

Discovering European Heritage
in Royal Residences

Association of European Royal Residences





Contents

- 3 The Association of European Royal Residences
- 4 National Estate of Chambord, France
- 5 Coudenberg – Former Palace of Brussels, Belgium
- 6 Wilanow Palace Museum, Poland
- 7 Palaces of Versailles and the Trianon, France
- 8 Schönbrunn Palace, Austria
- 9 Patrimonio Nacional, Spain
- 10 Royal Palace of Gödöllő, Hungary
- 11 Royal Residences of Turin and of the Piedmont, Italy
- 12 Mafra National Palace, Portugal
- 13 Hampton Court Palace, United Kingdom
- 14 Peterhof Museum, Russia
- 15 Royal Palace of Caserta, Italy
- 16 Prussian Palaces and Gardens of Berlin–Brandenburg, Germany
- 17 Royal Palace of Stockholm, Sweden
- 18 Rosenborg Castle, Denmark
- 19 Het Loo Palace, Netherlands

Cover: Chambord Castle. North facade © LSD ● F. Lorent, View from the park of the ruins of the former Court of Brussels, watercolour, 18th century © Brussels, Maison du Roi - Brussels City Museums ● Wilanow Palace Museum ● Palace of Versailles. South flowerbed © château de Versailles-C. Millet ● The central section of the palace showing the perron leading up to the Great Gallery, with the Gloriette in the background © Schloß Schönbrunn Kultur- und Betriebsges.m.b.H., Vienna ● Real Sitio de La Granja de San Ildefonso © Patrimonio Nacional ● View from the garden © Gödöllői Királyi Kastély ● The Margaria © Racconigi ● Venaria Reale. View of the Palace © Venaria Reale ● Mafra National Palace. Photo S. Medeiros © Palacio de Mafra ● Kew Palace © Historic Royal Palaces ● White Tower, Tower of London © Historic Royal Palaces ● Kensington Palace © Historic Royal Palaces ● Banqueting House © Historic Royal Palaces ● Hampton Court Palace © Historic Royal Palaces ● Grand Palace and Grand Cascade © Peterhof Museum ● Caserta – Royal Palace – Great staircase of honour © Soprintendenza BAPSAE.

The Association of European Royal Residences

Since 2001, the institutions in charge of the most prestigious Palace Museums in Europe have come together to form the Association of European Royal Residences (ARRE). The Association enables them to work together and to share their knowledge and experience in the preservation and promotion of the rich cultural heritage in their care, to the benefit of the millions of visitors they receive each year.

ARRE's goal is to develop and manage the network of European Royal Residences, notably by organising experience-sharing and training activities, as well as partnership, promotional, co-production and co-editing projects.

In order to intensify this cooperation and contribute to bringing European cultural identity to life, the network's activities have three objectives:

- Improving the access of Europeans to their shared history
- Raising the awareness of European citizens about the importance of preserving their common heritage.
- Developing 'good practices' and 'new experiences' in the areas of cultural tourism, receiving the public and site management.

Current membership of ARRE, which has its headquarters at the Palace of Versailles, comprises eighty royal residences in thirteen European countries. The official languages of the Association are French and English.

Institutions members of the Network:

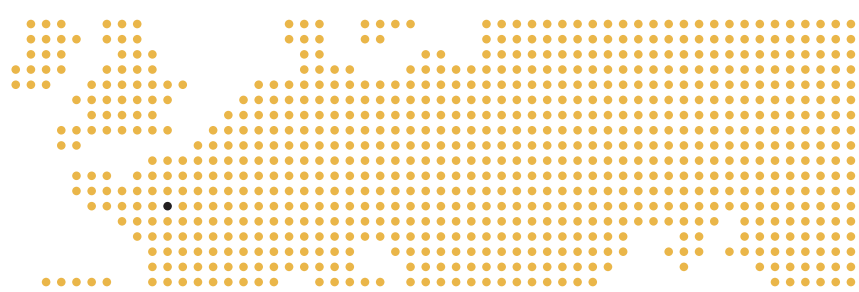
Stiftung Preussische Schlösser und Gärten Berlin-Brandenburg, Germany ; Schloss Schönbrunn Kultur- und Betriebsges.m.b.H., Austria ; Palais de Charles Quint asbl, Belgium ; De Danske Kongers Kronologiske samling Rosenborg Slot, Denmark ; Patrimonio Nacional, Spain ; Etablissement Public du musée et du domaine national de Versailles, France ; Établissement public du domaine national de Chambord, France ; Gödöllői Királyi Kastély Kht, Hungary ; Regione Piemonte (Direzione Cultura, Turismo e sport), Italy ; Ministero per i beni e le Attività Culturali, Italy ; Paleis Het Loo Nationaal Museum, The Netherlands ; Muzeum Pałac w Wilanowie, Poland ; Palácio Nacional de Mafra, Portugal ; Historic Royal Palaces, United Kingdom ; Royal Collections Kungl. Slottet, Sweden.

Associated institution: Peterhof State Museum Reserve, Russia.



