UNIVERSIDAD POLITÉCNICA DE MADRID
Escuela Técnica Superior de Arquitectura

SUPERIMPOSED HERITAGE

The persistence of contemporary interventions on architectural heritage

PATRIMONIO SUPERPUESTO. La persistencia de las intervenciones contemporáneas sobre el patrimonio arquitectónico

DOCTORAL THESIS

Submitted for the degree of Doctor by:

Camila Burgos Vargas
Architect

Madrid, 2023

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Under the supervision of:
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Programa de Doctorado en Construcción y Tecnología Arquitectónicas

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ABSTRACT

In the past, the superposition of different temporal layers in architecture occurred naturally, without a defined specific way of doing so. Since the concept of heritage and its conception as something in need of special regulated protection was introduced at the end of the 18th century, the development of theories and interventions on heritage has followed one after the other, shaping architectural restoration as a discipline.

On the other hand, in contrast to the conception that a certain time perspective was necessary for a building to be considered heritage, in recent decades contemporary ex-novo architecture has begun to be considered as heritage too, but a gap has been detected regarding interventions on architectural heritage from the same period. Interventions find themselves in a kind of limbo between acting on a pre-existence already considered heritage and assessing significance or values to ex-novo architecture.

The hypothesis, therefore, is that there are contemporary interventions on heritage that have added values to the pre-existence they act on, being worthy of being considered heritage in the ensemble of the building they belong to. In order to do this, an analytical methodology is followed, firstly in the theoretical context of protection and intervention in architectural heritage, and then in its implementation, to study how they could be applied in cases of contemporary interventions.

Heritage is based on the concept of value, value assessed to an asset as a way of reaching a consensus on what is considered heritage and why. The term "assess" is used because, in the past, heritage was protected in a top-down manner by the authorities, based on the idea that values were intrinsic to the monument, but now values are considered to be assessed by people, so that different meanings can be assigned to a property by different segments of the population. There are numerous typologies of values applicable to heritage, but none of them manages to surpass the one originally proposed by Alois Riegl in 1903. For its application in this research, an update is proposed to adapt it to current times.

On the other hand, in recent years, there has been an intensification in the practice of interventions on pre-existing buildings in Europe, which in many cases have been carried out by architects not necessarily specialised in heritage restoration. This situation converges with the awareness of the complexity in the application of the consensus-based principles of intervention, especially those of reversibility and minimum intervention. Thus, we are facing a paradigm shift in which the principles are ceasing to be considered dogma and their application depends on the circumstances, giving priority to other aspects such as the memory or identity of the communities related to the heritage object of intervention.

In addition to the theoretical context just described, it can be seen that currently there are recent ex-novo architectures that are assessed cultural significance, although they do not have legal protection like buildings traditionally considered historical monuments. There are also examples of contemporary interventions on architectural heritage, but they are treated separately from the pre-existences they act on. These pre-existences usually are protected through their own independent entry in heritage lists.

To determine the possible reasons for the persistence or disappearance

of contemporary interventions, some cases are analysed, first through a sampling of cases in Western Europe and then focusing on cases in the city of Venice, taking advantage of the joint PhD with Università IUAV di Venezia and the research stay in the city. The particularity of Venice as a heritage site in itself makes the debate generated around the interventions give a broad perspective on the values that can be assessed before and after each one.

The cases analysed in depth —Punta della Dogana, Fondaco dei Tedeschi and Fondazione Masieri— show that the interventions can cause both the addition and the loss of values to the ensemble of the building they act on, proving that interventions should be the object of protection and become part of one more layer in the stratification of architectural heritage.

RESUMEN

En el pasado, la superposición de distintos estratos temporales en arquitectura se producía de manera natural, sin que hubiera definida una manera específica de hacerlo. Desde que se implantara el concepto de patrimonio y su concepción como algo que necesitase una especial protección reglamentada a finales del siglo XVIII, el desarrollo de teorías y de intervenciones sobre el patrimonio se ha ido sucediendo, dando forma a la restauración arquitectónica como disciplina.

Por otro lado, frente a la concepción de que era necesaria una cierta perspectiva temporal para poder considerar patrimonio un edificio, en las últimas décadas las arquitecturas ex-novo contemporáneas también han empezado a considerarse susceptibles de ser patrimonio, pero se ha detectado una carencia respecto a las intervenciones sobre el patrimonio arquitectónico del mismo periodo. Éstas se encuentran en una especie de limbo entre su actuación sobre una pre-existencia ya considerada patrimonio y la asignación de significados o valores a la arquitectura ex-novo.

La hipótesis de partida, por tanto, es que existen intervenciones contemporáneas sobre el patrimonio que han añadido valores a la pre-existencia sobre la que actúan, siendo merecedoras de ser consideradas patrimonio en el conjunto del edificio del que forman parte. Para ello se sigue una metodología analítica del contexto teórico de la protección e intervención en patrimonio arquitectónico en primer lugar, y de su puesta en práctica posteriormente, para, por último, estudiar cómo podrían ser aplicados en casos de intervenciones contemporáneas.

El patrimonio tiene como base el concepto de valor, valor asignado a un bien como modo de consensuar qué se considera patrimonio y por qué. Se hace siempre referencia al concepto de asignar, porque frente a una protección del patrimonio que en el pasado se efectuaba en sentido descendente desde la autoridad, partiendo de la idea de que los valores eran intrínsecos al bien, ahora los valores se consideran asignados por las personas, de manera que distintos significados pueden ser asignados a un bien por diferentes sectores de la población. Existen numerosas tipologías de valores aplicables al patrimonio, pero ninguna de ellas consigue superar la propuesta originalmente por Alois Riegl en 1903. Para su aplicación en la investigación, se propone su actualización para adaptarla al contexto presente.

Por otro lado, en los últimos años, se ha producido una intensificación en la práctica de intervenciones sobre edificios pre-existentes en Europa, que en

muchos casos han sido llevadas a cabo por arquitectos no necesariamente especializados en restauración del patrimonio. Este tipo de proyectos coinciden con la concienciación de la complejidad en la aplicación de los principios o criterios de intervención consensuados a nivel teórico, especialmente los de reversibilidad y mínima intervención. Así, nos encontramos ante un cambio de paradigma en el que los principios se están dejando de considerar un dogma y su aplicación depende de las circunstancias, primando otros aspectos como la memoria o identidad de las comunidades relacionadas con el patrimonio objeto de intervención.

En el contexto teórico apenas expuesto, se comprueba además que actualmente existen arquitecturas ex-novo recientes a las que se asigna un valor o se las considera patrimonio, aunque no gocen de una protección legal como los bienes tradicionalmente considerados monumentos históricos. Se dan también casos de intervenciones contemporáneas sobre el patrimonio arquitectónico, pero son tratadas de manera independiente a la pre-existencia sobre la que actúan, que suele contar con su ficha de catalogación como bien protegido de manera independiente.

Como siguiente paso, se procede al análisis de casos de intervenciones contemporáneas sobre el patrimonio para determinar los posibles motivos que pueden generar su persistencia o desaparición, en primer lugar, mediante un muestreo de casos en Europa occidental para posteriormente centrarse en casos en la ciudad de Venecia, aprovechando la cotutela con l'Università IUAV di Venezia y la estancia de investigación en la ciudad. La particularidad de Venecia como patrimonio en sí misma hace que el debate generado en torno a las intervenciones dé una amplia perspectiva respecto a los valores asignables antes y después de cada una.

Los casos analizados en profundidad, Punta della Dogana, Fondaco dei Tedeschi y Fondazione Masieri, muestran que las intervenciones pueden ocasionar tanto la adición como la pérdida de valores al conjunto del edificio sobre el que actúan, probando que las intervenciones deben ser objeto de protección y pasar a formar parte de un estrato más del patrimonio arquitectónico.

ABSTRACT

In passato, in architettura, la sovrapposizione di diversi strati temporali avveniva in modo naturale e senza una definizione precisa per farlo. Ma, alla fine del XVIII secolo, dopo l'introduzione del concetto di patrimonio come qualcosa che necessita di una speciale protezione regolamentata, lo sviluppo di teorie e interventi sul patrimonio si è susseguito dando forma alla disciplina del restauro architettonico.

D'altra parte, in contrasto con la concezione secondo cui fosse necessaria un certo intervallo temporale affinchè un edificio potesse essere considerato patrimonio, negli ultimi decenni l'architettura contemporanea ex-novo ha cominciato ad essere considerata tale. All'interno di questo processo è stata rilevata, però, una lacuna rispetto agli interventi sul patrimonio architettonico dello stesso periodo. Questi ultimi si trovano in una sorta di limbo tra l'agire su una preesistenza già considerata patrimonio e l'assegnare significati o valori all'architettura ex-novo.

L'ipotesi di partenza, quindi, è che esistono interventi contemporanei sul patrimonio che aggiungono valori alla preesistenza su cui agiscono, con la di-

gnità di essere considerati patrimonio formando un tutt'uno con l'edificio di cui fanno parte. Per fare questo, si segue una metodologia analitica, partendo dal contesto teorico della tutela e dell'intervento sul patrimonio architettonico, per poi passare alla sua messa in pratica e, infine, nello studiare come potrebbero essere applicati nei casi di interventi contemporanei.

Il patrimonio si basa sul concetto di valore, il valore assegnato a un bene come modo per concordare ciò che è considerato patrimonio e perché. Si fa riferimento al termine "assegnare" perché, a differenza della protezione del patrimonio che in passato veniva effettuata dall'autorità verso il basso, sulla base dell'idea che i valori fossero intrinseci al bene, oggi si ritiene che i valori siano assegnati dalle persone, con la possibilità che significati diversi possano essere attribuiti a un bene da differenti parti della popolazione. Esistono numerose tipologie di valori applicabili al patrimonio, ma nessuna riesce a superare quella originariamente proposta da Alois Riegl nel 1903. Per la sua applicazione nella ricerca, si propone di aggiornarla per adattarla al contesto attuale.

D'altra parte, negli ultimi decenni si è intensificata in Europa la pratica degli interventi su edifici preesistenti, che in molti casi sono stati realizzati da architetti non necessariamente specializzati in restauro. Questo tipo di progetti coincide con la consapevolezza della complessità dell'applicazione dei principi o dei criteri di intervento concordati a livello teorico, con particolare attenzione alla reversibilità ed al minimo intervento. Siamo quindi di fronte a un cambiamento di paradigma in cui i principi non sono più considerati un dogma ma la loro applicazione dipende dalle circostanze, dando priorità ad altri aspetti come la memoria o l'identità delle comunità legate al patrimonio oggetto di intervento.

Nel contesto teorico appena descritto, si evidenzia anche l'esistenza di architetture recenti ex-novo a cui viene attribuito un valore o che vengono considerate patrimonio, pur non godendo di una tutela giuridica pari a quella dei beni tradizionalmente considerati monumenti storici. Esistono anche casi di interventi contemporanei sul patrimonio architettonico, ma sono trattati indipendentemente dalla preesistenza su cui agiscono, che di solito viene elencata separatamente nelle schede di catalogo dei beni protetti.

Il passo successivo è quello di analizzare casi di interventi contemporanei sul patrimonio per determinare le possibili ragioni della loro persistenza o scomparsa, prima campionando casi in Europa occidentale e poi concentrandosi su casi nella città di Venezia, anche attraverso la co-tutela con l'Università IUAV di Venezia ed il soggiorno di ricerca in città. La particolarità di Venezia come patrimonio in sé fa sì che il dibattito generato intorno agli interventi fornisca un'ampia prospettiva sui valori che possono essere assegnati prima e dopo ciascuno di essi.

I casi analizzati in profondità —Punta della Dogana, Fondaco dei Tedeschi e Fondazione Masieri— mostrano che gli interventi possono causare sia l'aggiunta che la perdita di valori all'insieme dell'edificio su cui agiscono, dimostrando che gli interventi dovrebbero essere oggetto di tutela e diventare parte di un altro strato nella sovvrapposizione del patrimonio architettonico.

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Source: Own work. December 2021.

1
INTRODUCTION

F2 · Villa romana del Casale in Piazza Armerina, Sicily, Italy. Remains of Franco Minissi's intervention.
Source: Own work. May 2019.

·1·

Introduction

In all periods of time, in any possible field, people have taken advantage of the available resources. Architecture is not an exception, and we can see how there are architectures that have been modified or overwritten to take advantage of what already existed: extensions, adaptation to new uses, addition of new styles...

> Until the end of 18th century the operation on pre-existences is guided by the protagonists' certainty to operate in a condition of significant continuity with passed times [...]. In substance these interventions, through synthetic and creative actions, tend to make the past's work fitting to present. [1]

Contemporary architecture also acts on existent buildings for different reasons, adding a testimony of our time. When it comes to buildings declared Heritage and protected, these interventions are much more delicate. Sometimes the challenge of a project on a monument generates an ensemble to which it adds significance, value to the pre-existence, and for different reasons, sometimes political, this type of interventions disappears. The case of Piazza Armerina in Sicily is well known. How could Minissi's intervention disappear?

Sometimes there are some cases in which there is some controversy around the way heritage is preserved when an intervention is made. For example, in Ferrara's Palazzo dei Diamanti, in which after an international competition was organised by the authorities, some people promoted the paralysation of a project that meant a needed improvement in its functionality as museum (its current use), calling upon the Ministry of Culture for it, because legally it was following the appropriate channels. Thus, this kind of polemics raises some questions: will Heritage become untouchable? Will there be superpositions of contemporary architecture on Heritage in the future? Or

1 "Fino a tutto il Settecento l'operatività sulle preesistenze è guidata dalla certezza dei protagonisti ad operare in una condizione di sostanziale continuità con i tempi trascorsi [...]. In sostanza questi interventi, attraverso azioni sintetiche e creative, tendono a rendere l'opera del passato congeniale al presente." Maria Piera Sette, *Il restauro in architettura. Quadro storico*. 2001. Torino: UTET Libreria.

as they are reversible, are they destined to disappear? Will the Architectural Heritage of our time be just ex-novo architectures?

·1.1·

Hypothesis

Nowadays there is a quite extended consensus about the criteria to be adopted in architecture restoration, but it hasn't always been this way. The principles of recognisability, reversibility, compatibility, and minimal intervention have been applied for not so much time considering that there have been interventions on pre-existences for centuries. So, what will the future of contemporary interventions on Heritage be?

Throughout History, constructions and monuments have been modified during long construction works, due to adaptation to use or interventions after a disaster. Every modification made a monument become a palimpsest, so every stage of the building left a mark on it, each one with determined historic and age values that are acquired throughout the years and that sometimes are lost with an intervention.

An intervention project most of the times tries to revalue all the stages that exist in a building and adds a new contemporary architecture layer. The point is, if contemporary interventions are reversible, and the materials and constructive systems used are mainly industrialised: what did and will do them worthy to be preserved as another stage in the building history?

In every period of History there have been architectures over previous architectures, and they have come to the present as a whole, sometimes considering all their layers as something to be preserved. This thesis main aim is to find what could happen to contemporary layers over previous architectures, as one of our current criteria is that the layer of our time is reversible, so there is a possibility that the Architectural History of the present, the architectural testimonies for future generations, would be just ex-novo architectures.

The hypothesis of this research is that there are contemporary interventions on architectural heritage with values that are shared with the pre-existence and that have acquired a meaning that justifies its preservation and transmission to the future as another layer in the building ensemble.

·1.2·

State of the Art

Since the beginning of restauro as a discipline, the debate about how to modify built architecture has been being developed. From Viollet-le-Duc to the Carta di Venezia, it seems that an agreement about the criteria to adopt in an intervention has been set. However, every professional takes these criteria in one way or another, so, even agreeing on what to do, there is still a debate on how to do it.

Furthermore, in the last years we started to be conscious about the necessity of protecting and revalue recent Heritage in order to pass it on to future generations. In this case there is a debate about how to intervene on a building in which the materials and techniques can be the same we use today,[2] as well as how to just preserve it.

The twentieth century advances have made construction evolve exponentially, so there has been huge innovation in materials and techniques. The problem is that many times new materials are used without enough knowledge about their durability, or even traditional materials don't behave appropriately because of being used incorrectly or being produced industrially.[3]

Research and bibliography about Heritage are mainly focused on recent architectural preservation and on how to intervene on heritage using current

2 Ascensión Hernández Martínez, "La conservación y restauración de la arquitectura contemporánea: paradojas y contradicciones". *Loggia* nº 28, 2015, pp. 18-35.

3 Alfonso Muñoz Cosme, "Editorial. La herencia de un siglo fascinante y terrible", in P*atrimonio Cultural de España, n. 10, El patrimonio cultural del siglo XX, una riqueza en riesgo*. Madrid: IPCE, pp. 11-16; Emilio Ruiz de Arcaute Martínez, "Patrimonio cultural del s. XX. La compleja conservación de los testimonios de una sociedad de usar y tirar" in P*atrimonio Cultural de España, n. 10, El patrimonio cultural del siglo XX, una riqueza en riesgo*. Madrid: IPCE, pp. 17-23.

F3 · Villa del Casale in Piazza Armerina. On the left, the remains of Franco Minissi's project and on the right, the new intervention by Guido Meli.
Source: Own work. May 2019.

materials and techniques, but what happens with contemporary interventions on Heritage? Unlike ex-novo architecture, an intervention on Heritage acts on a pre-existence, affecting its values and its preservation. Besides, an intervention is conceived as reversible, so its continuity in time can depend on different aspects. The bibliography available shows that the specific area of knowledge regarding contemporary interventions on heritage and their possible significance or persistence has not been explored yet.

There are two examples that illustrate different cases: Berlin's Reichstag and the Villa del Casale in Piazza Armerina. The first one was intervened recently by Norman Foster, in a project that has acquired a strong meaning and is innovative in technology. However, before this project, there was another one by Paul Baumgarten, but there aren't remains of it today apart from marks on the original building.

Piazza Armerina is the opposite case. In the '50s Franco Minissi developed a project for the preservation of the remains of the Roman Villa del Casale. This project became a model as it preserved the mosaic floors in situ and recalled how the villa could be with contemporary materials. At the end of the 2000s Minissi's project started to be replaced even though numerous experts tried to avoid it and now mourn its loss.[4]

This thesis presents a study to determine the reasons or values that result in the preservation of contemporary interventions on architectural heritage and the possibility of its transmission to future generations as another stage in the history of the building, considering their reversibility, materials and techniques used and the values that they may add to the pre-existence.

4 e. g.: Dezzi Bardeschi, M. "The work of Franco Minissi at the roman villa in Piazza Armerina in danger". *Heritage at Risk*, University Library Heidelberg. 2015; Vitale, M. R. 2022. "La musealizzazione della Villa del Casale di Piazza Armerina: un intreccion i storie e visioni" in Curzi, W. (ed.) *Musei italiani del dopoguerra (1945-1977) Ricognizioni storiche e prospettive future*. Milano: Skira. pp.113-134, p. 130; Bellanca, C. 2002. "Franco Minissi in Sicilia" in Curzi, W. (ed.) *Musei italiani del dopoguerra (1945-1977)*. pp. 265-286, p. 219.

·1.3·

Objectives and methodology

The main aim of the research is to find the fundamental values present in architectural heritage and its superpositions and that justify its conservation and transmission to future generations. In order to achieve the main goal, some partial objectives are defined:

- To analyse the current frame of reference of interventions in architectural heritage to extract the main conflicts and agreements.

- To determine the factors that influence the persistence or disappearance of interventions on heritage by analysing recent interventions and their outcomes.

- To compare the current administrative frame with the practices in listing to give a general vision of how it is applied.

The methodology of this research is divided in two different phases: the first one is the analysis of the present situation in the field of Heritage and its interventions, defining the theoretical frame of reference regarding preservation and the policy that shapes the context in which interventions are developed. In this phase, as first step, a critical analysis of the different value typologies present in the literature of reference is made, as the assessment of cultural significance is the very starting point in the somehow official appreciation of heritage, that then leads to its listing and later intervention standards following specific principles. Secondly, the situation regarding these principles, commonly followed when interventions on heritage are made, is analysed to determine its current status in relation with the practice.

A second phase consists of the analysis of the practice in heritage listings and interventions. Firstly, through the analysis of relevant interventions on heritage to determine the main factors that can lead to their persistence or disappearance. Secondly, through the analysis of practice in listing and protection of recent architecture, to see how the existing tools and theory are

applied in ex-novo architectures from the twentieth century onwards, focusing on projects carried out from 1964 approximately, after the launch of the Venice Charter, as it has been adopted by most countries, setting a common ground that still prevails and in many cases is the basis for legislation. Finally, the extraction of relevant case studies and a more detailed analysis to see if they add values to the pre-existence and if they would match the listing criteria that are already being applied in the valuing of recent ex-novo architecture, will provide awareness about their worthiness to be considered heritage as another stage in a building's history in the ensemble they belong to.

