



# DESDE LOS CORRALES DE COMEDIAS

Reimagining the heritage of community living with a historical typology

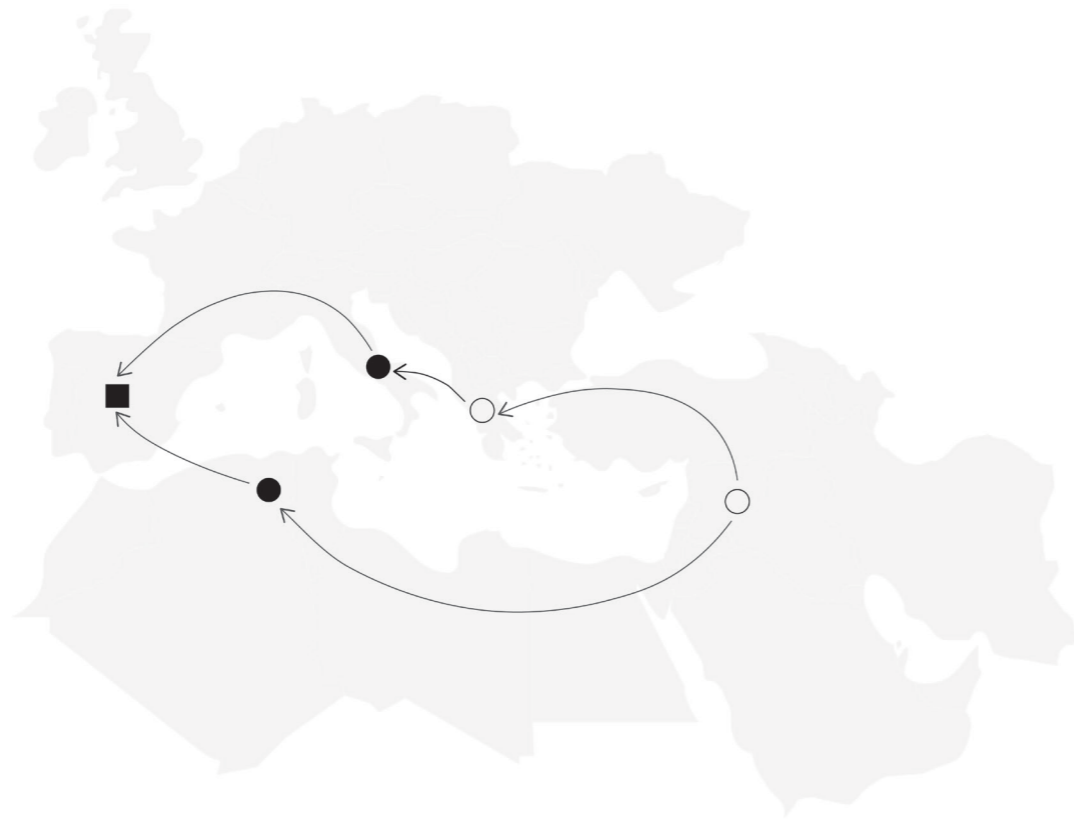
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*Corrales de Comedias*

Dedicated open-air theaters constructed in the late 16th century, designed using the courtyard configuration typical of corrales. These theaters featured a central stage at one end of a patio, with tiered galleries and balconies surrounding the performance area for audience seating. The layout facilitated optimal sightlines and acoustics, enhancing the theatrical experience.

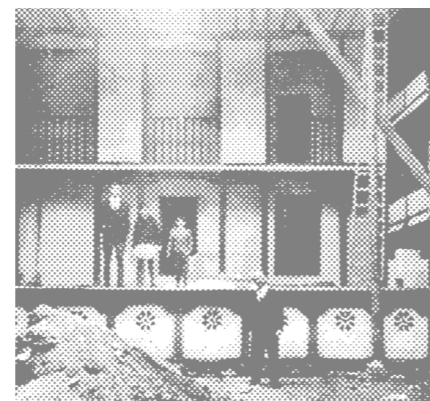


Figure 2. Corral de Almagro

*Corralas*

Historical communal housing in Madrid, characterized as “casa de vecindad”, consisting of small dwellings accessed via doors in galleries or corridors leading to a large interior patio. The patios of 19th-century corralas are noted for their reduced size relative to the surrounding built volume, emphasizing the integration of private and communal living spaces.

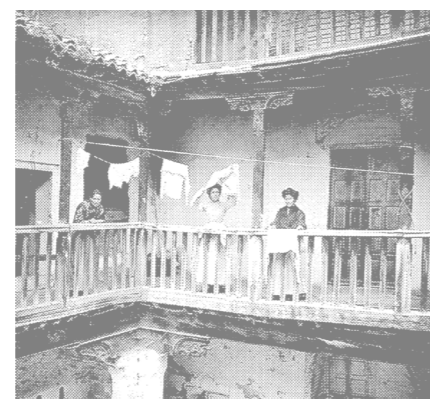


Figure 3. Casa del Chapiz

*Domus Romana*

A Roman urban residence structured around a peristyle, a colonnaded courtyard that serves as a focal point for light and ventilation. This architectural feature facilitates access to surrounding rooms and acts as a private piazza, enhancing communal interaction while maintaining the separation of domestic spaces.



Figure 4. Peristylum of the Domus Romana

*Dar*

A traditional Muslim courtyard house designed with an inward-facing layout that centers around a private interior patio, serving as the core of family life and a vital space for women. This design prioritizes privacy, light, and ventilation, with minimal exterior openings, reflecting a compact urban form.



Figure 5. Courtyard of an Islamic house

*Adarve*

A narrow, dead-end alley in Islamic urban design, typically characterized by a single, constricted entrance that opens into a wider communal space at its terminus. Often gated by the community, it transforms a public thoroughfare into a semi-private enclave. This spatial configuration reinforces the intimate character of the urban fabric.



Figure 6. Adarve street

Corral del Principe

Corral del Puente



Figure 7. Map of 1656 with the original locations of the corrales de comedias

Corral de la Cruz

Corral de la Pacheca

## Introduction

The origins of this study trace back to the *corrales de comedias*, open-air theaters that emerged in late 16th-century Madrid. Initially, theatrical performances were held in the communal courtyards of residential buildings known as *corralas*, where residents gathered to watch popular comedies and dramas within the familiar setting of their shared living spaces. As demand for public entertainment grew, these courtyards were transformed into dedicated theaters, evolving into the *corrales de comedias*, some of Madrid's first public performance venues. Retaining the architectural layout of the *corralas*, these theaters featured central courtyards bordered by galleries and balconies, providing audiences with ample vantage points and reinforcing the social accessibility of the space. Over time, these venues were formalized with permanent stages, tiered seating, and awnings, yet the essential design—a central courtyard framed by communal galleries—remained, reflecting their origins in residential architecture.<sup>1</sup>

The rise of the *corrales de comedias* coincided with a period of rapid urban transformation in Madrid. In 1561, King Philip II made the pivotal decision to establish Madrid as the permanent seat of the Spanish monarchy, a strategic choice that brought substantial political and economic significance to the city. This move positioned Madrid as a powerful administrative center at the heart of the Spanish Empire, attracting nobles, clergy, merchants, artisans, and laborers from across the kingdom and beyond.<sup>2</sup> The city's population surged almost overnight, creating unprecedented pressures on its infrastructure and resources. Overcrowding and housing shortages quickly became pressing issues as the city struggled to accommodate this influx of people from varied social backgrounds and economic classes.

