

La apertura de Gijón al futuro: La revisión limitada del Catálogo Monumental

Opening Gijón to Future: The Limited Revision of the Official Urban Catalogue

Jorge Latorre

New York University, Visiting Scholar. jl6901@nyu.edu

Jesús Solá

Estudio de Renovación y Desarrollos Urbanos (ERDU). jsola@erdu.es



Received 2015.11.12
Accepted 2016.07.23

Resumen: Gijón, también conocida como Xixón, es una ciudad importante que rivaliza con Oviedo, la capital histórica de la Comunidad Autónoma y Principado de Asturias (España), en términos demográficos y económicos históricos. Ha sido tradicionalmente un puerto y, más recientemente, una ciudad industrial, que experimentó un crecimiento muy rápido de la población y con poca planificación. Después de la crisis industrial de los años 80, la ciudad quería llegar a ser un lugar turístico más de un puerto industrial. Tanto su ubicación privilegiada como lo que se conserva de su rico patrimonio histórico, son piedras angulares para hacer posible este cambio. Sin embargo, la legislación tardía y estricta (improvisada para proteger los últimos restos de un desarrollo incontrolado anterior) impidió un re-diseño urbano necesario para albergar a los nuevos suministros turísticos. Este documento propone algunas soluciones urbanas para modificar selectivamente el catálogo de acuerdo con los potenciales culturales y turísticos de la ciudad. Estas soluciones fueron acordadas por el grupo de trabajo creado por el Ayuntamiento de Gijón y ERDU (Estudio de Renovación y Desarrollos Urbanos Renovación y Urban Development Studio).

Palabras clave: planificación y desarrollo urbano, entorno urbano, conservación arquitectónica, catálogo monumental, Gijón.

Abstract: Gijón, also known as Xixón, is an important city that rivals Oviedo, the historical capital of the Autonomous Region and Principality of Asturias (Spain), in historical demographic and economic terms. It has traditionally been a port and, more recently, an industrial city, which experienced very rapid population growth and with little planning. After the industrial crisis of the 80s, the city wanted to become a tourist location more than an industrial harbor. Both its privileged location and the historical urban heritage that still remain are corner stones to make this change possible. However, the late and strict legislation (improvised to protect the last remains of a previously uncontrolled development) impeded a necessary urban re-design in order to shelter the new touristic supplies. This paper proposes some urban solutions to selectively modify the catalogue according with the cultural and touristic potentials of the city. These solutions were agreed by the working group set up by Gijón City Council and ERDU (Estudio de Renovación y Desarrollos Urbanos -Urban Renovation and Development Studio).

Keywords: urban planning and development, urban environment, architectural preservation, official urban catalogue, Gijón.

INTRODUCTION

There are few cities in the world more interesting than Gijón from the point of view of urban design. Everything is possible for the best, because everything wrong has already been done, due to an uncontrolled industrialization process along with a lack of urban plans during the most critical times of its rapid development. At the same time, Gijón enjoys one of the most wonderful locations in the North coast of Spain with privileged scenery of double bay with harbor and beaches (Figure 1); and despite urban destruction, it preserves an important historical heritage. The recent urban catalogue tries to protect these cultural milestones of the city (Figure 2), but its strict application impedes a desirable integration of these remains in the more general urban plan, which has to be open to the touristic potential of the city.

The purpose of this paper is to explain a real plan of revision and limited modification of the Official Catalogue of Gijón with new ways of cataloguing to avoid urban stagnation. These solutions aimed to widen roads without impacting on the historical character of the city's most emblematic buildings, and to standardize building heights where this fundamental principle of urban design has not been respected, were agreed by the working group set up by Gijón City Council and ERDU (Estudio de Renovación y Desarrollos Urbanos -Urban Renovation and Development Studio).¹

Before we go into more detail regarding these solutions, it is important to briefly introduce the complexity of the urban planning history of this emblematic city located in the North of Spain, in one of the most idiosyncratic autonomous communities, Asturias. The kingdom of Asturias (Principality at the moment) played a leading role in the re-conquest of Spain from Islamic control of

the Iberian Peninsula, and gave rise in turn to the kingdoms of Castile, Leon and Portugal. Oviedo was its symbolic center, the king's court, but Gijón was the harbor. Its long history, including traces of pre-historic and Roman settlements (the name Gijón, Xixón in Bable language, appears to be a derivation of the Latin saxum, rock), and has a strategic significance in the Middle Age. However, the urban development of Gijón came relatively late since ports such as Seville and Cadiz monopolized trade with the Americas until the eighteenth century.

