

PALACIO BELLAS ARTES

SAN SEBASTIAN – DONOSTIA / BASQUE COUNTRY – SPAIN

March 30. 2019



DOSSIER INTERNATIONAL HERITAGE ALERT

ICOMOS ISC20C

International Scientific Committee on 20th Century Heritage of ICOMOS

EXECUTIVE SUMMARY

The Palacio Bellas Artes was built in 1914 in San Sebastian, Spain. It is one of the earliest extant examples of a purpose-built movie palace left in the Basque Country and in all of Spain. It's rich architectural, cultural and social history are a vital part of the history of San Sebastian which was acknowledged by its being listed as Grade I cultural heritage in the Master Plan of San Sebastian in 1995. It was also declared as an "Inventor Cultural Property" with a Monument category by the Basque Government by an Order on March 4, 2015 (BOPV of March 6). This should have been enough to protect the building. Unfortunately, both the physical and political conditions surrounding this landmark have changed in recent years and the building is now severely threatened.

In 2014 the International Council of Monuments and Sites International Scientific Committee of 20th Century Heritage (ICOMOS ISC20C) prepared a Heritage Alert to call attention to the impending threat to the building. Rather than issue the full Heritage Alert, letters were written by the President of the ICOMOS ISC20C and the President of all of ICOMOS, requesting the assurances for the protection of the building by the Spanish authorities. The importance of the building was acknowledged, and the Basque government agreed to protect the site with the highest level in Spain as, "BIC-Bien de Interés Cultural". It appeared that the building had been saved. Unfortunately, the building owner, Sociedad Anónima de Deportes y Espectáculos (SADE), has since requested permission from the City Council of San Sebastian to demolish the dome at the top of the building which was granted. Not only was this one of the building's most important character defining features, but it is now feared that this is only the beginning of the total demolition of the building. Therefore, the ICOMOS ISC20C and ICOMOS Spain are now issuing this Heritage Alert and requesting the authorities protect and conserve this invaluable landmark of Spain.

ICOMOS Spain and the ICOMOS ISC20C are requesting that the authorities of San Sebastian and the Basque Country honour their previous acknowledgement of the importance of the Palacio Bellas Artes building and work to protect and restore it. Future redevelopment should be encouraged but should be done in an appropriate manner that does not adversely affect the architectural, historic and cultural values of the building and surrounding site.



1.0 IDENTITY OF THE BUILDING

1.1 CURRENT AND ORIGINAL NAMES

The Palacio Bellas Artes was built in 1914 as the collaboration between Ramón Cortázar (Architect) and Vicente Mendizábal (Developer). It was named after another theater of the same name that was destroyed by fire on February 27, 1913. That building had been the site of intense cultural activity, having been the venue for the renaissance of the illustrated project of the "Real Sociedad Vascongada de los Amigos del País" that took place in 1899. The building that burned had been the School of National Cinema, directed by Mr. Kardet. This institution was proud to have brought the first cinema projections to the city, making use of equipment imported from Paris by members of the society.

The name selected for the new building incorporated precise cultural implications, as it referred to an architectural typology that was rising on an international level: the 'Movie Palace' (Palace du Cinéma). This term was coined to designate the buildings of eclectic style and monumental standing erected during the era of silent movies.

'Palacio de Bellas Artes' is one of the last remaining movie theaters of this era (1895-1930) in the Basque Country. Its classicist composition, its representative character and its unconcealed ambition for esthetics and architecture are the main characteristics of the 'Bellas Artes' shared by other movie palaces constructed in the first two decades of the 20th Century. This period of history marked a golden age for this building type, which continued on through new stylistic expressions such as Art-Deco and the geometrical purity of the Modern Movement.

1.2 LOCATION (CITY, COUNTRY, STREET)

Calle Urbieta nº 61 (San Sebastián. Basque Country. Spain)

1.3 CLASIFICATION (TYPOLOGY)

Movie theatre.

1.4 CURRENT REGULATIONS FOR BUILDING PROTECTION

Until recently, Bellas Artes Palace, has enjoyed the highest grade of protection granted by the municipality. It was included in a list of "Permanent Buildings with special Planning for its protections", which meaning those buildings whose "historical-artistic values imply a necessity preservation". Moreover, in 1995 it was designated as Grade I in the Master Plan of San Sebastian, a classification reserved for those buildings that "possess a historic or architectonic singular value or constitute fundamental elements, not replaceable, of the urban picture and historic memory of the city".

The current regulations that apply are part of the Special Plan for Preservation of Constructed Urban Heritage (PEPPUC), document sanctioned after several proposals on the 27th February 2014. It introduces a drastic variation to previous regulations, as it suppresses for the first time the obligation of maintaining the configuration of the inside, even authorizing the demolition of complete segments of the façade. On the 27th of April 2013, a citizen association named ANCORA, requested the government of the Basque Country to declare the 'Palacio Bellas Artes' as Cultural Heritage with the object of avoiding its demolition. This application received a favorable technical report on the 6th of June 2013. The Vice-counselor of Culture announced the subsequent opening of a dossier of cultural qualification on the 21st of May 2014. Its effective commencement would imply the application of a regime of provisional protection, automatically producing the suspension of the municipal licenses of demolition or new construction in the affected area (Article no. 22 of the Basque Cultural Heritage Law).

After the letters received from ICOMOS and the social press, the Basque Government decided on March 4, 2015 (BOPV of March 6) to declare the site as **BCI Inventory Cultural Property** with a Monument category, which is the highest protection of the Spanish State. However, the property owner, Sociedad Anónima de Deportes y Espectáculos (SADE), filed an appeal against the Order and, the Basque Government decided that it should be dismissed on May 26, 2015. "Coincidentally" a short time later, on August 3, 2015, the SADE informed the City Council of the appearance of a crack in an area of the dome and proposed to demolish it, alleging danger to passersby.

The City Council alleging reasons of public safety gave the Order to SADE on October 8, 2015 to "remove" the dome of the building and to proceed to replace it. This order, however, lacked deadlines, the requirement for guarantees and the replacement project as established by the Land Law in its article 203.2.

Between October 20 and 30, 2015 SADE demolished the dome of the Fine Arts Building, and covered the building with a protective mesh - as a shroud - to give a sense of decrepitude. They failed to comply with the municipal order to replace the dome and it has still not been replaced to this day. In addition, SADE filed an appeal in court against the declaration of Cultural Property by the Basque Government, and on April 21, 2017, the sentence was issued: "Agreeing the retroactivity of the administrative file to the moment immediately preceding the resolution issued, the resolution that must be issued taking into account the de facto situation of the Bellas Artes building". In other words, the Basque Government agreed with SADE and removed the protection. An appeal could have been filed against the ruling, but the Basque Government did not appeal and decided "**to not include the Fine Arts Palace of San Sebastián (Guipúzcoa) as a Cultural Property with Monument category**" (BOPV Wednesday, October 25, 2017). As a result, the City Council has suspended the order that would have required SADE to replace the dome and freed SADE to ask for permission to demolish the building which they have now done

In this way the building has ceased to be considered Cultural Heritage that is protected by the Basque Government. So, its only protection now is the municipal PEPPUC, whose Grade C classification allows for the demolition of all of the Bellas Artes building except for the chamfer walls and the dome that no longer exists.

As a culmination to this premeditated operation of destruction of the monument, the property owner, SADE, requested from the City Council in 2018, the modification of the General Plan of Urban Planning of San Sebastian, with the purpose of reclassification of the plot of land, from a cultural use to residential, in order to allow them to build their luxury apartments. This request for the time being has been denied by the Municipality, but there is no doubt that after the municipal elections in May the request will be made again.

