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UNESCO Region: EUROPE AND THE NORTH AMERICA

SITE NAME: **Aranjuez Cultural Landscape**

DATE OF INSCRIPTION: 16th December 2001

STATE PARTY: SPAIN

CRITERIA: C (ii)(iv)

DECISION OF THE WORLD HERITAGE COMMITTEE:

Excerpt from the Report of the 25th Session of the World Heritage Committee

The Committee inscribed the Aranjuez Cultural Landscape on the World Heritage List under criteria (ii) and (iv):

Criterion (ii): 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.

Criterion (iv): The complex designed cultural landscape of Aranjuez, derived from a variety of sources, marks a seminal stage in the development of landscape design.

BRIEF DESCRIPTIONS

The Aranjuez cultural landscape is an entity of complex relationships: between nature and human activity, between sinuous watercourses and geometric landscape design, between the rural and the urban, between forest landscape and the delicately modulated architecture of its palatial buildings. Three hundred years of royal attention to the development and care of this landscape have seen it express an evolution of concepts from humanism and political centralization, to characteristics such as those found in its eighteenth-century French-style Baroque garden, to the urban lifestyle which developed alongside the sciences of plant acclimatization and stock-breeding during the Age of Enlightenment.

1.b State, Province or Region: Aranjuez, Comunidad de Madrid.

1.d Exact location: 40°4' N, 3°37' W

UNITED NATIONS
EDUCATIONAL
SCIENTIFIC
AND CULTURAL
ORGANIZATION
U.N.E.S.C.O.

COMMITTEE FOR THE PROTECTION
OF THE WORLD CULTURAL
AND NATURAL HERITAGE

RESERVED FOR THE WORLD HERITAGE COMMITTEE

Date of reception:

Identification N°:



COMUNIDAD DE MADRID - ILMO. AYUNTAMIENTO DEL REAL SITIO Y VILLA DE ARANJUEZ - PATRIMONIO NACIONAL

DOCUMENT

ARANJUEZ
"CULTURAL LANDSCAPE"

SPAIN
JUNE 2000

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ARANJUEZ
«Cultural Landscape»

CHAPTER I

Identification of property

A. COUNTRY: **Spain**

B. REGION: **Comunidad de Madrid**

C. NAME OF PROPERTY: **Aranjuez: Paisaje Cultural**

D. Precise location

1. The demarcated area nominated for inscription on the World Heritage List encompasses the zone including the Palacio Royal as well as the historic gardens, tree-lined streets, orchards and groves located to the right of the Tagus River and the Old Quarters. Said area also coincides with the property declared as a Historic Site in 1983. Recognizable, physical boundaries of the area include, in the north, a stretch of Calle de la Princesa and Caz de la Azuda; in the east, Raso de la Estrella and Calle Valeras; in the south, Paseo del Deleite and Avenida de la Plaza de Toros; and in the west, Calle del Foso which, along with Calle de la Reina until the Tagus River in the so-called Puente de la Reina, complete the premises' limits. Detailed illustration in Plan n. 2 entitled "Demarcation of Area" The entire municipal area of Aranjuez has been established as the protection zone.

2. Central Geographical Coordinate:

Plaza de San Antonio

Latitude: **40 h. 4' 24"**

Longitude: **3 h. 37' 30"**

Altitude: **486 m.**

UTM Central Coordinate

X:4489

Y:44320

E. PROPERTY DELIMITATION MAP:

Map no. 2

PROTECTION ZONE MAP OR PAD:

Map no. 3

F. PROPERTY SURFACE AREA: **2047.56 Ha.**

Protection zone surface area: 16604.56 Ha.

CHAPTER II

Justification for inclusion on the World Heritage Lista

A. JUSTIFICATION



A Cultural Landscape

A Cultural Landscape



A Cultural Landscape

A singular area, related to his geographical surroundings for its geographical location and morphology, geology, hydrology and potential vegetation and fauna. Extremely fertile soil in the confluence of two highly variable river systems, an oft-flooded and swampy valley forming a cradle flowing into the high plateau of La Mancha. An area that evokes other latitudes hidden between the mesas of Ocaña and Seseña. It is a green meadow whose landscape contrasts with the apparently arid one of the surroundings containing interesting endemic species immersed in a diversity of flora and fauna whose value has always been recognized by the scientific community.

Water works by Romans, Visigoths and Arabs which reached perfection in the 16th Century and still maintain their usefulness and are in use today, restraining water and channeling it for irrigation on orchards and gardens.

In the 16th Century a first attempt to organize the territory using geometric layouts with open paths and walkways among the woods, gardens and fields, implementing an ideal model based on the Greco-Roman and Renaissance eras and which are surprisingly conserved, recognized and expanded on by the successive generation and dynasties over more than four centuries.

An agricultural landscape, where orchards and gardens blend. The application of complex irrigation arts for an excellent quality soil. First-rate crops that stocked the pantries of Kings and reached an inarguable prestige currently being recovered. Experimental crops promoted over the centuries by the human and technical resources from far away with the intention of achieving ideal agriculture. An agricultural production not limited to horticulture, but where Spanish horse and cattle production also plays a fundamental role.

One of the first and most noted examples of a planned city using reticular, radial and orthogonal layouts, a compendium of achievements in the use of perspective and proportion, which at the same time achieves a rational organization of space and successful integration into the territory.

A scenario where important activities for the history of botanical science were performed and continued over the centuries. A center for acclimation, farming and study of many exotic species from the far reaches of an empire where the sun never set. A place conserving the most important European collection of cultivated trees from America and Asia, which at times here achieved a size and value even greater than at their places of origin, as they have been treated with very special care and techniques over the centuries.

A place which throughout history has congregated masters and geniuses of all the arts and where cosmopolitan cultural activity can be seen in the work of architects, gardeners, painters, sculptors, poets and musicians.

A landscape where, in short, the systematic intervention of man on nature over the centuries has not led to its destruction but rather meant the conservation and enrichment of the environment, adding to its original diversity and abundance with the most subtle products of genius and artistic imagination.

An unusual Landscape related to its geographical surroundings



An unusual Landscape related to its geographical surroundings

The esteem or value given to a landscape is often related to the contrast of its physiognomy with its surroundings. The choice of Aranjuez by the Austrians as one of the most important of its group of Royal Sites after the capital was established in Madrid, has to do with the ability of the woodland area to house royal hunting that was probably, in many ways, more than a form of exercise or entertainment. However, the combination of its warm climate with the abundance and quality of its water and the presence of very moist, well-drained soil allowed these forests to become a place for a residence, with gardens and orchards conceived as an attempt to recreate paradise. This paradise was imagined according to the latest discoveries or trends in the world of ideas –represented here by geometry and proportion– and configured with elements from the world of experience, represented by recent discoveries of animal and plant species from any part of the empire, at that time expanding in an unexpected manner. What to that time had been for their ancestors a simply efficient hunting forest would become, under the hand of Philip II, a much more unique project. This project united the desire to form an intimate corner for the private enjoyment of the monarch with that of reproducing a landscape that was a small synopsis of the world, a sweet image of the known universe. It is easy to understand that only Aranjuez met all the requirements for such an extraordinary plan.

Aranjuez is found in a meadow along the Tagus River. The right shore is characterized by a softly sloping hill and the left by a high, gypsum escarpment bordering the mesa de Ocaña. The valley is comprised of climatically formed, extensive and complex terraces. The extraordinary fertility of the soil is from flooding of the areas surrounding the river. The composition of the materials forming the current formations is a result of the type of terrain the water passes through and the slopes: lime sand dominates, with browns and reds, along with gravel and pebbles from the higher areas of the flood basins. This thin alluvium, together with the higher humidity, create spontaneous vegetation different from that found on the moors and hillsides. Summers are hot and that means that the growth and vigor of plants is notable in the humid areas. The only climatic limitation for agriculture are the night-time winter temperatures, but this seasonal evolution causes such an exceptional metamorphosis of the landscape that there are never two spring or autumn days alike. In winter the frost, dew and morning fog encases the leafless branches of the tall trees, giving them a ghostly appearance, and the mist emanates from the springs while the ground is covered by fallen leaves. The green summer makes one think of lands far from the austerity of the plain. A center of moisture that used to distribute the uncontrollable floods and is now a never-ending web of ditches and channels.

The uniqueness of Aranjuez has always been noted by its curious and surprised visitors. The name of place would become an unequivocal synonym of paradise on Earth in our language, of the garden of Eden. Covarrubias, in his *Tesoro de la lengua castellana y española* states: "Para encarecer la amenidad de algún lugar de recreación decimos es un Aranjuez". An infinity of references shared by the general public can be found in the Spanish classics:



Para que la memoria del pasado
primer Aranjuez que tuvo el mundo
resucitase viendo otro segundo,
y en ella el bien que nos quitó el pecado,
quiso Filipo hacer otro estremado,
y supo hacerle su saber profundo
tan deleitoso, ameno y tan jocundo
que parece el primero transplantado.

Anonymous
in Aranjuez del Alma

Fray Juan de Tolosa

La hermosura y la paz destas riberas
las haze parecer a las que han sido
en ver pecar al hombre las primeras.

Rimas

Lupercio Leonardo de Argensola



Aranjuez, la más alta, la más amena, la más admirable y singular cosa del mundo; traza del paraíso terrenal, donde están juntos tantas plantas, árboles y yerbas, fuentes, lagos, animales, aves y pescados que en diversas partes en todo el mundo hay.

Luis Zapata

The beauty and grace of the area has also led to more or less fortunate metaphors:

Mirose la viejecilla,
prendiéndose un alfiler
y vio un orejón con tocas
donde buscó un Aranjuez

Francisco de Quevedo

¿Qué jardín del Abril, qué Aranjuez del Mayo como una librería selecta?

El criticón
Baltasar Gracián

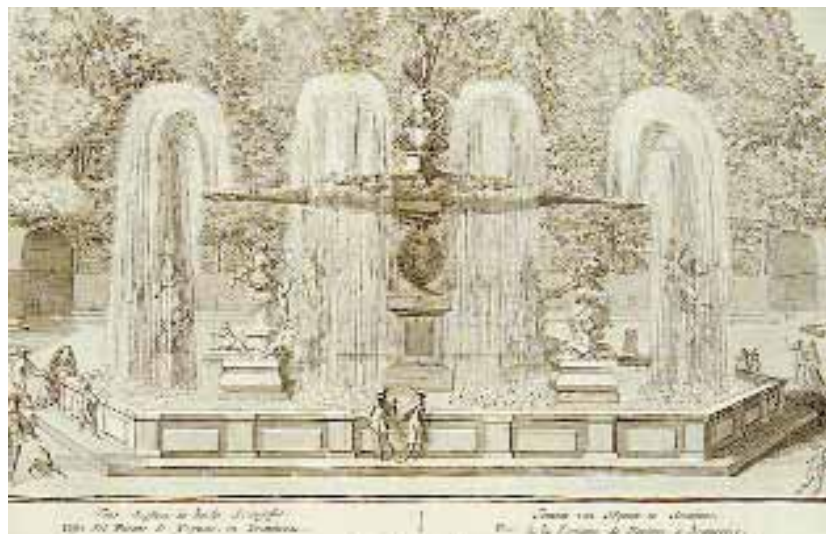
Don Gabriel Zapata era muy feo de rostro, y solía decir a algunas damas: -De aquí arriba (señalando el cuello con la mano) yo confieso que soy una privada; pero de aquí abajo soy un Aranjuez.

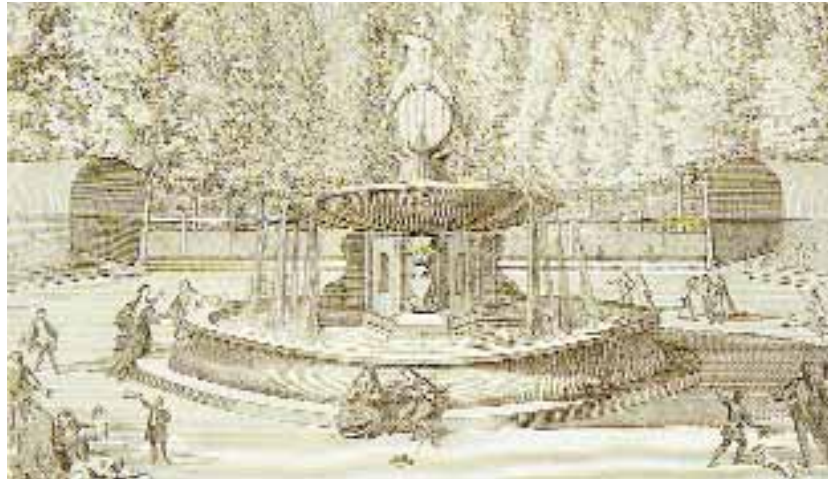
Juan de Arguijo

...Porque las religiones son los Aranjueces del cielo, cuyos frutos de ordinario se ponen a la mesa de Dios.

El licenciado vidriera
Miguel de Cervantes

The following fragments can be quoted to demonstrate the admiring comments on nature and the place itself, found in the notes of travellers and visitors:





"Dès qu'on est la vallée, les plaines arides et nues de la Catille ont disparu; on a changé de sol et de climat; on en marche plus qu'à l'ombre des grands arbres, au bruit des cascades, au murmure des ruisseaux. Les prairies s'émaillent de fleurs; les parterres étalent les couleurs les plus vives et les plus variées. Le plus brillante végétation déploie ses richesses de toutes parts. On pressent le voisinage d'un fleuve qui féconde et vivifie le paysage. Le Tage qui entre dans la vallée par le Levant, y serpente pendant près de deux lieues, et va se marier au Xarama, après avoir réfléchi l'image de plus belles plantations"

Bourgoing, 1777-1795

"Si l'Escorial est riche, superbe & magnifique, en un mot une merveille de l'Art, il faut avouer qu'Aranjuez est une merveille de la Nature, qui le surpasse pour l'agrément de sa situation"

Alvarez de Colmenar, 1707



"The situation of this place renders it one of the most agreeable residences I know belonging to a sovereign prince. It stands in a very large plain, surrounded with bare hills, which to be sure, are excessively ugly"

Swiburne, 1776

"The royal seat of Aranjuez, seven leagues distant from Madrid, and to which a most noble road has lately been made, is delightfully situated at the conflux of the rivers Tagus and Jarama; which run through the gardens, and add new beauty to this charming spot, where art and nature seem to go hand in hand with the most pleasing and rural simplicity on one side, fine avenues of stately oaks and lofty elms, coveny the truest ideas of magnificence, while the most reviving shade; on the other, the sudden transitions to lawns and wilderness, the cascades of water braking through the thickets, the tuneful songs of numberless birds, sheltered in these objets united, and concentered in one point, fill the imagination with pleasing ideas, and impress the mind of a traveler with a thousand agreeable sensations, particularly in the spring, when every thing is in high bloom and perfection, and engage him to look at Aranjuez as one of the most beautiful places in Europe"

Talbot Dillon, 1778

"Aranjuez has many beauties in its fine shady walks, river and gardens; occupying a pretty little plain, which sinks down to a level with the river and is hidden from the rude and naked high country that surrounds it; a fine picture in a huge ugly frame: a pleasant and shady, but not cheerful, retreat"

Jardine, 1779

The municipality of Aranjuez has a surface area of 18,651 hectares and forms a tongue along the Tagus River towards Toledo. It is mainly comprised of the fertile regions of the river valley. However, the groves also form part of the area, along with the wetlands and reeds or part of the hillsides that act as a transition between the high plateau of La Mancha and the valley. These other large territories have deserved and achieved recognition for their value in terms of landscape, forest and science. A more detailed description is found in the third chapter of this document. Here only a brief mention is made of some of the merits of this area.

The groves or river woods in Aranjuez are vegetal associations of a high diversity formed by dense groupings of poplar, willow, ash, and elms. Shrubs include hawthorn, wild roses and other brambles and a herbaceous layer with various grasses and other angiosperms such as woody nightshade, clover and many other species. Growing year-round in the underwater shoreline are giant reeds and bulrushes. All of these plants form a collection that evolves strikingly every season and wherever no significant alterations by man have been experienced, offers successive periods of great beauty throughout the year. The groves are also home to interesting fauna, mainly numerous types of birds – too many to mention herein. The best conserved groves are those of El Rebollo and El Rancho Grande, together with those found in the Jardín del Príncipe and de la Isla gardens. However, there are others of unquestionable interest in the proposed protection zone, such as El Embocador, La Pavera, La Flamenca, Matalonguilla, Las Infantas, Castillejo, Villamejor and Algodor.

Some wetlands and reed lands have been declared protected areas. These include the Soto del Lugarejo, La Flamenca-Arroyo del Corralejo, Las Infantas, La Flamenca-Arroyo de la Cavina or the Islas del Tajo. The cattle trail passing through the area have also recently merited greater legal recognition.

Almost the entire territory of Aranjuez is considered an Area for the Conservation of Birds based on Directive 79/409 of the Council of the European Communities. Among the species enjoying this protection are the Marsh Harrier (*Circus aeruginosus*), Eagle Owl (*Bubo bubo*), Mallard (*Anas platyrinchos*), Eurasian Coot (*Fulica atra*), Grey Heron (*Ardea cinerea*) and Kingfisher (*Alcedo atthis*).

The Sotomayor estate, east of Aranjuez, has a very diverse landscape filled with contrasts and colors of a richness unknown except to naturalists and devoted amateurs. Communities of shrubs dominate, such as thyme, rosemary and others. *Vella pseudocytisus*, is also found, extremely rare to find isolated outside of this area and even more rare to see form part of a stable community, reaching a height of one or one and one-half meters. This place also has identified endemic species. Despite the desolate appearance it seems to have to the inattentive observer, the diversity of vertebrates and especially invertebrates is much higher than in other formations of groves such as beech, pine, eucalyptus, etc. Among the birds found here is the Great Bustard (*Otis tarda*), a large bird, hard to find without the use of proper optical instruments.



El Carrizal de Villamejor has been subject to different state actions in an attempt to guarantee its conservation. It has an approximate surface area of 55 Ha and holds threatened species such as *Arthrocnemum macrostachyum*, associated with salt marshes and *Sisymbrium cavanilleianum*. These plants are very sensitive to any change in their surroundings and endemic to the Region of Madrid. Among birds nesting in this area, of special note is the colony of Marsh Harriers (*Circus aeruginosus*) along with other marsh birds and some water birds.

As can be seen, there are many areas of interest around the city and historic gardens of Aranjuez due to the subtle landscape and large number of endemic and threatened species inhabiting the area. However, it is unquestionably the El Regajal-Mar de Ontígola Nature Reserve which most deserves our attention and which has captured the greatest recognition from the international scientific community. It is to the south of the city and formed by a large lagoon created by a dam built at the end of the 16th Century, a landmark in the history of hydraulic engineering. The area also contains hills, riverbeds and streams home to one of the most important butterfly populations in the world.

The Mar de Ontígola is of great environmental value not only because of its construction objectives –of which today only the outline of the avenues remain –but also because it is of high archaeological significance from a hydraulic point of view and because it is one of the most important lagoon resources in the northern area of the arid plateau of La Mancha. Its value as a landscape and biological asset is enormous



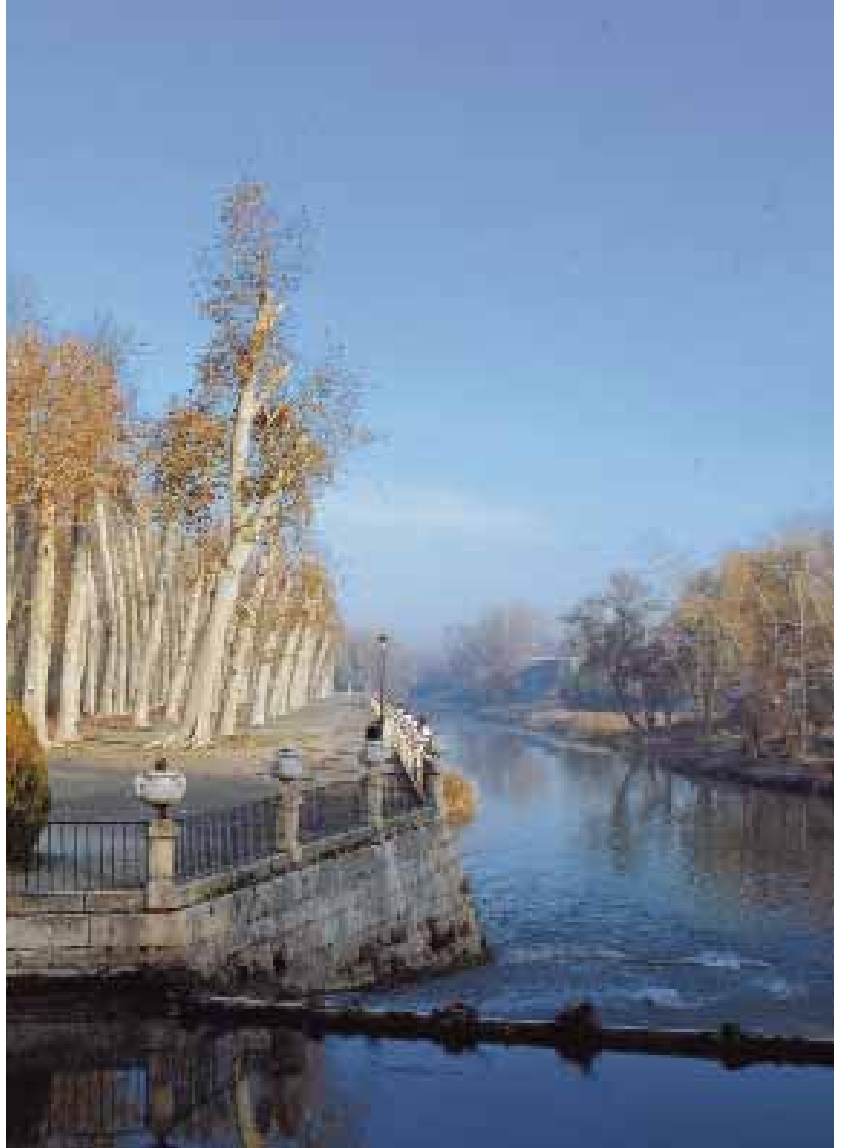
and it is considered among the main wetlands of the Region of Madrid. It has marsh formations and masses of hydrophilous plants which are home to important species of fauna. It must be remembered that although a large pool called the Fondón previously existed and that a large channel was commissioned in 1494 to collect spring waters to irrigate the meadows of Aranjuez (hence the name El Regajal), it was in 1552 when Philip II, still a prince, signed the order to "make a very large lagoon along the Ontígola stream and another two or three in the one towards Ciruelos, to attract birds for falconry". Another example of the interest in fauna granted to the area at that time (or its possibilities for hunting and fishing) was when the wall fell down in 1568, repairs did not begin until after summer, as it was afraid that it would be "unsuitable for the fish to have to move them in this heat". It is impossible to go into detail here on the extraordinary diversity of flora and fauna found in this place, and whose survival or permanence depends strictly on this resource, although in the specifications in chapter three of this document a minimal description or inventory will be provided.

This reserve not only contains the salt water lagoon of Ontígola on its barely 500 hectares, but its limestone hills also represent a unique ecosystem that has achieved universal fame for its lepidoptera population, some of remarkable rarity or interest. The first entomologists visited Aranjuez at the beginning of the 19th Century, and they began to spread the word about the wealth of insects found there. Among these entomologists were Juan Mieg, physics professor of Ferdinand VII. He was later followed by such illustrious naturalists as Mariano de la Paz Graells and Laureano Pérez Arcas, who announced



the interests of the Regajal hill in their 1848 *Diario Inédito*. After that, the most important European and Spanish entomologists in the world visited this site: *"El Regajal is unique, not only in Spain but in the world. Its present state has come about as the result of uncontrolled traditional human activity. Nevertheless, measures should be taken to conserve the assets previously described because many dangers lie in wait for this enclave, boding a far from encouraging future"*. This was stated in Vol. 32 of *Biological conservation*. Ms. Pyle, Head of Lepidoptera Conservation at the International Union for Nature Conservation declared in 1979 that El Regajal was considered to be the "fifth conservation priority in the world" due to the importance of the butterflies found there. But not to be forgotten is the highly interesting diversity of flora. The sheer number of endemic species and their concentration is truly extraordinary. Details can be found in the specifications included later in this document.

In short, it is unquestionable that Aranjuez was not solely chosen by the Royal Family because of its proximity to Madrid. This place boasted such a large amount of natural wonders that it could not go unnoticed, not even in such long ago times, when anthropic activity began to influence its landscape in such a remarkable manner.



The Water Works

The water of rivers, ponds, channels and ditches irrigate the soil of the meadow and are essential for the appearance and growth of vegetation – the main component of the landscape. This vegetation consists of stratum of trees, shrubs and grasses in the groves alongside the rivers; in the groups of unexpected plants along the ditches; in the high treelines making up the innumerable paths and walkways and lastly in the cultivated fields and gardens. Water is also essential for the assorted fauna, of which the visiting or sedentary birds nesting along the shorelines are of special note. It is however undeniable that the presence of peaceful or lively water is an essential ingredient of the Aranjuez landscape.

Here too the responsibility of nature and man have blended. The groves accompany the river. But the channels wind through unusual groups of plant life, a compendium of indigenous plants congruent with the potential vegetation of the area and non-native plants, invading from gardens and far-away places. Both find their space here and invent a landscape with no recognizable author. The reservoirs and dams become mirrors reflecting clouds, giant reeds and poplars, a place for all types of birds to hide in or rest. The quiet waters of the river, peaceful at last due to the artificial regulation of its course, are like time at a standstill in a landscape where history was not as peaceful as one would be led to believe by this scene.

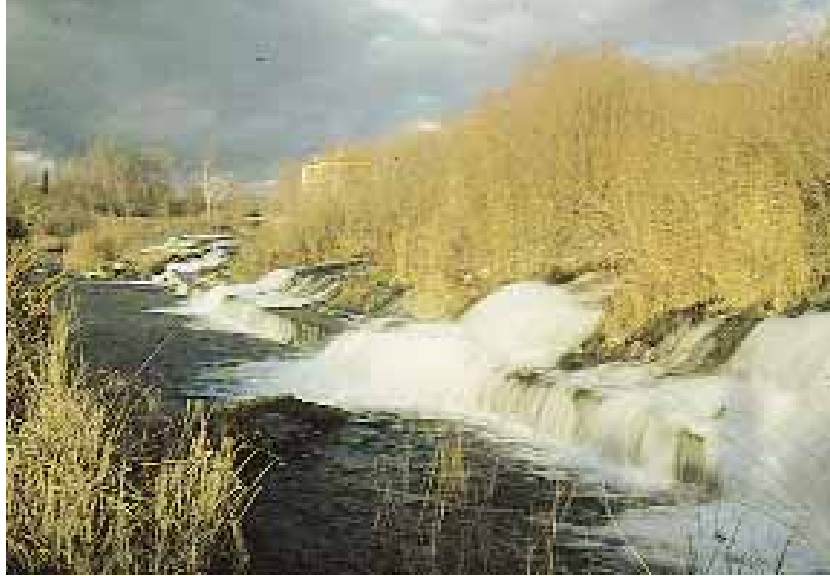
To understand the meaning of water works in Aranjuez, one must begin by knowing the intentions and difficulties of those who wanted to transform this territory - intermittently flooded or scorched by cruel droughts - into the reincarnation of paradise. This eventful history had two paths that led to a single end. First was the desperate fight to avoid flash floods that destroyed crops, caused epidemics and destroyed bridges and other laborious constructions. Another influence was the insistence on taking water to areas which were increasingly distant from the river. Building channels and dams were undoubtedly two ways to tame and replace nature, but also ways to recreate it, favor its beauty and exhibit its attributes.

The Roman settlements in the area were near to relatively important roads, still remembered today and never very far from the Tagus. These were villages to which the river "provided the water required to run the mills and hot baths, fresh fish and irrigation, highly important for these operations"¹. Several archeological finds, such as the site at la Cacera de las Ranas or the one at La Veguilla, demonstrate the presence of later Visigoth settlements, with artificial irrigation favored by a Law of Recesvinto that assured better use of water and considered the theft of the already valued asset to be a serious violation. During the time of Islamic presence, there were many fulling machines in the area which acted as a base for some textile production and the irrigation culture would leave its mark on later initiatives.

However, the greatest water works began in the 16th Century under Charles V and Phillip II. At the beginning of the century, there were dams, mills and gardens. In 1830, the construction of the Embocador Dam began, where the Azuda Channel commences –irrigating the land of the right bank– and the Aves, for the left. Over the following years and centuries, many secondary channels would be built from these two main arteries. The secondary channels themselves would flow into irrigation ditches that attempted to reach all farmable corners of the meadow or areas where gardens were being planted.

The current shape of the Palace Dam was defined in 1751 by De Witte and Bonavia, although it was probably previously built under a project of Juan

¹ MIGUEL, Juan Carlos de, SEGURA, Cristina y otros: *Agua e ingenieros hidráulicos en el Valle del Tajo (De Estremera a Algodor entre los siglos XIII y XVIII)*. Confederación Hidrográfica del Tajo. 1998.



Bautista de Toledo. This project considered the need to filter water into the man-made river that separated Raso de la Estrella from the Jardín de la Isla, protecting the garden from flooding. The dam was also used for a mill that obtained the energy from the waterfall.





The Mar de Ontígola, as has been noted by Nicolás García Tapia and Javier Rivera on numerous occasions, was the predecessor of modern buttress dams started by the Spaniards in the 16th Century. It is also unique in being a dam with an embankment, making it one of the first of its kind. It was furthermore the largest volume of dammed water for a long period. Juan Bautista is the author of the initial layout, following a command by Philip II to make the largest reservoir possible. The walls suffered different mishaps and collapses and its final form corresponds to 1572, by Jerónimo Gil and Juan de Herrera. A small island with gazebo was built in the center, disappearing in the 18th Century. The main purpose of the dam was to feed the garden fountains on the island, although it was also used for parties, plays and other water activities and eventually to aid in solving irrigation problems for the gardens and the Calle de la Reina.

Some people find it amazing that four and one-half centuries later and despite significant advances in hydraulic engineering over that time, these dams and channels continue to operate today, irrigating the gardens and orchards. It is strange that tubes, pumps and electric or fuel powered motors have not modernized or fully replaced them. The explanation is found in its superior efficiency in distributing water without the need for any energy and especially the pure beauty of its presence, which can not be underestimated. Its state of conservation is certainly not as could be desired. It requires constant repairs that are not always performed with the care that its high cultural value advises. And it is true that its value or esteem has gone up and down over the last years. But the fragility of its current situation, vulnerable due to the rate at which other irrigation methods of supposed greater efficiency could replace it, calls us to restore and appreciate it.

A first attempt in Europe at baroque structuring of the territory



A first attempt in Europe at baroque structuring of the territory

The layout of the Aranjuez territory for our purposes today is based on an unusual desire to rationalize the environment in accordance with a unique master plan, ahead of its time and very precise. This plan is perfectly observable today thanks to the integrity its outlines have maintained. These are the two main features that allow us to evaluate the importance of the territory organization model implemented in this city.

Traditional historiography has underestimated -perhaps consciously- the significance of the experiences acquired by the son of Emperor Charles V in his first extensive trip through Italy, Germany and the Low COUNTRIES (1548-1551). On the other hand, his formative experiences are today valued in a very positive sense. Considered especially important was the period he spent as a guest of his Aunt María de Hungría, sister of the Emperor, Regent of the Low Countries. This important patron of the arts, a very cultured woman with advanced tastes and the owner of a spectacular library, played a decisive role in the cultural and esthetic upbringing of Philip. She directed his tastes, for example introducing him to appreciate the painting of Tiziano or the sculpture of Leone Leoni - artists who would forever be associated to the King. Her guidance also allowed him to become a prince who developed a profound knowledge and enjoyment of the culture of his time: a Renaissance Prince.

There is no longer any doubt that among the domains of María de Hungría, the palaces of Coudenberg, Binche and Mariemont must have had a great influence on the future monarch's view of a specific residential model. A large part of the places where Phillip II later developed the set of solutions acquired in Flanders no longer exist or have been radically transformed. Nevertheless, others give testimony to the monarch's degree of commitment with certain esthetic models. And if some of the Royal Sites he promoted in his youth are based on models taken directly from the construction traditions of the north of Europe, the case of Aranjuez is also representative of his later experiences, or better said, of the new cultural environment in which he was able to place his education and experiences from his years as a student.



There are therefore two factors influencing the initial organization of Aranjuez. On one hand, the Flemish residential models were very fresh in the mind of Philip II; barely four months passed between his arrival to the Court and his first undertaking at the Royal Site, which would soon be followed by others. We also know from a letter written by his daughter Isabel Clara Eugenia that Philip II closely related the layout of Aranjuez with the one he had seen at Mariemont. On the other hand, one must consider the express desire of the future king to base this plan on the cultural legacy of the Renaissance court which he had acquired during his studies. This intention would lead him to apply ideal models from the classic tradition to the territory selected. When the Prince was fifteen, his tutor, the Humanist Calvete de Estrella (who later accompanied the youth on his scholarly trip and wrote a chronicle on it) started him on the study of *Medidas del Romano*, by Diego de Sagredo. In following years, he would be presented with Duero's *Geometria and Arquitectura*, Vitruvio's *Diez libros de arquitectura*, Orontio Fineo's *Esfera*, the treatises of Serlio, Sacrobosco, Monterreggio, etc. The presence of these works in the library of the young royal student demonstrates the predominant esthetic interests in his education. In addition to this reading material, the importance of the influence of his first trip to Flanders and what he saw must be mentioned again, such as the "enclosed garden" alongside the Brussels Palace, described by Juan Calvete de Estrella, "... que se dice la Folia, en la qual ay hechas de los mismos árboles con gran ingenio y arte tantas y tan extrañas obras y lindezas, que es cosa increíble la frescura d'ella con tantas huertas, calles, entradas y salidas, salas [...] con muchos estanques, fosos y fuentes". These lessons allowed him to understand the principles he read in the treatises and accept that, although this was the main forum of colloquium with history and antiquity and assures that past experiences were transmitted, it also put its perfectibility in evidence. Thus Aranjuez is not a precise expression of a specific theoretical model, but rather the conclusion of rational proposals revised in accordance with an intellectual pattern in all cultured society of the time. Today we know that the monarch was highly involved in the construction undertaken in Spain during his government. If we understand this, we must recognize his desire to introduce elements derived from the antiquity into the architecture performed under his responsibility, and even perfect them, as would be expected from a man well versed in the reinterpretation of the classic world into the renaissance world.

The idea of a country palace was not clearly typologically differentiated from that of palaces in the capitals. However, it was a recently recovered concept and therefore a relative novelty. In fact, Ferdinand and Isabel had considered the possibility of applying a cultured esthetic canon to representative religious and civil buildings. On the other hand, Philip II, following Alberti for example, was already aware of the separation that could and should be made between public and private, between representational buildings and areas dedicated to leisure, from the apartments of the political world. This ideological separation of models is a classic tradition, but the building references preferred by Philip are more closely related to the advanced reinterpretations of renaissance authors and especially to the Flemish models.

Both the visual memory of Northern European trends and the desire to act as a humanist prince, worthy of the cultural model he expounded, were present when Phillip II began the program of organizing the Aranjuez territory. Thus the garden plan generating the wide perspectives proposed in Flanders overlap with the imposition of the geometric structures that he would later find in the city planning of 16th Century Italian cities, especially the play by Domenico Fontana for the Rome of Sixto V, i.e. the plan prefiguring the later baroque city planning model.

Over this coherent and new realization was the figure of Juan Bautista de Toledo, who seems to have been called to assume more and more responsibility with regard to Spanish art of the 16th Century, despite his short stay. The planning of the Picotajo vegetable gardens could have been his. That area is bounded by the irregular course of the Tagus and Jarama Rivers and was the main access to the royal possession found over the de la Isla bridge. Toledo designed a layout that best organized the space between that access and the riverbanks. His solution was based on the use of thirty-degree angles to create a web of triangles. In this manner it was possible to conquer the irregular spaces formed by the bends in the rivers, something that could not have been done by using squares. This design is symmetrically repeated on the other side of the main access, where the land opens, and sets the guidelines for later longitudinal development. Thus an extremely beautiful geometric model is created: a panorama of long tree-lined avenues that lead to semi-circular plazas alongside the riverside or inter-crossing into rotundas of several perspectives.

The coherence of the reticular system allows it to be repeated over a considerable amount of land, thereby organizing it into triangular fields. Although the adaptation to the pre-existing morphology is clear, the suitability of the model unquestionably allows an interpretation from an ideological point of view: the implementation of the system would act as an allegory of the man's dominance, the most powerful king of the time, on the land of his choice. Typologically it responds to the desire to create a large court garden, prodigious as no other, and this explains that the garden space found in the aforementioned triangular fields and which is therefore present throughout the area seems at first subordinate to the lineal layout of the streets, as if thought to be of secondary importance. In fact, the maintenance of the fields is in no way the justification to subject the land to any type of organization – that would have implied avid use of extremely rich farmable soil – and what from this perspective seemed to be a senseless waste of land covered by streets and plazas. No, it must be very clear that the motive behind this undertaking had to do with a desire to apply certain cultural models, studied and well-known, considered ideal, to delight in nature. These streets that do not connect places, generously separating the fields, are gifts from the feelings and intelligence of their owner and designer.

Over the following one hundred and fifty years, under the government of the Austrian Dynasty, the layout of Aranjuez was carefully maintained as desired by Phillip II. However, the first Bourbons recommenced royal undertakings, particularly Ferdinand VI who knew how to appreciate the ludic nature of the Site and its possibilities for strolling, joie de vivre and court events. Indicative of the good fortune that has always smiled upon this site is the fact that the first endeavors made by these monarchs was to recover, care for and expand on what already existed and only then move on to new projects that were always respectful of the established model and used it for further development. The many new and majestic streets created, very important from the viewpoint of the road system added, prolonged the rational scheme of the territory with total coherence.

In the 18th Century, the general roads system of the peninsula, which had been experiencing very slow progress since the Middle Ages, underwent a far-reaching reform. In fact, prior to this time there had really been no such system, but rather the mere connection of points within the territory where the areas of control were contiguous. However, in the 17th Century an idea for the large-scale system connection the main enclaves of a kingdom was born, to be prevalent over the local network as the general intent was to find the most direct route with minimal geographical obstacles. Aranjuez had to form part of this system: first, as a seat of the court it was an important center that had to be



directly connected with other important cities such as Madrid or Toledo. Secondly, as a waypoint and stopping point in the important Madrid-Andalusia route. Based on these purposes, the city was provided with accesses that, while integrated into the existing organization, expanded on it considerably and left things prepared for later undertakings to this end. As a result of this endeavor, the layout of Aranjuez was not affected in terms of the original intent determining its development but was, on the contrary, significantly improved upon.

However, Ferdinand VI was the king who changed the history of Aranjuez by allowing the permanent settlement of subjects in the future villa in 1746 and promoting its urban situation. He was the one to commission Bonavia to project a city. The precise regulations laid down at that time allowed Aranjuez to grow as an ideal model of enlightened city planning, an example of a rational and planned city, an essential feature of the Residence, always noteworthy and present from that time.

The layout proposed part of the creation of streets in the shape of a trident towards the east and west of the Royal Palace. These streets originated from integrating a large existing street and were a faithful reflection of the rational system on the other side of the river, established in the times of Phillip II and to which they connect. Once again, the work undertaken recognized and sought to preserve and improve upon the original model of territory structuring. Superimposed on this layout is a quadrangular network holding the residential area, well established by the construction of a longitudinal plaza open to the palace on the one side and closed by a unique church on the other. This space allowed existing servants quarters to be integrated into the newly created ones. The city center considered thus brings together the geometric lines of the rest of the area, forming a complex plan, integrating residential activities with those of royal leisure and soon productive activities. While the city was being planned,

the fields began to blend the art of landscaping with the criteria of profitability. This latter issue, which would essentially be developed under the following Bourbon ruler, is the third important endeavor taken in the Royal Site.

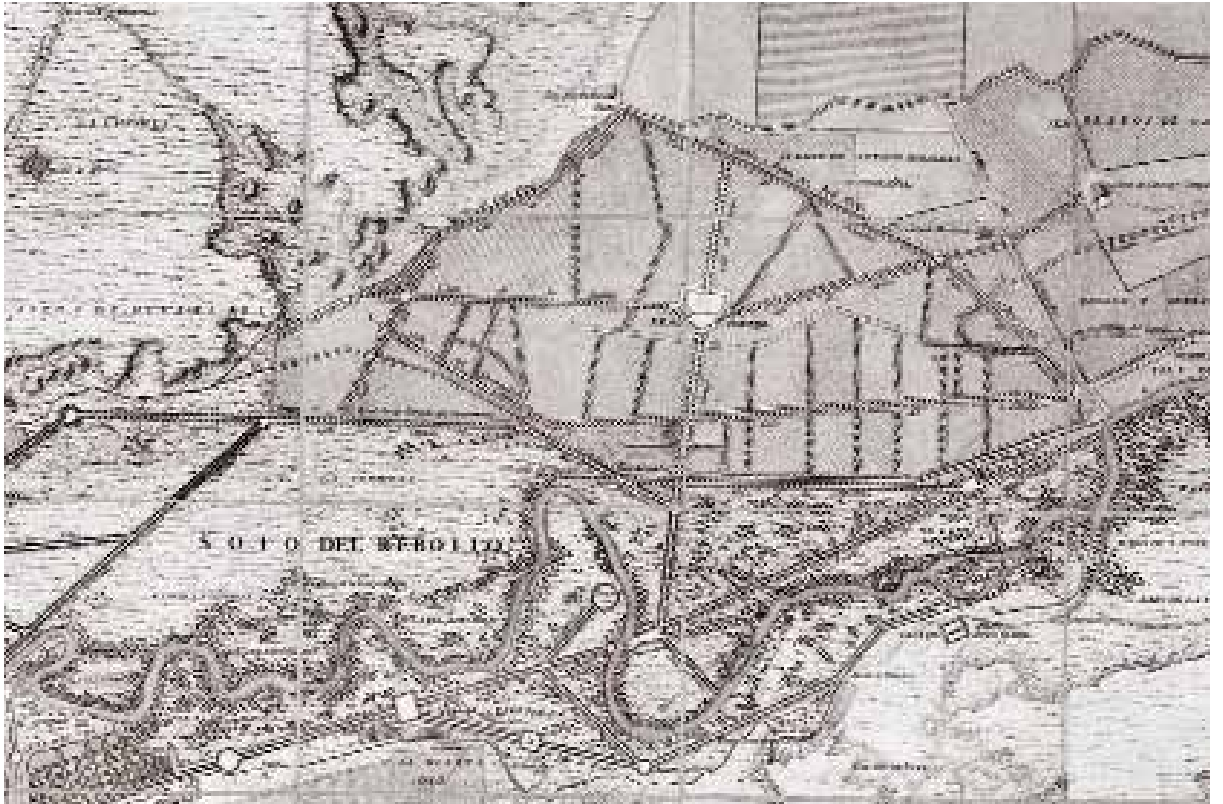
Under the leadership of Charles III, Aranjuez began to orient its layout towards a type of ideal farming operation, in accordance with enlightened criteria. The layout of the excellent and well-watered soil of the Site acquired high representational value as the image of the country the enlightened monarchy wanted to project. An entire policy was based on this idea that sought to present Aranjuez as an example and motivation for the rational development of the kingdom, and towards that end important endeavors were carried out. The true value of these undertakings is not in their profitability but their iconic nature, which perhaps gave them even greater transcendence and thus achieved a diligent supply of resources. With these means and intentions, Charles III founded several farming operations in the area, brimming with cultural references. They were connected by tree-lined streets that brought them coherently in with the existing system, representing a new organic evolution. The large scale operations performed by this king show how the Philippine system was established on the base of formal laws that inspired temporal continuity and undefined spatial prolongation without affecting coherence. In fact, the ambitious later undertakings recognized an ideal model in this legacy to take on the territory and used it to achieve the continual enlargement of the Site.

The geometric discipline applied to the garden, in the space for royal leisure and courtly plays, in the connections with the roads system, the city and palace, orchards...were resolved with coherence which, from the first layout of the city, became the actual living morphology and a detailed solution. The consistency of this coherence and successive consistency over four hundred years is the most significant singularity of Aranjuez.

This coherence is a perfect integration paradigm between the city and nature. The connectivity established model from the beginning between the



territory ordering model and the city must be valued. Over the years, this relationship has remained fully reciprocal and symbiotic. It is possible that the importance of this relationship has remained hidden somewhat during the years following the last campaign of large endeavors at the Site, perhaps ignored due to industrial development that seemed to promote the consideration of urban landscape as an entity independent from the environment. Nevertheless, today we perfectly understand that the congruence of the urban Aranjuez arises precisely from the same volition that made possible the extraordinary environmental morphology surrounding it; that the same idea governing the layout and size of city blocks and patios is that which generates the outlines of the tree-lined streets, the orchards, channels and gardens, and that the idea is not so much related to fortunate decisions by the royalty, but rather to the pure devotion of the most refined esthetic powers of the west. This is the value so delicately preserved in Aranjuez and this must be its commitment with the future.



An Agricultural Landscape

"As we have seen, the formation of the vegetable gardens and orchards was not the result of the free and spontaneous occupation and transformation of the cultivable meadow, but was rather guided and rationally conceived, where the creation of a beautiful green composition took precedence over the economic use of the land. This unique nature of the Royal Site at Aranjuez must be taken into account to explain its shape and organization, which was done using the guidelines of a garden"¹. The activity of man modified a natural area wherein groves and forests dominated, converting it into a territory where gardens and orchards produced flowers and fruits, vegetables and medicinal plants of an unusual variety. Pascual Madoz, author of the most famous Spanish geographical and statistics dictionary, stated in 1845 that "this vast garden, uniting the best and most unique of the plant kingdom grown in Spain, in the Americas, in France, England and even the Orient, presents the most immense variety of trees and fruits that taste or whim could imagine. Thus while in one area one steps on the green grass of English gardens, and sees the Lebanese cedar, the Chinese Tree of Life, the Virginia Tulip, the Louisiana Dry Ash, the Nive Laurel, the Carolina Poplar, the New England Pine, the Jerusalem and Arcadia Pine, the American Acacia, the Maple and Plane Tree from Canada...on the other side one can see more than 60 types of pear, 30 of apple, 11 plums, 8 cherries, 6 apricots, 2 hawthorn, 2 loquat, 54 apricots and peaches, 2 fig, 2 pomegranate and 1 blackberry tree...this specialty adds a singular beauty and appeal to the other parts, and all are united with the harmonious music of birds of all types nesting in the garden, the bubbling of the waterfalls, the pureness of the air...all transforming this into a delectable paradise"².

The most original and representative crops of the Aranjuez garden –although they never were the biggest or most profitable– are the strawberry, the long stem strawberries, asparagus and the artichoke. The strawberries are the "frangia" variety, spontaneous along the Tagus. These have a small fruit, very sweet and aromatic and are highly appreciated. The long stem strawberries known as "mariguín" can be considered indigenous as they have acquired their own characteristics over time. Esteban Boutelou is credited with introducing asparagus to Aranjuez, originally from Holland and arriving at the beginning of the 18th Century. Artichokes have come and gone from these gardens throughout their history.

Farming was traditionally organized in intensive crops in medium to small fields, rotating grains, legumes, tubers and vegetables. This all takes place in a valley covered with alluvium, fine sand and clay, providing fertility considered unbeatable by many.

Irrigation allowed the original grove and prairie to be transformed into orchards and gardens. The channels provide the landscape with "a picture of nature submissive, docile to man, the land domesticated. The lines are uniform and regular, tending to be straight, and eliminate the meandering of the lazily wandering river. The flow of their water is similar to the river, but more regular and tranquil. Dug into the earth or covered with stone or cement, their presence accentuated by the dams, spillways and drains, the channels which have made the vegetable gardens and orchards are today one of their most important morphological traits"³.

Beginning in the sixties, modernization in agriculture techniques and commercialization began to make it difficult to maintain this situation. Currently "the attitude of many farmers is found somewhere between two trends: farming

¹ TERÁN, Manuel de: *Huertas y jardines de Aranjuez*. 1949.

³ MADDOZ, *Diccionario geográfico-estadístico-histórico de España y sus propiedades de ultramar*. 1845.

⁴ TERÁN, Manuel de: *Huertas y jardines de Aranjuez*. 1949.

the soil in the traditional method, rotating crops and taking pride in the good reputation of the foods of Aranjuez, and the dominant method, risk-free production of subsidized crops (maize) offering acceptable yields thanks to the quality of the land⁴. Concerned by the risk that Aranjuez could permanently lose one of the main features of its landscape, the City decided to present a project to the European Union which aims to deal with this process of deterioration. The program, approved by Brussels in November 1996 and part of the Life funds, has the main objective of "reestablishing the extraordinary bio-diversity that the natural environment of Aranjuez has been able to maintain. It offers support to farmers so that they can recover diverse horticultural and fruit products in the fields, allowing these products to gain profitability through quality and an integrated production method that does not harm the environment"⁵. This initiative fits in with the history of the Royal Site. Since the 16th Century, but especially in the 18th, there were many high investments in the creation of operations to develop "ideal agriculture". As many have said, "Carlos III proposed making Aranjuez into the example of an agricultural policy of an enlightened monarch and to that end created several model estates such as el Cortijo de San Isidro, el Campo Flamenco, Las Infantas and Mira el Rey which expanded on the existing ones of Serrano and Castillejo. The land and accesses to it were organized by tree-lined streets, a coherent and organic evolution of the Philippine system"⁶. The horse farm of Sotomayor, with large pastures and an impressive building –la Casa de la Monta– was a significant chapter in the improvement of the Spanish horses and the recovery of a similar program is currently being worked on.

The orchards and gardens, the riverbank trees and tree-lined walkways with their abundant offering of brambles, herbs and flowers, form a unique landscape with a surprising and magnificent symbiotic relationship. What was in days past simply a dream of kings and architects, is still today a formidable environment where the spontaneous and laborious blend together, the simple and the complex, the plants and visionary efforts, the world of ideas and reality and the purely productive.



⁴ SANCHO, José Luis: *Cartografía Histórica de Aranjuez*. Cinco siglos de ordenación del territorio. 1991.

⁵ VELÁZQUEZ, Isabel: *Sotos, paseos y huerta*. Un proyecto Life en Aranjuez. 1998

⁶ BALLESTEROS, Gregorio, ROMÁN, Marta e VELÁZQUEZ, Isabel : *Esplendor y declive de la Huerta y Paseos de Aranjuez*. Boletín Agrario de la Comunidad de Madrid. 1997.



The Enlightened City

The city of Aranjuez did not exist until the middle of the 18th Century, until the time when Ferdinand VI repealed the prohibition of settlement that had been in force from the times of Philip II. This decided its existence. Until that time, the Royal Site was a leisure village with only a few installations other than the palace and which was barely enough to house the servants forming the house of the King and Queen, which grew greatly after both adapted to Burgundy use in 1548. Despite the indubitable problems caused by a lack of space, it seems that Philip II and his Austrian descendents decided to avert the risk of a loss of privacy that could arise from a less uncomfortable accommodation for the court and servants of the Crown.

But Ferdinand VI and his wife Bárbara de Braganza, who both highly enjoyed their stays at Aranjuez, although the preferred constant parties and events, desired a populous and joyful city around the royal residence, comfortable and able to meet the needs of a large aristocratic entourage. This was probably reasonable support to the very contemporary interest of establishing, like a new Alexandria, a model city and reference citizen, this time exposing the ideals of social and political virtue. Consequently, Santiago Bonavia, Royal Architect, received the commission to create a new settlement in 1747.

When the king decided to create the new city, he had the pre-existence of a rational territory model clearly in mind. Not only did he recognize, understand and assume this, but furthermore he himself had contributed to recovering and expanding on it, and was committed to its preservation. Thus the city plan approved in 1750 was characterized by maintaining coherence with the scheme present on the other side of the river, connected to it naturally. This commitment, acquired with preceding formal laws, was resolved by a sort of volitive communion with the Philippine legacy and denotes a clear intent to integrate the new and important endeavor with a territory unit that was recognized as a superior entity. Perhaps in this decision not only the acceptance of geometry as a symbol of the supreme intelligence governing the universe played a role, but also an intuition of the need to establish a new relationship between architecture and the environment, as announced by some theoreticians and which would prove true some years later. Both propositions found an ideal setting in Aranjuez. Also influential was the principle of achieving public happiness and the moral benefit that must be associated to the ideal of good government and which would be explained years later by Ledoux in his *L'Architecture considérée sous le rapport de l'art, des moeurs et de la législation*: "When a city is built, when lasting monuments are raised, the prince directing the artist can not be indifferent. If he is educated, he seeks to achieve the refinement of customs through examples that move the masses. He surrounds himself with the means necessary to provide all with the establishment that conceives the character of utility honoring the present and perfecting the future".

We must therefore recognize the existence of a complex idea, supported by multiple symbolic and pre-existing contents associated to the birth of Aranjuez as a city, an idea that can only be fulfilled with integrity by resorting to very precise linguistic guidelines. These guidelines take the form of ordinance which, as has already been noted, must be understood as the mediating element between the idea of the city and those that would have to create it. This is implicit in the words of Bonavia when he presented the plan for the new city in 1750 "...so that from now on all houses built by the order of HRH or by individual subjects for their own use with his royal permission [...] all be under one idea". And explicitly included in a later royal command: "Those who obtain the permission of HRH to build, that they do so on land granted to them and in accordance with the plan provided for the uniformity and beauty of the whole [...] and ultimately that the governor grant the title for the homes built, with



certification from the architect or director of these royal works stating that they are in line with the plan and other regulations established...".

Under the reign of Charles III, the architect Juan de Villanueva established new ordinances, conceived as a detailed, strict typification of construction elements and solutions that set the model for the characteristic buildings of Aranjuez: blocks divided into sections organized by a system of spaces around regular patios, surrounded by open yards; unvarying facades, lacking ornamentation and provided with large doors that gave access to the estates; equal height for the entire block and eaves with wooden troughs; the same slope on all roofs, etc. Even the palaces built in Aranjuez by aristocratic families complied with this typology. In this manner, the city center has no great construction art and no noble traits that can be observed, for example, in the aristocratic constructions of La Mancha. Rather its value as a city must be sought in the regularity of the whole, in the harmony with which all buildings, even those which could most greatly stand out, integrate into the urban landscape.

This urban landscape was developed from two main pre-existing elements: firstly the servants quarters which were built behind the palace and secondly certain tree-lined streets, some quite long, that were born in the vicinity of the royal building and which formed part of the general territorial planning scheme.

The servants quarters provided the orientation, scale and direction of the future quadrangular reticule. This orthogonal urban mode in Aranjuez is shared by most ex novo cities built since the 16th Century. It is the model repeated in practically all New World cities: Lima, Santiago, Potosí, Santo Domingo, La Paz, etc. It responds to a renaissance model and is inspired in the ex novo cities of classic antiquity: it was the model the Greeks gave to their colonial cities and

which was also adopted by the Romans, with a central forum – el zócalo in Latin America – from where the perpendicular axis ordering the urban quadrangle departed. Aranjuez took the essential from that system but did not use an evident center and marked axis, as the plan would be subsidiary to the palace on the one hand, unquestionably a manner to affirm the preeminence of the Crown, and on the other hand the already mentioned integration into the territorial structuring found in the orchards and gardens. Furthermore, a group of squares laid out in a sort of directional relation to the palace would provide a repertoire of more rich and complex organizational elements: the Gran Plaza of San Antonio became the link between the palatine environment, to which it belonged typologically, and that of the citizens, perpendicular to the former, the Plaza de Abastos, much more modest and presiding over the space devoted to the population.

The tree-lined streets would be integrated in a radial plan that took the royal building as the center and which, in practice, ends in two tridents generating beautiful views to the east and west of the palace. The western trident is subject to the strict domination of the palace and its purpose is to organize the space in front of the main facade into triangular shapes and directly connect it with the nearby orchard plan. The eastern trident superimposes over the quadrangular plan of the city and powerfully contributes towards highlighting the palace and its immediate surroundings as the true center of the city plan.

The small city planned by Bonavia was soon too small to house a rapidly growing population (2563 inhabitants in 1786, 4226 in 1797) so that under the reign of Charles III, it was extended towards the south. During these second construction phases, away from the palace environment, the growth pattern was exclusively determined by the orthogonal plan. Furthermore, enlightened cultural criteria had completely replaced those of the last Italian baroque area, so that the large views with monumental elements and the construction of architectural areas for courtly life were subjugated to the provision of rationalist infrastructures distributed throughout the new residential area: hospital, slaughterhouse, theatre, convent, bull ring, etc.

Both endeavors, that of Ferdinand VI and Charles III, were representative of two different moments in the 18th Century, but which come together splendidly



in a place that is without a doubt the most complete, coherent and interesting courtly city of Spain. A city that further achieved a relation of absolute coherence with its territorial occupation model on which, in reality, it depends.

This model remained reasonably intact until the beginning of the 20th Century. But the disappearance of Royal Sojourns led to the progressive abandonment of the palaces and neglect in maintaining the buildings – and age has become apparent in recent times. At this point, Aranjuez had begun an industrialization process that would not have a direct negative impact on the overall preservation of the territory, but it would qualitatively displace the orientation of urban economic interests, modifying the relation of the city with its environment. Under these circumstances, a lack of general sensitivity that prized development based on banal growth models over a compromise between idea and form, the base on which Aranjuez had been founded, led to the degradation of the area. Fortunately this degradation did not affect the essential: the urban net always remained reasonably intact, suffering only slight aggressions on its edges, which has recently been undergoing renovation. There are also some violations of the building tradition that has resulted in the appearance of certain buildings which do not conform with the overall village construction. The new ordinances of Aranjuez, drafted in 1981, made the detection and repair of this deterioration possible. The authors, headed by Rafael Moneo, prolonged the tradition of linking the Site to notable architects and started with an in-depth study of the peculiarities of Aranjuez buildings and the main rectors involved in its genesis. They adapted all of the proposed regulations to this, consciously recovering the value of ordinance as a mediating instrument between building and the higher idea of the birth of a city and characterization of its essence. This plan is so committed to the vital values of Aranjuez that it was supported by the population and little by little contributed towards creating appreciation for those values. It also followed a legal and citizen awareness path with regard to the urban area and its life with regard to the territory surrounding it. Today the city of Aranjuez is perceived as a vital landscape –fully integrated into its environment, with its spacious streets, uniform buildings, views, beautiful squares, constant contact with plant life– that is in itself able to give those residing in it a more pleasurable life.



The Trees and Gardens of Aranjuez: The acclimatization of exotic species

Of all the marvels at Aranjuez, the trees are without doubt the most noteworthy. The image of this place held in the mind of a traveler is that of high, green branches, colorfully changing in the spring or autumn. These colossal trees are found in amazing quantities, scattered among the ancient and complex gardens, or lined up with their perfect geometric shapes along some of the countless walkways and streets found in all directions.

But if Aranjuez was a spontaneous forest and nature herself provided it abundant plant life, the main examples still conserved today have the added particularity of an exotic origin, making the majesty of their presence, vigor and size even more enticing.

On the occasion of the Philip II Centennial Commemoration in 1998, several monographs were published noting the king's enjoyment of flowers and plants. His so-called austerity or the severity of his tastes contrast with the discovery of his enthusiasm for botany. However, it is quite well-known that renaissance princes had a passion for collecting, not limited to art or archeological finds, but including all types of animals or plants brought from far away places. Botanical science was unquestionably of greater interest to the Spanish monarch as he suffered horrible chronic illnesses from childhood and did everything possible to aid his physicians in discovering new medicaments to alleviate his frequent pain and ailments. Andrés Laguna, translator and commentator of Dioscorides in 1555, in the letter to the King introducing this book, requests the creation of something that could be interpreted as a botanical garden, similar to others found at Pisa, Padua, Leipzig, Leyden, Oxford and Montpellier. In Spain itself, other cities such as Seville or Valencia had important collections and installations in the 16th Century, but the presence and actual interest of Felipe II in and for Aranjuez caused him to constantly order shipments of an unusual variety of species to this location.

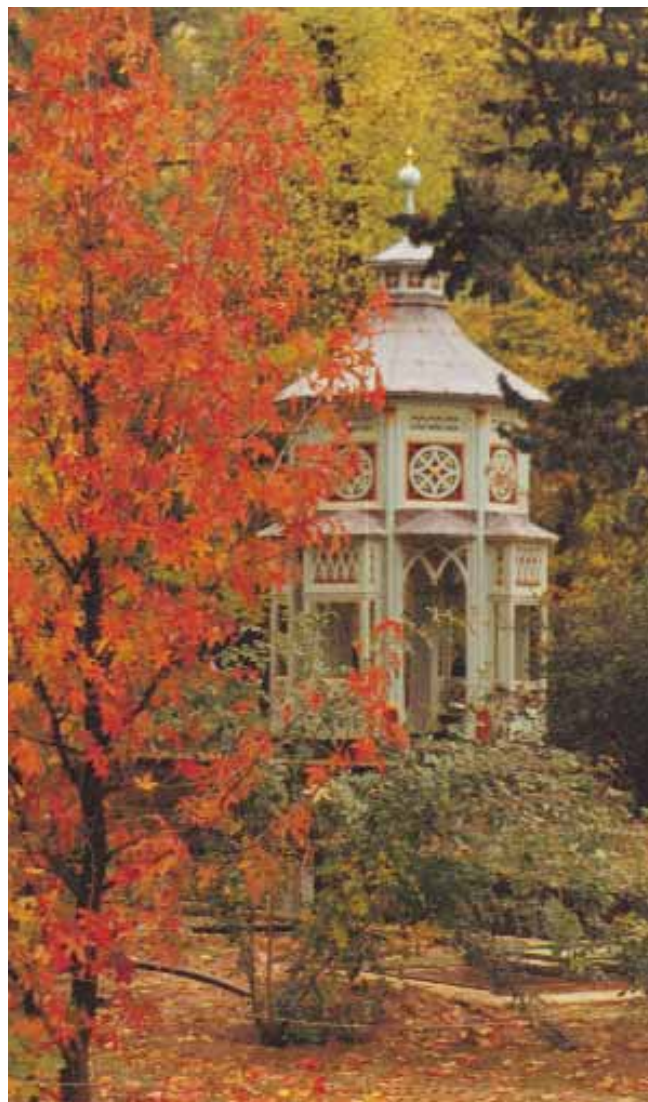
It is possible that the Botanical Garden at Aranjuez is not really such in the sense currently given to those words. But it is certain that in the 16th Century, taxonomy had not yet developed as it would in the 17th with Ray, Magnol and Tournefort or in the 18th with Linneo and Adanson. What is inarguable is the relevance of Spain as the first country of that century to receive American and Oriental exoticisms and of Aranjuez as the center for acclimation and cultivation of new species, or the dissemination of the excellent and curious results achieved. Personalities such as Nardo Antonio Reccho can be mentioned, a distiller in Aranjuez who was responsible for conserving the monumental work of the naturalist Francisco Hernández.

Even then visitors to Aranjuez were amazed by it. In 1594, Camilo Borghese stated that "there are an infinite number of trees brought over from the Indies and all types of fruit are in abundance, of which one species is different from the other, with long, wide avenues lined with shade trees. These paths, fifty-eight of them – are brimming with different trees".

If elms and poplars were always abundant, in the second half of the 16th Century others were brought in: blackberry, ash, walnut, willows, almond...and an incredible variety of ornamental and fruit plants from the various corners of the Iberian Peninsula and Flanders. Esteban Boutelou, in 1806, notes how he "counted the trunk rings of some of the species of trees recently cut down, and I have clearly counted from two hundred and fifteen up to two hundred and forty circles or rings". Some of those enormous elms lived until recently, when graphiosis did away with them. Joseph Townsend, a native of a country of great elm groves, traveled through Spain between 1786 and 1787 and described Aranjuez by saying "the number and size of its elm trees, the largest I have ever seen, cause everything to have that type of magnificence that brings nothing but pleasure".

Of course the history of the plants should not be confused with that of gardening. But the gardens of Aranjuez contain - among so many unique qualities, styles and its sheer age - a past shared and overwhelmed by the successive appearance of flowers, shrubs and trees that, from beyond the sea, found their place throughout the slow advance of time. There is still an Italo-Flemish garden in the Jardín de la Isla, the Jardín del Rey is a model of a closed and secret garden. That of the parterre is the result of a compromise between French classicism, the specific factors of the place and a certain tradition of mannerist gardens adorned with statues that would undergo much modification. The Jardín del Príncipe is a garden of gardens that would expand over the 18th and 19th Centuries by the incorporation of designs or layouts from the different fashions or episodes of the times. During the second half of the 19th Century and first half of the 20th, a multitude of diverse and highly interesting modern gardens would be created. The Garden of Isabel II is almost gone today, but is currently undergoing restoration.

From a European viewpoint, the purely vegetal history of gardening is to a large extent the history of botanical expeditions and acclimation techniques or methods for species arriving from foreign lands. This exciting history can be summed up in three different periods: the first period ranging from the beginning of time until the European discovery of America; the second from that moment until the 19th Century and the third when it was possible to make botanical discoveries at any point of the globe, especially intense in Asia, Africa and Oceania. Well-known episodes from the first period are the expeditions ordered by Queen Hatshepsut in Egypt. However, we are interested in the second and third periods, due to the influence they had on the Aranjuez landscape. The discovery of American flora was an authentic revolution for the production of food as well as for ornamental and garden plants. Some of these plants also reproduced spontaneously over time, invading territories and competing with purely autochthonous plants. Christopher Columbus identified plants such as cinnamon, cotton or cocoa. The first significant expedition was the one led by Francisco Hernando, already mentioned herein. This expedition traveled throughout Mexico for seven years and had highly celebrated results. But it was primarily in the 18th Century when the scientific activity of the Spaniards became more intense across the sea. We are aware of more than fifty large expeditions to the New World, and more to other continents being explored in that century. Of the latter, we can mention the expedition made by Juan de Cuellar, Royal Botanist born in Aranjuez, to the Philippines in 1785.





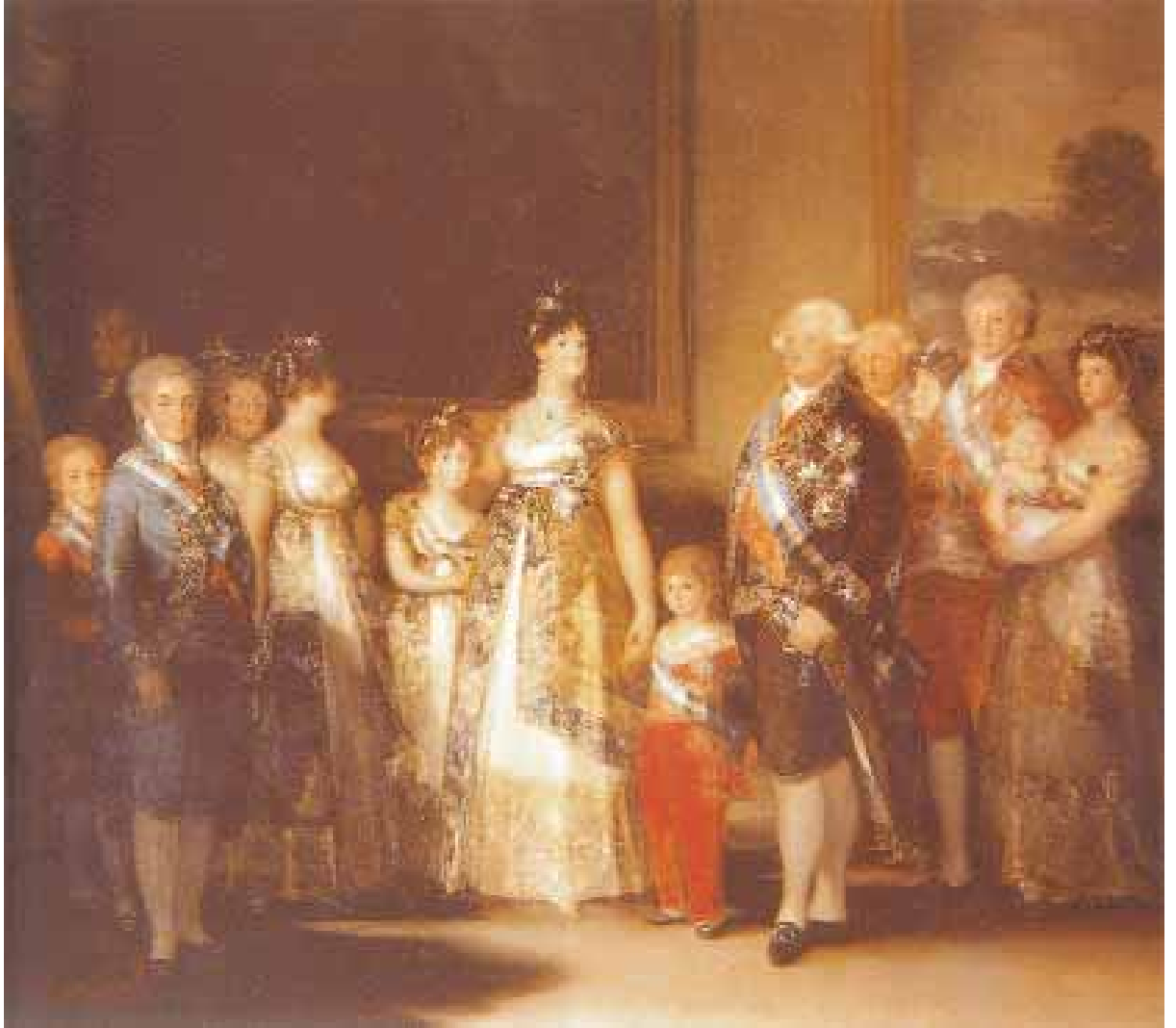
The plants most successfully introduced in Aranjuez were those from eastern North America, mainly Louisiana and Florida. Much has been written on the suitability of this meadow for the acclimation and growing of those species, from swampy soils with torrid summers such as ours. Some of the most successful cases are mentioned below, based on the criteria of how they have reached our time.

In 1778 a large number of *Platanus occidentalis* L. from Louisiana were introduced in Aranjuez; *Platanus orientalis* L., which came through France; and a variety that survives, from Italy, the *Platanus cantabrigensis* Henry. At that time seeds from *Gleditsia triacanthos* L. and different pecans *Carya illinoensis*, *Carya* sp. also arrived. In 1783 the *Taxodium mucronatum* L. and *Lodendron tupidifera* L. arrived. Several American maples were acclimated in 1784, such as *Acer rubrum* L., *Acer saccharinum* L., *Acer Canadensis* xxx or the Eurasian *Acer tartaricum* L. with the *Acer pensilvanicum* L arriving in 1788. In 1786 came the black walnut (*Juglans nigra* L.). In 1789 seeds were brought in from the *Diospyros virginiana* L. and American chestnuts (*Aesculus flava* Ait., synonym of *Aesculus octandra* Marsh.; *Aesculus pavia* L.; and *Aesculus pavia lutea*, certainly the current *Aesculus neglecta* Lind.

Twenty-eight examples of different species existing today in Aranjuez are included in the Catalogue Of Unique Trees in the Region of Madrid. Many others have the same merits as those, which were presumably chosen as they

represent examples of what here is repeated time and again. The creation of a legal protection agency could also be suggested for the unique tree-lined ways, as Aranjuez has some extraordinary cases such as the calles de la Reina, de Toledo, de Lemus and Joaquín Rodrigo. Most of the best individuals and groups can be seen in the Jardín del Príncipe.

The Chinescos ahuehete (*taxodium*) has a trunk circumference of 6.30 m at 1.30 meters high, 11.65 at the base, 45 m tall and a 27 m crown. But there are even larger groups of this same species and some individual trees that are larger still. Of the forty-eight pecan trees, the Macho could be the tallest tree existing in Spanish gardens, reaching 58 m. There are eighty examples of *Liquidambar orientalis* in Aranjuez, some 35 m tall with crowns boasting a 7.20 m circumference. The guayacanes from Virginia exceed 35 m. The *Gymnocladus dioica* have adapted so well that they have become invasive, with individual trees reaching 40 m. The list could go on forever. To close this section, it is enough to say that the Jardín del Príncipe has three hundred and thirty-eight different species belonging to the tree and shrub groups.

