



MINISTERIO  
DE TRANSPORTES, MOVILIDAD  
Y AGENDA URBANA

SECRETARÍA GENERAL DE  
AGENDA URBANA Y VIVIENDA

DIRECCIÓN GENERAL  
DE AGENDA URBANA Y  
ARQUITECTURA

# **PARTICULAR TECHNICAL SPECIFICATIONS FOR THE RICHARD H. DRIEHAUS JURY-BASED DESIGN COMPETITION**



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### **1. OBJECT OF THE COMPETITION**

The object of this Design Competition is to select for each Lot a technical proposal which, in view of its suitability, its architectural quality and its technical, economic and construction feasibility, is rated by the jury as the one best suited to the various sites proposed in Spain in the context of the **Richard H. Driehaus International Architecture Competition**.

### **2. OBJECT OF THESE SPECIFICATIONS**

These Technical Specifications are intended to provide tenderers with the necessary information to clarify as far as possible the technical requirements governing this Juried Design Contest so that the best proposal may be selected for each Lot, and to serve as a basis for the subsequent preparation of an urban design project, basic project or construction project for each of the interventions described in these Specifications.

### **3. PRESENTATION OF THE SELECTED LOCATIONS**

This Design Competition is subdivided into Lots, because what is sought here is not a uniform solution but rather proposals linked to each place.

Thus we have included the information required to allow tenderers to draw up their proposals for each Lot as annexed documents. First, though, we will briefly present each of the selected locations.



## BUITRAGO DEL LOZOYA, MADRID PROVINCE (LOT 1)



Location of the area of intervention in Buitrago del Lozoya

Buitrago del Lozoya (Madrid province) was selected by the competition jury for its proposal for the rebuilding and restoration of a currently ruined block in the historic centre. The site consists of the remains of several buildings situated between the castle and the Church of Santa María del Castillo and is flanked by one of the best-preserved sections of the town walls. The restored buildings are to be used as municipal tourist accommodation.



## VALPUESTA, BERBERANA, BURGOS PROVINCE (LOT 2)



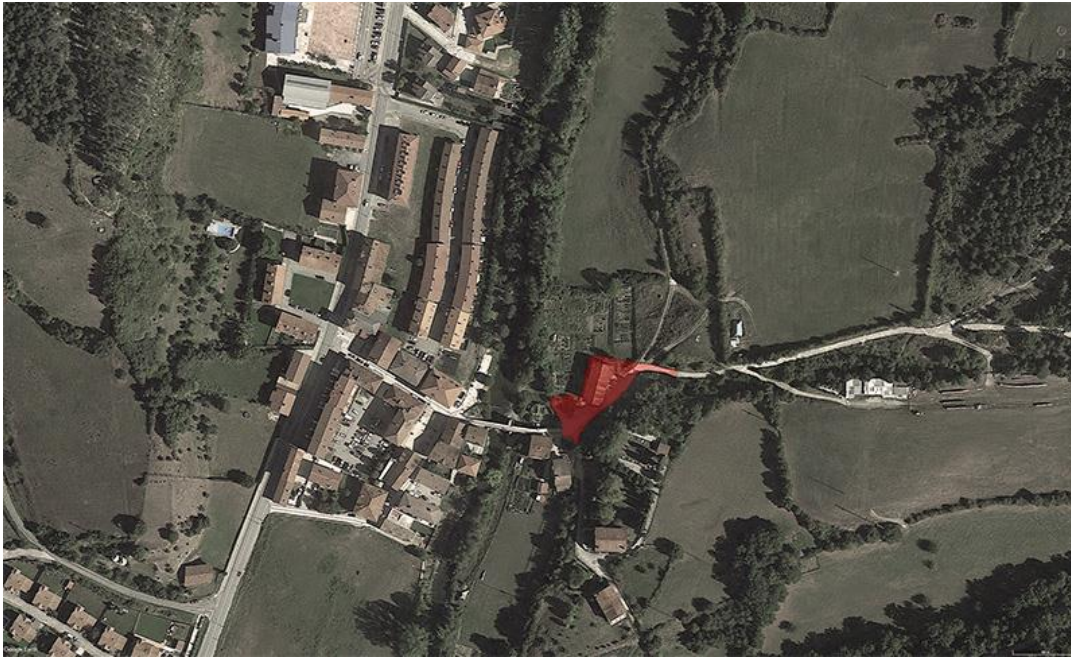
Location of the area of intervention in Valpuesta

The village of Valpuesta is a locality within the municipality of Berberana set in the Valdegovía valley, which straddles the provinces of Álava and Burgos. Its proposal was chosen by the competition jury for envisaging the restoration of buildings situated in the village's main public space, between the Velasco tower and the Collegiate Church of Santa María de Valpuesta.





## ZUBIRI, ESTERÍBAR, NAVARRA (LOT 3)



Location of the area of intervention in Zubiri

Zubiri, a municipality in the Esteríbar valley in Navarra, was selected by the competition jury for its proposal for the restoration and extension of a currently derelict building with a highly significant siting in this urban ensemble, by the Way of St James as it comes down from Roncesvalles and the bridge that gave the village its name. Historically this building has had various uses, including as an inn or a school, and is now to be turned into a cultural centre.