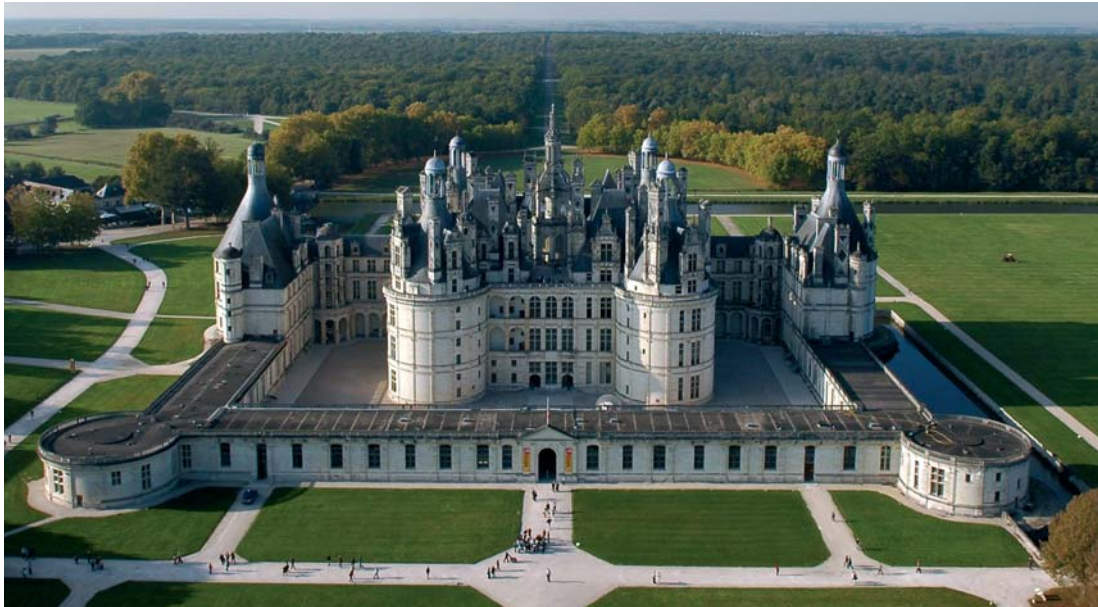
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The National Estate of Chambord

FRANCE



> The Castle and its surroundings © DNC

The National Estate of Chambord is the only royal domain to have retained its original boundaries, making it the largest enclosed park in Europe, with a surface area of five thousand four hundred and forty hectares.

In 1519, at just twenty-four years old, King Francis I commissioned the construction of a sumptuous palace in the heart of a game-filled forest. In an attempt to overawe his contemporaries, Francis I immediately extended the surrounding land, moors and woodland to make up a vast domain with a central edifice as imposing in size as it was in splendour. The double spiral staircase is undoubtedly the most extraordinary feature of the castle. It was here at Chambord that Francis I received Charles V for a royal meeting, where he put on a display of pomp and ceremony to honour and impress his imperial rival. Subsequent residents, including King Louis XIV, embellished and restored the original construction, but never erased the traces of its founder. Even now it is still a glorious symbol of Francis I's reign.

Today the site is listed on the UNESCO World Heritage List and receives 1.8 million visitors a year.

Visitors can admire a masterpiece of Renaissance architecture and French cultural heritage while discovering the natural environment which has been preserved and today provides a sanctuary for wild flora and fauna.

All year round, cultural activities bring the site to life with a full programme of events, concerts, temporary exhibitions and night-time shows.

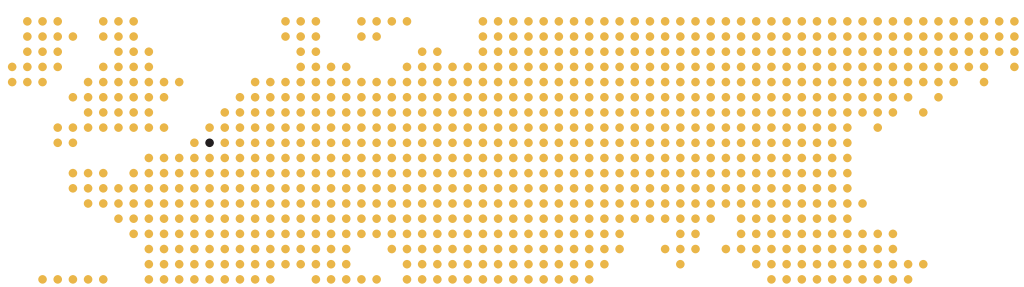


> Francis I's bedroom © L. de Serres



> The Grand Staircase under the roof on the 2nd floor © DNC





Coudenberg • Former Palace of Brussels

BELGIUM



> Coudenberg • Rue Isabelle © M. Vanhulst



> Jan Brueghel the Younger, The Infanta Isabella walking in the gardens of the palace in Brussels, seventeenth century, © Madrid, Museo Nacional del Prado, inv. 1451



> The Royal Quarter today © Coudenberg

During the Middle-Ages an imposing royal palace dominated Brussels from the Coudenberg Hill. It was destroyed by fire on the night of 3 February 1731, and for forty years its ruins were known as the 'Burnt Court'. At the end of the eighteenth century, the ground was flattened to build the brand new Royal Quarter. Some of the remains, however, were well conserved underground and were almost forgotten by Brussels...

Excavation work over the decades revealed these vestiges of the palace, and they have been converted into an archaeological site. Today, the site contains different areas from the original headquarters of the palace: the cellars of the living quarters and those under the Aula Magna (banqueting hall), built by Philip the Good, Duke of Burgundy; the basement level under the chapel which had been built on the orders of Charles V; part of the Rue Isabelle situated west of the palace, and the remains of Hoogstraeten House, hotel to the Count, containing an elegant gothic gallery. Some of the underground structures still stand today and serve as the foundations of the neoclassical buildings of the Place Royale.

Coudenberg's Influence

Coudenberg Palace was, without a doubt, the main starting point for the development of the City of Brussels. The key figures who lived there ensured that the name and fame

of Brussels spread all over the world. When in the late eighteenth century it was decided to build the Place Royale above the ruins, the town literally grew out above the palace.

