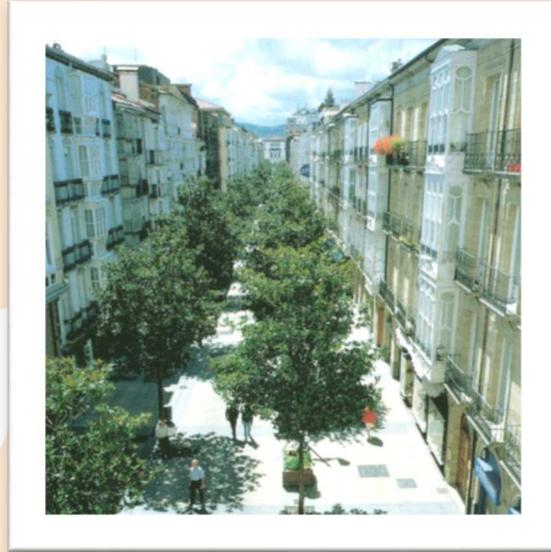


VITORIA-GASTEIZ AS AN EDUCATIONAL LANDSCAPE



The 19th Century Expansion District



Vitoria-Gasteiz
Ciudad Educadora
Vitoria-Gasteiz
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Ayuntamiento de Vitoria-Gasteiz
Vitoria-Gasteizko Udala

itinerary

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The participation in the Historical-Artistic's Itinerary Programme is going to give you the opportunity to get better acquainted with your city: its origins, its evolution, the socioeconomic, urbanistic and artistic characteristics of each historical period, and to compare them with the characteristics that it shows nowadays.

By getting to know it better, you will appreciate it more, you will try harder to take care of it and you will be better equipped to suitably use the services that it offers you.