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**ANNEX 1 LOT 1: BUITRAGO DEL LOZOYA, PROVINCE OF MADRID**



## Restoration of shearing sheds (Lot 1)

Buitrago del Lozoya is located 80 km to the north of Madrid, in the middle Lozoya valley within the Sierra Norte district, adjoining the provinces of Segovia and Guadalajara. Buitrago is the valley's most populous town with more than 1950 inhabitants.

The town of Buitrago stands on a site bounded by a sharp meander of the river Lozoya, between the dams of Riosequillo and Puentes Viejas. It holds a strategic position on the route to the Somosierra pass, the only easy passage through this part of the Sistema Central range.

In 1993 the town was designated a Historic and Artistic Ensemble and a Cultural Heritage Site on account of its walled complex, the best preserved of its kind in the Madrid region. (Fig. 1.1.01-1.1.05)

### History of the place

The earliest references to this town date from the pre-Roman era, as it is believed (despite a lack of remains from the time) to be referred to by Titus Livius in his work *Ab Urbe Condita* (volume XXII).

Buitrago is first referred to as such a few years before the capture of Toledo by Alfonso VI (in 1085) as part of the district known as *Fuero de Sepúlveda*, set up to repopulate and reinforce a strategic location on this natural pass over the Sierra de Guadarrama between Old and New Castile.

From the 12th and 13th centuries there are no precise records concerning the area. It is known to have been organised with a feudal system based on town-and-village communities, centred first on Sepúlveda and then on Buitrago. By this time Buitrago's pastures and forests had become a major livestock centre on the Cañada Real Segoviana stock route. This made Buitrago a hub of the migratory stock farming that underpinned the Castilian economy.

King Alfonso VIII granted the town of Buitrago a large territory giving rise to what is known as Tierra de Buitrago. In 1368 Enrique II of Trastámara bestowed upon Pedro González de Mendoza the seigniories of Hita and Buitrago, among other privileges. Buitrago thereby became linked to the powerful Mendoza family.

Buitrago had its heyday in the 15th and 16th centuries. Its booming economy was reflected in a vigorous urban development and the construction of notable buildings. At one point it had as many as four churches, of which only Santa María del Castillo remains, perhaps built over a former mosque. Íñigo López de Mendoza had the town walls reinforced and the castle refurbished as a palatial residence and founded the sadly disappeared Hospital de San Salvador, all landmarks in the setting proposed here. In economic terms there was great growth in livestock farming, especially of





sheep, resulting in many *dehesa* woods and pastures being opened up for grazing. This farming gave rise to the creation of facilities for the attendant work, such as the town's various private or manorial shearing sheds, including those within the ensemble that is to be rebuilt. Also used for livestock was the *dehesa* wooded pasture known as 'El Bosque', bought by the Mendoza family and linked to the castle and to the proposed site by a wooden bridge no longer extant. Many roe deer, fallow deer and boar were also raised here and the popular hunts held at Buitrago caused the town to be visited by various Castilian monarchs.

The Jewish community living in Buitrago until its expulsion in 1492 formed one of the main Jewish quarters in the territory of what is now the Madrid region. It had two synagogues, one within the walled town and another on the outskirts, though little is known of them.

After the town's prosperity of the 16th century came two centuries with hardly any change in demographic or urban terms. But Buitrago's economy and population began to decline in the 18th century as the international wool trade was progressively displaced by cotton.

On the Napoleonic invasion, Buitrago and its area were occupied by French troops and its walls were so damaged that the townspeople moved out to the district of San Juan. The 19th century also saw the seigniorial domains disappear, confiscations of Church and secular property and a new administrative division of the country into provinces, with much impact on the town's legal status, structure and economy.

The building of the El Villar and Puentes Viejas dams for water supply to Madrid significantly altered the environs of the town and their interrelation with the centre. It also involved an extensive reforestation of the banks of the Lozoya with pines to improve the quality of the reservoir water.

In the 20th century Buitrago maintained its livestock industry but focussing now on cattle and the production of milk and meat. As in the rest of Spain, industrialisation was late to reach the town. And Buitrago's strategic location caused it to be hard hit by the Spanish Civil War. The old town was severely damaged and the Church of San Juan and Hospital de San Salvador practically destroyed, and though the Church of Santa María del Castillo was saved, the damage sustained was such as to require it to be rebuilt.

Currently most of Buitrago's inhabitants work in trade or services. It is a centre of both public and private services and of schools for the whole area of the old Tierra de Buitrago. The town's development, while conserving the late medieval urban fabric, has caused its appearance to considerably change. Buitrago has spread mainly to the south, by the former route of the road linking Madrid with northern Spain.

### **Local architectural and building tradition**



The old town centre lies inside the walled ensemble. Its urban fabric grew around the main longitudinal north-south street which set out from the gate in the walls, ran past the Church of Santa María del Castillo and continued up to the Church of San Miguel, which disappeared in the late 17th century.

Inside the fortified ensemble, in the precinct delimited by the Church of Santa María (Fig 1.1.06) and the Castle, all of the administrative buildings linked to the governing council and the town-and-village community were housed as of the 16th century. The open area by the castle became the hub of social and economic life in Buitrago, until the population moved to the outer districts.

By the walled ensemble there are two such districts: San Juan (Fig 1.1.07) to the south and Andarrío or Miralrío to the north, on the far side of the river Lozoya, linked to the rest of the town by its oldest bridge, on which there was a municipal tollgate.

