



# GREEN SAN SEBASTIÁN

PARKS AND GARDENS GUIDEBOOK

#### GARDENS AND WALKS

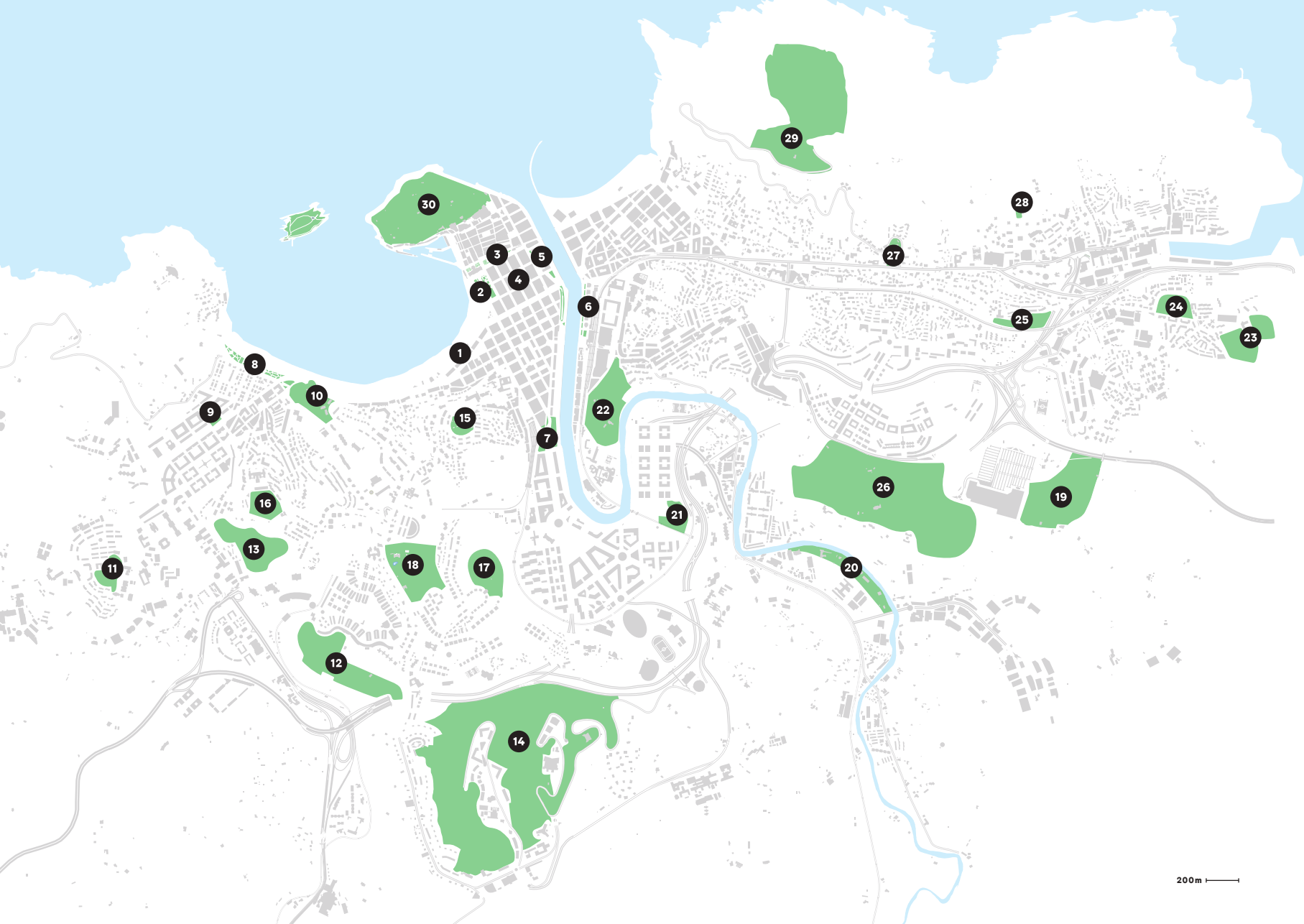
1. PASEO DE LA CONCHA
2. ALDERDI EDER + GUIDED ROUTE
3. BOULEVARD
4. GIPUZKOA SQUARE
5. OKENDO SQUARE
6. PASEO DE FRANCIA + GUIDED ROUTE
7. GARDENS OF ARABA AND CENTENARIO SQUARE
8. JARDINES DE ONDARRETA

#### PARKS

9. ZUBIMUSU
10. MIRAMAR + GUIDED ROUTE
11. KOLDO MITXELENA
12. PAGOLA-DAMAZELAI
13. LUIS VILLASANTE
14. MIRAMON + GUIDED ROUTE
15. BASOERDI
16. SERAFÍN BAROJA + GUIDED ROUTE
17. PUJO
18. AIETE + GUIDED ROUTE
19. LAUHAIZETA
20. URUMEA RIVER PARK
21. GARDEN OF MEMORY
22. CRISTINA ENEA + GUIDED ROUTE
23. LARRES
24. HARRIA
25. ARROBITXULO
26. AMETZAGAINA + GUIDED ROUTE
27. VIVEROS DE ULIA PARK
28. SALVADOR ALLENDE

#### MOUNTS

29. ULIA + GUIDED ROUTE
30. URGULL + GUIDED ROUTE



# GREEN SAN SEBASTIÁN

PARKS AND GARDENS GUIDEBOOK





## WANDERING

Trees have long thoughts, long-breathing and restful, just as they have longer lives than ours. They are wiser than we are, as long as we do not listen to them. But when we have learned how to listen to trees, then the brevity and the quickness and the childlike hastiness of our thoughts achieve an incomparable joy. Whoever has learned how to listen to trees no longer wants to be a tree. He wants to be nothing except what he is.

HERMANN HESSE



Smelling freshly cut grass while strolling through a garden or resting on a park bench is, for me, a pleasure difficult to describe; an almost purifying, I could even say healing, experience, one that reminds me of nature's daily and permanent presence in the city, the connection between nature and the city, between the green spaces and the greys of the asphalt.

San Sebastián is home to 21 m<sup>2</sup> of green space per inhabitant, almost double the average established by the WHO as an indicator of quality of life. An individual and collective treasure, one that belongs to all of us; parts we have inherited from our ancestors, others we have created, and which will be left as an inheritance for future generations.

Hills, forests, parks, gardens, green spaces on streets and in squares; large, small, skirting the sea, lining the river: San Sebastián is green throughout the city, along the length and breadth of all the neighbourhoods. A very San Sebastián green, intense, fresh, bright, shining with drops of dew and saltpetre; a green that can be breathed in the pages of this guide to the city's parks and gardens. A guide that encourages you to discover these spaces, walk them, smell them, enjoy them... and to look after them.

Together, we need to raise awareness about our natural heritage, of the importance of discovering, valuing and preserving San Sebastián's green spaces — another effective way of demonstrating our commitment to the city's sustainable development and the ongoing fight against climate change. Enjoy green San Sebastián!

MARISOL GARMENDIA BELOQUI  
**COUNCILLOR FOR ECOLOGY, PUBLIC HEALTH, ECONOMIC  
DEVELOPMENT AND EMPLOYMENT**



CITY CENTER

## PASEO DE LA CONCHA

This landscaped promenade, which stretches from Alderdi Eder to Miramar Park, borders the bay to create a delightful place for a walk or bike ride. The benches set among tamarisk trees offer an incomparable view of Santa Clara island surround by a blue sea. At the foot of its elegant railing, created in 1916 by architect Juan Rafael Alday and a city landmark, stretches the busy La Concha beach, the access to which is flanked by two obelisks equipped with a barometer and clock.

At one end of the promenade are the gardens of the Plaza de Cervantes, crowned by a sculpture of Don Quixote and Sancho, the work of Lorenzo Coullaut Valera, recently joined a bronze pedestal dedicated to the variety of fish in the Bay of Biscay, made by Zigor Garcia.

La Perla, the thalassotherapy centre located on the shores of the sandy beach, is a permanent reminder of the reason why Queen Isabel II chose San Sebastián as the destination for her spa treatments.



# ALDERDI EDER

Opening in front of the façade of the City Hall and La Concha Bay, this is perhaps San Sebastián's most iconic landmark. Although originally designed by Pierre Ducasse in 1885, it is one of the historic gardens in San Sebastián that has experienced the most changes.

Today, its balanced layout of rectangular gardens and geometric flowerbeds filled with colourful floral arrangements continues to be an inviting space. Although the gardens feature lush Canary Island date palms, the most characteristic trees are undoubtedly the tamarisks with their twisted trunks, flexible branches and pale pink flowers. This species, popularly known as "tamarinds" despite having no relation to the Central African tree of that name, was introduced for its resistance to storms and quickly became an emblem of the city.

Alderdi Eder also boasts a secluded spot with pergolas, where a sculptural group of lions guards the tiled pond with a fountain in the shape of a female figure and the bust of writer Jose Maria Salaberría. A romantic merry-go-round next to the playground harks back to the times of the *belle époque*.

Cultural facilities

**CENTRAL LIBRARY OF SAN SEBASTIÁN**



# THE CITY CENTRE AND LA CONCHA ROMANESQUE ROUTE

The route begins in the Alderdi Eder gardens, next to the **OROIMENA-MEMORIA 1** sculpture by artist Aitor Mendizabal. This four-metre-high monolith was erected in 2007 in memory of the victims of terrorism and violence. The greenish colour and vertical lines of this bronze and copper piece seem to reflect the surrounding vegetation, particularly the Canary Island date palm (*Phoenix canariensis*) and the European fan palm (*Chamaerops humilis*).

The plaza is lined with **TAMARISK TREES** (*Tamarix gallica*), a species that was introduced in 1885 as a landscaping solution, since the area's wind and salinity made it unsuitable for other types of vegetation. Today they are a city icon, although their bushy nature means that they not only need time to grow, but also con-

tinuous care and pruning to grow into tree-like shapes.

Before leaving this spot, look out over the promenade that skirts the bay for views of the Alderdi Eder, La Concha, Miramar park and Ondarreta gardens.

The route continues towards the monumental sandstone building ahead. This is the **CITY HALL 2**, formerly the Gran Casino, inaugurated in 1887. Walk around it on the right and you'll see the numerous bullet holes in its façade, remnants of the Spanish Civil War and the clashes between the popular militias and the military rebels.

Turning right you come to the Alameda del Boulevard, a long pedestrian area that connects the Old Part of San Sebastián with the city centre. In the foreground is a striking open



space surrounded by flowerbeds with large trees, particularly **LONDON PLANES** (*Platanus x hispanica*) and elms (*Ulmus* spp.). This is Plaza Ugartemendia, named after the architect who designed the layout of the reconstruction of the Old Town after it burnt to the ground in 1883. The different coloured granite slabs reproduce the plan of the original design, which featured an **OCTAGONAL CENTRAL 3** square from which eight streets emerged. Public opposition to the new layout meant that the project was never realised.

Go round the elegant, oval-shaped bandstand, which dates to 1907, to continue along the route. Walking through the slightly raised polygonal gardens, which are in colourful bloom all year round, you reach the centre of the Boulevard. There is an area with benches,

sheltered by the shade of the dense foliage of the trees, where you can cross the road to reach Calle Elcano. This is a pedestrian walkway with dark stone cobblestones and two rows of **ORNAMENTAL PEAR TREES** (*Pyrus* spp.) in circular tree pits, which bloom brightly in spring.

A short walk takes you to the elegant porticoed entrance of the palace of the **PROVINCIAL COUNCIL OF GIPUZKOA 4**, built in 1885 in the Second Empire style. The upper part of the façade features dark stone busts of five distinguished Gipuzkoans: Andrés de Urdaneta, Juan Sebastián Elcano, Antonio de Oquendo, Blas de Lezo and Miguel López de Legazpi. Above them is an imposing provincial coat of arms. Turning left, you enter the Plaza de Gipuzkoa gardens and are instantly wel-



comed by its intimate, charming atmosphere.

