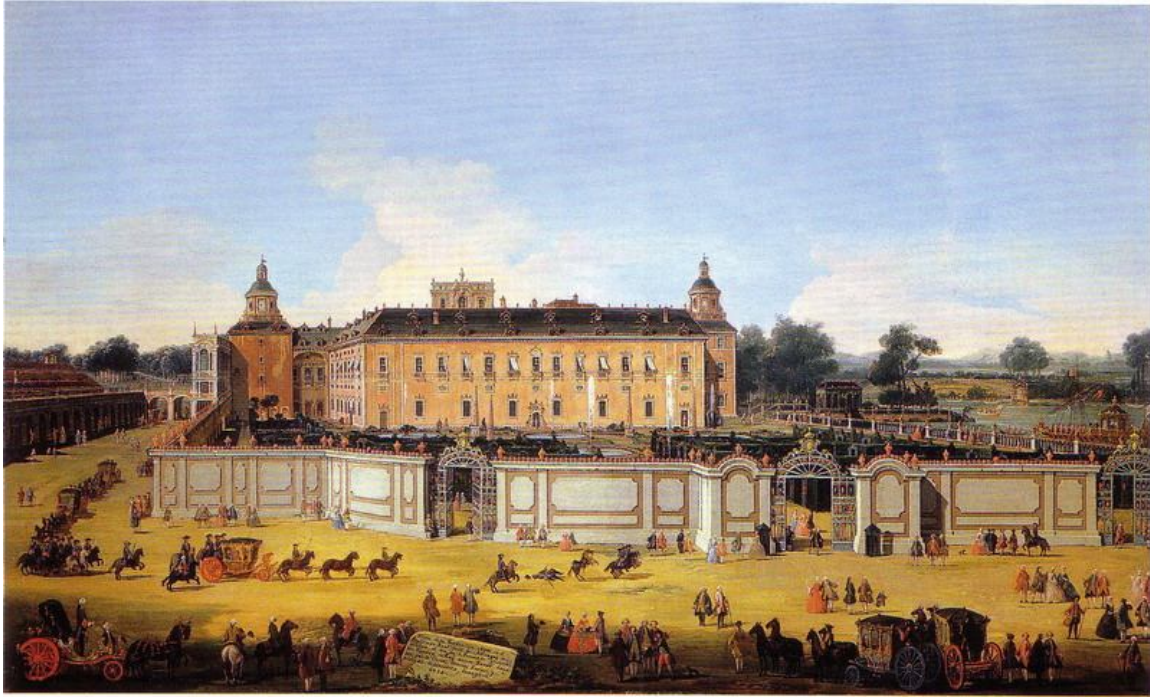


Fig. 191: The Royal Retinue in front of the Palace of Aranjuez on St. Ferdinand's day. Francesco Battaglioli, 1756

He also realized the magnificent interior staircase and designed various works at the interior outbuildings, as well as an urban projection at the Palace with planning of the gardens of the Island and of the Parterre and interventions within the urban area of the town of Aranjuez. Bonavia worked at the palace until his death in 1759 and was followed by the architects Jaime Marquet and Manuel Serrano that continued forming the most substantial until 1770.

2.5 Francisco Sabatini

In 1771 Carlos III decided to add to the palace two parallel wings at the angles of its main façade to the west. The Italian architect Francisco Sabatini became in charge of the planning of this new work. Sabatini had arrived in Spain in 1760 after having worked in Palermo and Roma, being a disciple of Luigi Vanvitelli. His presence at the court in Madrid made Carlos III prefer him to the Spanish architects such as Ventura Rodriguez and Juan de Villanueva counting on him for the best works at that time. He started immediately working for this amplification of the royal palace of Aranjuez. The masonry was done by Francisco Hayden and Felipe Kearney. The construction of the two wings was completed in 1780.

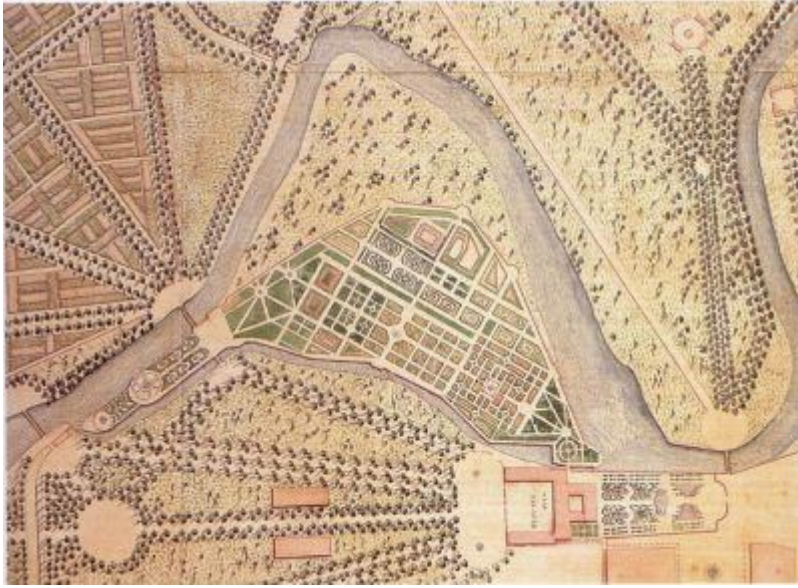


Fig. 192: Miguel de Hermsilla: Detail of the plan of Aranjuez, 1790, Servicio Geográfico del Ejército

The amplification of the palace, ordered by the king, included an interesting alteration of its internal structure. Sabatini designed two plans showing the amplification of the building where was determined space for the new chapel along with the distribution of the pieces of interior in each arm, staircases connecting the facades and an access to the Square of the Armeria. The changes introduced by the architect were related to the displacement of the old chapel located in the southern tower, at the extreme left arm, which was joined in this enlargement and at present only the third floor from it remains with its cupola top. The other arm, to the right united without any interruption the new part of the façade with the northern tower without harming its interior wholeness as this space was thought to be a theatre but was never entirely completed.



Fig. 193: The Royal Palace of Aranjuez, engraving by Manuel Salvador Carmona from a drawing by Domingo de Aguirre, 1773, Academia de San Fernando, Madrid

Similarly to Palacio Real de Madrid and El Pardo, the intervention of Sabatini kept the style of the existing construction but altered it with the addition of the two parallel wings that formed a court of honour in a French style hiding the two extreme parts of the old façade whose equilibrium was totally transformed. In order to close the court, Sabatini had planned an iron grating with pilasters of stonework from Colmenar which was not realized by the architect but could be seen in the image above.

The spaces where the chapel and theatre were before were divided into normal rooms and their previous functions transferred at the very end of the respective wings which were offering larger and more adequate area for the needs of the Court but unfortunately with this alteration the chapel by Juan Bautista de Toledo was destroyed. The facades of the two wings were with the same order as the main one with the introduction of a central projection so that the monotony to be avoided. The theme proposed by Bonavia of the alternating pediments was repeated by Sabatini at the central sector and at the facades of the extremes where he made a version of the central arcade. The facades of the exteriors of the wings were much simpler without stonework pilasters with a version of what Idrogo did towards the parterre but with different rhythm of the openings: the central remained distant from the two nearest to it. Sabatini enlarged the size of the palace but diminished its gracefulness. The chapel was the

best part of his work. He managed to resolve very well the functionality of the accesses and the exterior disguise of a religious space into a civil wrapping.¹⁸⁶



Fig. 194: F. Brambilla, View of the façade of the Royal Palace of Aranjuez

2.6 Juan de Villanueva and the last works at the Palace

At the northern wing was the big saloon for parties and celebrations whose vault was begun to be painted by Mengs but the following architect, Juan de Villanueva decided to divide it so that the prince of Parma to be accommodated there.

Carlos IV, similarly to Carlos III, ordered some changes at the distributions of the rooms at the main floor of the palace without significant alterations of its structure, except for its interior decoration especially for the Porcelain Room at the time of Carlos III and the Hall of Mirrors commissioned to Juan de Villanueva by Queen Maria Luisa of Parma and carried out between 1791 and 1795.

The important trace from Isabel II at this residence can be noticed at the smoking room of the King Consort Francisco de Assisi, a notable architectural genre, although only used for interior decoration, the neo-Arab or more precisely the neo- Nasrid. This work, by the first

¹⁸⁶ Sancho, 1995, p. 305-306

restorer of the Royal citadels at Sevilla and of Alhambra, inspired in a direct way by the big saloons of the rooms of the Lions in Granada, is one of the most significant creations of this type in the environment of Madrid. It was built between 1848 and 1850 under the supervision of Rafael Contreras, official restorer of the Nasrid palace, whose signature can be seen on one of the walls together with the year of the work's completion

During the XIX and XX centuries there were not significant contributions to the building apart from some restoration works that were important both in terms of preserving what existed already and rescuing certain part of the hidden values of what it was before the extra utilities added for the royal stays at the palace.¹⁸⁷



Fig. 195: Aranjuez, Main façade of the Royal Palace, May 1903

The Royal Palace of Aranjuez with its gardens and outbuildings was declared Historic-artistic Monument according to the decree from 3 of June 1931 (R-I-51-00001063-00000)¹⁸⁸

During the Second Republic the wing that gives to the river became the Carpets Museum from 1933-1934. The following year the roofs were restored and in 1936 – the main staircase and the balconies and lamps. Among the essential reparation in 1939 and 1940 was the reform of the rooms open to visitors in 1945. Other important restoration works took place in the period 1973-1977 and 1984-1985. The former were related to the decision taken in 1971 to be converted part of the palace into a residence for foreign chieives of state during their official

¹⁸⁷ Sancho, *Aranjuez*, Dirección general de arquitectura y vivienda, 2004

¹⁸⁸ Sancho, 1995, p. 307

visits so in 1974 the facades and roofs were restored. The ground floor of the southern wing was dedicated to the Museum of the Dress and the staircase by Bonavia was also restored.¹⁸⁹



Fig. 196: Palacio Real de Aranjuez

In 1974 the grating of the closure of the square of Armas, projected by Sabatini but never realized was constructed according to the engraving by Salvador Carmona (Fig. 194) and consulting for the details the model that already existed at the part between the Northern wing and the river.

¹⁸⁹ Ibid

Chapter 3

Filippo Juvarra, Santiago Bonavia and Francisco Sabatini – Italian Influence at Aranjuez

3.1 Filippo Juvarra

Filippo Juvarra is one of the main figures of the XVIII century Baroque. He is undoubtedly the most important architect of its time in Italy. The biography of the cosmopolite Sicilian and his work are emblematic. A virtuoso, imaginative designer, brilliant decorator, capable constructor and an expert town planner, he was a conscientious professional who knew all the secrets of the art and was able to overcome all the difficulties in his field. Quick in drawing and inventing, with the same facility and mastery he devised and constructed a church or a big sanctuary, an enormous royal palace, an elegant hunting pavilion, a comfortable rural residence or restructured an ancient fortification, or projected a new and functional living quarter. His good taste and fascinating elegance made him become the most famous court architect of its time. Serving for the Savoia at Torino, the capital of Piemonte, his fame went over the limits of Italy. He was invited first by the Portuguese king Joao V and after that by the Spanish monarch Felipe V. Heir of the classicism of Bernini whose experience was both direct and by the lessons of Carlo Fontana at the Academy of St. Luca in Roma, Juvarra knew how to carry out the synthesis of the Renaissance and Baroque architecture. Besides he knew how to combine the Italian tradition with the French novelties and was able to include, similarly to the Northern architects, certain structural notions of the Gothic. Along with the constructive solidity and the compositive clearness of his buildings, conceived by a dogmatic obedience to the Vitruvian rules, Juvarra managed to render flexibly the language of the classical orders. The purity of his solutions and the clearness of his forms was united with the grace and the lightness, characteristics the Roccoco. The details of his delicate ornaments contributed to give more magnificence to the solemn majesty of the gigantic orders, to the bright space of imperial stairs. In his arms the novelties became symptoms of regional choices, while the academism reached a universal standard. Eclectic and innovator, Juvarra knew best how to conciliate ancient and modern, crystallizing the perfect and equilibrated models of the architecture of the last Baroque. As it comes to the XVIII century Spanish

architecture, Juvorra, in spite of the short stay at the Spanish court, between 1735 and 1736, carried out a fundamental role. His influence was considerable.¹⁹⁰

Juvorra came to Spain to plan the new Royal Palace at Madrid after the fire that destroyed the old Alcazar on Christmas Eve in 1734. He, opening a momentarily period of his life, had interrupted his work at the Court in Torino to render his service to the one in Madrid, without ever imagining that would never come back from Spain. Had he not died in Madrid, his return to Torino would have been triumphant. Besides, if he had developed his projects in Madrid, he would have certainly constituted a real and proper school, contributing to the strengthening the great monarchical art of the Borbonic dynasty in Spain. Juvorra left for Madrid at the age of fifty-seven. Knowing about his previous visits in Northern Europe, the trip to Madrid confirmed his constant anxiety to see the world, to keep up to date with the art and to open new horizons for his spirit. The king of the Court at Torino at that time, Carlo Emanuele III, let in February 1735 his First Architect for three years. On the 12 of April Juvorra arrived at the Royal Site of Aranjuez, where, given the spring season, was staying the Court. Accepted very well, his arrival had a very important significance. It is sufficient to be reminded that his salary and travelling expenses were enormous, compared to those of other masters of the Royal Sites. An exceptional case, Juvorra had a halo of undoubted fame and nobody would have dared to question his huge incomes. A tireless worker, Juvorra never disappointed his patrons. In Spain he started immediately the project, developing an impressive activity of quantity and intensity. Besides the drawings for a grand Royal Palace at Madrid, located at the hills of Leganitos and the realization along with his collaborators of its big model, Juvorra dealt with other works for the Crown. At Aranjuez he was working on the façade that gave towards the river and the Gardens of the Island and commissioned sculptures in Italy for its decoration. He designed the main façade towards the garden of the Granja de San Ildefonso, realized after that by Sacchetti, and at the interior of the building arranged the decoration of the Royal bedroom and of the Saloon of the prints. For these he chose rich materials such as Chinese lacquer and relied on foreign painters for the paintings such as Francois Le Moine in Paris and Francesco Solimena in Napoli. In his letters to the artists he not only gave indications and signalled the wished allegorical themes but also recommended the light that would be at the saloon once located at the previewed place. At times he was negotiating the price or giving advices. Fruit of his stay in Madrid was also a project for a theatre all'italiana in substitute of the old and traditional Corral de Comedias de la Cruz.¹⁹¹

¹⁹⁰ Bonet Correa, 1995, p. 87

¹⁹¹ Ibid. p. 97-98

3.1.1 *Palacio Real de Madrid*

The Alcazar of Madrid was built at the end of the IX century during the emirate of Mohammed I as an important defensive fortress in the northern zone of the ancient Visigoth capital. It did not lose its military function and it was not before the XV century that it got architectural importance too. However, the royal Alcazar acquired its definitive configuration thanks to the work of Alonso de Covarrubias and Juan Bautista de Toledo, among other architects following the orders by Carlos¹⁹² V and Felipe II. During the XVII century the Royal Palace of Madrid reached its characteristic exterior shape with the grand façade by Francisco and Juan Gomez de Mora and Crescenzi and its interior with the intervention of Diego Velazquez as an architect decorator before it perished with the fire at the end of 1734.

Six months after his arrival in Spain, in October 1735, Filippo Juvarra moved to Madrid, after the summer season at San Ildefonso, with the objective to start working on his idea for the new palace. From October till December Filippo Juvarra was creating his project for the palace in Madrid and the preparations for the execution of the model started in January 1736. Juvarra passed away after a short and sudden illness on January 31 the same year but in spite of it the project did not stop as it was quite developed in its conception and design. From this moment the construction of the model could be divided into two phases. The first, started in January 1736 while Juvarra was still alive, ended in November the same year when, with the arrival of Sacchetti, the new architect in charge of the construction of the palace, the work was suspended. The second phase started almost two years later, with the Royal order from 30 of July 1738 and was completed in April 1739.¹⁹³

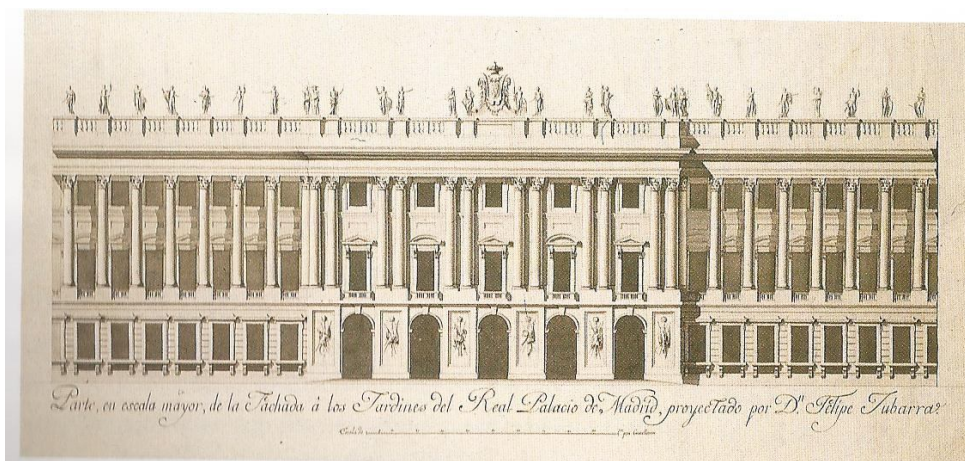


Fig. 197: Part in a large scale of the façade giving to the gardens of the Palace at Madrid, planned by D. Felipe Juvarra

¹⁹² See annex

¹⁹³ Mairal Domínguez, Património Nacional, 2013, p. 34-36

According to Sacchetti's affirmation, Juvarra was reluctant to build the new Palace at the place where the old one was. It seems that relying on his prestige and not on the exchange of royal opinion about this emplacement, the architect from Messina tried to convince the Kings to build the Palace at an ample and flat place, at the heights of San Bernardino in particular and on this bases planned an impressive project for its dimensions and quality. Its development was horizontal, there were only three floors with a façade of 460 meters of length, organized around four large courts in a disposition similar to the French architecture of the period of Louis XIV.¹⁹⁴ Apart from the four main courts the project previewed another 21 smaller courts, representing rooms of light necessary for the illumination of the internal environments of the wings of the building. The central saloon was adjacent to the long Gallery that, reflecting the image of Versailles, occupied the main façade. The double staircase and the Court Theatre were located in the two wings that were separating the central court from the two lateral courts. The spaces of the chapel and the library were planned to be in the part parallel to the façade marking in a symbolic way the functions and structures. The requirement of Felipe V was to group in the same building all the political and administrative functions of the state system. In order the extension of the building not to be too vast and not to seem dispersive in terms of architecture and functionality, the architect maintained the three floors of height but was obliged to foresee wings in a triple structure. This characteristics determined certain inconveniences of the project, in particular at the corner areas where there were some spaces without direct light.¹⁹⁵

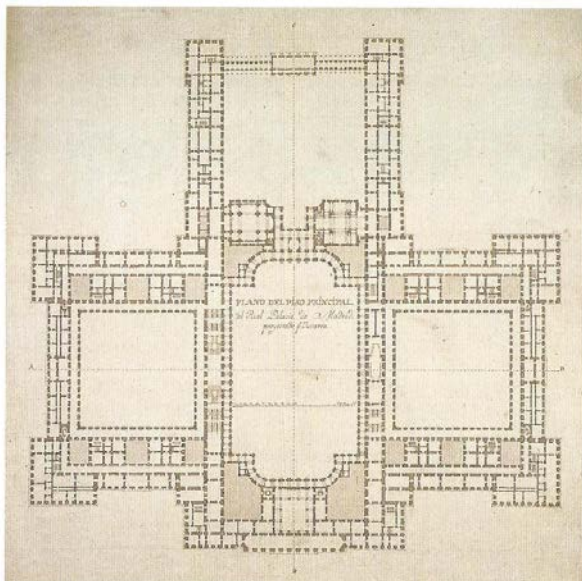


Fig. 198: Filippo Juvarra (copy by Marcelo Fonton): Plan of the main floor of Palacio Nuevo, projected for Madrid, (A.G.P.), 2203.

¹⁹⁴ Sancho, 1995, p. 77

¹⁹⁵ Gritella, V. 2, 1992, p. 448-449.

The compositional system of the saloon took back directly to what was devised for Castello di Rivoli as both came up against analogue characteristics. The direct light came only from the windows that give to the central court. Laterally the big room was placed side by side the two vestibules leading to a pair of stairs that connected the main floor with the superior floor and then with the terraces.

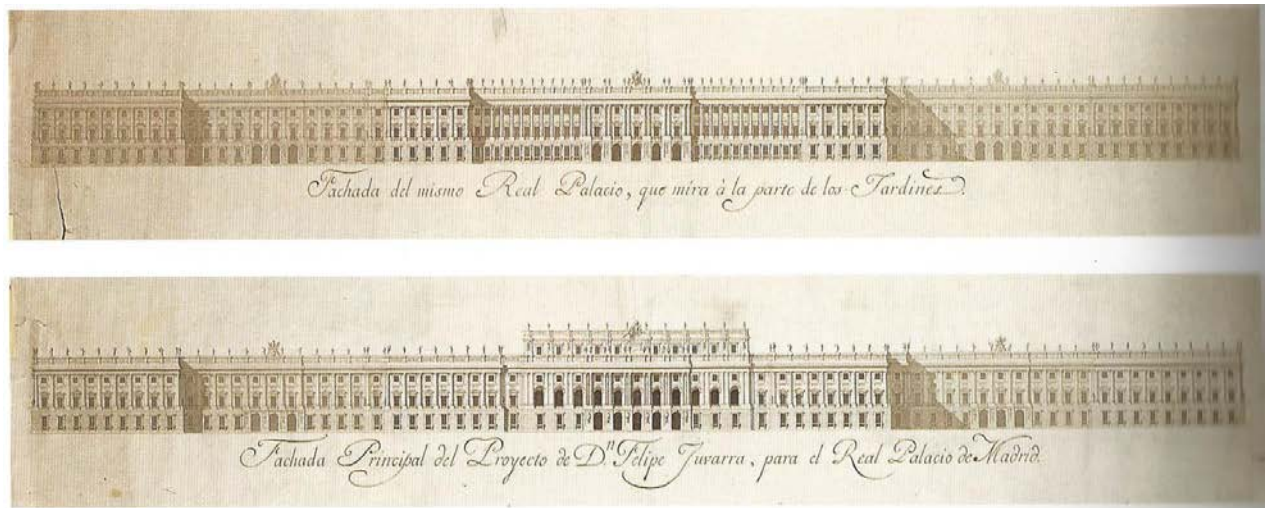


Fig.199: Façade giving to the gardens and Main façade, planned by D. Felipe Juvarra for the Royal Palace

3.1.1.1 Main Staircase

The main staircase, devised by Juvarra constituted the point of startup of a progressive chain so complex and often varied that lead by overlapping numerous projects to the present staircase, realised by the architect from Palermo, Francesco Sabatini on the basis of the project by Sacchetti. The saloon was illuminated by 28 circular windows opened in correspondence to the lunette and of 44 openings that lead to the two lateral corridors that were placed on both sides of the staircase on the main level and the first floor. In its totality the complicated structure went back to plan suggestions that already appeared at the staircase of Castello di Rivoli and the first drawings for Palazzo Madama. The arrangement of the staircase, placed laterally in respect to the main axis of the entrance to the building, lead to numerous and illustrious examples of the architecture of XVII and XVIII century, starting with Versailles and Wurzburg where the grand staircase by Neumann was in construction during this period (1736-1737). Juvarra had already applied at the Clementine's competition in 1705 the lateral decentralization of the main staircase in respect to the fundamental symmetrical axis, constituting a precedent that would have direct resonance at the staircase by

Vanvitelli at Caserta. The double staircase with the movement of scissors created an important choice for the search of the spectacular effect of majesty that was representing one of the main points of baroque architecture, and which Juvorra had already efficiently used at Torino for the Stairs of the Scissors at Palazzo Reale. Juvorra's interest for this part of the building originated from the scenographic issue developed in the figurative repertory outlined during the Roman years when elaborate compositions of great importance could be found.¹⁹⁶

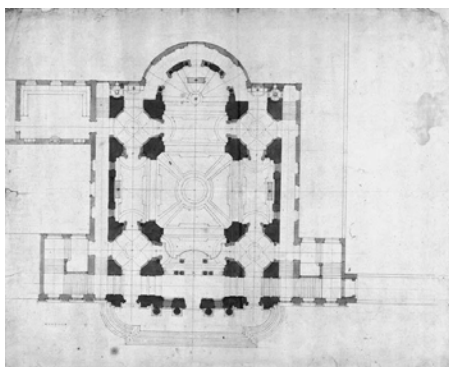


Fig. 200: Intersection on the line CD of the same Royal Palace, Intersection on the line AB of the plan for the Royal Palace of Madrid, designed by Don Felipe Juvorra

3.1.1.2 Chapel and Library of the Palace

The different functions of use of the two buildings became audible only after entering into them. The two architectural volumes were otherwise deprived from a privileged perspective and the main facades hardly appeared.

The plan of the chapel with outline of a Latin cross was a simplified derivation of the first project for the S. Uberto chapel at Venaria Reale.



See fig. 42

¹⁹⁶ Ibid. p. 453-455.

While on the transversal axis were located two rectangular chapels, on the longitudinal one was imposed a prolonged presbytery, concluded by a semi-circular choir on whose profile were located semi-columns. On this basic figure, characterised by the central room with angles constituted by pylons that support the cupola, was imposed the system of the diagonal axis with four angular chapels on a circular plan. A service route system connected the chapels with a group of lateral corridors and environments that lead to the royal tribune, located on the level of the second storey of the palace. Laterally to the choir, the sacristy and two minor spaces were connected directly to the church to which was accessed by a narthex separated from the nave by a pair of pillars. The cupola was planned on a high drum from which eight rectangular windows were opening to the exterior alternated into niches.

The internal space was the real protagonist for the library too, while the external form was a wrapping that packed the organism determined to welcome different scientific sections. With a pure enlightenment concept, rich of theological and political symbols, Juvorra set against the religious temple the temple of science, placing side by side the earthly science to the divine mystery, both granted by a social and political order, identifiable by the absolute monarchy. The plan of the library of the Royal Palace of Madrid centred in the heart of the complex, represented in its internal epicentric form the values and virtues derived from the conquests of a guided science inspired by the monotheism of the Catholicism.

3.1.1.3 Court Theatre

The saloon for the Court spectacles occupied about two thirds of the wing defining to the west the central court. The Court of Felipe V was sensible and attentive to the theatrical and musical initiatives, influenced by the Court of Versailles as well. The new theatrical saloon projected by Juvorra was to constitute the main point of reference for music and literature of the Spanish Court in the XVIII century. Within the context of the general plan of the palace, the detail related to the theatre occupied a block of the building with rectangular form, divided into three square parts with equal dimensions, determined to contain the entrance hall, the auditorium and the stage. The theatre resulted architecturally anonymous from the exterior and revealed all its structural extension and importance only at the development of the entire building. Bearing on mind the proportional parallelisms, the project took the guide lines from the plans attributed to Carlo Fontana, relative to the transformation of theatre Durazzo in

Genova¹⁹⁷. Some of the peculiarities of the project were the area of the stalls, structured in a sequence of inclined floors that allowed the direct access to the hall from the foyer next to the entrance hall. The orchestra pit was accessible by a stair with two parts that communicated with the areas of services, located below the floor that constituted the stalls. There was an opening at the wall diaphragm at the bottom of the scenic space that gave to the back passage determining the convergence of the prospective lines aimed at the key of the scene, lines among which would operate the five groups of looms with the mobile scenes. These structural and functional characteristics were innovative for its time and would have circulation and constant application during the following years with the activity of Alfieri for Teatro Regio in Torino, for example. The opening, used at the wall at the bottom of the scene, was already realized by Juvarra for the theatre of Ottoboni and afterwards taken again by Jaques-Germain Soufflot in 1753 for the Grand Theatre in Lion.¹⁹⁸

The construction in Juvarra's project was within the closed courts. Epicentre of the palace was not the king's bedroom but the large saloon of honour. For the Royal Palace in Madrid, the empty central space was watched over by a calibrated dialectics of the architectural order that dimensioned the masses and the structures. The style measured at the immense building by Juvarra elaborated in a very personal manner the thematic points derived from the inspirations from antique sources that could be observed for the project of La Granja de San Ildefonso too. According to the royal orders, the palace had to be constructed at the same place where the previous was and the roofs should not be made of wood so that to be safe from fire. Due to the first condition, imposed to Sacchetti, the project by Juvarra, which was designed to occupy the heights of San Bernardino, had to be undone because of its large dimensions as Sacchetti had to adapt it to a reduced space and an irregular terrain. The model for the Palace by Juvarra was completed on 4 of April 1739 only to be contemplated and admired by the court. It would never be realized, the architect's death and the economic difficulties contributed to it to be undone and remain at the imaginary of Madrid. However, the grandeur and elegance of its late-Baroque forms kept on provoking admiration. This explains the interest shown by Felipe V to continue the model and that of the successive monarchs and architects to preserve it.

Similarly to other constructions by Juvarra, the Spanish projects proposed the last development of an architectural research that, as already indicated by the church of San Filippo in Torino, was more and more oriented towards the new classical sensibilities. From the Italian Classicism and the French solemnity of the XVII century, these last Spanish

¹⁹⁷ See annex

¹⁹⁸ Ibid. p. 458-459

projects sign the apex of the long process of historical assimilation of the Baroque that would flow in the new neo-classical interpretations.

3.1.2 *Palacio Real de la Granja de San Ildefonso*

The architectural complex of Palacio Real de la Granja de San Ildefonso rises on the northern slope of the Guadarrama mountain chain, along the road that leads from Madrid to Segovia. The place is covered with dense forests that confer to the region a luxuriant aspect. The lovely location was used by the Court since the XV century for temporary visits so that to become in 1720 one of the Royal Residences of the Borbones.

Near an ancient hermitage dedicated to San Ildefonso, Enrique¹⁹⁹ IV had ordered the first nucleus of buildings to be constructed, intended to be home to hunting meetings. Later, in 1477, constructions for a monks' community coming from the monastery El Parral were started. In the XVIIIth century the monastic complex was extended with the erection of a hospital and granja - farm house, the toponym of which became initially the popular denomination of the site. In 1720 Felipe V acquired the monastery's buildings and in April of the following year the transformation work started, directed by Juan Roman by the project of Teodor Ardemans. The axis that steered the architectural and landscape composition was oriented from North-west to South-east joining in a long perspective ascending from the main entrance with Puerta de Segovia and ending at the lake named El Parral at the top of the complex.

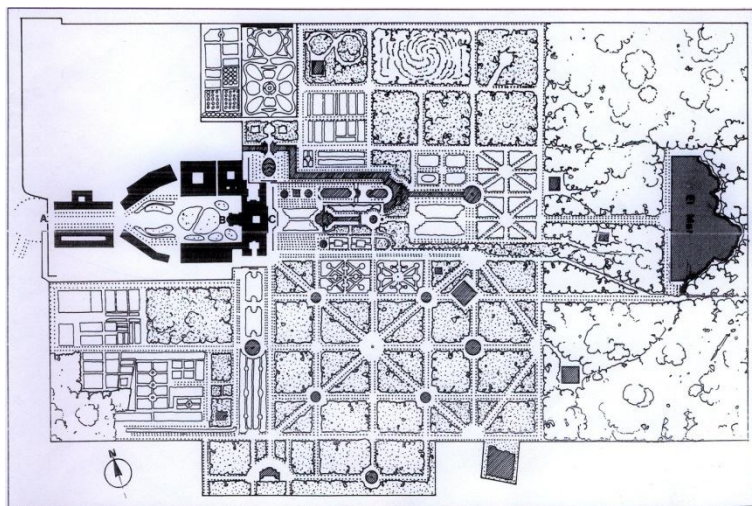


Fig. 201: General Plan of the Gardens of the royal residence of La Granja near Segovia (Brenosa and Castellarnau) A-Porta de Segovia, B-Collegiate church, C-Façade by Juvarra

¹⁹⁹ See annex

Simultaneously with the arrangements of the huge park, works for the new convent were taking place that was blessed on 27 July 1723. Before the arrival of Juvorra, at the beginning of the thirties of the eighteenth century, at the place were active various constructions leading to completion the work at the area near the palace. Hence, in 1735, the architecture and landscape of the environmental scene were fully stated, above all with the enlargement of the gardens that were completed according to the plans by Marchand and Carlier and with the direction of Esteban Boutelou. The work turned upside down the orientation of the whole Palace that became balanced towards the park. It was necessary, hence, an imposing architectural motive to be realized so that to be created the ideal backdrop towards which to be joined the perspectives descending from the hill slopes.²⁰⁰

Juvorra arrived in Spain eight months after the death of Procaccini, whose façade towards the garden was not completed. The presence of the prestigious architect from Messina was also made good use of to make him in charge of the main part of the façade towards the garden of the Palace de La Granja as the Kings wished this space to be reformed where besides the royal bedrooms were located.

“Vino (...) el Abate Juvorra, que se habia acreditado en Italia de buen arquitecto, particularmente por las obras que en Turin habia hecho; y de su intervencion el medio de la fachada, que mira a los Jardines, cuyo ornato consiste en ocho columnas compuestas, cuatro a cada lado, y lo demas de toda aquella frente, en pilastras y medias columnas. En su atico hay colocadas cuatro Cariatides, dos medallas, las Armas Reales y sobre la coronacion corren balaustres con algunos trofeos.”²⁰¹

The project drawn up in advance by Juvorra previewed the construction of a facade on two floors that had to adhere to the brickworks of the palace by Ardemans, adapting the proper architectural structures to the dimensions of the building behind and the disposition to the preexisting openings. The main nucleus of Juvorra's idea consisted of the construction of a façade rising of about 63 meters of length bordering on the two wings built by Procaccini. In its total development the border towards the gardens reached the length of 155 meters, lining up in a direct succession a long sequence of spaces that coming out of the central nucleus of the Palace by Ardemans were to define the oriental sides of the Patio de la Herradura and the opposite Patio de Coches.

²⁰⁰ Ibid. p. 423-424

²⁰¹ Came(...) the abbot Juvorra who had got reputation for a good architect, especially for his work done in Turin; and his intervention is the central part of the façade that gives to the Gardens, whose decoration consists of eight composite columns, four at each side and the rest of the front is in pilasters and half columns. At its attic are located four Caryatides, two medals, the Royal Arms and above the coronation run banisters with some victories. Ponz, A. Opus cit. in Palacio Real de San Ildefonso, Patrimonio Nacional, p. 91.

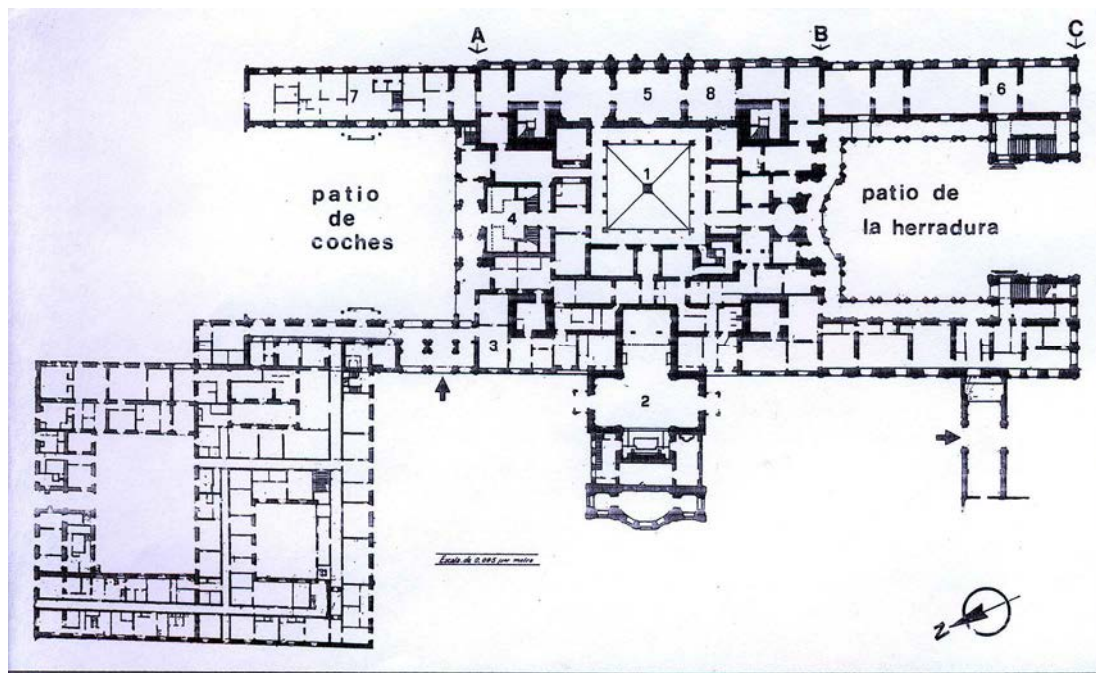


Fig. 202: Royal Residence La Granja, near Segovia, plan of the main floor: 1. Patio of the fountain, 2. Collegiate church, 3. Guard Corps, 4. Staircase, 5. Throne room, 6. Japanese room or of Pannini, 7. Ancient Gallery for the Collection of Marble of Cristina of Sweden, 8. Saloon of the Marble, A-B Façade by Juvorra towards the gardens, B-C South-east wing by Procaccini, Apartments of Isabella Farnese and Felipe V from 1735 till 1742

The first documents that certify the presence of Juvorra at San Ildefonso are two letters, both sent to the architect from the Palace of Aranjuez on 30 of June and 8 of July 1735 respectively²⁰². The two writings make it comprehensive that in these days were to be concretized the involved in the construction of the façade whose project had probably been described to the King by Juvorra during the stay of the Court at the Royal Site.

The interpretative key of the compositive scheme of this prospect was placed in the unusual dimensions of the long building and at the relation to the preexisting building. It was noted how the project by Juvorra expressed in its cultural matrix derived both from the ancient classical architecture and the inspirations from Blenheim Palace and Vanbrough. It was also obvious the connective material that linked the architecture of La Granja with the planned themes of Palazzo Madama and even more in the projects for the Palacio Real de Madrid and the perspective south-east of the main part of Castello di Rivoli.

Considering the reduced height of the building in comparison to the total extension of its length, the adoption of the gigantic order becomes a cardinal element by which it was possible to obtain the necessary compositive and monumental unity of the whole. The giant order allowed a proportional module to be developed that permitted the easier adaptation of the new façade to the previous construction and hence the predetermined height of the two floors of

²⁰² Filippo Juvorra a Madrid, 1978, p. 16-17

the building. The construction of the façade was started in the autumn of 1735 with the preparation of the terrain in front of the palace.²⁰³



Fig. 203: Hypothetical projection of the plan by Juvarra for the façade, according to Ortega and Sancho; drawing by Francisco Javier Hernandez Alonso

The façade by Juvarra constituted an autonomous unity distinct from the wings that were flanking it. It was articulated by a giant order composed by pillars and mid columns, very elegant for the subtlety of its design and for the chromatic matching with the rose stone from Sepulveda, the granite and the marble from Carrara from which were carved the decorative sculptures.²⁰⁴

Apart from the plans for the new façade, Juvarra also coordinated and supervised the work started by Procaccini inside the Palace: the internal apartments, decorations, ceilings and the roof of the galery of the statues.