Developing the research in joint supervision with the Università IUAV di Venezia provided the opportunity to carry out a six-month research stay in Venice, which allowed the possibility of focusing in the city and some cases of interventions in it. The choice consists on three interventions that were involved in different polemics over time: Punta della Dogana by Tadao Ando, Fondaco dei Tedeschi by OMA/Rem Koolhaas, and Fondazione Masieri by Carlo Scarpa.

F4 · Castelvecchio museum in Verona, Veneto, Italy. The intervention by Carlo Scarpa was carried out between 1957 and 1973.
Source: Own work. July 2022.

2
FRAME OF REFERENCE

F5 · Palazzo della Pilotta, Parma, Emilia-Romagna, Italy. North wing aisle's entrance area.
Source: Own work. July 2022.

·2.1·

Values and Cultural significance[5]

·2.1.1·

Introduction

In *The Modern Cult of Monuments*,[6] Alois Riegl established a framework from which to analyse the meaning or importance of monuments, depending on the values that can be assessed to them. He established the following categorisation according to what can be appreciated in an object: commemorative values (age, historical, and intentional commemorative values) and values of contemporaneity (use, newness, and relative art values).

This categorisation has been since then a primary reference and one of the most relevant ones when considering the significance of a heritage object, being key in how preservation has been approached in Europe.[7]

With his definition of historical value,[8] Riegl takes the change of mind, also defended by Camillo Boito, that led to the *restauro filologico*, valuing the

5 This section corresponds to the article "About the validity of Alois Riegl's The Modern Cult of Monuments", published in *Journal of Architectural Conservation* 28:3 2022, 184-196.

6 Riegl, Alois. [1903] 1987. *El culto moderno a los monumentos, caracteres y origen*. Madrid: Visor. Trans. Pérez López, Ana. *Der moderne Denkmalkultus. Sein Wesen und seine Entstehung*.1903. Vienna and Leipzig; Alois Riegl [1903] 1982. "The Modern Cult of Monuments: Its Character and Its Origin", trans. Kurt W. Foster and Diane Ghirardo, *Oppositions* n. 25: 21-51. These translations and the one contained in Alois Riegl, "Progetto di un'organizzazione legislativa della tutela dei monumenti in Austria", trans. Sandro Scarrocchia and Renate Trost (Parte I), Ursula Layr and Sandro Scarrocchia (Parte II-III), in Sandro Scarrocchia, (ed.), *Alois Riegl: Teoria e prassi della conservazione dei monumenti. Antologia di scritti, discorsi, rapporti 1898-1905, con una scelta di saggi critici*/Sandro Scarrocchia; prefazioni di Andrea Emiliani, Ernst Bacher, Elio Garzillo, (Bologna: CLUEB, 1995), 171-236, have been consulted. For quotes in English, citations are to the English version.

7 Many authors recognise Riegl's pioneering role in the study of values: Sandro Scarrocchia, "Alois Riegl: Teoria e Prassi della Conservazione dei Monumenti" in A*lois Riegl: Teoria e prassi*, 22-116; Françoise Choay, "Riegl, Freud e i Monumenti Storici. Per un Approcio 'Societale' alla Conservazione" in Scarrocchia, *Alois Riegl: Teoria e prassi*, 455-465, 455; Maria Piera Sette, *Il Restauro in Architettura. Quadro Storico*, (Torino: UTET Libreria, 2001), 119; Calogero Bellanca, "The Values of Cultural Heritage in the Terminology of Restoration" in *Values and Criteria in Heritage Conservation. Proceedings of the International Conference of ICOMOS, ICCROM, Fondazione Romualdo Del Bianco, Florence March 2nd-4th 2007*, ed. Andrej Tomaszewski, (Florence: Edizioni Polistampa, 2008), 249-258, 252; Marta de la Torre, "Values and Heritage Conservation". *Heritage and society* Vol. 60 No. 2, November 2013, 155–166, 158, DOI: 10.1179/2159032X13Z.00000000011 and Carolyn Ahmer, "Riegl's 'Modern Cult of Monuments' as a Theory Underpinning Practical Conservation and Restoration Work," *Journal of Architectural Conservation*, 2020, 26:2, 150-165, 150, DOI: 10.1080/13556207.2020.1738727.

8 Riegl, "The Modern Cult of Monuments", 21.

monument as a document, testimony of the passing of time in all its stages. This also led to the current documentary value as a testimony of the construction systems and materials used in the past.

A similar approach was made by Cesare Brandi in his *Teoria del restauro*,[9] in which he distinguishes the historical and aesthetic instances, which could be considered related to the age and historical values on one side, and on the other, the artistic ones defined by Riegl. In line with this, Sandro Scarrocchia[10] refers to the Italian Comitato di settore per i beni architettonici e ambientali,[11] which states that the value system proposed by Riegl is much more articulated than the instance system theorised by Brandi. The two instances are the main aspects for cultural significance included in the Venice Charter,[12] but the charter also takes into consideration the goal of dedicating heritage to a 'socially useful purpose'. This is related to the values discussed below, addressing in a way the concept of community.[13]

The range of meanings that can be assessed to heritage has grown as different categorisations have been proposed, but 'In most instances, they describe the same pie, but slice it in subtly different ways.'[14]

As Riegl points out, values can come into conflict, so when making an intervention there is always a choice to make regarding which ones are given preference,[15] and it is about those choices that controversy can arise. As Andreas Lehne states,

> How monuments should be treated? Riegl's answer: It depends on which values are the most pronounced. Here we have to understand that Riegl

9 Cesare Brandi, [1963] 2002. *Teoría de la Restauración*, trans. María Ángeles Toajas Roger, 2nd ed. Madrid: Alianza Editorial.

10 Scarrocchia, *Teoria e Prassi*, 103.

11 Comitato di Settore per i Beni Architettonici e Ambientali. "Parere del Comitato di Settore approvato nella seduta del 12/4/88" in *Restauro e Città*, 1988, a. IV n. 10: 4-5.

12 ICOMOS, "International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter 1964)", 1964, https://www.icomos.org/charters/venice_e.pdf

13 Dinu Bumbaru, "Communities, Communications, Conservation Philosophy" in *Conservation and Preservation. Interactions between Theory and Practice. In memoriam Alois Riegl (1858-1905). Proceedings of the International Conference of the ICOMOS International Scientific Committee for the Theory and the Philosophy of Conservation and Restoration. 23-27 April 2008 (Vienna, Austria)*, eds. Michael S. Falser, Wilfried Lipp and Andrej Tomaszewski, (Florence: Edizioni Polistampa, 2010), 254-268.

14 Randall Mason, "Assessing Values in Conservation Planning: Methodological Issues and Choices." In *Assessing the Values of Cultural Heritage*, ed. Marta de la Torre, (Los Angeles, CA: Getty Conservation Institute, 2002), 5-30.

15 Sette, *Il Restauro in Architettura*.

> does not believe that any of these values ever exist in purity, they always appear in conjunction and thereby in constant competition.[16]

To be able to address possible conflicts among values for optimal decision-making, instead of looking just at the historical aspect,[17] it is necessary to determine a concise and operative value typology that could be used as a tool in both heritage protection and management.

·2.1.2·

The different slicing of the pie of values

Randall Mason[18] defines a new typology of values for the planning and management of cultural heritage, based on the typologies defined by Riegl, William Lipe, the Burra Charter by Australia ICOMOS, Bruno Frey, and English Heritage,[19] as it can be seen in Table 1.

Mason's paper offers a sample and analysis of typologies with Riegl's work as a starting point that ends with Mason's proposal as a revision that synthesises them. Mason's definition is centred on heritage management, but it is important to keep in mind that before heritage is subject to management, there is a process of acknowledgement, protection or listing of whatever may be considered heritage that is typically done, explicitly or not, via value assessment. The Burra Charter was revised and updated in 2013 but the typology remained the same (Mason omits the spiritual value as an independent one, added to the 1999 version and elaborated in the 2013 Practice Notes), while

16 ndreas Lehne, "Georg Dehio, Alois Riegl, Max Dvorak - a Threshold in Theory Development" in Falser, Lipp and Tomaszewski, *Conservation and Preservation*, 69-80, 71.

17 Scarrocchia, *Teoria e Prassi*.

18 Mason, "Assessing Values".

19 Riegl, "The Modern Cult of Monuments"; Lipe, W. D. "Value and Meaning in Cultural Resources." In *Approaches to the Archaeological Heritage: A Comparative Study of World Cultural Resource Management Systems*, ed. Henry Cleere, (Cambridge: Cambridge University Press, 1984), 1-11; Australia ICOMOS, "The Burra Charter", 1999 https://australia.icomos.org/wp-content/uploads/BURRA-CHARTER-1999_charter-only.pdf ; Frey, B. "The Evaluation of Cultural Heritage: Some Critical Issues" in *Economic Perspectives on Cultural Heritage*, eds. Michael Hutter and Ilde Rizzo, (Basingstoke: Palgrave MacMillan, 1997), 31-49 and English Heritage, "Sustaining the Historic Environment: New Perspectives on the Future." English Heritage Discussion Document. (London: English Heritage, 1997). While Frey exposes the techniques that Economics provide for the evaluation of cultural heritage, he does not establish a typology explicitly. The authors assume this list is what Mason extracts from the text when referencing it in "Assessing Values".

English Heritage (re-branded as Historic England in 2015) launched in 2008 its Conservation Principles, in which a new set of values was defined: evidential, historical, aesthetic and communal.[20]

Table 1. Value typologies analysed by Mason.

Riegl (1902)	**Lipe (1984)**	**Burra Charter (1999)**	**Frey (1997)**	**English Heritage (1997)**	**Mason (2002)**
Commemorative	Economic	Aesthetic	Monetary	Cultural	*Sociocultural*
Age	Aesthetic	Historic	Option	Educational and academic	Historical
Historical	Associative-symbolic	Scientific	Existence	Economic	Cultural/symbolic
Int. Commemorative	Informational	Social	Prestige	Resource	Social
Contemporaneity			Educational	Recreational	Spiritual/religious
Use				Aesthetic	Aesthetic
Artistic					*Economic*
Newness					Use (market)
Art-relative[a]					Nonuse (non-market)
					Existence
					Option
					Bequest

[a]Riegl's relative art value is omitted by Mason

As Mason states, a typology facilitates discussion and understanding of the significance assessment processes, and its use as a research tool "keeps practitioners from having to continually reinvent the wheel. The benefit of using a common typology of values is that it lends comparability to the evaluation of different projects".[21] Ironically, it can be seen how there are multiple typologies proposed,[22] some of them with redundant and overlapping values,

20 Australia ICOMOS, "The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance", 2013, https://australia.icomos.org/publications/burra-charter-practice-notes/ and English Heritage, "Conservation Principles, Policies and Guidance for the Sustainable Management of the Historic Environment" 2008 https://historicengland.org.uk/advice/constructive-conservation/conservation-principles/

21 Mason, "Assessing Values", 9-10.

22 L. Harald Fredheim and Manal Khalaf, "The Significance of Values: Heritage Value Typologies Re-examined"

that in the end hinder the use of a standard that could facilitate a global understanding and application in both valuing and managing cultural heritage. Frendheim and Khalaf[23] try to address this with a proposed framework that in actuality consists in a way of making explicit what already is the process of value assessment: firstly, recognizing features of significance (what can be considered heritage), secondly proposing four aspects of value (the reasons to consider something as heritage —what is known as values in other typologies), and lastly applying qualifiers of significance (the importance of each assessed value, in whose addressing or management resides the complexity of heritage preservation, already pointed out by Riegl). Instead of proposing an adaptable typology that changes depending on the situation,[24] the use of one in which the flexibility resides in the meaning of the value, without overlapping, would allow getting the benefits of the use of a standard typology that Mason mentions.

Despite the different critiques to significance assessments by value typologies,[25] their use as a tool for architectural heritage valorisation and management makes this type of systematic tool a necessary one to adapt conservation theory to practice in the European context, as its use could be implemented in a way that is compatible with urban planning (with the protection of non-designated heritage via local planning) and heritage legislation, so both protection and management can be governable at different scales and directions (top-down or bottom-up initiatives).

International Journal of Heritage Studies, 2016, 22:6, 466-481, DOI: 10.1080/13527258.2016.1171247, 468.

23 Ibid, 466-481.

24 Mason, "Assessing Values".

25 Some authors are critic with the use of value typologies as their concise character may omit different nuances from a significance assessment: Ioannis Poulios, "Moving Beyond a Values-Based Approach to Heritage Conservation", *Conservation and management of archaeological sites*, Vol. 12 No. 2, May, 2010, 170–85; Fredheim and Khalaf, "The Significance of Values"; Nigel Walter "From values to narrative: a new foundation for the conservation of historic buildings", *International Journal of Heritage Studies*, 2014, 20:6, 634-650, DOI: 10.1080/13527258.2013.828649 and Dan Chen and Ji Li "Process-led value elicitation within built heritage management: a systematic literature review between 2010 and 2020", *Journal of Architectural Conservation*, 2021, 27:1-2, 1-16, DOI: 10.1080/13556207.2021.1909900. However, the concision provided by a typology allows an operative analysis by entities that have to manage different types and quantities of heritage.

·2.1.3·

The validity of Riegl's values

The Modern Cult of Monuments shows how Riegl had a sensitivity ahead of its time (with the differences between what he understood as a monument and our current definition of cultural heritage), acknowledging the intangibility present in the appreciation of certain elements:

> We encounter well-documented instances of old artworks being piously preserved even during antiquity, but we cannot assume that these are symptomatic of a cult of unintentional monuments. Instead, they indicate that religious beliefs, in their vitality, possess not a commemorative (monument) value but rather a contemporary one. The cult was devoted not to the man-made object itself but to the deity temporarily occupying a perishable form.[26]

These words are early signs of what Laurajane Smith would later point out about the intangibility of heritage:

> What makes these things valuable and meaningful [...] are the present-day cultural processes and activities that are undertaken at and around them, and of which they become a part. It is these processes that identify them as physically symbolic of particular cultural and social events, and thus give them value and meaning.[27]

The possible interpretations of Riegl's typology will allow covering almost all the numerous (sometimes overlapping and redundant) values defined. This categorisation might be updated with the strictly necessary additions that will be discussed below. The definition of each value could be synthesised as follows:

- Age value: the fact of not being modern. Objects show their decay as a sign of the inevitable passing of time, the cycle of creation and destruction.
- Historical value: representing a moment in the evolution of human creation.

26 Riegl, "The Modern Cult of Monuments", 29.

27 Laurajane Smith, *Uses of Heritage*, (Abingdon: Routledge, 2006), 3.

- Intentional commemorative value: keeping in the present a moment from the past.
- Use value: having a function, and also being in condition to have one.
- Newness value: in opposition to age value, the object is appreciated for the fact of being new, a closed and finished entity, of not having any decay.
- Relative art value: meeting the contemporary understanding of art and aesthetical taste.

The age and historical values can comprehend the ones called in other typologies informative, documentary,[28] scientific or educational, evidential and academic. Rarity is often associated with age, as the rarity or uniqueness of an object or practice is related to the impossibility of having more of the same of what there already is, and this usually derives from the fact that the object or practice would have originated in the past with unrepeatable conditions. But as Frendheim and Khalaf[29] point out, rarity, among other terms present in value typologies, could actually be considered as a qualifier or multiplier and not a value in itself. Age value can also cover part of historic value as defined in typologies that do not have an alternative term for it. Although it may seem that there is an overlapping, it is important to maintain both age and historical values, as significance assessments can be applied to contemporary heritage, which does not belong to a past 'distant from us'. As such, it may be appreciated for its historical value and not age value, allowing a more precise assessment and comparison between historical and contemporary heritage. This does not exclude the fact that future generations could attribute historical and age value to our current recent heritage. Although de la Torre[30] considers that age does not have cultural significance, its emotional basis[31] might provoke a deeper appreciation of other values alongside it. Also, maintaining age value

28 Michele Lamprakos "Riegl´s 'Modern cult of Monuments' and the Problem of Value", *Change over time*, 2014, 4 (2): 418-435, 420. Historical value is defined here as the monument being a document of a period or moment in the past.

29 Fredheim and Khalaf, "The Significance of Values".

30 de la Torre, "Values and Heritage Conservation".

31 'For Riegl the quality of age value is produced when the viewing subject contemplate the traces of the old contained in the monument; the value of the monument is thus realized through the emotions'. Lamprakos, "Riegl's Modern Cult of Monuments' and the Problem of Value", 427.

as a category helps to operate with significance assessment in cases where it is included in the legislation, for example, the protection of buildings strictly according to their age.

Regarding the distinction between historical and intentional commemorative values, it could not respond more adequately to current times, as the growth of what society understands as heritage[32] makes us appreciate even more what Riegl understood as unintentional monuments. The intentional commemorative value can also be applied to monuments or memorials of recent creation that would not have yet the consideration of historical. In this sense, the value would be located in-between the commemorative and contemporary branches of the typology defined by Riegl. These two types of value cover the historic and associative-symbolic ones in other typologies, and in conjunction with age value, they may cover what in other typologies is considered as cultural value —perhaps a term too broad for the elaboration of a practical significance assessment.

The 'values of contemporaneity' also cover a wide range of terms present in different typologies. Newness value is barely taken into consideration, perhaps because of the historical character of most of what it is considered heritage, but it could play a role in recent heritage, whose significance Longstreth[33] addresses referring to architecture from the second half of the twentieth century. The concept of newness defined by Riegl could be expanded to address those cases in which something is appreciated because of its innovative character, like a building technique in architectural or archaeological heritage or a certain machine in industrial or technological heritage.

Riegl coined the term relative art value to confront the belief in an absolute artistic standard, acknowledging that the *Kunstwollen* changes over time. It is remarkable that Riegl defined the value but excluded it from the notion of monument because of its relativity. This relativity could also apply to different conceptions about art among different communities, englobing all the current

32 Michael Petzet, "What is Outstanding Universal Value?" in Tomaszewski, *Values and Criteria in Heritage Conservation*, 315-321, 316.

33 Richard Longstreth, "The Significance of the Recent Past" in *APT Bulletin: The Journal of Preservation Technology*, 1991, 23(2), 12-24. doi:10.2307/1504380. See also Antonio Fernández Alba et al. "En defensa de la Historia reciente" in *Arquitectura*, n. 190, 1974, pp. 11-13.

aesthetic and artistic appreciation of heritage. In relation to this, Umberto Eco illustrates aspect in art: "the object is liked by a plurality of customers, each one of them will bring their own psychological and physiological characteristics, their own ambient and cultural background, those specifications of sensitivity involved in the immediate contingencies and the historical context".[34] Thus, this value remains valid today to be applied in significance assessments.

Use value, as it was described by Riegl, has similarities with Louis Cloquet's thinking about alive and dead monuments. Sette[35] points out Cloquet's vision about the 'moral beauty' of historical buildings and how it is inseparable from the fact that they are being used. Other authors recognise that use is a fundamental aspect of architecture, in opposition to other types of heritage, and as such, it cannot be placed in a residual role in the preservation of buildings.[36] Antoni González Moreno-Navarro proposes that the object or monument has three essential dimensions that have to be taken into account when making an intervention: the documental, the architectural and the significant, associating the architectural dimension with the monument having a spatial function at the building, urban or landscape scale.[37]

In addition to this, there are well known cases of use as a way to preserve buildings.[38] The same could apply to other elements and practices considered heritage that can fall into 'fossilization'.[39] The concept of resource value by English Heritage[40] links use with direct economic value. In the last decades,

34 "el objeto es gustado por una pluralidad de consumidores, cada uno de los cuales llevará al acto de gustar sus propias características psicológicas y fisiológicas, su propia formación ambiental y cultural, esas especificaciones de la sensibilidad que entrañan las contingencias inmediatas y situación histórica" Eco, U. [1968] 1990. *La definición del arte*. Barcelona: Ediciones Martínez Roca. Trans. R. de la Iglesia. La definizione dell'arte. Milano: U. Mursia, p. 157.