The town walls were built in several phases. Firstly, in the 11th and 12th centuries, they were constructed of rammed earth. Later they were built up with rubble masonry of local stone, also in formwork. Finally the outpost or barbican was built, as was the pentagonal tower, added in the 14th century as the main entrance to the walled ensemble, reinforcing and covering the pre-existing gateway.

The town's residential blocks are irregular in form, with the main buildings aligned to the frontage and to the open spaces behind. The blocks by the town wall take it as a rear limit, though most leave a gap so as not to lean against it.

Most of the buildings preserved have walls of rough-cut or rubble masonry, with more finely cut blocks at corners and around facade openings. There are also rammed-earth, adobe and brick walls. These walls are normally rendered with lime and sand mortar. The horizontal structures are of timber and the roofs are sloping and finished with arched ceramic tiles (Fig 1.1.09-1.1.11).

### **Area of Intervention**

The project site is located at the southern end of the walled town of Buitrago. It is delimited to the south by the town wall, to the north by Calle del Infantado, to the west by the Church of Santa María del Castillo and to the east by the castle. (Fig 1.2.01 y 1.2.02).

Though the area is currently run down and derelict, it has great historical value and potential for becoming a centre of tourist and cultural attraction.

Accordingly the proposed site has for some time been viewed by Buitrago town council and the Madrid regional government as a suitable locale for public and cultural uses and activities.



The town wall in this section has a core of rammed earth erected under the Muslim kingdom of Toledo in the 10th and 11th centuries. It was reinforced and enlarged in successive works between the 11th and 14th centuries, including the installation of several defensive towers and masonry facings and accretions over the original walls, and in the 14th century the main gate into the walled town was rebuilt with an elbow-shaped entranceway.

The castle also seems to be of Hispano-Muslim origin, given its structure and siting, although no structural features from this period are recorded. For its southern elevation, advantage was taken of the town wall and three of its towers, whereas the other five towers, erected inside the complex, are larger, and their upper portion was used for habitable apartments (Fig. 1.2.03 – 1.2.06). They have mixed walls of rubble masonry between courses of brick (Fig. 1.1.08) and are built on square, rectangular or pentagonal plans. In the 15th and 16th centuries the Mendozas refurbished the castle to make the interior more palatial. This involved the building of two storeys in the interior around a central arcaded courtyard. In the 18th century the castle was abandoned and over the second half of the 19th century and the first two-thirds of the 20th its state progressively deteriorated. In recent years there has been some consolidation work, currently at a halt.

This castle was linked to the far bank of the Lozoya by a wooden bridge that has been lost and whose abutments are below the level of the waters now backed up by a dam over the former riverbank. Setting out from the south-east corner, an annexed battlement sheltered the town's water supply and served to defend the waterway.

The Church of Santa María was also built in the 14th century over an earlier place of worship with a burial ground dating to at least the 12th century. It originally had an aisleless layout with a gothic structure and ribbed vaulting. The apse is polygonal and has ashlar walls and the nave walls are of rubble masonry. The church exterior is notable for its campanile, always in sight over the Buitrago townscape, with fine Mudéjar brick openings capped with round arches (Fig. 1.1.06, 1.2.02, 1.2.07, 1.2.08). The church underwent successive renovations in the 15th and 16th centuries. An aisle was added at an undetermined date alongside the nave and linked to it by two broad pointed arches, appreciable even today from outside in the church wall. The church was set alight in 1936 and the fire caused its vaulting to collapse and wrecked its altarpieces, carvings and furnishings. It was restored by students from the San Francisco de Asís craft school in the 1980s in neo-Mudéjar style, with a coffered wooden ceiling also in that tradition over the nave and chancel.

The public space around the church conserves archaeological remains of the medieval burial ground (Fig. 1.2.07), especially in the area between the church's south wall and the town wall in Plaza de Angelines Paíno. The difference of level between this public area and that to the west of the church – Plaza del Gato – is overcome by stone steps at the south-east corner, and the east end of the church is skirted by a garden at a higher level than the Plaza (Fig. 1.2.08-1.2.09).



To the north of the castle, on the far side of Plaza del Castillo, there used to be another of the ensemble's chief buildings, namely the Hospital de San Salvador, built in the 15th century. This was partially destroyed in the Spanish Civil War and its remains were later demolished. The coffered ceiling of its main chapel was moved to the chancel of the Church of Santa María and its gothic portal is preserved out of context as the entrance to the old people's home built on the site (Fig 1.2.10).

The project site comprises the remains of the former Buitrago castle shearing sheds (Fig. 1.2.11-1.2.25), built and then altered in successive renovations up to 1790. The town council has bought some of the plots concerned and is in the process of acquiring the rest.

The main shearing shed follows the characteristic pattern of Segovian shearing houses: a main building with a central courtyard accessed from Plaza del Gato (No 3), currently known as 'Casa de las Maellas' and which must have been the foremen's house or else that belonging to the chief shearers (Fig. 1.2.12c, 1.2.15a, 1.2.21- 1.2.23). The other houses, stables, courtyards and pens forming the project site must have been part of the same complex.

Despite part of its roof having recently collapsed, the best-preserved building is the stable known as Cuadrón, at the back of Plaza del Gato and separated from the town wall by an alley. It is a valuable example of a large stable with the typical features of local traditional building (Fig. 1.2.15b y 1.2.25).