From then onwards, Gijón, together with Bilbao, became one of the main ports on the Cantabrian coast; and until relatively recently Gijón was an industrial center, which favored in turn significant urban development. In fact, the population of the city grew by a factor of twenty over the course of the twentieth century, which was mirrored by a corresponding increase in the growth of the urban fabric, which was undertaken without any forward planning.

In recent years, due to the crisis overwhelming the iron, steel and shipping industries, the aim has been to convert the city into a focal point of tourism, university study and the service sector, located on the so-called Green Coast (Costa Verde) of the Cantabrian Sea. In addition to the international film festival, Gijón is home to the renowned Universidad Laboral, which set up a world-class artistic creativity and exhibition space in 2007, as well as to a number of important contemporary art museums, making the city an emblem of modernity. In this regard, the challenge is to restore an impressive architectural and artistic heritage, incorporating it into a very unstructured urban plan that undercuts both the city's heritage status and its privileged location on the coast. For instance, because their height was not regulated,



Figure 1. General view of Gijón.

the line of buildings along the promenade casts the beach area into shade. This lack of regulation affected the entire urban area, where the situation is even more severe: there is a build-up of traffic in extremely narrow streets.

A positive aspect of such chaotic urban design is that any refurbishment project is an opportunity to improve the cityscape; however, too fixed a catalogue of proposals might hamper the interventions required to resolve the sort of problems cited above. At the same time, there is the risk of destruction of the same city heritage, a catalogue is designed to protect from urban speculation.

THE URBAN DEVELOPMENT OF GIJÓN

Although significant marine traffic dates back to the eighteenth century, it was not until the construction of the El Musel port in 1909, facilitating the export of coal from Asturian mines, when real industrial

development began to take place in the city, beyond the medieval walls at Cimadevilla. A summary of the urbanism development could be found in Solà-Morales Rubió.² In 1910, Gijón had fewer than 50,000 inhabitants, but the population of the city grew by 66% in just twenty years, and reached a total of 100,000 inhabitants by the 1940s. The first Construction Ordinances were issued in 1910, and were renewed twice in the following decades. These were the only regulatory and oversight documents in force until 1947 when the first Gijón Extension and Urban Design Plan was approved, as studied by Llordén Miñambres and Sendín García (Figures 2 and 3).³

This urban plan was adopted late, after part of the city's cultural heritage had already been destroyed, and it permitted the necessary expansion of the city on the basis of a need for survival, rather than any other planning criteria. The legal paralysis that prevailed in the early years of the twentieth century called for urgent reform, and its moment came with

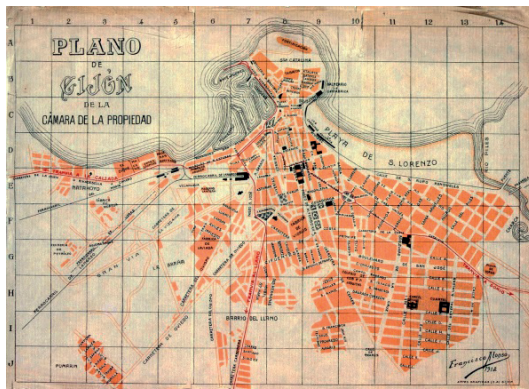


Figure 2. Map of Old town, Gijón.



Figure 3. View of Gijón from the air.

the revolutionary success of the Popular Front in February 1936. Indeed, as in the case in other parts of the State, such as Catalonia (the re-definition of urban property under municipal control, the establishment of the *Comissariat de l'Estatge*, etc.), the new political circumstances at the end of the Republic and the start of the Civil War led to urgent and radical changes in this regard. In mid-October 1936, the demolition of 110 buildings in Gijón began; of different types and relative heritage value, most were located in the center of the city. The goal was to create and/or structure new open spaces and to facilitate the extension and widening of particular streets so as to render viable a series of urban reforms designed to resolve problems relating to traffic, sanitation services, etc.⁴ First made public in June 1937, the plan was subject to the revolutionary and warlike conflicts of the time, and undertaken too hastily: first the demolitions began, followed by the urban development plan.⁵

Although Gijón fell to the forces of insurrection on 21 October 1937, the urban development plan survived the defeat of the once-Republican city and continued to function as the main inspiration

and driving-force behind the Gijón Extension and Urban Design Plan ordered by the City Council in 1939, under the Franco-led government. In other words, all the features of Gijón's chaotic urban development were already in place in the first stage of such planning. The systematic demolition of the city's historical, architectural heritage was then undertaken, and a new style of construction, shaped by the prevailing fashions of rationalism, broke with the traditional height of buildings.