35 Sette, *Il Restauro in Architettura*, 114.

36 Antoni González Moreno-Navarro. 1999. *La Restauración Objetiva (Método SCCM de restauración monumental): Memoria SPAL 1993-1999, Vol. 1*. Barcelona: Diputación de Barcelona. Área de Cooperación. Servicio de Patrimonio Arquitectónico Local https://www.diba.cat/documents/429042/f1f9717f-c5a0-4550-bce2-baf7aea71cd7 ; Javier Rivera Blanco, *De Varia Restauratione. Teoría e Historia de la Restauración Arquitectónica*, (Madrid: Abada Editores, 2008); Alfonso Jiménez, "Enmiendas Parciales a la Teoría del Restauro (II) Valor y Valores." *Loggia: Arquitectura y Restauración*, 1998, no. 5: 12-29 and Choay, The Invention of the Historic Monument, 159.

37 Antoni González Moreno-Navarro. 1999. *La Restauración Objetiva*, pp. 16-20.

38 And, for example, use as preservation was defended by Leopoldo Torres Balbás at the beginning of the twentieth century, as Mora points out. Mora. S. 2002. *La restauración arquitectónica en España. Criterios y Teorías (1840-1936)*. Madrid: Kaher II, p. 139.

39 Smith, *Uses of Heritage*.

40 English Heritage, "Sustaining the Historic Environment", 4.

the economic aspect of heritage has taken an important role[41] as people live in a consumer society and, in this sense, the typology by Riegl does not take it into consideration.

Riegl's typology still covers most of the cultural significance that might be assessed to architectural heritage after 120 years since its creation. It can be applied to historical and recent heritage. The changes in society since 1903 have made evolve preservation from 'monuments' to a wide spectrum of cultural heritage, with new issues that were still unknown a century ago. Instead of a brand-new value typology to be added to a long list, an update of Riegl's typology to adapt it to present times is proposed.

·2.1.4·

Introducing updates

There are values whose consideration has been increasing in the last decades, and as such, they need to be addressed to get a complete and useful typology as an effective tool in heritage valorisation and management. Considering the different typologies available, and after clearing overlapping and redundant concepts, two values emerge for consideration: economic and social.

In 1916 Max Dvorak acknowledged the economic relevance of monuments as an attraction for visitors, according to Lehne.[42] Although the economic aspect of heritage management is of vital importance to assure heritage sustainability and it needs to be taken into account in decision making regarding an intervention or site management project,[43] it is derived from cultural significance, not defining of it. As Neville Agnew points out: "We should all

41 As highlighted by Petzet, "What is Outstanding Universal Value?", 321 and Choay, *The Invention of the Historic Monument*.

42 Lehne, "Georg Dehio, Alois Riegl, Max Dvorak".

43 As pointed out by Jiménez, "Enmiendas Parciales"; Randall Mason, ed., *Economics and Heritage Conservation. A Meeting Organized by the Getty Conservation Institute*, December 1998, (Los Angeles, CA: Getty Conservation Institute, 1999); Erica Avrami, Randall Mason and Marta de la Torre, eds., *Values and Heritage Conservation: Research Report*, (Los Angeles, CA: Getty Conservation Institute, 2000); Marta de la Torre, ed., A*ssessing the Values of Cultural Heritage: Research Report*, (Los Angeles, CA: Getty Conservation Institute, 2002) and Erica Avrami et al., eds., *Values in Heritage Management. Emerging Approaches and Research Directions*. (Los Angeles, CA: Getty Conservation Institute, 2019).

remember that the economic benefits of cultural heritage evaporate if the social, aesthetic, and other values of cultural heritage are not respected and are lost".[44] Stanley-Price also mentions economic value as a consequence of archaeological reconstructions.[45] In addition to this, Manlio Frigo refers to how the public interest of cultural-artistic values takes importance over economic interests at the end of the nineteenth century, and how Riegl in his draft for a legislative organization of heritage protection in Austria[46] distances himself from other legislations that take into account the monetary value of the monument in an attempt to "base his draft law in the 'feeling about the age value'".[47]

Thus, the addition of the economic value to Riegl's typology is proposed, as the one intended in other typologies as monetary, economic, and use (market),[48] regarding the direct economic activity of heritage. This value would be taken into consideration in significance assessments for heritage management, but not in heritage listing and protection.

If Riegl considers historical and age values as the values of the nineteenth and twentieth centuries respectively,[49] social value could be considered the twenty-first century's one, as, since the first signs of its appreciation with the Burra charter,[50] it has been acquiring ever more relevance.[51] This can be seen in some issues related to it like bottom-up heritage protection initiatives (starting from significance assessments of non-designated elements of places by an individual) and the inclusion of communities and non-expert stakeholders in heritage management,[52] in which the interaction between heritage and the

44 Quoted in Mason, *Economics and Heritage Conservation*, 11.

45 Nicholas Stanley-Price, "The Value of Reconstructed Archaeological Sites" in Andrej Tomaszewski, ed., *Values and Criteria in Heritage Conservation*, 259.

46 Alois Riegl, "Progetto di un'organizzazione legislativa della tutela dei monumenti in Austria" Trans. Sandro Scarrocchia and Renate Trost (Parte I), Ursula Layr and Sandro Scarrocchia (Parte II-III), in Scarrocchia, *Alois Riegl: Teoria e Prassi.*

47 Manlio Frigo, "Brevi note sul Progetto di legge per la riorganizzazione della tutela dei monumenti in Austria del 1903" in Scarrocchia, *Alois Riegl: Teoria e Prassi*, pp. 495-500, p. 499.

48 Bruno Frey, "The Evaluation of Cultural Heritage: Some Critical Issues", in Michael Hutter and I. Rizzo, eds., *Economic Perspectives on Cultural Heritage*, (Basingstoke: Palgrave MacMillan: 1997), 31–49; William D. Lipe, "Value and Meaning in Cultural Resources", in Henry Cleere, ed., *Approaches to the Archaeological Heritage: A Comparative Study of World Cultural Resource Management Systems*, (Cambridge: Cambridge University Press, 1984), 1-11; Mason, "Assessing Values".

49 Riegl, "The Modern Cult of Monuments", 29.

50 Australia ICOMOS, "The Australia ICOMOS Guidelines for the Conservation of Places of Cultural Significance ('Burra Charter')" 1979. https://australia.icomos.org/wp-content/uploads/Burra-Charter_1979.pdf

51 Marta de la Torre, "Values and Heritage Conservation", *Heritage and society,* Vol. 60 No. 2, November 2013, 155–166. DOI: 10.1179/2159032X13Z.00000000011

52 Susan Pearce, "The Making of Heritage", in Avrami et al., *Values and Heritage Conservation: Research*

community is gaining importance, as there is an acknowledgement of heritage as a social construct related to matters like memory, identity and loss, and the responses to Authorised Heritage Discourse.[53] This last point, although it was already elucidated by Max Dvorak in 1916,[54] had not been brought out as a primary aspect until recently. In its 1997 document, English Heritage emphasised the importance of public participation in conservation and acknowledge the relevance of "locally important" heritage that may not fit in designation criteria, and later, the 2008 Conservation Principles would include communal value in its new typology, reflecting the increasing interest in the social role of heritage at different scales. As Smith points out, heritage is about the "present-day cultural processes and activities that make it meaningful",[55] and in this sense there can be some processes and activities in people's everyday lives that can build a sense of community regardless of the values defined until now, revealing social value. In the same line, Françoise Choay states that "today conservation cannot be thought just in terms of discipline, as proposed by the Venice Charter, but in terms of a 'societal' attitude".[56]

Another aspect included in social value is part of what Mason[57] denominates nonuse (nonmarket) value. On one side, nonuse value is part of the economic values according to Mason as it is referred to option, bequest, and existence, which in Economics reflect the worth due to a possible market value in the future (an apartment can have bequest value because you could bequeath it to another person that would be able to sell it, taking advantage of the apartment's future monetary worth, and so on); on the other, it contains

Report, 59-64; Margarita Díaz-Andreu, "Heritage Values and the Public." *Journal of Community Archaeology & Heritage*, 2017, 4:1, 2-6, DOI: 10.1080/20518196.2016.1228213 and Avrami et al., eds., *Values in Heritage Management*.

53 Kevin Lynch, *Wasting away*, (San Francisco: Sierra Club Books, 1990); Françoise Choay, *The Invention of the Historic Monument*, trans. Lauren M. O'Connell (New York: Cambridge University Press, 2001); Salvador Muñoz Viñas, *Teoría Contemporánea de la Restauración*, (Madrid: Editorial Síntesis, 2003); Smith, *Uses of Heritage*; Eric Hobsbawm, "Introduction: Inventing Traditions", in Eric Hobsbawm and T. Ranger, eds., *The Invention of Tradition*, (Cambridge: Cambridge University Press, 2012), 1–14 DOI:10.1017/CBO9781107295636.001; Jorge Otero Pailós, Erik Langdalen and Thordis Arrhenius, eds., *Experimental Preservation*. (Zurich: Lars Müller Publishers, 2016) and David Lowenthal, *The Past is a foreign country – Revisited*, (New York: Cambridge University Press, 2015).

54 As quoted in Lehne, "Georg Dehio, Alois Riegl, Max Dvorak" (see note 12).

55 Smith, *Uses of Heritage*, 3.

56 Choay, "Riegl, Freud e i Monumenti Storici", 465. Choay stresses the role of heritage in the construction of societies and their identity also at a personal level and not just national or institutional, and how this must be crucial in the approach to conservation. See also Choay, "Le patrimoine en questions", *Esprit*, November 2009, No. 359 (11), pp. 194-222.

57 Mason, "Assessing Values".

socio-cultural aspects as the reasons that give a possible market value in the future may derive from cultural significance. Besides, Frey and Pommerehne establish the option, existence, bequest, prestige, and education values as "public goods or positive external effects in arts" defining them as "goods and services that are not compensated for by the market".[58] The economic aspect of non-use values falls into a potential economic one that would be assessed in the future, and again, it is not defining of cultural significance as it derives from it. Their sociocultural aspect falls into the rest of the values defined in the proposed updated typology.

The economic impact of heritage is another complex issue that could arise when assessing values in heritage management. How can the proposed value typology be applied? Françoise Choay[59] describes how since the Grand Tour there is a realisation of the capacity of heritage to become an asset and give an impulse to economic activity. When the repercussions of this are monetary, derived from a cultural significance that already exists, then they pertain to the economic value. When the activities related to heritage contribute to the development of the community, which leads to improving the relations within it, the sense of identity and belonging, then social value is generated. This distinction is important because, although they can be connected, social value may be unrelated to economic reasons. On the other hand, there are well-known examples of economic activity that do not add social value for the local community, epitomised by overtourism in Venice and the reactions against it.[60]

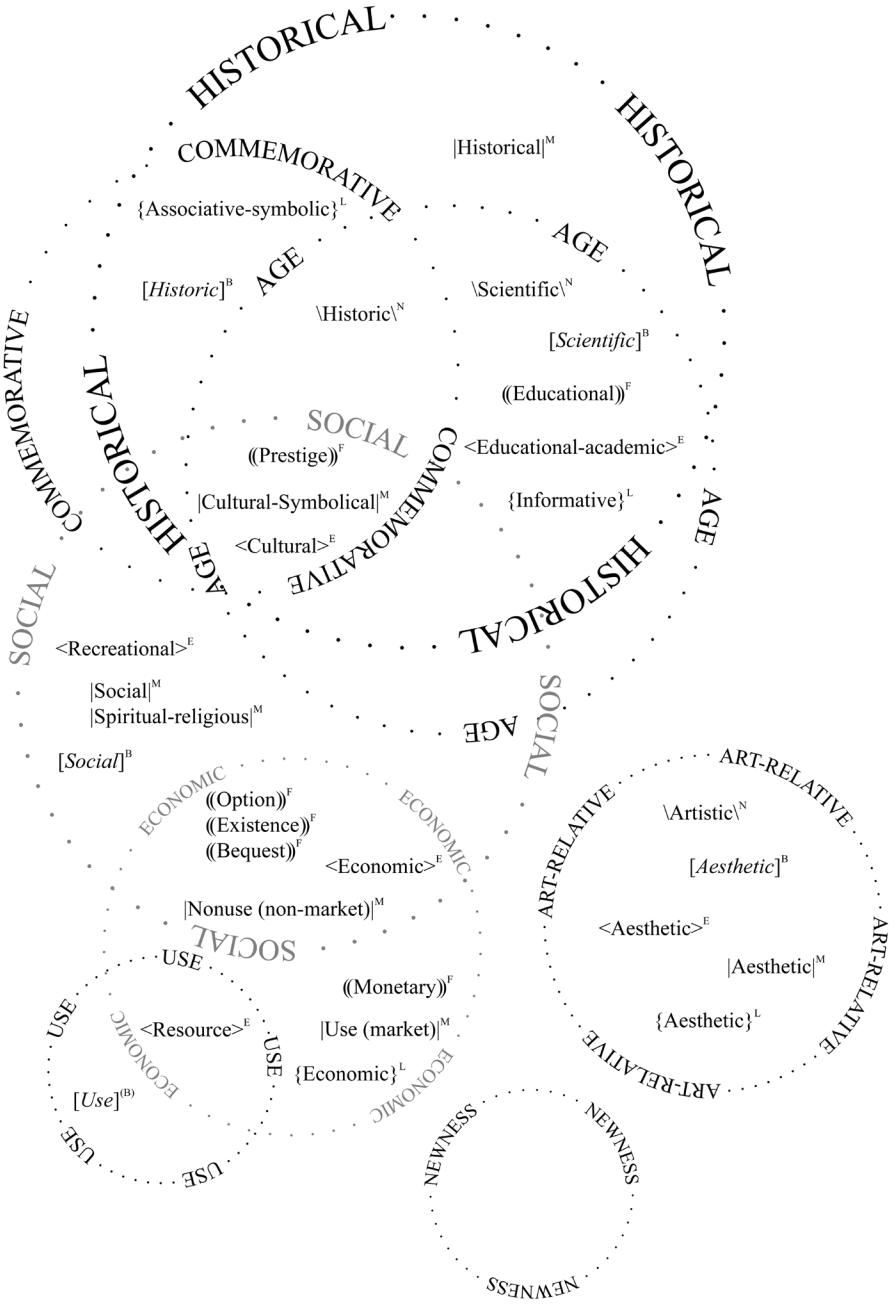
To avoid an overlapping, social value is introduced to the update proposal of Riegl's typology as the current meanings that help create relationships that nurture a community (its development, identity, sense of belonging). Regardless of the complexity of its assessment, it is necessary to be taken into consideration when studying the significance of cultural heritage.[61] The word 'cur-

58 Bruno Frey and Werner W. Pommerehne, *Muses and Markets. Explorations in the Economics of the Art*, (Oxford: Basil Blackwell, 1989), 19. Later in the text they acknowledge the 'historical value' that may be appreciated in some exhibits by art historians (p. 65). Thus, the authors do not consider the values listed a defined and complete value typology.

59 Choay, *The Invention of the Historic Monument*, 78.

60 Bruno Frey, "Reactions to Cultural Overtourism" Chapter 3 in *Overcoming Overtourism*. (Cham: Springer, 2021) DOI: 10.1007/978-3-030-63814-6

61 This is signalled by de la Torre, "Values and Heritage Conservation" and more in-depth by Siân Jones,



{Lipe, 1984}L; [*Burra Charter, 1999*]B; ((Frey, 1997))F; <English Heritage, 1997>E; |Mason, 2002|M

F6 · Redundancy and overlapping of values from the different analysed typologies vis-à-vis the proposed updated typology.
Source: Own work.

rent' is included to differentiate a meaning derived from a historical event (for which it would be assessed a historical or commemorative value). This does not exclude that social and historical values might be both assessed when new meanings originate, and that future generations would consider what at the present is a social meaning as historical value. Figure 6 synthesises the breakdown of the typologies highlighted by Mason[62] in relation to Riegl's typology and the proposed update.

·2.1.5·

The use of value typologies in heritage listing

Formal heritage listing and protection may occur at different scales, from the local to the supranational level, with the criteria for the declaration of Outstanding Universal Value (OUV) from UNESCO's World Heritage Convention (WHC)[63] at the top of a pyramid that is extending its base to take into account the significance assessments by increasingly smaller groups.[64] In the 2019 Operational Guidelines for the implementation of the WHC, the Outstanding Universal Value is defined as "cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity".[65] The WHC defines then the criteria that determine that natural or cultural significance. These criteria define significance with expressions like "…represent a masterpiece…" (criterion I), "…interchange of human values…" (criterion II), "… bear a unique or at least exceptional testimony…" (criterion III), "to be an outstanding example…" (criteria IV and V), and so on, giving loose indications that leave the space for the possibility of different interpretations. Michael

"Wrestling with the Social Value of Heritage: Problems, Dilemmas and Opportunities." *Journal of Community Archaeology & Heritage*, 2017, 4:1, 21-37, DOI: 10.1080/20518196.2016.1193996

62 Mason, "Assessing Values".

63 UNESCO WHC, "Convention concerning the Protection of the World Cultural and Natural Heritage" in Basic Texts of the 1972 World Heritage Convention, 1-15, (Paris: UNESCO, 2019). https://whc.unesco.org/en/basictexts

64 Susan Pearce, "The Making of Heritage", 61.

65 UNESCO WHC "Operational Guidelines for the Implementation of the World Heritage Convention" in Basic Texts 51-228, p. 70.

Petzet signals that these criteria are strongly related to the historical (intending age and commemorative) and artistic values, but that they don't have to be limited to them, mentioning other values like scientific, ethnological, or anthropological.[66]

Descending to a smaller scale, at the national and regional level, it can be noted that in a sample of European countries (those in the 5+5 Dialogue: France, Italy, Malta, Portugal, and Spain)[67] the criteria for listing reflected in the different laws refer to having cultural importance or interest (in Spanish it is also used the term *valor* as a synonym of importance in the national and regional legislation regarding cultural heritage listing), defining it with concepts as historical, artistic, ethnographic, scientific, archaeological, geological, industrial, social, anthropological, or aesthetic importance, to name some of them.[68] Depending on how recent the law is, the kinds of importance may increase, adapting to the ever-increasing kinds and levels of heritage being appreciated or acknowledged.[69] These kinds of 'importance typologies' actually mix the 'what' with the 'why' regarding heritage. They overlap values like historical, artistic, or aesthetic, with types of heritage or fields in which the values of heritage may be appreciated. A succinct example of this difference between values and types of heritage could be a hypothetical factory from the nineteenth century: it might have historical and artistic values that make it be appreciated as industrial heritage or may contain features with a historical value (as a testimony) in the field of Engineering or Industry. Also, English Heritage, already re-branded as Historic England, in its 2017 Conservation Principles consultation draft, shifted from a value typology to the terms 'archaeological, architectural, artistic and historic interest' to describe significance in line with the terms used in other policy and legislation.[70] These definitions of importance tend to focus on types of heritage, again allowing

66 Petzet, "What is Outstanding Universal Value?".

67 Luis Miguel Sanz Rodríguez, "La Protección del Patrimonio Arquitectónico en los Países Europeos del Diálogo 5+5: Análisis y Comparación de la Legislación y Estudio de la Viabilidad de la Armonización de las Categorías en las que se Clasifica el Patrimonio Arquitectónico". PhD diss. E.T.S. Arquitectura (UPM), 2020. https://doi.org/10.20868/UPM.thesis.66546

68 Ibid.

69 Tracy Ireland, Steve Brown, and John Schofield. "Situating (in)significance", *International Journal of Heritage Studies*, 2020, 26:9, 826-844, DOI: 10.1080/13527258.2020.1755882

70 Historic England, "Conservation Principles for the Sustainable Management of the Historic Environment. Consultation Draft. 10th November 2017" https://historicengland.org.uk/content/docs/guidance/conservation-principles-consultation-draft-pdf/

different interpretations about what makes them culturally significant.

Despite the issues, the variety of legislation seen above shows us a framework in which there is space for the use of value typologies for cultural significance assessments. Peztet stresses the importance of the correlation between the values present in the World Heritage Convention and the different laws for the protection of monuments worldwide (with the nuances that may exist among countries or cultures).[71] The proposed updated value typology would be able to assess significance for the types of heritage currently defined or for those that may surge in the future without clashing with the mentioned regulations.