Some of these remains, adjoining the castle and not owned by the town hall, are already under construction and are not included in the project site. The work planned for them is to maintain the site's existing basic configuration and volume (Fig. 1.2.26).

### **Proposed intervention**

The design proposal should chiefly concern the rebuilding of the ruined shearing sheds and their repurposing as public tourist accommodation. The complex should include the basic amenities inherent in this use, such as bedrooms, apartments, dining rooms, living rooms, storage facilities, etc.

The distribution of spaces and the type and capacity of accommodation in each building are not predefined. They should be determined by tenderers as they think most suitable for bringing out the value of the ensemble and its linkage with its immediate environs, as well as for its own functionality.

They should also allow for the restoration and rearrangement of the adjoining public space marked in green on the project site drawing, i.e. their proposals should provide for how Plaza del Gato is to be treated and linked to the public space in Plaza de Angelines Paíno plus the green area skirting the apse of the church, which is most likely part of the original church precinct (Fig. 1.2.27).



The project site plots are included in the protected scope of the Cultural Heritage Site (BIC) established pursuant to Decree 36/1993 of 11 March designating the historic centre of the town of Buitrago del Lozoya (Madrid province) a Cultural Heritage Site, in the historic ensemble category. Accordingly, proposals should comply with the subsidiary rules for urban land provided in the Bylaw for Preservation of the Historic Town Centre, grade Cr (Refurbishment), and thus the following requirements will apply to proposals in this contest:

- The combined proposal for the three adjoining plots must respect the independence of building units for each of the three existing plots on the project site, which means that the various buildings shall be clearly distinct, each with its own facades, roofs and eaves.
- Any new building must be aligned to the public space along the frontage of each plot.
- In plots where one of the abutments is the town wall, any new building shall be set back from it by at least 5 m.
- The maximum number of storeys shall be two (ground floor and first floor). The maximum height of any new building shall be 6 m, measured from the reference level to the eave. The ground-floor storey height shall be no more than 3.20 m and no less than 2.50 m.

Though tenderers may freely determine the distribution of the necessary spaces and the area to be occupied by each one, their proposals should not exceed the number of square metres detailed below so as not to disrupt the setting's architectural hierarchy, with the church, castle and town wall dominating the ensemble:

|   | AREA OF<br>PLOTS |  | MAXIMUM BUILDABLE<br>AREAS IN EACH ONE |          |
|---|------------------|--|--|----------|
|   |                  |  | FLOOR 00                               | FLOOR 01 |
| PLAZA DEL GATO 1                        | 232 m2           |  | 154 m2                                 | 145 m2   |
| PLAZA DEL GATO 2                        | 76 m2            |  | 76 m2                                  | 76 m2    |
| PLAZA DEL GATO 3                        | 121 m2           |  | 121 m2                                 | 121 m2   |
| CALLE INFANTADO 8                       | 215 m2           |  | 104 m2                                 | 104 m2   |
| PLAZA DEL GATO 4                        | 316 m2           |  | 288 m2                                 | 96 m2    |
| <b>TOTAL PLOTS</b>                      | <b>960 m2</b>    |  |  |          |
| <b>TOTAL PER STOREY</b>                 |                  |  | 770 m2                                 | 569 m2   |
| <b>MAXIMUM TOTAL BUILDABLE<br/>AREA</b> | <b>1339 m2</b>   |  |  |          |





**Basic requirements for proposals based on the municipal regulations  
applicable to the project site**

The design of the new buildings should reflect an understanding of the place and of the history of the old town of Buitrago. Hence they shall be executed using appropriate materials and techniques, with no additions of any style inconsistent with traditional building methods.

Pitched roofs shall be finished with arched ceramic tiles, and where possible reclaimed tiles salvaged locally should be used for monk tiles, whereas nun tiles may be new.

Facades shall be smooth, with no protruding or recessed masses. The composition shall be uniform, including any ground-floor business premises. Proportionally, facade openings shall be in keeping with the proportions, sizes and compositions of the old town's traditional buildings. Their fenestration should preferably be vertical, with larger expanses of solid wall than of openings.

The minimum distance between the openings and ends of facades shall be 0.80 m on the ground floor and 0.60 m on the upper floor.

As regards the facade finishes:

- Facades shall be covered preferably with lime and sand renderings which may then be directly finished, for example by scratching or honing, or be painted with colours in keeping with local tradition. The colours of renders shall be within the local palette of



ochre and earthy hues. The final texture shall be smooth or slightly rough and the finish shall be matt. Shiny emulsions or stippled finishes are expressly not permitted.

- The tone, colour, texture and composition of finishes shall be uniform across the whole facade and may be varied only in plinths, finials, jambs, lintels, cantilevered elements and mouldings.

Walls may be of stone, brick, adobe or rammed earth.

- If facing ceramic brick is used, it shall be 3 cm thick, light in colour and laid with wide bonds of lime and sand mortar.

- Ground floors may be built with natural stone using finely or roughly cut ashlar or rubble masonry.

- Facade openings should be framed with local stone, with a matt finish and regular cut, or with the same brick as the facing walls, laid in a different arrangement or rendered or painted in colours in keeping with the overall facade composition.

No imitation solutions with faux timber structures affixed to facades may be used.