Even before the 1936 demolitions, the *Casa Blanca* or *Casona* had been built in the Plaza del Instituto Jovellanos; four housing blocks were torn down to be replaced by a six-floor high-rise building (with a provision for a further floor in the Catalogue to be revised) – that is, three (or four) floors higher than the standard at that time. This building is now regarded as a representative example of rationalism in Gijón; it was designed by Manuel del Busto (son of the most important historicist architect in the city), who set up his studio there. This example of a building now catalogued as a Heritage of Cultural Interest (BIC: Bien de Interés Cultural) is referred to here because it created a



Figure 4. Casona Blanca building (1934)..

precedent for the construction of tall buildings in the historical quarter of the city, which is addressed in more detail as part of the proposed revision of the Catalogue and cited again later in this paper (Figure 4).

It should be noted at this point that the first Gijón Extension and Urban Design Plan in 1947 took up the rationalist ideas adopted during the Republican period, as articulated in the 1937 Improvement Plan. The need to extend the city and provide adequate sanitation facilities so as to ensure greater use of land in terms of both height and occupation meant that the garden-city model was



Figure 5. Elogio del Horizonte, by Eduardo Chillida (1990).

replaced with an industrial city model of high-rise buildings, with little thought for the city's historical and cultural heritage. The 1947 Gijón Extension and Urban Design Plan had been entrusted eight years previously to Germán Valentín-Gamazo, an architect and urban planner. So as to prevent property speculation, it encompassed the organization of the road and street network as well as the city's expansion over the following fifty years. However, Spanish "Desarrollismo" ("Developmentalism" set out in the 1959 New Financial Regulation) meant that this new urban development program could not be implemented as originally envisioned. In fact, as Llordén Miñambres points out, it was a rectification in response to a petition submitted eight years before by the Official Chamber of Urban Property, which had been rejected at that time due to the extremely negative report presented by the plan's author.⁶

Nine thousand new housing blocks were built in the 1950s in Gijón, and the sanitation problems relating to the existing buildings were resolved (28% of which had no running water, and approximately 50% of which did not have indoor toilets). The first

violations of the 1947 Plan also occurred in the 1950s, especially in the outskirts of the city, where public housing was built on land rezoned from rural status on an ad hoc basis. Above all, however, the Partial Plan of the Arenal (Plan Parcial del Arenal), first mooted in 1956 and officially approved two years later, and signed by Emilio Larrodera, amounted to the second major attack on the urban heritage of Gijón, after the re-structuring project during the Republican period leading into the Civil War. The municipal authorities undertook this second plan with the exclusive aim of increasing the volumetrics permitted under the Valentín-Gamazo Plan, so as to revalue land. A further negative impact was that roads and streets were not widened due to pressure from landowners. The increase in height was not matched by a corresponding increase in roadways; not even in the beach area, which is in the shade for several key hours of the day; nor was the aesthetic effect of replacing a traditional seaside promenade in what had been a city-garden with a row of high-rise blocks taken into consideration.

The heavy industrial development of the city that took place thereafter –in particular, following the creation of UNINSA in 1961– prevented the implementation of sustainable urban reforms. The population of Gijón rose from 100,000 in the 1950s to 250,000 in the 1980s, when the industrial crisis (whose affects are still felt today) first struck. The city grew both on the outskirts, with the building of new neighborhoods, and at its urban heart, which became even more dense, and was subject to no real limitation or regulation until the official Urban Catalogue of Gijón was awarded definitive approval on 20 July 2010 (published in the Official Bulletin of the Principality of Asturias / Boletín Oficial del Principado de Asturias, 26 August 2010), although the initiative first figured in a legal white paper dating to 2004.⁷ Given that only three years had passed since its implementation, therefore, the proposals

contained in this Limited Modification and Revision plan follow the approach and objectives of the cataloging project, in accordance with the aims of the municipal authorities that set it in motion and the experience of other specialized studies developed in Asturias and abroad.⁸ Nonetheless, a further goal is to address some of the problems that have arisen in the course of its application, so as to facilitate more wide-ranging urban development.