In keeping with the artistic traditions of other royal European squares built at around the same time, the Place Royale exercised a strong attraction towards European rulers. The governors of the Austrian Netherlands settled in a renovated hotel on the square, still partially standing today. In the nineteenth century, Dutch and later Belgian rulers also took up residence in the heart of the 'Royal Quarter'. This led towards a gradual extension of the Place des Palais and the Royal Palace. Parliament buildings were erected on the other side of the royal park – formerly the hunting domain of the Coudenberg Palace. And thus, the Royal Quarter confirmed its position as a place of power.

The archaeological site and the Coudenberg Museum are managed by the 'Palais de Charles Quint asbl', an association founded under the protection of the Brussels Capital Region and the City of Brussels. Today, the asbl works closely with the BELvue Museum (Belgian History Museum, with access to the archaeological site), the Royal Palace, the Palais des Académies, the Palace of Charles of Lorraine and Brussels Info Place (BIP), to give this important heritage the place it deserves in Belgian and European cultural history.



> Wilanów Palace Museum

The Wilanów Residence consists of the palace and the landscape park that have been in place since 1677. The palace is a true pearl of Baroque architecture with its decoration and works of art. A place where history seems to accumulate and converge, its décor is reminiscent of King John III Sobieski, the great Polish monarch who found refuge there from his busy political life. The architectural form of the palace demonstrates a distinct connection with the design of sixteenth century Italian villas and French palaces from the time of Louis XIV – entre cour et jardin. In accordance with the prevailing fashion of the Baroque era, the characteristic feature of the front elevations represents the moment of triumph of a brave sovereign and winner of the Battle of Vienna. The side wings of the palace were added from 1720–1729 upon the request of Elzbieta Sieniawska, the wealthiest women in Poland at that time. The residence contains traces of other former inhabitants from noble Polish families and of their interests and habits, as well as a collection of art accumulated over the years. In 1805 Stanisław Kostka Potocki opened the palace to the public, making its historical interiors and extensive collection of European and Far Eastern art (collected together with his wife, Aleksandra) available for viewing. and so began the long history of the museum, with a first entry in the visitor's book on 5th August. Today, Wilanów Palace Museum offers the experience of a cultural museum combined with nature. A visit to Wilanów,

be it virtual or real, provides an opportunity to experience the core of Poland's tradition, and a part of common European culture.



> Palace and the Baroque garden



> Queen's Bedchamber



The Palaces of Versailles and the Trianon

FRANCE



> The Palace of Versailles seen from the Parterre du Nord © chateau de Versailles • C. Milet

Originally, the Palace of Versailles was nothing more than a humble hunting lodge, built by Louis XIII, twenty kilometres or so from Paris. In 1661, at the start of his reign, Louis XIV decided to transform and enhance the residence, moving the French court and government to Versailles in 1682. The palace was expanded by Louis Le Vau and then Jules Hardouin-Mansart, while the Grand Apartments were redecorated by Charles Le Brun. In the King's view, the gardens were just as important as the palace, if not more so. Louis XIV commissioned André Le Nôtre with the design and laying out of the gardens, requiring an enormous amount of work; vast amounts of earth had to be shifted to create the French garden-style flower beds, the Orangerie, the fountains and the canal, in place of the existing woods, grassland and marshes. The Grand Canal widened and extended the view created under Louis XIII. The Trianon was built close to the Palace of Versailles as a place of private recreation for the royal family. By the end of Louis XIV's reign, the park covered approximately eleven thousand hectares, including Marly Forest, and was enclosed by a surrounding wall, measuring forty-three kilometres with twenty-four monumental gates. An extensive network of water pipes had been laid down to supply water to the garden fountains and the village of Versailles developed into a town. It was laid out in the shape of a 'crow's foot', starting from the palace and forking out into three avenues. In order to blend harmoniously with

the palace, town houses built along the symmetrical roads of the town had to respect very strict criteria in the choice of building materials and in height.

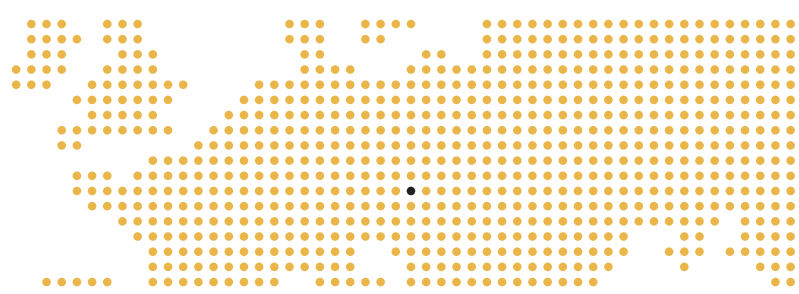
A former royal residence, converted into a museum of the history of France in 1833 by Louis-Philippe and then a national palace where Parliament sits in congress, the Palace of Versailles has been on UNESCO's World Heritage List for over thirty years.



> The Latona Basin © chateau de Versailles • J.M. Manai



> The Petit Trianon © chateau de Versailles • C. Milet



Schönbrunn Palace AUSTRIA



> Schönbrunn Palace with the Parade Court and fountains © Schloß Schönbrunn Kultur- und Betriebsges.m.b.H. / Julius Silver

It was in 1569 that the Emperor Maximilian II bought the site of today's Schönbrunn Palace. The site was initially used for hunting and only contained a small château de plaisance, which was partially destroyed during the Siege of Vienna by the Turkish forces in 1683. In 1689, Emperor Leopold I had a new baroque palace constructed, which became the summer residence of the imperial family after it had been rebuilt by his granddaughter, Maria Theresa. At that time, the palace was quite some distance from the city and the surrounding area was largely undeveloped.