For the king's bedroom Juvarra planned the decoration with pictures and oriental laquer, according to a combination he already used at the Palace in Torino. This fixed architectural decoration did not remain isolated as the next room, the room of the mirrors, designed and realized by Procaccini was similar. The magnificent gallery was to be decorated with paintings from the series of the history of Alexander that were commissioned to distinct Italian and French painters and with an architectural decoration of which nothing has remained nowadays but was known to be of marble elements. The gallery was located in the entire wing between the garden and Patio de Coches and was projected by Procaccini for the collection of sculptures of the queen of Sweden. Juvarra altered its design and destiny, approved by the Kings but it was not until 1744 that it was completed by Bonavia.

²⁰³ Gritella, V.2, 1992, p. 427

²⁰⁴ Sancho, 1995, p. 532

Juvarra's decision to avail the excellent work of the sculpture from Carrara Giovanni di Isidoro Baratta of his project for San Ildefonso was determined from the important precedents of Palazzo Madama and Sant'Uberto at Venaria Reale. Juvarra, remaining loyal to his own characteristics that previewed dense concentration of handcraft activities, controlled by himself in their execution, proposed again in Spain a methodology of a construction site very similar to the one constantly applied at the Italian architecture. The willingness to concentrate in the Borbon court some of the works of the main exponents of the different European schools and artistic currents induced the Mesinese to use one of the best Italian sculptures of its times.²⁰⁵

On the basis of the schemes by Juvarra, the excavations for the basis were initiated, while blocks for the columns from the quarries of Sepulveda and masonry were arriving. Despite the loss of Juvarra on 31 of January 1736 works continued without interruption until the summer of 1736. Perhaps because of an adjustment of the terrain in March 1736 some cracks at the old part of the building opened. This unforeseen event associated with the economic difficulties at that moment and the death of Juvarra, that has suddenly deprived the construction from its unique concrete point of reference determined the definitive suspension of all the work activities. Awaiting further notice from Madrid, it was ordered to Subissati to carry out a detailed graphic relief of the structural situation of the building. The documents of the archive do not register any work activity between March and August 1736, while the Spanish Court was doing diplomatic negotiations with the architects Canevaro and Fuga in order to resolve the problem with the succession of Juvarra. Giovanni Battista Sacchetti had had the chance to see for the first time the interrupted work of the façade on September 6, while awaiting to be presented to the king. The model by Sacchetti, realized between October and November 1736 regarded to be constructed the conclusive phase of the revision of the initial project by Juvarra. He had to consider the following difficult conditions imposed by the Kings: on one hand, to continue scrupulously the design by the famous architect, using the marbles already carved from Carrara and brought at the work; on the other hand, to alter completely the plan leveling the whole façade to the same line. Actually the project by Juvarra aimed to preserve the previous plan because of the royal wish to keep the building by Ardemans, disguising it with some sort of a screen without altering the interior nor touching the walls that were hidden by a monumental cover. Juvarra's composition was not comprehensive without having on mind the combination of false and real openings that he had to do in order to proportion

²⁰⁵ Gritella, vol. 2, 1992, p. 433

coherence and symmetry of the irregular front elevation by Ardemans. The potent concrete, started already while the Mesinese was alive, stuck to the much more frial older part so that it provoked its collapse in 1736, after the death of Juvarra, thus obliging the destruction of the façade by Ardemans.²⁰⁶ Nevertheless the favourable attitude on behalf of Felipe V, the suspension of the construction site continued until 1738. Sacchetti stayed at San Ildefonso from 22 July till 1 September 1737. During this period were precised the design and the technical particularities of the changes of the project of the façade that instead of being applied on the preexisting brickwork by Ardemans became a direct intervention on the interior structure of the building.²⁰⁷ The Kings did not want any projecting pavilion to obstruct the view from the new central balconies and as a consequence Sacchetti not only built a façade-curtain but with the demolition of the whole antique part of the façade constructed an entirely new one of solid arched structure with six large rooms on each floor whose façade followed the design by Juvarra but changed the rhythm of the pillars and the width of the core so that to accommodate the sequence in a straight line of the plan where the projections were insinuated, the opening were converted from false to real, eliminating the dramatic effect they were causing in relation to the giant order and undoing as surplus two middle columns and some small, less important elements, but all in all maintaining all the sculpture and managed to materialize the difficult task: that of the façade, responding to a completely distinct program to remain “by Juvarra”.²⁰⁸

²⁰⁶ Sancho, 1995, p. 533

²⁰⁷ Gritella, vol. 2, 1992, p. 429

²⁰⁸ Sancho, 1995, p. 534

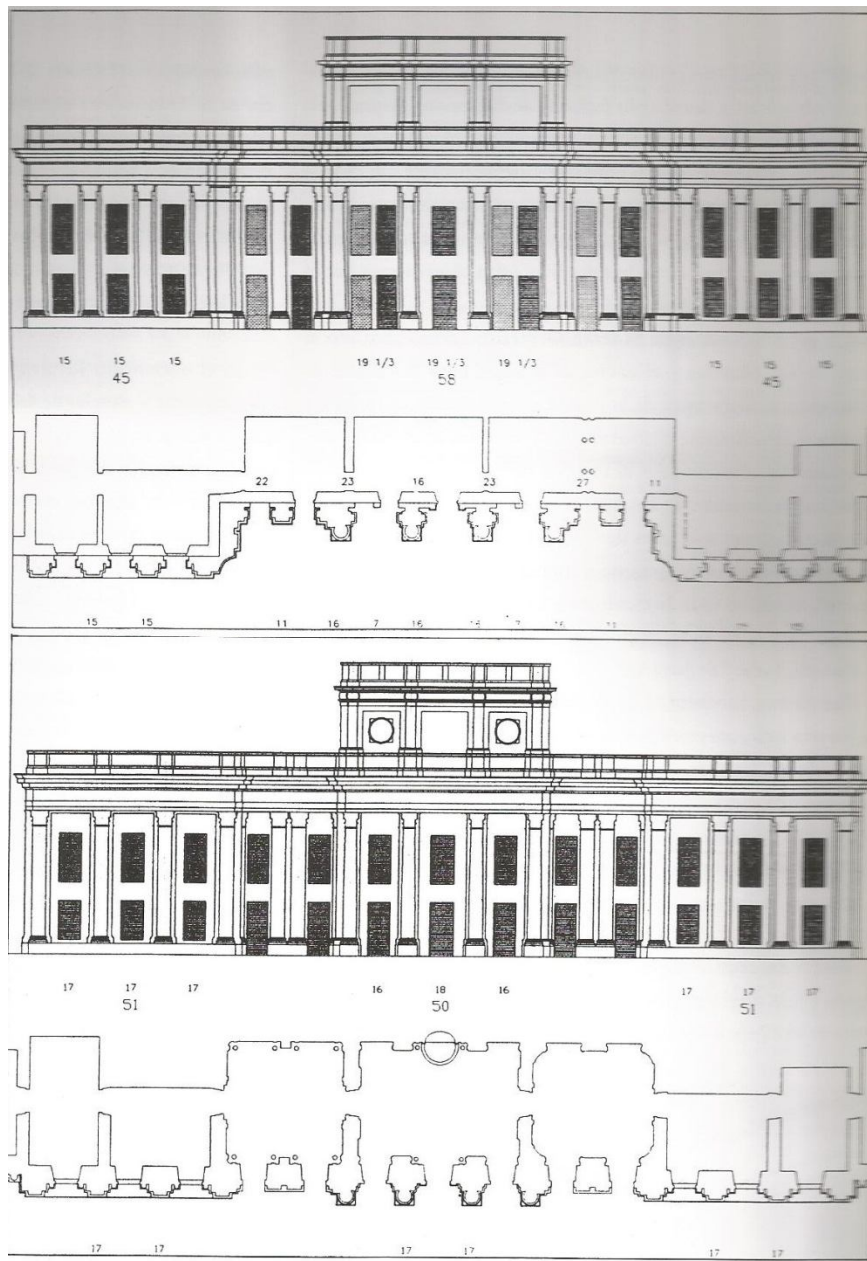


Fig. 204: Comparative schemes of the plan by Juvarra (above) and that of Sacchetti (below) for the façade according to Ortega

With the project by Juvarra and the intervention by Sacchetti the palace San Ildefonso completely expresses the willingness of stylistic and cultural change imparted at the Spanish art during the reign of Felipe V. La Granja, and in particular the façade and the apartments that give to the garden are representing in a complete way the extreme summit of the official Spanish art and the academic internationalism from the XVIII century.

Apart from the interventions of the façade by Juvarra and Sacchetti the Italianization of the interior, realized by other architects, should be outlined too. Among them was Santiago Bonavia whose architectural contribution here is almost perfect: the illusionary perspectives

of the ceilings, inspired by the works of padre Pozzo at Bibiena that open the rooms of this royal residence to the imaginary perspectives of the Baroque.

3.1.3 Palacio Real de Aranjuez

Filippo Juvarra worked for the embellishment of the main façade of Palacio Real de Aranjuez, by the wish of king Felipe V, as an architect involved mostly in palace architecture. The decoration of the façade of the palace was planned in its main western side. In relation to the works at Palacio Real de Aranjuez there is a communiqué by Juan Bautista Sacchetti that is supposed to be directed to the responsible of the place with a letter by Juvarra which confirms his intervention at the palace. According to this document, there was a second intervention by Juvarra for the façade that is proved by another document dated as 1 of January 1736 in Aranjuez. This data suggests a new link of Juvarra to Aranjuez, but in this case it is related to his intervention in the Eastern Garden.

According to the communiqué by Sacchetti, Filippo Juvarra intervened in the configuration of the Palacio Real de Aranjuez for its embellishment. The basic architectural structure from which Juvarra started was offering to his refined taste the plain wall articulated by bare classical orders. He probably wanted to bring to it the reflexion “movable and swinging” from some of his palace facades in relation to the concept in Piemonte. It is possible that he wanted to evoke or retrieve old Italian traditions or a return to the baroque architecture of Piemonte.²⁰⁹

According to a letter, sent by Borre on the 9 of May 1735, there were two plans mentioned by the architect from Messina for the decoration of one of the facades of the palace of Aranjuez. A document, compiled about a month after Juvarra’s arrival in Spain, mentions various works for the decoration and completion of the royal apartments, as well as for the decorum and the architectural elements that frame the windows and the openings of the façade that gives to the gardens.²¹⁰ According to another letter, sent on June 30, 1735 by Miguel de Bettelu, it becomes clear that Juvarra had stayed at Aranjuez before going to La Granja, probably between 13 and 23 of June.²¹¹

Juvarra also harshly criticised in 1735 the project for the staircase, planned by Caro Idrogo and continued by Marchand, which would be modified and completed by Santiago Bonavia.

²⁰⁹ Tovar, 1994, p. 20

²¹⁰ Gritella, Vol. 2, 1992, p. 420

²¹¹ *Filippo Juvarra a Madrid*, 1978, p. 16-17

The project by Juvarra for the transformation of the façade of the palace that gives to the parterre of the garden was also started after 1736 and concluded in 1752 under Bonavia's direction. Unfortunately, his plan for the main façade of Aranjuez was not accomplished but this does not diminish its value. Juvarra's contribution to Spanish architecture is seen "from above" in his outstanding defined principles that could be applied to many and various constructive elements of the classical baroque in its masterpiece form.



Fig. 205: Alejandro de Cuellar, Plan of Aranjuez, 1737, (A.G.P.)

There is a letter dating to 12 of January 1736 stating that Filippo Juvarra intervened in the garden of Aranjuez as well as the conclusion of the decoration of the palace. According to it, Juvarra planned an intervention on a structure that already existed in the garden, but there is no doubt that King Felipe V wanted to make good use of his talent so that to bring to the work his master's touch and his ornamental embellishments for an important main entrance.

The enlargement of the construction of the Palace in 1715 implied the setting up of its environment too. In 1721-1722 the governor Samaniego decided to complete the scheme of the closed gardens according to the plans by Toledo and Herrera. However, five years later it was decided to initiate the parterre or "the new garden of the Palace" which led to the disappearance of the closed garden along the Eastern façade of the Palace and as a

consequence to the destruction of the wall that was enclosing the King's Garden. This demolition was started by Bachelieu in October 1733 and with it the garden ceased to be a secret one anymore.²¹²

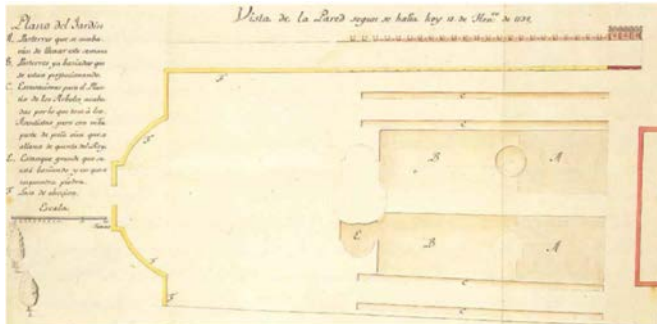


Fig. 206: Leandro Bachelieu, Plan of the state of excavations for the Parterre and front elevation of its closing wall at the height it was situated on January, 13, 1734. (A.G.P.)

In comparison with the garden at San Ildefonso, at Aranjuez Felipe V did not impose a French park layout, but respected the existing structure. The gardens at Aranjuez consist of three concrete parts: the new garden of the Palace or the parterre, the Island and the Queen's garden. The "new garden" emerged as a compromise between the form of French parterre, on one hand and, on the other the conditions of the place - situation related to the Palace, the river Tajo- and the Spanish tradition of the mannerist "closed garden" decorated with statues to which corresponds the King's garden. However, initially the spaces that surrounded the Palace were perceived as closed gardens following not only the XVI century project but also the part which was already realised- the King's garden and part of the Eastern garden along the building. A private and not representative area, the new garden, elaborated by Caro Idrogo with the distant supervision of Ardemens, appeared in the plan of the Palace in 1728 following the mannerist formulation of the Spanish closed garden being in total harmony with the new façade where its proper simplicity, in contrast to the main façade, underlines the inexpressiveness in contradiction to the baroque concept of the royal façade towards the garden that some time later was perfectly formulated at La Granja. Marchand and Idrogo kept on working during 1731 and 1732 and Leandro Bachelieu also joined substituting Marchand.²¹³

²¹² Sancho, 1995, p. 313

²¹³ Ibid. p. 314-315

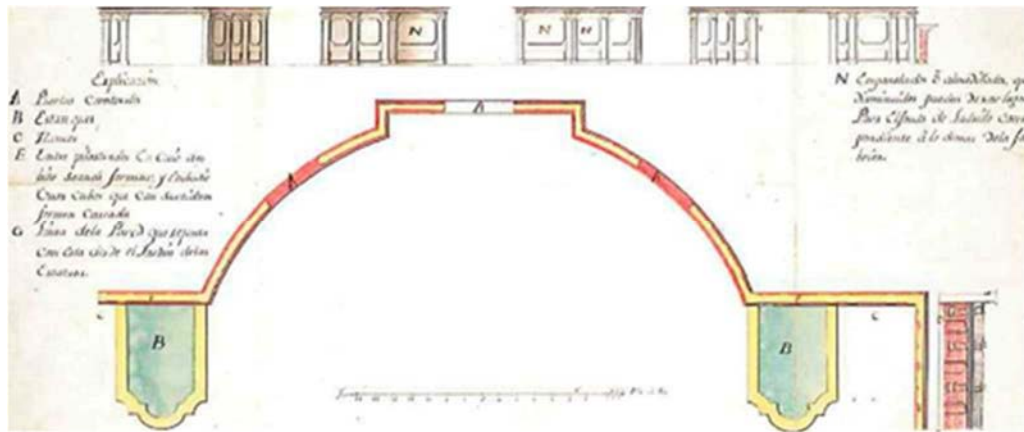


Fig. 207 : Leandro Bachelieu, Plan and view of the head of the New Garden of the Palace, 1734

In 1735 the Kings could already enjoy the new garden of the Palace from their windows. The wall of the top was completed slower and with parsimony. The masonry of the wall was finished on 7 of March but until June the cost of the cornice was not calculated and it was not realized until January-May 1736.

At the final definition of its shape and price intervened Filippo Juvarra who started working with the previously employed by Marchand young drawer, Ventura Rodríguez. This inertness at the last phase was due to the elimination of the iron gratings and the two mural fountains projected by Marchand at the straight façade. All in all, the new garden as it was completed and appears on the plan by Cuellar from 1737, fig. 205, corresponded perfectly to the project by Marchand for the distribution at the parterre of borderie and gazon, disregarding the difference of the level between the two parts and the palisade along the central pond, substituted by lime trees encircling the area of the gazon united with the lateral rows, two instead of three to the right and only one to the left, initially thought of to be more coherent with the unevenness of the space.²¹⁴ Perhaps the most interesting aspect of Aranjuez is the relation that it establishes with the environment. It could be considered as a French garden, reduced by a compromise with the tradition and the conditions of the place, but in the meantime the picturesque use of the river could be valued as well, remained as a transition and boundary the wild nature and the one submitted to the etiquette. The fountains at the parterre in the XVIII century consisted of jets of water in the centre of the pond, initially without decoration, except for the jet on the level of the water but within the following century sculpture was added. Besides, the vertical elements formed by vegetation acquired great importance although in a different way from the project by Marchand where cut bushes

²¹⁴ Ibid. p. 316

and palisades dominated. The tall hedges and lime trees, so admired by Felipe V, configured an image of saloon-garden rococco.²¹⁵

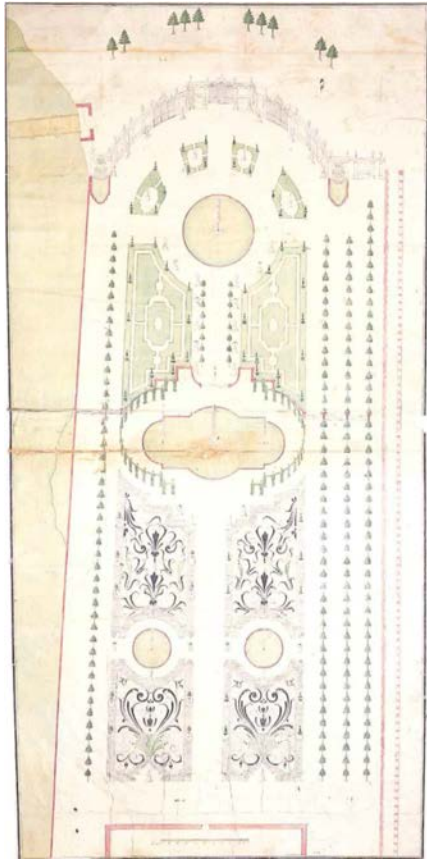


Fig. 208: Etienne Marchand: Plan of the original project for the Parterre. (A.G.P.), 2456

Descriptions of travellers from the first half of the XVIII century represent the Palace and its gardens as follows: “...De maison, il n’y en a point, car celle qui est comence est tres peu de chose”²¹⁶, “La Maison Royale, quoique passablement belle, est cependent ce qu’il y a de plus negligé. Elle n’est meublée que quand le Roi y va; on y trouve quelques bons Tableaux, & un salon for agreable en Eté a cause de sa fraicheur, etant tout de marbre, & soutenu par des colonnes de meme. Dans le grande Cour, qui est quaree & toute pavee de marbre, on rencontre une fontaine, ou l’on voit la statue de Charles-Quint en bronze, arme de toutes pieces, tenant a ses piez trois ou quatre heresiarques faits du meme metal.”²¹⁷ According to

²¹⁵ Ibid. p. 317

²¹⁶ D’Harcourt, 1700-1701, p. 257 in *El Real Sitio de Aranjuez y el Arte Cortesano del Siglo XVIII*, 1987, p. 77: It is not necessary to talk about the palace as what is started is just little.

²¹⁷ Alvares de Colmenar, 1707, p. 350 in Ibid. The Royal Palace, although quite nice, is actually neglected. It is not furnished when the King is not there; there are some good Pictures & a big saloon very pleasant in the Summer because of its freshness as it is all from marble, & supported by columns from the same material. In the big Court, which is a square, all paved with marble, there is a fountain where the statue of Carlos V, made from bronze could be seen, well-armed, and with three or four heretics at his feet made from the same metal.

Vayrac in a description from 1710 : ‘...La Maison n’est pas belle, mais les jardins en sont charmantes...’²¹⁸ Duque de San Simon wrote : ‘El Palacio es grande ; las habitaciones son vastas y bellas, encima de las cuales estan alojados los principales de la Corte...’²¹⁹ According to Silhouette in 1729-1730: La Maison Royale est passablement belle, & lorsque j’y passai on travailloit a l’augmenter.’²²⁰

3.2 Santiago Bonavia

In 1735 a new perspective opened in Santiago/Giacomo Bonavia’s professional life. In April Filippo Juvarra arrived in Spain with the charge of the plans for the new Royal Palace. After the architect’s death in January 1736 raised great restlessness about the resolution of the project for the Palace, stated by Juvarra. Juan Bautista Sacchetti was chosen as a main architect for the project and the construction of the Palace was initiated. Bonavia had come from Italy infused with the novelties and contributions by Juvarra in Torino, with the opinions Guarini versus Juvarra and all the contradictions, encountering again in Madrid Juvarra and the debates around Sacchetti, his reductions, fittings and impositions to the great project for the Royal Palace by the genial architect from Messina.²²¹ At Aranjuez, after the death of Caro Idrogo in 1732, two architects with French origin continued his work. The main architect was Esteban Marchand who passed away in 1734 and then Leandro Bachelieu who overtook the responsibilities for the construction until 1736. Juan Bautista Galuzzi, decorator that came from Piacenza died in December, 1734. After his death, Bonavia as a main assistant, became responsible for the decoration works at the Palace of Aranjuez. Between January and March 1735 Bonavia was working intensively on the paintings of the vaults of the Room of Their Highnesses. Probably due to a momentary oblivion of other royal programmes, at places such as Aranjuez there was given more responsibility to the artists that were there. For the first time Bonavia did not limit his functions exclusively to painter’s tasks. He had been given duties related to architecture too. His tasks in painting and architecture could have been interchangeable and Aranjuez was offering a propitious situation for the development of his talent and it was obvious that he wanted to take advantage of it. In 1736 Bachelieu abandoned Aranjuez and the architectural work he had never felt identified with. On August 27, 1735 the

²¹⁸Vayrac, 1710, p. 558 in Ibid. p. 78 ...The Mansion is not beautiful but the gardens are charming.

²¹⁹ Duque de San Simon, 1721-1722, p. 341 in Ibid. The Palace is big; the rooms are vast and nice, above them are accommodated the chiefs of the Court...’

²²⁰ Silhouette, 1729-1730, p. 116 in Ibid. The Royal House is quite nice and when I passed from there were works for its enlargement.

²²¹ Suárez, 2014, p. 156

painter Bartolome Rusca from Piacenza arrived at the Court. Rusca and Natali had been undoubtedly the main masters of Bonavia before he came to Spain in 1728 accompanying Galuzzi. Bartolome Rusca became one of the principal painters-decorators of its time with an ample participation in the ceilings of the saloons of the royal palaces. He painted at San Ildefonso and then went to Aranjuez. Bonavia, in spite of the undoubted professional appreciation for his master, saw in him a rival. Perhaps it was Rusca's arrival that made Bonavia decide for another professional alternative. At the same time as Rusca, at the Court arrived masons and stucco workers from Lombardia. This also seemed relevant to the fact that Bonavia made them be displaced at Aranjuez considering that he could find in them efficient support for the practice of his ideas. In 1737 there was not still an appointment for a main architect at the Royal Site of Aranjuez. In the meantime, Santiago Bonavia, by the instructions of the Governor, kept on working on small and various tasks as a King's painter. The Italian artist was gradually taking place in the world of architecture. At the beginning of 1738 Bonavia was busy at Aranjuez with the decoration of the Queen's Private Room. Once the work there was completed, throughout 1738, Bonavia seemed momentarily distant from the architectural process. Nevertheless, he would not reject a possibility in this field. In 1739 Bonavia went for the second time to Buen Retiro and it was very probable that he had the chance to establish professional relation with Juan Bautista Sachetti. Bonavia's training in this artistic aspect was sustained perhaps by theoretical knowledge which he had not had the chance to put into practice until then. On September 20, 1739, the prince Luis Antonio Borbon commissioned the reconstruction of the church St. Justo y Pastor in Madrid, a work that would consecrate Bonavia as an architect. Between 1739 and 1740 he was maintaining the direction of the works at Palacio del Buen Retiro and Aranjuez. These were Santiago Bonavia's contributions to the Spanish Court in the field of architecture that would give him fame and prestige. From 1739 Bonavia had to determine the essential functions of the Royal city of Aranjuez. The planning of an urban design, the creation of a citizen precinct in which the living development of a population and the Royal image of the site as such were still missing. When it comes to the responsibility that assumed Bonavia, the solidity of his ideas in 1740 could be observed and, above all, the presence of the artist from Piacenza in the urban and architectural field simultaneously, the global vision of the ensemble. He never became a practical constructor. Bonavia was an architect that was creating and developing ideas, using drawings and his drawings implemented afterwards a determined structural application. He represented the urban-architectural on paper, projecting the experimental space, boarding the concordance with the building and the environment around it, its emplacement, elevation,

unity and integrity in relation to the space where it was located. His architectural intentions were based on the speculation with the fundamental spatial characteristics and he was trying to overcome the conventional forms. His education as a painter was very decisive and influential for his architectural plans, the urban landscape seemed previously elaborated as a background of a painting. In these aspects entered the game of the vision of the perspective. Bonavia established basic premises for the late Baroque in Spain. He would create in a certain way rivalry between architecture and environment.²²²

In 1741 he started another significant work, the main staircase at the Royal Palace of Aranjuez that was previously initiated by the architect Pedro Caro Idrogo. The new proposal for the staircase illustrated the sense Bonavia already had for the visual qualities of architecture without confusing it with the unintentional. He conceived the space as an entity that was contained in itself, with proper capacity, like a holder in which the measurable distance or the space itself was defined with a new bright energy and high force of gravity attraction. Santiago Bonavias's artistic path was going towards the decision to become integrated to the strictly architectural tasks. On July 16, 1741 the construction of the staircase was initiated. In the meantime, he also started some hydraulic works. The architectural environment at Aranjuez totally absorbed the architect from Piacenza with the new royal town. The wish to complete in short time the staircase obliged him to reconsider again the necessary number of workers that was appointed on a note of about four hundred, a proposal that also obliged him to ask for an increase of the budget. Bonavia began to understand that the architectural process did not reduce only to the drawing of brilliant ideas on paper. His experience was increasing and Bonavias was becoming each day more stable in the charge of Main Director of the Royal works. His strong personality allowed him to face different work situations that he gradually resolved. Bonavia was directing simultaneously the Royal works at Aranjuez, those at Buen Retiro and the San Justo y Pastor church. He became the main architect of the Royal site, but he was above all the King's architect for the new royal town of Aranjuez. Bonavia controlled in an admirable way the space of the town. Although the architectural practice was entering into a peak, there were always some problems but Bonavia every time was feeling more stable and certain in his plans. In 1742 he was quite worried about the conclusion of the staircase. Bonavia was altering his urban-architectural duties with other tasks at the gardens of Aranjuez. He intervened in the planting, hydraulic and engineer's planning and even the first projects with country character at the surrounding territory. In the

²²² Tovar, 1997, p. 123-133

meantime, he was also consulting ornamental issues and not in vain his single work at the Queen's study brought him fame and prestige.²²³

Since 1743 Bonavia concentrated his work exclusively on the Royal site of Aranjuez.²²⁴

At the main façade giving to the West, Bonavia was thinking of placing an atrium in front of the gate and in 1744 the definitive renovation of this façade was decided. Another novelty in the project, apart from adding the atrium at the axis of the main façade, was the central coronation. The superimposed atrium contributed to the establishment of a structural organization by a juttied out centre in an opposition of the planimetric character of the façade that was retrieving certain tridimensionality that was lacking before. During 1744 he concentrated his activity on the restructure of the roofs of the palace, the façade and the nivelation of the walls of the lateral vaults of the Staircase of Honour. He also directed works at the Jardin de la Isla. In December 1744 the bleaching of the new staircase was done.



See fig. 190

The works of the façade were interrupted in 1748 because of a fire. However, the fire that burst out in June 1748 did not prevent Bonavia from the same dynamics.

Bonavia's idea was the formation of a frontispiece at the third part, constructed above the three central balconies and decorated with six vases, a royal coat of arms, two placards with inscriptions ended with a semicircular pediment and a balustrade and the overall crowned with the three statues of the Kings Felipe II, Felipe V and Fernando VI as they could be observed nowadays. The whole work and decorations was elaborated with white stone from Colmenar de Oreja. The work realized by Bonavia followed a horizontal disposition,

²²³ Ibid. p. 133-139

²²⁴ Suárez, 2014, p. 158

protruding from the two sides – North and South – of the building ending with towers. Apart from conferring to the façade a modern, classicist aspect, Bonavia entirely respected the original structural ideas given by Juan Bautista de Toledo and Juan Gómez de Mora.²²⁵

The care and control of the design that is expressed at the appearance, dignity and significance of this structure, again in a scenographic coordination are aspects resolved to Bonavia's outstanding perfection within the stretch of the starting point, planned with the idea of multiple converging entrances that open into a unique and bright space. The iron balustrade with its nimble design totally assumes its functional-decorative use. After the new façade was definitely completed as a main entrance to the palace with direct relation only to nature without being conditioned to any other tension or link, the back side with the Parterre Garden remained, whose external limits were to be the starting element and reference to the new layout and thus a measure or separation between the urban entity and the palace proper.²²⁶



Fig. 209: Santiago Bonavia, Façade of the Royal Palace of Aranjuez

As to the Eastern part of the façade, the building was concluded from this side along with the planning of the New Garden or Parterre and the wall keeping down the river, ending with a stone gate also projected by Bonavia, extending the construction thus from this side giving it a more modern aspect that would permit a posterior urban concept. According to it, the earlier Garden of the King had disappeared, absorbed by the Parterre and the Palace would stand out as a consistent and homogeneous entity.

²²⁵ González, 1986, p. 62

²²⁶ Suárez, 2014, p. 163- 164



See fig. 189

The new stylistic concept that appeared towards 1750, introduced by Bonavia and his Italian training, directed by functionality, rigorous conformity with the material and practical gave to the Palace a combination of classical taste with the Baroque tradition by Herrera as could be contemplated at the Western façade, at which the Palladian scheme was adopted, avoiding the monotony of the forms that repeat. With the creation of the Western gate he prepared the building for its future urban extension that would be realized afterwards by Francisco Sabatini at the time that related the Palace with the gardens and the rest of the future town.²²⁷

According to the legislation maintained from the reign of Felipe II, Aranjuez was a royal site strictly and exclusively for the spring time and it was absolutely forbidden to be dwelled by others than the king's servants. Fernando VI, with a royal document from 1750 abolished this prohibition with the idea and necessity to create a qualified royal environment.

Little by little the architect becomes conscious of the urban project for the town of Aranjuez. Although his General Plan would not be configured until 1750, the previous years were very indicative for the urban problem was disturbing him and that he was reflecting upon it whenever there was a propitious occasion. The period between 1751 and 1759, the year of Bonavia's death, his main duty remained concentrated on the configuration of the town of

²²⁷ González, 1986, p. 64

Aranjuez with its squares, fountains, public buildings and various architectural episodes of different urban function. In the General Plan two areas submitted to the magnificent curvature of the Parterre of the Royal Palace embraced by the river were noticed. With the main axis around the square of St. Antonio at the Southern side of the palace a beautiful view opened to the square and the church of St. Antonio marked between two wings with porticoes. From the curvature of the Parterre and the entrance to the square of St. Antonio, Bonavia established a point of intersection of the axis of three streets unfolding thus the areas by the river. Thus the square set up a connection between the palace with its specific environment and the new town. A square with a rectangular shape, three times larger than wider, revoking the Vitruvian's dictums about the Italian squares.

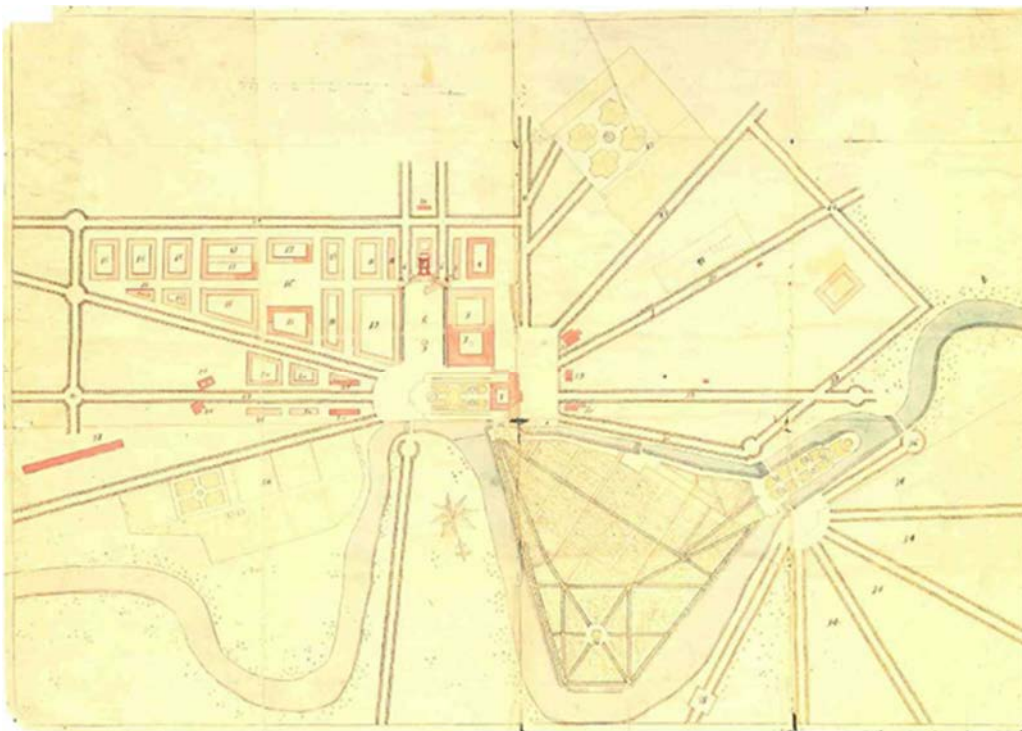


Fig. 210: Santiago Bonavia, Plan of the urban order of the new town at the royal site of Aranjuez, 1750. (A.G.P.), 10H2

Bonavia's contribution to the urban-architectural plan was a sincere echo of the late Baroque formalism. He knew how to develop starting from some essential Italian constants. His personality and his imaginative attitude did not keep under limits and he gave the exact stress to the innovative direction of his tasks, characterizes on one hand with its sobriety and on the other with the search for harmony, fantasy, measure and order. The visual effect of the new Aranjuez by Bonavia impressed travellers and painters. Among them Delaporte wrote in 1755 : '(...) Je n'ai rien vue de remarquable dans les appartements, excepte quelques peintures

& la facade qui m'a paru assez belle.²²⁸ Five years later, in 1760, Barletti wrote : “As to the Royal Palace I have not much to say. It is rather an elegant than a magnificent building, considering its owner, and what may be called a comfortable king’s house. The apartments are well disposed and decorated with much taste. Were I to chuse (sic.), I would have this in preference to all the houses and palaces I ever saw. No carving, gilding, or painting is wanted anywhere in it. The furniture, and indeed every thing in it, is just as I would have it. In one room there is a clock of curious workmanship, that has a canary-bird at top made of clock work. The canary chirps like a true bird whenever the hour strikes. An ingenious trifle, that makes a man smile, and a child happy.”²²⁹ Clarke wrote: “The Palace of Aranjuez... is a very tolerable edifice; has one fine front; is agreeable situated...”²³⁰

The architectural aspect that Bonavia gave to the residence of Aranjuez both in the plastic and decorative details and in the larger planimetric and set design plot of the compositive whole, showed an open Italian character, significantly accentuated in numerous particularities from which at times appeared echoes of a refined culture, often updated to new themes, but still involved in an academism that made it devoid of a proper free international dimension.²³¹

3.3 Francisco Sabatini

Carlos Casimiro Vicente Francisco Sabatini was born in Palermo on March 5, 1721. His father held a military position and his mother was of noble origins. Sabatini studied humanities, philosophy and mathematics at his home town. The arrival at Palermo of Carlos VII Borbon who was crowned at the capital of the Kingdom of the two Sicilies in 1734 was an important factor for Sabatini. He went to Napoli, where the king had started a series of decrees for the improvement of the city proprieties. It is possible that the young Sabatini collaborated for the works of development and sanitation. It would not be a surprise that the king disposed that Sabatini acquired architectural education at the principal Academy for this art: Academy St. Luca in Rome. With his affection for Fine Arts, Sabatini went to Roma at the age of twenty eight to study Architecture. Roma, marked by a glorious Renaissance, was followed by a splendid Baroque with the figures of Fontana, Bernini and Borromini and the

²²⁸ Delaporte, 1755, p. 308-309 in *El Real Sitio de Aranjuez y el Arte Cortesano del Siglo XVIII*, 1987, p. 78. I didn't see anything remarkable in the apartments apart from some paintings and the façade that seemed to me very nice.

²²⁹ Barletti, 1760, p. 374 in *Ibid.* p. 79

²³⁰ Clarke, 1760-1761, p. 149 in *Ibid.* p. 79

²³¹ Gritella vol. 2, 1992, p. 421

figure of Juvarra who had died recently in Spain, leaving there, after his short stay, an important school. This cultural environment would influence considerably Spain in terms of architecture, architecture that by the choice of the Borbon monarchy would be realized in the style of the late Roman Baroque. That is why Felipe V had invited Juvarra to Spain in 1735, with the thought to employ the best active Italian architect, related to the Roman classicism. This influence would have a double sense. On one hand the buildings constructed at that time in Spain were projected by Italian architects brought to Spain by Isabel Farnesio and more concrete, the main among them, the Royal Palace and Filippo Juvarra, followed by Sacchetti, after his death. On the other hand, the theoretical reference to what had been realized in Spain originated from Italian architects who did not come to Spain but had an influence, such as the Roman school with Fuga and Vanvitelli. Sabatini arrived to Rome three years after the establishment of these contacts between the Spanish court and the Academy San Luca and without being conscientious of it would get best use of this.

Sabatini's stay at the Academy San Luca was really beneficial as he met there the most important figures of its time. In 1750 he won the first place of the famous Clementine contest that took place on May 25. It is surprising that Sabatini won the contest shortly after arriving at the Academy and the quality of his project is impressive. This confirms the fact that Sabatini had worked as an architect while he was in Napoli before joining the Academy. Only thus, the compositive elegance of his project and the marked graphical ability of his drawings could be comprehended. The plan of the church of his project reveals compositive schemes of the Italian Baroque close to the works of Filippo Juvarra, Guarino Guarini or Bernardo Vittone. Even more, the resolution of the church by a centralized plan, crowned by a cupola with four chapels or lateral spaces of oval or ecliptic shape reminds of a project by Vittone for the church of S. Chiara in the town of Bra. The personal style of Francisco Sabatini would be shaped by the references of Juvarra, Fuga and Vanvitelli. Undoubtedly Fuga, a papal architect and director of the Academy would be the indisputable master for the architectural apprenticeship during the Roman period (1749-1756), bearing on mind the fact that Juvarra had passed away twelve years earlier and that Luigi Vanvitelli had not yet acquired the necessary prestige so that to attract the attention of the young architecture student.

