



1. ORTÉS DE VELASCO OR ARBIETO PALACE

Renaissance building from the 16th century known for its military character, as seen in the watchtowers that close off its corners. Its original construction, entirely in ashlar masonry, was attached to the wall of which a section is conserved in its interior, that has been hidden by the extension outside of the walls with the arcaded ground floor and superiors in narrow solid brick and half-timbered, now plastered.

2. SANTA MARÍA

Gothic church whose greatest constructural work corresponds to the 14th and 15th centuries. It is noticeable the original entrance attached to the current entrance and under a gate. On the original entrance stands a tower where the upper part still shows the masonry of that time. In its interior, the Gothic architecture and the chapels stand out, which were opened in the late 15th century. These both house highly significant works such as the Renaissance railings that close the chapel of La Inmaculada or the Hispano-Flemish altarpiece in the chapel of San Pedro. The Renaissance wall paintings covering the top of the apse are also noteworthy.

3. FORTIFIED COMPOUND

Defensive compound formed by the apse or head of the temple, which includes the sentry posts that proliferate the buttresses and the preserved original part of the walls of the villa. These walls host within them a rectangular construction of about 1500 square meters, safeguarded by the firm masonry of the compound.

4. TOWER-PALACE TOWN HALL

Original 16th-century building, attached to one of the towers along the walls, and erected in the Council's first town hall in the 15th century. The result is an interesting Tower-Palace compound. On the right, we can appreciate one of the first gateways to the original center, the Portal Oscuro (Dark Gateway)

5. FORU PLAZA AND ARCADES

This space was originally intended for intense commercial activity and it was later built in the urban area after the second half of the 13th century. It is the largest medieval square fairground of the Basque villas. The arcades around the perimeter were an essential element to its great past commercial activity, demonstrated by the two great annual markets held in the farmer's square.

6. DÍAZ PIMIENTA OR ZALDIBAR PALACE

Its architecture is an example of the elementary Baroque style, emphasized by its quality ashlar and the two towers that originally surrounded it.

7. MIMENZA PALACE

A renaissance building from the mid-16th century, as revealed by the date on the shield on one of the sides of the palace. It opens onto the square with six grooved and lowered arches. Also impressive are the gallery of arches in the upper part of the palace.

8. CUSTOMS

Prototypical Neoclassical construction built between the reigns of Carlos III and Carlos IV (1787-1792). Customs aimed to supervise and control merchandise and goods. It is inspired by the Alhóndiga model where both the interior central courtyard and the circulation of the surrounding chambers follow the architectural canons of that time.

9. CHURCH OF LA SAGRADA FAMILIA

Baroque construction built under the patronage of Juan de Urdanegi, with the family shield shining on its façade. The façade is seen as divided by three streets, where spectacular anagrams from the Jesuits can be found. The Jesuits were the Order that initially managed the church along with the schoolhouse annexed to the building. The French architect Santiago Raón directed the construction. Inside it harbors a set of Baroque altarpieces.

10. VELASCO PALACE

Renaissance building which integrated one of the cube of the villa's defensive wall. It was built due to its proximity to the Gateway of San Francisco, on the road coming from Burgos. The Condestable of Castile, from the Velasco Family, long enjoyed the right to collect tithes from the sea customs of Northern Spain.

11. OLASO PALACE

Neoclassical building which occupied one of the flanks of the urban space where the entrance of La Antigua was originally located. The main façade opens with an arch. The interior decoration of the entry should be highlighted, as well as the decoration based on naturalistic motifs that are hardly appreciable in the eaves of the west façade.

12. "OUR LADY OF ANTIGUA" SANCTUARY

The current Sanctuary is a baroque building from the 18th century, having in its façade the coat of arms of the City of Orduña. Inside, an interesting neoclassical altarpiece houses the image of the patroness under the prototype of Andra Mari. The place where it is located was the origin of the village. There were previous buildings on this spot. We can see that in the Gothic lancer arch doorway at the side, under a Renaissance porch where during the 16th century an inn and an hermitage were situated.

Streets and cobbles engrained in history, all supporting a medieval labyrinth centred around a grand arcaded square, a strategic enclave throughout the centuries for merchants and the excise of goods being transported between the coast and the meseta.

Currently, Orduña proudly boasts the largest medieval square throughout the Basque Autonomous Community.

The history of Orduña is entwined with regionalism, commerce and discourse, its story, with many surprising twists and turns, is told by the historic city centre, listed as a HISTORICAL-MONUMENTAL AREA.

Welcome to the city’s most emblematic buildings and its most important artistic heritage; amongst which there are three notable altarpieces listed as Cultural Heritage Assets.

Take pleasure from its spaces
Take in the details
Take photos and share them

Signing up for the guided visit is the best way to understand the story of Orduña and its artistic and monumental heritage. An unmissable opportunity.

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OUR ALTARPIECE.

Ther altarpieces of San Pedro, La Sagrada Familia and La Antigua, are an extraordinary treasure of the City of Orduña. They are classified as Heritage of Cultural Interest.

SAN PEDRO ALTARPIECE

Late-gothic artwork altarpiece, located in the homonymous chapel of the “Santa Maria de la Asunción” church-fortress and built between 1516 and 1520. It is located in the first chapel, which opens between the buttresses of the original temple from the late 15th century. Both the artwork in this private space and the liturgical furniture were financed by the Herrán family, a very important family of that time. It is clearly a Flemish-Hispanic work strongly associated with the workshops of Antwerp. It consists of a bench and two bodies in which the experiences of the namesake (San Pedro) and the master (Jesus) are shown. It is remarkable the iconography displayed in each of the boxes in which the table is structured.



ALTARPIECE OF LA ANTIGUA

Neoclassical altarpiece built in 1805 attributed to Esteban de Alegria. The altarpiece achieves the main purpose for which it was built: to focus on the protagonist of the temple (and homonym), the image of Nuestra Señora de la Antigua, represented on a mural as, according to tradition, she appeared to a shepherd. The carving is dated back to the 14th century. It is made of limewood, is almost one meter high and corresponds to the Gothic Andra Mari model.

It is a prototypical neoclassical altarpiece which stands out for the use of noble materials and no instances of imitations. It was built entirely under the supervision of The Royal Academy of San Fernando.




ALTARPIECE ENSEMBLE OF LA SAGRADA FAMILIA (THE HOLY FAMILY)

The ensemble is formed by the main altar and the two side altars of the La Sagrada Familia Church, built between 1688 and 1689. The ensemble fits perfectly fit in the Baroque church, providing constructive homogeneity and becoming a symbol of the Baroque Jesuit style. The iconography alludes to the Jesuits through sculpture of St. Ignatius of Loyola, in the main attic, as well as to the martyrs associated with the Jesuit missions, found in the attics of the side altars. It is a work of patronage that covers (on both sides of the main altar) the head of the temple with the relics of its patrons: Juan de Urdanegui and Constanza de Luxán, represented in two oil paintings.



Unique character!



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