In the foreground, an interesting marble table is framed by a beautiful monkey puzzle tree (*Araucaria araucana*) and surrounded by a circular metal gate. This is a **SUNDIAL TABLE 5** or comparative clock, installed in 1879 and restored in 2015, which shows the difference between the time in San Sebastián and the time in various world cities. To the left, set in the well-tended grass garden and surrounded by flower

beds, is the monument to San Sebastián musician José María Usandizaga, unveiled in 1916, which features a female figure as an allegory of inspiration.

The walk continues through landscaped areas with notable ornamental trees including yews, Japanese maples, different varieties of palm trees, tree ferns, etc. Cross the stream of water over the arched bridge and you'll see coins glittering in the water underneath, tossed in as wishes.

In front, a stone pavilion houses and protects an elaborate **METEOROLOGICAL TEMPLE 6**. This unique attraction was donated to the city by professor and geographer José Otamendi, and includes several measuring instruments from the time, custom-made in Paris, as well as geographical and astronomical inscriptions.

As you continue along the walk, you'll exit the park where one of the eight original cast-iron gates used to be. It was moved to the Viveros de Ulia park in 1907 and can still be seen there today. Opposite, Calle Camino leads to the luxurious **HOTEL MARÍA CRISTINA 7**. Inaugurated in 1912 by Queen María Cristina, it quickly turned into a hotspot for European high society during the belle époque. Its current C-shaped floor plan is the result of an extension completed in the 1950s, which added an entire wing to the hotel. In front of the main entrance there is a flower bed with floral compositions and several palm trees. At the end, steps from Plaza Okendo, a simple monument honours the memory of musician and composer **TOMÁS GARBIZU 8**.



The benches in this spacious, landscaped square are the perfect place for a rest after a stroll, under the protection of a statue of Admiral **ANTONIO DE OQUENDO 9**, standing on his pedestal. In the background, beyond the last stretch of the Urumea riverbed, the imposing silhouette of the main cube of the **KURSSAL CONVENTION CENTRE AND AUDITORIUM 10** dominates the landscape. Once the site of the former Gran Kursaal Marítimo casino, the building was designed by Rafael Moneo and inaugurated in 1999.



## BOULEVARD

This ample pedestrian space connects the Romanesque area of the city with the Old Town and starts in front of the Reina Regente gardens, the central part of which rises above a pond over stone staircases. Along the Boulevard, the colourful floral arrangements that adorn the flowerbeds coexist naturally with the lushness of the trees, particularly London planes, that line the street, creating a peaceful space that contrasts against the hustle and bustle of the city. In front of City Hall, originally the elegant Gran Casino, is the modernist bandstand, surrounded by ornamental shrubs.

The name of this avenue is the literal translation of the French term for bastion, since it is located where the old wall that surrounded the city used to stand. In fact, on the pavement in front of La Bretxa market, reddish-coloured tiles have been used to trace the layout of the former walls, the foundations of which can still be seen today inside the underground car park.

# GIPUZKOA SQUARE

This unique space, surrounded by an arcaded square, is located in the heart of the city. The gardens were originally designed in 1877 by Pierre Ducasse, and the shrubs, trees and ornamental plants that were installed were brought from the Aiete and Cristina Enea estates, on loan from the Dukes of Bailén and Mandas.

Today, the gardens are an oasis of charm and romanticism. They are home to groups of flowers and unique trees alongside major historical landmarks like the monument to San Sebastián musician José María Usandizaga, the work of José Llimona, the plaque in honour of Pierre Ducasse on the centenary of his inauguration of the garden, the meteorological temple and the sundial table.

The central space features a pond with a waterfall, a popular attraction in the landscape gardens built in the same period, and a small lake where swans and ducks delight the park's youngest visitors. A charming wooden bridge makes it possible to cross the stream to access the other part of the gardens.





# OKENDO SQUARE

These charming gardens occupy the quadrangular space between the Victoria Eugenia Theatre and Hotel María Cristina. The park is divided into two different yet aesthetically related sections. The one next to Calle Okendo is a geometrically shaped parterre, with well-tended lawns and flower beds that change from one season to the next. A slender Canary Island date palm stands at each of its four corners.

The one closest to the Urumea River is oval in shape and home to several different plant compositions which frame the monument to Admiral Antonio de Oquendo. Inaugurated in 1894, the statue is placed on a high pedestal, so that the admiral looks out towards the Manteo farmhouse in the Gros neighbourhood where he was born. The plinth is decorated with coats of arms and crests and features bas-reliefs representing some of the admiral's military exploits.

The adjoining theatre and hotel were inaugurated in 1902. The hotel façade has several bullet holes from the Spanish Civil War, when the rebels barricaded themselves in the hotel for protection.

## PASEO DE FRANCIA

Located on the right bank of the Urumea River, between the bridges of Santa Catalina and Maria Cristina, it is one of the most charming places in San Sebastián. A double line of trees, mostly fragrant lindens, flank an elongated grassy parterre. Several ornamental elements are spaced out on the lawn, including the Bailarinas Danzantes (Dancing Dancers) sculpture, the cast-iron Wallace fountains and the concrete column topped with a sphere from which a series of streams used to flow. These gardens, with an unmistakably French flair, offer a place to rest on the many benches or the parapet attached to the iron railings.

In front of the Estación del Norte, the promenade opens onto a small gravel square with an aesthetic marble fountain in its centre. Supported by a double circular basin, water falls from a central column. The main body of the fountain is decorated with garlands of fruit and figures of naked children.





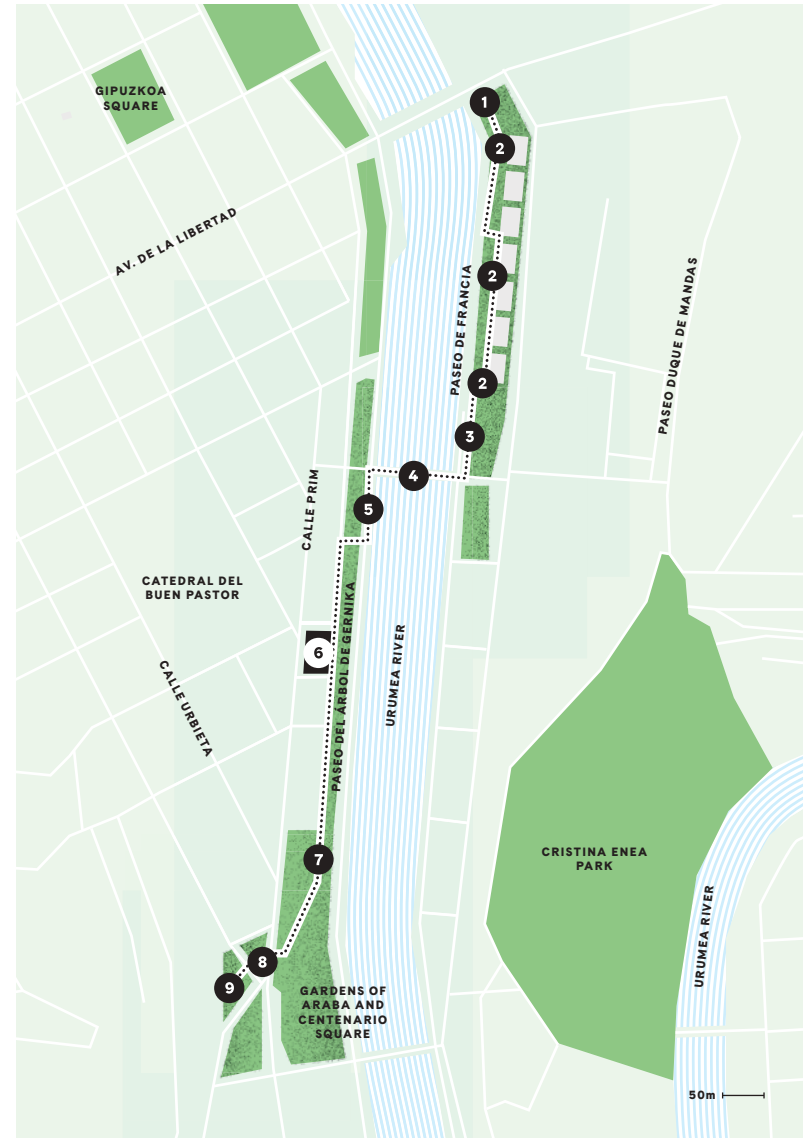
# A WALK AROUND AMARA ALONG THE URUMEA RIVER

The route begins at the end of Paseo de Francia closest to the San Catalina bridge. In a triangular parterre, surrounded by a brightly coloured flowers, is the **DANCING DANCERS 1**, an anonymous marble sculpture representing three young women playing tambourines and castanets. From this point, a wide landscaped avenue runs between the Urumea River and the block of elegant palatial-style residential buildings built between 1912 and 1935.

Two rows of **SILVER LINDEN** (*Tilia tomentosa*) and **LARGE-LEAVED LINDEN TREES** (*Tilia platyphyllos*) on either side of the long, grassy central garden provide shade during the summer and a relaxing scent when in bloom. These trees, now imposing in stature, replaced the previous elm trees in 1985 that were removed because they had Dutch elm disease.

Three identical **WALLACE FOUNTAINS 2** can be found at regular intervals along the promenade. These cast-iron fountains, which can also be found in several European capitals, are the legacy of Richard Wallace, a British philanthropist whose greatest ambition was fraternity among all nations. In 1872 he commissioned the sculptor Charles Lebourg to create these fountains, which were designed in the form of Greek caryatids holding up a dome from which water flowed.

A stone parapet runs along the Urumea, creating a continuous bench with an elaborate **CAST-IRON RAILING 3** with rhomboidal patterns. Carved stone podiums crowned by a planter are placed every few metres. This railing, like the Wallace fountains, was originally located on Paseo de La



Concha but was moved here in 1916, when the new model, designed by Juan Rafael Alday, was installed.

The route continues until it reaches the Estación del Norte, where it turns right to cross **THE MARÍA CRISTINA BRIDGE** 4, inaugurated on San Sebastián Day in 1905 to replace the provisional wooden footbridge that connected the city with the Gros neighbourhood. This impressive bridge features four monumental obelisks crowned by colourful golden equestrian sculptures, built to imitate those of the Alexander III Bridge in Paris.

Here, the Urumea is channelled through a flood wall that was built in 1894. However, several plant species that are particularly adapted to the variations of the marine and fluvial envi-



ronment grow in the masonry, include **ROCK SAMPHIRE** 5 (Crithmum maritimum), a plant with vivid yellow flowers that takes root in the hollows of the stones. It was once used on sea voyages to combat scurvy because of its high vitamin C content.

After crossing the bridge, turn left to follow the route along Paseo del Arbol de Gernika, a pleasant walkway with a central gravel avenue flanked by pavements with the characteristic Donostia-style hexagonal tiles.



In 1906, the plenary session of the San Sebastián City Council approved the naming of this road, planting at one end an **OAK** (Quercus robur) sapling from the **CASA DE JUNTAS DE GERNIKA** (Assembly House of Gernika), which has now disappeared.

A little further on, between blocks of Romanesque-style houses, there is a solid pinkish stone building at the intersection with Calle Larramendi. Today a school, it was formerly the San José Asylum, which was used as a **WOMEN'S PRISON** 6 during the Spanish Civil War to handle the overcrowding at the Ondarreta prison.

The route continues into Plaza del Centenario, a shady roundabout with a monument to **QUEEN MARÍA CRISTINA** 7. This sculpture in white marble was made by José Díaz Bueno and is surrounded by a semi-circular sandstone wall crowned with plants, designed by León Barrenechea. The entire monument dates to 1918 and was financed by public donations promoted by a local newspaper.

A winding path between gardens and ornamental trees leads to the roadway, where you can use the zebra crossing to cross the street to the other side of Plaza del Centenario. It is a triangular space divided in two by a central path. On one side, two imposing **MAGNOLIA TREES** 8 (*Magnolia grandiflora*) add a touch of colour and elegance. On the other side, the sculpture



**ESTELA** 9 by Ricardo Ugarte, formed by the vertical superimposition of empty painted cubes and winner of the San Sebastián Sculpture Biennial in 1969, presides over a group of bushes and small trees.

