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## Constructive transformations

El Cubo del Revellín also underwent constructive transformations at a later date:

- In 1884, a gable was built on its eastern side.
- In 1930, the architect Fermín Álamó built several flats attached to the Artillery Cubo. In 1952, the architect José María Carreras erected another residential building on the structure of the Cubo.
- As a reminder of these buildings, demolished in 1982, a bas-relief sculpted by Alejandro Rubio Dalmati when he had his workshop in the Cubo in the 1930s is preserved in the upper shooting gallery.
- Later, the Frontón was reconverted in 1940 into the Frontón Cinema.

The Cubo del Revellín may have survived to the present day, not only because of its excellent construction quality, but also because the people of Logroño knew how to adapt it to the urban planning needs of each period.

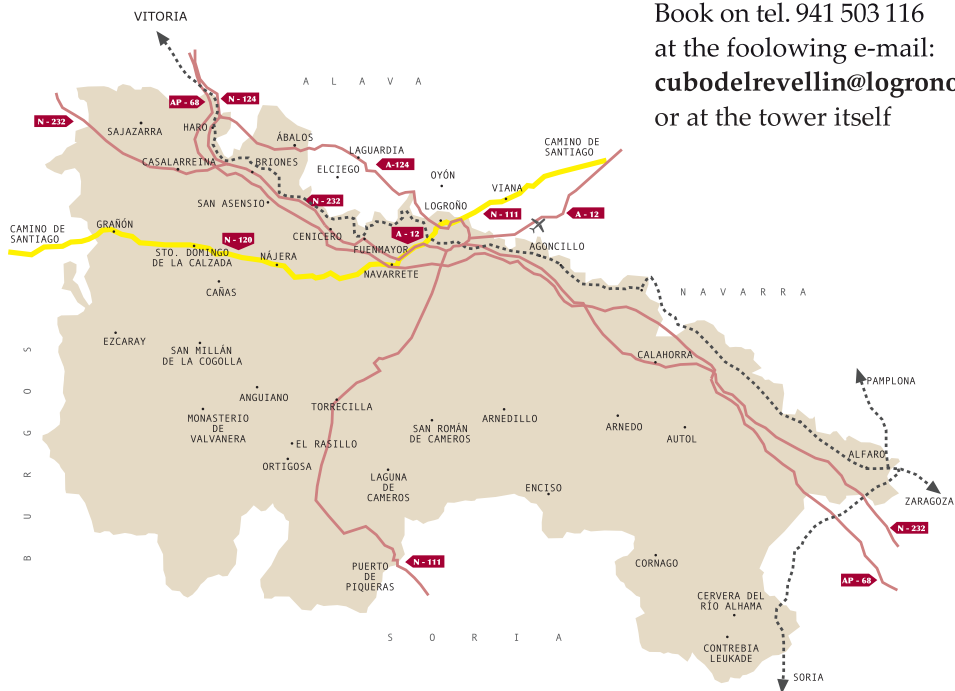
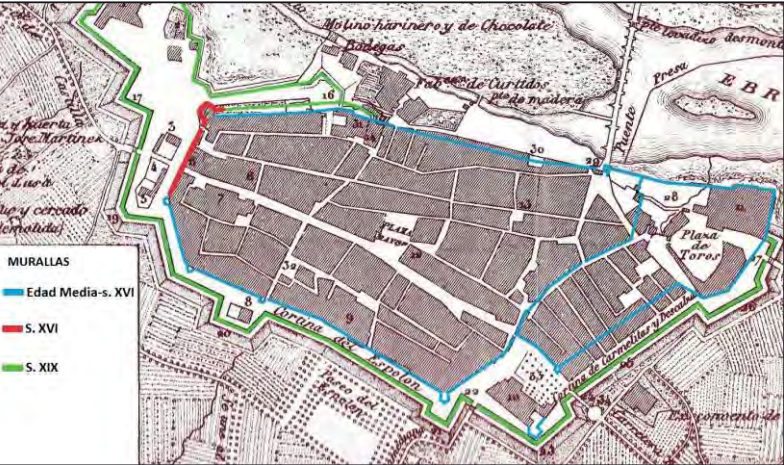
Logroño City Council has carried out several interventions in the Cubo del Revellín, the first in 2006 and the second in 2010. Thanks to the refurbishment of the building in 2006, it was made accessible to the general public and can now be visited. Subsequently, in 2010, the Frontón del Revellín was demolished and the building was extended



with the construction of an audiovisual projection room.