Around 1900, Emperor Franz Joseph made Schönbrunn his main residence. The growing city soon enveloped the palace, which gradually became a recreational area for the Viennese. Most of the gardens were opened to the public as early as 1779, and are now frequented by joggers and people out for a stroll, while the former reservoir for the fountains has been converted into a swimming pool. Many animals can be found in the park, with the forests on the slopes of the Schlossberg providing a home to badgers, foxes and martens as well as animals on the IUCN Red List of Threatened Species, such as the Aesculapian snake, bats and rare birds.

The palace was added to the UNESCO World Heritage List in 1996 and is today a museum, although it also contains one hundred and ninety apartments that are let to private individuals. With its distinctive imperial elegance, Schönbrunn has always been a popular film

setting, and venue for the 'Sommernachtskonzert' by the Vienna Philharmonic Orchestra held each year.

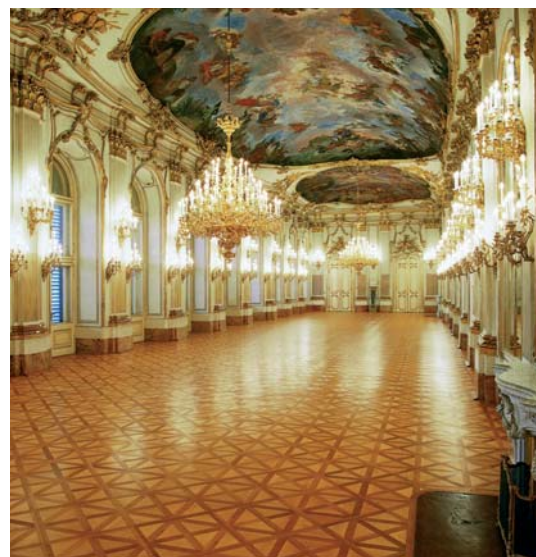
Schönbrunn in figures:

Palace grounds: 180 hectares/445 acres

Main building: ca. 300 rooms

Main and ancillary buildings: ca. 1441 rooms

Annual number of visitors: ca. 2,600,000



> Great Gallery with ceiling frescos by Gregorio Guglielmi © Schloß Schönbrunn Kultur- und Betriebsges.m.b.H. / Alexander Koller



Patrimonio Nacional SPAIN



> The Gardens of the Campo del Moro. The Royal Palace. Madrid © DEHRR project



Patrimonio Nacional is the institution responsible for managing state-owned properties linked to the Crown. It is governed by Law 23 of 16 June 1982, which regulates its dual function: on the one hand, these properties are for the use and service of His Majesty the King and the members of the royal family in performing the representative roles assigned to them by the Constitution and Spanish law; on the other hand, Patrimonio Nacional is required to fulfil a cultural role in accordance with the nature and historical importance of these properties, most of which have been designated national treasures of historical and artistic interest. This entails maintenance, restoration, research and conservation, as well as exhibitions, teaching and cultural dissemination.

Patrimonio Nacional manages eight royal palaces, five royal country residences, and ten royally founded monasteries and convents, in addition to twenty thousand five hundred hectares of woodland and five hundred and eighty-nine hectares of historic gardens, one hundred and fifty-four of which have been designated World Heritage Cultural Landscapes.

Patrimonio Nacional also administers the movable assets and art collections housed in these properties, in addition to the assets allocated for the use and service of the Crown, and the donations made to the State by His Majesty the King.

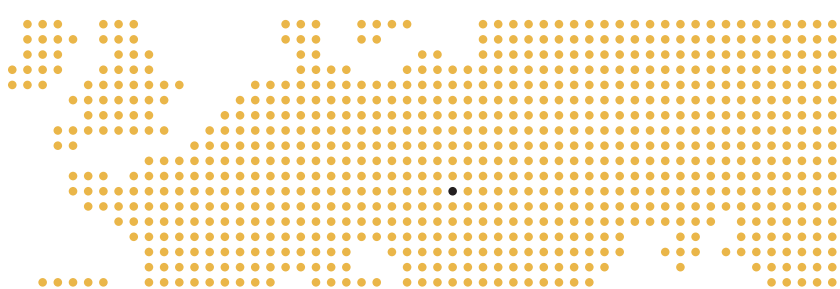
The royal sites provide the setting for state ceremonies and the most important official events of the Kingdom

of Spain, those held at the Royal Palace of Madrid being particularly significant.

The Patrimonio Nacional museums on the royal sites are open to the public. They are visited by over three million people annually, making the institution one of Spain's leading cultural bodies.



> Maella Room. Casita del Principe. The Royal Site of el Pardo. Madrid © Patrimonio Nacional



The Royal Palace of Gödöllő

HUNGARY



> Main facade © Gödöllői Királyi Kastély Közhasznú Nonprofit Kft.