2.0 HISTORICAL AND CULTURAL SIGNIFICANCE

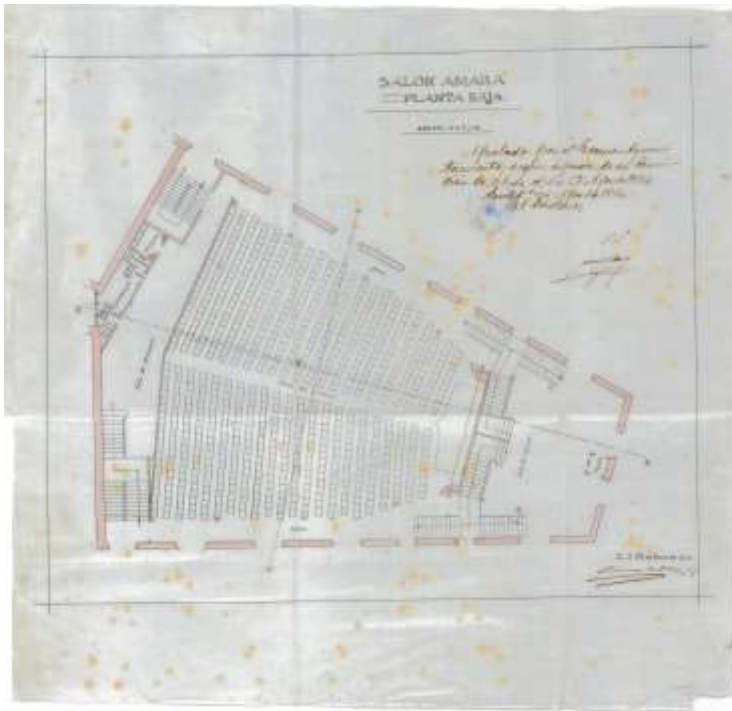
2.1 STATEMENT OF SIGNIFICANCE AND HISTORY

Historical and Social Values: The historical and social values of 'Palacio Bellas Artes' are surely one of the most important and underappreciated aspects of the building. It was not included in the Guide published by the College of Architects, or in the urban municipal file. Only recently has the building begun to be appreciated for its true contribution as a pioneer of a new technology, cinema. Although the first screening of the Lumière brothers took place in 1895, the "theater" did not have fixed sites in its early stages. The movies were shown in cafes, regular theaters and street pavilions. Permanent buildings designed specifically as a place to show movies did not become widespread until about 1907. Due to its early chronology this is -most likely- one of the oldest cinemas preserved in Spain, and one of the few extant examples built before the First World War in Europe.

Urban Value: Its urban value is very remarkable because of its strategic location and role as a city landmark that marks the city's expansion at the beginning of the 20th century. The property enjoys great prominence being located on a triangular site that is the crowning element of the so-called Cortázar Extension. It points to the entrance to the city from the south. The narrow façade of the building is like a chamfer that forms an open triangular urban space in front of it. The bisector of the chamfer generates a significant compositional axis, at the intersection of Urbietta and Prim streets which contain some of the best buildings of eclectic inspiration within San Sebastián. "Palacio Bellas Artes" constitutes the end of this journey, closing with a bright historical and stylistic culmination. It is also an important nodal point of the city serving as the extreme limit and prospective link between the first nineteenth-century urban expansion and the developments of the second half of the twentieth century (Amara Nuevo neighborhood).

Architectural Value: 'Palacio Bellas Artes' was originally designed to house different uses (cinema hall, headquarters of the choir room and concierge). It was a remarkable and intelligent design that took advantage of a triangular shaped site and allowed it to accommodate the needed facilities. It is a prominent building that occupies the head of a triangular block and can be seen to have its inspiration from the now demolished Gaumont-Palace of the Place Clichy in Paris. The architect, Cortázar, could have personally visited this cinema in Paris, or known about it through one of the many architectural publications to which he subscribed. Interestingly, it is an international benchmark from which there is no mention in the

list of municipal planning. 'Palacio Bellas Artes' is not a mere copy, but a unique building with its own architectural value, whose prototype was the flagship of the French film industry that held the world's largest projection room at the time. It also demonstrates the strong Parisian influence on local planning that distinguishes the city of San Sebastian. By its formal characteristics and the time of its construction, is a unique infrastructure within the Basque architectural scene.



Commemorative and Symbolic Value: 'Palacio Bellas Artes' was erected to mark the furthest point reached by the expansion of the city, a hundred years after the fire and subsequent reconstruction (1813-1913). Not surprisingly, the urban space that extends in front of the main facade bears the expressive name of Centennial Plaza. It also represents the effective culmination of a dream: the urban expansion plan conceived by Antonio Cortázar, father of the architect who designed this cinema.

Experiential Value: Given its centennial history and brilliant cultural past, the "Palacio Bellas Artes" continues to enjoy great esteem among the people of San Sebastián. Proof of this is demonstrated by the 10,961 signatures that have been collected to oppose its demolition (<http://chn.ge/1Y89549>). The building has been the scene of many artistic and social activities, some of its own use and other tangential to it such as theatrical performances, musical performances, competitions, political rallies, celebrations and, of course, film screenings. This building has always had a strong familiar and popular character, being a strongly rooted in the landscape and the collective memory of citizen's architecture. It has had a very important historical role as the registered office and rehearsal location of the prestigious Orfeón Donostiarra for more than six decades (1915-1977). Nor can it be forgotten that after ceasing to function as a popular hall in 1982, it became the first head office of the newly founded Euskadi Symphony Orchestra and remained in that use until 1989.

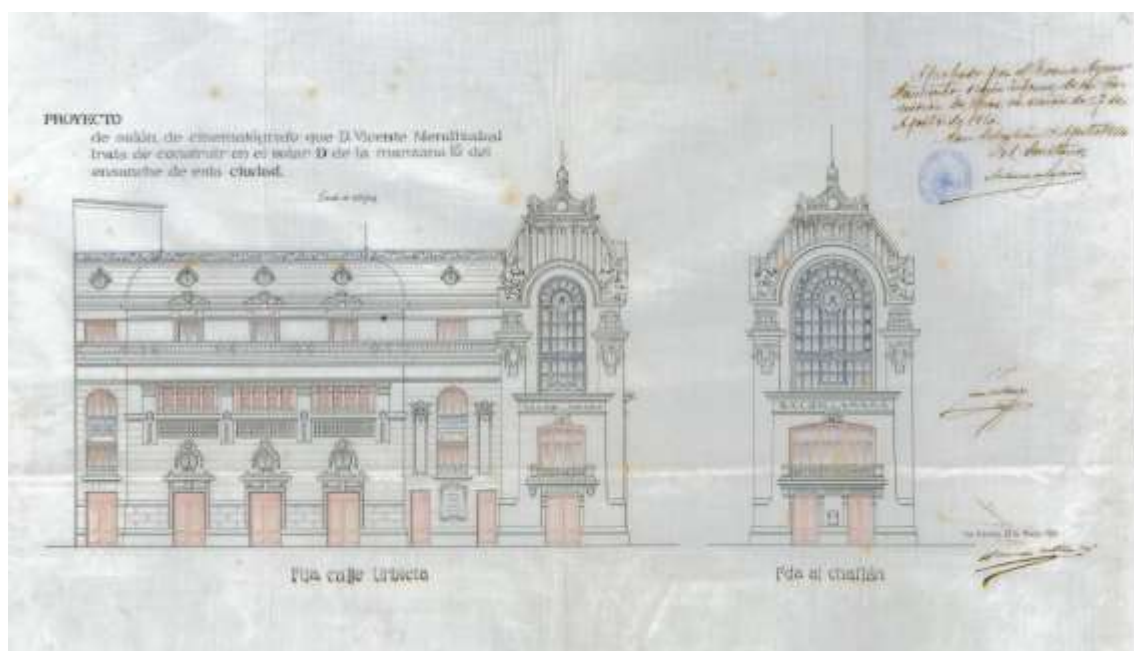
2.2 HISTORY OF THE PLACE

The site is known as "Solar D, square N°65 of the extension", and was bought at auction by Mr. Mendizabal, a renowned contractor and builder of numerous buildings and major public works in the city. It was a smallholding very close to Amara Fairs, which have been celebrated since 1902 with the installation of booths and attractions of various kinds. Specifically, Solar D was occupied by itinerant filmmakers, such as the well-known *Grand Cinema Sanchis* or *Petit Palais*, elegant pavilion equipped with good acoustics. There is graphic and documentary evidence of this in the Municipal Archives of San Sebastián.