The demolition of the Frontón led to the discovery of archaeological remains from three different historical periods:

- The remains of a wall dating from before the 16th century, which was later joined to the Cubo, by means of a low-quality architectural solution.
- The Cubo del Revellín and the Puerta del Camino, built in the 16th century, as part of the renovation of the wall, which was never completed.
- A stretch of wall that, according to all indications, may have been built as a defence by Napoleon's army during the War of Independence (1808-1814).



### Tourist information point of the Logroño City Council (Rioja Culture Center)

C/ Mercaderes 9  
26001 Logroño -La Rioja  
Tel. +34 941 277 021

turismo@logrono.es  
www.visitalogrono.com



Logroño

### El Cubo del Revellín

C/ Once de Junio nº6, 26001 Logroño

**Summer:** April-october

**Tuesday:** 10 a 13 h.

**Wednesday to saturday:** 10 a 14 h./17 a 20 h.

**Sunday:** 10 a 14 h.

**Winter:** March-november

**Tuesday:** 10 a 13 h.

**Wednesday to saturday:** 10 a 14 h./16 a 19 h.

**Sunday:** 10 a 14 h

### Guided tours:

Book on tel. 941 503 116

at the foolowing e-mail:

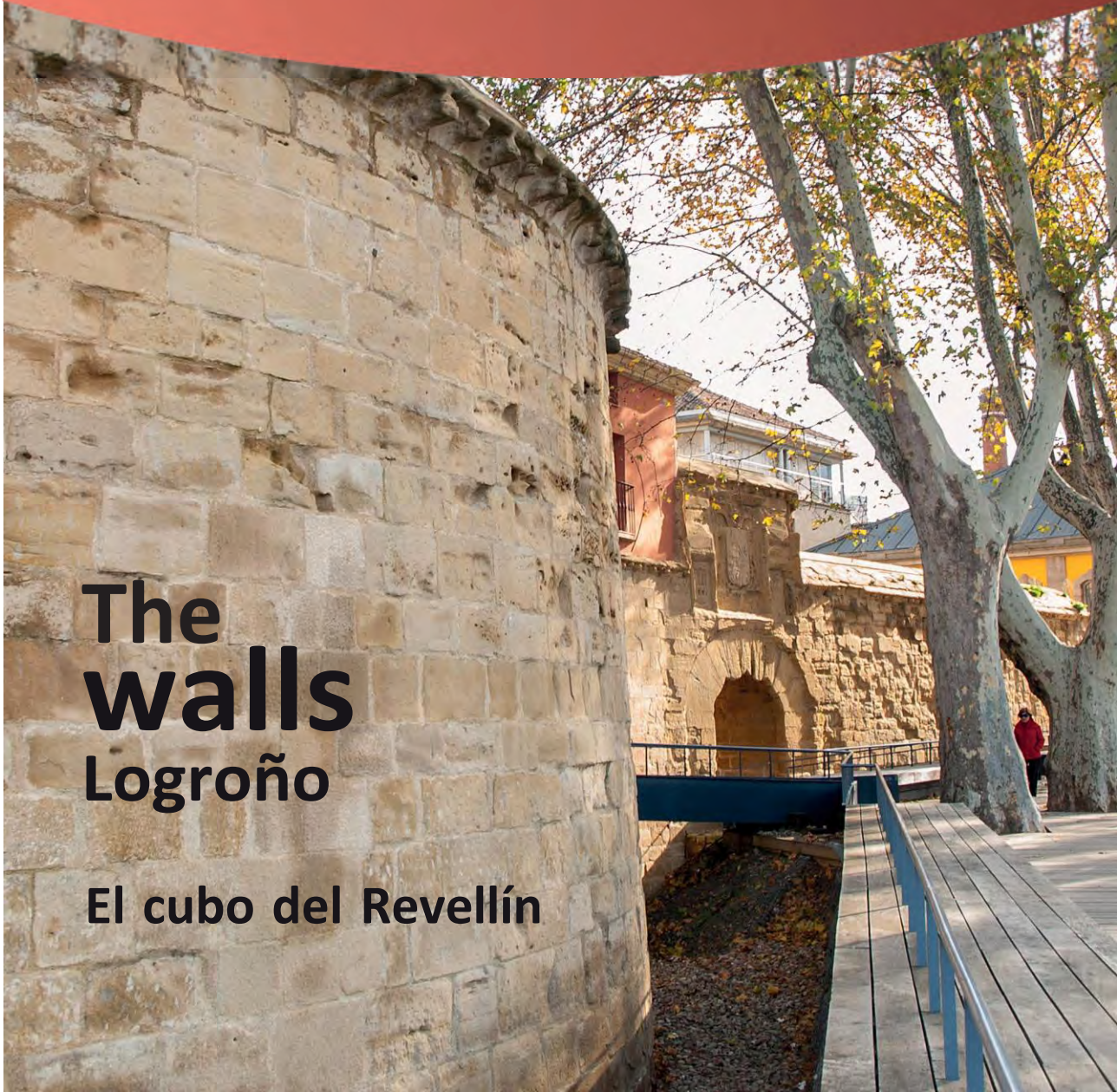
**cubodelrevellin@logrono.es**

or at the tower itself

# LOGROÑO

## The walls Logroño

### El cubo del Revellín





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## El Cubo del Revellín

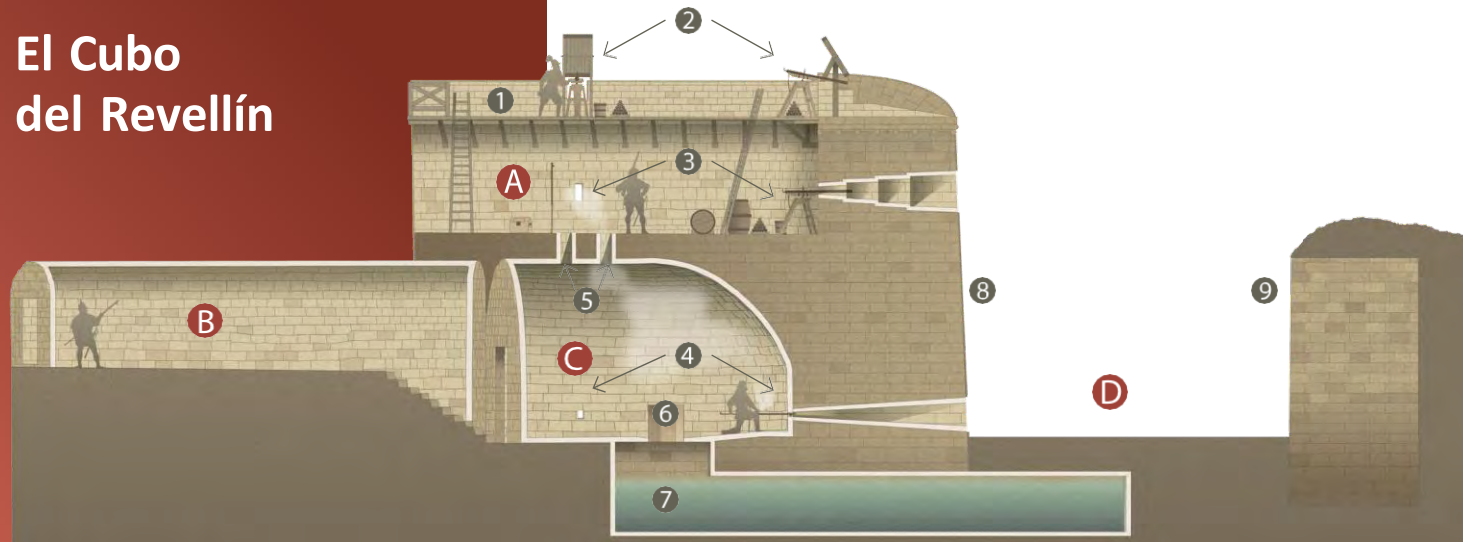


Figure 1. Idealised section of the Cubo Artillero del Revellín

The Cubo del Revellín was built between 1522 and 1524 under the direction of Master Lope de Insturizaga. It was financed through the exemption of certain taxes by Emperor Charles V to the city of Logroño, thus rewarding the resistance offered by the citizens against the assault of the Franco-Navarran army in 1521.