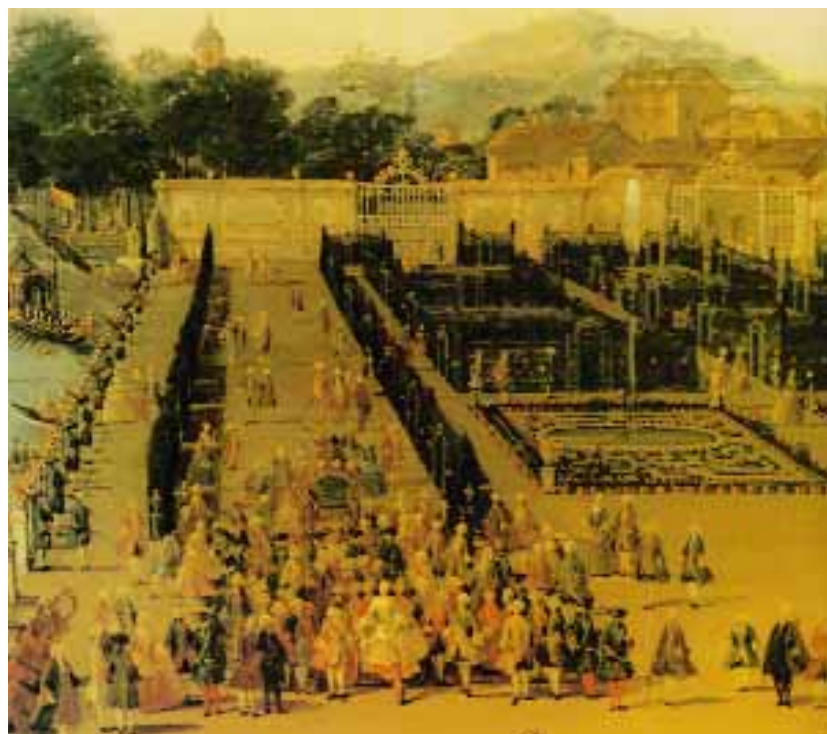


Cosmopolitan Cultural Activity



The Spanish Royalty enjoyed well-deserved esteem as patrons, always attentive to the international cultural environment and enjoying the most select artists of the continent. The further were able to recognize genius among their own subjects.

The artistic legacy of Aranjuez is that of a cosmopolitan culture with itinerant artists claimed from distant courts; an exchange of fashions, theories and poetry that flourished over the centuries. The upper aristocracy joined this trend and entered into lively competition with the royal family with their own chapels and favorite servants - a healthy situation for the progression of the arts.



Many works disappeared, others lost their connection to the Site, but their influence on Aranjuez remained visibly or intangibly; in the same manner, Aranjuez influenced and inspired the minds that visited it.

Juan Bautista de Toledo and Juan de Herrera, master and disciple, worked for Philip II and left their architectural mark on Aranjuez: a sort of construction and mathematical classicism that remained indelible over the centuries. They were also engineers, gardeners and urban planners. Their pure Spanish classicism was continued modestly with Juan Gómez de Mora and Pedro Caro Idrogo. A long list of artists completed and extended the palace and built the new city: Santiago Bonavía introduced the lines of Grand Italian Baroque; along with his assistants Alejandro González Velázquez and Jaime Marquet, also Ventura Rodríguez and Manuel Serrano. A new chapter, praised and immaculate, corresponded to Fernando Sabatini and his team. He was followed by the neoclassic contributions of Juan de Villanueva, who shared construction and city planning concerns with that of gallant gardening games. This era would reach an end with the romantic input of Isidro González Velázquez.

Gardeners are usually modest in the history of art, but here they deserve a special place as they played a determining factor in the image of the Royal Site.. Their ephemeral creations have not hindered our remembrance of their names. Jerónimo de Algora and Juan de Holveque worked with Philipe II and found their inspiration in both Flanders and Italy. The Classic French Garden was introduced by Marchand, and continued by Leandro Bachelieu and the fruitful Boutelou family, closely tied to this place. Pablo Boutelou assumed the landscaping and exotic fashion that completed the amazing cycle of the royal gardens. The great gardeners of Aranjuez were well-traveled, cultured, defenders of their ideas before architects and experts. Their art, between times



of care and abandonment, is born again in their drawings - recently rediscovered by researchers - and by the faithful restorations of recent years. The curious can still find trees planted by their hands.

Painting was the main decorating theme used inside royal buildings, especially in the palace. The steps of the greatest painters of the century can be followed in Aranjuez: Tiziano, Velázquez, Tiépolo, Goya. Their works are no longer here, but a certain feel of their genius inspires the royal installations. Today the palace walls provide a fruitful lesson of three hundred years of court art, presided over by the academicism of Mengs, sweetened by the works of Jordán, Meléndez, Maella and Bayeu. Another tradition closely linked to the Site is the painting of landscapes. It was a never-ending pleasure from the first works of Houasse, passing through the precise views of Aguirre or the affected works of Brambilla, until they were reborn in the charismatic Rusiñol, admired inspiration for a multitude of current fans.

The garden decorating programs are an exciting but little known chapter in the history of Spanish sculpture. The works originated from collections or were imported from foreign authors, today difficult to identify. The famous busts of emperors in the Jardín del Rey are from the 16th Century and are also found in the Casa del Labrador. Most sculptures are found in the Jardín de la Isla, completed in the 17th Century with the involvement of many Italian and Spanish artists. The Bourbon years would add the contributions of French sculptures. A unique item is the long tradition of sculptures of the kings. There were more than a dozen, although many are no longer in Aranjuez. Illustrious names are associated to them such as Leoni or the 19th Century Reyna and Olivieri.

The literary memory of Aranjuez, contrary to the artistic one, was not linked to the 700s as much as it was to the splendid decades of the Siglo de Oro. Authors, poets and playwrights often used the Site as their source for inspiration, as it perhaps was for Jorge Manrique or Garcilaso de la Vega. They only reflected the fame that the gardens, fountains and woods had achieved throughout Europe. Many authors surrounded the court following royal patronage, even more opportune in leisure areas such as this one. Lope de Vega and the Conde de Villamediana premiered their courtly theatre pieces here; Argensola, Góngora, Cervantes and Gracián celebrated Aranjuez in their texts. In later centuries, Spanish and foreign visitors – great numbers of them – reintroduced the presence of the Site in their writings: neoclassical critics, gallant courtiers and emotional romantics added to the circle of authors from Madrid such as Ramón de la Cruz or Moratín. Although Aranjuez was later the occasional scene for literary meetings attended by Galdós and Valle Inclán, it was not until the novelist José Luis Sampedro appeared that the site would once again be the scene for significant episodes in the writing of the day.

If the role of the excellent composers and artists of the Philippine Court in Aranjuez is unknown, the music of the eighteenth century, baroque, courtly or classic, shone at the crowded fiestas or in the intimacy of palace suites. Under the direction of Farinelli, or in the generous work of Scarlatti and Boccherini - accompanied by noted Spanish musicians such as Herrando, Albergo and Nebra - the air of Aranjuez was coupled to a certain sound quality which curiously had its happiest expression in our century: the timeless, cultured and popular Joaquín Rodrigo.



Culture and Nature

Culture and Nature

The Southern European landscape is the result of the secular friction between nature of an unusual complexity and fragility and a dense succession of civilizations with growing technological capacity. In this history of farmers, woodmen, cattle ranchers and warriors, of conquests, repopulation and deforestation, the plains of the Mediterranean world have suffered ecological deterioration, although some nearly miraculous exceptions have survived: unique places that symbolize a specific manner of taking on the territory, that show how the best of a culture can propose a different manner of relating to the environment. These are necessarily the fruit of a non-spontaneous coexistence between nature and workmanship, a calculated symbiosis organized by wise, sensitive men and the provision of generous resources over the span of many generations.

The value of Aranjuez is summed up in its exceptional geography, aided by its exceptional history. A fertile ground with abundant water in the heart of the high plateau together with a cultured and continuous power that was obsessed with recreating paradise. The logic of nature supplies a richness that the logic of man admires and reinterprets in a never-ending process of transforming each and every one of the elements comprising the landscape.

If the water landscape is born from the slow and changing rivers, able to overwhelm the valley with violent floods, when the river is tamed and repressed a calm web of channels and ditches provides artificial flooding from a network of arteries and capillaries of an almost anthropomorphic appearance. The engineers are architects and gardeners: they enter into battle with the water, win and lose, take advantage of it and pay homage to it with waterfalls and fountains. Meanwhile, the reservoirs pour into solitary lagoons, conquered by natural flora and fauna.

The water gives life to a green landscape. The thickest woods cling to the changing riverbeds: communities of surprisingly specialized plants populate the inhospitable hillsides. In the valley the forests give way to triumphant agriculture: traditional farming, pleasure-giving gardening. There is an enormous variety of fruits and vegetables, a succession of all styles of European gardening against the diversity of the original environment. But another geometrical woods of straight tree-lined avenues overwhelm the fields and are the true rulers of the landscape. While horticulturists transform the wild fruits for the royal plateau, the gardens continually try to run wild and blend in with the groves. The exotic plants adapt and escape from their caretakers, mixing in with native plant life in a crossbreeding that questions the concepts of indigenous and foreign.



The city was born from the river, orchards and gardens. It rises up like another part of the landscape, a constructed landscape conceived as the sum of the radial lines of the garden and the squares of human reason. The lines of trees are now rows of archers; the city blocks are austere parterres of brick and stone. The streets and plazas are excuses for the high green lines, long perspective of cupolas, groves or distant mountain peaks. The city grows by the design of planners with a gardening inclination; paths, bridges, houses, theatres, convents, hospitals with discrete architecture, identical to each other, conscious of their modesty when compared to the kingdom of green.

This place of gardeners and courtesans, today citizens, integrates its streets into the country geometry. Its avenues are lengthened by gardens, new rural settlements are created with the same ordered logic; the long straight tree-lined streets are superimposed on the whimsical river courses and the irregular layout of paths.

Because it is certainly this gesture, this universal tool of successive generations of kings, artisans and artists, this is the law that truly governs and defines the landscape of Aranjuez. Over five hundred years, the system of tree-lined designs is enriched and completed, until the system itself is a unique and unrepeatable landscape, likewise a model for other exemplary efforts in Europe and the New World. Its ability to organize the territory, to integrate the natural and the artificial, water, vegetation and architecture into the geometrical impression, is perhaps the great lesson taught by the landscape culture of Aranjuez.

B. AUTHENTICITY AND INTEGRITY

The landscape of Aranjuez was originally determined by two exceptional natural features found at the Site: the meeting of two important rivers in a fertile valley that is cradled between two high plateaus. This gives rise to a unique original landscape, strongly contrasting with its surroundings, very rich in both flora and fauna – as talented hands and bright minds have demonstrated over the years. Of course, these geographical and climatic conditions continue to influence the essence of Aranjuez today as much as they did in times past.

This environment, given to great biological diversity from the beginning of development, is today recognized around the world as the home of numerous plant and animal species that have naturally become acclimated over the years, turning Aranjuez into their own characteristic habitat. Found among these are endemic plants and species threatened in other areas. The presence of one of the most important wetlands in Madrid – the Mar de Ontígola – must be noted, artificially created four hundred years ago and today an environment of exquisite balance and extraordinarily rich in flora and fauna, a living example of art become nature. Also important is the area of El Regajal, which conserves a natural reserve of butterflies considered of great interest by specialists worldwide.

Such a notable biological development was primarily possible due to extensive and complex irrigation systems found at the Site from the time of the Romans, although their current layout was designed in the 16th Century. This system formed and still forms an essential part of the Aranjuez landscape. The main hydraulic engineers of every era passed through here and designed works that were often pioneers in their area and which form a water system that is still operating today: the dams and channels are still providing service. The efficiency of a well designed and executed irrigation system is evidenced here, one able to function today without having undergone any significant reforms. Furthermore, the huge landscape value provided by this system and the water itself remains intact.

Such a well-irrigated territory soon became the ideal framework to develop agriculture of an unusual richness and variety, a laboratory for botanic experimentation and an enviable environment for the best practice of physiocratic ideas of any time. These features are still present today due to the interest in skilled agriculture, new marketing models for fruit and botanical research. It can thus be stated that while the very suitable environment has not changed its predisposition to favor agriculture development, neither has society –after a period when interest seemed to decline– lost its desire to make an ideal use of the conditions found there. Current governments, and particularly the European Community, now play the role once played by Charles III providing protection and motivation for high quality agriculture and commitment with the environment it forms part of.

The area where such magnificent farming is carried out is the territory skillfully organized by the friendly and cultured involvement of many people: it is a landscape brimming with cultural content from the beginning, founded on formal laws aimed at assuring its design as an ideal model of territory organization, generating beauty prone to continuity. Those that had the fate of this land in their hands over the years knew how to recognize and appreciate the value of the legacy received and they conserved and enriched it with such coherence that it seems to suggest identical desires. The territory today forming Aranjuez is different from that conceived by Philip II only in the size it has acquired over the years. The commitment of its design to art, to culture, to nature, to the economy, to the essence of those living here, remains fully current such that its form and material composition continues, as do its uses and the principles of unity on which its integrity was founded.

An orchard-garden resulted from this organizational design on this highly fertile ground, which from the beginning was understood to be the right scenario for the development of many royal initiatives, all lavish in content. But the peculiar layout of the space designed, the generosity of the soil and suitability of the climate made it particularly apt to hold the abundance of plants that the West was learning about in the Modern Age. Several new features came together in this initiative: most importantly, the New World was providing a surprising and virtually unending botanical variety; the interest of cultured nobility in enriching their chambers with marvels leaned particularly towards those elements that added towards unraveling the mysteries of the physical world. Finally this era of discoveries and collecting coincides with an enthusiastic development of sciences, especially medicine. As a result of all the aforementioned, Aranjuez was considered the ideal area to house what was not yet known as a botanical garden, where a considerable number of examples of species were to be planted, interesting due to their novelty, exoticism, beauty or scientific utility. In general, they adapted so perfectly that the area does not only maintain its integrity but in many notable cases, certain plants have reached a size unknown in their places of origin. Several of these examples are today included in the catalogue of unique trees from the Community of Madrid.

The successive royal interventions either sought the achievement of a prodigious and exotic garden or a quality farming operation or the creation of a unique urban model, ended up with a type of natural paradise that, nevertheless, was consciously performed with the use of any resources considered necessary or suitable and with as many renowned artists as the court could attract. The obra magna created by this procedure was always believed worthy of conservation and expansion. As has been said, there is a type of identicalness in the desires of all the actors who participated in Aranjuez that has always allowed them to recognize, value and protect the legacy they received.

No less admirable is the case of the city's old quarter, created by the hands of notable architects and principal example of an organized city, a model of territorial integration, conceived as a whole and constructed ex novo in accordance with enlightened criteria. At certain moments of this century, Aranjuez seemed to be heading towards a growth pattern that did not accept compromise. This banal development partly damaged the integrity of the city. Thus, while lack of interest in the legacy received did not overly affect the authenticity of the Site, which developing forces tended to ignore, the same cannot be said of the city. Currently there are some buildings sharing space with the historical quarter that escape from the laws of unity that had always ruled at the Site. These scars in the integrity of the whole are not enough to have detracted from the overall impression but, perhaps by their contrast, they highlight the typological quality of traditional buildings. Thanks to the application of recent city ordinances that recover the genuine spirit of the original founders and also to a considerable rise in citizen esteem for urban values, the degradation process was stopped in time to avoid affecting anything essential. Above all, the main interest of Aranjuez is its urban design and integration with the environment surrounding it, which is fully maintained, as are the monumental or significant landmarks. Furthermore, part of the deteriorated areas has been recovered. Current ordinances guarantee that the integrity of the city will experience no degradation in the future. But more important is the fact that a conservationist mentality is on the rise among its citizens.

*C. JUSTIFICATION FOR THE INSCRIPTION
ACCORDING TO THE CRITERIA APPROVED
BY UNESCO*

1. PRESENTATION

Aranjuez is an exemplary landscape in terms of what Art. 18 of the Directives for the application of the Convention on World Heritage (UNESCO, Feb/1997) considers "an especially significant symbiosis of cultural and natural features" or what Art. 23 calls "works wherein the hand of man and nature combine".

Aranjuez possess an exceptional universal value as it exemplifies, with unquestionable success, the collaboration of culture and nature throughout more than four hundred centuries, achieving the result of a unique and fortunate landscape.

The special fragility of the landscape of Aranjuez, the delicate care required for its conservation and the evident risks threatening its survival, have motivated local, regional and state administrations to establish numerous laws, regulations and specific rules to establish the most appropriate protection measures for their management.

Vast amounts of public and private financial resources have been devoted to preserve the area over the last years. These funds are expected to increase to the extent possible in upcoming years, as is shown in the following pages.

2. APPLICATION OF THE CRITERIA FOR THE INSCRIPTION OF CULTURAL PROPERTIES ON THE WORLD HERITAGE LIST.

Art. 24 de las Directives states, in application of the Convention on the World Heritage List, that it will be considered that a property has "an exceptional universal value when the Committee considers that said property either fulfills, at least one of the criteria" listed below. To a greater or lesser extent, Aranjuez is included in each and every one of the eight criteria established by the Directives for cultural properties.



- I. Aranjuez exhibits a considerable exchange of influences over a span of time, in a specific cultural area, with regard to the development of monumental arts and the creation of landscape.
(criterio ii)
- II. Aranjuez offers a splendid example of diverse architectural styles and varied landscapes which illustrates significant stages in human history.
(criterio iv)
- III. Aranjuez is an outstanding example of a traditional human settlement or land-use which is representative of a culture, that has become vulnerable due to the irreversible disappearance in this century of the courtesans who made it possible.
(criterio v)

CAPÍTULO III

Singular elements within the property delimitation

A. DESCRIPCIÓN OF THE PROPERTY

3.1. INTRODUCTION

The Real Sitio y Villa de Aranjuez is located fifty kilometers south of Madrid, at the meeting of the Tagus river and its main tributary, the Jarama. Within the context of the Castillian high plateau, characterized by a Continental-Mediterranean climate and a scarcity of wooded areas, replaced by dry crops, Aranjuez appears as an island of abundant vegetation thanks to the abundance of water and the fertility of the sedimentary soil of the valley, compared with the sterile, gypsum terrain of the surrounding plains.

Inhabited from ancient times by Carpheteans, Romans, Visigoths and Moors, Alfonso VII reconquered it from the Arabs in 1139 and in 1171 it was ceded to the Knights of the Military Order of Santiago. From that time on Aranjuez was the place of rest and leisure and the Master Don Lorenzo Suárez de Figueroa decided to build a Palace (1387-1409) among the hunting woods.

The condition of Royal Site began in the 15th Century, when Aranjuez became property of the Crown after Ferdinand the Catholic was named Grand Master of the Order of Santiago, and due to the preferences of the grandson of Carlos V, who added new properties from the farms and land grants belonging to the military orders, private individuals or neighboring villages, for the expansion of the synergetic forest.

But it was Philip II (16th Century), who promoted the first period of splendor around a new Palace and Casa de Oficios, adding beautiful geometric orchards (Picotajo) and large gardens (Jardín del Rey y de la Isla), planning rectilinear tree-lined walks (Doce Calles), revitalizing vast areas for hunting, creating a botanical experimentation center, as a site for the acclimation of species from around the world and lastly, providing the whole with a series of waterworks (Mar de Ontígola dam and a network of channels) to irrigate the orchards and gardens.

To design this complex plan the monarch surrounded himself with such great architects as Juan Bautista de Toledo and Juan de Herrera, or gardeners such Jerónimo de Algorta and Holbeque.

The residence prohibition enforced by Philip II meant that there was no city planning. There were two free, organized spaces beside the Palace –El Raso de la Estrella and la Plaza de Parejas- and a few houses with no building quality in the areas today corresponding to the Jardín del Parterre and the la Plaza de San Antonio.

There were some additions to this program during the 17th Century, but no significant changes.

The works of Philip V –the completion of the Palace, Gardens and Stables– were not a true urbanization of the area, which was only begun in 1750 by Ferdinand VI under the direction of the architect Santiago Bonavia.

The new era of splendor of Aranjuez in the middle of the 18th Century culminated with the creation of a new area, comprised of a network of blocks where homes were built for individuals and the King. The eastern part was chosen for the new city and was divided into two sectors separated by the Plaza de San Antonio and the block of the Casa de Oficios y Caballeros.

Work began immediately on the Plaza de San Antonio and Plaza de Abastos, followed by work on the Caballerizas de la Reina, the Casa del parte, the post office and the new bakery.

The lines of trees that so characterized Aranjuez were not forgotten, and also appeared in the village, integrating it into the surroundings. The streets of the trident were lined with trees – Reina, Príncipe and Infantas - as were those

starting at the sides of the Iglesia de San Antonio and those surrounding the village to the south and east.

Work on the most important buildings left unfinished during the reign of Fernando VI were completed under Charles III, and some which had already begun to deteriorate were replaced by more solid ones. During this architectural period of the Site, the contributions by Jaime Marquet and Manuel Serrano were fundamental. Marquet reduced the width of the Casa de Infantes, leaving space for a long block and street between the two that faced the facade of the Teatro Real, where street lighting first appeared. Also built under the reign of Charles III were the Palacios de Godoy, Osuna y Medinaceli, the Hospital de San Carlos, the convento de San Pascual, the new arches of the Plaza de San Antonio, among others. Furthermore, some repairs were made in the plaza contiguous to the Casa de Infantes and in the Plaze de Parejas.

Of note outside of the village was the progress of the works on the Casa de Vacas and Sotomayor for the Yeguada, and on some of the agricultural experimentation sites such as the Real Cortijo de San Isidro, the Campo Flamenco, Las Infantas and Mira el Rey, where Carlos III organized the land and its accesses by expanding the tree-lined streets, an evolution that was coherent and organic with the Philippine system.

Under the reign of Charles IV, Villanueva was in charge of giving the last architectural definition to the Site with the Casa de la Gobernación and the Plaza de Toros, although Villanueva was more devoted to waterworks than to building in the village.

Thus Aranjuez reached the 19th Century completely defined as the most regular and organized of the Royal Sites and its image varied little over the first 30 years of the century. The only notable contribution under the reign of Fernando VIII was the new fountain in the Plaza de San Antonio, better known as the Fuente de Venus or Mariblanca.

The reign of Isabel II added the first city garden to the area, the Jardín de Isabel II; but not everything was positive. The appearance of the first railway led to the mutilation of a considerable part of the tree-lined streets on Picotajo and of the escuadra to the west of the Palace, where temporary residences of the bourgeoisie aristocracy appeared that flourished around the Court of Isabel. These formed a city-garden layout separate from the royal properties and adorned with frivolous eclectic buildings among small parks of a romantic nature. The arrival of progress symbolically represented by the railway was actually the destruction of the landscape and historical heritage. Additionally, the initiative of the Crown to transform the local reality was progressively declining.

The hectic years of the last third of the 19th Century were witness to the last expropriation process and revived the rustic and urban structure of the Residence.

With its population growth (10,000 inhabitants), Aranjuez entered the 20th century playing a significant role in the system of cities in Central Spain that were based on an agricultural economy, with massive market crops that required a large number of specialized labor. Little by little the arrival of capital and businesspeople promoted an incipient industrialization, but the new landowning, proto-industrial and business class was not able to transform the modest and homogenous eighteenth-century city into the bourgeois scenario so typical of provincial capitals and the booming cities of the more industrialized regions.

The most representative building of that era is unquestionably the Mercado de Abastos, ably included in the urban design and symbol of the booming farm

and business economy of the time. During the same time, the monument to Alfonso XIII was raised in the Plaza de la Constitución, the last of the many royal statues presiding over the Site. Together with the iron and Neo-Mudejar architecture of the market and the bell of the clock on the City Hall, the civil space par excellence of the city was formalized, with a typically eighteenth-century taste. Its importance remains until today thanks to remodeling in the eighties, when its nature as a public space was regained after being lost by work performed in the fifties.

The great operation of the fifties was the opening of the so-called New Aranjuez, a new suburb to the southwest of the city.

Over the last thirty years of this century, when Spain finally joined developed Europe and Madrid became a large city, Aranjuez remained apart from the metropolitan area, maintaining its rich art and landscape. There are however clear cases of degradation, which shall be studied in depth in chapter five of this report.

Likewise, large infrastructure works have been carried out in recent years that have allowed the causes for this progressive degradation to be removed while specific regulatory conditions have been established to conserve the property (see Point d/ Chapter 3) and ambitious rehabilitation and restoration programs have been initiated to value and promote the property (see point e / Chapter 3) the fruits of which are beginning to be visible in the Royal Site.

Today Aranjuez is a city with a large area of intense farming. It holds 40,000 inhabitants in the historic quarter and immediate suburbs, who are devoted to industrial, business and tourism activities.

3.2. SPECIFICATIONS AND ORGANIZATION OF THE SAME

These specifications aim to offer a precise description of all unique elements found within the boundaries of the property and in the protection area or pad (see plans). These were also briefly mentioned in the prior introduction.

The specifications have been broken down into the following areas:

- Name of the unique element.
- Description and short history.
- Technical information: chronology, degree of conservation, etc.
- Photos.
- Graphic information.

The specifications include the cultural and natural properties that make Aranjuez a mixed property and are organized as detailed below:

A. SINGULAR ELEMENTS LOCATED WITHIN THE DELIMITATION OF THE PROPERTY

3.2.1. ROYAL PALACE AND GARDENS DE LA ISLA AND DEL PARTERRE

3.2.1.1. *Royal Palace*

3.2.1.2. *Jardín del Rey y del parterre*

3.2.1.2.1. El Jardín del Rey

3.2.1.2.2. Parterre

3.2.1.3. *Jardín de la Isla*

3.2.2. TREE-LINED STREETS, GARDENS AND GROVES

3.2.2.1. *Wooden Paths*

3.2.2.1.1 de la Montaña

3.2.2.1.2. Sin Salida

3.2.2.1.3. de la Princesa o de las Moreras

3.2.2.1.4. de la Berruga o de los Robles

3.2.2.1.5. del Embarque o de los Chopos

3.2.2.1.6. de Chillones

3.2.2.1.7. de las Praderas

3.2.2.1.8. de Colmenar

3.2.2.1.9. de la Romana

3.2.2.1.10. de la Reina Victoria o Tilos Viejos

3.2.2.1.11. del Mallo o de las Nogueras

3.2.2.1.12. al este de la Plaza Cirigata

3.2.2.1.13. de la Casa de Vacas o de las Vacas

3.2.2.1.14. del Rey

3.2.2.1.15. de la Ventanilla

3.2.2.1.16. del Bonetillo

3.2.2.1.17. de los Tilos o los Tilos Nuevos

3.2.2.1.18. del Angostillo

3.2.2.1.19. de Sotopela

3.2.2.1.20. de Lemus

3.2.2.1.21. Toledo

3.2.2.1.22. de Madrid

3.2.2.1.23. de las Guardias Españolas

3.2.2.1.24. de las Guardias Walonas

3.2.2.1.25. de los Coroneles

3.2.2.2. *Gardens*

3.2.2.2.1. Pico Tajo

3.2.2.2.2. Huertas de las Doce Calles

3.2.2.2.3. Legamarejo

3.2.2.2.4. Rebollo

- 3.2.2.3. *Groves*
 - 3.2.2.3.1. Soto el Rebollo
 - 3.2.2.3.2. El Rancho Grande
 - 3.2.2.3.3. La Junta de los Ríos
- 3.2.3. PLAZAS AND SQUARES
 - 3.2.3.1. *Glorieta de las Doce Calles*
 - 3.2.3.2. *Plaza de la Puerta Cirigata*
 - 3.2.3.3. *Plaza del Bonetillo o Cuadrada*
 - 3.2.3.4. *Plaza de Legamarejo*
 - 3.2.3.5. *Plaza de la Isleta*
 - 3.2.3.6. *Glorieta de los Mosquitos*
- 3.2.4. WATER WORKS AND TRADITIONAL IRRIGATION SYSTEMS
 - 3.2.4.1. *Caz de la Azuda y arterias principales*
 - 3.2.4.2. *Presa de Palacio, Cascada y la Ría*
 - 3.2.4.3. *Molino*
 - 3.2.4.4. *Puente de la Reina*
 - 3.2.4.5. *Puente de la Isleta*
- 3.2.5. THE JARDÍN DEL PRÍNCIPE AND CASA DEL LABRADOR
 - 3.2.5.1. *El Jardín del Príncipe: The ocho jardines*
 - 3.2.5.1.1. Puertas Monumentales
 - 3.2.5.1.2. Primer Jardín or jardín del español
 - 3.2.5.1.3. Segundo Jardín
 - 3.2.5.1.4. Tercer y Cuarto Jardín (joined)
 - 3.2.5.1.5. Quinto Jardín
 - 3.2.5.1.6. Sexto Jardín
 - 3.2.5.1.7. Séptimo Jardín
 - 3.2.5.1.8. Octavo Jardín
 - 3.2.5.2. *Real Casa del Labrador*
- 3.2.6. THE ENLIGHTENED CITY
 - 3.2.6.1. *Layout of the city*
 - 3.2.6.1.1. Streets, plazas and gardens of the Old Quarter
 - 3.2.6.1.1.1. C/ de la Reina
 - 3.2.6.1.1.2. Avda. del Príncipe
 - 3.2.6.1.1.3. Avda. de las Infantas
 - 3.2.6.1.1.4. C/ del Capitán
 - 3.2.6.1.1.5. C/ Valeras
 - 3.2.6.1.1.6. Plaza de la Constitución
 - 3.2.6.1.1.7. Plaza de Abastos
 - 3.2.6.1.1.8. Plaza de Parejas
 - 3.2.6.1.1.9. Jardín de Pavía
 - 3.2.6.1.1.10. Jardín frente al Hospital de San Carlos

- 3.2.6.2. *Area of the Plaza de San Antonio*
 - 3.2.6.2.1. La Plaza de San Antonio
 - 3.2.6.2.2. Casa de Oficios y de Caballeros
 - 3.2.6.2.3. Real Capilla de San Antonio
 - 3.2.6.2.4. Fuente de Venus o Mariblanca
 - 3.2.6.2.5. Casa de Infantes
 - 3.2.6.2.6. Jardín de Isabel II
- 3.2.6.3. *Palaces of the nobility*
 - 3.2.6.3.1. Palacio de Godoy
 - 3.2.6.3.2. Palacio de Osuna
 - 3.2.6.3.3. Palacio de Medinaceli
 - 3.2.6.3.4. Palacio Silvela
 - 3.2.6.3.5. Palacio de la Reina Madre
- 3.2.6.4. *Civil Buildings*
 - 3.2.6.4.1. Casa de Fogones
 - 3.2.6.4.2. Casa de la Gobernación
 - 3.2.6.4.3. Casa de Empleados (Ayuntamiento)
 - 3.2.6.4.4. Hospital de San Carlos
 - 3.2.6.4.5. Teatro Real
 - 3.2.6.4.6. Mercado de Abastos
 - 3.2.6.4.7. Cuartel de Guardias de Corps
 - 3.2.6.4.8. Plaza de toros
 - 3.2.6.4.9. Estación de Ferrocarril
- 3.2.6.5. *Religious buildings*
 - 3.2.6.5.1. Iglesia de Alpajés
 - 3.2.6.5.2. Real Convento de San Pascual

B. SINGULAR ELEMENTS WITHIN THE PROTECTION ZONE

- 3.2.1. DITCHES AND GROVES
 - 3.2.1.1. Ditches
 - 3.2.1.1.1. de la Escuadra
 - 3.2.1.1.2. de San Isidro
 - 3.2.1.1.3. Juan Prados
 - 3.2.1.1.4. de las Aves
 - 3.2.1.1.5. Confesores
 - 3.2.1.1.6. de la Barca
 - 3.2.1.1.7. de Camellos o Joaquín Rodrigo
 - 3.2.1.1.8. Mariano el Artillero
 - 3.2.1.1.9. Trinquete de la Casa del Labrador
 - 3.2.1.1.10. del Rey

- 3.2.1.2. *Groves*
 - 3.2.1.2.1. El Embocador
 - 3.2.1.2.2. La Pavera
 - 3.2.1.2.3. La Flamenca
 - 3.2.1.2.4. Matalonguilla
 - 3.2.1.2.5. Las Infantas I-II
 - 3.2.1.2.6. Sotomayor
 - 3.2.1.2.7. Castillejo
 - 3.2.1.2.8. Villamejor
 - 3.2.1.2.9. Algodor
- 3.2.2. INTERESTING NATURAL AREAS
 - 3.2.2.1. *Nature Reserve*
 - 3.2.2.1.1. Regajal-Mar de Ontígola
 - 3.2.2.2. *Special bird protection area (ZEPA)*
 - 3.2.2.2.1. Carrizales (Villamejor) y Sotos
 - 3.2.2.3. *Regional Park*
 - 3.2.2.3.1. Zona B of Nature Reserve
 - 3.2.2.3.2. Zona D of order use of resources
 - 3.2.2.4. *Wetlands*
 - 3.2.2.4.1. Soto del Lugar
 - 3.2.2.4.2. La Flamenca-arroyo del Corralejo
 - 3.2.2.4.3. La Flamenca-arroyo de la Cavina
 - 3.2.2.4.4. Islas del Tajo
- 3.2.3. AGRICULTURAL AND FARMING AREAS
 - 3.2.3.1. *Real Cortijo de San Isidro*
 - 3.2.3.2. *La Flamenca*
 - 3.2.3.3. *Sotomayor*
 - 3.2.3.4. *Las Infantas*
 - 3.2.3.5. *Villamejor*
- 3.2.4. WATER WORKS
 - 3.2.4.1. *Presa de Ontígola*
 - 3.2.4.2. *Puente Largo*
 - 3.2.4.3. *Presa del Embocador (Sotomayor)*
 - 3.2.4.4. *Arca de Agua*
 - 3.2.4.5. *Azuda de la Montaña*
 - 3.2.4.6. *Caz de las Aves y arterias principales*
 - 3.2.4.7. *Canalización de agua potable de Ocaña a Aranjuez*
- 3.2.5. OTHER PROPERTYS OF CULTURAL INTEREST
 - 3.2.5.1. *Cattle Trails*
 - 3.2.5.2. *Hitos y Mojones de señalización viaria*
 - 3.2.5.3. *Real Deleite y Palacio*
 - 3.2.5.4. *Grupo Escultórico de acceso al Deleite*
 - 3.2.5.5. *Canapés de la Plaza de Armas y de Santiago Rusiñol*

B. HISTORY AND DESCRIPTION

1. CARPETHEANS, ROMANS AND GOTHS

Aranjuez lies in a meadow where the Jarama and Tagus Rivers meet. A terrain rich in vegetation and salt deposits and with an abundance of water, it was first inhabited by Neolithic and Paleolithic man. Its first historical settlers were the Carpetheans, a Celtiberian people who had their capital in Toledo and of whom not much has been studied. It is known, however, that these natives were involved in battles against Carthaginians and Latins that would not see their end until the definitive arrival of the Romans.

Located at the crossroads between Mérida and Andalusia along the Tagus River leading towards Zaragoza, the area became a strategic stronghold under the control of the Romans. Near Aranjuez, Roman-occupied Titulcia, whose exact location is still disputed today, was named as a center of communications.

One can imagine the banks of the Tagus River in ancient times, scarce of large cities yet densely populated by systematic farming towns. Numerous archeological findings have provided evidence of such towns, particularly abundant near the Jarama River estuary.

A great majority of the Visigoths settled in surrounding areas, as can be seen by the number of Visigoth necropolises found just a short distance from Aranjuez. Unfortunately, not much is known about the exact size and location of these rural settlements.

2. ANDALUSIANS AND CASTILIANS

The Early Middle Ages constitutes a largely unknown period in local historiography. Rapid Islamic occupation mixed with a significant Mozarabic presence must have controlled the organization of the valley's rural world and led to the splendor of bellicose, independent Toledo as the so-called "middle mark."

Well into the Middle Ages, Taifas (independent Arab monarchs) from Toledo created permanent boundaries. The area was a stage for raids, looting and depopulation, which help explain a tremendous lack of archeological remains. The region's activity centered on the town and castle of Oreja, a large, sparsely populated region that was controlled intermittently by Muslims and Christians. The region of Aranjuez, with its indeterminate settlements suffered the same fate as Oreja. After a failed attempt at Castilian repopulating, it became the possession of the Military Order of Santiago, which owned and defended a large section of the plateau from Ocaña. According to old documents, this fertile river meadow called ARANZ was handed over to the knights of the Military Order of Santiago by Alfonso VIII in 1171. The land would be used by these knights for hunting and farming throughout the following centuries.

At the end of the 14th century, the Grand Master don Lorenzo Suárez de Figueroa built a Palace as his home between the towns of Alpaxés and Aranzuel (Aranzueque).

When Ferdinand the Catholic inherited the title of Grand Master from the military order, the meadow of Aranjuez became part of the Royal Heritage. It was incorporated into the Crown in 1487, and thus begins the Site's history.

3. THE AUSTRIANS

The first Spanish Hapsburgs settled their itinerant Castilian court at the heart of the Peninsula. Located between Toledo and Madrid, Aranjuez became a frequent resting place for the indefatigable emperor, Charles V. After buying property from private owners (Redondillo, the Huerta de la Huelga and the Isla de Picotajo), in addition to acquiring other pieces of land (Alpajés, Aceca and Otos), the emperor created a magnificent hunting wood.

The liking that the Monarchs took to the Royal Site would come to life with Phillip II, who spent his childhood in Aranjuez recovering from a minor illness.

Years later, Phillip II devised a complex of Royal Sites around Madrid, the new capital, which would fulfill his personal needs and also take care of issues concerning international affairs. In the Sites, this methodical monarch ordered the architecture and lay out to symbolize the new, modern, centralized state. He concentrated his efforts in the Escorial and in Aranjuez. The first became a focal point representing the importance of knowledge, religion, and the power to command the world. The second celebrated a return to nature, its structure, and man's supremacy according to the canons of Humanism. It also came to represent a private, personal place for lovers of homes and nature.

The initiatives taken by Phillip II were part of an elaborate plan to highlight the Site's natural traits. His ideas came to fruition through his architects, Juan Bautista de Toledo and Juan de Herrera, whose work would last for two centuries without undergoing significant alterations. Ferdinand VI and Charles III's monarchies would be times of experimentation and notable changes.

1. The defense of the royal hunting woods created by the Emperor through ordinances that prohibited residency in Aranjuez to anyone not serving as the King's servants and that strictly penalized any unauthorized hunters. Successive monarchs followed these bylaws until 1750.
2. A geometric, mannerist lay-out for the distribution of the meadow that was to be cultivated into an orchard with wooded paths in the rhombus in the west side of the Palace where Charles III opened a trident entrance-way in 1772; also, the Picotajo orchards, Doce Calles, Calle de la Reina and other parts of the Sotomayor area.
3. A series of water works that enabled orchard and garden irrigation through channels called caces.
4. The systematic distribution of old commander gardens in the Isla, whose form still exists today.
5. The construction of a new court center designed by Juan Bautista de Toledo on the site of the old Master's house, thus combining the palace and the Casa de Oficios.

Aranjuez's prestige at the time of Phillip II extended far beyond European borders. His successors kept up the Court's tradition of big hunts and magnificent parties, all of which would begin their decline along with the Monarchy.

4. THE BOURBONS

The new French dynasty was also accustomed to the tradition of royal residencies located around the capital, yet they were not familiar with the chronic hardships of the Spanish estate. The first rulers placed a strong hold on administrative centralism, thus empowering the Court's retinue in Madrid. A reconstruction campaign was put under way to fix up abandoned gardens and

orchards and to rebuild castle ruins; new sites resembling exquisite French replicas were created.

Though Phillip V had begun this restoration, the monarchs most in love with Aranjuez were Ferdinand VI and his wife, Bárbara de Braganza. Closely following the styles and fashions of the latest Italian baroque, they were responsible for returning to the Site its original splendor. Dazzling parties, for which the King dreamed up a populous, comfortable and cheery courtesan city, marked their peaceful reign in Aranjuez. They repealed the law prohibiting population settlements and ordered a new city to be built. Just a few decades later, the Nueva Ciudad—under the direction of architect Santiago Bonavia—could house several thousand residents, whose numbers multiplied each year with the arrival of the Court.

During Charles III's reign Aranjuez's population served as a model for the nation's development and social well-being: the city and its surrounding areas became an experimental ground for physiocratic, agricultural, scientific and social ideas lying at the heart of the Enlightenment.

Like his Uncle Ferdinand, Charles IV loved Aranjuez, but under much different, tumultuous circumstances; namely, the decline of the Enlightenment, the coming of the French Revolution and the threat of Napoleon. The gallant, cultured and intriguing environment of his reign came to a tragic end with the Motín de Aranjuez (the Aranjuez riot), possibly one the most important downfalls that took place in the Site and which, for many, signaled the end of Spain's Ancient regime.

5. THE 19TH AND 20TH CENTURIES

After the French occupation, 19th century Aranjuez was a mirror image of the monarchy as a whole: a country held back by internal battles and left on the periphery of progressivism in the rest of Europe. Ferdinand VII's outdated absolutism could barely keep up with the necessary reforms caused by the war against France, a scene that would set the stage for the last great episode to take place in Aranjuez: Isabelle II's shaky reign as Queen.

Isabelle II was a regular visitor at the Royal Site, always accompanied by distinguished members of the bourgeois who added a new element of modernism and eclecticism to the old 18th century Complex. The end of her reign brought the Crown's exclusive role in the history of this riverside community to a close, making way for the second half of the 19th century which would bear witness to the rise of the local towns people. This brought about three major events:

1. The sale of Church lands through most of the region, which passed into private ownership after the Revolution of 1868.
2. The inauguration of the second railway line in Spain, running from Madrid to Aranjuez.
3. The establishment of the first city council in Aranjuez in 1836, which assured the validity of the Site's newly achieved local government, independent of the Royal Heritage.

Agricultural exploitation and the area's proximity to the markets in Madrid led to its quick development and, at the same time, an increasing population growth in the city and in various farming settlements along the railway.

By the beginning of the 1900s, Aranjuez had become the most densely populated province of the region with 10,000 habitants, second only to the capital. As the century rolled on, it saw the growth of a communications-based

industry, which, coupled with an abundant water supply, helped Aranjuez become one of the most dynamic cultural centers in the Peninsula. Labor conscientiousness during these years brought the city into the limelight of various socio-political events.

Thus Aranjuez, along with Alcalá, would be the only city of the region to boast its own city council, defined land territories with transportation to the capital, a diversified economy, and a densely populated city center. In this environment Aranjuez would bear witness to the fall of the Monarchy, the coming of the Second Republic and the outbreak of the Civil War.

Although the Civil War did not cause significant material disasters, the outstanding number of casualties provoked important demographic shifts. Such was the cause of the sudden increase around 1940 of emigrants, refugees and military contingents who settled in the city upon the end of the conflict.

The second half of the 20th century in Spain saw a constant rise in population, although minimal compared to the remarkable demographic increases in Madrid. They were years of apparent economic consolidation after the economic prosperity of the past century.

The industrialization movement reached its climax in the 1950s when huge factories were built that would transform the local economy in ways that are still relevant today.

The physical absence of the Crown and a loss of collective historical memory contributed to the deterioration of the Royal Site's landscape, its monuments and city center; this was accentuated by decades of urban developing. In the last decades, this trend has started to change. Its citizens and the various administrations have been the momentum behind a process of reconstruction that has recently started to produce visible results.

It becomes increasingly evident that the preservation of Aranjuez's exceptional environmental and artistic patrimony is the best tool for assuring the future of its inhabitants.

C. SIGNIFICANCE AND DATES OF THE MOST RECENT
DOCUMENTS RELATIVE TO THE PROPERTY

1. GENERAL LEGISLATION APPLICABLE TO ARANJUEZ

National Spanish Legislation

1. Decree 198/1971, April 3, stating that traditional material and techniques should be employed whenever possible for all building works, monuments and historical artistic sites (B.O.E. n. 98, April 24, 1971).
2. Act 13/1985, June 25, Patrimonio Histórico Español (Spanish Historical Patrimony). Applicable to historical gardens, groves and orchards.
3. Act 4/1989, March 27, Conservación de los Espacios Naturales y de la Fauna y Flora Silvestres (Preservation of Natural Land and Wild Flora and Fauna). Protects species and their habitats on a national level.
4. Convención para la protección del Patrimonio Mundial Cultural y Natural (Convention for the protection of the World Cultural and Environmental Heritage). U.N. Conference, Paris, November 23, 1972. Accepted by Spain on March 18, 1982. (B.O.E. n. 156, July 1, 1982).
5. Act 23/1982, June 16, regulating the Patrimonio Nacional (National Heritage), modified by act 21/1986, December 23. (B.O.E. n. 148, June 22, 1982, and n. 307, December 24, 1986).
6. Cesión Gratuita de Bienes (Free Cession of Goods), granted by the state of Spain in favor of the Autonomous Community of Madrid based on Articles 74 y 77 of the L.P.E. and reformed by Act 4/1990. Article 92 Ley Reforma y Desarrollo Agrario (Agricultural Reform and Development Act) from January 12, 1973. Article 4, Act 23/1982, June 16 regulating the National Heritage. Decree 20/1992 by the Madrid Community.
7. Free Cession of Goods belonging to the state of Spain to the Aranjuez City Council serves based on the agreement by the Advisory Board on March 2, 1990. To be dedicated to practical public use.

Madrid Community Legislation

1. Act 2/1991, February 14, for the Protección de la Fauna y Flora Silvestres en la Comunidad de Madrid (Protection of Wild Flora and Fauna in the Madrid Community). Protects species and natural habitats.
2. Act 10/1991, April 4, for the Protección del Medio Ambiente de la Conserjería y presidencia de la Comunidad de Madrid (Environment Protection in the Madrid Community). Applicable to all activities in nature zones in the Madrid Community.
3. Act 7/1990, June 28, for the Protección de Embalses y Zonas Húmedas de la Comunidad de Madrid (Protection of Reservoirs and Wetlands in the Madrid Community). (BOCM 17-7-90).
4. Agreement on October 10, 1991, to approve the Catálogo de Embalses y Zonas Húmedas (Catalogue of Reservoirs and Wetlands). Applicable to the Mar de Ontígola, Carrizal de Villamejor and Soto del Lugar.

2. SPECIFIC LEGISLATION RELATIVE TO ARANJUEZ AND ITS ELEMENTS

1. Convenio de Berna de la C.E.E. (EEC Berne Agreement), 1979. Applicable to the protection of the Great Bustard and other birds of the area.
2. Zonas de Especial Protección para las Aves / ZEPAS (Designated Areas for the Protection of Birds). Board (79/409/EEC) 1979. Red de ZEPAS Comunitaria: Groves and Reeds of Aranjuez.
3. Decree November 3, 1978. Fishing codes. Applicable to Colada de Regajal.
4. Plan General de Ordenación Urbana de Aranjuez, (Proposal for City Planning in Aranjuez), 1981. Defines all land not suited for building as protected and catalogues important historical and artistic elements.
5. Plan Especial de Reforma Interior del Casco Antiguo (Proposal for the renovation of the Old Quarters), 1981. Developed by Rafael Moneo.
6. Revisión del Plan General de Ordenación Urbana (Revision of the Proposal for City Planning), 1996. Department of Public Works, City Planning and Transportation. Madrid Community.
7. R.D. 2860/1983, September 14. Declaration of Aranjuez as a Historical Artistic Site.
8. Act 16/1985, June 25 by the Patrimonio Histórico Español (Spanish Historical Patrimony). R.D. 111/1986 on January 10 for the Desarrollo Parcial de la Ley de Patrimonio Histórico (Partial Development of the Historical Patrimony Law), and resolution of the Patrimonio Cultural (Cultural Heritage) for the initiation of the file Declaración de Bienes de Interés Cultural (Declaration of Properties of Cultural Interest) in favour of the Archeological Protected Zone of Aranjuez (Madrid), protection areas I, II y III written with the code A-R-I-55---241.
9. Carta Municipal de Medio Ambiente de Aranjuez, May 1987. (Municipal letter concerning the environment of Aranjuez.)
10. Carta de los Derechos del Árbol, signed by the City Council of Aranjuez. (Letter concerning the Rights of the Tree.)
11. Decree 72/1990, July 19, by the Consejería de la Presidencia (President's Board) establishing a protected, preventive reign of the natural reserve El Regajal-Mar de Ontígola in the municipal area of Aranjuez (BOCM nº 174 de 24-7-90) based on Act 4/1998, March 27, for the Conservación de los Espacios Naturales y de la Flora y Fauna Silvestres (Preservation of Natural Reserves and of Wild Flora and Fauna) (BOCM 5-3-91). Approval of the plan is currently being processed.
12. Decree 21/1991, March 21, declaring the natural reserve El Carrizal de Villamejor as within the municipal area of Aranjuez.
13. Decree 55/1993, May 20, approving the Plan de Ordenación de los Recursos Naturales de la Reserva Natural El Carrizal de Villamejor (Proposal for the distribution of the reserve's natural resources). (BOCM n. 135, June 9, 1993).
14. Decree 18/1992, March 26 (BOCM n. 85, April 6) approving the Catálogo Regional (Regional Catalogue) of endangered wild flora and fauna species and creating a category for uncommon trees. (20 issues in the city of Aranjuez), based on Act 2/1991, February 14, for the protection and regulation of wild flora and fauna. (BOCM 5-3-91). Includes clauses about the lepidoptera in the Regajal and other threatened birds and flora of the area such as the Arthrocnemum macrostachum, the heron, etc.

15. Royal Decree 849/1986, April 11, approving regulations for the Dominio Público Hidráulico (Public Water Works). Applicable to municipal river banks.

3. PLANS, PROGRAMS AND OTHER ADMINISTRATION PROPOSALS

1. Proposal for the creation of a Regional Park around the Manzanares and Jarama Rivers. A.M.A. July 1990. (Inclusion of part of the area of Aranjuez pending approval).
2. Plan de Revitalización de Aranjuez (Aranjuez Revitalisation Plan), 1989. Consejería de Política Territorial (Department of Territorial Politics). General Board of Architects of the Madrid Community. Agreement signed by the City of Aranjuez, January 27, 1989.
3. Plan de Dinamización turística de Aranjuez (Aranjuez Tourist Promotion Plan).
4. LIFE Program. Dedicated to the Urban Environmental Restoration and Biological Diversity in Aranjuez.
5. LEADER II Initiative. Dedicated to promoting, supporting and initiating all types of cultural and scientific activities in defence of the Cultural, Artistic, Arquitectural and Environmental Heritage of the region.
6. PRISMA. Plan for investing in infrastructures in the Madrid Community.
7. Plans by the National Heritage, ITDA, Tagus Hydrographic Confederation and RENFE.

4. RECENT PUBLICATIONS PERTINENT TO THE PROPERTY

a. Monographs

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D. CURRENT STATE OF CONSERVATION

1. BRIEF HISTORY OF THE PRESERVATION OF THE ARANJUEZ SITE

In 1545, probably acting on a suggestion by his son the Prince, Charles V created a Committee of Public Works and Forests for the protection and management of palaces, alcázares (Moorish palaces), royal forests, and new buildings. The Committee also took care of any necessary repairs and the preservation of game, forests and groves.

The responsibility of such preservation fell on the royal architect, on the governor of each Site, and on a number of civil servants, each in charge of a specific role or duty.

The administrative organization of the Site gradually changed over the years, as did the role of architects, quantity surveyors, master gardeners, etc., to better fulfil the needs of the ruling monarchy. Although it is unnecessary to discuss the vicissitudes of such changes, it is important to note that the unifying management of everything related to Aranjuez as a Royal Site was interrupted for the first time with the September 1868 Revolution and the subsequent disentailment. A few days after the Battle of Alcolea, the provisional government published a decree by which all Royal Sites were declared part of the Patrimony of the Nation. Before the law of December 18, 1869, Aranjuez was still ruled under one administration. However, this law started the process of disentailment, which included all urban and agricultural lands that had been part of the Royal Heritage. The following, however, were reserved for the monarchy: the Palacio and its quarters and including the Patio Cuadrado, Casa de Oficios, the Regalada, the Casa del Labrador, the jardines del Príncipe and de la Isla, and the area surrounding las Doce Calles and its cross streets. Isabelle II's garden was put up for auction, but the offer was annulled before it could take place. The ambiguous wording in área de las Doce Calles generated much confusion. It was unclear whether this term referred only to the avenues or if it included orchards and groves. Amadeus of Savoy's rise to the throne put a halt on this process, but his abdication on February 11, 1873, allowed the transfer of titles of most lands which had not been auctioned at the time of the 1869 disentailment. The groves of Legamarejo and Rebollo were then assigned to the Royal Heritage. This also included the Miraflores park, Sotomayor, the San Carlos Hospital, the Casa de Infantes, the carriage houses belonging to the Queen Mother, half the galley buildings and the Mar de Ontígola.

What is once again today called the National Heritage lost control over each one of these properties with the 1992 Ley del Patrimonio Nacional (Law of National Patrimony). Its subsequent implementation through deeds granted control over the properties to the State Patrimony, the Aranjuez City Council and the Madrid Community.

All of these events have had an impact, whether positive or negative, on the preservation of Aranjuez. However, it is clear that the dissolution of a unitary administration has been the most influential change in the past years, the consequences of which have not yet been fully explored.

2. DIAGNOSTIC

Various documents, mainly those of urban planning from 1981 and 1996, have made different, more general diagnostics including interesting observations about the current state of Aranjuez's landscape and its historical, environmental, cultural and natural heritage. These diagnostics are available for consulting with corresponding references found in the bibliography.

A point-based rating system can be found below with numbers ranging from 1 to 5 to evaluate the various singular elements that make up the property. The elements have been rated according to Key Indicators that will be established in Chapter 6. The purpose of the rating system is to offer an objective, quantitative analysis of the state of preservation so that systematic, periodic reports can provide a means of gauging the advances or shortcomings in the evolution of the property's preservation.

CURRENT STATE OF PRESERVATION OF THE SINGULAR ELEMENTS WITHIN THE DELIMITATION OF THE PROPERTY

SINGULAR ELEMENTS	RATING FROM 1 TO 5 ACCORDING TO THE KEY INDICATORS ESTABLISHED IN CHAPTER SIX OF THIS EXPEDIENT	
	INDIVIDUAL RATING	GENERAL
BUILDINGS		3
Palacio Real	4	
Real Casa del Labrador	4	
Casa de Oficios y de Caballeros	4	
Real Capilla de San Antonio	4	
Casa de Infantes	2	
Palacio de Godoy	1	
Palacio de Osuna	2	
Palacio de Medinaceli	2	
Palacio Silvela	4	
Palacio de la Reina Madre	5	
Casa de Fogones	3	
Casa de la Gobernación	5	
Casa de Empleados (Ayuntamiento)	4	
Hospital de San Carlos	1	
Teatro Real	1	
Mercado de Abastos	3	
Cuartel de Guardias de Corps	1	
Plaza de Toros	3	
Estación de Ferrocarril	4	
Iglesia de Alpajés	3	
Real Convento de San Pascual	3	
STREETS, PLAZAS AND CITY PARKS		4
Calle de la Reina	4	
Calle del Príncipe	2	
Calle de las Infantas	5	
Calle del Capitán	5	

Singular elements within the property delimitation

SINGULAR ELEMENTS	RATING FROM 1 TO 5 ACCORDING TO THE KEY INDICATORS ESTABLISHED IN CHAPTER SIX OF THIS EXPEDIENT	
	INDIVIDUAL	RATING GENERAL
Calle Valeras	2	
Plaza de la Constitución	5	
Plaza de Abastos	4	
Plaza de Parejas	3	
Plaza de San Antonio	4	
Jardín de Pavía	5	
Jardín frente al Hospital de San Carlos	5	
WATER WORKS		3
Caz de la Azuda y arterias Principales	3	
Presa de Palacio, Cascada y Ría	3	
Molino	3	
Puente de la Reina	2	
Puente de la Isleta	3	
HISTORICAL GARDENS		3
Jardín del Rey	5	
Jardín del Parterre	3	
Jardín de la Isla	3	
Jardín del Príncipe	3	
Jardín de Isabel II	5	
TREE-LINED STREETS, PLAZAS AND SQUARES		2
De la Montaña	2	
Sin salida	3	
De La Princesa o de Las Moreras	2	
De La Berruga o de Los Robles	2	
Del Embarque o de Los Chopos	3	
De Chillones	2	
De Las Praderas	3	
De Colmenar	2	
De La Romana	3	
De La Reina Victoria o Tilos Viejos	3	
Del Mallo o de Las Nogueras	1	
Al Este de la Plaza Cirigata	3	
De La Casa de vacas o de Las Vacas	2	
Del Rey	3	
De La Ventanilla	2	
Del Bonetillo	2	

SINGULAR ELEMENTS	RATING FROM 1 TO 5 ACCORDING TO THE KEY INDICATORS ESTABLISHED IN CHAPTER SIX OF THIS EXPEDIENT	
	INDIVIDUAL	RATING GENERAL
De Los Tilos o Tilos Nuevos	2	
Del Angostillo	1	
De Sotopela	2	
De Lemus	4	
Toledo	4	
TRIDENT		
De Madrid	2	
De Las Guardias Españolas	2	
De Las Guardias Walonas	2	
De Los coroneles	2	
PLAZAS AND SQUARES		
Glorieta de Las Doce Calles	1	
Plaza de La Puerta Cirigata	1	
Plaza del Bonetillo o Cuadrada	1	
Plaza de Legamarejo	1	
Plaza de La Isleta	1	
Glorieta de Los Mosquitos	1	
ORCHARDS AND VEGETABLE GARDENS		2
Pico Tajo	2	
Doce Calles	2	
Legamarejo	2	
Rebollo	2	
GROVES		3
Soto El Rebollo	4	
El Rancho Grande	3	
La Junta de Los Ríos	1	
OTHER ASSETS		4
Fuente de Venus o <i>Mariblanca</i>	5	
Puertas Monumentales del Jardín Del Príncipe	5	
Cerramiento del Jardín Del Parterre	4	
Canapés	3	

*E. POLICIES AND PROGRAMMS RELATIVE TO THE
EVALUATION AND PROMOTION OF THE PROPERTY*

1. BACKGROUND

In recent years various conferences, celebrations and other events sponsored by the National Heritage, the Aranjuez City Council and various state and Madrid Community organizations, as well as private foundations, have come to stress the value of Aranjuez and its landscape.

It would be excessive to go into detail about each one of these initiatives.

2. MAJOR PLANS AND PROJECTS CURRENTLY IN EFFECT

Listed below are the major plans currently in effect which not only concern the organization and overlooking of matters related to the development of Aranjuez and its surroundings, but that also imply active cooperation in spreading the idea of Aranjuez's importance and value as a Cultural Landscape.

- 2.1. Plan General de Ordenación Urbana de Aranjuez (General Plan for Urban Distribution). Last revision in 1996. Development of a Special Plan for Landscape Protection that would include wooded paths, orchards and groves.
- 2.2. Plan de Dinamización Turística (Tourism Promotion Plan). Analyzes tourism resources and their uses and possibilities for promoting new initiatives.
- 2.3. Aracove and the program Leader. This association has defined as one of its goals to "promote, support and propel all types of cultural and scientific activities in defense of the Cultural, Artistic, Architectural and Environmental Heritage" of the region.
- 2.4. Prisma. In the case of Aranjuez, the primary investment plan for infrastructures of local entities promoted by the Madrid Community includes various proceedings for the public spaces included in the property area, which indirectly assumes a diffusion of its securities.
- 2.5. Life initiative and the Aranjuez Environmental Foundation's plans in action

The Aranjuez Environmental Foundation has carried out work and treatments on the trees on Calle de la Reina and it has organized numerous professional encounters related to the forestry that has served to spread the securities of the Aranjuez woods. The foundation also advises Aranjuez's Farmer's Association Life, which is dedicated to restoring the city's orchards.

Some of their plans for this project include creating an irrigator's group, obtaining a geographical protection certificate for the Aranjuez meadows, and building a composting plant, in addition to hosting various conferences, seminars, symposiums and fairs.

- 2.6. Plan de Ordenación de los Recursos Naturales del Regajal –Mar de Ontígola (Plan for the Regulation of Natural Resources for the Regajal –Mar de Ontígola).
This plan for the regulation of natural resources also assumes investments to boost the economic value of an important area of Aranjuez included in the protected area.
- 2.7. Plans by the National Heritage, ITDA, Tagus Hydrographic Confederation and RENFE.

CAPÍTULO IV

Management

A. RIGHT OF OWNERSHIP

There are two types of property: public and private. Only taking into account the municipal area's non-buildable land, there are over 400 privately owned pieces of land that make up about 75% of that area. Adding private property in the city center, the figures rise considerably. However, in this report we shall focus our interests on the municipal area's public property as detailed below.

The land that we refer to in this report has been divided into four major zones for its description. Two of the zones, in which the royal palace, the Jardín de la Isla and the Jardín del Príncipe are included, belong to the National Heritage.

Land ownership of zones containing paths, groves and orchards is divided among the following groups:

1. The National Heritage is owner of a narrow strip of protected land that includes the Jardín del Príncipe and the Jardín de la Isla, bordered by the river that runs through the Rebollo and Picotajo groves and the zone of the Doce Calles.
2. The Confederación Hidrográfica del Tajo (Tagus Hydrographic Confederation) has control over the river as well as all channels, irrigation ditches and dams.
3. RENFE, Spain's National Railway System, has control over the land belt covering the railway in addition to the security belts and the train station.
4. The Ministerio del Interior (Spain's Home Office) owns the land occupied by the Academia de Oficiales de la Guardia Civil, demarcated by Calle de la Princesa, Calle Sin Salida and the corresponding section of the Caz de la Azuda.
5. The Aranjuez City Council has possession of the roads in the northern part of the city, previously used to get on and exit the National IV highway: Calle de Chillones and Calle de Madrid, which has been extended into the Calle de la Montaña, between the Barcas bridge and the Doce Calles square.
6. The continuation of those two roads past the Doce Calles square belongs to the Autonomous Community of Madrid. All other wooded paths, groves and orchards within the referred zone also belong to the Madrid Community, with the exception of the Picotajo orchards, which have been privately owned since 1869.

The final major zone, the one that corresponds to the city, also includes a variety of owners. Setting aside private owners, we can establish the ownership of the most important public-owned lands in the city center:

1. The National Heritage is owner of the San Pascual Church and monastery, the San Antonio Church, the Isabel II Garden, the Plaza de Parejas, the Casas de Oficios and de Caballeros that are connected to the palace, and of the northern half of the Casa de Infantes or the Palacio de Atarfe.
2. In addition to other properties, the Aranjuez City Council owns the Abastos market, the bullring, the cuarteles de Pavía, the old palacio de Godoy, the Teatro Real, the Hospital de San Carlos, and the southern half of the casa Atarfe.
3. The Madrid Community owns the former Queen Mother's coach house, which is now the Centro Cultural Isabel de Farnesio.

Such are the ownership rights of the most important pieces of property within the property's limits. Now we will discuss some of the historical events that have helped shape this land distribution.

The territory of Aranjuez came into possession of the Orden Militar de Santiago when they took it over from the Muslims. Christians coming from the north of the peninsula thus inhabited the land. The surrender of bordering territories was a common military practice that guaranteed a safe colonization process following the occupation of new lands. Most of the southern Iberian Peninsula was occupied in this way.

When Aranjuez was made part of the Crown upon Queen Isabelle I's convincing the Orden De Santiago to vote her husband, Ferdinand, as successor to the Grand Master, the town already featured a recently built small palace. This palace was granted to the holder to the life-long title of Grand Master as a source of primary income. Charles I, who later inherited the title, obtained permission from the Pope to extend these lands with the purpose of setting up hunting grounds and a large expanse of recreational woods. This expansion established the area that is now Aranjuez. The land remained part of the personal property of the Crown for several centuries, the time during which it developed into how we know it today.

Having belonged to the Crown for so many years, the history of control over the city is relatively simple. The story became more complicated after the disentailment campaigns of the 19th century, particularly after 1869. At first, like all other royal properties, Aranjuez became part of the national patrimony. Soon after, some plots of land were declared independent of those areas explicitly reserved for the monarchy and as part of the common cultural patrimony. These plots of land were auctioned off to private individuals, usually members of the nobility. Upon the restoration of the monarchy, the legal status of some of the lands returned into the Crown's possession. Today, nearly all of the land's surface is considered public property.

The June 16, 1982, law of National Heritage granted legal right to the National Heritage property to those possessing a state title, although subject to the use of the King and members of the Royal Family in view of the luxury accommodations that the Spanish constitution and law attributes to the monarchy. The same law established certain zones of Aranjuez that must remain part of said patrimony to preserve the monumental complex in its entirety. These zones were then forced to pass to the ownership of different public administrations, such as the Madrid Community, or remain in private possession, as was the case with the Picotajo orchards, territory that suffered major divisions due to the auctions after the 1869 disentailment.

B. LEGAL STATUS

Article 33 of the Spanish Constitution recognizes ownership rights, although it prescribes that their content be defined by their social function according to law. Under the Spanish Historical Patrimony Law, Aranjuez was declared a Historical Artistic Site and land use was restricted. Similarly, the General Plan for Urban Distribution classifies different types of land and establishes, under city regulations, protection goals covering activities that can be encouraged, accepted or that should be prohibited. Between the Constitution and the General Plan for Urban Distribution, substantial intermediate range legislation restricts property ownership, defines types of land use, and determines how possible land exploitation should be carried out.

Most of the property's surface is occupied by the orchards. In terms of its possible uses, the ups and downs of history did not have a lasting effect. The legal status of the territory has not undergone major changes since the Royalty started renting the orchards to anyone interested in working on them in the 17th century. Generally, lands that were auctioned or disentailed in the 19th

century fell in the hands of the nobility, who continued with this practice. Today, as part of the Autonomous Madrid Community, the renter's regime continues in full force. In fact, contracts undersigned when the orchards no longer belonged to the regional government have recently expired, thus opening the way for renewed renting exploitation.

As one can see, even when the region's property was going through certain changes, the pattern of exploitation remained the same. Whether belonging to the Crown or under public control, with government institutions in possession of its titles and control, agricultural exploitation falls on the renters. However, there were interesting differences in the way in which these apparently identical practices were carried out. Under the control of the Crown, the land was well exploited and had some benefits for its caretakers. However, it mostly served as a recreation area for its royal owners who, as we have discussed earlier, were mostly conscious of the importance of preserving the morphological unity of the landscape in its site. They knew that the renters of the orchards would have an undeniable impact on the landscape. Thus, they set out series of precise clauses in the renting contracts that obligated the signatories to work only certain types of crops, crops that would be more economically profitable than the individual, who was always considered last. This restriction on the activity worked to the advantage of the magnificence of the Royal Site. Today, such unfair demands are not imposed so rigorously.

C. PROTECTIVE MEASURES AND HOW THEY ARE PUT INTO PRACTICE

Primary legislative measures that affect the territory of interest:

1. Decree 198/1971, April 3, which states that traditional materials must be used whenever possible for all building works and in artistic and historical monuments and complexes. (Boletín Oficial del Estado n. 98, April 24, 1971). Concerns the authenticity and integrity of all elements constructed in the territory related to this study.
2. World Natural and Cultural Heritage Convention held in Paris on November 23, 1972, by the United Nations Education Scientific and Cultural Organization's 17th conference. Accepted by Spain on March 18, 1982. (Boletín Oficial del Estado n. 156, July 1, 1982)
3. November 3, 1978, Decree for fishing codes. Although general, it is applicable to El Regajal.
4. Convenio de Berna de la Comunidad Económica Europea (European Economic Community Berne Agreement) concerning fauna protection, 1979. Applicable to the territories of Aranjuez and the protection of its birds.
5. Directive 79/409/EEC, 1979. Bird protection areas (Zepas). Includes the reeds and meadows of Aranjuez.
6. June 13, 1979, order to re-organize the Consejo Asesor de Monumentos y Conjuntos Históricos-Artísticos (Artistic and Historical Monuments and Sites Advisory Board). (Boletín Oficial del Estado n. 151, June 25, 1979).
7. Plan Especial del Casco Antiguo (Special Plan for the Old Quarters), 1981. Specifically sets out guidelines concerning all buildings, streets, squares and other properties within the old quarters.
8. Plan General de Ordenación Urbana de Aranjuez (General Plan of Urban Distribution), 1981. Determines non-buildable land protected within the Aranjuez territory and establishes a catalogue of important artistic and historical elements.

9. Act 23/1982, June 16, regulating the National Heritage, modified in Act 21/1986, December 23, (Boletín Oficial del Estado n. 148, June 22, 1982, and n. 307, December 24, 1986)
10. Royal Decree 2860/1983, September 14, 1983. Declaration of Aranjuez as a Historical Artistic Site.
11. Act 13/1985, March 27, for the Conservación de los Espacios Naturales y de la Fauna y Flora Silvestres (Protection of natural parks and wild flora and fauna). General guidelines for protecting species and land.
12. Royal Decree 680/1985, April 19, concerning the transfer of State duties and services to the Madrid Community (Boletín Oficial del Estado n. 119, May 18, 1985, and n. 120, May 20, 1985).
13. Act 16/1985, June 25, by the Patrimonio Histórico Español (Spanish Historical Patrimony). (Boletín Oficial del Estado n. 155, June 29, 1985, with corrections of errors in Boletín Oficial del Estado n. 296, December 11, 1985). Applicable to historical gardens, meadows and orchards.
14. Royal Decree 111/1986, January 10, Partial Development of Act 16/1985 of the Patrimonio Histórico (Historical Patrimony), (Boletín Oficial del Estado n. 24, January 28, 1986, with errors corrected in Boletín Oficial del Estado n. 26, January 30, 1986, and n. 52, March 3, 1986); and, Resolución de la Dirección General de Patrimonio Cultural (Cultural Heritage Directors' Solutions) for the initiation of a Declaration of Properties of Cultural Interest in favour of protected zones I, II, y III, registered under the code A-R-I-55-241.
15. February 28, 1986, order to determine the structure, duties and organic level of the Centro Nacional de Información y Documentación del Patrimonio Histórico (National Center for Information and Documentation of the Historical Patrimony). (Boletín Oficial del Estado n. 80, April 3, 1986).
16. Royal Decree 849/1986, April 11, to approve the regulation of the Domimo Público Hidráulico (Public Water Works). Applicable to channels and riverbanks in the Aranjuez municipal area.
17. Royal Decree 496/1987, March 18, to approve the formation of Act 23/1982, June 16, regulating the Patrimonio Nacional (Boletín Oficial del Estado n. 88, April 13, 1987. Corrections to errors in the Boletín Oficial del Estado n. 91, April 16, 1987, and n. 102, April 29, 1987).
18. Municipal letter concerning the environment of Aranjuez. May de 1987.
19. Decree 72/1990, July 19, de la Consejería de la Presidencia establishing a protective, preventive reign for the natural land of El Regajal and el Mar de Ontígola in the municipal area of Aranjuez (Boletín Oficial de la Comunidad Autónoma de Madrid n. 174, July 24, 1990) covering Ley 4/1989, March 27, of Conservación de los Espacios Naturales y de la Flora y Fauna Silvestres (Preservation of Natural Land and Wild Flora and Fauna), (Boletín Oficial de la Comunidad Autónoma de Madrid, March 5, 1991). Currently pending approval by the Plan de Ordenación de los Recursos Naturales de la Reserva Natural El Regajal-Mar de Ontígola (Natural Resources and Nature Reserves Distribution Plan).
20. Act 7/1990, June 28, for the Protection of Reservoirs and Wetlands in the Autonomous Community of Madrid. (Boletín Oficial de la Comunidad Autónoma de Madrid, July 17, 1990). Affects all parts of Aranjuez with water and, in particular, the Mar de Ontígola.
21. Proposal to create a regional park around the Manzares and Jarama Rivers. Agencia de Medio Ambiente (Environmental Agency), July, 1990. Still pending approval which would include part of the territory of Aranjuez.

22. Decree 21/1991, March 21, declaring the El Carrizal de Villamejor natural reserve as part of the municipal area of Aranjuez. (Boletín Oficial de la Comunidad Autónoma de Madrid n. 78, April 3, 1991).
23. Act 10/1991, April 4, for the Protección del Medio Ambiente de la Consejería y Presidencia de la Comunidad Autónoma de Madrid (Environment Protection by the Madrid Community's President's Board). Applicable to any activities taking place in natural zones in the Madrid Community territory.
24. Act 2/1991 for the Protección y Regulación de la Fauna y Flora silvestres en la Comunidad Autónoma de Madrid. Protects wild species and natural areas.
25. Decree 18/1992, March 26. (Boletín Oficial de la Comunidad Autónoma de Madrid n. 85, April 26, 1992) approving a regional catalogue for endangered wild flora and fauna species and creating a special section for singular trees. Twenty issues are now available in Aranjuez, based on Act 2/1991, February 14, for the protection and regulation of wild flora and fauna species (Boletín Oficial de la Comunidad Autónoma de Madrid, March 5, 1991). It includes clauses about the lepidoptera in El Regajal, as well as endangered flora and birds located in the Aranjuez municipal area, such as the *Arthnocenemum macrostachum*, the heron, and others.
26. Decree 55/1993, May 20, approving the Plan de Ordenación de los Recursos Naturales de la Reserva Natural El Carrizal de Villamejor (Natural Resources and Nature Reserves Distribution Plan), (Boletín Oficial de la Comunidad Autónoma de Madrid n. 135, June 9, 1993).
27. Plan General de Ordenación Urbana de Aranjuez (General Plan for Urban Distribution), 1996. Consejería de Obras Públicas, Urbanismo y Transportes de la Comunidad Autónoma de Madrid (Board of Public Works and Transportation of the Madrid Community).
28. Carta de los Derechos del Árbol (Letter concerning the rights of the tree), signed by the Aranjuez City Council in 1998.
29. Environmental City Ordinances, approved in 1998 through the Municipal Plenary.

