

## □ The Renaissance:

- Recovery of the grid and the straight line to the urban plane.
- No strong practical expression, except the development of new urban planning theories around the ideal city and the application of military engineering in the fortification of cities.

□ The Baroque, on the other hand, can be considered a highly innovative period from the urban point of view.

# **THE RENAISSANCE**

# SOCIAL AND ECONOMIC BACKGROUND

## ❑ Period of **economic prosperity**:

- Textile industries (Mesta, wool).
- Manufactured products.
- Trading.

## ❑ Remarkable **urban growth** .

- Toledo duplicated its population from 1528 at 1571
- Seville: 120.000 inhabitants.

## ❑ The **increase of population** → strong pressure within the limits of the medieval limits

- **Destruction of the medieval walls**, replaced by a street surrounding (ring) the city: “coso” (latin cursus).
- **Growing of spontaneous neighborhoods** (¿regular grid?) beyond the walls.



**ZARAGOZA**  
**El Coso street**





# Urban renewal

## □ Diffusion of "**Casas consistoriales**" (city councils)

- Become the most outstanding civil building → located in the center of the city, next to the church or the market.
- Origin:
  - Growing of the burocracy and development of the administrative role of the urban centers.
  - A state normative forced to each city to have an appropriate building to carry out their functions.

# ÚBEDA





**SEVILLA**





# Urban renewal

- ❑ Opening of new streets → "**calles mayores**" following a linear layout
  - Either prolonging existing streets
  - Others from new creation.



# Urban renewal

## □ Town square (“Plaza Mayor”)

- The origin → squares where the medieval market was initially located; later, they were used to settle the city council.
- Tipology
  - Initial: an irregular shape (Cáceres, Segovia).
  - Regular layout, surrounded by buildings with uniform facades (Valladolid, Salamanca, Madrid).



# CACERES

- ❑ Built on a site equidistant from the **two main quarters outside the city walls**: Santiago's church and the Coria gate.
- ❑ A **slightly sloping and irregular esplanade**.
- ❑ Ideal to hold fairs, markets and recreational events, it replaced the former center of the city (the esplanade attached to Saint Mary's); over the years, it became the main square of the city and the center of the city's social and commercial life.





# Urban renewal

## □ PLAZA MAYOR DE VALLADOLID

- Origin: transfer of the city market from the Plaza de Santa Maria to a new square in the mid-thirteenth century.
- New public buildings were added to the square: e.g Convent of San Francisco, until 1499 the most important building in the vicinity or the House of the Municipality.
- Destruction in 1561 by a fire and immediate reconstruction
  - Architect: Francisco de Salamanca, royal architect.
  - The new square become a milestone for Spain and the Americas.



# VALLADOLID

Surrounded by narrow streets  
(medieval layout).

The houses of the square had three storeys with a hierarchical distribution of voids: balconies in the first floor balconies, the second railings, and the third, simple windows.

made up of buildings with similar aspecto, but the most representative buildings of the city were located, such as the City Hall.

closed rectangular square that usually presents arcades as a most outstanding element

Open type: the streets leading to it have no hindrance or screen.





# Urban renewal

- ❑ Palaces, convents of religious orders and other buildings of royal/municipal foundation were also created, preceded of the corresponding "spaces of respect" that provide views.



# LOS JERÓNIMOS, MADRID



# **THE BAROQUE AND ILLUSTRATION**

# SOCIAL AND ECONOMIC BACKGROUND

- ❑ From the 2<sup>nd</sup> half of XVI to the whole XVII: as a **period of crisis**
  - o Climate: The Little Ice Age
  - o Economic: collapse of the trading with Europe, bad harvest...
  - o Social and demographic → hunger and epidemics,.
  - o Political **absolutism**: consolidation of the modern european states, but not without rebellions : Spanish rebellions 1640, Fronde rebellion (France), British Revolution, the Thirty Years War (Central Europe).
  - o Ideological → struggle between Reformation and Catholicism



# THE CITIES

- ❑ The Spanish cities assumed to be a **representation of the ideas and power of the Catholic Church as well as those of a Monarchy** which considered itself the universal defender of the Catholicism.
  
- ❑ **Critical economic situation and demographic crisis**
  - Did not allow the development of urban programs or the genesis of new settlements.
  
  - Shrinking of the size of many cities → **outwalls neighborhoods were frequently abandoned.**

# THE CITIES

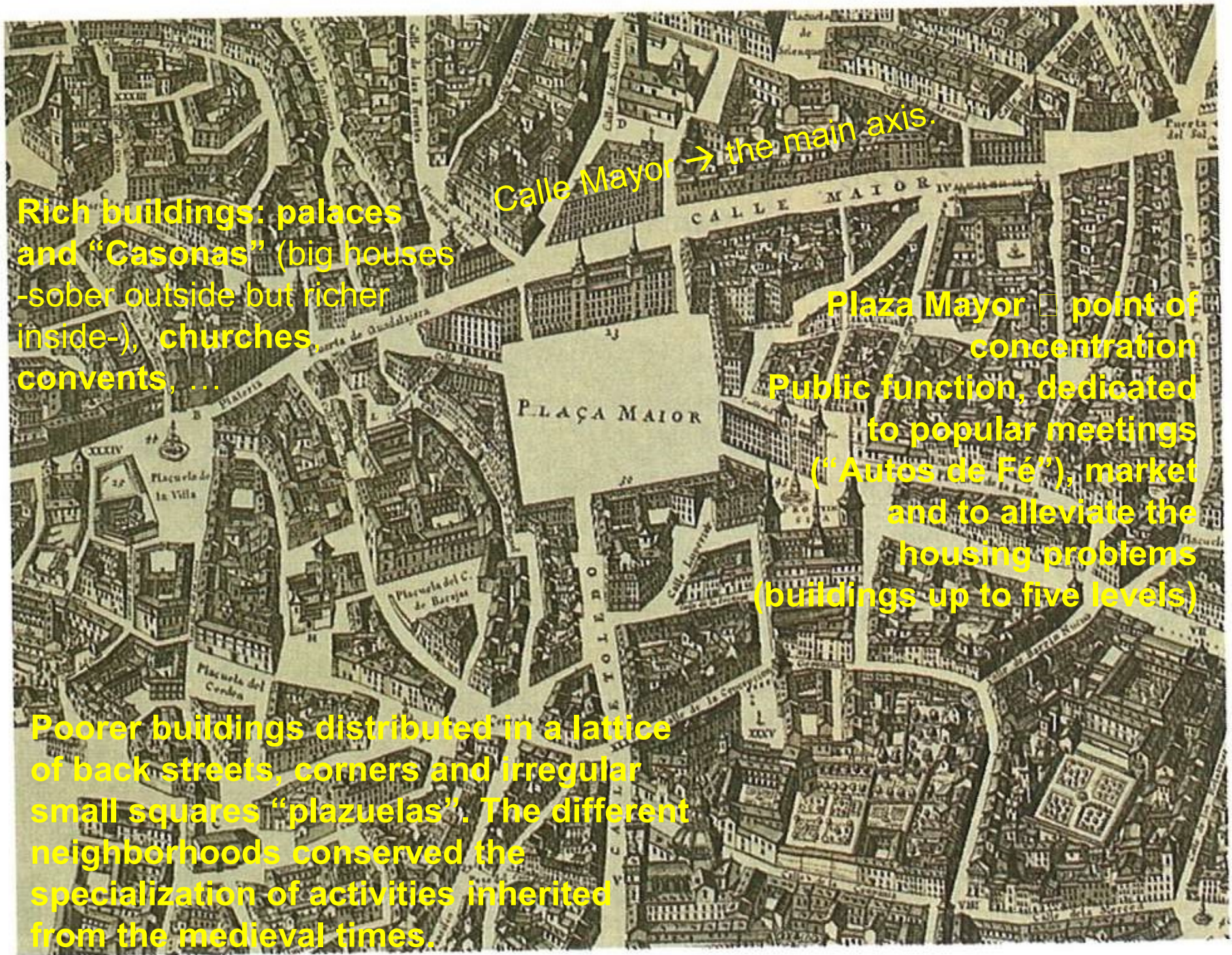
- ❑ The beginning of the **spatial contrasts** between center and periphery.
  