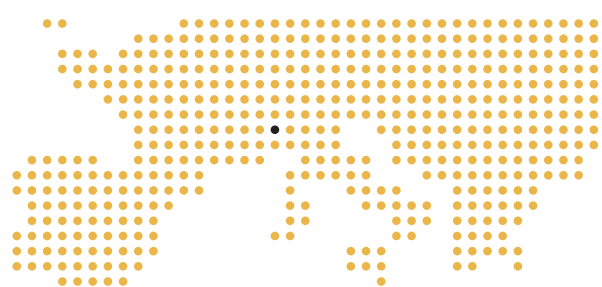
The beginning of the eighteenth century was a decisive moment for the village of Gödöllő, as Antal Grassalkovich chose the village as the centre for his estate and commissioned the construction of the Gödöllő Palace in 1735. There were several construction phases, resulting in an edifice that was to become a quintessential example of Hungarian baroque architecture, serving as a model for a number of future palaces. Grassalkovich, his descendents and subsequent residents continued to develop and transform the palace and the park.

The second golden era of the Palace began in 1867 when the Hungarian State conferred the use of the Palace to Emperor Francis Joseph I and Queen Elisabeth (Sisi) as a coronation gift. The neighbouring forest was rich in game and provided the perfect environment for hunting and equestrian competition. The frequent presence of the royal family brought not only great prosperity to the town, but also the eastern railway. The population of craftsmen and merchants increased as the Palace provided opportunities for work, and the town became a popular bathing resort with baths, hotels and restaurants. From 1920 onwards, the Palace served as a summer resort for Governor Miklós Horthy and after World War 2, Soviet troops stationed in the outbuildings, while the main building became a home for old people. This misuse gradually led to the deterioration of the buildings and the park. Conservation began in 1985 and the reconstruction work has been ongoing since then. Between 2008 and 2010,

thanks to EU and governmental funding and support, two wings, the Riding Hall with the Baroque Stable have been renovated and the central part of the park was renewed. The palace served as one of the main venues of the Hungarian Presidency of the Council of the European Union. In the museum, which is continually under extension, visitors can become acquainted with former residents and their everyday life from the Baroque to the decadent era and they can follow life in the Palace today, from the beginning of reconstruction up until now. The newly restored bunker of Governor Horthy is a unique point of interest. Beyond the permanent exhibitions, there are also various seasonal exhibitions while the Baroque Theatre and the Ceremonial Hall open their doors to classical music concerts and festivals. The Riding Hall and the Baroque Stable are now a favourite venue for professional conferences and official events. Our ever wider and varied cultural programmes for families have become a popular tradition, and attract a great number of visitors.



> Ornamental Hall © Gödöllői Királyi Kastély Közhasznú Nonprofit Kft.



Royal Residences of Turin and of the Piedmont

ITALY



> Reggia di Venaria



> Palazzo Reale



> Castello Ducale di Agliè



> Villa della Regina



> Palazzo Carignano



> Castello e Parco di Racconigi



Crown of Delights A "crown" in the World Heritage List.

The aim of the Savoy dynasty was to surround itself with a range of royal residences, home to its exquisite court life and an imposing confirmation of the power acquired by this Royal family.

To add to their ancient palaces they had magnificent residences built, designed by the top architects of the period; the power centre of Turin was flanked by places of pleasure and entertainment along the rivers, on the hills and in the surrounding countryside.

The development of the opulent *maisons de plaisance* between the 16th and 18th centuries was the result of a very specific architectural plan to create a "Crown of Delights" around the city. This composition of Savoy Residences, a setting for court life, is unique in Europe and was listed by UNESCO as a World Heritage Site in 1997. Originally a place of leisure reserved strictly for the Court, these residences are now not only open to the public, but have been brought back to life with a new cultural vocation, housing historical collections and organising events that rekindle the glamour of the residences and their dramatic splendour.

> Photographic archives: by courtesy of the Ministero per i Beni e le Attività Culturali - Direzione Regionale per i Beni Culturali e Paesaggistici del Piemonte, Regione Piemonte, Turismo Torino e Provincia, Consorzio La Venaria Reale, Castello di Rivoli Museo d'Arte Contemporanea Rivoli-Torino, Castello di Racconigi.




Mafra National Palace

PORTUGAL



>Mafra National Palace © Palacio de Mafra



Mafra was conquered, and taken from the Moors by the first king of Portugal in 1174. On 17 November 1717, when the first stones of the palace and convent were laid, Mafra was just a small agglomeration of houses, situated one kilometre away from the palace site.

Built on the orders of King John V to honour a vow he had made concerning his succession, the plans for the convent, originally intended for thirteen monks, were increased to forty, then eighty, and finally three hundred monks. The King also added a palace and a basilica.

The magnitude of such a construction had many repercussions not only on the village, but all over the country.

Over the thirteen years leading up to the inauguration of the Basilica in 1730, more than fifty thousand workers were involved in the construction of the palace, while the whole population of Portugal at that time amounted to approximately two million inhabitants.

Workers were recruited all over the country and many of them settled in Mafra, even after the official completion of the building in 1735. Some work continued until the King's death.

Temporary accommodation used by the workers became permanent and a new town centre was born.

Still under the King, in 1747, a park was created to serve as a hunting reserve and also to provide timber and firewood for the palace.

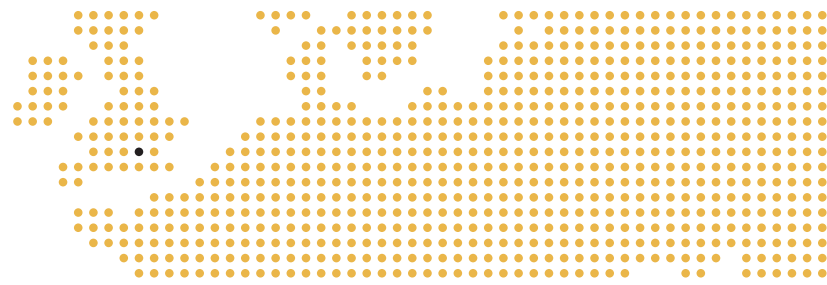
Mafra was never the official residence of the Court, but the hunt drew the Royal Family to the palace. After the disappearance of religious orders in Portugal in 1834, the convent was assigned to the army and the parish of Mafra abandoned St. Andrew's church in the old village, for the Basilica.