In response to this crisis, Madrid developed the *corralas*, a new form of communal housing specifically designed to meet the needs of its expanding working class. These structures provided affordable, compact living spaces arranged around a shared courtyard, with multiple small dwellings accessible through galleries surrounding the open central area.<sup>3</sup> The courtyards within the *corralas* functioned as essential communal spaces, where residents could carry out daily activities, share resources, and form close social bonds within an otherwise densely populated urban environment.<sup>4</sup> In this flexible, semi-public space, residents engaged in a blend of private and communal life, reinforcing social ties and fostering a sense of solidarity and mutual support among neighbors.<sup>5</sup> The architectural layout of the *corralas*—blurring boundaries between private and public life—created a unique model of community living that catered to the dense urban fabric of Madrid.

### Origins of Corrales de Comedias

### Urban Growth and Social Needs

### Development of Corralas as Communal Housing

While distinct to Madrid, the *corralas* were rooted in a broader architectural tradition that reflected the city's cultural position at a crossroads in the Iberian Peninsula. Influenced by both classical Roman and Islamic architectural principles, Madrid's communal housing model integrated elements from ancient courtyard typologies that had served multiple social and practical functions for centuries. The *Roman domus*, with its inward-facing peristyle courtyard, and the *Islamic dar*, which emphasized privacy alongside communal interaction within an enclosed courtyard, informed the design principles that would later shape the *corralas*.<sup>6</sup> Additionally, aspects of Islamic urban design like the *adarve* demonstrate the cultural focus on creating shared, protected environments in urban neighborhoods.<sup>7</sup>

By tracing back the evolution from the *corrales de comedias* to the *corralas*, this research situates them within a continuum of communal architecture that contributed to Madrid's social and cultural fabric. Examining the adaptable, community-oriented design of the *corralas* offers insights into how these principles might inform contemporary urban environments, creating inclusive spaces that support both private life and public engagement in today's cities.<sup>8</sup>

### Architectural Influences and Cross-Cultural Roots

### Research Significance and Contemporary Relevance

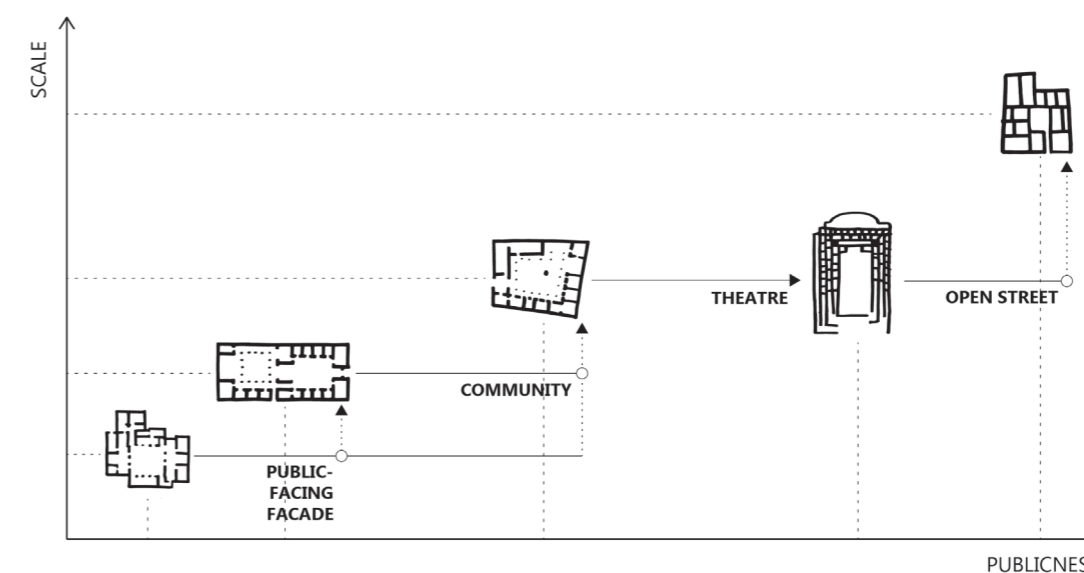


Figure 8. Diagram of the change in scale and publicness of the typologies

<sup>1</sup> Shergold, N.D., *Los Corrales de Comedias de Madrid, 1632-1745: Reparaciones y Obras Nuevas*, Tamesis, 1989.

<sup>2</sup> Santa Cruz Astorqui, J., *Estudio Tipológico, Constructivo y Estructural de las Casas de Corredor en Madrid*, Universidad Politécnica de Madrid.

<sup>3</sup> Feinberg, M.I., *Lavapiés, Madrid as Twenty-First Century Urban Spectacle*, UKnowledge, University of Kentucky.

<sup>4</sup> Historia Urbana Madrid, "Corrales de Comedias y las Corralas de Madrid," Historia Urbana Madrid, <https://historia-urbana-madrid.blogspot.com/>.

<sup>6</sup> Ruggiu, A.Z., *Spazio Privato e Spazio Pubblico nella Città Romana*, L'Erma di Bretschneider, 1995.

<sup>7</sup> Micara, L., *Architetture e Spazi dell'Islam: Le Istituzioni Collettive e la Vita Urbana*, Bulzoni, 1985.

<sup>8</sup> Freire-Lista, D.M., & Fort, R., "La Piedra Berroqueña en la Ciudad de Madrid," *Revista de la Sociedad Geológica de España*, 2013.

## **\_Problem statement**

In contemporary urban design, the emphasis on compartmentalized private, semi-public, and public spaces has often led to a fragmented urban fabric, where opportunities for meaningful social interaction are diminished. Many modern housing developments prioritize density and spatial efficiency over the creation of shared, communal environments. This approach risks isolating residents within their individual units, weakening connections between neighbors and detaching communities from the wider urban landscape. As a result, cities are experiencing a rise in social isolation and a diminishing sense of cohesion within urban communities.

The historical patio houses of Madrid offer a compelling countermodel to this trend. These communal housing typologies, centered around shared courtyards, were designed to foster daily social interaction and a strong sense of locality. The central courtyard served as a flexible space where private living and collective activities merged, allowing boundaries between domestic life and communal engagement to remain fluid and adaptable. This architectural and social flexibility—integrating private, semi-public, and public realms—is a quality often missing in contemporary housing models.

While originally low-rise, primarily residential buildings, these courtyard-based structures allowed for temporary shifts in function, as seen in their transformation into corrales de comedias for public theatrical performances. This adaptability underscored a crucial feature of the courtyard housing typology: its capacity to support various uses while maintaining its core communal character. This quality raises important questions about whether historical typologies like these, with their inherent flexibility and communal ethos, can successfully inform contemporary approaches to urban housing design.