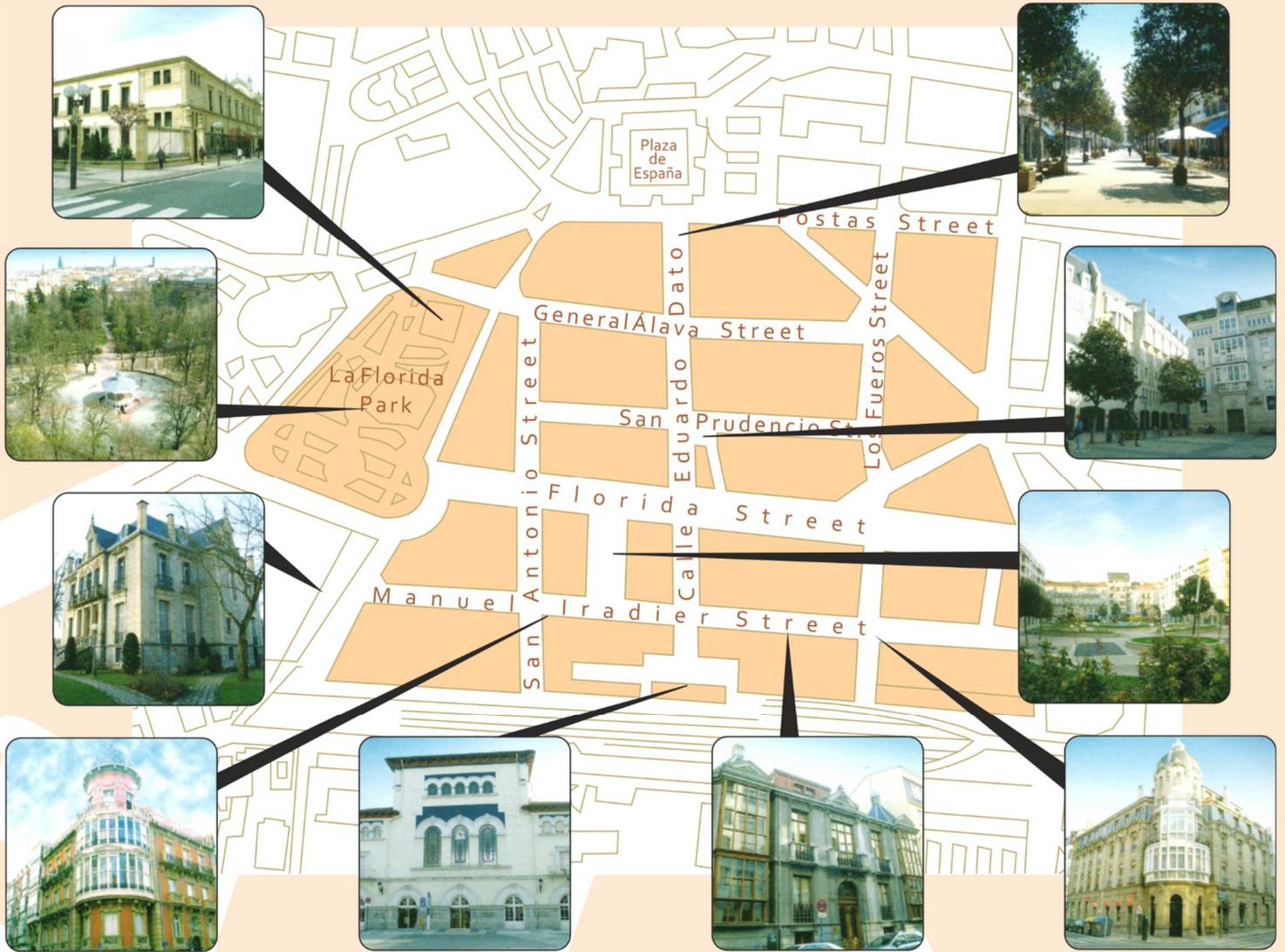
1. PRESENTATION

Today, you are going to take a tour through the 19th Century Expansion District.

The object of this itinerary is for you to discover how our city used to be in the 19th Century, what is still maintained from that time and what changes it has experienced.

Comparing the current map of Vitoria-Gasteiz with the one made in 1888 by Dionisio Casañal, you can see how the urban layout from the 19th Century has suffered just a few alterations. What has in fact changed, nonetheless, are many of its buildings. Some of them have disappeared and have been replaced by new constructions; in other ones important alterations have been carried out and many of them have adapted to new functions, especially in the service industry: businesses, administration and various other services.

2. THE ITINERARY



3. PRECEDENTS

We start the itinerary at this lookout point of San Vicente Church, from where the different phases of the evolution of Vitoria can be seen.

The city, which had remained locked inside its defensive walls for almost six centuries, started to expand on account of the rising of the population, the necessity to urbanise areas with better living conditions and due to the lack of military use of the defensive walls. The expansion of the city was carried out towards the south, perhaps looking for areas that were less cold and more protected from the northern winds.

At the end of the 18th Century the *Plaza Nueva* (current *Plaza de España*) and the *Arquillos* were built, creating what nowadays is known as the Neoclassical Area. By means of these constructions it was possible to overcome the existing slope at the south of the Old Medieval Town, which will allow the city to expand towards this area in the future.

Starting in 1820 a series of interventions were carried out in Vitoria in the context of the Enlightenment spirit of sanitation and cleansing of the city. Among all these works, some should be noted, such as:

- The demolition of medieval arches and gates at the entrances of the Old Medieval Town.
- The clipping of corbels in the *Casas de Alforja* (“Saddlebag Houses”), to ease the ventilation and lighting.
- The sewage system works.
- The sanitation of the *Caños* (“Piping Corridors”) between buildings.
- The water supply brought from Arechavaleta.
- The canalisation of the Zapardiel river.

By taking advantage of the space that appeared thanks to the Expropriation Laws, a green area of expansion (*La Florida Park* in 1820) and a promenade area (*Paseo Fray Francisco* and the *Paseo de Cervantes* in 1821) were established with the main purpose of incorporating the city into the countryside.

Also in the 1820s, the planning of a number of streets that started at the *Plaza de la Virgen Blanca* was carried out: *Prado, Postas, San Antonio*...