- ❑ **Centralizing effect of the king's court**
  - Nobility abandoned their countryside palaces and possessions to live in Madrid
  - Ruining of many ducal and “patronazgo” cities.
  
- ❑ The most important city was **Seville** → extraordinary economic strength thanks to the monopoly of the trade with America.



# THE CITIES

- The spanish Baroque city was structured around several elements
  - **Calle Mayor** → the main axis.
  - **Plaza Mayor** → point of concentration
    - Public function, dedicated to popular meetings (“Autos de Fé”), market and to alleviate the housing problems (buildings up to five levels)
  - **Rich buildings: palaces and “Casonas”** (big houses -sober outside but richer inside-), **churches, convents, ...**
  - **Poorer buildings** distributed in a lattice of back streets, corners and irregular small squares “plazuelas”. The different neighborhoods conserved the specialization of activities inherited from the medieval times.
  - Lack of illumination and paving, abundant trash...





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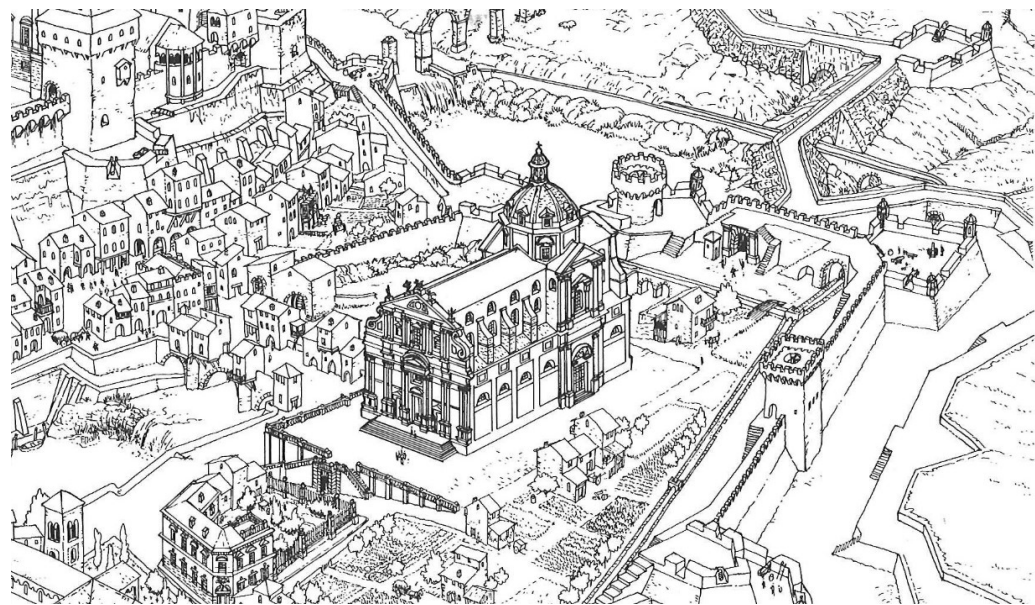


- ❑ Dominance of the religion appears in the unique example of urban planning: ducal city of Lerma as expression of personal power of the Duke of Lerma.
- ❑ Outstanding paper the religious buildings.



## Baroque church

Religious buildings and palaces were built or rebuilt according to the Baroque aesthetics.



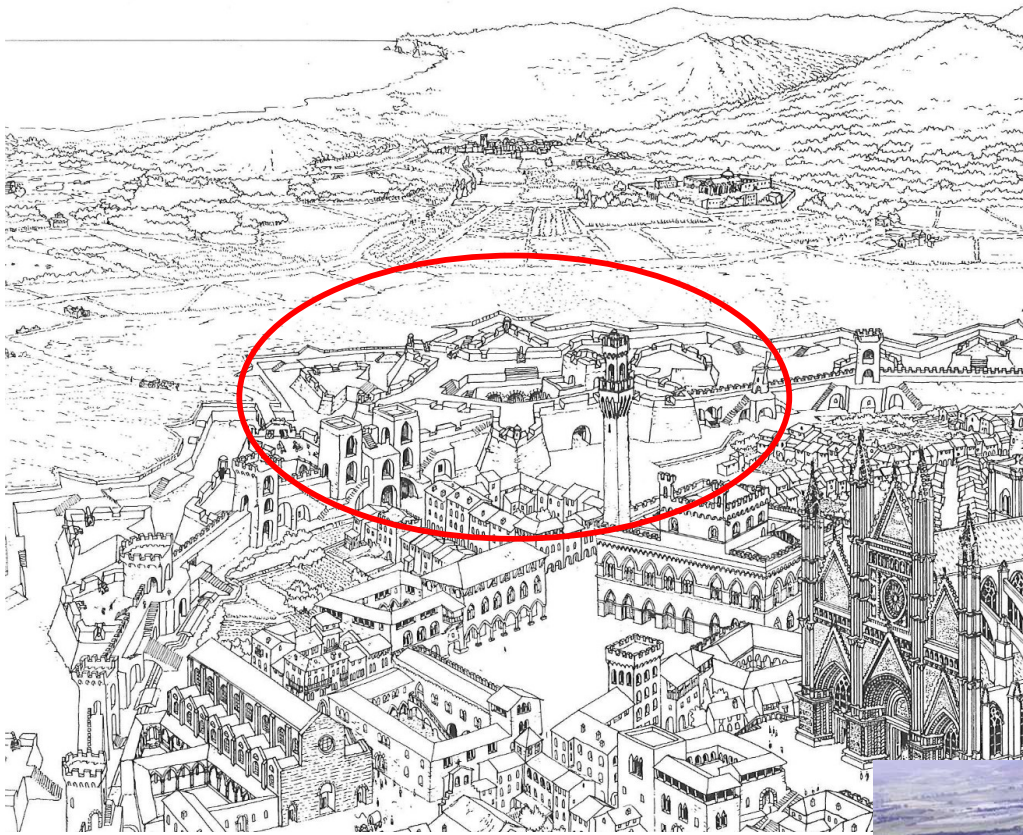


# MILITARY WORKS AROUND URBAN PLACES

- Endless **territorial disputes** derived into conflicts → new fortifications to protect from the impacts of the artillery.
  - Recycling the old medieval walls.
  - Building ramparts and digging wide moats, with its covered road and glacis.
  
- **Isolation the city from the countryside** →
  - Contrary to the medieval walls, attached to the city,
  - The new fortifications reached a hundred meters of width.