Attempts to replicate the traditional courtyard model in modern settings, particularly in the peripheries of Madrid, highlight significant challenges. Newer high-rise developments that seek to emulate the communal spirit of these historic typologies often fall short in capturing their original purpose. In these peripheral areas, the essence of shared, adaptable spaces is frequently lost in scaled-up, compartmentalized structures that lack the contextual integration and social functionality of the historic courtyard houses. This research will investigate whether the architectural principles embedded in these communal housing models can be meaningfully adapted to contemporary contexts. By examining both the successes and limitations of historical and modern iterations of Madrid's courtyard-based housing, this study aims to uncover strategies for creating socially cohesive urban environments that address the needs of contemporary residents, especially in connecting city centers with peripheral neighborhoods.



Figure 9. Nollí map of Madrid

## **\_Position and relevance**

This research begins with the corrales de comedias as a focal point, exploring how these spaces evolved from the corralas and drew upon an even deeper architectural heritage. The project takes the communal and adaptable qualities of these typologies as starting points for investigating ways to foster social interaction and resilience within contemporary urban design. By tracing the historical layers embedded in these spaces, this study seeks to understand which architectural principles can be adapted to address the needs of today's urban environments.

Focusing on the periphery is particularly relevant to this investigation, as these areas often lack the communal anchors that characterize city centers. Working in peripheral zones offers a unique opportunity to bridge the spatial and social divides within cities by integrating shared spaces that promote community. This research therefore explores the potential of historical models to not only inspire inclusive design but to create adaptable, connective spaces that strengthen social ties across urban landscapes.

Ultimately, this study aims to bridge historical precedents with future architectural solutions that prioritize community, adaptability, and the integration of private and public spaces. By examining how the principles embedded in the corrales de comedias can inform contemporary urban strategies, this research contributes to a vision of more socially cohesive cities that respond to the evolving needs of both central and peripheral areas.



Figure 10. *M-30 in red showing the boundary between center and periphery*

## Theoretical framework

*The exploration of communal urban architecture draws on a series of interrelated theories that emphasize urban space as socially constructed, adaptable, and deeply tied to collective identity. These theories—from Jan Gehl, Salvatore Settis, David Harvey, Henri Lefebvre, Rafael Moneo, Aldo Rossi, and Christopher Alexander—address the design of public spaces that foster community, the role of architecture in shaping social relationships, and the city as a repository of memory and adaptability.<sup>9</sup>*

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<sup>9</sup> Gehl, J., *Cities for People*, Island Press, 2013.



Figure 11. *Corrala en Vallecas en 1933*

In *Cities for People*, Jan Gehl argues for the importance of designing urban spaces that foster social interaction. Gehl sees streets and squares as sites where people move dynamically, engaging in a “choreography” of approach and withdrawal that enables spontaneous, fluid encounters.<sup>10</sup> Well-designed public spaces, he suggests, encourage residents to engage with their surroundings naturally and comfortably. This view underscores the importance of creating environments that support casual, unstructured interaction, essential for building community in urban settings.<sup>11</sup>

In a related concept, Gehl asserts that democratically managed public spaces create opportunities for diverse groups to coexist and express themselves freely, unlike privatized areas that limit accessibility. This perspective resonates with Salvatore Settis’s vision of the city as a theater of democracy, where people from all backgrounds can participate in public life. Settis argues in *Architettura e democrazia* that cities should provide public forums that embody equality and support civic engagement, positioning urban spaces as essential to democratic practice.<sup>12</sup>

<sup>10</sup> Gehl, J., *Cities for People*, Island Press, 2013.

<sup>11</sup> Ibid.

<sup>12</sup> Settis, S., *Architettura e democrazia*, Giulio Einaudi Editore, 2017.

- “On the streets and in the squares, one can dance through an entire choreography of approach, moving closer and further away, and finally one can elegantly withdraw from the situation.”

**Gehl, 2010**

- “Therefore, protesting in the city, protesting for the city, means understanding it not as a neutral space but as a theater of democracy.”

**Settis, 2017**

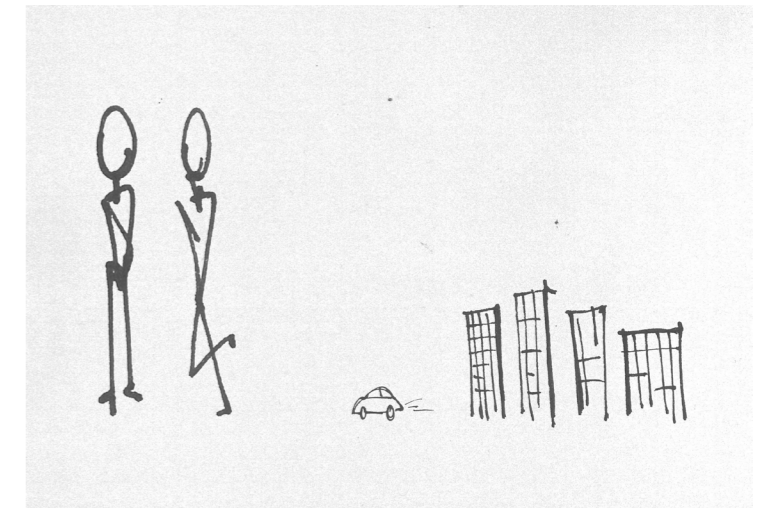


Figure 12. Gehl and his human-scale centered theory

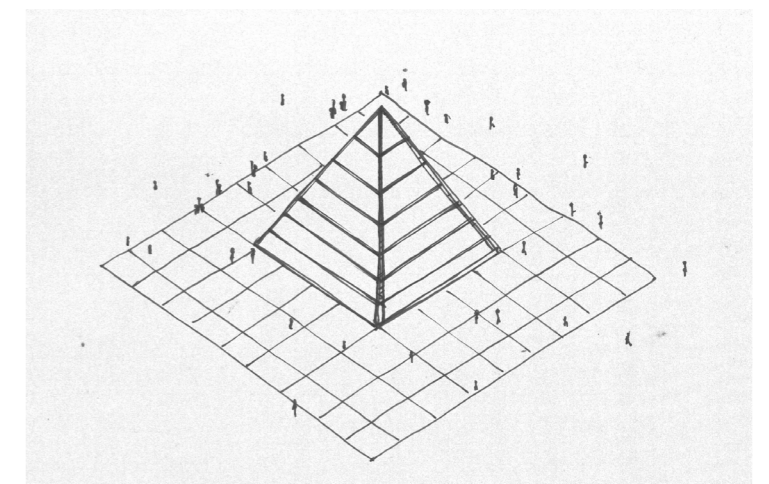


Figure 13. The public space as a democratic theater

Settis’s emphasis on civic space and public accessibility is echoed in David Harvey’s critique of neoliberal urban development in *Rebel Cities*. Harvey advocates for cities that prioritize the common good over individual profit, emphasizing that urban spaces must remain accessible to all, serving as assets for collective benefit.<sup>13</sup> He argues that the public realm should resist commodification and remain a shared resource that meets the needs of all citizens, reinforcing the idea that urban spaces should serve as commons rather than as commercialized, exclusive zones.<sup>14</sup> Together, Settis and Harvey offer a vision of cities as democratic spaces, where the needs of the community and accessibility to public spaces are paramount.

<sup>13</sup> Harvey, D., *Rebel Cities: From the Right to the City to the Urban Revolution*, Verso, 2012.