The route ends here. However, you can continue the walk along Avenida de Sancho el Sabio to visit **PLAZA DE PÍO XII** and the gardens that surround it. This is a group of green areas with a lush diversity of plants, surrounding a roundabout with a large well-lit fountain adorned with more than 4,000 flowers, a gift to the city from the Catalonia people in 1966. In front are three enormous sequoias (*Sequoia sempervirens*), saved from felling in the Peñafloresta Institute's garden in 2011.



## GARDENS OF ARABA AND CENTENA- RIO SQUARE

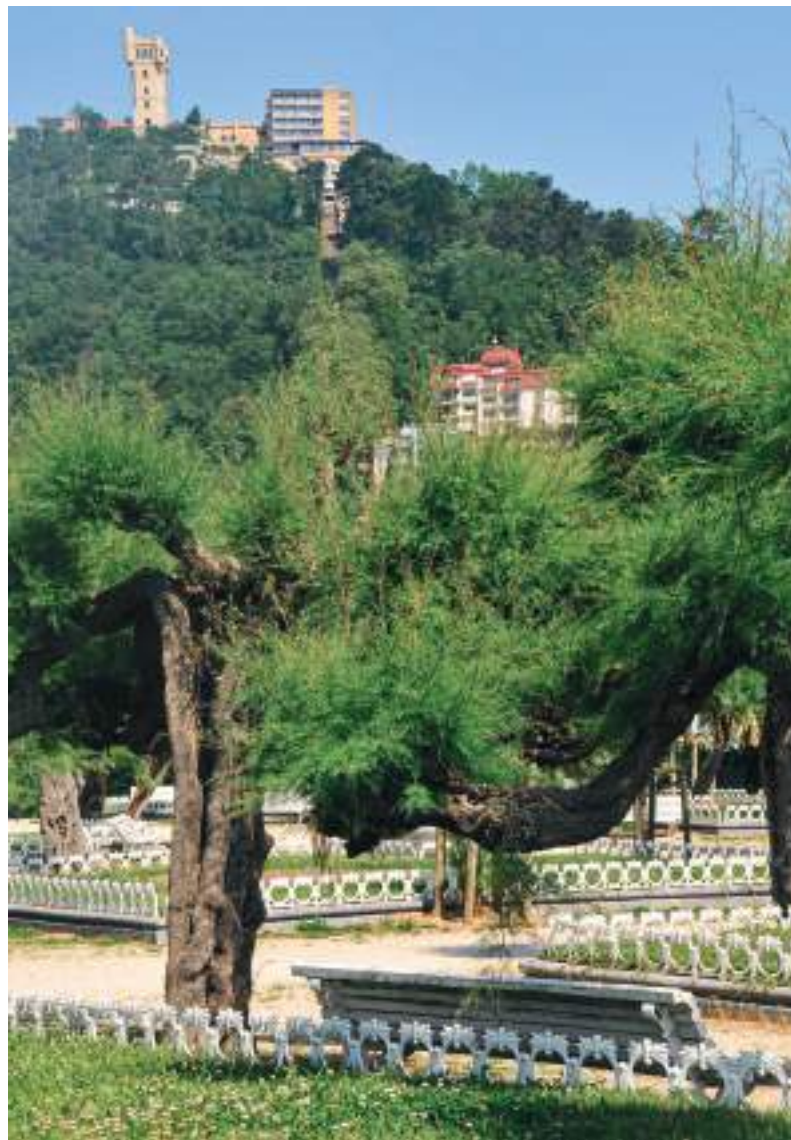
Entirely remodelled in 2002, it was designed based on the public's ideas and suggestions, which were gathered during an active participation process. The trees, mostly large lindens, are distributed around the perimeter, keeping the central, cobblestone-paved area clear for recreation and leisure. There are large chess boards made of natural stone slabs and several children's play areas, including a two-storey high turret with steep slides. Nearby, a large grassy area provides a natural surface for all types of use.

The charming Plaza del Centenario is at the northern end, where the gardens meet Paseo del Árbol de Gernika. Dense foliage provides ample shade over the curved flowerbeds and hedges. In the centre is a sculpture dedicated to Queen María Cristina, erected in 1918 by public donation.

# ONDARRETA GARDENS

Lining Ondarreta beach, these gardens are designed as a symmetrical set of geometric flowerbeds arranged around a central walkway, dotted by circular roundabouts sheltered from the sea breeze by hedges. The grassy areas, well defined by ornate iron fencing, display a variety of groups of perennials and clusters of dracaena and palms. Scattered along the paths and avenues, between benches and fountains, are almost half a thousand of the characteristic tamarisk trees, with their twisted trunks and flexible branches.

In the central roundabout, surrounded by a group of leafy holm oaks, is a monument to Queen María Cristina. This bronze statue on a sturdy white marble pedestal was transferred from the Centenary sculptural ensemble that was located in Alderdi Eder in 1924. Near the slopes of Igeldo, next to the Royal Tennis Club, is Zeharki, a sculpture by José Ramón Anda, winner of the San Sebastián Sculpture Biennial in 1982.





ANTIGUO

## ZUBIMUSU

9

PARKS — ZUBIMUSU

This small park, located just steps from Ondarreta beach, was designed by architect Joaquín Montero, who built it at the same level as the old marshes. The park can be entered by the cobblestone ramps that preserve the isolation that emphasises the park's natural character. It has a pond, permanently fed by a fountain created from two concrete slabs, where you can hear the noises of amphibians on sunny days. Two bronze figures of children, created by Paco López, top the slabs and attentively watch the falling water. The landscaped areas, connected by a passage under the road, are planted with large horse chestnut, laurel, alder, birch and linden trees. Birds flit among the clusters of acanthus, oblivious to the hustle and bustle of the city.

The famous El León brewery was located here, and the Zubimusu farmhouse before it.

P   6.146 m<sup>2</sup>

DBUS      

## MIRAMAR

Wintertime	Summertime
8:00 – 19:30	8:00 – 21:00

This historic park is strategically located on high ground between La Concha and Ondarreta beaches, which makes it a spectacular viewpoint over the bay. The palace, built in the “old English” style, was designed as a comfortable country house where the royal family could stay during their summer holidays, and was inaugurated in the summer of 1893. French gardener Pierre Ducasse was commissioned to design the surrounding gardens, which slope gently towards the sea and create a charming green field where you can stop to admire the scenery.

The rest of the park is covered by grassy areas surrounded by rows of trees and dotted with colourful flower beds that conform to the uneven terrain. The space is enclosed by an ivy-covered stone wall that provides shelter for small birds. The entrances to the grounds are also grand, with trellised gates and buildings once used for the guard and porter’s lodge.



# A STROLL THROUGH GARDENS WORTHY OF A KING... OR A QUEEN

GUIDED ROUTE — A STROLL THROUGH GARDENS WORTHY OF A KING... OR A QUEEN

The tour of this historic park begins at the entrance located opposite Ondarreta beach, through an interesting **CRENELATED RED BRICK BUILDING** 1. This is the only surviving building of the former Guard Corps quarters, which served as a gatehouse and barracks for the Miqueletes, locally known as “txapelgorris”, the group in charge of the palace’s security.

Once inside, the park opens out onto a wide grassy area lined with rows of large **LONDON PLANES** (*Platanus x hispanica*) on the left-hand side. In front is a beautiful group of yews (*Taxus baccata*), **TREE FERNS** and **HYDRANGEAS** (*Hydrangea* spp.) 2.

As you walk up the path you pass a **BLUE SPRUCE** (*Picea pungens*), a small blue-green pyramidal conifer and, a little

further up, a **WINDMILL PALM** (*Trachycarpus fortunei*), one of the many of these types of palms found in the park. If you look towards the boundary wall from the bend in the path, you can see a group of different trees that create an unusual **COPSE** 3. In the foreground, you can see two **PERSIMMONS** (*Diospyrus lotus*) with rounded crowns, a little further back a group of **MAGNOLIAS** (*Magnolia grandiflora*) and, close to the wall, two beautiful **BLACK POPLARS** (*Populus nigra* “*Italica*”).

The path continues along the edge of spacious, manicured lawns to reach a bend where a large tree with smooth, dark bark broken into scale-like patterns dominates the landscape. This is a horse **CHESTNUT TREE** 4 (*Aesculus hippocastanum*), a popular species often used as a shade tree on walks and in gardens. A little further up





is a large **CORK OAK** (*Quercus suber*), with its characteristic light bark that is harvested to produce cork. The path climbs between **CHERRY TREES** (*Prunus* spp.) and **HAZEL PINES** (*Liquidambar styraciflua*) until it reaches the wall where you can see two **PYRAMID-SHAPED YEWS** 5 (*Taxus baccata*).

The impressive **MIRAMAR PALACE** 6 is located on the upper esplanade. Designed by famed London architect Selden Wornum, the building is in the “old English” or “cottage” style and is inspired by the architecture of the old country houses of southern England. The elegant combination of red brick and timber framing incorporates large windows, open galleries, dormers, porches and terraces, all of which provide views over La Concha Bay. Queen María Cristina



inaugurated the palace in the summer of 1893. In 1972, the building and the entire estate came under the ownership of the San Sebastián City Council and, since 1981, it has hosted the University of the Basque Country’s summer courses.

A stroll along the gravel esplanade at the rear of the palace leads to the **FIVE PLATES COUNTER CLOCKWISE** 7 sculpture by American artist Richard Serra, next to the west entrance. This large-scale

post-minimalist installation features five hot-rolled steel plates joined in a central pentagon to create both exterior and interior spaces.

A little further on, three fragrant **BITTER ORANGE TREES** (*Citrus aurantium*) line the wall of the building; opposite are several spectacular **CRAPPE MYRTLES** (*Lagerstroemia indica*). At the end of the esplanade, the beautiful



foliage of several **COPPER BEECHES** 8 (*Fagus sylvatica purpurea*) stands out among large London planes.

Retracing the path back to the portico that opens up to the west, you can access the lawn that stretches out in front of the long staircase on the front façade. With no trees, the spot affords magnificent views of the bay over the gently sloping grass dotted with clusters of hydrangeas. Pierre Ducasse designed the original gardens and sought to recreate natural landscapes that adapted to the unique terrain. For his work, Ducasse was awarded the title of Gardener to the Royal Household, although he passed away a year before the inauguration and never saw his project completed.

An easy path leads down to a beautiful spot known as **PICO DEL LORO** 9, located on a rocky spur that juts out into the bay, separating the beaches of Ondarreta, on the left, and La Concha, on the right.

Before leaving this picturesque viewpoint, crowned by the **BESARKADA** 10 sculpture that Eduardo Chillida gave to his friend, painter Rafael Ruiz Balerdi, we recommend taking some time to look out over the bay. To the north, the blue line of the horizon is broken by the formidable silhouettes of mounts Igeldo and Urgull, which frame the island of Santa Clara.

Continue along the path, climbing up to the white gate that marks the limits of the park, and from there to a stone staircase over a pedestrian tunnel that crosses it under-



neath. This underground passage is home Víctor Goikoetxea's artistic installation MiramArt, where the artist used different materials, textures and glosses to recreate the feeling of being in an underwater space.

Back on the lawn that stretches out in front of the palace, take the path that branches off to the right, flanked on the left by colourful flower beds, to reach the upper part of the park again. From there, a small path of **RED STONE SLABS** 11, decorated with clusters of **HYACINTHS** (*Hyacinthus* spp.), **MAHONIAS** (*Mahonia* spp.), **HYDRANGEAS**, and other ornamental plants, leads to the park's gate, where the route ends.



BERIO

## KOLDO MITXELENA

11

This charming park, named after the great linguist Koldo Mitxelena, was designed as a series of wide terraces/ viewpoints, which are connected by well-paved paths. Crowning Berio hill, it has impressive views both over the mountains that flank La Concha Bay and over the Antiguo neighbourhood, which stretches out below the hill.