FROM AN INDUSTRIAL CITY TO A SERVICE ECONOMY AND TOURISTIC SITE

Gijón's outstanding geographical location, on a short peninsula extending out into the Cantabrian Sea, with beaches, promenades and exceptional views on both sides, give the city extraordinary potential as a tourist destination. Despite the significant damage done over the course of the twentieth century, the urban heritage of the city remains of striking significance. That a number of films have been shot in Gijón, including the Oscar award-winning *Volver a Empezar* by José Luis Garci (1982), or that a major international film festival is held there, should come as no surprise; nor that the famous Basque sculptor Eduardo Chillida would choose to site one of his most distinctive works, the *Elogio del Horizonte*, at the *Fuerte de Santa Catalina*, which overlooks the medieval city (Figures 5 and 6).

Located on an outcrop into the sea, this ancient city traditionally turned its back on the sea so as to protect itself from the Vikings, pirates and enemy armies. Chillida's sculpture draws the gaze back towards the marine horizon, opening the city out to the ocean in a contemplative, seascape way. Traditionally, Gijón was a military and port city; since the historical capital of the Principality of Asturias is Oviedo, it has not made good use of



Figure 6. View of Cimadevilla.



Figure 7. Palomar in Pedrera road (Porceyo).

its privileged location on the coast. Once a place of dangers and invasions, the Cantabrian Sea then became a means of industrial life, a port from which coal and other goods could be exported. However, unlike other, similar cities on the Cantabrian coast (such as Santander and San Sebastián), Gijón has failed to realize the tourist potential of its beautiful location, which calls for clear plans for the future –which includes a protection of the past vernacular architecture–, not merely systematic exploitation in the present for immediate purposes.⁹ The tale of how the goose that laid golden egg was killed, thus causing the death of its owners as well, may be pertinent at this point.

However, there is always time to address and solve problems. The Elogio del Horizonte sets an interesting precedent in this regard: as in other cities (the Guggenheim Museum in Bilbao may be the most relevant example), a major artwork has the power to transform the outward appearance of the place and broaden the horizons of economic development, which is where the service sector relating to tourism comes in. The proposal extends beyond the material reality of an artwork: the effect

is to see the sea in a totally new way, while also continuing to function as a commercial port, the bedrock of Gijón's industrial economy. Nevertheless, much remains to be done and changes in the minds of the city's inhabitants and governors so as to bring about a 'Bilbao-effect' in Gijón, as well as in the city's artistic heritage, which does not yet comprise an attraction for visitors in itself, despite the existence of a number of outstanding features. This problematic situation is in large part due to the chaos marring the city's urban design; and the limited modification of the catalogue is intended to describe some room for improvement in the future.

Focused in a specific proposal of implementation, this article is not intended to detail each and every one of the features and parts that render Gijón a city of cultural interest; but it should be noted that they are important enough to warrant the development of a heritage network that would account for a new, necessary re-construction of the city's urban design that would meet the needs of the service and tourist sectors, as well as improve residential requirements.¹⁰ So as to carry out this general urban reform successfully, the modification

of Gijón's Urban Catalogue envisions a series of proposals designed to reconcile the protection of the city's cultural heritage, in accordance with the existing urban planning regulation, with new urban reform and construction needs. Thus, ideas and solutions relating to the following issues are set out:

- The practical definition of the limits to which the objectives of protecting cultural heritage may prevail, not only as regards to the building rights established in the urban planning code, but also and especially in relation to the primary factors involved in basic aspects of construction conditions such as structural suitability, habitability and accessibility. To this end, a detailed, specific typology of cultural goods is outlined, as are the various types of protection and modes of intervention. The treatment and protection of cultural goods may vary widely depending on their nature and conditions: buildings, constructions, facilities, built structures, elements of interest, open natural and urban spaces, built complexes, properties, and natural values.
- The establishment of the material conditions of intervention in goods protected on the basis of their functional purpose and the achievement of the best means for its implementation in practice, in the context that an understanding of the protection and conservation of cultural heritage (especially built heritage) may be best refined when the functional purpose of the good is well-defined and the building itself is in ongoing use.
- At the same time, the modification of the catalogue encompasses the idea that one of the main aims must comprise actions undertaken in the interior of the built fabric, both in housing blocks and service venues and in shared spaces, such as patios and gutters or gullies (cárcavas). In this regard, the proposal document takes a minimalist approach, focusing on intervention and improvement actions that address the functional and formal conditions of buildings within the general context of urban regulation as a whole. The following issues are dealt with:
 - adapting the suitability of structural, construction and safety features;
 - improving the conditions of habitability in housing blocks;
 - ensuring suitable conditions of accessibility;
 - overcoming the functional limitations in housing blocks and other properties that are due to the building program or its regulation;
 - the system of compatibility and flexibility in terms of use(s).
- The Modification of the Urban Catalogue justifies the material protection of cultural heritage on the grounds of a twofold approach to intervention: on the one hand, the conservation and protection of goods and elements of interest that reflect cultural values to be preserved; and on the other hand, the removal or reform of elements that may have a discordant or degrading impact. Thus, in addition to offering a catalogue, the document enables consideration and further reflection on new contextual features in relation to negative and discordant elements.
- The idea of an environment of protection to be taken into account in urban planning, a traditional aspect of the legislation governing heritage preservation in Spain, is further developed to encompass goods of special importance and adapted to the various typologies of goods detailed in the catalogue.



