

RENOVATION OF THE MONUMENTS IN THE VILLAGE OF PEÑARANDA DE DUERO (PROVINCE OF BURGOS)

(Collegiate church, Palace of the Dukes of Peñaranda, Palace Square and Town Hall Square, "Rollo", or column marking an area of feudal jurisdiction; peasants' houses.)

Architect : Francisco Pons-Sorolla.

Peñaranda, the ancient seat of the Counts of Miranda, forms a bridgehead over the Duero and was in its day a citadel and an important market town. It has retained a magnificent legacy of monuments which, despite the damage which had reduced them to a ruinous condition, are still standing at the present time.

The history of the town is the story of the Counts of Miranda. Together with the County of Miranda del Castañar it was given as a feudal domain by Enrique IV of Castile to Don Diego Lopez de Zuñiga, Constable of Castile and one of his partisans.

At this period — the mid-15th century — the enormous mass of the Castle was rebuilt; it stands on the rocky height which crowns the city, and the Counts must have lived there until one-third of the way through the following century, when Don Francisco de Zuñiga y Avellaneda, third Count of Miranda, and Viceroy of Navarre and Naples, built the palace down on the plain which is the most magnificent of our plateresque monuments.

Francisco, the seventh Count of Miranda, who lived in the closing years of the 16th century, was the first to

Fig. 1. — The Town Hall Square, condition when work started.





Fig. 2. — The monuments as they appeared during the renovation work. In the background, the Castle and the Town Hall with the porch of the latter partially uncovered.

Fig. 3. — The squares as seen from the Town Hall porch.

use the title of Duke of Peñaranda; it was he who started work on the collegiate church, a fine late Gothic single-nave building, with vigorous forms, the vertical lines dominating.

By the 17th century the Counts were no longer living in Peñaranda and both the palaces and the other monuments of the town began to decay and fall into ruins, neglected and forgotten and in serious danger of disappearing completely.

It was not until the twentieth century that the General Directorate of Fine Arts started work on the restoration of the Palace, finding a new use for it and enlarging some of its pavilions.

The Palace Square, now called after the Dukes of Peñaranda, is one of the most typical Spanish sites of its kind. The townscape with its houses, whether of the nobility or of the ordinary townsfolk, forms, notwithstanding the enormous differences in scale, so absolutely harmonious a whole that the variations in architectural proportions appear simply to be the result of traditional adherence to a hierarchy of categories of building.

The square is made up of two main portions, widely differing in size. There is the Palace Square proper, lying at the foot of the church and Palace and reached by a

covered walk, and, on a higher level, the small area in front of the Town Hall, bounded by ancient timber-frame buildings in a vernacular style.

From the entrance to the square one can admire, beyond a block of timber-frame buildings, the 15th-century castle with its peculiar lengthened design, crowning this very attractive whole and itself to an extent in a good state of preservation.

Just outside the entrance to the square, directly on the main road and exposed to every sort of danger from passing lorries, there stood the late 15th-century *rollo* or column marking the area of feudal jurisdiction, scheduled as a National Monument and, as our illustrations show, one of the finest to be found in Spain.

When work started, the whole of this handsome group of buildings was in an appalling state of neglect, aggravated by the presence of layers of earth washed down by torrential rains from the castle hill and the upper part of the town. As will be seen from the photograph taken at the time, the houses of the townsfolk with their wooden structures and wooden decorative features were largely in a ruinous condition, while some had been covered over with stuccoes or special renderings imitating other materials.

Fig. 4. — The squares on the completion of the work.