D. ORGANIZATIONS IN CHARGE OF MANAGEMENT

It is the duty of national and regional government organizations dedicated to culture and the environment (such as the Ministries of Culture and for the Environment), as well as Madrid Community's Public Works and City Planning and other local and city council administrations, to manage the preservation of the patrimony. However, there are also other organizations that specialize in maintaining the wealth that is defined and defended in this document.

We must first highlight the National Heritage, an organization responsible for the singular elements traditionally associated with the Crown such as the royal palace and gardens. Indeed, before the recent transfer of control to the Madrid Community and the Aranjuez City Council, all of the property discussed in this report belonged to the National Heritage. The institution has its roots in the series of disentailments that took place in Spain at the start of the 19th century when the Crown's land possessions were granted to the State. The uniting of these disentailed properties under one institution exclusively in charge of them guaranteed their preservation and care. The National Heritage has continued its activities throughout the 20th century, despite changes in legislation, political regimes and other groups of interest. In 1982 and 1986, law were enacted to carefully set out its organization, structure and purpose.

The Comisión Local del Patrimonio (Local Heritage Committee), made up of those in charge of preserving the patrimony the Autonomous Community of Madrid and the Aranjuez City Council, also contributed their help and energy to this committee since Aranjuez was declared a Historical Artistic Site in 1983.

In addition to the organizations we have mentioned, we must also highlight the Consejería de Economía y Empleo de la Comunidad Autónoma de Madrid (Economic and Employment Committee of the Autonomous Community of Madrid), which is in charge of the direct management of Aranjuez's wooded paths and orchards through the Dirección General de Agricultura y Alimentación (General Management of Food and Agriculture) and the Instituto Tecnológico de Desarrollo Agrario (Technological Institute for Agricultural Development).

The Tagus Hydrographic Confederation is in charge of managing the river, the riverbanks and all water resources in the Tagus basin. They are also in charge of all irrigation ditches, channels, and dams that make up the Aranjuez meadow's irrigation system for its orchards and gardens.

The last major organization with interests in the property territory is RENFE, the Spanish National Railway, which is in charge of the land belts where the train tracks were laid and where the train station was built.

E. HOW MANAGEMENT IS CARRIED OUT

Management of the territory that makes up the property, and the various pieces of property within it that have already been defined, is carried out on various levels.

Some of the institutions with interests in this territory also have active interests throughout the State, which means that certain essential elements are object to management on a state level:

1. The Palacio Real, the Jardín de la Isla and the Jardín del Príncipe, which comprise two of the four zones which have been created to facilitate the description of the property, are managed by the National Heritage, as is the security belt of the gardens along the river that borders these zones. The land occupied by the San Pascual Church and monastery, the San Antonio Church, the Jardín de Isabel II, the plaza de Parejas, the Casas de Oficios y de Caballeros, and a part of the Casa de Infantes, which is located within the city, also falls under the responsibility of the National Heritage.
2. Management of the river and all systems of irrigation ditches, channels and dams belongs to the Tagus Hydrographic Confederation.
3. The land occupied by the Academia de Oficiales de la Guardia Civil (Official Academy for the Civil Guards), located in the zone of the historical gardens, is managed by the Ministerio del Interior (Spain's Home Office).
4. The train tracks, train station and the security belt of land alongside the tracks belong to RENFE. Although Spain's national railway does not depend on the government, it is a public enterprise and, naturally, carries out all of its management, including Aranjuez, on a state level.

We must also consider the property's essential elements that are managed on a regional level. In this group we find the orchards, groves and wooded paths (except for those already mentioned), all managed by the Autonomous Community of Madrid.

Lastly, the streets that run in and out of Aranjuez on the north, and those within the city with the exception of those indicated above, are managed by the Aranjuez City Council, which is conducted at a local level. .

F. PLANS ADOPTED ON THE PROPERTY.

Another one of the plans related to the property that has been recently approved is the "Aranjuez Revitalization Plan", which dates back 10 years. Although the program has now terminated, the results are still being felt in the city at this moment. The plan was started due to a collaboration agreement between the Autonomous Community of Madrid and the Aranjuez City Council, which was signed on January 27, 1989. Diverse interventions came about with this agreement. These were carried out by the Territorial Policy Committee of the Madrid Community through the General Architecture Committee, directed towards recovering the configuration of the historical layout of the city's public spaces once the traffic from the National IV motorway had disappeared. When the new highway was inaugurated, which now encircles Aranjuez to the West, the enormous scar left by many years of motorway became obvious. The necessity of recovering those spaces stolen by the pavement or deteriorated by its influence, and to do it in a way that harmonizes the restoration of its historical design with the uses that an active population cannot do without today, was what inspired these interventions favored in this revitalization plan. Throughout the four stages, the following was undertaken: the recuperation of the roundabout of Barcos bridge, former entranceway of the road in Aranjuez and the natural city access to the city from the north; the rehabilitation of the eastern trident - that is, Calle Reina, Calle del Príncipe and Calle de las Infantas- whose vertex was mutilated by the motorway; the rescuing of the Plaza de San Antonio, main element of the urban layout. It was previously encircled by the road and extremely degraded; the transformation of the Carrera de Andalucía, former motorway support, in yet another street of the city center. Although some of the plans have not been carried out (such as the transformation of Calle Gobernación, which is close to the parallel, old motorway in a pedestrian area), and others have not been carried out as hoped (commercial buildings in the entranceway to the city that destroy its beauty), the revitalization plan has still been an enormously useful and important tool in the modern configuration of the city, and its benefits can only be adequately quantified by remembering the lamentable state of the city layout left by the motorway.

More recently, with a program aimed at recovering the traditional values that nature and agriculture have always represented in Aranjuez, the city requested and gained access to the funds of the "Life" program of the European Committee in 1996, with a project dedicated to recovering the city's environment and biological diversity. The primary objective of this project is the rehabilitation of the urban environment in order to return the city to its natural setting by restoring its tree-lined streets, avenues, gardens, streams and other historical structures, currently undergoing the restoration process. The project also aims to recover horticultural farming and traditional fruit production. Its goal is to guarantee access to high-quality fruits and vegetables by incorporating natural cultivation models and through direct contact with consumers. Lastly, it plans to create a compost plant in order to recover nutrients from the organic residuals produced by farming activity, thus closing the agricultural circle.

The new "Aranjuez Natural" Foundation is a private foundation of autonomous patrimony. It has gathered representatives from the municipal government, the local bank, local entities that have interests in the territory of

Aranjuez such as National Heritage, the Tagus Hydrographic Confederation and RENFE, as well as farmers tied to the "Life" project. Its objectives include promoting the recovery of biological diversity in Aranjuez, improving the urban environment, recovering traditional agriculture development, preserving and diffusing the city's natural and historical patrimony, and to the attainment and management of aid that can contribute to these and other objectives of similar nature. Among its other activities, the "Aranjuez Natural" Foundation is in charge of managing the "Life" project.

"Aracove" is an association founded in 1997 that follows the rural development of Aranjuez and the nearby region of fertile plains of the Tagus River, the Jarama River and the Tajuña River. Its developmental initiatives follow a policy of integration. They look for the total economic growth of up to twenty-three towns whose resources are fundamentally agricultural and natural, and are directed towards introducing improvements in the uses of the aforementioned resources and technological innovation, and in the attainment and management of aids, the creation of common action plans, etc. It is also directing its efforts to the support and defense of the artistic, historical, architectural and natural heritage.

The "Leader II" initiative is a broad support plan designed by the European Union. The region of the fertile plains of the Tagus River, the Tajuña River and Jarama River have gained admittance in order to put a rural development program into practice, aimed at driving their own natural resources forward. Its financing comes from the European Union, the Spanish Government, the Autonomous Community of Madrid and the local administrations of the municipalities that are affected by the program. Its main objectives are the following: to give technical support to rural development, favoring for example, computer equipment or promotional measures; to improve the valuation and the channels of transformation and commercialization of agricultural products; to aid in the creation of innovative, small and mid-sized arts and crafts companies or companies that have production methods tied to the preservation of the environment; to encourage professional training and employment; to promote rural tourism by establishing the area's tourism potentials and by designing plans to take advantage of them; and finally, to encourage measures that improve the environment. "Aracove" is the institution that has taken on the responsibility of managing the advantages of the "Leader II" initiative.

In 1998, the Cabinet passed the "Tourism Promotion Plan of Aranjuez", through which the city was given certain resources with the objective of reaching optimum development in the economic sector of tourism in Aranjuez within a three year period. The Economic Ministry, through its Tourism Secretariat, the Economic and Employment Council of the Madrid Community through its Tourism Committee, the Aranjuez City Council and the Hotel Association of Aranjuez have contributed to the success of this plan. It aims at improving the presentation techniques of the heritage, including tourism sign posting projects, monumental illumination and advertising diffusion; training of specialized staff in the lending of tourism services; increasing the level of quality offered by hotels located within the city; protection and encouragement of rural tourism initiatives; effective commercialization of Aranjuez as a tourist destination; and other activities making tourism at the Royal Site more attractive.

"Prisma" is an investment plan promoted by the Autonomous Community of Madrid through its General Committee of Cultural Heritage and its Local Administration with the participation of the Aranjuez City Council. Its objective is to carry out large rehabilitation projects on singular buildings, to construct equipment, remodel or improve infrastructures, etc. Its scope of action is directed towards the interior part of the city center. Among the actions that it has carried out under the protection of the "Prisma" plan, or undertakings soon

to begin, the following deserve special mentioning: the rehabilitation of the old San Carlos Hospital, the remodeling and improvement of the City Council and the rehabilitation of the former Civil Guard barracks. All of these are important buildings in the historical district. In addition, the urbanization of a section of Calle Montesinos and the recuperation of part of Calle Florida, both part of the historical district, have been carried out.

G. SOURCES AND LEVELS OF FINANCING.

We can distinguish two main types of economic resources that benefit the property of this territory. On the one hand, there are resources coming from a stable budgetary party; in other words, budgets that are decided upon each year by different administrations. On the other hand, there are those budgets that are derived from the application of some extraordinary programs that are tied to specific needs.

The central government does not directly intervene in the regular financing of Aranjuez. However, there are resources administered to the National Heritage in the general budgets of the State. The National Heritage, as previously explained, has the responsibility of managing the property of the territory referred to in these pages. From the same source there are also the budgetary parties of the Tagus Hydrographic Confederation, which with the department of the Canales de Aranjuez finances regular projects in the preservation of the irrigation network.

On the other hand, there are the ordinary budgets and investments made by the Autonomous Community of Madrid. A part of these are used for the maintenance and preservation of the historical orchards, hedges, wooded paths, and elements that shape part of the territory of Aranjuez under the control of this administration.

Finally, there are also budgets from the Aranjuez City Council. In 1998, the municipal budgets reached nearly 4,600 million pesetas, 1,185 million of which represented the investment budget.

In this chapter, reference to the budgets of RENFE must be made, which is the source of all necessary resources for the correct maintenance of the their properties in Aranjuez.

In the second group of resources, the extraordinary one, we include the budgets corresponding to plans more directly related to the property. These plans are supported through special economic parties that have sprung from the different administrations. Their description and main characteristics have already been expounded upon. Therefore, only some data referring to their budgets will be outlined.

The "Life" plan, which was petitioned in April 1996 and came into force that same year for thirty months, has a budget of 416,035,520 pesetas, contributed in equal parts by the European Union and by the Aranjuez City Council, as the petitioning entity.

In its application to our territory, the "Leader II" initiative for the period of 1995 to 1999, represents a total investment of approximately 2,263,520,000 pesetas. This contribution is divided between the public administrations and the private initiative. The public contribution to the plan is of 1,152 million pesetas, half of which come from the European Union and the remaining half which corresponds to the central, autonomous and local administrations. It is important to remember that this plan does not only benefit Aranjuez, but also the municipalities in the area of the fertile plains of the Tagus, Jarama and Tajuña rivers. Although Aranjuez is the most important municipality in many

aspects (population, area, etc.), the funds are distributed in terms of common developmental objectives.

The three-year "Tourism Promotion Plan", which lasts from 1998 to 2000, has a budget of 450 million pesetas (150 million each year), which is contributed in equal parts by the central, autonomous and local administrations.

The "Prisma" investment plan is financed by the Madrid Community and by the Aranjuez City Council, charged to their respective investment parties. Its budget is of 1,523,851,248 pesetas, 68.84% (1,049,049,248 pesetas) of which is contributed by the Madrid Community, and 31.16% (474,802,000 pesetas) of which is contributed by the Aranjuez City Council.

All of the programs and budgetary parties that have been mentioned contribute in one way or another to some aspect of the property and collaborate in its maintenance and improvement. However, the amount of relative resources cannot be considered optimum. In fact, the convenience of creating a source of financing specifically directed towards the preservation and management of the property in its entirety, regardless of any other indirect resources, which is the current situation, should be weighed.

H. SOURCES OF COMPETENT BODIES AND TRAINING IN THE TECHNICAL MATTERS OF PRESERVATION AND MANAGEMENT.

All of the organizations, entities and institutions that are related to point D in this chapter as competent bodies in the management of the territory of the property, have technical offices equipped with experienced and qualified professionals. Among them: committees of the Autonomous Community of Madrid, such as the Cultural Committee, the Environmental Committee, the Public Works Committee, the Development Committee and the Economic and Employment Committee, particularly through its Agricultural and Food Committee and the Technological Institute of Agricultural Development. Also, municipal departments of Culture and Technical Services and the Regional Office for the Rehabilitation of Buildings and, most importantly, the departments of the National Heritage.

Among the areas of the property that are seeking qualification as a cultural landscape are some sites of special interest, such as the royal palace and gardens. Management of these elements corresponds to the National Heritage. Because a considerable number of visitors are received there each year, qualified personnel who are exclusively dedicated to these places, such as caretakers, gardeners, guides, security guards, office and maintenance personnel as well as administrative personnel, are needed.

This same scenario can be seen with a portion of the territory that is under the care of the Tagus Hydrographic Confederation, that is, the network of irrigation channels and dams of Aranjuez. The confederation has an office in the city, Canales de Aranjuez, with personnel specialized in the security, preservation and maintenance of the irrigation systems.

Occasionally, in order to make up for a lack of human resources, the school-workshop system has been used, which provides employment and training to young people and to people who are unemployed. Quite often the results are very good. In Aranjuez this formula has been successfully used by the National Heritage in the recovery of several areas of the historical gardens.

To this virtual payroll of personnel that comes from the public sector, the human resources provided by the private sector must be added. We must make

special reference to two private, non-profit foundations that have already been mentioned as the most committed to the interests that affect the property: Aracove and Aranjuez Natural.

I. CONDITIONING FOR VISITORS AND STATISTICS

The beauty of Aranjuez and its setting bear witness to the approximately one million visitors that the city receives each year, a figure that is in constant rise. As a result, the people of Aranjuez have become more aware of the city's economic potentials, and hotels and tourist-related industries have grown in the last few years.

Currently, Aranjuez has two three-star hotels, four two-star inns and one two-star inn, and is in the process of a quality hotel project that would provide many rooms to considerably elevate the municipality's hotel offer. Furthermore, it has an excellent camp ground, that includes several bungalows, ideally located next to the river among the historical orchards. It belongs to the National Heritage and is managed by the city council.

Few places can boast of such delightful gastronomy as Aranjuez. There are many establishments that offer rest, food and drink as well as restaurants, bars, coffee shops, kiosks, etc. The list of riverside food and hotel establishments is quite long. Among its restaurants, there are twenty with a two-fork rating, some of which are listed in the famous Michelin Guide, and nine with a one-fork rating. Some of these restaurants are located along the wooded paths and in the historical orchards. In Aranjuez these are known as "gangos", an outdoor recreation establishment that offers the possibility of having a delicious meal while enjoying the landscape. Very popular in Aranjuez, one can find an abundance of them. For citizens and visitors they are a peculiar and extremely pleasant way of enjoying the landscape of the orchards, especially on summer evenings.

Visitors to Aranjuez will find a wide variety of shops and stores where it is possible to purchase anything that can be purchased in a large city. This is not only due to this city's tourism potential, but also to the fact that it is the commercial hub of this region.

Next to the station, there is a large public parking lot where the two urban bus lines depart from. There is another parking lot located near the royal palace. As Aranjuez has relatively little traffic, circulation and parking are not a problem. However, it is best to visit the city and its surrounding areas on foot, by bicycle or on horseback.

Among the large number of books that make reference to Aranjuez, there are several types of guidebooks, all available at any one of the city's bookshops or its library. Such guides offer a detailed route of the many interesting tourist sites in the area, which can only be briefly mentioned here. Furthermore, other publications on Aranjuez go in depth on everything that may be of interest to the reader. In the last few years, numerous interesting monographs of this Royal Site have been made available, including some valuable reprints of past publications.

Among this town's tourism possibilities are several interesting museums, among them the museum in the royal palace, which exhibits a rich content of furniture, paintings, tapestries, etc. and includes splendid collections of period suits and fans. The same can be said of the small palace called the Casita del Labrador. Aranjuez also has a Royal Felucca Museum and a Bullfighting Museum (the city's bullring is the oldest in Spain, recently celebrating its 200-year centenary).

Several professional guides offer their services in the city, and there is a wide variety of places to visit: monuments, gardens, botanical tours... Furthermore, Aranjuez has multiple tourism activities, which have been gathered in a video recently produced by the City Council. More information on these activities is available at the Municipal Tourism Office. The Centro de Turismo Náutico de Aranjuez (the Aranjuez Nautical Tourism Office) organizes canoe trips down the river, and there is also a private company that offers boat trips emulating the old waterway voyages of the Kings. Sport lovers have magnificent installations for canoeing, horseback riding, cycling, hot-air balloon rides, hiking and excursions to the many interesting areas that surround Aranjuez. There are also trips from Madrid in an old steam train (keep in mind that the Madrid-Aranjuez train line was the second one built in the Peninsula), and rides through the city and the gardens in a small train, etc. To everything mentioned above, Aranjuez has a considerable cultural offer as well. It includes two municipal and one private exhibition halls, which regularly program art exhibits, a theater, a concert hall, nine cinemas, etc.

CAPÍTULO V

Factors that affect the property

A. PRESSURES DUE TO DEVELOPMENT

1. The uncontrolled appearance of residential and industrial buildings incongruent with the area

Almost the entire area of the municipality of Aranjuez is qualified by the General Plan of Urban Distribution as Unprotected land for development (NUP). That means, according to the norms of the Plan as well as those established in national urban development legislation or regional urban development legislation of Madrid, that the land areas should not receive authorization for buildings other than those absolutely necessary for agricultural uses. Nonetheless, the existing pressure in this sense is substantial and the effects derived from clandestine building are a risk that should not be disregarded.

2. Mine exploitations.

The existence of arid extractions in the areas near rivers and other places are constant within and outside of this municipality. Its impact on the landscape does not require comment. Currently, these types of activities are affecting places very close to the delimited area outlined in the proposal. The restoration of these lands that have been affected by these exploitations and the recovery of its vegetative covering must be carried out at once and with the maximum level of care.

3. Rotovating of hedges for their agricultural exploitation.

In the past, rotovating was one of the main anthropic alterations on the landscape, even though the results of this condition were not always negative. In fact, it was an indispensable requisite in the creation of gardens, historical orchards and wooded paths. However, in the last few decades of this century, rotovating reached the borders of some rivers in some areas. It was not done with any specific, rational order, but by a simple expansion of areas. These excessive expansions have not always benefited agriculture and sometimes have weakened the stability of the flow of water, indirectly affecting the crops and general working order of the ecosystem. The riverside forest has been carefully protected and restored in the points where spontaneous natural regeneration is seen as being difficult.

4. Appearance of inappropriate crops in the orchard-garden.

The monotonous presence of cereal, which in the last few decades has clearly gained terrain in terms of crops that belonged to the fertile plains of Aranjuez. Its fame has undoubtedly distorted the image of these gardens and negatively contributes to the landscape. As it has been stated in this document, specific efforts on behalf of the administration and by some farmers committed to the restoration of traditional crops have been dedicated to reversing this tendency. However, it will be necessary to persevere until this simplistic culture of maize cultivation provides farmers with profitable alternatives that are beneficial to the preservation of area's original landscape.

5. Construction of infrastructures that obstruct the landscape.

The appearance of large infrastructures, such as the railway or the successive expansions and stretches of the former national motorway, previously meant serious alterations in the landscape precisely in its most significant values. Even now, the massive presence of vehicles that enter Aranjuez through the historical garden area make the recovery of emblematic elements, such as the Doce Calles Square difficult. The construction of the variant in 1987 opened another series of possible alternatives. Perhaps the most interesting is the expansion and improvement of the access in the east.

6. Agricultural techniques and incidental installations inappropriate to the visual impact

The proliferation of greenhouses, anti-grass plastics, pipes, etc. could radically transform the landscape. The landscape must be considered as an economic resource of relatively significant importance in order to adopt adequate protective measures.

B. DAMAGES FROM THE ENVIRONMENT

1. Contamination of fluvial and underground waters along with a decrease in the water level of the Tagus River

The depuration of the urban waters emptied into the Jarama and Tagus Rivers is still insufficient, and it has had an unarguable effect on the quality of the landscape of Aranjuez. Nonetheless, diverse investment programs and plans elaborated in accordance with the guidelines of the European Union for the Madrid Community hope to provide solutions to this matter in the next few years. The decreased water volume of the Tagus River has negatively affected the water table, one of the bases of plant wealth in our landscape. The establishment of ecological flows and the study of adequate regimes, given its current artificial regulation, are trying to alleviate this serious problem.

2. Land contamination due to excessive use of fertilizers and pesticides.

One of the indirect consequences of the lack of crop rotation is the growing necessity of fertilizers. If they are abused, or if only those of chemical origin are used, contamination of the land is inevitable. To try and make up for this problem, a compost plant has been proposed which would supply farmers with a natural, non-contaminating fertilizer.

Poor selection of pesticides and an abuse of their use also have negative effects on the soil. Substituting these products for other control systems that do not cause secondary effects has been one of the challenges of Aranjuez landscape conservationists.

3. Possible impact of residential and industrial areas developing in neighboring zones.

The evolution of some urban development plans, such as the Urban Action Programs of La Montaña, Puente Largo and Las Cabezas, are presumed to generate tension in the area. It will be necessary to foresee and resolve these problems adequately.

4. Access of city traffic and the accelerated growth in the number of cars

The access of traffic to the area of the Doce Calles has already been commented on. The foreseeable increase in the number of inhabitants' and visitors' vehicles to Aranjuez adds to current difficulties. The unquestionable impact of the presence of these vehicles, either moving or parked, cannot be ignored.

5. Air pollution

It can be confirmed that this is yet to be a relevant problem in Aranjuez.

C. NATURAL CATASTROPHES AND PLANNING OR PRECAUTIONS

1. Flooding and artificial regime of rivers.

The large avenues that were the past natural catastrophe of the Royal Site, have disappeared thanks to the artificial regulation of the rivers. Today, this regulation is absolute. Only a small number of the Mar de Ontígola's overflows, as those in 1991, have significantly affected some areas. The Tagus Hydrographic Confederation is currently drawing up a project of important magnitude to confront these possible although infrequent accidents.

2. Effects of droughts

In addition to the already existing problems, the lack of rainfall in 1993, 1994 and 1995 added to the decreased volumes of water in the rivers. The decrease in water supply provoked difficulties in sufficiently irrigating parks, avenues, paths and orchards.

D. SETBACKS DUE TO THE FLOW OF VISITORS AND TOURISM

1. Probable increase in the number of visitors

A notable increase in the number of annual visitors to Aranjuez has been stimulated by the Tourism Promotion Plan and by a renewed interest in cultural tourism and national and international landscapes. The declaration of Aranjuez as a cultural landscape has also influenced this increase.

The effects of an increase in tourism herald two types of immediate consequences. One is an obvious boost in the city's economic development, thus assigning greater value to the town's landscape. This will facilitate the acceptance of increased preservation measures for the property. However, an excessive amount of unorganized visits could create inconveniences that must be evaluated in advance.

2. Mistreatment of popular monuments and public spaces

Given the type of visitors expected at a place declared as Cultural Landscape Heritage of Humanity by the UNESCO, and with an appropriate use of the land, there is no reason to expect the inconveniences that are frequent of highly visited places.

3. Effects of walking in historical gardens and on wooded paths.

One of the most important qualities of this soil that has enabled the development of such valuable vegetation is its unique sponginess. In fact, most of the area is earth that houses several easily maintained herbaceous, shrub-like stratum. With only a few exceptions, current sightseer and pedestrian traffic occurs in the appropriate paved areas, which should not be expanded. If the number of visitors substantially increases, as has been predicted, there will be an urgent need to introduce appropriate measures to avoid deterioration in some excessively compact soils.

e. Number of inhabitants living in the property and its protection area

Currently Aranjuez has 40,000 inhabitants, nearly all of whom reside in the city center. Population growth is slow and is not expected to change radically in the next few years.

Approximately 10,000 ribereños (people who live by the river) reside within the delimited area of the property, more specifically in the Old Quarter. In the last few decades the deterioration of many buildings that were located within this area forced many of the original inhabitants to move to new up-start neighborhoods. Today this trend is disappearing, and a large number of old homes have been rehabilitated or reconstructed in accordance with the ordinance of the Special Plan that was drawn up by the team of Rafael Moneo in 1981. Little by the little the Old Quarter is starting to be inhabited again, which helps in its preservation.

F. OTHER FACTORS

In conclusion, it is necessary to point out certain difficulties posed by the elevated cost of preserving such a vast patrimony that consists fundamentally of vegetation. Rain and rich soil are not enough. Constant, painstaking care by numerous highly trained personnel is needed. In the short-lived periods throughout history in which budgetary or other difficulties have impeded carrying out this task to its fullest, the damages have been great and difficult to rectify.

CAPÍTULO VI

Monitoring

A. KEY INDICATORS FOR MEASURING THE STATE OF PRESERVATION

With the intention of creating an instrument that will allow the periodic evaluation of the state of preservation of the property, a list of indicators or criteria has been designed. This list will serve to evaluate the state of the singular elements that form part of the cultural landscape of Aranjuez and of Aranjuez on a whole.

As these elements are of a very diverse nature and have singular or varied characteristics, the following table assigns a series of features that define the current state of preservation, whether good or bad, of the different classes of elements.

Each element or group of elements, will receive a score of 1 to 5 according to the results based on its observation in accordance with these key indicators or objective criteria.

TYPE OF ELEMENT	KEY INDICATORS	SCALE
1. Buildings	Roof, walls and structure Installations Exterior coverings Interior coverings Current use and adaptation to the nature of the building Authenticity and integrity	1-5
2. Streets, squares and city parks	Absence of elements or inappropriate ground activity, as well as strange furniture Wooded Paving Lighting Landscaped	
3. Water works	Use and benefit, maintenance of its original function Adaptation of the materials Presence of foreign mechanisms or elements Authenticity and integrity	
4. Historic Gardens	Preservation of their design and original conception Garden fountains and architecture Wooded Grassed areas, hedges and bushes Meadows Botanical and faunal diversity Phytopathologies Irrigation systems	

	Paving
	Furniture
	Information
	Appropriate use
	Authenticity and integrity
5. Tree-lined Streets	Absence of lines of trees
	Irrigation systems
	Sanitary state of plants
	Vegetative strength
	Respect of the original section
	Paving
	Furniture and signs
	Appropriate use
	Architectural elements
	Authenticity and integrity
6. Orchards and vegetable gardens	Maintenance of fine crops
	Foreign or inappropriate elements such as greenhouses or incongruent irrigation systems
	Strange buildings
	Walls or fences
	Use of contaminating pesticides and fertilizers
	Crop rotations
7. Groves	Total area
	State of the different classes of vegetation
	Botanical and faunal diversity
	Absence of buildings and other anthropic alterations
	Cleanliness
	Nursery
	Appropriate use

B. ADMINISTRATIVE REGULATIONS RELATIVE TO THE MONITORING OF THE PROPERTY

It is impossible to offer an organized summary of the numerous regulations that different administrations and organizations adopt in terms of monitoring the property. Each administration assigns personnel and other measures to such monitoring. Reports are not issued in a periodic or systematic manner, but rather incidentally and thus have a greater impact.

Nonetheless, perhaps it is appropriate to review the activity of the Local Commission of the Aranjuez Heritage. With the objective of coordinating collaboration in the protection of the patrimony between the local and autonomous administrations of Madrid, the aforementioned commission was established. It is made up of the following bodies:

PRESIDENT: General Director of Cultural Heritage or the delegated person.

VICE PRESIDENT: Mayor-President or the delegated person.

VOTING MEMBERS: Two technicians appointed by the General Management of Cultural Heritage.

An archaeologist from the Cultural Heritage Committee, as advisor.

Two technicians appointed by the Municipal Corporation.

One technician appointed by the Architecture and Housing Committee.

SECRETARY: Acts as the town-planning lawyer of the City Council and does not have the right to vote.

The responsibilities of the commission include:

1. To look after the preservation and custody of the existing artwork and items of historical, artistic, archaeological and ethnological value in the municipal area.
2. To authorize those projects concerning those items and their settings that have been declared as of cultural interest, as well as all of the elements listed in the Catalogue of the Revision of the P.G.O.U. of Aranjuez and that are not located within the Historical Area, including properties within the Historical Area.
3. To participate in the "Agreed upon Rehabilitation Programs" of the Consortium of Rehabilitation.

C. RESULTS OF REPORTS THAT HAVE BEEN PREVIOUSLY PRESENTED

Since the territory that we are dealing with is under the responsibility of an administration shared by a multitude of bodies, offices, and departments of different public organizations, we should also clarify in this section that the issuing of reports that deal with the state of preservation of the property is constant although unsystematic.

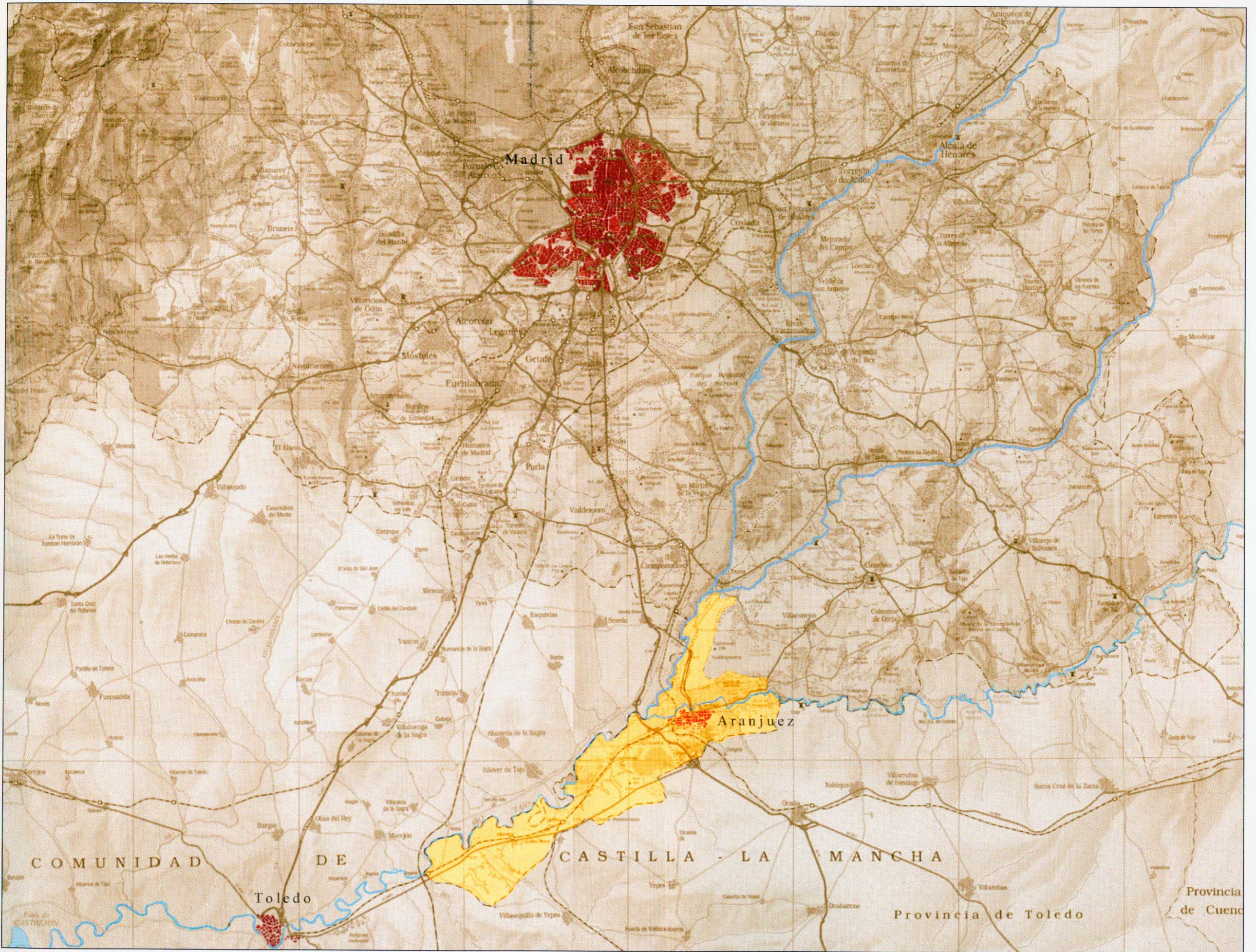
The more general report included in the Informative Report on the General Revision Plan of the Town Planning of Aranjuez in 1996 should also be mentioned. Although the report offered an analysis and diagnosis referring aspects different than those of concern here, it also considers the landscape.

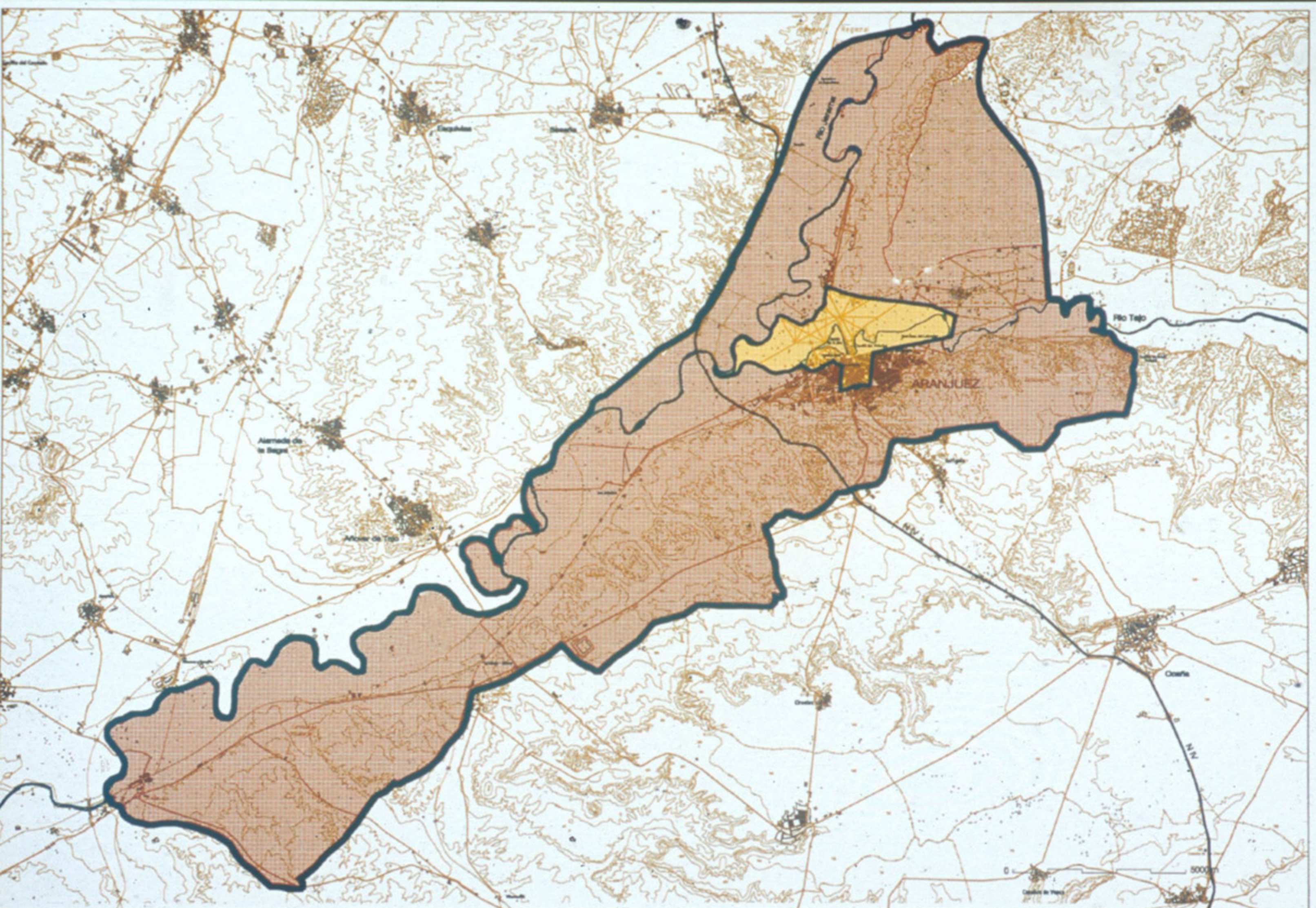
The Consultora Gea 21 also recently issued, in 1997, a report on the wooded paths of Legamarejo, Picotajo, Doce Calles and Rebollo ordered by the Technological Institute of Agricultural Development. This report called attention to the diverse problems in the preservation of tree alignment.

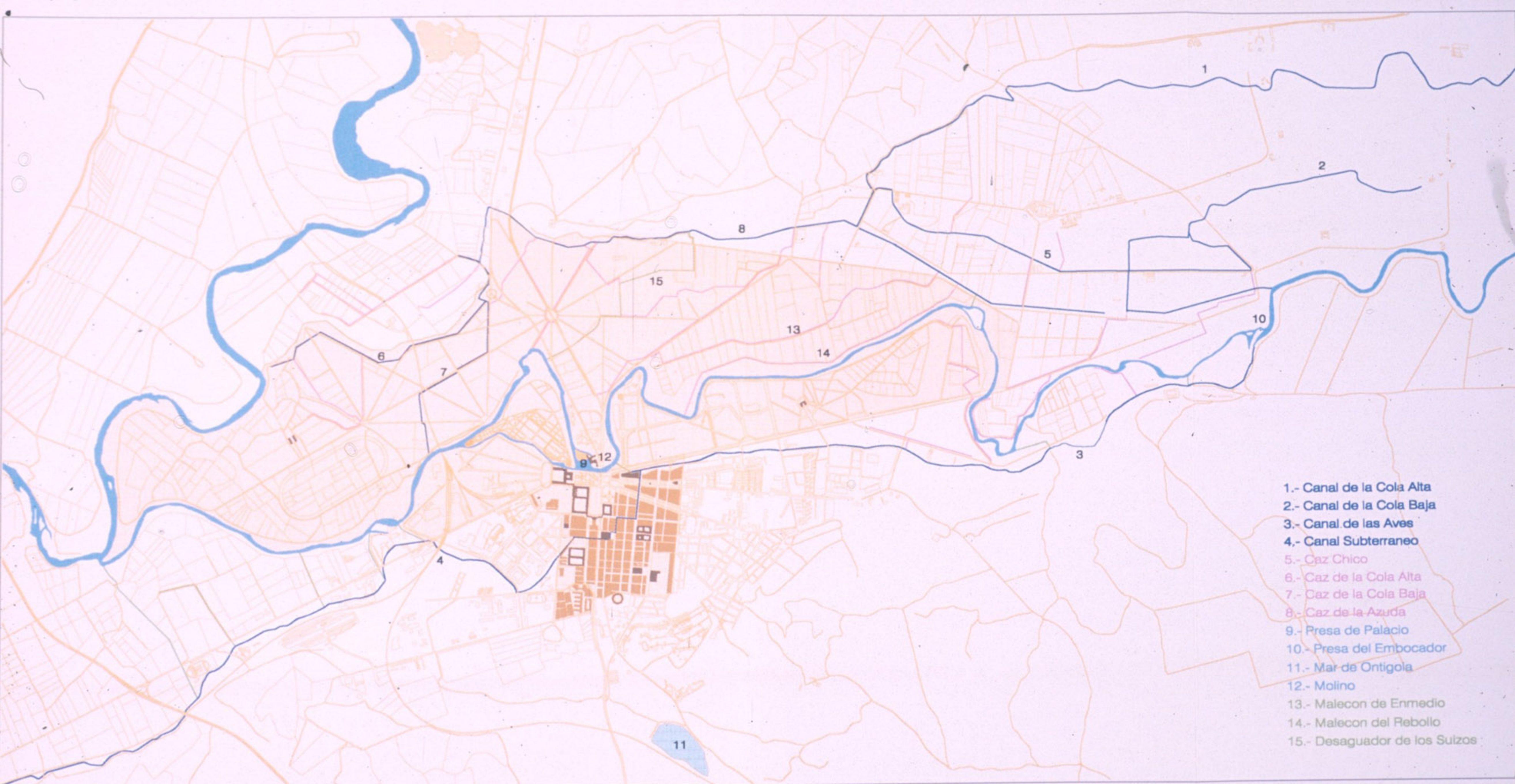
ANEXO

Documentation

- I. MAPS
- II. INDEX CARDS FOR THE SINGULAR ELEMENTS WITHIN DELIMITATION OF THE PROPERTY
- III. INDEX CARDS FOR THE SINGULAR ELEMENTS WITHIN THE PROTECTION AREA
- IV. PHOTO ALBUM
- V. BIBLIOGRAPHY
- VI. INVESTMENTS
- VII. AWARDS
- VIII. TOURISM AND EQUIPMENT, STUDIES ABOUT THE INFLUX OF TOURISTS
- IX. BOOKS







- 1.- Canal de la Cola Alta
- 2.- Canal de la Cola Baja
- 3.- Canal de las Aves
- 4.- Canal Subterraneo
- 5.- Caz Chico
- 6.- Caz de la Cola Alta
- 7.- Caz de la Cola Baja
- 8.- Caz de la Azuda
- 9.- Presa de Palacio
- 10.- Presa del Embocador
- 11.- Mar de Ontigola
- 12.- Molino
- 13.- Malecon de Enmedio
- 14.- Malecon del Rebollo
- 15.- Desaguador de los Suizos

3.A.2. SPECIFICATIONS

*A. SINGULAR ELEMENTS LOCATED WITHIN THE
BOUNDARY OF THE PROPERTY*

3.A.2.A.1. Royal Palace and Jardines de la Isla y del Parterre

3.A.2.A.1.1. ROYAL PALACE

NAME: Palacio Real

Description and short history

The current palace replaced the medieval one built in 1387 by the Master Santiago de Lorenzo Suárez de Figueroa. The new one was built around 1564 by Philip II, following projects from his architects Juan Bautista de Toledo and Juan de Herrera, who planned a square building around a patio, flanked by cupola topped towers. These towers framed the main entrance which was behind two small closed gardens opening to the palace by galleries. Its originality is in the synthesis between traditional Castilian royal residences with military roots and the new Italian villas that place more importance on the relationship of architecture with the surroundings and spirit of a leisure and rest residence.

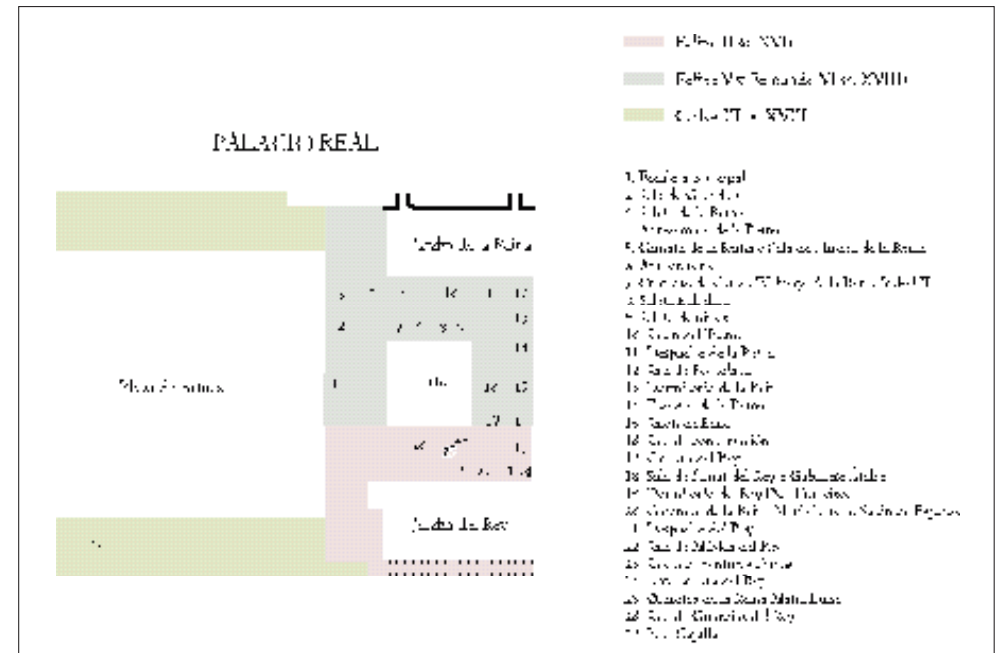
The Renaissance palace was unfinished until the 18th Century, when Philip V ordered it to be rebuilt (1715) after a fire. It was fully completed by Bonavia under Ferdinand VI (1746). The original outline was basically respected, although many things were modified to adapt it to the needs of a Baroque court, such as the portico at the main door and the large imperial stairway.

Finally, commissioned by Charles III to house his large family, Sabatini was in charge of a last expansion (1774) adding two perpendicular wings to the main facade. In this manner the Palace ended up having a magnificent court framework, open to large ceremonial plazas and presiding over the urban and gardened surroundings from the center of the wide radial avenues.



Exterior

Despite its eventful history of interruptions, fires, reconstruction and expansion, the palace maintains the basic stylistic unit of its design by Herrera, softened by the eighteenth-century interventions and the end of the meticulous neoclassic architecture.



3.A.2.A.1. Royal Palace and Jardines de la Isla y del Parterre



The *Parada de Palacio*, a large open space shaped like a Roman circus, is the anteroom of the Plaza de Armas, now closed by bars inspired in former proposals. Both areas together with the Plaza de Parejas in front of the Palace, were the stage for the parades, commemorations and equestrian games of the court of absolutism.

Beyond the Parada we find the area known as Raso de la Estrella, a place of high archeological interest, occupied by a fan of wide, tree-lined streets known as the Tridente Occidental.

Interior

The ground floor of the Palace includes sixteen rooms forming the *Museo de la Vida en Palacio*, a recent implementation replacing the old Museo de Trajes y Abanicos (Museum of Fans and Suits).



This museum aims to show a warm, domestic replica of the formal sumptuousness of the main floor halls. A view of the daily lives of kings and queens is presented using authentic pieces taken from royal storage and spans the time from Alfonso XIII back to the first of the Bourbons, Philip V.

Standing out among dishware, trophies and portraits are the suits, ball gowns, uniforms, the magnificent collection of fans and curious nursery furniture, accompanied by the toys of princes and princesses.

The *Salones Reales* occupy the main floor, twenty interconnected rooms organized into two wings: in the north wing are the queen's chambers, the south wing houses those of the king. Between them are the large court halls.

These halls are profusely decorated and furnished with works from many diverse periods and origins. Despite the heterogeneity, it includes an important collection of sculpture, painting and sumptuary arts approaching the protocol of the Bourbon kings. The original layout was successively transformed by the different monarchs, with the current one basically corresponding to the last regular resident, Queen Elisabeth II.

The main stairway (*escalera principal*) designed by Bonavia and built with stone from Colmenar, is a pioneer in the large Baroque staircases of the Spanish Court, and indispensable complement to the majesty associated to the Crown.

The queen's wing along the Presa de las Castañuelas includes the following halls:

- *Guard Room (Cuerpo de Guardia)*, decorated with beautiful paintings by de Lucas Jordán; of note is a piece of furniture to store maps made of olive and bronze, with a collection of maps from Charles IV
- *Queen's Room (Sala de la Reina)*, also includes important paintings by Jordán.
- *Antechamber*, with 17th Century Italian canvases.
- *Queen's Chamber or Music Room (Cámara de la Reina o Sala de Música)*, highlighted by Flemish tapestry (16th Century), Fernandine console table and French piano belonging to Elisabeth II.
- *Ante-oratory (Anteoratorio)*, presided over by a painting by Corrado Giaquinto representing the patron saints of Ferdinand VI and Bárbara de Braganza with Saint Cecilia. A curious collection of mosaics from the papal workshops of the Vatican are on display.
- *Oratory (Oratorio)*, neoclassic jewel of the palace, designed and built by Sabatini and Villanueva, decorated with stucco, bronzes and paintings by Bayeu and Maella.
- *Elizabethan Rooms and Nursery (Sala Isabelina y de Niños)*, both decorated with nursery paintings and furniture.

3.A.2.A.1. Royal Palace and Jardines de la Isla y del Parterre



- *Throne Room*, former dining room, with a vault decorated in the allegoric style of the 19th Century.
- *Office of the Queen (Despacho de la Reina)*, in Charles IV style. Of note are the Pompeian vault and Etruscan chairs.
- *Porcelain Room (Gabinete de porcelana)*, exceptional piece occupying the corner of the floor. It was the Sala de la conversación for Charles III, richly decorated in porcelain from the Real Fábrica del Buen Retiro, forming a composition unlike any other in the world.
- *Bedroom of the Queen (Dormitorio de la Reina)*, with rich marquetry furnishing and an allegorical vault painted by Zacarías González Velázquez.
- *Boudoir (Tocador)*, decorated in the Victorian style.

On the eastern side of the palace we find the halls with the greatest social content:

- *Ballroom (Salón de Baile)*, decorated during the Elizabethan period. The balconies open onto the Parterre Garden and from the central balcony one can view the infinite perspective of las Infantas street.
- *Formal Dining Room (Comedor de Gala)*, or conversation room under Fernando VI, to whose reign the magnificent decorating corresponds: stucco floor, ornaments and allegoric vault of the virtues of the king and his wife, a masterwork from Amiconi, accompanied by paintings by de Giaquinto.

In the king's wing on the southern side we find:

- *King's Chamber (Cámara del Rey)*, with a collection of landscapes by Brambilla.
- *Arabic Room (Gabinete árabe)*, or smoking room, striking reproduction of a hall of the Alhambra with its supposed original colors. Demonstrates the taste for history predominating the middle of the 19th Century.



- *Bedroom of King Francisco (Dormitorio del rey Francisco)*, contains a vault with illusionist architecture and interesting paintings by Mengs and Madrazo.
- *Hall of Mirrors (Salón de los espejos)*, in the other corner of the building, decorated in neoclassic style by Villanueva, recovering mirrors from Philip V, with a magnificent marble floor.
- *Office of the King (Despacho del Rey)*, with paintings by Solimena and Coppel, and interesting French style ebony furniture.
- *Music Room of King Francisco (Sala de la Música del Rey Francisco)*. Of note are the two large armchairs and original lamp.
- *Chinese Room (Sala de pinturas chinas)*, contains a curious collection of Chinese paintings from the Elisabethean period.
- *Antechamber of the King (Antecámara del Rey)*, with nineteenth century decor.
- *Oratory of Queen Maria Luisa (Oratorio de la reina Maria Luisa)*. The alterpiece, designed by Villanueva, holds a beautiful painting by Bayeu.
- *Guardroom of the King (Sala de Guardias del Rey)*, decorated by several Jordán paintings.

Furthermore, the entire palace is decorated with perfectly conserved clocks from the famous collection of Charles IV.

Chapel

This is the most interesting architectural part of the palace. The primitive chapel occupied the palace southern



tower. It was dismantled by Sabatini, whose expansion project included a new chapel and theater (never built) finishing off the two wings added.

The architect wanted to insert the inner spacious size of the sacred place into the narrow simplicity of the civil surroundings. He resolved the problem with a complex vault invisible from outside, except for the light. The chapel was for public use, the king and queen attended mass from the upper gallery, under which the long entrance nave runs

DATE: 1387-1775
 CONSTRUCTED SURFACE AREA: 957.461 m2
 STATE OF CONSERVATION:
 GOOD X AVERAGE POOR

3.A.2.A.1. Royal Palace and Jardines de la Isla y del Parterre

3.A.2.A.1.2. JARDIN DEL REY AND DEL PARTERRE

3.A.2.A.1.2.1: El Jardín del Rey (The King's Garden)

Description and short history

This is an example of a closed *garden* adorned with statues, a synthesis of the Mudéjar legacy and Italian Renaissance influences, which is quite common in the Spanish royal palaces of the Austrian monarchs, from the Alcazar of Madrid to the Buen Retiro.

The Palace, designed by J.B. de Toledo, was organized around a central courtyard, yet behind the wider west wing, two closed gardens overlapped: one to the north –*de la Reina*– and another to the south –*del Rey*–. Together with another similar garden that runs along the eastern façade, linking them, they constitute a sort of *giardini segreti* around the royal residence, in practically the same fashion as the gardens that surround the Casa del Rey in El Escorial.

As a closed garden, the King's garden went through two successive and distinct stages: Philip II's original one, and Philip IV's consolidated one, which was restored from 1985 to 1987.



The garden of Philip II, conceived by J.B. de Toledo, was to be set out by Juan de Herrera starting in 1577. By 1580 the Italian Roque Solario had finished the green jasper fountain, which was assessed in the same year by Jacome Trezzo, Pompeo Leoni, Juan Batista Comane and Nicholas Bonanome. The fountain's beauty did not lie in its non-existent sculpture adornments, but in the care with which it was made; Gomez de Mora would call it *marvelous* in his report of 1626. It was set in place in 1582, the date in which Philip II's garden can be considered complete. The garden's structure differed from that of Philip IV's in the bricks used to line the paths and in the nine small rooms designed to enjoy the garden from a cool, distant spot in the front facing east.

These small *grottes*, or *retrete* to use the Spanish term of the era for remote, secluded room, stood in harmony with the large niches for benches in the other two walls. The interior walls of these *grottos* were not given any exuberant Mannerist decoration, but a sober yet careful plastering that imitated brick. Thus, the garden could be enjoyed on the ground floor from these cool spots that were enclosed yet detached from the house, or from the southern gallery, which was initially open though later converted into bedrooms in the eighteenth century, or from the top floor and the terrace or walkway, which was built starting in 1582 above the gallery linking the Palace with the Casa de Oficios, and intended to dominate the view over the garden and the Plaza de las Parejas.

Later, Philip IV gave this garden a different personality by replacing part of the *grotte* for niches and installing a set of sculptures aimed at lending the scene a political-dynastic meaning. He also changed the garden's texture by having the paths paved with Colmenar stones and beds in the form of drawings.

In July 1622, the young monarch ordered the shipment en-masse of statues from the Alcazar of Aranjuez, and their division between the palace and the garden. The placement of one of the series of busts of twelve Caesars in the niches – the same as in the garden Emperadores of the Alcazar in Madrid, also below the windows of the King on the southern façade – gave rise to not only a political parallelism, but to a dynastic glorification: in the central niche of the front facing east, a marble statue of his grandfather was placed, a model for the reigning Sovereign, and was flanked by relieves of the Emperor, his father and mother: Philip II, Charles V, and the Empress Elisabeth.

Regarding the sculptures, the two medals of Charles V and the Empress have been kept in the Prado Museum since 1868, and the original series of the Roman emperors was damaged in the eighteenth century between the knocking down the cement wall in the towards the parterre and the transfer of the busts to the Casa del Labrador.

The marble, bulky-round statue of Philip II was kept at its original site until 1986. It is the work of Pompeo Leoni,

signed in 1568, yet probably in keeping with the model of his father Leone Leoni, who spoke in letters to Ferrante Gonzaga of a *beautiful statue of Carrara representing His Majesty the King* that was being transported from Milan to Brussels. The work is mentioned by Vasari, and it must logically be identified as the one specified in the inventories of 1582 and 1608.

When construction of the palace resumed and the decision was made to carry out the parterre or *new garden of the Palace*, decisions were also to be made on the garden surroundings. First, the closed garden running along the eastern façade of the palace disappeared, and next to go was the wall that had closed in the king's garden on that side, adorned with *five large niches and six small ones*. The resulting loss of the garden's original meaning was deepened when Ferdinand VI ordered Bonavia to build the large tribune towards the Plaza de las Parejas, on the terrace above the gallery that goes from the Palace to the Casa de Oficios. This monumental royal box for festivals which converted the garden into a sort of patio and deprived the southern façade of the palace of any views, was ordered knocked down by Charles III in 1762, and returned to its original design.

For a century, the strong character of the garden made its characteristics last, but in 1872, the reform of the parterre (which had to be banked in order to facilitate the new design and the growth of conifers) also affected this Mannerist landscape.

In the first decade of the twentieth century, a twin design was made on the other side of the palace, on the *garden of the Queen*. Soon afterwards, the two gardens were given a touch of uniformity by mixed-line, eighteenth-century style fountains made of Colmenar stone located in the centre of both gardens. The original fountain of the king was then removed and put in storage.

Lucia Serredi's restoration project, begun in 1985 with the assistance of Carmen Añón, entailed the restoration and return of the *green jasper* fountain and the careful recovery of all the remains of the seventeenth-century stone paving. The latter was three-fourths recovered, and its defects were repaired through a painstaking work of distinguishing the new from the old, the paving placed on sand. Thus, access to the garden is presently restricted. The presence of fruit trees contrasts with the geometric monochrome of the lovely boxwood drawings.

The closure towards the parterre by a low fence was designed by Juan Hernández and Margarita Mielgo.

DATE: 1568
CONSTRUCTED SURFACE AREA: 1.556.594,2 m²
STATE OF CONSERVATION:
GOOD X AVERAGE POOR



3.A.2.A.1. Royal Palace and Jardines de la Isla y del Parterre

3.A.2.A.1.2.2: EL PARTERRE

NAME: El Parterre

Description and short history

The so-called *New Garden* was the main contribution of the Bourbon dynasty to the landscape of Aranjuez. In contrast to San Ildefonso, Philip V did not implement a French-style park design, but instead respected the existing design.

The *New Garden* or Parterre arose from a commitment to a French-style parterre, the conditions found in Aranjuez – the position of the Palace, the Tagus, the bridge and the Casa de Oficios – and the Spanish tradition of the Mannerist garden adorned with statues.

The Parterre designed by Marchand in 1728 for Philip V was initially more private in nature. His design clearly indicates lengthened form open to the north over the dammed river and tree-filled horizon, yet closed off to the east by a wall with three doors, from where the Tridante avenues would one day begin from in the future city.

In spite of Marchand's death while work was in progress, his original design remained basically unchanged except in the shape of the *head* or front, which was the work of the architect Filippo Juvarra. Further, the new garden coincided perfectly with Marchand's design in the arrangement of parterres de *broderie* and de *gazon*, yet the difference in elevation between the two parts was eliminated, as was the palissade around the central pond, replaced by lime trees.

Perhaps the most interesting aspect of the parterre of Aranjuez is its relationship with its surroundings: its value



lies in the picturesque use of the dammed river as a transition and frontier between the free nature and nature subjected to design. The opening over the water caused, from outside, a sensation of distant accessibility that was, as noted by Professor Moran, the tonic of the royal image; from within it enabled courtiers to stroll about with a view that was unrestricted by walls. This clear impression from the beginning was accentuated by the replacement of the stonework parapet by an iron railing with pedestals of Colmenar stone, an idea conceived in 1746 and executed by Bonavia in 1751. Another aspect of the relationship with the surroundings is the match of the gates with the streets, which is so essential to the conception of the Royal Site.

The fountains of the Parterre in the eighteenth century consisted of *jets d'eau* in the center of the pond, initially with

no decoration whatever, only the sprinkler at water level. But the sculpture prompted it throughout the following century.

Moreover, the vertical elements made up of vegetation took on great importance, albeit in a different way than in Marchand's design, where sculpted hedges and the *palissade* predominated. In actual fact, the squares in the garden were bounded by high hornbeam hedges. For the rest of the reign, it would seem that changes were limited to drawings on the squares or simply replanting. The high hornbeam hedges and the lime trees, of which Philip V was so fond, painted a picture of a rococo hall-garden, a place where the serene peacefulness of the private leisure of the monarchs was the main point of the parties organized by Farinelli.

Under the reign of Charles III, the garden underwent several changes in some aspects: the lime trees and hornbeam were replaced by elm, the *charmille* disappears and the wall is replaced by a pit made of Colmenar stone designed by the architect Jaime Marquet, who visually linked the palace, garden, and the newly consolidated city, with its tree-lined streets.

The geometrical, horizontal appearance of the Parterre slowly wore away throughout the nineteenth century. The

ponds were converted into carefully-designed, sculptured fountains with mythological themes, under the direction of González Velazquez (1827).

Later, the general layout was replaced by a fashionably sinuous design (1872), with a wide variety of exotic plants, some of which reached considerable size. This nineteenth century planting of exotic species resulted in some quite unique tree specimens, some of which have since disappeared, like the *araucaria* or monkey puzzle tree, and the solemn Spanish firs. One can still see the attractive strawberry tree and the rare Chilean palm tree, near the Jardin del Rey.

These trees have been respected in the restoration carried out in 1990, which seeks to recover the original appearance.

DATE: 1728
 CONSTRUCTED SURFACE AREA: 20886 m²
 STATE OF CONSERVATION:
 GOOD X AVERAGE POOR



3.A.2.A.1. Royal Palace and Jardines de la Isla y del Parterre

3.A.2.A.1.3. JARDÍN DE LA ISLA

NAME: Jardín de la Isla

Description and Brief history

The land occupied by the Jardín de la Isla (Garden of the Island) is a fertile triangle bounded by a meander of the Tagus and a canal called La Ría. Here there was once a garden that was much to the liking of the Queen Elisabeth the Catholic; it can be imagined as a sort of clearing in the middle of the thickets bordering the river. Yet this garden acquired what would be its final form in 1560, at the hands of Philip II and Juan Bautista de Toledo.

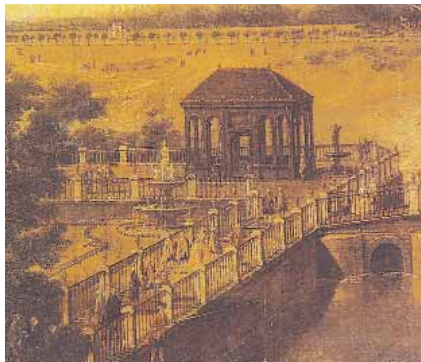
The initiative of converting the island wild garden into an Italian-Flemish style garden sprung from Charles V's idea of choosing Aranjuez "to found in it a country house for our leisure time," according to a Royal Decree of 30 April 1544. It was his son, though, who, in his time in government as prince, undertook the work of arranging in agriculture, irrigation, and streets, employing for this purpose Gaspar de Vega and Alonso de Covarrubias, who in 1550 set the design of how the paths and transepts in gardens and the marble doors of the clearing were to be arranged. The island should be interpreted as the work of the king and his architect within the general plan of hydraulic works, without which the place could not be understood.

The work, directed by Jeronimo de Algora (who worked on the park of *Castel Nuovo*) and Juan de Holveque, saw the participation of Flemish and French gardeners, and an Englishman.



In compliance with a royal order, Juan Batista de Toledo organized the garden into rectangles along a central axis, an arrangement naturally due to the narrow, elongated shape of the island. By January 1562, the paths of the garden had been leveled out; Algora and Holveque were ordered to plant the first stakes of the compartments or "squadatura."

The island garden's layout is structured around a strong central axis surrounded by rectangular compartments in order to fit into the elongated shape of the terrain and avoid monotony. These rectangles are in turn divided into squares and the crosses of the most important transverse axes are marked by small plazas with fountains, arranged in a straight line that, to simplify water distribution, add up to an theatrical perspective. This central street was covered in the sixteenth and seventeenth centuries by tunnels made of white mulberries and wood trellises called galleries or "folias." Thus a contrast was achieved between the shady areas of the streets enclosed under a green vault and the areas of the small plazas flooded with sunlight filtered only by trees, where the goddesses of mythology held sway. Small waterspouts on the ground along the way would drench the



3.A.2.A.1. Royal Palace and Jardines de la Isla y del Parterre



visitor by surprise, the enclosed street allowing no escape. Until the nineteenth century the memory remained of this tunnels of green under the name “gallery” for the central axis and “Don Juan’s cannon”, as one of the transverse paths became known.

Also linked to the garden of the island were a good deal of the hydraulic works by Juan Bautista de Toledo, and most of all two of the most impressive: the *navegacion* and the *empalizada*, for the first involved making navigable the stretch of the river between the Puente de la Reina and the crossing of the rivers, the stretch where the island lies, while the “*empalizada*”(dam) was intended to contain the river



within the entry of the calle de Alpañés, which at this point divides the two branches of the Tajo river that surround the island. A system of locks and “*ladrones*” (thieves) controlled the water. Thus the garden, bounded by stonework walls called “*diques*” (dams) was saved from the water currents that bounded it, lending it its singularity.

At this time work began on the *Mar de Ontigola* that would feed the fountains. Water was brought by means of lead pipes that would be replaced by iron in the times of Philip V. The curious brick obelisk in the second third of the garden on the side of La Ría canal, is one of the “air vents” of the lead piping. A short time later the spot was already planted and its decoration was imminent; soon the sculpted marble for the fountains was brought from Italy, whose arrangement must be credited to Toledo, even though they were set down only after his death.

The island united, therefore, the intimacy of the Islamic garden, with its low fountains, geometric and proportional arrangement, water elements, enclosed spaces, and the mythological allusions of the Italian Mannerist garden, and the low parterres of flowers in Flemish style – especially roses of the kind Philip II was fond of (especially briar roses) and which were cultivated here to distill scented waters.

We know that trees were brought from Flanders in 1568 and that the island by then must have been completed in all its original splendor. Nonetheless, to top off the garden’s beauty there still remained an element as important as the fountains, whose definitive placement was decided in 1582, and whose number and wealth grew substantially under the reign of Philip II’s son and grandson.

Particularly important were the new fountains installed in 1660 by the master Sebastian de Herrera Barnuevo.

Since some of the original fountains disappeared in 1660 or a bit later, it would be useful to take a walk around the garden in order to identify the existing fountains and those lost.

The *f fuente de Hercules*, which is generally attributed to Algardi, was put in place by Herrera Barnuevo in 1661 apparently in the same place where a previous one paid tribute to Diana. A thorough repair in 1730 did nothing to alter its original form. The Apollo fountain is generally attributed to the sculptor Miguel Angel Naccherino, and it is thus assumed that it is a Neapolitan work of the early seventeenth century that was perhaps sent by the viceroy Count of Monterey, but there is no information extant on the shipment.

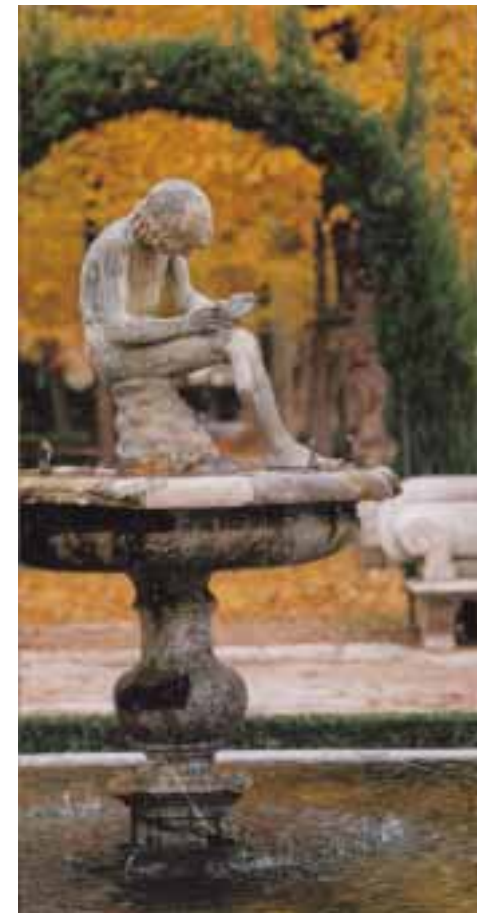
The *f fuente de las Horas*, formerly called the fuente del Anillo, and today also of the Reloj, is thought to be the oldest due its Spanish-Arabic placement at ground level; the Roman numeral at its edge have been inverted. In the plaza de Arpías, the large niches at the corners were built of wood in 1594 as a complement to the “*folias*” and, under continuous repair, reached 1782, when they were re-done according to a design by Sabatini with Colmenar stone benches, marble columns – made for the large salon of the Casa de Legamarejo and used here – and topped off in a quarter sphere with pediment and Cupids, in lead, as seen in the drawing by A.Lopez Aguado and painting by Brambilla; one of these ornamental tops was ruined in 1867, leading to the elimination of the other three.

The *f fuente de las Arpias* was built between 1615 and 1617 by the Toledo natives Juan Fernandez and Pedro de Garay; the structure of the *child of the thorn*, according to a casting of the classic statue that Velazquez brought back from Italy, was not to be put in place until 1660 or 1669 – when the fountain was repaired – yet we know that Madame d’Aulnoy saw it in 1679 as it is today.

The *f fuente de Venus* has been called “of don Juan de Austria” since the sixteenth century because legend has it



that the stone of the upper basin comes from the golf of Lepanto. The fountain was sent from Florence in 1571 by don Garcia de Toledo, and disembarked at Alicante. Its style would place it close to the Florentine Mannerist sculptor Juan de Bolonia, who made another one of the same subject, Venus drying her hair upon stepping out of the bath, with drops of



3.A.2.A.1. Royal Palace and Jardines de la Isla y del Parterre



water falling away. The fountain in Aranjuez has lost “four boys of white marble, with birds in hand,” that were on the edge of the lower basin, as seen in sixteenth-century drawings.

In the *fuente de Baco*, the sculpture by Joghelink giving it its name is not the most notable element; it is instead the foot in Tuscan marble of Serraveza (1566-1570) by Juan de Bolonia, whose original drawing is in the Uffizi. This fountain, recorded by Wiles in 1929, and studied by Pope-Hennessy in 1954, arrived in Spain in 1602 as a gift from the Grand Duke of Tuscany to the Duke of Lerma; it then went to Philip III, who had it placed in the orchard of the river bank of Valladolid; in 1623 Philip IV gave to Charles I of England the group of Giambologna sculptures that had previously crowned it, *Sanson y el filisteo*, today in the Victoria and Albert Museum of London, and in 1661 the king himself ordered that the Florentine base had to be placed here, crowned with the Flemish sculpture.

The bronze sculptures that adorn the *fuente de Neptuno* were originally conceived as chimney necks for the chamfered hall of the Alcazar of Madrid and for this purpose were expressly commissioned to the sculptor Alessandro Algardi by Diego Velazquez during his second trip to Rome; they were placed in the garden in the key year of 1661. There were four groups, representing elements personified in Juno, Jupiter, Neptune, and Cybele, and two copies of each were made. Seven were put in the



fountain, with one of Jupiter left in the Buen Retiro. In the nineteenth century one of the lower groups was eliminated along with its pedestal, and after the Spanish Civil War the other group of Jupiter and one of Juno disappeared. In 1751 Bonavia proposed a renovation of the fountain that was to be only partially carried out. It is now under restoration.

The elements that gave life to the garden were the pavilions or wood bowers over the Tagus river and the canal La Ría that were knocked down in 1746. In addition to the fountains mentioned, there were others in the Island garden that have disappeared, like those of *Ganimedes* or *Diana*. The most important of these was the fountain of *Tritones*, which has been in the Campo del Moro since 1845.

In the seventeenth century the Island ended at the point where the two bridges – one, over La Ría and the other over the Tagus – linked the calle de Madrid with the cultivated areas of the Picotajo, while a wall separated the garden from the street that connected the two bridges. Downstream from these bridges, the Island ended in a neck of land that was made ever bigger by the sediments of the Tagus. In 1729 Philip V decided to place a parterre there over solid retaining walls, knocking down the wall that bounded the Island and opening a path to the Picotajo within the garden. This appendix of the already secular garden was called the islet. Like the Palace, the plan for this parterre was made by Esteban Marchand and dates from 1731. The stability of the wall, which had to bear the full brunt of the Tagus, was a



source of problems from the start, requiring repairs in 1737 and 1749. In 1743-44 Santiago Bonavia undertook a serious rebuilding of the islet's walls, laying down part of the foundations anew. With the wall finished, in 1748 a decision was made to build one wooden bridge from the Island to Picotajo, and another over the inlet, so that might be used by the kings and their entourage coming from the Palace.