It is an artillery cube, articulated around a triple platform formed by the combination of a parapet and two shooting galleries with arrow slits, the upper one without a permanent roof and the lower one under a flat vault, both intended to harass the assailants in the moat. Its facilities were complemented by the adjacent Casa de la Artillería, the building where munitions and military equipment of all sorts were stored.

The Cubo and its surroundings are undoubtedly the best preserved sections of the 16th century walls of Logroño. Due to its chronology and characteristics, the Cubo falls squarely within what is known as the Transitional Fortification, that is to say, the phase that mediates between medieval architectural styles and modern constructions, already adapted to the scenarios of war with firearms and heavy artillery..

Figure 1 corresponds to an idealised recreation of the Cubo del Revellín. Its spaces are shown in the following points.

### Upper shoting range (A)

The transitional artillery cubes have modestly sized squares. Small artillery pieces were placed in them to defend strategically important elements such as the bridge and the gateway to the city in the case of the Revellín. From the middle of the 16th century, the circular squares gave way to large bastions with rectilinear plans that favoured the seating of very powerful artillery and the possibility of moving pieces to facilitate firing.

Elements of interest in this space are the parapet (1), which makes the upper firing line accessible, where gun ports (2) were normally fitted out, which in the mutilated Cubo del Revellín were either not present or have not been preserved. Two cannon guns (3) were kept, which are repeated on the walls of Fuenterrabía and San Sebastián. Together with Pamplona, these two towns are the basic enclaves of Charles V's defence on the northern frontier of the Iberian Peninsula.