At the same time, and also as a public initiative, a series of buildings intended for specific functions were built; schools, a theatre, a secondary education school...



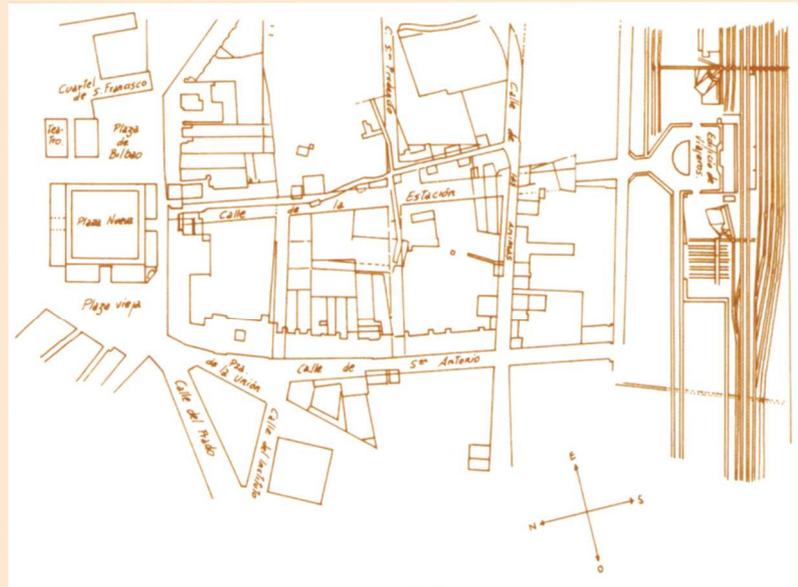
4. THE EXPANSION'S PLAN

Some urban planners define the 19th Century expansions as a “wide new segment of the city that overlaps with the pre-existent city and develops following a preconceived plan, often formally characterised by the uniformity of the blocks that are defined by the outline of the grid-patterned streets”.

The expansion of Vitoria is not an isolated incident. The majority of European cities had their expansions in the 19th Century. Some of the most important ones were London, Paris, Barcelona and Madrid. Cities close to ours, like Bilbao, San Sebastian and Pamplona also had their own expansion districts.

With the arrival of the Madrid-Irún railroad and the construction of the train station in 1856 at the south of the city, Vitoria had to design its own 19th Century Expansion District.

The project for the achievement of the Expansion of our city used one carried out in Barcelona in 1864 as a model, conceived by the engineer Ildefonso Cerdá y Suñer. Cerdá was partial to the employment of the geometric plane as a design for a better present and future organisation of the urbanism in cities, planning a series of parallel and perpendicular streets.

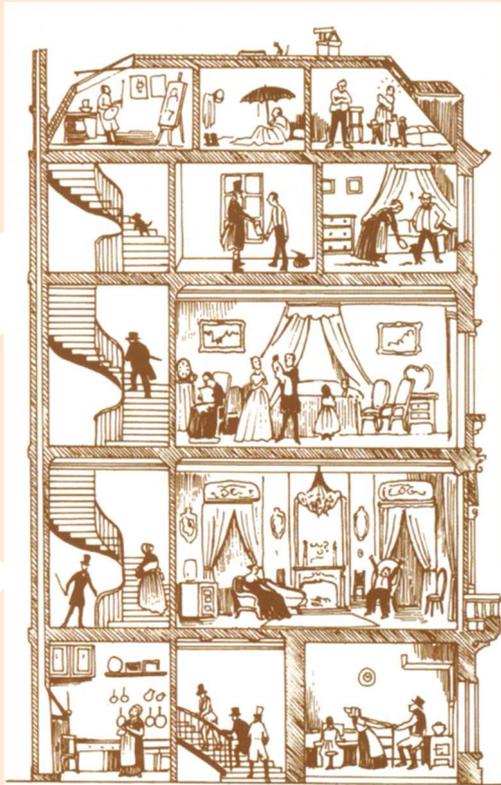


The Expansion's Plan of Vitoria

The Expansion District plan for Vitoria was approved by the City Hall in 1865 and the architect in charge of completing the works was Francisco de Paula Hueto. It considered a series of parallel and perpendicular streets with symmetrical building blocks and a large central avenue between the south entrance of *Plaza de España* and the train station.