Figure 8. Lavadero in Fano, Camín de Llavandera road.



Figure 9. Property La Concepción. La Providencia road (Somio).

- As regards to refurbishment, the document proposes the establishment of a progressive scheme of required movements based on a sequence of actions shaped by a general or overall framework for the planned intervention. In other words, a plan to intervene in relation to a particular part or element of a building may lead to complementary intervention on other parts or elements so as to carry out as complete and comprehensive a refurbishment project as possible (depending, of course, on the technical proportionality and financial sustainability of the action(s) concerned).
- The various intervention objectives relating to the different types of heritage goods enable a detailed description of public practices in terms of investment and promotion of action. Two aspects to be highlighted in this context are:
 - the separate and different treatment of military and industrial heritage;
 - the definition of certain ethnographic heritage goods (granaries, store houses, barns houses, wash-houses, mills, transepts, etc.) as material expressions of the culture and traditional way of life in Asturias, which has led to detailed description of such elements (Figures 7 and 8).
- In the special case of the protection of free-standing and isolated buildings and their grounds, which may be reconsidered in the economic context of urban added-values generated by land rezoning, the document sees the open space immediately surrounding the building as part of the good to be protected, thus tracing a symbiotic relationship between building and immediate surroundings, to be treated as an indivisible whole (Figures 9 and 10).
- The document also pays particular attention to attached or semi-detached buildings linked to the goods listed in the catalogue, giving greater importance to these urban environments and sections of streets that comprise such a unique and distinctive aspect of Gijón's cityscape. It should be noted that there was no provision as regards to the conditions governing the replacement of such buildings in the existing

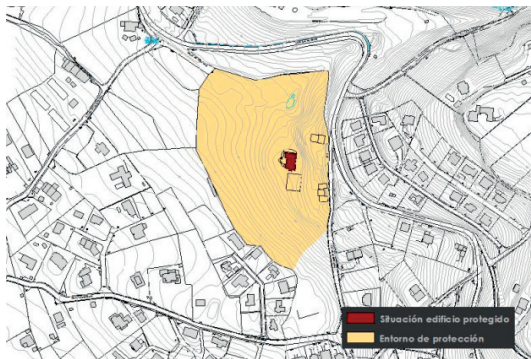


Figure 10. Proposed plane delimiting the environment of Property La Concepción.

regulations, which were left to the discretion of the planner or designer working on a given project.

CONTEXTUAL CONSIDERATIONS FOR THE CATALOGUE

No plan for a major urban development project is contained by the specific and particular details set out in the Urban Catalogue and its inventory of heritage goods. A new category of cataloguing (known as “contextual cataloguing”) is presented so as to ensure that new building projects are congruent with the cityscape; this category describes buildings that lack the intrinsic values required for inclusion in the Urban Catalogue inventory; or their exclusion is warranted by other significant circumstances or conditions regarded as more important, although they may have certain intrinsic value of some sort.

In general, such conditions are matters relating to architecture and urban planning, and affect buildings in situations such as the following:

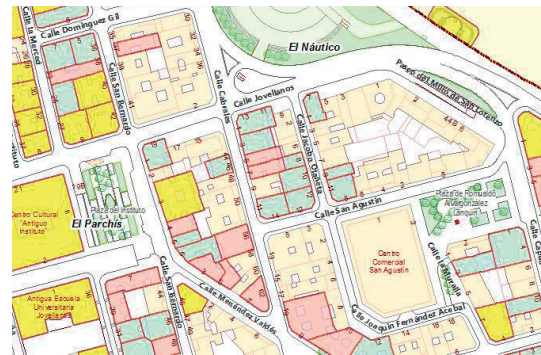


Figure 11. Plan of the buildings on the Calle Jovellanos (CENT-CENT-A-271, CENT-CENT-A-245 and CENT-CENT-A-242).