In accordance with this “reserved” use, bridges and portals had to be of great architectonic bearing. In 1750 they decided to make the portals according to Ventura Rodríguez's plan, which was more luxurious than originally intended, but which would not be carried out in the end; the plan that eventually materialized is simpler but quite elegant. Today, the only one remaining is that leading onto the la Ría canal's stone bridge, which was completed in 1751; the other was completed four years later and dismantled in 1869 to be used in the Plaza de las Parejas. The bridge from the islet to Picotajo, made of wood, was rebuilt twice and finally disappeared due to the river flooding in the nineteenth century.

The islet constituted an observatory over the Tagus and the vegetable gardens, towards which the visitor's view extended from the railing around the garden, which was built in 1753 and replaced by the present one in 1845.

During the eighteenth century the Jardin de la Isla was subjected to several specific projects: the flower garden, work of Esteban Boutelou, which grew the most refined flowers known in Aranjuez; the Chinese bower, the work of Bonavia, from which one could observe the front plaza of the Palace as it had been before its enlargement by Charles III; the stone bridge over la Ría; the stone canapés (benches with backs), according to the designs of Charles III's architect, Sabatini, etc. In addition, the eighteenth century gave the garden an element that end-of-century travelers found to be its greatest charm: abandonment. Indeed, the freedom with which trees were allowed to grow lent the garden the air of being “natural,” with the Renaissance-style arrangement forgotten;

the elements of which (fountains, pavilions, vegetable galleries) were beginning to decay or disappear.

The nineteenth and twentieth centuries will only inflict more losses on the garden: the disappearance of the niches of the Plaza de Arpias in the last third of the nineteenth century, the “kidnapping” of the Tritones fountain in 1845, the building of out-of place greenhouses, the leveling of several patches of boxwood trees at the beginning of the twentieth century to make a “summer theater,” the ruining of the fountain of Venus, and the theft of several statues from the fountain of Neptuno.

The placement in 1926 of the horticulture station and the gardening school would bring a certain degree of care, but also the careless installation of a greenhouse and the planting of inappropriate trees such as conifers, in absolute indifference toward the garden's historic character.

Later, the Isla would receive treatment more in keeping with its character; noteworthy are the elimination of the aforementioned show area and the replanting of the box trees.

DATE: 1568
 CONSTRUCTED SURFACE AREA: 1.556.594,2 m2
 STATE OF CONSERVATION:
 GOOD X AVERAGE POOR



3.A.2.A.2. Tree-Lined Promenades, Gardens and Groves

3.A.2.A.2.1. TRE-LINED PROMENADES, GARDENS AND GROVES

NAME: Tree-lined promenades

Description and short history

The Site of Aranjuez is not only the city and the gardens, but includes a wide expanse of land that falls within municipal boundaries. This land, bathed by the Tagus River, and its main tributary, the Jarama, which is characterized by its natural abundance and careful human action, which has managed to protect and enrich it throughout time.

This is other, almost unknown Aranjuez, of large, straight promenades that cross each other in triangles. These are called the Huertas and Paseos Historicos, streets with hundred-year-old trees in radial patterns starting from particular places like the Plaza de las Doce Calles, which is today its geometric center.

This mosaic of orchards and promenades, the work of experts from numerous countries with Juan Bautista de Toledo in charge, goes back to the sixteenth century in Picotajo and Doce Calles, and the result of the engineering and techniques of the time. Likewise, it is a faithful reflection of the worldview of Philip II, a small intimate paradise, which through countless, painstakingly detailed instructions (as seen in his abundant correspondence) molds the territory to a surprising extent.



In the second half of the sixteenth century large number of trees and hedges from Andalusia, Valencia, France and Flanders began arriving in Aranjuez, most of which were used on these streets or promenades.

In the sixteenth century the vegetable gardens and orchards continued to be enlarged and the so-called of Picotajo were joined by those of Doce Calles.

Under Charles III the reticule of streets and orchards was broadened with the creation of the Flamenco field, the Real Cortijo de San Isidro, Las Infantas, some of Sotomayor and Villamejor.

Also, in the orchards of Picotajo a major work of restoration was carried out. Garden walls and gates were rebuilt, as the old ones had decayed due to river flooding; and diverse varieties of fruit trees were replanted, affecting the remodeling of the fifteen boxes or squares formed by the streets.

In these squares the wide variety of fruit trees known to Ponz were seeded and the inventory made of the trees in 1747 tells us that there was room for an estimated 9,898 fruit trees in these orchards; 3,421 already planted, 1,296 planted from the Site and 4,981 to be brought from outside.

As for trees on the promenades, 3,500 were counted as missing, of which 2,000 would be replaced by elms (black poplars) and 1,550 with oak.

For further information on the tree-lined promenades, see the attached data, which offer a more detailed description of these elements.

ESTATE OF CONSERVATION
GOOD X AVERAGE POOR

TREE-LINED PROMENADES (Technical body of each file)

3.A.2.A.2.1.1-A C/ De la Montaña

NAME: DE LA MONTAÑA
LENGTH: 485 m.
TOTAL WIDTH: 18,5 m.
BASE: LAND/ASPHALT
BUILT-UP ELEMENTS:
TREES (*Tilia platyphyllos*)
YEAR: 1613
REIGN: Philip III
STATE OF CONSERVATION
GOOD REGULAR X POOR

3.A.2.A.2.1.1-B C/ De la Montaña

NAME: DE LA MONTAÑA
LENGTH: 265 m.
TOTAL WIDTH: 13,9 m.
BASE: ASPHALT
BUILT-UP ELEMENTS: A string of large limestone objects to one side of the path.
TREES: PLATAIN (*Platanus occidentalis x hybrida*)
YEAR: 1637
REIGN: Philip IV
STATE OF CONSERVATION
GOOD REGULAR X POOR

3.A.2.A.2.1.2 C/ Sin Salida

NAME: C/ SIN SALIDA
LENGTH: 605 m.
TOTAL WIDTH: 27,6 m.
BASE: EARTH
BUILT-UP ELEMENTS: Irrigation channel with concrete on one side.
TREES: PLATAIN (*Platanus occidentalis x hybrida*)
REIGN: 1613
REINADO: Philip III
STATE OF CONSERVATION
GOOD X REGULAR POOR

3.A.2.A.2.1.3-A C/ De la Princesa

NAME: C/ DE LA PRINCESA
LENGTH: 3800 m.
TOTAL WIDTH: 22,3 m.
BASE: ASPHALT
BUILT-UP ELEMENTS:
TREES: POPLAR (*Populus Nigra*)
YEAR: 1592
REIGN: Philip II
STATE OF CONSERVATION
GOOD REGULAR X POOR



3.A.2.A.2. Tree-Lined Promenades, Gardens and Groves

3.A.2.A.2.1.3-B C/ De la Princesa

NAME: DE LA PRINCESA
 LENGTH: 1550 m.
 TOTAL WIDTH: 18 m.
 BASE: ASPHALT
 BUILT-UP ELEMENTS:
 TREES: POPLAR (*Populus Nigra*)
 YEAR: 1613
 REIGN: Philip III
 STATE OF CONSERVATION
 GOOD REGULAR X POOR

3.A.2.A.2.1.4 C/ De la Berruga

NAME: DE LA BERRUGA
 LENGTH: 111,5 m.
 TOTAL WIDTH: 21,4 m.
 BASE: EARTH
 BUILT-UP ELEMENTS: Irrigation channel with concrete on one side
 TREES: NOGAL (*Juglans regia*)
 YEAR: 1613
 REIGN: Philip III
 STATE OF CONSERVATION
 GOOD REGULAR X POOR



3.A.2.A.2.1.5 C/ Del Embarque

NAME: DEL EMBARQUE
 LENGTH: 700 m.
 TOTAL WINDT: 21,2 m.
 BASE: ASPHALT
 BUILT-UP ELEMENTS:
 TREES: PLATAIN (*Platanus occidentalis x hybrida*)
 YEAR: 1613
 REIGN: Philip III
 STATE OF CONSERVATION
 GOOD X REGULAR POOR

3.A.2.A.2.1.6 C/ De Chillones

NAME: C/ CHILLONES
 LENGTH: 1325 m.
 TOTAL WINDT: 22,7 m.
 BASE: ASPHALT
 BUILT-UP ELEMENTS:
 TREES: PLATAIN (*Platanus occidentalis x hybrida*)
 YEAR: 1613
 REIGN: Philip III
 STATE OF CONSERVATION
 GOOD REGULAR X POOR

3.A.2.A.2.1.7 C/ De las Praderas

NAME: DE LAS PRADERAS
 LENGTH: 700 m.
 TOTAL WINDT: 26 m.
 BASE: MACADAM
 BUILT-UP ELEMENTS:
 TREES: PLATAIN (*Platanus occidentalis x hybrida*)
 YEAR: 1773
 REIGN: Carlos III
 STATE OF CONSERVATION
 GOOD X REGULAR POOR

3.A.2.A.2.1.8 C/ De Colmenar

NAME: DE COLMENAR
 LENGTH: 1370 m.
 TOTAL WINDT: 18,7 m.
 FIRME: ASPHALT
 BUILT-UP ELEMENTS:

TREES: ELM (*Ulmus campestris*)
 YEAR: 1770
 REIGN: Carlos III
 STATE OF CONSERVATION
 GOOD REGULAR X POOR

3.A.2.A.2.1.9 C/ De la Romana

NAME: C/ DE LA ROMANA
 LENGTH: 380 m.
 TOTAL WIDTH: 29.9 m.
 BASE: CONCRETE
 BUILT-UP ELEMENTS: STONE BENCHES
 TREES: LIME (*Tilia Platyphylos*), POPLAR (*Populus Nigra*)
 YEAR: 1592
 REIGN: Philip II
 STATE OF CONSERVATION
 GOOD X REGULAR POOR

3.A.2.A.2.1.10 C/ De la Reina Victoria

NAME: C/ DE LA REINA VICTORIA
 LENGTH: 505 m.
 TOTAL WIDTH: 17,3 m.
 BASE: EARTH
 BUILT-UP ELEMENTS:
 TREES: POPLAR (*Populus Nigra*)
 YEAR: 1592
 REIGN: Philip II
 STATE OF CONSERVATION
 GOOD X REGULAR POOR

3.A.2.A.2.1.11-A C/ Del Mallo (B-C-D)

NAME: C/ DEL MALLO
 LENGTH: 600 m.
 TOTAL WIDTH: 19,6 m.
 BASE: ASPHALT
 BUILT-UP ELEMENTS: Small irrigation channel to one side
 TREES: POPLAR (*Populus Nigra*), ELM (*Ulmus campestris*),
 YEAR: 1592
 REIGN: Philip II
 STATE OF CONSERVATION
 GOOD REGULAR POOR X

3.A.2.A.2.1.11-B C/ Del Mallo

NAME: C/ DEL MALLO
 LENGTH: 300 m.
 TOTAL WIDTH: 19,6 m.
 BASE: ASPHALT
 BUILT-UP ELEMENTS: Small irrigation channel to one side
 TREES: PLATAIN (*Platanus occidentalis x hybrida*)
 YEAR: 1592
 REIGN: Philip II
 STATE OF CONSERVATION
 GOOD REGULAR POOR X

3.A.2.A.2.1.11-C C/ Del Mallo

NAME: C/ DEL MALLO
 LENGTH: 700 m.
 TOTAL WIDTH: 16,8 m.
 BASE: ASPHALT
 BUILT-UP ELEMENTS: Small irrigation channel to one side.
 TREES: CHOPOS (*Populus Nigra*)
 YEAR: 1592
 REIGN: Philip II
 STATE OF CONSERVATION
 GOOD REGULAR POOR X



3.A.2.A.2. Tree-Lined Promenades, Gardens and Groves

3.A.2.A.2.1.11-D C/ Del Mallo

NAME: C/ DEL MALLO
 LENGTH: 145 m.
 TOTAL WIDTH: 15 m.
 BASE: ASPHALT
 BUILT-UP ELEMENTS:
 TREES: PLATAIN (*Platanus occidentalis x hybrida*)
 YEAR: 1592
 REIGN: Philip II
 STATE OF CONSERVATION
 GOOD REGULAR POOR X

YEARS: 1592
 REIGN: Philip II
 STATE OF CONSERVATION
 GOOD X REGULAR POOR

BUILT-UP ELEMENTS: Concrete irrigation channel to one side
 and a small wall to the other
 TREES: PLATAIN (*Platanus occidentalis x hybrida*)
 YEAR: 1592

STATE OF CONSERVATION
 GOOD REGULAR X POOR

3.A.2.A.2.1.14-B C/ Del Rey

NAME: C/ DEL REY
 LENGTH: 200 m.
 TOTAL WIDTH: 14,1 m.
 BASE: ASPHALT
 BUILT-UP ELEMENTS:
 TREES: PLATAIN (*Platanus occidentalis x hybrida*)
 YEARS: 1592
 REIGN: Philip II
 STATE OF CONSERVATION
 GOOD X REGULAR POOR

3.A.2.A.2.1.15 C/ De la Ventanilla

NAME: C/ DE LA VENTANILLA
 LENGTH: 410 m.
 TOTAL WIDTH: 19,3 m.
 BASE: EARTH
 BUILT-UP ELEMENTS:
 TREES: POPLAR (*Populus Nigra*), en uno de los tramos;
 WALNUT (*Juglans regia*) en el otro.
 YEAR: 1592

3.A.2.A.2.1.18 C/ Del Angostillo

NAME: C/ DEL ANGOSTILLO
 LENGTH: 700 m.
 TOTAL WIDTH: 29.9 m.
 BASE: CONCRETE
 BUILT-UP ELEMENTS: Stone benches
 TREES: LIME (*Tilia Platyphyllos*), POPLAR (*Populus Nigra*)
 YEAR: 1737
 REIGN: Carlos III
 STATE OF CONSERVATION
 GOOD REGULAR POOR X

3.A.2.A.2.1.12 C/ Al este de la Plaza Cirigata

NAME: AL ESTE DE LA PLAZA CIRIGATA
 LENGTH: 220 m.
 TOTAL WIDTH: 14,6 m.
 BASE: ASPHALT
 BUILT-UP ELEMENTS:
 TREES: PLATAIN (*Platanus occidentalis x hybrida*)
 YEAR: 1775
 REIGN: Carlos III
 STATE OF CONSERVATION
 GOOD X REGULAR POOR

3.A.2.A.2.1.14-C C/ Del Rey

NAME: C/ DEL REY
 LENGTH: 430 m.
 TOTAL WIDTH: 14,1 m.
 BASE: ASPHALT

3.A.2.A.2.1.16 C/ Del Bonetillo

NAME: C/ DEL BONETILLO
 LENGTH: 1.700 m.
 TOTAL WIDTH: 18,2 m.
 BASE: EARTH
 BUILT-UP ELEMENTS:
 TREES: OAK (*Quercus robur*) in one stretch,
 CHOPO (*Populus Nigra*) in the other.
 YEAR: 1592
 REIGN: Philip II
 STATE OF CONSERVATION
 GOOD REGULAR X POOR

3.A.2.A.2.1.19 C/ De la Sotopela

NAME: C/ DE LA SOTOPELA
 LENGTH: 860 m.
 TOTAL WIDTH: 18,7 m.
 BASE: MACADAM
 BUILT-UP ELEMENTS:
 TREES: PLATAIN (*Platanus occidentalis x hybrida*)
 YEAR: 1560-1592
 REIGN: Philip II
 STATE OF CONSERVATION
 GOOD REGULAR X POOR

3.A.2.A.2.1.13 C/ DE LA CASA DE VACAS

NAME: DE LA CASA DE VACAS
 LENGTH: 150 m.
 TOTAL WIDTH: 21,2 m.
 BASE: EARTH
 BUILT-UP ELEMENTS:
 TREES: PLATAIN (*Platanus occidentalis x hybrida*)
 YEAR: 1613
 REIGN: Philip III
 STATE OF CONSERVATION
 GOOD REGULAR X POOR



3.A.2.A.2.1.14-A C/ Del Rey

NAME: C/ DEL REY
 LENGTH: 490 m.
 TOTAL WIDTH: 14,1 m.
 BASE: ASPHALT
 BUILT-UP ELEMENTS: Small wall to one side
 TREES: PLATAIN (*Platanus occidentalis x hybrida*)

3.A.2.A.2.1.17 C/ De los Tilos o Ttolos Nuevos

NAME: C/ DE LOS TILOS
 LENGTH: 900 m.
 TOTAL WIDTH: 15,9 m.
 BASE: MACADAM
 BUILT-UP ELEMENTS:
 TREES: POPLAR (*Populus Nigra*)
 YEAR: 1592
 REIGN: Philip II

3.A.2.A.2.1.20 C/ De Lemus

NAME: DE LEMUS
 LENGTH: 1300 m.
 TOTAL WIDTH: 22,8 m.
 BASE: MACADAM
 BUILT-UP ELEMENTS: Irrigation channels to each side of the
 street
 TREES: PLATAIN (*Platanus occidentalis x hybrida*),
 FOTINIA (*Photinia serrulata*)
 YEAR: 1756
 REIGN: Carlos III
 STATE OF CONSERVATION
 GOOD X REGULAR POOR

3.A.2.A.2. Tree-Lined Promenades, Gardens and Groves

3.A.2.A.2.1.21 C/ De Toledo

NAME: C/ DE TOLEDO
LENGTH: 8.580 m.
TOTAL WIDTH:
BASE:
BUILT-UP ELEMENTS:
TREES: PLATAIN (*Platanus occidentalis x hybrida*)
YEAR:
REING:
STATE OF CONSERVATION
GOOD X REGULAR POOR

TRIDENTE

3.A.2.A.2.1.22. C/ De Madrid

NAME: DE MADRID
LENGTH: 390 m.
TOTAL WIDTH: 32,6 m.
BASE: ASPHALT
BUILT-UP ELEMENTS:
TREES: PLATAIN (*Platanus occidentalis x hybrida*),
POPLAR (*Populus Nigra*)
YEAR: 1564
REING: Philip II
STATE OF CONSERVATION
GOOD REGULAR X POOR

3.A.2.A.2.1.23. C/ De las Guardias Españolas

NAME: DE LAS GUARDIAS ESPAÑOLAS
LENGTH: 470 m.
TOTAL WIDTH: 47,8 m.
BASE: GRAVA
BUILT-UP ELEMENTS:
TREES: PLATAIN (*Platanus occidentalis x hybrida*)
YEAR: 1773
REING: Carlos III
STATE OF CONSERVATION
GOOD REGULAR X POOR

3.A.2.A.2.1.24 C/ De las Guardias Walonas

NAME: DE LAS GUARDIAS WALONAS
LENGTH: 385 m.
TOTAL WIDTH: 45,7 m.

BASE: CONCRETE
BUILT-UP ELEMENTS:
TREES: PLATAIN (*Platanus occidentalis x hybrida*)
YEAR: 1773
REIGN: Carlos III
STATE OF CONSERVATION
GOOD REGULAR X POOR

3.A.2.A.2.1.25. C/ DE LOS CORONELES

NAME: DE LOS CORONELES
LENGTH: 550 m.
TOTAL WIDTH: 32,7 m.
BASE: HORMIGÓN
BUILT-UP ELEMENTS:
TREES: PLATAIN (*Platanus occidentalis x hybrida*)
YEAR: 1773
REIGN: Carlos III
STATE OF CONSERVATION
GOOD REGULAR X POOR



3.A.2.A.2. Tree-Lined Promenades, Gardens and Groves

3.A.2.A.2.2. ORCHARDS

NAME: Huertas de Picotajo, Doce Calles, Legamarejo, and Rebollo

Description and short history

The orchard's formation was the consequence of a determined will and a rational planning which Philip II had already in mind. The target of this plan more than the economic use of the soil, was the idea of creating an armonic vegetal composition. This can be seen in the form and distribution of the *huerta*. The first thing to be done were the gardens and the long and wide streets with trees; between them the orchards and the irrigation systems were made. In Philip II's times, the Huertas Grandes de Picotajo were worked.

In the 17th century the layout of the orchards was extended, according to plans of architects from the previous century. After Picotajo the orchards of Doce Calles were added.



However, it is not until the Borbons that the Huerta de Aranjuez is given a definite impulse. In Fernando VI's times, new plantations were done in the big orchards of Picotajo, where fruit trees, nurseries, and cultivation of asparagus and strawberries were planted. Besides, the lands of Legamarejo and Los Deleites were ploughed up.

Moreover, Carlos III wanted to experiment an agronomic exploitation model, either in the Real Cortijo of San Isidro either in the Huerta Flamenca (Flemish Orchard).

As for the type of cultivation that could be seen in these orchards, a 1795 ordinance gives the idea of the kind of cultivations that had to be planted in these lands: asparagus, strawberries, artichokes, cauliflowers, broccoli, Flemish lettuce, etc.

In present times, corn is considered the main cultivation of this land. The impoverishment of the orchards, as well as the decline of the most famous products, start with the lease of the lands of the Patrimonio(Royal Heritage), so that the lessee has the liberty to decide the type of cultivation he wants to have.



SURFACE: 5.419 ha. (irrigation lands)/12,639 hectares (dry lands)
STATE OF CONSERVATION
GOOD REGULAR X BAD



3.A.2.A.2. Tree-Lined Promenades, Gardens and Groves

3.A.2.A.2.3. GROVES

NAME: Sotos de Aranjuez

Description and short history

The river groves are a vegetal association or community that go along the riverbanks. In Spain they have a very different composition, according to their location and the type of river.

The old woods that covered the whole fertile plain of Aranjuez are now just a small remnant by the riverbank or a sort of grove of larger dimensions.

The river groves are an ideal shelter for night birds of prey and for small insectivorous birds which fight against plagues in a natural way. They also soften the effect of climatic elements, such as wind and frost. The following are some general features of the groves:

VEGETATION: there are three types of vegetation which can be seen in the Tagus meadow when it passes through Aranjuez.

Willows (*Salix spp.*)

Poplar groves (*Populus spp.*)

Elm groves (*Ulmus minor*)

Tamarisks (*Tamarix spp.*)

The *Tamarix* is the farthest from the river bed and the phreatic layer. But there is a community of halophytes just before the willows, as well of another type of vegetation –the tamarisk– in the shape of a band or of scattered small woods.

Fauna: There is a significant variety of mammals, birds, reptiles, and amphibia. The following are the most important:

Mammals: *Vulpes vulpes*, *Mustela nivalis*, *Erinaceus europaeus*, *Crocidura russula*, *Arvicola sapidus*, etc.

Birds: *Tachybaptus ruficollis*, *Phalacrocorax carbo*, *Bubulcus ibis*, *Anas platyrhynchos*, etc.

Reptiles: *Mauremys caspica*, *Blanus cinereus*, *Natrix natrix*, etc.



Amphibia: *Alytes cisternasii*, *Pelobates cultripes*, *Bufo calamita*, etc.

We can also find an important representation of lepidopterous, like *Papilio machaon*, *Colias croceus*, *Gonopteryx cleopatra*, *Inachis io*, *Aricia cramea*, *Maniola jurtina*, etc.

And now we give a detailed information about the characteristics of the groves which grow in Aranjuez.

TOTAL SURFACE: 295 Ha.
STATE OF CONSERVATION
GOOD REGULAR X BAD



3.A.2.A.2. Tree-Lined Promenades, Gardens and Groves

3.A.2.A.2.3.1. SOTO EL REBOLLO

NAME: Soto el Rebollo

Description and short history

The Soto *El Rebollo* is named after an old plantation of *Quercus pyrenaica* or *Quercus faginea*, two species which in some places of the country are just called "rebollo".

The Soto gathers various river species and it is the best preserved in the middle and low stretch of the Tagus, despite the anthropic action in the past. It is a poplar grove with a stripe of elm trees bordering the cultivations. There is a thick grove covered by the tops of the trees and having two big clearings. There are some tamarisks and wild autochthonous plants.

The vegetation of this area includes some of the most significant endemic species:

Flora

Arboreous species: *Salix salvifolia*

Shrub-like species: *Glycyrrhiza glabra*

Herbaceous species: *Spergularia purpurea*, *Cochlearia gastifolia*, *Lepidium cardamines*, *Brachyapium dichotomum*.

Mammals, reptiles, amphibia, and birds of various species can be seen in the river woods still existent in Aranjuez. In fact, it is possible to find:

Mammals

Genetta genetta, *Martes foina*, *Eliomys quercinus*, etc.

Reptiles

Bianus cireneus, *Podarcis hispanica*, *Maureys caspica*, *Natrix maura*, etc.

Amphibia

Discoglossis galgonai, *Alytes cisternasii*, etc.

Birds

Ardea cinerea, *Ardea purpurea*, *Nycticorax nycticorax*, *Accipiter gentilis*, *Pandion haliaetus*, *Fulica atra*, *Serinus serinus*, *Carduelis carduelis*, etc.

STATE OF CONSERVATION
GOOD X REGULAR BAD



3.A.2.A.2.3.3. LA JUNTA DE LOS RÍOS

NAME: La Junta de los Ríos

Brief Description

The flowering of the tamarisk (*Tamarix gallica*) offers a dazzling spectacle. We can also see some clearings of grazing land and it is possible to identify some specimens of *Tamarix africana*. Along the Tagus's bank a very thick grove of brambles can be found. There are all types of groves, with big tamarisks, a great stripe of reed mace, and giant reed. The state of conservation is not good, having near an area destined to the extraction of dry goods.

STATE OF CONSERVATION
GOOD REGULAR BAD X

3.A.2.A.2.3.2. THE RANCHO GRANDE

NAME: The Rancho Grande

Brief Description

The Rancho Grande is basically made up of white poplars. It has a thick undergrowth with brambles. The lianas (*Periploca graeca*) are frequently seen, as well as some nettle trees and maples.

STATE OF CONSERVATION
GOOD X REGULAR BAD



3.A.2.A.2. Squares and Roundabouts

3.A.2.A.3.1. GLORIETA DE LAS DOCE CALLES

NAME: Glorieta de las Doce Calles

Brief Description

It is the most emblematic element of the park, a circular center from which depart twelve streets whose entrance are twelve doors or *puertas*. Even though they are considered to belong to the times of Philip II, they were conceived during the reign of Philip II by the architect Juan Bautista de Toledo. Later on, the layout of the orchards was gradually extended and to Picotajo's were added those of Doce Calles, with a square of the same name. This square was to be the focus of the whole territory, mostly since the variation of the course of the Jarama in the last years of the 17th century.

ROAD SURFACE:

INSIDE: Ground/Herbaceous vegetation

OUTSIDE: Asphalt.

BUILT ELEMENTS: Stone and brick wall surrounding the roundabout; the word Puertas indicates the beginning of each of the streets.

TREES:

REIGN: Philip II/Philip III

STATE OF CONSERVATION
GOOD REGULAR BAD X

3.A.2.A.3.2. PLAZA DE LA PUERTA CIRIGATA

NAME: Plaza de la Puerta Cirigata

Brief Description

It is located in the junction of the calle del Rey with the old road to the calle de los Robles.

ROAD SURFACE: Central stretch of asphalt and the rest of ground.

BUILT ELEMENTS: Stone and brick wall surrounding the square and entrance door or Puerta.

TREES: Plane trees (*Platanus occidentalis x hybrida*) in two rows.

REIGN: Philip II/Philip III x

STATE OF CONSERVATION
GOOD REGULAR BAD X

3.A.2.A.3.4. PLAZA DEL BONETILLO

NAME: Plaza del Bonetillo

Brief Description

BRIEF DESCRIPTION: Located in the Paseo de los Tilos; it was squared before.

ROAD SURFACE: Paved surface in the main avenue and of ground in the rest.

BUILT ELEMENTS: Concrete irrigation channel bordering the square.

TREES: Poplars (*Populus canadensis*) in three rows.

REIGN: Philip II/Philip III

STATE OF CONSERVATION
GOOD REGULAR BAD X

3.A.2.A.3.4. PLAZA DE LEGAMAREJO

NAME: Plaza de Legamarejo

Brief Description

It is one of the vertices of the original rhombus of Picotajo, the most western part, where used to flow the Jarama river and above which a bridge emerged. It is located in the junction of six streets: Lemus, Sotopela, Reina Victoria, Mallo, Princesa, and Tilos.

ROAD SURFACE: GROUND

BUILT ELEMENTS: Stone wall which divides into two the square which has a door with access to the Paseo de Lemus. Cement irrigation channel in the middle of the square, near the Paseo de Lemus.

TREES: Plane trees (*Platanus occidentalis x hybrida*) in two rows.

PHOTINIA (*Photinia serrulata*)

OLMO (*Ulmus sp.*)

REIGN: Philip II/Philip III

STATE OF CONSERVATION
GOOD REGULAR BAD X

3.A.2.A.3.5. PLAZA DE LA ISLETA

NAME: Plaza de la Isleta

Brief Description

It is one of the vertices –probably a preexistent one– of the rhombus conceived by Juan de Herrera. The following streets converge here: Romana, del Rey, Ventanilla, Bonetillo, and Tilos.

ROAD SURFACE: Ground.

BUILT ELEMENTS: Ground irrigation channel departing from the Paseo del Rey and longing the Calle de la Romana.

TREES:

REIGN: Philip II/Philip III

STATE OF CONSERVATION
GOOD REGULAR BAD X

3.A.2.A.3.6. GLORIETA DE LOS MOSQUITOS

NAME: Glorieta de los Mosquitos

Brief Description

It is located at the other end of the Calle de Lemus. According to Domingo Aguirre's plan (1775), the Tagus borders this roundabout tangentially. From here departed another stretch of the street, an oblique one, keeping the same name and going towards the Junta (Junction of the Rivers), where a mirador was placed. Nowadays, the river has moved away and the area is covered with orchards and groves. It has also disappeared the stretch of the Calle de Lemus, and the Junta is quite farther.

ROAD SURFACE: Main avenue made of macadam and the rest of ground.

BUILT ELEMENTS: Two irrigation channels –one of ground and the other of cement– border the square.

TREES: Plane trees (*Platanus occidentalis x hybrida*) in two rows.

REIGN: Philip II/Philip III

STATE OF CONSERVATION
GOOD REGULAR BAD X

3.A.2.A.4. Hydraulic works and traditional irrigation systems

3.A.2.A.4. HYDRAULIC WORKS AND TRADITIONAL IRRIGATION SYSTEMS.

NAME: Hydraulic works and traditional irrigation systems.

Brief Description

The history of hydraulic engineering in Aranjuez dates back to the 12th and the 13th centuries, with the construction of the first watermills used for the irrigation with waters coming from the Tagus River.

In times of Gonzalo Chacón, at the beginning of the 16th century, there was an exploitation system through dams, mills, and orchards. Only later, under the reign of Charles V, a period of important irrigation works started.

In 1530, it was already undertaken the construction of Embocador Dam, in order to improve the irrigations of the meadow. From here would depart the irrigation channels of Azuda, Sotomayor, and Las Aves. The most important royal works start in 1560, and they are the initiative of Philip II and Juan Bautista de Toledo, who managed to control in part the river floods by creating a broad fluvial system which was used for the irrigation of rural properties and other surrounding areas.

Under Charles III the irrigation works were given a new impulse, even though in the areas of Picotajo and Rebollo the old irrigation channels with their complex ramifications went on working. They were later renewed and they still work today. From 1743 on, new irrigation projects were undertaken for Legamarejo and the Real Cortijo. In 1766, the irrigation channel of Chico was planned, and in 1771 two branches of the channel of Colmenar were opened: the Cola Alta, which flew into the channel of Azuda, and the Cola Baja, which flew into the Embocador Dam.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.A.4.1. IRRIGATION CHANNEL OF AZUDA AND MAIN ARTERIES

NAME: Irrigation Channel of Azuda and Main Arteries

Description and brief history

The channel of Azuda has a source flow of 3.04m³/sec.; it is 7,717 meters long and controls an irrigation area having 879.5 hectares.

It has two main arteries: the irrigation channels of Cola Alta and Cola Baja (different from those coming from the channel of Colmenar).

Years ago some damages were found in the main channel, which were solved by reversing the direction of the waters in one of the stretches.

Parallel to this stretch of the irrigation channel we find the Cortijo channel, with an inferior capacity. The two veins which cross the Rebollo and the Malecón de Enmedio feed themselves on this channel. More to the east there is a first irrigation ditch, the Malecón de la Cenizosa, which flows into the ditch of Pileros and reaches the drainpipe of Los Suizos. From this irrigation channel derived at the beginning the ditch of the Chopos.

Other irrigation ditches are the following: Higuera, Cangrejera, and Pinés.

LENGTH: 7,717 m.
DATE: 1565
FUNCTION: Irrigation
STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.A.4.2. PRESA DE PALACIO, CASCADA DE LAS CASTAÑUELAS AND THE RÍA

NAME: Presa de Palacio, Cascada de Las Castañuelas and the Ría

Description and brief history

The dam which holds the Tagus located just before the Palacio de Aranjuez was supposedly carried out by Juan



Bautista de Toledo. The origin of the dam is the necessity of filtering the entrance of water flowing into the ría channel, which separates the Raso de la Estrella from the Jardín de la Isla, as well as to protect this latter from the river swells.

The dam was also used for the installation of mills, which employed the waterfall energy: these mills were named after Gonzalo Chacón, so that maybe both the dam and the ría date from the end of the 15th century.

In 1721, the Duke of Saint Simon was surprised to see the proximity of the Palace to the mill and the consequent noises that the kings had to suffer, and so he mentioned to the kings his astonishment.

When the parterre garden was carried out, Marchand, Bachelieu, and Caro Idrogo were forced to modify the entrance of the ría.

The present form of the dam was defined by De Witte and Bonavia in 1751. The drainpipe which was used to empty the dam and the ría was rebuilt. This way it was possible the movement of the mill over the drainpipe.

Charles III embellished the whole complex by ordering the construction of an ornamental waterfall, in the shape of a graded dam. This place is known as the Cascada de *Las Castañuelas*.

DATE: end of the 15th century
SURFACE: 1,984 m²
LENGTH: 131 m.
WIDTH: 16 m.
HEIGHT: 3.35 m.
STATE OF CONSERVATION
GOOD X REGULAR BAD



3.A.2.A.4.3. MILL

NAME: Mill

Brief Description

The mill of a unique stone which used the drainpipe waterfall in the dam of the Palace was granted in 1828 by Fernando VII to a private company. A magnificent factory was built there with six grind stones and a machinery which was conceived by English engineers. The factory was inaugurated in 1830, *"and the adjacent ground became a beautiful garden, having a wooden enclosure in the middle of brick pilasters, near the side of the street"*, according to Lopez y Malta's words, and it can also be seen in Pharamond Blanchard's views. Unfortunately, in present times the aspect of the building does not match with the Palace and the gardens, due to the different modifications carried out in late 19th century and the 20th century.

ESTATE OF CONSERVATION
GOOD REGULAR BAD X

3.A.2.A.4.4. PUENTE DE LA REINA

NAME: Puente de la Reina

Brief Description

"At the end of the same calle de la Reyna there was another passage, where a wooden bridge was made and which was named Alpajés. It was renewed during the years 1613, 1628, and later on. It was afterwards named de la Reyna because of the tree-lined street at whose end it is located. In the year 1771, the King Charles III ordered that the bridge should be made of stone, guaranteeing this way a passage over the Tagus. In fact, in many occasions the river swells managed to reach the milestones, and even the platform of Puente Verde, cutting the communication with the Court, not only in Aranjuez, but even with the Reigns of Andalucía, Valencia, Murcia, and Mancha, stopping also the subsequent traffic. The plan was carried out by the architect Manuel Serrano, who started the works. The pillars which followed the line of the two streets with trees were removed and the arches were started. But the works were interrupted and a provisional floor was made with beams and planks. It has remained like this, without reaching the expected target".

3.A.2.A.4. Hydraulic works and traditional irrigation systems



In 1847, the brick arches were finally made, according to a project which supposedly belonged to Mariátegui, very similar in style to Isidro G. Velázquez's plan. It has been repaired in 1988 by the architect Juan José Echeverría.

DATE: 1613/1628/1774
STATE OF CONSERVATION
GOOD REGULAR X BAD

3.A.2.A.4.5. PUENTE DE LA ISLETA

NAME: Puente de la Isleta

Description and brief history

At the end of the Jardín de la Isla, facing a place called La Estrella, there was another passage of the Tajo. When the Site was formed a wooden bridge was built here: the Puente del Tajo. The works were carried out by Juan de Castro "El Viejo", master of the "Ordinarias" of the Site, native from Valdemoro. The Puente del Tajo was the main entrance to the site coming from Madrid. The streets were decorated with trees: one street led to the old Palace –and therefore was called calle de Madrid– which was cut and later reopened in 1777; the other street went to Puente de Jarama. It was rebuilt in 1748 by the hydraulic master Leonardo de Varga. The stone façades were made towards the side of the orchards and the Raso de la Estrella. Everything was done according to Ventura Rodríguez's design and direction, who became later great master in Madrid. A river flood destroyed it, but it was later repaired. However, it was dismantled in 1778 and it has never been rebuilt, so that the façade has remained without any use.

The new construction of the old bridge had been planned in 1697, and in 1730 it was reintroduced by the engineer Marchand, when the Jardín de la Isleta was created. Marchand prepared a project in stone, but it was not carried out. His successor, Bochelieu, made another project, this time in wood. The new distribution of the area made by Bonavia in 1748 resulted in a new project designed by himself, which included the layout, bridges, and façades. Ventura Rodríguez prepared a project for the façades, but in the end it was not executed. However, it is possible that the façades which were finally carried out answer to Rodríguez's criteria.

The façade of the stone bridge which passed over the ría is still there. As for the other one, when Bonavia's bridge was lost, a new one in wood was built in 1836 by Isidro G. Velázquez. This façade was also ruined, and it was not even rebuilt, as it was intended, neither in 1851 nor in 1852. It was finally dismantled in 1870 and placed in the plaza de Parejas as a garden, but it was later lost.

DATE: 1748 approximately
STATE OF CONSERVATION
GOOD X REGULAR BAD



3.A.2.A.5. El Jardín del Príncipe and la Casa del Labrador

3.A.2.A.5.1. EL JARDIN DEL PRÍNCIPE: *THE EIGHT GARDENS*

NAME: El Jardín del Príncipe

Description and brief history

The Jardín del Príncipe was created during the reign of Charles IV. In contrast to the Jardín de la Isla, we find here the big court garden of late 18th century, because of its size, complexity, and diversity.

The historical origin of the plan dates back to the reign of Philip II. It is marked out by the calle de la Reina, which delimited a wide ground surrounded by the tortuous and



changeable river bed. It was a ground with orchards, groves, and maybe an enclosure which has disappeared today, like the so-called *Jardín de los Negros*. This was the original place for the Huerta de Primavera, made by Esteban Boutelou II and the Flemish Ruitgers, that later became a garden.

In 1758–59 Bonavia built the wooden enclosure with brick pilasters which delimited the orchard by the calle de La Reina, and the hâ-hâ which separated it from the Sotillo, today disappeared.

In order to undertake the works for the *Escuadra del Tajo*, Ferdinand VI decided to carry out a pier and a pavilion where to keep the shipyards, which were called arsenal in times of Charles IV. This way an armonic complex is created, to which one enters through a rectilinear street perpendicular to calle de la Reina (1754), designed by Farinelli and with plenty of black poplars.

But the creator of the garden was Charles IV. According to Pablo Boutelou's plan and with Villanueva's participation, the other areas between the river and the Huerta de Primavera were occupied with five independent landscape gardens, which followed the European fashion, although they were surrounded by traditional orchard and vegetable fields (1784).

Between the years 1775 and 1780 works were carried out in order to deviate the Tagus, as the river swells were a serious problem since the 16th century, causing damages in all the riverbanks. Philip II regretted above all that the damages affected the Plazuela Redonda, but he was always opposed to the modification of the river bed. The annoying meanders are now eliminated, therefore gaining ground for the garden, which includes the groves Isla de Espinarejo and Isla de Palomeros. The works are undertaken by the engineer Charles de Witte. The old river beds become now protecting elements for the garden, if a river swell should occur. Here start the construction of breakwaters, drainpipes, irrigation

systems with small dams, and irrigation channels, all made of bricks, which fork into other infinite ground channels all over the garden, this way reaching every single plant without the need of additional devices (like waterwheels or modern motors).

The old pier of Ferdinand VI became a ludic fortification having sentry boxes, merlons, and an unfinished castle (1791), more to the liking of Charles IV.

Meanwhile, three bigger gardens were added to the precinct, all of them having a free design, as well as an artistic and a botanical richness. The last garden was intended to surround the Real Casa del Labrador, an architectural exquisiteness which presides and orders his vegetal environment.

The different gardens welcomed species of all kinds coming from the Indies with the cientifical expeditions. The sons of Pablo, Esteban, and Claudio Boutelou offer detailed descriptions of foreign plants and trees which arrive to Aranjuez between 1778 and 1789. Among them we find: sassafras, laurels, pecans similar to walnuts, cherry trees, mangroves, sineliers, tulip trees, Virginia's dry ash trees, Louisiana's ash trees, pepper plants, limes, plane trees called cotonier, etc.

In the Jardín del Príncipe the integration of the exotic species was made according to esthetic and cientifical criteria, even though it may seem difficult to put them together: coniferous trees (*Taxodium mucronatum*) are planted in areas with plenty of water, searching this way their natural conditions; America's horse chestnuts are planted in shady areas, thus achieving the difficult balance between the landscape creation and the botanical collection.

The whole was seriously damaged during the Napoleonic invasion and it was restored according to the romantic view which followed under Fernando VII. Because of its extension and complex design the maintenance was not always easy, prevailing a spontaneous and naturalistic air with a touch of charm.

In 1748 Elisabeth II tried to complete the precinct by creating an English park, according to J. Whitby's project. The great gardener Esteban Boutelou submitted the Queen different plantation projects so that she could choose one. The English park had three types of meandering streets with trees: two for cars and one for passers-by. But the garden was finally called Parque de Miraflores and was not carried out due to its high cost.

As we have already seen, the Jardín del Príncipe is not a real garden, but a group of gardens, sometimes geometrical, sometimes winding, extended, juxtaposed. We find here the whim's reign. It is an exceptional garden, where orchards and previous gardens are integrated by creating new spaces, and

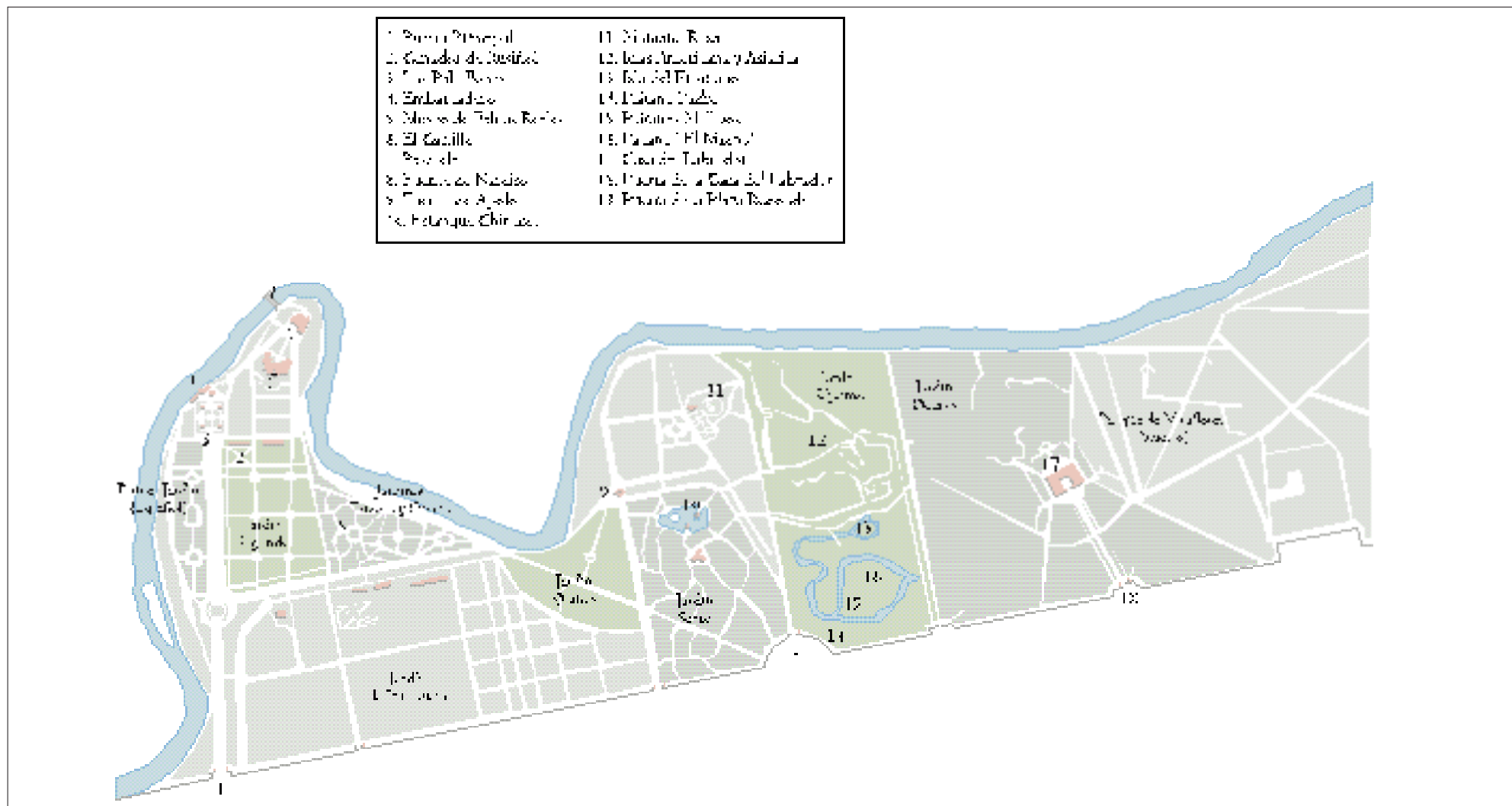
by introducing foreign species among the natural ones, without arising unpleasant contrasts. The only existent contradictions are those caused by the culture of its time, which swings between the gallant world, the Enlightenment, and a return to Nature.

Because of their extension we will treat them later in a more detailed way.

STATE OF CONSERVATION
GOOD X REGULAR BAD



3.A.2.A.5. El Jardín del Príncipe and la Casa del Labrador



3.A.2.A.5. El Jardín del Príncipe and la Casa del Labrador

3.A.2.A.5.1.1 MONUMENTAL DOORS

NAME: Monumental Doors

Brief Description

Four monumental doors open the Jardín del Príncipe to the curious looks of passers-by. They are four original architectural elements which are attributed to the architect Juan de Villanueva and to his disciple Isidro de Velázquez. Their construction dates back to the years 1787–1791 and 1803–1808.

Three of them follow the Ionic order, which is a characteristic touch in Villanueva's works.

The door of the Casa del Labrador offers significant similarities to the Casino de la Reina, a work by Isidro de Velázquez, today located at the entrance of the Retiro, opening to the plaza de Alcalá (Madrid). We can see here columns which do not follow the Ionic order, having entablature in combination with a soft bossage.

STATE OF CONSERVATION
GOOD X REGULAR BAD



3.A.2.A.5.1.2. FIRST GARDEN OR JARDÍN DEL ESPAÑOL

NAME: First Garden or Jardín del Español

Brief Description

The First Garden was called by Quindós in 1804 the *Spanish Garden*, and it is located between the calle del Embarcadero, from the Plazuela Redonda, and the river, above which there was a banister with Alcora flowerpots over the pedestals.

Following the ideas of the first half of the century, Boutelou makes here three rooms of trees –acacias, elm trees, plane trees– and among them there can be found *small meadows and lawn, together with trees: some areas had flowers and rosebushes, which offered a magnificent view when they flowered.*

At present it is undergoing a restoration process.



3.A.2.A.5.1.3. SECOND GARDEN

NAME: Second Garden

Brief Description

The Second Garden, to the right of the calle del Embarcadero, has the shape of an orchard of flowers and fruit trees, with rectilinear streets which follow an octagonal model, according to the requirements of the meeting points. Ponz stated that it was destined to welcome *trees having exquisite fruits, as well as some legumes: we find inside a place only for the cultivation of carnations; it has more than one hundred and forty trees, like orange trees, lemon trees, etc., which are productive despite their short age and despite being planted on a ground from where they cannot be moved. In winter they are protected from the cold.* Quindós adds that, together with the area for the cultivation of carnations in flowerpots, there is another one for onion flowers, like ranunculus and tulips.

Lopez y Malta describes the map of 1784: *to the right, between the orchard and the river, there are two fragments of garden: one is made of black poplars, planted in two rows; the other one follows the English style, it is more natural, larger than wider, with unequal and winding streets; Babylon beds, laurels, mirtles, maples, cedars, and love flowers, they all form an artificial vault, dressed in a soft carpet made of herbs and meandering paths.*

At the end, in modern times a parterre of hedges was added with the famous *Cenador de Rusiñol*.

The street leads to the Pabellones, that is, four pavilions which must be added to the original pier, covered with



3.A.2.A.5. El Jardín del Príncipe and la Casa del Labrador

flowered walls or *treillages*. They surround the *Fuente de Neptuno*, also called the Tagus River fountain.

The river descends behind to the pier, guarded by the sentry boxes of the *Fortin* (1787–1791). Near it we find a modern building, a project by Ramón Andrada, which houses the *Museo de Falúas Reales*, as the old Casa de Marinos was in a ruined state since the restoration undertaken under Amadeo.

At the end of the meander drawn by the river the dismantled mass of the *Castillo* stands out. Today it shows an enigmatic air, all covered in ivy. Under its incredible brick vault we find a restaurant.



3.A.2.A.5.1.4. THIRD AND FOURTH GARDEN

NAME: Third and Fourth Garden

Brief Description

Following the riverbank we reach the Third and the Fourth Garden, which are together since the Arsenal was demolished. They belong to the times of Charles IV, having both winding streets of English style. In the middle of the first garden we find the silent Fuente de Narciso, which was rebuilt in 1827; in the other one we see the basin where there was before the Fuente de Ceres, today in the Parterre. It is possible to descend to the river and contemplate the remnants of the dismantled Casa de Marinos, at the opposite bank.

A spacious street separates these precincts from the Huerta de Primavera.



3.A.2.A.5.1.5. FIFTH GARDEN

NAME: Fifth Garden

Brief Description

The *Fifth Garden* was designed by the Prince Charles and it follows the landscape fashion. The different widths in the streets of this garden makes a beautiful effect. Ponz describes it with these words: *we can see here some meadows with different types of trees which form a vault: there are many fruit trees and every kind of hedges, alone or in group, with rosebushes and other flowers; there is a variety in*



everything, and before you realize it you can find new and pleasant objects. At the foot of some trees it is possible to find the honeysuckle, passionflowers, the Bignonia radicans or Virginia jasmine, cinammons, arbutus unedo, etc.

In the map of 1784 the garden is delimited by a hâ-hâ, which is an extension of the one that can be found in the Huerta de Primavera.

At the end of it there is the magnificent street which delimits the first stage of the whole *Fuente de Apolo*, a work by González Velázquez (1828). Among all the fountains which decorate the garden this one has an architectural nature, and not only a sculptural one, like the others.

3.A.2.A.5. El Jardín del Príncipe and la Casa del Labrador

3.A.2.A.1.5.6. SIXTH GARDEN

NAME: Sixth Garden

Brief Description

The Sixth Garden was started in 1785 and reaches the Plaza Redonda. This sector welcomes, surrounded by beautiful lawns, the *Estanque Chinesco*, the most attractive and well preserved sample of the exotic and fancyful taste which is characteristic of this time. The pond has meandering banks and still waters, once inhabited by colourful fishes. It offers many different, surprising, and unconnected places: a cavern, an obelisk, a Greek Temple and the Chinese Temple. Villanueva carried out this work around the year 1791.

The *Templete Chinesco*, which can be seen in the pond, was built in 1791 by Juan de Villanueva. There are hardly any documents about its construction. The oldest graphic documents about this temple are two embroideries belonging to the times of Charles IV, which are found in the Saleta de la Reina, at the Casa del Labrador, and which offer us some details about its physiognomy: polychromy, motifs, and details. The temple has the silhouette of a pagoda, which was used as a model: a small roof surrounds the whole octagonal perimeter of the first body, and above it emerges the other body with eight sides crowned by a pointed cover. The essential lines of this simple structure are vigorous, but they receive a lightness and charm from the lattice windows. The

plain system of rhombuses is completed with arches of mixed lines placed at the entrance, with a style similar to the rococo and with the motif of intertwined circles, which can be seen in the inferior frieze of the second body, as well as in the squared spaces above the entrance. This motif can also be seen in the guardrail of the bridge which went through the islet of the obelisk.

The *Templete Chinesco* was damaged during the war against the French and it was restored by a disciple of Villanueva, González Velázquez.

The whole can be considered, because of the time, the masterpiece in Spain of this kind, an exotic work placed in the middle of a landscape garden belonging to the neoclassical period.

The *Templete Griego* was also built by Villanueva in 1791 approximately, like the Chinese pavillion and the islet with the cavern and the obelisk. This is a whole which gathers all the characteristics of landscape gardens. This Ionic *tholos*, which is so classical, has been constantly praised since the first description made by Ponz.

Villanueva used here ten columns of splendid green marble, which came from Italy to the Palacio de la Granja. From the same palace of San Ildefonso proceeded the *Egyptian idols*, made of black marble, which ornated the cubes placed between the columns.

According to Quindós' description, the Temple was covered with lead forming scales and it was finished with a dragon

also in lead. This material was probably robbed between the years 1804 and 1814, as González Velázquez had to rebuild the cover in 1820. This time, he made a simpler shape and he finished it with the classicist motif of a pineapple, which was painted imitating white marble, according to Brambilla's painting, where can also be seen the big white vases –maybe they were of lead too, imitating marble– which replaced the *Egyptian idols*, today at the Prado Museum.

The *Obelisco*, which colour imitates the Oriental hazelnut granite, stands over four bronze turtles and it is placed on a pedestal of the same stone, was carried out in 1791, according to some drawings by Juan de Villanueva. He drew inspiration from the obelisks he had seen in Rome and cleared the way for the ones which were undertaken during the first years of the 19th century in Madrid, made by his disciples G. Velázquez and Mariátegui.

3.A.2.A.1.3.1.7. SEVENTH GARDEN

NAME: Seventh Garden

Brief Description

To the Seventh Garden is given the most advanced landscape treatment, which the time has covered with a luxuriant vegetation. It has winding paths and small rivers



3.A.2.A.5. El Jardín del Príncipe and la Casa del Labrador

which form different Islands: to the north, the American and Asian Islands, with specimens coming from these continents; to the south, the Hermit Island and the tortuous ria(channel) symbolizing the Tajo in its junction with the Jarama.

Today this place has become a small jungle and a shelter for pheasants and squirrels. It gathers many important specimens of trees: the *Plátano Padre*, the *Plátano Mellizo*, *Pecans*, as well as magnificent ahuehetes trees (taxodium) and liquidambar, which can be found all over the Jardín del Príncipe.

During the reign of Charles IV, an artificial mountain was started in this garden: the *Montaña Rusa*, at which foot remain some interesting structures unfinished, similar to a "sala basical", according to Villanueva's drawings. His disciple, G. Velázquez, finished the work in times of Ferdinand VII. It was similar to the one made during that period in the Buen Retiro. The work was crowned with a small wooden and squared temple, simpler than the Chinese one, which had been rebuilt by the architect, but following always the original features.

3.A.2.A.5.1.8. EIGHTH GARDEN

NAME: Eighth Garden

Brief Description

The *Eighth Garden* is the last one in this Garden of Gardens. There used to be here a famous labyrinth which led to the *Casa del Labrador*. The area has lost the original distribution, although we can still see the main radial distribution of the trees.

A little farther, in the area where the nurseries are placed and which cannot be visited, we find twelve pine trees (stone pines, Aleppo pines), which offer really a singular aspect.

DATE: 1616/1750/1804/1845
SURFACE AREA: 1.454.775 m²
STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.A.5.2. REAL CASA DEL LABRADOR

NAME: Real Casa del Labrador

Description and brief history

The Casa del Labrador is a small pleasure palace, built in times of Carlos IV. Originally it was used as a stopping place during the hunting parties. It followed the fashion of the *Casinos*, *Bagatelles* or *Trianons*, very frequent in the gardens of this period.

It was built in twelve years by Villanueva and Isidro González Velázquez, in successive stages: first of all (1791) it showed a rectangular plan and an exterior aspect simple and rustic, which was destined to contrast with the preciousness of the interior; later on, two wings were added, this way forming a courtyard and an ornamental covering in all the façades (1803).

The interior decoration, the most important value of the whole, belongs seemingly to J.D. Dugoure. The luxury inside contrasts with the deficient and feeble structure. The building always had structural problems, which required continuous maintenance works, including a general reinforcement of the foundations (1903), as well as a radical intervention for the replacement of all the coverings and the exterior decoration (1968).

Exterior

It has its own entrance in the calle de la Reina through González Velázquez's door. This fact suggests a kind of romantic sensitivity.

The abandoned river bed, which had become a sort of irrigation channel, left the house inside an island, emphasizing this way the rural aspect of the whole. The gardens surrounding the building have lost their original layout, although we can still see ahead the original range of streets.

The complicated decoration of the façades is very interesting, even though it is the result of a modern restoration. The courtyard, the railings, and the terraces gather a magnificent collection of sculptures having a special historical and artistic value.

Interior

It is one of the best European examples of decorative and sumptuary arts of the 18th century. The treatment of the different works and the furniture defined the so called *style of Carlos IV*.

The ground floor has a number of small rooms with numerous paintings, sculptures, and furniture.



The *Escalera de Honor*, attributed to Villanueva, is an amusing spacial play having an helicoidal design.

In the main plant we must pinpoint the following, starting from the west wing:

The *Salón del Rey* or Billiards Room, with an odd table of Ferdinand VII's times and splendid silk hangings from Lyon.

The *Galería de Estatuas*, with Corinthian decoration in plaster imitating marble. It gathers an important collection of classical sculpture around the magnificent Clock of the Trajan's Column. The pavement of marble is also of excellent quality.

The *Saleta de la Reina*, with a rich Spanish silk hanging.

The *Saleta de la Terraza*, it has a table with a panel of marbles.

The *Saleta del Ángulo*, with richly decorated walls.

The central body has:

The *Saleta de Entrada*, which ceiling is painted with mythological motifs by Zacarías González Velázquez.

The *Salón de la Reina María Luisa*, with splendid hangings from Lyon; it has a porcelain pavement and an allegorical vault painted by Maella. Over the chimney we can see the Clock from Ceres.

The *Salón Principal* or *Salón de Baile*, it is the biggest one and it is decorated with sumptuousness. The vault was painted by Bayeu and Maella. There are console tables, music watches, hangings with Pompeian motifs, a beautiful marble chimney, and Sèvres amphoras. We can see here the famous malachite table.

DATE: 1790/1803
BUILT SURFACE: 458.532 m²
STATE OF CONSERVATION
GOOD X REGULAR BAD



3.A.2.A.6. The Enlightened City

3.A.2.A.6.1. THE ENLIGHTENED CITY

NAME: The Layout of the City

Description and brief history

The City Under Ferdinand VI

During Austrian rule, there could be no plans for urbanisation in Aranjuez due to the decrees of Phillip II that expressly prohibited residence here for anyone who was not a servant of the King. The Palacio and the Casa de Oficios y Caballeros had the company of only two ordered free spaces – el Raso de la Estrella and the Plaza de las Parejas – and a few poorly built houses in the areas of what is today the garden of Parterre and the Plaza de San Antonio. The additions here in the seventeenth century were minimal.

The initiative for a new city design was undertaken by personal decision of Ferdinand VI and was carried out under the direction of the master architect of the site, Santiago Bonavia in 1750. In his design, Bonavia recognised the importance of the relationship of the new town with the pre-existing tree-lined streets of the Heredamiento. Indeed, the alignments of trees ordering Aranjuez's natural spaces also appear in the town, thus integrating it into a whole.

Bonavia's layout is the result of a compromise between the grid of blocks and the Romanesque, Versaillesque emphatic trident of the Reina, Príncipe and Infanta streets, whose arrangement was forced by the pre-existence of Reina street and the three gates of the Palace parterre, which suggested three irradiating avenues extending the perspective. Perpendicular to this layout Bonavia placed the large plaza de San Antonio, in line with the Puente de Barcas and the Camino de Andalucía.



The architect divided the town into two parts separated by the plaza de San Antonio, or the block of the Casa de Oficios y de Caballeros:

Western part, which remained virtually outside the town, left to its destiny of gardens and orchards.

The Eastern part, which is the true town in Bonavia's plan, is made up of a reticule of blocks where private houses and the King's houses were to be built, centred around another plaza, to be used for the market, conceived to be entirely practical for the large, sumptuous plaza which was made up of buildings under royal property.

The entire urban operation, the most ambitious as a whole in the Spanish Bourbon court, was clearly oriented by principles of luxury, not rationalist or functional ones, as noted some years later by neo-classical critics who reproached the use of obtuse and sharp angles in the blocks' design; the placement according to the position of the palace and its subordinate buildings, and the infrastructure, which was tellingly not an object of preferential interest.

Work began at the Plaza de San Antonio, yet most of the buildings undertaken by Bonavia in 1751 were not, however, within the reticule of blocks, but in the line of the Casa de Oficios y de Caballeros.

In 1754 Carlos Bernasconi was commissioned to do the masonry and carpentry for the new buildings in Aranjuez, whose doors and windows were to be oil painted in green colour, according to a specification from 1758.

Construction of private homes seems to have progressed more slowly, though quickening in 1757, following a Royal Order on 20 August on the issue.



In an example of enlightened urbanism, Charles III did not forget aspects such as health and cleanliness, which were regulated by the "*Regulations for the Police of Aranjuez*," of 1764 and supplemented by municipal orders in 1785 and 1786.

Under Charles IV, Villanueva contributed to the new architectonic image of the town by means of several new works. There seems to have been, starting in 1790, a new building boom in Aranjuez, as curious ordinances were issued in 1791 on the colour of houses. Public building also began to pick up; in 1795 Villanueva started the Casa de Gobernacion and later the Casa de Empleados. In 1801 the numbering of the blocks began, as did the placement of street name markers, and in 1803 the court architect submitted a report on the state of the buildings.

Thus Aranjuez enters the nineteenth century: with a perfectly ordered reticular building design. Its image changed little during the reign of Ferdinand VII, who continued the work of his father in devoting more attention to the gardens than to the city and its buildings.

On the whole, construction was ruled by regularity, uniformity and a lack of creativity: buildings' height varied between one and three floors, with aristocratic palaces of great volume – Medinaceli, Osuna, Godoy -, single-family homes and blocks of flats of two floors, sometimes arranged in corridor patios as was the norm in the most popular single floor houses. In general, building elements are the same as in contemporary Madrid in terms of rain pipes, balconies, pastel colours or faked architecture, of which a few samples still survive.

16 March 1759, Bonavia, nearing his death, completed the final layout for the streets of the Sitio, a design that shows some differences with respect to the 1750 plan, which are perhaps due to Bonavia's successor, Jaime Marquet.

Urbanism Under Charles III

The consolidation of court urbanism in Aranjuez is due to Charles III, who devoted special attention to it starting in 1760, and the events of 1766 prompted the monarch to take a special interest in the transformation of the royal properties.

The buildings begun under Ferdinand VI either suffered from a certain weakness or remained unfinished, being left for the reign of Charles III to conclude the most important ones.

In the architectonic design of Aranjuez, Jaime Marquet and Manuel Serrano were fundamental. The former succeeded Bonavia as the directing architect in 1760 and worked until 1774, when he was replaced by Serrano, who until that time had been his master builder.

Marquet was responsible for several of the most representative works of the Charles III era in Aranjuez: among them, worthy of note are the finishing of the cavaliers' room, the dismantling and new arches of the plaza de San Antonio, and the theatre, on whose façade the first street lighting of Aranjuez appeared: eighteen street lamps of medium quality glass.

Marquet and Serrano were also responsible for the expansion of the town beyond the southern boundary drawn by Bonavia.

3.A.2.A.6. The Enlightened City



Urbanism in the Twentieth Century

The town remained essentially as it had been into the twentieth century. By that time, lack of building maintenance, buildings' natural ageing, and the construction of large buildings that did not respect the pre-existing framework led to the deterioration of an urban landscape that had achieved a remarkable unity.

Since 1981, a special plan directed by Rafael Moneo and Manuel Sola-Morales has regulated new work and safeguarded the typological and historic values of the eighteenth-century town.



DATE: 1750/...../
STATE OF CONSERVATION
GOOD X REGULAR BAD



3.A.2.A.6. The Enlightened City

3.A.2.A.6.1.1. STREETS AND GARDENS IN THE HISTORIC TOWN CENTER

3.A.2.A.6.1.1.1. Calle de la Reina

NAME: Calle de la Reina (also known as the Calle Grande or Alpañés)

Brief Description

This is one of the first streets designed under Phillip II. Its layout, a long tree-lined avenue interrupted by round and square plaza, follows the recommendations of Renaissance treatises. The work of Juan Batista de Toledo, this lovely street links the bridge Puente de Alhóndiga, near the palace, with the bridge Puente de la Reina.



This extremely elongated axis would seem to have been intended as a path towards Chinchon and the Sotomayor dam, as well as an ordering element for groves and gardens to its left, between the street and the river.

First it was lined with poplars, then elm, maple and acacia trees. Today, it no longer has any elm trees, though it does have other species like plantains, lime, robinias, chestnuts, ash, etc.

LENGTH: 2.800 m.

SURFACE AREA: 85.560 m2.

BASE: Tierra

BUILT-UP ELEMENTS: Gate of Jardín del Príncipe.



TREES: PLANTAIN: (*Platanus occidentalis* x *hybrida*),
LIME (*Tilia platyphylus*)

DATE: 2ª mitad del siglo XVI
REIGN: Felipe II
STATE OF CONSERVATION
GOOD X REGULAR BAD

LENGTH:

TOTAL WIDTH:

BASE: Terrazo / Asfalto

FURNITURE: Benches

TREES: ELM (*Ulmus pumila*), EUROPEAN HACKBERRY ELM (*Celtis australis*), GOLDEN RAIN TREE (*Koelreuteria paniculata*), SYCAMORE MAPLE (*Acer pseudoplatanus*).

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.A.6.1.1.2. Avenida del Príncipe

NAME: Avenida del Príncipe

Brief Description

A street that crosses part of the old sector of Aranjuez from east to west. It represents the central axis of the eastern trident. It is made up of a central roadway and two lateral ones, two tree-lined promenades for pedestrians and parterres with gardens. Its restoration is planned for the coming years.

LENGTH:

TOTAL WIDTH:

BASE: Terrazo / Asphalt

FURNITURE: Benches

TREES:

STATE OF CONSERVATION
GOOD REGULAR X BAD

3.A.2.A.6.1.1.4. Calle del Capitán

NAME: C/ del Capitán

Brief Description

Street that crosses the practical totality of old Aranjuez from north to south. Its layout dates from the second half of the eighteenth century. As Aranjuez achieved urban consolidation, this street became home to the most important institutional and civic elements of the new town, in contrast to the monumental character of the palace area.

The Calle del Capitán, which runs along the old Plaza de Abastos, today partially restored, has a central tree-lined promenade and important buildings, like the Palacio de la Reina Madre (today Centro Cultural Isabel de Farnesio), the Palacio de Medinaceli and the back façade of the Hospital de San Carlos.

Although it suffered from the pressure of the real estate boom of the sixties and seventies, it has been remodelled under a special plan for restoring the old town of Aranjuez of 1981.

LENGTH: 720 m.

TOTAL WIDTH: 28,50 m. (north) / 22,50 m. (south)

FURNITURE: Benches and trash bins

TREES: ELMS (*Ulmus pumila*), (*Liquidambar styraciflua*)

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.A.6.1.1.3. Avenida de las Infantas

NAME: Avenida de las Infantas

Brief Description

Radial road that crosses the old part of Aranjuez from east to west. It is the southernmost street in the eastern trident.

It is a street with a double pedestrian promenade and small parterres with a monument to Joaquín Rodrigo, and opposite the monument on the limestone pavement, there is a sketch with his name and a musical detail of the third movement of his *Concierto de Aranjuez*.

3.A.2.A.6. The Enlightened City

3.A.2.A.6.1.1.5. Calle de Valeras

NAME: C/ Valeras

Brief Description

This street places the Palacio del Deleite face to face with the Royal Palace. Just as the Calle Reina seems to radiate from the palace to the north-west, the Calle Valeras seems to do so towards the south, starting out from the tree-lined plaza for festivals – plaza de las Parejas. Its restoration has been planned for the coming three years.

LENGTH: 807 m.

TOTAL WIDTH:

BASE: Asfalto

TREES: ELM (*Ulmus laevis*), EUROPEAN HACKBERRY
ELM (*Celtis australis*), LIME (*Tilia platyphyllos*).

STATE OF CONSERVATION
GOOD REGULAR X BAD

3.A.2.A.6.1.1.6. Plaza de la Constitución

NAME: Plaza de la Constitución

Brief Description

The reticular layout that took shape in the mid-eighteenth century behind the royal palace gave the new town a home, with its own centres and axes of activity, entirely independent of the royal areas. This dichotomy between the court and the life of the new town is represented in an urban sense by the plazas that abound in the new layout. The new town has a plaza, called Abastos, which is halfway along the Calle de San Antonio, and centre of commerce. When the early expansion of the urban centre occurs, the focal point of the town moves to the Nueva Plaza de Abastos, between the Calle Gobernador and the Abastos, after called de la Constitución.

This longitudinally designed, east-west plaza lost its original dimensions towards the end of the nineteenth century with the construction of the Mercado de Abastos, though it retained its central role in the town, as the new City Hall was set on its eastern façade. In addition, to provide stable venue for street vendors, at the beginning of the twentieth century the market building was erected, occupying more than half the existing plaza.



After the Spanish Civil War this space was given the most negative treatment, as it was changed into a traditional garden where its elements of interest had disappeared: the melting fountains, the king's gate, etc. But worst of all, it lost its conceptual meaning as a community area, as a main square.

The Plaza de la Constitución was restored in the eighties, regaining its identity as a space that unites three



fundamental elements in the life of the community: the plaza itself, the market, and the city hall.

TREES: LIME (*Tilia platyphyllos*) in a double line on both sides of the plaza, MAGNOLIA (*Magnolia grandiflora*).

FURNITURE: Kiosks and benches

NOTES: The monument to Alphonse XII has been moved towards the entry to the market. It is surrounded by a wrought-iron fence and atop a pedestal that is similar to the original one.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.A.6.1.1.7. Plaza de Abastos

NAME: Plaza de Abastos

Brief Description

This plaza was laid out when the town conceived by Bonavia in the mid-eighteenth century arose, and was called Abastos ("supplies, provisions") because it housed food shops. It was square, and in the centre was a fountain of dolphins with sweet water that supplied the greater part of the royal domain.

Later, the public square would be moved to its present location, called Nueva Plaza de Abastos and then Plaza de la Constitución. The shops in this plaza were for the royal servants' rooms.

Today, the part of the Plaza de Abastos is occupied by a garden with a playground for children and block of housing for railway workers.

YEAR: 1751

TREES: PLANTAIN (*Platanus occidentalis x hybrida*)

STATE OF CONSERVATION:
GOOD X REGULAR BAD

3.A.2.A.6.1.1.8. Plaza de Parejas

NAME: Plaza de Parejas

Brief Description

This wide, tree-lined plaza was set up by J.B. de Toledo y Herrera before the *new room* of the palace built by Phillip II and was the scene of many festivals. Here begins the Calle Valera, which has the Palacio de Deleite opposite the royal palace.

Today it is used as a parking area for the numerous coaches and cars of tourists visiting Aranjuez, as well as a fair grounds for local festivals.

STATE OF CONSERVATION
GOOD REGULAR X BAD

3.A.2.A.6.1.1.9. Jardín de Pavia

NAME: Jardín de Pavia

Brief Description

This garden in the plaza opposite the main façade of the Cuartel de Pavia has two gates from the Cuarteles de Guardias Españolas y Walonas. This area is for the enjoyment of local residents; a remodeling has equipped it with a children's playground, a court to play petanque, and another for basketball.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.A.6.1.1.10. Garden opposite the Hospital de San Carlos

NAME: Garden opposite the Hospital de San Carlos

Brief Description

This space has recently been restored for public use; it is surrounded by two large buildings whose main façades face, on the one side, the Convento de San Pascual, and on the other, the Hospital de San Carlos. It has a fountain within and trees of different species. Thus, restoration has been achieved of a part of Aranjuez that possesses a special charm.