This occasional activity was consolidated in 1914, when the owner of the land promoted the building of a permanent local venue. Don Vicente Mendizabal stood out as a true pioneer in the entertainment industry, being "*the first to install a regulatory model of cinema in Spain*". His collaboration with the architect Ramón Cortázar was fruitful and constant as demonstrated by the splendid residential property in the city (C / Prim, No. 17), along with the pediment Jai-Alai Moderno and several cinemas (Lounge Miramar, Palacio Bellas Artes, Trueba and Petit Casino).

2.3 PROJECT DATE / CONSTRUCTION DATE / TERMINATION OF WORKS

The project, which was described by an original six-page report and a total of nine drawings, is dated March 23, 1914. It received a favorable report from the Committee on Works and a corresponding municipal approval. Construction of the "Palacio Bellas Artes" was completed in the record time of five months and opened to the public with an inaugural function held on September 12, 1914. The Orfeón Donostiarra took possession of its new social headquarters, located at the top of this building (Calle Prim 40), on February 20, 1915.



2.4 ARCHITECT

Ramón Cortázar (Architect)/ Vicente Mendizábal (Developer)

2.5 DAY OF BIRTH, ADDRESS AND CONTACT AUTHORS

Ramón Cortázar Urruzola (1867-1945) was born on Garibay Street #1, in one of the buildings built by his father who was also an architect. He is said to have been the first child born in the expansion of San Sebastián that helped to beautify the city with buildings as representative as the Spa at La Perla, the Royal Hut or the Koldo Mitxelena Cultural Center. For decades he held the position of Provincial Architect, which he combined with the private practice of his office. His current descendants belong to a series of architects starting in the nineteenth century and continuing to today. Preserved in their historic home on Garibay Street is an interesting file that has thickened over the course of generations, with the professional activity of their illustrious ancestors. (Architecture Studio Encío-Cortázar, C / Garibay #1, 3rd Floor, 20004 SAN SEBASTIAN).

Vicente Mendizabal Urretavizcaya (1864-1931) was an officer of the construction industry, which developed a successful career as a contractor and entrepreneur linked to the entertainment industry, through partnerships of its founding as "Mendizabal, Trevino and Co." and "Vincent Mendizabal and Sons". These companies gave rise to the "Anonymous Society of Sports and Entertainment" (SADE) resulting from a merger corporation operated in 1925 and is the current owner of the "Palacio Bellas Artes" (Plaza de Pinares #1, 6. 20001 SAN SEBASTIAN).

2.6 ORIGINAL AND CURRENT USE

The property was designed and used from the beginning as a movie theater. This is certified in the explanatory report attached to the construction report and the work plan section, which contains detailed representation of the projection booth. No stage was proposed initially, as a flat screen was enough for its use as a cinema. However, a small orchestra pit was included, since it is well-known that "silent films" were accompanied by various sound effects and live music. Currently, the "Palacio Bellas Artes" remains closed to the public and is used as a simple warehouse for material storage by the owner.

2.7 CHANGES AND ADDITIONS

The building was subject to further change to update its use as a theater and cinema. That possibility had already been foreseen in the original project of Ramón Cortázar, for which it was proceeded to enable the existing lobby inside the chamfer as a stage. In 1942 the main stairs were moved to provide better circulation in building.

In 1943, the "Palacio Bellas Artes" underwent a comprehensive renovation to upgrade the facilities by architect Ignacio Mendizabal. It only affected the inside and consisted of the replacement of the seats, with some modification in the layout to improve visibility and added an additional row in the amphitheater. Lavatories, room lighting and decor of the entire room were also renovated (replacing the front balconies and scenic arch) in the modern rationalist style popular at the time.

2.8 CURRENT STATUS

After being closed for twenty-five years, the condition of this hundred-year-old building continues to deteriorate. In January 2014 the building was wrapped externally with a mesh as a precautionary measure to keep debris from falling to the street. The Department of Planning of the City is currently reviewing the existing condition of the building, to determine exactly what the current state of conservation is.



2.9 ORIGINAL BUILDING PROGRAM

Movie Theater / social headquarters of the Orfeón Donostiarra / concierge room

3.0 DESCRIPTION (HISTORY AND TECHNOLOGY)

3.1 PHYSICAL DESCRIPTION

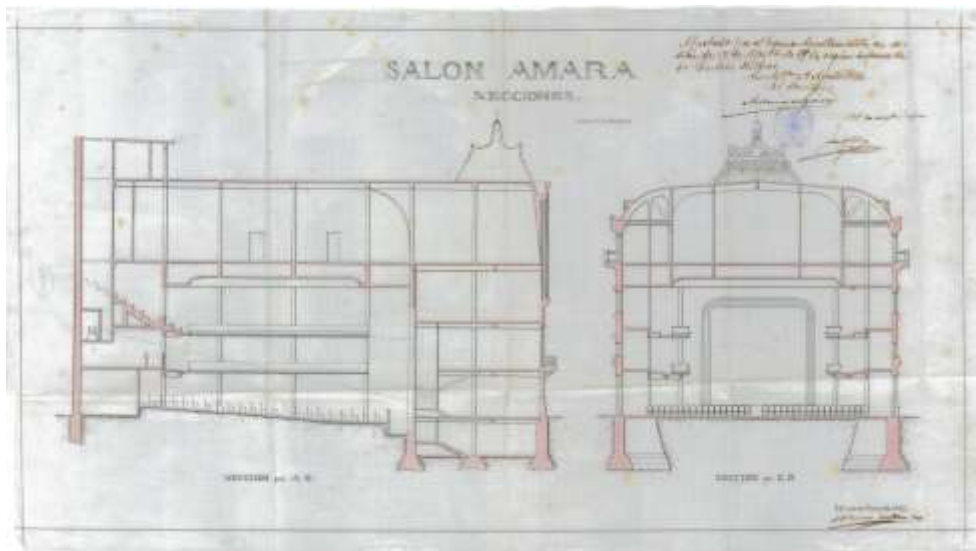
The "Palacio Bellas Artes" has an irregular pentagon shape that resembles an isosceles triangle with a chamfered corner, and an area of 773 m². The spatial organization of the building is dictated by the geometric singularity of the lot, whose alignments to the streets Urbieta and Prim form an angle of about 30 degrees. The interior layout has a symmetrical pattern, reaching its axis bisecting the acute angle of the lot. In the initial design of Ramón Cortázar, the main entrance to the building was made through this angle (south facade), giving access to a hallway in the matching space with the chamfer. The projection screen is set orthogonally to the axis of symmetry, also serving as an element of separation between the entrance hall and the auditorium. The stalls, floor boxes and the horseshoe-shaped amphitheater still show a clear dependence of the nineteenth-century conventions for theatrical architecture and fit logically into the geometry of the site.