Door and window joinery must be of stained wood, painted or varnished in dark or matt tones. There may be no sliding windows or fake glazing bars dividing glasswork in facade openings.

Any fittings on the facades (railings, grilles, etc.) shall preferably be executed in traditional woodwork or ironwork. Aluminium or PVC fittings are expressly not permitted. The various fittings on any one facade should have a certain uniformity of colour, materials, design, etc.

For light control, windows shall be fitted with folding outer shutters or interior shutters hinging on the frame.

As to the paving of public spaces, materials of quality should be used, preferably natural stone in the form of cobbles or slabs, according to the kind of space concerned, and stone must be used in recreational areas. In any event the use of local materials is recommended.

In the streets, vehicle traffic and pedestrian areas shall be at the same level, or else accessibility solutions shall be provided.

Drainage slopes shall be formed towards the middle of the roadway, with traditional solutions for rainwater runoff to a central drain.



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**ANNEX No 2: LOT 2: VALPUESTA, BERBERANA, PROVINCE OF BURGOS**



## Restoration of the place of origin of the Spanish language (Lot 2)

Valpuesta is one of two villages forming the municipality of Berberana in the province of Burgos within the Valdegovía valley, straddling the provinces of Álava and Burgos. It is 45 km from Vitoria (the nearest provincial capital) and 100 km from Burgos. (Fig.1.1.01-02)

It is located in the Merindades district where the Castilian meseta, the Ebro valley and the Cantabrian mountains meet, which means that in a small area we find highly different environments in terms of landscape, vegetation, local economy, habitats and architecture. Valpuesta is within the natural park of Montes Obarenes-San Zadornil.

The municipality of Berberana has a total of 60 inhabitants (according to the 2020 census). Its population has much decreased over the past century and a half, as in the mid-19th century it had over 500 inhabitants.

### History of the place

In the Merindades district and in particular in the Valdegovía valley, various forts and traces of Roman presence are recorded, and there is evidence of the existence of Visigothic hermitages and villages as of the 6th and 7th centuries.

Over the 9th and 10th centuries the kings of Oviedo and León undertook with their noblemen to defend and repopulate the territories of the eastern fringe of their realm against the considerable military activity of the Cordoban caliphate. In this context the village is first documented in the year 804, when Alfonso II established for Bishop Juan the diocese of Valpuesta, coinciding with the county of Castile in the early 9th century, with its attendant privileges.

Given this episcopal status, which it kept until the 11th century, the monastery of Valpuesta, hub and driver of the locality, became one of the chief monasteries of northern Iberia, with other monasteries and churches coming under it, as well as a key position for the Christian Reconquista over this period. Once the kingdom of Castile was consolidated, in 1087 the bishopric of Valpuesta was subsumed in that of Burgos (Gamonal), becoming a major archdeaconry encompassing the Enkarterri region as far as Laredo in Cantabria.

Precisely in this setting, the Cartularies of Valpuesta were drawn up – a series of 12th century documents, in turn copies of earlier 9th to 11th century documents. They are written in a very late Latin exhibiting features and spellings of a Hispanic Romance dialect that already reflected certain traits of Castilian Spanish. They are earlier even than the *Glosas Emilianenses* and *Silenses* from the Riojan monasteries of Yuso and Suso.



A key event in Valpuesta's history was its connection as of 1410 with the powerful Velasco lineage. According to the manuscript *Becerro de las Behetrías de Castilla*, Juan I Fernández de Velasco, Duke of Frías and royal tutor, 'built up its walls and bolstered its defences'. Although the town came under the Medina de Pomar estate, the influence in it of the Fernández de Velasco family was considerable.

Valpuesta, set in the Valdegovía valley, belonged up to the 16th century, with a few exceptions, to the district of Castilla la Vieja, and up to well into the 18th century, to the jurisdiction of Villarcayo. Later, prior to the 1857 census, it joined the municipality of Berberana.

### **Local architectural and building tradition**

Valpuesta's urban form shows an organic, irregular structure, as its streets follow no predefined plan and are often narrow, with winding courses of variable width (Fig.1.1.03-04). The height of its buildings is also variable, between 1 and 3 storeys.

Valpuesta was fortified with walls, resulting in a dense inner layout. These walls had three or four gates, protected by their respective defensive towers, of which traces remain (Fig.1.1.05). The main tower, guarding the north entrance, bears the Velasco coats of arms on its façade (Fig.1.1.06).

As to the types of building, there remain some examples of tower houses and stately houses as well as other more modest traditional dwellings. The influence of cultivated architecture on folk architecture, especially in the late Middle Ages, gave rise to the emergence of stately rural houses of wholly identifiable types where the rationalisation of their composition is reflected in the facades' order and symmetry and with sporadic decorative features characteristic of each period, especially Renaissance and Baroque. The most notable secular buildings of this sort are to be found in the main square.

The most widely used masonry styles in the municipality are those typical of the Merindades district. Walls are built of squared ashlar in the finer houses and mansions (Fig. 2.1.06-08) and of rubble masonry in more modest homes. The latter often do have stone ashlar at the corners of their various masses or around facade openings (Fig. 2.1.09). The upper floors of buildings often also have timber-framed walls (Fig. 2.1.10).