This large avenue was shortened at the end to the size of a street and diverted from its logical axis.

The resultant drawing of the streets also diverted from the original project, resulting in an irregular plan. This was the result of the conflict of interest between the owners of the estates in that area and the necessity of respecting the pre-existent rural paths (*camino de Postas*, *carretera de La Rioja* and *carretera de Castilla*).



On the other side, the execution of the Expansion District contributed to a great extent to the relocation of social classes inside the city limits.

- **Medieval town or old streets:** The lower class kept living in the saddlebag houses, and the old nobility and the traditional oligarchy remained in the palaces built in previous times.
- **Expansion District or New streets:** Taken up by the middle-class (bourgeoisie).
- **Suburbs of the city:** This is where the nobility settled in, starting to build palaces at the limits of the Expansion District to get away from the middle-class.

Inside the new houses that were built, a vertical segregation was also visible:

- ✓ **Street floor:** Shops and businesses.
- ✓ **Main floor:** The home of the owner of the business or building.
- ✓ **Next floors:** The homes of tenants in a hierarchy of social classes.
- ✓ **Last floor or attic:** The homes of the servants.

5. EDUARDO DATO STREET

This street takes its name by the politician Eduardo Dato (1856-1921), who represented Alava in the lower house of the Spanish Parliament on different occasions and who was murdered while he was the President of the Government.

Originally, from 1865 to 1916, this street was known as Train Station Street. It is the most significant street of the 19th Century Expansion District given that this was used as the starting point for what we nowadays know as Vitoria's Expansion.

Its planning proposed the expansion towards the south of the city and the connection of the *Plaza de España* with the recently lain railroads.

Among the submitted projects, the one connecting the square with the train station in the most logical way was chosen: with a straight avenue that, in its trajectory, was crossed by other transversal streets.

This proposal wasn't carried out exactly as it was planned at the beginning because of the disputes among the members of the City Hall. In the original project, the lands of some owners were expropriated, as was the case of Vidal Arrieta, the Deputy Mayor. However, if the street was diverted, those same lands would become building lands, with a considerable increase of their value. The dispute was ruled, in a plenary session of the City Hall, in favour of Vidal Arrieta, and because of that the street was left narrower and diverted from its logical axis.

Along *Dato Street* we can see the architectural typology of the middle-class houses built at the time: Stone was used throughout the whole building and slate for the rooves, the attic finishings and a mix of open and enclosed balconies on the facades.

Among them, on the corner of Dato Street and Postas Street, we can find the Arrieta Houses, built in **1869** by **Pantaleón Iradier**.



Dato Street



Arrieta Houses



Plaza del Arca

6. PLAZA DEL ARCA

This square and the nearby Arca Street received their names because of a Municipal Water Deposit that was close to the *Plaza de España*.

As you can see, at this junction between Dato Street and San Prudencio Street, the Expansion District is the centre of the current city. In the Expansion District, commercial, administrative and financial activities are connected with cultural and entertainment ones:

- Theatre, cinema, art galleries, a library...
- Fashion boutiques, jewellers...
- Banks and Savings Banks
- Restaurants and hotel businesses

We can also find buildings in which different materials and architectural typologies are mixed together:

- Middle-class houses made of stone.
- Neo-regionalist and historicist buildings. The Bankoia building (1985) recalls the medieval tower-houses that had a great tradition in the Basque Country and the Santander Bank building (1975) combines medieval elements such as buttresses and turrets with elements from the 18th, 19th and 20th centuries (arcades, attics, enclosed-balconies...)
- Buildings following the new architectural styles of the 60s and 70s decades of the 20th Century (the City Hall Offices and the new headquarters of the current BBVA, both on Dato Street) coexist with 19th Century buildings.