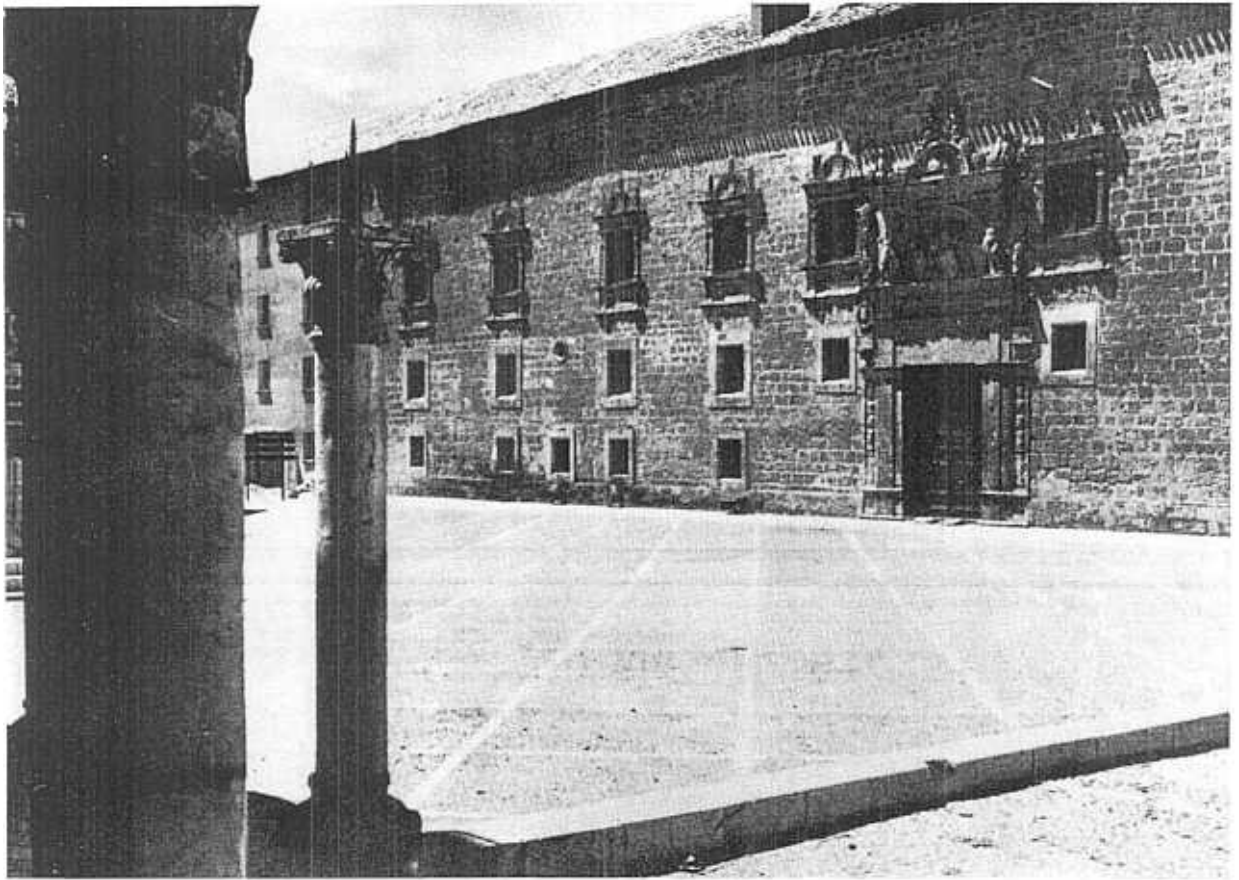


Fig. 6. — The square of the Dukes of Peñaranda with the 16th-century palace.

The Renovation Work

The project implemented by the Spanish General Directorate of Architecture has, as our illustrations show, involved the following alterations :

- A.* The difference in level between the two sections of the square has been emphasized so as to reduce the slope and make the ground in front of the Palace roughly horizontal.
- B.* A double traffic ramp has been built at the rear to link the upper part of the square with the streets leading to the rest of the town.
- C.* The character of the upper part of the square has been preserved; its paving is in a vernacular style, and the kerb running inside the arcade is reached by steps.
- D.* The entrance porch to the church has been enlarged and renovated, while its columns of Italian marble have been retained.
- E.* The Gothic *rollo* has been brought inside the square and put up at a point carefully chosen with an eye to the maximum overall effect from the various angles from which it will be seen and to a harmonious balance of mass when it is looked at in conjunction with the other buildings.
- F.* The whole square has been laid with a traditional paving of cobbles and slabs on a concrete foundation, following a reticulated design suited to the size of the area and so oriented as to contribute, by a perspective effect, to the general impression of regularity, while emphasizing the itineraries in regular use and the main axial features of the monuments.
- G.* The drinking-trough in the upper part of the square has been replaced by a drinking fountain of the traditional type, partially built of the remains of the one which originally stood there.