3.A.2.A.6. The Enlightened City

TREES: ELM (*Ulmus pumila*), HORSE CHESTNUT (*Aesculus hypocastanum*), LIME (*Tilia platyphyllos*).

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.A.6.2. CONJUNTO DE LA PLAZA DE SAN ANTONIO

3.A.2.A.6.2.1. Plaza de San Antonio

NAME: Plaza de San Antonio

Description and brief history

This plaza arose as a cornerstone of Bonavia's urbanisation project, for it constitutes a nexus between the royal residence and the town, achieving a balance between the palace axis laid out east to west defined by streets, and the north-south axis of the square and the road between the court and Andalusia.

Around the plaza are arranged the main houses of the royal domain: houses for servants and delegation, the chapel, the stables and archery range and the theatre.

It is open to the river and gardens on its northern side, thereby establishing a relationship between the court and urban landscapes: the parterre marks the northern boundary of the plaza and the fountain marks the compositional axis.

To endow this extensive space with an architectonic character, the head piece of the plaza had to be given a strong element: this was to be the church of San Antonio and the galleries that link it to the lateral porticos Caballeros and Infantes, round arches that unify, like an epidermis, the volumes and the different parts.

Finally, a particular sculpture will lend the plaza an emblematic character, like the French *places royales*: the fountain with the statue of Ferdinand VI, the placement of which was not determined by centrality, but by the gate to the *Casa de Oficios*, working, as noted by Martínez-Azienda, as "*fourth wall*": a place where one's glance stops towards the north.

The trees that were originally a second sheath for the plaza along its sides, representing a plant version of a basic element like the stone arch, serve to provide the considerable width of the area with the relatively minimal elevation of the buildings around it, and to link in a continuum the patterns of the tree-lined streets (inside and outside the town) and gardens.

Another mass of trees, the Isabel II garden, replaces a block that was never constructed and that would perhaps have diminished that sensation of unity with the whole. It is from these balances between the axes and the components that give rise to the harmony of the plaza.

The final configuration of the plaza was to occur under Charles III, when the Casa de Caballeros was finished, the Casa de Infantes was built opposite, and the linking arches were built between the porticos of the building, and the wings of the San Antonio chapel. These projects were designed by Jaime Marquet but directed by the assistant Manuel Serrano.

Marquet worked during 1767-1768 on the galleries or "wings" of the San Antonio chapel, utterly changing the relationship that Bonavia had established in his design between the head piece and sides of the plaza. Bonavia's intention was to extend the curved porticos to the very corner of the Caballeros and Infantes blocks, dispensing with the entries to the streets, but Marquet knocked down two arches



on either side of the wings and made the corners in a straight angle and placed on them four large "carriage gates" to mark the entries to these streets. Both the clearly French style of these delicately cushioned, segmented arches, and the change of scale between these new elements and the wings and porticos that flank them mark them as the work of Marquet.

The general reform of the plaza carried out after the creation of the new road has brought the correction of slopes, the removal of several layers of twentieth-century asphalt, and the recovery of original levels at least in the vicinity of the galleries; the extent of tree coverage has been maintained through the formation of basins, like large flower pots, preserving trees without having to lower the surrounding terrain.

YEAR: 1750
SURFACE AREA: 1.964.838 m²
STATE OF CONSERVATION:
GOOD X REGULAR BAD



3.A.2.A.6. The Enlightened City

3.A.2.A.6.2.2. Casa de Oficios y Caballeros

NAME: Casa de Oficios y de Caballeros

Description and brief history

Residences for the majority of the royal service were outside the palace, in the Casa de Oficios. The Aranjuez Casa de Oficios, which has notable precedents, such as in Granada and El Pardo, arose as a logical consequence of the construction of a new palace by Phillip II. It is unknown whether the original design by Luis y Gaspar de Vega included more than the King's house itself, yet by 1563 Juan Bautista de Toledo had made a design for a Casa de Oficios.

The design of Aranjuez made by Juan de Herrera in 1581, conserved in the palace library, shows the Casa de Oficios in the spot where it would indeed be built, linked to the palace by porticos just as it has come down to us.

The internal layout of the sketch does not, however, match the final layout; the overall layout and the linkage of the whole by means of porticos could therefore be understood as being the work of Juan Bautista de Toledo, whereas the internal arrangement of the building within its dimensions could be the work of Herrera.

The location of the Casa de Oficios was chosen in order to leave open spaces to the east and south of the palace, where the large plaza for festivals, called Parejas, is found. The linking porticos have a large number of precedents in Italian Renaissance architecture; in Spain, the most significant precedent would be the design made by Machuca for the plazas around the Casa Real Nueva in Granada.

The existence of promenades or paths over the porticos was also due to the courtly tradition of parties that were held there, which has Valsain as an immediate precedent, where above the stables also arranged at an angle in relation to the main building, there were promenades. These linking elements served, in short, to underscore the hierarchical relationship between the palace and the Casa de Oficios, and the dependence of the latter on the former. The original height accentuated this effect, as directly above the level of the promenades the tile roof began.

In the eighteenth century the volumes of height were added, yet it was in the sixteenth century when the basic element in the image of the palace outbuildings was introduced: the portico gallery, which in the seventeenth century would extend past the front of the plaza, becoming the image of the city.

The Casa de Oficios was designed by Herrera in 1584, in accordance with a royal decree of the fourth of June, and the instructions for its construction. Herrera noted in the

instructions the method that the masterbuilders Lucas de Escalante and Antonio de Segura were to make, the foundations: it also explained how to channel the drains, and left for a subsequent royal decision the manner of roofing the house. Finally, the greater part of the work had to be done in the same piecework way as the basilica of El Escorial.

In the portico that links the Casa with the Palacio, three linteled spaces were replaced by two segmented arches in the eighteenth century.

Herrera must have been responsible for the arrangement of the square courtyard, which was later followed by Gómez de Mora, Bonavia, and Marquet.

During the reign of Phillip V, some work was done in the courtyard of Oficios and the Cuarto de Caballeros. The final enlargement of the design, with the addition of a vast square to the south, was not undertaken until the reign of Ferdinand VI, and was part of the reconstruction of the palace after the fire of 1748 and the planning of a new town, all the work of Santiago Bonavia. The extension of the Cuarto de Caballeros by means of the prolongation of the external gallery of the Casa de Oficios conditioned the size and shape of the new town main plaza. Bonavia's work continued in the reign of Charles III under the leadership of Jaime Marquet, who in October 1765 worked on the north-east angle, and two years later on the completion of the courtyard.

Thus, it was to be after the completion of the courtyard when Marquet or Serrano thought of subdividing it by means of buildings in shape of crosses. This idea prevailed until the end of the eighteenth or beginning of the nineteenth century.

Noteworthy was the nineteenth century addition of a garden to the courtyard, with acacias placed throughout winding paths that converged in the central fountain.

The structure of the old Casa de Oficios was drastically altered between 1949 and 1959 by Diego Mendez and Ramon Andrada, with the removal of the small courtyards in favour of the large one and the elevation of a floor in order to level it with the Cuarto de Caballeros. One might therefore say that it is a new block of houses within the old trappings of the Herrera arches: thus the original relationship of volume between the Palacio and the Casa de Oficios was lost. Recently, a large number of the north and west spaces of the Caballeros courtyard have been rehabilitated for their current use as official revenue authority buildings and courts.

YEAR: 1584

BUILT-UP SURFACE: 322.624 m2

STATE OF CONSERVATION

GOOD X REGULAR BAD



3.A.2.A.6. The Enlightened City

3.A.2.A.6.2.3. Real Capilla de San Antonio

NAME: Real Capilla de San Antonio

Description and brief history

Owing to the formation of the city and the large influx of people that followed the court during the "Royal Sojourns" of Ferdinand VI, it became necessary in 1750 to create the Real Capilla de San Antonio in order to meet the religious needs of the public.

The church originally designed by Bonavia was a rotunda with a circle split into six sections: one for the main door was preceded by an open, square atrium crowned by a pediment; from the two side sections irradiated two rectilinear porticos, enabling the atrium and porticos to accommodate the faithful during religious celebrations, who thus heard mass in the open air.

Bonavia's original design conceived the chapel as placing great functional importance in the open areas and the tribune; this determined both the shape of the church proper and the shape of the arches that linked it to the galleries of the adjacent buildings and the porticos, which were arranged so that one could follow the ceremonies held in either of the two lateral altars.

From its conception, the chapel emerged as a part and fundamental element of the urban design of Aranjuez. In 1751, Bonavia drafted the conditions for the construction of the two "wings", each comprising eight arches.

The stone cutting for these porticos was commissioned to Juan Esteban Manuel Perez and Francisco Lopez for 175,000 reals. In addition, Bernasconi finished off the cornice and balustrades, buttresses, bands, window jambs, the coat of arms and other adornments on the second exterior body, the floor tiling in the atrium and the three stone steps at each of the five arches that overlook the plaza.



Bonavia modified his initial design at the beginning of 1751. In this second and final design, the atrium was to be a space whose counter-curve ground plan expressed, through the central convexity, the forcefulness of the church's cylindrical volume, and through the concave ends its function of gathering in the faithful, while the two wings of arches, also on a curved ground plan, linked the façade to the adjacent buildings.

Also completed were the iron balustrade on the interior cornice forming the tribune, the stairs to it, the exposed belfry, and other details. The chapel was completed 13 March 1753, according to the architect's report.

Subsequently, in 1768, Marquet knocked down the ends of the wings in order to link them to the new porticos at the sides of the plaza, then building the four high, unmistakably French-style segmental arches as immense *portes-cochères*.

Traditionally, this church has been analysed as a building conceived and executed according to an initial plan. Virginia Tover, who documented the construction process, noted that the retrochoir to which Kubler gave so much importance as coming from that of Ventura Rodriguez, was really a subsequent addition, also analysed the original plan, which was different in many ways from that which was eventually built. According to Lopez y Malta, the addition of the retrochoir would come immediately after Sabatini's project to enlarge the church in 1772. Then the same author seems to push the date of the construction of the retrochoir back to 1768, making it contemporary with the cells that were given to the Franciscans that same year. Therefore, this idea can be attributed to either Marquet or Serrano, or to Sabatini, should it have been done after 1772.

The idea of replacing the rotunda for a more capable church was backed once again by the patriarch in 1805 and by the Queen M^a Amalia of Saxony approximately 1827, in



both instances to no avail. The church, which is not a patronage but property of the Patrimony, was restored in 1985 by Manuel del Rio and Juan Hernandez.

YEAR: 1752
BUILT-UP SURFACE:
657 m² (church) / 1191 m² (gallery with portico)
STATE OF CONSERVATION
GOOD X REGULAR BAD



3.A.2.A.6. The Enlightened City

3.A.2.A.6.2.4. Fuente de Venus or Mariblanca

NAME: Fuente de Venus or Mariblanca

Description and brief history

The fountain placed in Plaza de San Antonio has today the shape wanted by the architect Isidro González Velázquez in 1831. However, according to M^a Luisa Tárraga's studies, when it was built in 1750 by the architect Bonavia and the sculptor G.D. Olivieri it had a very different aspect, as well as another role. It was the Royal Square or the stage for the glory of the Monarch who was the responsible for the urban development of the town, to whom it was consecrated Ferdinand VI' statue, which crowned the fountain.

Charles III deprived the fountain and the square of this iconographic and political reading when in 1760 he ordered to bring down his brother's statue. This was replaced with a statue of Venus, but the structure of the fountain was kept and did not change until Fernando VII's reign, therefore respecting the original location of the sculpture.

In the fountain we see two architectural projects intertwined, belonging to two different periods (1750 and 1830) and with two iconographic readings: 1750 and 1760.

The fountain was carried out in order to provide the square with a "monument" which was not to be the exact center of it, but the axis of the Patio de Oficios. It had a very specific target: the supply of the water brought through the pipes from the dams of Aldegüela, Alibejo, and Menalgabia.

The king's statue made of Carrara's marble which Olivieri had carved in Madrid was placed on April 8th, 1752. It looks towards the entrance of the village, "towards the royal path and gardens, following the line of the main square". The three lions which still decorate the body under the fountain were put later.

A peculiar thing to pinpoint is the fact that Bonavia drew inspiration for this work from an Italian monument, the fountain of Monteleone's square –opposite the palazzo Orsini di Gravina–, designed by Cosimo Fanzago and carried out by Caffaro. It had been erected in honour of another sovereign belonging to the Spanish Monarchy, Carlos II, in the capital of one of his kingdoms, Naples.

At the beginning of 1760 Jaime Marquet dismantled Fernando VI's statue. It was taken to the courtyard of the Convent de Las Salesas, in Madrid, and today can be seen before one of its façades, in the square of the Villa de Paris.

In 1762 it was replaced with the figure of Venus, a work by Juan Martínez Reina, the royal sculptor from the Site, who followed the equivalent figure of the fountain that can be found in the Puerta del Sol in Madrid, the "Mariblanca".

Although Aranjuez's figure is different as it carries a shell –which was considered a symbol of fertility because of the water coming from the Site– the similarity between the two sculptures made that the name was also used in Aranjuez.

The original design by Isidro González Velázquez for the reform of the fountain dates from 1831. Between 1829 and 1832 Velázquez carries out several fountains in Aranjuez, like those of Narcissus or Ceres, in the Jardín del Príncipe, or the Hercules' fountain in the nearby the Parterre.

The construction of this last fountain, in the same axis as the one placed in the square, was probably the reason for which the old baroque structure was replaced with another one having the shape of a crenelated tower, where the only element which survives are the three lions placed over the volutes. This combination of castle and lions gives the fountain a heraldic nature which more direct precedent is the fountain erected by Sacchetti in 1754 before Madrid's Town Hall, where a personification of the Villa towers over the body referring to the reign. In Aranjuez the main subject seems to be the fertility, according to Tárraga's words. The site of the fountain has not change, but Venus' position has been modified: until the beginning of the 20th century it looked towards the east, but today it looks towards the Capilla de San Antonio.



DATE: 1750/1831
STATE OF CONSERVATION
GOOD X REGULAR BAD



3.A.2.A.6. The Enlightened City

3.A.2.A.6.2.5. Casa de Infantes

NAME: Casa de Infantes

Description and brief history

In 1769 Carlos III ordered the construction in Aranjuez of a place for the accommodation of His Royal Highnesses' families –the Infantes don Gabriel, don Antonio and don Francisco Javier–. Serrano was the responsible for the drawing. He made a building with a façade which opened to the square having the same height and disposition as the opposite Cuarto de Caballeros, and it was distributed around a unique big square courtyard with porticos in the ground floor. However, since the house had to lodge a great deal of servants, the architect was forced to add a second floor, so that in the square wall of this floor were not open any holes. It was lit up by some skylights in the attics, so that it was in accordance to the Casa de Caballeros, while in the other three sides the balconies of the Infantes could be seen.

Serrano specified that the façade had to be the same as the one found in the Cuarto de Caballeros. He also said that the model for the stonework was to be the adjacent galleries of the Iglesia de San Antonio. On the other hand, the main façade, which still had a rococo air, was located a bit out from the center of the building, so that it was opposite the street on the theatre's side. This way the building strictly depends on the town planning.

The construction was carried out between June, 1769 and 1772. Serrano was always the director of the works and Domingo de Marillo was the foreman. The building was not finished until late 1772, when the Infante don Francisco Javier was already dead. The property was shared between



the two survivors, to whom the King, their father, sold the part which corresponded them as inheritance.

The succession of the Infante don Gabriel caused that a half of the house, the part corresponding to calle San Antonio, became now the private property of his descendants. The house was named “*casa de Atarfe*” because of one of the titles granted to this branch of the Borbon's family. It had been recently bought by Aranjuez's Town Hall.

The other half of the house belonged to the Patrimonio after the Infante don Antonio's death, who died without descendants. In this half were better kept the original features of the courtyard, where, like for the exterior part, could be seen the rubblework of the “*cajas*”.

Both halves of the courtyard had gardens in the 19th century, but none of the distributions is kept today: in 1946 the agriculturist Joaquín de Miranda drew a garden which followed the classical subject of box squares –in this case they were ten, with *Ligustrum japonicum*– which was not carried out; the layout which can be seen today made of four squares dates probably from a later period.

DATE: 1769/1772
SURFACE: 414,741 m2
STATE OF CONSERVATION:
GOOD REGULAR X BAD

3.A.2.A.6.2.6. Jardín de Isabel II

NAME: Jardín de Isabel II

Description and brief history:

The ground where the Jardín de Isabel II is located comes from Don Gonzalo Chacón's Inheritance, and it was added to the Crown in 1544. This ground had to be used in the construction of another block which closed the plaza de San Antonio, in the same line of Casa de Infantes, according to some plans by Bonavia (1747) and Marquet (1760).

It is the first *urban* garden of Aranjuez. In 1834 it was decided to plant a square of garden which had to embellish this place near the palace. The garden was enclosed with a wooden fence and in the middle of it a marble pedestal was made, surrounded by a tall iron fence. Here a bronze statue of the Queen Isabel II was located. This was a present from the French ambassador, and it was known as *La Princesita*.

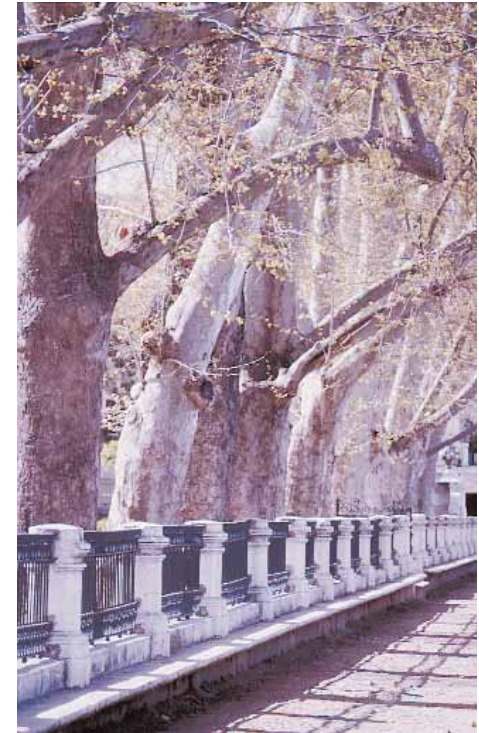
In 1844 the wooden fence was replaced with the current iron one with stone pilasters; to the north it followed the line

of calle de las Infantas, and to the west the pilasters were used for placing a long couch made of Colmenar stones. The fence has two entrance doors, one in the west side and the other one in calle Gobernación.

In the same period were also put eight benches in stone surrounding the statue and forming a roundabout. Later on, four pedestals were added to the main entrances, with vases in cut stone.

The magnitude of the plane trees alignments gives this place a special beauty.

DATE: hacia 1830
SURFACE: 13.692 m2
STATE OF CONSERVATION:
GOOD X REGULAR BAD



3.A.2.A.6. The Enlightened City

3.A.2.A.6.3. PALACIOS DE LA NOBLEZA

3.A.2.A.1.4.3.1. *Palacio de Godoy*

NAME: Palacio de Godoy

Brief Description

This building was the residence of Carlos IV's minister, don Manuel Godoy. It became later a hotel establishment, known as Hotel Pastor. Today it is a school for the religious order of the Sacred Family.

DATE: 1761
STATE OF CONSERVATION
GOOD REGULAR BAD X



DATE: 1860
STATE OF CONSERVATION
GOOD X REGULAR BAD

It is a solid stone construction, of rubblework and brick, with roomy areas covered with brick vaults, which have been rendered today.

It was recently restored and nowadays it is considered a building having a typological and historical interest.

3.A.2.A.6.3.2. *Palacio de Osuna*

NAME: Palacio de Osuna

Brief Description

This small palace which forms a block with the Palacio de Godoy belonged to the Duquesa de Osuna, and it welcomed painters, plasterworkers, and artists of all kinds which were in the service of the Osuna's. It keeps some peculiar courtyards and a back garden a bit careless. At present it is divided into houses.

DATE: 1761
STATE OF CONSERVATION
GOOD REGULAR X BAD

The Palacio de Medinaceli is the biggest one. It occupies the whole block. It has a main body around a courtyard and the back stables. Today it has been divided into houses and the interesting courtyard is not in good condition. It is also known as Casa de Carmena.

DATE: 1773
STATE OF CONSERVATION
GOOD REGULAR X BAD

3.A.2.A.6.3.3. *Palacio de Medinaceli*

NAME: Palacio de Medinaceli

Brief Description

The main aristocratic families which followed the court built their own palaces in Aranjuez. They were almost always modest palaces, in accordance with the uniformity of the other edifications of the town. This is the case of the building made by the Duques de Medinaceli, for the family's residence and service.

3.A.2.A.6.3.4. *Palacio Silvela or de Baviera*

NAME: Palacio Silvela or Baviera

Brief Description

This ground was occupied by the entertainment house or "gallinero" of the Infante don Luis. It was bought by the King in 1775 to his heirs. Between the years 1858 and 1860 don Francisco de Asís had the idea of making here a palace, which had to be the residence for his cousin don Adalberto de Baviera. He entrusted the project to José Segundo de Lema, who made here one of his most beautiful buildings, similar to the masterpiece which is the Palacio de Zabálburu in Madrid. It remained unfinished as Elisabeth II was dethroned, and in 1873 it belonged to the Dirección de Propiedades del Estado. Later on it was the property of don Manuel Silvela, so that "the windows and interior decoration" were not finished until 1889. Some years ago it was almost destroyed, but in 1988 it was restored as private residence, while some semi-detached houses were built in part of the garden.

DATE: 1761
STATE OF CONSERVATION
GOOD REGULAR X BAD

3.A.2.A.6.4. CIVIL BUILDINGS

3.A.2.A.6.4.1. *Casas de los Fogones*

NAME: Casas de Fogones

Brief Description

According to the Reales Ordenes (Royal Orders) of July 16th and 17th, 1772, Charles III ordered the construction of two adjoining buildings: *Casa de los Fogones de la Brasa and Ramillete*.

This was the chamber for the employees of Oficios, laundry room and ironing workshops for the clothes of the royal people.

3.A.2.A.6.3.5. *Palacio de la Reina Madre*

NAME: Palacio de la Reina Madre

Brief Description

The Palacio de la Reina Madre was built by Jaime Marquet in 1758 for the Queen Isabel de Farnesio, who only used it as couch house and stables. In the 19th century it was rebuilt by Isidro G. Velázquez and it became the Colegio de Huérfanas del Arma de Infantería.

The palace was very damaged and it has been restored lately. Today it is the Cultural Centre *Isabel de Farnesio* (1992), so that the town has recovered one of its most significant buildings. It occupies a whole block and it is distributed around two courtyards. It has symmetric façades where the gaps prevail. It has a library, an exhibition hall, some classrooms, and an auditorium with a capacity for 408 people.

The southern half of the original Plaza de Abastos (or Plaza del Rey) has been recovered and some gardens have been added. This part had been incorporated to the school and partially built.

DATE: hacia 1772
SURFACE: 1.952.885 m2
STATE OF CONSERVATION
GOOD REGULAR X BAD

3.A.2.A.6.4.2. *Casa de la Gobernación*

NAME: Casa de la Gobernación

Brief Description

Although June 30th, 1799 is usually considered the date of the Real Orden for building this house, the true thing is that in 1795 the King Charles IV ordered the construction of this building. It was to be used as a house for the Governor and as an establishment for the trades of Accountancy, Treasury, and Notary.

The person in charge of the project was Juan de Villanueva, great architect of the Site, and it was carried out between the years 1800 and 1802. As for its typology, construction, and materials (rendering and Colmenar stone) it respects the bylaws issued by the Real Orden of August 20th, 1757, as well as the ones made by Juan de Villanueva on June 16th, 1794.

We can see here a well-built architecture, well-proportioned and with no ornaments. This is a Villanueva's characteristic, as he was the most important representative in Spain of the Enlightenment architecture.

The governor don Josef de Roxas inaugurated it on Christmas of 1800, and during the 19th century it was known as Casa de la Administración.

This building kept its original use until 1868, and in 1873 it was ceded to the Town Hall for the lodging of public schools. It was inaugurated on January 1st, 1874. There was also an area for library and several rooms for the teachers.

In 1875 and 1876 the property of the schools went to the Crown, but the authorization to continue the usufruct of the property was granted, first in 1876, with Alfonso XII, and then in 1888, with María Cristina.

It still belonged to Patrimonio Nacional (Royal Heritage) until June 30th, 1986, when it was transferred to Patrimonio del Estado (State Heritage), although it is still used by the Town Hall.

3.A.2.A.6. The Enlightened City

At present it is being restored for some university premises.

DATE: 1800/1802
SURFACE: 3168 m² / 1753 m² (built)
STATE OF CONSERVATION:
GOOD X REGULAR BAD

3.A.2.A.6.4.3. Casa de Empleados o Ayuntamiento

NAME: Casa de Empleados o Ayuntamiento

Brief Description

According to the Real Orden of May 16th, which was confirmed by others of May 26th and September 30th, a solid block of houses was built between the Plaza Mayor and the calles Gobernador, Almíbar, and Abastos. This house had ground floor, main floor, second floor and attics, and here were located the rooms for the employees of higher status, according to the Real Heredamiento. The house was known as *Casa de Empleados*, and it kept this name until 1869. In 1836 the government of the Sitio went to the first Ayuntamiento and the three floors of the center of the façade which opens to the plaza were granted for premises of the Casa Consistorial.

The municipality carried out some works: in 1836 a tower clock was placed there, and it was replaced by another one in 1865. The bell tower was given the shape of a small temple with four columns of molten iron.

In the 19th century the façade was modified: the proportion of the hollows was changed and it was covered with stone and brick, hiding this way the original composition.

It has recently been restored.

DATE: 1786
SURFACE: 40339 m² 317,88 m² built / 85,5 m² courtyard
STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.A.6.4.4. Hospital de San Carlos

NAME: Hospital de San Carlos

Brief Description

The people who fell ill in the Site were moved to the Ocaña hospital, until in 1750 Charles III ordered the construction of this new hospital for his employees, servants, the poor, and residents of the site, following J.B. Cutanda's criteria.

A high and clear area facing the Convento de San Pascual was chosen for the location of the hospital, and the works were undertaken by Manuel Serrano, who finished them on January, 1776.

Serrano's construction had a big room for medicine, a small room for surgery, another one for the Guardias de Corps and other people, and a last one for women. There were also the offices and rooms for the employees.

In 1788 a public chapel consecrated to Saint Joseph was made inside the hospital.

In 1807 Carlos IV ordered the construction of two more rooms in the north side. The result of these works was a rectangular building which surrounded two courtyards: the first one was square and close, and the second one was rectangular and open. The exterior is homogeneous, in contrast with the two untidy courtyards, which have suffered different modifications.

Serrano followed very closely Marquet's models, either in the general distribution either in the details –having a French style– of the bossage and of the *porte cochère* made in



Colmenar stone. This is used as a main façade, in contrast with the real façade, of Roman style, of the Iglesia de San Pascual, which was placed just opposite, with the clear intention of creating a monumental square.

It is a building of rubblework and brick stonework, according to the mania of solidity characteristic of this reign. The different rooms and buildings are distributed around two courtyards and vaulted spaces having big windows.

The main façade has big vertical windows, opened in the rubblework and brick wall. It has a well-proportioned and original vertical rhythm.

The main door is made of Colmenar stone and has two pilasters and a round top with a cross, and two vases in the upper part. An independent door at the left side of the façade gives access to the primitive chapel, which is a plain rectangular nave with barrel vault, with no particular details.

In 1864 two new rooms were added to the long sides of the second floor, and this was closed with a fence. The reforms were paid by Elisabeth II and were carried out by José Segundo de Lema, and give the building a deceitfully old-fashioned air.

In the first courtyard the right body placed at the entrance was replaced with a new wing during the '60s, in the 20th century.

Inside, the walls, reaching two meters high, are covered with tiles from Valencia.

It belonged to Patrimonio Nacional until it was transferred to Patrimonio del Estado on July 14th, 1987.

DATE: 1776
SURFACE: 3.600 m²
STATE OF CONSERVATION
GOOD REGULAR BAD X

3.A.2.A.6.4.5. Teatro Real

NAME: Teatro Real



Brief Description

It is a Jaime Marquet's work, who seemed to be specialized in this kind of construction, as he also made the buildings of El Pardo and El Escorial. The theatre of Aranjuez is undoubtedly the most important of the three, although today it is disfigured because of a remodelling carried out in 1932.

It was intended to replace another one –more modest and of private property– which was placed in the corner of the calles San Antonio and Capitán. The project was conceived in late 1766, and the following summer the works were begun and later finished.

Some *ornaments* are taken from Madrid, and in 1769 improvements were made, according to Marquet's drawings, like two new rooms. The date of the conclusion of the building is 1769, as can be seen in the eloquent inscription of the façade, made by Juan de Iriarte:

RURIS DELICILIS URBANA
ADIECTA VOULPTAS IUSSI CAROLI TERTII
ANNO MDCCCLXVIII

However, although it is considered that the first performances were made in 1770, in 1768 some operas with Felipe Fontana's scenographies were staged.

In its origin the interior distribution of the theatre had two stage boxes or *“faltriqueras”* and thirteen stalls in each of the floors, as there was not a direct entrance from the hall to the lounge and the access to it was made through two entrances placed near the stage. In the stalls the seats were distributed in five first rows called *“lunetas”*; behind, there were the *“tertulias”* or upper gallery, and around there was the small balcony with the two rows known in the 18th century as *“cubillo”* or amphitheatre, without a handrail. The proscenium arch was decorated at the top with a crown having the attributes of the comedy, and with two coats of arms.

During the 19th century several reforms were undertaken in the interior decoration and in the stage equipment, which was considered too simple for a century which –according to Jorreto's words about the last improvement– saw this building having *“a modest and plain architecture”*. But the original structure remained unchanged, thanks to the 19th century parcel plans and to those previous to the reform which gave it the present aspect. We must only pinpoint that in 1860 the central box of the ground floor was suppressed, so that a direct entrance was made to the stalls from the hall; one row of seats in the *“cubillo”* was removed and a wooden banister was put there; besides, the *“lunetas”* were replaced with

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seats and the upper gallery was upholstered; new lights were added and a big canvas was painted by Felipe Reyes in the ceiling.

The doubtful honour of modernizing the theatre goes to the 20th century. The idea started in 1932, when the businessman Luis Infiesta rented the premises. In 1933 Miguel Durán and R. Aníbal Álvarez made a detailed study of the building. A reinforced concrete structure was introduced inside, the hall was given double height, the tall room to which opened the windows of the façade was suppressed, the windows were modified and the characteristic French bossage made by Marquet was eliminated. The opening was made in 1940. The room underwent some minor modifications in 1951 and 1954–55.

During the whole 19th century and 20th century the theatre has been rented. It belonged to Patrimonio Nacional until July, 1987, when it was transferred to Patrimonio del Estado.

DATE: 1768
SURFACE: 1496 m2
STATE OF CONSERVATION:
It is undergoing restoration works
GOOD REGULAR BAD X

3.A.2.A.6.4.6. Mercado de Abastos

NAME: Mercado de Abastos

Brief Description

It was built during the last decade of the 19th century, according to the project made by the architect Enrique Sánchez Sedeño in 1895. This kind of construction was common in the public markets of our country during the last years of the previous century.

Here are included the principles which generated the urban planning of the town, as can be seen in its disposition. In fact, in the block where it is located, it follows the shape of a perimetral ring with a courtyard inside. This way, the characteristic edification of the city remains unchanged following the first planning made by Santiago Bonavia in 1750 and the successive regulation carried out by Juan de Villanueva in 1794.

Construction: the perimetral nave which forms it is 10 m. wide and emerges over a lower body of solid brick walls placed on a socle made of Colmenar stone; the foundations are in lime concrete.

The upper body has an iron structure, the pillars rest on a stone socle, while the different frames of the arches support a cover of plain tiles with skylights. Among the pillars, in the upper body, some wooden lattices can be seen, used for the lighting and interior ventilation.

This disposition implies a system of reinforcement or buttresses for the wall in the discharge points of the frames, which means adapting the image of the building to its construction. The Mercado follows clearly a constructive rationality.

This historical architecture was completely restored. The works were carried out by architects D. Juan José Echeverría and D. Enrique de Teresa.

DATE: 1899
SURFACE: 3.816 m2
STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.A.6.4.7. Quarters of Guardias de Corps

NAME: Quarters of Guardias de Corps

Brief Description

This is a military building which dates from Ferdinand VI's times. The construction was carried out according to the Reales Ordenes of July 13th, August 4th and 28th, 1751. It was a Santiago Bonavia's project which was undertaken by Juan Esteban and Manuel López Corona. It was finished the year after, as López y Malta says: *"it is a big building with two courtyards and all the comfort. Over the main door which opens to the north a coat of arms was placed with royal arms and this inscription: Reynando Fenando VI, año de MDCCCLII"*.

"At the back of the second courtyard, with the idea of widening the quarters, three other bays were started. But when they hardly reached the main floor the works were interrupted. The premises were then used as forges and other less interesting rooms. The last part which was built formed a third courtyard with another fountain of fresh water".

It was rebuilt in 1826, according to what is said in the façade.

During the 19th century, these quarters were occupied by a Cavalry regiment. It was sold to the War branch in 1866, according to the Ley de Patrimonio of the previous year. Its value was 358,000 reales. During the 19th and 20th

centuries it was used by the Cavalry, and it lodged the Pavia Armoured Cavalry regiment n.4. Two previous façades of the Spanish guards quarters and "walonas" have been placed in the garden, forming this way a square facing the main façade.

DATE: 1752/.../
SURFACE:
STATE OF CONSERVATION
GOOD REGULAR BAD X

3.A.2.A.6.4.8. Plaza de Toros

NAME: Plaza de Toros

Brief Description

The first bullring was built in 1760; it was later closed by order of Charles III, who didn't like very much the bullfighting fiesta, and it was then demolished.

In times of Charles IV, the Governor of the Royal Site suggested in 1796 the construction of another bullring for the entertainment of the courtiers. The place which was chosen was located a bit farther from the older one. This is the plaza that can be seen today, with its original volume and plan.

It was opened in 1797, and the Kings Charles IV and María Luisa were present with all their family.

The work is made of brick with vaults of the same material, and the author is José Rivas. It has a diameter of 210 feet in the interior circle of barriers, and ninety-nine balconies. The Royal box shows the Spanish arms in the pediment.

The exterior façade has 48 chamfers of 18 feet each, which decorate 206 windows in the galleries of the three floors, and 12 doors, some for the public, one destined to the entrance of the Kings, and three others for the service of the bullring. Eleven stairs linked all the upper seats to the exterior doors, leading to three galleries which surrounded the building. It had also corrals and bullpens.

During the French invasion, which took place in 1809, before the battle of Ocaña, there was a violent fire which destroyed all the wood of the plaza. It only survived, thanks to their solid construction, the exterior wall and the vault where the "tendidos" were located.

In the 19th century the original aspect was still kept, but it underwent some reform works. The first one took place in

times of Fernando VII, who was a real fan of the bullfighting fiesta. He ordered the restoration of the plaza in 1829, and the first corrida was celebrated on April, 1830. The wooden interior was rebuilt and the exterior was rendered. The main door was decorated with moldings and a coat of arms in stone showing the royal arms.

With Fernando VII's death the Royal Sojourns were suppressed, and the wooden elements were ruined.

In 1851, the banker José de Salamanca restored the bullring, and in 1868 it went to the State. According to law of June 26th, 1876, it belonged to Patrimonio de la Corona (Royal Heritage). In 1891 some repair works were undertaken, the distribution of the seats was made (8,592 seats). Fifteen years later new works were carried out: the whole framework and right feet were dismantled and most of them were replaced; the graded floor was rebuilt and the wooden planks and support which formed the seats of the tendido section were also replaced with some of stone and brick. With this reform the number of seats was reduced, but the constant repair works were avoided.

This bullring is one of the oldest of Spain –together with the Maestranza de Sevilla and the Plaza de Ronda– which keeps the original construction as for its permiter, walls, and vaults of the corridors. The bullring of Aranguez is quite similar to the old plaza de toros of the Puerta de Alcalá, in Madrid, today disappeared. It shows the formal sobriety and constructive rigor characteristic of the Enlightenment ideas, in contrast with the baroque shapes of Sevilla and Ronda bullrings.

DATE: 1761/1797
SURFACE: 6764 m2 / 5978 m2 (built)
STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.A.6. The Enlightened City

3.A.2.A.6.4.9. Railway Station

NAME: Railway Station

Brief Description

Although the first railroad track in Spain in the year 1848 went from Barcelona to Mataró, the first project of railway line was from Madrid to Aranjuez, and it was not inaugurated until the year 1851 by the Queen Elisabeth II, and under the patronage of the Marqués de Salamanca.

In order to make easier the construction of the railroad track, the Queen Isabel II ceded the grounds which the Company needed for the lines and station. The works were directed by Pedro Miranda and the iron line was projected by the brothers Green.

The building is in brick and shows a beautiful construction of Neomudejar style. The main façade has three horseshoe arches and it is crowned with a decoration of balls. It was widened and restored by RENFE.

DATE: 2nd half of 19th century
STATE OF CONSERVATION
GOOD X REGULAR BAD



3.A.2.A.6.5. RELIGIOUS BUILDINGS

3.A.2.A.6.5.1. Iglesia de Alpañés

NAME: Iglesia de Alpañés

Brief Description

An ancient hermitage consecrated to Saint Mark already existed in Alpañés when this "encomienda" of the Order of Santiago was incorporated to the Site in 1535. In 1609 a confraternity consecrated to Nuestra Señora de las Angustias was founded there with most of the servants of the place that lived there.

In 1681 the King funded the construction of a new hermitage in order to avoid the displacement of the parishioners to their titular parish, which was located in Ontígola.

The project was made by Cristóbal Rodríguez de Jarama, who was working then in the reconstruction of the Monasterio de El Escorial. In 1690 the main nave was built, and in 1702 a provisional wall was closed, in order to open it to the cult while the rest was finished. The commemorative stone of the façade alludes to this stage of the works.

The works did not start again until 1744. It was then built the transept with its dome, the great chapel, and other outbuildings, directed by Santiago Bonavia, who, in 1749, once the brickwork was finished, showed the designs for the altars, as well as a project of a new façade with two towers. He put forward two possibilities: one, with the straight façade and concerning only the width of the nave; the other one was curved and as extended as the transept.

This second idea was an inversion of the façades he carried out in the Iglesia de Santos Justo and Pastor. Here the structure that in Madrid was convex became now concave. This way, the church would appear beautiful and attractive, as it would have been the focus of calle Alpañés. At the same time, Bonavia suggested the extension of the temple with lateral naves, according to Philip V's desire. None of these ideas were carried out, not even a rococo top proposed by the architect in another drawing, where can be seen the façade as Cristóbal Rodríguez de Jarama left it, and as we can see it today, with a communicated tower to the left side.

However, Bonavia is the responsible for the architectural decoration of the interior, as well as for the great retables and collaterals, made in stucco, carried out by Aurelio Verda and Bartolomé Sermini; they were restored in 1948, although the exquisite imitation of marbles, as well as the images of Castro, were lost in the fire of 1936.

The church was restored in 1940. The dramatic retables of curved plan, in stucco, are therefore the only trace of what could have been Bonavia's version of his masterpiece, the Iglesia de Santos Justo and Pastor of Madrid, in a Royal Site. From Llaguno it is admitted that Ardemans copied in the Colegiata de San Ildefonso the plan which was conceived by Cristóbal Rodríguez for Alpañés. Rodríguez respected always the traditional canons of Madrid's architecture at that moment, although we must pinpoint the treatment given to the brick which was framed by white stone, as well as the quality of the façade. This proves him to be a worthy contemporary of Bartolomé Hurtado. In a different way, this one derives from San Ildefonso's, as Bonavia drew inspiration for his project of the concave façade from the camouflage of Ardemans's Colegiata, which was made by Procaccini in 1736.

This parish was built with the Crown's funds and with the presents made by the Kings. It is linked to the Real Patrimonio of Aranjuez, although it did not really belong to it, and in 1838 it stopped supporting the clergy that served there.

DATE: 1690/.../...
SURFACE:
STATE OF CONSERVATION
GOOD X REGULAR BAD



3.A.2.A.6.5.2. Real Convento de San Pascual

NAME: Real Convento de San Pascual

Brief Description

The Real Convento de San Pascual in Aranjuez was founded by Charles III because of the worship he proved for the Order of Observant Franciscans from Alcantara, to which this saint had belonged and to which belonged the King's confessor, the influential friar Joaquín de Eleta, bishop of Osma. The ownership of the building reverted to the Queen Elisabeth II, according to the Ley General de Desamortización of 1836. After different vicissitudes, San Pascual was occupied by the Franciscan Conceptionist Nuns, led by the famous Sor Patrocinio. This close contact with the royal worship determined the richness of the construction and the decoration of the building. Today we can only see the architectural decoration, as the furniture disappeared during the events which took place in 1808, 1868, and 1936.

Since Ponz's times, the building was traditionally attributed to Francesco Sabatini with the help of Luis Bernasconi. Virginia Tovar proved that Sabatini's role in this work was only administrative, and that the project was conceived by Marcelo Fontón, who appears in different documents as the architect who directed the work and as author of "plans and profiles".

This convent was Fontón's most important work in Spain, and it can even be considered the only one which he carried out autonomously, as before, from his arrival in 1764 until he was trusted to build San Pascual, he collaborated in Sabatini's most important projects.

Fontón had worked twelve years in Caserta to Luigi Vantella's service. He remained in Spain twelve years, but the result of this work is not well known, partly because Sabatini monopolized the whole personality of the equipment he was surrounded by, partly because of his bad health. In fact in 1776 he was forced to abandon his professional activity, and he obtained from the King the favour of retiring to Rome, where he died.

In 1766 Fontón carries out new contracts, controlled by Italians, above all Domingo Tami in brickwork and Bernardino Rusca in stonework. Francisco Vanvitelli collaborated in the supervision of works.

In 1770 the work was finished. Fontón conceived San Pascual as a big rectangular block. In the south side there is the church, which was linked to the convent through a



3.A.2.A.6. The Enlightened City

general cornice of the building belonging to the first body of the church's façade. The convent is given a sober treatment, inspired by Fuga's functionalist works. The only things to stand out are the lintels and the fascias with the shape of pilasters which divide the façade into a central section, belonging to the cloister, and two laterals, with the church to the right.

As for the interior decoration, Lopez y Malta says that the architect was advised by two religious men, so that the different buildings were conceived for the community, while the cells, following the Alcantara's rule, are small. The distribution as a whole answers to a desire of fulfilling the different functions of the monks, and not to a criteria of architectural regularity, except in the exterior, which volume and distribution matches perfectly with the interior complex.

We must pinpoint the cloister, the refectory and the two rooms of the main floor which were used as library –they were granted by Isabel II to the Philippine Franciscan missionary from Pastrana, which San Pascual occupied from 1852 to 1854–; the old work had not suffer any modification, although in 1861 it was added a wing in the southwest side, which was destined to the girls' school, for which education were responsible the Franciscan Conceptionist nuns. They still live there, according to the conditions established by the Queen when in 1858 she created this foundation under her Royal Patronage.

The church is a good example of a late Roman baroque style characteristic of Fontón's education. He emphasizes the façade by not treating the second body as an arch, but by making it taller than the church, giving the whole an evident baroque plasticity. Either in the façade articulation, either in the interior of the church, or in the great retable, the architect followed the Doric order without triglyphs, with a poor neoclassical style both in the decorative details and in the consoles and jambs.

The elegant profile of this façade was disfigured in 1860 when two small towers for the clock and the bells were added.

The interior has a Latin cross and two lateral chapels in each side which are communicated. There is a dome over the flat tambour in the transept. The recent painting of the paraments have revalued the whole, but, in respect of its original condition, it was noticeably modified in 1857, when the tall chorus was extended, which occupied now the two stretches which form the nave. The church was plundered in 1936, and Mengs' canvases were lost.

In 1983 the exterior was restored, the stonework was rendered with brick dust, alquil and lime, and the joints were enlarged. Another rendering imitating Colmenar stone was used in the columns of the church façade, which interior was completely painted, and a new electrical installation was done.

DATE: 1770
SAURFACE: 49.481 m2.
STATE OF CONSERVATION
GOOD X REGULAR BAD

*B. UNIQUE ITEMS LOCATED IN THE AREA OF
PROTECTION*

3.A.2.B.1. Tree-lined walks and copses

3.A.2.B.1.1. TREELINED STREETS

NOMBRE: Tree-lined streets

Description and brief history

This group of wooded walks located in the protection area, as those previously described, date back to the XVI century and already in the second half of the XVII, enormous quantities of trees and bushes reached Aranjuez from different places, that were planted in the different gardens and walks.

With Charles III this reticle of walks was continuously enlarged, and has come down to our days with the following characteristics:

NAME

Of La Escuadra: 634 m.; plantains and elm trees. Today plantains planted after 1943.

Of San Isidro: 590 m.; poplars. Today 15 year old (pumila) elm trees.

Juan Prados: 1053 m.; elm trees. Today plantains.

Of las Aves: 1556 m.; oaks. Today the same oaks with some elm trees that had withered and been cut in 1997, chestnut trees and guayacums.

Confessors: 1512 m.; plantains. Today the same plantains.

Of la Barca: 1500 m.; elm trees and oaks. Today, black poplars and with red elm trees.

Of Camellos: 618 m.; plantains. Today called Joaquín Rodrigo; plantains.

Mariano el Artillero: 574 m.; Poplars. Today plantains and limes.

Trinquete de la Casa del Labrador: 120 m.; plantains.

Del Rey: 877 m.; plantains. Today the same plantains.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.1.2. GROVES

NOMBRE: Groves

Description and brief history

As we already pointed out, the riverside grove is an association or vegetable community that, in a natural state, covers or accompanies rivers. In Spain its composition can be very varied, according to its situation in the territory and the type of river. The riverside copses serve as refuge for night predators and small insectivorous birds that combat pests naturally. They also soften the effect of such climatic elements as frosts and wind.

VEGETATION: they are three the types of potential vegetation that can be distinguished in the Tagus lowland passing through Aranjuez; willow, poplar and elm groves. The last is the farthest from the river bed and from the phreatic layer. But there is a group before the willow groves made up of a community of helophytes, as well as other vegetation that can take the form of a belt or of dispersed groves that is the tamarisk.

FAUNA: representative examples of the fauna that we can find in the groves:

Mammals: fox (*Vulpes vulpes*), weasel (*Mustela nivalis*), hedgehog (*Erinaceus europaeus*), shrew (*Crocidura russula*), water rat (*Arvicola sapidus*), etc.

Birds: Little grebe (*Tachybaptus ruficollis*), great cormorant (*Phalacrocorax carbo*), (*garcilla bueyera*) (*Bubulcus ibis*), mallard (*Els platyrhynchos*), etc.

Reptiles: Leprous Tortoise (*Mauremys caspica*), blind (*Culebrilla*) (*Blanus cinereus*), necklace snake (*Natrix natrix*), etc.

Amphibians: Iberian midwife toad (*Alytes cisternasii*), spur toad (*Pelobates cultripes*), corridor toad (*Bufo calamita*), etc.

Lepidopterons: *Quercusia quercus*

We can find a large number of groves situated in the protection area like are those of the Jarama, las Cabezas, El Embocador, La Pavera, La Flamenca, etc. We have selected the most representative to make a somewhat more detailed description.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.1.2.1. El Embocador

NOMBRE: El Embocador

Brief description

VEGETATION: Grove made up of tamarisk with wide clearings, in a disposition of dense circles and bushy structure. Some tracts of willow grove next to the river and an island below the dam completely covered with willow grove and stands of black poplar and white willow. Dispersed groups of white poplar and elm trees. Beds of rushes are plentiful.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.1.2.2. La Pavera

NOMBRE: La Pavera

Brief description

VEGETATION: Cope made up of a poplar grove with important proportion of arboreal willows. Dispersed elm trees and abundant tamarisk. Willow grove tracts and an old black poplar grove in very bad state. Clear cope with abundant undergrowth. Frequent wild maples, as well as plantains.

STATE OF CONSERVATION
GOOD REGULAR X BAD

3.A.2.B.1.2.3. La Flamenca

NOMBRE: La Flamenca

Brief description

VEGETATION: Cope made up of poplar, salt cedar and elm grove that can be divided into four zones:

ZONE A: Located beside the river and in good state. It is a poplar grove with hawthorn and bramble undergrowth, burdock being plentiful (*Arctium minus*). It has white willows, black poplars and elm trees, and it is separated from an island by a *madre* (former bed) covered with reed mace and giant reed. The island has a fringe of dense salt cedars and the rest is covered with a grassed area with dispersed stands of tamarisks, white willow and black poplar.

AREA B: Poplar grove with cattle herds and large open areas. Arranged next to the drainage channel of a canal, where there was an elm grove. It has a hawthorn undergrowth damaged by the livestock. An old stand of *Quercus robur* planted in the grove remains standing.

AREA C: Remains of very open poplar grove with some plantains and three thorn acacias. It lacks undergrowth completely and has a bare floor compacted by the trample of the animals. To the north it has a small clear salt cedar grove with abundant grassed area.

AREA D: Old poplar grove affected by grafiosis and practically disappeared. It possesses a generalized grassed area of *Sylibum marianum* and *Conium maculatum*. They are some deteriorated groups of elm trees, an enormous example of white poplar.

STATE OF CONSERVATION
GOOD REGULAR X BAD

3.A.2.B.1. Tree-lined walks and copses

3.A.2.B.1.2.4. Matalonguilla

NAME: Matalonguilla

Brief description

VEGETATION: Tamarisk grove cleared of bushy appearance but in recovery. It has pasture used by sheep. The riverside is populated by a tamarisk fringe, white poplar and other species. The tamarisk species are *Tamarix gallica* and *Tamarix canariensis*, seated on a very sandy floor.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.1.2.5. Las Infantas I-II

NAME: Las Infantas I-II

Brief description

VEGETATION:

Infantas I: Poplar grove with 30% of its surface occupied by a clearing. The rest with dense thicket. Next to the river is a fringe of tamarisk. Also willows and black poplar, as well as giant reeds. An area of couch grass with *Setaria pumila* and *Trifolium pratense* occupies the clearing.

VEGETATION:

Infantas II: is wider than the previous ones. Beside the river it is formed by a mixed grove of tamarisk and white poplar with thick undergrowth and the other *ripicola* species. There is a group of healthy elm trees. Then there are two arms of grove, one toward the interior of the bend and of similar aspect to the last one, and another outwards and occupied by a bushy and open tamarisk grove. There are many old and decrepit white poplars, but also a regenerated good one.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.1.2.6. Sotomayor

NAME: Sotomayor

Brief description

VEGETATION: Communities of bushy appearance like broom plants, thyme beds, *pitanares*, rosemary beds and federals predominate. All of the flora that inhabits the countryside of Sotomayor are fully integrated in the media in which they live, presenting great diversity of the most endemic of different families that display an incredible variety of forms and colours.

The community of *Vella pseudocytisus* and the *pitano* (common name that this species has), stands out, protected by the Community of Madrid according to the ordinance 18/1992, of 26 of March of protection of threatened species of wild fauna and flora.

The following endemic species of flora are found:

Ephedra nebrodensis, *Mathiola fruticosa*, *Iberis pestinata*, *Reseda lanceolata*, *Artemisa campestris*, *Iderix saxalatis*, *Frankenia thymifolia*, *Thymus lacaite*, etc.

The lepidopterons also have their habitat in this enclave:

Zerynthia rumina, *Iolana iolas*, *Albarracina warionis*, *Gonopteryx cleopatra*, *Iphiclydes festamelli*.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.1.2.7. Castillejo

NAME: Castillejo

Brief description

VEGETATION: it is formed by an island part of the riverside. Half is transformed into a meadow of *Cynodon dactylon*, *Setaria pumila* and *Trifolium repens*, but the rest is a copse of tamarisk and white poplar with a group of healthy elm trees. There is an excellent elder (*Sambucus nigra*).

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.1.2.8. Villamejor

NAME: Villamejor

Brief description

VEGETATION: Copse of rough ground with a lot of gravel and sands. It is very open and in colonising stage. It is populated with willows, black poplar and rounds of tamarisk and white poplar. There are also wild negundo maples.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.1.2.9. Algodor

NAME: Algodor

Brief description

VEGETATION: Very wide and with a completely sandy floor that is covered by a pure tamarisk grove, except for a tiny circle of white poplar. The dominant species is *Tamarix canariensis*. Three areas that make up an island under the existent dam can be distinguished, very densely populated by willows and black poplar. Then there is a wide fringe beside the river made up of a salt cedar grove and the undergrowth is almost nil. Finally, is left the central nucleus of the grove, well cleared of arboreal vegetation and with a meagre plantation of black poplar with no productive reason. This clear sandbank is populated of a very thin gathering of *Salsola kali* and *Crepis pulchra*.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.1. Natural spaces of interest

3.A.2.B.2.1. NATURAL RESERVES

3.A.2.B.2.1.1. Regajal/Mar de Ontigola

NAME: Regajal-Mar de Ontigola

Brief description

This area called Regajal-Mar de Ontigola was declared Protected Space, according to the Law 4/1989, of March 27, of Conservation of the Natural Spaces and of the Wild Flora and Fauna.

Historically, the reservoir of the Mar de Ontigola and its dam arise from the hopes of Philip's II who wanted to enlarge the hydrological resources to service the endowments of gardens, vegetable gardens and meadow that would be known as the Regajal. Likewise, it would serve to regulate the flow in the event of abundant rains or floods that could ruin the cultivations of adjacent areas.

It is a space that conserves a great botanic richness and internationally recognised fauna.

GEOLOGY: area that was formed during the Tertiary and Quaternary, made up of gypsums, clays and marls.

CLIMATE: mediterranean-continental, average precipitation of 441.7 mm. / year.

VEGETATION: the Regajal-Mar de Ontigola harbours a total of 72 different vegetable communities that in turn encompass more than a thousand of different species. Some of the most representative vegetable communities are the oak groves, gorses, broom plants, thyme beds, rosemary beds, barilla fields, etc.

Due to the great diversity of species present in this enclave we will only talk here about the most endemic most significant and unique, as well as those plants that due to their amount, size or exclusivity, merit a mention.

FLORA: Species endemic to the area, not being found anywhere in Europe.

Timber species:

Ephedra nebrodensis, *Ephedra distachya*, *Ephedra fragilis*, *Gypsophila struthium*, *Gypsophila tomentosa*, *Hernial fruticosa*, *Iberis saxalitis*, *Lepidium subulatum*, *Mathiola fruticulosa*, *Ononis tridentata*, *Broom sphaerocarpa*, *Daphne gnidium*, *Helianthemum cinereum*, *Helianthemum hirtum*, *Helianthemum squamatum*, *Helianthemum violaceum*, *Tamarix boveana*, *Frankenia thymifolia*, *teucrium gnaphalodes*, *Thymus zygis*, *Thymus mastichina*, *Thymus lacaitae*, *Artemisia herba-dawn*, *Rumex induratus*.

Herbaceous species:

Delphinium gracile, *Iberis pectinata*, *Moricandia moricandioides*, *Sisymbrium cavanillesianum*, *Reseda suffruticosa*, *Reseda undata*, *Reseda lanceolata*, *Hispanic Pistorinia*, *Sedum gypsicola*, *Thapsia villosa*, *Limonium dichotomum*, *Limonium toletanum*, *Galium frutescens*, *Hispanic Zizyphora*, *Odontites longiflora*, *Senecio minutus*, *Crocus serotinus*.

FAUNA: very rich area and of great diversity of fauna, as much of vertebrates as invertebrates. Following on, the species of diurnal butterflies that fly in this enclave are detailed, many of them endemic in the Iberian Peninsula. It is necessary to highlight that the examples of smaller size within and outside of Spain are found in *El Regajal*, where six families are represented, installed in the diverse ecosystems that make up this area.

LEPIDOPTERON:

FAM: PAPILIONIDAE (Latreille, 1809)

Papilio machaon, *Iphiclidus festamelli*, *Zerinthia rumina*

FAM: PIERIDAE (Duponchel, 1832)

Aporia crataegi, *Pieris brassicae*, *Pieris napi*, *Pieris rapae*, *Pieris mannii*, *Pontia daplidice*, *Euchloe ausonia*, *Euchloe tagis*, *Euchloe belemia*, *Anthocharis euphenoides*, *Zegris eupheme*, *Colias australis*, *Colias crocea*, *Gonopterix cleopatra*, *Leptidea sinapis*.

FAM: SATYRIDAE (Boisduval, 1833)

Melanargia lachesis, *Melanargia occitanica*, *Melanargia ines*, *Hipparchia semele*, *Neohipparchia stalinus*, *Pseudotergumia fidia*, *Arethusana arethusana*, *Maniola jurtina*, *Hyponephele lycaon*, *Hyponephele lupina*, *Pyronia tithonus*, *Pyronia cecilia*, *Pyronia bathseba*, *Coenonympha pamphilus*, *Pararge aegeria*, *Lasiommata megera*, *Brintesia circe*, *Chazara brisseis*.

FAM: HESPERIIDAE (Latreille, 1809)

Pyrgus malvae, *Pyrgus armoricanus*, *Pyrgus onopordi*, *Spialia sertorius*, *Syrictus proto*, *Carcharodus alceae*, *Carcharodus baeticus*, *Carcharodus flocciferus*, *Thymelicus acteon*, *Tymelicus lineola*, *Thymelicus silvestris*, *Gegenes nostradamus*.

FAM: LIBYTHEIDAE (Boisduval, 1840)

Lybythea celtis

FAM: NYMPHALIDAE (Swainson, 1727)

Nymphalis polychloros, *Inachis io*, *Vanessa atalanta*, *Vanessa cardui*, *Polygonia calbum*, *Pandoriana pandora*, *Issoria lathonia*, *Melitaea phoebe*.

FAM: LYCAENIDAE (Leach, 1815)

Strymon ilicis, *Strymon esculi*, *Strymon spini*, *Quercusia quercus*, *Callophrys rubi*, *Tomares ballus*, *Lycaena phlaeas*, *Lampides boeticus*, *Leptodes pirithous*, *Celastrina argiolus*, *Glaucopsyche alexis*, *Clauropsyche melanops*, *Iolana iolas*, *Pseudophilotes baton*, *Plebejus pylaon*, *Aricia agestis*, *Aricia cramera*, *Lysandra albicans*, *Lysandra bellargus*, *Lysandra thersites*, *Lysandra escheri*, *Polyommatus icarus*.

SURFACE AREA: 436 ha. (Mar de Ontigola)

STATE OF CONSERVATION

GOOD REGULAR X BAD



3.A.2.B.2. Natural spaces of interest

3.A.2.B.2.2. AREA OF SPECIAL PROTECTION FOR BIRDS (ZEPA)

3.A.2.B.2.2.1. Carrizales (Villamejor) and Sotos de Aranjuez.

NAME: Carrizales (Villamejor) and Sotos de Aranjuez.

Brief description

The ZEPAS are areas of special protection for birds.

PROTECTION REGIMEN: *This ZEPA includes the Carrizal of Villamejor and the Reserva Natural del Mar de Ontigola-Regajal.*

SURFACE AREA: 15.520 ha.

ALTITUDE: 470/474 m.

GEOLOGY: area that is bounded by the lowland of the river formed by low terraces, the flood plain, some old channels and bends abandoned by the river. The predominant materials are: gravel, muds, gypsum and arsenic marls.

ANNUAL PRECIPITATION: Average 450 mm. The precipitations being more abundant in spring and autumn.

PRINCIPLE TYPES OF HABITATS: Stagnated brackish waters, lagoons, scrub and meadows.

VEGETATION: This space contains a series of giant reed beds with different botanical species: the giant reed (*Phragmites sp.*), reed-mace, bullrush (*Typha sp.*), common cane. The copse is formed mainly by the tamarisk (*Tamarix sp.*) and where there are not tamarisks they are substituted by, fen beds and salt water reed beds. A species that must be highlighted for its relic character in the interior salt water areas is the *Arthrocnemum macrostachyum* which has an important representation in the salt marsh of Villamejor.

BIRD SPECIES FOR WHICH IT WAS DECLARED ZEPA: Lagoon Eaglet (*Circus aeruginosus*) and royal owl (*Bubo bubo*).

FAUNA: weasel (*Mustela nivalis*), the water rat (*Arvicola sapidus*), Goatherd's mouse (*Microtus cabreræ*) and the rabbit (*Oryctolagus cuniculus*).

The amphibians are more difficult to observe than the reptiles, that here are well represented with one of the rarest species in the Community of Madrid, the small spotted toad (*Pelodytes punctatus*). Also is frequent the corridor toad (*Bufo calamita*), common frog (*Rana perezi*), gallipato (*Pleurodeles waltl*), etc.

Among the reptiles the leprous tortoise (*Mauremys caspica*) and the viperous snake (*Natrix maura*) stand out.

This space has for birds a special importance because in it concentrate birds in wintering or in migratory stage. Among them the lagoon eaglet (*Circus aeruginosus*). Also can be seen other common species such as the royal owl (*Bubo bubo*), mallard (*Ells platyrhynchos*), common coot (*Fulica atra*), grey heron (*Ardea cinerea*) and martin kingfisher (*Alcedo atthis*).

SURFACE: 56 Ha. (Carrizal de Villamejor)
STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.2.3. REGIONAL PARK

NAME: Area of Orderly Exploitation of the Natural Resources

Brief description

The declaration as Regional Park is contained in the Law 6/1994, of June 28 (B.O.C.A.M. Nº 163), it has a small zone that is situated in the area of protection of the property. The object of this plan is the establishment of the necessary measures to assure the protection, conservation, improvement and rational use of the natural space constituted around the axes of the low courses of the rivers Manzanares and Jarama, as well as guiding actions directed to the regeneration and restitution of the degraded areas of its environment.

Three zones are contemplated: zones of high ecological value, zones with present use of primary resources and zones without defined use. It is an enclave of great wealth both vegetable and fauna.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.2.4. WET ZONES AND GIANT REED BEDS

NAME: Wet zones and giant reed beds

Brief description

The Wetlands and Giant reed beds have been declared protected spaces for their vegetable diversity and fauna, according to the Law 7/1990, of June 28.

It is the case of el Soto del Lugar (surface area of 60,5 has.), La Flamenca-arroyo del Corralejo, Las Infantas, La Flamenca-arroyo de la Cavina or las Islas del Tajo.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.3. AGRICULTURAL ESTATES

NAME: Agricultural Estates

Brief description

These agricultural estates, an initiative of Charles III, were a field of experience and a farming model.

3.A.2.B.3.1. ROYAL FARM OF SAN ISIDRO

NAME: Real Farm of San Isidro

Brief description

It was founded in 1766 and it had an area of 534 fanegas (Aprox. 3500 sq.m.) It introduced the market garden style of Naples and Lombardy. By order of Carlos III Italian cows were brought, artificial meadows being made for their sustenance, although then some of them were changed into cereals, vines and olive tree cultivations, under the direction of Italian farmers. By 1786 128.000 vines, Spaniards and Italian, and 25.000 olive trees had been planted. For the fertilization of the lands a flock of sheep was brought and, in 1777, El Cortijo was enlarged with 402 more fanegas.

The buildings that it had were: a hermitage built by the architect Manuel Serrano and architectural assistant Manuel Oliva between 1782-1790; the Main House; the cellar, recently restored, that consists of three aisles divided by means of pillars and covered by partitioned vaults, all in brick; and the caves, the access to which is by means of a Doric entrance.

Between 1795-1798 it was property of Godoy who introduced some modifications, reducing the vineyard, creating a stud and a liquors factory.

Then it was put for auction, General Prim acquiring it in 1870, who tried to bring the railroad to here.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.2. Natural spaces of interest

3.A.2.B.3.2. LA FLAMENCA

NAME: La Flamenca

Brief description

It was another of the foundations promoted by Charles III, a test of meadow of the Flanders plains style, with the purpose of providing the necessary forage to feed to the royal stud, and with streets sowed with black poplars and mulberries. Set up in the Pasture of Otos, in 1775, the millrace of Sotomayor that had been abandoned was cleaned for its irrigation. At first only clover and alfalfa was sown; but later cereals were cultivated and plantations of vineyards, olive, cob and fruit-bearing trees were laid out.

Also some buildings were erected to hold the feasts of young bulls which were held to entertain Carlos IV, works entrusted to Mountain Manuel.

Between 1777 and 1786 under the direction of Floridablanca, a very considerable plantation of trees was carried out.

During the Sexenio the property was put up for auction, the Duke of Fernán Nuñez's acquiring it, who improved the holding.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.3.3. SOTOMAYOR

NAME: Sotomayor

Brief description

The breeding of horses in Aranjuez is linked very much to this space known as Sotomayor that goes back to the time of the masters of the Order of Santiago and the establishment of the mount or royal stud from the year 1643.

Here Charles III carried along by his liking for the hunt and animals ordered a building in Colmenar stone and brick to be built, scraped in Italian style, for the use of the mount, with stables for the horses, patios, rooms and all the necessary conveniences.

At the beginning of the year 1766 the works were concluded, carried out by Serrano according to the plans of the architect Marquet.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.3.4. LAS INFANTAS

NAME: Las Infantas

Brief description

During the reign of Fernando VII a house was built in the Las Infantas property where a stud would be set up. This had a surface of 6.749 m. In it was the English section of the real stud.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.3.5. VILLAMEJOR

NAME: Villamejor

Brief description

The House of Villamejor was built during the reign of Charles III in order that it would serve the same purpose as, until then, that of Sotomayor, as donkey stud or breeding of mules. From 1770 the buffalos dairy was installed in it. Furthermore a house for the buffalo keeper and another for the chaplain were built in 1764. It was sold in the Sexenio and the direction of the property changed.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.4.1. ONTIGOLA DAM

NAME: Mar de Ontígola Dam

Brief description

The Mar de Ontígola Dam is located a kilometre to the south of Aranjuez, and within the province of Toledo.

In the times of D. Gonzalo Chacón an irrigation canal was built –el Cacerón– to water the near grasslands of the Regajal. Later on, now in the time of Philip II in the face of the necessity of obtaining bigger quantities of water for irrigation, a new earth dam was built in 1561, as a project of the royal architect John the Baptist of Toledo. This dam began to give way immediately, because of which it was necessary to re-cover it with masonry under the direction of Juan of Herrera (1568).

In 1625 a bower was built with an islet from which the kings attended the aquatic shows and festivals. To optimise the distribution, a low waters pond was built in 1735 which was destroyed by a flood in 1801.

In spite of the precautions taken the Mar de Ontígola filled with silt at the beginning of the last century, because of which it's cleaning was necessary.

CHARACTERISTIC: Mixed typology, as much for its materials as for its manner of resisting the pressure. It is a gravity dam, but five buttresses have been added.

- Straight plan
- Longitude of crest: 140 m.
- Width: 10 m.
- Maximum height over the bed: 6 m.
- Stepped traverse section wall
- Vertical banks
- Trapezoidal buttresses
- 1 waste weir with two free discharge bays and another from the surface

GRAPHICAL INFORMATION: Water and hydraulic works in the Tagus Valley pp.100-101

DATE: Built between 1560 and 1573

CAPACITY: Originally 1.000.000 m³ / At the moment 400.000 m³

USAGE: Recreation pool for the monarchs; it was also used as supply for the irrigation of Aranjuez; secondly, it could be used as a fishery and for irrigation for the locals of Ontígola, although this use was forbidden.

STATE OF CONSERVATION
GOOD REGULAR X BAD

3.A.2.B.4.2. PUENTE LARGO

NAME: PUENTE LARGO

Brief description

Ordered built by Ferdinand VI in 1757 and finished in 1761, now under Charles III, for Marcos de Bierna, it is a classic work within this genre in Spain for its solidity and simplicity.

It has twenty-five round arches, is built with Colmenar quarry stone and is symmetrical above and below water. The width of the entrances and the elegance of the pavements, railings and sculptures -lions supporting gussets- in such magnificent work stands out at both ends.

Fortunately, most of the pressure that the traffic was putting on it has been relieved thanks to the construction of the variant. However, its state of preservation indicates problems due to the blocking of the gargoyles that allows room for dampness and subsequent degradation of the stone of the vaults.

DATE: 1761

TPOLOGY: light = 8,36 m.; twenty-five round arches in Colmenar white stone. Big pointed cutwaters with ovolo hoods in the first eight piers and in the last three from the left riverbank.

The remainder have very smooth cutwaters of rectangular shape, crowned with ovolo pyramidal hoods that reach the impost.

The bridge is symmetrical in the two parameters. Three of the four lions remain, two on each side, that greeted the traveller.

STATE OF CONSERVATION
GOOD REGULAR X BAD

3.A.2.B.2. Natural spaces of interest

3.A.2.B.4.3. EMBOCADOR DAM (SOTOMAYOR)

NAME: Embocador Dam (Sotomayor)

Brief description

The dam at Embocador is located in the river Tagus next to the Meadow of Sotomayor, between the windmills of D. Gonzalo Chacón and the watermills that belonged to the Grand Master Table of the military order.

Its construction was ordered by Charles I in the year 1535 although it was not carried out by the architect Luis de la Vega until 1551. From this dam break away the Caz de las Aves (Millrace of the Birds), to the left of the river Tagus, and the Caz de la Azuda (Millrace of the Waterwheel), to the right bank.

DATE: 1535

SURFACE AREA: 3.788 m2

USAGE: Supply for the watermills and water extraction for irrigation.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.4.4. WATER TOWER

NAME: Water Tower

Brief description

In 1757, Ferdinand VI ordered that the water journey that had began in the reign of Philip V, were to be concluded, so the springs were vaulted, a sewer of eight kilometres of length was made with many inspection manholes, and through it running a double pipe that conducts the available water to this distribution tower of Colmenar quarry stone, that is located above the Bullring.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.4.5. AZUDA DE LA MONTAÑA

NAME: Azuda de la Montaña

Brief description

Called thus for being at the base of the rise where the property called 'La Montaña' is located, the date of its construction not known to us, but it certainly existed at the beginning of the XIX century and worked until end of that century, giving its name to the canal.

This waterwheel of 12 metres diameter raised the waters to irrigate a great part of the lands of the property, after crossing an elegant aqueduct with a dozen of stonework arches.

The great wheel was supported on brick pillars with cut stone base, of which one is still preserved.

STATE OF CONSERVATION
GOOD REGULAR BAD X

3.A.2.B.4.6. CAZ DE LAS AVES (SOTOMAYOR) AND PRINCIPLE ARTERIES

NAME: Millrace of los Aves and Principle Arteries

Brief description

Fed from the waters of the Embocador dam and it was ordered to be built by Philip II.

DATE: h. 1530
LENGTH: 15 Km.
IRRIGATION AREA: 1795 Ha.
PRINCIPLE ARTERIES:
USAGE: Irrigation
STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.4.7. BRINGING OF POTABLE WATER TO ARANJUEZ

NAME: Bringing of potable water to Aranjuez.

Brief description

The system for harnessing potable waters and taking them by means of underground conduits has also been used in Aranjuez, Ocaña and other near places.

The Aranjuez water main comes from some sources, Aldehuela, Menalgabia, Valhondo and Aljibejo, located in the district of Ocaña; it was carried out in 1745, as conceived by Santiago Bonavia, and re-done in 1757 with pipes of glazed earthenware, with many arches or breaks for examination and cleaning.

DATES: up to 1757

USAGE: Supply to Aranjuez; secondarily, irrigation of some lands and supply to Ontigola and Alpañés.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.5.1. LIVESTOCK ROUTES

NAME: Livestock Routes

Brief description

Covers the lands of public domain relating to the system of livestock routes that run within the municipal district of Aranjuez.

- Titulcia or la Senda Galiana cattlepath 37,61 m.
- The Vadillo or 'los Pastores' or 'el Puente de Valdelascasas' lane 20,89 m.
- Ontigola lane 20,89 m.
- Regajal cattle track 20,89 m.

The main use is that of cattle movement and these lands are regulated by the legislation of the Bill 3/95, of March 23, of Cattle Routes.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.5.2. MILESTONES AND LANDMARKS OF ROUTE SIGNPOSTING

NOMBRE: Landmarks and Markers of route signposting.

Brief description

Throughout the Royal Site the routes were signalled and protected at the same time that they supplied multiple information.

STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.2. Natural spaces of interest

3.A.2.B.5.3. REAL DELEITE AND PALACE

NAME: Real Deleite and Palace

Brief description

The enclosures of 'El Deleite' started in 1755, but they received their full expansion under Charles III ten years later. This plantation of holm oaks was born late, when it had already been abandoned, and vineyards set, thus failing Charles' III and Floridablanca's desire of covering the adjacent hills with vegetation. Besides the farmland and the planting of holm oak, olive tree and vines, in 1778 a garden was made to which the name *vergel* was given, since it was planted with the best fruits, vegetables, flowers and some trained vines that formed galleries.