# Fortress and citadels

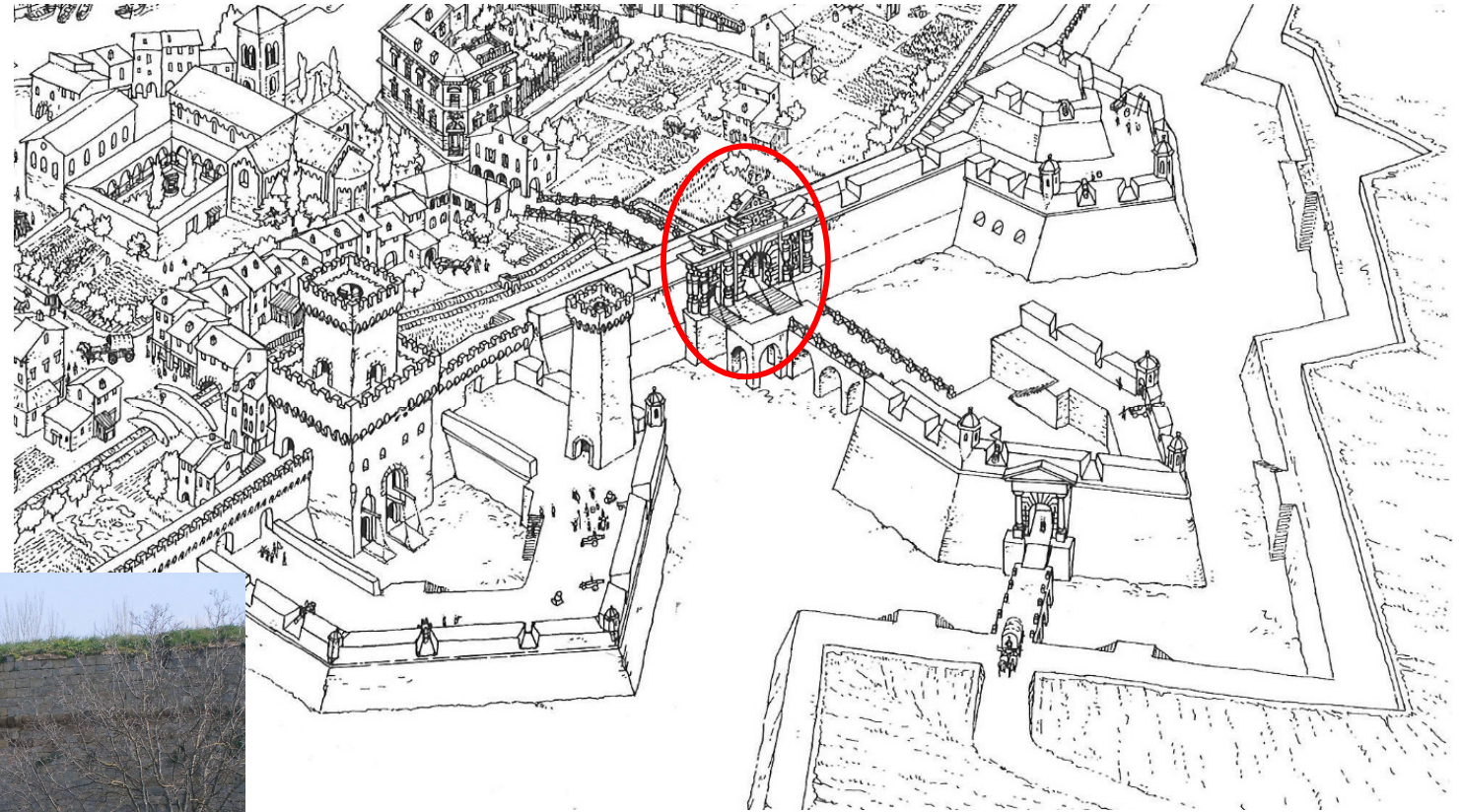
To protect weak points of the city and their defenses.





# Gates

- ❑ Scarce, but now much more protected for a group of staggered fortifications.

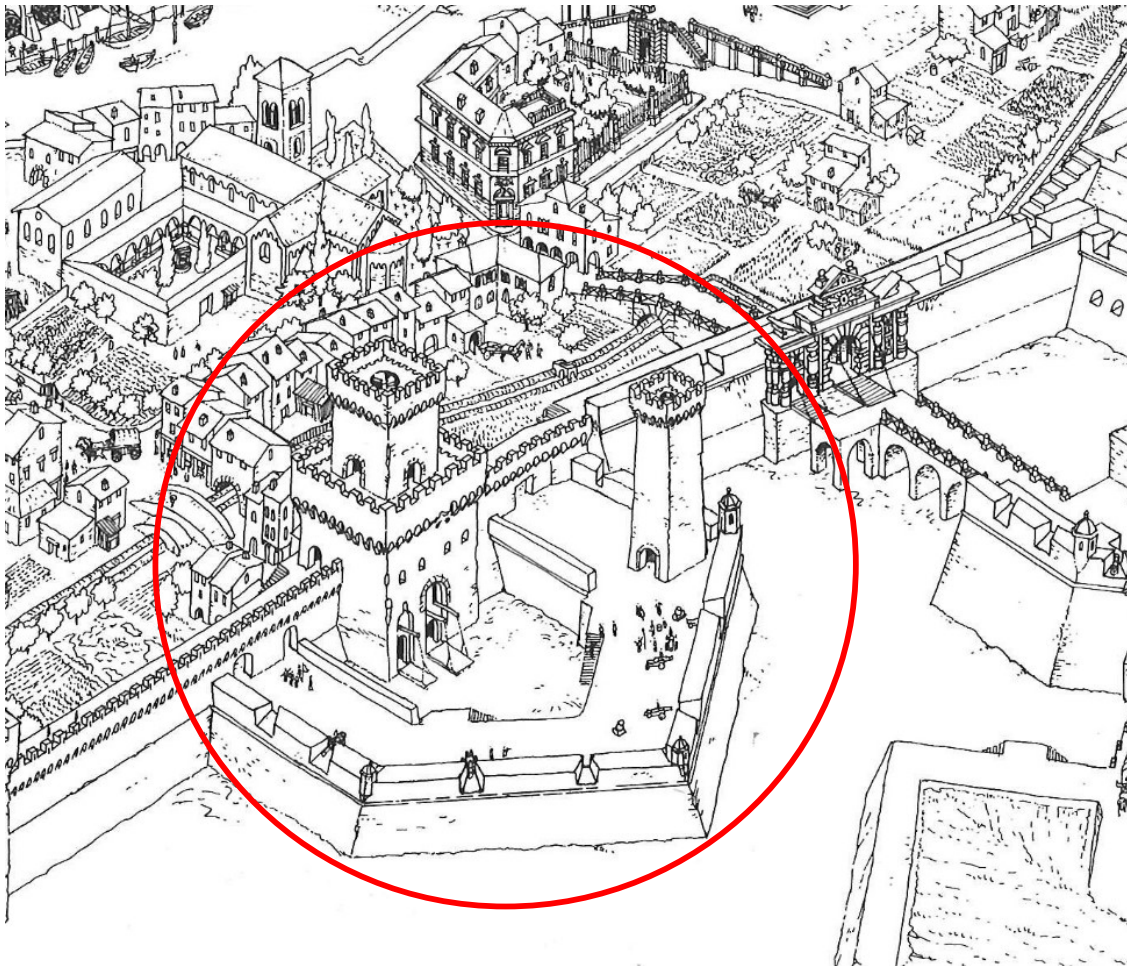


Puerta del Socorro,  
Ciudadela de Pamplona



# Rampart

- ❑ Fundamental element of the XVII walls.
- ❑ Where guns were held to shot against anyone who wanted to access the wall.
- ❑ Careful design → the fire coming from different ramparts would be supplemented

