



MINISTERIO
DE FOMENTO

SECRETARÍA DE ESTADO
DE INFRAESTRUCTURAS,
TRANSPORTE Y VIVIENDA

DIRECCIÓN GENERAL
DE ARQUITECTURA, VIVIENDA Y
SUELO

**TECHNICAL SPECIFICATIONS DOCUMENT REGARDING
THE RICHARD H. DRIEHAUS DESIGN COMPETITION
AWARDED BY A JURY OF EXPERTS**



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1. PURPOSE OF THE COMPETITION.

The object of the present projects competition is the selection of a technical proposal for each one of the lots that due to its adequacy, architectural quality and technical, economic and constructive feasibility, is considered by the members of the Jury as the best and most ideal solution for the suggested locations in Spain, within the framework of the Richard H. Driehaus International Architecture Competition.

2. PURPOSE OF THE PRESENT TECHNICAL SPECIFICATIONS DOCUMENT.

The present technical specifications document has the aim of providing the contestants with the necessary information to define, as far as possible, the technical conditions which will apply to the projects competition awarded by a jury of experts, with the aim of selecting the best proposal for each lot, and which serves as a basis for the latter development of the final design project of each of the interventions established in the current technical specifications document.

3. INTRODUCING THE SELECTED TOWNS.

The present design competition is divided into smaller-sized lots due to the fact that the competition doesn't aim to give a homogeneous solution, but on the contrary, aims for the proposals to be closely linked to the place for which they are designed.

Therefore, the decision has been to include the necessary information as annex documentation so that the contestants can develop their proposal for each of the lots. However, here below, is a short presentation of each of the selected towns.



ALZIRA, VALENCIA (LOT 1)



Specific location of the area of intervention in Alzira

The municipality of Alzira has been selected by the Jury of the Competition because of its proposal to retrieve the architectural and urban identity of the historic centre of the city, more specifically, the western front of its so-called “La Vila”. To this aim, it is suggested that the key to success lies within the retrieval of the traditional urban fabric of the area and the enhancement of the Almohad walls, of the remains of what once was the temple of Santa María and of those of the lost Bridge of Sant Gregori. Redefining the historic character of this area - which today is extremely blurred - would mean an important step towards restoring part of the heritage value of the town, since this elevation is the most visible one within the surrounding landscape and the least obstructed by the existence of later constructions built outside the wall.



SANTA CRUZ DE LA PALMA, SANTA CRUZ DE TENERIFE (LOT 2)



Specific location of the area of intervention in Santa Cruz de la Palma

Santa Cruz de La Palma was selected by the Jury because of a proposal which included a series of actions aimed at improving the surroundings of the *Plaza de San Fernando*, the former northern gateway to the city and the Castle of *Santa Cruz del Barrio del Cabo*, as well as its connection with the northern part of the main axis of the capital city of La Palma: the *Alameda*, an area of great symbolic importance to the entire island. This proposal is brought forward at a time when the Island Council has given approval to a project addressed to cover the end part of the *Barranco de las Nieves* (*Ravine of Las Nieves*). This will allow to take advantage of the new platform, created as a new public space, reintegrating within the central nucleus of the city those spaces located at the north end of it. The ultimate aim is to retrieve the historic nature of the former northern access to the urban fabric, to reorganize the public spaces of the area, to convey a new image via a new façade to the built elements located at the north end of this area, and lastly, to give way to creating a new centre of attraction with the construction of a new museum space.



SANTIAGO DE COMPOSTELA; LA CORUÑA (LOT 3)



Specific location of the area of intervention in Santiago de Compostela

The municipality of Santiago de Compostela has been selected by the Jury of the Competition because of its aim to rehabilitate a part of its historic city centre which today is underutilised, not very accessible and badly connected to the rest of the urban fabric. This area, back in the days, held a series of detached houses which would adapt to the topography all along the street *Rua de Caramoniña*. The walls of these houses are still preserved along with a series of terraced back yards, recently retrieved and incorporated as part of the network of public spaces. The idea is to retrieve the existing constructions to destine them to temporary lodgement for students and artists, as well as connecting this area with its adjacent park of *Santo Domingo de Bonaval*, which today does not open towards this street. Within this park, the actions to be taken can involve both an adjacent construction to the northern wall of the park, of which only the bearing structure remains, as well as a building owned by the town council -located right next to the current Galician Contemporary Arts Centre– which today is only used as a storage area. Both these last spaces which have been mentioned may be destined for complementary uses to those of the rehabilitated dwellings, such as workshops for artists or other workspaces.



GUADIX, GRANADA (LOT 4)



Specific location of the area of intervention in Guadix

Even though this proposal was included within the previous call for entries of the Competition, it has been exceptionally accepted that the proposal of the Town Council of Guadix is included again this year, since last year the prize for this municipality remained un-awarded because the presented proposals did not seem to be entirely appropriate for this location. The aim of this intervention is to retrieve and enhance the complex which is set at the top of the city. The proposal includes a new treatment of the surrounding public spaces around the former Citadel, some of which are currently very degraded and underused, the reconstruction of the houses in a current state of ruin which can be found in its northern front, and the revitalization of the former adjacent *Palacio de los Saavedra*, which could be transformed and used by the accommodation sector. These interventions will enable the enhancement of the urban scene and will contribute to the conservation of the existing heritage and to revitalize the complex which constitutes one of the main historic and landscape landmarks of the city with which many people from the area feel a deep connection to.



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APPENDIX Nº1: LOT 1: ALZIRA, VALENCIA.



La Puerta de Santa María (Lot 1)

Alzira, a town located 40 kilometres towards the south of the city of Valencia, is the capital of the region known as *Comarca de la Ribera Alta*. Its population is of about 44,000 inhabitants and its municipality is spread between the alluvial plain of the river *Júcar* and its surroundings, characterized by the fertility of the soil. It occupies a total surface area of 111.45 km² of which the vast majority corresponds to the compact nucleus of the city and the rest to those mountain areas located in the mountain ranges of *Cavall* and *les Agulles*, whose centre converges in the *Garrofera*.

The name of the town comes from the Arabic language, الجزيرة (al-azīra), “the island”, since the complex was set out as an island within the course of the river *Júcar*. The municipality of Alzira is crossed by this river which has several affluents such as *río de los Ojos* or *río Verd* on its left bank as well as the ravine of Barxeta on its right river bank. The river *Júcar* was navigable - until the point where it reached Alzira - by boats of small tonnage. This navigation was maintained until the XVI century. Primitively, the river embraced the urban complex. However, its trajectory was modified at the beginning of the XX century, eliminating the meander which went round the town, leaving the river constrained in its western flank. The importance of this enclave was determined largely by its strategic character, since its bridges were a must to be able to cross the river *Júcar*.



History of the place

Even though it is believed that in this area there were once other communities, the first references to this location date from the Arab period. Alzira becomes a notable medina thanks to the control it had over the crossing of the river *Júcar* on the way from Valencia



to Jativa by means of its two bridges: *Sant Bernat*, located on the eastern side, and *Sant Gregori*, located on the western side.



This strategic location made this town a must enclave for the Conqueror, the king James I of Aragon who took the town in 1242, giving it a number of privileges and moreover, the title of *Coronada y Fidelísima Villa Real*. In fact, the chronicle of Ramon Muntaner registers the decease of the monarch in his royal household in Alzira, the *Casa de l'Olivera (Calle Major Santa María, 6)*, a former military tower whose remains are still present next to the Almohad wall of the city. This wall is also preserved today. However, only the part of its primitive outline remains erected, and it has progressively become buried by the progressive elevation of the land on top of which the town is built.

Within La Vila, the historic city centre of the town, there were two very well-defined parts by the topography of the complex itself: the western part - the smaller one - where the island on top of which the town is built was narrower, located close to the so-called *Puerta de Santa María* or *Puerta de Valencia* where the Citadel or the castle were located and then the eastern part -larger and broader- where the medina as such was developed. Both parts were left connected by a narrow path where the northern and southern flanks of the wall get close to one another to the point where there is almost no space to build inside it. All the complex is articulated by a longitudinal road axis which adopts different names along its path according to the different neighbourhoods it formerly connected: *Carrer Major Santa María*, *Carrer de Santa Llúcia*, *Carrer de Sant Roc* and *Carrer Major Santa Caterina*. The western area was crowned with the primitive medieval church of *Santa María*, which characterized this elevation of the town and which also stood as the visual background of the main road axis of the complex. This church was knocked down in the XX century. Its primitive plot is occupied today by a park located west from the Spanish Military Police (Guardia Civil) building, part of which is also erected on top of the former location of the temple. In the eastern part of the city, the most important and representative buildings of the city were erected. Among those which have reached us today, we must highlight the Church of *Santa Caterina* and the *Casa de la Vila* that holds the town council at present.

In the XVI century, the nucleus of the Vila still occupied the elevated island created by the narrowed meander of the river *Júcar*. Five convents were built in the town belonging



to the Hieronymus, the Augustinians, the Franciscans, the Trinitarians and the Capuchin orders. Among them, the most noteworthy of them all was the former Hieronymus monastery – the Monastery of *Santa María de la Murta* – which had the protection of the aristocratic families, the royal family and the clergy.