<sup>14</sup> Ibid.

*“Art. 42 of the Italian Constitution: “Private property is recognized and guaranteed by the law, which determines the methods of acquisition, enjoyment, and limitations in order to ensure its social function and make it accessible to all.””*

*Settis, 2017*

*“...to see that the common good must prevail over narrow venal interests...”*

*Harvey, 2012*

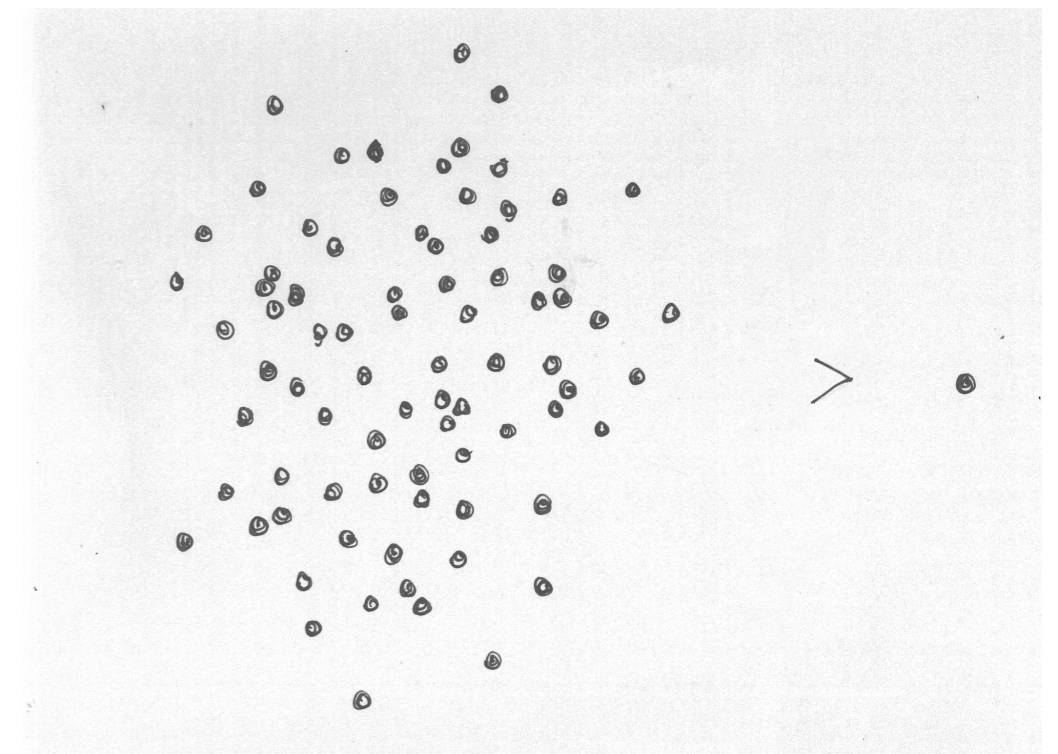


Figure 14. *Communal interest over individual profit*

Both Settis and Harvey draw on Henri Lefebvre’s foundational theory of social space as developed in *The Production of Space* and *Right to the City*. Lefebvre asserts that urban spaces are shaped by social relations and human activities, suggesting that space is a product of collective experiences and interactions rather than merely a physical environment.<sup>15</sup> This concept emphasizes that space gains its significance from the daily practices of those who use it, embedding architecture with the values and routines of its inhabitants.

Lefebvre’s idea of performance in space is especially relevant in understanding communal environments as adaptable stages for community life. Performance, in this context, refers to the ways people “act out” daily routines and cultural practices within shared spaces, adapting them for both individual and communal purposes.<sup>16</sup> This performative aspect highlights the flexibility of certain urban spaces to shift between everyday functions and public gatherings, reinforcing their role as dynamic social environments where community life is continuously enacted.

<sup>15</sup> Lefebvre, H., *The Production of Space*, Blackwell Publishers, 1991.

<sup>16</sup> Ibid.

“...Lefebvre’s book (*Right to the City*), however, had much greater ambitions: it introduced the idea of urban space as a projection of social relations...”

*Settis, 2017*

“So let us agree: the idea of the right to the city does not arise primarily out of various intellectual fascinations and fads (...) It primarily rises up from the streets, out from the neighborhoods, as a cry for help and sustenance by oppressed peoples in desperate times.”

*Harvey, 2012*

“(Social) space is a (social) product...the space thus produced also serves as a tool of thought and of action...in addition to being a means of production it is also a means of control, and hence of domination, of power.”

*Lefebvre, 1991*

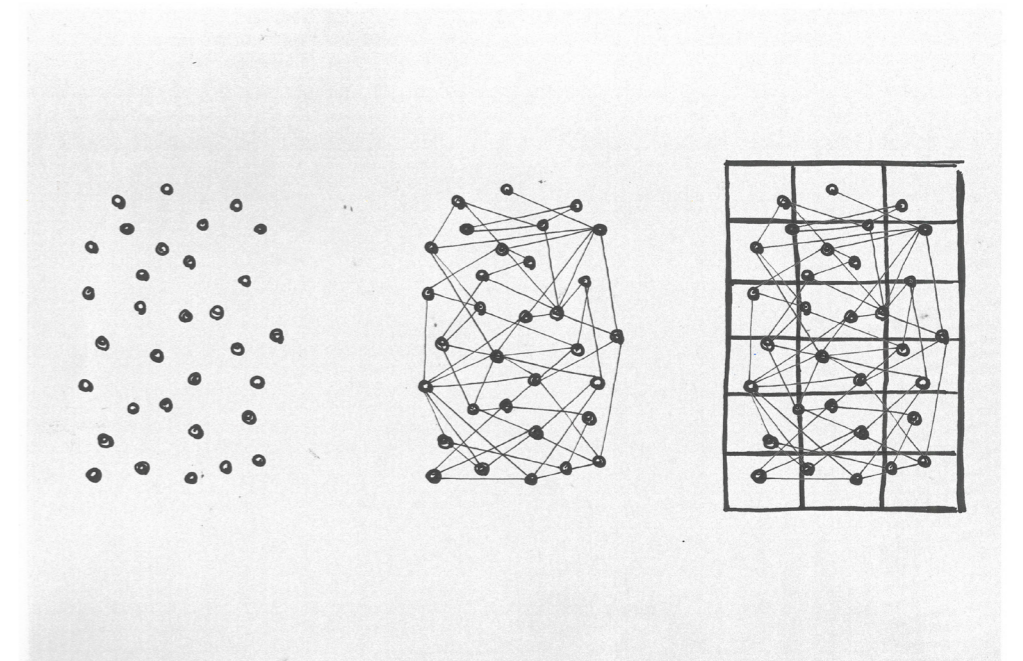


Figure 14. *Creation of space thanks to social interaction*

The role of architectural typology in fostering collective identity and urban continuity is a prominent theme in the work of Rafael Moneo and Aldo Rossi. Their perspectives provide a foundation for understanding how enduring forms within urban architecture serve as repositories of cultural memory, bridging past and present while adapting to the evolving needs of society. Together, Moneo and Rossi present a vision of architecture where typologies act as stabilizing forces, embodying communal identity and ensuring continuity within urban environments.