Fig. 6. — The Square of the Dukes of Peñaranda with the 16th-century collegiate church in the background.



Fig. 7. — The Square as seen from the church porch. The "rollo" on its new site.

H. The façades possessing an artistic value which affect the harmony of the whole group of buildings have been restored where necessary; this has meant alteration and improvement.

I. The vernacular paving of slabs and cobbles on a concrete foundation has been continued into the little square adjoining the northern face of the church and into the streets connecting this to the renovated area; problems arising out of differences in level have been solved by means of raised kerbs with steps leading up to them and by the introduction of green patches, in accordance with the plan completing the central scheme.

J. The Town Halls has been consolidated and restored. In the course of this work its 16th-century pillared porch, which had been artificially covered up and walled in, was completely reinstated.

K. Ruinous sections of the Castle walls have been consolidated and small sections which had collapsed have been rebuilt, so as to ensure the survival of the building and complete the townscape. The renovation work was done between 1961 and 1963, the whole cost amounting to only three million pesetas.



Fig. 8. — The squares as renovated, showing the “rollo”.

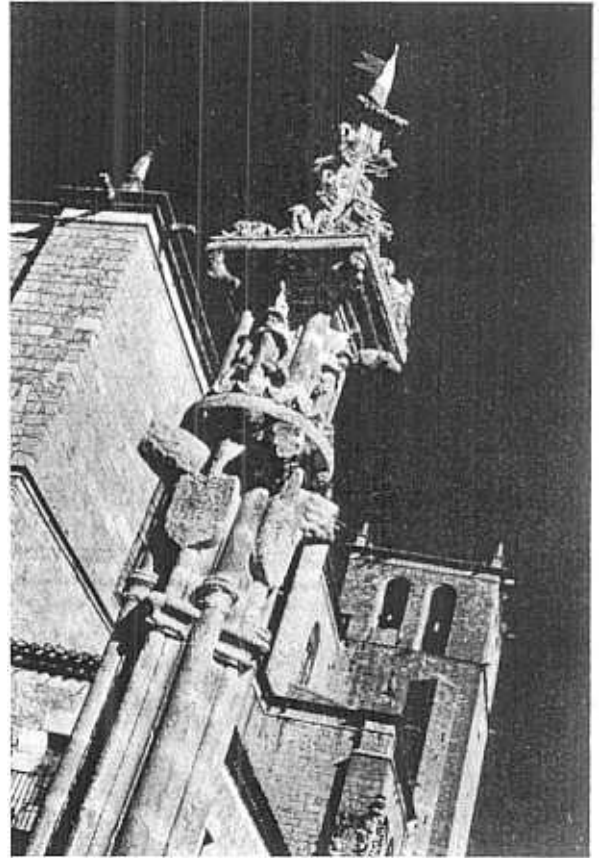
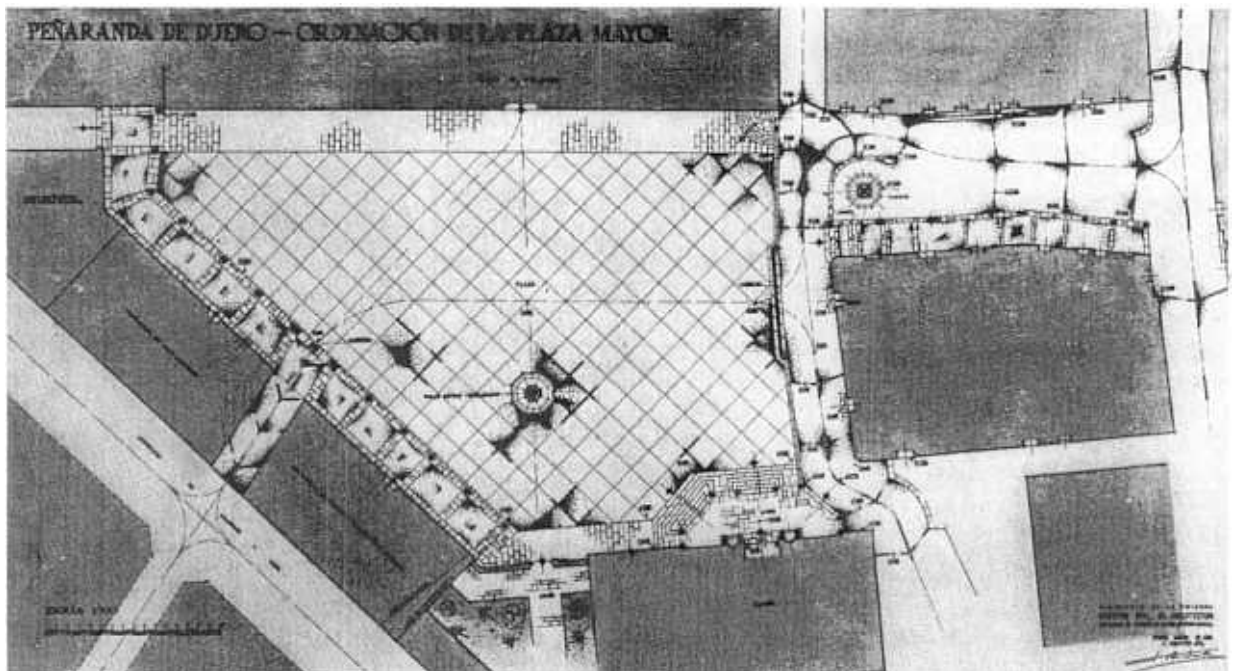