The XVI and XVII centuries were a break in both the political and economic order. Some of the towns within the villa were segregated, it suffered the effects of the expulsion of the Moors in 1609 and Phillip V - after his victory in the Spanish War of Succession - abolished all its privileges.

The city continued to grow in the XVIII century towards the east, outside of the walls of the town, creating the neighbourhoods of *San Juan* and *San Agustín*, and further away, the neighbourhoods of *Santa María*, *San Francisco* and *la Alquerieta*. These neighbourhoods still maintain their urban layout, reminding us of the structure the Vila had in its origins.

In 1853 the railway lines arrived. This favoured the development of both commerce and industry. Alzira stood out mainly because of the production of silk, rice and oranges, placing itself as a referent within the region up until today.

After a series of serious floods which took place in 1802 and 1864 (*Riada de Sant Carles*) there was a strong demand by the population to look for technical solutions in order to solve this issue. To this pressure, then something else would add: the desire of urban expansion towards the east. The result led to draining the minor tributary of the river which crossed the city, embracing the historic city centre on its eastern side. On 7th February 1905, the society named *Sociedad de Obras del Júcar* was created in the city of Alzira in order to carry out these works. This operation meant the demolition of the bridge of *Sant Gregori*, substituted by the current iron bridge placed a bit more towards the north and which connects both river banks at a higher level than the previous existing one; the broadening of the course of the river along that same western stretch and the elimination of its *Braç Reial*, where it crossed the city, among other actions. These works were supervised by the technical department of the *División Hidrográfica del Júcar* (the original department which would turn into the current *Confederación*).

Generally, the successive floods which have defined the history of the town until the river flow of river Júcar was controlled thanks to the existing reservoirs located by the upper course of the river, have made the inhabitants of the area elevate the height above which they erected the buildings they inhabit. The current height of the roads within the Villa are notably above those of medieval times and the former walls are therefore well below the surrounding road layout. This progressive change of height is also very notable in the area where the proposal for this competition is set, where also a protective embankment was erected facing the river and which still today can be found



at a level above the streets of the inside of the urban nucleus, separating the river from the town.

The rest of the urban fabric, that corresponding to the *ensanche*, has a different layout, with perpendicular streets - as if it were following an elongated grid - with five-storey high (maximum) buildings. This way, the existing space between the Vila and the neighbourhood outside the walls is closed. Finally, towards the west of the river there are a series of granular buildings linked to an agricultural use.

Architectural tradition and local construction

The neighbourhood of La Vila has the most ancient urban fabric in Alzira.

The most characteristic sort of buildings in La Vila have their origin in what were called the “casas a una mà” and the “casas a dos mans”, according to their composition depending on the width of the façade.

Traditionally, the house is two storeys high: ground floor, first floor and attic. It has an inclined gabled roof. The façade is organized by means of a middle opening which gives access to the dwelling and a series of openings on the side with forged grilles. On the first floor, these openings are vertically elongated and have balconies whose cantilever is made out of forgery and its floor out of ceramic elements, usually glazed ceramic. The cornices are generally made out of brick and can be of greater or lesser complexity. The space located underneath the roof is mainly ventilated via the loggias conformed by low-height archeries.

The bearing walls are generally made of brick and the horizontal structures are made of wooden beams and generally, ceramic beam fillings. The façades are rendered with lime and sand mortars and occasionally also ornamented using lime based paints. The carpentries of both doors and windows are made of wood and generally have their very own characteristic ornamental pattern. The main houses also have certain elements made out of stone, especially located in the corners of the walls and framing the main openings of the façade.



This architectural and constructive typology is present in every single municipality of the *Ribera* region, as well as in other close by areas.

As time goes by, this initial standard type has had more storeys added to it, a side access to the different floors, a greater amount of decoration or ornamentation depending on the styles, glass bay windows added, changes in the composition of the openings of the façade and more varied eaves or cornices over the main façade.

Propuesta de intervención

The suggested area of intervention is located in the western part within the historic city centre of the town of Alzira. The aim is to retrieve the residential urban fabric, to reconnect the population with the river and to place value on the historic character of this area, including the vestiges and the memory of those which were its main elements of interest heritage-wise: the Almohad wall, the former temple of *Santa María* and the once existing -and now eliminated- bridge of *Sant Gregori*.

This proposal aims to retrieve the cultural and historic identity of the historic centre of the city via an action regarding the western elevation of it, its façade towards the river and towards those who approach the town from the railway station, located on the opposite bank. It is also the historic elevation with the greatest presence within the urban landscape since it still today remains free of adjacent constructions built later.



Today this end of the city has a green front which is in poor conditions since it has not been looked after and which grows along the bank of the river (A), being this bank completely disconnected from the town. Between them there is a wall erected originally to protect the urban complex from possible floods which had historically affected the municipality. This wall reaches a higher level than that of the urban nucleus' street network and at its same height there is a road connecting the northern and the southern part of the historic city centre. Within the area suggested for the intervention to take place there is a large warehouse (B), owned by the municipality and which will be dismantled in due course. There is also a building belonging to the Spanish Military Police (C), built during the 50's, whose ownership is also of the municipality and which is catalogued in the Special Plan for the historic city centre as "inadequate" because of its excessive volumetric conditions. It has already been decided that its function will be transferred to a different location – also belonging to the municipality - and the proposal here regarding it is to knock it down completely in order to retrieve the historic scale of the urban fabric of this area.



Also as part of the area of intervention, the urban fabric (D) close to the aforementioned buildings is included. It is mainly made up of dwellings which to a greater or lesser extent fit into the characteristic scale, type and/or traditional features of this neighbourhood. However, there are several much deteriorated buildings and empty plots of land.

Towards the southeast of this area, we find one of the best-preserved stretches of the medieval wall, which includes several turrets, all of it made of masonry material. The walls were listed as historic heritage in 1985 and have the consideration of Good of



Cultural Interest. This wall, whose base is found rather below the current level at which street level is, gives access by the parapet walk that goes round its battlements to some constructions whose southern elevation has historically been built on top of the wall itself. In this southern front is where the Saudi Arabia Park (E) is located, right outside the walls. This is a public space which is below ground level within the walls and, therefore, enables to contemplate the wall in all its height from the outside of it. However, this public space is currently underused.



Bearing all this into consideration, and being the general aim of this proposal to recover the character of the western area of the Vila, there is also an aim of defining a new urban layout for the area within the boundaries set for this Competition. This new layout must include new alignments for the blocks, streets and other open spaces within the designated area. It will be important to give an adequate solution to the spatial boundaries of the various public spaces and the transitions between them, as well as the elevation of the neighbourhood towards the river and the connection between the urban complex and the riverside.

The proposal will be based on the expected demolition of both the Spanish Military Police building and the existing municipal warehouses, aiming to preserve, however, the outline of the still existing residential blocks of the area.



The new proposal regarding the layout will have to take into consideration – but only wherever it is considered adequate – the historic alignments of the streets and squares of this area.



The architectural and urban design put forward will also have to consider the highly likely emergence of archaeological remains of the lost western elevation of the wall, the former lost Church of *Santa María* and also of the former bridge of *Sant Gregori*, as well as the possible enhancement or restoration of these vestiges, which, in any case, must be adequately preserved. The necessary previous archaeological works before any actions are implemented in this area must be contemplated in the projected actions as well as a hypothetical scenario of how those spaces where these aforementioned traces or vestiges could appear would be treated.

The main use of the new suggested buildings will be mainly single-family residential units. However, any other compatible uses may be implemented, such as, for example, commercial premises or public buildings.

Even though both the design of the layout and the volumetric dimension of the complex may be defined freely in the project proposals, the existing residential area must maintain its volumes, height and constructive types, as well as the general features which characterize the traditional buildings in *La Vila*.

When designing the public spaces, the priority will be set on pedestrian transit rather than road traffic, limiting the access of this road traffic only to residents. The space occupied by the road that today goes parallel to the river may be made only accessible to pedestrian traffic, only allowing access for those vehicles which are to carry out works of loading and unloading and for those of the residents.

In a complementary way and optionally, for the empty existing plots of land within the still maintained residential blocks, there is a chance to suggest a volumetric solution and also a façade solution which goes in line with the rest of the proposal for this area. Specific re-compositions may also be suggested regarding existing residential buildings in the case of considering them inadequate, and always justifying accordingly the decisions taken in this sense.



**Basic Conditions for the Proposal based on the
Applicable Municipal Standards affecting the Area of Intervention**

Generally, the volumetric and constructive solutions will follow those of the architectural tradition of the Vila. It will be mandatory to keep to the heights of the buildings within that same tradition. The eaves of the roofs will be made of wood or ceramic brick and with double front tiles.

The pitched roofs will have a maximum inclination of 35%, and they will be covered using curved ceramic tiles.

For the finishings of the façades only lime-based paints and lime mortar renders will be used. It is advisable to use the traditional colours of domestic architecture, preferably ochre colours, earthy colours and ivory white colours.

In the event of using stone, it will be limestone brought from the same area of Alzira. It is completely banned to use artificial stone, any sort of imitation from synthetic, ceramic or whichever other sorts of materials and the usage of natural granites in any of its kinds.