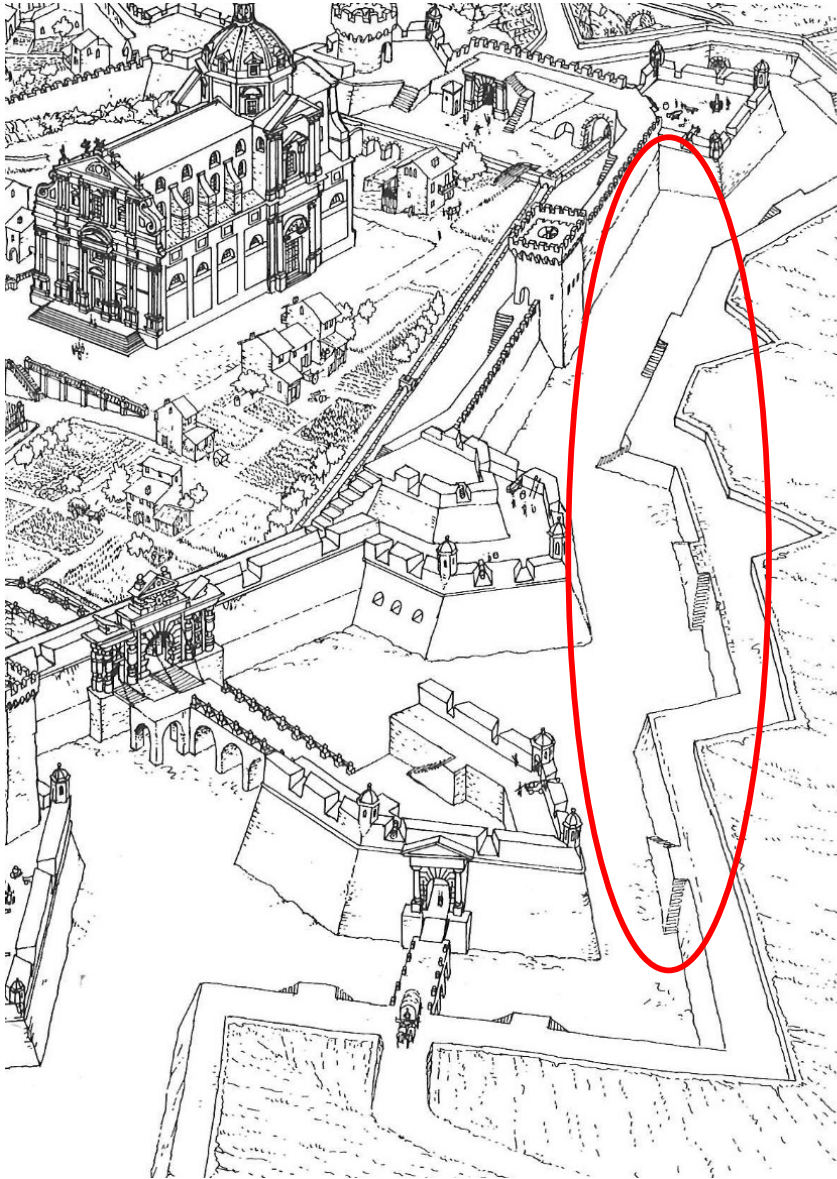


Ciudadela de Pamplona



# Moat

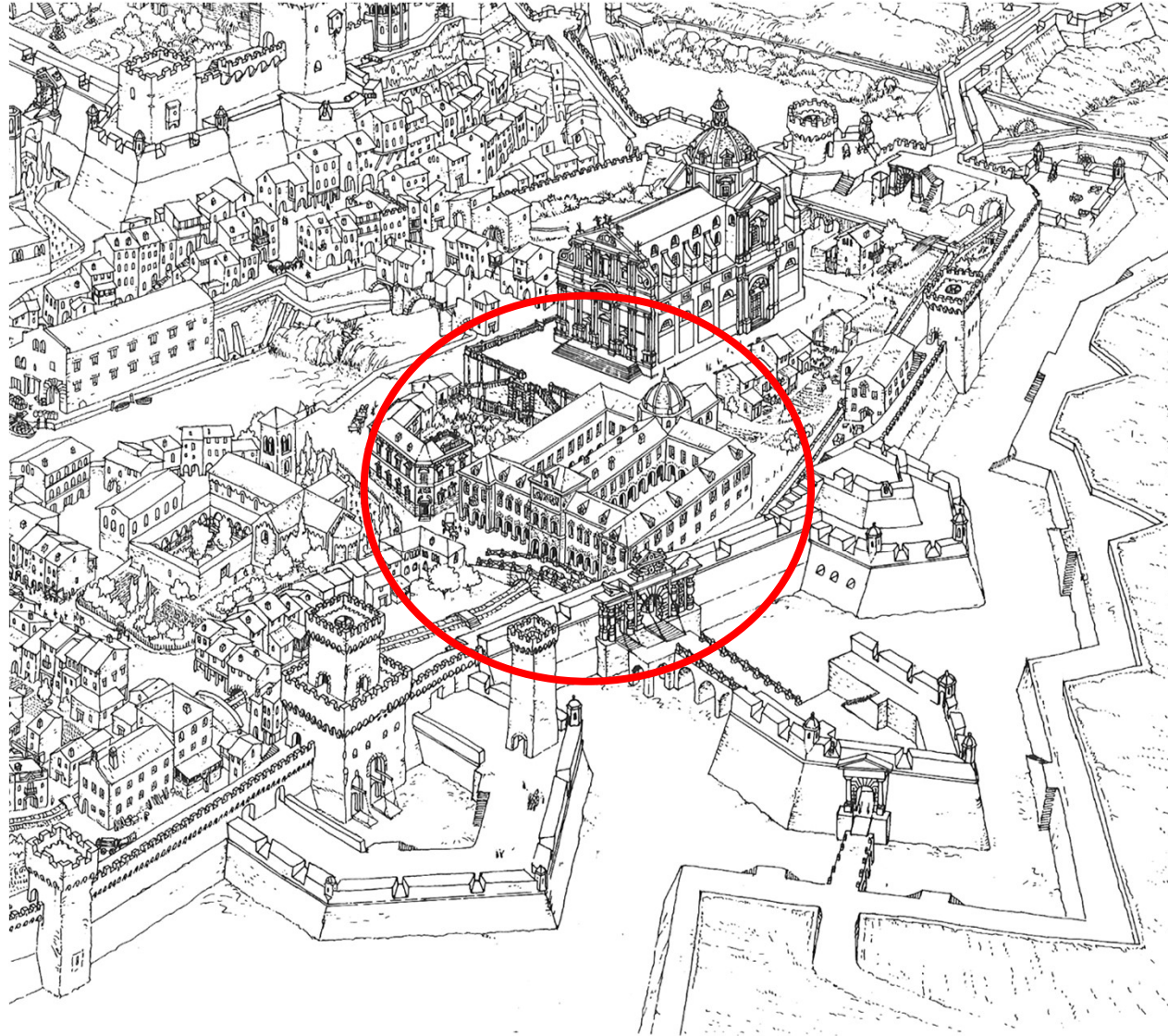
- ❑ Forced the possible attackers to cross a wide area beaten by the defenders.
- ❑ The first defensive line with the glacis.