*Office building of the City Hall
in Dato Street*

The importance of this area of the city can be seen in the constant coming and going of the people at every hour of the day. Because of this, many of the streets of the Expansion have become pedestrian areas, for the comfort of the citizens.

7. THE EMAKUNDE BUILDING

This building was erected in the year **1900** by the architect **Fausto Íñiguez de Betolaza**. Originally it was a free-standing building, to which later two more were attached onto the sides. It has a small patio at the back which is only accessible from the inside.

Its design is simple, clean, but adorned with little details of great taste: the slim pilasters that support the balconies, the ledge, the original finishings of the little rooves on the corners, the entrance facade and the triangular pediments.

In 1990 it was renovated to be used as the headquarters of the Women Basque Institute. This self-sufficient organisation, dependent of the Presidency of the Basque Government, has as a main purpose to obtain real and effective equality between women and men in each area of the political, economic, cultural and social spheres in the Basque Country.



The Emakunde Building in Manuel Iradier Street



The Fournier House in Manuel Iradier Street

8. THE FOURNIER HOUSE

During the 19th Century, in this new area of the city, the middle-class started to open businesses that took up the street floor of the building.

It is the case of the Fournier House, built in 1866 by Salustiano Lahidalga at the request of Heraclio Fournier. He wanted to bring together the housing and the workshop functions in the same space, an idea close enough to the traditional mentality of an artisan. Because of that he ordered the construction, next to a modern playing-cards factory, a house that would highlight his social status.

The building has the typical decoration of overly-decorated Neoclassicism; a large canted, sloping dome and attics following the popular styles seen in Napoleon III's Paris.

9. THE TRAIN STATION



The Train Station

During the first half of the 19th Century, the tendency born in the 18th Century of orienting the Expansion District towards the south grew stronger. But it wasn't until the year 1856 when this proposal became consolidated. The rising of the population, the economic prosperity and, above all, the arrival of the railway in 1864, played a very important part in this decision.

After the construction of the Train Station in 1856, and following a request by the Railway Company, the City Hall commissioned to the Works Committee to design the Expansion District Plan. This project obtained the official confirmation in 1865, establishing the first Rational Development Plan of the City.

We don't have much information about the first original building, the one where the first train arrived on the 20th of July of 1862. The current building is from the year 1929. Starting in the year 1932, the building was expanded towards its sides, being unveiled in 1935. It is a prominent building, very influenced by the regionalist architecture that prevailed in those years.

10. PLAZA AMÁRICA

This square was not anticipated in the Expansion District plan. This is the spot where the garden of the painter Fernando de América's family house stood, whose lands years later he donated to the City Hall. After many discussions and projects, in 1967 the City Hall developed and approved a Partial Renovation Plan, building this square and a large number of luxury buildings.

The *Plaza América* can be classified among the new meeting and leisure spaces (squares and parks) that were built in the Expansion area.



Plaza América



The Pando-Argüelles House

11. THE PANDO-ARGÜELLES HOUSE

It was built by Julián de Apraiz between the years 1911 and 1913 at the request of Casimiro Pando-Argüelles and it is located at the corner of the San Antonio and Manuel Iradier Streets.

It is another clear example of how many of the important families of the city decided to settle their homes in the Expansion District.

In the building there is a mix between the singular decoration of the enclosed-balconies with details of the best of classicisms: the pediments above some of the enclosed-balconies and the garlands on the base of the dome that crowns the structure.

12. THE ZULUETA PALACE

It was built at the request of Alfredo de Zulueta at the beginning of the 20th century (1902-1903). It was designed by the architect Fausto Íñiguez de Betolaza following the historicist trend of that time.

Zulueta followed the example of other wealthy families of the city who decided to build their mansions in the suburbs of the city, in the *Senda* and *Paseo de Fray Francisco* area. It is also the case of the Augusti Palace, the current Museum of Fine Arts.