If there were to be socles to be placed on the bottom part of the façade, the maximum height they would reach would be 1.20 metres. As a general rule, no cladding made out of any sort of plaques will be placed on the façade.

The openings will be of a vertical proportion, with the composition and the dimensions which characterize the area.

The balconies will be made out of forged iron. The thickness of their horizontal structure will not exceed 15 centimetres and their length will be under 1.80 metres. The balcony will be supported by a metallic framework and the flooring will be carried out following local tradition, this is with ceramic material. The bay windows will have a wooden carpentry framing and its composition will be in accordance with the general composition of the building. Each balcony will only correspond to one opening in the façade composition.

The exterior carpentry will be wooden. Any type of blinds are forbidden except for those traditional exterior rolling shutters.

The section of the road will enable to eliminate the curbs, establishing two slopes so the water is channelled towards central channels and scuppers. The pavement will be made of natural stone with high abrasion resistance and with its visible side bush-hammered or unpolished. The minimum section of the stone will be 10 centimetres in order for it to be long-lasting and its tone will be light.

In the reforms of the streets and squares, one of the priorities will be the planting of deciduous trees with sufficient treetop for their seasonal versatility. They must be trees with an adequate size regarding the scale of the urban space where they are planted. Trees with a strictly ornamental function will be avoided, and so will those which cover the vision of the main buildings.



Public street furniture (bins, benches, kiosks, etc.) must have a design according to the character of the area. The materials will be noble ones, preferably cast iron and wood, banning plastics and imitation materials. The placing of these materials will not obstruct pedestrian traffic. Space for trash containers will be included in the project, bearing in mind the necessary space to be able to implement integral waste treatment containers.



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**APPENDIX Nº2: LOT 2: SANTA CRUZ DE LA PALMA, SANTA CRUZ DE
TENERIFE.**



New planning for the Plaza de San Fernando and the Barranco de las Nieves (Lot 2)

Santa Cruz de La Palma, capital city of the island of La Palma, is located on the western end of the Canary Islands and has a population of about 16.000 inhabitants. Over time, it has become one of the most unique urban settlements in the Canaries. In 1975 it was declared Historic and Artistic Site. Today it has the title of Good of Cultural Interest under the category of Historic Site according to the current legislation.

It is located in the middle of a wide bay surrounded by steep ridges, which even if on the one hand they have impeded its expansion, on the other hand, they have also given its streets and squares a very picturesque character. The town sits on a narrow coastal stretch, with a theater-like topography, created by alluvial soils from both large and smaller-sized ravines existing in the area, and also on top of a higher and more abrupt terrain with cliff sides ascending inland.

The capital city treasures a notable past, with many landmarks which transcend the island's boundaries and a valuable intangible tradition which manifests via its calendar full of festivities, where one must highlight the following: the Holy Week, declared a Festivity of Touristic Interest in the Canaries, and the *Bajada de Nuestra Señora de las Nieves*, which takes place every five years, and is considered a Festivity of National Touristic Interest. This last celebration has been awarded with the International Prize by the International Centre for the Conservation of Heritage and the Golden Medal of the Canary Islands.

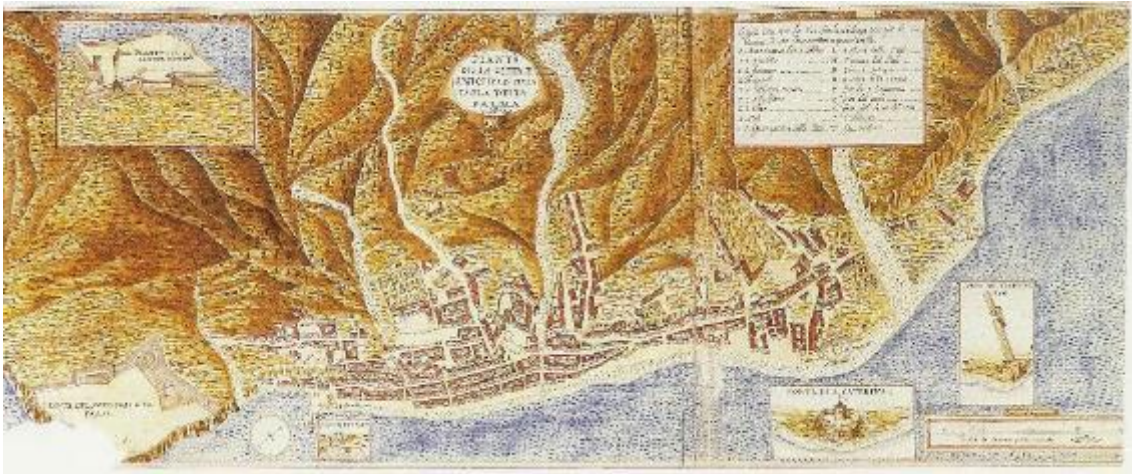
History of the place

The City of La Palma, as it is still known today within the island itself, was founded on 3rd May 1493, onomastic of the Invention of the *Santa Cruz*, from which its name derives. The old town was erected on top of *Timibúcar*, a location within the prehispanic jurisdiction of the district of *Tedote*.

After the conquering process, the Spanish settlers chose this area of the former *Benahore* (the name the old inhabitants of the island gave it before the Spaniards arrived) for two reasons of vital importance: because its magnificent oceanic bay -which will soon lead to the start of a fruitful commercial port- and because of its constant water flow with which to supply itself. The primitive Castilian settlement still preserves elements of this period, such as the cave named *cueva de Carías*, residence to the former indigenous chiefs and first headquarters of the Island Council, and the *ermita de La Encarnación* whose advocacy alludes to the birth of the new town.



Very soon the capital reached a considerable development. Its growth was favoured both by its strategic position –in the middle of the Atlantic routes- and the exportation of agricultural products based on the lucrative trade of sugar and wine, especially of the much appreciated *malvasías*. Already in 1541, Santa Cruz de La Palma was given the distinguished title of “*Muy Noble y Leal Ciudad*”. The travellers of the XVI century describe the city as splendid and cosmopolitan. In this sense it is worth highlighting that in 1558, and with the aim of controlling the intense transatlantic traffic, the Crown provided Santa Cruz de La Palma with the first Canary delegation of the courts named *Juzgado de Indias*.



This way, by the end of the XVI century, Santa Cruz de La Palma became the perfect marine framework. On the one hand, with two well-defined public squares, the main one (around which we find the city council or council house, the parish church, the public fountain and the House of Trade) and the commercial one (right beside the dock, taking the role of a business forum).

On the other hand, the city had a walled front shaped by three castles and a system of aligned strongholds along its coastline to protect itself from possible naval attacks. It was necessary due to the greed of the powerful enemy fleets of the Spanish Crown, as for example that of the French corsair François Le Clerc –more popularly known as *Pie de Palo*-, who attacked and looted the city in 1553, or that of the British corsair Francis Drake, who in 1585 was rejected by the local militiamen.

Over the years, Santa Cruz de La Palma absorbed many external ancestry. Influx coming from Castile, Aragon, Portugal, Flanders, Italy, France or America, shaped the nature of its inhabitants as well as its architecture. Then, into the XVII century, at the time of its most extraordinary Baroque culture, a series of some very particular own island ways arose in the city. These may be seen in the literature of the time as well as in both fine arts and their festive traditions.



In 1676, the bishop of the Canaries Bartolomé García Ximénez founded the *Bajada de la Virgen de las Nieves*, a festivity which has its origin in a deep religious fervour for the Marian image. After various centuries of complex evolution, the *Bajada*, currently takes place those years which finish in 0 and 5 during the first two weeks of July. During those two weeks, in different parts of the city, the preparatory performances for the transfer of the image from its sanctuary to the heart of the old city take place. These include also different parades and dances. Finally, on the second Sunday of the month, in an extremely solemn way, the entry of the Virgin into the city is carried out along with the competition for best dialogues, panegyrics and liturgies. After slightly less than three weeks, in the Parrish of *El Salvador*, the Virgin returns on the 5th August to its Sanctuary in the Mountains and the inhabitants wait another five years for it to return. The unique and moving “dialog” between the Castle and the Ship - is one of the events with major tradition and it is deeply rooted among the population, within the programme of celebrations in honour of *Nuestra Señora de Las Nieves* on the occasion of its *Bajada* each 5 years. It takes place within the location suggested for this Competition. The solemn parade passes before the *Barco de La Virgen* (Ship of the Virgin) in the morning of the Sunday of its *Semana Grande*. Its golden urn is stopped right in front of the Ship, then the shooting salutes from the Ship and the Castle takes place, two monuments erected to both sides of the *Barranco de Las Nieves*. From the inside of both, one can listen to the two confronting captains, wearing the garments of the time.



The economic decline and the peripheral geographic situation of the island encouraged that, in 1773, after a lengthy lawsuit opened in the Council of Castile, the first Spanish local proto-democratic elections took place in the capital of La Palma, appointing the councillors by census suffrage. This modernization was continued in the following century via a series of different initiatives, with the naval industry at the head of it, thanks to the construction of over a hundred vessels between 1809 and the beginning of the XX century.