The theater is divided into three levels, whose distribution is reflected in the treatment of the side walls; the stalls corresponding to the ground floor, the first floor to the boxes (appreciated from the exterior through three small windows for ventilation) and the second floor to the amphitheater or gallery (closed by a series of rectangular windows and landscape format, framed by thick pillars). The cinema hall is well shaped topped by a double concrete ceiling two meters high, which in turn serves as a seat and support for the area above that is reserved for the Orfeón Donostiarra. The latter included several outbuildings: a large concert hall, a room for chorus men, another for the lady's room, an office, boardroom, the administration office and the lobby. Outside, the top floor has balustraded terraces on both sides with flying balconies, each connected by triple access. Their openings are uniformly surmounted by a smooth entablature and cornice that develops longitudinally without interruption. The roof (now waterproofed with an asphalt coating) was originally a curved design and liner moldings, as can be seen in historical photographs. It was ornamented by a series of zinc oculus windows (five per side), which are now missing.

The building as a whole consists of a total of four stories. The first three were occupied by the show lounge and the fourth floor under the mansard roof is reserved as home and rehearsal of the choir. There was also a small apartment for the caretaker. Spacious hallways were provided with direct exiting to the street through a total of six exits, three on each side of the twin facades. To access the upper floors there were four staircases on the outer facing walls: two that exited to Juan Urbieta Street and two to General Prim Street. They consist of several vertical elements, lit and ventilated through a succession of holes, alternating with rectangular bay arches. At the time of its inauguration, "Palacio Bellas Artes" had a total capacity of 1,426 spectators, the highest in the city.

At the highest point of the building, a flat terrace leads to the dome, the dominant element and emblem of the Belles Artes. Inside the dome was designed as a billiard room. The corner of the building has the appearance of a trapezoidal tapered tower section with three facets that rise over a high plinth carved in stone. The façade of ashlar sandstone extends vertically in shape of a truncated pyramid surmounted by a cornice, ennobling the lower half of the tower, which has balustrade balconies in each of its three sides. These balconies lit a small foyer or lobby floor corresponding

to the boxes. Their doors are arch shaped, decorated by a bracket with a grotesque mask. The top half of the tower was pierced by huge arches on which stood the monumental dome. These arches are supported on giant thick pillars that form very broad openings closed by half-glazed ironwork. The interior design of the metal trusses consisted of a rectangular glass arranged vertically, occupying the entire bottom section. The glass is horizontally divided by a railing accessible from the inside, which emphasizes the separation between the third and fourth floors. This sill incorporates a compositional and ornamental function. A little further up, in the center of the arch, a circle enhanced with schematic garland carried inside the initial's "PBA" identifying the property. In the upper area of the window, the panes of glass are arranged in a fan following the position of the arch segments. Its outer contour was originally surmounted by decorative fretwork made of iron.



The airy windows of the chamfer of the triangular building have been diminished in their impact by being covered by a course opaque coating. This has also contributed to the degradation of their metalwork, giving it an abstracted and poor image compared to its original state. It has thus lost the means of expression of the first order, which the "Palacio Bellas Artes" shared with his older Parisian brother. This is especially true at night, when the interior lighting seeped through the windows. The design intent was to have the building serve as a beacon which responded effectively to a business purpose, giving it a strong physical presence.

3.2 CONSTRUCTION SYSTEM USED

The main technology used for the construction of this building was cast in place reinforced concrete. Reinforced concrete had the advantage of being able to be formed in more plastic shapes and allowing for the reduction of vertical supports (pillars or columns) which might hinder the sightlines inside the theater. The flights of boxes and amphitheater are also of concrete, with a consequent decrease in load-bearing construction. Moreover, the use of this technique involves the construction of a boned structure with which it can dispense with supporting walls, and thus clear the enormous spans that make up the windows of the chamfer.

While not the first concrete building in Spain, it is a very early example and another reason that this building is significant.

3.3 CONTEXT/ SETTING

The location at the end of the extension Cortázar and unique insertion in the urban context are closely related to the symbolic and commemorative value of this property. For a more detailed explanation of all this we refer to the discussion in section 2.1.

3.4 CULTURAL AND SOCIAL CONTEXT

In 1914, San Sebastian was a world-renowned tourist destination having become one of the major maritime resorts of Atlantic Arc at the end of the nineteenth century. But its place as an important seaside resort had already begun to decline by the turn of the century forcing it to make a constant effort for improvement and urban renewal, in order to attract and retain visitors. Donostiarras (residents of San Sebastian) began to direct their efforts towards the service sector, an inclination that became clearly reflected in the urban architecture itself. In a few years, San Sebastian was equipped with a wide and varied infrastructure for leisure (casinos, amusement parks, arenas, sporting venues, theaters and cinemas). Spanish neutrality during World War I favored the arrival of the international elite, emphasizing the cosmopolitan character of a population that was saturated with foreign cultural influences, particularly French.

Film, as a new form of entertainment, achieved unprecedented success, having daily sessions being scheduled in almost all the theaters and cafes of the city. In October 1913, Alfredo Laffitte published an eloquent article in the local newspaper, titled "Cinematografomanía". Do not hesitate to say that *"we are at the height of the movie (...) Many families whose constant rule was to head back in the evening to their home and do not leave it until the next day, now cannot do without a cinema before entering at home. It has become a staple (...) This is a capital that by effect of a neighborhood grown and of the remnants of the summer season, brings a very large core of people willing to have fun at all times. I do not judge ventured calculate 3,000 from 50,000 (6%) the number of visitors to daily shows to the resort."* In 1918, at the end of World War I, San Sebastián had fourteen active movie theaters. Almost all have disappeared, and the Palacio Bellas Artes is the oldest and most important one remaining.

3.5 MATERIALS, FABRIC, FORM AND FUNCTION

Special care was put in the choice of flame-retardant materials according to the Municipal Regulations for the Installation of Cinematographers, approved in 1908. Given the flammability of celluloid and the technical problems of the first projection devices fires with tragic consequences were common. San Sebastián witnessed the destruction of several theaters by fire including the Novedades cinema in 1907 and the Circus Theater in Aldamar Street and the "Palacio Bellas Artes" of Euskalherria Street, both destroyed by fire in 1913. With such precedents, it was desired to build cinemas of materials that were noncombustible. The use of reinforced concrete was

being publicized as more fireproof than traditional materials. The house Hennebique, holder of the prestigious international patent on reinforced concrete, used the marketing slogan: "*No more disastrous fires*". San Sebastian was one of the few Spanish cities that had a dealership of this firm, by Don Miguel Salaverría, that specialized in manufacturing of hydraulic mosaics, tiles and cement pipes. It is no accident that the construction of an advanced workshop of "artificial stone", located on San Bartolomé Street, was also the work by the architect Ramón Cortázar.

Cortázar was a true pioneer in the introduction of reinforced concrete, whose role has not yet been properly assessed. He used this new turn of the century technology to erect buildings such as the Town Representative of Eibar and the headquarters of Banco Guipuzcoano, in San Sebastian (1901). In San Sebastian, there was a continued use of reinforced concrete for extremely varied works such as the convent of "Madres Reparadoras" and a residential building at San Bartolomé Street #27 (both 1907). Reinforced concrete was used in the late Miramar Lounge (1913), which opened the way to its use outside civil engineering and industrial architecture to which the material had been exclusively confined. This fact adds special value to the "Palacio Bellas Artes", as it is an early and excellent example of the use of reinforced concrete for a major building of architectural merit. Both inside and outside the building received adequate artistic expression and decoration, so that the public could not distinguish, at first sight, if the new technique had been used.