Fenestration is vertical, with wooden joinery. There are a few examples of wooden Castilian verandas on the sunnier facades (Fig. 2.1.11). There are also many ground-floor porch arcades, especially by the main public spaces (Fig. 2.1.10c,d).





### **Area of Intervention**

The proposed project is linked to a setting designated as a Cultural Heritage Site (BIC) consisting of the Collegiate Church of Santa María de Valpuesta (Fig.2.1.01, 2.1.08a,b), the Velasco Tower (Fig.2.1.06) and the Zaldívar Palace (Fig 1.07).



The Collegiate Church of Santa María de Valpuesta is a complex of buildings and premises erected over various periods. Its significance stems from its status as an early medieval episcopal see, and under this monastery came many churches and religious communities in the river Omecillo basin. The early church was progressively enlarged and renovated with Romanesque, Gothic and Neoclassical additions. It has a fine 14th-



century Gothic apse, a lower-level nave spanned with ribbed vaulting in the 15th century, an imposing 18th-century tower dominating the environs, a portico of round arches sheltering a Gothic portal, an also Gothic cloister on a rectangular plan with five vaults on each side plus corner vaults along with various annexed buildings reached from the cloister. The interior notably has 15th-century stained-glass windows and a magnificent 16th-century altarpiece, started by Felipe Bigarny and León Picardo.

The Velasco Tower, to the north of the project site, is a privately owned fortress dating from the 15th century built on a square plan with five storeys, with loopholes and pointed windows and a hip roof over its battlements. It has a rectangular walled yard with a pointed gateway, with a coat of arms over it. Both the tower and the walls are of ashlar masonry. It is in good condition, as it was restored a few years ago.

The Zaldívar palace is a late-Renaissance mansion owned by the family of that name and linked to the Inquisition, dating from 1590. Its north part was connected by an arch to the main floor of the Velasco tower, also thereby forming a northern gateway to the town (Fig.2.1.05a,b).

To the south of the Velasco Tower is what was the town hall of Valpuesta until 1846, now a ruin. The classical elements in its frontage are traceable to the early 18th century. Notable are the completely straight lintels and edges bordering its openings and facades. The original joinery in the facade openings has been much altered, and indeed in only a few cases are the original dimensions maintained. The interior structure and the top of the walls were wrecked by a fire, and since then this has been known as the Burned House (la Casa Quemada) (Fig.2.2.01-06). Like most buildings in Valpuesta, it has a small garden at the back (Fig.2.2.04).

Attached to the south side of this ruin is the Rectory, which conserves its twin bays executed with wooden beams and decking, though many elements were replaced in some rough repair work done in the 1990s (Fig.2.2.07-10). It also still has its original ground-floor paving of large stone slabs. The composition of the main facade is again largely classical, with finely cut ashlar. Its other outer walls are executed in rough stonework lower down, and higher up they are timber-framed. The northward dividing wall (Fig.2.2.08) and to a lesser extent the rear facade have been much damaged. The south facade was crudely repaired with faux timber framing being affixed to its surface (Fig.2.2.09). To the south there is also a small garden (Fig.2.2.10).

Behind the Burned House and the Rectory is an alley that is also very dilapidated and partly overgrown (Fig.2.2.11).

The front facades (Fig.2.2.13) of the buildings are among those delimiting a large square of irregular shape forming the village's main public space (Fig.2.2.12). The square is currently being renovated, with alteration of its paving, lighting and gradients. In this renovation some of the historic paving has come to light, and any stones that may be reclaimed are to be reused in the surface (Fig.2.2.03).



### **Proposed intervention**

It proposed that the Burned House and the Rectory plus the adjacent spaces be restored and refurbished, along with their former gardens and the alley running behind them.

The idea is to turn them into a centre devoted to the study of the Spanish language, in which discipline the Cartularies of Valpuesta have been so significant. As well as being able to temporarily house researchers and courses and meetings on this and other fields, the centre should also be able to accommodate occasional tourism.

The design would seek to help restore and regenerate a protected public site which has become partly dilapidated and derelict, and also to stem the depopulation of this municipality so essential to understanding the origins of Castile. Focussing on the heart of the village of Valpuesta, designated by the regional government as a 'Medieval Ensemble', the design might help in part to preserve this character and to revitalise the place.

The Burned House was recently acquired by Berberana town council in order to be restored and given over for at least 50 years to preferably sociocultural, tourist or public-service uses.

The two buildings concerned have been documented and may be studied and measured at the following URL:

<https://my.matterport.com/show/?m=e3zMqrexSRU>

Both buildings and their respective gardens may be organised as the tenderers consider most appropriate to preserve their historical value and the overall character of the ensemble as well as for the functionality of the proposed centre.

They should also envisage the refurbishment of the alley running behind the two buildings and provide for their interrelation with it.

In view of the use to be given to the ensemble, Berberana town council proposes that the buildings to be renovated should include at least the following amenities:

- Accommodation for at least 25-30 persons, with preferably double rooms of some 20 m<sup>2</sup>, and men's and women's bathrooms serving all the bedrooms
- A small laundry room and storage facilities linked to the accommodation area
- A kitchen of 20-25 m<sup>2</sup>, a larder and a bar/dining room with capacity for 25-30 people
- A study room with the same capacity



- A lecture and projection room with the same capacity
- A library of at least 120 m2
- An exhibition hall of at least 120 m2
- Storage facilities linked to these cultural amenities
- Restrooms to serve the study, library and exhibition area and the bar/dining room
- Stairs and lifts
- Equipment rooms

The siting of these facilities across the two buildings should be determined by tenderers as best suits their proposal.