The kingdom of the two Sicilies had four million and a half inhabitants around the middle of XVIII century, four from which lived in Napoli and half in Sicilia. In his Napolitan period Carlos Borbon developed the so called Royal sites. As already mentioned, upon Carlos III arrival in Napoli, in 1734, Filippo Juvarra was considered the best architect in the country, educated in the tradition of the classicism of Carlo Fontana. Juvarra would have completed

with great mastery the role of a royal architect. It is significant that the father of Carlos VII, king Felipe V Borbon called in 1735 Juvarra to Madrid to project the royal palace. The project which was never realised was inspired from the French classicism studied by Juvarra during his short stay in France. When, fifteen years later, Carlos III decided to choose the Caserta Palace, he would hold to the same stylistic preferences as his father and commissioned the work to Luigi Vanvitelli. Sabatini's arrival to Napoli marked the beginning of ascent to his architectural career. He elaborated the project for the Reale Fabbrica D'Armi at Torre Anunziata and kept on working on it until 1759. Because of his departure to Spain the work was completed by Fuga. However, the charge that characterised his stay in Napoli would be the second director of the construction of Caserta, a nomination he would receive in 1757, shortly after his arrival at the court. The relation between Luigi Vanvitelli and Francisco Sabatini could be traced back to the Roman Academy. Once in Napoli, Sabatini contacted Vanvitelli who had already started the foundation of the Palace of Caserta and claimed him as an assistant. After his nomination as second director of the Reggia di Caserta, Sabatini turned into Vanvitelli's intellectual shadow, his pupil. The importance of his stay as an apprentice at the Palace of Caserta constitutes in the palace itself as he would incorporate in his future projects in Spain, and the project for the Royal Palace in Madrid in particular, various elements interpreted in Caserta: its gardens, the staircase, the decoration of the outbuildings, and above all the global concept of the palace in the sense of Vanvitelli and according to his ideas in coordination with Fuga.

The person who had influenced Sabatini's future mostly and who would remain related to his life as a patron was undoubtedly Carlos Borbon, the future Carlos III. He was very fond of hunting and fishing and was dedicating to these activities half of the day all throughout the year except from Christmas and Holy Friday. He practiced his hobby- hunting and fishing while at Napoli, and only hunting at Madrid. However, Carlos Borbon had to go to Spain. Vanvitelly was needed at Caserta and Carlos III did not want to separate him from his favourite work. Sabatini found himself in the best position. From theoretical point of view, Sabatini had been a student at the Roman Academy and a first-line spectator of the debate between Fuga and Vanvitelly. From practical point of view, Sabatini was at service at the Borbon court, had pursued a military career and had already had ten years of experience in architecture. Good manager, magnificent administrator and executor of the works, owing to his military education, and a professional, capable to unite the virtues of his masters and predecessors, the constructive rigor and the functional efficacy of his architecture, soon after his arrival in Madrid, in 1760, Sabatini would displace Rodriguez and Sacchetti. He would

start to elaborate the plan for the cleaning of Madrid, which at that time was less hygienic than Napoli, and would be introduced to the Academy of San Fernando. Among the most significant of his works in Spain are the completion of the staircase at the Royal Palace of Madrid in 1767, the completion of the building of the Customs in 1769, whose eulogy would become the magnificent preface of the project for Puerta de Alcalá that at its turn would serve as an introduction to the General Hospital. The projects for the Puerta San Vicente, the Palafox Chapel, realized also in 1769, and the Puerta de Toledo, the project for the extension of the Palace of Aranjuez – 1771, extension of the Palace of Pardo – 1772, Quarters of the Guardians Valonas de Leganes – 1775, Royal Botanical Garden – 1776, Extension of the Royal Palace – 1777, Church and Convent of St. Joaquin and St. Ana – 1778, the Convent of the Commanders of Santiago at Granada and the Royal Stables and the State Secretary are examples of his activity as an architect in Spain. The tendency towards sobriety is present in most of his buildings. Except from the works where it was necessary to emphasize the magnificence of the monarch, such as the Puerta de Alcalá, Sabatini dedicated main attention to design, gradually maturing the formal possibilities that offered the charge. Prioritizing the functional aspects or budget control, the works gain in simplicity by a regularization of the formal language that reduced the stylistic variants to very concrete points of design. This style of Sabatini, sober and utilitarian at the same time, was plain to see in most of his projects. His merit was not that much in the sophisticated of his design but in the immense work as an architect who knew how to respond at any time to the monarch's requirements, engaged in the deep renovation of the Court architecture and the Royal Sites and promoter of the ample constructive overview in the whole kingdom. Obviously he was not an illustrious architect, his style corresponded to his military education. It is evident that the uniform and monotonous character of his architecture, subjected to rigorous and methodical geometrical schemes, with its marked tendency for sobriety, approaches his works to the formal norms of neoclassicism. In this sense, Sabatini leads Spanish architecture of this period from the formal elaborations inspired by the Italian and French Baroque architecture to the academic and enlightened architecture that the architects from the country would practise during the last decades of the century. Sabatini died on December 19, 1797.²³²

²³² Fernández Martínez and Montes Serrano, 1996



Fig. 211: Anonymous, portrait of Francisco Sabatini, 1790. (A.S.L.)

3.3.1 *The extension of Palacio Real de Aranjuez*

Sabatini's intervention at the Royal Sites was very outstanding. The extension of the Royal Palace of Aranjuez marked the architect's brilliant performance and an admirable dominion of the craft, pleasing his client, the King, and respecting the work without trying to impose his personal trace. Anonymous amplification but with undeniable correctness and mastery. The king ordered two wings to be added to the Palace. Bonavia's intervention already marked the decisive configuration of the Palace and its surroundings too. Sabatini's work was determined by the decision of Carlos III to enlarge the building mostly for functional necessity, not for aesthetical reasons. The great number of courtiers that involved the royal movement needed numerous dependencies with which the building did not count on. In 1771 the king ordered

the two wings to be added to the compact palace at the two angles of the main façade creating thus a space in the front that constitutes the Cour d'honneur.

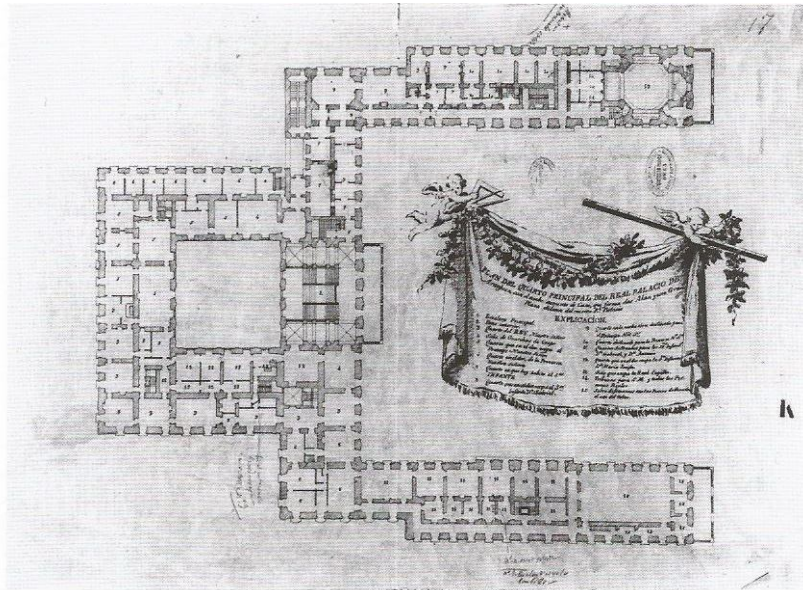


Fig. 212: Francisco Sabatini, main floor of Palacio Real de Aranjuez, Madrid (A.G.P.)

The amplification of the Royal Palace of Aranjuez confronted Sabatini with the problem of coexistence of old and new, in an attempt to conserve and at the same time modernize the architecture that was communicating certain symbolic contents. Sabatini determined in a radical change in the scale of the size of the palace and the dimension of the urban space, the configuration of the Square that connects the building with the urban context in an alternative of both royal and popular. The dimension of Aranjuez had developed to the east and south where the main part of the town functions was concentrated. Sabatini was a supporter of the creation of an urban effect, orientated to the western sector, where Bonavia in 1757 had started the first outline of the urbanization towards the river. Little was made potential from the main façade of the Royal Palace. The Square developed the visual terms of reference for the Palace, proposing again the necessity of the building to be converted into a sign by emphasizing its proper contemplative properties. Two are the squares circumscribed at the extension by Sabatini, a square-shaped one, configured by the two wings of the amplification and another with an oval shape. The Squares formed a homogeneous environment, coordinated and continual and served Sabatini for the presentation of the building with the coherence of a landscape. The morphological continuity with the XVI-XVIII centuries architectural work remained respected with the main cornices and balustrades along the building, the windows and bases repeated with the consonance of the central arcade and the

superimposed order, resources that clearly integrate the old building with the new structure. Sabatini had based the new plan for the Royal Palace of Aranjuez at a court d'honneur that prolonged ostentatiously the construction and which configured a longitudinal axis that related the solid block with the natural space, involving the open space of the Squares and the tree-lined fan of streets. The "court d'honneur" had served as a link between the palace volume and the order of the park and the further landscape. This articulation had been calculated for a vision of the building from the distance. Sabatini controlled one part of the landscape in front of the main façade of the Royal Palace following the criteria of regularity and urban symmetry. He made use of a large space in an attempt to articulate its volume with the different external episodes, perhaps emulating Versailles according to Le Vau's project or the 'small' project for the palace at Karlsruhe where the relation Palace-Park is best shown. In the latter example there is a coincidence with the separation of the wings of amplification and "court d'honneur" with the second Square by an iron balustrade. The eastern façade of the Palace and the Parterre had been until then the core of the celebrations and spectacles. Sabatini created to the West a new scenographic space and in the meantime modelled the landscape scale of the main façade, enriched already by Bonavia. He extended the portico forwards, mobilizing the severe volume, inspired by Bernini. Francisco Sabatini had undoubtedly obtained a coexistence of past and present whose articulation is difficult to resolve. He felt as conservator and architect of the present, honest and declared follower of the Spanish past and also loyal to the morphological encyclopedia of the princely European Baroque of its time. He confronted the transformation or evolutionary value of the historical heritage and led it to another magnitude but respected its essence. The building had converted into an open volume, transparent, in the frame of an ample perspective that crossed it from east to west standing out its epicentric recovery in the urban layout of the town.

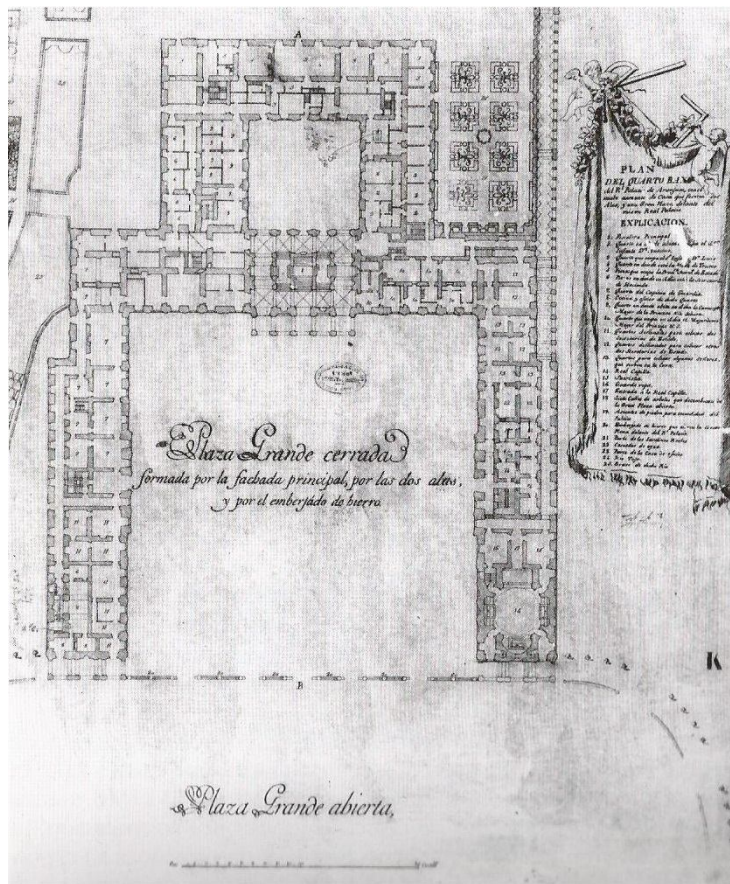


Fig. 213: Francisco Sabatini, ground floor of Palacio Real de Aranjuez, Madrid (A.G.P.)

The distribution of the internal space showed a fundamental change of the court dynamics that affected a new category of royal area and the insertion of official-governmental functions not contemplated until then. The rhythm of the interior space of the ground and first floor had altered fundamentally not only because of the integration at the extreme part of the southern wing of the public Royal chapel, inspired by the classical baroque by Bernini and at the correspondence of the northern wing a Saloon for Celebrations at the level of the first floor, but also because coincided with factors such as comfort, convenience and new orientation at the election of emplacement of the areas meant for the King, Queen, Prince and Infants. The symmetry and the order set to the Palace extended until the gardens, planned with tree-lined paths following geometrical patterns. Although the principles were not original, the way they were applied was brilliant. The Royal Palace of Aranjuez with the project by Sabatini had marked a significant change of the iconographical scheme.²³³

²³³ Tovar, 1993, p. 125-142.

Having completed the arrangements of the second part of the square with an oval shape, attention was also paid to the place between the palace and the river where Sabatini projected a small garden enclosed by a grating, similar to the one limiting the cour d'honneur. In 1778, after finishing the lateral garden and the work at the oval, the pavement was standardized in the whole sequence of spaces, from the square between the wings until the streets.²³⁴

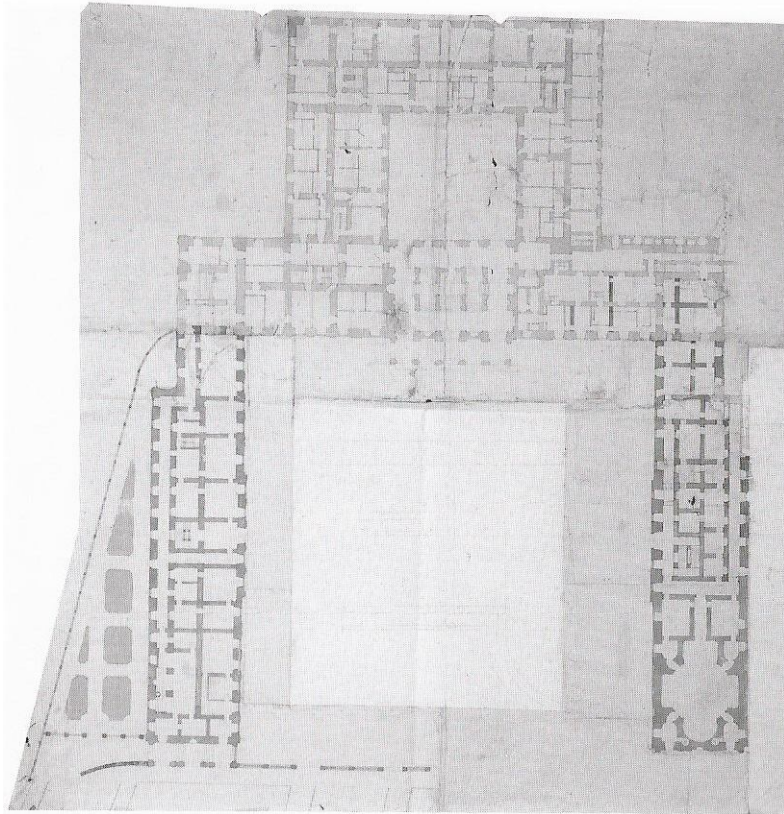


Fig. 214: Francisco Sabatini, ground floor of Palacio Real de Aranjuez , Madrid (A.G.P.)

All the work for the extension of the Palace was realized, besides, by an important team of Sabatini's collaborators. Manuel Serrano was responsible for the unity of the two new wings with the Western façade. In its external aspect, these two wings maintained an aesthetic concordance with the rest of the building. They consist of two structures that alter bricks and stone and at the same rhythm of the openings, all these topped with a balustrade crowned with balls. At the central part projected a part of the façade where the main balcony is located crowned with a frontispiece with military trophies and inscriptions related to Carlos III.

The construction of the two wings continued until 1780 but the main works were completed between 1771 and 1774.

²³⁴ Sancho, 1993 p. 270

3.3.2 The Palace Chapel

The Royal Chapel at Aranjuez, planned by Francisco Sabatini in 1771, located at the end of the southern wing of the Palace is subordinate to the total context. The exterior of the Royal Chapel established a limit or border between the ecclesiastic interior space and the civic outside that served and was annexed to the open ensemble created by Sabatini in order to enlarge the royal residence with visual symmetrical and adjacent areas. The two wings were conceived in relation to the linear square at which the corner buildings, Theatre and Royal Chapel are structures, absorbed in the built-up structural conception. The old Chapel was a symbolic expression of the Palace. It would have been complicated to relate in a synoptic way the cupola by Juan Bautista de Toledo and the cupola of the Royal Chapel by Sabatini as parts present at the same image. This influenced Sabatini for the internal apse of the Chapel with its own closed world and the cupola of the old Chapel by Juan Bautista de Toledo was respected strengthening its old symbolic character, despite the paradoxical fact that the building was not of ecclesiastic function anymore. Although there was no correspondence between exterior and interior and the Chapel was considered as an unusual case in which the inside differs from the outward to such an extent so that they exclude mutually and illustrates one of the few examples of religious architecture to which the structure of façade with sculptural elements has been denied. The building of the Royal Chapel of Aranjuez in its egocentric perspective shows a formal, unforeseeable display and interprets the characteristics of the Baroque dominated, in structural and decorative aspect, by the intense Italian style at best quality. At the interior the space of the Chapel monopolizes the interest because its nature of a palatine Chapel contributes to an extended distribution of the building, required by an organism integrated in it, the Royal Tribune, which was designed with certain Palladian sacred value. The projective process corresponded to 1771 and the building was completed in its volumes and the outline of its various movements in 1776 when the architectural structural work was finished and also the two wings were raised in their respective terminus. From then on the ornamental refinements were commenced. Sabatini started in 1777-1778 a real control on the decorative programmes.²³⁵

The architect was inspired by the ornamental distribution at the original chapel by Juan Bautista de Toledo. The theme of the main altar was the same – the Annunciation of Our Lady and at the lateral altars were to be placed San Antonio from Padova to the left and an

²³⁵ Tovar, 1993, p. 46-48

Immaculate to the right, both commissioned to Mengs who was in Rome at that time. The topic of the main altar was taken from Tiziano's painting for the XVI century Chapel. All the sculptural work was made of marble from Carrara and stucco.²³⁶

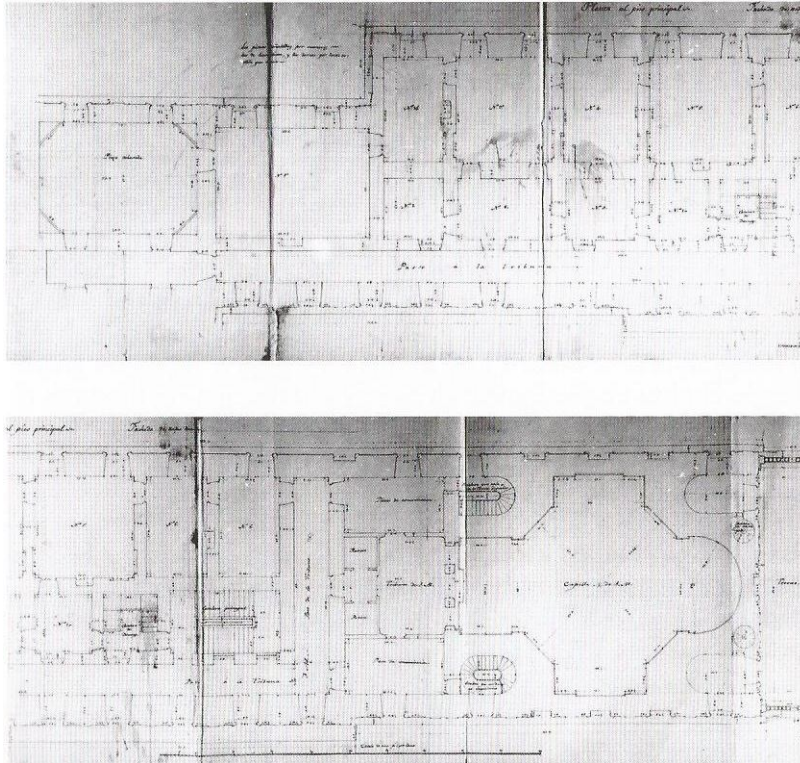


Fig. 215: Anonymous, ground floor of the southern wing corresponding to the extension by Francisco Sabatini

The typological and compositive scheme of the Chapel resembles to the projects already realized for the Chapel Palafox at Burgo de Osma. It is about a centralized plan with Greek cross to which its direction and length has been emphasized by a semi-circular apse at the main altar and the space at the entrance that is more profound than that at the lateral chapels. The ensemble is crowned with a vault of rich ribs adorned with lacunars. Because of the lack of height, the ribs that form the vault start directly from a small attic, decorated with garlands and angels which is located above the cornice. The arches of the four lateral spaces get into the vault, achieving thus the remaining space to be perceived as a unitary and centralized precinct that expands in its four extremities. This gives lightness and grace to the place, diminishing the feeling of enclosure, which is appreciated for a chapel inserted within the interior of the palace. The order is Doric with Attic basis.²³⁷

²³⁶ González Pérez, 1983 p. 62

²³⁷ Fernández and Montes, 1993, p. 298

The Chapel represents a central plan with almost an ellipse form as its only nave lengthens. Sabatini's skills for this part of the work remind of some baroque churches from the XVII century, planned in reduced spaces in such a way so that to use effects of surprise, casting the interiors with the originality of not translating to the exterior what is inside. The plan of the Chapel indicates a straight crossing in its head, with a semi-circular apse that communicates by two small open spaces with the western portico. In the same way other two spaces, one of them assigned at present for a sacristy and the other acceding to the Palace square. With this solution the entrance to the Chapel from three parts is obtained. The main one from the southern side and all of them give to a passage leading to the Chapel. On the other hand, the connection of the main nave with the interior of this wing extends the space tending to form a Latin cross.²³⁸

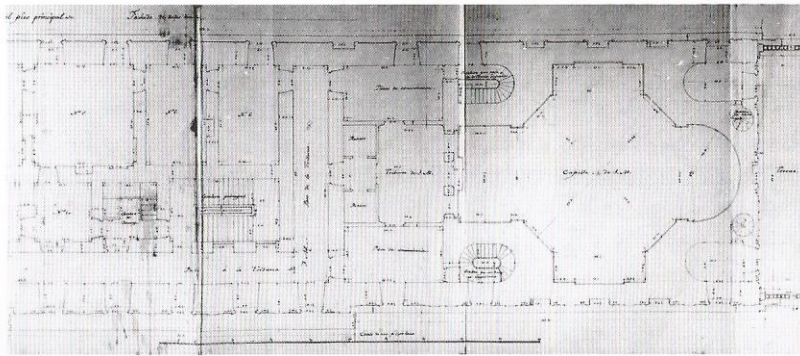


Fig. 216: Anonymous, plan of the main floor of the southern wing at the Royal Palace of Aranjuez (A.G.P.)

The composition includes three cells developed in a continual and extended space with the addition of secondary, transversal spaces less emphasized. Sabatini constitutes a complex organism by open, adjacent, centralized spaces giving place to the prolonged central plan whose main problematic consists of making different the arms of a Greek cross, a topic potentially undertook and developed in Italy by Rosato Rosati at San Carlo ai Catinari of Rome in 1612. The centralization of the rotund is underlined with the lateral chapels and their openings towards the central axis. The cupola makes the impression of a huge baldachin, illuminated by two lateral windows and the light from the lantern. Sabatini's Chapel proceeds from very ample experimental contexts. Its plan has a reliance to a typology that illustrates the Italian proto-Baroque that extends from Milano to Napoli and that goes back to slightly modified renaissance models.²³⁹

²³⁸ González Pérez, 1983, p. 61

²³⁹ Tovar, 1993, p. 51

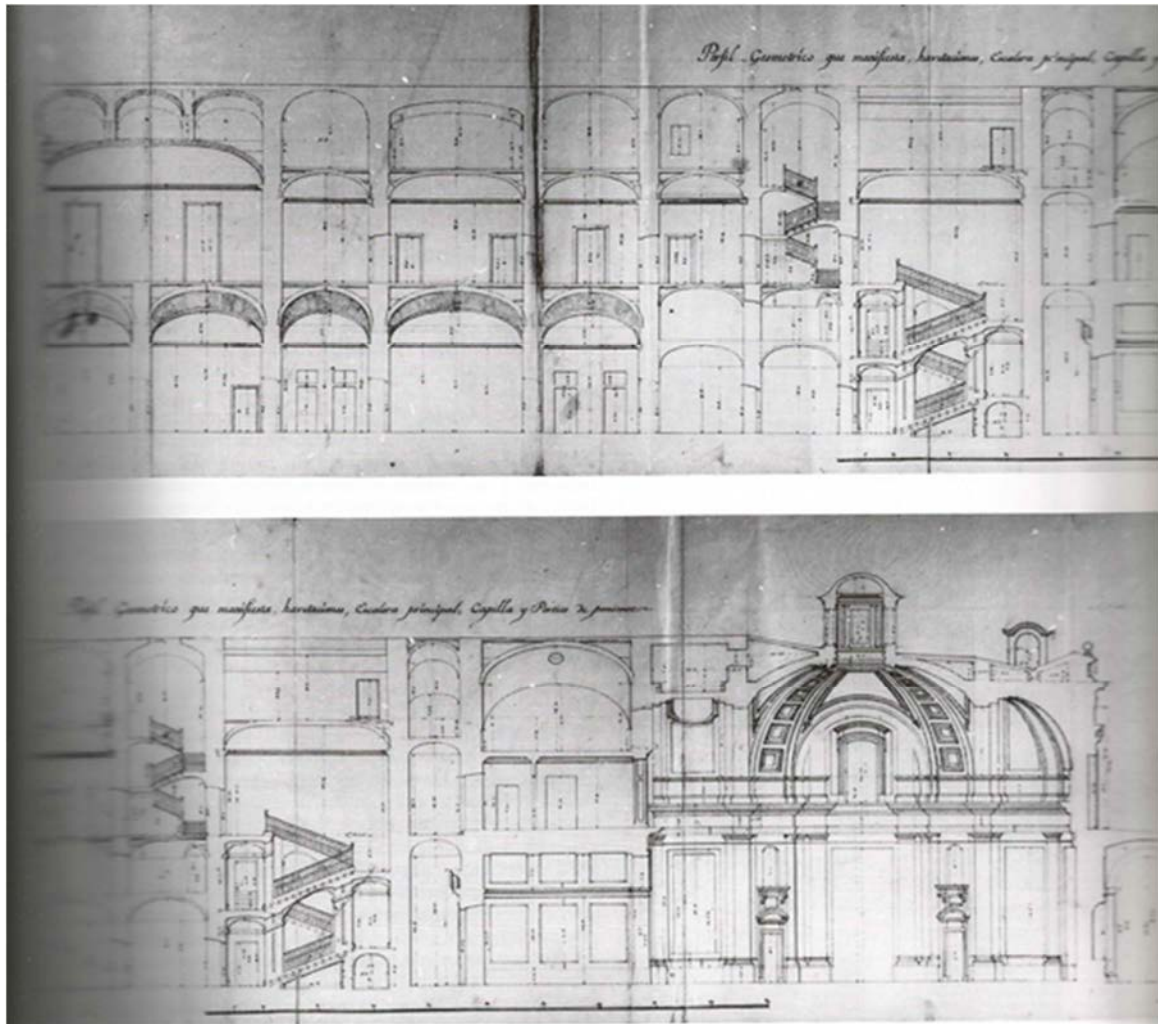


Fig. 217: Anonymous, front elevation of the southern wing of the Royal Palace of Aranjuez (A.G.P.)

The upper floor is communicated with the chapel by a tribune for their Royal Highness, situated opposite to the altar, at the main axis of the chapel.

The adornments, as it is expected from a Royal Chapel, are of refined production. At the four corners stand out the doors and sacristies with their rich decorations and curved pediments. Above the entrance a serliana opens that overlooks to the choir and projects towards the church a balcony, held up by an ornamental motive formed by angels that support a coat of arms. With this church Sabatini shows that he knows all the possibilities of the centralized plan from the late Baroque solutions, derived from F. Fuga to calmer elaborations that unequivocally remit to the centralized spaces of Vignola or Bernini.²⁴⁰

The evoke to Bernini, the architects' classical master of Baroque Rome, is evident. The doric order is based on components close to Fuga and the ornamental fantasy of the ring of garlands again relates to the sculptural structure by Bernini. Structure and decoration form a total

²⁴⁰ Fernández Martínez and Montes Serrano, 1996, p. 104

ensemble. Sabatini values this church as a monumental frame presenting the touching mystery of the sculptural and artistic decoration of an allegorical character. For the design of the Royal Chapel he got inspiration from concrete creations of the Italian art, whose formulas still were flourishing and were giving their results in the XVIII century European royal settings. Sabatini was designing with a vigorous, creative and free vision, perhaps not with the aim to surprise but to maintain a little bit more the general qualities of the Italian Baroque architecture. The original simplicity that it detached required undoubtedly ornamental elaborations. Important factors that contribute for the difference are probably the short but significant distance from the Baroque influence from Piemonte and Roma.²⁴¹

For the chapel at Aranjuez Sabatini showed his originality within the Baroque schemes by Borromini or Guarini. He chose the central plan keeping up to renaissance solutions as the unification of the parts in all the directions and the domination of a crown element could be fully reached in a circular or polygonal plan. His Baroque contribution consists in the distribution of the angles of the crossing, shading the space. For the cupola used four large ribs with lacunar, lowered at the closing line at the exterior of the wing with an illumination system taken from the palladian windows. The interior ornamental details approach to Bonavia's style years ago but as far as its spacial distribution, it is closer to the model designed by Francisco Carlier in 1736 for the Chapel at the Palacio del Pardo.²⁴²

A description of the Royal Chapel by Beckford in 1795 says: "The chapel, repaired after designs of Sabbatini, an old Italian architect much in favour with Charles the Third, has merit, and is remarkable for the just distribution of light, which produces a solemn religious effect. The three altars are noble, and their painting good. One in particular, on the right, dedicated to St. Anthony, immediately attracted my attention by the effulgence of glory amidst which the infant Jesus is descending to caress the Kneeling saint, whose attitude, and youthful, enthusiastic countenance, have great expression. The colouring is warm and harmonious; Maella is the painter."²⁴³

Among the other descriptions of that period is the one by Ponz: "El Palacio ya ha sido tocado, y retocado muchas veces desde su primera fundacion, segun se dexa ver, y bien se conocen las alteraciones que ha tenido en los tiempos ultimos, particularmente por la parte del rio, con adornos muy diversos del gusto del insigne Herrera. En los parages en donde se han seguido las medidas antiguas, como es hacia el Poniente en la fachada principal, no ha ido tan mal la

²⁴¹ Tovar, 1993, p. 52-53

²⁴² González Pérez, 1983, p. 62-64

²⁴³ Beckford, 1795, p. 372, in *El Real Sitio de Aranjuez y el Arte Cortesano del Siglo XVIII*, 1987, p. 87

cosa. Sobre la referida fachada hay a un lado la siguiente Incripcion: *Philippus II instituit:Philippus V povexit*. Y al otro lado *Ferdinandus VI pius felix consummavit* (en nota: Actualmente se sacan los fundamentos para alargar el Palacio con dos alas a continuacion de esta fachada)²⁴⁴

Margarot wrote: “ ...Quand j’ai dit que le palais en lui meme etoit petit, je n’ai pas entendu d’y comprendre deux nouvelles ailes commenees en 1770; encore moins les offices, ou sont les cuisines, les caves, les magazins, des depenses & les logemens des domestiques: qu’on juge de l’ensemble par un seul quarre oblong, ou il y a une allee, ou corridor, tout autour, soutenu par plus de quatre-vingt arches de deux cotes, & environ cinquante a chaque bout...”²⁴⁵

A year later Twiss described it: ‘The royal palace is a square, and has twenty-one windows in front, and a turrent at each end; but there is nothing remarkable either in its exterior o interior parts, except that in the chapel is a picture representing the Annunciation by Titian; and on one of the rooms six portraits by Mengs; being those of the grand duke and duchess of Tuscany, and their four children; and the King and Queen of Naples, by one Bonito. In the church there are six pictures by Tiepolo’²⁴⁶

Dalrymple wrote in 1774: “...The palace is of brick, with some stone pillasters of the Tuscan order; it was originally intended to have been a square, but only one side of it has been finished: The King is now carryinh on the first design.

In the inside of the palace, are many very handsome mirrours, from the King’s manufactureat San Ildephonso; a very good portraits, and some beautiful marble slabs; the floor is paved with coarse tiles, and covered with common matting; the wood work of the doors, windows, &c. very clumsily executed: There is a room in it decorated with porcelain of the King’s fabrick at Madrid; it is quite in the Spanish taste, overloades with ornament.”²⁴⁷

Bourgoing described it: ”Les embellissement d’Aranjuez sont modernes. Le premier monarque espagnol qui y ait etablison sejour pendant quelque-terms, est Charles Quint. Il

²⁴⁴ Ponz 1769-1772, p. 250 in Ibid. p. 80 The Palace has already been arranged and rearranged many times since its first foundation from what could be seen and the alterations that it has gone through recently are easy to recognize, especially from the side of the river, with decorations that differ from the taste of the illustrious Herrera. At the places where the old moderations were followed, as it is towards the West of the main façade, it is not that bad. On one side of the above mentioned façade, there is the following inscription: *Philippus II instituit:Philippus V povexit*. And on the other side *Ferdinandus VI pius felix consummavit* (in a note: Now two basis are made so that the Palace to be enlarged with two wings in continuation of this facade)

²⁴⁵ Margarot, 1771-1772, p. 120 in Ibid p. 81 “When I said that the Palace was quite small I did not include the two new wings started in 1770; neither the buildings for service, where are located the kitchens, the cellars, the warehouses, the storerooms and the servants’ lodgings: the ensemble is appreciated as an oblong part with an alley or passage around all it, sustained by more than eighty arches at both sides and about fifty at each end.

²⁴⁶ Twiss 1772-1773, p. 189-190 in Ibid.

²⁴⁷ Dalrymple, 1774, p. 36 in Ibid p. 82

commença à bâtir le palais qu'habitent ses successeurs. Ferdinand VI et Charles III y ont ajouté chacun un aile. Sous cette nouvelle forme, c'est encore moins une habitation royale qu'une très jolie maison de campagne. Le Tage qui coule perpendiculairement à sa façade orientale, cotoye son parterre et forme presque sous ses fenêtres une cascade artificielle. Un petit bras de ce fleuve échappe à cette cascade, et baigne de si près les murs du palais, que le roi peut de sa terrasse se donner le plaisir de la pêche. Ce bras va ensuite se réunir au bras principal, et forme ainsi une île délicieuse, qui est un vaste jardin...²⁴⁸

And also: 'Le palais et les autres édifices d'Aranjuez sont de forme agréable, mais sans magnificence. Les appartemens royaux renfermaient pendant le règne de Charles III peu de tableaux de prix. Mais ils sont récemment enrichis des dépouilles de St. Ildefonse; et contiennent à présent plus de quatre cents de tableaux, parmi lesquels s'en trouvent plusieurs du Guide, du Guerchin, de Lanfranc, du Poussin, etc. La chapelle du château, qui est nouvelle, est d'un bon style. La sculpture et la dorure y sont distribuées avec goût et sans profusion; et quelques tableaux de Mengs ne contribuent pas peu à sa décoration'²⁴⁹

According to Talbot Dillon in a description from 1779: "The Palace being an old building with several additions is more in the style of a hunting seat, as Philip the second designed it, than of a royal mansion, nor is there any thing very particular in the apartments, to take off from the enjoyment of so many fine objects abroad. The new wings to the Palace are finished; in one is a play house, and in the other a chapel. Part of the ceiling (sic) of the former was painted by Mengs, who is now (1779) at Rome painting a holy family for the principal altar in the chapel.

There are seven fine pictures of Luca Jordano in the apartment called El Gabinete Antiguo, and six others in that de los Mayordomos; particularly one, is universally admired, in which a number of beasts are represented listening to Orpheus, and seeming to be struck with the melody of his lyre. The portraits of the grand Duke and Dutchess of Tuscany by Mengs, are in a new apartment called the King's dressing room. In the chapel, over the great altar is a fine

²⁴⁸ Bourgoing 1777-1795, p. 60 in Ibid p. 83 The embellishments of Aranjuez are modern. The first Spanish monarch that has established his residence there for some time was Carlos V. He started constructing the palace where his successors live now. Fernando VI and Carlos III added a wing each. With this new shape it resembles more a beautiful country house than a royal dwelling. The Tajo that flows perpendicularly to its Eastern façade borders on its parterre and forms almost below its windows an artificial waterfall. A small arm from this river runs out on the waterfall and washes the palace walls, so that the king, from his terrace, can enjoy the pleasures of fishing. This arm will afterwards join the main arm, forming thus a delightful island which is a huge garden.

²⁴⁹ Ibid, p.72 The palace and the rest of the buildings at Aranjuez have an agreeable shape but lack magnificence. During the reign of Carlos III the royal apartments contain few valuable paintings. However, recently they have enriched with the spoliation of San Ildefonso; and now they contain more than four hundred pictures among which there are some by Guido, Guerchino, Lanfranc, Poussin, etc. The chapel of the Palace is new and of good style. The sculpture and gilding are distributed with taste and without lavishness; and several paintings by Mengs contribute a lot to its decoration.

picture of the Annunciation by Titian, presented by him to Charles the fifth, and brought from the convent of Juste after the death of that Emperor. The Porcelain cabinet where there are several large pieces of the King's own Manufactory , is also objects of curiosity to a traveller.”²⁵⁰

Townsend wrote: “...The palace is not superb, but it has the look of comfort...”²⁵¹

²⁵⁰ Talbot Dillon, 1779, p. 86 in Ibid.

²⁵¹ Townsend, 1786-1787, p. 324 in Ibid.

Chapter 4

Restoration Works

In Spain, similarly to Italy, at the beginning of the XX century there were different influences in the field of restoration. Vicente Lampérez y Romea (1861-1923) was a follower of Viollet-le Duc's theory. He considered that the restoration of an ancient building should include the reconstruction of the destroyed parts in the same architectural style as they had been originally. According to Vicente Lampérez the monument has a double nature, as a document of historical value and as an art work that brings aesthetical pleasure. In this sense the integrity and unity of the building as well as its style and utility were important for him. That is why a ruin did not represent the purpose of architecture according to Vicente Lampérez and for him it was important to reintegrate the building to its early state as accurate as possible reproducing certain parts to the original.