However, in the "Palacio Bellas Artes" there is a functional purpose thinly disguised by its obvious decorative containment, which set it apart from previous works such as the Banco Guipuzcoano with abundant ornamentation applied based marbles, bronzes, wood carvings, plasterwork and stained glass. Here on the contrary, there prevails a practicality and dignified simplicity of design, decorating its interior with light colors. This is noted by the historian Maria del Carmen Rodríguez Sorondo stating that "*in its execution neither luxurious materials and so their facades were employed, though plastered outside are ordinary masonry, which on the other hand, in no way diminishes the value that for their own composition and location possesses*". The building rests on a stone foundation and sandstone ashlar padding. Its structure is entirely of reinforced concrete including the dome, which contributed to lower costs, completing the facade with painted stucco covered brick. The party wall with the adjoining house is also of stone and brick. The stairs are all concrete with Portland cement steps and simple iron railings. The fireproof projection booth is airy, with windows overlooking the courtyard. The upper deck was coated with volcanic cement and covered with slate and zinc. The property had several fire prevention features including hydrants available on all floors, electric lighting and doors that open out in order to facilitate rapid egress in case of fire.

In terms of form and function, it can be considered that this is an industrial building, being an infrastructure equipped with machinery and technological media suitable the nascent entertainment industry. This is an apparent contradiction to its representative and monumental appearance and the fact that it is located in the urban core. As such industrial heritage testifies the profound social and cultural changes in the cities of the early twentieth century, when it emerges a new means of communication and artistic expression to become mass entertainment par excellence. This cinema was firmly anchored in the forefront of its time and equipped with the most advanced facilities in the date of his inauguration. Moreover, it should be stressed that structurally, it provided a singularity by

combining and overlapping two different cultural facilities, which is an architectural challenge and a remarkable achievement from a conceptual point of view. The very name of the property realizes this symbiosis and refers to the inclusion of the film in the classic canon of the arts, supporting their growing social prestige, able to compete with the theater or even move. The term "*Seventh Art*", referred to "cinema" and was coined by the Italian critic Ricciotto Canudo, being used for the first time in 1911.

3.6 AESTHETIC VALUE

Stylistically, the building is part of the trend known as "Beaux Arts", a name that refers to the classic academic nature that prevailed in France after the Second Empire architectural style. It was released from the National School of Fine Arts, an institution that dominated the architectural discipline and the official teaching of this profession since the Baroque period. It draws on an eclectic synthesis of historicist styles that takes with profusion of formal details, resulting in constructions with propensity for opulence. Among the architectural elements aligned with the beaux-art aesthetic include the dentils, brackets, grotesque masks, garlands and portholes, wisely distributed throughout the facade. Also, the mansard roof, coated in black slate, is another unmistakable sign of identity, which openly proclaims its French connection. However, in no case can it be considered as ornamental exuberance, since decorative elements are stylized and are limited to a few key points, taking a role of coordinating module that adds expressiveness and rhythm to the whole.

Although clearly inspired by the example of the Gaumont-Palace in Paris, this movie palace does not pursue the same academic language. Rather it is an expression more condensed and vigorous in tune with the times, that may be considered a parent with the most innovative European modernism movements. It should be noted that its Parisian reference was not initially conceived as a cinema, but as a race track for the Universal Exhibition of 1900, work of the architects Cambon, Duray and Galeron. Its transformation is due to Léon Gaumont, who acquired the property in 1911 and entrusted to Auguste Bahrmann reform of the interior, becoming a giant projection room and establishing his historical film company, currently the world's oldest. Its imitation in San Sebastian, designed fifteen years later and with a different program, combines a Parisian imprint with a palpable influence of the Viennese Secession, evident in the compositional clarity, in the design with exhibition of the tectonic and rectilinear and in the respect to the geometry. It is very characteristic of the Secessionist style the columns with vertical emphasis, creating parallel lines, as can be seen in the walls of the third floor (amphitheater). The structure acquires a refined ornamental sense here, accented by contrasting color and texture of materials. All this is close to incipient rationalism of the coming years, heralding the Modern Movement of architecture.

Also belong to a more modern attitude are some discrete quotes of exotic taste like the truncated pyramids of the chamfer resembling entry pylons of an Egyptian temple. The crowning structure of the dome utilizing decreasing platforms topped by slender obelisk seems to evoke solutions used in some eastern pagodas. One thing that was outstanding was the original layout of this dome. In the final execution of the project it departed from the one that was drawn, creating a stielier, more vigorous and bolder image. The loss of the original details and decorative elements of the roof are to be mourned. This is especially true of the

threatening masks of enormous jaws that were made from zinc and located in the upper corners of the tower that served as boots to the ribs of the dome. This configuration remained without apparent modification until the early 80s, when these details were suppressed as a result of a fire and the subsequent unfortunate upgrading. The recovery of its former glory would be desirable, restoring the building's inherent formal expression to its origin and concept, as well as the material quality which constitutes an inseparable part of its cultural value. Fortunately, all this is technically feasible, based on the graphic documentation preserved. The Belles Artes can be and should be protected and fully restored.

4.0 ALERT'S SOURCE

4.1 CONTACT DETAILS

The administrative leaders with who have been contacted so far are:

From the Basque Government:

Lehendakari (Basque Government President)

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The private organizations that have been involved

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Plaza de Zaragoza 2 bis, 7º. 20007 SAN SEBASTIÁN. Tel. 688 62 10 74.

Email: agrupacioncivicaancora@gmail.com.

Asociación en Defensa del Patrimonio Cultural "Donostia-San Sebastián, Ciudad" (*Association in Defence of Cultural Heritage Donostia-San Sebastián City*)

Avenida Sancho el Sabio, 19. 20010 SAN SEBASTIÁN. Tel. 696 08 30 44.

Email: delpatrimonio@yahoo.es.

4.2 CONTACT DETAILS OF THE ASSOCIATIONS SUPPORTING THE ALERT OR THE CULTURAL PROTECTION OF THE BUILDING

Asociación Hispania Nostra (*Hispania Nostra Association*). Calle Manuel nº 5, 1º b. 20015 MADRID. Tel 91 542 41 35. Including the building in its *Red List of the Heritage in Danger*:

<http://www.hispanianostra.org>

AEPPAS20- Asociación española para la Protección del Patrimonio Arquitectónico del Siglo XX (*Spanish Association for the Protection of the Architectural Heritage of the Twentieth Century*). Calle Miguel Ángel 4 (4º-14) 28010 Madrid – España.

Email: presidencia@aeppas20.org

Eusko Ikaskuntza-Sociedad de Estudios Vascos (*Basque Studies Society*). Section of Fine Arts and Monuments. Palacio de Miramar. Miraconcha, 48. 20007 SAN SEBASTIÁN. Tel. 943 31 08 55. Email: ei-sev@eusko-ikaskuntza.org

Sociedad de Ciencias Aranzadi (*Aranzadi Science Society*). Zorroagagaina, 11. 20014 SAN SEBASTIÁN. Tel. 943 46 61 42.

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University of the Basque Country. Faculty of Fine Arts. Department of History of Art and Music. Bº Sarriena s/n. 48940 LEIOA (VIZCAYA). Tel. 94 601 29 65.