Until the beginning of the 21st Century, the Zulueta Palace has been the headquarters of the Sancho el Sabio Foundation, a documentation centre that has gathered historical collections about the Basque culture since the 16th Century until the present day.



The Zulueta Palace

13. LA FLORIDA PARK

La Florida Park is the most suggestive, emblematic and attractive park in Vitoria-Gasteiz and it is considered to be one of the most representative symbols of the city.

The main goal of its creation was to offer a leisure and strolling space for the middle-class.



La Florida Park

It was built in two phases:

- In **1820** the south area of the park was set up, going from the Ramón y Cajal Street up to the place where nowadays two modern bars are located. The project was designed by **Ángel Chávarri**, a municipal architect. In 1821 the statues of the Goth Kings Theudio, Liuva, Ataulfo and Sigerico were installed, arriving from the Royal Palace in Madrid. In 1890 the music bandstand was installed.
- In 1855 the park was expanded onto the lands of the former Santa Clara Convent.

La Florida garden's design is unique and intelligent. It covers little space, but those who walk through its maze-like paths get the impression of walking through a much bigger park. Its design follows the canons of French gardens that were extremely popular in the 19th Century. In its interior we can find numerous examples of peculiar and exotic plant species, which give the garden a strong botanical character.

Despite its small size, it is the city park with largest variety of botanical diversity.

14. THE BASQUE PARLIAMENT BUILDING

In 1853, and taking advantage of the expropriated lands of the Santa Clara Convent during the Spanish confiscation laws of the Church lands, the City Hall built the first Secondary Institute of Education of Vitoria. The architect Pantaleón Iradier was appointed to direct the project.

Between 1869 and 1874 the Free University of the city had its headquarters in this building, with the faculties of Law, Philosophy and Liberal Arts and the General Secondary School.

It also took in various academies, the cultural centre of Vitoria and the State's Public Library.

It is a neoclassical, simple-styled building.

Since 1982, and after the restoration done by Julio Herrero and José Erbina, it has hosted the Seat Of the Basque Parliament, after Vitoria was appointed as the capital city in the Autonomous Community of the Basque Country.



The Basque Parliament Building

15. ACTIVITIES

15.1. **OBSERVE** the following map and **MARK** in it the borders of the Expansion District:



At the northern and southern limits of the Expansion District there are two important communication centres. Which ones? Place them on the map.

15.2. THINK. Would you be able to write down the different functions that, throughout history, the following places have had?

PLACE	FUNCTIONS
FOURNIER HOUSE	
ZULUETA PALACE	
<i>LA FLORIDA PARK</i>	
BASQUE PARLIAMENT BUILDING	

15.3. COMPARE the two maps that are on page 5 and **WRITE DOWN** the most significant changes that have happened in the Expansion District's urbanism since 1888 until the present day.

15.4. After everything that you have seen during the itinerary and with the help of the map **DO A STUDY** of the Expansion District urban planning and its buildings:

- ✓ Describe how the streets and the blocks are: length, width, outline, corners...
- ✓ Discuss the map's outline.
- ✓ Describe how the materials used in walls and rooves are.
- ✓ How many floors do the majority of the buildings have?
- ✓ Describe the facades, focusing on the entrances, openings and the architectural and decorative elements that were used.

15.5. ANSWER

- ✓ What are the characteristics of the Expansion District of Vitoria compared with others that were also built in the same period?
- ✓ What social classes were mentioned during the itinerary? Where did each one of them settle inside the city?
- ✓ What purpose has the Expansion District on the present day?
- ✓ What kind of population do you think lives in this area of the city?

15.6. DEBATE IN CLASS

- ✓ Let's focus on the Dato Street buildings:
What is your opinion about the renovations of some buildings (Arrieta Houses, Caja Laboral building, Social Security Institute...) that were carried out in this street?
- ✓ What is your opinion about the so-called “modern” buildings, such as the City Hall Offices or the BBVA building?
- ✓ Pros and cons of these two interventions (renovations/new buildings).