1. To adjust the road network which is a real need in certain thoroughfares in Gijón, so as to relieve a city that has become extremely dense.
2. If advisable, to standardize the form, design and composition of a façade since the number of floors permitted is significantly higher than the existing structure, and the current façade does not present elements of particular value. In such cases, laying out a new façade may prove more practicable than endeavoring to make a new façade match and fit into a preexisting structure.
3. When there is a need to change location to prevent the replacement of the building without the application of minimum conditions regarding contextualization and a coherent aesthetic in terms of the elevation.

The problematic case of three buildings on the Calle Jovellanos (CENT-CENT-A-271, CENT-CENT-A-245 and CENT-CENT-A-242) is a pertinent example in this regard: these are linked to the contextual building



Figure 12. Contextual building in Institute Square/Calle Jovellanos.

scheme so as to prevent their disappearance in the new Catalogue (Figures 11 and 12).

The proposal of revision aims to even up the road level in line with the standardization of the street-level begun in the mid-twentieth century, based on the 1937 Urban Improvement Plan. This plan was designed to resolve problems relating to traffic, sanitation and habitability in general. However, a number of buildings were left off-level in relation to the street, and at their original height, a contrast that makes parts of Gijón look like a set of teeth in need of some fillings or even implants.

It is worth noting at this time that nineteenth century buildings on Calle Jovellanos itself (numbers 1, 3, 5, 7, 9, 11, 2, 4, 6, 8 and 10) were being demolished at that point in time, a practice that was extended throughout the urban residential space of the city.¹¹ The 1947 Gijón Extension and Urban Design Plan did not prohibit new buildings of up to seven floors, based on overwhelming precedents dating to 1934 when the building of the Casona Blanca (CEN-CEN I-24) in the same area, the Plaza del Instituto, was permitted for artistic reasons (Figure 4). Despite its importance, this building was a harmful precedent for the following decades of uncontrolled urban development.

Given that the current situation in relation to the three buildings is the outcome of the urban planning process and development to date, the Urban Catalogue regards the formal finish, standardization and adjustment of the construction alignment of the built complex as a whole as being of greater interest and significance than the protection of the particular buildings concerned. Nevertheless, the specific identity of the buildings is so strong as to retain their urban presence in the street. In fact, the environmental category included in the previous classification required only the documentation of the heritage good; once permission to demolish had been granted, it had no bearing on the new construction that could emerge as a result.

In contrast, the new category of contextual construction evolved from the idea of precedent; any building replacement project must be positioned and adapted in accordance with a set of construction principles designed to shift such buildings and increase their height, while maintaining a coherent line in composition and aesthetics terms between the new building and the original. To ensure that the idea, design and composition of the preceding building is not lost over the course of the project, the

contextual category is complemented with detailed regulations concerning the elements and parts of the building that have a bearing on its external appearance; see, for example, the project outline of the example summarized for the purposes of this paper, once it is officially published.

Nevertheless, replacement is the exception rather than the rule; insofar as possible, such buildings are to be renovated and refurbished. In the final analysis, these urban actions come under the jurisdiction of the City Council which has the final say on the definition of the project, be it renovation or replacement.

As regards to the limited modification of the Catalogue proposed here, the inclusion of the category of contextual construction aims to preserve distinctive features and aspects of the city's architectural heritage, from the historicist-modernist school and the first phase of rationalism that shaped the urban residential area, as well as the traditional urban housing blocks, which contribute to the urban design image of some of the city's outlying districts.¹² This proposal has a direct impact on urban planning projects, requiring that their design and external composition fit within the urban complex in which it is set.

Our view is that this category is essential to the provision of technical solutions that can relieve the pressure on a city that has grown too dense, as well as to enabling the construction of pedestrian areas in spaces that respond to the city's redefinition as a cultural tourist and leisure destination. As well as clear conceptualization, major renovation and refurbishment of this kind call for committed political action as well as clear ideas based in knowledge and former experience.¹³ The decision to undertake this limited modification of the Urban Catalogue of Gijón is only the first step in the

process. Nor is this initial step directly transferable to other cities, since it is intrinsically bound up with the city of Gijón itself and its rich – albeit heretofore untapped – heritage, an urban complex located on a beautiful coast with extraordinary potential for the future.

In conclusion, this proposal is based both on the experience of urban planning in general and the specific needs of the city of Gijón. The general rules of urban development are to be applied on a case-by-case basis. Cities, like people, are living entities; each is unique.¹⁴ The Limited Modification and Revision of the Official Urban Catalogue has been specially designed to match both the accidental historical urban planning of the city and its recent transformation in a cultural and tourist destiny with an enormous potential.