From the decade of the 1950's onwards, the construction of a broad promenade parallel to the sea and the demolition of old mansions -due to which many new buildings



were constructed completely unrelated to the local architectural uses– transformed the urban fabric which had taken centuries to shape in the precedent time, firstly affecting the historic city centre, and later on, affecting the rest of the urban areas.

Architectural tradition and local construction

The traditional architecture of Santa Cruz de la Palma has very similar characteristics to that in all the Canary Islands. However, in each one of them there is a certain particularity which makes it different and which is given to it by its terrain, its geology, its climate and its own cultural identity.

The vast majority of its architecture is vernacular, executed by artisans in a very similar way for many centuries. However, the industrial processes of the past century shifted these traditional methods to one side in a brief period of time.

The architectures are based on the use of construction elements of natural origin. In its majority these elements are abundant in the territory around, such as stone and wood. However, other less common ones on the island are used as well –even though they were historically produced in it– such as clay and limestone.

The urban design adapts to the abrupt topography of the location and is shaped by elongated blocks and public spaces which also adopt that shape. In this complex, the elements which stand out are the main square (social scenario where both the political and religious headquarters are located –especially this last one with a prominent position within it– and the square in the port (commercial scenario) which articulates the system of both surveillance and defence.

In the central area of the urban nucleus one can appreciate the more stately characteristics of the buildings there. These tend to be several storeys high, have interior courtyards, private oratories, stone facades and balconies and coats of arms which talk about the nobility of its inhabitants. Around this area, there are a series of neighbourhoods with a vernacular and artisanal character which stretch towards the higher parts of the city and organize themselves round the Franciscans and Dominicans convents. In these areas, the height of the dwellings decreases and the constructive techniques are simpler.

Within the block, the houses tend to have a narrow façade in relation to their depth, and they are typologically developed around a courtyard.

They are materialized with masonry walls made of basalt stone and clay and sand mortar, rendered with lime mortar. The stonework was mainly to reinforce the elements



which structure the walls -such as those areas where elements come together and corners-, some elements of the façades such as openings and front doors, apart from serving as an aiding element for the wooden pillars themselves. The horizontal structure of the buildings is constructed using wooden horizontal structures of local pine (the *pinus canariensis*) shaped by horizontal joists on top of which the wooden planking is placed, serving as the flooring as well. The roof structure is made of tied wooden structures that are supported by the wall plates placed at the top of the walls. On top of this structure there are a series of wooden planks placed on top or simply wooden purlins (depending on the importance of the covered space) and, on top of that, the finishing element which, in this case, is the curved ceramic tiling.

Since this city is surrounded by hills and mountains with lush pine and laurel forests, the use of wood -mainly pitch pine wood from the *Pinus canariensis*- is common in a wide range of elements:

- The doors, in different forms, from plain boards with almost no decoration to other more elaborate ones built with panels, with geometric ornamental elements and mouldings. Note, that when these doors are large, they tend to have a smaller door leaf for a day to day use.
- The windows tend to have thoroughly decorated frames with outstanding mouldings and wood panelling. The traditional most common type of window is the sash window, formed by two panels: a fixed one at the top and then a lower one which slides vertically upwards. Its outside wainscots tend to be ornamented, both if they are executed in stone as if they are executed in wood. Another very common type of window in La Palma is the one known as *ventana con asiento* (window with interior seats). This type has a wooden curved plank seat on the inside, on the lower part of the window. These “seats” are located facing one another on the sides and brought together via a ledge-piece. They were placed in this way to be able to connect with the outside via small hinged shutters. Wooden lattices to enable ventilation for when the shutters are open are very common too. They enable to preserve the person’s intimacy in the inside of the dwelling.
- Other typical components of the façades of Santa Cruz de la Palma are: the Canary Islands traditional covered balconies (also built completely in wood and generally located from the first floor onwards above the main door to the dwelling), bifora windows or *ajimeces* and windows placed on the corners, among others.



Intervention proposal

The intervention area is that of the *Puerta Norte* (former northern gate of the town) and the *Castillo de Santa Cruz del Barrio del Cabo* (E), the adjacent *Plaza de San Fernando* (A) and the connection of this last landmark with the urban axis of the *calle Real*, the main street of the capital of La Palma.

In the old days, the *barrio del Cabo* was a district located on the outskirts of the urban core, the area located towards the north of the ravine named *barranco de Las Nieves* (B). Today it is an area which is rather disconnected from the rest of the urban fabric, with a difficult access to it from the town centre. Moreover, its historic character as a gateway to the city and its primitive link to the defensive system of the area are nowadays completely blurred. Despite this, it is an area within the historic complex which has a significant heritage and landscape value. The area was formerly connected to the *calle Real* and the *plaza de La Alameda* (within the city centre) via a path which crossed the gully of the ravine. Beneath this former connection there was a group of houses -which still survive today- right in front of a large esplanade exposed to the trade winds (*vientos alisios*). Apart from these traditional dwellings, some of them partially excavated in the rock, we find uphill, on the crest, the Castle of the Virgin (C), which is used as a temporary scenario during the festivity of the *Bajada de las Nieves*. Separated by the LP-1 road, towards the north of it, we find another set of traditional dwellings (D) aligned to the former royal path which led towards the main gate of access to the town. There is only a small remnant of this former gate on the side of the *calle Maldonado*, at a lower level than the aforementioned esplanade and road.

The construction of this main road meant the disassembly in 1923 of this gate, the *Puerta Norte*, which connected the town with the inner part of the island via that specific point. There are still remains of various ashlar stone courses that have been preserved which coincide with the historic images of this gateway, and which correspond to one of its side structures. The creation of this road also meant the construction of a bridge over the mouth of the ravine -conceived and designed for road traffic- and the segregation of the defensive structure of the maritime front in relation to the rest of the existing open space.



Regarding the *Castillo de Santa Cruz del Barrio del Cabo* (E), the bastion, located at the end of the northern side of the ravine, it has a small stone rampart turret -its floor plan is semi-circular- and a wall (also made of ashlar stone) which formerly stretched from the aforementioned turret to the close by hillock or cliff. Towards the middle of this wall was the opening of the *Puerta Norte*. This complex was restored only partially and not totally successful wall, since the wall connecting the turret with the former gateway has been given an inappropriate inclined profile.

Beneath this rampart turret (part of the island's heritage), by the shore, there is a space at a lower level than that of the adjacent road, which has not received any attention and, therefore, it has become an improvised parking lot where cars park towards the south of it (G), and where there are, on the northern side of it, a series of low-quality constructions which are used as storage areas and which are exposed to the ocean's weather conditions (F). Further away from these, there are high buildings whose exposed party walls visually dominate the area of intervention.



On the upper level of the bastion, the aforementioned *plaza de San Fernando* is located. Today it is a green area. However, because of the configuration of the open spaces of



this area, it is only used as an occasional transient area for pedestrians and as a parking lot for vehicles.

The government of La Palma island is promoting a project to channel and cover the end part of the ravine, from the bridge that continues the *calle Poggio y Monteverde* to its mouth. The construction of the platform above the ravine will connect this square with the other side of the bed of the ravine.

Even though the final aim of this last action is to increase the amount of parking space in this access area to the historic city centre, an adequate design for the resulting area will be crucial to reintegrate the area of intervention within the urban complex, to shape this area in order for it to be able to hold the popular festivities which take place within it better, and to enhance its historic and spatial values.

The proposal must include the following actions:

The adequate restoration of the bastion (the *Castillo de Santa Cruz del Barrio del Cabo*) and the wall which shaped the former gate, the *Puerta Norte*. A solution must be given to the space around it, increasing the visibility of those preserved structures and making sure to upkeep them. At the foot of the bastion, the idea is to create open squares towards the sea, designed to protect themselves from it as well. These would occupy the northern and eastern sides of the bastion, eliminating both the space used today as an improvised parking lot and the precarious constructions which are erected facing the sea. The aim with it is that the intervention leads to a socioeconomic revitalization of the surrounding area by enhancing this military heritage and dignifying its immediate surroundings. As part of the design, in any case, it must be taken into consideration that this area is susceptible to suffering the effects of the waves hitting against it and, therefore, any sort of non-durable solutions must be avoided.

It is a must to pay attention to the public spaces, generally shaped by tiered narrow streets, with special focus on the preserved stretch of the former *Camino Real* – which runs at a lower level than the *calle Maldonado*, under the location of what was the first primitive gateway to the city and which intersects with a small ravine which is located close to one of the large party walls that visually affect the area and which reaches the ocean. This former path conserves remains of the historic cobblestone paving. The original scale of the constructions of this area is also preserved in one of its elevations.



In the space located towards the north of the castle the idea is to eliminate the precarious constructions located on the coastline and to dignify and ennoble the back of the traditional dwellings which complete the block and to which one accesses from the aforementioned *Camino Real*. The idea is also to design a new high construction adjacent to the building that today has its party wall visually imposing itself within its surroundings, giving a new image to the elevation facing the bastion and the square. An alternative to this, is to suggest a possible remodelling of the existing party wall to turn it into a façade overlooking towards the south.