Because of its colossal size, and even while the monarchy were still in residence, the palace was used to house public services, such as the postal and telegraph services.

Following the proclamation of the Republic in 1910, part of the palace opened as a museum and many areas were allocated to other public services such as the Police, the Town Hall and the Fire Department, encouraging close links between Mafra's population and its historic monument.

Nowadays, the increasing number of visitors has boosted local trade, especially the restaurant business. Images of the monument and even names related to it, such as Small Monk, Carillon or Convent, are commonly found in various sectors of business and industry in Mafra.

Historic Royal PALACES



Hampton Court Palace - Historic Royal Palaces UNITED KINGDOM



> Banqueting House © Historic Royal Palaces



> White Tower, Tower of London © Historic Royal Palaces



> Kensington Palace © Historic Royal Palaces



> Kew Palace © Historic Royal Palaces



> Hampton Court Palace © Historic Royal Palaces



> Great Hall, Hampton Court Palace © Historic Royal Palaces



Historic Royal Palaces is the independent charity that looks after five royal palaces: the world-famous Tower of London; Henry VIII's majestic Hampton Court Palace; James I's revolutionary Banqueting House; the elegant Kensington Palace and the most intimate of the royal palaces, Kew Palace.

Each of the five royal palaces in our care has survived for hundreds of years. They have witnessed peace and prosperity and splendid periods of building and expansion, but they also share stories of more turbulent times, of war and domestic strife, politics and revolution. Our aim is to help everyone explore the story of how monarchs and people have shaped society, in some of the greatest palaces ever built.



Peterhof Museum RUSSIA



> Grand Palace and Grand Cascade © Peterhof Museum

The Federal State Budgetary Institution of Culture "The Peterhof State Museum-Reserve"

Founded in the early eighteenth century by Emperor Peter I near the new capital of St. Petersburg, Peterhof is one of the most magnificent imperial summer residences and an original, triumphant monument to the success of Russia in its struggle for access to the Baltic Sea. The Upper Garden and the Lower Park were laid out in the mid-1720s, as were the Grand Palace and some of the "small" palaces and pavilions, the world's largest system of fountains and cascades and the majority of the sculptures. Peterhof's fountain system is unique. It does not use any pumps, and functions on the principle of communicating reservoirs, driven by the hydraulic pressure caused by the difference in level of the water-supplying ponds and the fountains.

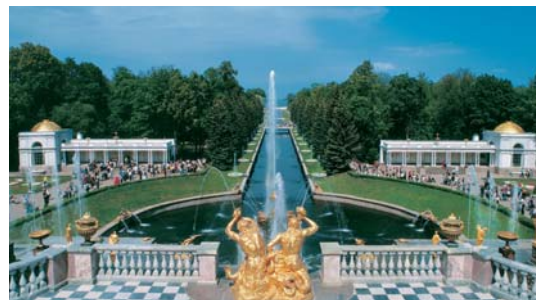
Peterhof has Emperor Peter I to thank for its creation, but its growth and development are undoubtedly due to Emperor Nicholas I. During his reign two new landscape parks were laid out - the romantic park of Alexandria with the Cottage Palace, the Farm Pavilion, the Lower Dacha, and the Chapel and Kolonistsky Park with two islands housing pavilions, called Tsaritsin and Olguin.

At present, the Peterhof State Museum-Reserve also includes the palace and park ensemble of Oranienbaum

and the Palace of Peter I in Strelina. It currently counts 26 museums. Along with traditional palaces-museums, such as the Catherine Block or the Hermitage, you can discover some rather unexpected museums at Peterhof - the Museum of Emperors' Bicycles, the Museum of Playing Cards, and the Museum of Collections.



> Church Wing of the Grand Palace © Peterhof Museum



> View of the Lower Park © Peterhof Museum

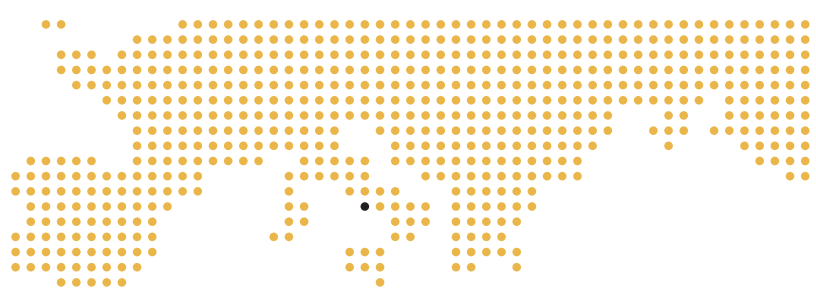




MINISTERO PER I BENI E LE ATTIVITÀ CULTURALI
DIREZIONE REGIONALE PER I BENI CULTURALI E PAESAGGISTICI DELLA CAMPANIA



SOPRINTENDENZA PER I BENI ARCHITETTONICI, PREISTORICI, STORICI, ARTISTICI ED ETNOANTROPOLOGICI PER LE PROVINCE DI CASERTA E BENEVENTO