Rafael Moneo emphasizes the importance of typology as an organizing principle in architectural design, one that connects historical forms with contemporary needs. In his essay “On Typology,” Moneo explores how certain architectural types persist through time, carrying forward cultural meanings and providing familiar structures that can adapt to new functions and contexts.<sup>17</sup> By linking typology to continuity, Moneo suggests that buildings and spaces are not merely utilitarian objects but bearers of cultural memory and identity. He argues that typology enables architects to draw on established forms while remaining responsive to modern-day requirements, thereby creating designs that are both innovative and rooted in tradition.<sup>18</sup>

Complementing Moneo’s ideas, Aldo Rossi offers a vision of typology as integral to the urban landscape’s ability to evoke collective memory. In *The Architecture of the City*, Rossi explores how architectural forms accumulate meanings and memories over time, becoming “urban artifacts” that symbolize the shared experiences and identities of a community.<sup>19</sup> Rossi contends that cities serve as repositories of communal history, where architectural elements like streets, courtyards, and public squares encapsulate the identity of their inhabitants and maintain continuity across generations.<sup>20</sup> Rossi’s concept of urban artifacts reinforces Moneo’s typological framework, underscoring the role of architecture as a medium for maintaining cultural continuity while accommodating social and cultural evolution.

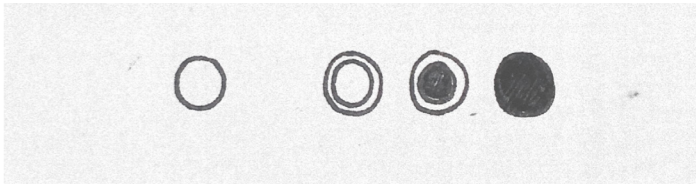


Figure 15. *Typology as a constant*

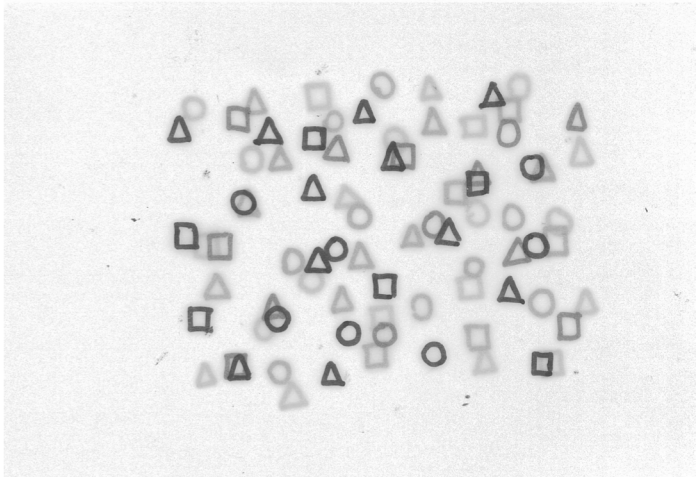


Figure 16. *Memory as permanency*

“The very act of naming te architectural object is also a process that from the nature of language is forced to typify.”

**Moneo, 1978**

“‘The soul of the city’ becomes the city’s history [...] its memory. [...] One can say the city itself is the collective memory of its people, and like memory, it is associated with objects and places. The city is the locus of the collective memory”

**Rossi, 1982**

<sup>17</sup> Moneo, R., *On Typology*, *Oppositions* 13, 1978.

<sup>18</sup> Ibid.

<sup>19</sup> Rossi, A., *The Architecture of the City*, MIT Press, 1984.

<sup>20</sup> Ibid.

Christopher Alexander’s work in *A Pattern Language* introduces the idea of adaptable architectural patterns that fulfill essential social needs across different contexts. Alexander proposes that certain design elements endure because they offer flexible solutions that support a range of interactions and activities.<sup>21</sup> His concept of patterns underscores the importance of adaptable spaces that evolve alongside communities, providing stability while accommodating change. This approach reinforces the need for architecture that supports varied functions and adapts to the community’s needs, allowing people to forge strong social bonds within a responsive environment.<sup>22</sup>

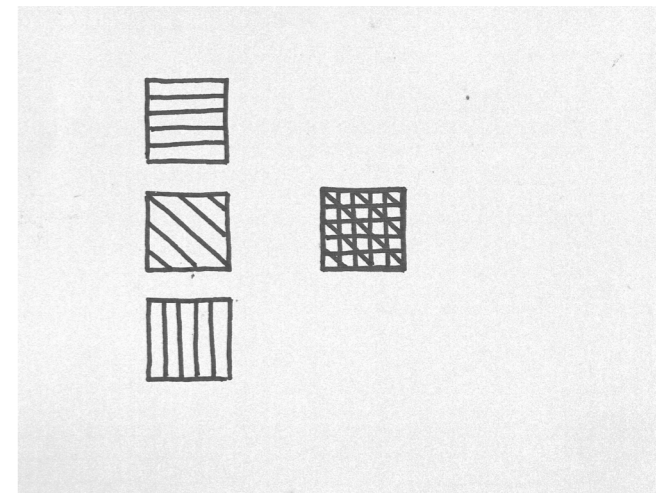


Figure 17. *Individual patterns creating a common language*

*“Towns and buildings will not be able to become alive unless they are made by all the people in society, and unless these people share a common pattern language, within which to make these buildings, and unless this common pattern language is alive itself.”*

*Alexander, 1982*

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<sup>21</sup> Alexander, C., *A Pattern Language: Towns, Buildings, Construction*, Oxford University Press, 1977.

<sup>22</sup> Ibid.

## Methodological Framework

*This research employs a multi-layered approach to explore the architectural and social dynamics of corralas in Madrid, integrating case study analysis, expert consultations, spatial and mapping analysis, historical research, and on-site methods. Together, these methods provide a comprehensive understanding of how corralas functioned as communal spaces, emphasizing the interactions among private, semi-public, and public realms in these unique housing typologies.*

Figure 18. *La Corrala de Tribulete*



## Case Study Selection

The study includes six case studies chosen for their historical significance, architectural characteristics, and geographical diversity, offering a comparative analysis of communal spaces and the organization of private, semi-public, and public areas within the corrala typology. These cases encompass a range of historical and contemporary courtyard-based typologies, allowing for a deeper understanding of how communal housing models evolved and how corralas contributed to urban community life. The selected case studies are:

1. *Edificio de Viviendas en San Francisco el Grande*, Madrid, Spain (1990) by **Mariano Bayón Álvarez**

2. *Climat de France: Colonial Social Housing*, Algiers, Algeria (1957) by **Fernand Pouillon**

3. *Corral de Comedias de Almagro*, Ciudad Real, Spain (1628)

4. *Fustat Houses*, Cairo, Egypt (9th–12th century AD)

5. *House of Caecilius Iucundus*, Pompeii, Italy (1st century AD)

6. *Student Residence*, Palaiseau, France (2020) by **Bruther and Baukunst**

7. *La Corrala de Tribulete* (also known as *Corrala de Sombrerete*), Madrid, Spain (1872) by **José María Mariátegui**.