·2.1.6·

Riegl's values up-to-date

Value assessment continues to be the main method to address cultural significance, and there are myriad value typologies that have been proposed throughout the years that have not overcome the one defined by Alois Riegl, as seen in its analysis. So, instead of 'trying to reinvent the wheel', a way to bring it up-to-date to adapt it to the current framework in cultural heritage has been proposed with the following definitions:

- Age value: not being modern. Representing the inevitable passing of time, the cycle of creation and destruction.
- Historical value: representing a moment in the evolution of human creation.
- Commemorative value: keeping in the present a moment from the past.
- Use value: having a function, and also being in condition to have one.
- Newness value: being appreciated for the fact of being innovative or

71 Petzet, "What is Outstanding Universal Value?".

new, a closed and finished entity, of not having any decay.

- Artistic value: meeting the contemporary understanding of art and aesthetical taste.
- Social value: nurturing the development, identity or sense of belonging of a community with contemporary meanings.
- Economic value: market value (non-defining of cultural significance).

According to Lipp, the postmodern cult of monuments is open to a plurality of meanings that a monument can absorb, so conservation has to both open monuments to and protect them from the diversity of life.[72] A values-based approach to assess cultural significance is compatible with this plurality,[73] and a base for negotiation in the valorisation and management of heritage could be achieved through the use of a tool like the proposed one. This updated typology could be applied to architectural heritage valorisation and management from the supranational to the individual scale, insofar as it can be compatible with the legislation issued at different levels of governance, in accordance with the values taken into account by the WHC. The typology is intended to avoid overlapping and redundancy, facilitating value assessment when analysing the different meanings that heritage can hold. This tool could be used by any individual or group for value assessment, as the definition of each value doesn't require expertise in heritage, while further analysis could allow extending the use of the typology to Heritage Studies other than architectural heritage and different communities or cultures outside of Europe.

Although inside each value different nuances can emerge depending on the case, this list has been thought to cover all of them and act as an umbrella that allows comparative work, maintaining this categorisation as concise and operative as possible in the search of the maximum reach of meanings with the minimum itemisation of values. The updated typology will be used later in the analysis of the case studies.

72 Wilfried Lipp. "Vom modernen zum postmodernen Denkmalkultus? Aspekte zur Reparaturgesellschaft". in *Monumenta*, 2020, vol. 4, p. 137-158.

73 Aylin Orbaşli, "Conservation theory in the twenty-first century: slow evolution or a paradigm shift?", in *Journal of Architectural Conservation*, 2017 23:3, 157-170, DOI: 10.1080/13556207.2017.1368187

·2.2·

The principles of *Restauro*[74]

·2.2.1·

Introduction

During the nineteenth century, the beginnings in the development of restoration as a discipline were a time that allowed for different theories to flourish. While stylistic restoration was predominant in the practice, helped by the strong influence of Viollet-le-Duc's ideas, other ways to intervene on monuments were proposed.

Jukka Jokilehto documents how, around Europe, despite the different critics of stylistic restoration, the practice continued to be carried out with reconstructions that didn't manage to break with restorations in style. In the Germanic countries, there was still an inclination towards stylistic restoration that continued into the twentieth century, despite the alternatives that appeared since the middle of the 18th century: August Reichensperger in 1856 already proposed greater respect for the different historic strata of a building, while interventions still favoured stylistic restoration. Paul Clemen (1866-1947), a follower of the British anti-restoration movement, admired the restoration of Notre-Dame by Viollet, "where the general impression was such that it made one forget how much there was completely new", while Paul Tornow (1848-1921), whose theoretic guidelines were very respectful with the pre-existence, in practice still followed restoration in style. About Italy, he points out how in the restoration of Santa Maria in Cosmedin in Rome, carried out between 1893 and 1899, "[Camillo] Boito's principles [are] present throughout"

74 This section is based on the paper "Principles VS Interventions on Architectural Heritage", published in the Villard de Honnecourt PhD program publication *Interfere. Villardjournal 03*, (pp. 165-179). Roma: Lettera Ventidue. 2023.

despite considering the restoration a stylistic one.[75]

Going on to the twentieth century, there seemed to be a bigger movement against stylistic restoration in theory, but there were still many cases in practice that, perhaps because of lack of documentation in some cases, or because Viollet's shadow was still large, were developed in style. In 1902, the collapse of St. Mark's bell tower in Venice sparked a debate that ended in its reconstruction "*com'era e dov'era*" —although it was rebuilt slightly different. Jokilehto also indicates that the difference between Renato Bonelli's approach (born already in the 20th century) and stylistic restoration may have been too subtle, even though he condemned stylistic restoration. He also points out that Alois Riegl favoured minimal intervention and the respect of stratifications as part of age value, but that the reconstruction of Diocletian's Palace's bell tower in Split was carried out even though he was in the commission for its restoration and was positioned against it.[76] Multiple discussions about how to approach restoration started to take place in Europe, which, in the context of the creation of structures for the stabilization of diplomatic relations after the First World War, ended in the creation of the Athens Charter and its adoption by the League of Nations. Thus, consensus for a standard approach that left behind stylistic restoration was reached.

Javier Rivera Blanco points out how the principles applied in the twenties and thirties of the twentieth century (modern and scientific restoration), that derived in very long processes of intervention, became non-operational when the damages of the Second World War needed to be addressed. This sparked a new debate after a series of reconstructions were carried out that were considered "aberrations"[77] by some and that culminated in the development of the *restauro critico* theory and the elaboration of the Venice Charter in 1964. The Venice Charter then inspired the creation of the International Council on Monuments and Sites (ICOMOS), which meant the institutionalisation of the conservation-restoration discipline at an international level and generated an

75 Jukka Jokilehto, *A History of Architectural Conservation. The contribution of English, French, German and Italian Thought towards an International Approach to the Conservation of Cultural Property* (doctoral thesis, University of York, Institute of Advanced Architectural Studies, England, 1986), pp. 373, 376, 377, 349.

76 Ibid. pp. 345, 417, 382

77 "*Aberraciones*" as said by Javier Rivera Blanco. *De varia restauratione* p. 180.

establishment to defend the principles of the Charter. This caused a stagnation in the theoretical debate in which further developments have always left undisputed the Charter. About this issue, Andrej Tomaszewski wrote in 2007:

> From the period between the two world wars…we may observe a paucity of deeper theoretical-philosophical studies (an exception here is Cesare Brandi). Instead of these, we have seen the creation of increasing numbers of documents concerning conservation, of very variable scientific potential (charters, recommendations, guidelines), and produced by groups of experts under the aegis of international organisations (UNESCO, ICCROM, ICOMOS, ICOM). As a rule, they contain empty desiderata presented for acceptance and use and not theoretical reflection. Philosophy and doctrine have been replaced by doctrine.[78]

·2.2.2·

Interferences

Usually, the principles of heritage preservation are considered four: minimal intervention, reversibility, compatibility, and distinguishability. These are the result of years of debates and different documents and charters in which they might be present in an explicit or implicit way. Giovanni Carbonara in *Avvicinamento al restauro*[79] enumerates six: the previous four, durability, linked to the compatibility with the pre-existence, and expressive topicality, linked to distinguishability and the preservation of the pre-existence's authenticity.

Since the Venice Charter, there have been other documents and recommendations about principles of some relevance at the global scale, but they always have been derived somehow from the Venice Charter: the Burra Charter (1979), the Nara Document on Authenticity (1994), the Krakow Charter (2000), etc. The Carta Italiana del Restauro from 1972[80] details how to act to respect the principles, but the complexity of the dichotomy between being distinguishable and a minimal intervention leaves the issue open to interpre-

78 Andrej Tomaszewski, "Conservation: Its Future as a Discipline and Its Theory" in *Cultural Heritage in the 21st Century Opportunities and Challenges*, edited by Monika A. Murzyn and Jacek Purchla, 163-170, p.163. (Krakow: International Culture Centre, 2007).

79 Giovanni Carbonara, *Avvicinamento al restauro; teoria, storia, monumenti* (Napoli: Liguori, 1997), p. 450.

80 Ministero della Pubblica Istruzione. "Carta del restauro, 1972". Circolare n° 117, 6 April 1972.

F7 · Louvre Museum, Paris, Île-de-France, France. Detail of the pyramid's transparency allowing to perceive the arc behind it.
Source: Own work. June 2019. ©Pyramide du Louvre, arch. I. M. Pei, Musée du Louvre.

tation.

In the last decades, there has been an intensification in interventions on pre-existing buildings in Europe, and, in many cases, these interventions have been carried out by architects with a range of work not necessarily centred on heritage preservation. This situation has placed many projects in which the same contemporary language from ex-novo architecture has been introduced on pre-existences. Carbonara's expressive topicality would suggest that the current trends in architecture may be accepted in interventions, but he indicates "experimenting, [...] controlled and discreet opportunities of 'current' expression, the minimal ones, indispensable additions or modifications that will be necessary to bring".[81] Regarding reversibility, he says that it has to be at least potential, leaving the concept quite open, but specifying that it is best to act without subtractions. In *Architettura d'oggi e restauro – Un confronto antico-nuovo*, Carbonara looks to establish a taxonomy of interventions, ordered according to their relationship with the pre-existence, "increasing in terms of capacity to listen to the pre-existence and of respect for it".[82] The last decades have been characterised by 'starchitecture' and the expansion of the phenomenon of spectacularisation in contemporary architecture, which have been transferred to heritage interventions, challenging the principle of minimal intervention or aesthetic integration as understood by Carbonara. Keeping aside the personal style of an architect or firm that may be used in all their projects, some examples illustrate how architectural trends may have impregnated the way that additions have been made to pre-existent buildings. Perhaps these contemporary interventions are now looked at with concern in the same way that Giovannoni didn't approve interventions with the language of modern architecture.[83]

A project that is known at an international scale and that caused some controversy at its time[84] was the intervention at the Louvre Museum in Paris

81 Ibid. p. 450;

82 Giovanni Carbonara, *Architettura d'oggi e restauro – Un confronto antico-nuovo* (Torino: UTET Scienze Tecniche, 2011), p. 111.

83 Rivera Blanco, p. 177

84 Launay, G. and Dumont, B. "Du haut de cette pyramide du Louvre, trente ans d'archives de Libé vous contemplent", Libération, 29 March 2019; Goldberger, P. "In Paris, a face lift in grand style" *The New York Times*, 17 May 1987.

F8 · Berlin's Reichstag, Germany. Interior of the dome designed by Foster and Partners.
Source: Own work. July 2018.

by I. M. Pei, inaugurated in 1989. This massive extension project, developed mainly underground, had its over 21-metre-high glass pyramid[85] at the centre of the *Cour Napoléon* as the building's main entrance. In this case, the main issue was the impact that the pyramid had on the image of the building, becoming the main element in every view of the court, and challenging in this way the principle of minimal intervention. It also faced critics because of the contrast with the Louvre Palace. As most interventions to a greater or lesser extent, it also challenged the principle of reversibility, especially due to the modifications in the part of the building that had hosted the Ministry of Finances. In 1984, the Société pour la Protection des Paysages et l'Esthétique de France stated in its bulletin that

> It is difficult for us to accept the construction of a pyramid of considerable dimensions which, in our eyes, will appear anachronistic in the milieu of the great nineteenth century composition and will completely obliterate the character of the past.[86]

In the same document, a dissonant opinion was published that defended the solution for the entrance of the museum and added

> And then time will pass... people will get used to it. All things considered, it is not forbidden to affirm that, in a few years from now, the pyramid of the Louvre will not appear more absurd than the Obelisk of Luxor in the middle of a place that neither Louis XV nor Gabriel had thought of providing such an ornament...[87]

Years after the intervention, Françoise Choay puts the example of the pyramid to illustrate how the diversity of architectural styles contributes to the appeal of a city vis-à-vis an intransigent conservation approach that freezes spaces in time,[88] and the media mentions how the pyramid is praised since shortly after its opening:

> The idea to build this original access originated an intense controversy between 'antique' and 'modern' supporters, but it is acquiring ever more

85 The J. Paul Getty Trust. 2004. "Cultural Objects Names Authority® Full Record Display. Louvre Pyramid".

86 "Sites et monuments: bulletin de la Société pour la protection des paysages et de l'esthétique générale de la France" (1984-08) pp. 48-50.

87 Ibid.

88 Françoise Choay, *The Invention of the Historic Monument*, trans. By Lauren M. O'Connell (New York: Cambridge University Press, 1992, trans. 2001).

> acceptance since its opening last year.[89]
>
> 'The debate was very intense—you can even say ferocious,' [...] 'It was perceived as the eruption of a foreign object' [...] But over the years, the pyramid slowly came to grow on France, to the point that it's now as synonymous with the Louvre as the Mona Lisa.[90]

Years before the Louvre pyramid, the work of Carlo Scarpa in pre-existent buildings, and especially in the Castelvecchio museum, developed from the fifties to the seventies, represented an innovative way to intervene introducing contemporary architectural language, as he worked aside from the discipline of conservation.[91] The musealisation of the complex with its new circulations and the new spaces, in particular the area where the Cangrande statue is located, connects and integrates the old with the new with an intervention that is not minimal nor reversible, as there are significant modifications on pre-existent parts of the building. The project is considered a work of excellence by the Italian Censimento di Architettura del Secondo Novecento.[92]

Going forward to the nineties, another well-known intervention is Berlin's Reichstag. The initial competition proposals by Pi de Bruijn and Norman Foster, in 1993, seemed to be physically more respectful with the pre-existence because they were juxtaposed to the original building (as opposed to Santiago Calatrava's, which had a moving glass roofing system on the top of it), but the contemporary additions had a high impact on the ensemble's image, contrary to the principle of minimal intervention. The following proposals by Foster were increasingly more respectful with the image of the pre-existence, arriving to the final design that consists of a contemporary reintegration of the dome that was burned in 1933. Despite this, the submitted proposals show how a different approach to interventions on pre-existences, more distanced from the conservation discipline, continued to develop. In line with this, it is also interesting the competition for the Tate Modern Museum in London (1994), in which almost all the proposals included profound modifications of

89 Jordi Montaner "La nueva capital de Francia", *La Vanguardia*, 11 October 1990, Fin de semana, p. 8.

90 Rachel Donadio, "How I. M. Pei Shaped a Change-Resistant Paris", *The Atlantic*, 17 May 2019.

91 Rita Ladogana "Carlo Scarpa. Dalle magistrali progettazioni museali ai raffinati allestimenti espositivi del contemporaneo", *Locus Amoenus*, 12, 2013-2014, pp. 231-244,

92 Direzione Generale Creatività Contemporanea (n.d. a). "Restauro e allestimento del Museo di Castelvecchio", Atlante di Architettura Contemporanea. https://atlantearchitetturacontemporanea.cultura.gov.it/restauro-e-allestimento-del-museo-di-castelvecchio/ (Last accessed 03/12/2023).

the pre-existence, which made Herzog & de Meuron the winners with a project that maintained the external image of the Bankside Power Station. After that, in 2005, the project for the extension proposed by the same architects was in complete contrast with the pre-existence, and, in fact, they were required to change the façade and use brick instead of glass as initially proposed to look for some continuity between old and new.

After the year 2000 circa, there have been more interventions carried out that have challenged the principles of the discipline. Some recent examples in Europe and North America are the Caixaforum Madrid (2003-2008) and Hamburg's Elbphilarmonie (2003-2016) by Herzog & de Meuron, in which the only elements preserved were the façades, the ABC Museum in Madrid (2010) by Aranguren y Gallegos, with an aluminium façade and pavement and a metallic irregular beam, the Pinault Foundation in Punta della Dogana by Tadao Ando (2007), where the space is defined by concrete walls in contrast with the brick that composes the pre-existence, and two cases by Daniel Libeskind which are the ROM Museum in Ontario (2007) and the Dresden Military Museum (2011). In both cases, the composition of the original façade is disrupted by the intervention with a cantilevered volume. Apart from the visible challenge to the principle of minimal intervention, reversibility is also difficult to be applied as the concept itself is challenging. Robert Smithson explains the impossibility of reversibility in "The Monuments of Passaic" with the example of a sandbox filled with half white and the other half black sand in which once a child runs in circles mixing the sand it's impossible to go back to the initial situation, and how filming the process can give the illusion of being able to reverse the action. "The false immortality of the film gives the viewer an illusion of control over eternity —but 'the superstars' are fading". [93]

93 Robert Smithson, "The Monuments of Passaic", in *Artforum* vol.6, no.4 (December, 1967)

F9 · Museum Caixaforum Madrid, Spain. The pre-existent building disappears and its façade is used as part of a new composition.
Source: Own work. May 2023.

·2.2.3·

Effects

In recent years, there has been an acknowledgement about the difficulties in which the conservation-preservation discipline has put itself into with the principles. Nigel Walter points out how it risks falling into irrelevance if principles are too strictly or too loosely defended or enforced.[94]

The issue of reversibility has been discussed extensively. Salvador Muñoz Viñas analyses different given definitions and how they have evolved towards removability or retreatability, as rigorous reversibility is "a 'chimaera', a 'utopic' idea, an 'unreachable quality', a 'ghost', a 'myth'—although a useful myth".[95] He also mentions Richard D. Smith, who states that: "In reality, though legions of conservators profess to uphold the principle of reversibility, every conservator violates it. Conservators have never achieved, and never will achieve complete reversibility!".[96] This kind of thought can also be found in other contributions from the same volume as Smith's contribution, *Reversibility, does it exist?* from 1999, that refers to the conservation discipline in general, and not only in architecture.

About minimal intervention, again Muñoz Viñas states that

> Language may fool us into thinking that 'minimal intervention' is an objective term. 'Minimal' is an absolute term...However, this is an illusion. No intervention can be absolutely minimal and still be an intervention –both terms are inherently contradictory. [...] In fact, the term 'minimal intervention' can be considered to be an oxymoron [...] In a practical (but also precise) sense, minimal intervention means no consequential intervention at all.[97]

He also points out that the evaluation of how minimal an intervention can be

94 Nigel Walter, "Conservation practice and the future of doctrinal texts" (Paper presentation), ICOMOS TheoPhilos ISC Conference Doctrinal texts – achievements, importance and future in the protection of heritage /90th anniversary of the Athens Charter/ (Florence, 12-14 September 2021).

95 Salvador Muñoz Viñas, *Teoría contemporánea de la restauración*, (Madrid: Síntesis, 2003), p. 115.

96 Richard D Smith, "Reversibility: A Questionable Philosophy" in *Reversibility-Does it exist? Occasional paper No. 135*, edited by Andrew Oddy and Sara Carroll. (London: The British Museum, 1999), pp. 99-103, p. 99.

97 Muñoz Viñas, p. 115.

is subjective and there is no way to measure it.[98] It is a question of taste, and so there might never be an agreement on how correctly the principle is followed. This acceptance of the limitations of the principles is also signalled by Miriam Clavir:

> Compromises are increasingly being recognized as acceptable professional practices. David Leigh states 'More recently, however, those simple ideas and principles on which many of us [conservation professionals] here today cut our teeth –for instance reversibility, authenticity, integrity, true nature, original surface, cleaning– have begun to melt away, or at least go fuzzy at the edges. We have seen them subjected to scrutiny and in daily need of refining'.[99]

The functional character of architecture originates the necessity of an approach to conservation-preservation in a way different from those of other areas.[100] Caple defends that

> What we seek to 'maintain and enhance' varies [...] in different traditions of conservation [...] So the 'aims of conservation' must be of a conceptual nature in order to allow for a number of differing conservation traditions and to avoid being made redundant by developing technology and increasing knowledge.[101]

As it happened in the past, we are now in a period in which the interferences between practice and theory are causing a change of paradigm in the preservation of buildings. "Ethical concepts exist before the professor begins to teach them or before the influential book is published. Ethical principles exist before groups of like-minded people affirm their like-mindedness in declarations and codes of practice".[102] The principles are no longer considered dogma and its application depends on the circumstances, with increasing importance of the aspects of heritage relative to the memory and identity of the communities related to it.

98 Salvador Muñoz Viñas, "Minimal intervention revisited" in *Conservation. Principles, dilemmas and uncomfortable truths*, (Oxford: Butterworth-Heinemann, 2009), pp. 47-59, p. 49, 50.

99 Miriam Clavir, "Conservation and Cultural Significance" in *Conservation. Principles, dilemmas and uncomfortable truths* (Oxford: Butterworth-Heinemann, 2009), pp. 139-149, p. 141, quoting David Leigh "Closing Remarks, IIc Congress 2006, The Object in Context: Crossing Conservation Boundaries" as adapted in *IIC Bulletin* 5, October 2006:2.