**Basic requirements for proposals based on the municipal regulations  
applicable to the project site**

The materials used in new structures shall be those used traditionally, i.e. walls of fine or rough ashlar or rubble masonry and timber framing in interior divisions or upper floors.

Roofs should be pitched in keeping with the local traditional gradients, with brown or red arched ceramic tiles. They should be finished with eaves, but not cantilevered by more than 60 cm.

No finishes in white or other non-local colours should be used. Walls should preferably be rendered with lime and sand with the ochre and brown hues characteristic of Valpuedra.

Window and balcony openings shall always be largely vertical in proportion and have wooden joinery.

Only sun verandas, balconies, bay windows or galleries may be cantilevered from facades, and by no more than 80 cm.





MINISTERIO  
DE TRANSPORTES, MOVILIDAD  
Y AGENDA URBANA

SECRETARÍA GENERAL DE  
AGENDA URBANA Y VIVIENDA

DIRECCIÓN GENERAL  
DE AGENDA URBANA Y  
ARQUITECTURA

**ANNEX No 3: LOT 3: ZUBIRI, ESTERÍBAR, NAVARRA**





## Revitalisation of the surroundings of the la Rabia Bridge (Lot 3)

Esteribar is a municipality in the north of the region of Navarra. It has a population of 2868 (according to the 2020 census) and is made up of 10 districts, 18 populated villages and 4 uninhabited ones. The municipality has a north-south orientation through a long, narrow Pyrenean valley, following the course of the river Arga from the massif of Quinto Real to the Pamplona basin (Fig. 3.1.01).

The chief town of the valley is Zubiri, in roughly its geographic centre. Zubiri in Basque means 'village of the bridge', which indicates the long history of this river crossing. Other notable villages are Eugi, in the upper valley, Urdániz and Larrasoaña in the middle part, and Olloki in the south. Of these, Olloki is the village that has gained most inhabitants in recent years due to its proximity to Pamplona, and today its population accounts for 40% of the valley's total.

### **History of the place**

Esteribar is situated on one of the most accessible and widely used routes across the Pyrenees since times of yore. There is written record of its importance as of the Middle Ages (since 1066), though the route must have been used earlier. The Celts may have arrived this way several centuries before Christ. Later the Romans occupied these parts and built a road through Esteribar, of which a milestone was recently found, as part of the road linking Astorga and Bordeaux (Via XXXIV, also known as Aquitana). So Esteribar must have been on the way of the Germanic invasions that brought down the Roman empire, as well as that of the Muslims in their attempt to invade France.

In the Middle Ages the route through the valley – a successor to the Roman road – became part of the French Way of St James, a route of pilgrimage and cultural exchange across Europe. The pilgrim way had its heyday in the 12th century and several pilgrim inns and hospitals were built in Esteribar.

In particular there are records of a hospital dedicated to St Mary Magdalene on the riverbank opposite the village and which must first have taken in lepers, and later, once leprosy had receded, it was donated to Bishop Sancho and Don Galindo, Prior of Leire, from which time it served as a minor monastery or *monasteriolo*, coming under the Abbey of Leire and also able to lodge pilgrims coming this way.

In these times Esteribar was known as the 'valley of hunters'. Its inhabitants made a living from hunting, agriculture, livestock and forestry, and paid taxes to the king or to the Collegiate Church of Roncesvalles. In some villages there were also noblemen, whose presence is witnessed by mansions and stately houses preserved in the valley.



In the modern era the valley was administered by the Esteribar valley alderman, elected by the mayors of its villages. These mayors were in turn appointed by rotation by the houses forming each village or locality.

With the administrative reforms of the 19th century, the valley as a whole acquired municipal borough status and its localities became districts, though over time most of these have faded away and currently only ten villages in the borough retain this status. Zubiri (Fig. 3.1.02), situated in the middle of the valley and sustained by a large mining plant set up nearby in the 1940s, became the valley's largest and principal town.

### **Local architectural and building tradition**

The traditional buildings in this valley correspond to Basque Pyrenean types. Zubiri has several fine houses from various periods characterised by broad hip or gable roofs with arched ceramic tiles and sturdy stone walls in which solid masonry predominates over facade openings (Fig. 3.1.03-3.1.04). Some of these houses have three and even four storeys. Their front facades normally have classical, orderly compositions, whereas other facades are normally more vernacular in character. Over them protrude wide eaves with wooden corbels, some more elaborate than others.

In walls, the larger and more finely squared ashlar are reserved for low courses of masonry, corners and lintels over facade openings, and are often exposed, without rendering (Fig. 3.1.04c, 3.1.05, 3.1.06). The rest of the wall may be built with less finely worked materials such as smaller and rougher ashlar or rubble masonry, or even with timber framing in upper floors (Fig. 3.1.07). All are designed to be rendered usually with lime and sand mortars which were often subsequently lime-washed.

The horizontal structures (floors and ceilings) are built with wooden beams with large spans and cross-sections.

More exposed facades often have balconies with corbels and stone slabs or wooden decking and wrought-iron railings. Their joinery is of wood and there are often wooden shutters (Fig. 3.1.4c, 3.1.05a, 3.1.06).