# Barracks

- Dedicated to housing the professional (personal) army (before, citizens had the obligation of housing the soldiers in their houses)





# **THE TIME OF ILLUSTRATION**

## **The Century of Light**

# SOCIAL, ECONOMIC AND CULTURAL BACKGROUND

- Governing through the principles of the cultured **Despotism** (*everything for the people, but without the people*):
  - Stimuli to the industry and trading → desire of obtaining the maximum benefit of the territories
  - Program of public works: roads, river channelling, new neighborhoods, etc.

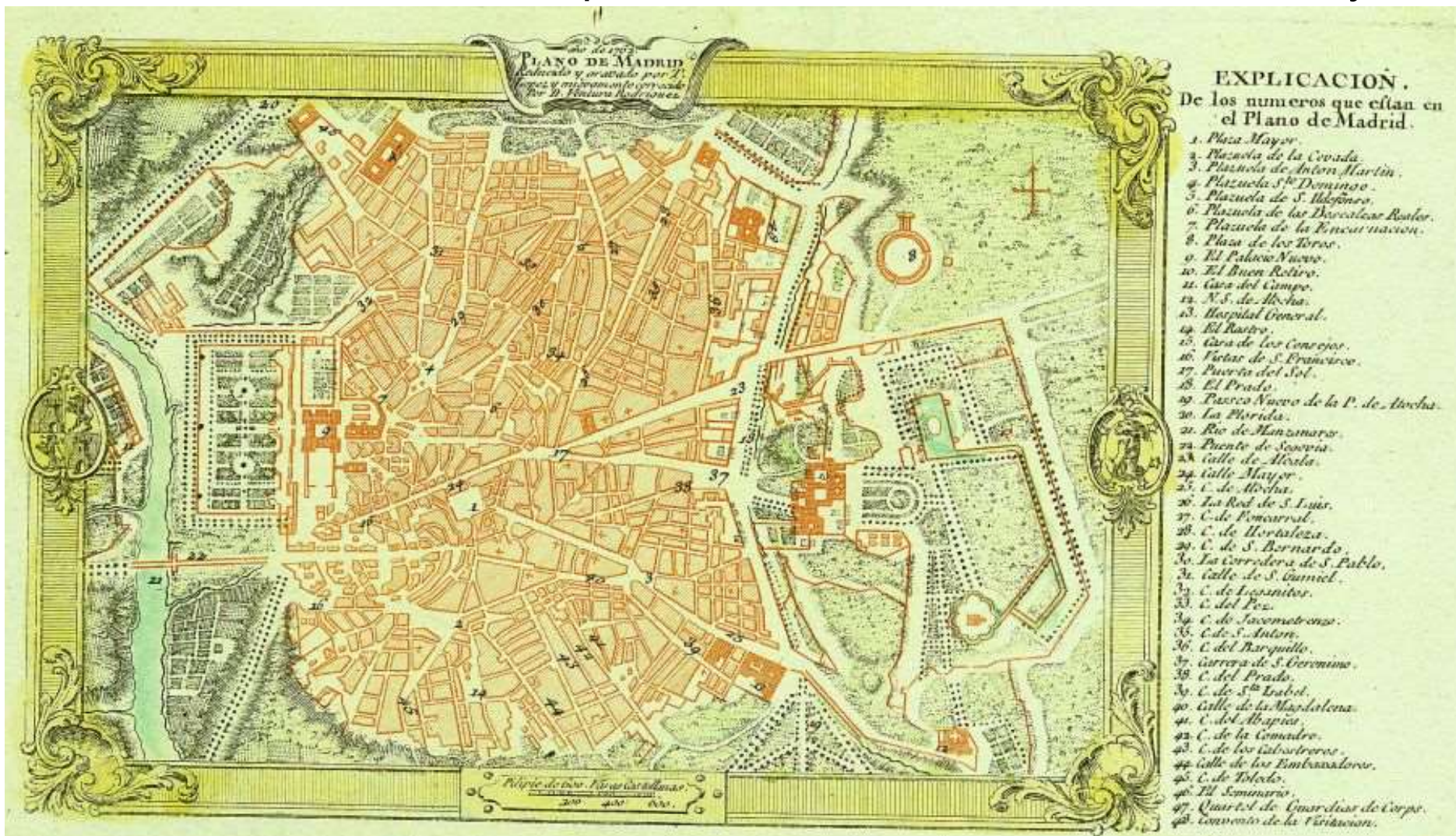


# **SOCIAL, ECONOMIC AND CULTURAL BACKGROUND**

- A new model of city, based on a racionalist ideology.
  - Urban remodelling: opening of new streets (boulevards, avenues) and gates, squares, fonts, sculptures...usually outside the previous neighborhousds.
  - Creation of new settlements

# OPENING OF NEW STREETS

- The king Charles III expanded the city of Madrid eastward,
  - Opening Paseo de El Prado
  - Building several emblematic buildings: Museo de El Prado, Jardín Botánico, Queen Sophia Museum, Astronomic Observatory





# URBAN MONUMENTS

- Alcalá Gate (Madrid)