100 Rivera Blanco, p.118; Antoni González Moreno-Navarro, *La Restauración objetiva (método SCCM de restauración monumental): memoria SPAL 1993-1999. Vol. 1*. (Barcelona: Diputación de Barcelona. Área de Cooperación. Servicio de Patrimonio Arquitectónico Local, 1999), p. 18;

101 Chris Caple, "The Aims of Conservation" in *Conservation. Principles, dilemmas and uncomfortable truths*, (Oxford: Butterworth-Heinemann, 2009), pp. 25-31, p. 28.

102 Jonathan Ashley-Smith, "The Basis of Conservation Ethics" in *Conservation. Principles, dilemmas and uncomfortable truths*, (Oxford: Butterworth-Heinemann, 2009), pp. 6-24, p. 7.

> There is an urgent need to explore more than one approach to conservation, and as already mentioned the importance of flexibility and sustainability in a given context, rather than universality should be the key to success. The evolutionary nature of the conservation discourse should be endorsed by all. We do not need to rely on one set of theories developed based to suit certain circumstances.[103]

To conclude, the words of Andrej Tomaszewski summarise the idea of change in the discipline that is unfolding as a result of these interferences:

> Conservation is not a religion and cannot be based on unchangeable dogma. Equally, no theory is created to last forever. It is always necessary, however, to observe the world around us carefully, submitting it to intellectual analysis, and intelligently drawing conclusions from this about today and tomorrow. There is no alternative, we have to be thinking and learning all the time. In this sense, conservatio est aeterna creatio.[104]

103 Gamini Wijesuriya, "Conservation in context" in *Conservation and Preservation. Interactions between Theory and Practice. In memoriam Alois Riegl (1858-1905). Proceedings of the International Conference of the ICOMOS International Scientific Committee for the Theory and the Philosophy of Conservation and Restoration. 23-27 April 2008 (Vienna, Austria)*, edited by Michael S. Falser, Wilfried Lipp and Andrej Tomaszewski, (Florence: Edizioni Polistampa, 2010), pp. 233-247, p. 247.

104 Andrej Tomaszewski, "Conservation: Its Future as a Discipline and Its Theory" in *Cultural Heritage in the 21st Century. Opportunities and Challenges*, edited by Monika A. Murzyn and Jacek Purchla, (Krakow: International Culture Centre, 2007) pp. 163-170, p. 170.

F10 · Venice, Veneto, Italy. Traces of transformations and superpositions throughout the city's history.
Source: Own work. December 2021.

3
HERITAGE AND VALUES

F11 · Fondazione Querini Stampalia, Venice, Veneto, Italy. Carlo Scarpa's intervention next to the *porta d'acqua*.
Source: Own work. December 2021.

·3.1·

Significant interventions. Factors of persistence

As it has been developed in the previous chapter, contemporary interventions on heritage are developed in a theoretical context that is interpreted subjectively. Thus, on some occasions there are issues that emerge in an intervention that may create some controversy and that can make it be modified or dismantled. In other cases, interventions may receive some recognition. To establish a first approach to contemporary interventions and the factors that may determine their persistence and possible valorisation, a sampling of projects is made in sheets, briefly analysing and determining the reasons that can lead to the disappearance or persistence of interventions.

The sampling of projects has been made taking into consideration the Western Europe area to try to be limited to an area close to Spain and Italy, main places where the research has been developed. These countries are similar in policy and principles while they are a common ground in which architects develop their work. This allows to find projects documented enough for their analysis. The projects are displayed in chronological order to show the evolution of the debate over time.

As a result, there are cases that have been accepted or rejected depending on the opinions about them, and that have persisted, been modified or lost depending on their outcome so far. The classification shows that those interventions that were lost while being accepted were assessed values by experts, but they were not widely appreciated by the public.

F12 · 13 · Villa del Casale in Piazza Armerina. Exterior view and "sala della caccia" before the dismantling of Minissi's Intervention.
Sources: Wikimedia Commons · Flickr.

Villa del Casale in Piazza Armerina, Sicily (Italy)[105]

The Villa del Casale in Piazza Armerina is an archaeological site with the remains of a Roman villa from the third century AD. In the 1950s there was a competition for the protection and musealisation of the villa which was won by architect Franco Minissi.

The intervention was carried out between 1957 and 1967. It consisted in the volumetric restitution of the villa in Perspex and glass with a metallic structure supported on the remains of the walls, evoking how the Roman villa could have been. Metallic walkways were also added over the remaining walls to allow the exhibition of the mosaics. The intervention included climatization facilities that were not implemented.

The project has been highly appreciated from the Academia as an example of the application of the theoretical principles of preservation, but the lack of maintenance and proper facilities led to problems in the preservation of the mosaics and the deterioration of the intervention itself.

The critics to the intervention included concerns about the greenhouse effect, which was damaging the mosaics and creating discomfort to visitors, and the difficulty to appreciate the mosaics when sunlight produced contrasted lights and shadows.

The lack of maintenance and the pressure from the Administration's responsible led to disappearance of the intervention. Its removal and replace-

105 Alessandra Alagna, "Franco Minissi. Restauro e Musealizzazione dei Siti Archeologici in Sicilia". (PhD dissertarion). 2008. Università degli Studi di Napoli Federico II; Beatrice Vivio. *Franco Minissi. Musei e restauro. La trasparenza come valore*. 2010. Roma: Gagnemi Editore, pp. 73-81 and 228-231; Marco Dezzi Bardeschi, "The work of Franco Minissi at the Roman villa in Piazza Armerina in danger". *Heritage at Risk*. 2015. University Library Heidelberg; Beatrice Vivio "The 'narrative sincerity' in museums, architectural and archaeological restoration of Franco Minissi" in *Frontiers of Architectural Research*, 2015: 4 202-211; Calogero Bellanca, "Franco Minissi in Sicilia" in Curzi, W. (ed.) *Musei italiani del dopoguerra (1945-1977)*. pp. 265-286; Ananke, "Piazza Armerina (Enna), Villa del Casale, 1957-1963", in *Ananke* n. 44 2004 p. 42-47; ICOMOS, "Advisory body evaluation. 832. Villa del Casale (Italy)", 1997, https://whc.unesco.org/en/list/832/documents/ ; Guido Meli (a cura di), *Progetto di recupero e conservazione della Via Romana del Casale di Piazza Armerina / Centro regionale per la progettazione e il restauro e per le scienze naturali ed applicate ai beni culturali*. 2007, Palermo : Regione siciliana, Assessorato dei beni culturali, ambientali e della pubblica istruzione, Dipartimento dei beni culturali, ambientali e dell'educazione permanente.

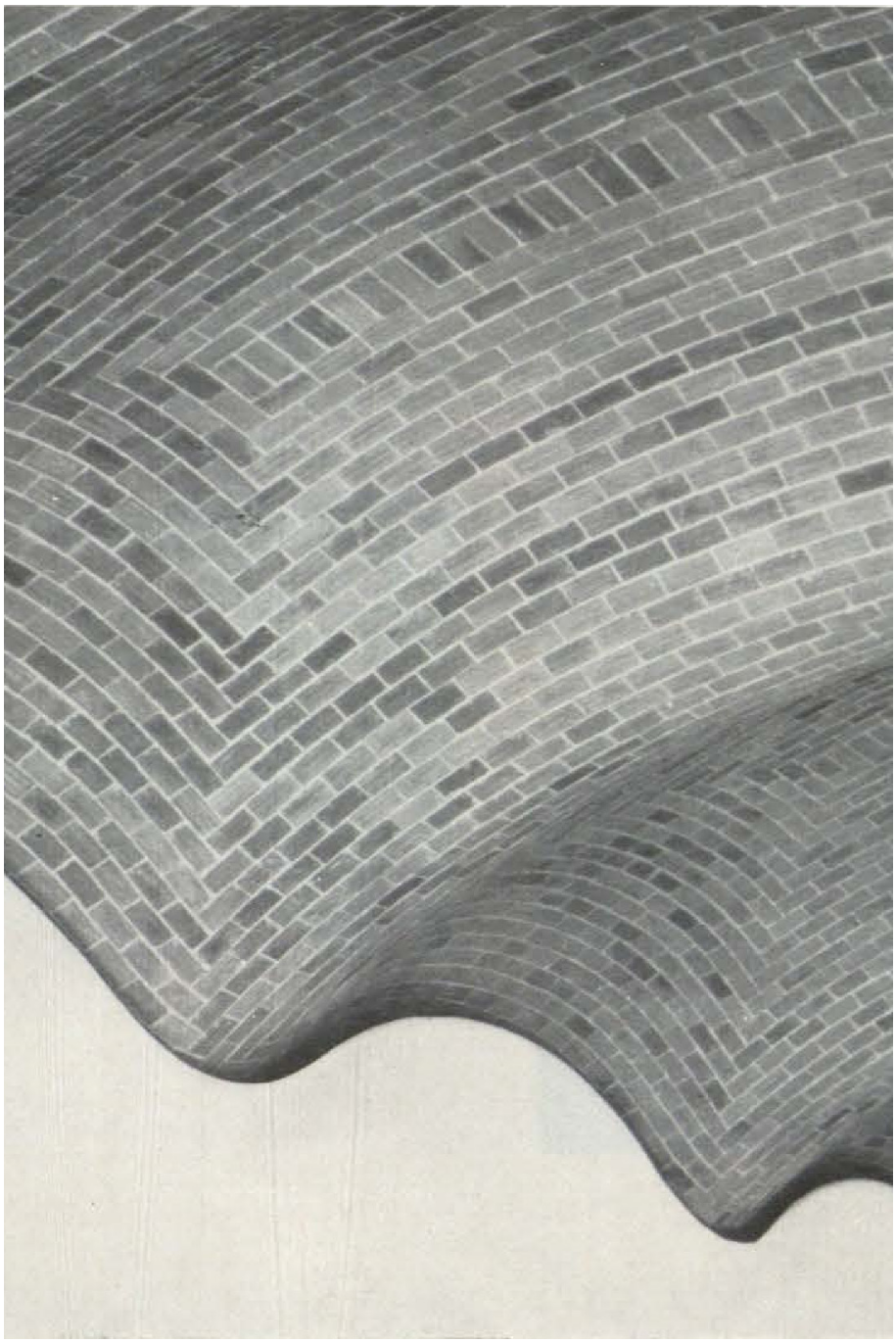
ment by a different intervention started in 2007.

It's interesting to see a case in which there was a World Heritage listing by UNESCO in 1997 that didn't consider Minissi's intervention as another stage or the values it added. In fact, in the declaration it is expressed the concern about the climatic conditions, and in the evaluation report it is considered the necessity to evaluate alternative measures to the intervention.

The values assessed before the intervention could be age, commemorative and historical ones, being the remains of a Roman period villa with different stages, and an example of configuration and mosaic decorations of a luxury villa. Artistic value can be assessed in relation to the remains of Roman mosaics, that depict different complex scenes.

The intervention would have added use value as the place could become a museum, also social value for the area, associated to the activity as cultural and touristic attraction, and newness value associated with the attempt to innovate with the use of materials and the concept for the project. It would have added commemorative value in relation to the history of the *restauro* discipline, being an example of the implementation of the principles, especially reversibility. This value is being lost as the intervention is being dismantled.

F14 · Villa del Casale in Piazza Armerina. Sala della caccia after the intervention by Guido Meli.
Source: Own work. May 2019.



F15 · Spanish Hydroelectric Residence, San Benito de Alcántara, Extremadura, Spain. Detail of the intervention's vaults.
Source: *Arquitectura*.

Spanish Hydroelectric Residence in San Benito de Alcántara Convent, Cáceres (Spain)[106]

The pre-existent building is a convent from the sixteenth century by Pedro de Ibarra. In 1962, when the condition of the building was ruinous, works started in the building for its use by Spaniard Hydroelectric. The intervention was designed by Miguel de Oriol e Ybarra and Dionisio Hernández Gil and the works were carried out until 1982.

The intervention consisted in the introduction of the program for a representative residence and office for engineers and directives, the reproduction of the exterior gallery with differentiated materials, the roofing of damaged spaces with timbrel vaults, the consolidation of ruined parts and the addition of new elements in contemporary language. The traces of different superimposed stages were left on sight and in a part of the building where just the façades remained, they were left as "consolidated ruin".

The project was published in the Madrid Architects Association's magazine and no controversy transcended. The project isn't very well-known outside preservationists' circle. The intervention was very innovative for that time in Spain, when the trend established by the dictatorship tended to be historicist.

After the construction of the Alcántara dam, the building was given to a foundation and it started being used for different official and public events. It is an early example in Spain of an intervention in which a contemporary stage was introduced.

The values that could be assessed before the intervention are age value, being the remains of a building from the sixteenth century, and commemora-

106 Salvador Andrés Ordax, *El Sacro Convento de San Benito de Alcántara de la Orden de Alcántara*. 2004, San Benito de Alcántara: Fundación San Benito de Alcántara; Miguel de Oriol e Ybarra and Dionisio Hernández Gil, "Reforma del Monasterio de Alcántara", in Arquitectura, 1966, n. 87, pp. 38-42; Dionisio Hernández Gil, "Restauración del Convento de San Benito en Alcántara (1962-1982)", in Arquitectura, 1983, n. 244, pp. 41-48.

tive value, as the convent construction was promoted by the Catholic Monarchs and it is related to the Alcántara Order, one of the four remaining historical military orders in Spain along Santiago, Calatrava and Montesa. Artistic value could be considered according to today's appreciation for Renaissance architecture.

The intervention would have provided use and newness value with the introduction of the program for office and residence which later could be changed with the same spatial configuration for events. Social value was added because in a small village like Alcántara the monument is a referent for the population, with the public events that take place in the convent helping the social life for the village and its surroundings. Lastly, commemorative value could be considered regarding the preservation discipline in Spain, being an example of intervention with the introduction of distinguishing contemporary language in the interior areas.

F16 · 17 · Spanish Hydroelectric Residence. Exterior view and façade of interior court result of leaving a void in a ruined area.
Sources: Wikimedia Commons · Fundación Iberdrola.

F18 · Palazzo della Pilotta di Parma. Metallic structure inserted in north wing. Black panels hang from the structure.
Source: Own work. July 2022.

Galleria Nazionale nel Palazzo della Pilotta, Parma (Italy)[107]

The Pilotta is a palace complex that was built in phases over time mainly between the sixteenth and the seventeenth centuries. It was heavily damaged during World War II, so in 1963 the restoration works started by architect Guido Canali. They were executed over periods of time until 1980.

The intervention created a new visitors' itinerary including the Farnese Theatre, expanding the exhibition space in the north wing by introducing a new floor supported by a suspended metallic structure formed by scaffolding-like tube. This structure also serves as support for the exhibition of works of art. Behind the theatre's scene area a light metallic structure was added with a suspended walkway that also generated two levels of space for the exhibition.

The works in the building included structural consolidation and reinforcement, new roofing with the introduction of skylights, the removal of lining in interior walls, and, in the central area, near the division between courts, the installation of facilities and vertical communications.

The intervention is seen positively. It was nominated for the Mies Van der Rohe award in 1990, and it is included in the Italian database of architecture from the second half of the twentieth century.

The idea of the scaffolding structure was initially thought for a temporary exhibition in 1979, but it remained. This structure and the walkways emphasise that addition character and the image of a removable set-up.

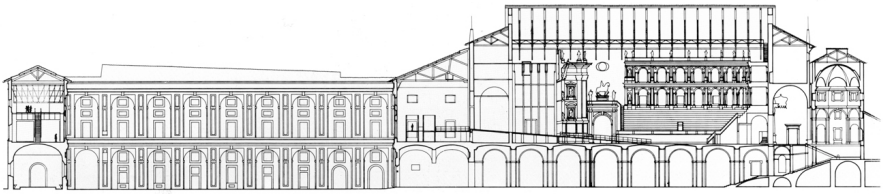
Recently, in 2020, some parts of the exhibition path have been modified

107 Gio Ponti, "Sorprese italiane: le antiche scuderie ducali a Parma, divenute galleria d'arte" in *Domus* 429, August 1965, pp.52-57; Arturo Carlo Quintavalle, "Pilotta: segno di una città" in *Casabella* 454, January 1980, pp. 12-23; Guido Canali, "Progetto e ristrutturazione della Pilotta a Parma", in *Casabella*, 454, January 1980, pp. 24-33; Guido Canali, "Nell'ala dei contraforti della Pilotta", in *Abitare* 208, June 1982, pp. 82-88; Arturo Carlo Quintavalle, "Guido Canali. Galleria Nazionale del Palazzo della Pilotta, Parma", in *Domus* n. 683, May 1987, pp. 51-63; Frances Anderton, "Purist Pilotta", in *The Architectural Review*, Vol. CLXXXIII n. 1094, 1988, pp. 59-65; Jeanne Marie Teutonico, "Pristine Intervention", in *Progressive Architecture*, April 1988, pp. 118-125; Vittorio Savi, "Guido Canali a Parma. Le sale ottocentesche", in *Abitare*, 306, April 1992, pp. 188-192; Graeme Brooker, "Galleria Nazionale, Guido Canali, Parma, Italy, 1977-87", in *Key Interiors since 1900*, 2013, London: Laurence King Publishing, pp. 152-155; Bruno Adorni, *Il palazzo della Pilotta a Parma*. 1996, Milano: FMR; Simone Verde (a cura di), *Verso la Nuova Piotta. 48 mesi di rinascita*. 2021, Milano: Electa.

and part of Canali's addition have been removed or covered.

The values that could be assessed before the intervention are age, historical and commemorative values, being a palace from the sixteenth and seventeenth centuries, representing an example of noble architecture in Italy, and being testimony of the presence of the Farnese family in Parma. Also, the absence of some parts destroyed during World War II commemorate this event. Artistic value could be assessed in relation with the architectural features in the palace's interiors and also the Farnese Theatre.

After the intervention use value was added as it became an exhibition complex, and commemorative value was added with the contemporary layer that emphasised the twentieth century history of the complex. The contemporary superposition would have added newness value too. The appreciation of the project in the Italian Atlante di Architettura Contemporanea in addition to the Censimento del Secondo Novecento also could lead to the assessment of artistic value related to the added layer by Canali.



F19 · 20 · Palazzo della Pilotta di Parma. Space behind the scaena of the Farnese Theatre.
Source: EUMies Awards · Own work. July 2022.

F21 · 22 · Plaza de Colón, Salamanca, Spain, circa 1880-1920s. The Torre de Abrantes is visible on the left. Below, the tower after Pulín's intervention. Source: Salamanca en el ayer.

Abrantes or Anaya Tower. Salamanca (Spain)[108]

The tower was part of a noble house from the fifteenth century and its height was lowered by order of the emperor Charles I in the sixteenth century. Between 1974 and 1976 there was an intervention by architect Fernando Pulín.

The intervention consisted in the restitution of the lost volume with glass and concrete and the repairing of damaged elements, with the reconstruction of slabs with concrete.

The project was highly criticised and a new intervention was made by order of the Direction of Beaux Arts. The architect of the new intervention, Manuel Manzano-Monis, in his project's report, stated that even though there was no documentation about the tower as it originally was, it was sure that it was made of stone so that was how it should be rebuilt, and not in glass. The materials were substituted by wood and limestone, typically used in the area, and a balcony estimated from the beginning of twentieth century was dismantled for its replacement by a window. This approach to the project matches what Pulín criticised in a short text in Arquitectura magazine titled "Let's restore, for it makes fine".[109]

The intervention was an addition on the tower that had already been intervened in the beginning of the twentieth century, preserving previous stages. As in the case of San Benito de Alcántara, this type of intervention was very innovative at that time but in this occasion wasn't approved by the public or the authorities (at that time it was private property). As the listed element was the whole historic centre, probably it was considered that it distorted the historic image, also when limestone is the dominating material in the city's façades.