### **Area of intervention**

The chosen setting is in the historic part of Zubiri, on the bank of the river Arga opposite the village centre and by the Puente de la Rabia bridge, the historic river crossing to which Zubiri owes its name (Fig. 3.1.02).

Near the site are various outlying traditional buildings and a few boarding houses, as the Way of St James comes through here (Fig. 3.2.01).



The chief of these buildings is the former leprosarium and subsequent *monasteriolo* with pilgrim accommodation, which is currently derelict. Not long ago it housed the village school and it was later rented as a dwelling. It is a rectangular building with a ground floor, a first floor and an attic. It is built in stone, with a gable roof of arched ceramic tiles and a structure of wooden pillars and floors (Fig. 3.2.02-3.2.04).

Between this building and the riverbank some public allotment gardens managed by residents have been set up and have proven popular (Fig. 3.2.05).

Opposite the other side of the building, facing east, is the Way of St James, which veers as it reaches the building (Fig. 3.2.05a) and runs along its east facade to a public area that gives onto the bridge. This space is delimited by various private plots and buildings and is minimally developed and paved (Fig. 3.2.01ab, 3.2.03, 3.2.06)..

### **Proposed intervention**

Proposals would seek to meet the need for a cultural venue to serve the whole valley, for which there is much demand. Its benefits for civil society, social cohesion and cultural programming would amply justify the investment involved. Currently, in summer, cultural events are organised only in the village's main square and are often contingent on the weather even in the more propitious months. Given its strategic location, activities such as exhibitions, concerts or guided tours may also be geared towards tourism.

Moreover, the current premises of the local council are tiny, and so relocating the council to a new repurposed venue would be of great public interest.

Accordingly, the proposal should provide for the following aspects:

1. Restoration of the derelict building – formerly a leper hospital, inn and school – and its conversion into a cultural centre. To this end, it should have at least the following amenities:

- Entrance hall with access control and waiting area.
- Two multiuse rooms of at least 30 m<sup>2</sup> each, with a movable partition allowing them to be made into one.
- A main hall of approximately 200 m<sup>2</sup>, if possible with a space that can be used as a stage. This stage, as well as the chairs, must be designed in a way which allows to dismantle them for storage. This main hall must have an adequate access from the outside.
- Dressing room.
- Storage facilities.
- It is advisable to include a small media center with at least 3 computers.



- Local council premises, with at least a meeting room, an office and a dedicated store, totalling some 50-60 m<sup>2</sup>. These premises must have independent access from the outside.
- Stairs and lift.
- Accessible restrooms.
- Equipment room.

The arrangement of these uses through the building shall be at tenderer's discretion, but criteria to keep in mind are the accessibility of the various premises and the preservation of the building's historical and ethnographic value.

2. Construction of a small building, preferably independent of the one described above, as a store for the tools of residents using the allotment gardens and also able to house a tourist information point of no more than 50 m<sup>2</sup> so that the existing point may be relocated. This annex should have between 70 and 120 m<sup>2</sup> and ideally also a porch or outer covered part facing the square and near the main facade of the building to be restored so as to provide a shelter as part of the setting. This building should not encroach on the allotment area, and should help to reorganise the space of the square.
3. A landscaping proposal for making the entry of the Way of St James into Zubiri pleasanter, with planting of vegetation and other options in keeping with the local environment and character.
4. Developing the approach area to the building that is to be restored.

**Basic requirements for proposals based on the municipal regulations applicable to the project site**

Given that the hospital building is on the Pilgrim Way of St James, it is regarded as a cultural heritage site (BIC) and the design will need to be authorised by Institución Príncipe de Viana (the body responsible for cultural heritage in Navarra), so the refurbishment and restoration of the hospital building should maintain all unique architectural, built or historical elements as they were originally.

None of the work may adulterate the building's original character, and in particular no building materials may be replaced with imitations (wooden eaves or stone slabs with concrete, etc.).

Any structures sited in the vicinity of the building concerned shall be blended in as regards their design, facade composition and materials with the traditional architecture of the valley and in particular with the heritage building to be restored. There may be no flat, asbestos-cement, plastic or metal roofing or concrete-block facing, prefabricated panels, exposed brick or any other such materials foreign to local tradition.



The envelopes of any newly built structures should have bearing walls of rough or fine stonework, with lime and sand renders of colours or with paints that harmonise with the ensemble. In corners and plinths and around facade openings, yellow or red (Baztán) sandstone or blue limestone may be left exposed, with block dimensions of no less than 15 cm. There may be no imitation materials or cladding, or false timber lintels over windows or doors.

Roofs shall have two, three or four sides, with slopes of some 40%, finished with arched ceramic tiles. Roof gabling shall be prolonged with wooden eaves that shall be sloping in gable roofs and horizontal in hip roofs. Over roof surfaces there may be no elements other than dormers, skylights, chimneys and aerials.

The joinery in facade openings should be of wood painted the same colour as the ensemble. The colours permitted are white, carriage red, navy blue or green. Light control in windows shall in all cases be with shutters.

Balconies should be of wood and shall protrude by no more than 1.20 m. Their parapets shall always be of openwork and with wooden handrails. Any bay windows should also have wooden joinery, protruding by no more than 80 cm.