Notes and References

- ¹ Memoria del Proyecto sobre la revisión y modificación del catálogo monumental de Gijón. *Estudio de Renovación y Desarrollos Urbanos (ERDU) [Urban Renovation and Development Studio]*. Directors: Javier Martínez Callejo (Architect and Urban Planner), Jesús Luis Solo Jiménez (Lawyer, Urban Planner and Geographer). Technical support: Inés Díaz Rendueles (Architect), Luis Solo Jiménez (Technical Architect), Oscar Callejo Acebes (Civil Engineer), Jorge Latorre (PhD in the History of Art).
- ² Manuel de Solá-Morales Rubió, "En Gijón, trazos y trazos a combinar de nuevo", UR: Urbanismo revista, 1 (1985). <http://upcommons.upc.edu/revistes/handle/2099/2928>
- ³ Moisés Llordén Miñambres, *The Economic and Urban Development of Gijón in the 19th and 20th centuries* (Oviedo: Universidad de Oviedo, 1994), 62. Manuel Ángel Sendín García, *Las transformaciones en el paisaje urbano de Gijón (1834-1939)* (Oviedo: Real Instituto de Estudios Asturianos, 1995). A General Urban Plan for the population was proposed in 1913 (based on the 1892 Ley de Ensanche, which extended the territorial area to 372 hectares), but it came to nothing because none of the deadlines or extensions established by the central government were met.
- ⁴ The overall purpose of these demolitions was to make a series of urban renovation projects viable. Llordén Miñambres, op. cit., 63.
- ⁵ The underlying philosophy was congruent with rationalist trends prevailing in urban planning at the time, which held that "la reforma de un plano de población, si ha de llenar el fin para el cual es estudiado, ha de responder a las necesidades realmente sentidas y ha de preparar y ordenar el crecimiento haciendo posibles otras soluciones que surjan en años venideros". Reformas urbanas de Gijón, 1937, brochure of the project by the municipal architect José Avelino Díaz Fernández-Omoña, 7 pp. Quoted in Llordén Miñambres, op. cit., 62.
- ⁶ Llordén Miñambres, op. cit., 70.

- ⁷ Heritage issues are the prerogative of regional authorities in Spain. In accordance with article 72 of Law 1/2004 (Principality of Asturias), the purpose of the Urban Catalogue is to further develop the general criteria in the land and urban framework as regards the conservation and protection of cultural goods and natural spaces of significant public interest, as well as other elements whose connection to the public domain means that they ought to be preserved or recovered. The most recent catalogue of Gijón was presented on July 30, 2010 (BOPA: Boletín oficial del Principado de Asturias, August 26, 2010).
- ⁸ For instance, Miguel Ángel Álvarez Areces [Coord.], *Propuestas de industria, cultura y naturaleza. Patrimonio industrial de Asturias* (Gijón: CICEES Ediciones, 2009); Íñigo Calles Oyarbide and Miguel Ángel Álvarez Areces, *Paisajes de la industrialización asturiana* (Gijón: Editorial TREA y Principado de Asturias, 2009); Manuel Ayús y Rubio, *Régimen Jurídico de los Entornos de Protección de los Bienes de Interés Cultural* (Alicante: Universidad de Alicante, 2013); Javier Bermúdez Sánchez, *El derecho de propiedad: límites derivados de la protección arqueológica* (Editorial Madrid: Montecorvo S.A., 2003); Plan Nacional del Paisaje Cultural (Madrid: Ministerio de Educación y Cultura, 2001, 2012 y 2014).
- ⁹ Iñaki Ábalos, *Naturaleza y artefacto. El ideal pintoresco en la arquitectura y el paisajismo contemporáneos* (Barcelona: Gustavo Gili, 2009).
- ¹⁰ In addition to Cimadevilla, the historical quarter as a whole, there are eight Heritage of Cultural Interest sites and over twenty newly re-designated sites, including wash-houses, granaries, gardens, etc. Catalogue of Gijón, BOPA, August 26, 2010 and Isidoro Cortina Frade, *Catálogo histórico y monumental de Gijón: San Julián de Lavandera, San Juan de Fano y Santa Eulalia de Baldornón* (Oviedo: Ayuntamiento de Oviedo, 1981).
- ¹¹ Llordén Miñambres, *op. cit.*, 63.
- ¹² Luis Miguel Piñera, *Las calles de Gijón. Historia de sus nombres* (Gijón: Ayuntamiento de Gijón, 2005).
- ¹³ María Jesús García García, *La conservación de los inmuebles históricos a través de técnicas urbanísticas y rehabilitadoras* (Pamplona: Editorial Aranzadi, 2000); Santiago González-Varas Ibáñez, *La rehabilitación urbanística* (Pamplona: Editorial Aranzadi, 1998). Other projects by ERDU (Estudio de Renovación y Desarrollos Urbanos -Urban Renovation and Development Studio): *Plan Especial de Reforma Interior del casco Histórico de Puente la Reina* (Navarra), Ayuntamiento de Puente la Reina, 2002; *Plan Especial de Rehabilitación del casco Histórico de Orduña* (Vizcaya), Ayuntamiento de Orduña, 2005; *Plan Especial de Ordenación y Protección del Conjunto Histórico de Cartagena* (Murcia), Ayuntamiento de Cartagena, 2006; *Plan Especial de Rehabilitación del casco Histórico de Elorrio* (Vizcaya), Ayuntamiento de Elorrio, 2006; *Plan Especial de Rehabilitación del casco Histórico de Tolosa* (Guipuzcoa), Ayuntamiento de Tolosa, 2012; *Plan Especial de Rehabilitación del casco Histórico de Artziniega* (Alava), Ayuntamiento de Artziniega, 2014; *Plan Especial de Reforma Interior del casco Histórico de Sangüesa* (Navarra), Ayuntamiento de Sangüesa, 2015; *Plan Especial de Rehabilitación del casco Histórico de Portugalete* (Vizcaya), Ayuntamiento de Portugalete, 2016.
- ¹⁴ Leonardo Sánchez Mesa Martínez, *La restauración inmobiliaria en la regulación del patrimonio histórico* (Pamplona: Editorial Aranzadi, 2004).