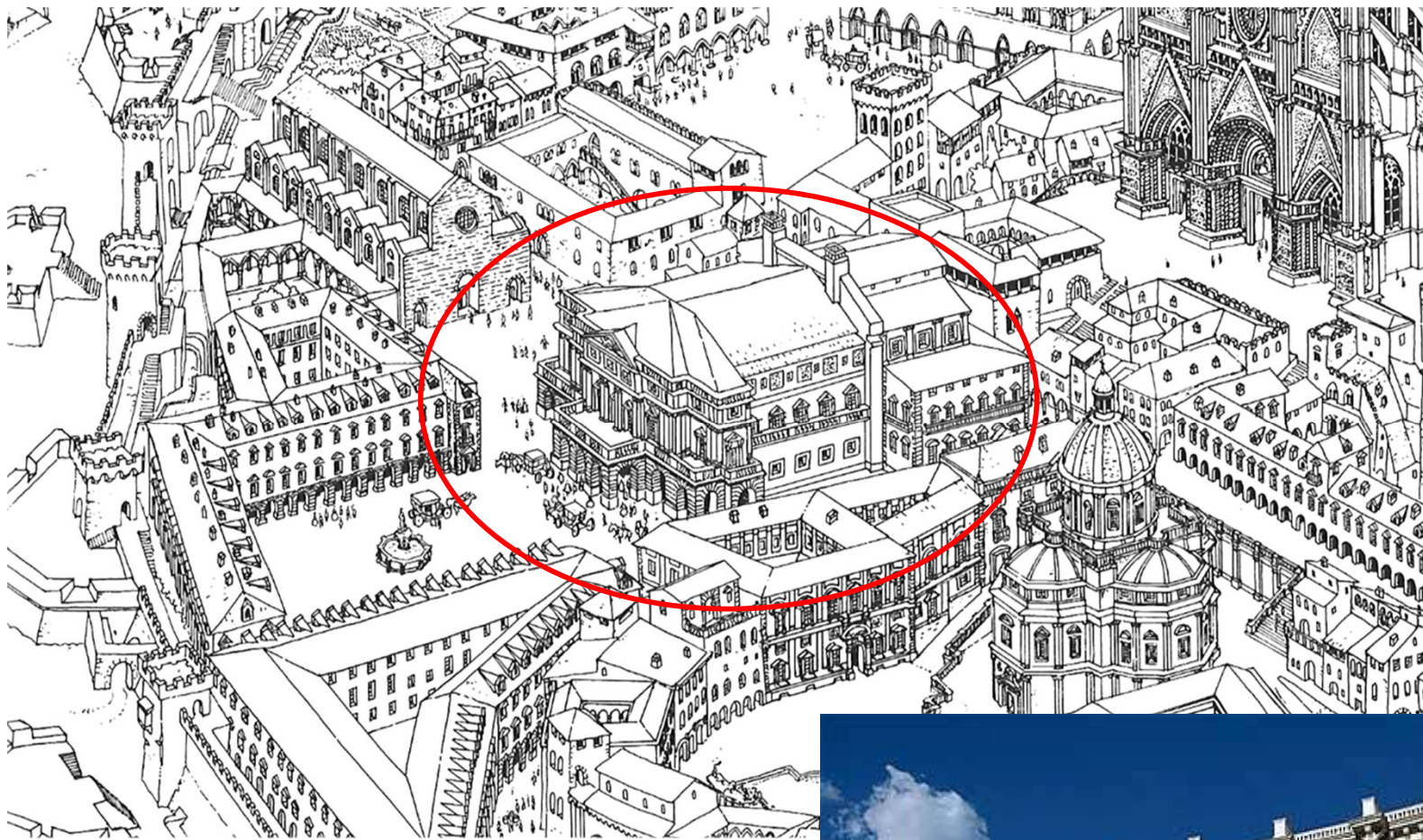


# URBAN MONUMENTS

- Neptuno's water source (Madrid)







## Opera

Theater and opera were a typical leisure activity for the wealthiest people

The opera became one of the most remarkable buildings in the city





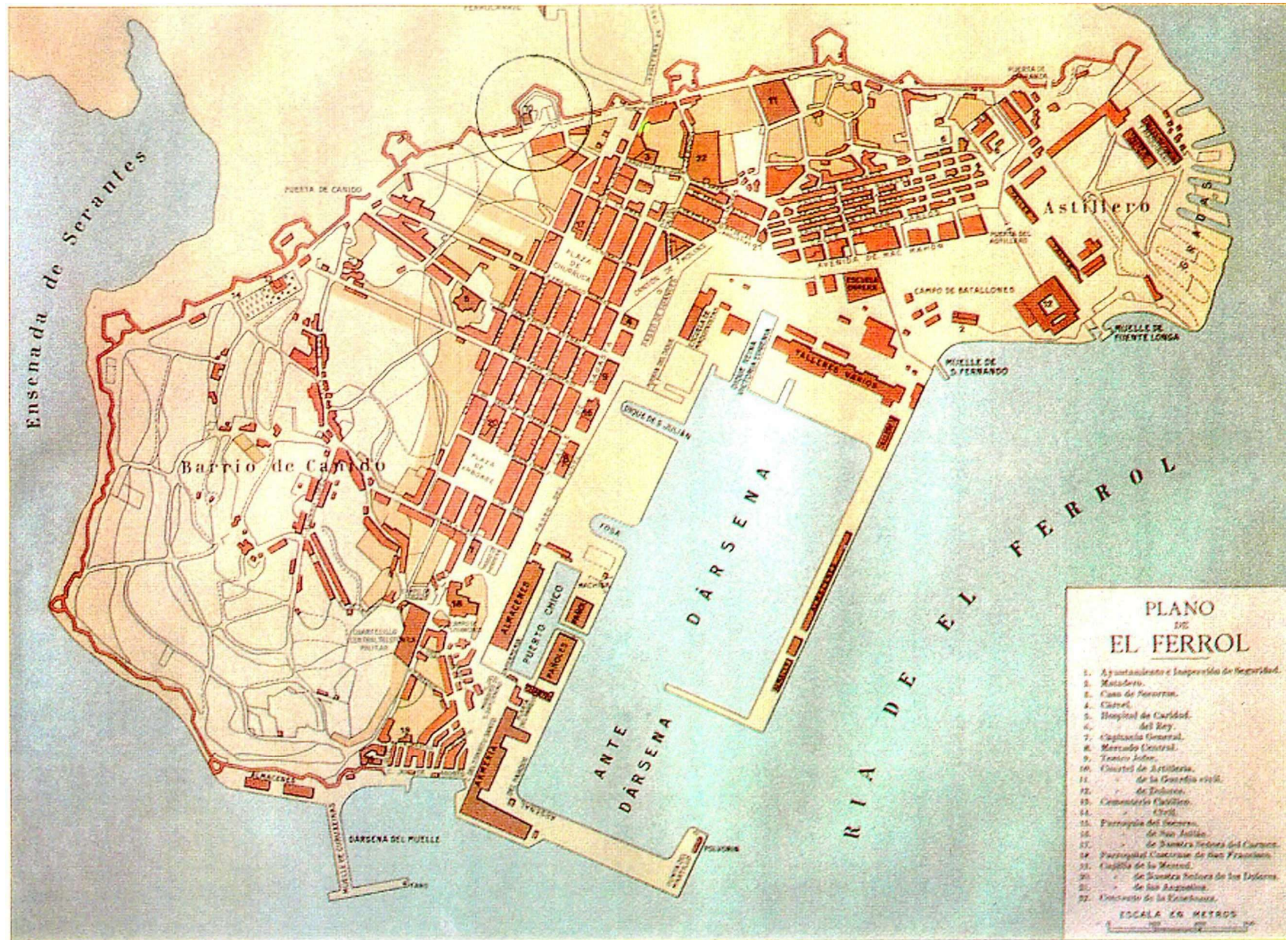
# NEW SETTLEMENTS

□ La Carolina (Jaén).