The Royal Palace of Caserta

ITALY



> Caserta, Royal Palace • Main Facade © Soprintendenza BAPSAE

The monumental complex of Caserta contains the Royal Palace, the park and the English Garden: the uniqueness and universal nature of this complex stem from the rich historical and artistic value of the construction and the incorporation of the complex in an exhaustive urban project, placing the palace and the gardens at the centre of a vast domain, brimming with history. Charles of Bourbon (1716–1788), King of Naples from 1734–1759, decided to build a new royal palace as the focal point of the new capital city. In fact, the project presented by the architect, Luigi Vanvitelli (1700–1773), included not only the Royal Palace and its dependencies, but also the plans for a new city that was never built. The Caserta project was characterised by the surrounding natural landscape of the Tifatini Hills and the rectilinear axis that symbolically linked the old (Naples) and the new capital of the Kingdom. It was based on a methodical territorial plan, including: the drainage of the plains; the new capital; the Carolino Aqueduct to guarantee a supply of water to the nascent city of Caserta, and the royal residences (San Leucio Lodge and the Carditello Estate) which were reserved for entertainment, hunting, agricultural activity and silk-manufacturing.

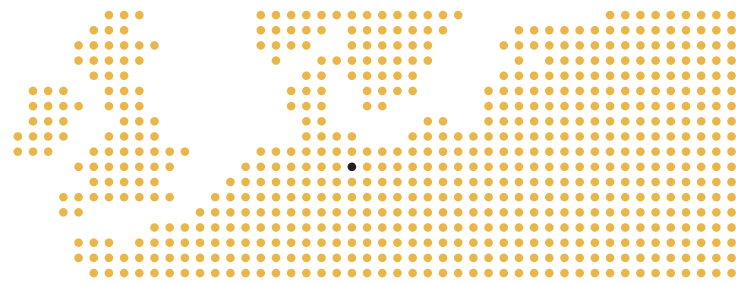
Today, the Royal Palace and the gardens still maintain their eighteenth-century layout intact, thanks to continuous restoration and maintenance of the architecture, the decor and the flora of the gardens. However,

they are located in an area of disorganized and disruptive urban development where the vegetation of the Tifatini Hills has been destroyed by fire and deforestation.

Nevertheless, Luigi Vanvitelli's Royal Palace is an indelible feature on the plains of Campania, symbolizing the capacity of eighteenth-century Neapolitan culture to accomplish a unique project where construction combines harmoniously with the landscape in an urban design that still has its place today.



> Caserta • Royal Palace • Great staircase of honour © Soprintendenza BAPSAE



The Prussian Palaces and Gardens of Berlin–Brandenburg

GERMANY



> Charlottenburg Palace, Berlin, Garden Side © SPSG

Time travel through four–hundred years of Prussian history and visit the numerous highlights of the Prussian Palaces and Gardens.

More than thirty publicly accessible palaces and gardens in Berlin and Brandenburg invite visitors to travel back in time through the brilliant eras of Prussian royalty. In 1990, the Berlin–Potsdam landscape park (which extends from Sanssouci, the New Garden and Sacrow through Peacock Island and Glienicke in Berlin), was added to the UNESCO World Heritage List. The park comprises a cultural landscape of international status and an inspirational location for art, architecture and garden enthusiasts from around the world. Its breathtaking beauty and integration into the spacious Berlin–Potsdam cultural landscape earned it the appellation 'Prussian Arcadia'.

The nineteenth century was a key period in the history of the region, when the architect, Karl Friedrich Schinkel and the landscape gardener, Peter Josef Lenné created an entire series of palace and garden ensembles. A landscape with wonderful interconnecting panoramic views developed when the eighteenth-century gardens were linked to the newer grounds across the banks of the River Havel.

Following extensive restoration, the Berlin and Potsdam Palaces and Gardens can now be seen in their full splendour, drawing millions of German and international visitors

every year. The Stiftung Preussische Schlösser und Gärten Berlin–Brandenburg (SPSG) is responsible for preserving the artifacts of four hundred years of Brandenburg–Prussian history and making them accessible to the public in a variety of ways. In addition to the world-renowned Hohenzollern Residences, Sanssouci in Potsdam and Charlottenburg in Berlin, the Palaces of the Mark Brandenburg – Rheinsberg, Caputh, Königs Wusterhausen, Oranienburg and Paretz also attract numerous visitors, and are an ideal destination for a day out.

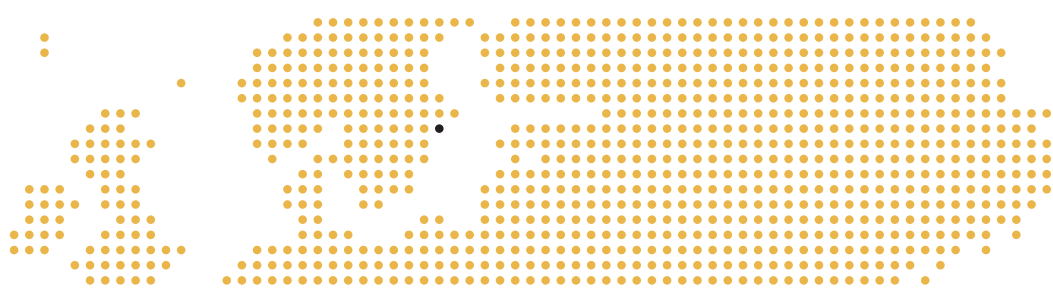


> The Romans Baths, Sanssouci Park Potsdam © SPSG



> Sanssouci Palace © SPSG





The Royal Palace of Stockholm

SWEDEN



> The Royal Palace © The Royal Collections

Welcome to one of Europe's largest and most dynamic palaces! The Royal Palace of Stockholm is His Majesty the King's official residence and the setting for most of the monarchy's official receptions. The palace is a daily place of work for the King and Queen and the various departments that make up the Royal Court. As a royal residence, workplace and historical monument, open year round to visitors, the Royal Palace of Stockholm is unique amongst Europe's royal residences.