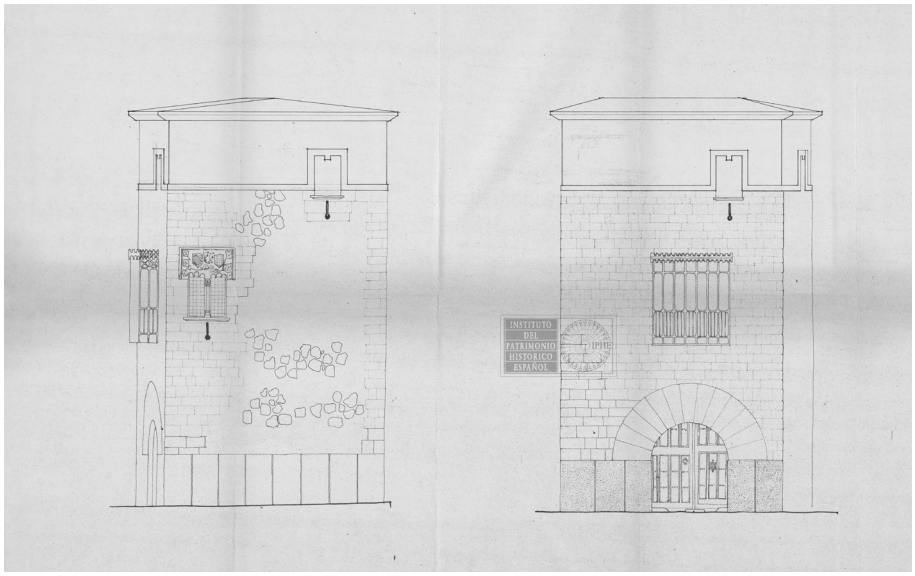
The values before the intervention were age, historical, commemorative,

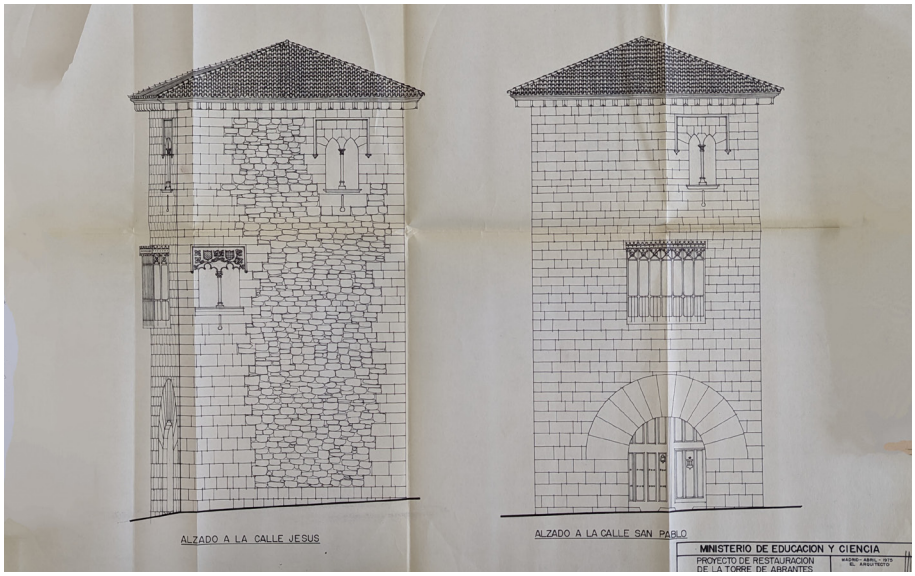
108 AIPCE, "Proyecto de restauración de la Torre de Abrantes en Salamanca" (Arch. Fernando Pulín), 1972; AIPCE, "Proyecto de restauración de la Torre de Abrantes en Salamanca" (Arch. Manuel Manzano-Monis), 1975; Fernando Pulín Moreno, "Restauremos, que hace fino", in Arquitectura, 1976, n. 201, pp. 93-96.

109 "Restauremos, que hace fino".

and artistic values, being a building from the fifteenth century, part of Salamanca's historic centre and testimony of the noble architecture in the area from that time and of the history of Charles I reign.

The intervention could be considered to have added use value, as with the addition of the height the usable area was extended, and commemorative value as with the addition of the contemporary intervention a new stage was added that allowed to read the history of the building. The new layer would have added newness value. The commemorative value associated to the contemporary intervention was lost with the later intervention that recreates an initial image that probably existed for less than a hundred years.





F23 · 24 · Drawings of the interventions by Fernando Pulín and Manuel Manzano-Monis.
Sources: IPCE Online archive · IPCE Archive (own).

F25 · Louvre Museum Paris, Île-de-France, France. Underground hall covered by the pyramid with the palace in the background.
Source: Own work. June 2019. ©Pyramide du Louvre, arch. I. M. Pei, Musée du Louvre.

Grand Louvre. Louvre Museum, Paris (France)[110]

The Louvre was first built as a castle in the twelfth century that then was transformed and extended in different phases until the second half of the nineteenth century. It was already being used as museum and government offices when the intervention project by Ieoh Ming Pei was executed, between 1981 and 1989.

The intervention project integrated the former Ministry of finances areas into the museum. There was an extension of the building area underground, with the addition of auxiliary services for the museum and commercial area. Some courts were covered too for the extension of the exhibition areas. New accesses and circulations were created through the glass pyramid as main entrance, allowing larger capacity and integrating the traces from the twelfth century castle to the building.

The project was criticized as one of Mitterrand's megalomaniac projects. Also, the pyramid was very criticized so a 1:1 volumetric model was presented for authorities and general public to see. However, after it was inaugurated, the critics changed, and the pyramid has become the icon of the museum. It received the AIA twenty-five Year Award and in 2019 the 30th anniversary was celebrated.

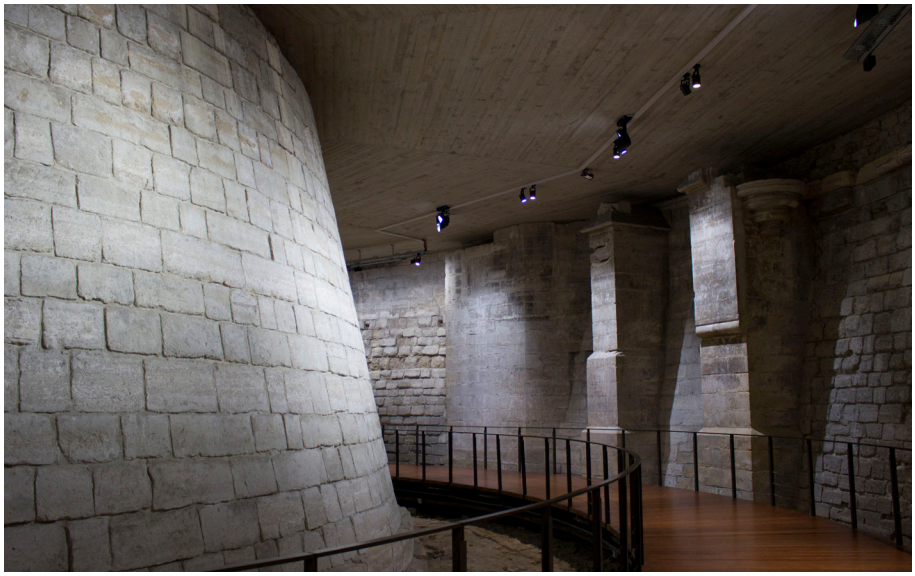
In 2012 a new addition to the museum opened with the New Department of Islamic Art in the Visconti Court. The use of the museum could be considered improved by Pei's intervention as it increased the capacity and improved the circulations within the museum.

The values before the intervention would be age, historical, artistic and

110 Paul Goldberger, "In Paris, a face lift in grand style" in *The New York Times*, 17th May 1987; Emile Biasini et al. *Le grand Louvre: metamorphose d'un musée, 1981-1993*, 1989, Paris: Electa Moniteur; Dominique Bezombes and Catherine Bergeron, *Le Grand Louvre: histoire d'un projet*, 1994, Paris: Le Moniteur; Susan Stamberg, "Landmark at the Louvre. The Pyramid turns 20" in npr.org, 7 December 2009; S. Bergère and A. de Gaudemar, 2016. "Les batailles du Louvre, Les temps des metamorphoses" and "Les batailles du Louvre, Les temps des revolutions", 2016, Documentary, ARTE France; Guillaume Launay, "Du haut de cette pyramide du Louvre, trente ans d'archives de Libé vous contemplent", Libération, 29 March 2019.

use values because of being a construction with parts that date back to the twelfth century, being testimony of France's royal history and an example of baroque and neoclassic architecture, and, as commented before, it was being used before the extension.

The project added use value as the expansion meant an improvement in the museum facilities that increased visitors and avoided overcrowding at that time, while other uses related to the museum were added. It also added newness and commemorative values as testimony of the high technical specifications of the second half of twentieth century with the development of the glass and the structure of the pyramid, and its appreciation as one of I. M. Pei's main works and the pyramid becoming a symbol of the museum and the city could justify the assessment of added artistic value.



F26 · 27 · Louvre Museum Paris. General view of the court and remains of the medieval Louvre resurfaced with the intervention.
Source: Own work. June 2019. ©Pyramide du Louvre, arch. I. M. Pei, Musée du Louvre.

F28 · Reina Sofia Museum, Madrid, Spain. Northeast façade with the lifts attached to it.
Source: Wikimedia Commons.

Museo Nacional Centro de Arte Reina Sofía. Madrid (Spain)[111]

The building was originally a hospital, built in the eighteenth century, and had been subject to modifications until the twentieth century. There had been plans to transform it for cultural use since 1979, without the definition of a clear use for the building, that initially was divided in various museums and institutions. In 1986 the museum of contemporary art opened in part of the building and then it was decided that this would be its only function. Between 1986 and 1991 an intervention was made by architects José Luis Íñiguez de Onzoño and Antonio Vázquez de Castro.

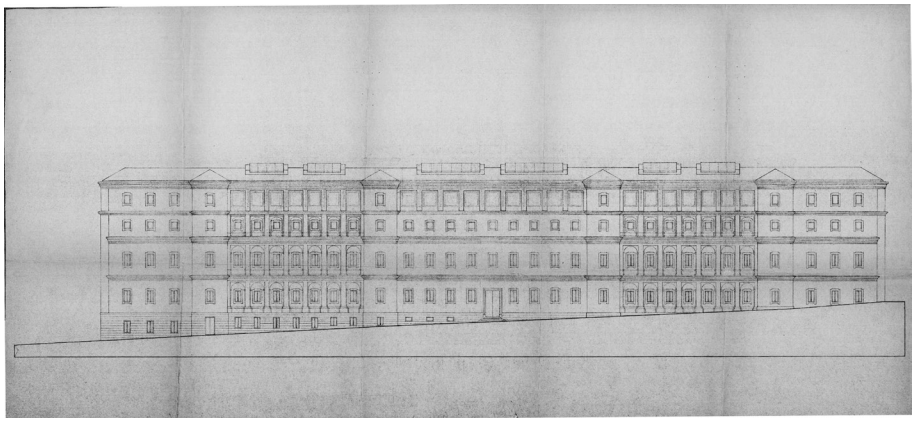
The spaces were already prepared for a cultural use, so the main intervention was the introduction of vertical communications and the access of visitors and works of art through three glass towers attached to the pre-existence, the introduction of a podium in the exterior and the modification of some windows for the entrance.

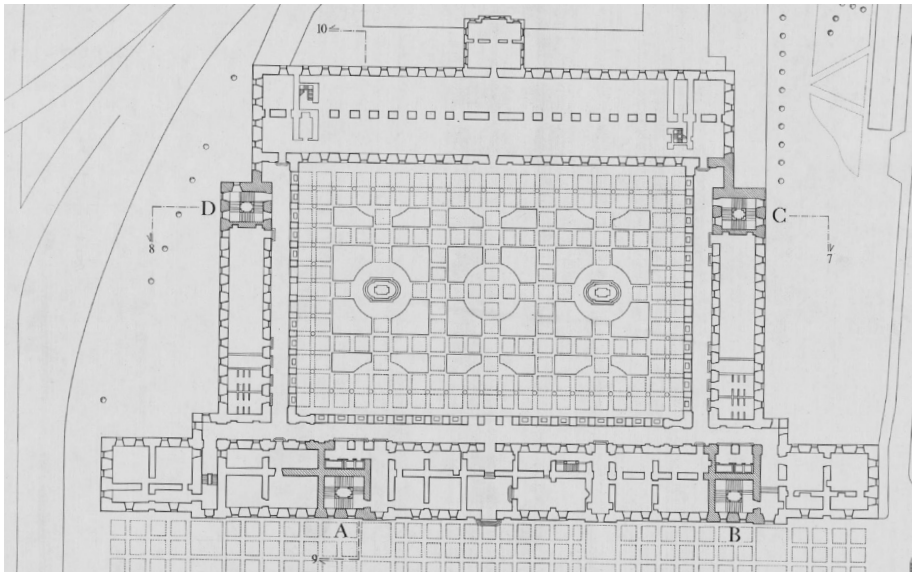
There was not controversy around the project. There were just some critics from architects for not being monumental enough and for the addition of "technological prosthesis". The evolution of the project was constantly monitored by a commission and there were lots of comings and goings in the design so that –and the fact that before its listing the building was object of an aggressive office project proposal– may have led to a not polemic result. There seems to be a change of mind in the acceptance of this proposal if compared to the Abrantes tower.

Before the intervention, age, historical and commemorative values could be assessed. It is a building from the eighteenth century built over the remains of a sixteenth century one and with later modifications until the twentieth century. It was a hospital, example of the work by renowned architects like José de Hermosilla, Francesco Sabatini or Juan de Villanueva.

111 María Dolores Muñoz Alonso, "De hospital a museo. Las sucesivas transformaciones de un hospital inacabado; el Hospital General de Madrid". 2010. Tesis (Doctoral), E.T.S. Arquitectura (UPM).

After the intervention, use value could be newly assessed as the building as hospital was obsolete, and also social value because the creation of the museum, hosting Picasso's Guernica as main work of art. This has been a factor in the importance of the Paseo del Prado as cultural point of reference in Madrid where later the Thyssen and the Caixaforum museums opened. In association with the intervention and the new cultural activity, newness value could be assessed.





F29 · 30 · Reina Sofia Museum, Madrid, Spain. Northeast elevation and plan before the intervention.
Source: IPCE Online Archive.

F31 · 32 · Roman theatre. Sagunto, Comunitat Valenciana, Spain. The theatre between 1860 and 1886 and in 2011.
Sources: Fototeca IPCE · Flickr.

Roman theatre. Sagunto (Spain)[112]

The ruins of Sagunto's Roman theatre date back to the period between the first centuries BC and AD, with previous interventions having been made in the first half of the twentieth century. Between 1986 and 1994 the project by Giorgio Grassi and Manuel Portaceli was carried out.

The intervention eliminated the small museum built on one side of the *scaena*, reconstructing the *scaena* following analogy criteria with light-coloured brick and covering part of the *cavea* with limestone.

In the new *scaena*, archaeological remains from the town (that were in the museum) and the theatre itself were placed to be exhibited.

The project was controversial since its proposal. From the Academia there were opinions both for and against the project. The authors defended that the remains had been modified and were not authentic ruins.

The project was nominated for the Mies Van der Rohe Award in 1994. It was sued by a politician and lawyer in 1993 and it was declared illegal in 2000. The demolition order was revoked in 2008 as it was considered economically inviable and didn't guarantee the recovery of the ruins. Meanwhile, the theatre has been used since 1994.

The public opinion is mainly critic about the project. The image of the ruin present for so long suddenly changed for a new building becoming very visible in the landscape.

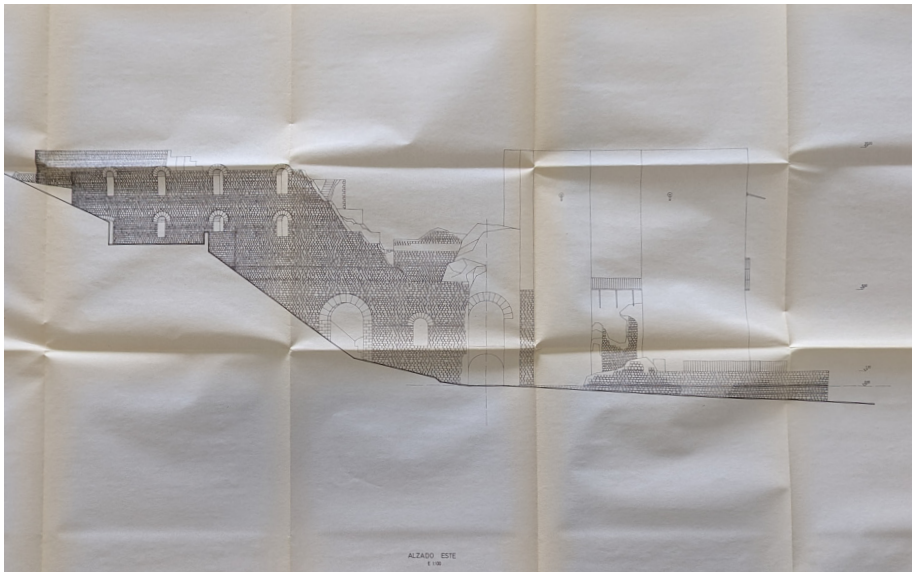
The proposal is coherent with the fact that the premise was a reconstruction of the theatre to be used but it does not match the principles of minimum

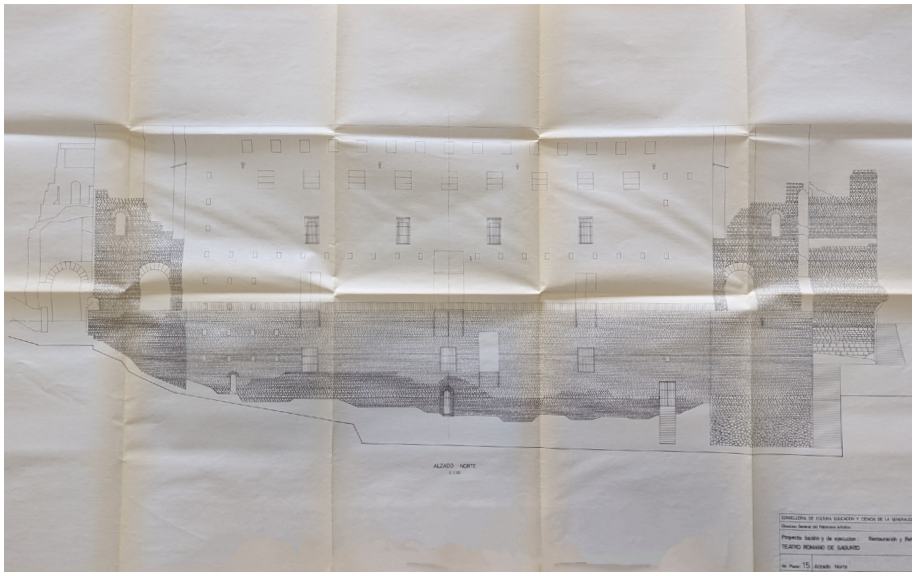
112 Giorgio Grassi and Manuel Portaceli, "Teatro Romano de Sagunto", in *Arquitectura*, n. 263, 1986, pp. 27-37; Antón Capitel, "La transformación del Teatro romano de Sagunto: una arquitectura declarada culpable", in *Arquitectura*, n. 328, 2002, pp. 100-101; Lydia Garrido, "El Teatro romano de Sagunto, condenado a ser ruina" in *El País*, 2 January 2008; David Cohn, "Court Case Tests Limits of Spain's Preservation law", in *Architectural Record*, 28 January 2008; Adolf Beltrán, "Con el uso y el tiempo, la obra se ha ido entendiendo mejor. Entrevista: Manuel Portaceli, Arquitecto", in *El País*, 26 January 2008; El País, "El Supremo ratifica la decision de no demoler el teatro romano de Sagunto", in *El País*, 23 November 2009; Lucía Gómez Robles, 2010. "A Methodological Approach towards Conservation" in *Conservation and Management of Archaeological Sites*, Vol. 12, No. 2, May 2010, pp. 146-169.

intervention or reversibility. The ruins (despite its supposed lack of authenticity) were established in the social imaginary and the prominence of the new construction hides them.

The pre-existent values could be considered age, historical and commemorative. The remains from the first century are the testimony of the Roman era in Spain and the origin and history of the city of Sagunto.

After the intervention, the contemporary layer would have added newness value. Use value would have been added as the theatre recovered its function apart of exhibiting the ruins and other elements. However, the covering of part of the pre-existent structures could have caused the loss of their commemorative and age values.





F33 · 34 · Roman Theatre, Sagunto. East and North elevations of the intervention project by Grassi and Portaceli.
Source: IPCE Archive.

F35 · Reichstag, Berlin, Germany. Close-up of the main façade with the new glass dome.
Source: Courtesy of Foster and Partners. © Nigel Young / Foster + Partners.

Reichstag. New German Parliament. Berlin (Germany)[113]

The Reichstag building was designed by Paul Wallot and built in 1894. In 1933 there was a fire that partly destroyed it that was used by the nazis to take absolute power over the country. In the 1960s, there was an intervention by Paul Baumgarten that reinstated it as parliament building, but as the capital was moved to Bohn it was seldom used. After the fall of the Berlin wall it was decided to reinstate the parliament in the building and a project by Foster and Partners was built between 1992 and 1999.