It is also feasible to suggest the restitution of the former northern gate, the *Puerta Norte*. This restitution would imply limiting the road traffic at this point. The Master plan, which is in the process of being approved, suggests a drastic solution to divert the existing road traffic in this place via a tunnel that would have to be built under the *Castle of the Virgin*. However, other less complex alternatives are equally feasible.

Whether the choice is to restore the gateway or not, what must be taken into account is that road traffic must be reduced to the minimum in the area of intervention, letting the current road give way to nicer and more attractive spaces for pedestrians, enabling the reconfiguration of the many existing public spaces.

Another of the musts within the proposal has to be the design of the urban spaces of the plaza de San Fernando and the future platform which will cover the ravine, connecting both sides of it, and creating an important esplanade where, because of its characteristics, it will not be possible to plant trees. This action will imply the layout of a new urban pedestrian axis to continue that of the *calle Real* and the *Alameda*, connecting the area of intervention with the rest of the urban complex, the redirection of the current road traffic and the creation of 100 parking spaces. The aforementioned parking spaces will be designed in a way that their impact on the urban landscape is reduced to the minimum.



Another subject to tackle is the relationship between the current Naval Museum (*Barco de la Virgen* or *Ship of the Virgin*) and the new spaces to be designed, it being possible even to suggest a new entry to the museum if needed. Likewise, it is important to take into consideration the relationship between the *Castle of the Virgin* and the aforementioned Ship, key in the development of the festivities which take place there. To complete this set of actions on the public space, which aim to give this area major permeability and also greater attraction, the connection between the existing *Castle of the Virgin* and the former location of the *Puerta Norte* must also be enhanced.

Finally, there will also be a proposal regarding the creation of a new museum space above the current *plaza de San Fernando*, preferably in the south-eastern side of the area of intervention, close to the current ravine and the wall of the *Castillo de Santa Cruz*, bearing in mind the layout regarding road traffic as it is known today may be completely reconfigured. This action will enable to increase the current surface area of the Naval Museum of Santa Cruz de La Palma (founded in 1975 and located in the *Ship of the Virgin*). This action would also go in accordance with the relevance of the maritime history of the island and the importance of the collection it treasures. These new spaces would complement those of the existing museum and would have to include the following functions:

Areas of public access:

- Hall or entrance, reception area and ticket sale booth and souvenir shop – book shop
- Cafeteria (with opening hours which are independent of those of the opening of the museum)
- Toilets
- Temporary exhibitions hall
- Library, archive of the museum and cartographic collection (25.000 volumes and maps). It must include a small room for consulting documents and two rooms to be used as a deposit for books and maps with compact shelves.
- Assembly hall (40 people)
- Pedagogical classroom (25 school children)
- Permanent exhibitions hall (1.000 built m²)



II. Areas closed to the general public:

- Storage room for the pieces which will not be part of the permanent exhibition
- Storage area (for complementary material)
- Two administrative offices

With these installations, the Naval Museum of Santa Cruz de La Palma would also be able to incorporate other marine collections from the Museum of La Palma Island, as well as pieces which are located today outside the island and from private collections. The plot of land destined to the Naval Museum is classified in the current town planning as a green area, allowing to develop scarce square meters. Therefore, part of the installations may be under ground level, taking advantage of the existing differences regarding levels within the plot. However, those volumes placed above ground level will be of vital importance to spatially define in an adequate way the public areas which will have to be redesigned. The architecture and the construction of these elements will have to be in accordance with local architectural tradition.

Basic Conditions for the Proposal based on the Applicable Municipal Standards affecting the Area of Intervention

The composition of any suggested building must not present disharmony with the general character of the pre-existing complex.

Regarding the finishings of the façades, the materials to be used will be natural lime mortar renders and/or lime-based paint with the characteristic traditional colours of the historic town. Natural stone without any polishing may also be used. What is completely banned is the following: renders imitating stonework, bricks or other materials and any sort of thick mortar strips used to decorate the stonework, as well as any sort of finishing whose base is of a resin-nature. It is also banned to use pressed brick or veneers of any sort, preferably using noble materials in accordance with those historically used in the places where the intervention is to take place.

The layout of any new buildings will have a basic geometry, it being possible to create a series of rectangular pieces shaping a courtyard in the middle, following the traditional uses of the place.

The roofs will be pitched, with angles anywhere between fifteen (15°) and thirty-five (35°) degrees. The only possibility regarding tiling is the use of curved ceramic tiling.

The green areas of the streets and public and private spaces will have local species planted within them, in accordance with the potential greenery of the area. If these areas are not mere transit areas, but resting areas, then it is highly recommended to use plants which can give shade. Special attention must be set to the planting of these species in relation to street furniture – benches – and places of special urban interest.



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ANEXO Nº3: LOTE 3: SANTIAGO, LA CORUÑA.



Bringing back to life the *Rua Caramoniña* (Lot 3)

Santiago de Compostela is the capital of the Autonomous Community of Galicia, belonging to the province of La Coruña. Its population is of around 96,500 inhabitants and close to 200,000 in its metropolitan area.

Compostela is an important cultural, spiritual, academic and political hub, thanks to the importance of its cathedral, which attracts pilgrims from all around the world, its University -one of the most ancient ones in Spain-, and the fact that it was chosen as the political and administrative capital of the *Xunta de Galicia* (the Autonomous Community of Galicia). In 1985, it was given the title of Cultural Heritage of Humanity by UNESCO.

History of the place

Even if some archaeological excavations give faith that on the mount Libredon, on top of which the city of Santiago de Compostela sits today, there was once a Roman villa, the founding phase of the *locus* of Santiago took place between the year 800 and the year 1075. It is presumable that this is the place where the mortal remains of the Apostle Santiago were buried, because of it being the furthest point towards the west where he preached. After the discovery of the body of the Apostle, the King of Asturias decided to go to that exact place, History considering him the first pilgrim and setting the basis for the later called the *Camino Primitivo* (Primitive Road). There, on mount Libredon, he founded a church, which would receive all the possible privileges, and also instructed for a monastery to be constructed.

The construction of the Romanesque Cathedral started a new period of growth for the medieval town until the end of the XV century. Santiago became one of the most relevant pilgrimage places and it received a large number of devotees who visited it regularly. In the year 997, the city was completely devastated by the troops of Almanzor, what lead to the reconstruction of the city and the subsequent urban expansion of the city of Santiago. Fortified walls were erected, and these defined the boundaries of the historic city centre of Santiago. At this moment everything was left ready for the works to begin, to construct a larger scale church in the year 1075, in accordance with the dynamism of the pilgrimage taking place. During that period the University of Santiago was founded and various convents were built outside the walls.

Between 1500 and 1650 the Renaissance influx was palpable in Santiago. The city continued with its urban development and the main complexes surrounding the Cathedral were erected. Among these, it is worth highlighting the former *Hospital Real*,



today a hotel, *Hostal dos Reis Católicos*, which was commanded to be built by the monarchs Isobel and Ferdinand to aid and provide healthcare to the pilgrims.

The strong emergence of the Baroque style had a deep impact on the city between 1650 and 1780. During these years the squares and noble houses of the historic nucleus became consolidated. The most representative example of this is the *plaza del Obradoiro*, where the façade of the Cathedral was built overlooking this space, and where it was also built later on the *Pazo de Raxoi*, which today is currently the Town Council.

After that, urban transformations took place between 1780 - the year when the “*Ordenanzas de policía urbana*” were implemented - and 1908 - when the shape of the historic city centre was registered and established with total exactitude topographically on a plan by the engineers Laforet, Cánovas and De la Gándara.

In the floor plan carried out by Juan López Freire, dating 1796, there is a complex structure represented where the urban fabric had grown beyond its boundaries via its gateways, creating external neighbourhoods in the outskirts, where the city and the countryside are intimately related between them. The shape of the countryside is drawn with the same descriptive aim as is the built urban fabric. This relationship of proximity and immediate contact has been preserved until today and has been crucial for the slow and controlled growth of the city’s fabric, in contrast with other cities which have not followed the same guideline.



In Santiago de Compostela, the city centre still governs over the structure of the city, with a strong visual domain over the rest of it. The inside of the area within the walls is decomposed into four parts: the monumental nucleus, the sectors which embrace it towards the south (the *rúas*), the one towards the north (the neighbourhood of *el Pinario*) and lastly, the one towards the east (the neighbourhood of *el Mercado*). The neighbourhoods outside the walls are also divided into different parts, three large territorial pieces which comprise the linear growth of the historic city centre: the *Rueiro das Hortas* and the *Carballeira de Santa Susana* towards the west, the neighbourhoods of *Santa Clara* and *San Pedro* towards the northeast, and *Belvís* and the *Rueiro del Sar* towards the southeast. The expansion of the city towards the south coincides with the area of the *ensanche*, built as from mid XX century, but which is not included in this analysis.