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Figure 19

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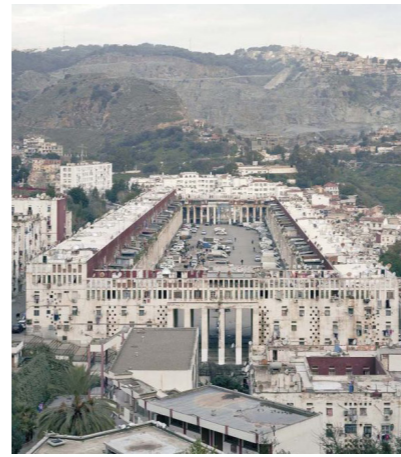


Figure 20

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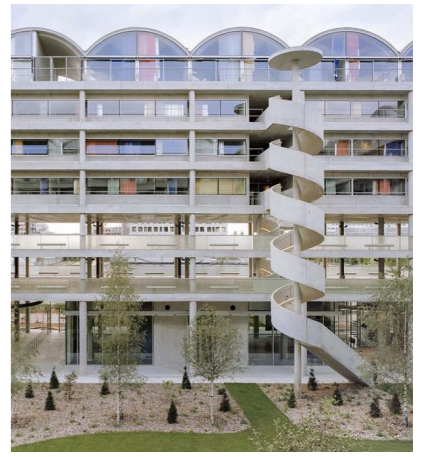


Figure 24

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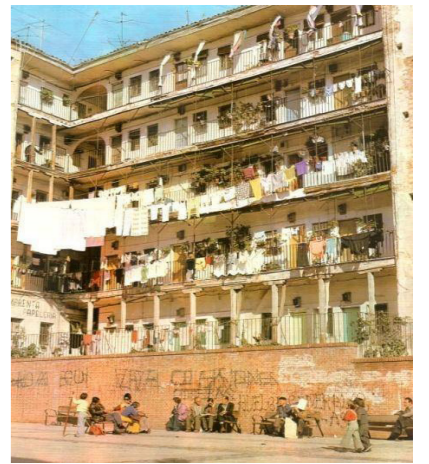


Figure 25

## *\_Expert Consultations and Informal Conversations*

To supplement the case studies, this research incorporates insights gathered through informal consultations with professionals involved in Madrid's communal and public spaces. These consultations aim to provide contextually grounded perspectives on both historical and modern uses of communal spaces:

- **Theater Practitioners:** Through informal conversations with a representative from a public theater in Madrid, insights will be gathered about the evolving social role of theater spaces originally tied to the corralas.
- **Academic Insight:** An informal consultation with the head of the Cátedra di Storia del Teatro will contribute scholarly perspectives on the role of corrales de comedias in communal urban spaces.
- **Architects in Social Housing:** Discussions with architects engaged in communal housing and social projects in Madrid will shed light on how principles from historical typologies like the corralas can inspire modern design for communal adaptability and inclusivity.

## *\_Historical and Archival Research*

Archival research is a key component of this study, aiming to uncover documents that reveal the architectural, social, and cultural aspects of corralas and corrales de comedias. Visits to local archives in Madrid are planned to gather original documents, plans, and records that detail the design and community functions of these spaces over time. By engaging directly with historical materials, the research will gain an in-depth perspective on the evolution of communal spaces in Madrid.

- **Primary Sources:** Foundational texts such as Santa Cruz Astorqui's *Estudio Tipológico, Constructivo y Estructural de las Casas de Corredor en Madrid* provide key insights into architectural and structural characteristics of corralas.<sup>23</sup> Additionally, works by Shergold (1989)<sup>24</sup> and Allen (1983)<sup>25</sup> document the functions of corrales de comedias, while Feinberg's 2015 thesis offers a contemporary perspective on the relevance of historical communal housing in urban life today.<sup>26</sup>

<sup>23</sup> Santa Cruz Astorqui, J., *Estudio Tipológico, Constructivo y Estructural de las Casas de Corredor en Madrid*, Universidad Politécnica de Madrid.

<sup>24</sup> Shergold, N.D., *Los Corrales de Comedias de Madrid, 1632-1745: Reparaciones y Obras Nuevas*, Tamesis, 1989.

<sup>25</sup> Allen, J.S., *Communal Courtyard Housing: Past and Present*, Architectural Association Publications, 1983.

<sup>26</sup> Feinberg, M.I., *Lavapiés, Madrid as Twenty-First Century Urban Spectacle*, UKnowledge, University of Kentucky.

## *\_Field Observation and On-Site Analysis*

This research includes participatory field observation to capture the lived experience of Madrid's communal spaces, notably the corralas in the Lavapiés neighborhood. Engagement in organized architectural and cultural tours, such as Lavapiés and its Corralas, provides firsthand exposure to the spatial dynamics, cultural layers, and architectural features unique to these sites.

- **Photography and Video Documentation:** On-site photographic and video recording will document material characteristics, textures, and spatial configurations, especially those that highlight the communal functionality of the corralas. Videomaking will offer an immersive method for capturing real-time movement, interactions, and rhythms of daily life, providing a dynamic perspective on the negotiation of public and private spaces. By documenting how these areas are navigated, videomaking offers a richer understanding of spatial usage in communal contexts.

## *\_Comparative Spatial Analysis*

Mapping techniques will support the analysis of spatial configurations and the evolution of the corrala model.

- **Matrix Mapping:** Comparative matrices will analyze case studies based on layout, spatial organization, and social function.
- **Historical and Contemporary Collaging:** Collaging will visually synthesize historical and contemporary maps, illustrating shifts in communal living patterns over time. By comparing the spatial configurations of historical corralas with modern communal housing efforts, this technique will highlight continuities and transformations within communal urban spaces.
- **Digital Mapping Tools:** Basic digital mapping and tools like Google Maps will document current architectural characteristics of selected sites, enabling a comparative spatial analysis of private, semi-public, and public zones within the corrala framework.