The grassy areas are dotted with poplars, willows, magnolias and Japanese plum trees, although the most outstanding natural element is the line of robust Cantabrian holm oaks, related to the nearby Berio holm oak, just a few streets away from the park. The Basque Country named this holm oak, almost 25 metres high and with a trunk that measures over 5 metres around, a Singular Tree in 1997, and although it is located in a fully urbanised area, a large roundabout has been built around to protect it.

PARKS — KOLDO MITXELENA



DBUS 33 35 40

# PAGOLA— DAMAZELA

This is an extensive area that occupies the top and northern slope of a hill (Damazelai), as well as its southern slope (Pagola), separated by the Paseo de la Sociedad Bascongada de los Amigos del País.

There are hardly any paths in the Damazelai area, so you can walk across the soft grass between stands of indigenous trees including birch, beech, laurel, oak and Pyrenean oak. The top offers a magnificent view of the coastal mountain range between Igeldo and Orio, with the neighbourhoods of Igara and Errotaburu spread out below.

The Pagola area, which has a central square with benches, is crossed by a path that zigzags up a lawn with a wide variety of trees. The upper section is home to sports courts, pelota courts, a climbing wall and a skatepark, while an ancient natural oak grove can be found in the lower part, next to a recreational area with wooden platforms.





ANTIGUO

## LUIS VILLASANTE

13

This is a quiet, gently sloping walkway, bordered by an abelia hedge and equipped with viewing points with benches. It is surrounded by a wild, south-west facing riverbed with a diverse mixture of trees and shrubs. The area closest to the surrounding neighbourhood features a wide range of species, including maritime pines, laurels, ashes, tamarisks and even several groups of exotic Pampa grass. On the lower part of the hillside, a beautiful grove of large native shrubs and trees, such as alders, oaks and grey willows, has been preserved.

Small groups of goldfinches are often seen frolicking on the walk and buzzards and kestrels fly overhead, likely attracted by the elusive rodents that hide among the vegetation.

In the central area of the park, hidden among the lush vegetation, are the ruins of what used to be an old farmhouse called Mariene.

PARKS — LUIS VILLASANTE

40

36

35

27



DBUS 5 18 19 23 24 25

## MIRAMON

Along with Ametzagaina, it is the largest park in San Sebastián. It features three streambeds that run north to south. The westernmost one is the best for strolling, since it has a network of paths and a raised walkway for exploring the park under the elegant Arbide Towers.

You can easily access the open-air amphitheatre, designed for cultural events, walk along the native apple tree plantation of the Katxola farmhouse, which was built around the press in the second half of the 17th century, or enjoy the shade of the dense woodland of alders, ashes, laurels and maples that line the banks. Although, to really get the most out of your visit, there's nothing better than walking along the bubbling Pakeakoerreka stream as it runs from its source at the stepped waterfall, formed by the unusual vertical arrangement of the geological strata, to the leafy oak grove of Erramunene, where it disappears.

Cultural facilities

**KATXOLA FARMHOUSE AND PRESS**



# A JOURNEY THROUGH AN ENVIRONMENT WHERE NATURE, HISTORY AND INNOVATION EMBRACE

The route starts near **HOTEL ARIMA 1**, located inside the science and technology park. This innovative building has made a firm commitment to sustainability and the environment with a design that saves from 70 to 90% on energy thanks to smart ventilation, the efficient use of sunlight and geothermal and aerothermal energy sources.

A path that descends through grassy areas and woods leads to the main path, which runs parallel to the **MANDOERREKA** stream along the bottom of the stream bed. The area is covered by a characteristic Atlantic forest of mostly **OAKS 2** (*Quercus robur*), where you can often find the **RED SQUIRREL** (*Sciurus vulgaris* L.) jumping from branch to branch.

The route continues gently downhill to the sound of the murmuring water until it passes under a charming **FOOTBRIDGE 3**. This stylised pedestrian bridge designed by architect Jon Begiristain makes it possible to cross from one bank of the stream to the other. It is crafted in galvanised steel and the deck is supported by tensioned braces and four pairs of crossed metal pillars. The path runs underneath it, then turns left to cross the water course over a hand-built wooden bridge before it begins to climb.

The path leads to the hill that separates the watercourses of the Mandoerreka and Pa-keakoerreka streams. Several science and tech companies have located to this elevated area, creating a fertile ecosystem for research and



the development of knowledge-intensive sectors, making San Sebastián one of Europe's most entrepreneurial cities. The functional design of these buildings contrasts with the neo-Gothic style of the **TORRES DE ARBIDE 4** (Arbide Towers). These two structures, with their almost entirely identical geometry, were actually a small palace designed by Barcelona architect Sagnier in 1904. They were originally located on the Paseo de los Fueros, next to the Urumea, but in 1975, at risk of being demolished, they were dismantled stone by stone and reconstructed in their current location.



The route continues down a set of wooden steps carved into the hillside to reach the bottom of the stream bed. A charming wooden bridge crosses the course of the **PAKEAKOERREKA** stream and leads to the beautiful **OAK GROVE OF ERRAMUNENE 5**, well worth a visit on another occasion. The route, however, continues upstream, following a path that meanders alongside the stream.



This path crosses a dense wood lush with riverside vegetation, specifically **ALDER** (*Alnus glutinosa*), **ASH** (*Fraxinus* spp.) and **FIELD MAPLES**, as well as thick spots of wild **LAUREL** (*Laurus nobilis*). The ecosystem also includes an undergrowth of **BUTCHER'S BROOM** (*Ruscus aculeatus*), **BRAMBLE** (*Rubus floribundus*) and ferns.

**DEAD WOOD 6** is often seen along the path, an essential part of a forest's natural cycles. The dry trunks and branches provide shelter for bats, birds, reptiles and rodents, and serve as food for several insects like the **YELLOW BORER** (*Zeuzera pyrina*), the **ROSALIA** longicorn (*Rosalia* spp.) and the **STAG BEETLE** (*Lucanus cervus*). These xylophagous insects decompose the wood in a slow process that enriches the soil with nutrients and enhances organic processes.



Continuing along the path you'll come to a bridge with wooden handrails, which creates a dam where a **SMALL POND 7** forms. This pond, a favourite of birds that come here to drink, is home to the **IBERIAN WATERFROG** (*Pelophylax perezi*). **KINGFISHERS** (*Alcedo atthis*) are often seen perching nearby, stalking small animals for food. Skirting the shore, you'll come to a beautiful **TIERED WATERFALL 8**, a series of small falls created by the vertical layers of the rock.

Retrace your steps for a few dozen metres to reach the base of a stylised **ELEVATED FOOTBRIDGE**, where the path starts to climb up a steep embankment. From the centre you have a good view of some of the most iconic buildings in the technology park. To the right is the headquarters of



the **BASQUE CULINARY CENTER**, an institution for training, research and innovation in food and gastronomy. To the right is the **SCIENCE MUSEUM**, an interactive educational space that also has a stunning botanical garden on its grounds.

From this point, a wide path runs through **CIDER APPLE ORCHARDS** to the **AMPHITHEATRE 9**. This unique open-air theatre with a seating for 3,200 people has a circular stage protected by a line of **CYPRESS TREES** (*Cupressus sempervirens*). To the right, a well-paved road leads to the **KATXOLA FARMHOUSE AND PRESS 10**, which dates from the second half of the 17th century and where the installations and machinery for cider production can still be seen.



AMARA

## BASOERDI

15

This space stretches over a secluded, circle-shaped riverbed, which starts on Calle Amara and climbs up to Paseo de Beloka.

The park can be explored by taking a leisurely stroll along a gently winding paved path or along the flights of steps. A wide variety of native and ornamental trees dot the grassy landscape, including birches, ashes, horse chestnuts, liquidambar trees, catalpas, London planes, red-leaved beeches, firs, sequoias, empress trees, cedars, etc.

A magnificent oak tree in a stone rotunda is found in the lower section of the park, and in front of it, a line of interesting palm trees that branch out from a single trunk. Three slender poplars tower over the park from its upper section. The estate was once home to a farmhouse called Altxuene, although locals called it Basoerdi or Basordi.



11.400 m<sup>2</sup>

DBUS

36

## SERAFÍN BAROJA

Wintertime  
9:00 – 19:00

Summertime  
9:00 – 21:00

Perched on Lugaritz hill, this historic park is almost pentagonal in shape and is located behind the Seminary building, making it a spectacular viewpoint over La Concha Bay.

It is a place of peace and calm, the perfect spot to escape from the daily hustle and bustle without leaving the city. It features a large, wooded area with ash, horse chestnut, maple, cedar, fir, sequoia and Himalayan palm trees, under which you can stroll along the well-kept paths. A spectacular magnolia tree stands, protected by the municipal General Plan, is of particular note.

The estate, and the palace it once housed, belonged to the Duchess of Monteleón de Castilblanco, which is why the park is also known by this name. Its current name, however, refers to the father of Pío and Ricardo Baroja, who was a mining engineer, writer, poet and the creator of the lyrics of Marcha de San Sebastián.



SERAFÍN BAROJA PARK

# IN THE FOOTSTEPS OF THE DUCHESS OF CASTILBLANCO

The Serafín Baroja Park of today roughly occupies the site of the former Lugaritz house and estate, although this name was also historically used to refer to a much larger area that included several farmhouses and their lands. The route begins by entering the park on Paseo de Heriz, climbing the steps that run between elegant **MAGNOLIAS** 1 (*Magnolia grandiflora*). When the steps cross a well-paved path, turn right and walk alongside the boundary wall.

As you walk, you can see a row of **WINDMILL PALMS** 2 (*Trachycarpus fortunei*), located outside the park wall, recognisable by their characteristic hairy trunks. **LAUREL** (*Laurus nobilis*) grows abundantly in this area, and a beautiful **SYCAMORE** (*Acer pseudoplatanus*) appears as if hidden to the left, claiming its place among the surrounding shrubs.

A little further on, taking advantage of the opening between two blocks of houses, there is a superb view of La Concha Bay, with the island of Santa Clara in the middle. The path continues through open grassy areas, with isolated trees from whose branches you can hear the unmistakable song of the **COMMON CHAFF-FINCH** (*Fringilla coelebs*).

A left-hand fork leads directly to the top through a corridor of **BOXWOOD HEDGES** 3 (*Buxus sempervirens*). Despite its frequent use in landscaping, this species does not usually form hedges as dense and tall as the ones here because of its hard yellow wood. At the top of the park, from the original **PLAYGROUND** 4, there is a wide clearing with several **CRAPE MYRTLES** (*Lagerstroemia indica*) in the foreground.



Although no trace of it remains, the summit was once topped by an elegant mansion built by Manuel de Mariátegui Vinyals, Count of San Bernardo, after purchasing the Lugaritz farmhouse and its lands in 1882. The mansion was surrounded by well-tended gardens which, like other historic parks, were designed and built by Pierre Ducasse. On his death, his wife, the **DUCHESS OF MONTELEÓN DE CASTILBLANCO**, turned the estate into her permanent residence, making several extensions and alterations to the building in 1911.

The route continues down the steps, next to two **RED FIR TREES** (*Picea abies*) with overhanging branches. Halfway down the slope, take the path on the right to walk under large **HORSE CHESTNUT** (*Aesculus hippocastanum*), **BLACK LOCUST**



(*Robinia pseudoacacia*) and **ASH TREES** (*Fraxinus excelsior*). In the middle of the hillside, dominating the entire area, grows a beautiful **ATLAS CEDAR** **5** (*Cedrus atlantica*), likely planted at the same time as the original garden.

The path continues in a wide curve through a grassy area until it reaches the wall that marks the grounds of the **SEMINARY** **6**. This is perhaps the largest building in the city, with six storeys and two massive towers. On her death

in 1943, the Duchess of Monteleón de Castilblanco bequeathed her estate to the Bishopric, and the palace was fitted out as a bishop's residence and the Diocesan Seminary was built on its grounds in 1954. Today, it houses the



Diocesan Historical Archive, where the records of all the parishes in the province have been stored since 1498.