These initiatives spread to form a kind of cultivation model whose vegetation was to make agreeable the view to the south. The last of them certainly passed Carlos' III reign, but it deserves to be commented on for obeying the same spirit and for being the only one for which a design is conserved. It is a perspective plan illustrating a Swiss dairy project in El Deleite, with inscriptions in French. The layout and the calligraphy of the vegetation leads us to think that it may be the work of Pablo Boutelou.

Indeed, data exists about the forming of this Parnassus in 1790 and 1791. The mount, with sinuous paths crowned by a small temple, is characteristic of the romantic landscape painter, that also appears in the Prince's Garden.

This possession was relinquished in 1851 to the Queen mother doña M.^a Cristina de Borbón who ordered the following year the undertaking of the construction of a Palace according the plans of architect Alejandro Sureda, finished in 1864.

Its resemblance with the Malmaison is reduced to something of the ground plan, to the moat that surrounds it, to the heating system and, maybe, to some aspects of the interior decoration, but not, of course, to the exterior mix, where the picturesqueness of the silhouette and of the roof went in contradiction to the joining of walls and openings of classic-baroque inspiration.

The Queen Mother's heirs sold it to the Jesuits who installed a school here, adding an enlargement that altered the original ground plan; at present it is private property and it accommodates a senior citizens residence.

On the other hand, the Park created for María Cristina, and that perhaps owes its layout to the same Sureda, was an example of a garden of the then Parisian style, unique in our country for its early date and for its brightness in comparison with the contemporary and even later court and Madrilean

action, but unfortunately it is very disfigured, although the construction of the General Statistics Council allows the appreciation of its values as it reflects it some fourteen years after being set up.

DATE: 1864
STATE OF CONSERVATION
GOOD X REGULAR BAD

3.A.2.B.5.4. SCULPTURAL GROUP OF THE ACCESS TO EL DELEITE

NAME: Sculptural Group of the access To El Deleite.

Brief description

Two groups of Colmenar stone, in the first representing a buck on pedestals and in the other a boar, both victims of the dogs that preyed them.

STATE OF CONSERVATION
GOOD REGULAR X BAD

3.A.2.B.5.5. PLAZAS DE ARMAS AND SANTIAGO RUSIÑOL SQUARE

NAME: Plazas de Armas and Santiago Rusiñol Square

Brief description

It consists of ten banks with backing called *canapés* built Colmenar stone. They are the work of Sabatini and by their form they also gave its name to the Square of Weapons as the Square de los Canapés.

STATE OF CONSERVATION
GOOD X REGULAR BAD

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COMMITTEE FOR THE PROTECTION
OF THE WORLD CULTURAL
AND NATURAL HERITAGE

RESERVED FOR THE WORLD HERITAGE COMMITTEE

Date of reception:

Identification N°:



COMUNIDAD DE MADRID · ILMO. AYUNTAMIENTO DEL REAL SITIO Y VILLA DE ARANJUEZ · PATRIMONIO NACIONAL

-FORM

ARANJUEZ "CULTURAL LANDSCAPE"

SPAIN
JUNE 2000

FORMULAIRE

1. Localisation précise

a) Pays

Spain

b) Etat, province ou région

Madrid

c) Nom du bien

Aranjuez, Cultural Landscape

d) Emplacement exact sur les cartes avec indication des coordonnées géographiques

Boundary described in the Chapter I
Latitude: 40 h. 4' 24"
Longitude: 3 h. 37' 30"
Altitude: 486 m.

e) Cartes et/ou plans

The Appendix I of the document includes: a property delimitation map and another for the protection area . Six other maps show other aspects of interest.

2. Données juridiques

a) Propriétaire

Private and public owners as described in the Chapter IV Section B of the document.

b) Statut juridique

The whole site is protected by conservation area designations. Full details are set out in the Chapter IV Section B of the document.

<p>c) Institution ou administration nationale responsable</p>	<p>Autonomous Community of Madrid. Board of Education. General Management of the Historical Artistical Heritage. Aranjuez City Council National Heritage Full details in Chapter IV Section D of the document.</p>
<p>d) Administrations et organisations nationales associées (le cas échéant)</p>	<p>Tagus Hydrographic Confederation Ministry for the Environment Renfe (Spanish National Railway). Full details in Chapter IV Section A of the document.</p>
<p>3. Identification a) Historique</p>	<p>A summary on Aranjuez appears in Chapter III Section B of the document. In Appendix IX the book «Descripción del Real Bosque y Casa de Aranjuez», of Álvarez de Quindós and «Guía de Aranjuez: el real sitio, la ciudad y el paisaje» is enclosed.</p>
<p>b) Description et inventaire</p>	<p>A description of property inventory and his particular elements appears in Chapter III Section A and in the Appendix II and III</p>

c) Documentation photographique et/ou cinématographique

Photo Album. Appendix IV.
Numerous photo illustrations portrays the different chapters of the document and the Appendix II and III.

d) Bibliographie

In Chapter III Section C.4 are listed the recent publications pertinent to the property .
Appendix V is a copy of a book about bibliography of Aranjuez.

4. Etat de préservation ou de conservation

a) Diagnostic

Aranjuez enjoys an excellent state of conservation. In Chapter III, Section D.2 and in Chapter IV.

<p>b) Historique de la préservation ou de la conservation</p>	<p>The property's conservation and preservation history is summarised in Chapter III Section D.1. There are different historical periods and it is important to appreciate the changes concerning the titles of the different natural objects of the property.</p>
<p>c) Moyens de préservation ou de conservation et plan de gestion</p>	<p>There are strict legal regulations to assure the property's conservation . They are described in Chapter IV Sections B, C, D, E and H of the document. The economic resources for the conservation are mentioned in Chapter IV Section G and in Appendix VI.</p>
<p>d) Plans de développement régional</p>	<p>There are specific plans for a local and regional development compatible with the property's conservation.</p>
<p>5. Justification de l'inscription sur la Liste du patrimoine mondial a) Bien culturel</p>	<p>Aranjuez is an exemplary landscape in terms of what Art. 18 of the <i>Directives for the application of the Convention on World Heritage</i> (UNESCO, Feb/1997) considers «an especially significant symbiosis of cultural and natural features» or what Art. 23 calls «works wherein the hand of man and nature combine». Full details in Chapter II Section A of the document .</p>

<p>i) Raisons pour lesquelles le bien est considéré comme répondant à l'un ou à plusieurs des critères pour le patrimoine culturel, avec, le cas échéant, une évaluation comparative du bien par rapport à d'autres biens du même type.</p>	<p>Aranjuez has been witness to various cultural exchanges over a span of time, in a specific cultural area, that have had a tremendous influence in the development of its landmarks and the creation of its landscape. (criterion ii)</p> <p>Aranjuez offers a splendid example of diverse architectural styles and varied landscapes that depict key periods throughout the history of mankind. (criterion iv)</p> <p>Aranjuez represents a model for a given culture's use of its territory. However, the city has become increasingly vulnerable since the disappearance at the turn of the century of the Royal Court that had so much influence in its development. (criterion v)</p>
<p>ii) Evaluation de l'état actuel de conservation du bien par rapport à des biens similaires situés ailleurs.</p>	<p>The characteristic landscape of the Royal Site is preserved in a better condition than that of other Royal Sites. The rural structuring of the territory has maintained the layout of the sixteenth century. Full details for all of this in Chapter I, Section B of the document.</p> <p>In 1998 the ONU choses Aranjuez as an example for environmental intervention. It also receives the Landscape's Award granted by the Institute of Gardening and Landscape Art Studies for the work realized in the urban landscape of the city, parks and gardens.</p> <p>In 1999 received a honourable mention of the Melina Mercuri International Prize for the conservation state of the Jardín del Príncipe (Prince garden) and his Historical Groves.</p>
<p>iii) Indications relative à l'authenticité du bien</p>	<p>Full details in Chapter IV Section A and B of the document.</p>

**5. Justification de
l'inscription sur la
Liste du patrimoine
mondial (suite)**

b) Bien naturel

i) Raisons pour lesquelles le bien est considéré comme répondant à l'un ou à plusieurs des critères pour le patrimoine naturel, avec, le cas échéant, une évaluation comparative du bien par rapport à d'autres biens du même type.

ii) Évaluation de l'état actuel de conservation du bien par rapport à des biens similaires situés ailleurs.

iii) Indications relatives à
l'intégrité du bien

Signé (au nom de l'Etat partie)

Nom et prénom _____

Titre _____

Date _____

HANDED DOCUMENTATION

Third form

Third summary

Document (English and Spanish version)

- Appendix:
- I. Maps (eleven unities).
 - II. Index cards for the singular elements within the delimitation of the property.
 - III. Index cards for the singular elements within the protection area.
 - IV. Photo album and slides.
 - V. Bibliography.
 - VI. Investment.
 - VII. Awards. Summary of honourable mention of Melina Mercuri International Prize for the safeguarding and management of cultural landscape UNESCO-GREECE.
 - VIII. Tourism and equipment studies about the influx of tourists.
 - IX. Books.
 - Añón Feliú, Carmen «Aranjuez: Nature, Agriculture and the Art of the Landscape», in von Droste, Bernd and col. *Cultural landscapes of Universal Value*, Gustav Fischer Verlag, Jena, Stuttgart and New York , 1995.
 - Álvarez de Quindós. *Descripción del Real Bosque y Casa de Aranjuez*, Ediciones Doce Calles, Aranjuez, 1997.
 - Martínez- Atienza, Javier, *Guía de Aranjuez: el real sitio, la ciudad y el paisaje*, Ediciones Doce Calles, Aranjuez, 1999.
 - Collection RIADA. N° 1, 2, 3, 4, 5, 6.

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SUMMARY

ARANJUEZ "CULTURAL LANDSCAPE"

SPAIN
JUNE 2000

ARANJUEZ
«Cultural Landscape»

WORLD HERITAGE LIST

Aranjuez (Spain)

Identification:

Denomination: Aranjuez, Cultural Landscape

Location: Aranjuez
(Madrid)

Country: Spain

Date: June/2000

Justification by State Party

Aranjuez has been witness to various cultural exchanges over a span of time, in a specific cultural area, that have had a tremendous influence in the development of its landmarks and the creation of its landscape.

(criterion ii)

Aranjuez offers a splendid example of diverse architectural styles and varied landscapes that depict key periods throughout the history of mankind.

(criterion iv)

Aranjuez represents a model for a given culture's use of its territory. However, the city has become increasingly vulnerable since the disappearance at the turn of the century of the Royal Court that had so much influence in its development.

(criterion v)

Category of property

Aranjuez should be considered a Cultural Landscape as defined in paragraph 39(i) in the Operational Guidelines for the application of the World Heritage Convention.

History and Description

History

The region of Aranjuez was first roamed by Neolithic and Paleolithic man. Lying at the conflux of the Jarama and Tagus Rivers, it is a meadow rich in vegetation, water and salt. Its first inhabitants were the Carpetheans, and the area became a strategic stronghold at the time of the Romans due to its position as a crossroads between Mérida and Andalusia leading to Zaragoza. The Visigoths had important settlements in the outlying areas.

Well into the Middle Ages, Taifas(independent Arab monarchs) from Toledo created permanent boundaries, areas that would set the stage for raids, looting and depopulation which help explain the absence of archaeological remains. The region's activity centered on the town and castle of Oreja, a large, sparsely populated region that was controlled intermittently by Muslims and Christians. The region of Aranjuez, with its indeterminate settlements, would undergo the same fate as Oreja. After a failed attempt at Castilian repopulating, it was handed over to the Military Order of Santiago, which owned and defended a large section of the plateau from Ocaña. The grand masters of this Military order took a liking to hunting in the village's riverside paddock.

At the end of the 14th century, the Grand Master don Lorenzo Suárez de Figueroa built a palace for his home between the towns of Alpacés and Aranzuel (Aranzueque). When Ferdinand the Catholic inherited the title of Grand Master of the military forces, Aranjuez was incorporated to the Crown, and thus begins the Site's history.

The first Spanish Hapsburgs settled the itinerant Castillian court at the heart of the Peninsula. Located between Toledo and Madrid, Aranjuez was a frequent resting-place for the tireless emperor, Charles V. But it was Philip II's idea to create a system of Royal Sites around the new capital where he could fulfil both his personal needs as well as those having to do with international affairs. In the Sites, this methodical monarch ordered the architecture and lay out to symbolize the new, modern, centralized state. The Escorial and Aranjuez were two sites where Philip II left his mark. The first became a focal point representing the importance of knowledge, religion, the power to command the world. The second celebrated a return to nature, its structure, and man's supremacy according to the canons of Humanism. It was also a private and personal place belonging to lovers of nature. Aranjuez's prestige at the time of Philip II extended far beyond European borders. His successors kept up the Court's tradition of big hunts and magnificent parties, all of which would fall into decline along with the Monarchy.

During the 16th and 17th centuries, the Site continued to be a place where population settlements were expressly prohibited; it remained a small, unfinished castle with a small army of servants, nestled among beautiful gardens and forests teeming with game.

In the 18th century, the new French dynasty placed a strong hold on administrative centralism thus empowering the Court's retinue in Madrid. Great effort was invested in recreating abandoned gardens and orchards and in reconstructing ruined castles. New sites, resembling exquisite French replicas, were created. Though Philip V had begun this restoration, the monarchs truly enamored with Aranjuez were Ferdinand V and Bárbara de Braganza. They were responsible for returning the Site its past splendor. The law prohibiting population settlements was repealed and a new city was built which soon became home to thousands of residents whose numbers multiplied each spring with the arrival of the Court. During Charles III's reign Aranjuez's population served as a model for the nation's development and social well-being: the city and its surrounding areas became an experimental ground for physiocratic, agricultural, scientific, and social ideas lying at the heart of the Enlightenment. Like his Uncle Ferdinand, Charles V loved Aranjuez, but under much different, tumultuous circumstances; namely the decline of the Enlightenment, the coming of the French Revolution and the threat of Napoleon. The gallant, cultured and intriguing environment of his reign came to a tragic end with the *Motín de Aranjuez* (the Aranjuez riot), possibly one the most important downfalls to take place in the Site and which, for many, signaled the end of Spain's Ancient Regime.

Elizabeth II's shaky reign as Queen would be the last great episode to take place in Aranjuez. The Queen was a regular visitor of the Royal Site, always accompanied by distinguished members of the bourgeoisie, which added a new element of modernism and eclecticism to the old 18th century Complex. The end of her reign brought to a close the Crown's exclusive role in the history of this riverside community.

The second half of the 19th century saw the rise of the local town people. This brought about three major events: the sale of Church lands through most of the region, which passed into private ownership; the arrival of the locomotive; and the establishment of a City Council, which recognized a local government, independent of the Royal Heritage. Agricultural exploitation and the area's proximity to markets in Madrid led to the city's quick development and an increase in the city's population.

In the 1900s, Aranjuez had become the most densely populated city, second only to Spain's capital, Madrid. As the century rolled on, it saw the growth of a communications-based industry which, coupled with an abundant water supply, helped Aranjuez become one of the most dynamic cultural centers in the Peninsula. Labor conscientiousness during these years brought the city into the limelight of various socio-political events.

The physical absence of the Crown and loss of the collective historical memory contributed to the deterioration of the Royal Site's landscape, its monuments and city center, all accentuated by decades of urban developing. In more recent years, this trend has started to change. Aranjuez's citizens and the various administrations have been

the momentum behind a process of reconstruction that has recently started to produce visible results.

Description

Today, the most striking aspect about Aranjuez is its centuries long symbiotic relationship between man and nature. In the areas surrounding Aranjuez, the natural plant life that had existed in a rich although precarious balance was slowly disappearing due to the lay of the land combined with its systematic overuse by farmers and loggers. Yet, in Aranjuez, the abundance of plants and animals multiplied, coming to encompass a wide range of biological conditions and relations. This was not only a result of the centralized power of the Crown, nor its desire to maintain an unaltered abundance of game species. Above all, it was the result of a conscientious effort to create a place of enjoyment and well being, a sort of Eden for its inhabitants. Thus, the landscape and site of Aranjuez blend all the necessary aspects for man and nature to reside in harmony. The site incorporates a city, gardens, vegetable gardens and orchards, lagoons, and moors, each originating from a combination of various historical factors.

Until the mid-20th century, moving slopes, constant floods and ever-changing land markers created an unstable state of the Aranjuez riverbanks. The valley was filled with marshy areas, mud slides, “water courses”, forests and wetlands. Thus, the history of Aranjuez began as an attempt to control its rivers by restraining, crossing, or steering them. The riverbanks were filled with dams, jetties, “feeders” and bridges, and came to represent an impromptu lesson in the pioneering of hydraulic engineering. Flowing along a winding stretch of thick vegetation, the rivers came to dominate the every day life of Aranjuez.

These rivers created the necessary conditions for the development of a complex system of irrigation that enriched Arabic and medieval traditions with Renaissance engineering. Canals, inspired by Philip II’s dream to create in Castile a bit of Flanders and Italy, formed a thick web of irrigation channels to water the region’s fertile lands. The main channels bordered the outlying limits of the valley, keeping the rough hillsides and sterile plains on the outside and the fruit and vegetables on the inside. Thus, the canals draw the true boundaries of this riverside region, marking the separation between dry, unfertile lands and rich soil.

The symbolic value of water as a spring of life and happiness dominates the region of Aranjuez. The river is a stage for festivities and celebrations, and “seas” of water that trickle from the mountains into the reservoirs to nourish the pounds and garden fountains. Aranjuez was a place of shipyards, naval fleets, and sailors. Statues of rivers, Hercule’s columns, Narcissus and Neptune fountains all celebrate water as the mythical and physical origin of the landscape.

The valley, perched on a hillside of Detritus and Tertiary material, is flat and wide with sharp slopes and areas of shale and gypsum covered

by thyme and esparto fields. Vestiges of the Mediterranean forest remain: holm oaks, Kermes oak, and broom and an abundance of salt, which at some point gave rise to aloe plants of great ecological value. The valley's fertile soil, rich in organic material, coupled with an abundant water supply has provided thick forests along the riverbeds and excellent conditions for cultivation.

The tradition of vegetable growing has determined the evenness of the region. The proximity of Mediterranean irrigation delineates the parallel extensions of grooves and fruit quadrants. Rich archaeological evidence and testimonies from the late Middle Ages, prior to the intervention of the Crown, trace the origins of this riverside irrigation to Roman and Visigoth times. The Monarchs banished "common" vegetables and encouraged the cultivation of "worthy and regal" varieties. The vegetable gardens and orchards were dotted with "factories" where agricultural experiments patterned after models from Flanders, Switzerland and Valencia took place. Single-crop agriculture sprouted throughout the region, organizing and prioritizing the surrounding territory. Aranjuez gave its name to exquisite fruits: strawberries, asparagus, plums, and water pears. It had a Fowl House, a Cattle House and, in particular, the Royal Stud House, which greatly contributed to the breeding of Spanish horses.

The garden came before the city, thus yielding its construction to its own image. There is a rich and complex legacy along the Tagus River representative of the Spanish landscape: Renaissance gardens with a slight Arab touch; Baroque and French classicism-style gardens; "anglochinese" gardens subtly inspired by the British; and nineteenth century urban, bourgeois-gardens. Some of the gardens extend along groves and orchards, which had once been gardens. Each century and each king and queen has left their mark on these gardens. Trees and shrubs from all over the Empire were brought to be acclimatized and cross cultivated before they were often returned to their native place.

For every garden, there is a riverside grove; for every orchard, a high moorland with its gypsum fields and thin Kermes oak. Miraculously, Aranjuez has preserved indigenous plants and animal life, a forest-gallery in inaccessible riverbeds along the Tagus River, and steep ravines growing endemic varieties such as *pítano* and thyme. It is also one of the main refuges in Europe for the lepidoptera: the *Regajal*.

In the 18th century, the "New City" was built in front of the river and palace. Surrounded by tree groves, it was designed in the form of a new garden where buildings replace flowerbeds. As construction ran along open streets and large plazas, the architecture seemed like a decoration for the abundant vegetation. Radial and lattice planes are placed over the perpendicular axis, the palatine domes and a series of arches, all set in a background of tree groves and gardens. Each city block was constructed with a rigorous, discreet uniformity and modesty against the greenery's domain. The straight, tree-lined streets are arranged in a clear yet complex geometric lay out with a precision worthy of praise. The streets, superimposed over the whimsical flow of the river and the irregular impression of the roads, embody the true laws that preside over Aranjuez's "cultural landscape"— the tool that helped generations of monarchs, architects, gardeners and farmers create the wonder of present-day Aranjuez.

Gardens and groves, palaces and bridges led to the juxtaposition of streets, which were built taking into consideration the great trees varieties. These streets were not only aesthically pleasing but also fulfilled an important role as links and had deep symbolic, political, even magical characteristics. The city integrated new streets into the rustic lay out; garden paths crossed the perimeter of the city and city streets extended into the highways, bridges and tree-covered areas. At the same time, the development of new rural areas and their own geometrically structured lay outs worked together to form a unique composition.

For 500 years, the logic behind these lay outs has been improved and expanded upon. The end product is a spectacular, unique landscape at the heart of the Castilian plane. The tree-lined streets serve as an example for the untrained eye to appreciate the efficient integration of natural and man-made elements, proper water management, plant life, and architecture which has contributed to creating the landscape of Aranjuez.

Management and Protection

Legal Status

In 1983, Aranjuez was declared as a Historical Complex. This qualification, under the protection of the Spanish Heritage Law, sets basic guidelines to ensure the preservation and upkeep of the city's Old Quarters as well as its landmarks, palaces, orchards, avenues and groves

The Urban Development Plan is another law specifically written for Aranjuez. This law sets objectives for and analyses the city's status and preservation. It carefully outlines urban and rural grounds, establishing what sort of activities should be encouraged or discouraged in each part of the territory.

Apart from these two legal instruments referring exclusively to Aranjuez and the protection of its landmarks and landscape, there is wide range of regulations from other governmental bodies concerned with Aranjuez. The Madrid Community and the Aranjuez City Council are only two examples of organizations involved in listing all sorts of other elements that deserve to be preserved and in carefully detailing steps to achieve that objective.

In addition to the laws and decrees specifically aimed at protecting the natural and historic character of Aranjuez, there are various general laws that can also be applied to the region. An explanation of such laws would exceed the space available in this summary.

Management

National agencies like the Ministry of Culture and the Environment, as well as regional agencies under the direction of the Department of Education and the Environment, the Urban and Public Works Agency and the local government, are all involved in watching over the preservation of this territory. However, a series of specialized agencies are more likely to exert control over the preservation of the historical complex referred to in these pages. These are:

First, the National Heritage, which is in charge of the most characteristic aspects of the Crown such as palace and gardens.

Second, the Local Heritage Commission, made up of representatives from the autonomous region of Madrid, and the Aranjuez City Council. Both central and local government work together for the preservation of the property.

The Ministry of the Environment, through the Technological Institute for Agricultural Development, manages the orchards and historical avenues that were recently transferred by the National Heritage to the State Patrimony and later to the Madrid Community.

The Tagus Hydrographic Confederation is in charge of the management of the water, river, canals and dams.

**ADDITIONAL REPORT RELATING TO
PLAN AND MANAGEMENT BODY
FOR THE DEFENCE, CONSERVATION, CARE AND USE
OF THE ASSETS TO PROTECT**

**ARANJUEZ
CULTURAL LANDSCAPE**

**SPAIN
APRIL 2001**

PLAN AND MANAGEMENT BODY

FOR THE DEFENCE, CONSERVATION, CARE AND USE OF THE ASSETS TO PROTECT

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2. MANAGEMENT BODY FOR THE DEFENCE, CONSERVATION, CARE AND USE OF THE ASSETS TO PROTECT

ANNEX

Transcription of the complete text of the **COLLABORATION AGREEMENT** between the Autonomous Community of Madrid and the Aranjuez City Council for the unification of criteria and directed actions: to defend, enhance, preserve and promote the values of the *Real Sitio* and *Villa* which make it deserving to be included on the World Heritage list as a "Cultural Landscape."

PLAN AND MANAGEMENT BODY FOR THE DEFENCE, CONSERVATION, CARE AND USE OF THE ASSETS TO PROTECT

The management is made with the co-ordination of the three administrative areas (central, regional and local), independent of ownership.

1. MANAGEMENT PLAN

1.1. OBJECTIVE

To coordinate all the initiatives carried out by the different administrations, **joining** all efforts together to restore and improve every element contained in the space defined as the area proposed, using a plan which permits **programming and optimising** future investments made on it and its area of protection.

1.2. OWNERSHIP OF THE ASSETS TO PROTECT

The Aranjuez census from the year 2000 shows a population of 40,000 inhabitants. Within the area delimited by the assets and specifically within the old Historical Quarter, there is a population of 10,000 inhabitants. The territorial area and objective of this document is in its practical entirety public property with the private property being more concentrated in the urban area.

Two public property areas are differentiated:

- Area of gardens, walks, groves and vegetable gardens
- Area of the Historical Quarter

A/Garden area, walks, groves and vegetable gardens

STATE PROPERTIES

National Heritage

- Royal Palace
- *Casa del Labrador* (Farmer's Home)
- *Jardín de la Isla* (Isle Garden)
- *Jardín del Príncipe* (Prince's Garden)

Hydrographic Confederation of the Tagus

- Tagus River
- Network of irrigation channels, drains and dams
- **RENFE (Spanish National Railway Network)**
- Station
- Lands on which the railway structure originating from the nineteenth century was built

Ministry of the Interior

- *Tranzón of Doce Calles* (Twelve Streets)

Finance Ministry

- Barracks of the Walona Guards (XVIII century)
- Barracks of the Spanish Guards (XVIII century)

REGIONAL PROPERTIES. COMMUNITY OF MADRID

- Wooded walks, vegetable gardens and historical groves
- *Doce Calles* roundabout

B/Area of the Historical Quarter

STATE PROPERTIES

National Heritage

- *Real Convento e Iglesia de San Pascual* (Royal Convent and Church)
- *Real Capilla de San Antonio* (Royal Chapel)
- *Jardín de Isabel II* (Garden)
- *Jardín del Parterre*
- *Plaza de Parejas* (Couples' Square)
- *Plaza de San Antonio*
- *Casas de Oficios y de caballeros* (Houses of Trades and knights)
- *Casas de Infantes* (50%) (Houses of princes)

REGIONAL PROPERTIES. COMMUNITY OF MADRID

- Coach house of the Queen Mother Isabel of Farnesio (currently university and cultural facilities)

LOCAL PROPERTIES. ARANJUEZ CITY COUNCIL

- *Casa de Empleados de la Real Casa* Home of the Employees of the Royal House (current Council House)
- *Mercado* Produce Market
- Bullring
- Barracks of the Corps Guards (currently university facilities)
- *Casa del Gobernador* (House of the Governor) (currently university facilities)
- Godoy Palace (currently accommodation facilities under construction)
- *Real Coliseo de Carlos III*
- Hospital of San Carlos
- *Casa de Infantes* (50%)
- Streets and historical places (original drafts from the eighteenth century)

Historical determinants of the distribution of property

The Middle Ages.

Appointment of the territory to the Military Order of Santiago, during the process of the Reconquest

Modern Age.

FIFTEENTH CENTURY Incorporation of the properties of the Military Orders into the Spanish Crown

SIXTEENTH CENTURY Acquisition process of bordering territories by Charles V and Philip II

Contemporary Age

Nineteenth Century. Disentailment process. Transfer of the Crown's Patrimonial assets.

1836. Creation of the Constitutional City Council of Aranjuez.

1.3. MANAGEMENT ORGANISATIONS

1.3.1. Local administration: City council of the *Real Sitio y Villa* of Aranjuez.

C/Stuart, 89. 28300 Aranjuez. Madrid

Mayor: D José María Cepeda Barros.

Tel. 91 809 03 63

Fax 91 892 23 57

COMPETENT BODIES

• Plenary Session of the Municipal Corporation

Responsible for approving plans for Urban Development and other instruments of Management, such as Urban Development Agreements.

Responsible for approving Municipal Budgets annually.

The powers for the granting of Licences or building and construction authorisations corresponds directly to the Mayor, who can delegate in the Government Commission, made up of a limited number of Councilmen.

• Technical Services

Checks that the building and construction projects adapt to the rules of the general Plan.

Fully equipped with the technical means, it is responsible for technical planning and management, as well as for the design of building and construction projects, public spaces and green areas.

While building and construction works are underway, periodic controls are carried out to check that they are adequately adapting to the approved project. In accordance with the Spanish and regional legislation, work that does not conform to municipal authorisation cannot be used or legally be registered for its owner.

1.3.2. Regional Administration: Community of Madrid

COUNCIL OF EDUCATION.

BODIES

• Directorate-General of Cultural Heritage

Directora General: D^a Maria Victoria Marin

Plaza de España, 8. 28008 Madrid.

Tel. 91 580 26 18/19

Fax 91 580 26 14

This is the competent body responsible for the protection and custody of the declared Historical Zone.

The Director General and the civil servants assigned to Historical Heritage are in charge, especially the architects of the Directorate-General.

These services have a staff of 70 people.

- **Local Historical Heritage Commission**

This is a body delegated by the D G. of Cultural Heritage.

It is in charge of the preceptive supervision and authorisation of the building and construction work affecting monuments and their environmental protection, as well as specific cases and planning, regulated by the General Plan's own rules.

The preceptive authorisation in this matter corresponds to the Local Commission of Historical Heritage, made up of the Director General of Cultural Heritage, the Mayor of Aranjuez, the municipal architect, four technicians of the Community of Madrid and a representative chosen by the City Council.

COUNCIL OF PUBLIC WORKS, TOWN PLANNING AND TRANSPORT

- **Directorate-General of Architecture and Housing**

Directora General: D^a Amalia de Castro Rial Garrone

Maudes, 17. Madrid

Tel. 91 580 43 49

Fax 91 580 44 33

It holds the Catalogue of Protected Constructions in the Community of Madrid.

It has subsidiary responsibilities in case of infringements against catalogued buildings.

It is responsible for the policy on protected housing.

- **Regional Office of Restoration of Buildings**

It belongs to the D G. of Architecture and Housing.

With the help of technical means it manages the aid for the Restoration and Equipping of Community housing.

ENVIRONMENTAL COUNCIL

C/Princesa, 3. 28008 Madrid

Tel. 91 580 39 00

C/Ronda de Atocha 17. 28012 Madrid

Tel: 91 525 525

• **Directorate-General of Quality and Environmental Evaluation**

Director General: D. Ignacio Lopez-Galiacho Perona

Duties are essentially the inspection, control and vigilance of the Urban Environment.

It plans, programs and studies the Urban Environment.

Carries out environmental evaluation on projects and construction.

• **Directorate-General of Environment**

Director General : D. Juan del Álamo Jiménez Santamaría

Its duties are to conserve mountains, Natural Protected Spaces, and the protection and management of Flora and Fauna.

It plans, manages and carries out the follow-up on the Natural Protected Spaces.

It draws up and directs the implementation and follow-up on projects, building and construction work and licences.

• **Directorate-General of Education and Environmental Information**

Director General: D. Luis Hernandez Martin

Its duties are the preparation, follow-up and implementation of plans and Environmental Education programmes (training, awareness, communication and circulation), as well as the planning, implementation and management of the of education, training and environmental information Centres and the areas and infrastructures for the development of recreational and leisure activities.

It is also entrusted with the management and administration of the system of environmental information that is incorporated into the documents, data and environmental statistics, cartography and territorial information to make sure our Law 38/1995 is complied with.

It certifies the validation of investments intended for environmental protection.

• **Directorate-General of Agriculture**

Director General: D. Javier García Cañete

Its function is the preparation of the lines of action for Agriculture and Rural Development and for agricultural reform and development.

It promotes agricultural practices that respect the environment, and designs Codes of Good Practice and ecological agriculture.

It manages the rural leasing, and offers technical advice to the various agricultural groups and farmers. It promotes agricultural unionism and has competence in both agrarian and livestock sectors.

It improves and promotes agricultural and livestock infrastructures.

It controls environmental factors: crop and animal health, the battle against plagues and epidemics, agricultural and livestock waste control, improvement in agricultural soil and the implementation of purifying muds to soil, quality control of pesticides, fertilisers and other related items , animal and crop hygiene and healthy feeds.

- **ITDA (Technological Institute of Agricultural Development)**

The ITDA is an organisation of the Environmental Council of the Community of Madrid, whose fundamental mission is to give technical and formative support to farmers and the agricultural sector and to promote communication and the exchange of information among the different parties involved in improving competitiveness in the sector.

To this end it manages all of the programmes of the **Directorate-General of Agriculture** aimed to promote the competitiveness of the farms in the Community of Madrid.

The ITDA is also in charge of managing the agricultural properties that make up the rural assets of the Community of Madrid. These public resources are used to carry out projects for demonstration and experimentation with the objective of honing and putting new farming technologies into circulation.

- **IMIA (Of Madrid Institute of Agricultural and Food Research)**

The Madrid Institute of Agricultural and Food Research (IMIA) is the Organisation of the Community of Madrid entrusted with carrying out, stimulating and promoting research and technological innovation in the primary sector and its associated industries.

It has an Autonomous Organisation of a commercial nature, a part of the Environmental Council and is endowed with legal status, its own heritage and a full capacity for the fulfilment of its purposes.

1.3.3. Central government

MINISTRY OF PRESIDENCY. NATIONAL HERITAGE

- **National Heritage Board of Directors**

President : Mr. Fernández-Villaverde y de Silva, Duque de San Carlos

Palacio Real de Madrid

C/Bailén, S/N

28071 Madrid

Tel. 91 547 53 50

Organisation of public Law whose purposes are the management and administration of National Heritage, that is to say, assets owned by the State affected for the use and service of the King and the members of the Royal Family, for the exercise of the high representation that the Constitution and the laws attribute to them, among which are included the Palace and Gardens of Aranjuez. It also administers convents and monasteries that monarchs founded, and that have continued with their spiritual work up to our days under the patronage of the King of Spain, among which are included the Management of the Royal Convent of San Pascual of Aranjuez.

1.4. ACTION PLANS FOR ASSETS

1.4.1. Current Plans and Programmes

Over time, various agreements, pacts, plans and programmes to conserve the protectable assets. Amongst the most important in terms of their influence on the development of Aranjuez, are the following:

- The **Plan General de Ordenación Urbana** (General Town-Ordinance Plan), enacted by the Plenary Session of the Aranjuez Town Council in 1996, with an 8-year term.
- The **Plan de Dinamización Turística** (Plan for Encouragement of Tourism) developed under a pact between the Central Government, the Madrid Regional Government and the Aranjuez town council, to act in a coordinated manner to enhance the development of tourist trade in Aranjuez.
- The **LIFE Programme**, financed with European, Madrid Regional Government and Aranjuez town council funds, managed by the **Fundación Aranjuez Natural**, created under an agreement enacted at the municipal Plenary Session of 1st April 1998 and sponsored by the central, regional and local governments (Ayuntamiento de Aranjuez, Comunidad de Madrid and the Central Administration, through the Patrimonio Nacional (National Trust) and the Confederación Hidrográfica del Tajo- (River Tajo Water Authorities).
- The **Pact** between the Comunidad de Madrid (Madrid regional government) and the Ayuntamiento de Aranjuez (Aranjuez Town Council) created the **Fundación Felipe II**, on 4th April 1998, owned and run by the Ayuntamiento de Aranjuez, the Comunidad de Madrid, through its Education Department and its university, Universidad Complutense de Madrid, whose object to is to set up facilities for **university studies** in Aranjuez.

The Town Council has acquired various historical buildings to be refurbished. One of them is the old Barracks of the Guardias de Corps which, along with the Governor's house, is included in a **Pact** between the Comunidad de Madrid and the Town Council, by which the Town Council assigns these buildings to the Comunidad de Madrid so that they can be rebuilt to house a university campus.

1.4.2. Projected Plans of improvement

Over the period 2001/2002, the Town Council expects to draw up Improvement Plans to deal with the following sectors:

- Access routes to the town
- Traffic
- Parking
- Bicycle routes
- Renovation of Infrastructures
- Lighting

- Budget Environment Department **41.691 Million pesetas**
(**251 Million euros**)
- Budget Department of Justice, Civil Service
and Local Administration **21.353 Million pesetas**
(**128 Million euros**)

1.5.1.3. Central Government

The Central Government has played and will continue to play a key role in the conservation of natural environments, such as the Tajo (Tagus) and the Jarama Rivers, which fall within the remit of the Ministry of the Environment, reporting to it through the **Confederación Hidrográfica del Tajo (Tagus Water Authority)**; the historical gardens and buildings owned by the Ministry of the Presidential Office, through **Patrimonio Nacional (National Trust)**; the historical buildings and spaces owned by the Treasury Ministry, through the **Patrimonio del Estado (State Trust)**; and the Ministry of Public Works, which has provided funding for the refurbishing of buildings such as the Real Coliseo de Carlos III and the improvement of overland communication routes (roads and railways).

The budgets that the Spanish State passes each year include items earmarked for the conservation of such assets. The following is the 2001 budget for the Patrimonio Nacional:

PRESIDENTIAL OFFICE

- Budget Patrimonio Nacional 2001
15.542 Million pesetas
(**93,41 Million euros**)
- Budget Patrimonio Nacional in Aranjuez 2001
2.023 Million pesetas
(**12,16 Million euros**)

1.5.2. Planned investments for the protection of the assets

1.5.2.1. Current investments and short- and medium-term investments (2000-2006).

The different bodies already mentioned are committed to the following current investments in architectural and urban refurbishment and have plans for the following investments in the short and medium term:

- Compost Plant
100 Million pesetas
(**0,60 Million euros**)

• Robert Bosch Ring Road	29 Million pesetas (0,17 Million euros)
• Refurbishment Palacio de Godoy	1.000 Million pesetas (6,01 Million euros)
• Refurbishment old Guardias de Corps Barracks	1.500 Million pesetas (9,02 Million euros)
• Fitting out the Paseo del Deleite	294 Million pesetas (1,77 Million euros)
• Centro de Interpretación de la Naturaleza (Centre for Interpretation of Nature)	30 Million pesetas (0,18 Million euros)
• Fitting out of the prolongation of the street C/ Capitán	212 Million pesetas (1,27 Million euros)
• Museo Taurino (Museum of Bull Fighting)	139 Million pesetas (0,84 Million euros)
• Refurbishment of Plaza de Parejas	833 Million pesetas (5,01 Million euros)
• Fitting out of street, Camino de las Cruces	81 Million pesetas (0,49 Million euros)
• Fitting out of street, Príncipe y anexas	449 Million pesetas (2,70 Million euros)
• Fitting out of street, Camino de Yeserías y anexas	67 Million pesetas (0,40 Million euros)
• Fitting out of street, Postas	86 Million pesetas (0,52 Million euros)
• Fitting out of streets, San Antonio, Real and Gobernación	295 Million pesetas (1,77 Million euros)
• Fitting out of the park, Parque Pozo de las Nieves	80 Million pesetas (0,48 Million euros)
• Plan for improving containers	50 Million pesetas (0,30 Million euros)
• Refurbishing the old Civil Guard Barracks	280 Million pesetas (1,68 Million euros)
• Carpark for the Plaza de la Constitución	385 Million pesetas (2,31 Million euros)
• Extension of the Town Hall	220 Million pesetas (1,32 Million euros)
• Plan for improved Urban Lighting	135 Million pesetas (0,81 Million euros)
• Patrimonio Nacional Investments	2.326 Million pesetas (13,98 Million euros)
• Refurbishing of Real Coliseo Carlos III	568 Million pesetas (3,41 Million euros)
• Centro de Interpretación turística (Centre for Town Tourism)	45 Million pesetas (0,27 Million euros)
• Purchase of tourist boat and balloon	51 Million pesetas (0,31 Million euros)
• Signage monuments	10 Million pesetas (0,06 Million euros)
• Construction of roundabout on street, Toledo	22 Million pesetas (0,13 Million euros)

• Plan for improving urban furnishings	100 Million pesetas (0,6 Million euros)
• Construction of university lecture and study rooms	718 Million pesetas (4,32 Million euros)
• Refurbishing facade Casa Infantes	46 Million pesetas (0,28 Million euros)
• Cultural Leisure Area	2.850 Million pesetas (17,13 Million euros)
• Actions on Historical Woodlands (Comunidad de Madrid)	134 Million pesetas (0,81 Million euros)
Total	13.135 Million pesetas (78,94 Million euros)

1.5.2.2. Long-Term Investments (from 2007 on)

The fact that the central, regional and local governments are the main owners of the assets to be protected and their area of protection, means that there has to be some kind of ordinary **yearly economic commitment**, reflected in the different governments' budgets. This is the only way to ensure a minimum level of conservation, as has been achieved over the years. But apart from this, **extraordinary budgetary items** are required to cover investment.

The regional government has set up **regional programmes**, covered by their own budget, to provide economic support to the different municipalities in the Comunidad de Madrid. Those that affect Aranjuez are:

- PROGRAMA REGIONAL DE INVERSIONES DE LA COMUNIDAD DE MADRID (P.R.I.S.M.A, REGIONAL INVESTMENT PROGRAMME), which provides grants to all the municipalities for conservation and improvement of infrastructures, assets and equipment. This programme is renewed every 5 years.
- PROGRAMA REGIONAL DE INVERSIONES PARA EL DESARROLLO AGRARIO (P.R.I.D.A., REGIONAL INVESTMENT PROGRAMME FOR AGRARIAN DEVELOPMENT), under which the Comunidad de Madrid subsidises investments for agrarian development in different municipalities.
- PROGRAMA OPERATIVO DE DESARROLLO RURAL (P.R.O.D.E.R., OPERATIONAL PROGRAMME FOR RURAL DEVELOPMENT), run by the Directorate General for Agriculture in the Comunidad de Madrid, with the participation of its member association, ARACOVE (Asociación regional agraria de la Comarca de las Vegas, Regional Agrarian Association of Las Vegas). This programme focusses mainly on projects related to rural tourism. It has a funding of 700 Million pesetas.

Due to its specific features, Aranjuez has obtained funding from the European Community, and projects are still being prepared that would be entitled to extraordinary European Union funds.

- LEADER Community Initiative, a programme for sustainable rural development, focussing on the food industry and rural tourism. It is run through ARACOVE. It has funding of 800 Million pesetas.
- LIFE Programme, managed by the Fundación Aranjuez Natural, to enhance the value of environmental assets.

1.6. PREVENTIVE AND CORRECTIVE MEASURES TO DEAL WITH FACTORS AFFECTING ASSETS TO BE PROTECTED

1.6.1. Control of pressures due to development

Factor: Appearance of residential or industrial buildings that are an eyesore in their surroundings

Corrective measure: The Comunidad de Madrid is the government with powers over Non-Urban Land, and has established **legal regulations** to deal with such buildings. The Aranjuez has Technical Services and the Municipal Police has a Patrulla Verde (Environmental Patrol) which work together to **monitor** jerry-building. SEPRONA, the Service for Protection of Nature also maintains **surveillance** to spot the appearance of illegal buildings on Non-Urban Land. With all this and strict application of rules when any unsuitable building activity is uncovered, along with the growing environmental **awareness** of the general public, have led to an important drop in the number of cases occurring.

Factor: Mining and quarrying

Corrective measure: At present, mining for dry minerals is subject to strict standards and time limits. All mines are obliged to establish a **Restoration Plan**, which must be approved by the central and regional governments with powers over mining. At the moment, the areas affected by this phenomenon within municipal boundaries have been restored with exemplary success.

Factor: Ploughing up of woodlands for farming

Corrective measure: In July 2000, the Ayuntamiento de Aranjuez requested the Water Authority, Confederación Hidrográfica del Tajo, amongst other things, to do something on the riverbanks to enhance and protect the riverside woodlands. Under the **Plan Hidrológico Nacional** there is a **Specific Plan for the Tagus Watershed Area**, which establishes measures to enhance riverside woodlands.

Factor: Appearance of unsuitable crops

Corrective measure: One of the objectives of the **LIFE Project**, which is managed through the **Fundación Aranjuez Natural**, is to encourage farmers to return to crops that are especially suited to the Aranjuez farmlands. After assessing the Life Project, Aranjuez has found that there has been a 727.71% increase in the farming of autochthonous crops. Meanwhile, **ARACOVE**, which handles the **LEADER** funds in Aranjuez and its farming district, the Comarca de las Vegas, has set up a Training School to train young farmers and teach them how to get the most out of plant species in terms of production, flavour, smell, etc., so that they can introduce such enhanced breeds into the local farming culture.

Factor: Construction of infrastructures that do not fit into the landscape

Corrective measure: Infrastructures are required to improve communications, but the negative impact of allowing vehicles access to the town centre has been corrected to a large degree by building a ringroad round Aranjuez. The **Improvement Plans** include the creation of carparks and better designed town access routes. A project to study the access routes into Aranjuez from the north is planned, so that the historical road- and pathways of the town can be worked up for both efficiency and landscaping impact. The plan to rebuild the twelve-star road-hub, la Glorieta de las Doce Calles, is of special importance as part of these plans, which would enable it to be used by pedestrians. There are also plans for rebuilding the Puente Verde (Green Bridge), which could thereby become an alternative route for access to the town from the northwest, freeing up the current access from the north. The public will continue to be encouraged to use public urban and inter-urban transport, as it has been to date, improving rail transport, increasing the frequency of trains and reducing journey time; bus and coach transport will also be improved.

Factor: Farming techniques and facilities with a negative visual impact

Corrective measure : What may at first sight seem to have a negative visual impact, does not in fact make a lasting impression, since the application of such techniques is limited and they are mainly mobile. However, farmers are encouraged **not to use materials that can produce a visual impact.**

1.6.2. Control of environmentally related damage

Factor: The contamination of river and underground waters, along with the reduction in the amount of water flowing in the Tagus River.

Corrective measure : Riverwater pollution is a real problem, but the **statutory environmental legislation** on the treatment of water and urban waste has contributed to a substantial improvement in their purity levels. The public servants' increasing awareness of what is at stake, and the heavy fines imposed for infractions have made it vital to have precise plans for waste treatment. At present, the Comunidad de Madrid is expanding its network of sewage- and waste-treatment plants.

The loss of water volume in the river has been corrected over the last few years by the establishment of **environmental water flows**. When the **Plan Hidrológico Nacional** is passed, the amount of water flowing through the Tagus will increase, because water will be brought in from other watersheds.

Factor: Soil contamination due to excessive use of fertilisers and pesticides

Corrective measure: Two of the objectives of the LIFE Project in Aranjuez were to recover **natural farming**, based on the traditional farming in the area, and the implementation of a **compost plant** which could produce the right kind of compost to fertilise environmentally friendly farms without having to use artificial fertilisers and pesticides.

Factor: Possible impact of the development of residential and industrial estates on neighbouring areas

Corrective measure : The strains that development could create under the Urban Action Programmes are nil, because the density of the built-up area in the areas of la Montaña and Puente Largo is so low, and the town-planning rules they contain, stipulated in the **1996 Plan General de Ordenación Urbana (P.G.O.U.)**, establish the necessary measure to ensure that such strains are avoided.

Factor: Traffic for access into the town and ever faster growing number of cars owned

Corrective measure: As already explained above, the traffic solutions for the Doce Calles (twelve streets), will be implemented through the **Improvement Plans**, with more carparking space, better access routes to the town and by making the Doce Calles a pedestrian area. The Comunidad de Madrid is working on the pedestrianisation of the streets in this zone.

Meanwhile, plans are afoot to cope with the expected increase in the number of cars owned by Aranjuez residents and driven in by visitors, to ensure greater ease of movement and more parking space. The **Improvement Plans for Traffic, Parking, Bicycle Routes** include the building of car parks on the perimeters of the

town, with zones with strictly controlled time-limits on parking whilst improving collective urban transport and encouraging people to use bicycles, by increasing the network of bicycle lanes that have been being built since 1995. Measures such as the **improvement of urban and inter-urban communications**, as described above, will make public transport a viable alternative and will thereby reduce the number of vehicles on the road. All public works must give priority consideration to eliminating architectural barriers and the creation of more pedestrian-only zones.

For some time now, the central, regional and local governments have shown an exemplary concern to ensure that their plans would help to protect Aranjuez's assets. Comunidad de Madrid is currently planning to work **hand-in-hand** with the Ayuntamiento de Aranjuez and with Patrimonio Nacional to redesign the Plaza de Parejas, in order to make it a car-free area, and to restrict the passage of vehicles around the Royal Palace.

Factor: Air Pollution

Corrective measure: This is not a big problem. The corrective measures spring from the existence of abundant woodlands **in Nature itself**, along with all kinds of plant species that allow this town to escape a problem that is so common in most built-up areas.

1.6.3. Control of effects of natural catastrophes

Factor: Inundation and river floods

Corrective measure: The flash floods that wrought such damage in the past have all but disappeared with the **artificial regulation of river levels**. The overflowing of the Mar de Ontígola and flooding caused by precipitation are being corrected with the establishment of sufficient infrastructures to channel rainwaters and drain them away..

Factor: The effects of drought

Corrective measure: Although nothing can be done about rainfall patterns (for example, this year has had particularly heavy rainfall), measures can be adopted to offset some of their effects. There is a plan for the **recovery of a deposit specifically for irrigation water** which will source water with means not currently used. Green spaces and parks are installing **water-saving irrigation systems**, and special **xerophytic plant species** are being planted, or species that need less water.

1.6.4. Control of problems caused by the influx of visitors and tourists.

Factor: The foreseeable increase in the number of visitors

Corrective measure: We have already mentioned the **Improvement Plans** contained in the Management Plan, which will directly regulate the negative effects entailed by the increased number of visitors to Aranjuez.

Alternative tourist areas will be established, such as the Bull-Fighting Museum, the Centres for Interpretation of Nature and of the Town, and the forthcoming Cultural Leisure Area, where visitors will be able to see the town and its surrounding areas on screen. Such places will help to channel the flow of visitors in such a way as to offset the negative effect of their increased number.

Factor: Mistreatment of the more frequently visited public spaces and monuments

Corrective measure: If necessary, **surveillance systems** could be set up to avoid buildings and public spaces from being vandalised.

Factor: The wearing down of historical gardens and tree-lined boulevards by visitors walking over them

Corrective measure: Visitors usually walk through the pedestrian walkways, and in the gardens these are clearly cut off from the **green areas** by hedges and plants that prevent people from straying off the path. The newly-recovered tree-lined boulevards are marked with **signs** explaining what visitors can and cannot do. These areas are subject to the **legal regulations** protecting the environment and are kept under due surveillance.

1.6.5. Control of the number of residents in the town centre and its protected area

Factor: Number of inhabitants living in Aranjuez and its protected area

Corrective measure: The 1996 **P.G.O.U.** established that the **population growth** in Aranjuez should occur in a **harmonious, homogenous and limited** fashion. More than 10,000 residents live in the zone of the historical town centre (Casco Histórico). Over recent decades many of the buildings in this part of town

have become run down. Although the 1981 Plan Especial del Casco Antiguo led to some refurbishment and improvements, it was not sufficient to stem the tide of deterioration, and by 1995, the area was on the verge of desertization. In 1996, the Plan General de Ordenación Urbana was passed, along with municipal ordenances for the Rehabilitation and Renovation of the old town centre. This turned around the situation and many buildings were rebuilt, improving the quality of life in the area and controlling the way in which it would recover its **activity levels**. The coordinated activities of the central, regional and local governments has made it possible to refurbish historical buildings for use as university, hotel and service buildings. All in all, residential buildings have been made compatible with the advantages provided by a flourishing service sector.

1.6.6. Control of other factors

Factor: Heavy investment required to conserve the town and its protected area

Corrective measure: Despite the **high economic investment** made in coordination by the different levels of government in the conservation of Aranjuez, **extraordinary funds** will be needed for comprehensive conservation..

1.7 LEGAL MEASURES

1.7.1 Body of law on management bodies

1.7.1.1. Legislation for local governance

- Law 7/1985, 2nd April on local government bases, Articles 2 and 25 (BOE, 3rd April 1985)
- Law 39/1998 on Legislation of Local Treasuries
- Law 309/1992 on Legislation on different levels of government an Common Administrative Procedure
- Royal Decree amended text of Law 1346/1976 on Land Regime (sobre Régimen del Suelo) and Law 1/1992 on Urban Town Planning (Ordenación Urbana)
- Law 13/1995 on Public Administration Contracts
- Royal Decree 2190/1995 on Measures for Financing Protectable Actions in Housing and Soil (de Medidas de Financiación de Actuaciones Protegibles en materia de Vivienda y Suelo)

1.7.1.2 Legislation for regional governance

- Organic Law Orgánica 3/1983, 25 February, on the Autonomy Statute for the Madrid Region (del Estatuto de Autonomía de la Comunidad de Madrid)..
- Law 4/1984 on Urbanistic Discipline Measures (sobre medidas de Disciplina Urbanística)
- Law 10/1984 on Zoning (de Ordenación territorial)
- Law 7/1986, 23rd July, on the Patrimony of the Comunidad de Madrid.
- Law 8/1993 on Promotion and Suppression of Architectural Barriers (Promoción y Supresión de Barreras Arquitectónicas).
- Law 9/1995 on Territorial, Land and Town Planning Policy Measures (Medidas de Política territorial, Suelo y Urbanismo)
- Law 6/1997 on Public Protection of Housing (Protección Pública a la Vivienda)

1.7.1.3 Legislation for central governance (Patrimonio Nacional).

- Law 23/1982, 16th June, on the Patrimonio Nacional (Spanish National Trust), modified by Law 2171986, 23rd December (BOE 22nd June 1982 and BOE 24th December 1986), Law 44/1995 de 27 December, Law 1371996, 30th December and Law 66/1997, 30th December.

1.7.2 Legislation for protecting the proposed area

1.7.2.1 European Union legislation

- Constitutional Treaty of the European Economic Community, 25th March 1957. Articles 3, 36, 92 and 128, modified by the Treaty of the European Union, signed in Maastrich, on 17th February 1992. (BOE, 10/06/1994)
- Convention for the protection of the World Cultural and Natural Heritage, signed in Paris, on 23rd November 1972 by the General Conference of the United Nations Education, Science and Culture Organisation at its 17th meeting.

International Conventions

- Convention for the Protection of Cultural Goods in the Event of Armed Conflict, signed in le Hague, on 14th May 1954. (BOE, 24/11/1960)
- Instrument of Spanish adhesion to the Protocol for the Protection of Cultural Goods in the Event of Armed Conflict, in le Hague, on 14th May 1954. (BOE, 25/07/1992)
- Instrument of Adhesion to the European Convention for the Protection of the Archaeological Heritage, in London on 6th May 1969. (BOE, 05/07/1975)
- Instrument for the Ratification of the Convention on measures to be adopted to prohibit and prevent the import, export and transfer of illicit ownership of cultural goods, in Paris, on 17th November 1970. (BOE, 05/02/1986)
- Instrument of Acceptance of 18th March 1982, of the Convention on the Protection of the World Cultural and Natural Heritage, in Paris on 23rd November 1972. (BOE, 01/07/1982)
- Agreement between the Spanish State and the "Holy See on teaching and cultural affairs, 3rd January 1979. (BOE, 15/12/1979)
- Instrument of Ratification of the Convention for the Safeguard of the European Architectural Heritage, in Granada on 3rd October 1985. (BOE, 30/06/1989)
- UNIDROIT Convention on stolen or illegally exported cultural goods, in Rome on 24th June 1995.

1.7.2.2 State-level Legislation

- Spanish Constitution of 27th December 1978. Arts. 9, 44, 46, 50, 148, 149.
- Order of 13th June 1979 on the reorganisation of the Advisory Committee on Historical and Artistic Monuments and Ensembles (de reorganización del Consejo Asesor de Monumentos y Conjuntos Histórico-Artísticos (BOE 25 June 1979)
- Law 23/1982, 16th June, governing Patrimonio Nacional, modified by Law 2171986, 23rd December (BOE 22 June 1982 and BOE 24th December 1986), Law 44/1995, 27th December, Law 1371996, 30th December and Law 66/1997, 30th December.
- Law 16 /1985, 25th June on the Spanish Historical Heritage (de Patrimonio Histórico español (BOE, 29/06/1985) and Regulatory Decrees
- Law 13/1985, 27th March, on Conservation of Natural Areas and Wildlife (la Conservación de los Espacios Naturales y de la fauna y Flora Silvestres)

- Royal Decree 496/1987, 18th March, passing the Regulations of Law 32/82, 16th June, on Patrimonio Nacional (BOE 13th April 1987)
- Royal Decree 2208/1995, 28th December, modifying the Organic Structure of the Board of Governors of Patrimonio Nacional

1.7.2.3 Regional-level legislation

- Law 2/1991 for the Protection and Regulation of Wildlife in the Madrid Region (la Protección y regulación de la Fauna y Flora silvestres en la Comunidad Autónoma de Madrid.)
- Law 10/1991, 4th April, for the Protection of the Environment of the Madrid Regional Government (la Protección del Medio Ambiente de la Consejería y Presidencia de la Comunidad Autónoma de Madrid).
- Law 10/1998, 9th July, on the Historical Heritage of the Madrid Region (Patrimonio Histórico de la Comunidad Autónoma de Madrid)

1.7.2.4 Local-level legislation

- **General Urban Ordinance Plan (PGOU) 1996**

The PGOU protects:

1. The general urban layout of Aranjuez
 - Public spaces
 - Zoning
2. Property to be protected. Listed in a **Catalogue** including nearly 150 properties, classified in four levels of protection: monumental, integral, structural and environmental, and in five groups:
 - Buildings of a monumental nature
 - Unique elements
 - Rehabilitation of the old town centre (Casco Antiguo)
 - Tree-lined boulevards
 - Historic gardens
3. Historic urban layout
4. The adaptation of newly-erected buildings to **traditional typologies**: conditions for aesthetics, use, function and height

1.7.3 Rules for the protection of areas of bounded protection and practical application measures

1.7.3.1 State-level rules

- **Decreto 798/1971**, 3rd April, establishing that in historical and artistic ensembles and monuments, traditional techniques and materials shall be used insofar as possible (BOE, 24/04/1971)

Affects the **authenticity and integrity** of the elements present in the zone subject to this provision, especially built-up areas.

- **Royal Decree 680/1985** 19th April, on the devolution of State culture-related functions and services to the Comunidad de Madrid (BOE 18th May 1985 and BOE 20th May 1985)
- **Law 16 /1985, 25th June, on the Spanish Historical Heritage** (BOE, 29/06/1985)
This is the fundamental law for the obligatory protection and compliance with all town-planning ordenances. It also defines the tax rebates and the sanctions applicable to infringements of the Heritage rules.
Articles 20 and 21 establish the regime for the protection and drafting of the **Special Plans for the Protection of Historical Buildings**.
- **Royal Decree 111/ 1986**, 10th January, for the partial development of Law 16/1985, 25th June, on the Spanish Historical Heritage (BOE, 28/01/1986), modified by Royal Decree 64/1994, 21st January. (BOE, 02/03/1994)
- **Resolution** of the Dirección General de Patrimonio Cultural to draw up a dossier declaring zones of protection I, II and III, registered with the code A-R-I-55-241, to be Goods of Public Interest.
- **Order of 28th February 1986**, determining the organic level, structure and functions of the National Centre for Information and Documentation of the Historical Heritage (Centro Nacional de Información y Documentación del Patrimonio Histórico (BOE 3rd April 1986)
- **Royal Decree 1680/1991**, 15th November, developing additional provision nine of Law 16/1985, 25th June, on the Spanish Historical Heritage, on the State guarantee for works of cultural interest. (BOE, 28/11/1991)

1.7.3.2 Legislation for Environmental Protection

European Community

- Berne Convention of the European Economic Community on the protection of animal life, 1979.
Applicable especially to birdlife in Aranjuez.
- Directive 79/409/EEC 1979. Zones of Special Protection for Birdlife.
The network of such special birdlife protection zones includes the woodlands and reedbeds of Aranjuez.

Spanish State

- **Decree of 3rd November 1978** on animal thoroughfares.
Applicable to El Regajal.
- **Royal Decree 849/1986, 11th April** passing the Regulation on the Public Domain of Water (Reglamento del Dominio Público Hidráulico).
Applicable to canals and riverbanks of the municipality of Aranjuez.

Regional

- **Directives on regional planning** (ordenación regional) in the Comunidad de Madrid. 1985

- **Law 4/1989, 27th March** on Conservation of Natural Spaces and Wildlife (Conservación de los Espacios Naturales y de la Flora y Fauna Silvestres (BOCM 5th March 1991).
- **Law 7/1990, 28th June** on Protection of Reservoirs and Wetlands in the Madrid Region (Protección de Embalses y Zonas Húmedas de la Comunidad Autónoma de Madrid (BOCM 17th July 1990)
This affects the Aranjuez wetlands and very specifically the Mar de Ontígola.
- **Law 6/1994, 28th June** Declaring a Regional Park around the lower courses of the Manzanares and Jarama Rivers (Declaración de Parque regional en torno a los ejes de los cursos bajos de los ríos Manzanares y Jarama).
- **Law 2/1991** for the Protection and Regulation of Wildlife in the Madrid Region (Protección y regulación de la Fauna y Flora silvestres en la Comunidad Autónoma de Madrid (BOCM 5th March 1991).
Protects natural spaces and species.
- **Decreee 21/1991, 21st March**, Declaring El Carrizal de Villamejor a Nature Reserve, within the municipality of Aranjuez (BOCM 3rd April 1991)
- **Law 10/1991, 4th April**, for the Protection of the Environment of the Madrid Regional Government.
Applicable to any activity in natural areas within the territory of the Comunidad de Madrid.
- **Decree 18/1992, 26th March**, approving the regional catalogue of threatened wildlife species and creating the category of unique trees (árboles singulares) (BOCM 6th April 1992)
There are twenty trees in the municipality that fall into the category of unique trees, on the basis of Law 2/1991.
The annex includes lepidoptera in El Regajal, and flora and birds in the municipality of Aranjuez, such as the heron, the *Artrocnemum glaucum* (a fruit-bearing shrub), the Vella pseudocytisus, etc.
- **Decree 55/1993, 20th May, Approving the Plan for Ordenances on the Natural Resources of the Nature Reserve, the reedbeds of El Carrizal de Villamejor (BOCM 9th June 1993).**
- **Decree 68/1994, 30th June**, Declaring El Regajal - Mar de Ontígola a Nature Reserve, and Approving the Plan for Ordenances on their Natural Resources
- **Law 16/1995** on Forests and the Protection of Nature (Forestal y de Protección de la Naturaleza)
- **Bases for the Regional Plan** of the Comunidad de Madrid. Environment Sector. 1997
Establishes the protection of environmental, natural, landscape and agricultural assets, mainly on the farmlands of the Rivers Tagus and Jarama.

Local

- **Municipal Environmental Charter for Aranjuez. May 1987**
- **Charter of Tree Rights.** Signed by the Ayuntamiento de Aranjuez in 1998
- **Municipal Environmental Ordenances,** passed in 1998 by the Plenary Session of the Ayuntamiento de Aranjuez.

1.7.3.3 Legislation for the Protection of the Archaeological Heritage

- **Law 16 /1985, 25 June, on the Spanish Historic Heritage (BOE, 29/06/1985) and Regulatory Decrees**
The Law establishes the regime for protecting Archaeological Ensembles and Property.
- **Archaeological Charter of the Directorate General for the Cultural Heritage of the Madrid Region (Dirección General de Patrimonio Cultural de la Comunidad de Madrid) 1995**
- **Archaeological Protection Area (Zona de Protección Arqueológica ZOPA) in Aranjuez**
REGISTRY OF ASSETS OF CULTURAL INTEREST (REGISTRO BIC Bienes de Interés Cultural) PROPERTY: preventive listing
Category: 55 Archaeological Area
Initiation: 20-02-1989
- **General Town Ordinance Plan (Plan General de Ordenación Urbana PGOU) 1996**
In the historical town centre, before any construction works entailing earthmoving can be done, archaeological digs are obligatory and a technical report must be submitted to the Directorate of the Cultural Heritage in the Comunidad de Madrid. It is also obligatory in other areas of the municipality of Aranjuez, outside the proposed zone.

1.7.3.4 Regulations on refurbishing of old buildings and construction of new ones

- **Plan General de Ordenación Urbana (PGOU) 1996**
Refurbishing of Old Buildings:
Properties to be refurbished are listed on the **Catalogue of Protectable Assets (Catálogo de Bienes a proteger)**, and **internationally recognised criteria of authenticity and integrity** are established, with four levels of protection: monumental, integral, structural and environmental.
Construction of New Buildings:
Define the way these should be adapted to **historical traditional typologies** in their aesthetics, functionality, use and height.

1.7.3.5 One-off regulations and similar

Protecting Cultural Manifestations, Buildings and Ensembles in an individualised manner, as well as the general protection to which they are entitled.

- **Assets in Aranjuez registered in the Inventory of Spanish Artistic and Historical Properties (Inventario de Inmuebles del Patrimonio Histórico Artístico Español).**
 - **The Town of Aranjuez**
Category 53 Historical, Artistic Ensemble (**Conjunto Histórico Artístico**)

Initiation: 01-12-1977

Date of Declaration: 14-09-1983 (BOE 15-11-1983)

Status: 02 Included/Declared

Royal Decree 2860/1983, 14th September 1983. Declaring Aranjuez to be an Historical and Artistic Ensemble.

- **Archaeological Protection Area of Aranjuez (Zona de Protección Arqueológica ZOPA)**

REGISTRY OF ASSETS OF CULTURAL INTEREST (REGISTRO BIC) PROPERTIES: preventive listing

Category: 55 Archaeological Area

Initiation: 20-02-1989

- **Jardín de la Isla.**

Category 52 Historical Garden

Declared: 03-06-1931 (BOE 04-06-1931)

Status: 02 Included/Declared

- **Aranjuez Palace and Outbuildings**

Category 51 Monument

Declared: 03-06-1931 (BOE 04-06-1931)

Status: 02 Included/Declared

- **Casa de Caballeros y Oficinos**

Category 51 Monument

Declared: 03-06-1931(BOE 04-06-1931)

Status: 02 Included/Declared

- **Casita del Labrador**

Category MU Museum

Declared: 08-03-1993

Status: 02 Included/Declared

- **Jardin del Brillante and Jardín del Deleite**

Category 52 Historical Gardens

Declared: 03-06-1931 (BOE 04-06-1931)

Status: 02 Included/Declared

- **Jardín del Príncipe**

Category 52 Historical Garden

Status: 01 Initiated

Provision: 04 Head Entry: 01 Status 6º A

- **Casa de Infantes**

Category 51 Monument

Declared: 11-07-1997

Status: 02 Included/Declared
Provision: 04 Head Entry: 02 Status 6° B

- **Real Convento de San Pascual**

Category 51 **Monument**

Initiated: 21-07-1998 ((BOE 15-07-1998)

Declared: 21-05-1999 (BOE 02-06-1999)

Status: 02 Included/Declared

Provision: 03 Head Decree: 02 Status 6° B

- **Declaration that the Fiestas del Motín be recognised Festivities of National Tourist Interest (1990)**

2. MANAGEMENT BODY FOR THE DEFENCE, CONSERVATION, CARE AND USE OF THE ASSETS TO BE PROTECTED

In order to unify criteria and actions intended to defend, enhance, preserve and promote the assets of the Town and Royal Grounds of Aranjuez that have won its inclusion in the listing of World Heritage as “Cultural Landscape”, the Madrid Regional Government and the Town Council of Aranjuez have signed a **Cooperation Pact (Convenio de Colaboración)**.

Its **objective** is the **maintenance, improvement and promotion** of the assets proposed and their area of protection.

This Pact sets up the Mixed Committee to achieve the objectives established and incorporate the different bodies of the Central Government.

ANNEX

COOPERATION PACT BETWEEN THE COMUNIDAD AUTÓNOMA DE MADRID (EDUCATION DEPARTMENT) AND THE AYUNTAMIENTO DE ARANJUEZ TO UNIFY CRITERIA AND ACTIONS INTENDED TO: DEFEND, ENHANCE, PRESERVE AND PROMOTE THE ASSETS OF THE ROYAL GROUNDS AND THE TOWN THAT HAVE EARNED ITS INCLUSION IN THE WORLD HERITAGE LIST AS “CULTURAL LANDSCAPE”

Madrid, 26TH April 2001.

BETWEEN

For the one part, Mr. GUSTAVO VILLAPALOS SALAS, Councillor for Education in the Comunidad de Madrid, representing said Comunidad de Madrid, by virtue of article 41.1 a) of Law 1/1983, 13th December on the Governance and Administration of the Madrid Region.

For the other, Mr. JOSE MARÍA CEPEDA BARROS, Mayor-President of the Royal Grounds and Town of Aranjuez, representing said Town Hall, by virtue of article 21.1 b) of Law 7/1985, 2nd April on the Bases for Local Governance.

Both parties, as representatives of the above, do declare that:

WHEREAS

ONE .- That the Royal Grounds and Town of Aranjuez have a cultural, historic, architectural, environmental and landscape heritage that has been preserved over many centuries, which has contributed to giving it its own identity characteristics that are recognised worldwide.

TWO.- Its privileged urban condition in the Comunidad de Madrid, its importance for tourism, the strong cultural and academic drive created by the establishment of the University, with departments related to tourism, heritage, culture and fine arts; and its foreseeable potential make it so unique that the Public Administrations need to take measures to deal with its special characteristics.

THREE.- On the grounds listed, joint action is required from all the competent levels of Public Government by creating a specific method and framework to coordinate, encourage and enforce the actions needed to maintain, improve and promote the assets that have earned the place that Aranjuez occupies in the world, which has culminated in its inclusion on the World Heritage List as **“CULTURAL LANDSCAPE”**.

To such effect and in order to achieve the objectives described, this Cooperation Pact is signed subject to the following

AGREEMENTS

ONE.- The final objective of this Pact is the maintenance, improvement and promotion of historical, heritage, cultural and environmental assets within the territory and its area of protection, including the dossier examined for its inclusion in the World Heritage List as **“CULTURAL LANDSCAPE”**.

TWO.- A Mixed Committee shall be created which will study, within the legislative framework, the most suitable formula for achieving the objectives listed, and to jointly manage the support or incorporation of other institutions from the Central Government.

This Committee shall comprise six members, three from each institution, appointed by their own organisations, and shall be constituted within a maximum of fifteen days.

THREE.- This Committee shall be in charge of adopting such agreements as may be necessary and passing them on to the competent bodies to put them into effect.

FOUR.- This Pact shall enter into force when signed, and can be revised by mutual agreement at the behest of either of the signatories, and shall remain in force for as long as neither of the parties contest it with three months prior notice.

In witness whereof, all the parties sign this Pact in the place and on the date shown *ut supra*.

COUNCILLOR FOR EDUCATION

THE MAYOR

Signed: Gustavo Villapalos Salas

Signed: José M^a Cepeda Barros

Conservation and Authenticity

Conservation History

In 1545, the Emperor Charles V created a Committee of Public Works and Forests for the protection and management of palaces, alcázares (Moorish palaces), royal forests, and new buildings. It also took care of any necessary repairs and the preservation of game, forests and groves.

The administrative organization of the Site changed over the years, as did the role of architects, master builders, gardeners, etc., to better fulfil the needs of the ruling monarchy. It is important to point out that the unifying management of everything related to Aranjuez as a Royal Site was interrupted for the first time with the September 1868 Revolution and the subsequent disentailment. The provisional government published a decree by which all Royal Sites were declared part of the nation's patrimony. The 1869 law started the process of disentailment, which included all urban and agricultural lands that were part of the Royal Heritage. The following however, were set aside for the Monarchy: Patio Cuadrado, Casas de Oficios, Regalada, Casa del Labrador, Jardín del Príncipe and Jardín de la Isla, and the area surrounding Doce Calles and its cross streets. Elizabeth II's garden was put up for auction, but the offer was annulled before it could take place. The ambiguous wording in área of Doce Calles generated much confusion. It was unclear whether this term referred only to the avenues or if it also included orchards and groves. Amadeus of Savoy's rise to the throne put a halt on this process, but his abdication on 11 February 1873 allowed the transfer of titles of most lands which had not been auctioned at the time of the 1869 disentailment. The groves of Legamarejo and Rebollo were then assigned to the Royal Heritage. This also included the Miraflores park, Sotomayor, the San Carlos Hospital, the Casa de Infantes, the carriage houses belonging to the Queen Mother, half the galley buildings and the Mar de Ontígola

In addition to the problems concerning the titles of various cultural objects that make up the urban and agricultural landscape of Aranjuez, there are other milestones in the city's preservation history which merit recognition. The laying of railroad tracks in 1851 and the construction of the National IV highway, both of which ran through the Complex, are prime examples. Currently, work has begun to repair the damage to the region caused by these ventures.

Authenticity

Throughout its history, the Complex of Aranjuez has been admirably conserved to the highest degree of authenticity in all senses of the world. Major buildings as well as the city's lay out and its gardens and tree-lined avenues have been preserved to establish the rural community nestled among orchards and groves.