### El corredor de acceso (B)

It's a long corridor that provides a direct path between the inner city and the first line of defence.

### The casemate or lower shooting gallery (C)

Resolved in the Revellín by means of a flat vault. Two small openings in the interior, with a markedly flared outline, were used as arrow slits or arquebusiers to defend the moat. They are designed for the use of small calibre weapons (4). The dense smoke caused by the combustion of the gunpowder was expelled through holes in the upper part of the vault known as spiracles, which worked as chimneys (5). One of the most interesting elements is a curbstone (6), which is recessed in a gallery in which a water deposit used for cooling weapons in combat was fitted out. In addition to this feature, it is very likely that a listening gallery or counter-mine gallery (7) was opened in this area, a procedure for first detecting and then counteracting the siege actions of the besiegers. The use of the explosive mine in sieges between the late 15th and early 16th centuries contributed to the rapid development of these systems.

### The moat (D)

It is the key element of siege defence. The capture of the moat meant in practice the fall of the enclave at the hands of the assailants, since from there it was relatively easy to cause the collapse of the walls by means of mines and the entry of the assaulting troops into the besieged square. The design of the transitional fortifications is largely dependent on the preservation of the moat. They are wide, shallow moats delimited by the escarpment (8) and the counter escarpment (9), which try to keep the besiegers at a distance.