Architectural tradition and local construction

The first impression provided by the historic city centre of Santiago is that we find ourselves in front of an urban event of unique strength and harmony. Strength is mentioned because, as the centuries have gone by, instead of eliminating or destroying the preceding situations, the underlying strategy has been the one of making what there already is as perfect and complete as possible, rectifying sometimes with decisiveness, but always maintaining an intense dialogue between what is new and what already exists, giving as a result a city which shows -with evidence- the successive layers of its creation. Harmony is mentioned because both buildings and open spaces are articulated between them in a very calculated manner, establishing relationships of mutual subordination, and because, being Santiago a city centre filled with magnificent architectures, none of them works individually and on its own. They are all part of a larger order, ruled by a principle of coordination, a sort of choral dimension where the different voices aim to achieve a joint effect.

On the other hand, the system of streets and squares is not the passive result of the mere occupation of the land by the buildings. These spaces have their own rules which they impose over the urban pattern, responding to the logic behind the topography beneath them and highlighting the presence of monuments or showing the convergence of the main paths, adopting, in each case, the best shape and the best size. It is frequent to find subtle broadenings of the public space or slight changes in the alignment of buildings which always respond to a specific and precise logic of perception and presentation of the urban elements. The layout of the network of streets, that might seem rather irregular, is the result of an anonymous and shared mastery where any widening or stress on the urban space responds to a specific premise -let it be of a visual or a topographic nature- giving it an adequate response.

The architecture of Santiago is characterized by being constructed mainly using stone. It may be in the shape of ashlar, placed mainly in the lower part of the wall, the corners and the openings of both doors and windows, or other less laboured elements (rough ashlar or other irregular stonemasonry ones) to carry out the rest of the elements of the walls. This last construction system tends to be conceived to be later rendered.



The eaves are built in wood or stone and the pitched roofs may have two, three or four slopes and always have a curved ceramic tile finishing.

The carpentries of doors, windows and balconies, as well as galleries, are simple, made out of wood and then painted.





Intervention proposal

The area subject to this intervention is located towards the north-eastern part of the historic city centre, corresponding with the hill known as *Monte de Almaciga*. Since medieval times, the lower parts of the close by *Monte de Almaciga* were used as farming land and bare areas. In the interior part of this area we find the alignments of buildings of *Caramoniña* and of *Costiña do Monte*, the first inhabited traditional settlements.

The area subject to this intervention is characterized on the one hand, because of its location among important urban facilities within the city, that were developed as from the 50's decade of the XX century, especially during the 60's and the 70's. On the other hand, it is also a magnificent opportunity to take advantage of the characteristic topography and local architecture of its location. It is an area with a difference in height between one part and another of about 20 metres. It is structured via a series of terraces, each one formerly holding a dwelling with a façade and access towards the *ruela de Caramoniña* and a back yard at its level, to be able to make use of it and cultivate products.

The architectural elements which embrace the area subject of study are: towards the north, the school of *La Salle (1)*; towards the south, the complex defined by the Monastery of *Santo Domingo de Bonaval*, which today holds the *Museo do Pobo Galego (2)* and its surrounding park (3), projected on top of the former monastic property by the architect Álvaro Siza Vieira -author as well of the Centre of Contemporary Arts of Galicia (4), which marks the end of the area subject to this intervention towards the west-. To these public facilities we must add the residential complex located up the street (5), projected by the architect Víctor López Cotelo, and adjacent to the plot towards the west.



The Special Plan for the Protection of the historic city centre, in force since 1997, classifies these plots, which shape the core of the area to be redesigned, as a plot for public assistance facility use. During the years 2013-2014, due to the evident difficulty of



incorporating any type of public assistance facility to the plot, given its lack of accessibility as well as other limiting historic and topographic characteristics, the intervention which took place was to use that terraced interior open space and incorporate it within the network of urban public spaces. Thus, it became an alternative green transit area, largely improving the accessibility of the area itself and the interconnection with the neighbourhood of *La Almáciga* in its southern part. The project, carried out by the architects Elizabeth Abalo Díaz and Gonzalo Alonso Núñez, retrieved the traditional urban orchard use in this open space and managed to minimally consolidate the buildings corresponding to the former dwellings in state of ruin, awaiting for a future intervention.

These interventions have created the boundaries of the area which at this stage finds itself on the verge of being completed, pending that last link to fulfil the task, object of the present proposal. Once this last intervention is carried out, we will be able to say that the closing of this boundary within this monumental city has had a successful end to it.

Therefore, the specific location of the suggested proposal combines a municipal plot of land where there are a series of traditional dwellings in a complete state of ruin (A), a small part of the current orchards (B), the public space which gives access to it -the *ruela de Caramoniña*- (C), and a traditional construction (D) located within the adjacent park of *el Bonaval*, of which only its bearing structure remains in good conditions.





Of the former dwellings, there are two groups of remains made of stone structures. In accordance with the different existing platforms of the orchard, they correspond to, at least, five former dwellings, one in the lower area, located prior to the access of the interior open space – around 82 m² – and then another four slightly further up, which could have about 500 built m², or around 400 m² of usable space.

The public space inside the municipal plot where most of the suggested intervention takes place is considered as finished and excluded from the area of action of the Competition, except for the stretch along the perimeter of the adjacent buildings -this stretch being around two metres wide– and the lowest part of the plot, located at the west end of it, the area right below the existing terraces (B).

Apart from those prior interventions, there are certain so-called areas to reflect upon (R), where one may put forward proposals and ideas on possible actions which can improve the urban relationship between the intervention area and its immediate surroundings, with the remodelling of the urban space, the intervention in certain elements on its boundaries, or even the possible retrieval of the existing ruins.

More specifically the proposal must include, therefore, the following aspects:

- The rehabilitation of the buildings in a state of ruin (A) for the temporary lodgement of artists and students, being possible for there to be common living areas or common work areas. The rehabilitation will accept small adjustments regarding height and communications -as new openings-, which are estimated to be necessary to ease and improve their use. The rehabilitation interventions will have to generally respect the pre-existing volumes and find within their design the adequate constructive solution following the local tradition.

Given the obvious topographical difficulties in order to develop standard subsidized dwellings in this plot, the idea is to opt for more imaginative and flexible interventions in terms of use, enabling the town council to take on the different actions separately as they find the means to be able to carry out the project. These uses, even though they will always be within the framework of residential use and of public ownership, will be aimed at specific groups of people who will be able to adapt best to the complex circumstances of the chosen location: students with low-income and young artists. The objective will not be aimed at obtaining the maximum possible number of dwellings but more aimed at obtaining a wider spectrum of sizes of dwellings, what will make them more flexible to different possible tenants.

Thus, the intention is to reach an agreement with the University of Santiago de Compostela to be able to have -in this part of the intervention– a series of lodgements for students who want to rent a place to live in, and to create a series of temporary lodgements and workshops for artists for programmes promoting culture, independently of them being directed by the municipality or alongside the near *Museo do Pobo Galego* and the *CEGAC*.

- The construction of a new single-storey building -the height counting from where the orchards are, not from the street level- for the lodging of university students in the designated part of the existing urban orchards (B). The estimated surface area suitable



for this building is of around 200 m², even though current regulations would admit reaching 300 m². The volumetric dimension, the materials and the constructive solutions adopted for the building must respect local architectural traditions.

- The redevelopment of the *callejón de Caramoniña* and the improvement of the urban understanding of the area as a whole, as well as its possible connection to the park of *Bonaval*, working on the permeability of the limiting wall, since the park today turns its back on this narrow street. In the *callejón de Caramoniña* those proposals aimed at retrieving a joint understanding of the entire street's discourse will be favourably considered. It is important, to this aim, to avoid altering in the process its material qualities. In the area of the park, in contrast, none of the proposals should blur the rotund architectural character of the area, materialized by its powerful enclosing walls.

Within the park of *Bonaval*, designs can be proposed to intervene in the primitive construction close to the street, adjacent to the wall which closes the area to the street, as well as in terms of the retrieval of the municipal building located at the southern entrance of the park (D) -which works today as a municipal storage area-, to transform it into workshops and/or carry out artistic activities linked to the new students' lodgements projected in the *rua da Caramoniña*.

- Reflections on possible interventions regarding the public space of the *rua da Caramoniña* from its beginning at the *cuesta de Santo Domingo* until the intervention area. Today, this is a much degraded area, with no attractive elements to it, and, therefore, it does not beckons to reach the stretch of the street which is the subject of the main intervention of this Competition. The visual retrieval of the historical continuity this street had back in the day, which today is clearly blurred by the many interventions carried out during the XX century, will be highly considered as well.

Basic Conditions for the Proposal based on the Applicable Municipal Standards affecting the Area of Intervention

The new constructions and the modifications carried out to the existing ones will have to respond in their design and composition to the characteristics of the traditional architecture of Santiago. With that in mind, special attention must be set on maintaining and implementing harmony to the area of intervention. Being that so:

The walls of the façades will be designed in stone, adapting the type of masonry and the size of the ashlar to those specific from the area. They can be totally or only partially rendered, preferably with lime mortars, which will be smooth or with a fine-grained texture. The final colour of the rendered surfaces will be white, it being accepted for there to be certain natural pigments within the mixture. However, these will not exceed the quantity of five percent of the total volume of the mixture. Black pigments will also be limited to this five percent.