ANEXO VI
RELACIÓN DE INVERSIONES REALIZADAS HASTA EL AÑO 2000
AYUNTAMIENTO DE ARANJUEZ

<i>Concepto</i>	<i>Importe</i>
Rehabilitación de la Casa de la Monta	60.000.000
Acondicionamiento del Ayuntamiento	550.000.000
Peri del Cortijo de San Isidro	100.000.000
Prolongación Calle Capitán-UE Plaza de Toros	200.000.000
Adquisición de la comandancia para hotel	100.000.000
Compra del edificio ampliación Ayuntamiento	90.000.000
Rehabilitación Casa Gobernador	650.000.000
Rehabilitación del Cuartel de Pavia	1.400.000.000
Apertura de Calle San Pascual y Jardín de Pavia	100.000.000
Remodelación Glorieta Rusiñol	25.000.000
Arreglo cubierta Plaza de Toros	35.000.000
Urbanización Calle Infantas	100.000.000
Urbanización Calle Gobernador	15.000.000
Construcción Fuente en Glorieta Rusiñol	12.000.000
Urbanización Calle Florida	209.000.000
Urbanización Calle Moreras	313.000.000
Construcción Kioskos Brillante	56.000.000
Remodelación Mercado de Abastos	150.000.000
Cesión de Parcela para Construcción 2º Ambulatorio	
Construcción Planta Compostaje	100.000.000
Obras en Calle de la Reina	80.000.000
Construcción del Punto Limpio	32.000.000
Rehabilitación de la Plaza de Toros	50.000.000
Construcción del Museo Taurino	15.000.000
Remodelación Total del Camping	60.000.000
Urbanización Calle del Carmen	20.000.000
Arreglo del Jardín de San Pascual	15.000.000
Alumbrado Calle Joaquín Rodrigo	10.000.000
Inversiones en arreglo de calles	50.000.000
Construcción Mariposario	30.000.000
Totales	6.543.000.000

RELACIÓN INVERSIONES A REALIZAR PARA EL AÑO 2000
AYUNTAMIENTO DE ARANJUEZ

<i>Concepto</i>	<i>Importe</i>
Urbanización Calle Príncipe	420.000.000
Urbanización Calle Postas	80.000.000
Urbanización San Antonio-Real-Gobernador	250.000.000
Rehabilitación Cuartel Guardia Civil	250.000.000
Aparcamiento Plaza Constitución	350.000.000
Ampliación Casa Consistorial	200.000.000
Hotel de Asociaciones	250.000.000
Edificio discapacitados psíquicos	200.000.000
Adquisición Parques infantiles y Mobiliario Urbano	100.000.000
Totales	2.901.000.000

ANEXO VI

**RELACION DE INVERSIONES REALIZADAS POR LA DIRECCIÓN GENERAL DE PATRIMONIO
HISTÓRICO-ARTÍSTICO EN EL MUNICIPIO DE ARANJUEZ DESDE EL AÑO 1987 Y
PREVISIONES PARA EL 2001 POR LA COMUNIDAD DE MADRID**

<i>Objeto</i>	<i>Año</i>	<i>Concepto</i>	<i>Importe</i>
Exposiciones	1987	El Arte Cortesano del Siglo XVIII	22.566.782
Rest. Inmuebles Interés Histórico	1987	Cortijo de San Isidro	1.166.000
Rest. Inmuebles Interés Histórico	1987	Mercado de Abastos	11.288.000
Construc. o Rehab. Inmuebles	1987	Cocheras Reina Madre	28.940.000
Rest. Inmuebles Interés Histórico	1988	Cortijo de San Isidro	17.841.000
Rest. Inmuebles Interés Histórico	1988	Casa Alba	17.115.000
Excav. Protec. y Consol. Yacim. Arq.	1988	Excavación Cacería de las Ranas	500.000
Construc. o Rehab. Inmuebles	1988	Cocheras Reina Madre	81.087.000
Excav. Protec. y Consol. Yacim. Arq.	1989	Excavación Cacería de las Ranas	3.584.000
Construc. o Rehab. Inmuebles	1989	Cocheras Reina Madre	77.162.000
Excav. Protec. y Consol. Yacim. Arq.	1990	Excavación Cacería de las Ranas	350.000
Construc. o Rehab. Inmuebles	1990	Cocheras Reina Madre	161.177.000
Construc. o Rehab. Inmuebles	1990	Teatro Real	19.629.000
Construc. o Rehab. Inmuebles	1990	Hospital de San Carlos	1.120.000
Construc. o Rehab. Inmuebles	1991	Cocheras Reina Madre	271.595.000
Excav. Protec. y Consol. Yacim. Arq.	1992	Trabajos Arqueológicos de Campo	150.000
Est. Históricos y Prospec. Arqueológicas	1992	Estudio Yacimien. Parcel 30 Urb. El Pino	200.000
Construc. o Rehab. Inmuebles	1992	Cocheras Reina Madre	243.009.000
Construc. o Rehab. Inmuebles	1992	Teatro Real	718.000
Rest. Inmuebles Interés Histórico	1993	Cuevas del Real Cortijo de San Isidro	1.300.000
Construc. o Rehab. Inmuebles	1993	Cocheras Reina Madre	610.442.000
Construc. o Rehab. Inmuebles	1994	Teatro Real	100.000.000
Excav. Protec. y Consol. Yacim. Arq.	1994	Excav. Arq. Edad del Bronce	700.000
Construc. o Rehab. Inmuebles	1995	Teatro Real	159.000.000
Excav. Protec. y Consol. Yacim. Arq.	1996	Trab. Arq. Yacimientos de las Calderas	900.000
Construc. o Rehab. Inmuebles	1996	Teatro Real	25.202.000
Rest. Inmuebles Interés Histórico	1997	Plaza de Toros	14.999.983
Rest. Inmuebles Interés Histórico	1998	Puente Largo	4.999.694
Rest. Inmuebles Interés Histórico	1999	Plaza de Toros	30.740.774
Rest. Inmuebles Interés Histórico	2000	Plaza de Toros	2.425.229
Rest. Inmuebles Interés Histórico	2000	Iglesia Ntra. Sra. De las Angustias	1.999.199
Rest. Inmuebles Interés Histórico	2000	Casa de la Monta	1.994.199
Total			1.913.901.427

Previsiones:

Rest. Inmuebles Interés Histórico	2001	Iglesia Ntra. S ^a de las Angustias	28.000.000
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ANEXO VI
RELACIÓN DE INVERSIONES REALIZADAS POR PATRIMONIO NACIONAL EN
EL REAL SITIO Y VILLA DE ARANJUEZ

Anteriores al año 2000 (1990-1999)

<i>Año</i>	<i>Importe</i>
1990	159.781.298
1991	182.920.822
1992	162.920.822
1993	183.892.547
1994	179.163.772
1995	304.102.284
1996	242.951.046
1997	244.087.192
1998	181.747.668
1999	341.298.894
Total	2.182.866.345

Para el año 2000

<i>Concepto</i>	<i>Importe</i>
<i>ÓRGANO DE GESTIÓN: DIRECCIÓN DE PATRIMONIO ARQUITECTÓNICO E INMUEBLES DE PATRIMONIO NACIONAL</i>	
Restauración de la Montaña Suiza en el J. del Príncipe	12.000.000
Restauración cerramiento del Salón de los Reyes Católicos en el J. de la Isla	6.000.000
Restauración del Jardín de Isabel II	10.000.000
Restauración de los jardines en la Casa del Labrador	25.000.000
Restauración del Pabellón Real en el J. del Príncipe	5.000.000
Restauración integral muro de cerramiento del J. del Príncipe	5.000.000
Remodelación de diversas Dependencias en la Real Casa del Labrador	15.000.000
Restauración de las Cubiertas en la Casa de Caballeros	174.000.000
Total	252.000.000
<i>ÓRGANO DE GESTIÓN: DIRECCIÓN DE ACTUACIONES HISTÓRICO ARTÍSTICAS SOBRE BIENES MUEBLES Y MUSEOS DE PATRIMONIO NACIONAL</i>	
Restauración, arranque y consolidación de suelo de estuco en el Comedor de Gala del Palacio Real (plurianual, último ejercicio)	3.000.000
Campaña General de restauración en la Casa del Labrador	15.000.000
Campaña General de restauración en el Palacio Real	36.000.000
Total	54.000.000

**LEGISLACIÓN, REGLAMENTO Y ESTATUTOS
DE
PATRIMONIO NACIONAL**

LEY PATRIMONIO NACIONAL

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B.D.Aranzadi Legislación

MARGINAL: RCL 1982\1598

DISPOSICION: LEY 16-6-1982, núm. 23/1982

ORGANO-EMISOR: JEFATURA DEL ESTADO

PUBLICACIONES:

BOE 22-6-1982, núm. 148, [pág. 16948]

NOTAS-REDACCION: Deroga la Ley 7-3-1940 (RCL 1940\401 y NDL 23379).

RESUMEN:

PATRIMONIO NACIONAL

Regulación.

AFECTADO-POR:

- Modificado, art. 7°.2, por Ley 30-12-1997, núm. 66/1997 (RCL1997\3106), art. 76.

- Modificado, art. 9°.5, por Ley 30-12-1996, núm. 13/1996 (RCL1996\3182), art. 150.1.

- Modificado, art. 9°.6, por Ley 30-12-1996, núm. 13/1996 (RCL1996\3182), art. 150.2.

- Modificado, art. 3°, por Ley 27-12-1995, núm. 44/1995 (RCL1995\3497), art. 1°.

- Añadido, arts. 4° párr. final y 8° ap. 2 n), por Ley 27-12-1995, núm. 44/1995 (RCL1995\3497), arts. 2° y 3°.

- Modificado, art. 9°.°, párr. 5.°, por Ley 23-12-1986, núm. 21/1986 (RCL1986\3833) , disp. adic. 15.

VOCES:

* PATRIMONIO DEL ESTADO

Nacional: lo regula.

PATRONATOS VARIOS

Patrimonio Nacional: deroga Ley 7-3-1940.

BIENES MUEBLES E INMUEBLES

MONARQUIA

REY Y REAL FAMILIA

Patrimonio Nacional: regulación.

OTROS-MARGINALES:

«Patrimonio del Estado» (ApNDL 10724)

RESOLUCION: S. 2-10-1989 (RJ1989\6837)

TEXTO:

Artículo 1. El Consejo de Administración del Patrimonio Nacional se configura como una Entidad de Derecho público, con personalidad jurídica y capacidad de obrar, orgánicamente dependiente de la Presidencia del Gobierno y excluida de la aplicación de la Ley de Entidades Estatales Autónomas (RCL1958\2073 ; RCL1959\12 y NDL 22828). Son sus finés la gestión y administración de los bienes y derechos del Patrimonio Nacional.

Artículo 2. Tienen la calificación jurídica de bienes del Patrimonio Nacional los de titularidad del Estado afectados al uso y servicio del Rey y de los miembros de la Real Familia para el ejercicio de la alta representación que la Constitución (RCL1978\2836) y las leyes les atribuyen.

Además se integran en el citado Patrimonio los derechos y cargas de Patronato sobre las fundaciones y Reales Patronatos a que se refiere la presente Ley.

Artículo 3. En cuanto sea compatible con la afectación de los bienes del Patrimonio Nacional, a la que se refiere el artículo anterior, el Consejo de Administración adoptará las medidas conducentes al uso de los mismos con fines culturales, científicos y docentes. Asimismo velará por la protección del ambiente y por el cumplimiento de las exigencias ecológicas en los terrenos que gestione y, especialmente en el monte de El Pardo.

Artículo 4. Integran el Patrimonio Nacional los siguientes bienes:

1. El Palacio Real de Oriente y el Parque de Campo del Moro.
2. El Palacio Real de Aranjuez y la Casita del Labrador, con sus jardines y edificios anexos.
3. El Palacio-Real de San Lorenzo de El Escorial, el Palacete denominado la Casita del Príncipe, con su huerta y terrenos de labor, y la llamada «Casita de Arriba», con las Casas de Oficios de la Reina y de los Infantes.
4. Los Palacios Reales de la Granja y de Riofrío y sus terrenos anexos.
5. El monte de El Pardo y el Palacio de El Pardo, con la Casita del Príncipe. El Palacio Real de la Zarzuela y el predio denominado «La Quinta», con su palacio y edificaciones anexas; la Iglesia de Nuestra Señora del Carmen, el Convento de Cristo y edificios contiguos.
6. El Palacio de la Almudaina con sus jardines sito en Palma de Mallorca.
7. Los bienes muebles de titularidad estatal, contenidos en los reales palacios o depositados en otros inmuebles de propiedad pública, enunciados en el inventario que se custodia por el Consejo de Administración del Patrimonio Nacional.
8. Las donaciones hechas al Estado a través del Rey y los demás bienes y derechos que se afecten al uso y servicio de la Corona.

Para la exacta delimitación de los bienes enumerados en los seis primeros apartados de este artículo, se atenderá al perímetro fijado por los correspondientes decretos de declaración de conjunto histórico-artístico. En su defecto, se seguirá el criterio de preservar la unidad del conjunto monumental.

A los efectos de esta Ley se entiende por «Monte de El Pardo» la superficie de terreno que, bajo este nombre, aparece descrita en los planos del Instituto Geográfico Nacional.

Artículo 5. Forman parte del Patrimonio Nacional los derechos de patronato o de gobierno y administración sobre las siguientes Fundaciones, denominadas Reales Patronatos:

1. La Iglesia y Convento de la Encarnación.
2. La Iglesia y Hospital del Buen Suceso.
3. El Convento de las Descalzas Reales.
4. La Real Basílica de Atocha.
5. La Iglesia y Colegio de Santa Isabel.
6. La Iglesia y Colegio de Loreto, en Madrid, donde también radican los citados en los apartados precedentes.
7. El Monasterio de San Lorenzo de El Escorial, sito en dicha localidad.
8. El Monasterio de Las Huelgas, en Burgos.
9. El Hospital del Rey, sito en dicha capital.
10. El Convento de Santa Clara, en Tordesillas.
11. El Convento de San Pascual, en Aranjuez.
12. El Copatronato del Colegio de Doncellas Nobles, en Toledo.

Artículo 6. 1. Esta Ley y el Reglamento que se dicte para su ejecución regulan el régimen jurídico de los bienes y derechos del Patrimonio Nacional. Se aplicará, con carácter supletorio, la Ley del Patrimonio del Estado (RCL1964\896, 1024 y NDL 23419)

2. Los bienes y derechos integrados en el Patrimonio Nacional serán inalienables,

imprescriptibles e inembargables, gozarán del mismo régimen de exenciones tributarias que los bienes de dominio público del Estado, y deberán ser inscritos en el Registro de la Propiedad como de titularidad estatal.

El Consejo de Administración del Patrimonio Nacional podrá interesar del Ministerio de Hacienda, en relación con los bienes y derechos a que se refieren los dos artículos precedentes, el ejercicio de las prerrogativas de recuperación, investigación y deslinde que corresponden al Estado respecto de los bienes de dominio público.

3. A los bienes que tengan valor o carácter histórico-artístico les será también de aplicación la legislación sobre patrimonio histórico-artístico nacional.

Artículo 7. 1. El contenido de los derechos de Patronato a que se refiere el art. 5.º será el determinado en sus cláusulas fundacionales y, en caso de insuficiencia de las mismas, comprenderá con toda amplitud las facultades de administración de las Fundaciones respectivas. El Protectorado sobre dichas Fundaciones corresponde al Rey con las facultades que le atribuyen las disposiciones vigentes.

2. Los bienes de estas Fundaciones, destinados al cumplimiento directo de sus respectivos fines, gozarán de las mismas exenciones fiscales que los del dominio público del Estado.

Artículo 8. 1. El Consejo de Administración del Patrimonio Nacional estará constituido por su Presidente, el Gerente y por un número de vocales no superior a diez, todos ellos profesionales de reconocido prestigio. En dos de los diez vocales habrá de concurrir la condición de miembro del Ayuntamiento en cuyo término municipal radiquen bienes inmuebles integrados en el Patrimonio Nacional o en alguna de las Fundaciones gobernadas por su Consejo de Administración.

El Presidente, el Gerente y los demás miembros del Consejo de Administración serán nombrados mediante Real Decreto, previa deliberación del Consejo de Ministros, a propuesta y con el refrendo del Presidente del Gobierno.

2. Corresponde al Consejo de Administración:

a) La conservación, defensa y mejora de los bienes y derechos del Patrimonio Nacional.

b) El ejercicio de los actos de administración ordinaria que sean necesarios para la adecuada utilización de los bienes.

c) La Jefatura del personal, tanto funcionarios como contratados en régimen laboral.

d) Dictar las normas necesarias para la organización y funcionamiento de las distintas dependencias, así como dirigir e inspeccionar éstas.

e) Contratar, en régimen de derecho privado, las obras y suministros que sean de interés para el Patrimonio Nacional, previas las formalidades que se determinen en el Reglamento de esta Ley, así como cualesquiera otros contratos que se refieran al aprovechamiento de los bienes del mismo.

f) La constitución con fines exclusivamente culturales o para el decoro de edificios públicos y por un período máximo de dos años de depósitos de bienes muebles de valor o carácter histórico o artístico, adoptando las medidas necesarias para la adecuada seguridad y conservación de los mismos. En todo caso, se velará por el íntegro mantenimiento de las colecciones.

g) La promoción y el cumplimiento de los fines de carácter científico, cultural y docente a que se refiere el artículo tercero.

h) Ejercer la administración de los Reales Patronatos a que se refiere el artículo quinto.

i) La formación del inventario de bienes y derechos del Patrimonio Nacional, con intervención de los órganos de la Administración del Estado que reglamentariamente se determine, su elevación al Gobierno y la correspondiente propuesta al mismo para su rectificación anual.

j) La propuesta al Gobierno de afectación de bienes muebles e inmuebles al uso y servicio de la Corona.

k) La propuesta al Gobierno de desafectación de bienes muebles e inmuebles del Pa-

Patrimonio Nacional, cuando éstos hubiesen dejado de cumplir sus finalidades primordiales. En ningún caso podrán desafectarse los bienes muebles o inmuebles de valor histórico-artístico.

l) Aceptar donaciones, herencias o legados y, en general, acordar las adquisiciones a título lucrativo de cualquier clase de bienes. La aceptación de herencias se entenderá hecha a beneficio de inventario.

m) Elaborar y aprobar con carácter anual el anteproyecto de presupuestos del Patrimonio Nacional y remitirlo al Gobierno para su posterior inclusión en los Presupuestos Generales del Estado.

Artículo 9. 1. En el estado letra A) de los Presupuestos Generales del Estado se incluirá, en la sección correspondiente, la dotación en la que figurarán los créditos necesarios para atender al cumplimiento de las obligaciones del Patrimonio Nacional.

2. Asimismo, excepcionalmente, se aplicarán al Patrimonio Nacional los créditos presupuestarios que figuran en las secciones correspondientes de los distintos Ministerios, cuando éstos los destinen a la realización de actividades propias de su competencia que guarden relación con bienes del Patrimonio Nacional.

3. Los frutos, rentas, percepciones o rendimientos de cualquier naturaleza producidos por los bienes que integran el Patrimonio Nacional se ingresarán en el Tesoro Público.

4. Con objeto de ordenar la gestión económica del Patrimonio Nacional se formará para cada ejercicio un presupuesto conforme a lo previsto en la Ley General Presupuestaria (RCL1977\48).

5. La contabilidad del Patrimonio Nacional se ajustará a las normas aplicables a los Organismos Autónomos de carácter administrativo.

6. El Presidente y, por delegación, el Gerente, tendrán la facultad de disponer gastos y ordenar los pagos correspondientes.

7. La intervención y fiscalización de los actos de reconocimiento y liquidación de los derechos y obligaciones estarán a cargo de la Intervención General del Estado por medio de un Interventor Delegado.

8. El examen y censura de las cuentas del Patrimonio Nacional corresponden al Tribunal de Cuentas.

Artículo 10. El personal al servicio del Consejo de Administración del Patrimonio Nacional estará integrado por funcionarios de las diversas administraciones públicas y por trabajadores contratados con arreglo a la legislación laboral.

Los funcionarios que presten sus servicios en el Consejo de Administración del Patrimonio Nacional quedarán en la situación administrativa que les corresponda, de acuerdo con las normas aplicables a su Cuerpo de Procedencia.

Disposiciones finales

1.ª El Gobierno, previo informe del Consejo de Administración del Patrimonio Nacional, dictará, en el plazo de un año, el Reglamento general para desarrollo y ejecución de esta Ley, en el cual deberá regularse el régimen de visita a los inmuebles del Patrimonio y de los Reales Patronatos, con criterios análogos a los de la legislación sobre monumentos histórico-artísticos.

2.ª A los efectos prevenidos en la Disposición transitoria 2.ª, se entenderán excluidos del perímetro del monte de El Pardo los terrenos que a la entrada en vigor de esta Ley, se encuentren arrendados o cedidos a cualesquiera entidades, cuya relación se establecerá reglamentariamente.

3.ª 1. Las funciones atribuidas al Jefe del Estado por el Decreto-ley de 23 de agosto de 1957 (RCL1957\1223 y NDL 23406), en el Patronato de la Fundación que constituye, se entenderán referidas al Consejo de Administración del Patrimonio Nacional.

2. El Gobierno constituirá una Comisión en la que estarán representadas las entidades titulares de relaciones jurídicas con la Fundación creada por el Decreto-Ley de 23 de

agosto de 1957. Dicha Comisión deberá elaborar y elevar al Gobierno una propuesta sobre el régimen jurídico de los bienes integrados en el patrimonio de la Fundación y sobre las situaciones jurídicas derivadas del mencionado Decreto-Ley.

3. Se autoriza al Gobierno para mediante Real Decreto, regular las materias objeto del Decreto-ley de 23 de agosto de 1957 con las finalidades siguientes:

- a) Adecuar la Fundación a los preceptos de esta Ley y establecer el nuevo régimen jurídico de sus bienes disponiendo, cuando proceda, su integración en el Patrimonio del Estado.
- b) Proveer, especialmente, al régimen jurídico de los bienes que deban quedar sometidos a la legislación aplicables sobre cementerios y sepulturas.
- c) Proceder, en lo demás, a resolver a novar en los términos que correspondan las relaciones y situaciones jurídicas a las que se refiere el número anterior.

Disposiciones transitorias

1.ª A la entrada en vigor de esta Ley cesará en sus funciones el actual Consejo de Administración del Patrimonio Nacional, debiendo procederse inmediatamente al nombramiento del nuevo Consejo, de acuerdo con lo dispuesto en la presente Ley.

2.ª Los bienes afectados al Patrimonio Nacional con anterioridad a la entrada en vigor de esta Ley, no incluidos en la relación del art. 4.º, se integrarán en el Patrimonio del Estado, salvo en el caso de los montes, cuya titularidad quedará transferida al Instituto Nacional para la Conservación de la Naturaleza.

El Gobierno, en el plazo de seis meses, a partir de la entrada en vigor de la presente Ley, adoptará las decisiones oportunas en orden a la ulterior afectación de los expresados bienes, de acuerdo con su naturaleza, y previa consulta con los Ayuntamientos en cuyo término radiquen aquéllos. En el caso en que el perímetro de los bienes abarque más de un término municipal, la consulta se formulará a la Diputación Provincial o, en su caso, a la Comunidad Autónoma o Ente Preautonómico.

Disposición adicional única

A la entrada en vigor de la presente Ley, el Gobierno mediante Real Decreto, constituirá una Comisión de tres expertos que, en el plazo de seis meses, emitirá dictamen sobre el inventario de bienes a que se refiere el art. 4.º, 8. Uno de los miembros será el Interventor General del Estado o funcionario en quien delegue; el otro será propuesto por la Real Academia de Bellas Artes de San Fernando, y el tercero será el Director general de Bellas Artes, Archivos y Bibliotecas o funcionarios en quien delegue.

El dictamen se someterá al Gobierno, quien lo remitirá a las Cortes Generales.

Disposición derogatoria

Quedan derogadas la Ley de 7 de marzo de 1940 (RCL1940\401 y NDL 23379), y cuantas otras disposiciones se opongan a lo establecido en la presente Ley.

REGLAMENTO de PATRIMONIO Nal.

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B.D.Aranzadi Legislación

MARGINAL: RCL 1987\958

DISPOSICION: REAL DECRETO 18-3-1987, núm. 496/1987

ORGANO-EMISOR: MINISTERIO RELACIONES CON LAS CORTES Y DE SECRETARIA DEL GOBIERNO

PUBLICACIONES:

BOE 13-4-1987, núm. 88

RECTIFICACIONES:

BOE 16-4-1987, núm. 91

BOE 29-4-1987, núm. 102 (RCL 1987\1088)

RESUMEN:

PATRIMONIO NACIONAL

Reglamento de Ley 16-6-1982, reguladora.

AFECTADO-POR:

- Modificado, arts. 81, 82, 83, 84 y 85 y referencias a Mº Relaciones con las Cortes y Secretaría del Gobierno, por Real Decreto 28-12-1995, núm. 2208/1995 (RCL1996\123), art. único y disp. final.

AFECTA:

- Deroja Real Decreto 28-6-1986, núm. 1412/1986 (RCL1986\2242).

VOCES:

* PATRIMONIO DEL ESTADO

Nacional: Reglamento de Ley reguladora 16-6-1982.

BIENES MUEBLES E INMUEBLES

MONARQUIA

REY Y REAL FAMILIA

Patrimonio Nacional: Reglamento de Ley reguladora 16-6-1982.

TEXTO:

Artículo único.-Se aprueba el Reglamento de la Ley 23/1982, de 16 de junio (RCL1982\1598 y ApNDL 1975-85, 10724), reguladora del Patrimonio Nacional, cuyo texto se inserta a continuación.

REGLAMENTO DE LA LEY 23/1982, DE 16 DE JUNIO, REGULADORA DEL PATRIMONIO NACIONAL TITULO PRIMERO

Disposiciones generales

Artículo 1. El Consejo de Administración del Patrimonio Nacional se configura como una Entidad de derecho público en los términos que establece la Ley reguladora del Patrimonio Nacional (RCL1982\1598 y ApNDL 1975-85, 10724).

Artículo 2. El domicilio del Consejo de Administración del Patrimonio Nacional, estará, a todos los efectos, en Madrid.

Artículo 3. Tienen la calificación jurídica de bienes del Patrimonio Nacional aquellos muebles o inmuebles de titularidad del Estado afectados al uso y servicio del Rey y de los miembros de la Real Familia para el ejercicio de la alta representación que la Constitución (RCL1978\2836 y ApNDL 1975-85, 2875), y las Leyes les atribuyen. Además se integran en el citado Patrimonio los derechos y cargas de patronato sobre las Fundaciones y Reales Patronatos a que se refiere su Ley reguladora.

Artículo 4. 1. Integran el Patrimonio Nacional los siguientes bienes y derechos:

- a) El Palacio Real de Oriente y el Parque de Campo del Moro.
- b) El Palacio Real de Aranjuez y la Casita del Labrador, con sus jardines y edificios anexos.
- c) El Palacio Real de San Lorenzo de El Escorial, el Palacete denominado La Casita

del Príncipe, con su huerta y terrenos de labor, y la llamada «Casita de Arriba», con las Casas de Oficios de la Reina y de los Infantes.

d) Los Palacios Reales de la Granja y de Riofrío y sus terrenos anexos.

e) El Monte de El Pardo y el Palacio de El Pardo, con la Casita del Príncipe. El Palacio Real de la Zarzuela y el predio denominado «La Quinta», con su palacio y edificaciones anexas; la iglesia de Nuestra Señora del Carmen, el Convento de Cristo y edificios contiguos.

f) El Palacio de la Almudaina con sus jardines, sito en Palma de Mallorca.

g) Los bienes muebles de titularidad estatal, contenidos en los reales palacios o depositados en otros inmuebles de propiedad pública, enunciados en el inventario que se custodia por el Consejo de Administración del Patrimonio Nacional.

h) Las donaciones hechas al Estado a través del Rey y los demás bienes y derechos que afecten al uso y servicio de la Corona.

2. Para la exacta delimitación de los bienes enumerados en las seis primeras letras del apartado anterior, se atenderá al perímetro fijado por los correspondientes Decretos de declaración de conjunto histórico-artístico. En su defecto, se seguirá el criterio de preservar la unidad del conjunto monumental.

Se entiende por «Monte de El Pardo» la superficie de terreno que, bajo este nombre, aparece descrita en los planos del Instituto Geográfico Nacional.

Artículo 5. Forman parte del Patrimonio Nacional los derechos de patronato o de gobierno y administración sobre las siguientes Fundaciones, denominadas Reales Patronatos:

a) La Iglesia y Convento de la Encarnación.

b) La Iglesia y Hospital del Buen Suceso.

c) El Convento de las Descalzas Reales.

d) La Real Basílica de Atocha.

e) La Iglesia y Colegio de Santa Isabel.

f) La Iglesia y Colegio de Loreto, en Madrid, donde también radican los citados en los apartados precedentes.

g) El Monasterio de San Lorenzo de El Escorial, sitio en dicha localidad.

h) El Monasterio de Las Huelgas, en Burgos.

i) El Hospital del Rey, sito en dicha capital.

j) El Convento de Santa Clara, en Tordesillas.

k) El Convento de San Pascual, en Aranjuez.

l) El Copatronato del Colegio de Doncellas Nobles, en Toledo.

(Artículo 5, Ley del Patrimonio Nacional).

TITULO II

Del régimen jurídico de los bienes y derechos del Patrimonio Nacional

CAPITULO PRIMERO

Disposiciones generales

Artículo 6. Los bienes y derechos integrados en el Patrimonio Nacional serán inalienables, imprescriptibles e inembargables, y, en general, gozarán de las prerrogativas de los bienes de dominio público estatal.

Artículo 7. Los bienes y derechos del Patrimonio Nacional gozarán del mismo régimen de exenciones tributarias que los bienes de dominio público estatal.

Artículo 8. En relación con los bienes y derechos del Patrimonio Nacional, el Consejo de Administración podrá interesar del Ministerio de Economía y Hacienda el ejercicio de las siguientes prerrogativas:

a) La prerrogativa de recuperación de la posesión indebidamente perdida.

b) La prerrogativa de investigación de la situación de los bienes y derechos que se presuman integrantes del Patrimonio Nacional, a fin de determinar, cuando no conste, la titularidad del Estado.

c) La prerrogativa de deslinde administrativo respecto de los bienes inmuebles, sin perjuicio de lo dispuesto en el artículo 4.2 del presente Reglamento.

Artículo 9. 1. Los bienes y derechos integrados en el Patrimonio Nacional deberán ser inscritos en el Registro de la Propiedad como de titularidad estatal.

2. Antes de la presentación en el Registro de la Propiedad de los títulos para la inscripción de los bienes y derechos del Patrimonio Nacional, se oirá al Servicio Jurídico del Ente público.

3. Cuando el Patrimonio Nacional carezca de títulos de dominio, podrá inmatricularse el bien o bienes de que se trate al amparo de lo previsto en los artículos 206 de la Ley Hipotecaria (RCL1946\342, 886 y NDL 6499) y 303 a 307 de su Reglamento (RCL1947\476, 642 y NDL 6500), sirviendo a tales efectos la certificación expedida por el Gerente del Patrimonio Nacional.

Artículo 10. El Consejo de Administración del Patrimonio Nacional podrá recabar de las autoridades públicas la información precisa para conocer la situación en que se encuentran determinados bienes, en orden a promover su incorporación al Patrimonio Nacional, cuando pudieran afectarse al uso o servicio del Rey y de la Real Familia, para el ejercicio de la alta representación que la Constitución y las Leyes les atribuyen.

Artículo 11. 1. En todas las cuestiones relativas al régimen jurídico de los bienes y derechos no reguladas en el presente Reglamento, se aplicará supletoriamente la legislación del Patrimonio del Estado.

2. A los bienes que tengan valor o carácter histórico-artístico les será también de aplicación la legislación sobre Patrimonio Histórico.

CAPITULO II

Del inventario general de los bienes y derechos del Patrimonio Nacional

Artículo 12. Se formará el inventario general de los bienes y derechos que integran el Patrimonio Nacional, manteniendo la debida coordinación con la Dirección General del Patrimonio del Estado, agrupándolos en los siguientes epígrafes:

- a) Inmuebles.
- b) Derechos reales sobre bienes inmuebles.
- c) Muebles de carácter histórico o valor artístico.
- d) Vehículos.
- e) Semovientes.
- f) Bienes y derechos no comprendidos en los apartados anteriores.

La reseña de los bienes y derechos se efectuará con numeración correlativa dentro de cada epígrafe.

Artículo 13. 1. Se constituirá una Comisión de Inventario del Patrimonio Nacional de la que formarán parte los representantes del Patrimonio Nacional que sean designados por el Consejo de Administración, así como aquellos otros de la Administración del Estado que mediante Orden del Ministro de Relaciones con las Cortes y de la Secretaría del Gobierno se determinen.

2. El inventario elaborado por la Comisión, una vez sometido al Consejo de Administración, será elevado al Gobierno para su aprobación a través del Ministro de Relaciones con las Cortes y de la Secretaría del Gobierno.

3. Las modificaciones que hubieran de introducirse en el inventario se tramitarán por los servicios del Patrimonio Nacional, y anualmente, previa aprobación por el Consejo, se elevará al Gobierno la propuesta de rectificación que en su caso proceda.

4. El Consejo pondrá a disposición de la Casa Real el inventario y sus modificaciones.

Artículo 14. 1. El inventario de los bienes inmuebles expresará, al menos para cada

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bien, los siguientes datos:

- a) Nombre con que se conoce.
- b) Naturaleza.
- c) Situación, linderos y superficie.
- d) En los edificios; sus características, el estado de conservación y de aprovechamiento y las rentas que producen.
- e) En las fincas rústicas; su aprovechamiento y los frutos y rentas que producen.
- f) Derechos reales, cargas o arrendamientos que los gravasen.
- g) Título de adquisición, y
- h) Datos de inscripción en el Registro de la Propiedad.

Asimismo, en el expediente correspondiente deberá obrar un plano del inmueble.

2. El Consejo de Administración del Patrimonio Nacional efectuará la delimitación de los bienes inmuebles, de acuerdo con lo previsto en el artículo 4.2 del presente Reglamento y, en caso necesario, podrá interesar del Ministerio de Economía y Hacienda el ejercicio de la facultad de deslinde.

Artículo 15. 1. El inventario de los bienes muebles del Patrimonio Nacional comprenderá todos aquellos que la Ley señala como integrantes o formando parte de dicho Patrimonio, distinguiendo con precisión los que se encuentren en los reales palacios de los que se encuentren depositados en otros inmuebles.

2. El inventario de los bienes muebles de carácter histórico o de valor artístico expresará, al menos para cada bien, los siguientes datos:

- a) Título, si existiese.
- b) Descripción en forma que facilite su identificación.
- c) Datos histórico-artísticos.
- d) Estado de conservación, y
- e) Lugar en que se encontrase situado.

Asimismo, en el expediente correspondiente deberá obrar una reproducción fotográfica del bien de que se trate.

Artículo 16. El Consejo de Administración del Patrimonio Nacional fijará los datos que deberá incluir el inventario general con respecto a los bienes y derechos a que se refieren los epígrafes d), e) y f), del artículo 12 de este Reglamento.

CAPITULO III

De la afectación y desafectación de los bienes y derechos del Patrimonio Nacional

Artículo 17. Compete al Gobierno, a propuesta del Consejo de Administración del Patrimonio Nacional, la afectación y desafectación al uso y servicio de la Corona de bienes muebles e inmuebles y de derechos. En ningún caso podrán desafectarse los bienes muebles o inmuebles de valor histórico-artístico.

Artículo 18. 1. El Consejo de Administración, cuando considere preciso afectar determinados bienes muebles o inmuebles distintos de los integrados en el Patrimonio Nacional, se dirigirá al Ministerio de Relaciones con las Cortes y de la Secretaría del Gobierno expresando cuáles sean dichos bienes y las razones que aconsejan la afectación.

2. El Consejo de Administración procederá del mismo modo cuando se trate de la desafectación de bienes integrantes del Patrimonio Nacional, expresando las razones que aconsejan la desafectación.

Artículo 19. El Ministerio de Relaciones con las Cortes y de la Secretaría del Gobierno trasladará, en su caso, la solicitud motivada de afectación o desafectación a la Dirección General del Patrimonio del Estado, que, a la vista de la misma y de la situación de los bienes, emitirá el oportuno informe.

Artículo 20. 1. La afectación o desafectación de bienes y derechos al Patrimonio Nacional se acordará por el Consejo de Ministros mediante Real Decreto.

2. El representante que designe al efecto el Consejo de Administración del Patrimonio Nacional y el Delegado de Hacienda de la provincia donde radiquen los bienes suscribirán un acta de afectación o desafectación en la que constarán los extremos contenidos en el correspondiente Real Decreto. El acta será remitida a los Ministerios de Relaciones con las Cortes y de la Secretaría del Gobierno, y de Economía y Hacienda, así como al Consejo de Administración del Patrimonio Nacional.

Artículo 21. La afectación y desafectación de bienes y derechos al Patrimonio Nacional se harán constar en su inventario y se inscribirán, cuando proceda, en el Registro de la Propiedad.

CAPITULO IV

Del uso y explotación de los bienes y derechos del Patrimonio Nacional

Artículo 22. Los bienes y derechos del Patrimonio Nacional están afectados primordialmente al uso y servicio del Rey y de los miembros de la Real Familia para el ejercicio de la alta representación que la Constitución y las Leyes les atribuyen.

Artículo 23. En cuanto sea compatible con la afectación de los bienes del Patrimonio Nacional a la que se refiere el artículo anterior, el Consejo de Administración adoptará las medidas conducentes al uso de los mismos con fines culturales, científicos y docentes.

Artículo 24. 1. Las Entidades culturales, científicas y docentes podrán dirigirse al Consejo de Administración del Patrimonio Nacional solicitando el uso temporal de los bienes del Patrimonio Nacional para el cumplimiento de los fines de las mismas.

2. El Consejo de Administración, a la vista de las solicitudes recibidas y teniendo en cuenta la incidencia del uso pretendido sobre los fines del Patrimonio Nacional, decidirá sobre aquéllas. En todo caso, la decisión motivada del Consejo de Administración se notificará al solicitante.

Artículo 25. 1. El Consejo de Administración del Patrimonio Nacional podrá aprobar programas de difusión de los valores históricos y artísticos de los bienes del Patrimonio Nacional, dirigidos a promocionar el acceso de todos los ciudadanos al conocimiento de los mismos.

2. El Consejo de Administración podrá proponer a Entidades culturales, científicas y docentes el uso de los bienes integrados en el Patrimonio Nacional, siempre que sea compatible con el fin de la afectación.

Artículo 26. 1. En el uso de los bienes del Patrimonio Nacional se velará especialmente por la protección del ambiente y por el cumplimiento de las exigencias ecológicas en los terrenos que gestione y, especialmente, en el Monte de El Pardo.

2. El Consejo de Administración del Patrimonio Nacional adoptará las medidas necesarias para la adecuada utilización de los bienes a tales fines y podrá suspender en cualquier momento su uso por Entidades o particulares cuando advirtiere que el mismo pueda suponer un deterioro o agresión al medio ambiente o a las exigencias ecológicas.

Artículo 27. Corresponde al Consejo de Administración disponer la explotación de los bienes integrantes del Patrimonio Nacional que sean susceptibles de aprovechamiento rentable, sin perjuicio de los fines a que están afectados.

Artículo 28. La explotación de los bienes del Patrimonio Nacional susceptibles de aprovechamiento rentable exigirá la previa incoación de un expediente, en el que conste la descripción del bien o bienes de cuya explotación se trate, con expresión

de sus características económicas; las diversas posibilidades de explotación; una Memoria económica de rentabilidad, y la forma de explotación que se considere más conveniente de entre las previstas en el artículo siguiente.

Artículo 29. 1. La explotación de los bienes del Patrimonio Nacional susceptibles de aprovechamiento rentable revestirá alguna de las formas siguientes:

- a) Explotación por el propio Consejo de Administración.
- b) Explotación por cualquier otra Entidad de derecho público, mediante convenio.
- c) Explotación por particulares, mediante contrato.

2. El Consejo de Administración, a la vista de las circunstancias contenidas en el expediente, decidirá la forma de explotación.

Artículo 30. Si el Consejo de Administración decidiera que la explotación se lleve a cabo por otra Entidad de derecho público, el convenio correspondiente determinará las condiciones de la misma, entre las que se incluirán necesariamente: Objeto, plazo y régimen económico-financiero de la explotación, sistema de garantías, medidas de control y derechos y obligaciones específicos de las partes.

Artículo 31. Si el Consejo de Administración decidiera que la explotación se lleve a cabo por particulares, ya sean personas naturales o jurídicas, establecerá previamente las bases del contrato determinando las condiciones de la misma, con el contenido necesario señalado para los convenios en el artículo anterior, y se aplicarán las normas de contratación previstas en el presente Reglamento.

CAPITULO V

De la conservación y depósito de los bienes del Patrimonio Nacional

Artículo 32. Corresponde al Consejo de Administración la conservación, defensa y mejora de los bienes y derechos del Patrimonio Nacional [artículo 8.2, a), de la Ley del Patrimonio Nacional] (RCL1982\1598 y ApNDL 1975-85, 10724).

Artículo 33. 1. El Consejo de Administración adoptará las medidas necesarias encaminadas a la conservación de los bienes del Patrimonio Nacional según su naturaleza y características.

2. Los servicios del Patrimonio Nacional podrán recabar el auxilio de los agentes de la autoridad para el cumplimiento de los fines de conservación.

Artículo 34. 1. Las autoridades públicas están obligadas a coadyuvar en la defensa, conservación y protección de los bienes del Patrimonio Nacional.

2. Las Entidades públicas o privadas y, en su caso, los particulares que tuvieran a su cargo el depósito, la explotación, la conservación o la restauración de bienes del Patrimonio Nacional están obligados a velar por su integridad y por su adecuado uso.

Artículo 35. Las personas que presenciaren actos atentatorios contra los bienes y derechos del Patrimonio Nacional podrán, o deberán si se trata de bienes de valor histórico-artístico, efectuar la oportuna denuncia ante el Consejo de Administración del Patrimonio Nacional o ante cualquier autoridad pública, que lo pondrá inmediatamente en conocimiento de dicho Consejo. Ello no supondrá la obligación de probar los hechos denunciados, ni de la denuncia se derivará contra el denunciante otra responsabilidad que la que corresponda a los delitos o faltas que éste hubiese cometido por medio de la misma o con su ocasión.

Artículo 36. El incumplimiento de lo dispuesto en los dos artículos anteriores será sancionable en vía penal, de acuerdo con lo que establece el Código Penal (RCL1973\2255 y NDL 5670), o en vía administrativa, de acuerdo, según su caso, con lo que disponen la Ley del Patrimonio del Estado (RCL1964\896, 1024 y NDL 23419) o la Ley

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del Patrimonio Histórico Español.

Artículo 37. La restauración o reparación de los bienes del Patrimonio Nacional constituirá tarea preferente del Consejo de Administración, que podrá realizar directamente por medio de sus servicios, o mediante contrato con Entidades o particulares, aplicándose en este caso las normas de contratación previstas en el presente Reglamento.

Artículo 38. 1. El Consejo de Administración velará en todo caso porque los bienes integrantes del Patrimonio Nacional se encuentren permanentemente en estado de servir a los fines a que están afectados.

2. El Consejo de Administración del Patrimonio Nacional velará también por el íntegro mantenimiento de las colecciones.

Artículo 39. 1. Corresponde al Consejo de Administración del Patrimonio Nacional autorizar la celebración de contratos de depósito de bienes muebles de valor o carácter histórico, con fines exclusivamente culturales o para el decoro de edificios públicos.

2. Los contratos a que se refiere el apartado anterior serán de naturaleza administrativa especial y se regirán por lo dispuesto en este Reglamento, por sus normas administrativas específicas y, en su defecto, por las normas de Derecho privado.

Artículo 40. 1. Las solicitudes para la constitución de depósitos deberán dirigirse al Consejo de Administración del Patrimonio Nacional, indicando las circunstancias del interesado, la finalidad cultural o de decoro que se pretenda, las medidas de seguridad y conservación proyectadas y el plazo de duración previsto.

2. A la vista de las solicitudes presentadas, el Consejo de Administración decidirá sobre la adjudicación del contrato, previa la incoación del correspondiente expediente, en el que se valorarán todas las circunstancias alegadas así como la incidencia del depósito sobre los fines a que están afectados los bienes objeto del mismo.

Artículo 41. 1. El Consejo de Administración del Patrimonio Nacional aprobará las bases a que habrán de ajustarse los contratos de depósito a que se refieren los artículos anteriores.

2. Tales bases regularán, entre otros, los siguientes extremos:

a) Duración del contrato, que en todo caso no podrá exceder de dos años.

b) Requisitos que debe reunir el acta de recepción del bien mueble objeto de depósito.

c) Régimen de garantías.

d) Medidas de conservación y de seguridad a adoptar por el depositario.

e) Supuestos en que el depositario deberá formalizar una póliza de seguro.

f) Facultades de inspección del Consejo de Administración sobre los bienes objeto de depósito.

g) Régimen de gastos derivados de la conservación y exhibición del bien.

h) Causas de resolución del contrato de depósito.

Artículo 42. Una vez celebrado y formalizado el contrato de depósito, el Consejo de Administración del Patrimonio Nacional solicitará del depositario el nombramiento de un representante para que, con el nombrado por el propio Consejo, suscriban la correspondiente acta de recepción del bien de que se trate. Desde este momento comenzará a contar el plazo de duración previsto en el contrato así como la asunción por parte del depositario de sus obligaciones contractuales.

TITULO III

Del régimen de visitas de los bienes del Patrimonio Nacional

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Artículo 43. Los bienes inmuebles del Patrimonio Nacional y de los Reales Patronatos estarán sujetos a un régimen de visitas análogo al de la legislación sobre monumentos histórico-artísticos (disposición final primera, Ley del Patrimonio Nacional) (RCL1982\1598 y ApNDL 1975-85, 10724).

Artículo 44. Los bienes inmuebles del Patrimonio Nacional y de los Reales Patronatos que tengan la condición de monumento, jardines, conjuntos y sitios históricos, declarados bienes de interés cultural, podrán ser visitados públicamente con arreglo al principio de libre acceso, sin más limitaciones que aquellas tendentes a garantizar su indemnidad y conservación así como el cumplimiento de los fines a que están afectados.

Artículo 45. 1. El Consejo de Administración del Patrimonio Nacional establecerá para cada caso los días y horarios de visitas, así como las condiciones y limitaciones que permitan aplicar el principio de libre acceso y garantizar el cumplimiento de los fines a que los bienes están afectados.

2. El régimen de visitas podrá suspenderse temporalmente cuando lo exija el uso o servicio a que están afectados los bienes.

Artículo 46. El Consejo de Administración aplicará el principio de gratitud a las visitas, en términos de días y horas análogos a los previstos en la legislación del Patrimonio Histórico y adecuados a las peculiaridades de los bienes del Patrimonio Nacional.

Artículo 47. En las campañas dirigidas a promover el conocimiento por los ciudadanos de los bienes del Patrimonio Nacional, se contendrá información del régimen de visitas que apruebe el Consejo de Administración.

TITULO IV

Del régimen jurídico de los derechos de patronato o de gobierno y administración de los Reales Patronatos

Artículo 48. Corresponde al Consejo de Administración del Patrimonio Nacional ejercer la administración de los Reales Patronatos a que se refiere el artículo 5.º del presente Reglamento. .

Artículo 49. El contenido de los derechos de patronato será el determinado en sus cláusulas fundacionales y, en caso de insuficiencia de las mismas, comprenderá con toda amplitud las facultades de administración de las Fundaciones respectivas (artículo 7.1, Ley de Patrimonio Nacional).

Artículo 50. Los bienes de las Fundaciones a que se refiere el artículo 5.º del presente Reglamento, destinados al cumplimiento directo de sus respectivos fines, gozarán de las mismas exenciones fiscales que los del dominio público del Estado (artículo 7.2, Ley de Patrimonio Nacional).

Artículo 51. En todo lo no previsto en este Reglamento, en cuanto a la administración, gobierno y ejercicio del protectorado sobre los Reales Patronatos, será de aplicación la normativa sobre Fundaciones Culturales Privadas.

Artículo 52. Cuando el Consejo de Administración del Patrimonio Nacional forme parte con otros miembros del órgano de dirección o administración de un Real Patronato, en virtud de lo dispuesto en sus Estatutos, deberá designar la persona que le represente.

Artículo 53. 1. El Consejo de Administración del Patrimonio Nacional podrá designar uno o varios Delegados en los Reales Patronatos, salvo que los Estatutos dispongan

otra cosa.

2. Los Delegados en los Reales Patronatos ejercerán las funciones que expresamente les delegue el Consejo de Administración, que se inscribirán en el registro administrativo correspondiente.

No serán delegables la aprobación de las cuentas ni los actos que excedan de la gestión ordinaria de la Fundación.

Artículo 54. En el ejercicio de los derechos de administración de los Reales Patronatos, el Consejo de Administración del Patrimonio Nacional deberá cumplir la voluntad del fundador, mantener en buen estado de conservación y producción los bienes y valores de la Fundación, y procurar la suficiencia de medios económicos derivados de las rentas de sus bienes para atender a los fines fundacionales.

Artículo 55. Cada uno de los Reales Patronatos elaborará anualmente una memoria de las actividades desarrolladas, que deberá contener la información suficiente sobre el grado de cumplimiento del objeto fundacional y que será elevada al Consejo de Administración del Patrimonio Nacional.

A su vez, el Consejo de Administración elaborará anualmente una memoria conjunta sobre la situación de los Reales Patronatos, que será elevada al Protectorado de los mismos.

Artículo 56. En el ejercicio de las facultades del Protectorado se velará especialmente por el cumplimiento de la voluntad de los fundadores y de los causantes de legados o donaciones hechas al Estado, a través del Rey, con destino a cualquiera de los Reales Patronatos.

Artículo 57. El Protectorado, a propuesta del Consejo de Administración del Patrimonio Nacional y previo dictamen del Consejo de Estado, podrá acordar la modificación, fusión o extinción de los Reales Patronatos cuando así lo exija el mejor cumplimiento de los fines fundacionales, o cuando concurren los supuestos contemplados en el artículo 39 del Código Civil.

Artículo 58. Corresponden al Consejo de Administración del Patrimonio Nacional las funciones de Patronato y representación de la Fundación creada por el Decreto-ley de 23 de agosto de 1957 (RCL1957\1223 y NDL 23406).

TITULO V

Del régimen de contratación

Artículo 59. Compete al Consejo de Administración del Patrimonio Nacional contratar, en régimen de derecho privado, las obras y suministros que sean de interés para el Patrimonio Nacional, previas las formalidades que se determinen en este Reglamento, así como celebrar cuantos contratos se refieran al aprovechamiento de los bienes del mismo.

Artículo 60. 1. Los contratos que celebre el Consejo de Administración del Patrimonio Nacional se regularán por las normas del presente Reglamento y por las normas del Derecho privado que sean aplicables según su naturaleza.

2. En todo lo no previsto en este Reglamento en cuanto a la formación de la voluntad contractual por el Consejo de Administración del Patrimonio Nacional, incoación del expediente, preparación, adjudicación y formalización de los contratos, será de aplicación la legislación de contratos del Estado.

Artículo 61. El objeto de los contratos que celebre el Consejo de Administración del Patrimonio Nacional así como su precio se ajustarán a las exigencias previstas en la legislación de contratos del Estado.

Artículo 62. La adjudicación de los contratos se hará por contratación directa. En los contratos de cuantía superior a 2.000.000 de pesetas, se interesarán las ofertas de, al menos, tres empresas relacionadas con el objeto del contrato, dejando constancia de ello en el expediente. No obstante, la adjudicación podrá recaer en cualquiera de las ofertas, sin que sea vinculante la presentada por el mejor postor.

Artículo 63. Las cuestiones conflictivas que puedan surgir en la interpretación, ejecución, modificación o resolución de los contratos celebrados por el Consejo de Administración del Patrimonio Nacional, serán resueltas por los cauces previstos en cada contrato y, en su defecto, por los regulados en las normas del Derecho privado. El Consejo de Administración podrá prever, en los contratos que celebre, la sumisión a arbitraje en la forma prevista por las normas de Derecho privado sobre dicha materia.

Artículo 64. 1. La fiscalización del gasto originado por la contratación que celebre el Consejo de Administración del Patrimonio Nacional será ejercida por la Intervención Delegada de la Intervención General en el Patrimonio Nacional.

2. El Consejo de Administración remitirá al Tribunal de Cuentas, en los supuestos legalmente previstos, los contratos que celebre.

TITULO VI

De la organización del Patrimonio Nacional

CAPITULO PRIMERO

Del Consejo de Administración

Artículo 65. El Consejo de Administración del Patrimonio Nacional actuará como órgano colegiado de dirección, y ejercerá las atribuciones que, para el cumplimiento de sus fines, le confiere la Ley reguladora del Patrimonio Nacional.

Artículo 66. 1. El Consejo de Administración del Patrimonio Nacional estará constituido por su Presidente, el Gerente y por un número de vocales no superior a diez, todos ellos profesionales de reconocido prestigio. En dos de los diez vocales habrá de concurrir la condición de miembro del Ayuntamiento en cuyo término municipal radiquen bienes inmuebles integrados en el Patrimonio Nacional o en alguna de las Fundaciones gobernadas por su Consejo de Administración.

2. El Presidente, el Gerente y los demás miembros del Consejo de Administración serán nombrados mediante Real Decreto, previa deliberación del Consejo de Ministros, a propuesta y con el referendo del Presidente del Gobierno (artículo 8.1, Ley del Patrimonio Nacional).

Artículo 67. Corresponde al Consejo de Administración:

- a) La conservación, defensa y mejora de los bienes y derechos del Patrimonio Nacional.
- b) La jefatura del personal tanto funcionario como contratado en régimen laboral, en los términos que establezcan las normas sobre competencias en materia de personal.
- c) Dictar las normas necesarias para la organización y funcionamiento de las distintas dependencias, así como dirigir e inspeccionar éstas.
- d) Contratar, en régimen de Derecho privado, las obras y suministros que sean de interés para el Patrimonio Nacional, previas las formalidades que se determinan en el presente Reglamento, así como celebrar cuantos contratos se refieran al aprovechamiento de los bienes del mismo.
- e) La constitución, con fines exclusivamente culturales o para el decoro de edificios públicos y por un período máximo de dos años, de depósitos de bienes muebles de valor o carácter histórico o artístico, adoptando las medidas necesarias para la adecuada seguridad y conservación de los mismos.
- f) La promoción y cumplimiento de los fines de carácter científico, cultural y docente a que se refiere el artículo tercero de su Ley reguladora.

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- g) Ejercer la administración de los Reales Patronatos a que se refiere el artículo quinto de su Ley reguladora.
- h) La formación del inventario de bienes y derechos del Patrimonio Nacional, con intervención de los correspondientes órganos de la Administración del Estado, su elevación al Gobierno, y la correspondiente propuesta al mismo para su rectificación anual.
- i) La propuesta de afectación de bienes muebles e inmuebles al uso y servicio de la Corona.
- j) La propuesta de desafectación de bienes muebles e inmuebles del Patrimonio Nacional, cuando éstos hubiesen dejado de cumplir sus finalidades primordiales. En ningún caso podrán desafectarse los bienes muebles o inmuebles de valor histórico-artístico.
- k) Aceptar donaciones, herencias o legados y, en general, acordar las adquisiciones a título lucrativo de cualquier clase de bienes. La aceptación de herencias se entenderá hecha a beneficio de inventario.
- l) La formación del inventario del patrimonio del Consejo de Administración.
- m) Elaborar y aprobar con carácter anual el anteproyecto del presupuesto del Patrimonio Nacional y remitirlo al Gobierno, a través del Ministerio de Relaciones con las Cortes y de la Secretaría del Gobierno, para su posterior inclusión en los Presupuestos Generales del Estado.

Artículo 68. 1. Las atribuciones determinadas en el artículo anterior podrán ser objeto de delegación en el Presidente o en el Gerente, en los términos que en cada caso se establezca. La delegación podrá ser en cualquier momento objeto de avocación.

2. Se exceptúan de la posibilidad de delegación las atribuciones establecidas en las letras: h), en lo que respecta a la elevación del Inventario al Gobierno, así como en lo concerniente a la correspondiente propuesta al mismo para su rectificación anual; i), j) y m) del artículo anterior.

Artículo 69. 1. Corresponde al Presidente del Consejo de Administración:

- a) Ostentar la representación del Consejo en las relaciones oficiales y con particulares, y en los documentos públicos y privados que otorgue.
 - b) Convocar las reuniones del Consejo y fijar el orden del día teniendo en cuenta las peticiones de los demás miembros, formuladas con la suficiente antelación.
 - c) Presidir las sesiones del Consejo de Administración.
 - d) Dar el visto bueno a las actas y certificaciones del Consejo.
 - e) Disponer los gastos y ordenar los pagos correspondientes.
 - f) Autorizar, cuando los informes técnicos sean favorables, las solicitudes de cesión temporal de uso de bienes muebles.
 - g) Interesar del Ministerio de Economía y Hacienda, en relación con los bienes del Patrimonio Nacional, el ejercicio de las prerrogativas de recuperación, investigación y deslinde.
 - h) Fijar las directrices e instrucciones a que se deben ajustar los actos de administración y gestión ordinarios de los órganos del Ente público.
 - i) Otorgar poderes para la actuación en el tráfico civil y mercantil, previo acuerdo en este sentido del Consejo de Administración.
 - j) Desempeñar cualesquiera otras funciones que le sean delegadas por el Consejo de Administración, así como aquellas otras que sean intrínsecas a la condición de Presidente.
2. La función expresada en el apartado a) será delegable en cualquiera de los Vocales, y la especificada en el apartado e) podrá delegarse en el Gerente.
3. En caso de vacante, ausencia o enfermedad, la suplencia del Presidente corresponderá al Vocal que designe el Consejo de Administración.

Artículo 70. Corresponderán al Gerente, sin perjuicio de las que tenga atribuidas como miembro del Consejo de Administración, las siguientes funciones:

- a) Proponer al Consejo de Administración las actuaciones de toda índole que sean

necesarias para el cumplimiento de los fines del Ente público.

- b) Ejercer la jefatura de los servicios administrativos.
- c) Impulsar el despacho de los expedientes.
- d) Preparar la relación de asuntos que habrá de servir al Presidente para fijar el orden del día de cada convocatoria del Consejo de Administración.
- e) Actuar como Ponente en los asuntos comprendidos en el orden del día, a no ser que hubieran sido nombradas Comisiones o Ponencias especiales.
- f) Ejecutar los acuerdos del Consejo de Administración, adoptando al efecto las medidas pertinentes.
- g) Disponer los gastos y ordenar los pagos previa delegación del Presidente.
- h) Vigilar el cumplimiento de las normas de régimen interior dictadas por el Consejo de Administración.
- i) Llevar el inventario de los bienes y derechos integrados en el Patrimonio Nacional y expedir las oportunas certificaciones con respecto a los mismos, a los efectos, en su caso, de la inmatriculación registral prevista en el artículo 9.º, 3 del presente Reglamento.
- j) Velar por el adecuado depósito y almacenaje de todos los bienes muebles que integran el Patrimonio Nacional, cuidando de su conservación, reparación y restauración de acuerdo con lo dispuesto en el presente Reglamento.
- k) Ejercer la administración y gestión ordinarias de los bienes y derechos integrantes del Patrimonio Nacional.
- l) Cualquiera otra que le delegue el Consejo de Administración, a propuesta del Presidente.

Artículo 71. En el cumplimiento de sus funciones, los Vocales del Consejo de Administración:

- a) Asistirán con voz y voto a las reuniones del Consejo.
- b) Podrán examinar los expedientes y cuantos antecedentes se relacionen con los asuntos comprendidos en el orden del día, con el fin de conocerlos antes de la deliberación.
- c) Podrán solicitar del Presidente o, en su caso, del Gerente cualquier información o documento.
- d) Podrán formular con la suficiente antelación peticiones de inclusión de asuntos en el orden del día.
- e) Podrán elevar al Consejo de Administración las mociones y propuestas que estimen pertinentes en orden al cumplimiento de sus fines.
- f) Desempeñarán las Ponencias que se les encomienden y formarán parte de las Comisiones que se constituyan para el estudio y la preparación de determinados asuntos.

Artículo 72. 1. El Consejo de Administración nombrará, a propuesta del Presidente, un Secretario.

2. Serán funciones del Secretario del Consejo:

- a) Redactar, de acuerdo con las instrucciones del Presidente, el orden del día de las reuniones del Consejo de Administración.
- b) Convocar a los Vocales para las reuniones del Consejo de Administración.
- c) Levantar acta de cada sesión del Consejo de Administración y firmarla con el visto bueno del Presidente.
- d) Certificar, con el visto bueno del Presidente, los acuerdos del Consejo de Administración y los actos y documentos correspondientes.

3. En caso de vacante, ausencia o enfermedad del Secretario, el Consejo de Administración decidirá sobre la suplencia del mismo.

Artículo 73. 1. El Consejo de Administración podrá crear, para el ejercicio de determinadas competencias, Comisiones delegadas, cuya composición y funciones serán determinadas en el acuerdo de creación de las mismas.

2. El Consejo podrá nombrar Comisiones y Ponencias para el estudio y la preparación

de determinados asuntos.

3. Asimismo, podrá convocar a personas cualificadas, ajenas al propio Consejo, para que asistan a sus reuniones con el fin de prestar su asesoramiento sobre puntos o materias de su especialidad.

CAPITULO II

Del funcionamiento del Consejo de Administración

Artículo 74. 1. El Consejo de Administración del Patrimonio Nacional se reunirá previa convocatoria de su Presidente, efectuada a iniciativa de éste o a petición de, al menos, tres Consejeros, tantas veces como sea necesario para el buen funcionamiento del Patrimonio Nacional y ordinariamente una vez al mes.

2. No será necesaria la previa convocatoria del Consejo para que éste se reúna si, hallándose presentes todos los Consejeros, decidiesen por unanimidad celebrar sesión.

3. La convocatoria del Consejo, salvo en casos de urgencia apreciada por su Presidente, será cursada por escrito, directa y personalmente, con, al menos, cuarenta y ocho horas de antelación, e irá acompañada del orden del día de la reunión y, cuando fuera preciso, de la documentación necesaria para el conocimiento previo de los asuntos.

Artículo 75. 1. El Consejo de Administración quedará válidamente constituido cuando concurren a la reunión, presentes o representados, la mitad más uno de sus componentes.

2. Si no existiera quórum de asistencia, el Consejo de Administración se reunirá en segunda convocatoria veinticuatro horas después de la señalada para la primera, siendo entonces válida la celebración con cinco de sus miembros, siempre que estén presentes el Presidente y el Gerente.

3. Los Consejeros podrán otorgar por escrito su representación, para asistir a las reuniones del Consejo, al Presidente o a otro Vocal.

4. Podrá asistir a las reuniones del Consejo cualquier persona que fuese convocada expresamente para ello, limitándose su comparecencia al tiempo de tratarse el asunto para el que fue convocado.

Artículo 76. 1. Los acuerdos se adoptarán por mayoría de votos de los miembros asistentes. En caso de empate, el Presidente tendrá voto de calidad.

2. Las delegaciones de atribuciones del Consejo de Administración requerirán el voto favorable de las dos terceras partes de los miembros del Consejo.

3. No podrá recaer acuerdo sobre cualquier asunto que no figure incluido en el orden del día, salvo que estén presentes dos tercios de los miembros del Consejo y sea declarada la urgencia del mismo por el voto favorable de la mayoría absoluta de los componentes del Consejo.

Artículo 77. 1. De cada sesión que celebre el Consejo de Administración se levantará un acta que contendrá la indicación de las personas asistentes, de las circunstancias de tiempo y lugar en que se celebra, de los asuntos sometidos a la decisión del Consejo, del resultado de las votaciones y del contenido de los acuerdos.

2. Las actas serán redactadas y firmadas por el Secretario del Consejo, con el visto bueno del Presidente, y se aprobarán en la misma o en la siguiente sesión, en cuyo caso se acompañarán en el orden del día de esta última.

3. Los Consejeros podrán hacer constar en acta su voto contrario al acuerdo adoptado o su abstención y los motivos que los fundamenten.

Artículo 78. En lo no previsto en los dos primeros capítulos de este título se aplicarán, con carácter supletorio, las normas contenidas en el capítulo II del título primero de la Ley de Procedimiento Administrativo (RCL1958\1258, 1469, 1504; RCL1959\585 y NDL 24708).

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Artículo 79. Los actos administrativos del Consejo de Administración, de su Presidente y del Gerente, en el ámbito de sus respectivas competencias, que no agoten la vía administrativa, serán recurribles ante el Ministro de Relaciones con las Cortes y de la Secretaría del Gobierno, conforme a lo establecido en la Ley de Procedimiento Administrativo.

CAPITULO III

De la estructura orgánica del Consejo de Administración del Patrimonio Nacional
Artículo 80. El Consejo de Administración del Patrimonio Nacional se estructura en:

- a) Los Servicios Centrales, y
- b) Las Delegaciones en los Reales Sitios siguientes: San Lorenzo de El Escorial, San Ildefonso, El Pardo, Aranjuez y Palma de Mallorca.

Las anteriores Delegaciones ejercen, dentro de su ámbito territorial, la administración y gestión ordinarias de los bienes y derechos adscritos a las mismas, así como cualquier otra función que les sea encomendada por el Gerente.

Artículo 81. 1. Las Delegaciones en los Reales Sitios y los Servicios Centrales dependen orgánicamente del Gerente, estructurándose estos últimos en las siguientes unidades, todas ellas con nivel de Subdirección General:

- a) Secretaría General.
- b) Secretaría de Patrimonio Histórico.
- c) Subdirección General de Administración de Inmuebles y Recursos.
- d) Inspección de Servicios.

2. Las funciones de control inmediato y coordinación de las anteriores unidades son ejercidas por la Gerencia, bajo la superior dirección del Consejo de Administración del Patrimonio Nacional y de su Presidente.

3. Dependen orgánicamente de la Gerencia el Servicio Jurídico y la Intervención Delegada, ambos con nivel de Subdirección General. También dependen directamente de la misma las unidades que tengan a su cargo el área presupuestaria, la organización y coordinación de los actos oficiales y la relación con los medios de comunicación social.

Artículo 82. 1. La Secretaría General es el órgano de apoyo inmediato a la Gerencia al que corresponde el ejercicio de las siguientes funciones:

- a) El impulso y tramitación de los asuntos de personal y acción social.
- b) La gestión económica y financiera.
- c) La preparación y tramitación de los expedientes de contratación.
- d) El inventario de los bienes muebles no integrantes del Patrimonio Histórico Español.
- e) Cualesquiera otras que le encomiende el Gerente.

2. Corresponde al Secretario general la suplencia del Gerente en los casos de vacante, ausencia o enfermedad.

Artículo 83. Corresponde a la Secretaría del Patrimonio Histórico el ejercicio de las siguientes funciones:

- a) La dirección y ejecución de las actuaciones necesarias para la conservación y mantenimiento de los bienes inmuebles.
- b) El inventario, conservación y restauración de los bienes integrantes del Patrimonio Histórico Español.
- c) El cuidado, atención y mejora de los museos.
- d) El desarrollo de los programas relativos al uso de los bienes con fines culturales, científicos y docentes, que sea compatible con la afectación de tales bienes.
- e) La administración y conservación del Archivo Histórico- Documental y de los fondos bibliográficos.

Artículo 84. Corresponde a la Subdirección General de Administración de Inmuebles y

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Recursos el ejercicio de las siguientes funciones:

- a) La elaboración del inventario de bienes inmuebles del Patrimonio Nacional, así como la permanente actualización del mismo.
- b) La administración de los bienes inmuebles, elaborando los planes de explotación de viviendas, locales, instalaciones y terrenos de cualquier clase.
- c) La tramitación de los expedientes de afectación y desafectación de los bienes inmuebles, así como la preparación de las correspondientes propuestas.
- d) La gestión y la explotación de bienes susceptibles de generar ingresos, incluida la preparación y edición de las publicaciones.

Artículo 85. Corresponde a la Inspección de Servicios el ejercicio de las siguientes funciones:

- a) El control del cumplimiento, tanto en los Servicios Centrales como en las Delegaciones en los Reales Sitios, de la normativa reguladora del Patrimonio Nacional, así como de las restantes disposiciones que sean de general aplicación.
- b) La elaboración de estudios y formulación de propuestas en materia de organización interna y funcionamiento de los servicios.
- c) La planificación y el seguimiento de actuaciones en materia de seguridad de las instalaciones del Patrimonio Nacional.
- d) La realización de aquellas actuaciones que, en el ámbito de su competencia, le sean encomendadas por el Gerente.

Artículo 86. Las funciones del Consejo de Administración del Patrimonio Nacional se entienden sin perjuicio de las competencias que al Ministerio de Cultura atribuye la Ley 16/1985, de 25 de junio (RCL1985\1547, 2916 y ApNDL 1975-85, 10714), y disposiciones dictadas en su desarrollo.

CAPITULO IV

Del régimen económico-financiero

Artículo 87. Con objeto de ordenar la gestión económica del Patrimonio Nacional, se formará para cada ejercicio un presupuesto conforme a lo previsto en la Ley General Presupuestaria (RCL1977\48 y ApNDL 1975-85, 122)-artículo 9.4, Ley del Patrimonio Nacional (RCL1982\1598 y ApNDL 1975-85, 10724)-.

Artículo 88. 1. El Consejo de Administración elaborará y aprobará anualmente, por mayoría de los dos tercios de sus miembros, un anteproyecto de presupuesto y lo remitirá al Ministerio de Economía y Hacienda, a través del Ministerio de Relaciones con las Cortes y de la Secretaría del Gobierno, a los efectos de su inclusión en los Presupuestos Generales del Estado.

La estructura y el contenido del referido anteproyecto se ajustarán a lo dispuesto en la normativa presupuestaria vigente.

2. En el estado letra A) de los Presupuestos Generales del Estado se incluirá en la sección correspondiente la dotación en la que figurarán los créditos necesarios para atender al cumplimiento de las obligaciones del Patrimonio Nacional (artículo 9.1, Ley del Patrimonio Nacional).

3. Asimismo, excepcionalmente, se aplicarán al Patrimonio Nacional los créditos presupuestarios que figuran en las secciones correspondientes de los distintos Ministerios, cuando éstos los destinen a la realización de actividades propias de su competencia que guarden relación con los bienes del Patrimonio Nacional (artículo 9.2, Ley del Patrimonio Nacional).

Artículo 89. Los frutos, rentas, percepciones o rendimientos de cualquier naturaleza, producidos por los bienes que integran el Patrimonio Nacional, se ingresarán en el Tesoro Público, sin perjuicio de la posibilidad de generación de créditos que legalmente proceda.

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Artículo 90. 1. La contabilidad del Patrimonio Nacional se ajustará a las normas aplicables a los Organismos autónomos de carácter comercial, industrial, financiero o análogo (artículo 9.5, Ley del Patrimonio Nacional).

2. Los servicios de contabilidad dependerán del Gerente del Patrimonio Nacional. La Intervención Delegada, sin perjuicio de las facultades que corresponden al Gerente, impulsará la actividad de dichos servicios y cursará las instrucciones necesarias para el mejor funcionamiento de los mismos.

Artículo 91. El Consejo de Administración del Patrimonio Nacional determinará los documentos contables que deben formalizar los Servicios Centrales y las Delegaciones en los Reales Sitios, su periodicidad y procedimiento, así como los oportunos mecanismos de control.

Artículo 92. El procedimiento de ordenación de gastos y pagos del Consejo de Administración del Patrimonio Nacional se ajustará a las normas aplicables a los Organismos autónomos de carácter comercial, industrial, financiero o análogo.

Artículo 93. Las cuentas del Consejo de Administración del Patrimonio Nacional, una vez formadas, serán remitidas al Tribunal de Cuentas para su examen y censura.

CAPITULO V

Del personal al servicio del Consejo de Administración del Patrimonio Nacional

Artículo 94. El personal del Consejo de Administración del Patrimonio Nacional estará integrado por funcionarios públicos, que se regirán por la normativa aplicable con carácter general a los funcionarios de la Administración del Estado y por personal contratado con arreglo a la legislación laboral.

Artículo 95. Todos los puestos de trabajo del Consejo de Administración del Patrimonio Nacional, tanto los reservados a personal funcionario como a personal laboral, se incluirán en las correspondientes relaciones, que se ajustarán a la normativa sobre relaciones de puestos de trabajo y cuya tramitación se realizará a través del Ministerio de Relaciones con las Cortes y de la Secretaría del Gobierno.