On the other hand, Leopoldo Torres Balbas (1888-1960) criticized the restoration theory by Eugene Viollet-le-Duc. He believed that the buildings should be conserved the way they are, preserving them from destruction, maintaining them and consolidating them always respecting the old work, but without completing or remaking the inexistent fabrics. Torres Balbas also considered that that the works of conservation and restoration could be done, if inevitable, with modern materials, even in modern style in order to distinguish the authenticity of the monument. He was director of the conservation works at Alhambra in Granada from 1923 till 1936. He was defending the alterations an art work underwent throughout time, considering time the most powerful among sculptures. Leopoldo Torres Balbas became the most serious opponent of the teaching of Vicente Lampérez, although he was his student at the School of Architecture in Madrid. Torres Balbas criticized him at the VIII National Architects' Congress in 1919 that took place in Zaragoza and whose president was Lampérez. Jerónimo Martorell i Terrats (1867-1951), a Catalan architect, had the same views as Leopoldo Torres Balbas. He even proposed Martorell's text to be published in the scientific journal "Arquitectura". Martorell was against the unity of style when it comes to restoration. What is important for him along with the archaeological consolidation is the rehabilitation of the historic buildings for modern use. Another Catalan, Joseph Puig I Cadafalch (1867-1956) defends the reconstruction provided it is based on authenticity and not on fantasy. These three representatives of modern restoration consider the monument as a document that bears the

time passed in an unchangeable way. Thus the cultural and didactic importance of the monument entered in a new phase. Respect towards the historical evidence, precaution and prudence in the elaboration and application of the project, the documental and archaeological plan of the restoration and the attention in the use of architectural intervention were the results of a new sensibility for the architectural heritage. At the Athens' conference in October 1931, Leopoldo Torres Balbas exposed the development of the principles of restoration in Spain. The decrees from 3 June and 10 December 1933 relating to the Law for Historical Heritage from the same year, 1933, was elaborated with the influence of Torres Balbas.²⁵²

During the Civil War in Spain (1936-1939) much of the artistic and monumental religious heritage was destroyed and the restoration after this period was a step back in relation to the period of the thirties. However, the practice of reconstruction took place all over Europe after the end of the Second World War in 1945. On the other hand, this brought to the institutional reorganization of the policy of management and restoration in Spain. The Venice Charter from 1964 implied the recovery, upgrade and international renovation of the principles expressed by the Athens Charter. Some echoes from these international initiatives reached Spain too such as the priority to consolidation or the material or technological differentiation of the added elements. However, the historical heritage interventions remained entrusted to the more or less historical-artistic sensibility of the professional.

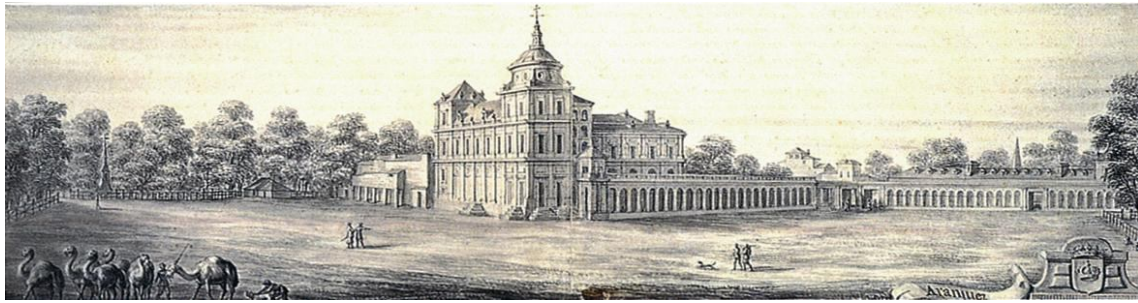
In the case of Palacio Real de Aranjuez and the rest of Patrimonio Nacional, the works were entrusted to the Portuguese Alfredo D'Andrada.

During the decade of the 1980, parallely with the strengthening of the public and civil obligation with the conservation of the urban heritage, it becomes evident, on one hand, the necessity the process of deterioration and degradation to be stopped, and on the other, the financial difficulty of the town council of Aranjuez and that of Patrimonio Nacional to confront measures for protection and active conservation. The Plan for Revitalization of Aranjuez, subscribed by the municipality of Madrid and the Town Council in January 1989 would be decisive for the heritage and environmental recovery.²⁵³

²⁵² Gonzales – Varas, 1999, p. 298-306

²⁵³ Vinuesa, 2002, p. 509

4.1 The Southern Tower



See fig. 182



Fig. 218: Royal Palace of Aranjuez, southern tower

The Royal Chapel from the time of Felipe II was completely altered by Sabatini in both its exterior and, more notably, its interior. It seemed necessary to sacrifice the old sacred space to meet habitual requirements as well as demands corresponding to communication between the existing building and the expansion efforts, between which a connection was formed. Thus, the ground floor and main floors were divided into rooms by means of thick walls and vaults; the cupola tambour of the third floor was divided using partitions in order to create an apartment for high-ranking servant; the dome resulted in a windowless attic. The main floor also underwent a change in the eighteenth century in this same south elevation of the Chapel.

According to Jose Luis Sancho and Javier Ortega: “The first approach to the Chapel’s original elevations should be made from the ground floor of the south façade, where the interventions carried out in the 1980s removed the layers of plaster which covered the brick walls and the stone embellishments, although the moulding of the latter was considerably ‘shaved’. The stone steps which provided access to these two doors were also brought to light as a portion of the paving with which the plaza was floored.

Contrasting these remains, the historic images and that which can be observed in the current state of the facades, it has been possible to reconstruct the exterior elevations of the Chapel of Philip II, whose first and main floors are organized with the same order of capital pilasters that were later applied throughout the building. This pavilion, the first to be constructed served as the reference model for all that was subsequently erected.”²⁵⁴

As Luis Pérez de Prada wrote: “The recovery of a portion of the space corresponding to the Chapel of Philip II’s Palace in Aranjuez, designed by Juan Bautista de Toledo, entailed operations which restored the structure and area of the tambour and cupola, thus permitting the enjoyment of these two elements. This basically involved removal and restoration works, given that the surrounding stonework was found in near original condition, with the exception of alterations caused by the expansion of the Palace, which was performed by Sabatini and which now are impossible to recuperate without damaging other areas of interest and historic importance.”²⁵⁵

And also” The understanding of this space, which is based on an architectural and historical analysis, should be preceded by a sort of preliminary visualization. The data and methods which comprise the architectural interventions conducted by Patrimonio Nacional during the latter half of 2003 and beginning of 2004, and which are included in the significant and widespread restoration campaign for the Royal Palace of Aranjuez.

²⁵⁴ Sancho, Ortega, 2004, p. 134

²⁵⁵ Pérez de Prada, 2004, p. 171



See fig. 187



Fig. 219: Royal Palace of Aranjuez, southern tower and wing

In April 2003, the initial state of the different areas which comprise the Chapel was the following: the ground floor and mezzanine were encompassed in the construction work corresponding to the new Visitors' Centre, and as a result, this area was separate from the rest of the Palace – the furnishing pertaining to this space had been removed; the uppermost level of the Chapel, with access from the loft, presented a series of divisions which comprised two symmetrical apartments with an attic level whose partitions and structure were partially destroyed; access was provided by a wooden staircase located in the hallway of the apartments, all of which was situated in the area of the tambour and cupola.²⁵⁶

“The cupola of the Chapel is represented in the exterior by another cupola, without there being a structural relationship between the two. The tambour that we see from the outside houses a circular room whose floor is raised in the centre in order to absorb the upper part of the cupola, and in whose centre stood the lantern. The lead-covered dome, bell-shaped and hemispherical, no longer rests on a stone vault, but covers a wooden framework, admirable because of its perfect assembly, detail preservation and because it constitutes the only example of this typology which has subsisted in the royal palace of the sixteenth century; the carillon was found in this attic, and the two bells of the clock remain in the lantern which crowns the dome.”²⁵⁷

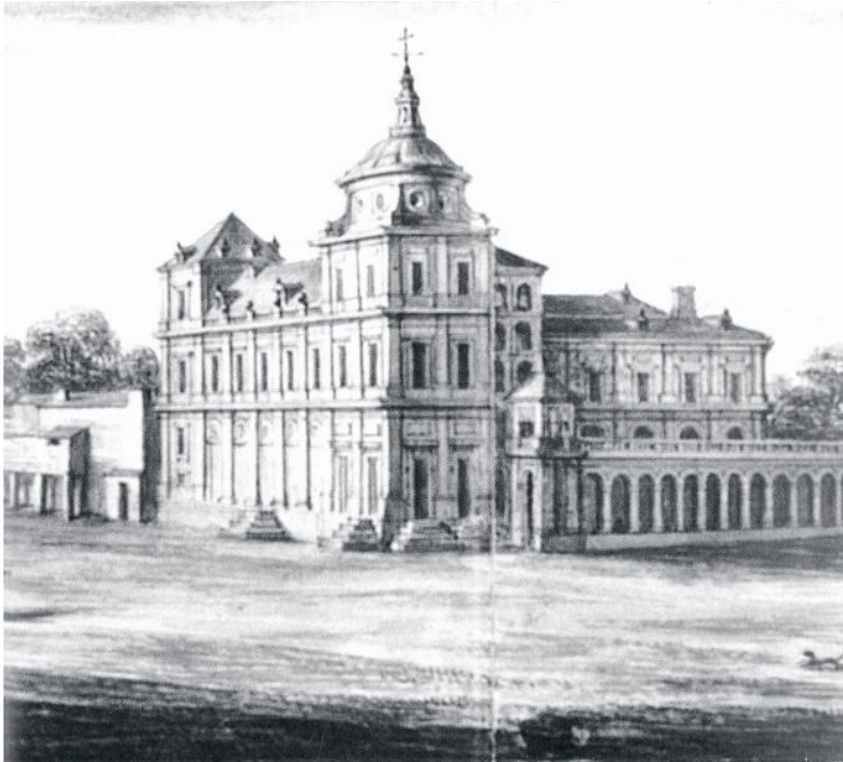
“During May of 2003, restoration works for the area described, as well as the excavation of various test pits necessary to obtain the most complete information possible regarding the geometry and structure of the architectural elements of the Chapel was initiated.

Upon analysing the wooden elements which compromise the structure of the attic located above the aforementioned apartments, visible wood decay was observed. This condition entails a hazard, given the instability of certain components which support the partition, and as such, once these elements were planimetrically and photographically documented, they were immediately demolished”²⁵⁸

²⁵⁶ In Ibid

²⁵⁷ Sancho, Ortega, 2004, p. 139

²⁵⁸ Pérez de Prada, 2004, p. 171-172



See fig. 185



Fig. 220: Royal Palace of Aranjuez, southern tower

In the ground floor, the plaster in the east, south and west faces of the Chapel was removed until reaching the stonework, which showed considerable wear.

In the corridor of the mezzanine, actions were taken to remove the barrel vault in the area in which the vault met the east face.

“Beneath the existing boarded clay tile floor, which was removed because of its poor condition, as a structural element, twenty-one wooden beams in south-north direction were found. Prior to the laying of a new floor support, a treatment against xylophagos organisms was performed on the woodwork, which consisted of injections and a surface application of Corpol.”²⁵⁹



Fig. 221: Royal Palace of Aranjuez, interior southern tower



Fig. 222: Royal Palace of Aranjuez, interior southern tower

²⁵⁹ In Ibid. p. 172

The intervention in the original stonework elements, such as the ring that constitutes the circular opening, was limited to a cleaning, given its good condition.

With respect to illumination, given the complexity of this aspect, and even though it is essential, it can alter the definitive solution. Thus, four ceiling wash light, Trion model from the company Erco, were installed, which permit a direct and fairly uniform illumination of the cupola and the entire area by reflection.

“A few minor interventions were conducted at the level of the space situated above the dome and below the wooden structure which forms the outer-bell-shaped cupola: the clock stand which prevented the entry of light above the round opening was removed, which allowed, on one hand, to remove the existing smoke detectors in the intradors of the cupola, as it is connected with the protected upper level. On the other hand, it provides a particular vision from the position of the old lantern. In order to achieve this vision, a protective railing was installed which reinterprets the existing banisters in the wooden framework that constitutes the cupola.”²⁶⁰

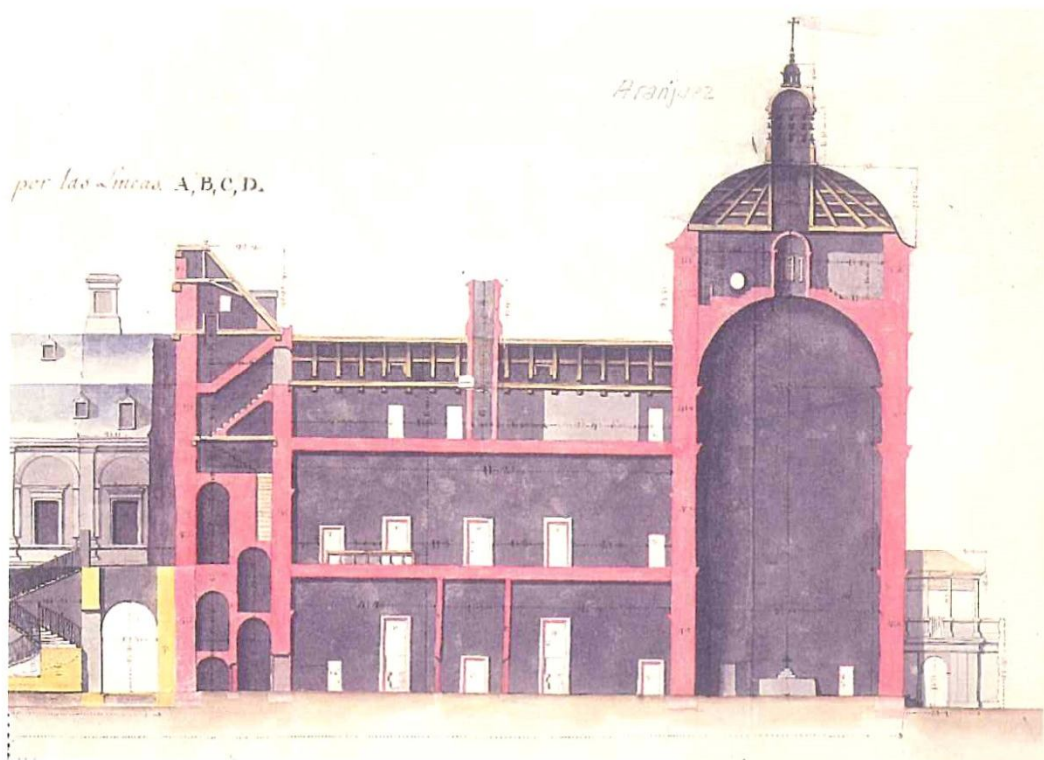


Fig. 223: Anonymous, (attr. to E. Marchand) Surveying of the state of the Palace in September 1728..., Profiles or sections, Madrid, Servicio Geográfico del Ejército (num. 113-4)

²⁶⁰ In Ibid p. 173

“The carillon, installed in 1577, has not completely disappeared; its bench or wooden structure is conserved, above which remains a good part of the metal articles related to the operation of the clock.”²⁶¹

“One of the obvious advantages of the binary composition of the fronts lies in the position of the altar. The recent restoration works have revealed the lower foundation of the pavement of the ground floor, which confirm and detail the information offered in the historical plans. The altarpiece was formed by the grand and well-known Annunciation by Tiziano, painting which was highly praised by those who saw it, and no less so by Italians such as Magalotti. Unfortunately, the work disappeared in the first third of the 19th century, due to a combination of several factors: its size and preservation state, the dismantling of the Chapel, the war, poor administration, theft...”²⁶²



Fig. 225: Cupola of the southern tower of the Royal Palace of Aranjuez

The intermediate nature of this ‘tower’, between private and public, was produced not only by the Chapel, but also by the adjoining body of stairs which served as a basic connection for the paths between the Royal Residence and the Servants’ Quarters.

²⁶¹ Sancho/ Ortega, 2004, p. 141

²⁶² In Ibid, p. 139

“In line with what has already been described, it is important to mention that there have been interventions in the double staircase placed against the body of the Chapel, consisting of simple panelling demolition and reinforcement operations that altered the continuity of the sections of the staircase which intersect with the caly tile flooring.”²⁶³

“The double pathway was mostly likely introduced in response to a functional demand if Philip II, which must have been to provide, as of a certain point, a separate entry to the king’s apartment for high-level or very trusted servants.

An interesting feature of this structure is that it allows access by going from one staircase to another, in such a way that both staircases are used, but it only covers half (the south or north) of the entire block. The stairs are interrupted by several doors.”²⁶⁴



Fig. 226: Façade of the Royal Palace of Aranjuez

“With the loss of its original dimensions, the area designed by Juan Bautista de Toledo is today transformed into something new and distinct from what was originally enabled its creation, perhaps removed from the spatial tension intended by the architect as well as the sense of mystery afforded by the light upon the materializing this space. However, its

²⁶³ Pérez de Prada, 2004, p. 173

²⁶⁴ Sancho/ Ortega, 2004, p. 143

architectural value is not limited to the tangible reality as is evidenced by its evocative power. The detailed interventions help to state the importance that this space holds as a singular part of the first Chapel of the Royal Palace of Aranjuez.²⁶⁵

4.2 The Northern Wing

Careful preservation and precise and well-documented restoration allow the guarantee of permanence with time stopped at the moment of maximal splendour with only the addition of updated techniques in order the illumination, temperature, humidity and necessary security to be obtained.



Fig. 227: Northern wing of the Royal Palace of Aranjuez

The Administrative Council of Patrimonio Nacional decided, in 1971, that Aranjuez would be prepared as a residence for high-level persons, for acts of State, receptions and acts of protocol.

²⁶⁵ Pérez de Prada, 2004, p. 173

This part of the building, constructed by Sabatini, once restored, only had to be adapted to the new necessities of comfort and protocol.

Having saved the original traces, the building was drained, isolating it from the humid soil on which are located the restored fabrics and carpentry, masonry, gypsum and plaster.

The original distribution represented four levels. The first one, a ground floor with three passages, parallel to the larger façade. At the first, from Plaza de Armas, follow the saloons with doors, forming a perspective background. At the second one, there is the main staircase and two secondary stairs as well as some corridors without light. The third is an ample gallery with a façade to the mouth of the river where the waterfall de las Castañuelas is.



Fig. 228: Northern tower and wing of the Royal Palace of Aranjuez

The second level reaches only the two rear passages because of the high altitude of the front vaulted saloons. Here the interior line continues connecting with small rooms at the back façade.

The third level, above the main floor at the Palace, has the same layout as the ground floor, but with the middle passage, separated into two, creating thus a double corridor. Finally, the fourth level is formed by the room bellow the cover.



Fig. 229: Northern wing of the Royal Palace of Aranjuez

The concept would always be the same and with certainty responding the original criteria. The saloons, studies and bedrooms are distributed at the southern façade giving to Plaza de Armas, the main bedroom occupying the central axis, above the entrance gate.



Fig. 230: Northern wing of the royal Palace of Aranjuez

The toilets, dressing rooms and auxiliary rooms remain at the interior passage. The two parallel corridors, aligned to the northern façade, separate and create the private and that of service movement.



Fig. 231: Northern wing and tower of the Royal Palace of Aranjuez

At the level of the main floor and at the union with the central part of the Palace are located the antechamber, chamber and dining room that is original of the palace and where the restoration ends. Thus it is connected to the private zone, described above, and along with the saloons and large staircase permits the incorporation to the residence as long as the protocol requires it.

Among the basic restoration works, the Residence was provided with the necessary installations such as heating, air condition, electricity and water, communication network, elevators, kitchens, chambers, irons and driers.

Those parts of the palace that were not electrified, became so and that allowed the magnificent lamps to be lit, illuminating better the vaults at the saloons such as the Throne Room, the Music Room, Oratory, Queen's Chamber, Porcelain Room, Ballroom and the

Dining room. All of them, along with the illumination of the fountains are offering now all its beauty.²⁶⁶



Fig. 232: Northern wing with tower and half of the facade of the Royal Palace of Aranjuez

²⁶⁶ Río, 1977, p. 17-24

4.3 Gardens

The gardens, of historical-artistic interest, located around the palace and at the valley of the river Tajo, are outstanding examples for their conception and design that have to be maintained and conserved without alterations.

4.3.1 King's Garden and Queen's Garden

The King's Garden, also called the Garden of the Statues is undoubtedly the most interesting, with rectangular shape and a surface of around 1,000 square meters divided by a longitudinal lane and three cross ones into eight squares with vegetation.²⁶⁷



Fig. 233: King's garden

It is a model example of the “closed garden”, decorated with statues, synthesis of the mudéjar heritage and the influence from the Italian renaissance. The Palace projected by Juan Bautista de Toledo was organized around a square patio, but after the development of its main façade, behind the Western fabrics, two closed gardens overlapped, to the North that of the Queen and

²⁶⁷ Aranjuez, Dirección general de arquitectura y vivienda, 2004, p. 213

to the South- of the King. During the reign of Felipe II only the southern part of the Palace was constructed, that is to say, the King's room with its corresponding gardens. The eastern part of the garden was surrounded by a unitary wall with the rest which was destroyed in 1733 incorporating the garden with the new parterre which was constructed then. As a closed garden, the King's garden had two consecutive and well-differentiated images: the original, that of Felipe II and the consolidated, that of Felipe IV which was restored in 1985-1987.²⁶⁸



Fig. 234: King's garden

The garden from the time of Felipe II, planned by Juan Bautista de Toledo in 1561 was started by Juan de Herrera in 1577 when the new room was completed and it was decided not to continue the work but to close the wall of the garden and to crown it with a stone balcony, to situate the fountains and panels according to Herrera's design and to put tiles on the floor. In 1580 the Italian Roque Solario completed the fountain of green jasper whose beauty did not consist in its inexistent sculptural decoration but in the elegance of its elaboration, being qualified as "marvelous". It was placed in 1582, the year in which the garden of Felipe II could be considered completed with its nine little rooms thought for the enjoyment of the garden from a secluded and cool place, located at the façade that gives to the east. These tiny grotte, whose entrances harmonized with the large niches placed for benches at the other two walls, appeared at its original layout at the project by Gomez de Mora from 1636 and at its

²⁶⁸ Sancho, 1995, p. 311

copy of variants from 1728. The interior walls of these grotto were not decorated with any mannerist fantastic decoration but with a sober and careful plaster imitating tiles.



Fig. 235: King's garden

At the time of Felipe IV the grotto were substituted by the niches and an ensemble of statues was placed that gave political-dynastic significance. At the same period the paths were covered by slabs of stone from Colmenar and squares of pebbles, forming thus drawings. In 1622, massive sending of statues from the Alcazar to Aranjuez was ordered. A series of busts of the twelve Cesars was located at the niches giving not only political parallel but also dynastic glorification as reference to the exaltation of the Austrias as a dynasty connected to the Roman Empire. At the central niche of the grotto that gives to the east a marble statue of Felipe II, piece of work by Pompeo Leoni from 1568, recently restored, and the relieves of his parents, Carlos V and empress Isabel, today at the Prado museum, and those of Leonor and Margarita of Austria, were placed.



Fig. 236: Queen's garden with fountain

The Queen's garden, smaller and newer than that of the King, has a shape of a trapezoid because of the bank of the river which is not parallel to the palace. Its design is also analogous but with smaller elements. The network is square, and so is the centre with the fountain from stone from Colmenar, there is a small sculptural group formed by cupids and dolphins, called of the Barbo. The drawing of the squares is more conventional than that at the King's garden with rose bushes and box trees at the corners.



Fig. 237: Queen's garden with adjacent bridge

The second bridge, towards the Island garden, is named of the Canal and surely is the most elegant element at the Queen's garden. It dates back from the XVIII century and is made of stone, decorated with three pairs of sculptures on pedestals and iron railings: the first two towards the Queen's garden are of Diana huntress and of Mercury, most probably works by Italians from the second half of the XVI century, while the others are with unknown origin, apart from a Bacchus from the same period. The first bridge, whose real origin is the Parterre, is posterior and represents a light ramp above on sluices whose function is to control the water from the estuary.²⁶⁹



Fig. 238: Canal and bridge at the gardens of the royal Palace of Aranjuez

The substitution of the early soil paths by the paving slabs and stones from Colmenar was attributed to Juan Gomez de Mora.

The original series of the Roman Emperors busts was moved to the Casa del Labrador with the destruction of the closing wall towards the parterre in the XVIII century.

In 1872 the reform of the parterre also affected this mannerist space whose stone paths were covered by a layer of soil. During the first decade of the XX century a “twin” layout was realized at the other side of the Palace at the place of the Queen's garden that had never been

²⁶⁹ *Aranjuez*, Dirección general de arquitectura y vivienda, 2004, p. 214

levelled. A little bit later both gardens had been added a touch of uniformity but not a strict one. The original fountain from the King's garden was displaced and put into store. Another one, from stone with a sculpture ensemble with similar output but larger size, a pair to the one at the Queen's garden, constructed at that time. The restoration project by Lucia Serredi, in collaboration with Carmen Anon, was planned in 1983 and started in 1985 with the restoration and revival of the fountain of "green jasper" and the careful rescue of all the rests of the seventeenth century paving, recovering almost 40% of it and the missing elements were replaced in such a way so that the new from the old ones were differentiated and the slabs were placed on sand. This last deed, of extreme critical severity, requires restricted use of the garden. When it comes to the planting, the box trees by Lucia Serredi follow outlines from the sixteenth century, however not the original ones as they are unknown, instead of the complicated forms that appear in the plans from the XVIII century. The introduction of orchards is based on the information from the XVI century. The closing towards the parterre by a low grating was designed by Juan Hernandez and Margarita Mielgo.



Fig. 239: Pavement at the King's garden at the Royal Palace of Aranjuez

The King's and Queen's gardens form integral part of the architectural structure of the Royal Palace of Aranjuez.

4.3.2 Parterre

At the time of Carlos III the lindens and arbor walls from the parterre moved to history with the époque that created them. Elm trees substituted the lindens not only at the lateral streets but also at the main road and around the pond. More clear, geometrical and uniform, the vegetation of the parterre, at the reign of Carlos III, constituted a severe frame for the multicoloured shine of the flowers from all kinds from Europe and America.

The disappearance of the arbor was the last phase of transformation of the parterre by Carlos Borbon. The image of it remained the same for a century with only two changes: the placing of the round basin for the fountain of Hercules and Anteo by Isidro Gonzalez Velazquez (1827) with sculptures by Juan Adan, initially thought for the garden of the Prince, and the variation of the box trees following a typically Isabelian layout by Francisco Viet, towards 1850, eliminating the baroque traces.

In 1871-1872 a reform altered the parterre according to the modern aesthetics, with winding paths, forming islets, borders around the ponds and fir trees that were hiding the palace. The garden of today is the result of three generations of gardeners, since 1872. The big fir trees that were planted then and the magnolias are forming lineups parallel to the river.²⁷⁰

Respecting this, it was decided not to return to the original plan of the garden from the Carolin-Isabelian period, although it would have given back the beauty and intelligibility of it. In 1991 the Project for Restoration of the Parterre was presented by the Service of Gardens, Parks and Woods from the General Subdirectory of Architectural Heritage with the collaboration of Margarita Mielgo and was completed about a year later.

The Parterre garden was declared Historical-Artistic Monument in 1931. It appears as a Historical Garden in the Catalogue of Protected Properties from the Revision of the General Plan of Aranjuez in 1996. It also forms part of the area, declared in 2001, Cultural Landscape for the Humanity.²⁷¹

²⁷⁰ Sancho, 1995, p. 317-318

²⁷¹ Aranjuez, Dirección general de arquitectura y vivienda, 2004, p. 243

Chapter 5

Palacio Real de Aranjuez on the World Heritage List of UNESCO

On 14th of December 2001 Aranjuez Cultural Landscape was declared a World Heritage Property. Its exceptional universal value was recognized and from then on a process of management, protection and conservation was implied. Aranjuez is the first cultural landscape inscribed on the World Heritage List for Spain.²⁷² It is a conjugation of nature and human activity. The protected area is 2,047,56 Ha integrated by a natural zone by the two rivers, an area of orchards, groves and tree-lined streets, unity of palace and gardens and the historic centre of a town. The idea Aranjuez Cultural Landscape to be included in the World Heritage List came at an international reunion of experts that took place at Aranjuez in October 1993 when the member of ICOMOS Carmen Anon proposed it. The town council of Aranjuez responded by raising the request to the Ministry of Culture in 1995. It had to wait until June 2000 when the Ministry of Culture posed the request to the World Heritage Committee. At the beginning of 2001 the documentation was handed in at the World Heritage Centre in Paris and it was evaluated by ICOMOS before it was finally raised to the World Heritage Committee that took its decision in December. Aranjuez was inscribed in the category Cultural Landscape on the World Heritage List as a place where nature and human intervention are combined, fitting to the definition by UNESCO for what is considered cultural landscape - the result of the adaptation of actions for the development of human activities on a certain territory and whose identity components are the natural substratum, the human action and the activity developed.

The proposal of Aranjuez for Cultural Landscape emphasizes its historical significance, from the process that started in the XVI century with the configuration of a royal site (during the rule of Felipe II in particular) and that has outstanding periods with Fernando VI, Carlos III and Isabel II in the XVIII and XIX century. On the other hand, the landscape has evolved during the XX century from the private use of the crown to its accessibility of the citizens to reach the ensemble for Humankind. The buffer zone coincides with the surface of the municipality of Aranjuez (16,604,56 Ha)

²⁷² The other Cultural Landscape in Spain as of 2015 is la Sierra de Tramontana which was inscribed in 2011 as a World Heritage Property.

This landscape could be determined in five categories: the water landscape (rivers, ponds, ditches, canals), the farming landscape, the gardens, the tidy landscape (geometry), and the constructed landscape (the palace and the town).

The water landscape are the rivers Tajo and Jarama, owing to which in the XVI century Felipe II developed a system of water distribution, which was a pioneer in hydraulic engineering based on muslim and medieval tradition as well as on the landscape tradition of Flanders. Its elements are ponds, ditches, canals and bridges that serve both for irrigation and for control of the floods provoked by the spates of the rivers. This system would be extended in XVIII century. Apart from its practical function (the use of the soil for cultivation and water sources for the fountains and irrigation of the woodlands and gardens), there is an aesthetical function (fountains, statues), as well as a symbolical, the recreation of Arcadia, a paradise where gods and kings dwell.

The farming landscape consists of gardens, nurseries and pastures. The local crops comprise of cultivation of strawberries, asparagus, plums and pears. At the same time agriculture experiments based on the models from Flanders, Switzerland and Valencia took place. This tradition, started in XVI century, is maintained in the gardens and nurseries (the present historical gardens). The stock breeding followed a similar process with the intent of variety of species, with poultry, cows and horses.

The gardens represent the third aspect of the landscape: delight and leisure. It is about a large tipological variety both formal and botanic. There are Spanish gardens with hispanic-muslim and medieval influence, Renaissance gardens inspired by Flanders and Italy, baroque and French classicist gardens, English gardens and XIX century landscape gardens. All of them contribute to the botanical variety of the collection of exotic species, acclimatization and scientific experience.

Geometry is another category of the cultural landscape. It encompasses three aspects: the hierarchy of natural space, the urban space, established in the XVIII century and the hydraulic system.

The last one is the constructed landscape or the landscape architecture. On one hand, the palace, that from the XVI century constitutes a generating element of the shape of the landscape space, on the other hand, the town from the XVIII century that brings to the geometric layout of the natural space a radial system.

The nomination of Aranjuez as a cultural landscape was justified by three criteria (ii, iv and v), that were not what UNESCO valued. According to criterion ii Aranjuez is a witness of various cultural interchanges during a certain period of time at a determined cultural area that

has had an important influence for the development of the architecture and the formation of the landscape. When it comes to criterion iv, Aranjuez is a perfect example of diverse architectural styles and its landscape represents important periods for the history of humanity. Finally, according to criterion v Aranjuez characterizes a model of culture, designed for the use of the territory. From the description of the property, aspects such as the Flemish influence in the organization of the territory that Felipe II came to know during his trips, the French influence in the gardens (homage to Antiquity, ruins) or the creation of the baroque and neo-classic architectural theory of the town could be underlined.

The main risk factor for Aranjuez is the disproportioned urban expansion of its moderate demographic increase. The adequate system of management and protection is based on the law. The declaration of the historic ensemble from 1983 guarantees the conservation of the historical centre and the General Plan for Urban Order (in force since 1996), where the norms for the development and conservation of Aranjuez are established.

It was Peter Goodchild from the University of York who visited the site in February 2001 and on the 19 of March issued the main recommendations for the ICOMOS report that was completed the same month and whose content was sent to the State Party and afterwards to the town council of Aranjuez. Both Professor Goodchild and ICOMOS supported the assessment of the nomination.

When it comes to the identification of the property ICOMOS insisted on the category cultural landscape and acknowledged that Aranjuez was an excellent example of world-wide interest of the “human interaction with the environment”, clearly defined, conceived and created intentionally by man for aesthetical reasons, associated with the buildings and monument ensembles and whose stages of development (from XVI till XIX century) coincide with important periods of history of thought, scientific research and landscape creation. Apart from this, ICOMOS also considered the category of the town of Aranjuez as an integral part of the cultural landscape with the right to be declared World Heritage under criterion ii as organization of space, structure, materials, form and functions that define historical culture and under criterion iii as historical centre that maintains its original surface within a modern town. Besides ICOMOS insisted on presenting Aranjuez with more significance than the simple relation between a royal palace and a garden, from which there are sufficient presentations in the World Heritage List (starting with Versailles for its emblematic and earliest inscription date). The state party had justified the nomination under criteria ii, iv and v. ICOMOS did not share criterion iv according to which Aranjuez “illustrates a significant stage of human history”. It detected the absence of comparative analysis, despite the attempt

to contextualize Aranjuez within the ensemble of the European royal sites, a model of which there are various nominated properties. This data was a hindrance at the final debate as one part of the members of the World Heritage Committee only distinguished the combination palace-gardens and did not understand the concept of the cultural landscape. The good state of conservation of the property was not questioned by ICOMOS that only pointed out some areas that needed attention in order to improve the historical integrity and the landscape understanding and underlined the necessity of improvements to stop the traffic impact. The protection and management of the property was the most controversial point from the recommendations by ICOMOS. Although the complexity and fields of competences that exist for the management of the whole site were acknowledged, the existence or creation of means of control was required. Besides, the absence of an essential management plan to define the short and long-term objectives (five and twenty years) was declared as well as the formal mechanism needed for its execution, control and efficiency valuation. In conclusion, ICOMOS is in favour of the inscription of Aranjuez Cultural Landscape on the World Heritage List subject to the presentation of a management plan (that has to include in an extensive way the norm that affects the property, the identification of the responsables and owners of the good), the creation of means of control and the redefinition of the protection zone or buffer zone around the property.

Thus, a phase of reunions and debates followed. In an immediate way the council of Aranjuez elaborated an additional report denominated Plan and Organ of Management for the defence, conservation, concern and use of the protected properties, which was sent at the World Heritage Centre in April 2001. A new map with the extension of the buffer zone was included in it. The management plan was drafted according to the model established by UNESCO in which the following points were included: levels of management, plans concerning the property, sources and levels of funding, sources of competences and education in techniques of conservation and management and statistics. The levels of management constitute the technical device of the plan: a complete and exhaustive record of the supervision of the properties to be declared and the norm to be applied (from international and local ambit) and the institutions responsible for the managing and conservation of the property and their level of responsibility. These institutions are the town council of Aranjuez, the community of Madrid (Technical Institute of Agricultural Development – for historic gardens and wooded streets), Patrimonio Nacional (about the Crown's property, integrated within the State heritage – palaces and gardens), the Commission of Local Heritage (built-in by representatives of the

regional and local governments), the Ministry of Environment and the Hydraulic Confederation of the Tajo (management of the water and its associated structures).

The statistics were based on issues such as the traffic incidence and the number of visitors.

The documentation was handed in May 2001 in order a new valuation to be presented. At this stage the International Scientific Committee of Historical Gardens and Landscape at ICOMOS-IFLA was consulted. In September ICOMOS limited the criteria of inscription to ii and iv, although the management plan and the new map of protection were approved and the nomination was recommended to be studied according to the newly attached document. The World Heritage Centre accepted the recommendation and passed it to the World Heritage Committee with the favourable report.²⁷³

Aranjuez Cultural Landscape was included in the World Heritage List in December 2001 at the meeting that took place in Helsinki, Finland, under criteria ii and iv, namely: Aranjuez represents the coming together of diverse cultural influences to create a cultural landscape that had a formative influence on further developments in this field (ii); The complex designed cultural landscape of Aranjuez, derived from a variety of sources, marks a seminal stage in the development of landscape design (iv).²⁷⁴

The efficient conservation of the heritage has to be guaranteed, the protection of the property (conservation and maintenance of the significant aspects of a landscape and its heritage value), the management of the landscape (guaranteed regular maintenance), increase of the awareness, public support and participation of the World Heritage.

The sustainable development and the peculiarity of the cultural landscapes are important. The concept of sustainable development was approved by the international community with the Convention of 1972, understood as the balanced and harmonious relationship between society, economy and environment. Thus, the landscape was considered as a favourable resource for the economical activity and an important element of life quality of the population, a dynamic property whose protection, management and arrangement are obligation and rights to the citizens. The size of the property contributes to the complexity of its management and maintenance.

The objectives of the management plan are: the conservation and preservation of Aranjuez Cultural Landscape, the involvement and sensibility of the citizens and the institutions, the sustainable use of the property, the promotion of the economic development in relation to the

²⁷³ Based on Merlos Romero, (2011), p. 481- 494.

²⁷⁴ UNESCO World Heritage Centre (2014), www.whc.unesco.org/en/list/1044. [last modified 14 May 2015]

historical and cultural values of Aranjuez and the creation of a model for other management plans in the field of cultural landscape.²⁷⁵

Considering the territorial dimension of the property, the tangible and intangible, Aranjuez Cultural Landscape is systemized in three fields: the nature, the human work on the territory and cultural trace of human on nature. Concerning the management strategy, there are three lines, each one with its corresponding programmes and sub-programmes, developed with a similar structure: conservation and protection, use and sustainable development and information. The line of conservation and protection is evolved throughout specific programmes for tangible, natural and historic-artistic heritage, including archaeological, ethnographic and intangible. The line of sustainable use comprises programmes for development and growth (economic, visitors' management) and the utilization of the property (mobility, leisure, entertainment). When it comes to the information, apart from an instrument to get to know the heritage, it is a strategy of proactive actions from its intellectual and cultural value so that the predetermined goals to be achieved. It encompasses communication, disclosure and participation of the goods, knowledge, understanding and education of the property, cultural activity (inspired by the promotion and knowledge of the goods) and scientific activity (documents and research). The intangible heritage as a key factor for the concept of Aranjuez Cultural Landscape is important for the understanding of the property. Besides, not only the zones inscribed on the World Heritage List but the whole area related to the characteristics of the landscape should be considered. Then the consideration of the citizen as integral part of the property as a manager and target of the plan. Lastly, the evaluation of the information, lifting it from a secondary level to a strategic line. The utmost intention is that Aranjuez Cultural Landscape is a reference of good, integral and not elitist management; a desirable model of harmony between protection and everyday life at the property, between an inherited past and future which is shared with humanity.²⁷⁶

The European Landscape convention, signed in Florence on 20 October 2000 and signed by Spain then but not ratified by 6 November 2007 entered into force on 1 March 2008. The European Convention understands landscape as “whatever part of the territory the way the population perceives it, whose character is the result of the action or interaction of natural or human factors.” The values of the landscape are general interest to the cultural, ecological, environmental and social area; a favourable resource for the economic activity (its protection,

²⁷⁵Merlos Romero, (2013) Parámetros para la gestión integral del Paisaje Cultural de Aranjuez, in <openarchive.icomos.org/1422/1/América_Patrimonio_5_(2013).pdf> p. 30 [last modified 25 March 2014]

²⁷⁶ Ibid. p. 34, 36

management and arrangement can contribute to the creation of employment); contribution to the formation of local cultures; fundamental component of the natural and cultural European heritage; basic element for the human's well-being and the consolidation of the European identity. General and specific measurements are established so that the state parties to follow. The general measurements regard the juridical recognition of the landscape while the specific measurements define the sensitivity (civil society, private organizations, public authorities); the formation and education of specialists in the assessment of landscape and its interventions; the identification, qualification, analysis and supervision of landscapes and their territory, throughout interchanges of experience and methodology; the definition of objectives of landscape quality and the establishment of instruments for intervention intended to the protection, management and arrangement of the landscape. It is a definition, contextualized in landscape with practical order that recognizes adequately the cultural landscape in the national and international field. The national administration consists of state, autonomous and local participation and the necessary coordination between them.