The intervention consisted of the dismantling of the parts belonging to Paul Baumgarten's intervention from the sixties, the extension of the building area and the adaptation of the program to update the parliament to current times, adding innovative technical facilities too.

A new dome was built as a requirement from the commissioners, which was opened to the public.

The project also integrated elements and traces related to the original building and the end of WWII.

Foster's initial proposal of a canopy-like building over the original was criticized. The modifications guided by a parliamentary committee reflected the general sentiment about the necessity of the rebuilding of the dome burnt in 1933. The transparency of the parliamentary chamber's ceiling and dome are a metaphor about democracy and new beginning of Germany. The dome has become one of Berlin's main touristic attractions.

In 1999 Norman Foster was awarded with the Pritzker Prize for his work,

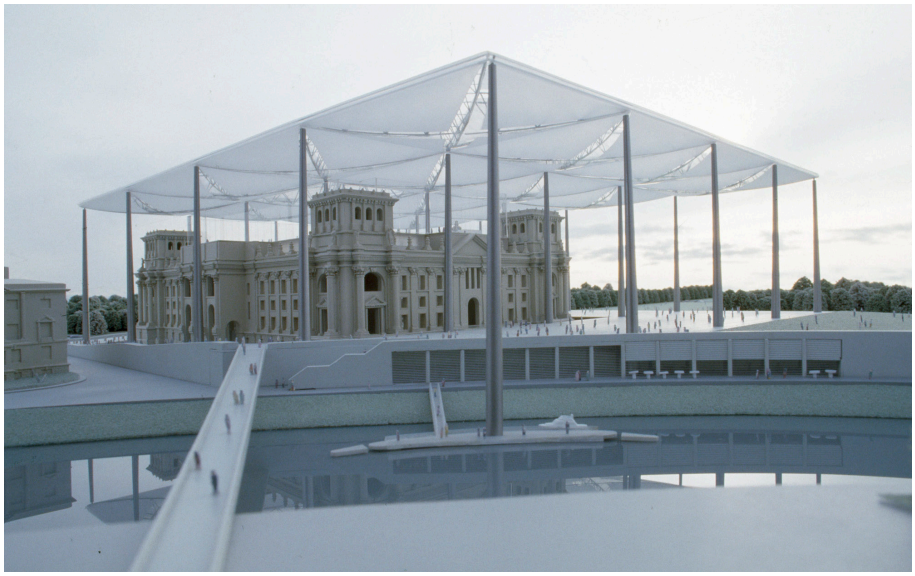
113 The Guardian. 1999. "The eagle has risen", in *The Guardian*, 18 April 1999; Norman Foster, *Rebuilding the Reichstag*, 2000, London: Weidenfield & Nicolson; Lutz Koepnik, "Redeeming History? Foster's Dome and the Political Aesthetic of the Berlin Republic", in *German Studies Review*, Vol. 24, No. 2 (May, 2001), pp. 303-323; Peter Davey, 2004. "Democratic Representation" in *The Architectural Review*, Nov 2004, 216, 1293, pp. 44-45; DW. 2006. "The Reichstag: From Political to Architectural Symbol", in *DW*, 31 July 2006; Francesca Schellino, "L'edificio del Reichstag di Berlino: passate e recenti trasformazioni" in Ferlenga, A.; Vassallo, E. and Schellino, F. (a cura di). 2007. *Antico e Nuovo. Architetture e Architettura*. Padova: Il Poligrafo. pp. 929-938.

including the Reichstag project, signing the general appreciation in the architectural discipline for the project. The opening of the dome to the public has contributed to make a symbol of it.

Prior to the intervention the building could be assessed age, historical, artistic, commemorative and use values. The building is originally from the end of the nineteenth century, it is characterised by the architectural style of the time, and it is testimony of numerous events in the history of Germany and the world. It hosted the first parliamentary session of the unified Germany in 1990. Apart from that, it was used also as exhibition hall.

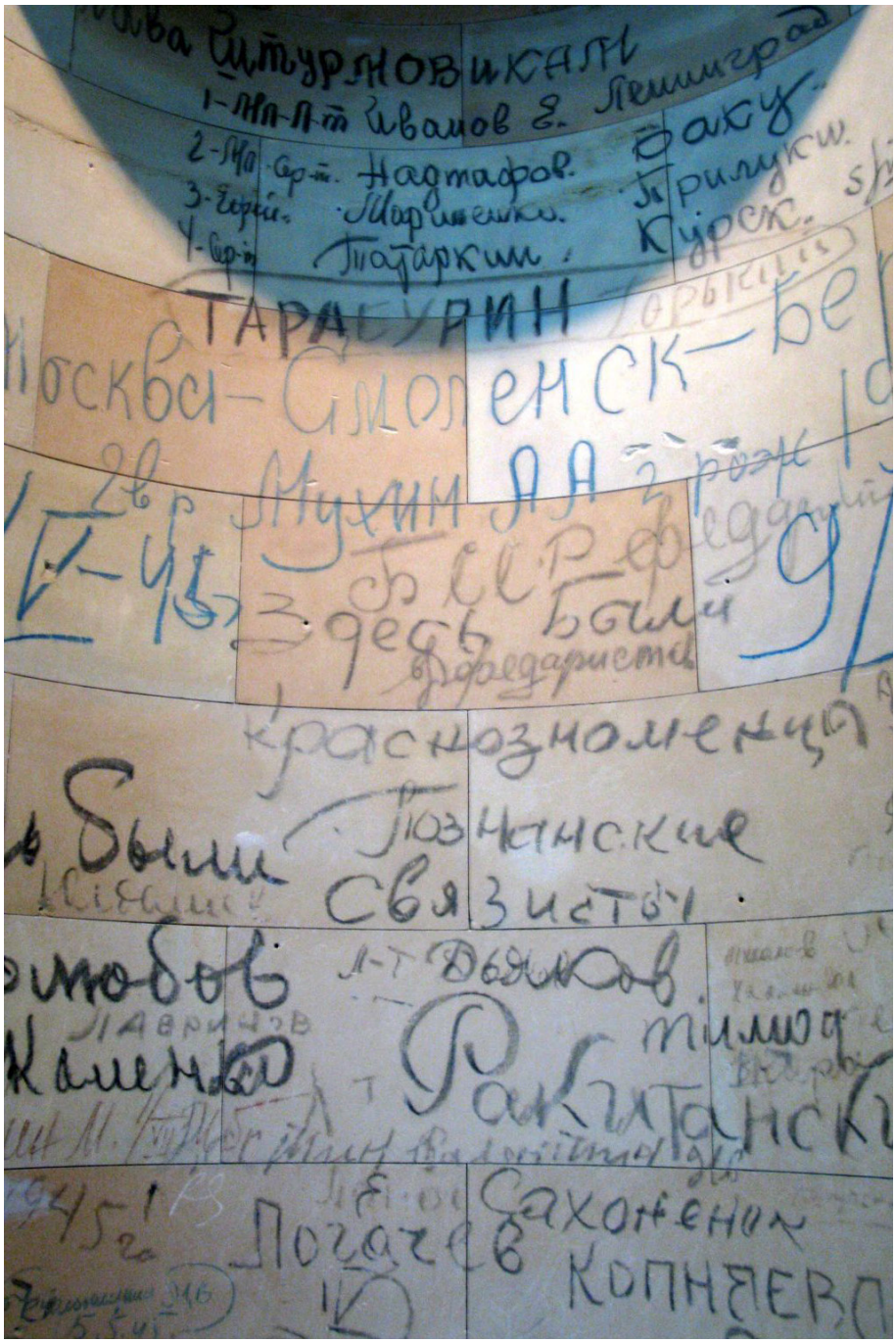
The intervention could be considered to have added commemorative, artistic and newness values. It is an example of contemporary language and the innovation in facilities looking for a reduction of energy consumption. It's also one of Foster's main works. The project is the symbol of a new beginning for the country and values traces of previous events, although no trace of the sixties' intervention was left, losing the historical value related to that stage of the building's history.

Foster's project would have added use value as well, because although it was being used, there was asbestos that actually rendered the building unusable. The intervention also allowed the expansion of the program and the implementation of new facilities.



F36 · 37 · Reichstag, Berlin, Germany. Foster and Partners' proposal for the competition and models for the study of different domes.
Source: Courtesy of Richard Davies and Foster and Partners. ©Richard Davies

F38 · 39 · Reichstag, Berlin, Germany. The Sovietic flag raised over the Reichstag in 1945 and 'walpickers' next to the Berlin wall and the Reichstag in 1989. Sources: Public domain · Wikimedia Commons.



F40 · Reichstag, Berlin, Germany. Close-up of the WWII graffity found during the dismantling of Paul Baumgarten's intervention.
Source: Flickr.

F41 · Tate Modern, London, United Kingdom. Interior of the Turbine Hall repurposed as the museum's entrance.
Source: Flickr.

Tate Modern. London (United Kingdom)[114]

The Bankside Power Station was built in 1947 following a project by Giles Gilbert Scott. It was an oil-powered station that generated the electricity for the city, and with its chimney, it was a prominent element in the city, being just a few metres shorter than St. Paul's cathedral's dome. The station closed in 1981 and years later there was a competition for the design of a museum in it. It was won by Swiss architects Jacques Herzog and Pierre de Meuron.

The intervention was made between 1994 and 2000. It comprised the modification of internal spaces at the boiler room and the addition of two storeys to the original volume with a translucent façade. The turbine hall spatiality was maintained and used as main access through a ramp. The museum, along with other initiatives for the development of the area, managed to activate that part of the city.

The Pritzker prize was awarded to Herzog and de Meuron in 2001. The jury in their statement declared that

> The two architects have created a substantial body of built work in the past twenty years, the largest and most dramatic in size and scale being the conversion of a giant power plant on the Thames into the new Tate Gallery of Modern Art, a widely hailed centrepiece of London's millennium celebration.

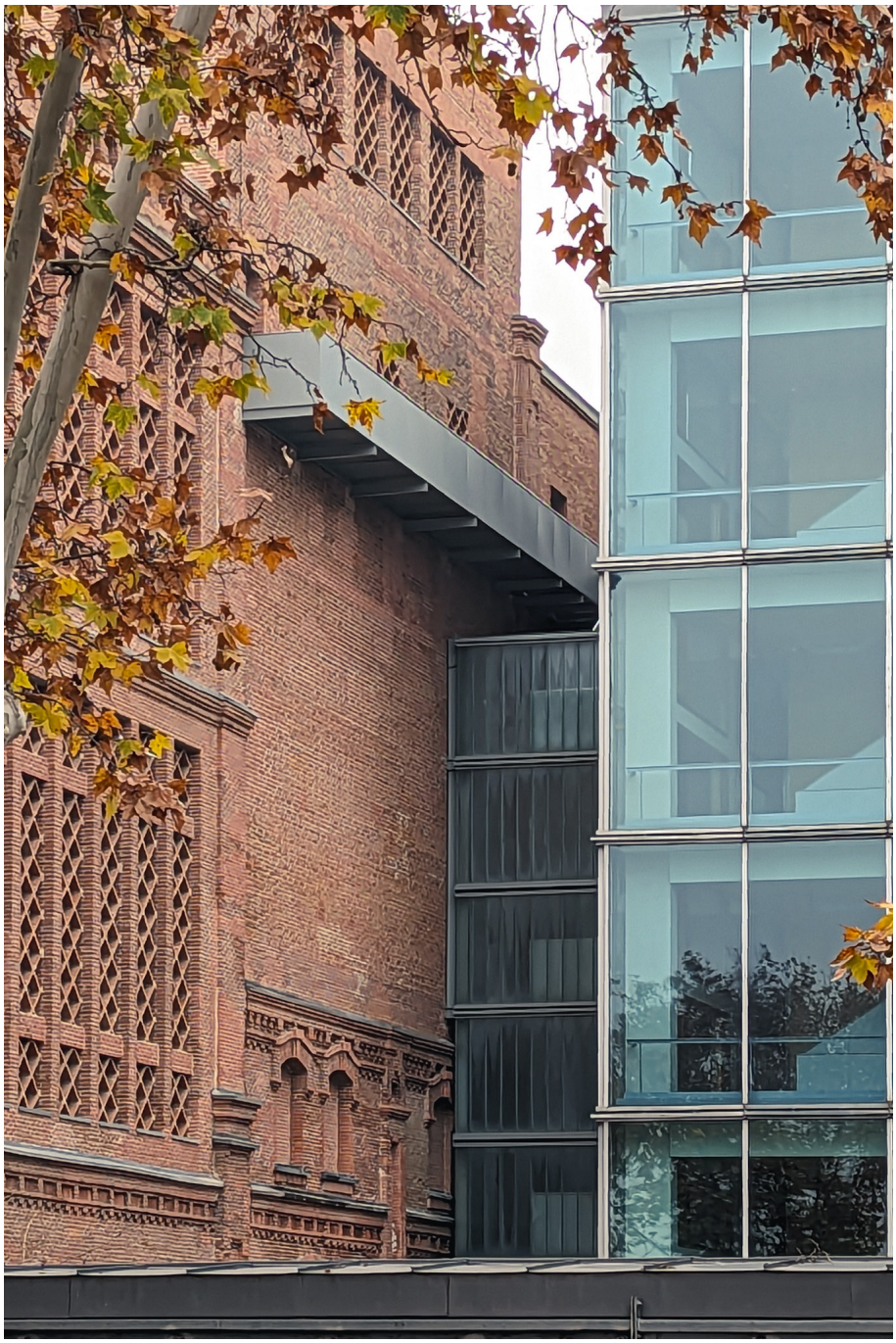
Despite the economic interests behind the non-listing of the building (a certificate exempting it from listing was emitted to facilitate its sale), the selected proposal was respectful with the pre-existence. This was one of the reasons that made the project win the competition over other proposals like Rem Koolhaas', which reduced the chimney to a hollow structure, or David Chipperfiled's, who proposed to eliminate it.

114 El Croquis, "Museo Tate de arte moderno" in *El Croquis*, n. 24, 1997, pp. 172-181; Pritzker Prize Jury Announcement. 2001. https://www.pritzkerprize.com/laureates/2001#laureate-page-353; The Art Newspaper. 2016. "The ones that got away: Tate's rejected designs" in *The Art Newspaper*, 15 June 2016; Oliver Wainwright, "How we made Tate Modern" in *The Guardian*, 21 June 2016.

The assessed values prior to the intervention could be age, historical, commemorative, and artistic values. It is a mid-century architecture, testimony of British industrial history and architecture.

After the intervention the addition of newness and use values could be considered, together with commemorative value in relation with Herzog and de Meuron's work, as it launched their career at an international level, and social value associated to the museum function that has become a cultural landmark and it contributed to the regeneration of the area.

F42 · 43 · Tate Modern Museum, London, United Kingdom. Exterior view and chimney opposed to St. Paul's Cathedral.
Source: Wikimedia Commons · Flickr.



F44 · Regional Archive and Library, Madrid, Spain. Close-up of the extension next to the pre-existent building.
Source: Own work. December 2023.

Regional Archive and Library, Madrid (Spain)[115]

This complex is located in Madrid city centre, next to Delicias train station, in an area that was mainly industrial at the beginning of the twentieth century. It started to be developed in 1900 as El Águila brewery, with different additions and small modifications over time until the plant closed in 1985. After that, between 1994 and 2002, the process for its intervention started with a competition won by Spanish architecture firm Tuñón y Mansilla.

The intervention consisted in the internal reconfiguration of the spaces and the addition of new volumes occupying empty spaces in the lot, to achieve the necessary area for the new program. The additions were prismatic volumes with the façades in white and U-glass, contrasting with the pre-existent brick buildings.

In the interior spaces, many of the brewery machines were preserved and included in the building's entrance and some other library rooms. The silos, made in concrete and steel, were reconverted into the library's book deposits.

The project received good critics in architectural press, and it was awarded with Madrid's Board of Architects' prize in 2003. In 2020 the regional government intended to transfer some offices into the building, but some associations were opposed as, according to them, the move could affect the archive and the building's functioning.

The values that could be assessed before the intervention are age, historical and commemorative values. The complex started to be built in 1900 and it testimonies the industrial architecture in neo-mudejar style together with the history of that area and the development of the city in that period.

115 Javier Gutiérrez Marcos, "La fábrica de cervezas El Águila", in *Informes de la Construcción*, Vol. 48, nº 450, July/August 1997, pp. 23-30; Mansilla + Tuñón "Archivo y Biblioteca Regional de la Comunidad de Madrid", in *Arquitectura*, n. 330, 2002, pp. 40-47; Carlos Baztán Lacasa et al. *Biblioteca Regional y Archivo de la Comunidad de Madrid en la antigua fábrica de cervezas "El Águila"*. 2003. San Sebastián de los Reyes: Fundación Dragados; Mery Martínez, "La modificación de la sede del Archivo Regional, 'un grave ataque al Patrimonio'" in madridiario.es 24 November 2020.

The values that could be considered to have been added after the intervention are newness, use and commemorative values. The added layer signed the new function in the area, being also a testimony of the work of contemporary architects Emilio Tuñón and Luis M. Mansilla.

F45 · 46 · Regional Archive and Library. Exterior view and library atrium with some of the brewery's machines.
Source: Own work. December 2023.

F47 · Escuelas Pías de San Fernando University centre and Library, Madrid, Spain. Interior view.
Source: Own work. December 2023.

Escuelas Pías de San Fernando University centre and Library, Madrid (Spain)[116]

The building was a religious school built between 1734 and 1791 by architects Francisco Ruiz and José Álvarez. It was destroyed during the Spanish Civil War, so it was in ruins for several decades. It had been consolidated before and left as green area but seemed to continue deteriorating. Between 1996 and 2004 a project by José Ignacio Linazasoro and Ricardo Sánchez was carried out.

The intervention adapted the church's ruins for the insertion of a library with roofing and new brick façades where necessary. The remaining cladding in the interior of the church was removed, and a new level with insertion of stairs on the side of the aisle was added. The new elements were added mainly using wood.

The building was expanded to become a university centre in the lot next to the church with brick façade using contemporary language.

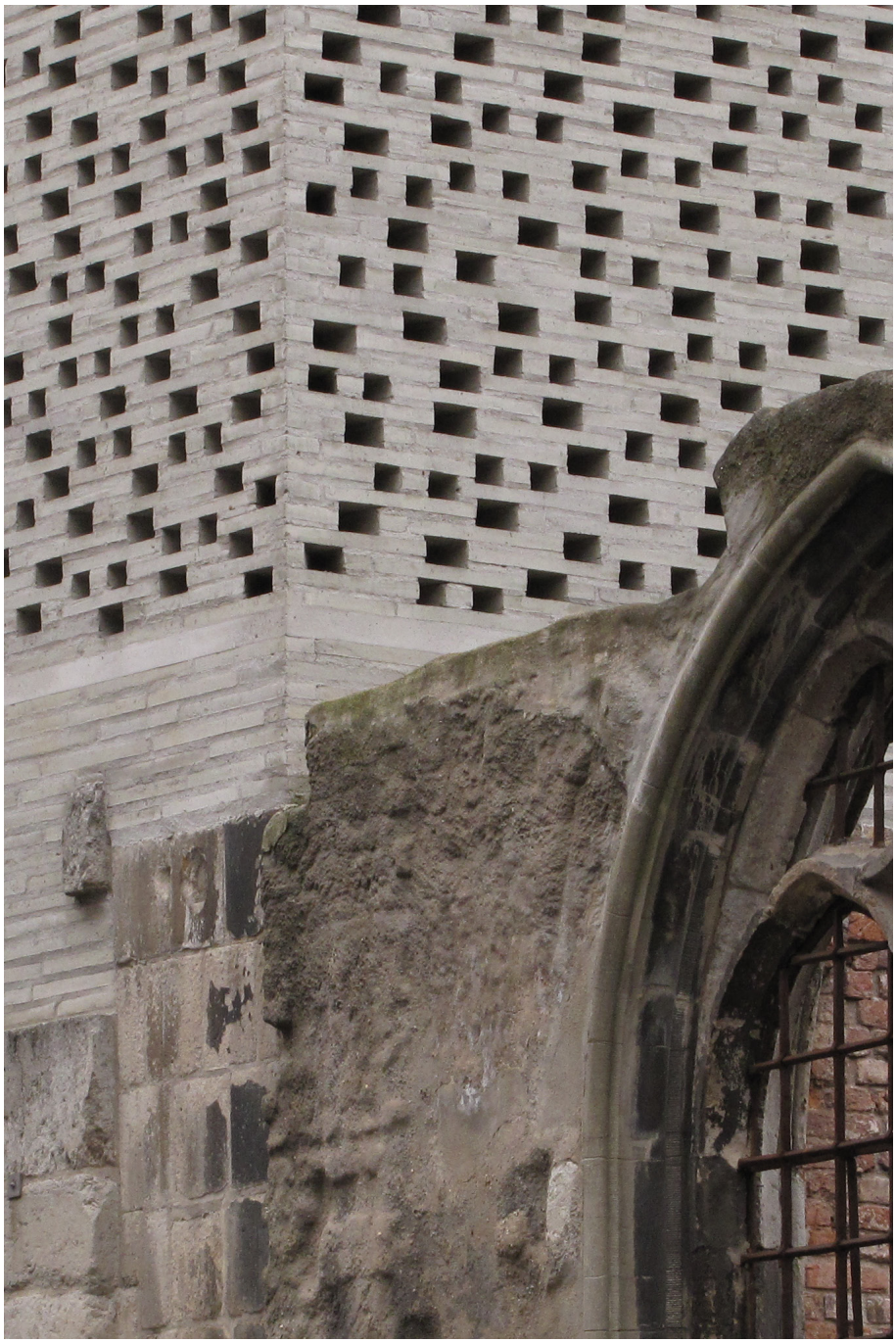
The project received good critics and has been awarded at national level. It is remarkable that the space was roofed at a level below the dome's drum, leaving the image of the ruin as it was for decades. The intervention also included the treatment of an adjacent square and a parking underneath it.