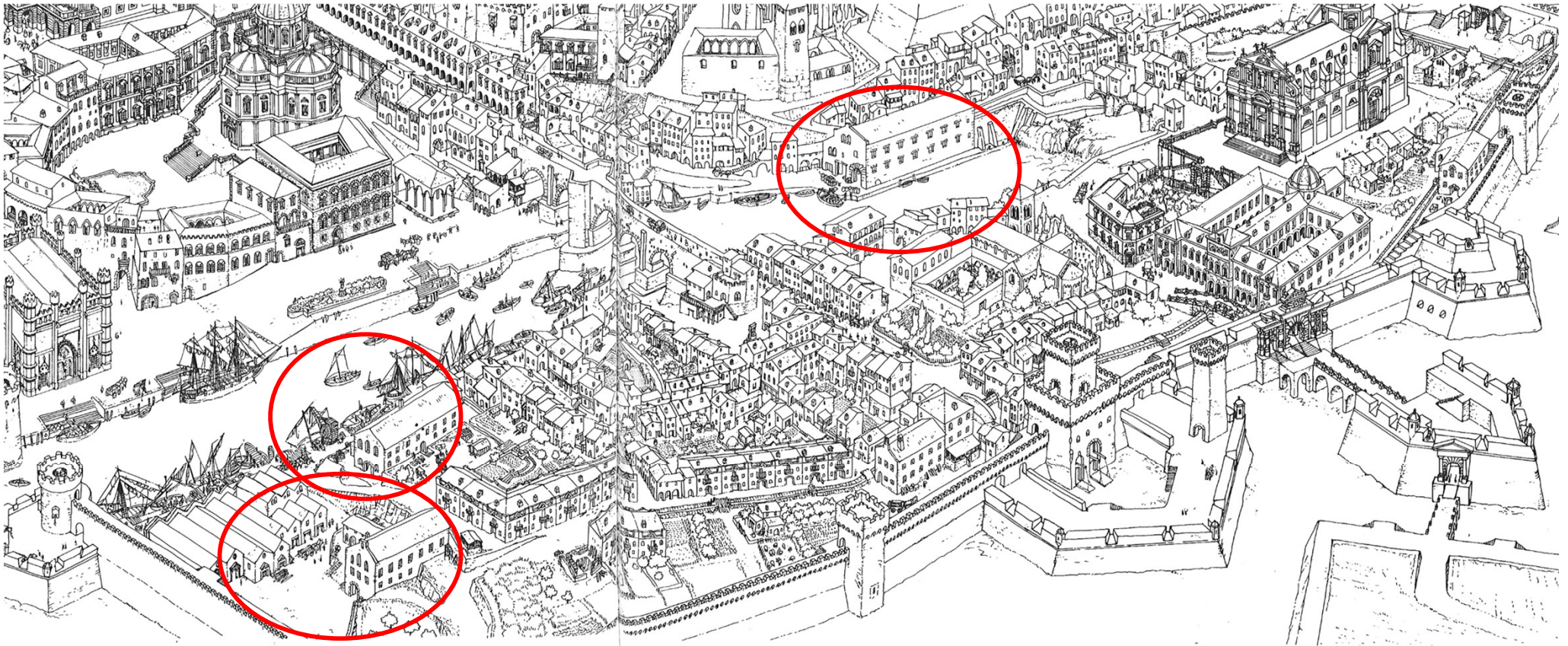
# NEW SETTLEMENTS





# REALES FÁBRICAS: The beginning of the Industrial Revolution

- ❑ Workers used hydraulic energy which activated wheels and engagements to facilitate the production processes.
- ❑ Buildings not too much spectacular, built following the aesthetic approaches of the Neoclassicism.

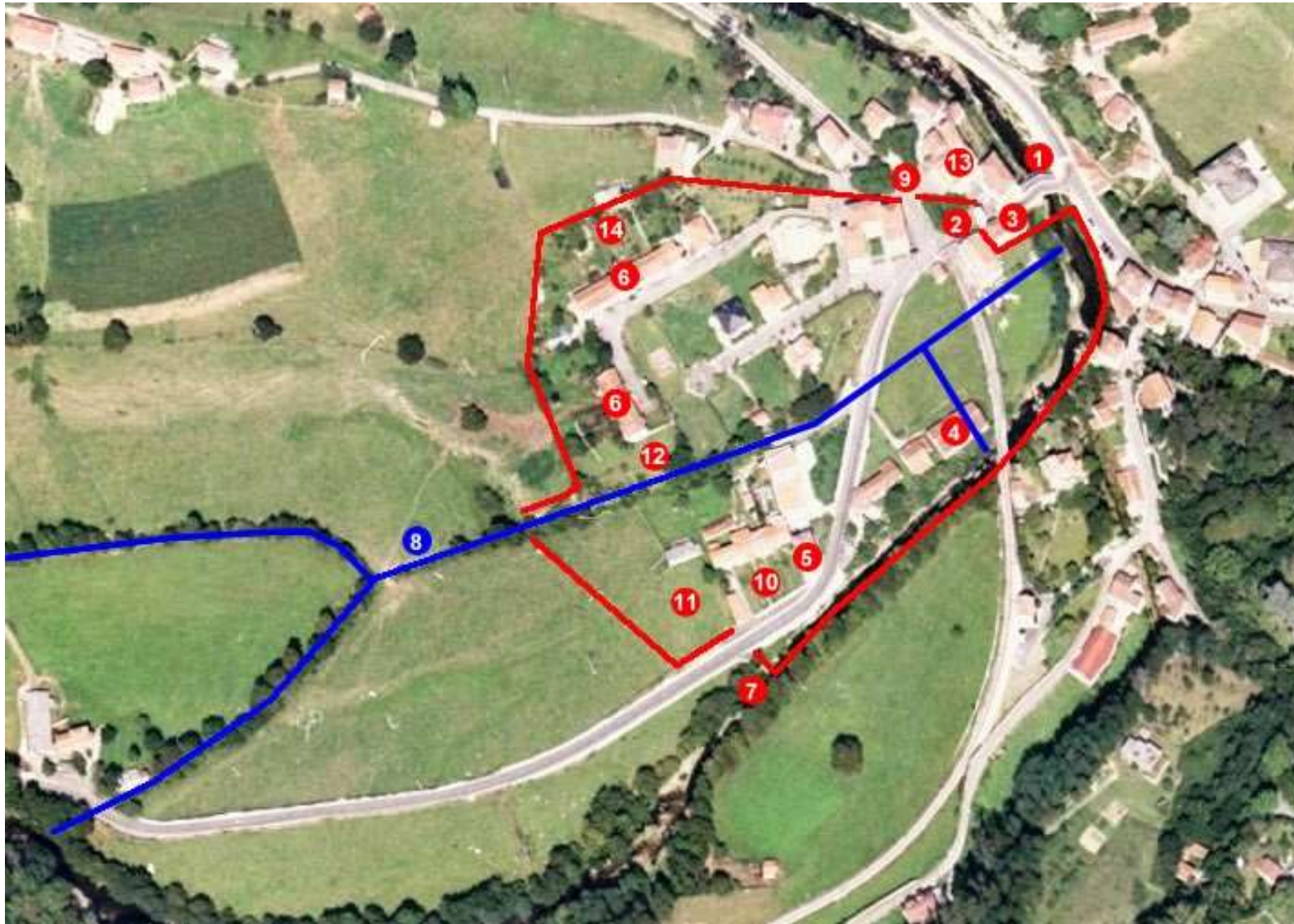


As factories rose → larger demand of manpower → migration of peasants plus ruined artisans by the competition against factory production.  
Reconversion of many artisans neighborhoods into buildings of several floors to provide housing to labor families.



# REALES FÁBRICAS: LA CAVADA

- Located outside the largest cities or close to natural resources.