The state initiatives are related to the Ministry of Environment and Culture. The relation between the cultural value of landscape and the ecological value as well as the concept of Spanish landscape heritage towards conservation, and management of resources is important. The programmes of formation (workshops for heritage managers and experts) and the Plan for Cultural Landscape, which is still as a project, are organized by the Ministry of Culture. According to this plan, developed by the Institute of Spanish Cultural Heritage there are four types of landscape: urban, rural, archaeological and industrial. Aranjuez makes part of the World Association of World Heritage Cities. The tendency is the valuation of landscape not only as the environmental or cultural management but also as the urban and territorial policies.

The autonomous area of Madrid comprises Aranjuez and the Council of Historical Groves of Aranjuez which was inscribed to the Council of Economics and Innovative Technologies on 23 of January 2003. It is conceived as a study board with the objective to promote and propel the conservation, improvement, promotion and profit of the Groves, Historical Gardens and Wooded Avenues of Aranjuez. This is achieved with the following functions: elaboration of proposals and rise of initiatives orientated to the defence of the historical, natural and tourist values of the territory as well as the dynamism and promotion of the activities that take part in it along with the diffusion and understanding of the ecological, cultural and tourist values of the properties.

When it comes to the local field, the municipality of Aranjuez has started two initiatives: the Foundation “Aranjuez Cultural Landscape” and the Alliance of World Heritage Cultural Landscapes. The Foundation “Aranjuez Cultural Landscape” was established on 9 of March 2005 after a modification of the status of the Foundation “Aranjuez Natural”. Its aim is the impulse and intervention in the management of the municipality as a sustainable territory throughout the development of activities for the protection and defence of the environment, agriculture, and the historical and cultural heritage of Aranjuez. Conceived as an organ to coordinate the various administrations for the application of the strategy plan, its performance is oriented in two fields – inside and outside the municipality - from three areas of intervention. These areas are: 1. the area of coordination and continuation of the actions that affect the figure of the cultural landscape, the consulting character, 2. the area of national and international relations directed to the international recognition of the figure of Aranjuez Cultural Landscape along with the exchange of information with other similar figures and 3. the area of education and disclosure of Aranjuez landscape. There is a work line defined as interpretation of the Aranjuez landscape, the environmental education (with the centre of Environmental Education of the Aranjuez Landscape), the environmental disclosure and sensibility (interest and respect for the cultural and natural heritage at Aranjuez); the participation of the citizens (key factor as assumes Agenda 21 Local, started in 2005) and the education (with a programme for experts in preservation of natural and cultural heritage and projects for the creation of a School for historical gardening and a School for pruning of outstanding trees).

Similar are the objectives of the Alliance of World Heritage Cultural Landscapes, an organization in the international field lead by Spain whose pioneer group was established in Aranjuez on 23-24 November 2006. The basis of the declaration Aranjuez/Sintra (Aranjuez, 15 December 2007) and then an agreement of its constitution was signed at Granada on 24 July 2008. The Alliance is defined as a thematic network with international character at the context of the concept of UNESCO World Heritage and the particularities concerning the image of the Cultural Landscape. Its purposes are to strengthen the principles and values of the World Heritage Cultural Landscapes and to promote the cooperation between them, to preserve the World Heritage and to contribute to the sustainable development, to adapt the new lines of work in the strategies of intervention of the organizations, bodies and institutions related to the management of the World Heritage in different countries. Aims and necessities that inspired to two agreements as a starting point: the elaboration of a Strategic Plan of the Alliance for the action in short and middle term and the contribution with the acquired

experience to the contents and orientation of the National Plan of Cultural Landscape (Ministry of Culture).

It can be affirmed that at present Aranjuez generates more expenses in conservation than economical benefits. However, its conservation and preservation and the fulfilled efforts are important so that the property to be a place of enjoyment and pleasure available to humanity.²⁷⁷ The inclusion of Palacio Real de Aranjuez on the World Heritage List means the recognition of the its universal value, a result of a dynamic equilibrium between nature and culture. This recognition should serve for the strengthening of the institutional obligations with the active and creative conservation of the landscape. The gardens located around the Royal Palace of Aranjuez and the valley of the river Tajo are with historic-artistic interest and are outstanding examples when it comes to design and conception that should be maintained and preserved without alterations.²⁷⁸

²⁷⁷ Based on Merlos Romero, (2011),p. 497- 504.

²⁷⁸ Troitiño, (2002), p. 495.

Chapter 6

Palacio Real de Aranjuez as a Museum

The institution which administrates the state properties in the service of the crown by performing the representative functions assigned to it by the Spanish constitution and Spanish law is Patrimonio Nacional. These properties are of great historic, artistic and cultural importance and comprise a number of palaces, monasteries and convents founded by monarchs, with outstanding symbolic value. The Royal Palaces of Aranjuez, Madrid, La Granja and El Pardo continue to be used for the residential and representative purposes for which they were built centuries ago, especially the Royal Palace of Madrid, which is the official royal residence and, as such, the highest embodiment of this symbolic value. Patrimonio Nacional also has specific cultural duty consisting of making the buildings and other possessions available for study and research and visits by the public. Both the buildings and the Spanish Royal Collections (comprising twenty-seven different categories ranging from fans to tools and including silverware, painting, tapestries, furniture, musical instruments, clocks, etc.) are distinguished by the very characteristics that make Patrimonio Nacional a unique cultural institution. Among them are their particular purpose, as they are still used by the Spanish royal family, their historic authenticity, as the items were once commissioned, acquired or presented as gifts for the buildings that house them, their originality, given the absence of replicas or imitations and their extraordinary artistic, historic and symbolic value. Apart from serving a cultural purpose, the tours organized for the general public attempt to make Spanish visitors more fully aware of the symbolic value of these places, so that they may identify with them and feel they are heirs to Patrimonio Nacional's immense historical and artistic treasures. Their influence on Spain's cultural identity has been and continues to be decisive.²⁷⁹

The visit of the palace starts from the right wing where the ticket office, study rooms explaining the history and development of the palace and the shop are located. The main entrance is from the door on the right of the main façade and almost the whole main floor of the central part of the building is open to the public in general or with guided tours for small groups only for certain areas of the place with limited access. The rooms are furnished and decorated according to the style of the epoch. Among the most interesting are the dining

²⁷⁹ Sancho et al. 2009, p. 7.

room, the ball room and when it comes to the decoration, the Arab room and the porcelain room. The rooms follow a logical continuity and there are around 32 rooms that are open to the public. The visit ends with the main staircase by Bonavia and then the visitor is taken to the ground floor where the Museum of Palace Life is located. There used to be the “Costume Museum” or “Museum of the History of Court and Royal Dress and Memories of Various Periods” which was created in 1971 to illustrate the development of fashion and clothing of the Spanish Royal Houses from the time of the Catholic Monarchs. In 1997 it became the Museum of Palace Life and personal objects, portraits and other items related to the life of the monarchs from Felipe V to the present day were added to the display.

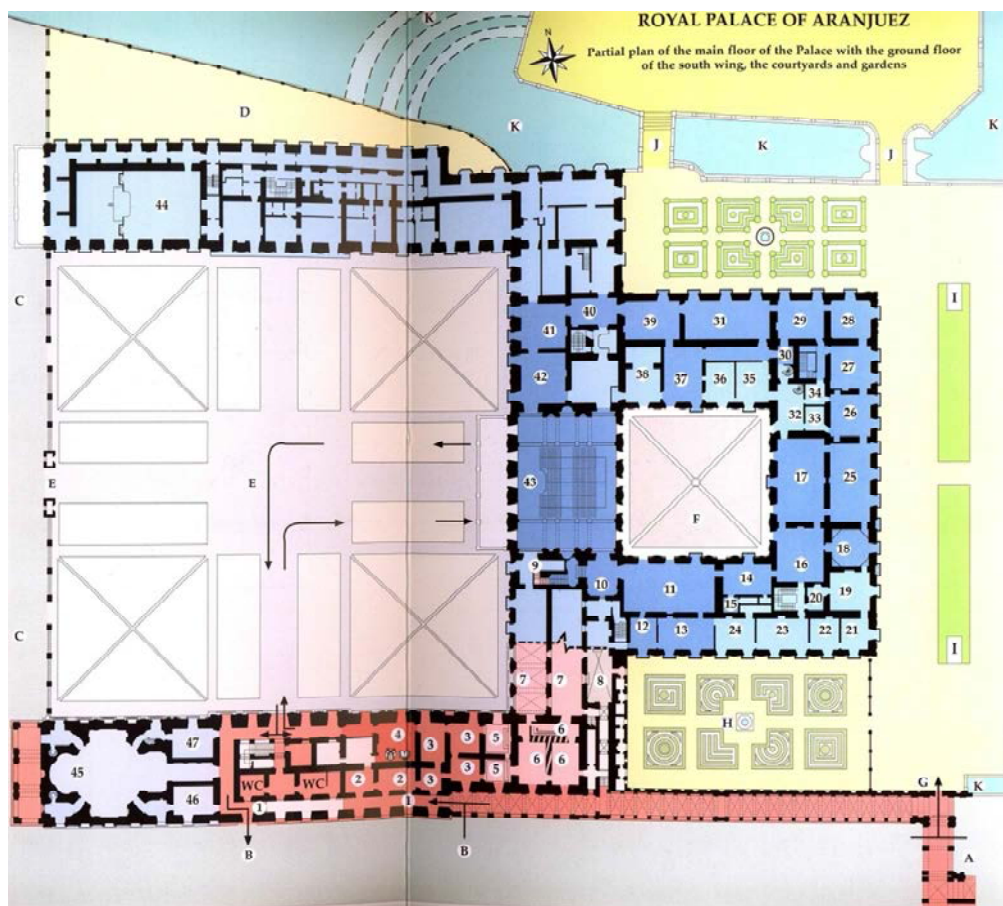
















Fig. 240: Royal Palace of Aranjuez, Partial plan of the main floor with the ground floor of the south wing, the courtyards and gardens

ROYAL PALACE OF ARANJUEZ

Partial plan of the main floor of the Palace with the ground floor of the south wing, the courtyards and gardens






-  Areas open to the public
-  Areas with guided tour, small groups only *
-  Areas closed to the public **

ENVIRONS AND ENTRANCES







-  A Arches of the passage to the Casa de Oficios and the Casa de Caballeros
-  B Plaza de las Parejas. Museum entrance and exit
-  C Raso de la Estrella
-  D Patio de Pescadores **
-  E Railings and Courtyard of Honour or Parade Ground
-  F Palace Courtyard
-  G Puerta de Damas, entrance to the Parterre Garden
-  H King's Garden. Jasper Fountain *
-  I Parterre Garden. Sphinxes by Juan M. Reina, 1750
-  J Bridges to the Island Garden
-  K River Tagus: dam, the Inlet and the Cascade of the Castanets; Parterre moat

GROUND FLOOR

Sabatini's south wing

-  1) Entrance and exit hall
-  2) Ticket office
-  3) Study rooms
-  4) Shop 

Old Palace of Philip II







-  5) Old exterior entrance to the Chapel of Philip II *
-  6) Floor of the old Chapel of Philip II *
-  7) Galleries*
-  8) *Patinillo**
-  H) King's Garden*
-  9) Philip II Staircase

MAIN FLOOR

-  9) Philip II Staircase
-  10) Vestibule
-  11) King's Halberdiers' Room
-  12) Study of Charles II
-  13) Hall or Gallery of Landscape Paintings
-  14) King's Antechamber
-  15) Oratory of Queen Maria Luisa of Parma
-  16) King's Chamber
-  17) Dining Room
-  18) Arab Room
-  19) King's Bedroom*
-  20) King's Lavatory*
-  21) Hall of Mirrors or King's Dressing Room*
-  22) King's Study*

-  23) King's Music Room*
-  24) Gallery of Chinese Paintings*
-  25) Ballroom
-  26) Queen's Boudoir
-  27) Queen's Bedroom
-  28) Porcelain Room
-  29) Queen's Study
-  30) Small Oratory of Charles IV
-  31) Ambassadors or Throne Room
-  32) Connecting Room*
-  33) Queen's Bathroom*
-  34) Queen's Lavatory *
-  35) First Twin Room*
-  36) Second Twin Room*
-  37) Ante-oratory
-  38) Oratory of Charles IV*
-  39) Queen's Chamber
-  40) Queen's Antechamber
-  41) Queen's Waiting Room
-  42) Halberdiers' Vestibule
-  43) Main Staircase
-  44) Theatre of Charles III **

GROUND FLOOR

-  **Rooms around the Palace courtyard (F)**
-  Museum of Palace Life
-  **Sabatini's south wing**
-  45) Royal Chapel
-  46) Sacristy
-  47) Cloakroom**

The fan room brings together a selection of the most representative fans from the royal collection. They date from the XVIIIth century up to the reign of Alfonso XIII and are large in

number, high in quality and of many types. This fashion accessory, described as a woman's scepter, a symbol of elegance and a mark of social distinctions, was often embellished with ribs and depictions of life in other countries with elaborate techniques and various materials, predominantly ivory, mother-of-pearl, vellum, paper, silk and lace. The development of the fan can be followed from the exquisiteness of the Rococo and Neo-Classical style, the popularization of the printed fan in the times of Queens Maria Cristina and Isabel, fans imported from the Far East, and finally a return to fans made under personal commission at the end of the XIX century.

The playroom and children's room, containing objects that evoke the leisure and play of children and adults at court also belong to the exhibition. There is a velocipede, a tricycle and a bicycle dating from the time of Alfonso XIII, games of billiards and cricket, a rocking horse, a model of a sedan chair, and a doll's house. Objects related to the childhood of royal infants such as cradles and babies dressing tables are also on display along with the cradles of Fernando VII and Alfonso XII that are in the form of ships. There are also portraits of infants and princes and paintings of official ceremonies as well as uniforms and military equipments that belonged to the children of Alfonso XIII.

The following rooms are dedicated to different kings and queens also with portraits, furniture and objects related to the ruler and wedding gifts. Such are the Carlos III room, the Carlos IV room, the Fernando VII room, the Isabel II room, the Alfonso XII room, the room of the Kings which contains the portraits of several Spanish monarchs, the Queens Mercedes and Maria Cristina of Austria room, the Alfonso and Victoria Eugenia rooms and finally the King Juan Carlos I rooms with display of the wedding dresses of Queen Sofia, Queen Letizia and the infants Elena and Cristina of Bourbon and other garments for important ceremonies. The last room of this sequence is dedicated to travels and media and shows vehicles, paintings and prints, trunks, dedicated to journeys as well as an early XX century Ericsson telephone and a map showing the first telegraph line between Madrid and Aranjuez.²⁸⁰

The Royal Chapel, at the very end of the right wing is not open to visitors and the left wing of the palace is not included in free visits but only in guided tours as it is still used by the monarchs on some occasions. When it comes to the gardens, they are accessible to visitors and free of charge.

²⁸⁰ Ibid. p. 63-70

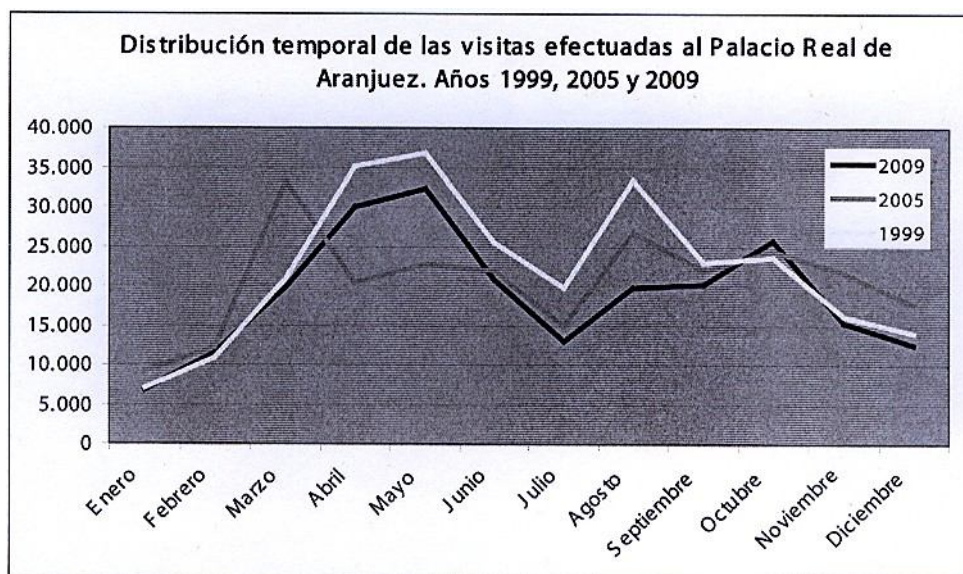


Fig. 241: Temporary distribution of the visits that took place at Palacio Real De Aranjuez. Years 1999, 2005 and 2009

Diversity constitutes an advantage of the heritage Aranjuez can offer, that is why the urban recovery should be related to the characteristics of the various heritage elements. Throughout the decade of the 1980 in a parallel way with the strengthening of the public and citizen obligations for the conservation of the urban heritage, it became evident, on one hand the necessity the processes of deterioration and degradation to be stopped and on the other hand, the financial difficulty of the Town Council of Aranjuez and of Patrimonio Nacional to face measures of protection and conservation. The Plan of Revitalization of Aranjuez subscribed to the Community of Madrid and the Town Council in January 1989 would be decisive for the heritage and environmental recovery. At the central zone of Aranjuez at both sides of the Royal Palace, some of the interventions that took place were to recover the continuity of the wooded avenues of the original direction, recovery of the wooded streets and bowers, reconstruction of the guard's quarters, the recovery of the banks of the Tajo in front of the Jardin de la Isla and the remodelling of the plaza de San Antonio.²⁸¹

Within the historic centre, the Centre for Superior Studies Felipe II was created. The university installations allow single elements from the architectural heritage to be recovered, contribute to the recovery of urban life in the city centres and have an increasing effect on the estate sector (residence halls, flats, houses to rent, etc.), local commerce (bookshops, stationeries, etc.) and various activities from the service sector. This process, although still in its beginning is valid for Aranjuez with the establishment of the Centre for Superior Studies Felipe II. It is an innovative university project which started in 1999 by the board of trustees

²⁸¹ Troitiño, (2002) p. 508-509.

and foundation with the same name, constituted by the Government of the Autonomous Community of Madrid, the Municipality of Madrid and the Complutense University of Madrid. It is a strategic urban challenge, located at the historical centre and when it comes to advanced studies is related to the new technologies in order to respond to the demands of the XXI century. The Centre for Superior Studies was inaugurated in 1999-2000 and it offers six degrees so far: Technical Systems Engineer, B.A. in Translation and Interpretation, Audiovisual Communication and Fine Arts and the degrees in Administration and Tourism. This offer is broadening with new courses according to the administrative and institutional demands. The university is planned to reach more than 2,000 students, 180 professors and other 50 professionals from the administrative and service sector. The Centre for Superior Studies Felipe II was created to propel the development of Aranjuez and its region in order to contribute in a decisive way for the integrated recovery of the heritage within the historic centre of the royal site, with the investment of 20 million euro already spent. An integrated campus within the town centre was chosen to evolve its activities in five buildings.²⁸²

The inclusion of Aranjuez in the World Heritage List, the initiatives, driven by the Plan of Tourism Dynamism and the project Royal Casino along with the accommodation and leisure facilities give the possibility to consolidate Aranjuez as an important tourist and leisure destination in the tourist region of Madrid. The Palace and the Gardens have confirmed Aranjuez as a classical destination for sightseers with a total influx of 300,000/325,000 visitors in 2000. It is mostly visited in the spring and autumn by people coming mainly from Madrid. From this statistics 70% are individual visitors that come by private vehicle and 30% are organized groups from agencies, schools or social tourism. The main part are sightseers – 95% and from them more than 50% only spend in Aranjuez several hours.

The visitors that come from nearby include their visit to Aranjuez within practices of urban leisure more or less daily with an increase of the second and following visits reaching 25% of the total annual visits. Besides, they are mostly sightseers. At the beginning of the last decade the percentage of daily visits exceeded 90% of the total annual visits. The format of the usual tourist visit (excursion related to the knowledge of the elements of Patrimonio Nacional or a gastronomy offer) is still in the basis of the consolidation of a tourist profile, mostly a sightseer. It is more difficult to esteem the quantity and characteristics of emerging tourist practices. There is data about tourism for congresses and events, a segment that starts gaining force in the municipality. In 2009, 312 reunions (7 congresses, 91 working days and 214

²⁸²Ibid. p. 511-512.

conventions) with a total of 14,770 enrolled and a clear predomination of the national capacity (250 conventions with 12,240 enrolled) in comparison to the regional (48 and 1,710 enrolled) and international (14 reunions and 820 enrolled). The zone of intense tourist use is located around the monumental nucleus, the vicinity of the Royal Palace, squares San Antonio and Parejas, the Gardens of the Island, Principe, Parterre and Isabel II and the streets Reina, Principe, Infantas. In this zone are located the main monumental triumphs, the urban areas and spots with most tourist attractions such as hotels, restaurants, commerce and tourist activities. It is an area subject to intense tourist use by non-residents of the municipality and its influence zone, constituting a space that in its strict sense could be considered as a tourist town (a limited part from the baroque town and a small portion of the cultural landscape). This zone is configured as the nucleus of the heritage and tourism system of the municipality. When it comes to the heritage, a good part of the ensemble of attractions is presented that had maintained the success in tourism in the town for decades, all of them related to the visit of the properties of Patrimonio Nacional: the Royal Palace and the gardens of Parterre, la Isla and el Principe (with the Royal Barge Museum and the House of the Labrador). In tourist aspect this zone concentrates in an intense form the mass usage of the main visitors' flow. The Royal Palace, open to visitors since the '30s, annually receives around 230,000 visitors. In 2009 the ensemble of properties of Patrimonio Nacional received 281, 456 visits from which 227,807 were registered in the Palace.²⁸³

Despite the attempts made to recover and prepare the historical centre and initiatives such as the Strawberry Train, which mobilizes around 8,000 passengers (7,547 in 2009), that visit afterwards Aranjuez, it is mostly a tourist destination for the people from Madrid that come to spend a pleasant day, on one hand, and to an extra place to visit for tourists who come to Madrid, Toledo or are on a visit to the Spanish heritage sites, on the other hand. The visit is concentrated on the Palace and the Gardens. With a maximum of more than 300,000 visits in 1990, the number of visitors to the Palace has decreased and during the last years it is about 250,000. Aranjuez in the symbolic image of its visitors is related to the Palace and the gardens, to the concert of Aranjuez and to the products of its valley. The inclusion in the World Heritage List offers a golden opportunity when it comes to promotion and commercialization in order to diffuse a more complex and rich image in accordance to the values and monumental, urban, environmental and landscape attractions that the royal site contains. In 1998 the Plan of Tourist Dynamism was applied so that some of these problems

²⁸³ Troitiño, García, de la Calle (2011), p. 918.

to be faced and to be fitted with infrastructures of management. The plan, with an investment of 2,7 million euro had as an objective to impel actions that would permit to make better tourist profit from its great heritage wealth, utilizing criteria of sustainability, seeking the quality of the tourist experience and helping to restore and maintain the natural, cultural and historical heritage.

Tourism to great extent is becoming a phenomenon of masses in the heritage sites. The inflow of visitors could serve to strengthen the multi-functionality of many places but in some cases it is necessary to put limits. Tourism is so important and has such a capacity of transforming the landscape and society that it cannot be left out of control. Its full incorporation in the heritage management is necessary within the frame of planning the multifunctionality and the landscape integrity.

At the beginning of the 80-ties of the XX century, Aranjuez was going towards a destruction. The monumental heritage was abandoned and the image of urban and rural landscape was deteriorating day by day. After the inclusion of the property in the World Heritage List the situation changed and improved. In this context the Foundation Aranjuez Cultural Landscape was created. From its origins, initiatives related to the consideration of the landscape as a heritage property with single values started: Alliance of Cultural Landscapes, Declaration of Aranjuez Cultural Landscape (2007), Landscape Centre and Management plan of Aranjuez Cultural Landscape, an instrument not only necessary for the compliance of the requirements by UNESCO but also for the equipment with an efficient tool for the management of an extremely complicated territorial reality. The advance of the plan, elaborated within the frame of an agreement of the Foundation, with the Cultural Landscape research group of Escuela Superior de Arquitectura de Madrid and Gomez Atienza Arquitectos, was presented in June 2010. According to the formulation by UNESCO, the management plans should have an integral character – with the incorporation of morphological, landscape, social and functional dimensions – and mainly a coordinative function. This option allows to advance in the preservation of the multi-functionality of many towns and cultural landscapes, guaranteeing thus their authenticity as spaces of alive heritage. In this sense, the touristic policy should be incorporated – the tourist development and the defence from an increasing tourist pressure – as one of the basic programmes of the plan, fitting this policy to the main objective of the plan which is to guarantee the conservation of the Universal Value of the property.

The town of Aranjuez is formed historically as a royal site related to the crown heritage: a royal town with an attached urban nucleus, located at an environment with high landscape

value. Its origin as a place of amusement for the court is connected to the so called “royal journeys”, periods in which the king and the court occupied temporarily the royal residences around Madrid, according to a scheme of usage that was maintained without great changes between XVI and XIX century, Royal Palace of Aranjuez in spring time. During these royal journeys the sites became places of power as they sheltered the members of the Royal House and the court, some of them, proceeding from very outstanding families at its time and built residences at the royal sites. Nowadays Aranjuez is a town with population of approximately 50,000 inhabitants that work mostly in the sector of services when it comes to the economical activity, despite the traditional agricultural field and the relative industrial vigour that the town acquired from the beginning of XX century. At heritage level the Royal Sites represent series of specific characteristics that single out these spaces from the historic, landscape and urban point of view within the ensemble of elements of Spanish historic heritage. In the case of Aranjuez, at first place and in strong relation to its historic genesis, the traditional functionality of the heritage from the municipality so that the Royal Site constitutes a key factor of differentiation

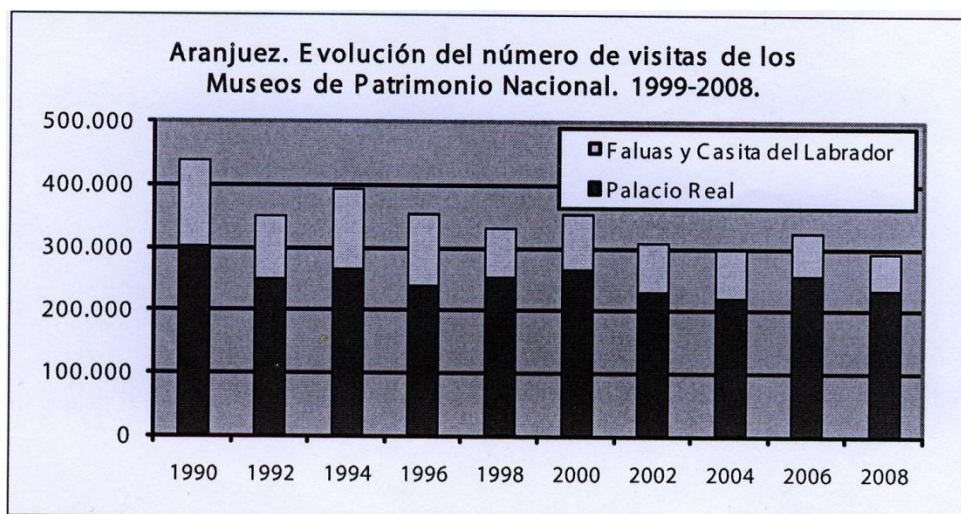


Fig. 242: Aranjuez, Evolution of the number of visits at the Museums of Patrimonio Nacional

Aranjuez constitutes one of the oldest and most important tourist destinations for the area of Madrid. Similarly to other historical nucleus around Madrid (Toledo, Segovia, San Lorenzo de El Escorial...) Aranjuez and other sites for decades have based their touristic success on the confluence of two factors: the capacity of its monumental heritage (in this case associated to the Crown and based on the Royal Palace and Gardens) and the proximity to the urban area of Madrid (great centre sending and resending visitors). Actually the model of the traditional

visit was based on a visit centred on the Royal Palace and the Gardens. However, with the sense of time, this association between monumental nucleus and town is becoming a steadiness for a tourist growth in the municipality. On one hand, the visit is made as an excursion, as a stay of several hours without staying the night. On the other hand, the fact that the image of the town is associated to the Palace and Gardens imposes new boundaries to the development of the tourism in the future.

In the situation of a relative crisis of the traditional model, the development of a new series of touristic products and models could be outlined, that imply quite a significative renovation of the destiny of Aranjuez. In general lines, three complementary uses could be outlined:

- Corporate events/ study tourism. During the last years the town is becoming a privileged place where big companies develop activities for their employees and clients. At the same time hundreds of people come to take part in educational events such as the summer courses of the University Rey Juan Carlos and Campus PhotoEspana, as well as in the lifelong learning courses that the BBVA sets throughout the year for its employees at the installations of the NH hotel.
- Nature/ sports/ rural tourism. Aranjuez is associated to the river Tajo, support of various nautical activities. The town was included in the Olympic candidature Madrid 2012 and the construction of a rowing canal was foreseen. At another level the rural territory of the municipality welcomes different active leisure installations and establishments of rural accommodation. The number of companies related to these activities has increased immensely: there are more than twenty some of which offer equestrian services and since 1999, the number of companies for tourist services has increased from one to eight.
- Gastronomy/ social events. The development of gastronomic products that make good use of the traditional cultures of the valley of the river Tajo (strawberries and asparagus) results worthy. The wine tourism also becomes significative with the mark Vinos de Madrid. There are various selected restaurants that make part of the circuit of high cuisine (winners of the Michelin rates) that attract minor but loyal number of tourists. However, the most consolidate product corresponds to the various social events – like weddings.

On the bases of this emerging ensemble of activities there is a series of traditional establishments in a process of renovation as well as others in recent implantation. Within this offer are the big hotels of high category (NH Principe de la Paz and Barcelo Aranjuez) and the recently inaugurated Gran Casino of Aranjuez, installations that orient most of their activity to the development of corporate or social events.

As it has already been noted, Aranjuez is configured as a destination with long tradition, extensively studied and analysed. The leisure-touristic component has an important role in the actual functionality of the municipality in general and of the area included in the declared environment in particular. The touristic model is based on the ensemble of successful classical formats of heritage visits focused on the monumental environment and the symptoms of diversification associated to the touristic activities that are emergent and are still minor (high gastronomy, active tourism, congresses golf, events, casino...).

Part IV

Comparative Study between Venaria Reale and Palacio Real de Aranjuez

Both palaces, Venaria Reale and Aranjuez form part of a ring of residences near the respective capitals at that time, Torino²⁸⁴, Italy and Madrid, Spain. The two royal complexes were established as hunting lodges and places for pleasure initially. However, a system of royal residences showing the power of the monarchs was created.

Venaria Reale, started in 1659, was among the last buildings to close the circle of “delizie”²⁸⁵ near Torino. Along with Regio Parco, Mirafiori, Valentino, Villa della Regina, Vigna di Madama Reale, Moncalieri and Rivoli and later on Stupinigi, Govone and Aglie a baroque system was formed which showed the glamour and prominence of the house of Savoia. Venaria Reale was started in honour of Carlo Emanuele II and during the reign of Carlo Emanuele III became his preferred residence for the autumn sojourns of the court.²⁸⁶ He was spending five months at the capital, and another seven out of it. Carlo Emanuele III was in Torino for the period between Christmas and Easter. Then, after the festivity of the Holy Shroud, which was the main relics for the dynasty, on May 4, the court was going to Venaria Reale for two months, until the end of June and then there again from September till Christmas.²⁸⁷

Aranjuez became the spring residence of the Spanish monarchs from Felipe II onwards. Its fertile soil and pleasant climate made it a particularly agreeable spot in spring and autumn. Among the other residences where the monarchs used to stay were Valsain and later La Granja in the summer and El Escorial in the autumn. “Aranjuez, like Philip’s other country estates, was designed as a retreat from the government bureaucracy and formal life of the court at Madrid, but its function depended upon the existence of the government center in Madrid. There are unmistakable parallels between Philip’s program for pleasure retreats

²⁸⁴ Torino was the capital of the duchy of Savoia, later kingdom, and after the unification of Italy, in 1861, the first Italian capital before it moved to Firenze and later to its present city, Roma.

²⁸⁵ From the Italian, meaning “pleasure”. The main function of such a structure was to provide a place of recreation and entertainment for the dukes and their court.

²⁸⁶ Cornaglia, 2007, v.2 p.94-95

²⁸⁷ Merlotti, 2016, p. 32-33

around his capital and the chateaux which Francis I had built around Paris thirty years before.²⁸⁸

Similarly to the French court, with the program of palace building around Paris started in 1528, the Spanish, and later Italian courts within the Savoia dynasty, also created a set of buildings within easy reach of the capital, affirming the settled, centralized authority. A combination of pleasure and utility, the hunting lodges were permitting the court to remain in contact with the government while enjoying the time at the countryside.

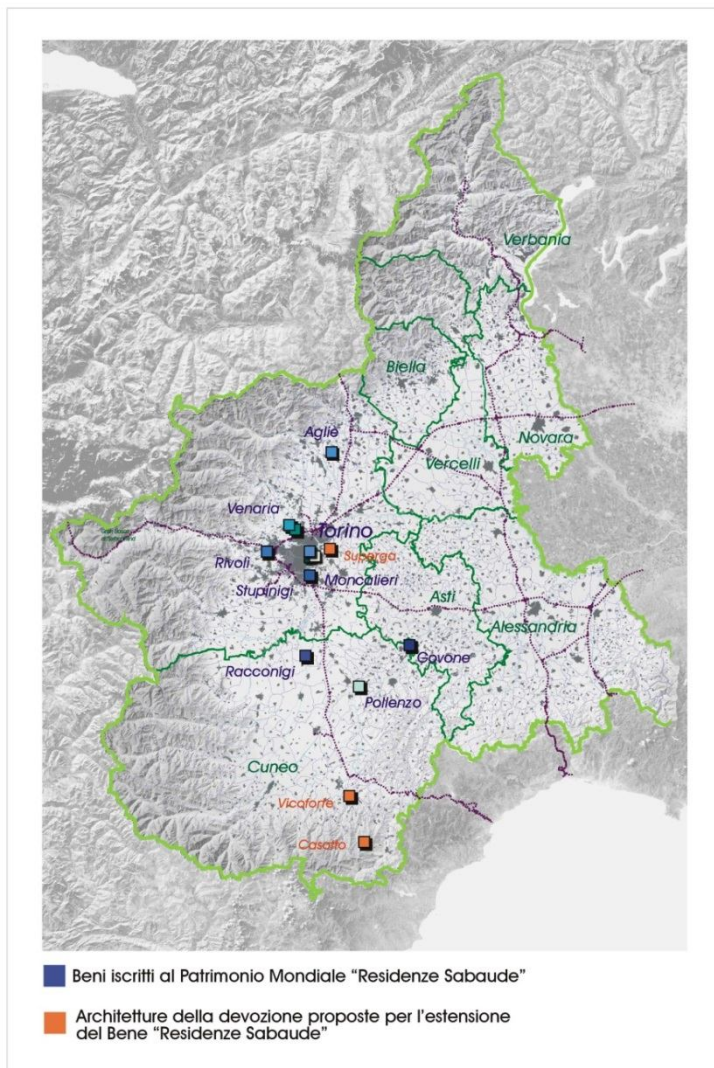
It could be deduced that both Venaria Reale and Aranjuez were frequented during the spring period, after Easter till the end of June, by the court and in the case of Venaria also in the autumn.

²⁸⁸ Wilkinson-Zerner, 1999, p. 254

Chapter 1

Location

Venaria Reale is located to the north-west of Torino, in a land rich with woods and water, suitable for hunting. The area at the former village of Altessano Superiore, a host of royal hunting, was sold to Carlo Emanuele II in 1658.



Sites inscribed as a World Heritage "The Residences of the Royal House of Savoy"

Devotional architecture suggested for the extension of the Site

See fig. 176: Map of Piemonte with the sites from "The Residences of the Royal House of Savoy"

Aranjuez is to the south of Madrid, in the fertile land between the rivers Tajo and Jarama. The area belonged to the Order of Santiago and when it was assumed by the monarchs during the reign of Isabel la Catolica the territory of Aranjuez passed into royal ownership.

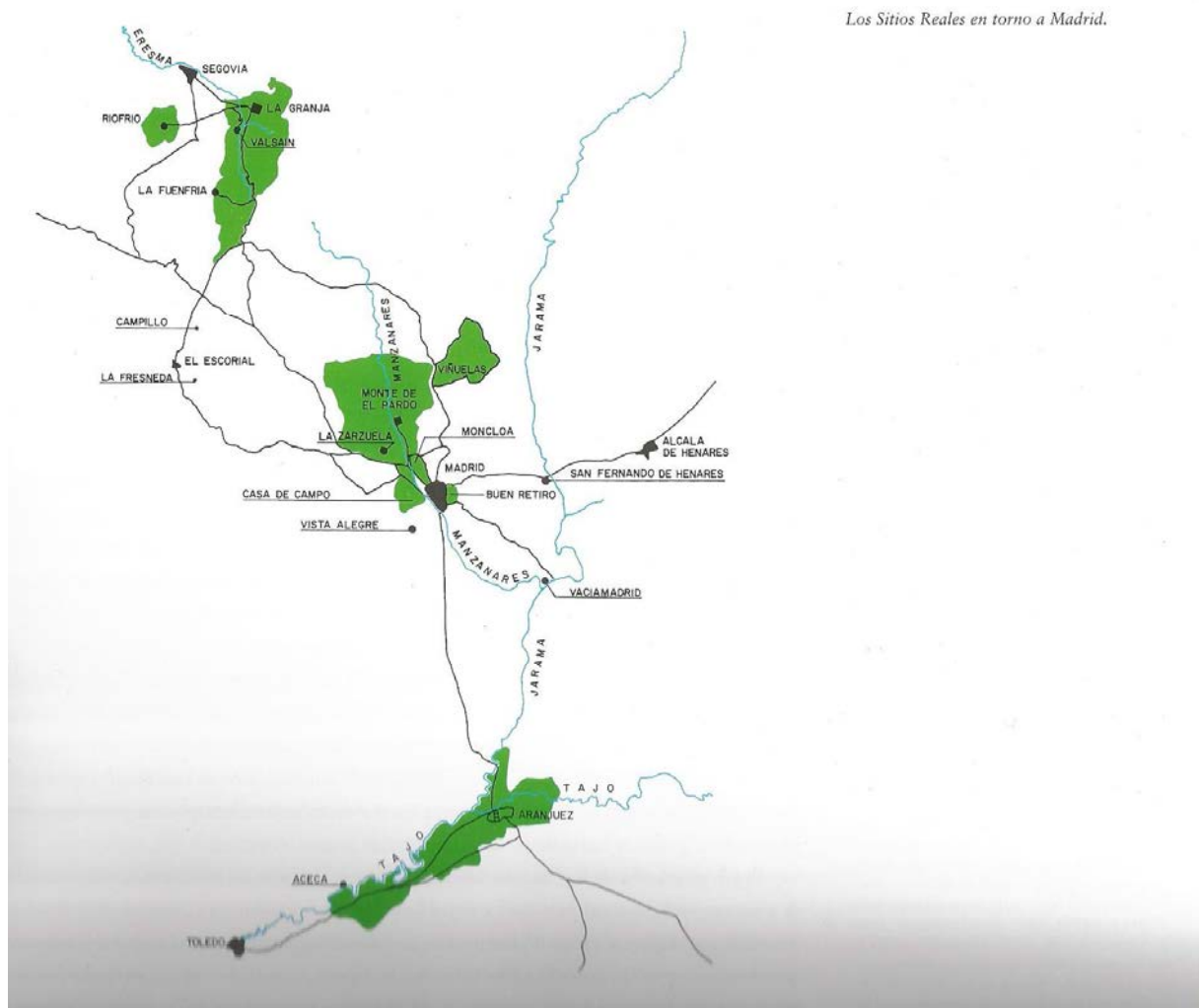


Fig. 243: Map of the Royal Sites near Madrid

Both sites are rich in water and woods with fertile soils, suitable for hunting. Both areas are near the capitals at that time and both are connected by rivers, Stura di Lanzo and Cerronda at Venaria and Tajo and Jarama at Aranjuez. The location of both sites is chosen in relation to the vicinity to the capital, land rich in water with rivers, all giving to the royal sites additional value of places not only within easy reach but also areas with beautiful nature and fertile soil.