The façades will be formalized parting from a composition of vertical axes of openings –



with a distance between them never under 2.20 metres and a distance between the end axes and the edges of the façade never under 1.30 metres—, and horizontal axes whose position and number will depend on the elevation of the façade and the number of storeys. Those façades with a width up to 7.00 metres will be preferably solved via the use of two vertical axes. At ground level, the composition will have to continue that of the rest of the façade.

The openings will be rectangular, being the vertical dimension the predominant one and the proportion as close as possible to the traditional $\frac{3}{4}$ one. The carpentries will be made out of wood and then painted. The system to enable the sun not to shine into the inside spaces will be preferably by means of the use of exterior and interior shutters, and wooden panels, which will also have to be painted the same colour of the windows. The balconies will be designed with vertical forge elements whose designs will follow the simplicity of the traditional schemes.

The back façades will have to be designed as if they were the main façades when they overlook a public space.

The façades must be crowned by eaves, overhanging between 0.40 metres and 0.60 metres, measured horizontally from the surface of the façade, and cornices, overhanging not more than 0.30 metres. Both the eaves and the cornices built using carved stone will not be allowed to be painted. However, those built using wood will have to be painted in the same colour the windows of the building were painted in, or in the same colour used in the gallery in case of being its crowning element.

The roofs will be pitched, with two, three or four slopes with continuous inclination. As a general rule, curved ceramic tiling will be used for the roof finishing.



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ANEXO Nº4: LOTE 4: GUADIX, GRANADA.



Retrieval and Improvement of the Area of the Citadel of Guadix, Granada (Lot 4)

The city of Guadix is located in the Northern slope of Sierra Nevada, in the area known as Hoya de Guadix: a natural valley of a total extension of 500 square metres, shaped by the basins of the rivers Fardes and Guadix. It holds a total population of about 19,000 inhabitants and is one of the most important population centres within the region which is divided into 32 municipalities. It is the headquarters of the judicial district and of the Diocese of Guadix-Baza.

It is erected in a privileged enclave which was once the main crossroads of the paths of Eastern Andalusia because of its condition of being the natural border between the Eastern part of the Peninsula and Andalusia.

It has a mountainous terrain, dominated by the old centre of the town, located at its maximum elevation, on a hill with steep slopes. The population spreads towards the South via the neighbourhood of Las Cuevas, characterized by it being a sum of cave-type sort of settlements, and towards the North-East via the existence of new urban developments, reaching beyond the course of the river Guadix, heading towards the railway station of the city.



History of the place

Guadix is one of the urban complexes of greatest antiquity within the Peninsula. Settlements dating from the Bronze Age are located in the Northern hillside of the central hill gives faith of this, overlooking the river and the plain. Occupied continuously throughout the years during the Iberian Age, the city was founded in its current location as a colony for the Roman soldiers in the year 45 B.C. by Julius Cesar, and therefore



being named from that moment on, as Julia Gemella Acci. The Via Augusta, one of the main Roman communication channels of the Hispania Province, ran through this colony. As a colonial-type of Roman settlement, its foundation involved the development of a monumental programme organized around a forum and materialized in the construction of public buildings such as temples, basilicas, etc. The period of prosperity lasted until the beginning of the III century. From that moment on, the city lost its privileged status and immersed in the ruralisation processes which generally affected a large part of the territories belonging to the Roman Empire.

During the centuries immediately after, the society became Christianized and in the IV century, Guadix became one of the first episcopal sees of the Peninsula. Even if the basic configuration of the Hispanic-Visigothic of the city probably remained until the IX century, the presence of Arabic population is documented dating from the VIII century. However, it seems that during the early years their settlements were found mainly in the outskirts of the plains of the river. Afterwards, the city started to transform itself around the area of the citadel which was shaped by the castle and a large esplanade which worked as a plaza de armas as well as its fortified immediate surroundings.

In the XII century a completely defined Muslim city already existed, with a medina delimited by a wall with towers. Shortly after, that wall was overstepped and a series of Arabic districts arose at its feet. The city, along with Baza, became one of the most important defensive bastions of the border area known as “El Marquesado”, a strategic location, key for the continuity of the Nasrid Kingdom of Granada.

All this urban process went along a series of social events and power struggles, from the times of the Caliphate, to the times of the Taifas Kingdoms, the times when the power was in the hands of the Almoravid dynasty and then the times where it was in the hands of the Almohades. At a later stage, in the XV century, Guadix actively participated in the civil wars of the Kingdom of Granada, becoming the court of El Zagal. He impeded in 1488 that the troops of Ferdinand the Catholic occupied the areas of Baza and Almeria, even though just a year later the Christian monarch would take control over not only both cities but also Guadix.





During the XVI and XVII centuries, the city was progressively transformed until it acquired a similar configuration to the one we preserve today. During this period a series of common processes associated with the Christianization of cities took place: reconverting the main mosque into a cathedral, conversion and substitution of the old cemeteries, the introduction of religious orders and the construction of convents, the broadening of streets, the elimination of the elements which shaped the threshold of access to the many neighbourhoods, the creation of squares, like the Main Square, where the public administration was centralized, etc. This way, around the *Puerta de Baza*, where there were still some remains of both funduq and *alhóndigas*, the different public facilities started to be placed. Places such as the *Casa del Común*, the *Cárcel*, the *Casa de los Escribanos* or the *Casa del Corregidor*.

The city lost its identity of impregnable fortress during this period, due to the partial destruction of the wall, being partly absorbed by the cathedral, palaces and other constructions and due to the suppression of the majority of the accesses and towers. The construction corresponding to the houses of the noble contributed to this as well (The palace of the Marquis and Marquise of Peñaflo, the Palace of the Saavedra family, the palace of the Marquis and Marquise of Villalegre, etc). Gradually both the commercial district and the *alcaicería* disappeared, both of which were located around the main mosque and which were especially affected by the remodelling of the surrounding area of the cathedral during the XVIII century and the exterior Arabic districts, too.

Even though important transformations as a result of the construction of representative buildings of the new civil and religious power were carried out, the footprints of the prior Arabic layout did not entirely disappear. Neither did its crafts nor its traditional trades.

This will be the image of the historic city centre until the restructuring taking place in the XIX century, with the implementation of collective housing and the elimination or reutilization of former buildings for this sort of residential buildings.

Today the new broadening of the urban development and new layouts are clearly differentiated from the original core of the city, where we find the specific location of the proposed area of intervention.

The peculiarity of the enclave of Guadix, the physical and geological characteristics of its territory and the diverse historical circumstances that it has gone through since the moment of its foundation, have made it become extremely rich in terms of artisan and craftsmanship tradition linked to construction, especially worth mentioning stone works, forge and ceramic. Note that at the dawn of the Modern Age, coinciding with the construction of the first palaces and convents, the city relied on famous architects, master builders and artisans who worked on it from the first half of the XVI century onwards. Prominent figures such as Diego de Siloé, Francisco Antero, Francisco Roldán, the master stonemasons Cristóbal Nuño y Jibaja, Juan Castro, Miguel Ruiz, Francisco Arévalo, Diego Navarro, Juan del Campo and others. In the cathedral, figures



such as Gaspar Cayón, probably alongside Juan de Marquina, the *Maese Jacome* (a stonemason and marble mason from Milan) and Cristóbal Nuño took part, and even masters such as Francisco de Heredia or Gaspar de Mora did so in other monuments.

Local architectural and constructive tradition

The urban structure of Guadix is organized following the axis of the former Arabic districts and the *camino de ronda* and is shaped by narrow streets of an organic layout, inherited by the superposition of more random layout of streets during the Hispanic-Muslim Age to the mesh network of the Roman city, and adding to this the subsequent transformations carried out after the conquering of the city by Ferdinand the Catholic.

The plots of land are organized in general by elements with a narrow facade and great depth. Within these we also find more significant properties with larger facades generally linked to religious or institutional buildings as well as palaces or noble houses. These last ones tend to be organized around a courtyard which arranges the dwelling, as is common in the traditional type of urban houses located in the South of the Peninsula and which frequently present impressive stone doors, towers and loggias.

The buildings tend to occupy the entire plot. The building is developed in two to three storeys with gabled roofs or other types of roofs with more than two inclined sides to it. Regarding the walls, the most common ones are those with a mixed system combining brick walls and stone or rammed earth, generally covered with lime mortars or whitewashed. The sort of opening varies depending on the height, being the most representative elements the large and numerous balconies. Many of these houses have important forge *rejas* in windows and balconies. Wood is used for beams and planking boards of horizontal structures and roof decks as well as carpentries of both doors and windows. For the roof curved ceramic tiles will always be used. The most common eaves and cornices are those in wood or built using brick, or, in the simplest houses, a simple extension made of tile.



If there is a singular element which characterizes the regions of Guadix and Baza, this is its troglodyte habitat. Its roots and historic continuity, and its urban layout adapted to the cliffy topography of its hillsides, using the watercourses as access roads and excavating the caves of the walls of the cliffs, defining a unique landscape. These houses are displayed as a succession of rooms excavated in the terrain and which are shaped more or less concavely in order to obtain the best structural behaviour. Reinforced on occasions with wooden beams, this structure recessed into the land or the walls. These houses always have an exterior façade where the access door is located and some sort of opening, however, in any case, these openings being scarce and of small dimensions. Also characteristic is the chimney, rarely not present, since it is a key element for the ventilation of these spaces and therefore, for their conservation. It is made out of stone, in a tapered shape and whitewashed as so is the rest of the façade, this way becoming a landmark within the landscape. Within the main virtues of this sort of houses is their high thermal inertia.