Email: fac.bellasartes@ehu.es

Asociación Vasca de Patrimonio Industrial y Obra Pública (AVPIOP) (*Basque Association of Industrial Heritage and Public Works*). Bailén 1, 3º, Dpto. 6. 48003. BILBAO. Tel. 94 415 04 50. Email: avpiop@avpiop.com

Instituto Geográfico Vasco (INGEBA) (*Basque Geographic Institute*). C/ Prim, 28 Ent. Dcha. Correspondencia: Apartado de Correos 719. 20080. SAN SEBASTIÁN. Tel. 656 75 30 53. Email: info@ingeba.org

Instituto Francisco de Ibero. Museo Ramery. Calle Pampinot, 16. 20280 FUENTERRABÍA (GUIPÚZCOA). Tel. 943 64 07 69. Email: rameri@terra.es

Asociación de Amigos del Museo de San Telmo (*Friends of the Museum of San Telmo Association*). Plaza Zuloaga, 1. 20003. SAN SEBASTIÁN. Tel. 943 48 15 80. Email: amigosdelmuseosantelmo@gmail.com

Observatorio Internacional de Teatros en Riesgo (*International Observatory of Theatres at Risk*):

<http://espaciosescenicos.org/filter/espai/Bellas-Artes-San-Sebastian>

Arkitektôon Biltzarra/ Architect's Assembly. [Asociación de Estudiantes de la Escuela de Arquitectura de San Sebastián]. Email: posta@arkhitektoonbiltzarra.eu

Amarabai Auzo Elkartea/ Asociación de Vecinos de Amara (*Amara Neighborhood Association*). C/ Amara 17, bajo. 20006 SAN SEBASTIÁN.

Email: amarabaiae@gmail.com

Áncora Agrupación Cívica (*Civic Association Ancora*). Plaza de Zaragoza nº 2 bis, 7º. 20007 SAN SEBASTIÁN. Tel. 688 62 10 74.

Email: agrupacioncivicaancora@gmail.com

Asociación en Defensa del Patrimonio Cultural "Donostia-San Sebastián, Ciudad" (*Association in Defence of Cultural Heritage "Donostia-San Sebastián City"*), Avenida Sancho el Sabio, 19. 20010 SAN SEBASTIÁN. Tel. 696 08 30 44.

Email: delpatrimonio@yahoo.es

4.3 GROUPS POTENTIALLY OPPOSING THE STATEMENT ALERT

Sociedad Anónima de Deportes y Espectáculos (S.A.D.E). Plaza de Pinares nº 1, 6º. 20001 SAN SEBASTIÁN. ***The company that owns the Palacio Bellas Artes building has repeatedly called for its demolition in order to build a new hotel resort in the resulting plot.*** The future project would maintain a similar appearance, evoking the image of the existing building.

4.4 QUOTES OF LOCAL, REGIONAL OR INTERNATIONAL SIGNIFICANCE

On June 6, 2013, the Cultural Heritage of the Basque Government submitted an extensive report on the Special Plan of Protection of Built Urban Heritage of San Sebastián (PEPPUC). Its technical conclusion regarding this property was categorical, estimating that "*is without any doubt carrier of sufficient cultural values, formal, constructive, typological, urban and significant enough to be part of the Basque cultural heritage with monument category*".

The Provincial Council of Gipuzkoa, through its General Directorate of Culture, issued a second technical report within the period of public exhibition of the PEPPUC (June 7, 2013) corroborating with regard to the "Palacio Bellas Artes" building, that the degree of local protection was "*insufficient*".

Consequently, the Ararteko (name given to the Ombudsman in the Basque Autonomous Community) issued, dated December 19, 2013, a legally reasoned decision, urging the opening of a monumental record rating for the movie palace. It also recommends the establishment of a participatory process among stakeholders (Owner Company, public authorities and civic associations) to "*ensure the protection of cultural heritage; define the elements of singular value to protect, establish a system of protection and use to increase its value and, for this, incorporate a program of funding and priorities to avoid its destruction*".

Meanwhile, the Association of Vasco-Navarro Architects has maintained a steady line in defense of this city landmark, presenting repeated claims to municipal planning in that regard. On May 10, 1999 presented a report at the request of City Council, proposing the implementation of a swap of centric plots, so that the property could developed without many constraints the hotel project in another location, and the city regained "Palacio Bellas Artes" for public use. More recently (August 10, 2000 and June 4, 2012) the same professional association has resubmitted claims requesting protection paths and opposing the proposed demolition and reconstruction of the SADE, considering it was guided by only commercial criteria, resulting in "*a pastiche reproduction of the original*", "*on the edge of kitsch art*".

On September 12, 2014, ANCORA celebrated an act of commemoration of the Centennial of Fine Arts in front of the building. That same day, the Basque Government opened the Fine Arts Qualification file, which ANCORA had requested in April 2013.

The Basque Government decided by Order of March 4, 2015 (BOPV of March 6) to declare the BCI building as an "Listed Cultural Property" with a Monument category, thus protecting the building. However, the property owner (SADE) filed an appeal against the Order against the Basque Government, which dismissed it on May 26, 2015. "Coincidentally" a short time later, on August 3, 2015, the SADE informed the City Council of the appearance of a crack in an area of the dome and presented a project to demolish it, alleging danger to passersby.

The City Council alleging reasons of public safety gave an Order to SADE on October 8, 2015 to "remove" the dome of the building and proceed with its replacement. This order, however, lacked deadlines, the requirement for guarantees and the replacement project as established by the Land Law in its article 203.2.

SADE demolished the dome of the Fine Arts between October 20 and 30, 2015, and covered the building with a mesh - as a shroud - to give a sense of decrepitude but failed to comply with the municipal order to replace the dome as of March 30th, 2019 is has not been replaced. In addition, SADE filed an appeal in court against the declaration of Cultural Property by the Basque Government.

On April 21, 2017, the sentence was issued: "Agreeing the retroactivity of the administrative file to the moment immediately preceding the resolution issued, the resolution that must be issued taking into account the de facto situation of the Bellas Artes building" (it must be clarified that the term "de facto ruin" refers to a legal concept of economic type: the percentage of the replacement value that corresponds to the owner and the one that corresponds to the Administration, and not to the physical ruin of the building). An appeal could be filed against the ruling, but the Basque Government did not appeal but decided "Do not include the Fine Arts Palace of San Sebastián (Guipúzcoa) as a Cultural Property with Monument category ..." (BOPV Wednesday, October 25, 2017). After all this the City Council suspended the order of replacement of the dome.

In this way the building (despite its undeniable cultural values recognized in the declaration of Cultural Asset of March 4, 2015) has technically ceased to be Cultural and therefore to be protected by the Basque Government. So, its only protection is the municipal PEPPUC, whose grade C allows the demolition of all of the Bellas Artes building except for the chamfer walls and the dome that no longer exists!

As a culmination to this premeditated operation of destruction of the monument, the owner, SADE, requested in 2018 that the City Council modify the General Plan of Urban Planning of San Sebastian, with the purpose of transforming the plot of the "Beaux of tertiary" use into residential use, in order to enable it to build luxury homes on the site. This request for the time being has been denied by the Consistory, but there is no doubt that after the municipal elections in May they will raise it again.

4.5 LETTERS OF SUPPORT, PRESS ARTICLES, ETC

A significant cast of intellectuals and professionals related to the world of culture have wanted to show their appreciation for this building, citing the need to bequeath it to future generations. There are a hundred fifty-one qualified voices that support this position, which include twenty-three architects and fifteen art historians, as well as artists, writers, musicians, publishers, etc.. It includes such diverse personalities as Ramón Saizarbitoria, Fernando Aramburu, Anjel Lertxundi, José Antonio Sistiaga, Borja Cobeaga, Carlos Aurtenetxe, Jorge G. Aranguren, Álvaro Bermejo, Marta Casares, Luisa Etxenike, Clara Gangutia, Vicente Larrea, Juan Antonio Urbeltz, Frantxis Lopez de Landatxe or José Ignacio Linazasoro. The filmmaker Victor Erice showed his support "*as many citizens' initiatives are in place to prevent such nonsense*". The philosopher Fernando Savater expressed his rejection to the demolition of the cinema "*for its historical, urban and cultural interest*". The painter Jesús Mari Lazkano stressed that "*it is a building that I love (...) I hope they do not make it become one more of the missing list, a list already too long in our country*".