15.7. THINK

- ✓ We invite you to think about this period and to write down its main characteristics comparing them with previous periods of the city.

15.8. HAVE FUN AND LEARN

If you are interested in knowing more about the history of the Expansion District of our city, remember that the teaching unit “*El Ensanche del siglo XIX*” is available at your school. In this unit a Quiz-style game is included, with which, in a playful way, you will be able to learn the main characteristics of the most important Expansion District buildings.

16. GLOSSARY

(TO) CAMBER: To rise the curve of an arch, vault or framework higher than what would be fitting to a semicircle.

(TO) CANALISE: To regularise or strengthen a riverbed or any other water flow to give to it the desired direction.

CORBEL: Part of the roof that stands out from a building's line of facade and projects itself to the exterior.

CULTURAL CENTRE: The name of some associations, most of them were scientific or literary. This term is also used to refer to the place where they gather.

DOME: Hemispheric vault that covers a building or a part of it.

ENCLOSED-BALCONY: A balcony that is been covered and closed with glass.

ENLIGHTENMENT SPIRIT/ ENLIGHTENMENT: Enlightenment is the name given to the intellectual movement that ruled in Europe during the majority of the 18th Century. It meant a progress in the rational knowledge and a refinement of the scientific techniques. The aesthetic expression from this intellectual movement is called Neoclassicism.

(TO) EXPROPRIATE: To take away something from its owner for legal or public utility reasons and, normally, offer a compensation in return.

EXPROPRIATION LAWS: Legal action that makes it possible to sell property that belonged to an entity that could not sell it, like the Church, the Crown, Nobility or Municipalities.

FLYING BUTTRESS: An arch used in Gothic architecture, which transmits the lateral

pressure of the vault to an exterior buttress.

HIERARCHY: Organization by categories or ranks of importance among the members of a group.

HISTORICIST STYLE: The 19th Century Historicism tried to emulate architectural styles from other periods, adding to them some cultural characteristics of that century.

MIDDLE-CLASS (BOURGEOISIE): Group of citizens belonging to the upper or wealthy classes. Group of merchants that amassed wealth from their businesses. They had control over commercial, financial and industrial activities. Many of them were prominent lawyers and law-men or public servants, or they simply lived off their investments on lands or any other kind of enterprise or company, or they managed other people's investments.

NEOCLASSICISM: The Neoclassicism or the neoclassical style was a cultural, literary and artistic movement that developed from the middle of the 18th Century until the first part of the 19th Century, when it was replaced by the Romanticism. It stands up for a return to the values, tranquillity, the balance and the restraint of the classical period, having as its main characteristics: symmetry, proportion and simple shapes. It is not a mimicking return to the classical values, but more of a reinterpretation of its shapes.

NEO-REGIONALIST STYLE: In architecture implies the use of elements characteristics of the Regionalist style.

OLIGARCHY: The dominant social class. A minority of the population that has the majority of the power in its hands.

PEDESTAL: A base to place a figure.

PEDIMENT: Triangular finishing on top of a facade, portico or window.

PILASTER: A pillar attached to a wall.

"PIPING CORRIDOR" or CAÑO: Limited space located at the back of the houses where the domestic waste waters were poured.

REGIONALIST STYLE: The Regionalist Architecture (1920-1940) is characterised by a return to tradition, especially in family homes, which were expected to have their own distinguishing marks. The Regionalist style recovers the Romanesque and Plateresque styles in addition to the artistic trends of every geographic area, remarking the use of local materials.

"SADDLEBAG HOUSES" or CASAS DE ALFORIA: Traditional medieval houses in Vitoria and other cities. They typically are very narrow and deep, allowing to open on the facade just one or two windows.

SLATE: Black-blue coloured, uniform metamorphic rock that gets easily exfoliated in layers and is used as a construction material, mainly in covers and roofs.

URBANISM: Ensemble of knowledge and practices employed in the planning, development and remodelling of city centres with the aim of improving the quality of life of its residents.

VAULT: Curved architectural construction that covers the space between two walls or several pillars.

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