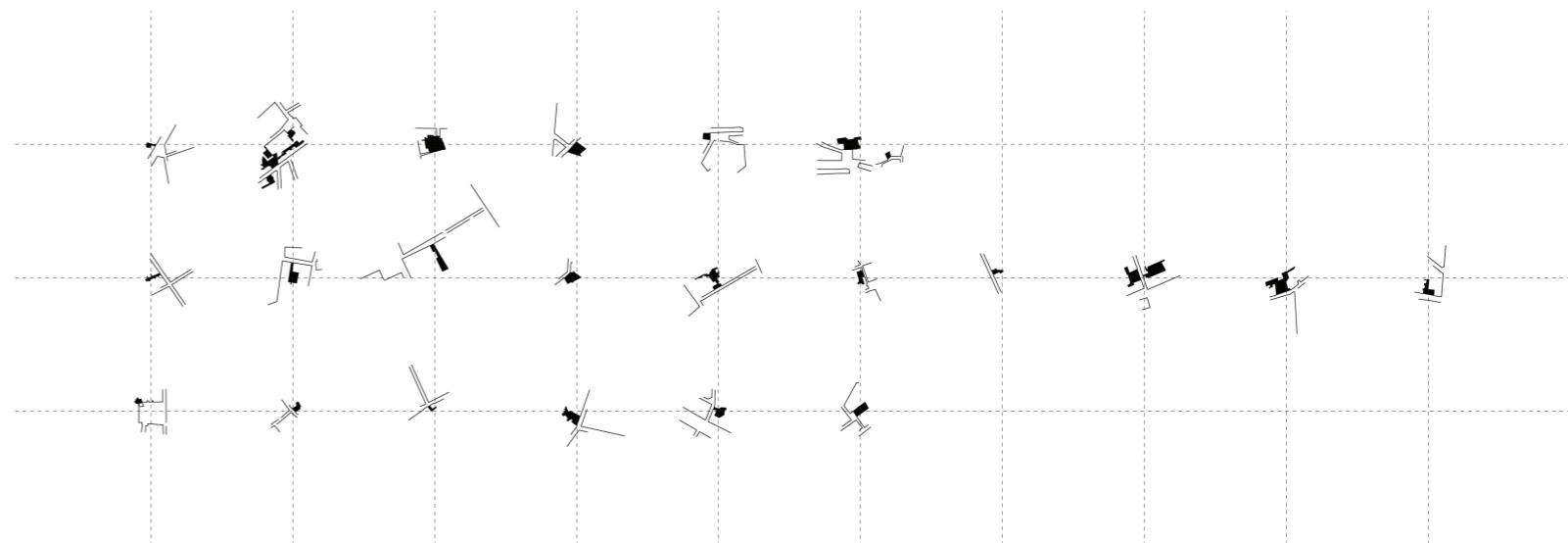


Figure 26. *Typological map of the adarve in the center of Madrid*

## Theoretical Analysis

To interpret the social and spatial dynamics of the corralas, this research incorporates theories from Henri Lefebvre, Aldo Rossi, Christopher Alexander, and Bruno Zevi. Zevi's critique of static architectural perspectives, as presented in *Il Linguaggio Moderno dell'Architettura*, will provide insights into spatial perception, highlighting the value of viewing typologies like the adarve from multiple perspectives to understand their communal and interactive aspects.<sup>27</sup>

Additionally, comparative research such as Harrison's work on Fustat Houses in Cairo<sup>28</sup> and Nour's thesis on privacy gradients and communal spaces in Arab domestic architecture<sup>29</sup> offers contextual insights into how climate-responsive communal designs foster both privacy and shared space in dense urban areas. These perspectives will help place the corrala within a broader, culturally diverse tradition of courtyard-based communal housing that adapts to urban needs while integrating both private and collective functions.

## Narrative and Cultural Contextualization

Narrative sources will help contextualize the everyday life and social interactions within corralas, using literary and cultural references that illuminate Madrid's communal housing heritage. Works such as *El Caballero de Olmedo* by Lope de Vega<sup>30</sup> and *El Capitán Alatriste* by Arturo Pérez-Reverte<sup>31</sup> will enrich the cultural understanding of communal living and the social role of public performance spaces. Supplementary sources, including historical records from *Historia Urbana Madrid*,<sup>32</sup> will trace the evolution of these spaces within the broader urban landscape.

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<sup>27</sup> Zevi, B., *Il Linguaggio Moderno dell'Architettura*, Piccola Biblioteca Einaudi, 1989.

<sup>28</sup> Harrison, M.J., *The Domestic Architecture of Fustat: Developing an Urban Model*, University of Southampton.

<sup>29</sup> Nour, A., "Privacy and Design in Arab Domestic Architecture," Theses of the 79th International Conference of the Islamic Urban Heritage, Newcastle University.

<sup>30</sup> Lope de Vega, *El Caballero de Olmedo*, Castalia didáctica, 1991.

<sup>31</sup> Pérez-Reverte, A., *El Capitán Alatriste*, Alfaguara, 1997.

<sup>32</sup> *Historia Urbana Madrid*, "Corrales de Comedias y las Corralas de Madrid," *Historia Urbana Madrid*, <https://historia-urbana-madrid.blogspot.com/>.

.....● *"Antiperspective three-dimensionality developed alongside Expressionism and especially with Cubism, when the object was no longer observed from a privileged viewing point but dynamically, from innumerable points of view."*

**Zevi, 1978**

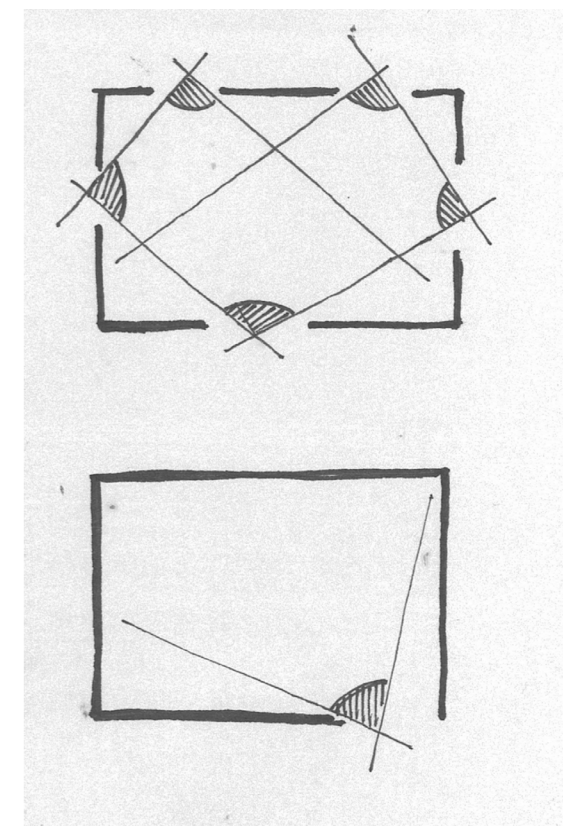


Figure 27. Bruno Zevi against the static Renaissance perspective applied on the entrance to the square

## Research question

*What if the historical typological actors that shaped the corrales de comedias were reimagined to inform the creation of contemporary communal spaces?*

## Operative question

*How can architectural designs inspired by the corralas model be effective in fostering social cohesion when scaled up for different urban contexts?*

*How can the communal ethos of corralas, rooted in shared resources and social interdependence, inform sustainable urban design practices focused on resource-sharing and cooperative living?*

*How can design reinterpretations avoid the risk of aestheticizing without retaining the social and functional roles these spaces originally served?*

*How might the inclusive social structure of these typologies inform the creation of connectors that encourage community engagement across both central and peripheral areas?*

*How can the number and configuration of access points in architectural spatial designs influence the sense of publicness and communal engagement within a space?*

...

...