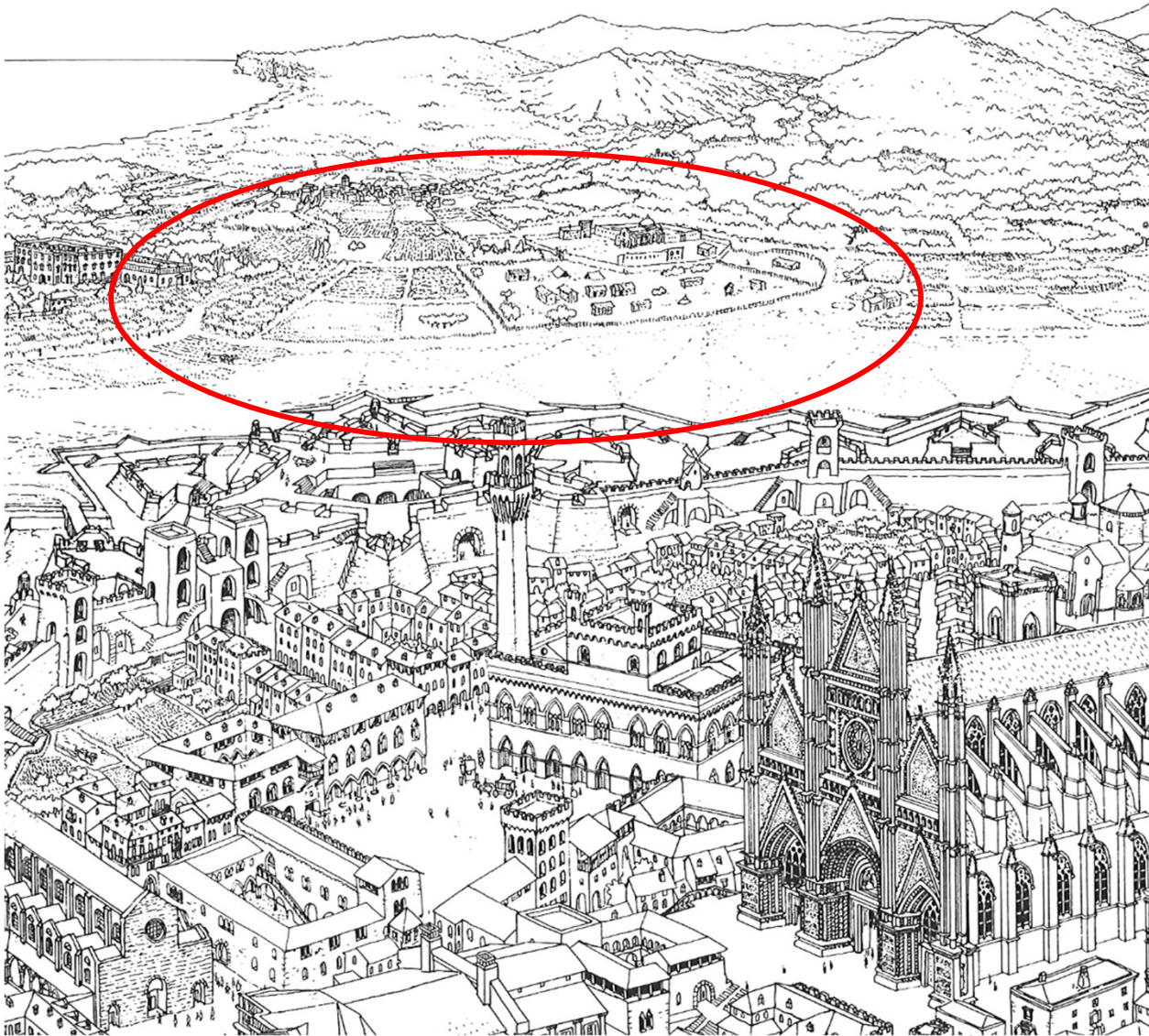
1. Brige.
2. Gate (Carlos III).
3. Administrative buildings.
4. Store House.
5. Round Hose
6. Casas de los operarios y las caballerizas.
7. Retén de troncos y rampa.
8. Chanel.
9. Gate (Ceceñas).
- 10-11-12 Vegetable gardens from the main Authorities
13. Inn
14. Vegetable garden from other Authorities



1. Bridge
2. Gate of Carlos III.
3. Store Houses.
4. Round House (Former chapel).
5. Houses of workers







## Camp of infectious

- ❑ Epidemics continued razing the population,
- ❑ Improvise camps outside the old hospitals and lazarettos.
- ❑ Built with materials of fortune, these camps were set on fire later on.

## BARCELONA (s. XVI-XVIII)

- ❑ Barcelona became part of the Hispanic Monarchy, which arose from the union of the crowns of Castile and Aragon.
  
- ❑ Alternate periods of prosperity and economic crises
  - Plague epidemics in the 16th century
  - Social and political conflicts such as the “Guerra de los Segadores” and the “Guerra de Sucesión” between the 17th and 18th centuries,
  
- ❑ The economy rebounded along the 18<sup>th</sup> century thanks to the opening of trade with America and the start of the textile industry.



# BARCELONA (s. XVI-XVIII)

- ❑ An era of not remarkable urban reforms: the loss of Barcelona's status as the capital led to a reduction in large-scale projects.
  - A new city walls “Muralla del mar” with several bastions (Levante, Torre Nueva, San Ramón and Mediodía).
  - Opening of a new square “Plaza de la Seo”.
  - A new artificial harbour.
  - Paved streets.
  - Improvement of the water supply and sewerage (sewers and drinking fountains).





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PLAN  
du Siège de la Ville  
**BARCELONE**

Avec la Carte de la côte de la  
Cap de Cerbere jusqu'à  
de NARBONNE  
DE DE AU RO  
1705





# Barcelona's military buildings

- ❑ In the 18th century, Barcelona saw a good part of its autonomy cut short with the victory of Felipe V in the Guerra de Sucesión:
  - Decreto de Nueva (1716): eliminated the self-governing institutions of the Generalitat (regional) and Consejo de Cientos (municipal).
  - Replaced by a military government.
  - The municipal jurisdiction was reduced to the precinct of the city, losing the area of influence in the metropolitan environment.
  
- ❑ The arrival of the Bourbons generated a series of military engineering works:
  - the Montjuic castle
  - the Ciudadela fortress.





# Barcelona's Ciutadella

- ❑ Built by king Felipe V to control the city after Guerra de Sucesión Española (1715-1751).
- ❑ Partial demolition of La Ribera neighborhood: 1.200 houses, some convents (San Agustín and Santa Clara) and 4500 people evicted without compensation
- ❑ The largest fortress in Europe during that time.
- ❑ Author: Work of Jorge Próspero de Verboom.
- ❑ Features
  - A walled pentagonal bastion.
  - A protection ditch.
  - An esplanade of 120 m between the walls and the surrounding buildings.
- ❑ Demolished in the Revolution of 1868 and replaced by a park





# Barcelona's Montjuic castle

- ❑ The first construction: a **watchtower** to alert the proximity of ships approaching the city.
- ❑ In 1640 an **improving fortification** was built:
  - A quadrangle with a stone and mud coating.
  - Its floor plan occupied the entire flat part of the summit, with three bastions facing land and a line of saw teeth facing the sea.
  - The previous small fortification remained as an interior redoubt.
- ❑ In 1751 the military engineer Juan Martín Cermeño reform the previous:
  - New buildings (services and cisterns).
  - A moat.
- ❑ Between 1779 and 1799 the castle took this actual view: new reforms (room for 3,000 men) and not less than 120 guns.





**Castle of Montjuïc** → primitive tower (atalaya) to inform about the arrival of ships by signals





# Barcelona's military buildings

- ❑ At this time there was a **notable demographic increase**, and the economy progressively industrialized.
  - 1753 construction of the neighborhood of La Barceloneta
  - Initiative of the Marquis de la Mina.
  - Small peninsula of land gained to the sea,
  - Layout designed by the engineer Pedro Martín Cermeño: a network of orthogonal streets and blocks of houses with an elongated floor plan, which is a clear example of Baroque academic urbanism.
  - The Clock Tower, the first lighthouse in the city, was built in 1772

By the middle of the XVIII century,

Incipient appearance the capitalism. The big merchants didn't conform to with buying the products to the high price that you/they demanded them the unions. They decided to create their own shops or factories, amen of giving work little remunerated the peasants of the surroundings.

He/she appeared the factory for the first time, this was a singular building, it was only good to take place, he/she doesn't stop to live neither to sell, contrary to the house artisan.

In the factory, the industrial one that had taken a risk their capital in the company, gathered diverse artisans, now workers or proletarian, and he/she made them work in exchange for a wage.

The energy that were used continued being basically the same ones, but the industrial one when organizing the mass work it got better prices that the artisans. The war etre the artisans and the new industrial bourgeois went hard but to the long one the medieval unions were relegated.

The Crown supported with determination to the industrial ones and soon, to the one it turns these free of the control of the unions, they could organize the production fully to its pleasure.

The merchants and industrial potenciaron institutions to favor the economic development, as the Meeting of Trade, where advice, orientations and different services were given to merchants and industrial. Syntonizing with the spirit of the Illustration, courses of professional or technical formation were also facilitated, when non