2

## The Wall of the 16th century

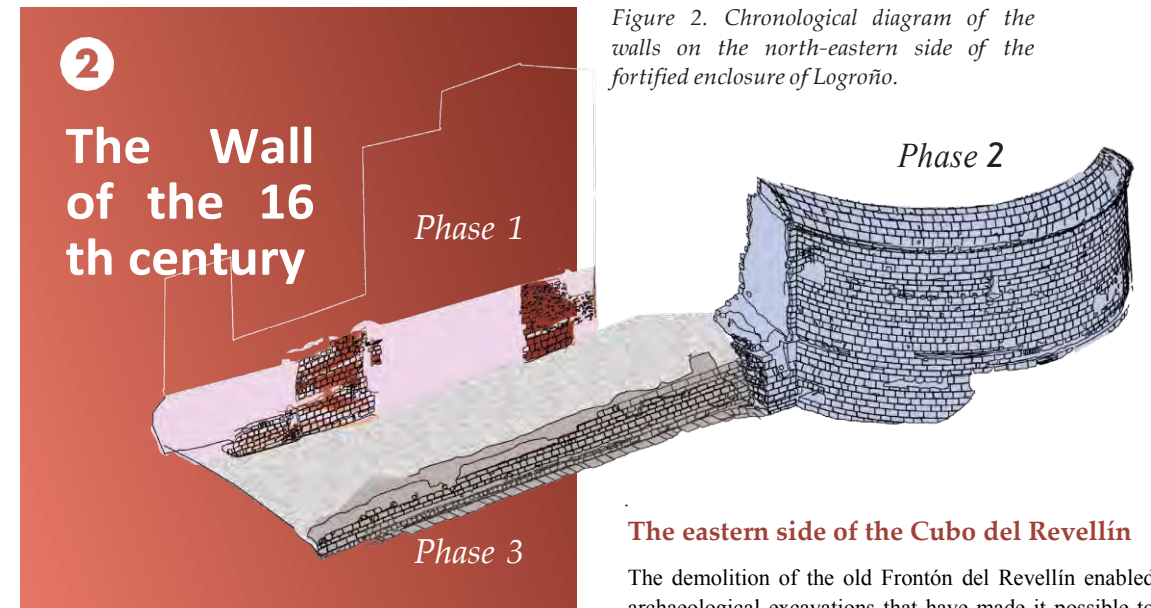


Figure 2. Chronological diagram of the walls on the north-eastern side of the fortified enclosure of Logroño.

### The eastern side of the Cubo del Revellín

The demolition of the old Frontón del Revellín enabled archaeological excavations that have made it possible to reconstruct the historical trajectory of this area of Logroño.

To understand this space, it is necessary to know that in the 16th century, the Cubo and the walls of the Revellín were intended to be the first step in a process of renovation of the city's defences that was never completed. All indications are that in the section facing the eastern side of the Cubo, it was planned to apply the model implemented in the current Calle Once de Junio.

The solution remained unchanged until the Napoleonic army entered Logroño in the context of the War of Independence (1808-1814). This meant the conversion of our city into a stronghold for the French rearguard and the execution of works to reinforce and transform the walls. Despite the lack of accurate documentary data, all indications suggest that the section of wall that appeared under the Frontón del Revellín corresponds to this time and not to the execution of works in the context of the First Carlist War. Works corresponding to three different historical periods can this be seen in this area (Figure 2).

The wall of the 16th century was never completed because the historical context of the city of Logroño changed. The final annexation of the kingdom of Navarre to the Spanish crown and the progressive pacification of the northern border meant, in the long term, a gradual loss of strategic importance for our city. This would result in a lack of financial investment in the remodelling of its defences and the consequent deterioration of the wall. The data acquired by archaeology have made it possible to appreciate that the Cubo ended up being joined to the previous wall with an improvised solution of more than questionable constructive quality.

With the passing of time, the walls of Logroño became so degraded that it was decided to demolish them in 1862. The Artillery Cubo next to the Puerta del Camino, decorated with the coat of arms of Emperor Charles V and the city's coats of arms, managed to survive thanks to its great constructive solidity and the fact that this area was under military jurisdiction in the 19th century. Urban expansion, with the Ebro acting as a border, also took place towards the south.