4.6 PUBLICATIONS THAT DESCRIBE THE WORK, THE PLACE, REFERENCES, ETC.

Sources File

MUNICIPAL ARCHIVE OF SAN SEBASTIAN

Secc. D. Neg. 11, Libr. 355, Exp. 11: «Construcción de un taller de piedra artificial por Miguel Salaverría entre Aldapeta y la calle particular [Arquitecto: Ramón Cortázar, (1905)]».

Secc. B, Neg. 9, Serie II, Libr. 379, Exp. 5: «Reglamento Municipal para la Instalación de Cinematógrafos (1907-1908)»

Secc. B, Neg. 9, Serie II, Libr. 383, Exp. 2: «Instalación de cinematógrafos (1912) [solicitud para ubicación del denominado *Petit Palais* en el solar de la calle Urbieta nº 61, propiedad de D. Vicente Mendizábal]».

Secc. D, Neg. 10, Serie II, Libr. 318, Exp. 19: «Construcción de un salón cinematógrafo en el solar D de la manzana nº 65 del Ensanche, esquina a las calles de Prim y Urbieta [Arquitecto Ramón Cortázar (1914)]».

Secc. D, Neg. 11, Libr. 2476, Exp. 17: «Apertura de un hueco en el chaflán del Palacio Bellas Artes (1942)»

Secc. D, Neg. 11, Libr. 2478, Exp. 14: «Reforma interior del Teatro Bellas Artes [Arquitecto Ignacio Mendizábal (1943)]».

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Fonds Bétons Armés Hennebique (BAH). Subdv. 51: Autres Pays -De 1903 à 1907. 076 Ifa. Objet BAH 25-1907-08129. Immeuble de rapport n.id (C/ San Bartolomé nº 27), Saint-Sébastien (Espagne), 1907.

Fonds Bétons Armés Hennebique (BAH). Subdv. 51: Autres Pays -De 1903 à 1907. 076 Ifa. Objet BAH 25-1907-08338. Couvent de la Réparation, Saint-Sébastien (Espagne): église, 1907-1908.

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AYCART ORBEGOZO, José María: *La Sociedad Económica Vascongada de los Amigos del País y su "segunda época": (San Sebastián, 1899-1944)*. Real Sociedad Bascongada de los Amigos del País. San Sebastián, 2005.

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ORDÓÑEZ VICENTE, María: «Obras de Ramón Cortázar. Tres teatros para San Sebastián», *Ondare*, nº 20 (2001), pp. 111-159
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PELAY OROZCO, Miguel: *Orfeón Donostiarra: su historia (1897-1978)*. Sociedad Guipuzcoana de Ediciones y Publicaciones. San Sebastián, 1980.

PEÑA IBÁÑEZ, Juan María: *Del San Sebastián que fue*. Banco Guipuzcoano. San Sebastián, 1999, pp. 331-335: «Llega el cinematógrafo».

PÉREZ-ROJAS, Francisco Javier: «Los cines madrileños. Del barracón al rascacielos», en VV.AA: *El cinematógrafo en Madrid, 1896-1960*, t. II. Museo Municipal de Madrid, 1986.

RODRÍGUEZ SORONDO, María del Carmen: *Arquitectura pública en la ciudad de San Sebastián (1813-1922)*. Sociedad Guipuzcoana de Ediciones y Publicaciones. San Sebastián, 1985, p. 132 y sgtes.

SADA, Javier María: *Cinematógrafos donostiarras*. Filmoteca Vasca. San Sebastián, 1991, pp. 91-99: «Bellas Artes».

UNSAIN AZPÍROZ, José María: «El cine y los vascos», *Ikusgaiak. Cuadernos de cinematografía*, nº 1 (1985), pp. 19-355
(<http://www.euskomedia.org/PDFAnlt/ikusgaiak/01/01019355.pdf>)

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-«Leisure towns in wartime: the impact of the First World War in Blackpool and San Sebastián», *Journal of Contemporary History*, nº 31 (1996), pp. 603-618.

- «Seaside resorts and cultural innovation: San Sebastián and Mar del Plata, c. 1900-1930», en *Urban Living in the 20th Century. International Colloquium*, Centre for the Study of Urban Culture, University of Nottingham, 2000: http://www.nottingham.ac.uk/shared/shared_cuc/documents/Paper__2000__John_K._Walton.htm.

Historical newspaper publications:

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RIBERA DUTASTA, José Eugenio: «Edificios públicos de cemento armado», *El Cemento Armado. Revista mensual ilustrada*, año I, nº 12 (31 de diciembre de 1901), pp. 409-418 [Palacio Consistorial de Eibar y Edificio del Banco Guipuzcoano].

[s.n]: «D. Vicente Mendizábal, famoso contratista de obras y creador en nuestra ciudad del moderno negocio del espectáculo», *San Sebastián: revista anual ilustrada*, nº 14 (20 de enero de 1948), pp. 44-45.

4.7 TERM LIMITS FOR DEFENCE (IMMEDIATE ACTION / ACTION DELAYED)

Due to the latest events that have happened the building is without the protection it deserves and is now exposed to demolition, **therefor we are proceeding with the issuance of this Heritage Alert.**

The fact that there are municipal elections in the next month of May, could be a great opportunity to raise awareness of the international alert and thereby try to create a public opinion favorable to the protection of monumental sites such, as the Palace of Bellas Artes.

5.0 RECOMMENDED ACTION

So far, since the ISC20C has been acting, the following actions have been performed:

- On **May 5, 2014**, Fernando Espinosa de los Monteros, then Vice President of ISC20C, presented to the Mayor and to the Town Planning of the City of San Sebastián, the letter from our then president of ISC20C, Sheridan Burke, showing our concern about the situation of the Site, and issuing a warning of an International Alert if there was not a clearly protective stance for the Site by the competent authorities.

- On **May 5, 2014**, Fernando Espinosa de los Monteros, then Vice President of ISC20C, had a meeting with all the political groups in the municipality of San Sebastián, to make delivery of the letter and put them on record.
- On **May 5, 2014**, Fernando Espinosa de los Monteros, then Vice President of ISC20C, in a press conference held at the Plenary Hall of the City Hall of San Sebastián, presented the letter and the position of the ICOMOS ISC20C to the media, collecting all, radio, television and print media, the ISC20C performance and generating a lot of discussion in the coming weeks.
- On **May 5, 2014**, Fernando Espinosa de los Monteros, then Vice President of ISC20C, gave a press conference at the Koldo Michelena, Cultural Center of the Municipality of San Sebastián, with great attendance of public and media. The focus was on the "Palacio Bellas Artes" and the need to preserve our heritage of the twentieth century as recommended by the Madrid Document.
- On **May 20, 2014**, Fernando Espinosa de los Monteros, then Vice President of ISC20C, had a meeting with the Vice Minister of Culture and Heritage Director of the Basque Government, to convey the international concern and warning of the ISC20C.
- On **May 28, 2014**, the City Council of San Sebastián approved the request to the Basque Government the maximum protection of the Site as BCC (*Qualified Cultural Heritage*) as monument and to keep the ISC20C informed.
- On **June 2, 2014**, Fernando Espinosa de los Monteros, then Vice President of ISC20C, presented to the Mayor and to the Town Planning of the City of San Sebastian, as well as to the responsible members of every political group, the second letter from our then President of ISC20C, Sheridan Burke, noting that by not having a clear answer from the authorities responsible for the Site before 10 June, an International Alert would be issued.
- On **June 2, 2014**, Fernando Espinosa de los Monteros, then Vice President of ISC20C, had a meeting with the Director of 'Diario Vasco', top newspaper media in the Basque Country to explain the ICOMOS ISC20C warning.
- On **June 5, 2014**, the Vice Minister of Culture of the Basque Government announced by letter to Fernando Espinosa de los Monteros, then Vice President of ISC20C, the Basque Government's intention to issue the maximum protection of the "Palacio Bellas Artes" as BCC (*Qualified Cultural Heritage*).
- On **September 5, 2014**, the Spanish National Committee of ICOMOS expresses by letter its concern about the state of the Site, Letter addressed to the Minister of Education, Language Policy and Culture of the Basque Government.
- On **September 10, 2014**, Letter from the President of ICOMOS and the ISC20C to the mayor and councilors of the City Council, congratulating the Basque Government on protecting the Site as a BIC.