After a sharp bend, the path continues to the left, where it enters a thick grove of **LAUREL TREES**. The walk ends at Gerraene, whose perimeter wall recalls the parapets of the **FORTIFICATIONS** **7** that were built on the hill during the Carlist wars, site of the bloody Battle of Lugaritz, which took place in 1835.



AIETE

## PUIO

17

This park is located in the hill of the same name, and its summit is an unbeatable vantage point for views of mounts Igeldo, Ulia and Urgull, framed by the blue of the sea. Despite its relatively small size, the diversity of ecosystems found in this area is remarkable. Of particular note is the mixed hardwood forest with oak, chestnut and hazel trees on the eastern slope, which, surrounded by an under-growth of bushes, offers protection to the different species that inhabit the park. Strolling along the reddish-coloured labyrinthine paths, you can see a succession of large trees, both native and exotic cedars, London planes, pines and mimosas.

The hill is crowned by the building known as Villa Puio, the residence of an order of nuns, located where there was once a fort during the Carlist wars, which was built on the walls of a former farmhouse, also called Puyo.

PARKS — PUIO

## AIETE

8:00 - 21:00

Located on one of the highest points in the city, everything in the gardens surrounding Aiete Palace exudes a serene natural beauty. Like other historic parks in the city, this one, commissioned by the Dukes of Bailén, was also designed by Pierre Ducasse in the late 19th century.

The space features a rich collection of trees, with more than a hundred different species and varieties, some truly unique. There is a pond in the upper part of the park, where swans swim gracefully and turtles bask in the sun. A small stream cascades over the man-made cave and continues to descend through a stream bed, forming pools and small waterfalls. The gardens, clearly inspired by the Romantic style, are filled with flowerbeds that dot the lawns where visitors can sit and watch the world go by. The property has a neoclassical palace that houses the Casa de la Paz y los Derechos Humanos (House of Peace and Human Rights) as well as other buildings for cultural uses.

Cultural facilities

**AIETE CULTURAL CENTRE**  
**HOUSE OF PEACE AND HUMAN RIGHTS**



# A WALK THROUGH A HAVEN OF PEACE AND GREENERY

The route is a guided tour through the gardens surrounding the palace built by the Dukes of Bailén on the former estate of the Hayet family. Enter the grounds via the northern entrance, located near the Church of Santo Cristo, where a path leads gently uphill between **SYCAMORE** (*Acer pseudoplatanus*) and **HORSE CHESTNUT TREES** (*Aesculus hippocastanum*). On the left, a path leads to the **CASA DE CULTURA DE AIETE** (Aiete Cultural Centre) **1**, a facility located on the ground floor of the palace that offers a diverse programme of activities.

Nearby is a sculpture by Juan José Novella called **URTE HAIETAN—THOSE YEARS**, a memorial to the victims of the Spanish Civil War and Franco's regime. Next to it, a sapling from the chestnut tree that

**ANNE FRANK** used to watch every day from the attic where she hid from the Nazis has been planted.

Continuing along the path between trees and well-kept grassy beds, turn left to arrive at the south façade of the **PALACE 2**. This elegant neoclassical building was built in 1878, at the height of the city's tourist boom, by architect Adolphe Ombrecht. The imposing stone figures of two Molosser dogs guard the entrance steps. Directly opposite, a column commemorates the visit of Queen Victoria of England in 1889.

Leaving the palace behind, a short walk past **SILVER LINDEN** (*Tilia tomentosa*) and **BROAD-LEAVED LINDEN TREES** (*Tilia platyphyllos*) leads to a charming building known as the **TORRE**





**DE LOS CUENTOS** (Storybook Tower) ③. This building once supplied the palace with water pumped from two large cisterns buried in the lower part of the estate. Attached to its side is a small chapel, topped by a slender octagonal tower.

From this point, the route leads towards the centre of the park around a circular garden. Here you can see horse chestnuts and lindens, although the most remarkable tree is a beautiful **EUROPEAN BEECH** ④ (*Fagus sylvatica* “Dawyck purple”) whose intense reddish tones contrast vividly with the green of the copper beech (*Fagus sylvatica*).

The route soon reaches the area of **PONDS** ⑤, where several species of duck swim alongside the characteristic **SWANS** (*Cygnus olor*). The main



5



6



pond is also home to a large population of turtles, along with an educational panel that describes the risk these invasive exotic species pose for local ecosystems. The water overflowing from this small lake meanders through flowering groups of perennials until it finally cascades into a beautiful waterfall, which then turns into a stream that runs through the lower part of the park.

The path runs through mysterious **GROTTOES** ⑥ hidden

under the waterfall, where waterdrops from the ceiling provide a pleasant coolness and a musical tinkling. This manmade construction in pebble work, popular in 19th-century landscape gardens, recreates a natural underground cavity.

Once outside, a majestic **SEQUOIA** ⑦ (*Sequoia sempervirens*) stands directly in front, its crown towering high above the dense group of magnolia and beech trees that surrounds it. In fact, many claim that this tree, undoubtedly planted when the original garden was created, is the tallest in the all of San Sebastián.

The route continues past the stream and up a narrow path flanked first by a thick group of **WINDMILL PALM** (*Trachycarpus fortunei*), then by large copper beech trees,

until it reaches the upper part of the gardens once again. Here there is a wide lawn of well-cut grass, perfect for taking a rest; this grassy area is crossed by several paths under the shade of the horse chestnut trees that line it.

Take the branch to the right, marked by two beautiful young **BIRCH TREES** (*Betula pubescens*), whose leaves have a characteristic whitish colour. The path leads directly to the side of a striking red outbuilding, decorated with beams and crossbeams and topped with a turret with several entrances. This is an old **DOVECOTE** **8**, which is now used by the Asociación Cultural Club Bonsai (Bonsai Club Cultural Association) to display its work.



Just across the road is **TOPALEKU** **9**, a space used for social and cultural activities located in the old coach house building. Its architecture, with wide arcades at the entrances, and its location, away from residential buildings to prevent neighbours from being disturbed by the horses, are a reminder of its former function.



Once you've passed both pavilions, take the yellowish gravel path that starts on the left, marked by a unique **JUPITER TREE** (*Lagerstroemia indica*). Turning right, the route follows a cool tree-lined avenue with **JAPANESE ELM** (*Zelkova serrata*) on the right and **AMERICAN OAKS** (*Quercus rubra*) on the left. It ends next to an exotic **GINKGO TREE** (*Ginkgo biloba*), one of only two in the park.

Leave the park by its southern entrance, passing by a charming **OPEN-AIR GAZEBO** **10** and a busy children's playground.



LARRATXO

# LAUHAIZETA

19

PARKS — LAUHAIZETA

This extensive green space has two clearly differentiated areas. The lower one has a path that winds along the cool, shady banks of a silent stream; the lush riverside vegetation is home to singing birds and playful squirrels. The path, lined with benches, crosses the course of the stream over Asian-inspired wooden bridges, along which tree ferns grow. The park's upper area, on the other hand, is a sunny, gently sloping grassy area, where a spectacular weeping willow guards an ancient apple orchard.

Four terraces have been built in front of the orchard, taking advantage of the sloping terrain. These terrace house a playground as well as areas for physical exercise, and visitors can use the slides and climbing walls instead of taking the steps. At the top of the park, right next to the Lau-Haizeta restaurant area, there are aesthetically arranged flower beds filled with a mix of perennials, succulents and aromatics.



96.150 m<sup>2</sup>

DBUS

13

24

27

31

33

38

# URUMEA RIVER PARK

The park has a singular crescent shape that adapts to the course of the Urumea.

The space is crossed by a winding central path, which runs parallel to the bike lane, which leads to the different areas of the park along striking rectangular flagstone paths. A cloistered convent, Kristobaldegi, occupies the centre of the park, where the old stone walls contrast with the modern facilities that have recently been added. In front stands a poplar grove, which tower haughtily over the nearby copse of stone blocks. You can check out the banks, where reeds, reedbeds and tamarisk grow despite the tidal influence, from the viewpoints over the river. Magnificent weeping willow, cypress and oak provide shade for the kids playing in the park, while in the background, next to the Benartegi farmhouse, a jetty gives row boats access to the water.





RIBERAS DE LOIOLA

## GARDEN OF MEMORY

8:00 – 22:00

Drawing inspiration from Asian spiritual gardens, this park is designed as a symbolic place of coexistence, respect, reunion and peace, recreating an atmosphere of serenity and meditation to pay homage to all victims of war, violence and terrorism. Several hillocks of vegetation curve to form a spiral, protecting a central lawn where silence reigns supreme.

The landscape is dominated by the green of the foliage and the white of the flowers, which have been carefully selected to bloom at different times throughout the year. There is a simple copse of birch and sequoia trees along the periphery, magnolia and cherry trees on the central hill, and plum and pear trees are scattered throughout the area. Clusters of anemones, agapanthus and smooth hydrangeas complete the landscaping. To the north of the park is the modern and minimalist Iesu Church, designed by the architect Rafael Moneo.

21

PARKS — GARDEN OF MEMORY



DBUS 26 27 31

## CRISTINA ENEA

06:30 — 22:30

Located at the place where three highly populated neighbourhoods converge, this is one of the city's busiest parks, a place with the bucolic beauty and romantic charm of historic gardens.

The park is located on the peninsula formed by the last bend in the Urumea River, on what was once the private estate of the Dukes of Mandas, who donated it to the city after their death; the park's name is a tribute to Duchess Cristina Brunetti. The gardens were designed in 1890 by the prestigious gardener Pierre Ducasse, incorporating exotic specimens of trees such as ginkgo, sequoia and Lebanon cedar, an unusual choice for the time. Today, it features wide paths for pleasant strolls to take in the extensive grassy spaces and recreational areas that alternate with the copses of trees. There is a well-preserved wild forest with riverside vegetation along the banks of the Urumea River. Swans and ducks swim in the clear pond, while peacocks display their colourful plumage outside the palace.

Cultural facilities

**SAN SEBASTIÁN ENVIRONMENTAL  
RESOURCE CENTRE**

DBUS

9 17 24 26 27 37 41

94.960 m<sup>2</sup>

# EXPLORING THE LEGACY OF THE DUKES OF MANDAS

The route starts at the main entrance, opposite the old Tabakalera factory, now converted into the Centro Internacional de Cultura Contemporánea (International Centre for Contemporary Culture). You can enter the park by crossing the original arcade, which displays the city's coat of arms, passing the porter's lodge on one side.

Take the path uphill, passing by several cherry laurels (*Prunus laurocerasus*) in front of the stone wall that surrounds the park. On the way up, just before the fork that opens up on the left, you'll see one of the largest specimens of **LAUREL 1** (*Laurus nobilis*) in the entire park. Taking the fork, you can walk to the upper section of the park and its wooded areas, where at dusk you can often hear the haunting song of the **TAWNY OWL** (*Strix aluco*), one of

the few nocturnal birds of prey that fly into urban areas.

There is a group of **ROYAL MAPLES 2** (*Acer platanoides*) just past the turn-off, easily recognisable by their bark, which is cracked lengthwise. This species adds rich colour to the gardens when its leaves turn gold and purple in autumn. There is a **LARGE-LEAVED LINDEN 3** (*Tilia platyphyllos*) at the curve in the path.

From here, the path crosses what the locals call the **PUENTE DE LOS ENANITOS** (Bridge of the Dwarfs) **4**. After crossing it, the landscape closes in on a thick **FOREST 5**, a mix of hundred-year-old trees and clusters of younger trees. Many were planted, but others, like the **ASH TREES** (*Fraxinus excelsior*), grow there naturally. On the left are several common **LINDEN TREES** and, behind them,



a towering **LARGE-LEAF LINDEN** almost thirty metres tall. This mysterious forest was the setting for the story of the escape of lovers Hermia and Lysandra in the adaptation of Shakespeare's "A Midsummer Night's Dream", performed in the park during the celebration of the European Capital of Culture in 2016.

Continuing along the route, you'll find **TWO HAWTHORNS** **6** (*Crataegus monogyna*), completely invaded by **MISTLETOE** (*Viscum album*), and a group of **HOLLIES** (*Ilex aquifolium*) just before reaching the elliptical-shaped clearing. This species of mistletoe, popular at Christmas, is protected and listed as a species of special interest on the Endangered Species of the Basque Country.