Before the intervention, age, historical, artistic, and commemorative values could be assessed. The remains of the church from the eighteenth century are the testimony of the religious school complex it was part of, testimony of the institutions that in the past were dedicated to the education of disadvantaged children. The ruins are also testimony of the damage the city suffered during Civil War.

116 José María García del Monte, "De las virtudes de lo antiguo", in Arquitectura, n. 338, 2004, pp. 38-47; José Ignacio Linazasoro, "Biblioteca y aulario en las antiguas Escuelas Pías", in *Arquitectura*, n. 357, 2009, pp. 8-15; Luisa Herranz Durández, "Biblioteca y aulario de la UNED en las antiguas Escuelas Pías de San Fernando de Madrid: análisis y crítica de su intervención", 2016, ETSAM UPM; Dirección General de Intervención en el Paisaje Urbano y el Patrimonio Cultural. (n.d.) *Escuelas Pías de San Fernando (Biblioteca y centro de la UNED)*. Ayuntamiento de Madrid.

The intervention allowed to inhabit again the ruins, adding use and newness value. It also added social value as the area, depressed for many years, has have a period of regeneration to which the intervention contributed. Lastly, it could be considered that the intervention contributed to an additional artistic value linked to the current appreciation to the way this kind of ruin aesthetics is integrated in new uses.

F48 · 49 · Escuelas Pías de San Fernando, Madrid, Spain. Dome and coronation of the church's façade before the war and current exterior view.
Sources: Fototeca IPCE · Own work. December 2023.



F50 · Kolumba Museum, Cologne, North Rhine-Westphalia, Germany. Detail of the new brick façade and the pre-existing masonry.
Source: Flickr.

Kolumba museum. Cologne (Germany)[117]

The site is a complex of strata from different periods. The main element is a church from the fifteenth century that was destroyed during World War II and on the remains of which a chapel was built in 1947. Below the church there are also archaeological remains from the Roman period. The intervention took place between 1997 and 2007 to transform the place into a museum and it was designed by architect Peter Zumthor.

The intervention comprised the enclosing of the area (including the existing chapel from 1947) with custom brick and using some of the remaining ruined walls as part of the façade. In some parts the new brick forms a lattice. The ruins became visitable through a walkway, and upper levels were added for exhibition areas.

The building received positive feedback from media and won several architecture awards mainly in Germany.

The intervention was made using a special type of brick that emulated the church's stone masonry. This kind of brick was used as the only element together with the mortar to assemble it. The bricks' length was up to 60 centimetres, becoming the entire thickness of the walls, without any other separation or joint between interior and exterior. In 2016, this, together with the local climatic conditions, created a problem on the west façades related to water filtrations and efflorescence, so they remained covered by scaffolding for three years.

The integration of the original St. Kolumba façade, the enclosing of the chapel and the new volume of the building suggest a radical approach if compared to another Zumthor's intervention as Chur's Shelter for Roman Ruins.

117 Peter Zumthor, "Arte sagrado: Museo Kolumba en Colonia, Alemania" in *Arquitectura Viva*, n. 116, 2007, pp. 38-45; Virginia Navarro Martínez, "El museo Kolumba: elogio de la pieza ausente - Kolumba Museum: in praise of the missing piece", in *Proyecto, Progreso, Arquitectura*, Nº. 1 (Edición Conjunta con el nº2), 2010, págs. 132-143; Kolumba Museum website (n.d.).

The values that could be assessed before the intervention are age, historical, commemorative, and artistic values. The site has elements that date back to the Roman period, remains of the church with Gothic features and the chapel from the fifties that became a symbol of hope as it hosts the image of the Madonna that survived the destruction.

After the intervention, the complex could be considered to be assessed use, newness, artistic and commemorative values. The intervention protects and values the ruins as part of the museum while the treatment of light with the lattice creates a new spatiality to the ruins area. The museum is also representative of the work of Peter Zumthor.

F51 · 52 · Kolumba Museum, Cologne, North Rhine-Westphalia, Germany. Exterior view and interior view of the ruins area and the embedded chapel. Sources: Wikimedia Commons · Flickr.

F53 · 54 · Faculty and Regional Library of Extremadura, Badajoz, Spain. Aerial view and courtyard after the intervention and its subsequent modifications. Source: El Periódico Extremadura.

Librarianship and Documentation Faculty and Regional Library of Extremadura. Badajoz (Spain)[118]

The building was a military hospital from the nineteenth century that was built over the remains of a Muslim fortress from the twelfth century. Between 1997 and 2002 an intervention project was carried out by architects Gonzalo Moure and Enrique Colomés.

The intervention project introduced an educational program in the pre-existence, maintaining the structure and recovering the remains of previous Islamic constructions. Some additions to the hospital structure were eliminated and replaced by the extension of other areas.

The initiative for the new use was celebrated as that part of the city was socially deprived, but when the works were being developed, a civic association sued the project because of the impact of the new volume in the skyline of the Islamic Alcazaba, located in the upper historic centre.

The legal process led to the modification of the project reducing the volume and modifying other parts like the interior façade and some skylights. The final decision ended up dividing opinions among different civic associations because, despite all of them wanted a solution to the modification of the city image, they had different positions, for and against the demolition.

Initially Authorities and University tried to defend the necessity of the areas ordered to demolish, but in 2017 the modifications were made and both library and faculty are still operative. Despite the polemics, the new use is seen

118 María Cruz Villalón, "El hospital militar de Badajoz. Siglo XIX", in *Norba: Revista de arte*, n. 10, p 1990, p. 149-160; Colomés y Moure. "Facultad de biblioteconomía y Documentación y Biblioteca de Extremadura. Rehabilitación de la Alcazaba de Badajoz", in *Arquitectura*, n. 331, 2003, pp. 86-89; Arquitectura, "Editorial. De nuevo, una arquitectura declarada culpable: la Facultad de Biblioteconomía en Badajoz, de Colomés y Moure", in *Arquitectura*, n. 332, 2003, p. 1; El Periódico de Badajoz, "El arquitecto de Biblioteconomía llama incultos a Amigos de Badajoz", in *El Periódico de Badajoz*, 16 November 2003; Diego A. Barrado Timón, et al. "Renovación Tipológica y Funcional En Cascos Históricos: Participación, Conflictos y Resultados. Un Análisis a Través de Estudios de Caso en las Ciudades De Cáceres Y Badajoz", in *Polígonos, Revista de Geografía*, n. 25, 2013, pp. 57-89; A. M. Romasanta, "El derribo del Cubo de Biblioteconomía costará al Ayuntamiento de Badajoz más de 800.000 euros" in *El Periódico de Badajoz,* 7 May 2014; Gonzalo Moure (n.d.) "Librarianship and Documentation Faculty and General Library of Extremadura in Badajoz", personal website.

positively for the city.

Before the intervention, the values that could be assessed are age, historical and commemorative, being a military hospital from the nineteenth century built over the remains of a Muslim medieval fortification. It exemplifies hospital architecture in the ensemble of military constructions at Badajoz, near the Portuguese border.

After the intervention, use, newness, and social values could be considered to be added, as the faculty and library program provided a new use for a building which previous program was obsolete, with this new use helping to reactivate the urban fabric in the area.

Matadero Madrid (Spain)[119]

Madrid's slaughterhouse was built in 1924 following a project by architect Luis Bellido. It is located in the southern part of the city, next to Manzanares river and near the Delicias station, as other industries at that time. Since the end of the sixties there started to be changes in the use of the complex, until its use as slaughterhouse definitely ended in 1996. In 1997 there was an intervention of preservation of structures, façades and roofing.

After that, there was a series of competitions in which the main premise was reversibility, and each of the units was object of different interventions and now host different functions dedicated to theatre, library, movie theatre, design, artistic development, art exhibitions and events.

Due to the industrial typology, the interventions mainly consisted in the introduction of the elements necessary to the new functions. The new cultural complex was well received and although it is relatively far from the city centre, the activities manage to attract visitors.

The different interventions have been awarded mainly at national level.

The project, along with the recovery of the river and its margins with Madrid Río park, reactivated the area formerly affected by industry. It became a cultural pole for the city and not just for the neighbourhood. It is remarkable that the pre-existent elements, which were mainly just the structure and the façades without internal limitations, made easier the introduction of the different uses.

The values before the intervention would be age, historical and commemorative. It is a complex built in the 1920s, testimony of Spanish industrial architecture in neo-mudejar style and the industry that characterised the south

119 Servicio Histórico COAM. "Memoria Histórica para el Proyecto de Rehabilitación del Antiguo Matadero Municipal de Madrid", 2005; Matadero Madrid website (n.d.), "Arquitectura"; Ensamble Studio website (n.d.), "Readers House".

of the city in that period along with Delicias train station or El Águila brewery.

The intervention would have added newness, use and social values. It was no longer possible to maintain an industrial use at that place, so the new program allowed a cultural use that activated the area with mainly visitors from the city, helping to contribute to the significance for the activities of the city's population and not so much as tourist attraction.

F55 · 56 · Matadero Madrid, Spain. Nave 16 by architects Alejandro Vírseda, Iñaqui Carnicero and Ignacio Vila Almazán, and Nave 0.
Source: Flickr.

F57 · Moorish wall in San Miguel Alto, Granada, Andalucía, Spain. Intervention next to the pre-existence.
Source: Flickr.

Moorish wall in San Miguel Alto. Granada (Spain)[120]

Granada's Moorish wall dates back to the fourteenth century. In the nineteenth century, part of it fell down due to an earthquake. In 2006, as part an intervention for the surrounding public area, the missing wall was reintegrated by Antonio Jiménez Torrecillas.

The intervention consisted in recreating the volume of the wall making it hollow, becoming a passage or corridor between two parallel walls of stone lattice.

With the intervention, the previous crossing left by the missing wall became narrow corridor with a width of about eighty centimetres between the parallel walls. There were complaints by the neighbours that led to the creation of a more accessible direct passage.

The opening on the walls made the intervention lose its meaning, due to the fact that the openings were initially on opposed sides of the parallel walls, so the fabric seem to be continuous and now the opening is clearly visible.

The width of the corridor and the lack of lightning difficulted its use, also taking into account that it is located in the limit of the city in a non-crowded area.

The values that could be assessed before the intervention are age, historical and commemorative values. The medieval wall is testimony of the Muslim period of the city and the earthquake that was part of its history, and it recalls the importance of the city as capital of the Nazari kingdom. Although unintended, the missing part of the wall had use value as it served as passage for

120 José Miguel Gómez Acosta, "Jiménez Torrecillas. Rehabilitación de la muralla de San Miguel Alto, Granada", in *Arquitectura*, n. 344, 2006. pp. 94-97; Carlos J. Vial, "Muralla Nazari en el Alto Albaicin - Antonio Jimenez Torrecillas" in ArchDaily website, 2008. David Bravo Bordás, "Intervención en la muralla nazarí y su entorno. Granada (España), 2005" in publicspace.org, 2018; Belén Rico, "La polémica rehabilitación de la Muralla de San Miguel llega a su fin" in *Granada Hoy*, 4 December 2008; Ángeles Peñalver, "El muro neonazarí resistió todas las lamentaciones", in *Ideal*, 26 February 2015; José Manuel López Osorio, "La muralla nazarí del Albaicín de Granada: conocimiento y restauración" [Tesis doctoral no publicada], 2016, Universitat Politècnica de València.

the area's neighbours.

The intervention would have added artistic value, as it was not just reintegration of the wall's image, but it created a special spatial character. However, the limitations that the neighbours complained about sign the loss of use value for the crossing. Finally, the modification of the intervention to open a direct passage generated the loss of the artistic value provided by the intervention, as it changed the space again.

F58 · Moorish wall in San Miguel Alto, Granada, Andalucía, Spain. Interior view.
Source: Flickr.

F59 · Serrería Belga Exhibition Centre, previously Medialab Prado, Madrid, Spain. Interior court.
Source: Own work. May 2023.

Medialab Prado, Madrid (Spain)[121]

The Serrería Belga was a sawmill located in Madrid, close to the Atocha station. It was built between 1924 and 1928 following a project elaborated by Manuel Álvarez Naya. In the nineties the sawmill closed, and the building remained unused. In 2006 an intervention started to transform it into a cultural centre with a project by architects Langarita and Navarro.

The project introduced a new staircase that would become the new spine of the program, with the addition of the necessary serving spaces next to it. From this nucleus, new technical facilities would serve all the spaces in the building.

It received awards for the intervention (EU Mies Award in 2015) and for its activity (Princess Magriet Award in 2016). The intervention was included in an exhibition at Centre Pompidou Málaga.

It seems that the use given to the building with the intervention really created a community around it and a powerful cultural activity as laboratory. In 2021 the Medialab was relocated, and the building became the exhibition space Serrería Belga. This was criticised for being considered the addition of a minor exhibition venue in the Prado area at the expense of dismantling a successful cultural centre.

In an attempt to avoid the closure of Medialab, Madrid's Board of Architects made a report in which highlighted the heritage value of the intervention as it kept the pre-existent values while transforming the building.

The values before the intervention were age, historical and commemora-

121 Servicio Histórico COAM, "Memoria histórica para el Proyecto de Rehabilitación de las Serrerías Belgas de los Pinares del Paular", 2006; Langarita-Navarro Arquitectos, "Intermediae_Prado. Calle Alameda 15, Madrid. Spain 2007", in *A+T: revista trimestral de Arquitectura y Tecnología*, n. 30, 2007, págs. 136-147; Alonso, A. and Victoria Acebo, "La Cosa contra La Serrería: Medialab Prado" in *Arquitectura*, n. 366, 2013, pp. 26-32 and 49-53; COAM, "Informe sobre el edificio y la rehabilitación de la Serrería Belga para Medialab-Prado", 2021; Maira Cabrini, "Por qué Medialab Prado debe quedarse donde estaba", in *El País*, 17 March 2021; Iñaki Ábalos et al., "Carta abierta. Valor de Medialab-Prado como obra original sobre patrimonio urbano y buena práctica institucional", 2021.

tive values. It is a building from the 1920s that is testimony of the industrial character of the area near Atocha train station and the city's growth as it provided wooden beams for construction in the neighbouring areas.

The values that could be considered added by the intervention are use and social value. The new function made the building available to the citizens as the way it was managed was very participative. The Medialab created a sense of community around its activities that permeated the area, which also created economic value in the neighbourhood non-dependent of tourism, which already had a strong presence in the area.

The change of function into an exhibition space, more related with the neighbouring museums' visitors (mainly tourists) contributed to a loss of social value as the cultural activities were displaced to a different area.

F60 · 61 · Serrería Belga, Madrid, Spain. Building under construction and after the relocation of the Medialab.
Sources: Flickr · Own work. May 2023.

F62 · 63 · Baena's Castle, Córdoba, Andalucía. Spain. View from the parade ground and close-up of the new façade.
Source: Int-herit · *Castillos y Arquitectura Fortificada en Andalucía*.

Baena's Castle (Spain)[122]

Baena's castle has its origin in the twelfth century. The built remains are mainly from the sixteenth century, with various transformations over time associated with changes in its function. Between 2007 and 2015 an intervention was carried out by architect José Manuel López Osorio.

The intervention comprised the structural and material consolidation and reinforcement of the existing remains from different time periods, and the restitution of the volumetric image the castle had, based mainly on photographic documentation from the beginning of the twentieth century.

The added volumes were built in stone, similar to the pre-existence, but with a contemporary language.

Some concrete deposits that were excavated to store water in the twentieth century were also consolidated and covered. These spaces together with other existing and new areas were intended to host a cultural use and to be open to visitors.

The project was published in several media articles and publications, and it was shortlisted in the Spanish architectural award FAD in 2017.

The values prior to the intervention would be age, historical and commemorative values, as it was the superposition of different layers that were testimony of the defensive architecture in the region and the historical events related to it.

After the intervention, the values that could be assessed are newness and use value, as the architectural language used relates to the contemporary while habilitating different spaces to be functional.

122 José Manuel López Osorio, "Intervención en el Castillo de Baena. Baena, Córdoba. Spain", in On diseño, n. 359, 2016; José Manuel López Osorio, "Los castillos de Moclín y de Baena. La restauración de la arquitectura fortificada en la frontera del reino de Granada", in *Castillos y Arquitectura Fortificada en Andalucía: Normas, recomendaciones y criterios para su restauración*, edited by M. V. Gómez de Terreros Guardiola and L. Pérez-Prat Durbán, 2022, Huelva: uhu.es Publicaciones, pp. 333-360.

F64 · Matrera's Castle, Villamartín, Cádiz, Andalucía, Spain. Exterior view after the intervention.
Source: *Castillos y Arquitectura Fortificada en Andalucía*.

Castillo de Matrera. Villamartín (Spain)[123]

Matrera's Castle was first built in the ninth century, although the part that was subject to the intervention was mainly from the thirteenth century. Its condition was ruinous with remains of the wall and a tower standing, with part of it collapsing while the project was being developed. The intervention was carried out between 2012 and 2015 by Carquero Arquitectura.

The intervention consisted of the consolidation of the remaining walls and the restitution of the volume of the tower. Some of the materials from the collapse were used in the construction of buttresses to sustain the structure. The added elements were lined with lime mortar.

After its completion, in 2016 the project was involved in polemics at an international level, that started with the complaint by the association Hispania Nostra. Then comments in social media were echoed by the press, comparing the intervention with the case of the failed restoration attempt of the Ecce Homo painting from Borja (Zaragoza, Spain). However, the project followed the legal procedures, and the complaint remained as an opinion contrary to the way in which the restoration criteria were interpreted, as the case was not taken to court.

The intervention also received several awards and was shortlisted at the national and international level, like the nomination for the EU Mies Award 2017.

Before the intervention, the values that could be assessed are age and commemorative values. The remains, specially in the condition they were, recall their centuries old age, and are testimony of the territory's history of war

123 Carlos Quevedo Rojas, "Castillo de Matrera. Criterios de Intervención", in *Castillos y Arquitectura Fortificada en Andalucía: Normas, recomendaciones y criterios para su restauración*, edited by M. V. Gómez de Terreros Guardiola and L. Pérez-Prat Durbán, 2022, Huelva: uhu.es Publicaciones, pp. 321-332; Hispania Nostra. 2016. "Un desastre de «consolidación y restauración»: el castillo de Matrera en Villamartín (Cádiz)"; Sam Jones, "'What the hell have they done?' Spanish castle restoration mocked", in *The Guardian*, 10 March 2016, p. 18; Doreen Carvajal, "Once criticized as a 'disaster,' castle restoration earns a prize". *New York Times*, 16 April 2016, p. A3.

between Muslims and Christians in the Iberian Peninsula.

After the intervention, the ensemble could be assessed newness value. In relation to the critics, this newness clashes with its previous condition and probably with the image of the ruin in the landscape that prevailed over years and was the image that people probably related to. In this sense, there would have been a loss in the age value of the castle.