Chapter 2

History

The main difference between La Reggia di Venaria Reale and Palacio Real de Aranjuez is the fact that while La Reggia was started as a royal palace from the very beginning, Aranjuez had earlier origins as a palace for one of the knights of the order of Santiago – don Lorenzo Suares de Figueroa. The construction was completed between 1387 and 1409 and the importance of this building is not only that it would remain as such until the eighteenth century when the old fabric would be destroyed but also that it would give certain shape to the Palace of Aranjuez considering its existence from the very beginning in an attempt to integrate it to the new royal construction.

Aranjuez dates back to an earlier period in comparison with Venaria Reale. After the palace became the possession of the crown in 1487, it attracted royal attention already in the sixteenth century and between 1560 and 1567 the first architect at the site, Juan Bautista de Toledo commenced the construction of the new royal palace with the palace-chapel and the adaptation of the gardens in particular. The old building from the Order of Santiago was respected and integrated to the new plan for the construction and it could have inspired the architect for the structure of the new palace. According to Catherine Wilkinson – Zerner: “By the sixteenth century the Italian conception of architecture was beginning to affect buildings in Spain, which was in close and constant contact with Italy.”²⁸⁹

Venaria Reale was started in 1659, almost a century later than the Royal Palace of Aranjuez, under the supervision of the architect Amedeo di Castellamonte. Within the period 1659-1663 he constructed the Palace of Diana, Castel Vecchio, the chapel San Rocco, the Clock Tower and later the buildings for hunting – kennels and stables as well as a citroniera in 1670. He also worked on the gardens at Venaria Reale.

Apart from the royal complex, Castellamonte also designed the new village to integrate it with the residence, while at Aranjuez this was done much later by the Italian architect Santiago/Giacomo Bonavia in the XVIII century.

²⁸⁹ Wilkinson-Zerner, 1993, p. 5

However, the process of the construction of Venaria Reale was more concise and uninterrupted in comparison to Palacio Real de Aranjuez. Juan Bautista de Toledo could not complete the construction of the palace due to his many engagements at other royal sites and his premature death in May 1567. The architect who followed him was Juan de Herrera, his disciple, who knew well the taste of the king and the plans of his predecessor. It was he who finished the Royal Chapel in 1567. Juan de Herrera altered the façade though and also developed the gardens.

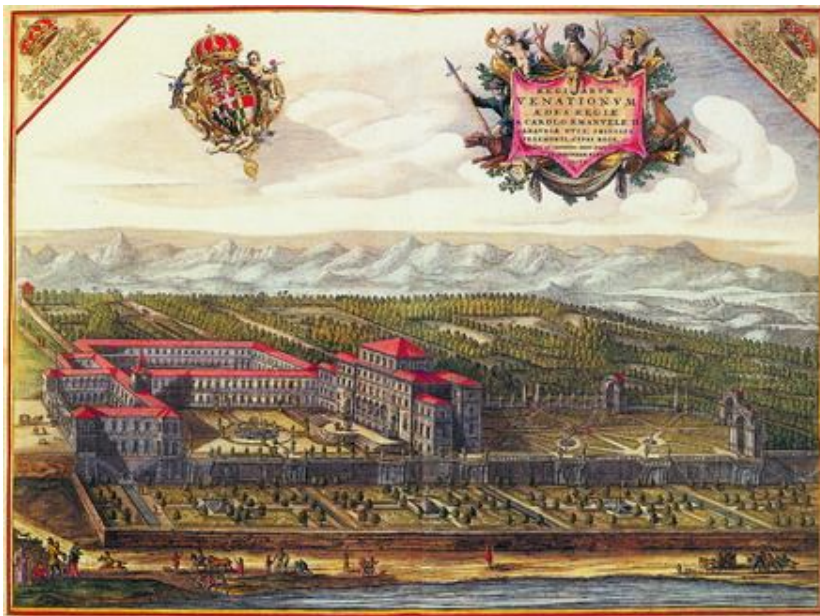


See fig. 181

While the gardens at Venaria Reale at the time of Amedeo di Castellamonte are like a magical place with mythological themes in grottoes and elaborate fountains, those at Aranjuez although with certain elements from the Italian garden, such as classical statues and showy fountains, are also influenced by the northern concept: French and Flemish, with elements from the landscape. “Italy invented the Renaissance garden and provided the basic tenets of its future development in Europe. Italian Renaissance gardens were architectural compositions that not only used the elements and ornaments appropriate to buildings in garden constructions, but treated open space as a designed, articulated volume. Philip was manifestly concerned with the architectural character of the landscape at Aranjuez. (...) By the mid-sixteenth century, the principles of Italian garden design - geometrical ordering of the plantings and symmetrical organization along a visual axis – had spread far beyond Italy and taken root in Holland, Flanders, France and even in Spain. (...) Philip’s idea of a country retreat, surrounded by the beauty of nature, owes much to the humanist ideal which originated in Italy and was inspired by antiquity. (...) Italians were still renowned, however, for creating gardens as works of art: magical places which deployed mythological themes in grottoes,

elaborate fountains, statuary, ingenious plantings and which featured special effects produced by ingenious automata and water works that were designed by world class engineers.”²⁹⁰

As Catherine Wilkinson-Zerner: writes: “Juan Bautista’s gardens for the Casa de Campo and the Jardin de la Isla at Aranjuez were Italian Mannerist designs transplanted to Spain, with elaborate fountains on classical themes set in geometric patterns of planting. Had Juan Bautista done all he wished, Philip’s royal gardens might have been in the style of the gardens at Villa d’Este at Tivoli or at the Vatican. But Philip wanted more than this for Aranjuez. Only French and Flemish gardens could provide a model for a landscape at existing scale. Philip wanted vistas and he sought models in the north as well as in Italy.”²⁹¹

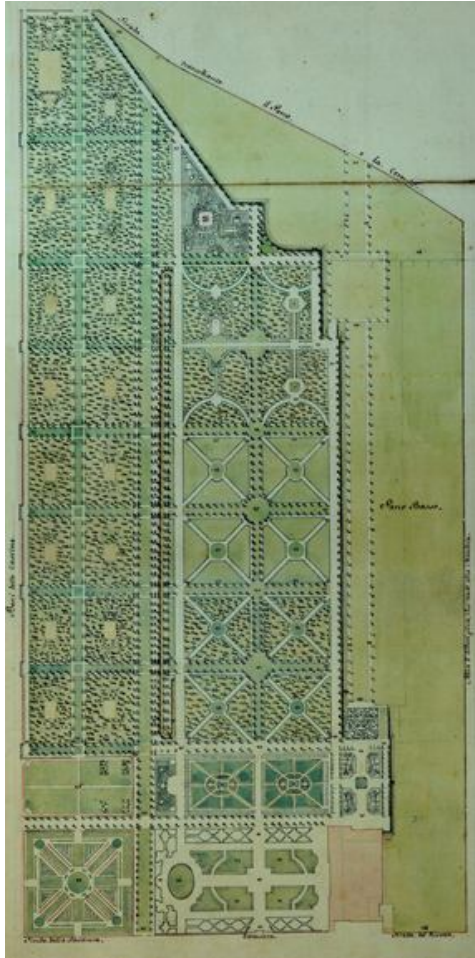


See fig. 17

The gardens at Venaria would then be altered following the French model, but this would happen later, in the XVIII century with irrigation canals and avenues of magnificent trees. Unlike the gardens at most of the royal residences, the gardens at Aranjuez were not designed in relation to buildings.

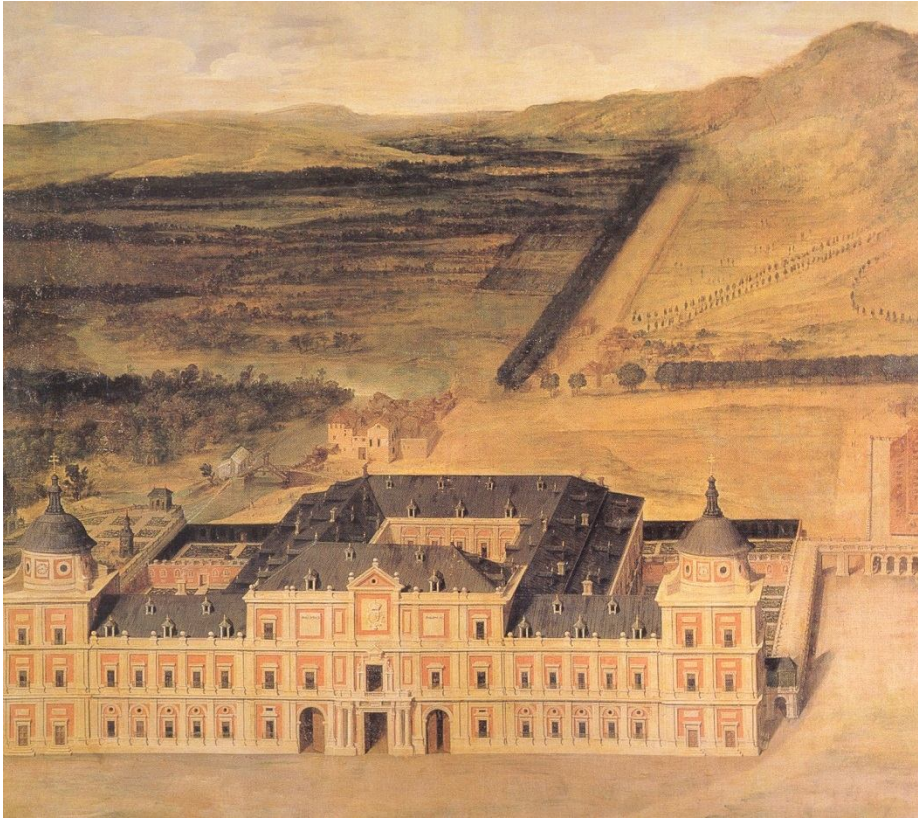
²⁹⁰ Wilkinson-Zerner, 1999, p. 252

²⁹¹ Wilkinson-Zerner, 1993, p. 140

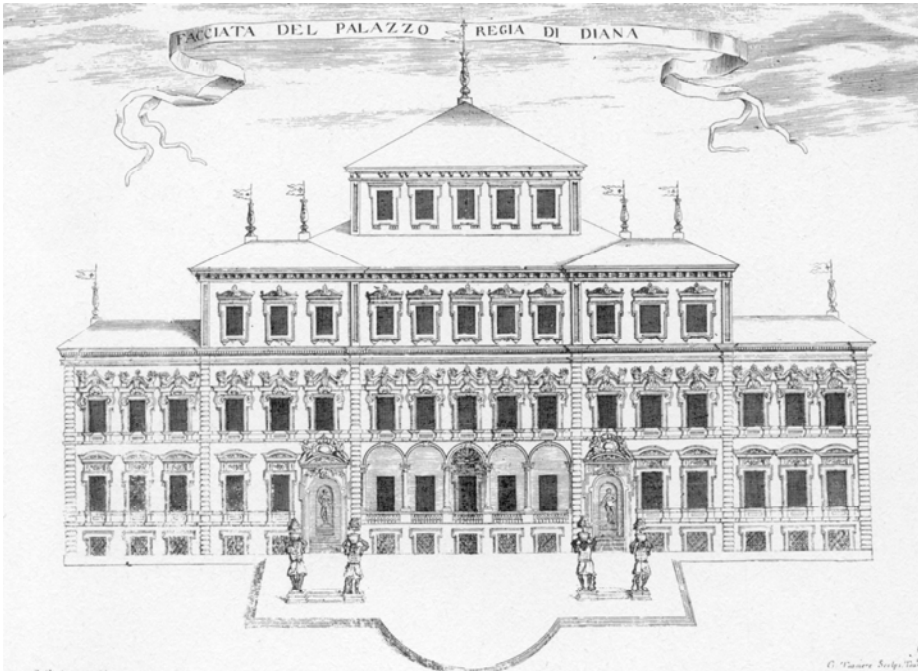


See fig. 68

When it comes to the palace itself, although Aranjuez was started earlier it was completed at a later date in comparison to Venaria Reale. A model from the time of the next architect who worked at Aranjuez, Juan Gomez de Mora, shows how the palace would look like.



See Fig. 186



See fig. 8

Compared to the seventeenth century Venaria Reale, it could be noted that both palaces have a higher central part- three stories at Aranjuez and four at Venaria with the Belvedere. While at Venaria Reale the height gradually alters going through three stories and ending at two, at

Aranjuez the stories lower to two to end up to four with the two towers. The main entrance at Aranjuez is organized by three porticoes that were connected to the right by the southern chapel and to the left by the northern tower, while the façade at Venaria Reale was characterized by two twin-statues of slave moors at the two sides leading to the entrance to the central saloon. At both palaces there was a proportional development of the main façade at that stage.

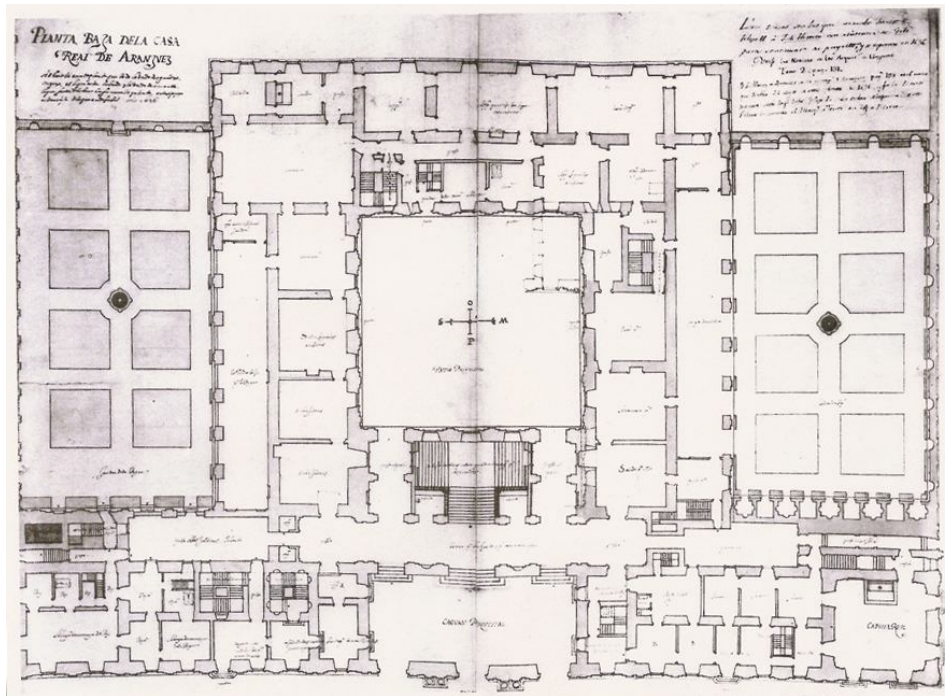
A typical element of the seventeenth century Piemonte, the central saloon, is perceived as a passing area connecting the front with a terrace at the back with a view towards the gardens. At Venaria, there are two big apartments formed by ante-room and room and four small apartments located near the two courts.

At Aranjuez, upon entering the palace, there is a parade staircase and the inner court behind it. Around it, there are rooms located in a symmetrical way. The access is to an ample vestibule from where passages lead to other rooms and various stairs and galleries lead to the two towers located at the two extreme parts of the building.

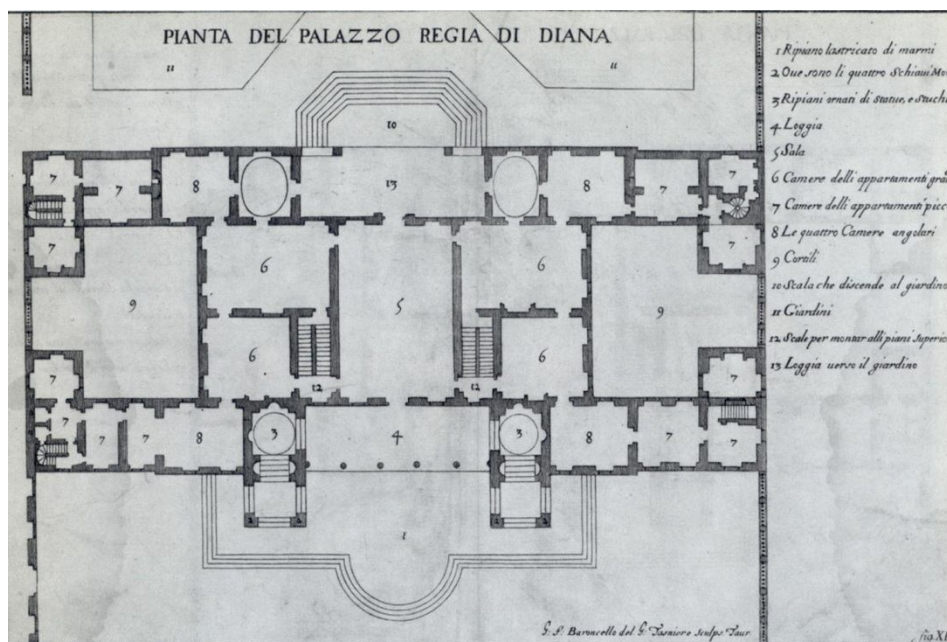
At both palaces the sequence of the rooms is distributed symmetrically. Both of them contained courts at either side.

It was planned that the courts at Venaria Reale would be used in order to extend the building, but only the one to the left was added to the construction by the next architect, Michelangelo Garove. He planned the extension of the palace with two parallel wings, only the left one to be accomplished. The right part would remain the way it was.

It could be noted that the Royal Palace at Aranjuez is larger than Venaria Reale. The inner court is very typical for the area, resembling El Escorial. The façade also reminds of it with Italian hues. There is an altered usage of stone and brick and the perspective shows a light and well-distributed building with a graceful and rhythmic composition.



See fig. 183

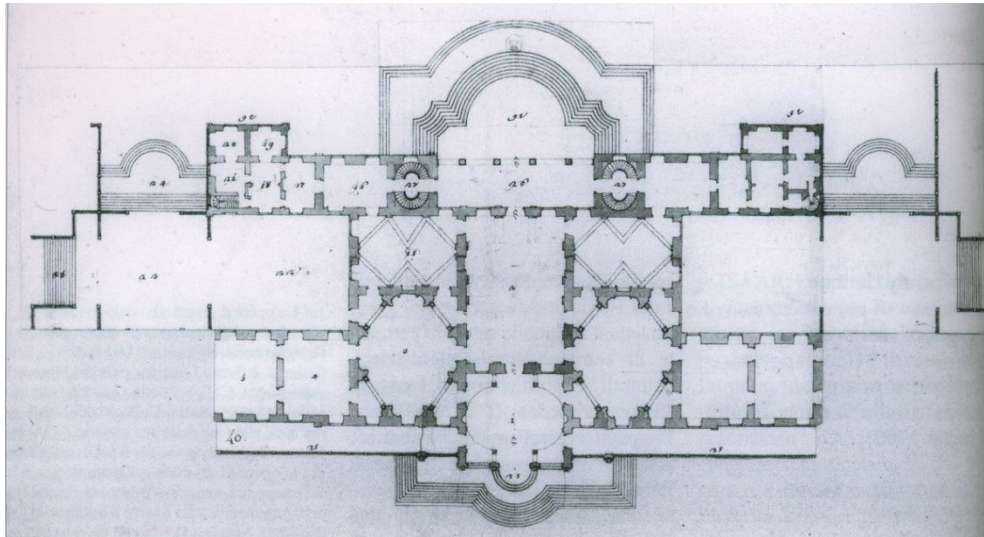


1. Terrace of marble; 2. The two twin slave moors; 3. Terraces decorated with statues and stucco; 4. Loggia; 5. Saloon; 6. Rooms of the big apartments; 7. Rooms of the small apartments; 8. Four corner rooms; 9. Courts; 10. Staircase leading to the garden; 11. Gardens; 12. Stairs to the upper floors; 13. Loggia towards the garden

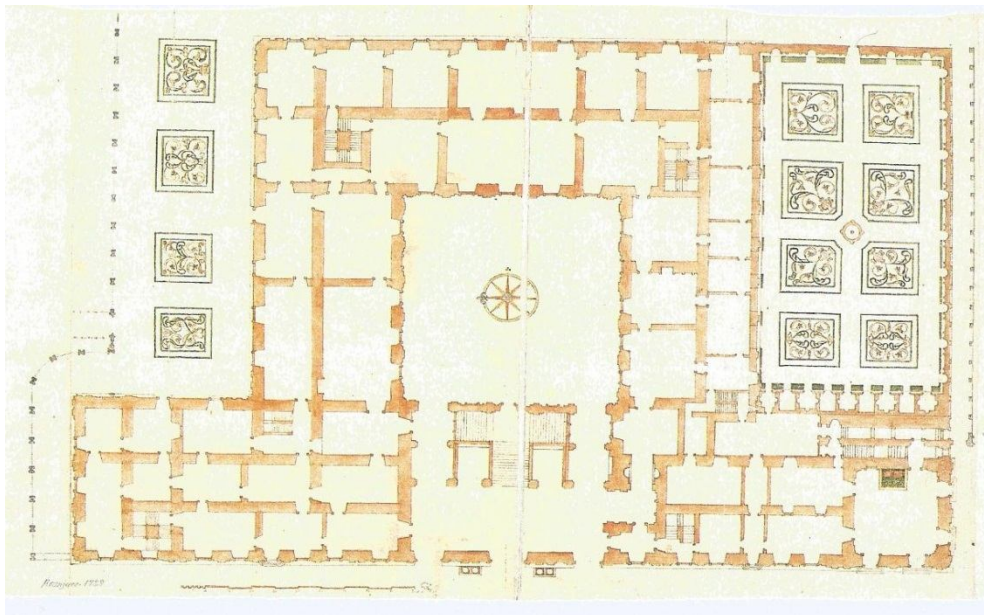
See fig. 10

Juan Gomez de Mora passed away in 1648 and after this date there is not much information, apart from the two fires that took place between 1660 and 1665. Probably the building

remained abandoned until the Bourbon dynasty came to power. The palace at that time was quite isolated, adapted to the spirit of the kings in that century but this was to change at the time of the Borbones, similarly to Venaria Reale which at the beginning of the eighteenth century would change its image essentially to a more imposing structure, responding to the changed situation and architectural tastes of the period.



See fig. 24



See fig. 188

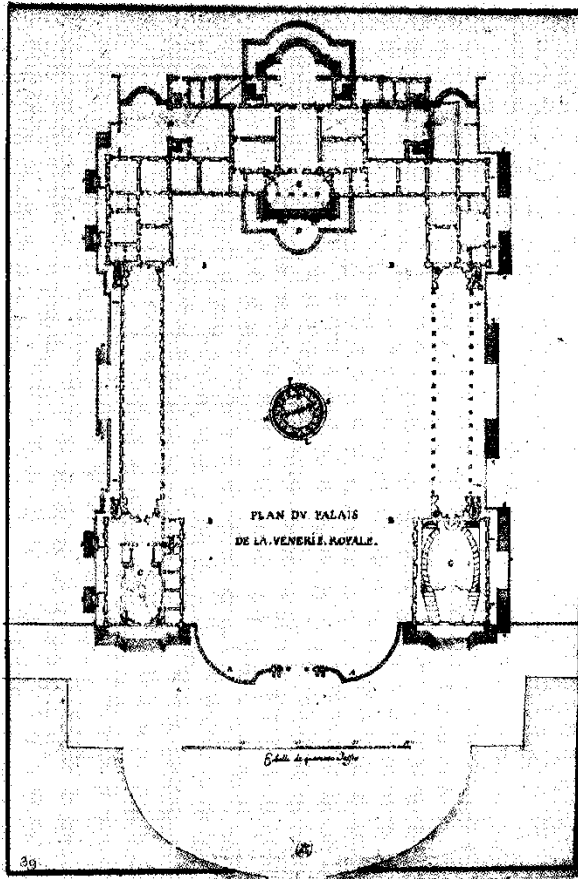
The two side courts at Aranjuez were planned to be symmetrical but the next architect, who came after a period of abandonment, Pedro Caro Idrogo, who also started the demolition of the old building from the time of the order of Santiago, altered the plan unintentionally and

when it was discovered, it was too late for the northern, Queen's garden, to remain the same as the southern, King's garden. For this reason, the symmetry regarding the two closed gardens at Aranjuez was also altered to some extent.

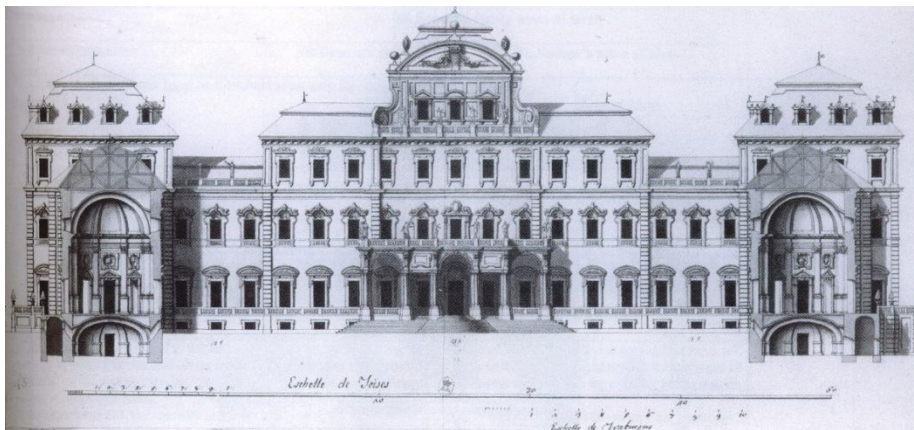
While at Venaria Reale the left-side garden disappeared with the construction of the new part of the palace and its alteration, at Aranjuez the same left-side garden remained but was diminished in size and no longer symmetric to the opposite right-side one.

The arrival of Michelangelo Garove at Venaria Reale in 1699, after the death of the previous architect, Amedeo di Castellamonte in 1683, and the partial damage of the structure by the French troops in 1693, noted a new period for the palace with significant changes both to the building and the gardens. The architect opted for a new image and more imposing structure of the palace. Garove altered various parts of the exterior – higher roof, façades from bricks and windows decoration with grotesque and also the interior -new stucco decorations, and the gardens which were projected by Duparc according to the French model. As functionality was the main motive of the architect, allowing many people to be accommodated in the palace, his project was to build two parallel galleries at the two sides of the present building – Reggia di Diana, towards the village. Two pavilions would be constructed at both sides so that the main building to be connected with the galleries. Only one part of the project would be completed, the one to the left. This process of enlargement would happen at Palacio Real de Aranjuez at a later stage, started in 1771 and completed in 1780 with both wings constructed. The works at Venaria Reale were begun in the summer of 1700 but the construction of the building of the second wing towards the river Ceronda was given up after the siege of Torino in 1706.

As could be seen from the plan, the endings of the two wings would contain a chapel and a theatre at the left and right side respectively, similarly to what the Royal Palace of Aranjuez would also obtain several decades later with the accomplishment of the two extensions by the Italian architect Francisco Sabatini but with the reverse order – the chapel would be located at the very end of the right wing, while the theatre – at the bottom of the left one.



See fig. 18



See fig.19

It could be noted that after the transformation the Reggia di Diana would go through, according to the plans by Garove, its main part would look more like the Royal Palace of Aranjuez. The central part with four floors is gradually followed by three and two stories and ends with the two pavilions with almost the same height as the central part of the Reggia.

With this aspect it resembles to the two towers at the Palacio Real de Aranjuez which also reach almost the same height as the central part of the palace.

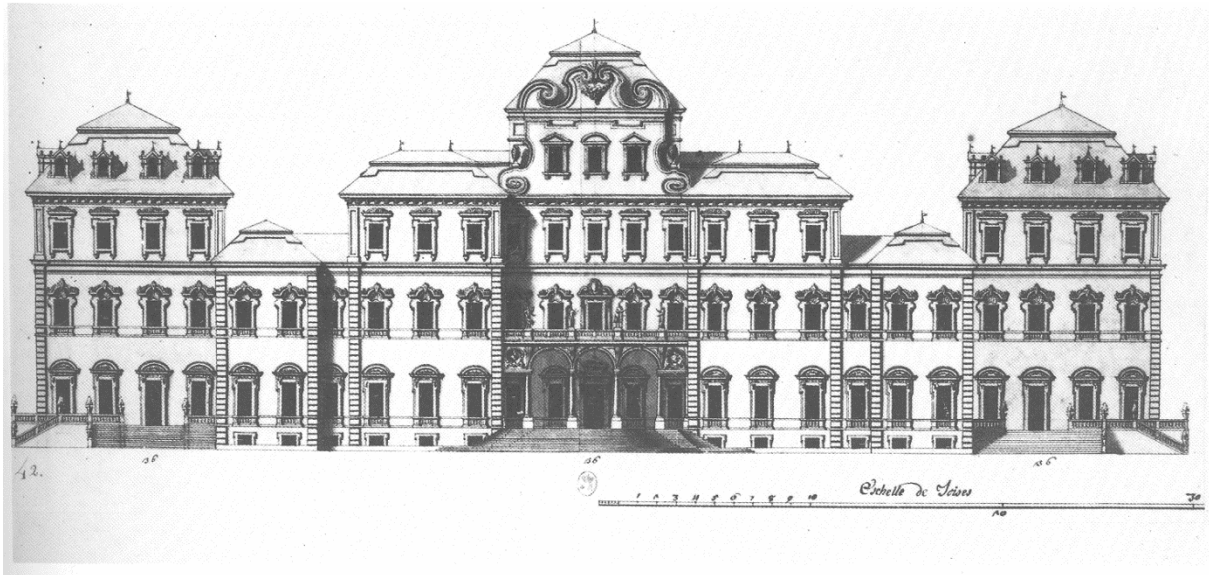


Fig. 244: Michelangelo Garove, Venaria Reale, Paris, Bibliothèque national de France, Cabinet des Estampes, 132 z, boîte 2, Robert de Cotte, n. 42

Pedro Caro Idrogo died in 1732 and the engineer Esteban Marchand succeeded him as they were sharing responsibility of the work. Similarly to Aranjuez, after the death of Michelangelo Garove, the work at Venaria was overtaken for a brief period by the military engineer Antonio Bertola who strictly followed his predecessor's project. In the meantime, Vittorio Amedeo II became king of Sicilia and upon his visit to the island met Filippo Juvarra. The architect from Messina was invited to work at the court of Savoia and the very same year became First Civil Architect of the King of Sicilia. Numerous are his works in Italy, Piemonte and Torino in particular for the period 1714-1735. At Venaria Reale he completed the Galleria Grande, constructed the church St. Umberto and built the Citroniera and Scuderia. He also worked on the gardens of the palace, the flower and English gardens in particular and the gate of Sycamores Alley which separated the two gardens as well as a labyrinth at the end of the park.

After the fire that took place at Christmas Eve in 1734 at the Royal Alcazar in Madrid, the Spanish monarch needed a prestigious architect for the plans of the new palace and Filippo Juvarra was invited for this work. He arrived at the Royal Palace of Aranjuez in April 1735 and apart from the project for the Palacio Real de Madrid also worked for the embellishment of the main façade of Palacio Real de Aranjuez and its western side in particular and the New Garden - eastern garden. Juvarra also designed the façade for the Granja de San Ildefonso and

part of its interior. The architect passed away on 31 of January 1736, and his projects were not realized but nevertheless the trace he left was important for Spanish architecture and the late Baroque. His plans were studied and followed by the architects that worked on the sites after him and an Italian tradition was established at Aranjuez and at other royal sites.

The fact that Juvorra was invited to Spain shows the appreciation he could boast about. His presence at Aranjuez, after having worked for the court at Torino, is important for this research. Had his life not been interrupted so unexpectedly, he would have completed many projects in Madrid and its surrounding area as he was an extremely productive architect? After his death two Italian architects would continue the work at Aranjuez – Giacomo/ Santiago Bonavia and Francisco Sabatini.



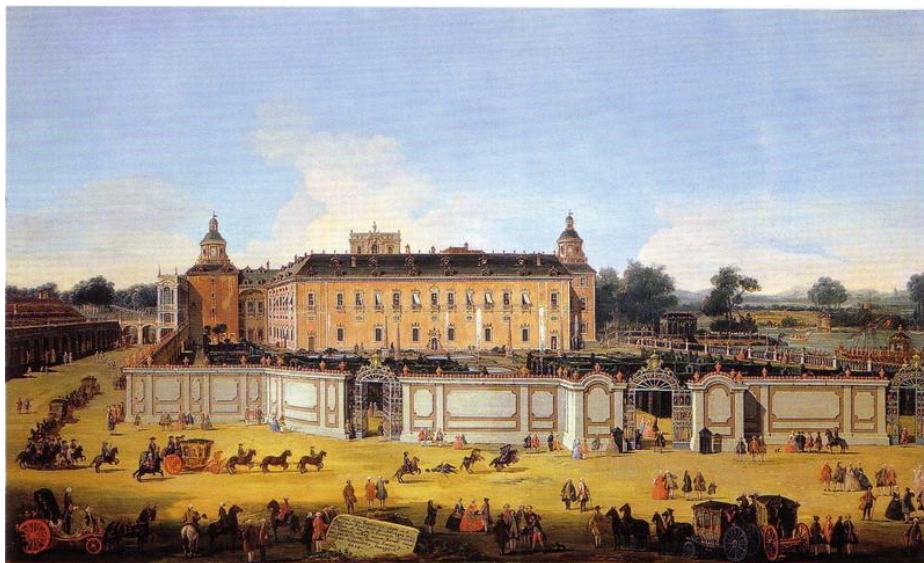
See fig. 190

Bonavia completed the façade of the palace, constructed the main staircase which is one of the most significant works at the palace as Pedro Caro Idrogo could not deal with this task and the attempts of the latter were criticized by Juvorra. Bonavia also established a plan for the town of Aranjuez, similarly to Castellamonte at Venaria. Another architect – Benedetto Alfieri would develop and complete the urban project started by Castellamonte with the church dedicated to Santa Maria at piazza dell’Annunziata and the civic hospital, completed in 1762. At Aranjuez, Bonavia constructed the church of St. Antonio near the Royal Palace of Aranjuez at the St. Antonio Square. In this aspect both architects have contributed apart from

the palace construction and embellishment, also for the urban development of the respective towns – Venaria Reale and Aranjuez. Concerning the work of Alfieri at the Royal Palace, he connected the church St. Umberto and the gallery with the Belvedere. In 1754 he also connected the stable and Citroniera and built additional stables. The architect completed St. Umberto church and gave up the construction of the second parallel gallery according to the plans by Garove.



See fig. 29



See fig. 191

At Aranjuez, on the contrary, in 1771 the Spanish monarch decided that there was a need for more space in the palace and two parallel wings were designed by the Italian architect Francisco Sabatini. The construction of the two wings was completed in 1780. The amplification of the palace led to the change of its structure as the chapel was moved to the end of the left wing while the theatre occupied the end of the right wing. At Venaria the chapel was initially planned to be at the right wing and the theatre at the left one. However, at the construction of the new wings at Aranjuez the old chapel by Juan Bautista de Toledo almost disappeared, except for its third floor and cupola top. The new chapel was quite elegant and so was the extension of the palace following the style of the already existing construction introduced by Bonavia. On the other hand, with the amplification of the palace with the two parallel wings the gracefulness of the palace diminished as its total area increased. Probably the new chapel was the most distinguished part of the new construction as it was hidden in the extreme left wing of the palace without making it visible from the inside and keeping the old cupola projected by Toledo as a sign of respect and succession. The extension of the Royal Palace of Aranjuez was planned at a later stage in comparison with Venaria Reale, but it was completed in a faster and more decisive way, while the equilibrium at Venaria was not achieved but thus the oldest part of the Reggia was preserved while the Chapel by Toledo at Aranjuez was lost. The interior of the Royal Palace of Aranjuez changed too as the spaces where the chapel and theatre were before were divided into normal rooms.



See fig. 194

The last architects to work at Venaria were Giuseppe Battista Piacenza and Carlo Randoni. They built a staircase in 1788 and worked in the interior of the palace and the apartments of the duke of Aosta in particular.

The last one to work at Aranjuez was Juan de Villanueva who divided the big saloon in the northern wing for the prince of Parma to be accommodated there. He, similarly to Giuseppe Battista Piacenza and Carlo Randoni, worked on the interior of the palace and the distribution of the rooms and their decoration, especially for the Porcelain Room and the Hall of Mirrors, the latter carried out between 1791 and 1795.

The gradual abandonment of Venaria Reale followed after the French conquest of Torino in 1798. The furniture and paintings were moved out of the palace and the gardens were destroyed. Many attempts to restore the palace followed in the nineteenth century but it turned out to be complicated due to its size and cost and the works diminished. From 1818 part of the palace was used as a veterinary school and military school for horse riding. Restoration works were done in 1829, 1835 and 1843. In 1848 some works on the garden took place.



See fig. 31

Aranjuez, on the contrary at this time had a better destiny. In 1848-1850 the smoking room in neo-Nasrid or neo-Arab style was built under the supervision of Rafael Contreras, the restorer of the Nasrid Palace.

Venaria became the headquarters of the 5th regiment of the artillery and it was at that period that the Citroniera by Juvarra was turned into a stable.

In 1909 the Palace of Venaria was included in the list of monuments in Piemonte and Liguria with emphasis mostly on the church of St. Umberto. The Royal Palace of Aranjuez with its gardens and outbuildings was declared Historical-artistic Monument with the decree from 3 June, 1931. Both palaces were recognized as important heritage for their countries respectively, but this did not help for the adequate conservation of the sites, especially in the case of Venaria Reale. From 1945 the palace was completely abandoned and some acts of vandalism were noted there. It was not until 1961, the 100th anniversary of the Unity of Italy that the first restoration was done at the Galleria Grande and in the 1970s some serious restoration works took place.



See fig. 32

At Aranjuez during the XIX and XX centuries no significant contributions to the building were made, apart from some restoration works that preserved the existing structure and rescued parts of the hidden values the palace possesses. From 1933 -1934 the wing towards the river became seat of the Carpets Museum. The roofs and in 1936 the main staircase and the balconies and lamps were restored. In 1939 and 1940 the rooms that would open for visitors in 1945 were repaired. Important restoration works took place for the period 1973-1977 with the resolution part of the palace to be converted into a residence for foreign chiefs of state during their visits and then in 1984-1985 again. The ground floor of the southern wing was dedicated to the Museum of Dress.