Artículo 96. De acuerdo con lo que prevea la relación de puestos de trabajo, el personal funcionario accederá a los puestos de trabajo del Consejo de Administración del Patrimonio Nacional reservados al mismo mediante los procedimientos generales de provisión, concurso o libre designación, cuya convocatoria pública se realizará a través del Ministerio de Relaciones con las Cortes y de la Secretaría del Gobierno.

Artículo 97. De acuerdo con la correspondiente oferta de empleo público de la Administración del Estado, la selección del personal laboral del Consejo de Administración del Patrimonio Nacional se llevará a cabo garantizando los principios de igualdad, mérito y capacidad, mediante convocatoria pública realizada a través del Ministerio de Relaciones con las Cortes y de la Secretaría del Gobierno.

Artículo 98. El personal del Consejo de Administración del Patrimonio Nacional deberá inscribirse en el Registro Central de Personal a que se refiere el artículo 13 de la Ley 30/1984, de 2 de agosto (RCL1984\2000, 2317, 2427 y ApNDL 1975-85, 6595).

DISPOSICIONES TRANSITORIAS

Primera.-En tanto no haya sido creado el Servicio Jurídico del Consejo de Administración del Patrimonio Nacional, corresponderá al Servicio Jurídico del Ministerio de Relaciones con las Cortes y de la Secretaría del Gobierno emitir el informe previsto en el artículo 9.º, 2 de este Reglamento.

Segunda.-Lo dispuesto en los artículos 39 a 42 del presente Reglamento, relativos a la constitución de depósitos de bienes muebles del Patrimonio Nacional, será aplica-

ble a los bienes actualmente objeto de depósito, debiendo, en consecuencia, procederse, en el plazo de dos años desde la entrada en vigor del presente Reglamento, a la regularización de los respectivos depósitos.

Tercera.-En tanto se aprueban las disposiciones previstas en la disposición final tercera de la Ley reguladora del Patrimonio Nacional, el consejo de Administración del Patrimonio Nacional, en el ejercicio de las funciones de Patronato y representación a que se refiere el artículo 58 del presente Reglamento, se ajustará a lo establecido en la legislación vigente sobre Fundaciones Culturales Privadas, sin perjuicio de lo dispuesto en dicha Ley y en este Reglamento.

Cuarta.-El inventario de las donaciones hechas al Estado a través del Rey a las que se refiere el artículo 4.º, 8, de la Ley reguladora del Patrimonio Nacional, será formado por los servicios del Consejo de Administración y sometido a dictamen de la Comisión creada por el Real Decreto 662/1984, de 25 de enero (RCL1984\925 y ApNDL 1975-85, 10724 nota), en cumplimiento de la disposición adicional única de dicha Ley. Dictaminado el inventario, el Consejo de Administración lo elevará al Gobierno, para su aprobación, a través del Ministro de Relaciones con las Cortes y de la Secretaría del Gobierno. Una vez aprobado será remitido a las Cortes Generales.

El referido inventario formará parte del Inventario General regulado en el presente Reglamento.

DISPOSICIONES FINALES

Primera.-Se autoriza al Ministro de Relaciones con las Cortes y de la Secretaría del Gobierno para dictar las disposiciones precisas para el cumplimiento de lo previsto en la disposición final segunda de la Ley reguladora del Patrimonio Nacional.

Segunda.-El Consejo de Administración será oído en el expediente de elaboración del Real Decreto que regule las materias objeto del Decreto-ley de 23 de agosto de 1957 (RCL1957\1223 y NDL 23406), que prevé la disposición final tercera, tres, de la Ley reguladora del Patrimonio Nacional (RCL1982\1598 y ApNDL 1975-85, 10724).

Tercera.-Por el Ministro de Relaciones con las Cortes y de la Secretaría del Gobierno, previo informe del Consejo de Administración del Patrimonio Nacional, se dictarán cuantas disposiciones sean necesarias para el desarrollo de lo establecido en el presente Reglamento.

DISPOSICION DEROGATORIA

Quedan derogadas cuantas disposiciones de igual o inferior rango se opongan a lo establecido en el presente Reglamento y, en particular, la Orden de 4 de abril de 1942 (RCL1942\575 y NDL 23387), por la que se aprueba el Reglamento del Consejo de Administración del Patrimonio Nacional, y el Real Decreto 1412/1986, de 28 de junio (RCL1986\2242), por el que se determina la estructura orgánica de la Gerencia del Patrimonio Nacional.

CORRECCION DE ERRORES CON MARGINAL 1987\1088

En el artículo 4.º, apartado h), donde dice: «que afecten al uso», debe decir: «que se afecten al uso».

En el artículo 32, donde dice: «... de la Ley del Patrimonio ...», debe decir: «... Ley del Patrimonio ...».

LEGISLATION

The legislation regarding the area being nominated for inscription has been protected since 1931 by the laws of the Spanish State, the Autonomous Community, and the Local Government, and have been developed to safeguard the Artistic and Historical Heritage, they are listed below.

LEGISLATION APPLICABLE TO DEMARCATED AREA NOMINATED FOR INSCRIPTION ON THE WORLD HERITAGE LIST

1. Decree 3/VI-1931. Patrimonio Histórico Español. Declaración de Jardines Históricos.
2. Act 13/1985, June 25, Patrimonio Histórico Español (Spanish Historical Patrimony). Applicable to historical gardens, groves and orchards.
3. Plan General de Ordenación Urbana de Aranjuez, (Proposal for City Planning in Aranjuez), 1981. Defines all land not suited for building as protected and catalogues important historical and artistic elements.
4. Act 23/1982, June 16, regulating the Patrimonio Nacional (National Heritage), modified by act 21/1986, December 23. (B.O.E. n. 148, June 22, 1982, and n. 307, December 24, 1986).
5. R. D. 2860/1983 September 14. Declaration of Aranjuez as a Historical Artistic Site.
6. Act 10/1998, July 9, Patrimonio Histórico de la Comunidad de Madrid (Madrid Community Historical Patrimony).

SPECIFIC LEGISLATION RELATIVE TO ARANJUEZ AND ITS ELEMENTS

1. Act 4/1989, March 27, Conservación de los Espacios Naturales y de la Fauna y Flora Silvestres (Preservation of Natural Land and Wild Flora and Fauna). Protects species and their habitats on a national level.
2. Convención para la protección del Patrimonio Mundial Cultural y Natural (Convention for the protection of the World Cultural and Environmental Heritage). U.N. Conference, Paris, November 23, 1972. Accepted by Spain on March 18, 1982. (B.O.E. n. 156, July 1, 1982).
3. Cesión Gratuita de Bienes (Free Cession of Goods), granted by the state of Spain in favor of the Autonomous Community of Madrid based on Articles 74 y 77 of the L.P.E. and reformed by Act 4/1990. Article 92 Ley Reforma y Desarrollo Agrario (Agricultural Reform and Development Act) from January 12, 1973. Article 4, Act 23/1982, June 16 regulating the National Heritage. Decree 20/1992 by the Madrid Community.
4. Free Cession of Goods belonging to the state of Spain to the Aranjuez City Council serves based on the agreement by the Advisory Board on March 2, 1990. To be dedicated to practical public use.
5. Act 2/1991, February 14, for the Protección de la Fauna y Flora Silvestres en la Comunidad de Madrid (Protection of Wild Flora and Fauna in the Madrid Community). Protects species and natural habitats.
6. Act 10/1991, April 4, for the Protección del Medio Ambiente de la Conserjería y presidencia de la Comunidad de Madrid (Environment Protection in the Madrid Community). Applicable to all activities in nature zones in the Madrid Community.
7. Act 7/1990, June 28, for the Protección de Embalses y Zonas Húmedas de la Comunidad de Madrid (Protection of Reservoirs and Wetlands in the Madrid Community). (BOCM 17-7-90).
8. Agreement on October 10, 1991, to approve the Catálogo de Embalses y Zonas Húmedas (Catalogue of Reservoirs and Wetlands). Applicable to the Mar de Ontígola, Carrizal de Villamejor and Soto del Lugar.

9. Convenio de Berna de la C.E.E. (EEC Berne Agreement), 1979. Applicable to the protection of the Great Bustard and other birds of the area.
10. Zonas de Especial Protección para las Aves / ZEPAS (Designated Areas for the Protection of Birds). Board (79/409/EEC) 1979. Red de ZEPAS Comunitaria: Groves and Reeds of Aranjuez.
11. Decree November 3, 1978. Fishing codes. Applicable to Colada de Regajal.
12. Plan General de Ordenación Urbana de Aranjuez, (Proposal for City Planning in Aranjuez), 1981. Defines all land not suited for building as protected and catalogues important historical and artistic elements.
13. Plan Especial de Reforma Interior del Casco Antiguo (Proposal for the renovation of the Old Quarters), 1981. Developed by Rafael Moneo.
14. Revisión del Plan General de Ordenación Urbana (Revision of the Proposal for City Planning), 1996. Department of Public Works, City Planning and Transportation. Madrid Community.
15. R.D. 2860/1983, September 14. Declaration of Aranjuez as a Historical Artistic Site.
16. Act 16/1985, June 25 by the Patrimonio Histórico Español (Spanish Historical Patrimony). R.D. 111/1986 on January 10 for the Desarrollo Parcial de la Ley de Patrimonio Histórico (Partial Development of the Historical Patrimony Law), and resolution of the Patrimonio Cultural (Cultural Heritage) for the initiation of the file Declaración de Bienes de Interés Cultural (Declaration of Properties of Cultural Interest) in favour of the Archaeological Protected Zone of Aranjuez (Madrid), protection areas I, II y III written with the code A-R-I-55--241.
17. Carta Municipal de Medio Ambiente de Aranjuez, May 1987. (Municipal letter concerning the environment of Aranjuez.)
18. Carta de los Derechos del Árbol, signed by the City Council of Aranjuez. (Letter concerning the Rights of the Tree.)
19. Decree 72/1990, July 19, by the Consejería de la Presidencia (President's Board) establishing a protected, preventive reign of the natural reservé El Regajal-Mar de Ontígola in the municipal area of Aranjuez (BOCM nº 174 de 24-7-90) based on Act 4/1998, March 27, for the Conservación de los Espacios Naturales y de la Flora y Fauna Silvestres (Preservation of Natural Reserves and of Wild Flora and Fauna) (BOCM 5-3-91). Approval of the plan is currently being processed.
20. Decree 21/1991, March 21, declaring the natural reserve El Cartizal de Villamejor as within the municipal area of Aranjuez.
21. Decree 55/1993, May 20, approving the Plan de Ordenación de los Recursos Naturales de la Reserva Natural El Carrizal de Villamejor (Proposal for the distribution of the reserve's natural resources). (BOCM n. 135, June 9, 1993).
22. Decree 18/1992, March 26 (BOCM n. 85, April 6) approving the Catálogo Regional (Regional Catalogue) of endangered wild flora and fauna species and creating a category for uncommon trees. (20 issues in the city of Aranjuez), based on Act 2/1991, February 14, for the protection and regulation of wild flora and fauna. (BOCM 5-3-91). Includes clauses about the lepidoptera in the Regajal and other threatened birds and flora of the area such as the *Arthrocnemum macrostachum*, the heron, etc.
23. Royal Decree 849/1986, April 11, approving regulations for the Dominio Público Hidráulico (Public Water Works). Applicable to municipal river banks.

MANAGEMENT PLAN

It is the duty of national and regional government organizations dedicated to culture and the environment (such as the Ministries of Culture and for the Environment), as well as Madrid Community's Public Works and City Planning and other local and city council administrations, to manage the preservation of the patrimony. However, there are also other organizations that specialize in maintaining the wealth that is defined and defended in this document.

1. We must first highlight the Patrimonio Nacional (National Heritage), an organization responsible for the singular elements traditionally associated with the Crown such as the royal palace and gardens. Indeed, before the recent transfer of control to the Madrid Community and the Aranjuez City Council, all of the property discussed in this report belonged to the National Heritage. The institution has its roots in the series of disentailments that took place in Spain at the start of the 19th century when the Crown's land possessions were granted to the State. The uniting of these disentailed properties under one institution exclusively in charge of them guaranteed their preservation and care. The National Heritage has continued its activities throughout the 20th century, despite changes in legislation, political regimes and other groups of interest. In 1982 and 1986, law were enacted to carefully set out its organization, structure and purpose.

2. The Comisión Local del Patrimonio (Local-Heritage Committee), made up of those in charge of preserving the patrimony the Autonomous Community of Madrid and the Aranjuez City Council, also contributed their help and energy to this committee since Aranjuez was declared a Historical Artistic Site in 1983.

Nonetheless, perhaps it is appropriate to review the activity of the Local Commission of the Aranjuez Heritage created by Decree 100/1988 dated September 29th, which regulates the Local Commissions of the Historical Heritage and by Law 10/1998 dated July 9th, Article 4 of the Historical Heritage of the Community of Madrid. With the objective of coordinating collaboration in the protection of the patrimony between the local and autonomous administrations of Madrid, the aforementioned commission was established. It is made up of the following bodies:

PRESIDENT: General Director of Cultural Heritage or the delegated person.

VICE PRESIDENT: Mayor-President or the delegated person.

VOTING MEMBERS: Two technicians appointed by the General Management of Cultural Heritage.

An archaeologist from the Cultural Heritage Committee, as advisor.

Two technicians appointed by the Municipal Corporation.

One technician appointed by the Architecture and Housing Committee.

SECRETARY: Acts as the town-planning lawyer of the City Council and does not have the right to vote.

The responsibilities of the commission include:

- A. To look after the preservation and custody of the existing artwork and items of historical, artistic, archaeological and ethnological value in the municipal area.
- B. To authorize those projects concerning those items and their settings that have been declared as of cultural interest, as well as all of the elements listed in the Catalogue of the Revision of the P.G.O.U. of Aranjuez and that are not located within the Historical Area, including properties within the Historical Area.
- C. To participate in the "Agreed upon Rehabilitation Programs" of the Consortium of Rehabilitation.

3. In addition to the organizations we have mentioned, we must also highlight the Consejería de Economía y Empleo de la Comunidad Autónoma de Madrid (Economic and Employment Committee of the Autonomous Community of Madrid), which is in charge of the direct management of Aranjuez's wooded paths and orchards through the Dirección General de Agricultura y Alimentación (General Management of Food and Agriculture) and the Instituto Tecnológico de Desarrollo Agrario (Technological Institute for Agricultural Development).

4. The Tagus Hydrographic Confederation is in charge of managing the river, the riverbanks and all water resources in the Tagus basin. They are also in charge of all irrigation ditches, channels, and dams that make up the Aranjuez meadow's irrigation system for its orchards and gardens.

5. The last major organization with interests in the property territory is RENFE, the Spanish National Railway, which is in charge of the land belts where the train tracks were laid and where the train station was built.

6. However, in order to channel and coordinate all the investments of the various Public Institutions, a mixed Commission is currently been created to include the National Heritage, the Spanish State, the Autonomous Community of Madrid, and the Aranjuez City Council.

HOW MANAGEMENT IS CARRIED OUT

Management of the territory that makes up the property, and the various pieces of property within it that have already been defined, is carried out on various levels.

Some of the institutions with interests in this territory also have active interests throughout the State, which means that certain essential elements are object to management on a state level:

1. The Palacio Real, the Jardín de la Isla and the Jardín del Príncipe, which comprise two of the four zones which have been created to facilitate the description of the property, are managed by the National Heritage, as is the security belt of the gardens along the river that borders these zones. The land occupied by the San Pascual Church and monastery, the San Antonio Church, the Jardín de Isabel II, the plaza de Parejas, the Casas de Oficios y de Caballeros, and a part of the Casa de Infantes, which is located within the city, also falls under the responsibility of the National Heritage.
2. Management of the river and all systems of irrigation ditches, channels and dams belongs to the Tagus Hydrographic Confederation.
3. The land occupied by the Academia de Oficiales de la Guardia Civil (Official Academy for the Civil Guards), located in the zone of the historical gardens, is managed by the Ministerio del Interior (Spain's Home Office).
4. The train tracks, train station and the security belt of land alongside the tracks belong to RENFE. Although Spain's national railway does not depend on the government, it is a public enterprise and, naturally, carries out all of its management, including Aranjuez, on a state level.

We must also consider the property's essential elements that are managed on a regional level. In this group we find the orchards, groves and wooded paths (except for those already mentioned), all managed by the Autonomous Community of Madrid.

Lastly, the streets that run in and out of Aranjuez on the north, and those within the city with the exception of those indicated above, are managed by the Aranjuez City Council, which is conducted at a local level.

PLANS ADOPTED ON THE PROPERTY

Another one of the plans related to the property that has been recently approved is the "Aranjuez Revitalization Plan", which dates back 10 years. Although the program has now terminated, the results are still being felt in the city at this moment. The plan was started due to a collaboration agreement between the Autonomous Community of Madrid and the Aranjuez City Council, which was signed on January 27, 1989. Diverse interventions came about with this agreement. These were carried out by the Territorial Policy Committee of the Madrid Community through the General Architecture Committee, directed towards recovering the configuration of the historical layout of the city's public spaces once the traffic from the National IV motorway had disappeared. When the new highway was inaugurated, which now encircles Aranjuez to the West, the enormous scar left by many years of motorway became obvious. The necessity of recovering those spaces stolen by the pavement or deteriorated by its influence, and to do it in a way that harmonizes the restoration of its historical design with the uses that an active population cannot do without today, was what inspired these interventions favored in this revitalization plan. Throughout the four stages, the following was undertaken: the recuperation of the roundabout of Barcos bridge, former entranceway of the road in Aranjuez and the natural city access to the city from the north; the rehabilitation of the eastern trident - that is, Calle Reina, Calle del Príncipe and Calle de las Infantas- whose vertex was mutilated by the motorway; the rescuing of the Plaza de San Antonio, main element of the urban layout. It was previously encircled by the road and extremely degraded; the transformation of the Carrera de Andalucía, former motorway support, in yet another street of the city center. Although some of the plans have not been carried out (such as the transformation of Calle Gobernación, which is close to the parallel, old motorway in a pedestrian area), and others have not been carried out as hoped (commercial buildings in the entranceway to the city that destroy its beauty), the revitalization plan has still been an enormously useful and important tool in the modern configuration of the city, and its benefits can only be adequately quantified by remembering the lamentable state of the city layout left by the motorway.

More recently, with a program aimed at recovering the traditional values that nature and agriculture have always represented in Aranjuez, the city requested and gained access to the funds of the "Life" program of the European Committee in 1996, with a project dedicated to recovering the city's environment and biological diversity. The primary objective of this project is the rehabilitation of the urban environment in order to return the city to its natural setting by restoring its tree-lined streets, avenues, gardens, streams and other historical structures, currently undergoing the restoration process. The project also aims to recover horticultural farming and traditional fruit production. Its goal is to guarantee access to high-quality fruits and vegetables by incorporating natural cultivation models and through direct contact with consumers. Lastly, it plans to create a compost plant in order to recover nutrients from the organic residuals produced by farming activity, thus closing the agricultural circle.

The new "Aranjuez Natural" Foundation is a private foundation of autonomous patrimony. It has gathered representatives from the municipal government, the local bank, local entities that have interests in the territory of Aranjuez such as National Heritage, the Tagus Hydrographic Confederation and RENFE, as well as farmers tied to the "Life" project. Its objectives include promoting the recovery of biological diversity in Aranjuez, improving the urban environment, recovering traditional agriculture development, preserving and diffusing the city's natural and historical patrimony, and to the attainment and management of aid that can contribute to these and other objectives of similar

nature. Among its other activities, the "Aranjuez Natural" Foundation is in charge of managing the "Life" project.

"Aracove" is an association founded in 1997 that follows the rural development of Aranjuez and the nearby region of fertile plains of the Tagus River, the Jarama River and the Tajuña River. Its developmental initiatives follow a policy of integration. They look for the total economic growth of up to twenty-three towns whose resources are fundamentally agricultural and natural, and are directed towards introducing improvements in the uses of the aforementioned resources and technological innovation, and in the attainment and management of aids, the creation of common action plans, etc. It is also directing its efforts to the support and defense of the artistic, historical, architectural and natural heritage.

The "Leader II" initiative is a broad support plan designed by the European Union. The region of the fertile plains of the Tagus River, the Tajuña River and Jarama River have gained admittance in order to put a rural development program into practice, aimed at driving their own natural resources forward. Its financing comes from the European Union, the Spanish Government, the Autonomous Community of Madrid and the local administrations of the municipalities that are affected by the program. Its main objectives are the following: to give technical support to rural development, favoring for example, computer equipment or promotional measures; to improve the valuation and the channels of transformation and commercialization of agricultural products; to aid in the creation of innovative, small and mid-sized arts and crafts companies or companies that have production methods tied to the preservation of the environment; to encourage professional training and employment; to promote rural tourism by establishing the area's tourism potentials and by designing plans to take advantage of them; and finally, to encourage measures that improve the environment. "Aracove" is the institution that has taken on the responsibility of managing the advantages of the "Leader II" initiative.

In 1998, the Cabinet passed the "Tourism Promotion Plan of Aranjuez", through which the city was given certain resources with the objective of reaching optimum development in the economic sector of tourism in Aranjuez within a three year period. The Economic Ministry, through its Tourism Secretariat, the Economic and Employment Council of the Madrid Community through its Tourism Committee, the Aranjuez City Council and the Hotel Association of Aranjuez have contributed to the success of this plan. It aims at improving the presentation techniques of the heritage, including tourism sign posting projects, monumental illumination and advertising diffusion; training of specialized staff in the lending of tourism services; increasing the level of quality offered by hotels located within the city; protection and encouragement of rural tourism initiatives; effective commercialization of Aranjuez as a tourist destination; and other activities making tourism at the Royal Site more attractive.

"Prisma" is an investment plan promoted by the Autonomous Community of Madrid through its General Committee of Cultural Heritage and its Local Administration with the participation of the Aranjuez City Council. Its objective is to carry out large rehabilitation projects on singular buildings, to construct equipment, remodel or improve infrastructures, etc. Its scope of action is directed towards the interior part of the city center. Among the actions that it has carried out under the protection of the "Prisma" plan, or undertakings soon to begin, the following deserve special mentioning: the rehabilitation of the old San Carlos Hospital, the remodeling and improvement of the City Council and the rehabilitation of the former Civil Guard barracks. All of these are important buildings in the historical district. In addition, the urbanization of a section of Calle Montesinos and the recuperation of part of Calle Florida, both part of the historical district, have been carried out.

Aranjuez (Spain)

No 1044

Identification

<i>Nomination</i>	The Aranjuez Cultural Landscape
<i>Location</i>	Aranjuez, Madrid
<i>State Party</i>	Spain
<i>Date</i>	30 June 2000

Justification by State Party

Aranjuez has been witness to various cultural exchanges over a span of time, in a specific cultural area, that have had a tremendous influence in the development of its landmarks and the creation of its landscape. **Criterion ii**

Aranjuez offers a splendid example of diverse architectural styles and varied landscapes that depict key periods throughout the history of mankind. **Criterion iv**

Aranjuez represents a model for a given culture's use of its territory. However, the city has become increasingly vulnerable since the disappearance at the turn of the century of the Royal Court that had so much influence on its development. **Criterion v**

Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*. It is also a *cultural landscape* as defined in para. 39 of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

History and Description*

History

The Aranjuez area enjoyed a long history of human settlement before becoming a strategic stronghold during Roman times. Then its position at a river crossing and cross-

roads – a factor to be repeatedly influential - gave it a significance in the political geography of the time. It lay in a sparsely populated region thereafter and was eventually granted by the Crown to the military order of St James of Santiago in the medieval period. Towards the end of the 14th century, the knights built a palace in the middle of the woods, then replete with game.

Aranjuez became a Royal site in the 15th century, but it was Philip II in the 16th century who created the first period of splendour. He built a new palace and large ornamental and vegetable gardens laid out according to geometric principles, attempting to symbolize his world-wide imperial sovereignty based on a centralized state while at the same time celebrating a return to nature, its structure, and man's supremacy according to the canons of Humanism. It was also a private and personal retreat. Phillip meanwhile pursued botanical experimentation, acclimatizing plant species from all over the world, and introduced hydraulic engineering based on best practice in central Europe and Italy. During the 17th century Aranjuez prospered as the annual abode of royalty, a place of pageantry and hunting, and a source of inspiration for and patronage of some of the greatest Spanish poets of the Golden Age.

The continuing splendour of the 18th century culminated in the building of a new town close to the palace. During the reign of Charles III, the city and its surrounding area became an experimental ground for physiocratic, agricultural, scientific, and social ideas lying at the heart of the Enlightenment. The King sought to provide exemplars both for horticultural practice and in the design of model farms. Such cultural grandeur effectively died when, under external pressure from French Revolutionary ideas and Napoleon's ambitions, the Aranjuez Riot at the end of the century signalled the end of Spain's *Ancien Régime*.

After a brief revival which added a new element of modernism and eclecticism to the Royal Site during the first half of the 19th century, the end of the reign of Isabella II marked the close of the Crown's exclusive role in the history of this riverside complex and community. A City Council was established independent of Royal command (1836) and the Royal family's use of Aranjuez decreased. At the Revolution in 1868, all Crown property passed to the State and, although large parts of Aranjuez were initially excepted, all that was left in Royal hands by the early 1870s were fragments of their former estate. Meanwhile, the population increased and a railway line (1851) stimulated vigorous economic activity at the price of cutting the Palace's eastern vistas and bisecting the Picotajo garden. During the 20th century Aranjuez became a densely populated satellite city of Madrid, an industrial and cultural centre in which memory and maintenance of the Royal Site deteriorated. Nevertheless, the Site overall kept its integrity, and by the end of that century new assessments, policies, and programmes of works reflected new attitudes of respect for the Royal Site.

Description

The nominated property lies at the junction of the Rivers Tajo (Tagus) and Jarama, south of Madrid and north-east of Toledo. The buffer zone embraces parts of the valleys of both rivers upstream of Aranjuez itself and the south side of the valley downstream towards Toledo. The whole area "floats," as it were, beside and above hundreds of water-channels ranging in scale from waterways to narrow irrigation ditches. As a result, it appears as a green oasis in a

* Aranjuez and its history were elegantly synthesized by Carmen Añon Feliu in her contribution to von Droste B., Plachter H. and Rössler M., *Cultural Landscapes of Universal Value – Components of a Global Strategy* (Fischer Verlag, Jena, Stuttgart and New York, 1995), pp 295–306. The nomination elaborates on but closely follows her work, in particular using her categorization of the types of landscape present at Aranjuez (as does the Guidebook submitted with the nomination). The present "Description" therefore uses the same structure.

landscape otherwise of sierra type, dry, brown and fairly barren of vegetation as a result of climate, geomorphology, and over-exploitive land-use. This "natural effect" is based on the genuinely natural resources of the place but is actually artificial, the result of a conscientious effort to create a place of enjoyment and well-being, a sort of Eden for its inhabitants and visitors.

The site incorporates a planned town, large gardens, vegetable gardens and orchards, lagoons, rivers and waterworks, woods, and moors. The main elements are:

1. *The Palace and Island Garden* The Palace lies along the south bank of the Tajo, arranged around a plaza with, on the east, the King's Garden of irregular plan with fountains and, on the west, avenues and vistas eventually cut by the railway. Across a canal to the north, entirely within a sharp bend of the river beyond the Garden of the Statues and a fountain, is the geometric Island Garden full of fountains and other structures. Beyond that are kitchen gardens, with woodland occupying the end and sides of the peninsular.

2. *The Great Historic Garden (Huertas Históricas)* This consists of a series of gardens which together comprise the bulk of the area of the nominated property. On the west, at the junction of the rivers, is Legamarejo Garden, essentially a large number of small irrigated plots with boundaries connecting to the feeder channels following the river banks on either side and only in part related to a south-westerly axial line from the Garden of the Twelve Roads (*see below*). North-east of that is the Picotajo Garden with some irrigation channels but generally larger plots and much more closely related in its main subdivisions to the geometry of the axial line already mentioned. It is bisected by the main railway line to Madrid. North-east of that again is the Garden of the Twelve Roads, a roughly triangular area with a near-central point from which radiate twelve alignments marked by roads and tracks. The longest is that to the south-west through the two gardens already described. Four others link westwards to the adjacent Rebollo Garden, the whole of its southern edge along the north bank of the Tajo. Like the Legamarejo Garden, it is characterized by irrigation channels, most striking in plan being an extensive area of regular, rectilinear plots either side of a channel through its centre and parallel to the river.

3. *The urban area* For the purposes of the nomination, this is subdivided into two: an industrial area west of the Palace, incorporating the railway station and the gardens west of the Palace (*see 1. above*); and the 18th century town which is now the historic core of modern Aranjuez. The original town plan is intact, incorporating in particular, across its northern, riverside end, two broad avenues radiating from the east end of the Palace and earlier than, though apparently cutting, the urban geometric grid plan. In the town's north-western corner, adjacent to the Palace, is a complex of official buildings around the Plaza de San Antonio, with other major civic, religious, and private buildings, including five nobles' palaces, occurring throughout the measured symmetry of the urban fabric. The southern edge of the grid is marked by the Bull Ring.

4. *The Prince's Garden* This late 18th/early 19th century garden stretches along the south bank of the Tajo, north-east of the town. Its ruler-straight southern edge is along the *Calle de la Reina*, the third, and most northerly, of the easterly lines radiating from the Palace (*see 3. above*). It contains two distinct areas, each with further subdivisions

in terms of separate units of designed garden. The westerly half is subdivided into eight gardens, all essentially geometric to a greater or less extent except for one half of the *Jardín Séptimo* which is arranged around an irregular water feature with an island hermitage. Outstanding in the magnificent botanical collection are eighteen monumental trees. The eastern half, the *Parque de Miraflores* (1848), was a park in the English style, effectively an irrigated horticultural/nursery area where functionalism took precedence over ornamental geometry. Now decayed, it is not open to the public. Overall, the network of ditches in the Prince's Garden is more than 6000m in length, from which the entire garden is naturally watered.

These elements are subsumed in a series of intermeshed landscapes as perceived by the nomination, all combining conceptually to create a cultural landscape:

- The water landscape: rivers, leets, dams, ditches, fountains

In medieval times and earlier the valley was filled with marshy areas, mud slides, water courses, forests, and wetlands. Archaeology shows early attempts to control this natural situation in Roman and Visigothic times. The documented history of Aranjuez began as an attempt to control its rivers by restraining, crossing, and steering them. The riverbanks were filled with dams, jetties, feeders, and bridges, and came to represent a pioneer system of hydraulic engineering. The rivers both demanded and gave the opportunity for the development of a complex system of irrigation which enriched Arabic and medieval traditions with Renaissance engineering. Phillip II built leets in particular as part of an irrigation system for the area's fertile soils as he attempted to create in central Spain a little bit of landscape like those he had seen in Flanders and knew about from Italy. The ubiquitous water is both symbolic and functional. It tells on the one hand of life and happiness and provides the stage for metaphorical shipyards, naval fleets, and iconographic statues and fountains. On the other, it releases the fertility of the soil for edible crops while providing a moving dimension in the static formal geometry of the ornamental gardens.

- The agricultural landscape: vegetable gardens, orchards, nurseries and stock-breeding

The growing of edible crops at Aranjuez depends on the soil's fertility and the success of irrigation not only in providing water but in controlling flooding. Royalty banished "common" vegetables and encouraged the cultivation of "worthy and regal" varieties. Aranjuez gave its name to exquisite fruits: in particular strawberries, asparagus, plums, and water pears. Agricultural experiments were based on models in Flanders, Switzerland, and Valencia. The grounds contain a fowl house, a cattle house, and, in particular, the Royal Stud House, which greatly contributed to the breeding of Spanish horses.

- The gardens, a delectable landscape

The gardens along the Tajo are representative of the Spanish experience in this field: Renaissance gardens with a slight Arab touch; Baroque and French Classicism-style gardens; "Anglo-Chinese" gardens; and 19th century bourgeois gardens. Trees and shrubs from all over the Spanish Empire were brought to be acclimatized and cross-cultivated, often then being returned to their place of origin.

- Landscape and geometry

There is no single geometric axis or grid for the whole site, but the whole of the site is affected by geometric design ranging from the grand alignments of Phillip II and the "Great Historic Garden" to detailed arrangements in nursery gardens. If there is one main axis, it is the *Calle de la Reina* laid out by Phillip II with that intention. If there is one main control point, it is the node in the Garden of the Twelve Roads, for its axial influence extends right across the whole property north of the River Tajo and, indeed, across the river to the lines radiating from the Palace and the geometry of the new town. Particularly outstanding is the way in which the apparently asymmetrical, rectilinear grid of the new town, a late addition to an already geometrically complex landscape, was "mortised" into existing axial lines emanating both from the Royal Palace and from the gardens. Geometry also influenced parts of the hydraulic system, though clearly other factors were at play there; conversely, the hydrology fed the fountains and ponds, which were usually placed at particular points determined by geometry, albeit serving an aesthetic purpose (eg in the Island Garden and the western parts of the Prince's Garden).

- The constructed landscape: roads, architecture, town

The "New City" was built in the 18th century fronting on to the Tajo. It was designed in the form of a new garden, but with buildings where there would have been flowerbeds. A pattern of radial and lattice lines is superimposed on the geometric plan. The *Canal de las Aves* zigzags its way through the town centre; straight, tree-lined streets overlie channels of running water. The architecture and the urban spaces are contrived to seem like decoration for the abundant vegetation in and visible from the streetscape. The whole is linked visually, in plan, hydrologically, and botanically to the surrounding landscape, yet the city is part of that landscape in a unique composition.

Management and Protection

Legal status

Two legal instruments are specific to Aranjuez. The whole area was declared an 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 nominated area is covered by a wide range of regulations from other government bodies (eg the Madrid Community and Aranjuez City Council).

Management

National, regional, and local agencies are all involved separately, but it now seems that a series of specialized agencies are likely to exert control over the preservation of the historical complex. They are: the National Heritage, in charge of Crown properties such as palaces and gardens; the Local Heritage Commission, consisting of representatives of regional and local government; the Technological Institute for Agricultural Development, Ministry of the Environment, which manages the orchards and historical avenues; and the Tajo Hydrographic Confederation, which is in charge of the management of the water and its associated structures.

The nomination dossier is descriptive of these and other management matters, but no analysis is provided of effectiveness, nor proposals for prioritization, co-ordination, review, or revision. ICOMOS would stress the need for the ready availability of high-quality management information, based here above all on well researched historical data implemented by management sympathetic to the priority of historicity throughout the work of maintaining and improving the site.

Conservation and Authenticity

Conservation history

Essentially the well-being of Aranjuez was sustained and promoted under continuous Royal care until the 1868 Revolution. Ownership then became fragmented and the site became both prey to neglect and vulnerable to pressures of industrial, commercial, and demographic growth. Despite a railway and National Highway through it, and despite being surrounded by economic development, it survived this phase remarkably well, however, and was undergoing restorative programmes and enjoying better-informed conservation management by the end of the 20th century. The Ayuntamiento has, for example, embarked on a programme of renewing and repairing the avenues and their associated roads in the former Royal estate where they are such a key element in the historical layout. The ICOMOS mission noted, however, that many components of the site need repairing, renewing, improving, and even, in some cases, recreating in order to improve the historical integrity and the understanding of it for the present-day visitor.

Authenticity and integrity

Both the natural and geometric bases of the site as a whole survive remarkably well, with relatively little loss and effectively (modern communication routes apart) no inappropriate intrusion. Major buildings as well as the city's layout and its gardens and tree-lined avenues have been preserved as the characteristic of an urban community among orchards and groves living on a ground plan mimicking those of ornamental gardens across the river. Though some of the garden areas require restoration, overall the state of preservation is such that the site is able to demonstrate clearly, not its state at any one moment in history but the stages of its development from the mid-16th to the mid-19th century.

The most important general factor which makes Aranjuez and its landscape distinctive and a strong candidate for World Heritage status is the way in which it has been shaped and developed by the interests of the Kings and Queens of Spain and their Courts between the early 16th and mid-19th centuries. Both Charles V and Phillip II were leading figures in Europe and the world in their time, and therefore in the history of Europe and the world. They were extremely well informed, immensely influential, and wealthy. The present site still recognizably represents the Golden Age of Aranjuez, not only as the creation of Spanish Royalty but as a place and a period when ideas and materials from much of the known world came to Aranjuez and ideas and influence emanated from it for long after the 16th century.

A detail, but an important one, is that the Palace was originally approached from the west and not the east, ie from both Toledo and Madrid. This is now impossible because both bridges across the Rio Tajo are missing.

The ICOMOS mission noted the omission from the nomination, without explanation, of several structures and features which appear to be integral parts of the whole: eg the Royal stable near the Rio Tajo east of the Jardín del Principe, the Casa de la Monta, and the late 18th century model farm, the Real Cortijo de San Isidro.

Another question concerns the wider landscape: the views out from the proposed area, and the way in which the proposed area sits within the wider landscape, are significant aspects of the nature of the site and its integrity. In particular, the boundary on the north-west should be across, not along, the Rio Jarama.

A daily loss of integrity is produced by the large amount of traffic, affecting not just the town but also the Palace, the gardens, and their landscape setting. Improvements need to continue to be made and to be kept under review.

The site is in general of high integrity and retains its authenticity to a considerable degree, authenticity of place and in design, architecture, and hydrology, and to a surprising extent, in function too, though it has, of course, lost its role as a royal residence.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited the site in February 2001. It also consulted the ICOMOS-IFLA International Scientific Committee on Historic Gardens and Landscapes.

Qualities

Aranjuez the town, as distinct from the whole landscape, is an integral part of the cultural landscape. In this context, its relationship with the design of both the water management and with the geometric dimension of the planned landscape is outstanding. As a town in its own right, its salient characteristics are covered by the *Operational Guidelines for the Implementation of the World Heritage Convention*, paragraph 27, where it falls into category (ii), and by paragraph 29 where it meets criteria about "spatial organization, structure, materials, forms and ... functions" which "essentially reflect the civilization which [has] prompted the nomination," and falls into category (iii), "Historic centres that cover exactly the same area as ancient towns and are now enclosed within modern cities." Aranjuez the town is, in other words, a distinctive and distinguished urban ensemble which might well have been considered for World Heritage status in its own right. However, it is properly presented in its landscape context, thereby adding to understanding of its own nature and becoming a key element in the cultural landscape nominated for World Heritage status.

Stages of that landscape's development from the mid-16th to mid-19th century are clear on the ground and in plan. This is particularly important because several of the stages capture significant phases in the development of European thought, scientific enquiry, and landscape design.

The combination of natural situation with running water, managed hydrology, fertile soils, scientific horticulture, great garden design, royal palatial context, and planned urban development makes for an outstanding cultural landscape, well within the Western tradition in thought and physical realization but expressing values of global interest about matters such as man/nature relationships, technology, and

aesthetics, and how rulers can best use their power and resources.

Comparative analysis

The nomination offers no comparative analysis. A guidebook submitted with it contains, however, a map of "European Royal Sites" which presumably provides the context within which Aranjuez would wish to be seen. These include: within Spain, the Escorial (World Heritage Site – WHS) and La Granja clustered with Aranjuez around Madrid; Sintra (WHS) and Queluz near Lisbon; Caserta (WHS) near Naples; Schönbrunn (WHS) outside Vienna; Potsdam (WHS), Berlin; Compiègne, Versailles (WHS) and Fontainebleau (WHS) around Paris; Greenwich (WHS), Hampton Court, and Windsor near London; and Mariefred outside Stockholm

The constant references in the nomination's text to the sources of inspiration underlying the development of Aranjuez also imply comparisons. Phillip II in particular was much influenced in terms of waterscape by his travels in Flanders. A completely different example of external influence is the Petit Trianon at Versailles, which was the immediate reference for the artificial streams and ponds arranged irregularly as the context for classical pavilions and "eye-catchers" of Chinese and Turkish inspiration, obelisks, false ruins, and artificial prospect mounds in the Prince's Garden.

Though design and cultural context are completely different, at global level this nomination seems as a cultural landscape conceptually close to that of Vat Phou, Laos, among current nominations.

ICOMOS comments and recommendations for future action

The nomination documentation was exemplary in many respects but it made ICOMOS's task a little more difficult than need have been the case by containing no comparative analysis and omitting a scale from all maps.

No management plan was submitted with the nomination. All the elements required in a management plan are actually present in, though dispersed throughout, the documentation. The missing elements are a statement of objectives on a short- and long-term basis (five and twenty years?) and a formal mechanism for reviewing implementation of the plan and making consequential revisions.

ICOMOS also recommends that such revision should include reconsideration of the boundaries of the nominated property. Some buildings are inexplicably omitted. More generally, the outer boundaries of the buffer zone across the river on the north-west and west of the site need rethinking.. Although the river itself is clearly a convenient line, ICOMOS is anxious to see some protection in place of views out of the core zone into the surrounding countryside.

Further consideration also needs to be given to an exposition of the policies, both general and more specific, that will apply to the proposed site and buffer zone, in connection with their conservation, care, and use. It would also help if more explanation could be offered in respect of the management structure for the implementation of these policies. Mechanisms for co-ordination, monitoring, and review are needed.

With regard to executive capacity, ICOMOS notes the familiar organizational complexity and overlapping fields of responsibilities and expertises that exist in the management

of the whole site. It therefore recommends that the authorities concerned give serious consideration to the establishment, under democratic control, of a dedicated executive agency solely concerned with promoting, sustaining, and, where necessary, defending the interests of the nominated property. This might well prove to be appropriate in so large and multi-dimensional a cultural landscape which can only be given part of the attention of institutions with many other responsibilities. It would follow such a step in the case of the Loire Valley and run with a similar proposal being implemented in the case of Alto Douro, Portugal (currently being evaluated).

ICOMOS reiterates its appreciation of both this site and the quality of the work on the nomination already achieved. Its unusually detailed response here recognizes those facts, and is motivated by the thought that here is a splendid opportunity to produce an exemplary World Heritage site if all concerned will dedicate time and effort to achieving a correct nomination.

Whether or not Aranjuez be inscribed on the World Heritage List, the fact that eight royal palace/park/garden complexes in Europe are already inscribed might suggest that, in a world perspective, the List is now reasonably representative in this respect (particularly as it also includes other, non-royal, European designed parks/gardens).

Brief description

The Aranjuez cultural landscape is an entity of complex relationships between man and nature, between horticulture and ornamental garden, between fixed structures and flowing water, between sinuous water courses and straight lines of geometric landscape design, between the rural and the urban, between carefully regulated treescapes and as carefully modulated architecture in palatial buildings, garden furniture, and streetscape. Three hundred years of Royal attention to the development and care of this landscape have seen it variously express concepts such as humanism and political centralization and enshrine values such as those in the 18th century of the French-style Baroque garden and, a little later, urban living side by side with the scientific practice of plant acclimatization and stock-breeding in the Age of Enlightenment.

Supplementary documentation, including a management plan, was submitted by the State Party in May 2001, after the meeting of the ICOMOS World Heritage Panel. The detailed management plan has been studied by ICOMOS, which considers that it conforms with the requirements of the Committee. The points raised by ICOMOS relating to conservation policies, management structure, and coordination mechanisms are dealt with in a satisfactory manner and the boundaries of the nominated property have been modified.

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.

ICOMOS Recommendation

That this property be inscribed on the World Heritage List on the basis of *criteria ii and iv*:

Criterion ii 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.

Criterion iv The complex designed cultural landscape of Aranjuez, derived from a variety of sources, mark a seminal stage in the development of landscape design.

Bureau Recommendation

That this nomination be *referred*, to allow ICOMOS an opportunity to review the recently received integrated management plan for the Aranjuez Cultural Landscape.

ICOMOS, September 2001

Aranjuez (Espagne)

No 1044

Identification

<i>Bien proposé</i>	Le paysage culturel d'Aranjuez
<i>Lieu</i>	Aranjuez, Madrid
<i>État partie</i>	Espagne
<i>Date</i>	30 juin 2000

Justification émanant de l'État partie

Au fil du temps, Aranjuez a été le témoin de divers échanges culturels, dans une région qui a eu une influence énorme sur le développement de ses grandes étapes et la création de son paysage.

Critère ii

Aranjuez offre un exemple splendide de plusieurs styles architecturaux et de paysages variés, dépeignant des époques clés dans l'histoire de l'humanité.

Critère iv

Aranjuez représente un modèle d'utilisation de son territoire par une culture donnée. Toutefois, la ville est devenue de plus en plus vulnérable, avec la disparition, au début du siècle, de la Cour Royale qui avait joué un rôle notable dans son développement.

Critère v

Catégorie de bien

En termes de catégories de biens culturels, telles qu'elles sont définies à l'article premier de la Convention du Patrimoine mondial de 1972, il s'agit d'un *site*. C'est aussi un *paysage culturel* aux termes du paragraphe 39 des *Orientations devant guider la mise en œuvre de la Convention du patrimoine mondial*.

Histoire et description*

Histoire

Déjà habitée depuis des temps reculés, la région d'Aranjuez devient, à l'époque romaine, une place-forte stratégique. Sa situation, au confluent de deux rivières et au carrefour de deux routes - un facteur doublement important - lui confère un rôle majeur dans la géographie politique de l'époque. Située dans une région peu peuplée, elle est offerte par la Couronne à l'ordre militaire de Saint-Jacques de Compostelle à l'époque médiévale. Vers la fin du XIV^e siècle, les chevaliers construisent un château au milieu des bois, où le gibier abonde.

Aranjuez devient un site royal au XV^e siècle, mais c'est Philippe II, au XVI^e siècle, qui marque le début de sa splendeur. Il y construit un nouveau château et de vastes jardins d'ornements et potagers géométriques, tentant de symboliser sa souveraineté impériale mondiale fondée sur un État centralisé tout en célébrant le retour à la nature, sa structure, et la suprématie de l'homme selon les canons de l'humanisme. C'est aussi une retraite privée et personnelle. Parallèlement, Philippe II poursuit des expérimentations botaniques, acclimatant des espèces végétales venues des quatre coins du monde, et introduit une ingénierie hydraulique imitant les meilleures pratiques observées en Europe centrale et en Italie. Au XVII^e siècle, Aranjuez prospère comme demeure annuelle de la royauté, lieu d'apparat et de chasse, et source d'inspiration et d'influence pour quelques-uns des plus grands poètes espagnols du Siècle d'or.

La splendeur du XVIII^e siècle culmine avec la construction d'une nouvelle ville à proximité du château. Sous le règne de Charles III, la ville et ses environs deviennent un terrain expérimental pour les idées physiocratiques, agricoles, scientifiques et sociales au cœur du siècle des Lumières. Le roi cherche à créer une référence en matière de pratique horticole et de conception de fermes modèles. Mais cette grandeur culturelle s'éteint lorsque, sous la pression conjuguée des idées révolutionnaires françaises et des ambitions napoléoniennes, le soulèvement d'Aranjuez à la fin du siècle sonne le glas de l'Ancien Régime espagnol.

Après un bref renouveau qui ajoute une nouvelle touche de modernisme et d'éclectisme au site royal dans la première moitié du XIX^e siècle, la fin du règne d'Isabelle II marque la fin du rôle exclusif de la Couronne dans ce complexe communautaire en bord de fleuve. Un conseil municipal indépendant du pouvoir royal est instauré (1836), et la famille royale cesse peu à peu de se rendre à Aranjuez. À la Révolution, en 1868, tous les biens de la Couronne reviennent à l'État et, bien que de grandes parties d'Aranjuez soient initialement épargnées, il ne reste plus aux mains de la Couronne, au début des années 1870, que des fragments de

* Aranjuez et son histoire ont élégamment été présentés par Carmen Añon Feliu dans sa contribution à von Droste B., Plachter H. et Rössler M., *Cultural Landscapes of Universal Value – Components of a Global Strategy* (Fischer Verlag, Jena, Stuttgart et New York, 1995), pp 295–306. La proposition d'inscription, élaborée, suit cependant étroitement son travail, en utilisant en particulier sa catégorisation des types de paysage d'Aranjuez (comme le Guide soumis avec la proposition d'inscription). La présente « Description » en reprend donc la structure.

ses anciennes propriétés. Parallèlement, la population augmente et une ligne de chemin de fer (1851) stimule une activité économique vigoureuse, au prix, cependant, du sacrifice des vues orientales du palais et de la division du jardin du Picotajo. Au XXe siècle, Aranjuez devient une ville satellite de Madrid, à la population dense, pôle industriel et culturel où le souvenir et la maintenance du site royal se dégradent. Néanmoins, le site conserve globalement son intégrité et, à la fin du siècle, de nouvelles études, de nouvelles politiques et de nouveaux programmes des travaux reflètent le changement des attitudes et un regain de respect pour le site royal.

Description

Le bien proposé pour inscription se dresse à la jonction du Tage et du Jarama, au sud de Madrid et au nord-est de Tolède. La zone tampon regroupe des parties des vallées des deux fleuves en amont d'Aranjuez lui-même et la rive sud de la vallée en aval, en direction de Tolède. Toute la zone « flotte », pour ainsi dire, aux côtés et au-dessus de centaines de canaux de dimensions variées, qui vont de la véritable voie navigable à d'étroites rigoles d'irrigation. En conséquence, elle apparaît comme une oasis de verdure au sein d'un paysage par ailleurs plus évocateur d'une sierra, sec, brun et assez stérile, dû au climat, à la géomorphologie et à l'exploitation excessive des sols. Cet « effet naturel » repose sur les véritables ressources naturelles du site, mais c'est en fait le résultat artificiel d'un effort consciencieux pour créer un lieu de plaisir et de bien-être, sorte d'Eden pour ses habitants et ses visiteurs.

Le site comprend une ville planifiée, de grands jardins, des potagers et des vergers, des lagon, des rivières et des ouvrages hydrauliques, des bois et des landes. Les principaux éléments sont :

1. *Le château et le jardin de l'Île* : Le château se dresse sur la rive sud du Tage, organisé autour d'une place avec, à l'est, le jardin du Roi, son plan irrégulier et ses fontaines, et, à l'ouest, des avenues et des vues finalement coupées par le chemin de fer. De l'autre côté d'un canal au nord, à l'intérieur d'un méandre de la rivière, après le jardin des Statues et une fontaine, se trouve le jardin de l'Île, géométrique et riche en fontaines et structures diverses. Viennent ensuite les jardins potagers, avec des bois occupant l'extrémité et les côtés de la péninsule.

2. *Le grand jardin historique (Huertas históricas)* : Il se compose d'une série de jardins qui, ensemble, forment la majorité du bien proposé pour inscription. À l'ouest, à la jonction des rivières, se trouve le jardin du Legamarejo, composé d'une multitude de petites parcelles irriguées, aux limites donnant sur les canaux qui les alimentent, le long des berges du fleuve et partiellement relié à un axe sud-ouest depuis le jardin des Douze Routes (cf. ci-dessous). Au nord-est, se trouve le jardin du Picotajo, avec quelques canaux d'irrigation et des parcelles généralement plus grandes, plus étroitement relié dans ses grandes subdivisions à la géométrie de la ligne axiale mentionnée. Il est coupé en deux par la principale ligne de chemin de fer vers Madrid. Plus au nord-est encore, se trouve le jardin des Douze Routes, une zone à peu près triangulaire, avec un point central d'où rayonnent douze droites marquées par des routes et des pistes. La plus longue est celle du sud-ouest, traversant les deux jardins déjà décrits. Quatre autres vont vers l'ouest, vers le jardin du Rebollo adjacent, dont tout le côté sud

borde la rive nord du Tage. À l'instar du jardin du Legamarejo, il se caractérise par des canaux d'irrigation, mais son plan est plus frappant, puisque c'est une vaste zone de parcelles régulières et rectilignes organisées de chaque côté d'un canal central et parallèles au fleuve.

3. *La zone urbaine* : Aux fins de la présente proposition d'inscription, elle est divisée en deux : une zone industrielle à l'ouest du palais, comprenant la gare et les jardins à l'ouest du palais (cf. 1. ci-dessus), et la ville du XVIIIe siècle qui est aujourd'hui le cœur historique de l'Aranjuez moderne. Le plan original de la ville est intact, incorporant en particulier, au nord, deux larges avenues irradiant depuis l'aile est du palais et plus anciennes que le plan urbain géométrique en damier, quoiqu'elles semblent le couper. À l'angle nord-ouest de la ville, à côté du palais, se dresse un complexe de bâtiments officiels autour de la place de San Antonio, avec d'autres importants édifices civils, religieux et privés, dont cinq palais de la noblesse, jalonnant la symétrie mesurée du tissu urbain. Au sud de la ville s'élève la place des taureaux.

4. *Le jardin du Prince* : Ce jardin de la fin du XVIIIe siècle / début du XIXe s'étend le long de la rive sud du Tage, au nord-est de la ville. Sa lisière sud, tirée au cordeau, longe la *Calle de la Reina*, la troisième et la plus au nord des lignes de l'est rayonnant depuis le palais (cf. para. 3 ci-dessus). Il abrite deux zones distinctes, chacune avec d'autres subdivisions, unités distinctes de jardins paysagers. La moitié ouest est divisée en huit jardins, tous à peu près géométriques, exception faite de la moitié du *Jardín Séptimo*, organisée autour d'un bassin de forme irrégulière, avec une île où s'élève un ermitage. La magnifique collection botanique contient dix-huit arbres monumentaux. La moitié orientale, le *Parque de Miraflores* (1848), était un parc de style anglais, en fait une pépinière irriguée, où le fonctionnalisme prend le pas sur la géométrie ornementale. Aujourd'hui en ruines, il n'est pas ouvert au public. Globalement, le réseau de canaux dans le jardin du Prince mesure plus de 6000 m de long, et irrigue naturellement tout le jardin.

Ces éléments sont réunis dans une série de paysages entremêlés, comme les perçoit la proposition d'inscription, qui se combinent tous, sur le plan conceptuel, pour créer un paysage culturel :

- Le paysage aquatique : des fleuves, des canaux, des barrages, des rigoles, des fontaines

À l'époque médiévale et avant, la vallée était pleine de zones marécageuses, de coulées de boue, de cours d'eau, de forêts et de marais. L'archéologie montre d'anciennes tentatives pour contrôler cet état à l'époque romaine et wisigothe. L'histoire documentée d'Aranjuez commence par une tentative de contrôler ses fleuves, en les jugulant, en les coupant et en les dirigeant. Les cours d'eau étaient jalonnés de barrages, de jetées, d'affluents et de ponts, finissant par donner naissance à un système avant-gardiste de l'ingénierie hydraulique. Les fleuves exigeaient et permettaient à la fois le développement d'un système complexe d'irrigation qui enrichit les traditions arabe et médiévale de l'ingénierie de la Renaissance. Philippe II construisit en particulier des canaux dans le cadre d'un système d'irrigation des sols fertiles de la vallée, tentant de créer dans le centre de l'Espagne une parcelle de paysage semblable à ceux qu'il avait vu dans les Flandres et dont il avait entendu parler à propos de l'Italie.

L'eau omniprésente est à la fois symbolique et fonctionnelle. D'une part, elle raconte une histoire de vie et de bonheur, et sert de cadre à des chantiers navals et à des flottes métaphoriques, ainsi qu'à des statues et à des fontaines iconographiques. De l'autre, elle libère la fertilité du sol, qui donne naissance à des récoltes comestibles, tout en apportant une dimension mouvante à la géométrie statique et formelle des jardins ornementaux.

- Le paysage agricole : jardins potagers, vergers, pépinières et pâturages

Les cultures comestibles à Aranjuez dépendent de la fertilité des sols et du succès de l'irrigation, non seulement dans l'apport de l'eau mais aussi dans le contrôle des inondations. La royauté bannit les légumes « communs » et encourage les variétés « dignes et royales ». Aranjuez donne son nom à des fruits et légumes exquis, notamment des fraises, des asperges, des prunes et des poires. Les expérimentations agricoles reposent sur des modèles venus des Flandres, de Suisse et de Valence. Le domaine abrite un poulailler, une étable et, surtout, les Haras Royaux, qui ont grandement contribué à l'élevage des chevaux espagnols.

- Les jardins, un paysage délicieux

Les jardins le long du Tage sont représentatifs de l'expérience espagnole dans ce domaine : ce sont des jardins de la Renaissance avec une note arabe, des jardins baroques et classiques français, d'autres anglo-chinois, et des jardins bourgeois du XIX^e siècle. Des arbres et des arbustes y sont apportés des quatre coins de l'empire espagnol, pour y être acclimatés et croisés, souvent avant d'être retournés à leur lieu d'origine.

- Paysage et géométrie

Il n'y a pas d'axe ou de grille géométrique unique pour l'ensemble du site, mais ce dernier est tout entier affecté par des motifs géométriques qui vont des grands alignements de Philippe II et du grand jardin Historique à l'organisation minutieuse des pépinières. S'il y a un axe principal, c'est la *Calle de la Reina* établie par Philippe II dans cette idée ; s'il y a un point de contrôle, c'est le noyau du jardin des Douze Routes, car son influence axiale s'étend sur toute la propriété au nord du Tage et de l'autre côté du fleuve, jusqu'aux lignes irradiant depuis le palais et la géométrie de la nouvelle ville. Le plan en damier apparemment asymétrique, rectiligne de la nouvelle ville, ajout tardif à un paysage déjà géométriquement complexe, est particulièrement remarquable pour la façon dont il a été « mortaisé » par les lignes axiales émanant du palais royal et des jardins. La géométrie a également influencé certaines parties du système hydraulique, quoique d'autres facteurs aient clairement joué ; l'hydrologie a alimenté les fontaines et les bassins, placés habituellement à des points précis déterminés par la géométrie, quoique servant une fonction esthétique (par exemple dans le jardin de l'île et dans les zones occidentales du jardin du Prince).

- Le paysage bâti : routes, architecture, ville

La « Nouvelle Ville » fut édifée au XVIII^e siècle face au Tage. Elle fut conçue sous la forme d'un nouveau jardin, où des bâtiments remplaçaient les parterres de fleurs. Un schéma de lignes radiales et en treillis se superpose au plan géométrique. Le *Canal de las Aves* traverse en zigzaguant le

centre-ville ; des rues droites, bordées d'arbres, longent des canaux. L'architecture et les espaces urbains sont faits pour servir de décoration à l'abondante végétation du paysage de rue, et visible depuis ce dernier. L'ensemble est lié au niveau visuel, au niveau du plan, au niveau hydrologique et botanique au paysage environnant ; pourtant, la ville s'intègre à ce paysage dans une composition unique.

Gestion et protection

Statut juridique

Il existe deux instruments juridiques propres à Aranjuez. En 1983, toute la zone a été déclarée complexe historique en vertu de la loi sur le patrimoine espagnol, qui énonce les directives fondamentales à suivre pour assurer la préservation et la maintenance de la zone historique de la ville, ainsi que des principaux monuments, palais, vergers, avenues et bosquets. Quant au plan de développement urbain, il définit les objectifs en matière de statut et de préservation de la ville, et les analyse, en définissant les activités à encourager et à proscrire. En outre, le bien proposé pour inscription est couvert par un large éventail de réglementations instituées par d'autres instances gouvernementales (la communauté de Madrid et le conseil municipal d'Aranjuez, par exemple).

Gestion

Les agences nationales, régionales et locales sont toutes impliquées séparément, mais il semble désormais probable que des agences spécialisées contrôlent la préservation du complexe historique. Les voici : le Patrimoine national, chargé des biens de la Couronne comme les palais et les jardins, la Commission du patrimoine local, composée de représentants des gouvernements régionaux et locaux, l'Institut technologique du développement agricole, le ministère de l'Environnement, qui gère les vergers et les avenues historiques, et la Confédération hydrographique du Tage, responsable de la gestion de l'eau et de ses structures associées.

La proposition d'inscription décrit ces organismes et autres questions de gestion, mais aucune analyse n'est donnée quant à leur efficacité, non plus que des propositions pour l'établissement de priorités, la coordination, l'étude ou la révision. L'ICOMOS souhaite souligner la nécessité d'informations de gestion de haute qualité, basées avant tout sur des données historiques fouillées, mises en œuvre par une gestion consciente du caractère prioritaire de l'historicité, par un travail d'entretien et d'amélioration du site.

Conservation et authenticité

Historique de la conservation

Le bien-être d'Aranjuez est essentiellement soutenu et favorisé par les bons soins royaux jusqu'à la révolution de 1868. La propriété est alors fragmentée et le site est négligé, vulnérable aux pressions de la croissance industrielle, commerciale et démographique. En dépit de la ligne de chemin de fer et de la nationale qui la traverse, malgré le développement économique alentour, elle a remarquablement survécu à cette phase, et a fait l'objet de

programmes de restauration et d'une gestion de la conservation mieux informée à la fin du XXe siècle. L'Ayuntamiento, par exemple, s'est lancé dans un programme de rénovation et de réparation des avenues et des routes associées dans l'ancienne propriété royale, où elles sont un élément clé de la disposition historique. La mission de l'ICOMOS a cependant noté que beaucoup des composants du site nécessitent des réparations, des rénovations, des améliorations, voire même, dans certains cas, une reconstruction, afin d'améliorer l'intégrité historique et sa compréhension pour le visiteur d'aujourd'hui.

Authenticité et intégrité

Les bases naturelles et géométriques du site dans son ensemble ont remarquablement bien survécu, avec relativement peu de pertes, et mises à part les voies de communications modernes, sans intrusion inappropriée. Les édifices majeurs, ainsi que la disposition de la ville, ses jardins et ses avenues bordées d'arbres, ont été préservés comme les caractéristiques d'une communauté urbaine nichée au milieu des vergers et des bosquets, imitant le plan au sol des jardins ornementaux de l'autre côté du fleuve. Quoique certains des jardins aient besoin d'une restauration, l'état de préservation global est tel que le site peut démontrer clairement, non pas son état à un moment donné de l'histoire, mais les différentes étapes de son développement du milieu du XVIe au milieu du XIXe siècle.

Le plus important facteur qui rend Aranjuez et son paysage si particuliers, et en fait un candidat au statut de site du patrimoine mondial, c'est la façon dont il a été façonné et développé par les intérêts des rois et reines d'Espagne et de leurs cours entre le début du XVIe siècle et le milieu du XIXe siècle. Charles Quint et Philippe II étaient tous deux des figures importantes dans l'Europe et le monde de leur temps, et donc dans l'histoire de l'Europe et du monde. C'était des souverains extrêmement bien informés, à l'influence immense et aux richesses incommensurables. Le site actuel représente encore de façon reconnaissable l'âge d'or d'Aranjuez, non seulement comme une création de la royauté espagnole mais aussi comme un lieu représentatif d'une époque où des idées et des matériaux venus d'une grande partie du monde connu sont arrivés à Aranjuez, dont les idées et l'influence ont ensuite irradié longtemps après le XVIe siècle.

Détail important : on arrivait jadis au palais par l'ouest et non l'est, c'est-à-dire à la fois de Tolède et de Madrid. C'est aujourd'hui impossible, car les deux ponts sur le Tage ont disparu.

La mission de l'ICOMOS a aussi noté dans la proposition d'inscription l'omission inexpliquée de plusieurs structures et caractéristiques qui semblent pourtant faire partie intégrante de l'ensemble : les écuries royales près du Tage, à l'est du Jardin du Prince, la Casa de la Monta, et la ferme modèle de la fin du XVIIIe siècle, le Real Cortijo de San Isidro.

Autre question concernant le paysage plus vaste : les vues depuis la zone proposée pour inscription, et la façon dont cette dernière s'inscrit dans le paysage alentour, constituent des aspects importants de la nature du site et de son intégrité. En particulier, la limite nord-ouest devrait se situer de l'autre côté du Jarama, et non pas le long du fleuve.

La circulation importante entraîne chaque jour une perte d'intégrité, qui affecte non seulement la ville mais aussi le palais, les jardins et le paysage environnant. Il faut apporter des améliorations et les garder sous surveillance.

Le site est en général d'une grande intégrité et conserve un degré élevé d'authenticité, tant en termes de lieu que de conception, d'architecture, d'hydrologie et, étonnamment, de fonction, quoiqu'il ait bien sûr perdu son rôle de résidence royale.

Évaluation

Action de l'ICOMOS

Une mission d'expertise de l'ICOMOS s'est rendue sur le site en février 2001. L'ICOMOS a également consulté son Comité scientifique international sur les jardins historiques et paysages culturels, ICOMOS-IFLA.

Caractéristiques

La ville d'Aranjuez, distincte du paysage global, fait partie intégrante du paysage culturel. Dans ce contexte, sa relation avec le système de gestion de l'eau et la dimension géométrique du paysage planifié est remarquable. En tant que ville, ses caractéristiques les plus marquantes sont couvertes par les *Orientations devant guider la mise en œuvre de la Convention du patrimoine mondial*, paragraphe 27, où elle tombe dans la catégorie (ii), et paragraphe 29 où elle remplit les critères définis pour l'« organisation de l'espace, la structure, les matériaux, les formes et... les fonctions » qui « doivent essentiellement témoigner de la civilisation ou de la suite de civilisations au titre desquelles ce bien est proposé », et tombe dans la catégorie (iii), celle « des « centres historiques » recouvrant exactement le périmètre de la ville ancienne, aujourd'hui englobée dans une cité moderne » En d'autres termes, la ville d'Aranjuez est un ensemble urbain distinctif et distinct qui aurait pu être envisagé seul pour inscription sur la Liste du patrimoine mondial. Cependant, elle est présentée de façon appropriée dans son contexte paysager, ce qui ajoute à la compréhension de sa nature et représente un élément clé du paysage culturel proposé pour inscription sur la Liste du patrimoine mondial.

Les diverses étapes du développement de ce paysage, du milieu du XVIe au milieu du XIXe siècle, se voient nettement sur le terrain et sur le plan. C'est particulièrement important car plusieurs de ces étapes retiennent l'essence de phases marquantes dans le développement de la pensée européenne, de la recherche scientifique et du paysagisme.

La situation naturelle, alliée à l'eau courante, à la gestion hydrologique, à un sol fertile, à une horticulture scientifique, son magnifique paysagisme, son contexte palatial royal et son développement urbain planifié, a donné naissance à un paysage culturel exceptionnel, inscrit dans la tradition occidentale de pensée et de réalisation physique, mais exprimant des valeurs d'intérêt universel, telles les relations homme/nature, la technologie, l'esthétique, et la façon dont les souverains peuvent au mieux utiliser leurs pouvoirs et ressources.

Analyse comparative

La proposition d'inscription n'avance aucune analyse comparative. Le guide qui l'accompagne contient cependant une carte des « Sites royaux européens », dont on peut présumer qu'ils représentent le contexte dans lequel on souhaiterait voir Aranjuez considéré. Ceux-ci incluent : en Espagne, l'Escorial (Site du patrimoine mondial – SPM) et La Granja groupés avec Aranjuez autour de Madrid ; Sintra (SPM) et Queluz près de Lisbonne ; Caserte (SPM) près de Naples ; Schönbrunn (SPM) à la périphérie de Vienne ; Potsdam (SPM), Berlin ; Compiègne, Versailles (SPM) et Fontainebleau (SPM) près de Paris ; Greenwich (SPM), Hampton Court et Windsor près de Londres ; et Mariefred à la périphérie de Stockholm.

Les références constantes que fait le texte de la proposition aux sources d'inspiration sous-tendant le développement d'Aranjuez impliquent également des comparaisons. Philippe II, en particulier, a été très influencé par le paysage aquatique des Flandres. Exemple totalement différent d'influence extérieure, le Petit Trianon de Versailles, la référence immédiate aux cours d'eau et bassins artificiels disposés irrégulièrement autour des pavillons classiques et des folies d'inspiration chinoise et turque, des obélisques, des fausses ruines et des tertres dans le jardin du Prince.

Malgré une conception et un contexte culturel complètement différents, cette proposition d'inscription semble, au niveau mondial, conceptuellement proche du paysage culturel de Vat Phou, au Laos, parmi les propositions d'inscription actuelles.

Observations et recommandations de l'ICOMOS pour des actions futures

À bien des égards, la documentation de la proposition d'inscription est exemplaire, mais elle a compliqué la tâche de l'ICOMOS plus qu'elle ne l'aurait dû en faisant abstraction d'une analyse comparative et en omettant l'échelle dans tous les plans.

Aucun plan de gestion n'a été soumis avec la proposition d'inscription. Tous les éléments nécessaires à un plan de gestion sont présents dans la documentation, mais ils y sont éparpillés. Les quelques éléments manquants cependant sont un exposé des objectifs sur le court et le long terme (cinq et vingt ans ?) et un mécanisme formel d'étude de la mise en œuvre du plan et de révision en conséquence.

L'ICOMOS recommande également que cette révision inclue la reconsidération des limites du bien proposé pour inscription, dont certains bâtiments sont inexplicablement omis. Plus généralement, les limites extérieures de la zone tampon, de l'autre côté du fleuve, au nord-ouest et à l'ouest du site, doivent être repensées. Bien que le fleuve lui-même constitue une ligne de démarcation commode, l'ICOMOS est désireux de voir une protection mise en place pour les vues du cœur de la zone sur le paysage environnant.

Il convient également de considérer plus avant un exposé des politiques, générales et spécifiques, applicables au site proposé pour inscription et à la zone tampon en ce qui concerne leur conservation, leur entretien et leur usage. Il serait également utile d'offrir des explications plus détaillées sur la structure de gestion pour la mise en œuvre de ces

politiques. Des mécanismes de coordination, de suivi et d'étude s'imposent.

En ce qui concerne la capacité exécutive, l'ICOMOS note la complexité familière de l'organisation et le chevauchement des responsabilités et des expertises dans la gestion du site. Il recommande donc que les autorités concernées envisagent très sérieusement l'établissement, sous contrôle démocratique, d'une agence exécutive uniquement concernée par la promotion, le soutien et, le cas échéant, la défense des intérêts du bien proposé pour inscription. Cette solution pourrait s'avérer idéale pour un paysage culturel si vaste et présentant tant de facettes, qui ne peut recevoir toute l'attention qu'il mérite de la part d'institutions aux responsabilités multiples. Il faudrait imiter le cas de la vallée de la Loire, et offrir une proposition similaire à celle du Haut-Douro, Portugal (actuellement en cours d'évaluation).

L'ICOMOS réitère son appréciation du site et de la qualité du travail réalisé sur la proposition d'inscription. Sa réponse inhabituellement détaillée reconnaît ces faits, et est motivée par la splendide opportunité de créer un site du patrimoine mondial exemplaire si toutes les parties concernées consacrent le temps et les efforts nécessaires à une proposition d'inscription correcte.

Qu'Aranjuez soit ou non inscrit sur la Liste du patrimoine mondial, le fait que huit complexes royaux de palais/parc/jardins en Europe soient déjà inscrits tend à suggérer que, dans une perspective mondiale, la Liste est maintenant raisonnablement représentative de ceux-ci (et ce d'autant plus qu'elle inclut d'autres parcs/jardins européens non royaux).

Brève description

Le paysage culturel d'Aranjuez est une entité riche en relations complexes entre l'homme et la nature, l'horticulture et le jardin ornemental, les structures fixes et l'eau mouvante, les voies d'eau sinueuses et lignes droites d'un paysage géométrique, rural et urbain, les paysages arboricoles et l'architecture délicatement modulée des édifices palatiaux, les ornements de jardin et le paysage de rue. Trois cent ans d'attention royale portée au développement et à l'entretien de ce paysage l'ont vu exprimer diversément des concepts tels que l'humanisme et la centralisation politique, et intégrer des valeurs comme celles du XVIII^e siècle du jardin baroque de style français, puis, un peu plus tard, d'une vie urbaine côte à côte avec la pratique scientifique de l'acclimatation botanique et de l'élevage au siècle des Lumières.

Une documentation complémentaire, comprenant un plan de gestion, a été soumise par l'État partie en mai 2001, après la réunion de la Commission de l'ICOMOS pour le patrimoine mondial. L'ICOMOS a étudié le plan de gestion détaillé et il considère qu'il répond aux exigences du Comité. Les points qui ont été soulevés par l'ICOMOS concernant les politiques de conservation, la structure de gestion et les mécanismes de co-ordination sont traités de manière satisfaisante et les limites du bien proposé pour inscription ont été modifiées.

Déclaration de valeur

Aranjuez représente la fusion de diverses influences culturelles créant ainsi un paysage culturel qui a eu une influence formatrice sur les évolutions ultérieures dans ce domaine. Ces composants illustrent les avancées fécondes dans la conception des paysages.

Recommandation de l'ICOMOS

Que ce bien soit inscrit sur la Liste du patrimoine mondial sur la base des *critères ii et iv* :

Critère ii Aranjuez représente la réunion d'influences culturelles diverses pour donner naissance à un paysage culturel qui a eu une influence formatrice sur les évolutions ultérieures dans ce domaine.

Critère iv Le complexe paysage culturel d'Aranjuez conçu par l'homme, fruit de diverses influences, marque une étape déterminante dans le développement du paysagisme.

Recommandation du Bureau

Que cette proposition d'inscription soit *renvoyée* pour permettre à l'ICOMOS d'avoir le temps d'étudier le plan de gestion intégrée récemment reçu pour le paysage culturel d'Aranjuez.

ICOMOS, septembre 2001