Fig. 9. — “Rollo”; detail.

Fig. 10. — Plan of the renovated area.



RESUME

Peñaranda est le domaine originaire des Comtes de Miranda. Forteresse et marché important du XIV^e au XVI^e siècle, elle a conservé un riche patrimoine monumental. Son château du XV^e siècle domine la ville du haut de son rocher, c'est là que vivaient les Comtes jusqu'à ce que, au début du XVI^e siècle, le troisième Comte du nom construisit dans la plaine le plus fastueux des palais platésques d'Espagne. A la fin du même siècle, face au palais, on construisit la Collégiale et, autour de ces monuments, se sont groupées des maisons médiévales ou Renaissance, de simple et belle architecture en pierre calcaire et en bois.

C'est dans ses places, la noble — Palais et Collégiale —, la populaire — Hôtel de Ville — que se concentre la vie de l'Ensemble urbain; c'est à partir d'elles que l'on peut contempler le rude paysage castillan que couronne

le Château. On entre dans le site en suivant un passage couvert par un édifice, armé et latté de bois, qui fait partie intégrante de la place.

Peñaranda ayant perdu sa splendeur et étant de nos jours dans l'abandon, c'est la Direction Générale de l'Architecture d'Espagne qui a assuré la restauration de nombreuses maisons, qui a redécouvert l'édifice de l'Hôtel de Ville en dégagant le très beau portique, qui a aménagé et pavé les places en accusant leurs caractéristiques et leur hiérarchie.

La grande place du Palais et de la Collégiale a été traitée en place seigneuriale et a reçu l'ornement d'une colonne de justice gothique, de la fin du XV^e siècle, au pied de laquelle les rois d'Espagne rendaient la justice lors de leur passage par la ville, et qui se trouvait hors de la ville et en voie de disparition totale.

Fig. 1. — La Place de l'Hôtel de Ville au commencement des travaux.

Fig. 2. — Vue de l'ensemble pendant les travaux. Au fond, le Château et l'Hôtel de Ville, dont on dégage le porche.

Fig. 3. — Ensemble des deux places vues du porche de l'Hôtel de Ville.

Fig. 4. — Les places après l'achèvement des travaux.

Fig. 5. — Place des Ducs de Peñaranda et Palais du XVI^e siècle.

Fig. 6. — Place des Ducs de Peñaranda. Au fond, la Collégiale du XVI^e siècle.

Fig. 7. — La Place vue du porche de l'église. Le « rollo », ou colonne de justice, sur son nouvel emplacement.

Fig. 8. — Les places aménagées, avec le rollo.

Fig. 9. — Détail du rollo.

Fig. 10. — Plan de l'ensemble réaménagé.