The palace was built in baroque style by the architect Nicodemus Tessin the Younger and is designed like a Roman palace. It includes more than six hundred rooms, spread across seven floors with a state apartment facing the city and smaller living rooms facing the inner courtyard. The Royal Apartments at the palace are a collective name for the magnificent state rooms that are used at The King and Queen's receptions.

There is a banquet hall used at gala dinners, cabinet meetings, and parliamentary evenings. There is also a guest apartment used as a guest residence for foreign dignitaries on official state visits. The Bernadotte rooms are used at award ceremonies and formal audiences.

The well-preserved interior provides historical insight into the lives of previous monarchs from the 1700s onwards, as each monarch has left traces of his time. Here you can visit Gustav III's state bedchamber, Oskar

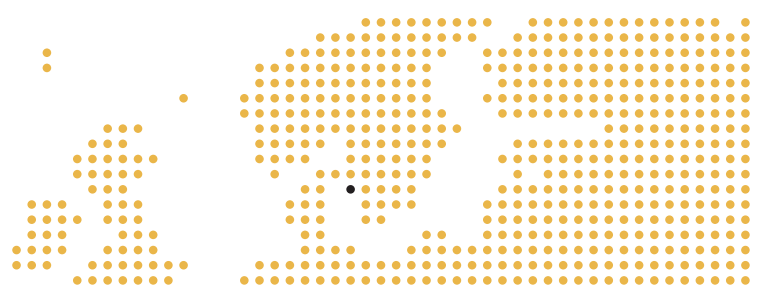
II's study and the most recently decorated room – King Carl Gustaf's Jubilee Room. The Royal Apartments also include the Hall of State with Queen Kristina's silver throne as well as the Apartments of the Orders of Chivalry, which house a permanent collection of royal orders. Please note that the Royal Apartments may be fully or partly closed in the event of an official reception. See closing dates under Opening Hours.



> The garden – Logården © The Royal Collections



> The Royal Palace © The Royal Collections



Rosenborg Castle DENMARK



> Rosenborg Castle © Rosenborg

Rosenborg Castle was built between 1606 and 1634 outside the ramparts of Copenhagen, as a country residence for Christian IV. The castle was built in the special Dutch Renaissance style.



> The Great Hall, with the coronation throne © Rosenborg

In 1624, King Christian IV started referring to his 'great house in the garden' as Rosenborg, because a large park surrounds the castle. Rosenborg was used as a royal residence until around 1710, when Christian IV's great grandson, Frederik IV, gave it up in favour of the other summer residences. Rosenborg Castle became the setting for the Royal Collections, which explains why much of the unique interior is exceptionally well-preserved.

After the reign of Frederik IV, Rosenborg was only used as a royal residence twice: in 1794 after Christiansborg Palace burned down, and in 1801 during the British attack on Copenhagen.

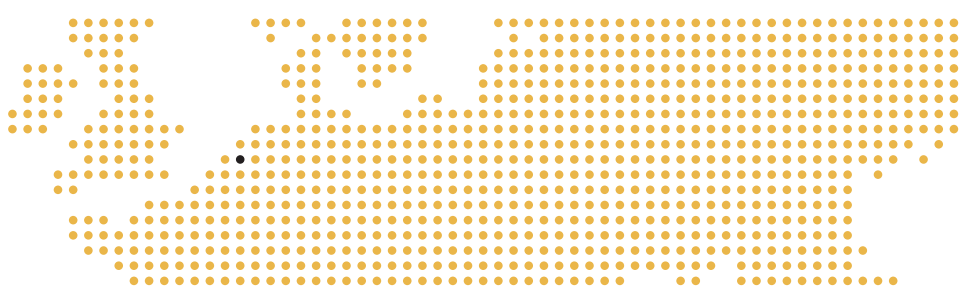
Today, the whole castle is open to visitors, who can admire one of the most important collections of jewels in Europe – the Crown Jewels.



> The Crown of Denmark - In the treasury beneath Rosenborg © Rosenborg



> Rosenborg Castle © Rosenborg



Het Loo Palace NETHERLANDS



> Aerial view, around 1990 © Stichting Paleis Het Loo Nationaal Museum • Apeldoorn

Het Loo Palace lies in the heart of the Netherlands, close to the town of Apeldoorn. It was built and enlarged on the request of King William III of Orange between 1685 and 1700 as a hunting lodge. The interiors and gardens were designed by Daniel Marot. The fountain water came from natural springs in the surrounding hills. For nearly three centuries it was the main residence of the Dutch Royal Family. This former Royal Palace and the gardens have been open to the public since 1984.

The rooms of the palace bear witness to three hundred years as the abode of the Orange-Nassau dynasty, while the development of the interior from the seventeenth to the twentieth century can be seen in the variety of furnishing styles. The baroque parterre gardens are newly planted each spring and summer in typical seven-

teenth century Dutch traditional style. Carriages, sleighs and cars, still in use by the Royal Family, are displayed in the Royal Mews.



> View of the upper garden © Stichting Paleis Het Loo National Museum, Apeldoorn



> Palace façade © Stichting Paleis Het Loo Nationaal Museum, Apeldoorn



> William III's bedroom (1650-1702), Prince of Orange, King of England © Stichting Paleis Het Loo Nationaal Museum, Apeldoorn





European Royal residences



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