The expansive grassy areas, surrounded by a sunny pe-

destrian walkway, is dominated by a massive **GINKGO** **7** (*Ginkgo biloba*), which reaches its greatest splendour in autumn, when its leaves turn yellow. The tree is famed for being a "living fossil" – a term used to describe organisms



like this species of tree, which has experienced very little change over its 270 million years on earth. The Cristina Enea specimen is not so old, however, and was planted in January 1865.

Below the ellipse, on the western slope, is an ancient **CEDAR OF LEBANON** (*Cedrus libani*), whose branches spread out horizontally, giving it an imposing appearance. To its right is a silent companion, a **LAWSON CYPRESS** **8** (*Chamaecyparis lawsoniana*).

Walking down the slope towards the palace, under the shade of a **MAGNOLIA** (*Magnolia grandiflora*) and flanked by **CAMELLIA** (*Camellia* spp.) and **PEONIES** (*Paeonia suffruticosa*), is the bust of **FERMÍN DE LASALA Y COLLADO** **9**, installed in 1926. Next to it, a bust of Cristina Brunetti y Galloso de los Cobos, his wife, was installed inside the palace in 2021. These two artistic pieces, a token of San Sebastián's gratitude, were created as a tribute to the Dukes of Mandas, who ceded the Cristina Enea estate and all its contents to the city upon their death, with the express instruction that it should be used exclusively for public enjoyment.

The elegant **PALACE** **10**, designed by architect José Clemente de Osinalde, was built in 1890. It was originally a single-floored structure; an



additional floor was later added to create the current building. The ground floor was used for the dining room, lounges and library, while the upper floor contained the bedrooms and the duke's office. The servants were housed in attic, an open space under the eaves. An underground passageway connected the to the kitchen and a small chapel. Today, these buildings house the Centro de Recursos Medio Ambientales de San Sebastián (San Sebastián Environmental Resource Centre).



**PEACOCKS** **11** (*Pavo cristatus*), an exotic species native to Pakistan, are a common sight in the immediate vicinity of the park. They are a symbol of the park and one of its main attractions, particularly during mating season, when the males display their colourful tails as they strut their stuff in front of the females.



Take the main path to continue the route, passing the pond with **SWANS** **12** and mallards near the entrance to the park. Directly opposite, you can see the grassy area below the ellipse, with three towering **RED SEQUIOIAS** (*Sequoia sempervirens*) sprouting from the same root. Behind it is a pyramid-shaped **GIANT SEQUIOIA** (*Sequoiadendron giganteum*).

The path continues along an easy walk to the main entrance, where you can leave this park where history, spectacular vegetation and the vibrant hustle and bustle of the park visitors coexist in harmony.



ALTZA

# LARRES

23

This extensive natural area has recently been restored, following a costly decontamination process after asbestos was detected. Today, the park is a wide riverbed that opens to the east, which provides superb views of the outline of the Jaizkibel and Aiako Harria mountains. A network of wide, well-paved paths leads through alder, oak and cherry groves, under the indifferent gaze of the sheep and horses that often graze on the opposite hillside. The upper section of the park has a picnic area with tables and benches where you can rest and chat.

Next to it, standing out against the landscape, a conceptual representation of large metal trees provide a structure where wisterias climb and spread their colourful clusters of hanging flowers.

Cultural facilities

**CASARES — TOMASENE CULTURAL CENTRE**

PARKS — LARRES

44.000 m<sup>2</sup>

DBUS 13 24 27 38

## HARRIA

This is an almost semi-circular park that seems to rest on Paseo de Herrera on a small hill overlooking the Bay of Pasaia. Several groves of large trees, including ash, cherry, magnolia, tulip trees, elm and horse chestnut, dot the soft grass, the perfect place for a walk.

The landscaped avenues are flanked by rows of white columns, crowned by ornamental metal lampposts.

The entire perimeter of the park is surrounded by linden trees that fill the air with the relaxing smell of blossoms when they flower.

The towering poplar tree that stands next to the children's playground in the upper part of the park is particularly noteworthy. Next to it are the remains and coat of arms of the Arriaga Zar farmhouse, one of the most important houses on the old Altza estate, which was virtually destroyed in a fire. It is believed to be the original estate of Manuel de Arriaga, the first president of the Republic of Portugal.





## ARROBITXULO

Access to the park is exclusively via the pedestrian and bike path that connects Herrera with Intxaurreondo. Wedged between an ivy-covered reddish stone wall and the railway ditch, this recreational space is a large grassy area with isolated large trees, including ash trees and London planes, together with new plantations of native species and striking ornamental varieties like the weeping willow and the Japanese maple. On the eastern side, the locals grow vegetables in small decorative flowerbeds.

Throughout the park, the green areas are balanced with areas for physical activity for seniors, a climbing wall, traditional bowling arena, picnic area and bike path. The park has an innovative children's playground covered by a suspended pergola, which means it can be used even in bad weather.

## AMETZAGAINA

Along with Miramon, Ametzagaina is one of the largest parks in San Sebastián and can be accessed from several neighbourhoods. It features extensive hardwood forests, areas of undergrowth and large grassy areas criss-crossed with five kilometres of paths for easy strolling. The Pyrenean oak, the type of oak that gives the park its name in Basque (ametz) and was once part of a primitive forest, can still be found, scattered among other species such as oaks, alders, chestnut trees, laurels, birches, etc.

One of the most notable features of this natural space is the well-preserved fort, built in 1875 during the Carlist wars and located on the highest point of the park. The park is also home to a Gravettian hunter-gatherer archaeological site that dates back approximately 27,000 years, one of the oldest in the city. It also has recreational areas, playgrounds for children and areas for physical exercise, and a spectacular viewpoint overlooking the Urumea river basin.



# WALKING BETWEEN THE GREEN, UNDER THE LOOK OF THE FORT

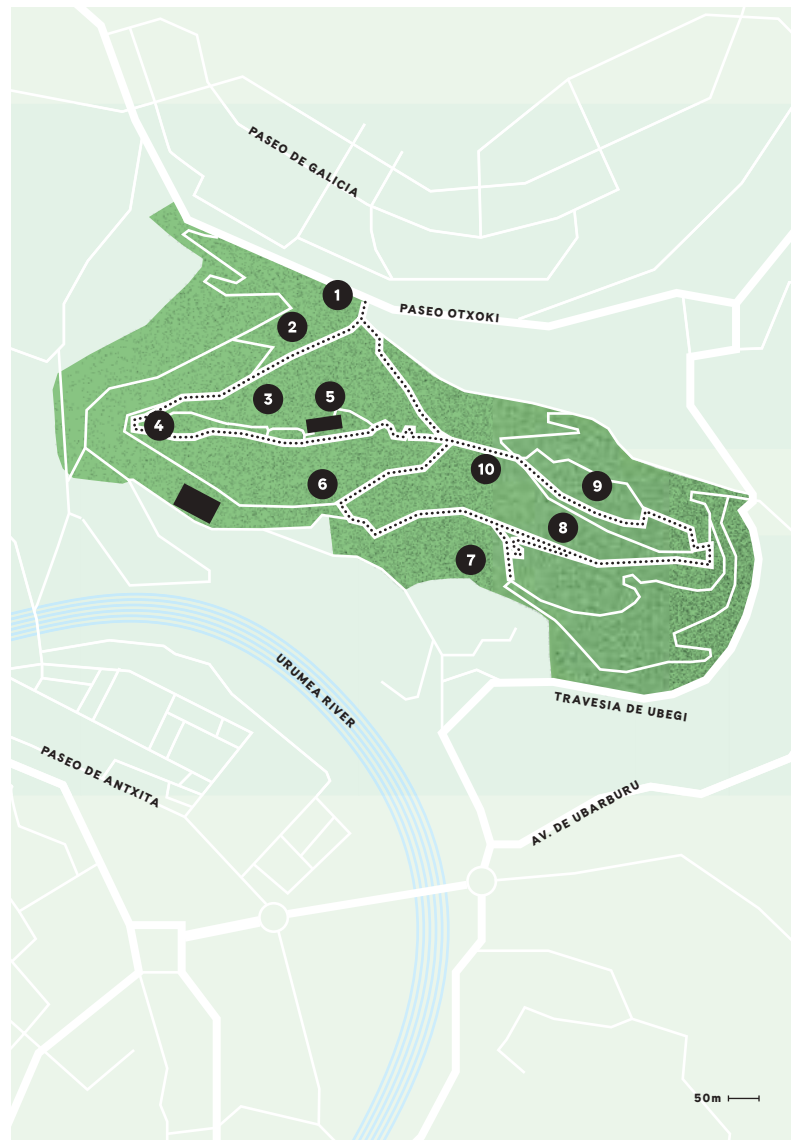
The visit to Ametzagaina begins at the entrance from the Intxaurreondo neighbourhood, entering through the Tuniz area, where a large **PEDUNCULATE OAK** 1 (Quercus robur) rises impressively next to the hedge of the house that the entrance is named after. Entering from the right, a flat path leads directly to the panoramic viewpoint, through a series of clearings and copses on the left.

There is a singular **ASH TREE** 2 (Fraxinus excelsior) with four trunks of smooth grey bark in a more open area on the right. Even today, some villages in the Basque Country place the branches of this tree at the entrance to the houses and farmhouses to protect them from evil spirits. A little further on, on the other side of the road, there is a group of old **OAK TREES** 3 and a little fur-

ther on, a copse of **BIRCH TREES** (Betula alba), which can be recognised by the unmistakable white colour of their bark.

The path continues along gentle slopes until it reaches large, modern **VIEWPOINT** 4. Located on a hill in the westernmost part of the park, this privileged vantage point offers the chance to enjoy the view of La Concha Bay in the distance, flanked by hills Igeldo and Uliá, and the banks of the Urumea river, just south of the park. The hillside next to the viewpoint with its ample grassy area is an outstanding place to rest and admire the scenery on clear days.

The gravel path that climbs up the right-hand side of the lawn leads to an almost oval-shaped esplanade home to a **BIRCH TREE** with a twisted, cracked trunk. Pass the tree



to reach the top of the hill, at an elevation of 123 metres, where you'll find the old **AMETZAGAINA FORT 5**. Nature has taken over this mysterious place, plants now growing where the moat, barracks, powder magazine and cannon emplacements used to be. The building, renovated by the participants (from both San Sebastián and the German city of Wiesbaden) of a youth work camp, dates from 1875 and was built during the Carlist wars. After the war, it housed a small garrison until 1891, when it was abandoned and used as a quarry to supply stone for nearby houses.

After the archaeological site, the route passes through fields where hundreds of delicate **DAFFODILS** (*Narcissus* spp.) turn the grass yellow in early spring. At the cross-



roads, turn right and descend a steep path that leads to the **ENTRANCE TO UBA 6**, just steps from the municipal youth hostel of the same name and the 14th-century church, now used for Orthodox worship.

The walk, which descends slowly under the dense foliage of a wooded area, finally reaches an open clearing in the vegetation. The area is home to many blackbirds, which you can hear fluttering among the dead leaves and the branches of the bushes if you surprise them. Following the path into sunnier areas, an educational sign marks a special grove of **IBERIAN ELMS 7** (*Ulmus* spp.). These trees, planted in a participatory process promoted by the San Sebastián City Council and the Zerynthia Association, were selected for their resistance to Dutch elm disease and to

encourage the recovery of the delicate *Satyrium W-album* butterfly, whose populations are declining throughout Europe.

From this point, the path begins a gradual ascent towards the east, with the nearby Monte de San Marcos serving as an ever-present landmark. Hidden among the vegetation is a **LARGE POND 8**, which is home to **NEWTS** (*Triturus* spp.) and **DRAGONFLIES**. The route leads directly to a **MAN-MADE CRATER 9**; this is a comfortable place to stop and take a break, although it was designed for watching the night skies away from the light pollution from the city. Follow the hill path from inside the crater, passing a group of **CHERRY LAURELS** (*Prunus laurocerasus*) with large, lustrous leaves.