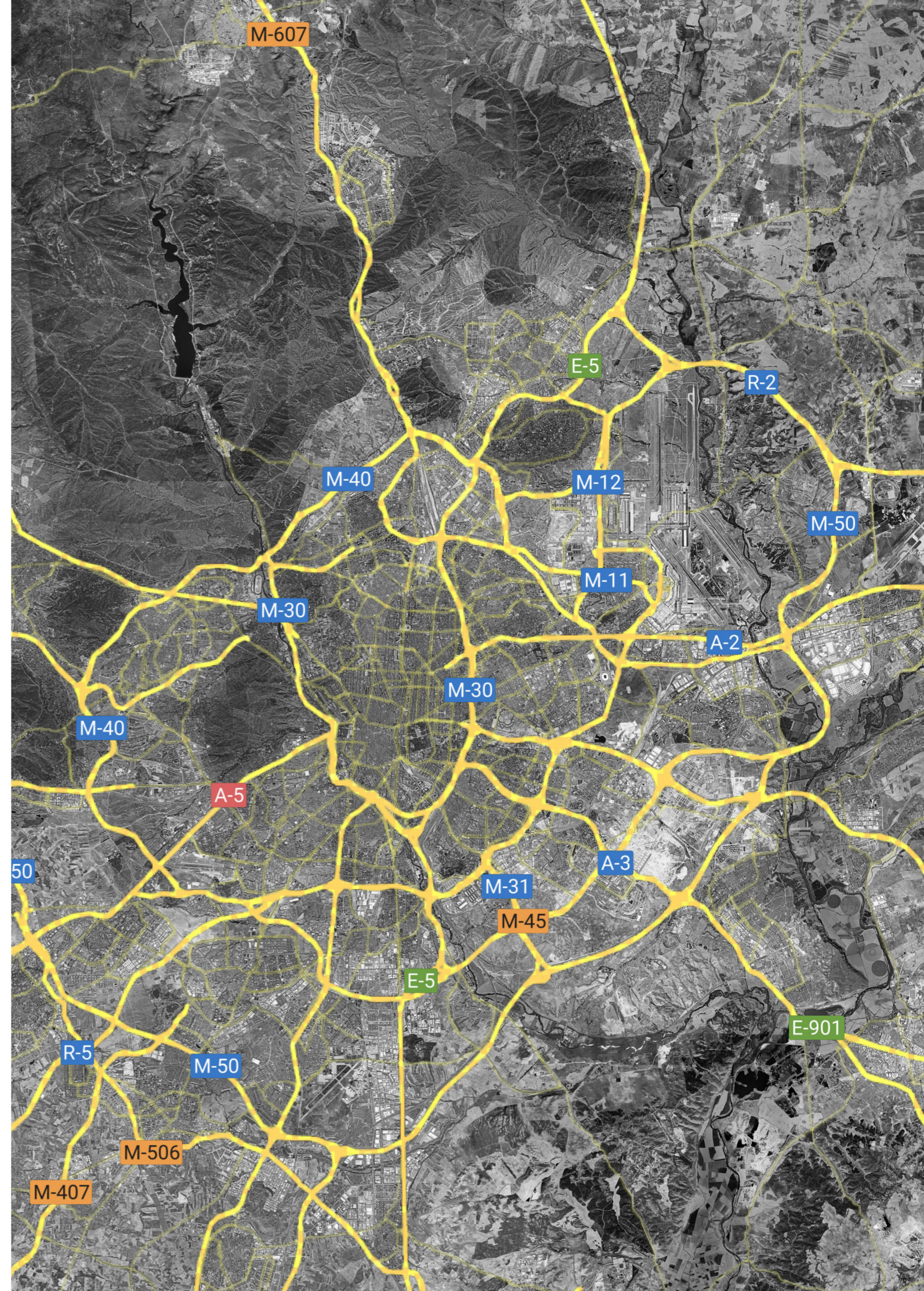
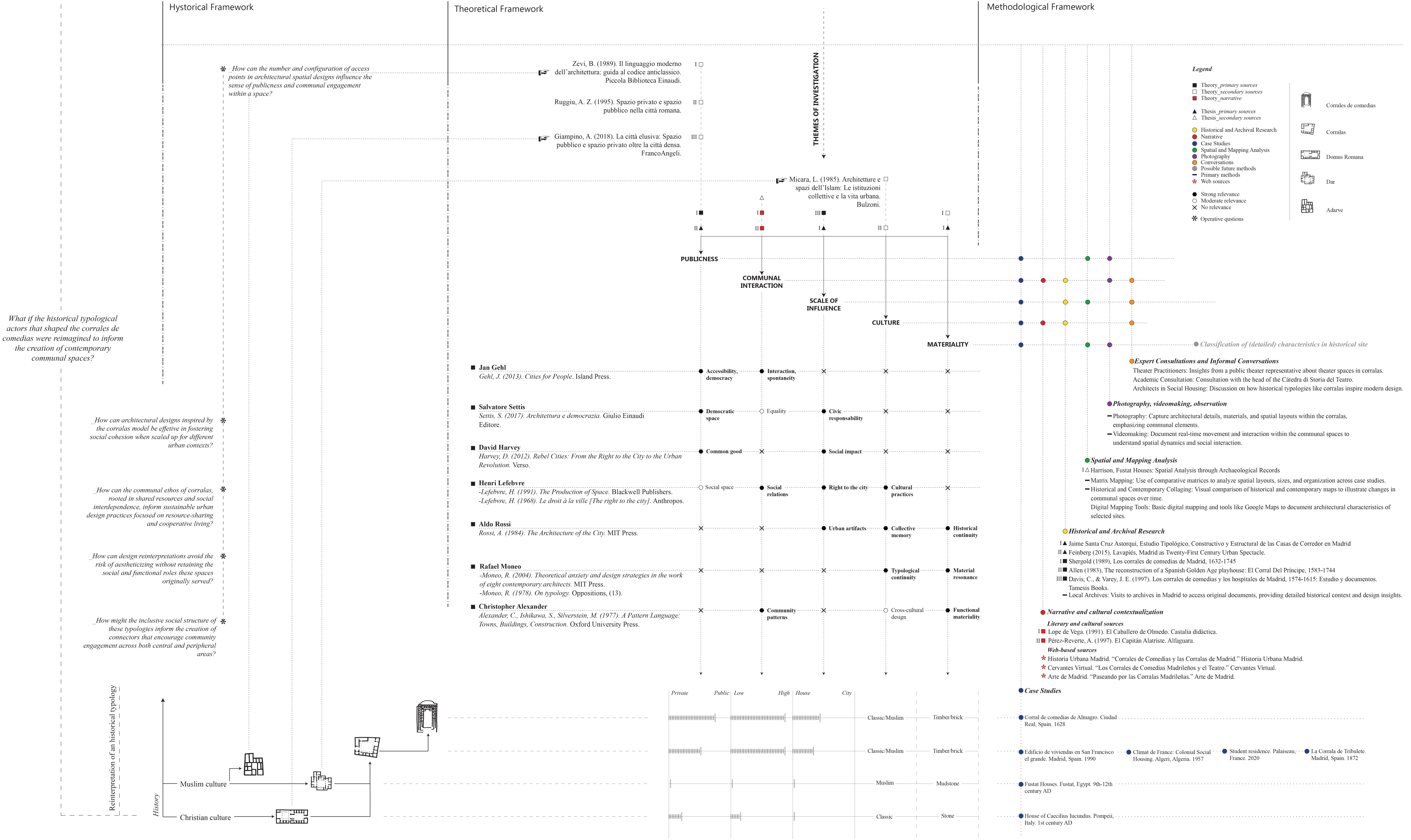


Figure 28. Aerial view of the highways in the region of Madrid with a visible disconnection and opening towards the periphery in the ring around the city center

Desde los Corrales de comedias

Reimagining the heritage of community living with a historical typology



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