BIBLIOGRAPHY

- Ábalos, Iñaki. *Naturaleza y artefacto. El ideal pintoresco en la arquitectura y el paisajismo contemporáneos*. Barcelona: Gustavo Gili, 2009.
- Álvarez Areces, Miguel Ángel [Coord.]. *Propuestas de industria, cultura y naturaleza. Patrimonio industrial de Asturias*. Gijón: CICEES Ediciones, 2009.
- Ayús y Rubio, Manuel. *Régimen Jurídico de los Entornos de Protección de los Bienes de Interés Cultural*. Alicante: Universidad de Alicante, 2013.
- Bermúdez Sánchez, Javier, *El derecho de propiedad: límites derivados de la protección arqueológica*. Editorial Madrid: Montecorvo SA., 2003.
- Calles Oyarbide, Íñigo and Miguel Ángel Álvarez Areces, . *Paisajes de la industrialización asturiana*. Gijón: Editorial TREA y Principado de Asturias, 2009.
- Cortina Frade, Isidoro. *Catálogo histórico y monumental de Gijón: San Julián de Lavandera, San Juan de Fano y Santa Eulalia de Baldornón*. Oviedo: Ayuntamiento de Oviedo, 1981.
- García García, María Jesús. *La conservación de los inmuebles históricos a través de técnicas urbanísticas y rehabilitadoras*. Pamplona: Editorial Aranzadi, 2000.
- González-Varas Ibáñez, Santiago. *La rehabilitación urbanística*. Pamplona: Editorial Aranzadi, 1998.
- Llordén Miñambres, Moisés. *The Economic and Urban Development of Gijón in the 19th and 20th centuries*. Oviedo: Universidad de Oviedo, 1994.
- Nanclares, Fernando. "Plan especial de reforma interior del puerto local de Gijón". *Urbanismo/COAM* 5 (November 1988).
- *Plan Nacional del Paisaje Cultural*. Madrid: Ministerio de Educación y Cultura, 2001, 2012 y 2014.
- Piñera, Luis Miguel. *Las calles de Gijón. Historia de sus nombres*. Gijón: Ayuntamiento de Gijón, 2005.

- Sánchez Mesa Martínez, Leonardo. *La restauración inmobiliaria en la regulación del patrimonio histórico*. Pamplona: Editorial Aranzadi, 2004.
- Sendín García, Manuel Ángel. *Las transformaciones en el paisaje urbano de Gijón (1834-1939)*. Oviedo: Real Instituto de Estudios Asturianos, 1995.
- Solà-Morales Rubió, Manuel de. "En Gijón, trazas y trozos a combinar de nuevo". *UR: urbanismo revista* 1, (1985). <http://upcommons.upc.edu/revistes/handle/2099/2928>.

IMAGES SOURCES

1, 3, 5: Creative Commons pictures (free license). **2, 4, 6-12:** Urban catalogue, Gijón (with permission from Ayuntamiento de Gijón).