The route crosses several recreational areas before ending at the Tuniz entrance. First is an area for physical exercise, then a charming park of logs and nets where kids can play, and finally, a **RECREATIONAL AREA 10** with tables and benches scattered among small trees.







ATEGORRIETA

27

## VIVEROS DE ULIA PARK

9:00 – 21:30

Until 2007, this space was the municipal nursery that supplied the plants and trees used in the city's parks and gardens, which explains its unusual layout with areas of terraces and greenhouses.

Surrounded by the stately iron gate that once enclosed the Gipuzkoa Square, this park descends a gentle slope with alternating types of plants. Several local associations grow vegetable gardens on the terraces, while a wide variety of colourful ornamental trees dot the area. The paths, lined with colourful flower beds, run with the sound of the water of the irrigation ditch, and eventually lead to a busy lawn which is used for outdoor activities.

The old Buskando and Soroborda cisterns, two authentic jewels of hydraulic engineering that supplied water to the city until the construction of the Añarbe water reservoir, can still be seen in the upper part of the park.

# SALVADOR ALLENDE

Despite its location in one of the city's most densely populated neighbourhoods, this small park exudes tranquillity and calm. Its central space, open and covered with a green carpet of grass, is surrounded by a flat promenade in a wide oval shape, with benches every few metres where you can rest and relax.

The two slender red pine trees that grow opposite each other on either side of the park seem to contemplate each other, impassive, in a mute dialogue. On one side, the foliage of a line of hornbeams provide rustling shade, while on the other, a dense stand of bamboo gives the park a touch of Asian lushness.

The land now occupied by the park was once the site of a firing range, where the shootings after the city was taken by the rebels during the Spanish Civil War took place.





GROS

## ULIA

29

This is a large natural area that connects the city of San Sebastián with the neighbouring municipality of Pasaia and is included in the Natura 2000 Network because of its important ecosystems. It features a blend of spectacular coastal cliffs that face the sea and areas of dense woodland and grassy areas, which can be explored thanks to its extensive network of paths, including the coastal path of the Northern Route of the Way of St. James (Camino de Santiago). Numerous traces of how the peak of Mount Ulia has been used during different historical periods can be seen. The rocky crags bear witness to its use as a watchtower for whale hunting, different military remains are evidence of forgotten conflicts, and even today the elements that made Ulia the favourite place of high society for recreation during the belle époque are still easily recognisable.

In addition to its natural and cultural heritage, this mount offers unparalleled views of San Sebastián, where the peaks of Urgull, the island of Santa Clara and Mount Igeldo line up and seem to merge into a single mountain range.

Cultural facilities

**ULIA INTERPRETATION CENTRE**

MOUNTS — ULIA



DBUS 13 14 24 27 33

# WHEN MOUNT ULIA WAS MOUNT IGELDO

The route starts from the main car park, located at the end of the access road to Mount Ulia. Following the green and white signposts, walk through a forest that is almost entirely **BEECH TREES** (*Fagus sylvatica*) until you reach the **CENTRO DE INTERPRETACIÓN ULIA** (Ulia Interpretation Centre) ❶, a place where you can find information and suggestions for activities to do in this area. From there, take the path marked with an arrow that heads towards the coast, in the direction of San Sebastián.

On the left is the **PEÑA DEL REY** (King's Rock) ❷, a hill you'll need to go around to reach the footbridge that leads to the viewpoint at the top. This spectacular vantage point allows you to admire the cliffs of Mount Jaizkibel and, on clear days, the

French coastline beyond the Bidasoa.

On the way down from the Peña del Rey, take the path again to pass through the wide grassy esplanade in front of the **MERENDERO** ❸. This building has been used for many different activities over the years: in the early 20th century it housed the headquarters of the Basollua Society of Hunters and Fishermen, and the green space in front of it was originally a field for pigeon shooting, and later for clay pigeon shooting. It was not the only recreational facility in the area, however, since Mount Ulia was the city's most popular recreational space during the belle époque from 1902 to 1914.

Continuing along the route, the path enters a forest



with characteristic species of this habitat, including **OAK** (*Quercus robur*) and **PYRENEAN OAK** (*Quercus pyrenaica*), growing alongside others more typical of ornamental gardens such as the **TULIP TREE** (*Liriodendron tulipifera* L.) and the **HAZEL PINE** (*Liquidambar styraciflua*), witnesses to Ulia's centuries of use as a leisure spot.

A little further on you can see the **PEÑA DEL BALLENERO** (Whaler's Rock) **4**. The name of this promontory refers to the 10th or 12th centuries, when these crags were used as watchtowers for sighting the **NORTH ATLANTIC RIGHT WHALE** (*Eubalaena glacialis*), a common sight in the Bay of Biscay during the breeding season. From this point, the watchman would light a fire to alert the fishermen, who would set off from the port to hunt the whale. Years later, during



the belle époque, this crag (like those around it) was used as a tourist viewpoint.

At the end of the path, you can see the remains of a striking octagonal tower, known locally as the mill. However, this building was actually a charming restaurant-café called **CHALET DE LAS PEÑAS** **5**, which boasted a large raised wooden terrace with views of the sea in the early 20th century.



At this point, take the paved road that descends to the car park where the route began. From there, a path starts on the right, next to the road that leads to the **ALBERGUE JUVENIL DE ULIA** (Ulia Youth Hostel), which passes a garden of **MAGNOLIA** (*Magnolia grandiflora*), **HOLLY** (*Ilex aquifolium*) and **LONDON PLANES** (*Platanus x hispanica*), until it reaches an old **FOUNTAIN** **6**, which is no longer in use.

From this point the route follows the characteristic yellow arrows of the **WAY OF ST. JAMES** (Camino de Santiago). On this rather shady watercourse, you can often find an invasive exotic plant called **COPPER TIPS** or **CROCOSMIA** (*Crococsmia* spp.), which covers the hillside with bright orange flowers in summer. If you visit in autumn, the meadow saffron (*Crocus nudiflorus*) paints the hillside in purple.

The path leads directly to the ditch through which the old **ELECTRIC TRAM 7**, the government's first electrified railway line, used to run; it provided easy access to the amusement park and recreation area at the top of the hill from 1902 onwards. Follow the path to continue along the route. On the sides of the path, you can still see the concrete foundations that once supported the electricity pylons of this avant-garde means of transport.

A little further on, a stone wall marks the route that the tram followed until it reached the **TRAM'S STOP** just a few metres from the Albergue Juvenil de Ulia (Ulia Youth Hostel). A few metres on is the imposing double staircase that linked the tram's final station to the elegant **MONTE ULIA 8** restaurant; the foundations and part



of the ground-floor structure can still be seen. Just in front, a section of the polychrome paving has been preserved, evidence of the luxury that characterised the establishment.

The last section of the route begins by taking a shady path that starts to the left of the remains of the restaurant, passing through a dense group of trees. Next to a small picnic area you'll see several large square-shaped cement blocks, which were the bases where the structure of the departure station of the **ULIA AIR SHUTTLE 9** was anchored. This unusual contraption, designed by engineer Torres Quevedo, was a metal basket suspended by an ingenious multiple cable-support system that could fit 18 people. It covered a distance of 280 metres, over a height

difference of 28 metres, until it reached a turret, whose concrete pilasters can still be seen today in the children's playground next to the Ulia Interpretation Centre. From here, take the main path that ends at the car park.

## URGULL

Wintertime	Summertime
9:00 – 19:00	9:00 – 21:00

Urgull is a privileged vantage point overlooking La Concha Bay, an integral part of the city's natural landscape and historical memory. A network of paths, which can be accessed from different parts of the city, make it possible to explore the woods that cover this steep hill, with leafy trees on the southern slope and pines, holm oaks and tamarisk trees on the side facing the Bay of Biscay. Everything here bears evidence to the times when military fortifications protected the city that stretched out at its foot — today's Old Town— and the fishing port. Today, important vestiges of this military past are still preserved, with strategically distributed cannon batteries, bastions, munitions dump and parapets.

Situated at the top, the Castle of La Mota today serves as the base for the Sagrado Corazón (Sacred Heart) statue. Cultural and environmental education activities are held at different locations here, including Natur Txoko, the Casa de la Historia (House of History) and the Biblioteca infantil (Children's Library).

Cultural facilities  
**HOUSE OF HISTORY**  
**CHILDREN'S LIBRARY**  
**NATUR TXOKO**



# A NATURAL ROUTE THROUGH OLD MILITARY FORTIFICATIONS

The route begins in Plaza Zuloaga, on the steps leading from the contemporary pavilion that was annexed to the **SAN TELMO MUSEUM** during its renovation and expansion in 2011. The path, made of worn stone slabs, follows a steep upward curve until it reaches the **BATERÍA DEL MIRADOR** (Viewpoint Battery) ①, which is, after the Castle of La Mota, the most powerful fortification in Urgull. This bastion, erected in the first quarter of the 18th century, made it possible to defend the area around the eastern wall of the city from attacks from the sea. From this point, there are excellent views of the mouth of the Urumea and Zurriola beach, with Mount Ulia in the background.

Passing the fortification, the path continues gently up the hillside. On the left-hand side, in the shadiest area, there is an unusual fern known as **HART'S-TONGUE FERN** (*Phyllitis scolopendrium*). Unlike most ferns on the Iberian Peninsula, the tongue-shaped leaves have simple, undivided fronds with a clearly visible central nerve.

The route continues to the **CEMENTERIO DE LOS INGLESES** (English Cemetery) ②. This cemetery has a halo of mystery with its various funerary monuments scattered across the hillside among hedges, metal gates and rocky outcrops. Although it has a plaque commemorating those fallen when the city was captured in 1813, this cemetery was actually erected for British soldiers who died during the First Carlist War.





The location of the tombs and mausoleums in this peculiar place is because the soldiers, as non-Catholics, could not be buried in the city cemetery, so an alternative site had to be found.

The route continues along the main path. This northern area of the mountain is particularly lush, so it is common to **SEE ROCK DOVES** (*Columba livia*), **BLACKBIRDS** (*Turdus merula*) and **THRUSHES** (*Turdus* spp.) taking advantage of the protection the branches provide. The route passes by several **ASH TREES** **3** (*Fraxinus excelsior*) and **ELDER TREES** **4** (*Sambucus nigra*) on either side of the path.

On the right, a narrow path zigzags down, joining a series of viewpoints with benches where you can stop to rest and look out over the sea. Returning to the route, the



path crosses a copse of **MARITIME PINES** (*Pinus pinaster*) to reach the Batería de Santiago (Santiago Battery), where it makes a sharp turn to the left to the **BATERÍA DE NAPOLEÓN** **5** (Napoleon Battery), located a few dozen metres further along the path. This fortification was built during the French occupation, during the War of Independence (1808–1813), and is entered through a small quadrangular guardhouse. On the slope, again facing south, the vegetation is once again mostly

populated by hardwood species such as **LINDEN TREES** (*Tilia* spp.), **SYCAMORES** (*Acer pseudoplatanus*), **ELMS** (*Ulmus* spp.) and **OAKS** (*Quercus robur*).

You can access the **CASTILLO DE LA SANTA CRUZ DE LA MOTA** **6** (Castle of Santa Cruz de la Mota) from the steps at the north entrance, next to which grows a beautiful **SYCAMORE** (*Acer pseudoplatanus*). Although this bastion dates back to the medieval period, at first glance little remains of this style, since most of the current building dates from the mid-19th century. The **SAGRADO CORAZÓN** **7** (Sacred Heart) statue, a San Sebastián icon, was erected on top of the castle in 1950. This 16-metre-high truncated pyramid houses a small chapel and is topped by the 12.5-metre-high statue in reinforced concrete.

Nearby is the **CASA DE LA HISTORIA** (House of History), housed in a former 18th-century barracks.