- On **March 13, 2015**, The Basque Government protected the Site as Bien BIC- Interés Cultural (Qualified Cultural Heritage) in the Monument Category.
- On **August 2015**, the owners of the site asked the City Council to demolish the dome arguing that it was necessary to prevent injury and ensure the safety of pedestrians from falling debris.
- On **August 2015**, The City Council says they will allow the demolition of the dome to not be responsible for any damages and arguing that the decision is of the Basque Government to be a BIC
- On **October 21, 2015** a letter from the President of ICOMOS to the Vice-Councilor of culture of the Basque Government, to the Culture Director of the Guipúzcoa deputation and to the Mayor of the city expressing his concern for the claims of the property to continue advancing in the destruction of the Site.
- On **October 9, 2017** communication from the Basque Government to the then Vice President of ICOMOS ISC20C, Fernando Espinosa de los Monteros, communicating the lack of protection of the Site as BIC.
- On **November 7, 2017**, Letter from the then Vice President of the ICOMOS ISC20C, Fernando Espinosa de los Monteros, to the director of cultural heritage of the Basque Government, warning of the error in removing the site as BIC.
- On **November 16, 2017**, Letter from the President of ICOMOS ISC20C to the Director of Cultural Heritage of the Basque Government, warning of the update of the International Alert that will be sent to the Basque Government, if the Site is not immediately protected.

Therefore, the ICOMOS ISC20C is issuing this INTERNATIONAL HERITAGE ALERT, in an attempt to save the oldest cinema in Spain (built in 1914) and one of the few left in Europe before the First World War.

Recommended actions from now that should be done:

- Incorporate the International Heritage Alert into the archives of the ISC20C and upload it to the WEB.
- Communicate by letter to the Basque Government and the City of San Sebastián, that the International Heritage Alert of the "Palacio Bellas Artes" is completed and will be issued.
- Communicate it to the media through a press conference.
- Make quarterly reports of the observation of the International Alert and communicate it the sub-committee of the ISC20C.

- Our actions should be aimed at presenting a letter to the authorities that reminds them of their obligation to protect and restore this twentieth century monument, which had the maximum protection of the State as BIC, until it was recently removed. It is urgent that the dome, its most character defining feature, be reconstructed to regain its cultural and architectural significance.



6.0 EXPECTED RESULTS

The results expected from the responsible authorities of the City of San Sebastian and the Basque Government are:

- The Declaration of the Site as BCC (*Qualified Cultural Heritage*) monument.
- The restoration of the monument.
- What is expected is the reply from the Basque Government, denying the demolition of the dome and ordering its reconstruction pending the rehabilitation of the site.

Madrid, March 2019

ANNEX DOCUMENTATION

A1 MALILY ARCHIVE ENCÍO-CORTÁZAR. SAN SEBASTIÁN.

Expediente relativo a la construcción del Palacio Bellas Artes (1914)

A2 TOWN HOLL ARCHIVE OF SAN SEBASTIÁN

Secc. B, Neg. 9, Serie II, Libr. 383, Exp. 2: «Instalación de cinematógrafos (1912) [solicitud para ubicación del denominado *Petit Palais* en el solar propiedad del Sr. Mendizábal que existe en la calle Prim y final de la de Urbieta]».

Secc. D, Neg. 10, Serie II, Libr. 318, Exp. 19: «Construcción de un salón cinematógrafo en el solar D de la manzana nº 65 del Ensanche, esquina a las calles de Prim y Urbieta [Arquitecto Ramón Cortázar (1914)]».

Secc. D, Neg. 11, Libr. 2478, Exp. 14: «Reforma interior del Teatro Bellas Artes [Arquitecto Ignacio Mendizábal (1943)]».

A3 CENTRE D´ARCHIVES DE L´INSTITUT FRANÇAIS DE L´ARCHITECTURE (PARIS)

Fonds Bétons Armés Hennebique (BAH). Subdv. 51: Autres Pays -De 1903 à 1907. 076 Ifa. Objet BAH 25-1907-08129. Immeuble de rapport n.id (C/ San Bartolomé nº 27), Saint-Sébastien (Espagne), 1907 [Arquitecto Ramón Cortázar].

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Fonds Niermans, Édouard-Jean (1859-1928). 043 Ifa. Chapitre D. Projets et réalisations: avant 1900. Objet NIEED-D-99. Restaurant de l´Hippodrome, rue Caulaincourt, Paris 18e (1899-1900).

A4 TOWN HALL OF SAN SEBASTIÁN. PLANNING DEPARTMENT

Informe relativo al Edificio Bellas Artes. Trabajos preparatorios del PEPPUC (julio 2004).

Informe de valoración de las alegaciones presentadas en relación con el PEPPUC (diciembre 2013)

Plan Especial de Protección de Patrimonio Urbanístico Construido (PEPPUC):

-Ficha 1ª aprobación inicial PEPPUC, marzo 2009 (Grado III)

-Ficha 2ª aprobación inicial PEPPUC, 5 abril 2013 (Grado D)

-Ficha 3ª aprobación definitiva PEPPUC, 27 de febrero, 2014 (Grado C)

A5 PROPERTY REGISTER

San Sebastián, Tomo 425, Libro 142, Sección General, Fol. 172, Finca 4355, Inscripción 1ª: «Salón de espectáculos denominado Palacio de Bellas Artes».

A6 LOCAL GOVERNMENT OF GUIPÚZCOA. DEPARTMENT OF TREASURY AND FINANCE. URBAN LAND REGISTRY

C/ Urbietta, nº 61 (San Sebastián). Ref. catastral: 8296585. Finca: 167832 C.

A7 LOCAL GOVERNMENT OF GUIPÚZCOA. DEPARTMENT OF CULTURE, YOUTH AND SPORTS

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A14 ADHESIÓN OF ASSOCIATION AND CULTURAL INSTITUTION

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- 2014 9 May, Letter from Maria Rosa Suarez Inclán, president Spanish National Committee of ICOMOS
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- 2014 5 June, Letter from Cultural Ministry Basque Government.
- 2014 10 September, Letter from Sheridan Burke, President of ISC20C – ICOMOS
- 2014 11 September, Letter from Gustavo Araoz, President of ICOMOS
- 2015 21 October, Letter from Gustavo Araoz, President of ICOMOS
- 2017 9 October, Letter from the Director of Heritage of the Basque Government
- 2017 16 November, Letter from Gunny Harboe, president of the ISC20C ICOMOS