Intervention proposal

With this proposal, the aim is to retrieve one of the two key areas of the historic city. The retrieval of the surroundings of the citadel, the restitution of the traditional houses in a state of ruin within it and the rehabilitation of the Palace of the Saavedra family, which was also the former seminar, are all a long-held ambition of the population which has its complete approval and counts with a series of previous works sufficient to make it possible. These interventions will enable improving the urban scene, conserving the buildings and revitalizing the environment which is a key historic and landscape landmark of the city with which many people from the area feel a deep connection to.



The Citadel (A) has its origin in the XI century, when the Zirid dynasty of the Taifa of Granada fortified this strategic enclave which was later on broadened during the Nasrid period of the Kingdom of Granada. It was after the conquering of the city by the Catholic Monarchs in 1489 when its abandonment started and with it a progressive deterioration leading to a state of ruin since the location lost its primitive border-type character. It is divided by two fortified enclosures and it has a keep, shaped by two staggered bodies.

Currently, the archaeological works of excavation within the enclosure of the fortress are being carried out. Until today it had been covered with filling material and its platform had been used frequently as a leisure and sports area linked to the former seminar. With this intervention, the aim is to incorporate this area to the cultural and leisure activities within the municipality. This area, as well as the area of the wall, which is in the middle of a



restoration process, will remain excluded from the area of action of the Competition, leaving its treatment to one side -for the moment- until the results of the execution of these actions are a fact.

It must be taken into account that, in the future, it is highly likely that there will be an access to the inside of this complex via its north-western part, from the *calle Muralla*, taking advantage of the former ramp and the existing primitive access from its northern corner which emerged in a recent archaeological excavation.



The former Palace of the Saavedra (B), later on minor seminary, is set on a broad area adjacent to the Citadel on its northern side, as so is the adjacent Palace of Peñaflo. Handed over to the Orden de San Agustín, in 1595 it was transformed into a convent. Between 1810 and 1812 the Napoleonic troops made it their headquarters, going back to its religious use in 1880; on this occasion as a minor seminary. In 1936 the building was extended gathering many students. Later on it was connected to the exterior enclosure of the Citadel above, where a series of sports courts were installed. In the year 2000 it was handed over and became part of the municipal heritage as so did the Citadel.



Its church had in its very beginnings a very singular floor plan, round with a double superposed gallery. The openings between the pilasters at ground level were occupied by chapels and in the upper level by the circular chorus. After the Civil War the layout



of the church was modified, making it more elongated and narrow with just one nave. The rest of the building is organized in two main bodies, each one of them shaped around courtyards with galleries placed on top of stone columns of Tuscan order. The first and most ancient of the bodies, with semi-circular arches and a well in the centre of the patio, has its access from the main entrance via a hallway and it connected to the church which was adjacent to its western side. The two upper levels of the patio are closed with a lintelled structure with brick pilasters of Tuscan order and windows with semi-circular arches.

The second body is added later on, probably during the XIX century, whose courtyard presents a lintelled structure with Tuscan order columns on pedestals, footings and beams made of wood. The gallery was closed with large windows after the Civil War. Towards the south there is a third courtyard at the back, a service courtyard, to which kitchen, laundry rooms, pens and the rooms of the nuns who paid service to the seminar opened towards - this courtyard of more recent construction and worse constructive and architectural quality-. Today the building is completely abandoned and in progressive deterioration, strongly affecting the roof deck structures, which have partially collapsed already, and the loss of fresco paintings and other finishings. The state of conservation of a large part of the decks, finishing elements and wooden openings is deficient.

The adjacent block (C), located towards the west of the Palace and the north of the Citadel, is separated by the Calle Amezcua. It is shaped by small residential buildings of ethnological and environmental interest, aligned to the street, with walls made of brick or mixed materials, coated in lime mortars and whitewashed, with roofs of two or more slopes, wooden openings and forge railings, solid walls prevailing over openings. All in all, it is a modest and traditional sort of construction whose current state is of advanced degradation and ruin.

On the southern side of the Citadel we find various cave-like houses taking advantage of the existing unevenness of the land.





Thus, the proposal includes the following interventions:

1. Urban adjustment of the exterior access located on the East side of the Citadel, as well as of the adjacent open public areas and its road network located around its perimeter.

The first proposal is to retrieve the exterior access located at the east of the Citadel by means of the incorporation to the network of public spaces the plots of land which currently impede this (the majority of them are empty plots of land and two of them have constructions which will be demolished). The proposal must also include the road network and the Plaza de Pedro de Mendoza (D), which can also be subject to being remodelled. Likewise, the existing commemorative bust may be replaced somewhere else in pursuit of a better perception of the monument and the urban scene.

The current configuration of the public space responds to recent urbanization works, with trees dating from the end of the XX century and beginning of the present one, which shouldn't condition the intervention. Special attention should be set on the horizontal surface and its compatibility with both pedestrian and road traffic, street furniture, lighting and green species, if incorporated. The proposal will include public areas to develop social activities which do not alter the empty spaces that are linked to the access to the citadel and its adequate perception.

This strategy including the improvement and adequacy of open public spaces can be extended to the rest of the road network located around the perimeter of the Citadel, especially regarding pedestrian areas and the southern front. Those treatments regarding paving, street furniture and implementing the adequate greenery must lead to an adequate integration –both formally and functionally– of the existing cave-like houses and the suggested accesses to the Citadel. The surface parking spaces – in the case of them being suggested – will have to be compatible with the preservation of the historic character of the area and the adequate contemplation of the monuments.





2. Transforming the former Palace of the Saavedra family and later on minor seminary into a hotel-parador or another similar sort of use, and church.

The proposal is to retrieve and adjust the built bodies of greater architectural interest of the former palace, allowing to eliminate or substitute the contemporary services and added elements with the ultimate aim of reusing it as a hotel-parador or the like. Regarding the church, its exterior adjustment must be taken into account and alternative uses or complementary ones may be suggested.

The plot of land where the seminary is located occupies a total of 1.718 m² according to the land registry (1.837, 07 m² according to a topographic survey carried out in 2013), with a built surface area of 3.841 m², also according to the land registry (4.245, 64 m² according to the 2013 survey). The intervention must not exceed the built surface area above ground level nor the currently existing number of storeys and heights.

For the purpose of establishing a needs programme to be implemented, the document which will be taken into account, to be used as a guideline, including the applicable Andalusian Standards, can be found in the following link: <http://www.juntadeandalucia.es/turismoydeporte/opencms/areas/servicios/normativas/detalle/Texto-consolidado-del-Decreto-47-2004-de-10-de-febrero-de-2004-de-Establecimientos-Hoteleros./>, which is the Consolidated Text of the 47/2004 Decree, 10 February 2004, regarding Hotel Accommodation, Council of Tourism and Sport of the Regional Government of Andalusia.

3. Functional and formal restitution of the residential block in a current state of ruin.

The idea is to retrieve the degraded block, going back to its former residential use which goes according to the characteristic scale, volume and materials of the traditional constructions of the historic complex, with the aim not only to revitalize the area but also as a model or guideline for other future interventions of this nature.

The majority will be destined for single-family housing or tourist accommodation. Other linked uses associated to these may be foreseen too (offices, workshops, etc.). The intervention affects a total surface of around 1.300 m², above which 1.500 m² may be built above ground level.

The proposal must include parking spaces in the interior of the plots. The reconstruction of the western front of the block will have to bear in mind the resulting public space improves the current urban scene and enables under-ground-level parking spaces taking advantage of the existing differences between the levels at which the streets Amezcua and Barradas are located. In the event of projecting accesses to underground parking spaces, it will be mandatory to put special attention to the composition of these accesses,



making sure they are adequate in both type and proportions regarding the characteristics of those already-enabled accesses for road traffic which can be found in the traditional construction.

4. Treatment of the connecting space between the existing public space and the future north-western access to the Citadel.

The solution given will -giving response to the differences in levels and in a respectful way with the materials and solutions from local constructive tradition- connect this future access with the adjacent road.

Basic Conditions for the Proposal based on the Applicable Municipal Standards affecting the Area of Intervention

The designed interventions must be adjusted to the natural slope of the land, in order for the latter to be altered as little as possible, respecting its natural topography as well as the shape which is drawn by the constructed buildings and the plots of land.

The new suggested constructions must adequate themselves to the architectural and construction tradition of the area, respecting, in any case, its types of walls and coating layers.

The roofs of the buildings must be made out of curved ceramic tiles, with the corresponding slopes of the historic architecture of Guadix.

If there are balconies, the maximum projection they will have will be fifty centimetres and the minimum clear height between the official level and the inferior face of the projection of the balcony will be three hundred and twenty centimetres. The rhythm and length of these will be those of the ones existing in the buildings in the constructions surroundings.