Walking around the central building, a cobbled path in the back leads to the **BATERÍA ALTA DEL GOBERNADOR** (Governor's High Battery), which provides spectacular views of the city's Old Town and City Centre neighbourhoods. A little further on you'll come across the **BATERÍA BAJA DEL GOBERNADOR** (Lower Governor's Battery), a small building that dates to 1866 and which once housed the guard corps serving in the battery. Today it houses **NATUR TXOKO** **8**, a facility that operates during school holidays, offering free environmental education activities for kids.

Retrace your steps for a few metres, walking next to the wall with embrasures, to take a narrow sloping path on the right that descends directly to the **CEMENTERIO DE LOS INGLESES 2** (English Cemetery). Walking through the cemetery, you'll come across a humid area lush with ferns, the perfect habitat for **SALAMANDERS** (*Salamandra salamandra*) to hide during the day. This amphibian, with its nocturnal habits and intense black and yellow colouring, is a rare sight in Urgull since it needs bodies of water to reproduce. Somehow, the salamanders here have managed to adapt to their environment, giving birth to fully developed young even without bodies of water.

Passing the monument to fallen British soldiers, the path continues zigzagging as it



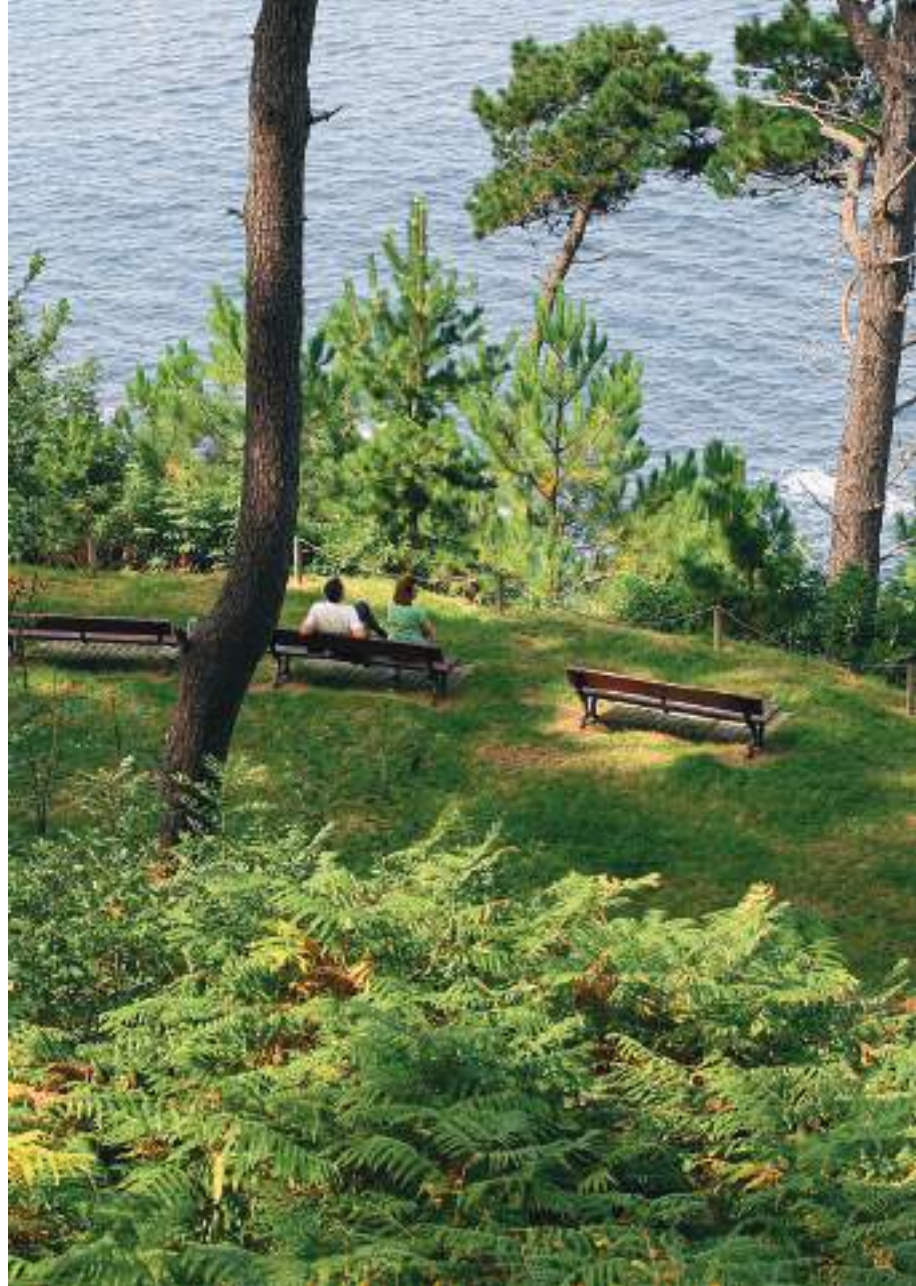
descends. On this northern slope of the hill, **TAMARISK** (*Tamarix gallica*) thrive alongside pines. This shrubby species, resistant to wind and high concentrations of salt, grows naturally on the sandbanks, cliffs and marine environments of the Basque coast. It has also been planted in several gardens in the city, including Alderdi Eder and the Paseo de La Concha, where they are commonly known as “tamarinds”.

Continue along the walk to easily reach the **BATERÍA DE BARDOCAS 9** (Bardocas Battery), built as a cannon emplacement to fire on any ship attacking the port of San Sebastián. This is an area directly exposed to the sea and so the vegetation that grows here is particularly adapted to the constant breeze and high salinity. Species such as **SEA PLANTAIN** (*Plantago maritima*), **KIDNEYVETCH** (*Anthyllis vulneraria*) and **ARMERIA** (*Armeria euscadiensis*) abound. The latter is a plant intricately linked to Mount Urgull, as it was here that it was discovered by the French botanists who gave it its name. It is an endemic species that can only be found in the grassy areas that grow on the sandy cliffs of the Basque coast, which is why it is a protected plant.



Follow the last stretch of the route by descending a ramp to **PASEO NUEVO**. This walkway, which runs around the entire northern slope of Urgull, was built between 1917 and 1919, largely financed by gambling profits from the city's numerous casinos. Today it is one of the most popular spots in the city, offering not only magnificent views over the bay and its island at sunset, but also an ideal spot for watching the waves pound the coast during storms.

The route ends in front of the **CONSTRUCCIÓN VACÍA** (Empty Construction) 10 sculpture by artist Jorge Oteiza, awarded at the Sao Paulo Biennial in 1957 and installed in 2020. The sculpture is in constant dialogue with Eduardo Chillida's **PEINE DEL VIENTO** (Wind Comb), located on the other side of the bay since 1976, and with **HONDALEA** (Deep abyss), the sculpture by Cristina Iglesias that the lighthouse on Santa Clara island house since 2021.



## BIBLIOGRAPHY

ALBERICH, E. (1954)  
**LAS SEQUOIAS DE AYETE.**  
Munibe. n° 6  
47–49 p.

DE VICENTE DE VIANA, J.G. (2009)  
**PARQUE KRISTINA ENEA —  
GLADYS. HISTORIA —  
FLORA — FAUNA.**  
Asociación Naturalística Haritzalde.  
687 pp.

LARRAÑAGA URAIN, F.J. (2004)  
**JARDINES PROYECTADOS Y  
LLEVADOS A CABO POR LA  
FAMILIA DE LA PEÑA DUCASSE  
(1909–1946).**  
Boletín de estudios históricos  
sobre San Sebastián. n° 38  
737–745 p.

LARRAÑAGA URAIN, F.J. (2007)  
**LA PROTECCIÓN DE LOS  
JARDINES HISTÓRICOS. EL JARDÍN  
DEL PALACIO DE AYETE EN SAN  
SEBASTIÁN.**  
AKOBE  
Conservación–Restauración. n° 6.  
81–84 p.

LARRAÑAGA URAIN, F.J. (2019)  
**JARDINES Y PARQUES DE  
GIPUZKOA. HISTORIA, TRAZADO  
Y ESTILO.**  
Diputación Foral de Gipuzkoa.  
454 pp.

MARTÍNEZ CORRECHER Y  
GIL, C. (2006)  
**EL JARDÍN HISTÓRICO EN LA  
SOCIEDAD ACTUAL. EL JARDÍN  
DEL PALACIO DE AYETE EN SAN  
SEBASTIÁN. EN: APROXIMACIÓN A  
LA GESTIÓN DE LA JARDINERÍA  
HISTÓRICA.**  
Asociación Española de Parques y  
Jardines Públicos.  
9 p.

MUÑOZ ECHABEGUREN, F. (2009)  
**SAN SEBASTIÁN. EL MONTE ULIA Y  
ARENALES, AYER Y HOY.**  
Obra Social de Kutxa.  
359 pp.

MUÑOZ ECHABEGUREN, F. (2012)  
**SAN SEBASTIÁN. PALACIOS,  
PARQUES Y JARDINES.**  
Obra Social de Kutxa.  
196 pp.

OTAMENDI, J. (1907)  
**LA COLUMNA METEOROLÓGICA–  
ASTRONÓMICA DE LA PLAZA  
DE GUIPÚZKOA. EN: COSAS DE  
SAN SEBASTIÁN.**  
Imprenta Alemana.  
5–13 p.

OTAMENDI, J. (1907)  
**EL CAÑONCITO DE LA PLAZA  
DE GUIPÚZKOA. EN: COSAS DE  
SAN SEBASTIÁN.**  
Imprenta Alemana.  
14–16 p.

OTAMENDI, J. (1907)  
**EXPLICACIÓN DEL CUADRO  
GEOGRÁFICO Y ESTADÍSTICO DE  
LA PLAZA DE GUIPÚZKOA. EN:  
COSAS DE SAN SEBASTIÁN.**  
Imprenta Alemana.  
16–17 p.

PEÑA IBAÑEZ, J.M. (1999)  
**DEL SAN SEBASTIÁN QUE FUE.**  
Banco Guipuzcoano.  
434 pp.

SÁEZ GARCÍA, J.A. (2020)  
**LAS FORTIFICACIONES  
DEL MONTE URGULL  
(SAN SEBASTIÁN).  
GUÍA PARA PERDERSE.**  
INGEBA.  
313 pp.

SÁEZ GARCÍA, J.A.,  
SAN MILLÁN VERGÉ, M.D.,  
IBÁÑEZ ARTICA, M. AND  
GÓMEZ PIÑEIRO, F.J. (1995)  
**EL PARQUE DE CRISTINA–Enea.**  
Ayuntamiento de San Sebastián.  
56 pp.

SOLA BUENO, A. AND  
ALTUNA URDÍN, I. (1999)  
**EL PARQUE DE AYETE.**  
Ayuntamiento de San Sebastián.  
65 pp.

VV.AA. (2005)  
**EL JARDÍN DE LA MEMORIA.**  
Ayuntamiento de San Sebastián.  
48 pp.

**PUBLISHED BY**

Ayuntamiento de San Sebastián  
Fundación Cristina Enea Fundazioa

**CONCEPT**

Jose M<sup>o</sup> Hernández  
Itxaso Mezzacasa

**TEXTS**

Jose M<sup>o</sup> Hernández

**NATURALISTIC ADVICE**

Oihana Orkolaga  
Asier Goia

**DESING AND ART DIRECTION**

Itxaso Mezzacasa

**PHOTOGRAPHS**

Alex Iturralde  
Xabi Ubeda  
Donostia San Sebastián Turismoa

**PRINTING**

Artes Gráficas Lorea, S.L.

**QUANTITY**

600

**ISBN**

978-84-09-31673-1

**R.R.P.**

€10 (IVA inc.)



ISBN 978-84-09-31673-1



9 788409 316731

Green San Sebastián is an idea that underscores the value of the many green spaces that define the city's urban fabric, shaping a diverse ecosystem that gives it a human dimension and meaning. The aim of this guide is to provide a way to explore the different gardens, parks and natural urban spaces in Green San Sebastián, offering practical information on services, natural features and cultural and heritage attractions. Through interesting descriptions, guided routes and detailed photography, a surprising Green San Sebastián unfolds to thrill the senses.



DONOSTIA  
SAN SEBASTIÁN