See fig. 195

Chapter 3

Michelangelo Garove, Filippo Juvarra and Francisco Sabatini

The idea of the extension of the Reggia di Venaria Reale took place at the end of the XVII - beginning of XVIII century, while at Aranjuez this happened seventy years later, probably because the size of the Royal Palace near Madrid was larger than the one in Italy. However, the extension at Aranjuez was completed entirely while at Venaria Reale it was only realized at one of the sides of the palace.

Michelangelo Garove was the first architect to propose this extension at Venaria Reale upon the wish of the king for a more representative palace corresponding to the needs of the crown for more space and the new architectural tastes at the European courts at that time.

According to the plans by Garove the palace was to be extended at both ends with two pavilions from which two parallel galleries started, ending with a church and theatre at the extreme ends respectively. From this plan the southern part would be executed with some changes regarding the church.

The construction started in the summer of 1700 with the southwestern pavilion where the Royal apartment would be. In 1703 the gallery was initiated and after an interruption in 1706 the northern wing was put off. As could be seen from the plans, the church was supposed to be in the interior of the palace, at the southeastern pavilion.

The main difference between Venaria Reale and Aranjuez, regarding the distribution of the rooms is the fact that while at Venaria the two wings would contain galleries leading to the church and theatre respectively, at Aranjuez the wings were occupied with apartments. The theatre at Venaria would be located at the end of the right wing, the one to the North and the church at the end of the southern, left wing. At Aranjuez, the church is also located at the end of the southern wing but as the façade of the palace is oriented to the West, unlike Venaria Reale, it seems to be at the opposite right wing while the theatre is also at the northern wing which on the plan is seen as the left due to this reverse orientation of the two palaces.

However, at both cases the churches are at the southern wings and the theatres, at the northern ones.

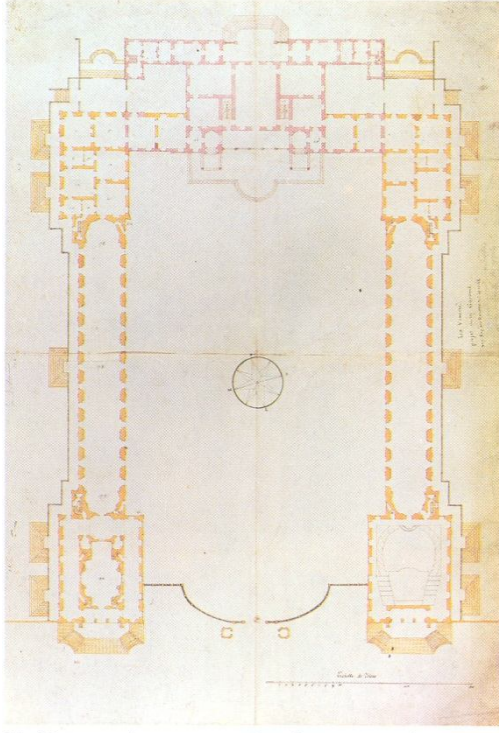


Fig. 245: Michelangelo Garove, project for the transformation of the residence Venaria Reale, plan of the first floor, circa 1702, Bibliotheque Nationale de France, Paris, Cabinet des Estampes, Topographie de l'Italie, 132z, P68267, 10 rosso

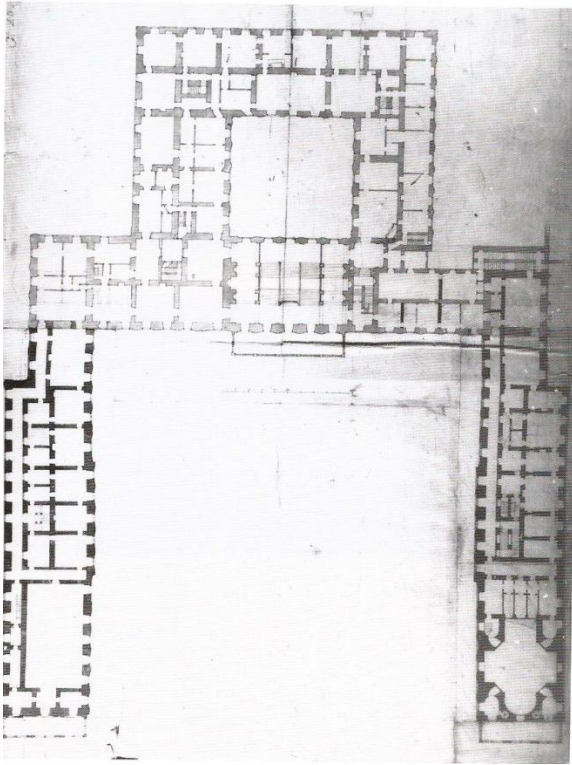
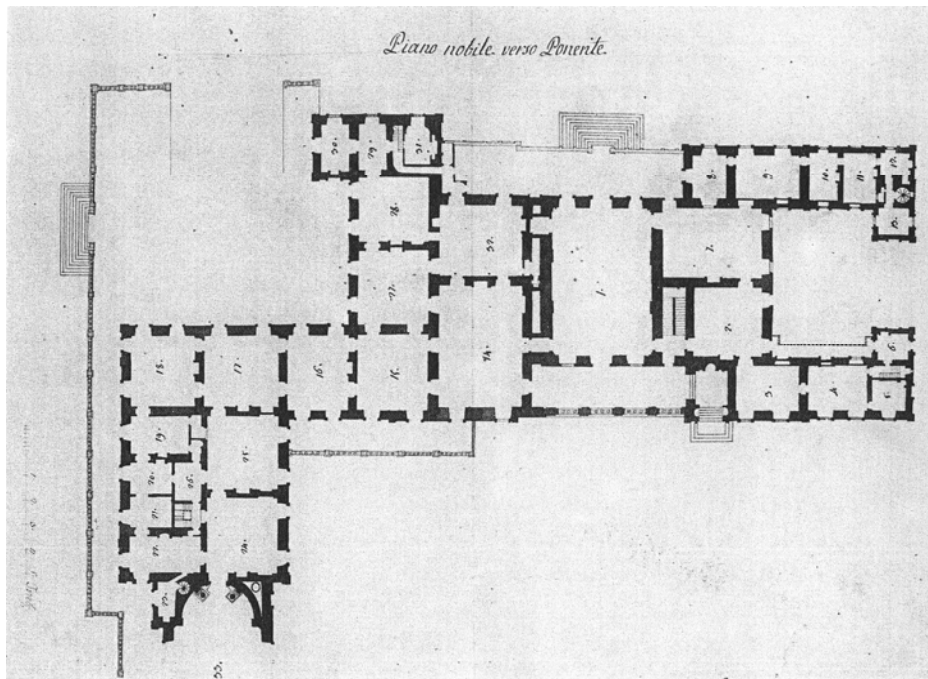


Fig. 246: Anonymous, Plan of the main floor of Palacio Real de Aranjuez, (A.G.P.)

The extension of Palacio Real de Aranjuez took place in 1770, later, in comparison to Venaria Reale, but it was completed entirely, in a symmetric way. However, this enlargement provoked the extinction of the Chapel by Juan Bautista de Toledo and the building lost one of its oldest parts due to the construction of the two new wings. In the case of Venaria Reale, the fact that only the southern wing of the project was realized saved the northern part of the construction to nowadays, letting us understand how the original structure by Castellamonte looked like with all its decoration. What was lost from this period was the symmetrical part of the Reggia di Diana to the left, but owing to the documents and the existing structure at the right side it is not difficult to be understood how the palace looked originally without its extension. Probably from aesthetical point of view the palace today creates an idea of incompleteness, but regarding its architectural development it is precious, showing all the stages of its construction. It could be read as a book starting from the XVII century fabrics and continuing with the change of taste in the next century. The construction of the right, northern wing would have extinguished all the initial part of the palace which would have led to the loss of the part constructed by Castellamonte. Although the first impressions upon visiting the palace are of something missing due to the lack of the second wing, upon studying its structure and development it is much more curious and interesting the way it has remained

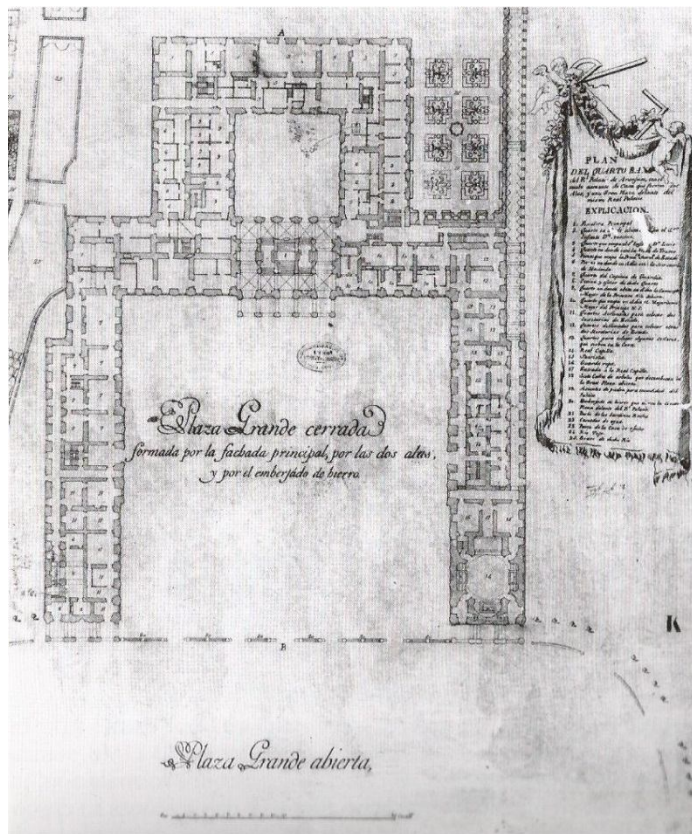
throughout the centuries witnessing its stages of construction. Often upon extending a structure, its gracefulness disappears.



See fig. 61

In the case of Aranjuez, not only the Royal Chapel by Juan Bautista de Toledo was destroyed, but the extension itself did not embellish the palace. On the contrary, with the amplification and the idea to be earned space, the aesthetics of the building diminished, losing its original aspect. Symmetry was achieved but with the price of the masterpiece projected by Toledo – the Royal Chapel of which only the roof remained at the southern part of the palace. According to Jose Luis Sancho, Sabatini enlarged the size of the palace but diminished its gracefulness.²⁹² However, the Italian architect coordinated the extension with the existing fabrics and in terms of its appearance little was altered, considering the shape and structure determined by the previous architects. Sabatini respected all the decisions taken before and his construction was subjugated to the style the palace had before its execution. That is why it is hardly noted that the two wings were additional to the building.

²⁹² Sancho, 1995, p.306



See fig. 214

Another important difference is the fact that while at Venaria Reale there were two pavilions added to the building, at Aranjuez the two wings were not determined by this structure. The same refers to the extreme ends of the wings, where in the case of Venaria they concluded in two pavilions where the church and theatre would be located, while at Aranjuez these structures were included in the wings without pavilions or change of altitude.

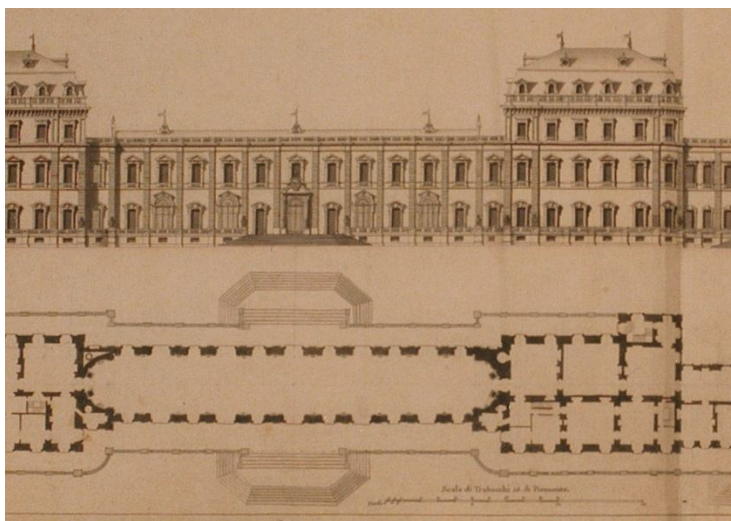


See fig. 35



See fig. 194

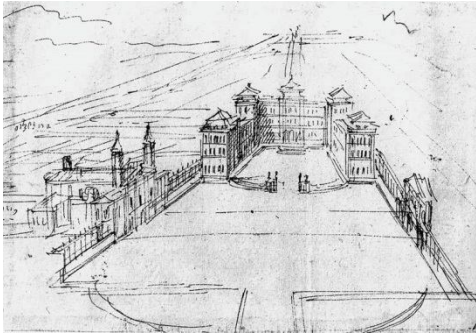
After the death of Michelangelo Garove, Antonio Bertola and then Filippo Juvarra overtook the works at Venaria Reale, respecting the plans of his predecessor for the construction of two parallel wings and concentrated on the already started southern wing of the complex. It underwent certain changes as Juvarra wanted to get use of the light the most possible, that is why the roof and windows of the gallery were altered so that to obtain as much brightness as it could. Another important change that took place at that time was the decision the church of St. Uberto to be constructed out of the pavilion also allowing it to get more light from the outside and making it accessible from both sides – the palace and the square. This would mark the main difference between Aranjuez and Venaria Reale.



See fig. 36

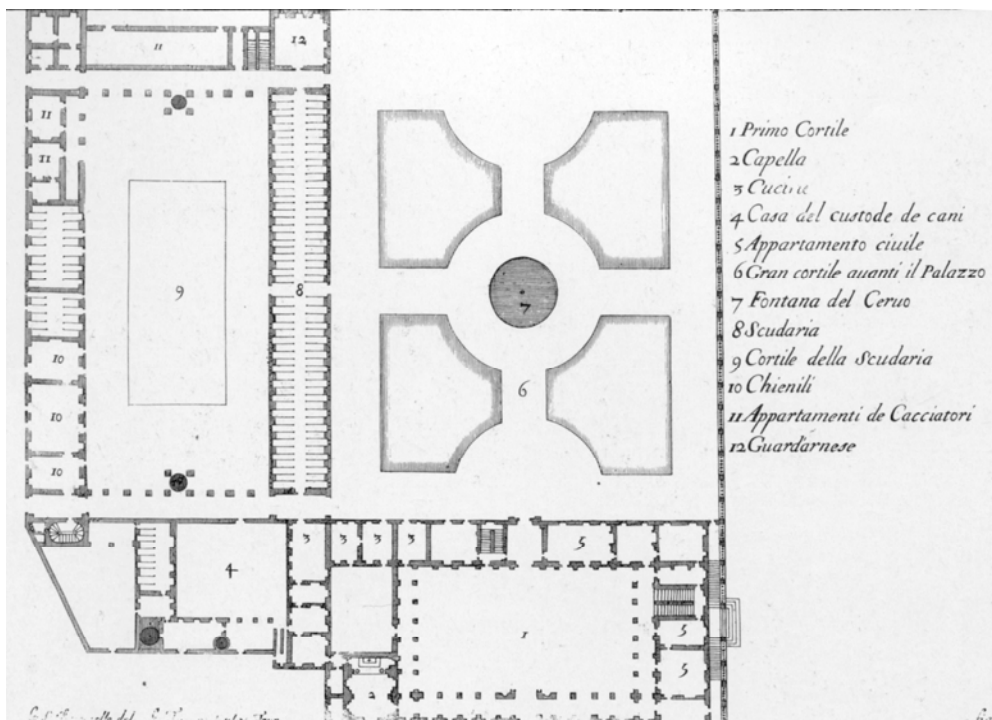
Before concentrating on this issue, a parallel between the two architects responsible for the construction of the respective extensions, Filippo Juvarra at Venaria Reale and Francisco Sabatini at Aranjuez would be made. Both of them were from Sicilia, Juvarra from Messina and Sabatini, from Palermo. They were born in the same month – March (27 and 6 respectively) but with 43 years of age difference. Both of them had pursued their studies at the Academy St. Luca in Rome and both of them had won the first place at the prestigious Clementine contest, Juvarra in 1705 and Sabatini in 1750. They had worked at Napoli before becoming royal architects. And both of them had been chosen to work for the court – the Savoia kingdom in the case of Juvarra and the kingdom of the two Sicilies in the case of Sabatini. They both would end up in Spain, working for the court in Madrid. And while Juvarra arrived there as a confirmed architect, Sabatini gained his fame in the Spanish capital. Both of the architects had worked for the Royal Palaces, Juvarra, near Torino (Venaria Reale, Stupinigi, Rivoli), and Sabatini, near Napoli (Caserta) respectively, and finally at the court of Madrid at the Royal Palace and at Aranjuez. During their Roman period they were both inspired by the architecture of Bernini, Borromini and Fontana. However, Juvarra had gained more international experience and he was also an example for Sabatini along with Fuga and Vanvitelli. Sabatini had worked with Vanvitelli at Caserta. He would also have the chance to work on the main staircase, devised by Juvarra and projected by Sacchetti, at the Royal Palace of Madrid. There is continuity in the work by Juvarra and Sabatini in Spain, more audible in the case of the Royal Palace of Madrid.

When it comes to Aranjuez, the Royal chapel projected by Sabatini is within the structure of the palace, similarly to what was the initial plan for Venaria Reale too, the church of St. Uberto to be located in the pavilion of the Reggia, according to the project by Michelangelo Garove. However, upon the realization of the project, Filippo Juvarra gradually altered the plan, initially by a gallery of columns that would connect the palace with the church and later on separating it completely from the palace. The church of St. Uberto was started in 1716 and completed in 1728.



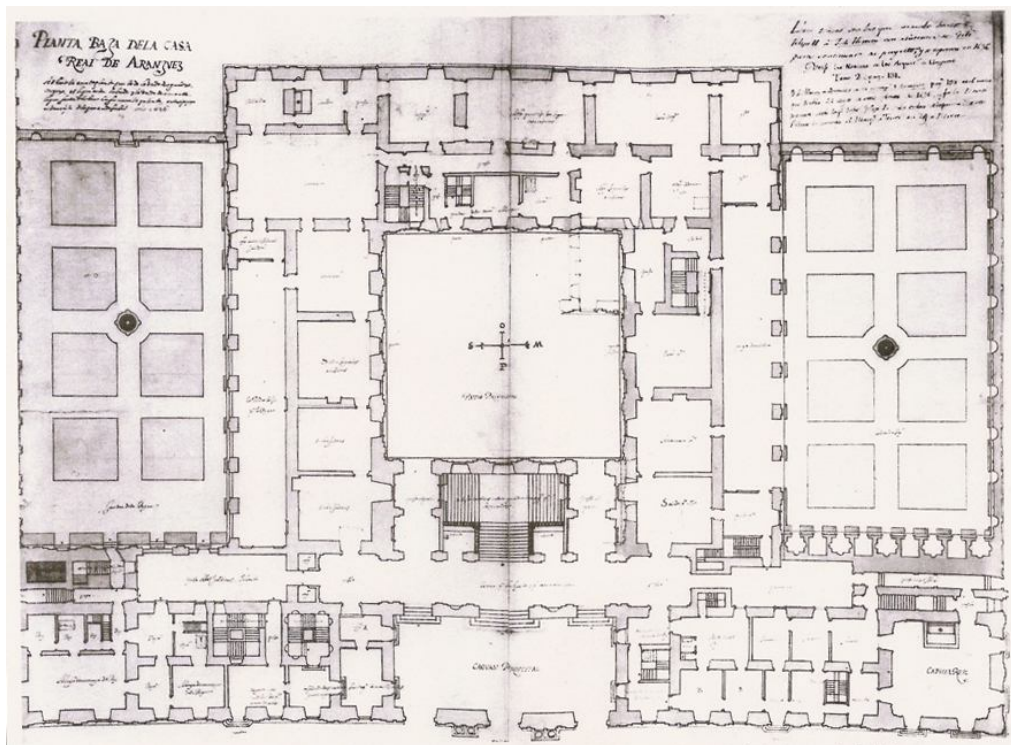
See fig. 41

It is curious to be noted that at both cases there was a chapel before the construction of the present ones. In the case of Venaria Reale, the chapel was a small one, constructed at the entrance of the royal complex, the Chapel of St. Rocco, where the relics of St. Uberto were, while in the case of Aranjuez, as already mentioned, the extension of the palace caused the destruction of the original chapel by Juan Bautista de Toledo, of which only the upper part of the cupola has remained. The church planned by Sabatini was started in 1771.



1. First court; 2.Chapel; 3.Kitchens; 4.House of the dog's caretaker; 5.Civil apartment; 6.Big court in front of the Palace; 7.Fountain of the deer; 8.Stable; 9.Court of the stable; 10.Kennels; 11.Appartments of the hunters; 12. Post of observation

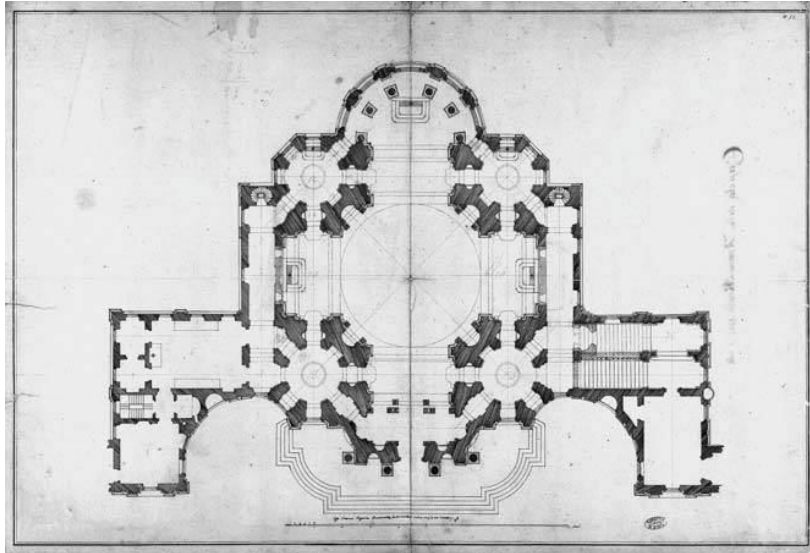
See fig. 7



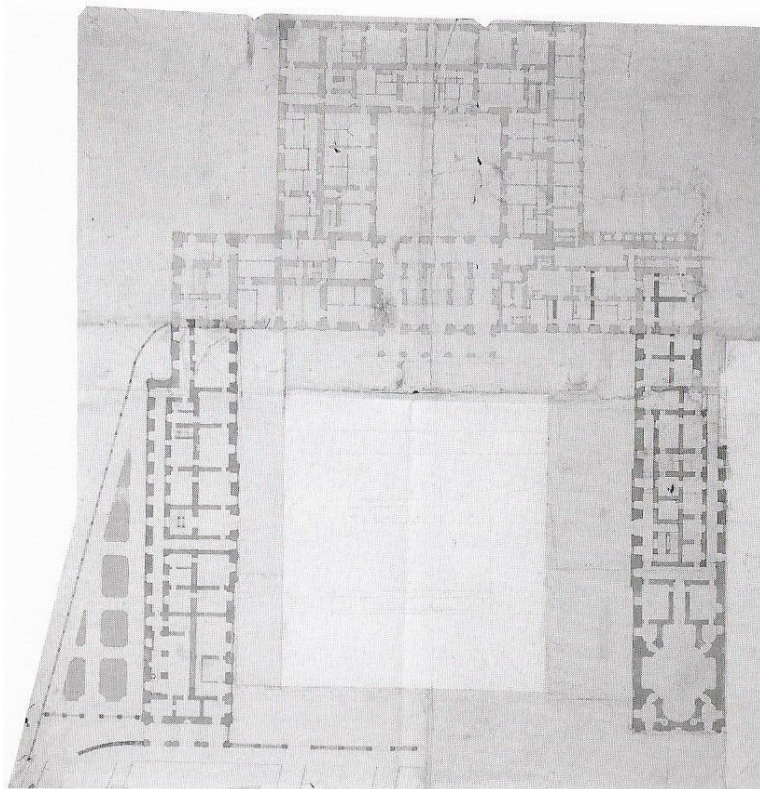
See fig. 183

The fact that the chapel at the Royal Palace of Aranjuez is located within the right wing, respecting the place where the old one was by not showing the existence of the new chapel from the exterior could be compared to the plan by Juvarrá for the chapel at the Royal Palace at Madrid, which also becomes audible only upon entering. The plan for the chapel actually resembles the first project for the church of St. Uberto at Venaria Reale in a simplified way. In the case of Aranjuez, Sabatini respected the construction by his predecessor leaving the roof indicating the chapel at its original place and thus not showing from the exterior the existence of the new chapel which is only perceived upon entering into the building. The entire structure of the palace was kept close to the original without making too many alterations. Thus an unusual case was created which made the inside differ so much from the outside that it was hard to be suggested that within the structure at the end of the southern wing a church was located. The baroque chapel was influenced by the Italian style.

In comparison to the church of St. Uberto at Venaria Reale, it could be noted that both have the scheme of a Greek cross. There is a Palladian influence at both. However, the fact that the church of St. Uberto is located out of the Royal Palace lets more space and light, while in the case of the Royal chapel at the Royal Palace of Aranjuez the space is limited and so is the access to light.



See fig. 47



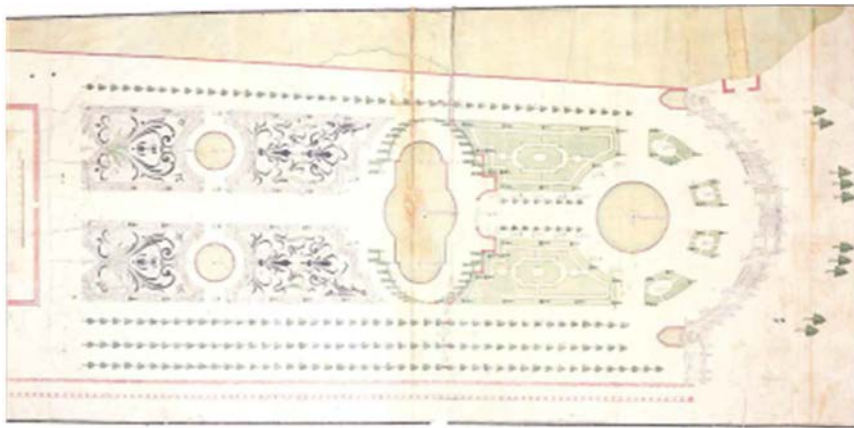
See fig. 215

When it comes to the decoration, the Doric order is used in both cases. In the case of the Royal chapel at Aranjuez, it is based on components close to Fuga and the Doric order is with Attic basis, while at the church of St. Uberto predominates the Corinthian order but at the lateral chapels there are both – Doric and Corinthian orders.

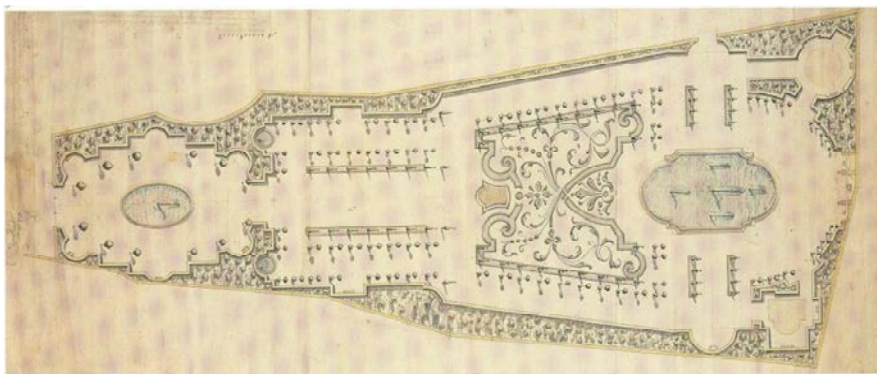
Both churches are rich in stucco decoration, especially when it comes to the sculptural part. They are painted in white, which also contributes to the brightness noted upon entering.

Another feature that both chapels have in common is the four lateral chapels that are present at both buildings. The church of St. Uberto is brighter as it is constructed separately and there are eight oval windows to illuminate the cupola in comparison to the Royal Chapel at Aranjuez, where there are two. In conclusion, the Royal Chapel is influenced by the Italian architecture bearing on mind the fact that Sabatini is an Italian, having spent considerable time in Rome and worked with important architects at Caserta.

Considering the gardens at Aranjuez, the Parterre, projected at the time when Juvarra stayed at the palace could be compared to the Western garden by Juvarra at villa Mansi near Luca.



See fig. 208



See fig. 62

In the case of Villa Mansi, the relation between the building and the garden is not as proximate as at Aranjuez but there are some similar elements. The parterre and the elaborate borderies are present at both cases. Also both of them were started at the same period – 1724/1725 for Villa Mansi and 1728 for Aranjuez and realized in 1732/33 and 1735/36 respectively. In both cases the relation with the environment is significant, the woods by villa

Mansi and the river at Aranjuez. The shape of the garden at villa Mansi with its trapezium form differs from that at Aranjuez which is more regular. However, both gardens are characterized by two basins. The order is different though, the two fountains at Aranjuez are closer to each other in comparison with the Western garden at Villa Mansi, where the fountains are at the two extreme part of this garden. Probably the vicinity of the Royal Palace of Aranjuez implied the borderie to be next to it while the fountains are a bit further. In the case of villa Mansi, the garden projected by Juvorra is not that near the villa and that is why the fountains are located at the two extreme parts so that to attract the attention while the borderie is in the middle.

Chapter 4

Restoration Works

As could be noted the conditions at Venaria Reale were different from those at Aranjuez. La Reggia needed longer and more profound restoration while the situation at Aranjuez was quite well maintained.

A curious coincidence is the fact that one and the same restorer worked both at the Royal Residences of the House of Savoia and at Palacio Real de Aranjuez. Alfredo D'Andrada (1839-1915) from Lisboa²⁹³, Portugal, developed activities at Liguria and Piemonte. His positive vision of history would let him realize careful analytical and philological research, full with drawings of constructive and decorative details to support the restoration works. D'Andrada stayed away from the arbitrary inventions as the restoration resulted in a deep attention for the artistic and constructive history of the fabric. These philological and analytical criteria are recognized in his main works as a member of the commission for the restoration of Palazzo Madama in Torino in 1884, and most of all during his period as administrator of the monuments in Piemonte and Liguria: 1885- 1891. Among the monuments whose restoration he was responsible for were the Sacra de San Michele at Sant'Ambrogio de Susa, the church of San Donato in Genova and the tower of the Roman wall in Aosta. In his later interventions he was in the commissions established for the Castello Sant'Angelo in Roma and the Pinacoteca in Napoli (1904-1909).²⁹⁴

In Spain Alfredo D'Andrada was in charge of the restoration works for Patrimonio Nacional which included Palacio Real de Aranjuez as well.

The good condition of the fabric guaranteed the accurate testimony of all the phases of the development of the building from XVI century till XIX. The consciousness of conservation at Aranjuez is not only a contemporary phenomenon. It is related to the protection by the Spanish Crown until 1868 when the law from 1865 came into force, according to which the property was separated into parts based on the alienation of the properties of the Crown in the

²⁹³ See annex

²⁹⁴ González – Varas, 1999, p. 223

XIX century. This moment as well as the period of characteristic aggression in the XX century (sixties and seventies) was overcome without great changes. Despite the loss of the influence of the Crown, its protection was maintained due to Patrimonio Nacional for some of the properties, among which was Aranjuez. The protection by the state administration, community and locals has helped the conservation at least from the normative point of view.²⁹⁵

When it comes to Venaria Reale, the palace suffered abandonment already in 1798 with the French dominion when the furniture and most of the paintings were taken away. The attempts the palace to be restored never succeeded in bringing it to its previous splendor due the large size of the complex and the high costs of the works for such an imposing structure. The building was used as a veterinary school and then by the army as a military school for horse riding initially and later as headquarters. Although the palace altered, turning the Citroniera by Juvarrá into a stable, for example, the building was maintained at least for the needs of the army. However, after the end of the Second World War and the dissolution of the monarchy, the palace was abandoned and suffered acts of vandalism and it was not until 1961 when the first restoration took place, commemorating the 100th anniversary of the Unity of Italy. Nevertheless, the restoration was scarce and insufficient. During the seventies some restoration works were executed as well but it was not until the nineties that a serious project for restoration of the whole complex funded by the Region Piemonte and the European Union brought to light the palace of Venaria Reale which opened as a museum in 2007 after ten years of rigorous work. There are some visual examples showing the difference of how the place was before the restoration and what was achieved.



Fig. 247: Venaria Reale before restoration



Fig. 248: Venaria Reale after restoration

²⁹⁵ Merlos Romero, (2011), p. 489.



Fig. 249: Reggia di Diana before restoration



Fig. 250: Reggia di Diana after restoration

The Reggia di Diana is the oldest part of the Reggia di Venaria Reale, similarly to the southern Tower of Palacio Real de Aranjuez and its cupola in particular. Due to the extension of the palace in the XVIII century, part of the tower was altered. However, the cupola remained and it was recently restored, remaining the oldest original part of the palace.

At Venaria Reale, owing to financial difficulties, only the southern part of the palace was changed for the extension. The northern part of the Reggia remained the way it was and apart from some small alterations that took place while it was used by the army, such as the opening of new windows at the fresco decorations, the palace did not suffer much irreversible changes.



Fig. 251: Reggia di Diana, Amedeo di Castellamonte



See fig. 79



Fig. 252: Reggia di Diana, Amedeo di Castellamonte



Fig. 253: Reggia di Diana, Amedeo di Castellamonte

When it comes to the southern part of the Reggia di Diana, it was altered in the XVIII century with the extension of that part of the palace and the difference in style is obvious both from the interior and exterior. The use of material, the shape of the windows, the decorations have undergone changes that are easily noted. The new status of the Savoia Kingdom and reflected on the architecture of the palace along with the new tendencies influenced by the French court. Both building and gardens were altered according to the new model.



Fig. 254: Reggia di Diana with western pavilion, Amedeo di Castellamonte, Michelangelo Garove



Fig. 255: Reggia di Diana, Amedeo di Castellamonte, Michelangelo Garove

Nowadays both styles could be admired, to the right, northern part, the XVII century original Reggia by Castellamonte with a lot of frescoes and smaller rooms and to the left, the southern

part of the Reggia, changed by Garove at the beginning of XVIII century with the more sober stucco decoration and larger rooms. The partial extension of the palace, only to the left, allowed the architectural development to be perceived in a very evident way, reading the building as a book. The asymmetry of the palace lets us understand better the stages of its construction, unlike Palacio Real de Aranjuez where upon the extension of both sides of the palace much from the previous layers got lost, the part built by the first architect, Juan Bautista de Toledo, in particular. The whole structure of its southern tower was changed from the interior and only the cupola witnesses the earlier period of its construction. That is why the restoration of that part of the palace was so important so that to mark the oldest original part of Palacio Real de Aranjuez.



Fig. 256: Royal Palace of Aranjuez, southern tower, view of the central cylinder of the spire



Fig. 257: Royal Palace of Aranjuez, façade with southern tower



Fig. 258: Royal Palace of Aranjuez, southern tower, view of the central cylinder of the spire

When it comes to the gardens, the main difference again is the fact that due to the abandonment at Venaria Reale, it has been quite difficult for them to be recovered, harder than the building itself, because of the changes undergone, while at Palacio Real de Aranjuez they have gone through alterations throughout time but without losing their function as a place for recreation.

Thanks to aerial photographs it has been possible to trace the outlines of the gardens at Venaria Reale. It has been decided to recover the park to its seventeenth and eighteenth-century layout, based on the historical iconography, while most of the sixteenth century gardens by Castellamonte would remain as archaeological areas such as the Temple of Diana and the Fountain of Hercules.



Fig. 259: Venaria Reale, Fountain of Hercules

At the same time the lower part of the park has been restored partly, according to the images left by Amedeo di Castellamonte, with the reconstruction of the Peschiera. Another part of the same area was dedicated to contemporary garden designed by Giuseppe Penone, respecting the old outline and pattern of the garden but introducing new elements. Despite the controversial opinions of this decision reconciliation between old and new was achieved thus. It is one of the few gardens of its type in Italy and it is compatible with the rest of the garden.



Fig. 260: Venaria Reale, Peschiera



Fig. 261: Venaria Reale, Garden by Giuseppe Penone

With the restoration of the King's garden at the Royal Palace of Aranjuez during the 1980's, the original fountain of green jasper and the original paving from the seventeenth century were recovered, that is why the access to the garden is restricted by a low grating, where used to be the wall of the closed garden so that the pavement to be preserved longer.



Fig. 262: Royal Palace of Aranjuez, King's Garden

The main difference with the Reggia di Venaria Reale is the fact that, similarly to the building, the space has developed throughout the time and the gardens altered but they were maintained, not abandoned. Another important difference is the fact that there are no contemporary elements in the gardens of Aranjuez, unlike Venaria Reale with the garden by Giuseppe Penone, one of the few of its kind in Italy coexisting within a historical garden.

The situation in Italy, after the referendum that took place in 1946, shortly after the end of the Second World War with the decision the country to be a republic, has provoked negative attitude towards the Crown properties, that is why apart from the abandonment, acts of vandalism also took place at the beginning of the post-war years. During the nineties, with the project of restoration certain sectors of the Reggia were opened to the public allowing visitors to get to know the restoration works by guided tours and cultural events provided by local volunteers so that public awareness to be raised.

To sum up, Venaria Reale has had longer periods of abandonment which has led to a more extensive and more rigorous restoration at a later stage. In the case of Palacio Real de Aranjuez, maintenance has been important issue as the palace has always been in use. There has never been need of such a profound restoration campaign as the one that took place at Venaria Reale during the nineties.

Chapter 5

World Heritage Properties

At the beginning of the twentieth century both Venaria Reale and Palacio Real de Aranjuez were recognized as important heritage sites for their respective countries, Spain and Italy. Venaria Reale was included in 1909 in the list of monuments for Piemonte and Liguria and Palacio Real de Aranjuez with its gardens and outbuildings was declared a Historical-artistic monument in 1931. However, this did not help for their adequate conservation, especially in the case of Venaria Reale. It was not until the site was nominated as a World Heritage Site along with the other residences of the Royal House of Savoy that a rigorous restoration project that would last more than ten years took place.

La Reggia di Venaria Reale as part of the Residences of the Royal House of Savoy was inscribed on the World Heritage List in December 1997. Four years later, in December 2001, the Aranjuez Cultural Landscape was also included in the World Heritage List. The main difference between the two nominations is that while Venaria Reale makes part of a group of 22 buildings located within Torino and its surroundings, Palacio Real de Aranjuez is a single complex nominated as a cultural landscape without relation to the other royal residences near Madrid.

Venaria Reale was nominated under criteria i, ii, iv and v, introducing the concept of the designed cultural landscape:²⁹⁶

- it represents a masterpiece of human creative genius;
- it exhibits an important interchange of human values, over a span of time and within a cultural area of the world, on developments of architecture, monumental arts, town-planning and landscape design;
- it is an outstanding example of architectural ensemble which illustrates significant stages in human history;

²⁹⁶ World Heritage Centre – The Criteria for Selection, <http://whs.unesco.org/en/criteria/> [last modified 10 May 2015]

- it is an outstanding example of a traditional human settlement and land-use which is representative of a culture and human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;

The Residences of the Royal House of Savoy in and around Turin represent a comprehensive overview of European monumental architecture in the XVII and XVIII centuries, using style, dimensions and space to illustrate in an exceptional way the prevailing doctrine of absolute monarchy in material terms.

Aranjuez Cultural Landscape was initially nominated by the state party under criteria ii, iv and v but it was inscribed on the World Heritage List under criteria ii and iv, namely:²⁹⁷

- Aranjuez represents the coming together of diverse cultural influences to create a cultural landscape that had a formative influence on further developments in this field (ii);
- The complex designed cultural landscape of Aranjuez, derived from a variety of sources, mark a seminal stage in the development of landscape design (iv).

According to the statement of significance: “Aranjuez represents the coming together of diverse cultural influences to create a cultural landscape that had a formative influence on further developments in this field. Its components illustrate seminal advances in landscape design.”²⁹⁸

It could be noted that the two World Heritage Properties were nominated under almost the same criteria, apart from criterion i, which was applicable only to the Residences of the Royal House of Savoy. Criterion v was not accepted for the inscription of Aranjuez Cultural Landscape but criteria ii and iv are valid for the two World Heritage Properties. The fact that the Residences of the Royal House of Savoy include twenty-two buildings also explains the presence of more criteria for its nomination. However, bearing on mind the overlapping of the criteria for the two sites, it could be concluded that they are very similar. At the nomination of the Residences of the Royal House of Savoy the concept of the designed cultural landscape

²⁹⁷ UNESCO World Heritage Centre (2014), <http://whc.unesco.org/en/list/1044> [last modified 18 May, 2015]

²⁹⁸ Advisory Body Evaluation (2001), http://whc.unesco.org/archive/advisory_body_evaluation/1044.pdf [last modified 25 April, 2015]

was introduced. Aranjuez Cultural Landscape was the first cultural landscape inscription for Spain on the World Heritage List.

As it comes to the historic towns of Venaria Reale and Aranjuez it could be noted from the maps that while in the case of Aranjuez the buffer zone also includes part of the historic city centre, in the case of Venaria Reale only the palace and its gardens with the territory extending from the gardens is part of the buffer zone, while the town centre is not included within it.

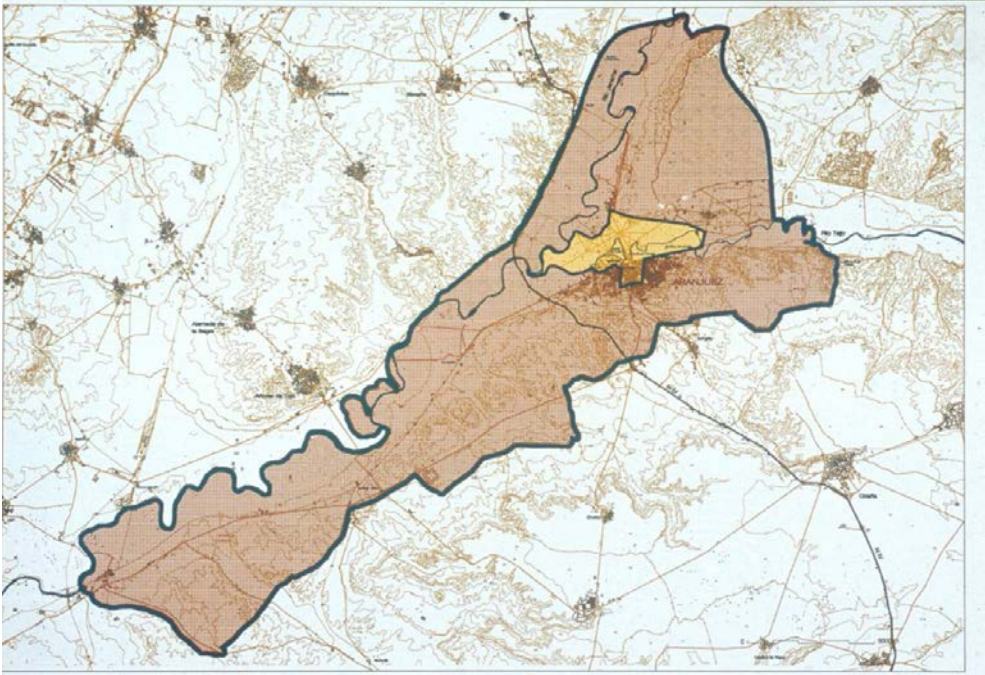


Fig. 263: Map with buffer zone, Palacio Real de Aranjuez

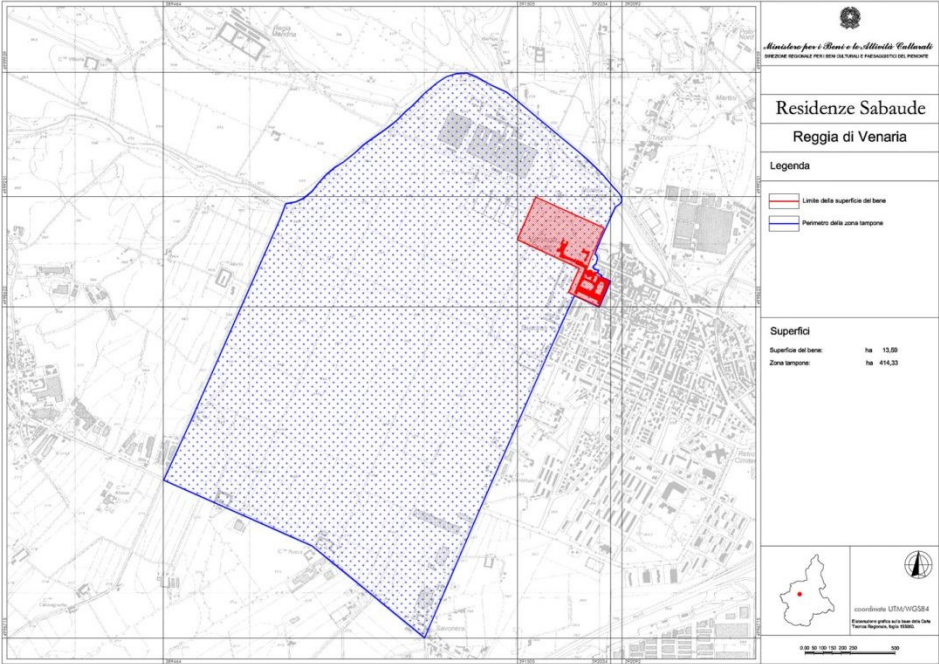


Fig. 264: Map with buffer zone, Reggia di Venaria Reale

However, what both sites have in common in relation to the buffer zones is the fact that they are not known to the local population. According to the periodic reporting from 2014 “The buffer zones of the World Heritage property are known by the management authority but are not known by local residents / communities/landowners.”²⁹⁹

Concerning the legal framework of the two sites, both of them have an adequate or better basis for effective management and protection. Most of the Residences of the Royal House of Savoy belong to the state.”The majority of the residences are protected by the provisions of Italian Law 1089/1939 covering the artistic and architectural heritage of the Italian state. This law stipulates that approval by the Soprintendenza per i Beni Ambientali e Architettonici of Piedmont (Turin) must be sought for any interventions in the buildings concerned. Each of the residences is protected by other legislation: the provisions of the Piano Regolatore Generale of Turin (1993) for the palaces and villas located in the city and the relevant Piano Regolatore Generale for the Communes of Rivoli, Aglie, Govone, Racconigi, Moncalieri, and Venaria. The provisions of the 1939 Italian National Law 1497 on the protection of natural and panoramic beauty apply to Stupinigi, Rivoli, Govone, Racconigi, Pollenzo, Venaria, La Mandria, and Aglie. Regional Law 43 (1975) on regional parks and nature reserves applies to Stupinigi, Venaria, and La Mandria. More recently, the site entered into the protection of the Legislative Decree 22 January 2004, n° 42. Cultural heritage and landscape Code, in accordance with art. 10 of L.6 July 2002, n° 137. The Residences have all been identified as part of the cultural heritage and therefore benefit from protective legislation, they are either owned by the state or by public bodies or are inalienable (art. 54).”³⁰⁰ In the case of Aranjuez Cultural Landscape: “Two legal instruments are specific to Aranjuez. The whole area was declared a Historical Complex in 1983 under the Spanish Heritage Law. This sets basic guidelines to ensure the preservation and upkeep of the city’s historic area as well as the landmarks, palaces, orchards, avenues and groves. The Urban Development Plan sets objectives for and analyses the city’s status and preservation, establishing what sort of activities should be encouraged and discouraged. In addition, the area is covered by a wide

²⁹⁹ Periodic Reporting 2014 (Cycle 2) Section II
<http://whc.unesco.org/archive/periodicreporting/EUR/cycle02/section2/groupb/1044.pdf> [last modified 20 May 2015]

³⁰⁰ Periodic Reporting 2014 (Cycle 2) Section II, p. 5 <<http://whc.unesco.org/en/list/823/documents/>>

range of regulations from other government bodies (e.g. the Madrid Community and Aranjuez City Council)»³⁰¹

However, when it comes to the legal framework in terms of the buffer zones, in the case of the Residences of the Royal House of Savoy, there are some deficiencies in its implementation which undermine the maintenance of the Outstanding Universal Value including conditions of Authenticity and / or Integrity of the property while in the case of Aranjuez Cultural Landscape there are not such kind of problems. In order the situation with the Italian World Heritage Property to be improved: “The Ministry for Cultural Heritage through its peripheral offices performs the institutional tasks of protection and preservation of the cultural heritage and landscape, under Code of the Cultural Heritage and Landscape (D.Lgs. n. 42/2004). The Code forbids the implementation of project risking to damage of the protected heritage and fosters the implementation of conservative interventions. Core and buffer zones are also subject to restrictions due to local and/or regional territorial planning.”³⁰²

According to the Periodic Report from 2014: “In 2010 while approving the minor modifications of some of the Residences’ core and buffer zones, ICOMOS recommended further extensions to the buffer zones, in terms of the historical connections between the Residences and the “command centre”, their axial relationships, views and vistas. Researchers on the Residences’ historical landscapes are in progress, feasibility studies for further extensions will be considered as soon as there will be available funds.”³⁰³

Concerning the management plan of the two World Heritage properties, in the case of the Residences of the Royal House of Savoy, a steering group was officially set up in 2010 to outline the Residences management plan. An abstract of it has been sent to the WHC in November 2013. In the case of Aranjuez Cultural Landscape, the management plan has currently been drafted and there are interesting analysis reports. According to the Periodic Report from 2014: “The management system / plan is fully adequate to maintain the property's Outstanding Universal Value”, “An annual work / action plan exists and many activities are being implemented” and “There is regular contact with industry regarding the management of the World Heritage property, buffer zone and / or area surrounding the World

³⁰¹ Periodic Reporting 2014 (Cycle 2) Section II, p. 4

<<http://whc.unesco.org/archive/periodicreporting/EUR/cycle02/section2/groupb/1044.pdf>>

³⁰² Periodic Reporting 2014 (Cycle 2) Section II,p.5 <<http://whc.unesco.org/en/list/823/documents/>>

³⁰³ In Ibid p. 9

Heritage property and buffer zone and substantial co-operation on management”³⁰⁴. Unfortunately, this could not be acknowledged about the Residences of the Royal House of Savoy, where: “The management system/plan is only partially adequate to maintain the property's Outstanding Universal Value”, “No annual work / action plan exists despite an identified need” and “There is contact but only some cooperation with industry regarding the management of the World Heritage property, buffer zone and / or area surrounding the World Heritage property and buffer zone”³⁰⁵. As could be deduced the management plan of the Residences of the Royal House need better elaboration in terms of the Outstanding Universal Value of the property.

There are some more problems in the financial and human resources part as well for the Residences of the Royal House of Savoy and they are as follows: “The available budget is inadequate for basic management needs and presents a serious constraint to the capacity to manage”, “Existing sources of funding are not secure” and “There is basic maintenance of equipment and facilities”. These problems are further explained and justified at the section comments, conclusions and/or recommendations from the Periodic Report from 2014: “The management of several Royal Residences reports insufficient funds for maintenance work and cut in maintenance budget during the last 4 years. The phenomenon is particularly relevant for the Residences managed by the Ministry of Culture where since 2008 the management of financial resources was centralized at national level determining an important gap between needs and available funds. Sometimes maintenance works are instead delayed due to the complexity of the Italian public tender process”.³⁰⁶

When it comes to Aranjuez Cultural Landscape, the situation is better: “The available budget is sufficient but further funding would enable more effective management to international best practice standard”, “The existing sources of funding are secure in the medium-term and planning is underway to secure funding in the long-term” and “Equipment and facilities are well maintained”. Besides, “A capacity development plan or programme is in place and partially implemented; some technical skills are being transferred to those managing the property locally but most of the technical work is carried out by external staff”³⁰⁷, while at the Residences of the Royal House of Savoia: “No capacity development plan or programme is in

³⁰⁴ Periodic Reporting 2014 (Cycle 2) Section II, p. 5

<<http://whc.unesco.org/archive/periodicreporting/EUR/cycle02/section2/groupb/1044.pdf>>

³⁰⁵ Periodic Reporting 2014 (Cycle 2) Section II, p. 6-7 <<http://whc.unesco.org/en/list/823/documents/>>

³⁰⁶ In Ibid. p.7

³⁰⁷ Periodic Reporting 2014 (Cycle 2) Section II, p. 6

<<http://whc.unesco.org/archive/periodicreporting/EUR/cycle02/section2/groupb/1044.pdf>>

place; management is implemented by external staff and skills are not transferred”. There is an explanation for it too:”Every manager of the State which manages the residences highlighted the inadequacy of the availability of human resources in many professional disciplines (visitor management, education, conservation ...). It would be necessary for the State to pursue new competitions in order to acquire additional human resources with required skills. The current legislation severely restricts the ability of state institutions to have an external support to sustain their activities.”³⁰⁸

Concerning the scientific studies and research project, in the case of Aranjuez Cultural Landscape: “Knowledge about the values of the World Heritage property is sufficient”³⁰⁹ and at the Residences of the Royal House of Savoy “Knowledge about the values of the World Heritage property is sufficient for most key areas but there are gaps”³¹⁰, so the situation is quite similar with some exceptions. About Aranjuez Cultural Landscape:” There is considerable research but it is not directed towards management needs and / or improving understanding of Outstanding Universal Value”³¹¹, while at the Residences of the Royal House of Savoy: “There is a small amount of research, but it is not planned”³¹².

When it comes to education, information and awareness building, the World Heritage emblem at the Aranjuez cultural Landscape is displayed:” In one location and easily visible to visitors”³¹³ and at the Residences of the Royal House of Savoy” In many locations, but not easily visible to visitors”³¹⁴. This could be explained with the nature of the two sites, While Aranjuez Cultural Landscape is a single property, the residences of the Royal House of Savoy include 22 buildings, that is why the emblem is available in many locations but it is a pity that it is not within easy reach to be recognized by visitors, unlike Aranjuez, where although it appears only once it is sufficient to be perceived by the visitors.

At Aranjuez Cultural Landscape:”There is a planned education and awareness programme but it only partly meets the needs and could be improved” while at the Residences of the Royal House of Savoy “There is a limited and ad hoc education and awareness programme”. Here

³⁰⁸ Periodic Reporting 2014 (Cycle 2) Section II, p. 8 <<http://whc.unesco.org/en/list/823/documents/>>

³⁰⁹ Periodic Reporting 2014 (Cycle 2) Section II, p. 6

<<http://whc.unesco.org/archive/periodicreporting/EUR/cycle02/section2/groupb/1044.pdf>>

³¹⁰ Periodic Reporting 2014 (Cycle 2) Section II, p. 8 <<http://whc.unesco.org/en/list/823/documents/>>

³¹¹ Periodic Reporting 2014 (Cycle 2) Section II, p. 6

<<http://whc.unesco.org/archive/periodicreporting/EUR/cycle02/section2/groupb/1044.pdf>>

³¹² Periodic Reporting 2014 (Cycle 2) Section II, p. 8 <<http://whc.unesco.org/en/list/823/documents/>>

³¹³ Periodic Reporting 2014 (Cycle 2) Section II, p. 7

<<http://whc.unesco.org/archive/periodicreporting/EUR/cycle02/section2/groupb/1044.pdf>>

³¹⁴ Periodic Reporting 2014 (Cycle 2) Section II, p. 8 <<http://whc.unesco.org/en/list/823/documents/>>

again the situation is slightly better at Aranjuez Cultural Landscape in comparison with the Residences of the Royal House of Savoy. More problematic for the latter is the presentation of the information for the Outstanding Universal Value. At Aranjuez Cultural Landscape: “The Outstanding Universal Value of the property is adequately presented and interpreted but improvements could be made”³¹⁵, but at the Residences of the Royal House of Savoy: “The Outstanding Universal Value of the property is not adequately presented and interpreted”³¹⁶.

In conclusion, it could be noted that although Aranjuez Cultural Landscape was inscribed on the World Heritage List four years later than the Residences of the Royal House of Savoy, it is better interpreted and managed, probably because of the single property which facilitates the organization of the site. The Royal Residences of the House of Savoy are inscribed under more criteria than Aranjuez Cultural Landscape, however, the two criteria of inscription of Aranjuez overlap with two of the four criteria of inscription of the Residences of the Royal House of Savoy which means that they are quite similar and good practices could be exchanged between them as well as further basis in terms of comparison. The main problem both sites need to resolve is the fact that the boundaries of the World Heritage Property are not known by the local residents/communities/landowners and. The buffer zones, in particular are not known by them neither. Some monitoring exists but it is not planned in both cases and it needs to be improved. When it comes to the Residences of the Royal house of Savoy, there is no annual work/action plan unlike Aranjuez Cultural Landscape which covers this aspect quite well.

³¹⁵ Periodic Reporting 2014 (Cycle 2) Section II, p. 7

<<http://whc.unesco.org/archive/periodicreporting/EUR/cycle02/section2/groupb/1044.pdf>>

³¹⁶ Periodic Reporting 2014 (Cycle 2) Section II, p. 8 <<http://whc.unesco.org/en/list/823/documents/>>

Chapter 6

Royal Residences as Museums

It could be noted that Palacio Real de Aranjuez has longer tradition as a museum in comparison to La Reggia di Venaria Reale due to the historical circumstances. The fact that the Spanish Palace was better preserved and required less restoration works owing to its constant use is not applicable to Venaria Reale which suffered abandonment and looting throughout various periods of its existence which lead to the difficulty the whole Palace to be restored at once.

While Palacio Real de Aranjuez can boast with several decades as a museum, La Reggia di Venaria Reale has opened as such officially in 2007. However, the Italian Palace was partly open to the public as a site of restoration and volunteers were explaining the stages of its construction and works in progress several years earlier so that awareness to be raised among the citizens about the historical and artistic value of this heritage and the importance of the rigorous restoration project that has taken place.

In comparison to Palacio Real de Aranjuez, which has preserved most of its furniture, La Reggia di Venaria Reale has lost all the pieces the palace hosted in the past, especially after the arrival of the French troops of Napoleon and later, with the dissolution of the monarchy and the abandonment of the building. There was a large empty area to be used for exhibitions and too much space with little content. Initially this allowed the architectural values of the building to be better admired, but in order to be filled all that space as expected by visitors, apart from the objects found in other royal residences and related to Venaria Reale such as paintings, books and drawings, a multimedia exhibition was organized in some of the empty rooms so that the atmosphere of the historical period to be recreated in an intangible way.

Palacio Real de Aranjuez exhibits court life in a more traditional way showing the whole splendour with its furniture and decoration. Venaria Reale can offer to the visitor a more innovative way exposing scenes from royal life with the help of famous actors, directed by Peter Greenaway in order the visitor to get even closer to that period. However, such installations require careful selection so that no to become boring for the visitor and to be

placed at areas which cannot have better use. The multimedia requires darkness for the projection to be visible and for this reason the architectural design of these rooms cannot be appreciated. Throughout the time this multimedia exhibition has been improved and limited to several areas. It is important the performance not to be too long so that to be better understood by the visitor and also the topics to provoke curiosity in order to draw the attention.

Another possibility that the disposal with so much exhibition area can offer is the organization of several temporary exhibitions. In the case of Palacio Real de Aranjuez there is no possibility of such type of exhibitions but at Venaria Reale the disadvantage of lack of furniture can be transformed into spaces for temporary exhibitions. However, it is important the environment to be respected both in terms of the content of the exhibitions and the preserving of the areas of the Palace. In this sense, the Scuderia Grande where most of the temporary exhibitions take place is perfect for this purpose as there is sufficient space and good access to the areas while the other place where temporary exhibitions are organized - on the second and third floor of the oldest part of the palace – Reggia di Diana - with small rooms and difficulty the installations and objects to be transported owing to the inaccessibility of this part of the building so that the fastest and easiest way is through the garden which constantly destructs the pavement and paths that are not supposed to be continuously subjugated to this type of usage. The exhibitions attract more visitors as people that already know the palace and have visited it several times come only to these venues.

In the case of Palacio Real de Aranjuez, there is a small museum dedicated to court life. The fact that Spain is still a monarchy contributes to the constant extension with objects such as garments for official ceremonies, etc. At la Reggia di Venaria Reale this is not applicable. With the dissolution of the monarchy, with a referendum in 1946 after the Second World War, Italy is a republic so there is no way to enrich the collection of the museum with new objects. It can rely only on the historic objects which are not so many because of the destiny of the Palace. However, objects related to the period of the use of the building and its documentation can be appreciated instead of the furniture and more attention to its architecture is paid as it has not had so many irreversible transformations as Palacio Real de Aranjuez. The different stages at La Reggia di Venaria Reale can be easily explained due to the infinity of the Palace. In this case, the fact that it has not been entirely completed turns from disadvantage from the aesthetical aspect into an advantage as it could be understood better by the present and future generations. Besides, improvements are taking place constantly and it is a site which is developing ever since it was decided to be preserved and opened to the public as a museum.

Concerning the accessibility to the two sites, they can be easily reached from the main cities: Torino and Madrid respectively. Venaria Reale is located a bit closer to Torino than Aranjuez to Madrid. Apart from the palaces, the historic towns are also worth a visit and a place where visitors can spend more time. However, there is still lack of relation between the Royal sites and the adjacent town centres and there is still need this to be improved in both cases.

When it comes to the information of the two sites, Palacio Real de Aranjuez as a property taken care by Patrimonio Nacional is included in the web page and leaflets with the rest of the properties near Madrid and there is not a separate web page dedicated to the Palace. In the case of Venaria Reale, there is a web page which is only for the Palace and all its parts and activities, translated in various languages it gives abundant information about the site. Unfortunately, this cannot be noted for Aranjuez where only basic information is provided along with the other residences. It is something that could be improved as the digital information nowadays is very important. A separate web site, like the one for Venaria Reale could attract more visitors and make the palace better appreciated and more visited not only online.

Accessibility to the two palaces is well organized. While in the case of Palacio Real de Aranjuez only the visit to the Palace is paid, at Venaria Reale the gardens are also included in the ticket fee. There is the park La Mandria next to the historic gardens of Venaria which offers a free entrance. The park and gardens at Aranjuez are free for visitors. So is the park Labrador next to it.

Both palaces offer guided tours apart from the normal visit and also audio – guides. Tickets at Palacio Real de Aranjuez are sold at the building of the palace, while the ticket office at La Reggia di Venaria Reale is located at a separate building next to the palace so that not to form queues at the palace entrance. However, there are some inconveniences as there is no toilet for the visitors at the ticket office at Venaria Reale and a person needs to access the palace to be able to use this facility. This could be improved especially when it comes to little children that cannot wait long and parents cannot take them to this facility without the entrance ticket to access the palace.

While part of Palacio Real de Aranjuez is closed to the public and used on special occasions by the Royal family for special visits, La Reggia di Venaria Reale does not accommodate state meetings. However, the part where the offices are located is also closed to the public.

Although both wings at Palacio Real de Aranjuez were constructed, Venaria Reale with its stables and Citroniera can offer a large area used for exhibitions and education. The stables built by Alfieri are home of one of the most prestigious schools of restoration in Italy. Some of the paintings at the Reggia were restored there and it is very convenient.

It can be deduced that although La Reggia di Venaria Reale has had harder times in comparison to Palacio Real de Aranjuez, it has recovered and is used both as a museum and as an education centre. Palacio Real de Aranjuez has longer tradition as a museum and its content is better preserved while Venaria Reale is relying on modern technology in order the atmosphere of the past to be recreated. Temporary exhibitions, related to the historic period are also organized as the space allows it. In the case of Palacio Real de Aranjuez, the permanent exhibition can be still enriched owing to the existence of the monarchy as an institution which can provide new objects for the palace. Better relation between the royal sites and historic towns can be established in both cases. The improvement of the web page of Palacio Real de Aranjuez as a separate site could increase the visitor's interest. The palace, due to its well preserved collection is a traditional museum with many objects and furniture to be admired while La Reggia di Venaria Reale uses multimedia devices and can offer temporary exhibitions thanks to the empty space it can provide for these occasions. Both palaces recreate the atmosphere of the past, but in different ways. Palacio Real de Aranjuez answers to the visitor's expectations with a completely furnished and decorated palace and La Reggia di Venaria Reale offers modern technologies provoking the audience in order to attract the attention and to be able to represent the historical period.

Part V

Conclusions

It could be deduced that the two Royal Residences have more similarities than differences.

When it comes to their location, at both cases the French model of centralized capital serves as an example of the development of set of buildings within easy reach of the settled authority. Thus a combination of pleasure and contact with the government is created which is very convenient for the rulers. Both Venaria Reale and Palacio Real de Aranjuez are located in lands suitable for hunting with fertile soils, abundant water – rivers and woods. At both cases these hunting lodges would develop further to become important and representative royal residences for certain periods of the year – spring at Aranjuez and spring and autumn at Venaria Reale.

Concerning the historical development of the two palaces, although Palacio Real de Aranjuez was started earlier, the Reggia di Venaria Reale was built in a more concise way. The main difference between the two structures is that Aranjuez was adjusted to the previous construction from the Order of Santiago, which was destroyed at a later stage while Venaria Reale was built independently. In this sense, certain relation to the old fabric in the case of Aranjuez could be perceived which does not exist at Venaria Reale. However, the latter would not be completed symmetrically and would remain with unfinished air, in comparison to Palacio Real de Aranjuez. Another important difference is about the gardens at the two palaces and the fact that the garden at Aranjuez is not related to the palace in comparison to the Venaria Reale and most of the Royal residences which makes Palacio Real de Aranjuez an unusual case owing to its geographical location which permits the garden to remain separate from the palace. Another important feature of the two royal dwellings is the presence of one and the same architect, Filippo Juvarra, first at Venaria Reale where he contributed significantly for the construction of the Palace and then at the Spanish court where he worked mostly on the plans for Palacio Real in Madrid and la Granja de San Ildefonso, but also stayed at Palacio Real de Aranjuez upon his arrival in Spain and did some small works there too for the brief period he was there. Despite his premature death, the architect from Messina put the

beginning of an Italian influence in the architecture of Spain. Followed by Giacomo/Santiago Bonavia and Francisco Sabatini, Palacio Real de Aranjuez was completed in uniform and symmetric manner. Juvorra's importance for the development of the classical baroque in its masterpiece form in Spain is significant.

Regarding the extension of the two palaces, it could be noted that despite the fact that Palacio Real de Aranjuez was realized entirely, it led to the destruction of the chapel by Juan Bautista de Toledo and made the palace less graceful. In the case of Venaria Reale, there is an impression of incompleteness, but at the same time the fabric by Amadeo di Castellamonte has survived which helps perceive the historical development of the palace. Both extensions were planned to locate the church at the utmost southern wing of the palace and the theatre at the utmost northern one, regardless of the orientation of the Palaces – to the east in the case of Venaria Reale and west at Aranjuez. When it comes to the distribution of the rooms in the wings, at Aranjuez there are apartments and at Venaria Reale – galleries leading to the church and theatre respectfully. The extension at Venaria Reale is organized with two pavilions added to the building while at Aranjuez there is no change of altitude and the extension is realized without additional pavilions but it is within the structure of the palace. In both cases the work is done by architects from Sicilia – Filippo Juvorra at Venaria Reale and Francisco Sabatini at Aranjuez. The main difference is that while the chapel at Aranjuez is within the building, the church at Venaria was constructed out of it with access both from the palace and outside letting more light in the church. Both churches have the scheme of Greek cross and there is Palladian influence at both. They are rich in stucco decoration and both are painted in white with four lateral chapels. The Italian influence in Spain is audible with this structure too.

As to the restoration works that took place at the two buildings it can be noted that the conditions at Venaria Reale were worse than those at Aranjuez because of the abandonment the Palace suffered. However, due to an ambitious project that took place at the nineties, it was restored. The situation at Aranjuez was better due to the maintenance it had undergone. The restoration works that took part at the oldest parts of the palaces confirm the importance of these fabrics to be preserved well for the future generations. Concerning the gardens, there is an important difference when it comes to Venaria Reale, which due to the abandonment, lead to the decision contemporary elements to be included in the garden of the Royal site while at Aranjuez there is no such attempt. The garden by Giuseppe Penone at Venaria Reale

is one of the few of its kind in Italy and despite the controversies coexists in harmony with the rest of the park and gardens and with the historic buildings.

Concerning the two sites as World Heritage Properties, while Venaria Reale makes part of a nomination of 22 buildings as the Residences of the Royal House of Savoy, Aranjuez Cultural Landscape is a single complex and is nominated under criteria ii and iv while Venaria Reale under criteria i, ii, iv and v. The criteria overlap although they are less in the case of Aranjuez. Venaria Reale was inscribed four years earlier than Aranjuez but it has no annual work or action plan in comparison to Aranjuez. The latter is better interpreted and managed too, owing to the fact that it is a single property, which makes it easier to be organized. It is important to be noted as a negative similarity that at both sites the boundaries of the World Heritage Property are not known by the local residents, communities or landowners and neither are the buffer zones of the two sites, a problem that should be resolved in the future. Some monitoring exists but it is not planned in both cases and it needs to be improved. Local participation can be increased so that the population of the two historic cities to be more involved with the royal sites too.

When it comes to the use of the two palaces as museums, it could be noted that Aranjuez has longer tradition than Venaria Reale in this aspect. This is due to the historical circumstances and the abandonment of the Italian site for some time which has led to different approach to the permanent exhibition there based more on the multimedia and architecture while at Aranjuez there is a more traditional way of exhibiting all the furniture and objects at the palace covering the expectations of the visitors to a greater extent. On the other hand, the fact that there is a lot of exhibition space, in the case with Venaria Reale, gives the chance temporary shows to be organized while the permanent exhibition at Aranjuez is more firm and extends only with objects from the royal court such as garments, etc. Another issue interesting to be observed is the information about the two sites available on the relevant sites. Venaria Reale has its own web page while Aranjuez makes part of the web page of Patrimonio Nacional with other royal residences. A separate web page provides more profound information about the site and is easier to be perceived and perhaps in the future this could be developed and improved for Aranjuez.

The current study has shown in an extensive way the similarities and differences of the two royal sites: Reggia di Venaria Reale and Palacio Real de Aranjuez regarding their location, history and architecture, restoration works, the sites as World Heritage properties and their

use as museums nowadays. It has underlined the best practices and given certain suggestions for improvement so that future collaboration and exchange of experience could be established between the two sites. Both of them have great perspective to develop and attract tourists involving also the local participation and the towns of Venaria Reale and Aranjuez respectfully.

Among the joint events that took place recently, the exhibition in Madrid *Una corte para el rey. Carlos III y los Sitios Reales*, from 19 Dec. 2016 till 26 Feb. 2017, extended until May 2017 due to the great interest regarding not only the Spanish and Italian royal courts but also other European courts. There was emphasis on Aranjuez and on Venaria Reale as well, mostly from the historical and architectural point of view. International researchers have been invited to contribute to the catalogue of the exhibition too. Hopefully further initiatives could take place again soon both in Italy and Spain, regarding also the World Heritage status of the royal residences and further collaboration between the institutions exchanging experience and better practices. Apart from conferences and publications, practical exchanges and longer stays could also be of use so that the practices to be better understood and developed.

To sum up, it could be deduced that there are more similarities than differences at the two Royal Sites. Their current status can offer more mutual projects so that good practices could be outlined and information exchanged on current basis. The study could be developed involving more European Royal sites, with similar past and common future. Thus, more international characteristics would appear and be applied. Another feature that could be studied in this context is the Mandria at Venaria Reale and La Casa del Labrador at Aranjuez that also have many common features. The topic is quite broad and fruitful for development. Hopefully this study not only shows the current status of the two sites by analyzing their past, but also gives some future perspectives for further development and research. It has been quite challenging to compare the two sites: Reggia di Venaria Reale and Palacio Real de Aranjuez by a broad set of points in common but it has also been very interesting and awarding. There is no such study developed in a way that two World Heritage Sites are studied into detail and then compared and it has been quite exhausting but fruitful too. With the best practices and the weak and strong points at both sites conclusions have been drawn about some recommendations and improvements in terms of current status related to future development.

VI Annex

Timeline

Palacio Real de Aranjuez ³¹⁷	Timeline	Reggia di Venaria Reale ³¹⁸
Don Lorenzo Suares de Figueroa constructs the first palace at Aranjuez for the Order of Santiago	1387	
The Catholic kings start attending the Palace of Aranjuez	1489	
Carlos V incorporates Aranjuez to the royal property	1523	
Carlos V decides to create the Royal Forest and Palace of Aranjuez whose nucleus was the palace of the Masters of Santiago. His architect is Luis de Vega.	1534	
Luis de Vega along with his nephew Gaspar de Vega starts the first streets with trees	1540	
Felipe II gives to Aranjuez the denomination Royal Site	1543	
Felipe II charges Juan Bautista de Toledo for the plans of a new palace	1560	
Juan Bautista de Toledo draws the plans for the Chapel at the new palace	1564	
Juan Bautista de Toledo dies	1567	
Juan de Herrera, architect of Felipe II, succeeds Juan Bautista de Toledo	1574/1584	
The exterior of the Royal chapel is completed	1576	
	1658	13 July Pier Paolo Scaravello sells to the duke Carlo Emanuele II of Savoia the territory near the river Ceronda for a delitia
	1658/1683	First plan of the residence projected by Amedeo di Castellamonte
	1659/1660	Construction of the Palace of Diana
	1660/1663	The Belvedere is built
By order of Felipe IV the painter and architect Sebastian de Herrera Barnuevo remodels the garden of the island	1660	

³¹⁷ Based on Antonio Bonet Correa ed. *El Real Sitio de Aranjuez y el arte cortesano del siglo XVIII*, Catálogo de la exposición, Palacio de Aranjuez, abril-mayo 1987, p. 137-140.

³¹⁸ Based on Tibone, Biraghi, and Tamburini, 1990, p.37-38 and Vinardi in Pernice ed. *Il Castello di Venaria. La chiesa di Sant'Uberto*, 1995 Torino p. 20-29

The Royal Palace suffers two fires	1660/1665	
	1665/1670	The two little courts are closed and works at the room and ante-room at their place are started
	1674	The book <i>La Venaria, Real Palazzo di Piacere e di Caccia, ideato dall'A.R. di Carlo Emanuele II Duca di Savoia, re di Cipro</i> by Castellamonte is published in Torino by Zapatta
	1683	Amedeo di Castellamonte dies
	1693	The palace undergoes a fire and is sacked by the troops of Catinat
	1698/1713	Plans for reconstruction by Michelangelo Garove
	1704/1706	The gallery is completed and works in the garden continue
	1708	Change of the plan and new distribution of the rooms in the pavilion
The architect Pedro Caro Idrogo is commissioned for the works at the Royal Palace of Aranjuez	1712	
	1713	Michelangelo Garove dies
	1714/1715	The works continue according to the plans of Garove directed by the engineer Antonio Bertola
Felipe V appoints to Caro Idrogo the continuation of the palace according to the plans by Juan de Herrera	1715	
	1716/1730	Plans by Filippo Juvarra
	1717/1728	The Church of St. Uberto is constructed, the Gallery completed
	1722/1729	The big stable and the Citroniera are built
The dismantlement for the construction of the Parterre garden is ordered for which work later the gardeners Etienne Boutelou and Enrique Joli	1728	
	1739/1768	Works directed by Benedetto Alfieri
At the Northern façade of the Palace a stone bridge is constructed with marble stairs, iron railings and statues to connect with the garden of the island	1744	
The construction of the main stairs of imperial type is ordered by Felipe V. The Italian architect and painter Santiago Bonavia is appointed for it	1744	
Santiago Bonavia is commissioned for the works at the Royal Site of Aranjuez	1746	

The Parterre garden is formed under the direction of the main gardener Etienne Buotelou	1746	
A terrifying fire destroys the Palace. Bonavia is charged for its restoration.	1748	
Santiago Bonavia is ordered to plan the new town by the palace by Fernando VI	1750	
	1751	The church St. Uberto is connected with the eastern part of the palace
Santiago Bonavia dies and is succeeded by Jaime Marquet	1760	
	1765	Construction of the small stable
Francesco Sabatini gives the plans and starts the work of enlargement of the two new wings of the palace that along with the main façade respect the architecture of the older building. The work is completed in 1778	1772	
	1780/1830	Works directed by Giuseppe Battista Piacenza and Carlo Randoni
	1788	Construction of the main staircase at the Palace of Diana
Juan de Villanueva is commissioned main architect of Carlos IV	1795	
Francesco Sabatini dies	1797	
	1798	The palace is abandoned
Carlos IV ratifies at Aranjuez the treaty signed with Napoleon in Paris and known as the Treaty of Aranjuez	1805	
The riot of Aranjuez. Abdication of Carlos IV in favour of Fernando VII	1808	
	1818	The school of veterinary is established
	1824	Restoration of the stucco at the church of St. Uberto by Paolo Cremona
	1832	Part of the palace is given to the Military School for Riding
A smoking-room is constructed in a Neo-Nasrid style by the supervision of Rafael Contreras	1848/1850	
	1909	The Palace of Venaria enters in the list of monuments of Piemonte and Liguria
The Royal Palace of Aranjuez with its gardens and outbuildings was declared Historical-artistic Monument according to the decree from 3 of June	1931	
Establishment of the Carpets Museum	1933/1934	
Restoration works at the main staircase, balconies and lamps	1936	
Reform of the rooms	1939/1940	

	1943/1945	The complex suffers acts of vandalism
The palace opens to visitors	1945	
	1960/1961	Restorations for the 100th anniversary of the Unity of Italy
Decision part of the palace to be converted into a residence for foreign chiefs of state during their official visits	1971	
Restoration of facades and roofs, staircase by Bonavia and space dedicated to the Museum of the Dress	1974	
Important restoration works	1984/1985	
	1997	The site is inscribed as a World Heritage Property
Aranjuez Cultural Landscape	2001	
	2007	The Palace is opened as a museum

Annex of Foreign Names

Italian-English:

Carlo Emanuele – Charles Emmanuel

Cristina di Francia – Christine of France

Emmanuele Filippo – Emmanuel Philibert

Firenze - Florence

Ferdinando di Baviera – Ferdinand of Bavaria

Losagne – Lausanne

Maria Giovanna Battista di Savoia Nemours – Marie Jeanne Baptiste of Savoy-Nemours

Milano – Milan

Museo civico d'arte antica – Civic museum of ancient art

Napoli – Naples

Piemonte – Piedmont

St. Uberto – St. Hubert

Sardegna - Sardinia

Savoia – Savoy

Sicilia – Sicily

Torino – Turin

Toscana - Tuscany

Vittorio Amedeo – Victor Amadeus

Vittorio Emanuele – Victor Emmanuel

Spanish-English:

Carlos – Charles

Castilla – Castile

Enrique IV – Henry IV

Felipe – Philip

Sevilla – Seville

Tajo - Tagus

Portuguese-English:

João V – John V

Lisboa - Lisbon

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